



**la Colección Orozco de libros de Artista e  
ilustrados/  
The Orozco Collection of Artist & Illustrated Books/  
la Collection Orozco de livres d'Artiste et illustrés**

**Catalogue raisonné**

**Volume IX**

*Dada & surrealists : Jean Arp, Jean Cocteau, André Masson, Max Ernst,  
Wilfredo Lam, Roger Van de Wouwer, Magritte, Paul Delvaux, Dalí, Jorge  
Castillo*

*"We believe in the power of art to ignite the imagination, stimulate thought, and provide  
enjoyment."*

**The Toledo Museum of Art Mission Statement**



*El catálogo razonado de la Colección Orozco se compone de los siguientes volúmenes :*

*Le catalogue raisonné de la Collection Orozco se compose des suivants volumes :*

*The Orozco Collection catalogue raisonné consists of the following volumes :*

|                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Volume I</b>    | Picasso                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>Volume II</b>   | Joan Miró                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>Volume III</b>  | Juan Gris, Antoni Clavé, Manuel Ortiz de Zárate, Francisco Borés, Ortega, Redondela                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Volume IV</b>   | Georges Braque                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| <b>Volume VI</b>   | Henri Matisse, Edouard Pignon, Fernand Léger                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Volume VII</b>  | Marc Chagall, Raoul Dufy                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| <b>Volume VIII</b> | Jacques Villon, André Beaudin, Georges Rouault, André Marchand, André Derain, Dunoyer de Segonzac, André Dignimont, Philippe Bonnet, Jules Pascin, Maurice Brianchon, Robert Delaunay, Maurice Estève, Bazaine, Charles Lapicque, Garache                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>Volume IX</b>   | Dada & surrealists: Jean Arp, Jean Cocteau, André Masson, Max Ernst, Roger Van de Wouwer, Magritte, Paul Delvaux, Dalí, Wilfredo Lam, Jorge Castillo                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <b>Volume X</b>    | Francis Bacon, Giacometti, Henry Moore, Kandinsky, Marino Marini, Masereel                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Volume XI</b>   | Antoni Tàpies, François Fiedler, Eduardo Chillida, Antonio Saura                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>Volume XII</b>  | Palazuelo, Calder, Victor Vasarely, Eduardo Arroyo, Equipo Crónica, Manolo Valdés, Adami, Joan Gardy Artigas                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Volume XIII</b> | Abstract expressionists & others I / Expresionistas abstractos y otros I (Karel Appel, Asger Jorn, Pierre Alechinsky, Andy Warhol, Roy Lichtenstein, Mel Ramos, Enrico Baj, Alan Davie, Jim Dine, Oyvind Fahlstrom, Sam Francis, Robert Indiana, Antonio Saura, Alfred Jensen, Allan Kaprow, Alfred Leslie, Joan Mitchell, Kiki O.K., Claes Oldenburg, Robert Rauschenberg, Reinhold, Jean-Paul Riopelle, James Rosenquist, Kimber Smith, K.R.H., Sonderberg, Walasse Ting, Bram Van Velde, Bengt Lindström, Rebeyrolle, Bata Mihailovitch & Tom Wesselmann)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Volume XIV</b>  | Abstract expressionists & others II / Expresionistas abstractos y otros II - Revue Noise: (Miquel Barceló, Javier Mariscal, Gilbert & George, Antonio Saura, Edouard Pignon, Karel Appel, Sol Lewitt, Jose Maria Sicilia, Pierre Alechinsky, Sam Francis, Marco del Re, Sean Scully, Aki Kuroda, G. Garouste, J. Immendorff, P. Antoniucci, O. Gagnere, G. Penone, R. Combas, P. Skira, Broto, V. Bioules, Markus Lüpertz, E. Allington, V. Novarina, S. Merlino, M. Kaminsky, G. Barthelemy, W. Alberti, Christian Boltanski, F. Martin, G. Da Gios, E. Garouste, M. Bonetti, P. Moignard, B. Flanagan, W. Buttner, M. Paszko, V. Corpet, H. Delprat, I. Champion-Metadier, Sixtus, D. Labauvie, F. Lamore, G. Traquandi, D. Diao, P. Dusapin, G. Gasiorowsky, P. Nivollet, P. Buraglio, G. Jeanclos, W. Dahn, H.-P. Adamsky, E. Bach, S. Szczesny, R. Fetting, J. G. Dokoupil, P. Bokanowski, A. Messenger, C. Viallat, E. Montrelay, D. Tremblett, M. Neumann, J. Beuys, P. Raynaud, Ph. Favier, R. Thomas, N. Prangenberg, O. Oudiette, C. Boutin, A. Leonov, S. Ristelhueber, Y. Bresson, D. Orlopp, A. Merz, P. Faucher, R. Barry, M. Henich) |
| <b>Volume XV</b>   | Abstract expressionists & others III / Expresionistas abstractos y otros III. Derriere le Miroir: (Collective issues, Hans Hofmann, Adam, Raoul Ubac, Pierre Tal Coat, Alain le Yaouanc, Pol Bury, Edward Kienholz, Gérard Titus-Carmel, Shusaku Arakawa, Saül Steinberg, Kienholz, Lindner, Télémaque)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |

## Jean Arp

**Título/Title/Titre:** *Vers Le Blanc Infini*

**Nº Inventario/ Object No / Nº Inventaire:**  
CO-ARP-BLANC (1960)

**Autor/Author/Auteur:** Jean Arp

**Editor/Publisher/Editeur:** La Rose Des Vents,  
Paris & Lausana 1960

**Impresor/Printer/Imprimeur:** Georges  
Leblanc (grabados/etchings) y Fequet et Baudier  
(texto)

**Formato/Format:** Folio 38,5 : 29,3 cm

**Ilustraciones/Illustrations:** 6 aguafuertes y  
puntas secas de las 8 originales / 6 out of 8  
original drypoints and etchings / 6 des 8 gravures  
à l'eau-forte

**Tirada/Print run/Tirage:** Ejemplar nº 15 de los  
500 ejemplares firmados por el autor; otros 100  
llevaban doble impresión

**Referencias museísticas/Museum**

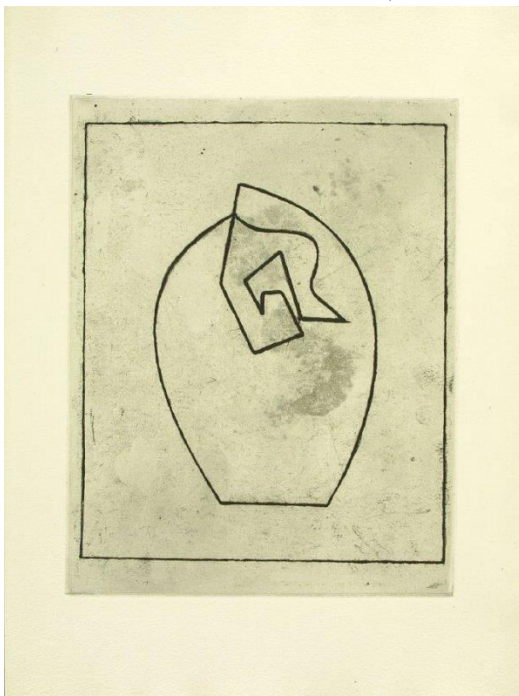
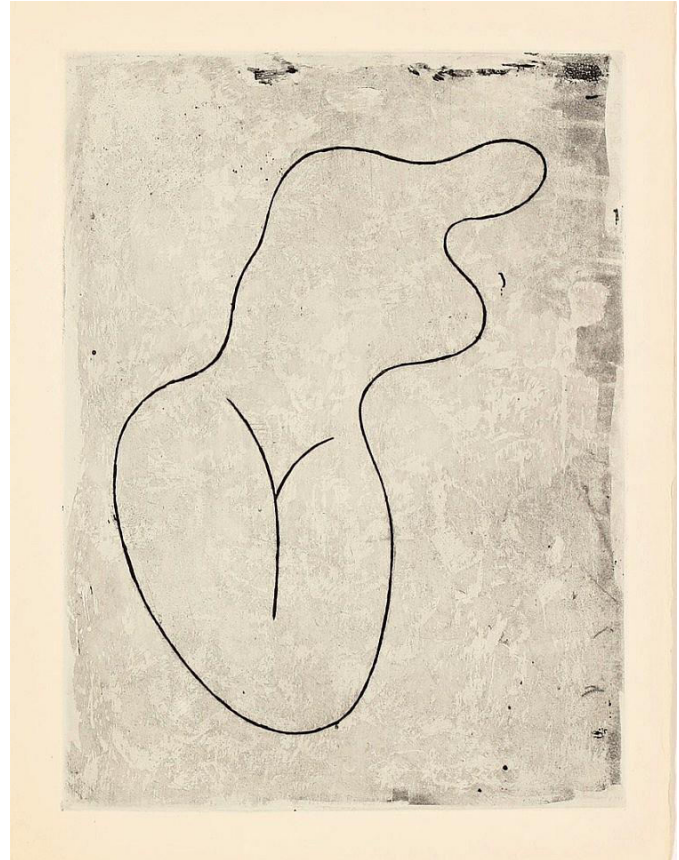
**References/Numéro d'inventaire Musée:**

**Fine Arts Museums of San Francisco:**

Accession No: 1998.40.3.5 Credit Line: Gift of  
the Reva and David Logan Foundation

**Minneapolis Institute of Art, Minnesota:**

Accession Number: 2003.178a-m; Credit: Gift of



the Print and Drawing Curatorial Council

**J. Paul Getty Museum, Los Angeles, CA:** Special Collections Arntz  
Library Collection: LC Call No.:PQ2601.R633 V4 (Rare Bk Coll)  
LCCN:64051868ID/Acc. No.: 89-B17268

**Dallas Museum of Art:** Virginia Lazenby O'Hara Fine Books  
Division.

**Victoria and Albert Museum, London:** National Art Library  
Special Collections 95.HH.23 Special Code L.1113-1981

**Institut National d'Histoire de l'Art, Paris.** Collections Jacques  
Doucet. INHA - Réserve 6ème étage Cote 4 Res 212 Code  
057213275

**Stedelijk Museum Amsterdam** Objectnummer KBA 60(1-2)

**Bibliothèque nationale de France, Paris :** Notice n°:  
FRBNF32906750 Tolbiac - Rez-de-jardin - RES G-Y-4 (2) ; Arsenal  
- magasin de la Réserve RESERVE FOL-PN-24

**Fonds Jean Arp Musees d'Estrasbourg:** BDMS - MAGASIN 2 :  
LB-F.0179

**Exposiciones/Exhibitions:**

**Fine Arts Museums of San Francisco:** *Artists' Books in the*

*Modern Era 1870-2000: The Reva and David Logan Collection of Illustrated Books* 6 October 2001-6 January 2002.  
Cat n° 138

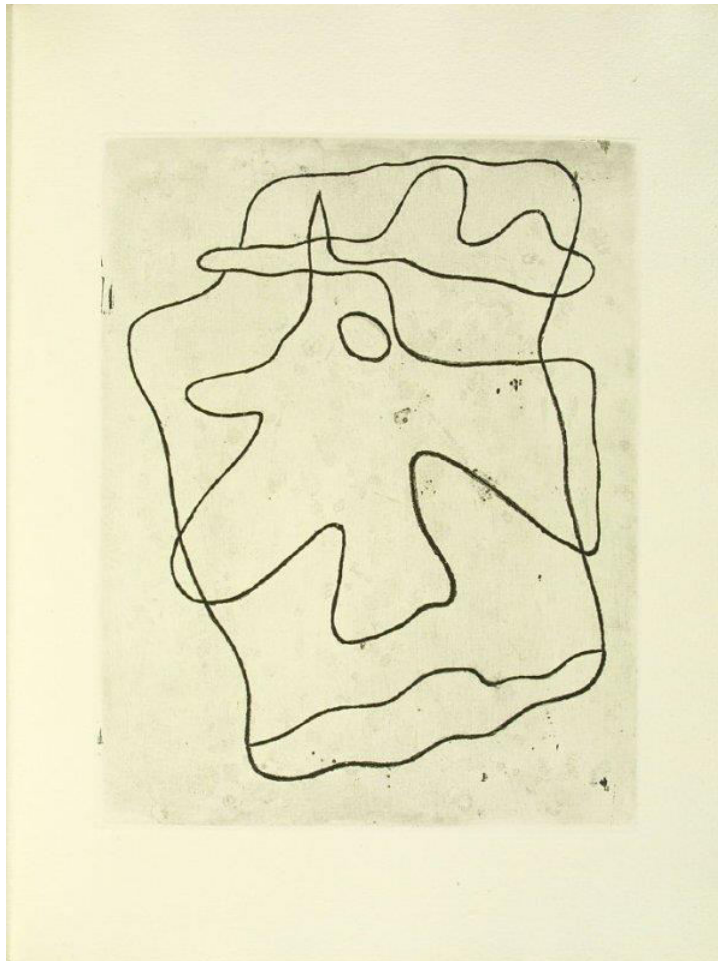
**Catálogos razonados de libros de artista:**

JOHNSON, Robert Flynn *Artists' Books in the Modern Era 1870--2000: The Reva and David Logan Collection of Illustrated Books*, Fine Arts Museum San Francisco, 2001, No. 138 p.221

**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

**1.** From: *Biblion Antiquariat* (Zürich, ZH, Switzerland) Price: **US\$ 10,268.10** (EUR 9.400,00) *Vers le blanc infini*. (Poemes et gravures).  
Arp, Jean (Hans). Published by Lausanne/Paris, La Rose des vents (1960) Used Hardcover Signed Item Description: Lausanne/Paris, La Rose des vents, 1960. Folio (38,5 : 29,3 cm). 28 nn. lose Bl., 8 Bl. Originalradierungen (davon 3 voll von Arp signiert), Suite mit weiteren 8 Bl. Originalradierungen in O-Bütten-Umschlag in OHPgt.-Einband mit goldgepr. Rückentitel, Deckelvergoldung (Kompass), O-Schuber. Arntz 405-412. - Bleikasten Ab 100. - Hagenbach 365. - Katalog Kunsthaus Zürich 1986, 73. - Eines der 100 römisch nummerierten (Gesamt 600 num. Ex.), nominativen Vorzugsexemplare auf velin Richard-de-Bas mit 1 zusätzlichen Separatsuite der "cuivres barres". Diese "cuivre barres"-Radierungen sind mit je zwei geometrischen und unterschiedlich positionierten Formen blaugrau überdruckt, was eine farbige Radierung ergibt. - Von Arp vorne unter dem Verlagssignet in



11182AB

Bleistift signiert. In unserem Exemplar sind vorne die erste 3 ganzs. Radierungen von Arp mit Bleistift hs. signiert. - Die Radierungen wurden bei Georges Leblanc, Paris, abgezogen. Bei den 8 Gedichten handelt es sich um Erstdrucke. - Schuber unten mit kl. Anriss, schönes Exemplar in der besonderen Ausgabe mit den zusätzlich 3 signierten Original-Radierungen. So selten. Bookseller Inventory # 16014AB

**2.** From: *Antiquariat Weinek* (Salzburg, Austria) Price: **US\$ 6,335.64** (EUR 5.800,00) *Vers Le Blanc Infini.*: Arp, Hans (Jean): *Vers Le Blanc Infini.* Arp, Hans (Jean): Published by Lausanne - Paris, La Rose de Vents (1960) Item Description: Lausanne - Paris, La Rose de Vents, 1960. Lose Blattlagen in OHpgm. in OSchuber. EA. Eines von 499 num. Expl., im Druckvermerk vom Künstler signiert (GA 600). In franz. Sprache. Arntz 405-412c. Monod 525. Garvey/ Wick 56. - Deuxième de la Collection de la Rose des Vents. - Schuber m. kl. Einrissen u. leichten Gbrsp. - Schöner breiter Pressendruck auf leicht chamoisfarb. Vélin de Rives bei Fequet & Baudier. Druck der großformatigen Radierungen bei G. Leblanc, Paris. "Vers le Blanc Infini is an example of the full integration of design and content possible in a book written and illustrated by the same artist." (Garvey/Wick). Acht Radierungen begleiten acht Gedichte. Bookseller Inventory #

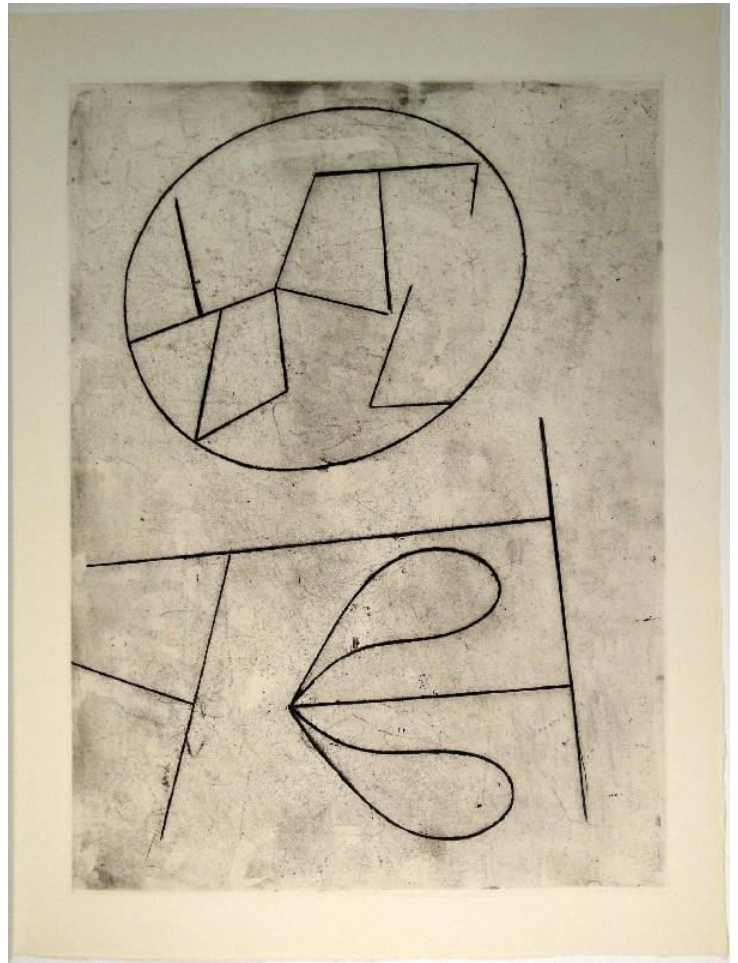


*"The later work of Jean Arp is characterized by a simple yet sensuous reduction of form. The sixteen etchings that Arp created to illustrate his own poetry retain the playfulness of his early Dada work but also an undercurrent of mystery that is characteristic of his surrealist imaginery. The idiosyncratically wiped plate tone on the prints and the use of gray as a second color on six of the works is highly effective."*

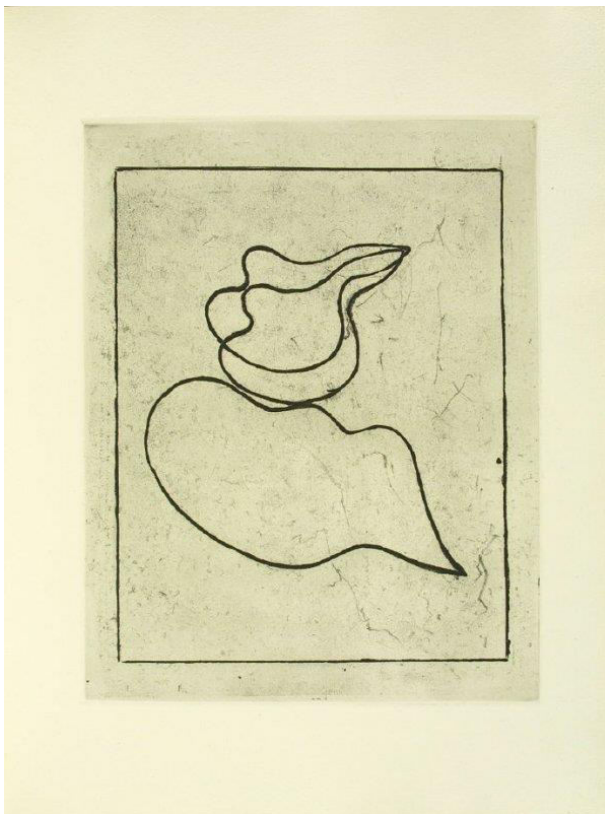
**Artists' Books in the Modern Era 1870--2000: The  
Reva and David Logan  
Collection of Illustrated Books**, Fine Arts Museum  
San Francisco, 2001, p.221

Hans Arp and Stanley Hayter first met in Paris in the mid-1920s, when both were active in French surrealist circles. Arp, who would become a prolific printmaker, was a regular visitor to Atelier 17 in Paris and in later years in New York. He was also a founding member of Dada, a radical, anti-war cultural movement that began in Zürich, Switzerland in 1916. Arp's experiences with Surrealism and Dada helped cultivate an abiding interest in chance, word play, and reductive abstraction.

Arp's "Vers le blanc infini" features eight monochromatic etchings, each followed by one of his poems. To encourage unforeseen connections, he established an ambiguous relationship between the visual and the literary elements of the book, with images and poems appearing as unrelated



independent expressions. Arp frequently restricted his palette to black and white as a way to amplify the textual associations in his work, stating: "There is in me a certain need for communicating with human beings. Black and white equals writing."





**Título/Title/Titre:** *Derrière le Miroir 33 Jean Arp*  
**Nº Inventario/ Object No / N° Inventaire:** CO-DLM-33 (1950)

**Autor/Author/Auteur:** P. Bruguière, Jean Cathelin, Jean Arp

**Editor/Publisher/Editeur:** Maeght Paris 1950

**Impresor/Printer/Imprimeur:** Mourlot

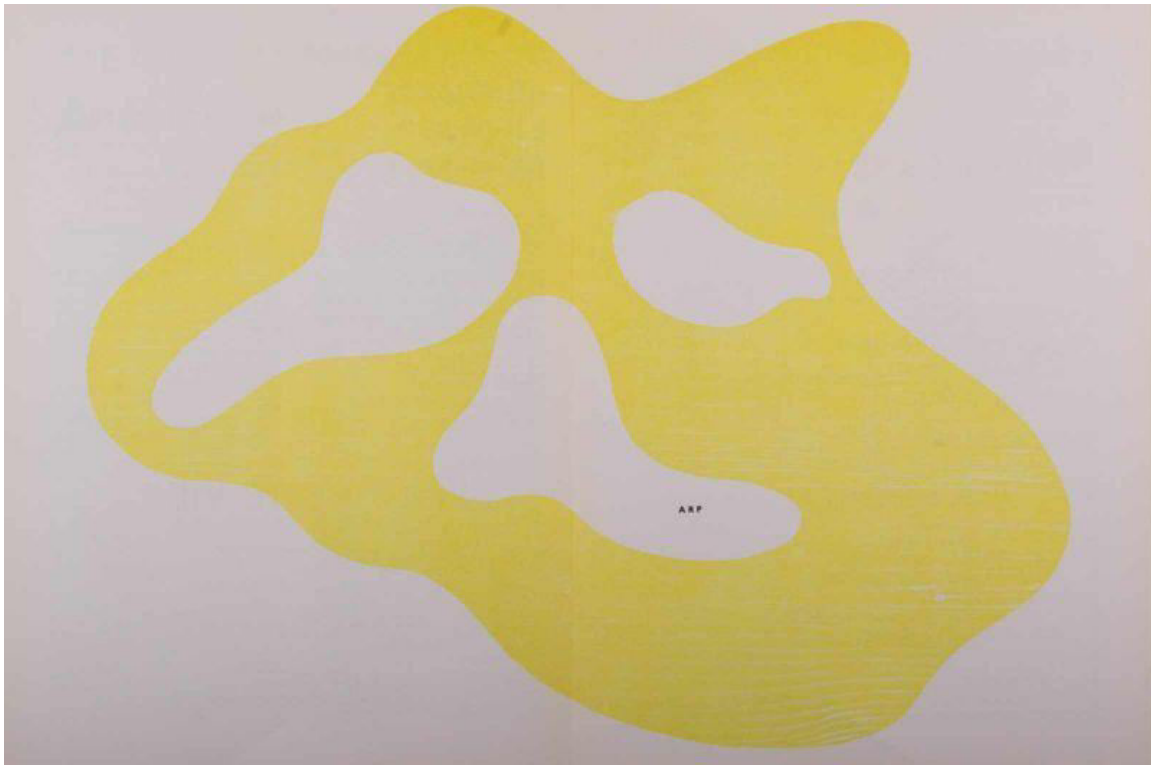
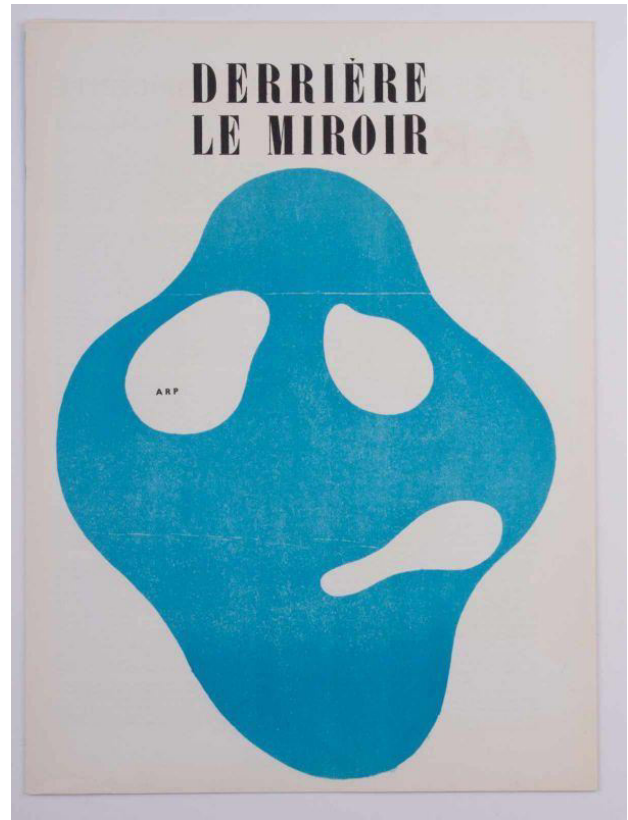
**Formato/Format:** 38 x 28 cm

**Ilustraciones/Illustrations:** 3 bois gravés originaux en couleurs de Jean Arp, dont 1 en double page

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

1. From: Libreria Antiquaria Prandi (Reggio Emilia, RE, Italy) Price: US\$ 159.40 (EUR 130,00) *Derrière le Miroir* n. 33., Préface de Jean Cathelin, poèmes inédits de Jean Arp. Published by Maeght, Paris (1950) Description: Maeght, Paris, 1950. 4°; pp. non num. 8 con tre legni orig. a colori, uno a doppia pagina. Brochure edit. illustrata con titoli al piatto. Numero della nota rivista dedicato all'eclettico artista francese (1887-1966). Num. catalogo: 211. Bookseller Inventory # 23977

**Arp, Jean** (Hans) (Galerie Maeght) *Derrière le Miroir* 33: Arp (with original woodcuts by Jean (Hans) Arp) Paris, Maeght, Novembre 1950, in-folio, 38 x 28 (H x L). 3 bois gravés originaux en couleurs de Jean Arp, dont 1 en double page. Textes de P. Bruguière "Jean Arp", Jean Cathelin "De la sincérité", et 6 poèmes inédits de Jean Arp. Paris: Galerie Maeght, 1950. Iconography : 2 lithographies unicolores en couverture (face avant et arrière) 1 lithographie unicolore en



double page centrale Binding : Pages de couverture illustrée de 2 lithographies en pleine pages, sur vélin fin mat. « Jean Arp » par P.G. Bruguere -« De la sincérité » par Jean Cathelin -3 poèmes de Jean Arp, 1922 -1 Lithographie couleur jaune, en double page centrale -1 Poème de Jean Arp, 1944 -Liste des 70 œuvres exposées : sculptures, reliefs, peintures et dessins -Page de chronique des arts, saison hiver 1950 Derriere Le Miroir 33. Texts include six unpublished poems by Arp (1922-1946). /Folio. With three original woodcuts by Arp, two printed in blue (on the front and back covers) and one (double-page) in yellow. 3 colour lithographs by Jean Arp on front and back of wraps, also double page lithograph inside. Includes six poems by Arp and articles by P.-G. Bruguere and Jean Cathelin. Text in French.





## Jean Cocteau

**Artista/Artist/Artiste:** Jean Cocteau

**Título/Title/Titre:** *Dessins*

**Nº Inventario/ Object No / Nº Inventaire:** CO-COCTEAU- DESSINS- (1923)

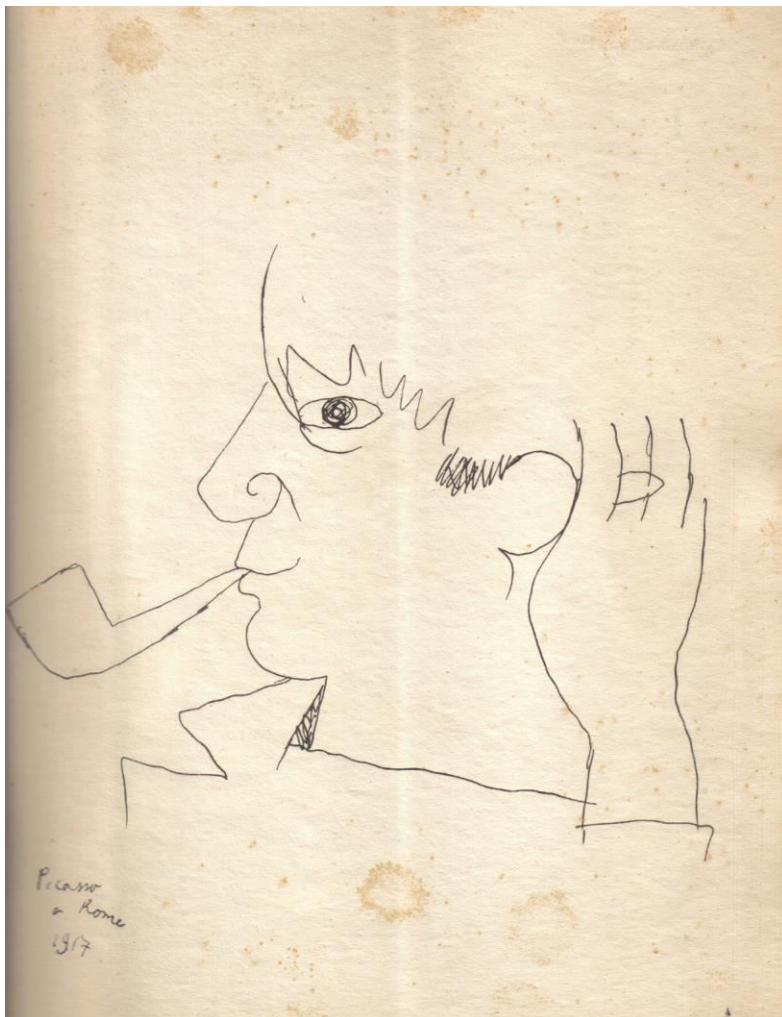
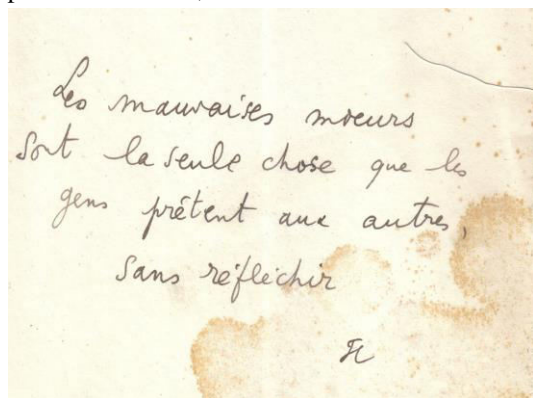
**Editor/Publisher/Editeur:** Librairie Stock, Paris 1923

**Impresor/Printer/Imprimeur:**

**Formato/Format:** In-4 (28,7 x 23,5 cm),

**Ilustraciones/Illustrations:** Édition originale illustrée de 128 dessins à pleine page hors texte de Jean Cocteau, dont les portraits d'illustres contemporains : Auric, Diaghilev, Picasso, Poulenc, Radiguet, Léon Bakst, Satie, etc. L'ouvrage est dédié à Picasso : "Les poètes ne dessinent pas. Ils dénouent l'écriture et la renouent ensuite autrement. C'est pourquoi je me permets de te dédier quelques jambages faits des buvards, des nappes et des dos d'enveloppes. Sans ton conseil, je n'eusse jamais osé les réunir."

**Tirada/Print run/Tirage:** Ejemplar nº 95 de 100 en papel Madagascar, con un un pensamiento de Cocteau manuscrito sobre la página de guarda: "Las malas costumbres son lo único que la gente presta a los demás, sin pararse a pensar. JC »/ Exempleire nº 95 des 100 sur Madagascar comportant une pensée original signée de Jean Cocteau sur la page de garde : "Les mauvaises mœurs sont la seule chose que les gens prêtent aux autres, sans réfléchir. JC »/.



### Referencias museísticas/Museum References/Numéro d'inventaire

#### Musée:

**Museum of Modern Art (MoMA) New York, MoMA Offsite**  
Stacks Call Number NC1499.C6 A3 1923

**Metropolitan Museum of Art New York,**  
**Art Institute of Chicago Chicago, IL**

**Museum of Fine Arts, Houston –**

**Victoria and Albert Museum, London:** Osbert Lancaster Collection. Ref. No. L.1848(33)-1981 95.LL.114 Special 38041800004129

**The Frick Collection Museum, New York, NY**

**Morgan Library & Museum New York, NY**

**Bibliothèque d'Art et d'Archeologie Paris**

**Institut de France Paris, 75006**

**Bibliothèque nationale de France BnF Paris**

**Institut national d'histoire de l'art. Collections Jacques Doucet**

#### Presencia en Subastas/Art Sales/ Ventes aux enchères:

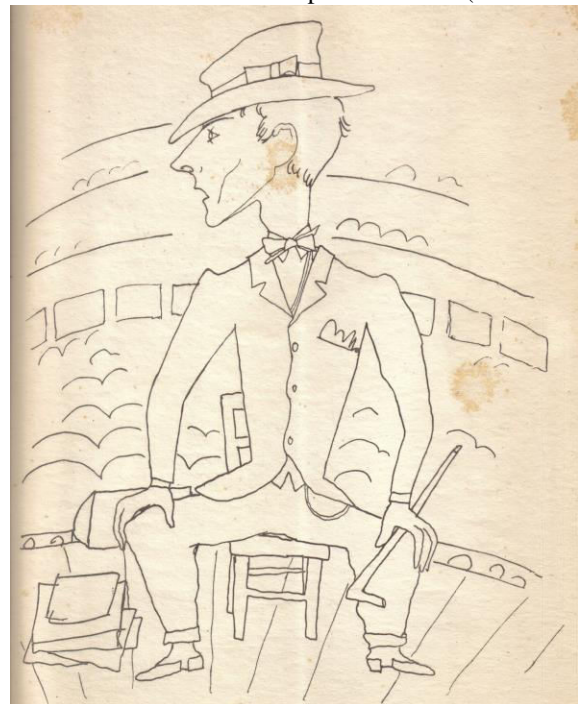
**Audap & Mirabaud.** 174, rue du Faubourg Saint-Honoré – 75008 Paris : *Precieux Livres Anciens, manuscrits medievauux, lettres d'artistes, livres modernes.* Jeudi 26 juin 2014, Drouot-Richelieu - Salle 8, PARIS. Lot nº : 3

Estimation :2000 /Résultat :1900 € COCTEAU Jean. Dessins. Paris, Stock, 1923 (1924) ; in-4 broché.

Suite d'une centaine de dessins, scènes et portraits pour la plupart chargés, expressifs, spirituels, parfois surréalistes : A. de Noailles, Fr. Poulenc, R. Radiguet, Jean Hugo, Diaghilev, Picasso, Freud, Chabrier, Stravinsky... Un des 50 exemplaires sur papier vélin de Hollande. On a place en frontispice le dessin original à la plume, légende et signe de Cocteau représentant Georges Auric (reproduit p. 15). Georges Auric a fait partie avec Jean Cocteau du Groupe des Six et a composé la musique des films de Cocteau *Orphée* et *Le Sang d'un Poète*.

livres anciens et modernes Lot n° 159

**Binoche et Giquello** - 5, rue La Boétie - 75008 Paris : Livres Anciens Et Modernes Jeudi 30 Avril 2009 Drouot Richelieu - Salle 16 Lot 159 2 500 - 3 000 € **COCTEAU (Jean) DESSINS**. Paris, Librairie Stock, 1923. In-4, broché. Édition originale. Un des 50 exemplaires sur hollandaise comprenant un dessin original à la plume, celui-ci intitulé *Le Peintre impressionniste* (double dessin



Madagascar, Enrichi d'un grand dessin original à l'encre de chine de Jean Cocteau, signé et titré "*Chance insolente*". (Piqûres, petites déchirures au dos.)

**Artcurial** : Date: Nov 24, 2008 : Jean Cocteau Dessins Stock, 1923. In-4, relié demi chagrin orange à co Jean Cocteau Dessins Stock, 1923. In-4, relié demi chagrin orange à coins, dos lisse, titre doré et frise d'étoile mosaïquées, tranche sup. dorée (J. Van West). Ex-libris. 1/400 ex. sur vélin pur fil Lafuma signé par Cocteau. 270 p., ill. pl. pages en noir. Estimation 700 - 800 €

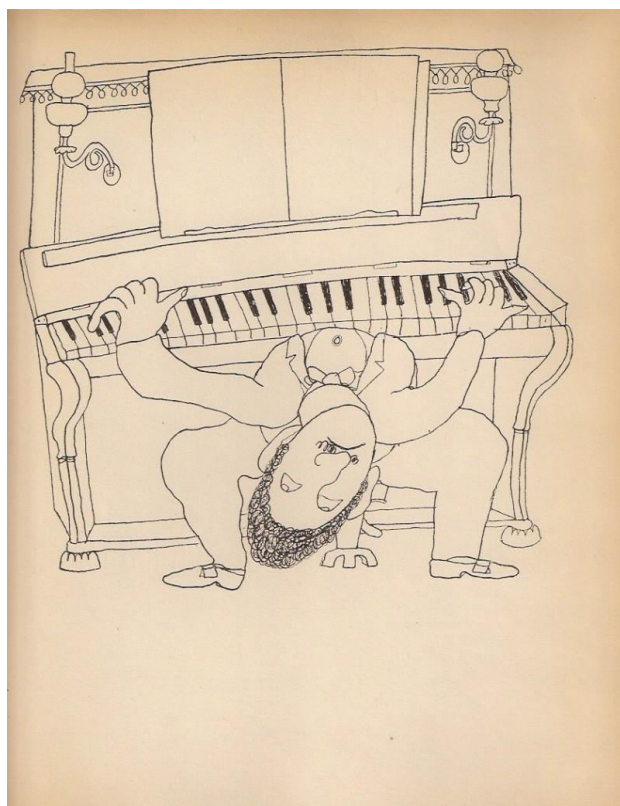
**Tajan** : Date: Apr 06, 2011 : **COCTEAU (Jean)**. Dessins. Paris, Librairie Stock, Delamain, Boutelleau & Cie, 1923. In-4, bradel vélin crème, couverture (Reliure moderne). 129 dessins à pleine page dans le texte.

Un des 400 exemplaires sur vélin pur fil Lafuma signés par

reproduit page 254). Exemplaire enrichi d'un beau dessin à la plume et au crayon de couleurs accompagné de cet envoi autographe : à Jacques Lartigue son ami Jean Cocteau.

**Christie's Sale 1285 Modern Illustrated Books 14 May 2001, Geneva Lot 44 COCTEAU, Jean. Dessins. Paris: Librairie Stock, 1923. In-4 (284 x 227mm). Broché. Price realised CHF 2,585 Estimate CHF 1,500 - CHF 2,000**

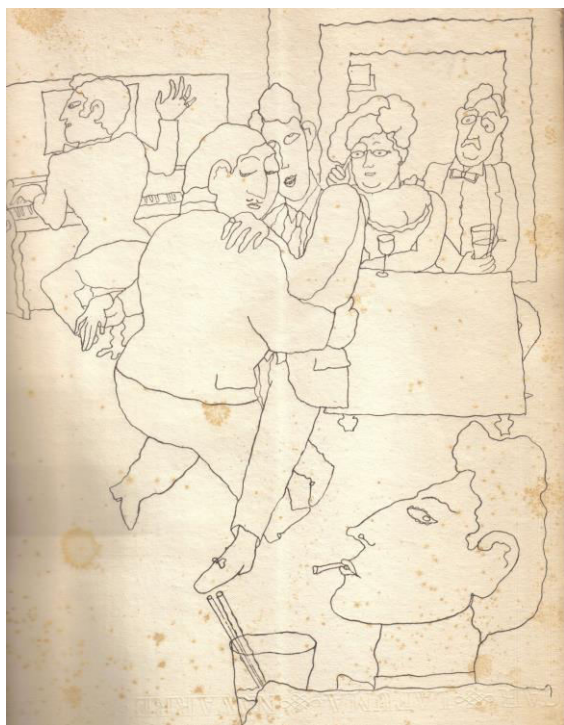
Illustrations: 128 reproductions de dessins de Jean COCTEAU. Tirage limité à 625 exemplaires. Un des 100 sur





l'auteur. Envoi manuscrit non identifié.

**Drouot :** COCTEAU (Jean) Dessins Paris, Librairie Stock, 1923, grand in-4, reliure demi-marroquin à grains fauve à bandes, dos orné d'un décor géométrique, tête dorée (reliure de l'époque) Edition originale. Exemplaire pur fil signé par Jean Cocteau à la justification de tirage. Exceptionnel exemplaire comportant une double dédicace : Sur la page de faux-titre, envoi et dessin de Jean Cocteau à pleine page à Odette Valette : A Odette Valette / Souvenir / bien amical / de / Jean Cocteau. Odette Valette était une actrice et joua notamment avec Mila Parely (qui deviendra une des mauvaises soeurs de La Belle dans la Belle et la Bête (1945) de Jean Cocteau. Elle a eu une liaison avec Jean Marais qu'elle a manqué épouser) dans le film Le Martyre de l'Obèse (1932) de Pierre Chenal. Sur la page de titre, magnifique autoportrait de Jean Cocteau à la plume en noir, rehaussé de bleu et de rouge, la dédicace et sa



Description: Paris, Librairie Stock, 1923, 1923. Couverture rigide. Book Condition: Très bon. 1ère édition. In-4 (28,7 x 23,5 cm), demi-marroquin noir à encadrement, plats de feuilles de balsa encadrés d'un filet doré, dos lisse, doublure et gardes de feuilles de balsa, tête dorée, non rogné, couverture et dos, étui bordé (rel. signée de J.-P. Miguet). Édition originale illustrée de 128 dessins à pleine page hors texte de Jean Cocteau, dont les portraits d'illustres contemporains : Auric, Diaghilev, Picasso, Poulenc, Radiguet, Léon Bakst, Satie, etc. L'un des 25 premiers exemplaires sur Japon Impérial (n° 15) comportant un très beau dessin original de Jean Cocteau, qui est reproduit en page 209 et titré "Le Bienfaiteur (Monte-Cristo)". Exemplaire exceptionnel dans lequel sont ajoutés 11 dessins originaux, pour la plupart à l'encre, de Jean



signature étant écrits à l'envers ! : A mes chers Laloy que j'aime de tout mon coeur / Jean l'Oiseleur / 1925. A l'époque des ballets russes de Diaghilev, Cocteau expliquera avoir un certain penchant pour l'opium lié à la liaison fortuite qu'il vit avec Louis Laloy, le directeur de l'opéra de Monte-Carlo.

COCTEAU (Jean)

**Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:**

1. From: Librairie Faustroll (Paris, France) Price: US\$

24,523.44

(EUR

20.000,00)

Dessins

Cocteau

(Jean)

Published

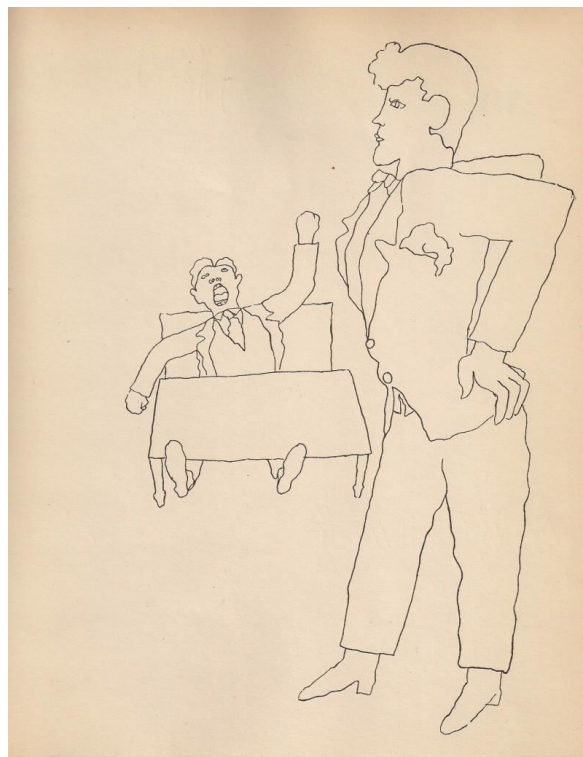
by Paris,

Librairie

Stock, 1923

(1923) First

Edition



Cocteau exécutés à l'époque de l'ouvrage et restés inédits. On trouve parmi ceux-ci un portrait de Georges Auric, des dessins érotiques, etc. Légères griffures sur les plats en balsa, mais néanmoins très désirable exemplaire. Livre d'occasion. Bookseller Inventory # 3675

**2.** From: Between the Covers-Rare Books, Inc. ABAA (Gloucester City, NJ, U.S.A.) Price: US\$ 9,500.00 (EUR 7.980,12) Dessins: Cocteau, Jean Published by Stock, Paris (1924) Description: Stock, Paris, 1924. Book Condition: Near Fine. First edition. Quarto. Quarter cloth and decorated papercovered boards with printed paper title label on front board. Modernist bookplate of Alex de Haas on rear pastedown, moderate edgewear on the boards, near fine. A collection of Cocteau's pen and ink drawings, mostly portraits, which was dedicated to Picasso. In October of 1946 Cocteau visited Amsterdam to attend the Dutch premiere of his famous film *La Belle et la Bête*. During this visit he was hosted by the Dutch songwriter and performer Alex de Haas. This volume has two large original drawings by Cocteau, one on the front fly, the other on the half-title, each dedicated by Cocteau to de Haas. Additionally affixed to the front pastedown is an original gelatin silver photograph (9.25" x 6.5") of Cocteau speaking at a press conference in Amsterdam, as well as a later color portrait of Cocteau from a magazine affixed on the copyright page. Additionally, on the recto of the rear fly-leaf is an original drawing by the well-known Dutch caricaturist Eppo Doeve, depicting de Haas paying homage to Cocteau on the stage of Tuschinski Theatre, 28 October 1946. This copy is referenced in the Dutch literary journal *De Parelduiker* May, 2007, pp.36-44. Bookseller Inventory # 412274

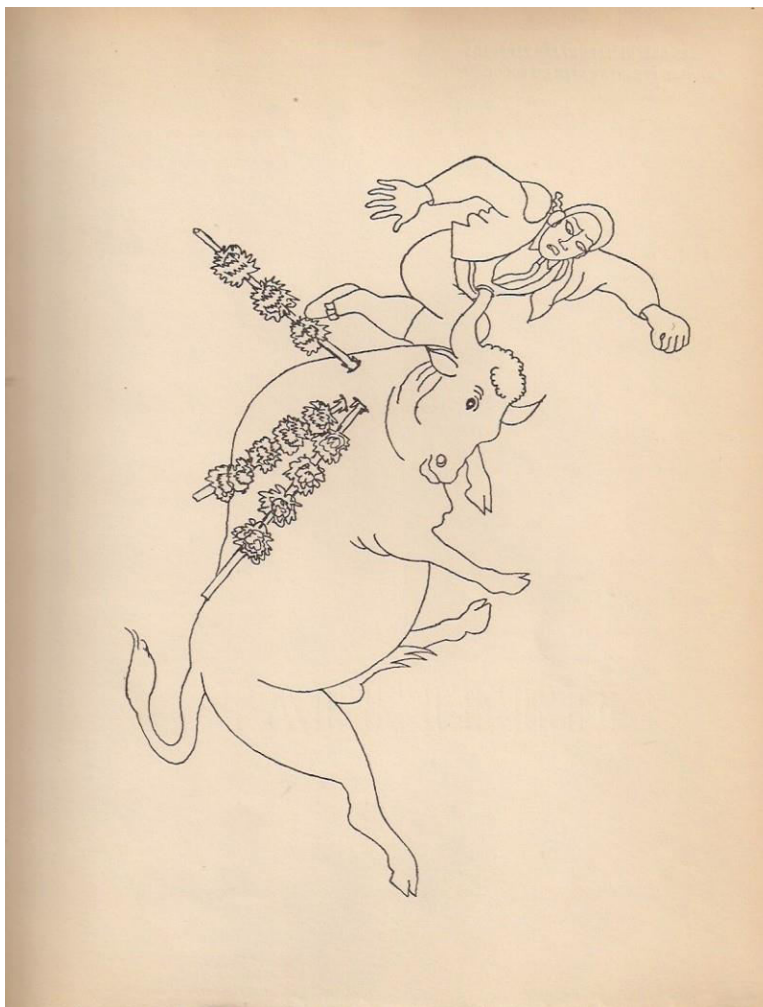
**3.** Bauman Rare Books (Philadelphia, PA, U.S.A.) Price: US\$ 9,000.00 (EUR 8.528,39) one of only 50 copies "sur Hollande Van Gelder," with a large laid-in original pen-and-ink drawing by Cocteau entitled "Hommage a Paul Morand,"

Dessins. P., Librairie Stock, 1923, 4°, 138 f., br., petite fente au mors supér. (3 cm).

Edit. orig. tirée à 650 ex. num. 1/100 exemplaires sur Madagascar comportant une annotation de l'auteur sur la page de garde. Ce recueil de 129 dessins exécutés au trait par Jean Cocteau et légendés reste son oeuvre graphique la plus importante et la plus aboutie.

L'ouvrage est dédié à Picasso : Les poètes ne dessinent pas.

Ils dénouent l'écriture et la renouent ensuite autrement. C'est pourquoi je me permets de te dédier quelques jambages faits des buvards, des nappes et des dos d'enveloppes. Sans ton conseil, je n'eusse jamais osé les réunir.





**Título/Title/Titre:** *Théâtre I & II*

**Nº Inventario/ Object No / Nº Inventaire:** CO-COCT-THEAT (1957)

**Autor/Author/Auteur:** Jean Cocteau

**Editor/Publisher/Editeur:** Éditions Bernard Grasset, 1957

**Impresor/Printer/Imprimeur:** Mourlot, Paris (litografías) y



Imprimerie Darantier, Dijon

**Formato/Format:** Deux volumes in-8 , cartonnage percaline crème

illustrée de l'éditeur exécuté par l'atelier Barast d'après la maquette de Jean Cocteau (23,7 x 17,5 cm)

**Ilustraciones/Illustrations:** Illustrée par Jean Cocteau de dessins in texte et de 40 lithographies originales hors-texte en couleurs de Cocteau sur vergé de Voiron des papeteries Navarre (22 x 16 cm). / 40 original lithographs by Jean Cocteau

**Tirada/Print run/Tirage:** Un des exemplaires sur vergé de Voiron, après 60 sur Madagascar et 210 sur vélin de Rives

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**



**Bibliothèque nationale de France BnF Paris :**  
**Victoria and Albert Museum** London, SW7 2RL :  
**Yale University** Library New Haven, CT:  
**Columbia University** in the City of New York, NY  
**The British Library**, St. Pancras London, NW1 2DB

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

**1.** From: OH 7e CIEL (Lausanne, Switzerland) Price: US\$ 872.03 (EUR 737,69) Cocteau Jean : Théâtre I & II \* Description: Grasset, (Paris) 1957., 1957. Relié 24 x 17, couverture or et couleur décorée d'après la maquette de l'auteur. 40 lithographies originales couleur et de dessins de Cocteau. Dans cette agréable édition illustrée, qui n'est pas sans rappeler les fameux "Cartonnages NRF", presque tout le théâtre de l'auteur. Manquent quelques pièces rares et marginales telles Le Dieu bleu (1911, renié par l'auteur), Le gendarme incompris (1921),? Édition en partie originale. L'un des 8'890 exemplaires numérotés sur vergé, outre 60 Madagascar et 210 vélin de Rives. Bookseller Inventory # YG04317

**2.** From: Librairie l'Ancre Aldine (LYON, France) Price: US\$ 730.54 (EUR 600,00) Théâtre. Edition ornée par l'auteur de dessins in-texte et de quarante lithographies originales en couleur. Description: Paris, Grasset, 1957., 1957. Deux volumes in-8 , cartonnage d'éditeur décoré d'après un dessin de Cocteau. Tirage limité. Exemplaire numéroté sur papier vergé.

Bookseller  
 Inventory #  
 3656





**André Masson**

**Artista/Artist/Artiste:** *André Masson*

**Título/Title/Titre:** *Nu Bleu (Le couronnement au nu bleu)*

**Nº Inventario/ Object No / Nº Inventaire:** CO-MASSON-NUBLEU

**Formato/Format:** 65 x 50 cm

**Ilustraciones/Illustrations:** Litografía original en papel SBD / Lithographie originale sur papier SBD

**Tirada/Print run/Tirage:** Epreuve nº 50 de 145

**Referencias museísticas/Museum**

**References/Numéro d'inventaire Musée:**

**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

**Cornette de Saint Cyr.** Maison de Ventes : 6 avenue Hoche - 75008 Paris. *Estampes modernes et contemporaines*. Lundi 25 Juin 2012 13:30. Drouot Salle 2. André Masson (1896-1987) Lot nº 68

200 - 300 € Résultat: 350 € *Composition*  
Lithographie en couleurs sur Arches Signée et numérotée 55/145 65 x 50 cm

**Les Ventes Ferraton – Damien Voglaire sprl.**  
Chaussée de Charleroi, 162 B 8. B-1060

Bruxelles. *Vente publique d'affiches, photos, dessins, gravures, tableaux, sculptures du 20e siècle*: Lot nº00411 Masson (André). -

"Couronnement". Lithographie en couleurs tirée sur vélin d'Arches, just. 50/145, signée au crayon et montée sous cadre doré en bois. Dim. cadre : 67,5 x 52,5 ; sujet : 55 x 38 cm (papier insolé avec décharge de passe-partout).

(Comprado en esta subasta / Bought in this auction)

**Piasa:** 5, boulevard Ney 75018 Paris: *Editions : Prints, Illustrated Books, Multiples* » Date de vente : Tuesday 24 May 2016 Lot 16 Estimation : 300 / 400 € Description: Ensemble d'estampes figuratives Masson, Labisse, Chapelain Midy, Coutaud Non reproduit au catalogue

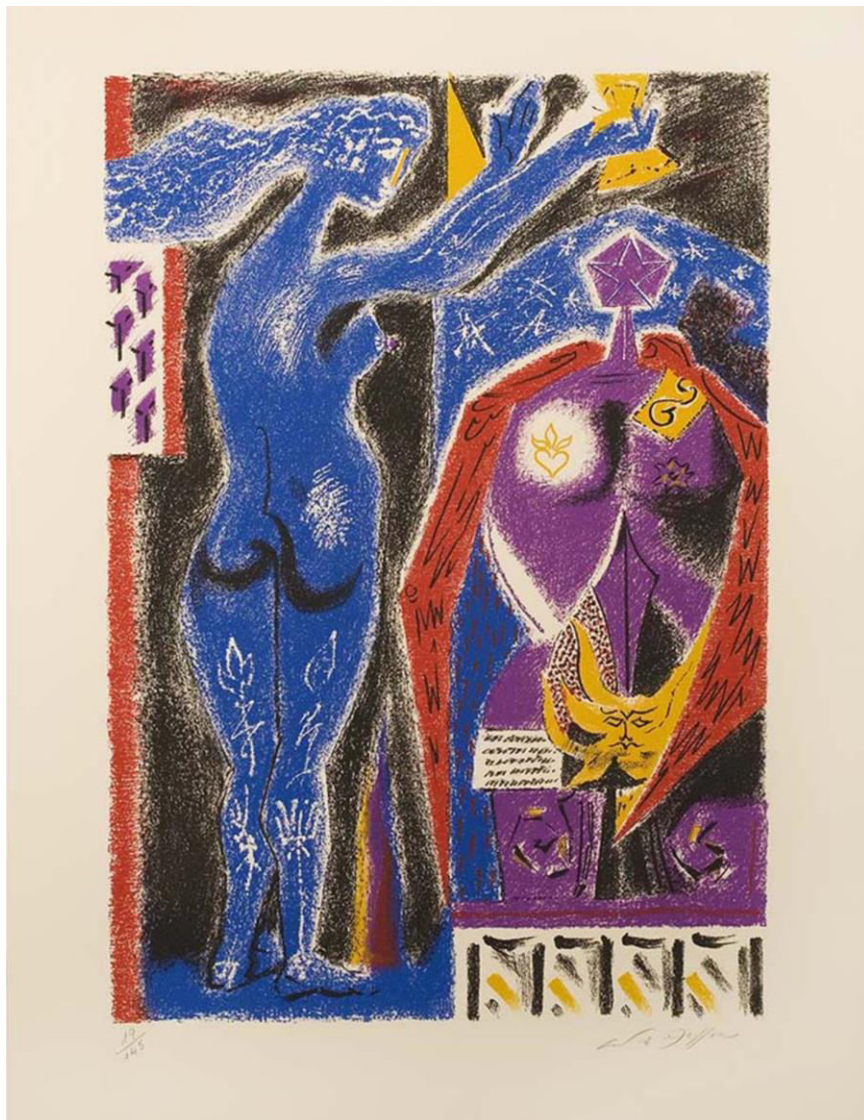
**Aguttes,** Hôtel des ventes Neuilly 164 bis , avenue Charles de Gaulle 92200 Neuilly-Sur-Seine *Peinture moderne et contemporaine, sculptures* Jeudi 15 Janvier 2009 19:30 Lot nº 6 Estim. 100 - 150 € Masson André *Composition* Lithographie sur papier SBD, mine de plomb 60 x 45 cm Tirage 96/145

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

**Place des Arts,** 3 Rue de Téhéran, 75008 Paris : Andre Masson *Nu bleu* \$ 778 Graphic Print. Lithograph. Image Size: 22x15 in. Limited Edition: (145). Signed and Numbered in Pencil Width 50 cm (20 in) Height 65 cm (26 in) Item Id 43667

**Galerie Michelle Champetier,** 52 avenue Saint-Jean, 06400 Cannes : *Nu bleu*. Date inconnue. Lithographie originale, signée au crayon. Sans référence

**A Sense of Wonder Art,** 8 Reynards Copse, Colchester, Essex CO4 9UR: André Masson Title *Nu Bleu*  
Print size: 55cm x 38cm Paper size: 65cm x 50cm Edition: 145 Method: Lithograph Handsigned Numbered  
Un-mounted: £395.00 Ex VAT £464.13 Inc VAT





**Max Ernst & Dorothea Tanning**

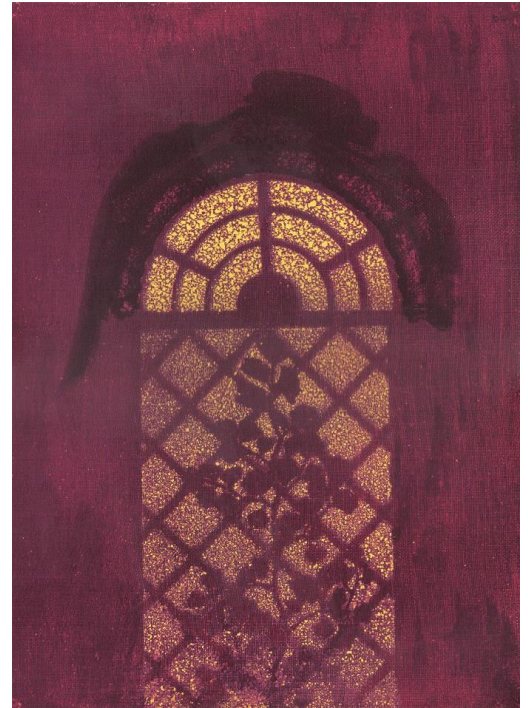
**Título/Title/Titre:** *Judith*

**Nº Inventario/ Object No / N° Inventaire:** CO-ERNSTANN-JUDITH (1972)

**Autor/Author/Auteur:** Jean Giraudoux

**Editor/Publisher/Editeur:** Manus Presse, Stuttgart 1972

**Impresor/Printer/Imprimeur:** Pierre Chave, Vence (litografías de Max Ernst) y Matthieu, Düsseldorf (litografías de Dorothea Tanning). Tipografía Chr. Belser, Stuttgart



**Formato/Format:** Folio 29,5 x 41,5 cm Cubiertas de lino con estuche color mostaza / Folio 29.5 x41.5 cm en ff., sous double emb. édit.- étui cartonnage épais entoilé couleur ocre. / Texte

allemand/German text

**Ilustraciones/Illustrations:** 14 litografías (8 de Ernst y 6 de Tanning en papel Arches (41x29 cm; huella: 32,5x23,5 cm) / 8 lithographies couleur sur papier vélin de Max Ernst et 6 lithographies couleur sur papier vélin d'Arches de Dorothea Tanning (papier 41x29 cm; litho 32,5x23,5 cm). Max Ernst fut chargé du décor de la pièce de Giraudoux et sa femme dessina les costumes

**Tirada/Print run/Tirage:** Ejemplar nº 117 de firmado en la justificación por Max Ernst y Dorothea Tanning. Edición de 500 ejemplares numerados y firmados a mano y a lápiz por ambos artistas. / Tiré à 500 exemplaires num. sur Arches, celui-ci nº 117, signature au crayon des deux artistes en-dessous de la justif.

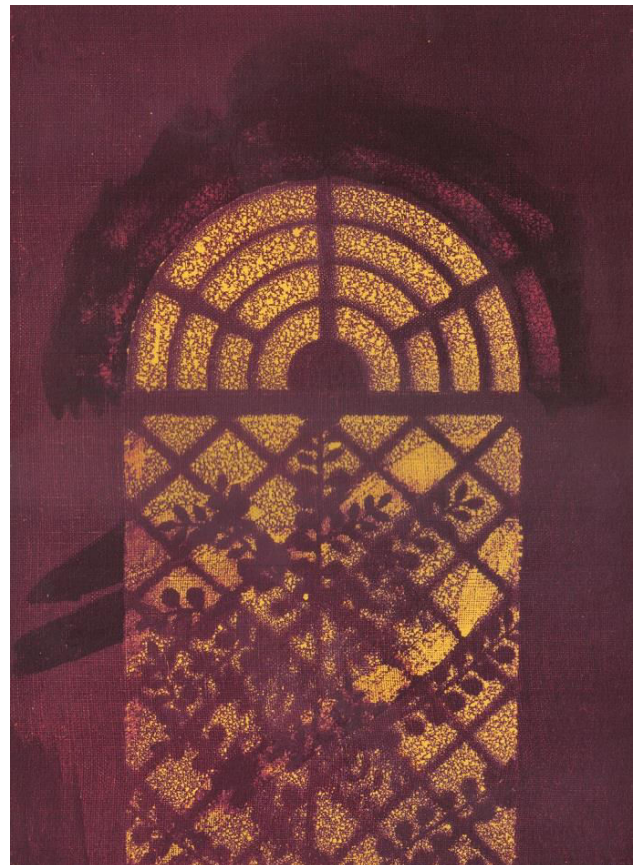
**Referencias museísticas/Museum References/Numéro d'inventaire**

**Musée:**

Musée national d'art moderne-Centre Pompidou, Paris: Cote. IN-FOL 491

**Bibliothèque nationale de France, Paris :** Notice nº :

FRBNF39859575 Richelieu - Estampes et photographie - DC-740 (2)-FOL ; Notice nº : FRBNF35282602 Tolbiac - Rez-de-jardin - FOL-YF-PIECE-37





**Deutsche Nationalbibliothek, Frankfurt am Main:**

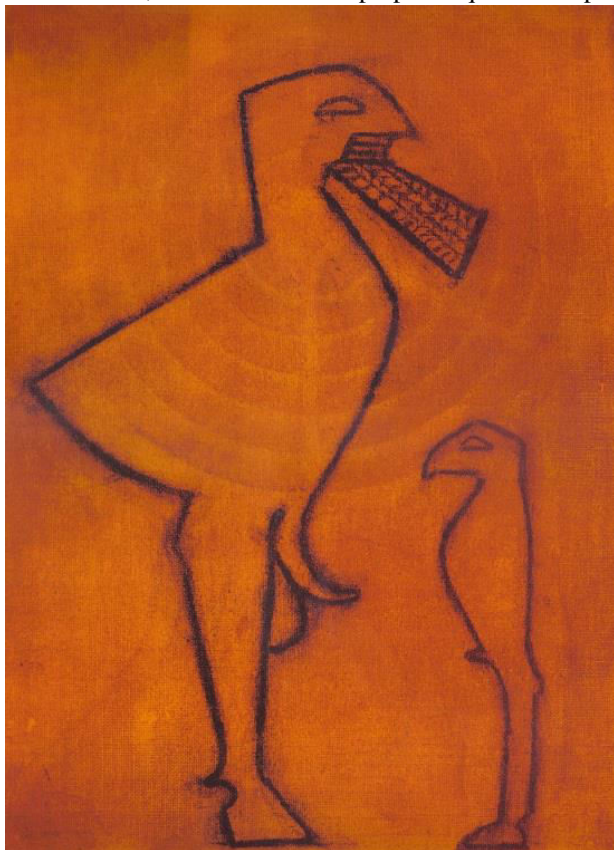
**Universitätsbibliothek Heidelberg:** Bibliogr. Zitate: Lütze4-166 SWB-PPN: 06728745X SignaturUB: KD 649 Nr. 137 von 500 Exemplaren c:74225003

Magnífica colaboración de una de las parejas más fascinantes del grupo surrealista. Las litografías de Max Ernst están basadas en la decoración del escenario de la obra de Giraudoux. Las litografías de Dorothea Tanning están basadas en los diseños del vestuario que ella misma realizó con la ayuda del dramaturgo. La obra escrita por Giraudoux, siempre interesado en reescribir los símbolos de la tradición mitológica, se estrenó el 24 de marzo de 1965 en el Teatro Phoenix de Nueva York.

"Las páginas que en modo alguno se limitó a ornar, auténticamente encantadas, vienen a ser como párpados que han empezado a abrir y

cerrarse sin cesar" (**André Bretón**, a propósito de los libros de artista de Max Ernst).

**Catálogos**

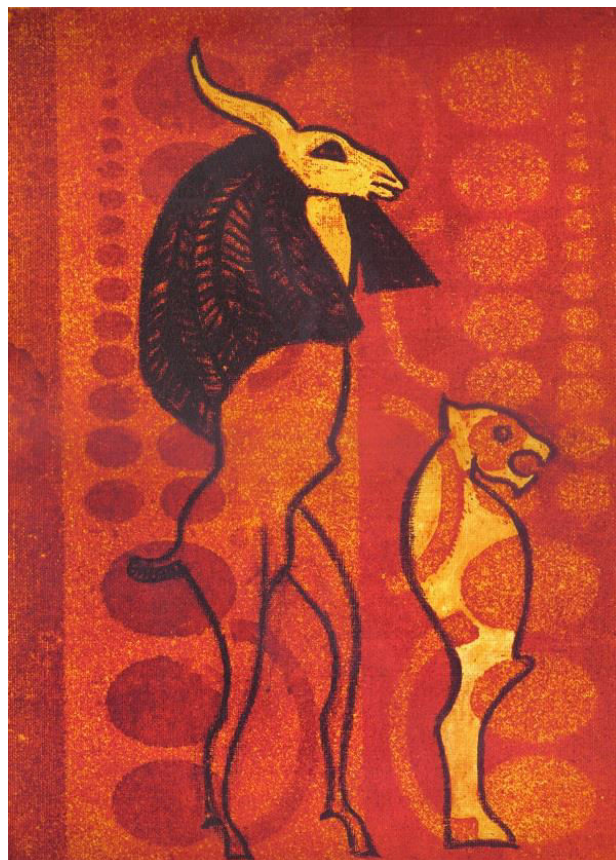


**razonados/Catalogues raisonnés:** Leppien, Helmut R. & Spies, Werner *Max Ernst Oeuvre-Katalog*. Band 1: Das

Graphische Werk. Houston, Menil Foundation/Köln, DuMont, 1975 / Alan Wofsy Fine Arts, San Francisco 2006 n° A28, VI Spindler 161/14

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

1. From: La Basse Fontaine (VENCE, France) Price: US\$ 8,738.81 (EUR 8.000,00) Judith Ernst Max - Dorothea Tanning - Jean Giraudoux Published by Manus Press, Stuttgart (1972) Item Description: Manus Press, Stuttgart, 1972. Book Condition: . In folio en feuilles sous chemise et étui d'éditeur illustré de 12 lithographies hors texte en couleurs à pleine page, les six premières de Max Ernst, les suivantes de Dorothea Tanning, une suite justifiée et signée au crayon par les artistes sous chemise à rabats. Traduction allemande de la pièce de Jean Giraudoux.





Tirage à 500 exemplaires tous sur vélin d'Arches, un des 12 exemplaires d'artiste, non mentionnés au justificatif avec la suite, celui-ci justifié XI/XII et signé au crayon par Max Ernst et Dorothea Tanning. La suite des 12 estampes signées a été tirée à 99 exemplaires et 12 en épreuve d'artiste. Notre série est un des rares exemplaires où les lithographies de Dorothea Tanning sont enrichies d'échantillons de tissus des costumes. Judith est une pièce de théâtre en trois actes de Jean Giraudoux, écrite en 1931 et créée le 4 novembre 1931 au Théâtre Pigalle dans une mise en scène de Louis Jouvet. Cet ouvrage fut édité à l'occasion de la représentation de " Judith " au Théâtre de l'Odéon en 1961 dans une mise en scène de Jean-Louis Barrault des décors de Max Ernst et les costumes de Dorothea Tanning . Spectacle interprété par la Compagnie Renaud-Barrault, musique de Darius Milhaud. Jeanne Moreau, annoncée en 1960, n'a pas joué le rôle. In folio, loose as issued under orange linen covers and slipcases With 12 original lithographs (each 6) by Ernst and Tanning.

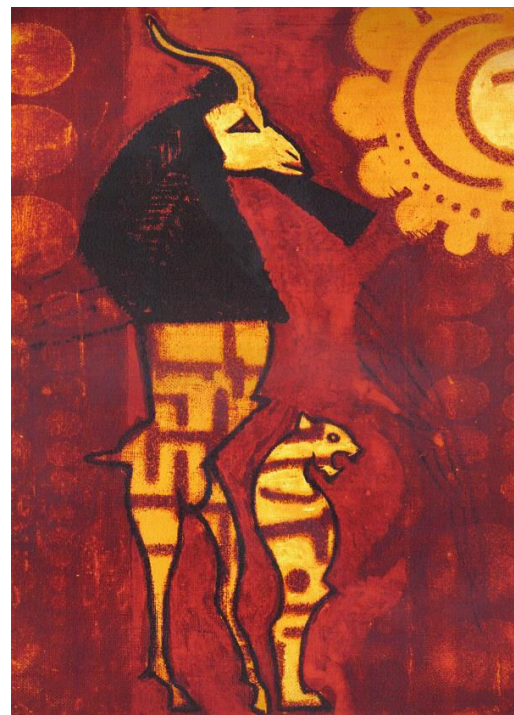


Loose quires on Arches inside orig. cloth cover and origin. cloth slipcase - One of 99 (total edition 619) numbered copies of the rare special edition, signed by both artists at the colophon. With the suite of 12 orig. lithographs. Each signed and numbered. Size of sheet each 53 x 38 cm. German translation of Giraudoux text. One of the 12 artist copies, this one numbered 11/ XII signed by max Ernst and Dorothea Tanning Rare copy with tissue samples added on the 6 Tanning lithographs, the same tissues were used for the costumes on stage. Bookseller Inventory # 5288

2. From Marninart Washington, DC. \$6,000.00 Stuttgart: Manus Presse GmbH,

1972 Slipcase. No. 86 of 99 copies signed by artists, with six original lithographs by Ernst and six original lithographs by Tanning. Extra Suite with 6 original lithographs by Ernst signed and numbered by artist and 6 original lithographs by Tanning signed and numbered by artist.

3. From: Barter Books Ltd (Alnwick, NORTH, United Kingdom) Price: US\$ 2,211.04 (EUR 2.084,84) Judith: Tragödie in Drei Akten: Lithographien von: Ernst, Max; Tanning, Judith: Tragödie in Drei Akten: Lithographien von Max Ernst und Dorothea Tanning. Signed limited edition Ernst, Max; Tanning, Dorothea [illustrators]; Giraudoux, Jean Published by Manus Press, Stuttgart (1972) Used Hardcover Signed Item Description: Manus Press, Stuttgart, 1972. 165/500. 430mm x 300mm (17" x 12"). 50pp. 12 coloured lithographs on Arches Paper. Text in German. Signed by Max Ernst and Dorothea Tanning. VG : in very





good condition. Slip case with light marking, minor corner wear and small abrasion on lower edge. Signatures of illustrators on final page of contents with publication details. Contents loose as issued Original orange cloth chemise with slipcase. Bookseller Inventory # r5809

### Max Ernst - Dorothea Tanning

Publicado por pfp en el blog Pequeño formato el sábado, 21 de diciembre de 2013

(<http://mm-actualidad.blogspot.be/2013/12/max-ernst-dorothea-tanning.html>)

Los artistas siempre han tratado de influenciar en sus biografías, Max Ernst fue más lejos. El mismo reunió los elementos de la suya y publicó una antología bajo el título de Escrituras. También produjo el relato de sus descubrimientos, (como dos revelaciones); "Mas allá de la pintura", donde relata la invención de los procedimientos que introdujo en el surrealismo, frotage: técnica en la que utiliza el sombreado a



lápiz para transferir al papel al lienzo, o a la superficie de un objeto, y el grattage en la que se raspan o graban los pigmentos ya secos sobre un lienzo o tabla de madera. En 1937 la joven Dorothea Tanning, nacida en Galesburg (Illinois) en 1912 y formada en el Instituto de Arte de Chicago, vivió un acontecimiento que tuvo una importancia radical en su

vida: la visita a la mítica exposición del Museo de Arte Moderno de Nueva York, Arte fantástico, dadá y surrealista; le causó un impacto tal que decidió trasladarse a París después de haber conseguido cartas de presentación para destacados miembros de las vanguardias artísticas.

Tras el estallido de la Segunda Guerra Mundial, de regreso a Nueva York, empezó a trabajar con el marchante y amigo de los surrealistas Julian Levy, en cuya conocida galería expuso algunas de sus obras que ya empezaban a adoptar esas formas surrealizantes que caracterizarían su carrera posterior. De hecho,



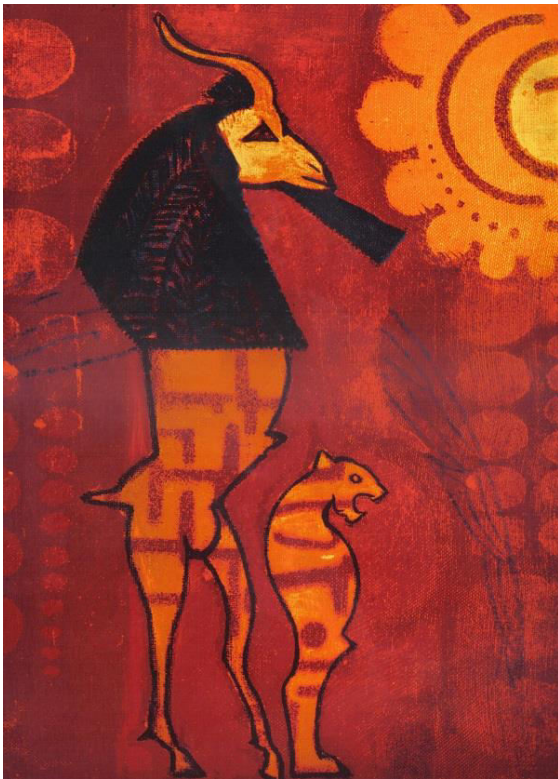
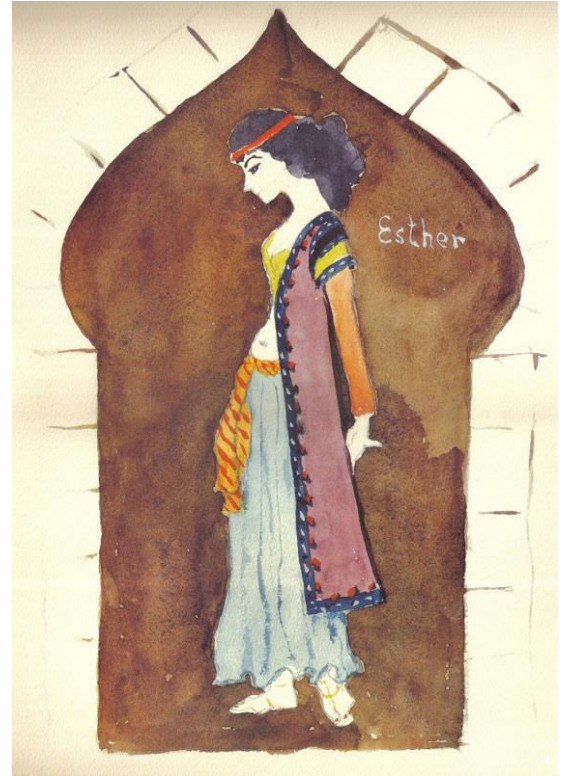


en 1942 pintó uno de sus cuadros más conocidos, Cumpleaños, un curioso autorretrato en el cual, vestida con un atuendo teatral que deja parte de su cuerpo al descubierto, aparece en un espacio de ensueño; puertas que se abren al infinito y acurrucado a sus pies, un animal con significaciones teosóficas nos recuerda el interés de la artista por lo inasible: "Mis sueños", escribía años después, "surgen de objetos que no tienen equivalentes en el diccionario". Se trataba de su segundo o tercer cuadro bajo la influencia del surrealismo, y se expondría en la muestra de mujeres en la galería de la marchante y coleccionista de arte Peggy Guggenheim, Art of this Century.

Ese mismo año, Max Ernst, al que había buscado en vano en París, visitaba a Tanning en su estudio y se quedaba fascinado frente a Cumpleaños, poco más tarde contraen matrimonio, hasta 1976, fecha en la que murió Ernst.

Nacida en un ambiente puritano, cultivó su fantasía desde niña, luchó contra lo claustrofóbico a través de lecturas de autores como Oscar

Wilde, Lewis Carroll o Hans Christian Andersen. Esa pasión por la literatura le lleva en la última etapa de su vida a compaginar la pintura con la poesía, publicando poco antes de morir *Coming of that*.



Max Ernst y Dorothea Tanning

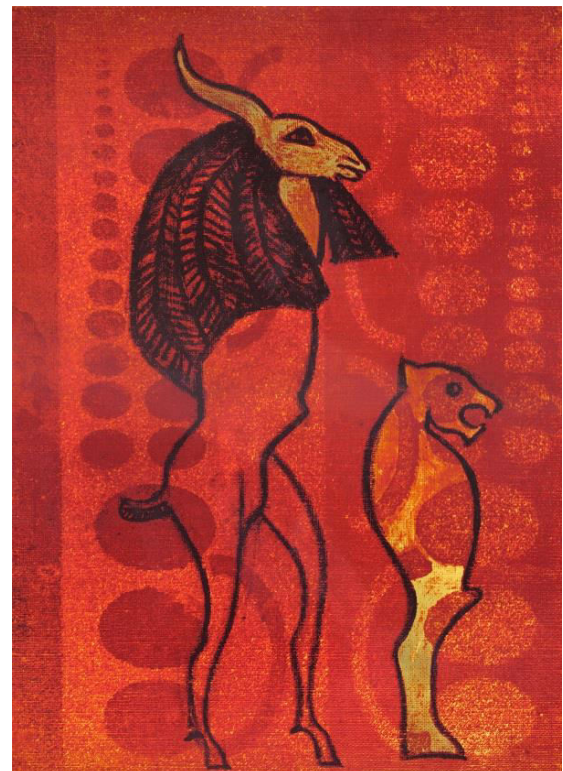
*"Una pintura es un hecho inseparable de la biografía del artista. La pintura en sí es*

*un momento clave en la mixtura adulterada de su vida, ya entendamos por "momento" los minutos reales que llevan manchar el lienzo, ya sea la totalidad de la duración de un lúcido drama realizado en el lenguaje de signos. El acto de pintar se impregna de la misma sustancia metafísica que la existencia del artista. La nueva pintura ha roto toda distinción entre el arte y la vida".*

Harold Rosenberg, 1952

### Dorothea Tanning obituary

Painter, sculptor and poet with a vivid, dreamlike style  
by Christopher Masters  
The Guardian, Thu 2 February 2012





The American artist Dorothea Tanning, who has died aged 101, was a talented painter whose reputation was confounded by her long marriage to the great surrealist Max Ernst. He figures prominently in her autobiography *Birthday* (1986), but Tanning was not an acolyte or imitator of Ernst. Her own vivid, dreamlike images are highly distinctive, more gothic than surreal.

If anything, in her mid-70s Dorothea Tanning became more productive than ever. Photograph: Peter Ross  
The manic lucidity and graphic strength of her early work is characterised by the ironically titled *Eine Kleine Nachtmusik* (1943), now in the Tate's collection, in which an immense, writhing sunflower appears as animated as the figure of a girl, with her hair on end, standing in an apparently endless corridor. Even more celebrated is the 1942 self-portrait *Birthday* (held by the Philadelphia Museum of Art), in which Tanning's elegant, bare-breasted figure, set amidst infinitely receding doors, is juxtaposed with a hippogriff seemingly borrowed from a painting by Ingres.

Oddly for a woman not usually lost for words, Tanning had difficulties in finding the title for this picture, which was apparently proposed by Ernst, who had recently arrived from France and was introduced to her by the dealer Julian Levy. Ernst visited Tanning's studio while selecting works by female surrealists for the Art of This Century gallery owned by his wife, Peggy Guggenheim. He stayed for a game of chess, and his relationship with Dorothea endured until his death in 1976.

Dieses Werk ist in einer Auflage von fünfhundert Exemplaren auf Papier Arches erschienen.  
Alle Bücher sind im Impressum von Max Ernst und Dorothea Tanning signiert und nummeriert.  
Die Exemplare 1 bis 99 enthalten zusätzlich eine Suite der Lithographien, einzeln nummeriert und signiert.  
Die sechs Lithographien von Max Ernst wurden nach Entwürfen für Bühnenbilder zu Jean Giraudoux »Judith« von Pierre Chave, Vence, gedruckt.  
Die Mathieu AG in Dielsdorf druckte die sechs Lithographien nach Kostümentwürfen von Dorothea Tanning.  
Die Übersetzung von Hans Feist und Otto F. Best ist der bei S. Fischer, Frankfurt/Main erschienenen Ausgabe entnommen.  
Der Text wurde in der 14 Punkt Bembo gesetzt und von Chr. Belser, Stuttgart, gedruckt.  
Die Bindearbeiten besorgte H. Wennberg, Leonberg.

Dies ist Exemplar Nr. 117  
manus presse GmbH Stuttgart 1972

Tanning's childhood in Galesburg, Illinois, is powerfully evoked in her second memoir, *Between Lives: An Artist and Her World* (2001). Her upbringing in a milieu of eerie, bourgeois calm clearly fed into her art, with its autobiographical tone and childhood imagery. Her formal artistic education was limited, consisting of three weeks at the Chicago Academy of Art. She spent several years in Chicago before migrating to New York in the mid-1930s.

While working as a commercial artist in Manhattan, Tanning evolved an artistically conservative, literary style inspired by gothic novels as well as the seminal exhibition *Fantastic Art, Dada, Surrealism*, which she saw at the Museum of Modern Art in New York in 1936. She went to Paris three years later in search of the surrealists, only to discover that they had already fled as the second world war approached.

Tanning and Ernst married in 1946, after he and Guggenheim divorced. They initially lived in Sedona, Arizona, a remote desert hamlet in which they built a rough-hewn house of three rooms. When Ernst was refused American citizenship, they moved in 1957 to France, first to Paris and the Loire valley and subsequently to Provence.

Tanning's postwar painting continued many of her familiar themes, although from the mid-50s she moved to a more obscure, fragmented style. The biomorphic forms in these works, which she called "prism" paintings or "insomnias", to some extent anticipated her later sculpture, which by the late 60s consisted of surreal, cloth figures made with a Singer sewing machine. The truncated anatomies, which perhaps bear a passing resemblance to much later creations by Sarah Lucas, have their own distinct presence, especially when arranged in disorientating installations such as *Hôtel du Pavot, Chambre 202* (1970-73), which is held by the Centre Georges Pompidou, in Paris.

As they gradually outlived many of the first generation of surrealists, Tanning and the British painter Leonora Carrington (a former lover of Ernst's) faced similar challenges. Instead of becoming avant-garde monuments, they

worked into their 80s and continued to exhibit. If anything, in her mid-70s Tanning became more productive than ever.

After Ernst's death, Tanning returned to Manhattan. In 1994 she endowed the Wallace Stevens award, an annual prize of \$100,000 to an outstanding American poet. She had a genuine artistic integrity which shone through the poems that she wrote in her later years. Her writing speaks clearly, and with considerable subtlety, about both her artistic concerns and her life as a whole, as in these lines from *Coming to That*, a collection published by Graywolf Press in 2011:

If Art would only talk it would, at last, reveal  
itself for what it is, what we all burn to know.

*Are You?*, which opens her poetry collection *A Table of Content* (2004), is an even more profound statement about identity and self-reliance:

If an expatriate is, as I believe, someone  
who never forgets for an instant  
being one,  
then, no.  
But, if knowing that you always  
tote your country around  
with you, your roots,  
a lump  
... that being elsewhere packs a vertigo,  
a tightrope side you cannot  
pass up, another way  
to show  
how not to break your pretty neck  
falling on skylights:  
... then, yes.

Tanning is survived by three nieces and a nephew.

- Dorothea Tanning, painter, sculptor and poet, born 25 August 1910; died 31 January 2012



**Artista/Artist/Artiste:** *Max ernst*

**Título/Title/Titre:** *Histoire naturelle. Dessins inédits (de 1925)*

**Nº Inventario/ Object No / Nº Inventaire:** CO-ERNST-1956-HISTOIRE

**Autor/Author/Auteur:** Max Ernst

**Editor/Publisher/Editeur:** Berggruen, Paris 1956

**Impresor/Printer/Imprimeur:** Daniel Jacomet

**Formato/Format:** 22 x 12 cm

**Ilustraciones/Illustrations:** Cover + 19 collotypes by Max Ernst, printed by Jacomet

**Tirada/Print run/Tirage:** 1000

**Referencias museísticas/Museum References/Numéro d'inventaire**

**Musée:**

**Art Institute of Chicago :**

**The Frick Collection,** New York: Frick Book Stacks E P21  
B437er6

**Jean Paul Getty Museum,** Los Angeles, CA : Arntz Collection LC Call  
Number: NC251.E69 A4 1956

ID/Accession Number:89-B9682 OCLC Record Number: 37755517

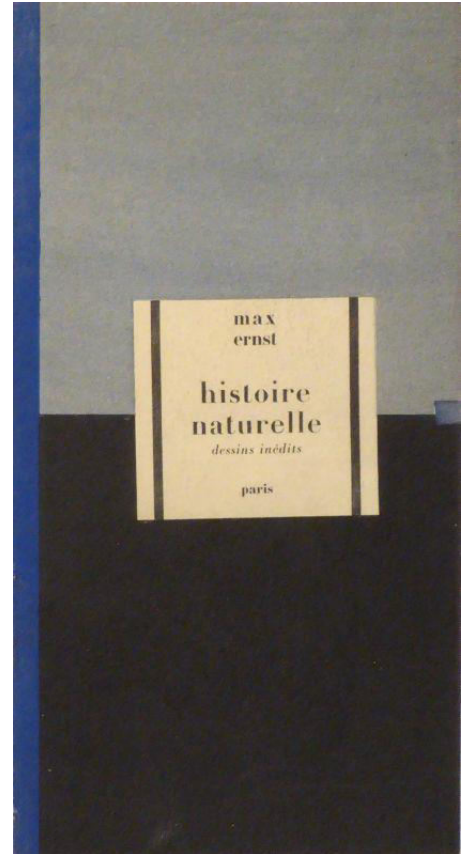
**Los Angeles County Museum of Art :** Numéro OCLC: 37755517

**Museum of Fine Arts, Boston:** MFA Main Library, Horticultural Hall Call  
Number: 924.112 .16

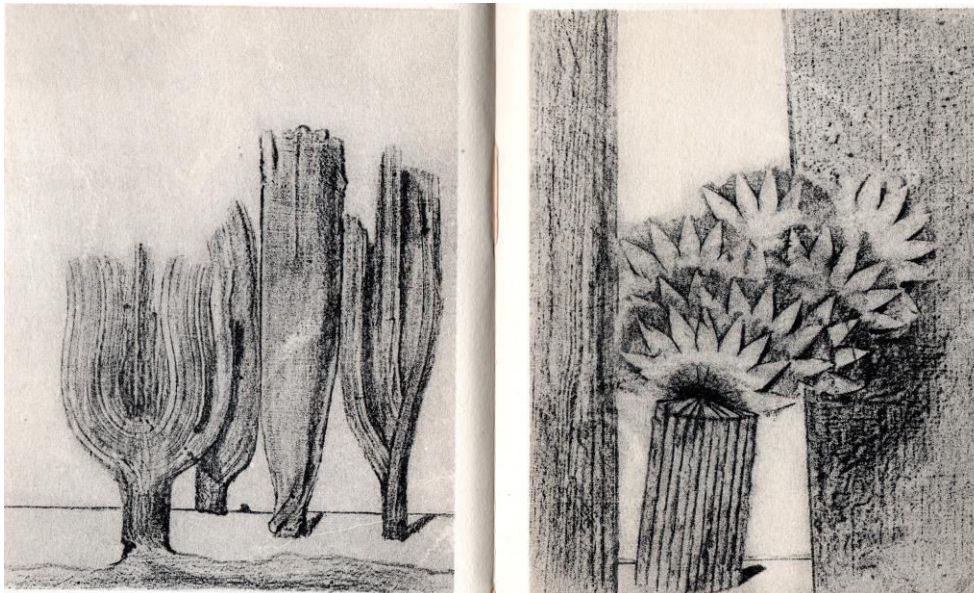
**San Francisco Museum of Modern Art SFMOMA :** Cote de rangement  
État NC251 .E7

**Tate Modern,** London: Item ID 08095021

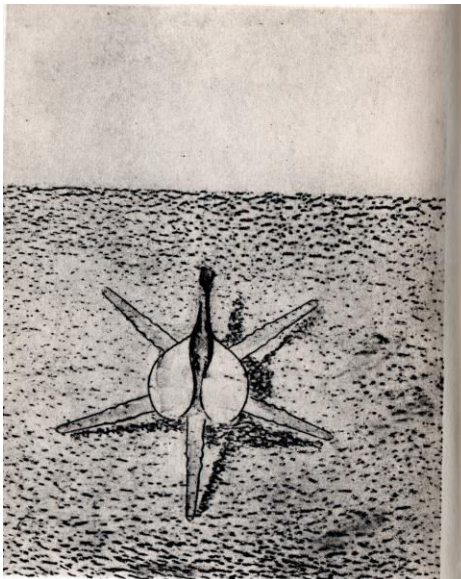
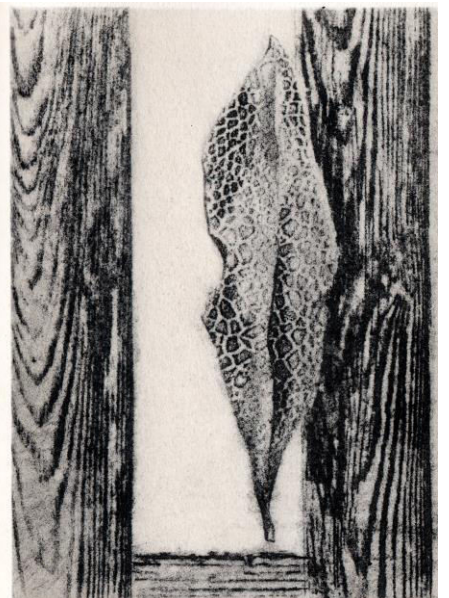
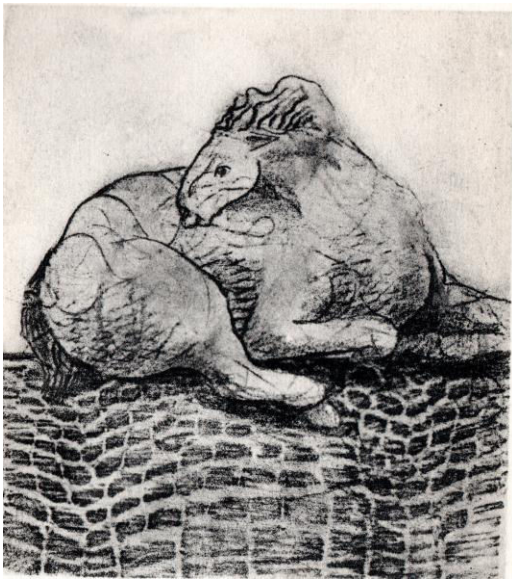
**Institut national d'histoire de l'art. Collections Jacques Doucet Paris :**  
**Kunstmuseum Basel :**



About this Item: Berggruen & Cie, 1956. Couverture souple. Condition: Bon. Edition originale. Paris, Berggruen & Cie, sans date [1956]. Plaquette brochée (220x117mm) de 12ff. non chiffrés sous couverture illustrée. 19 oeuvres reproduites, et couverture en couleurs au pochoir par Jacomet. Catalogue Berggruen n°18.









Roger Van de Wouwer

**Título/Title/Titre:** *Il est toujours trop tard*

**N° Inventario/ Object No / N° Inventaire:** CO-WANDEW- TROPTARD (1969)

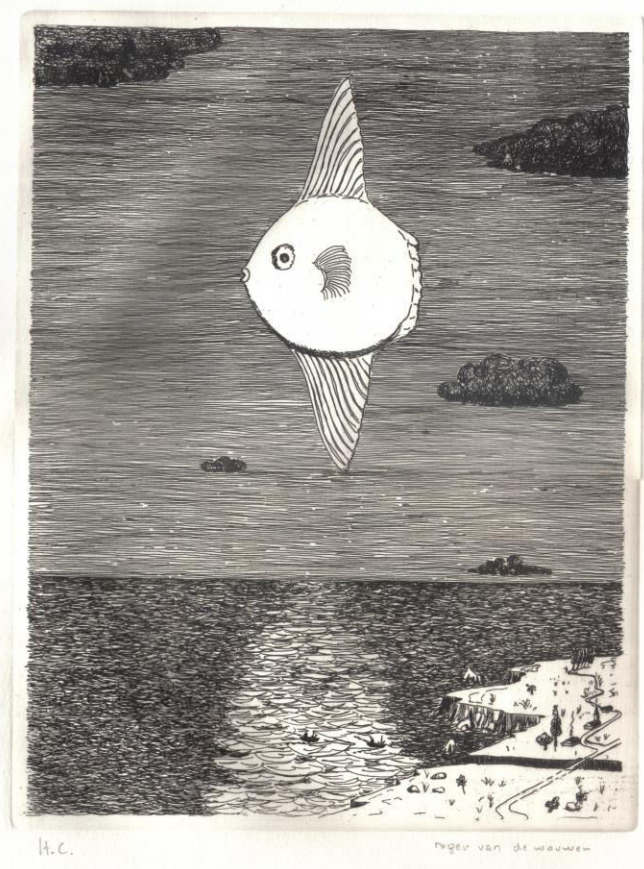
**Autor/Author/Auteur:** Recueil de 37 poèmes de l'écrivain belge Jean Émile Louis Scutenaire

**Editor/Publisher/Editeur:** Les Éditions de la Serfouette, Antwerp 1969

**Impresor/Printer/Imprimeur:** Jan Moorkensstraat 52 Berchem

**Formato/Format:** In-folio (Boite 40 x 30,3 cm ; livre 38,5 x 29,2 cm) 44 pgs + 10 gravures. En feuilles, chemise de toile verte avec titre frappé au dos, étui de toile verte d'éditeur / Folio. Loose quires as issued in orig. green wrappers, cloth sleeve, and cloth slip-case

**Ilustraciones/Illustrations:** 10 aguafuertes originales surrealistas de Roger Van de Wouwer, todas numeradas y firmadas por el artista / 10 eaux-fortes originales hors-texte, de Roger Van de Wouwer d'inspiration surréaliste. Elles sont toutes signées au crayon par l'artiste (à droite) avec la mention H. C. / 10 surrealist etchings by R. v. d. Wouwer



on plates, all numbered and signed by the artist. 22 unnn. leaves (+ plates)

**Tirada/Print run/Tirage:** Ejemplar Hors Commerce en vitela de Arches, tirada de 150 / Tirage limité à 150 ex. num. sur vélin d'Arches. / Hors commerce copy on vélin d'Arches, aside of edition of 150 numbered copies

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**Erfgoedbibliotheek Hendrik Conscience** Antwerpen: Identificatie c:lvd:3200248 Bookmark

<http://anet.be/record/opacehc/c:lvd:3200248/N>

**New York Public Library**, NY: Spencer Collection of illustrated books Room 308 MEM+ W938si Copy No. 35. Research Call Number MEM+ W938si

**University of California**, Santa Barbara, CA: Special Collections Oversize PQ2637.C8 I42 1969 + Non-circulating copy unnumbered. Sys. no. 002039961

**Ejemplares en venta en 2017:** 1. From: Galerie de la Bourse (Paris, France) Price: US\$ 1,710.92 (EUR 1.400,00) *Il est toujours trop tard* 1924-1928 Scutenaire. Description: Les Editions de la Serfouette, S.l., 1969. 1/150 exemplaires sur velin d'Arches, seul grand papier [94] grand in-8 en feuilles, couverture de papier végétal vert, chemise-étui de l'éditeur de toile verte, dos carré Dix gravures de Roger van de Wouwer [Achevé d'imprimer le premier mars mil neuf cent soixante-neuf pour les Editions de la Serfouette



Roger Van de Wouwer est né le 21 juillet 1933 à Hoboken (Belgique). Désireux d'étudier la photographie, à 16 ans, il fréquente l'Académie et suit les cours du soir de la " Vrije Nijverheids- en Beroepsschool" à Anvers, école qui formait les techniciens de l'usine Gevaert de matériel photographique. Après son service militaire, pendant lequel il a l'occasion de fréquenter l'académie des Beaux-Arts de Bruxelles, il est engagé par le photographe De Schutter, puis en 1955 par Gevaert où il a été employé jusqu'à sa retraite. C'est là qu'il fait la connaissance de Leo Dohmen, grand prosélyte du surréalisme qui le met en contact avec Gilbert Senecaut qui, à son tour, lui présente Tom Gutt. Ces trois rencontres furent déterminantes pour le jeune peintre.

La première exposition personnelle de Roger Van de Wouwer a eu lieu en 1963 dans la librairie-galerie de Henri Mercier à Bruxelles. Plusieurs tableaux (Galathée, L'incorruptible) y ont fait scandale et entraîné une plainte en justice. En réponse, un tract a été rédigé par Tom Gutt dans lequel l'esprit avec lequel Roger Van de Wouwer peignait est bien décrit : « Roger van de Wouwer a ouvert à toute volée les portes qui protégeaient la routine. Il est des fracas gais à entendre. A peine si, autour des gonds, quelques débris subsistent. Chacune de ses toiles constitue une salve contre le déjà vu. Le défi le plus intense circule comme une flamme à

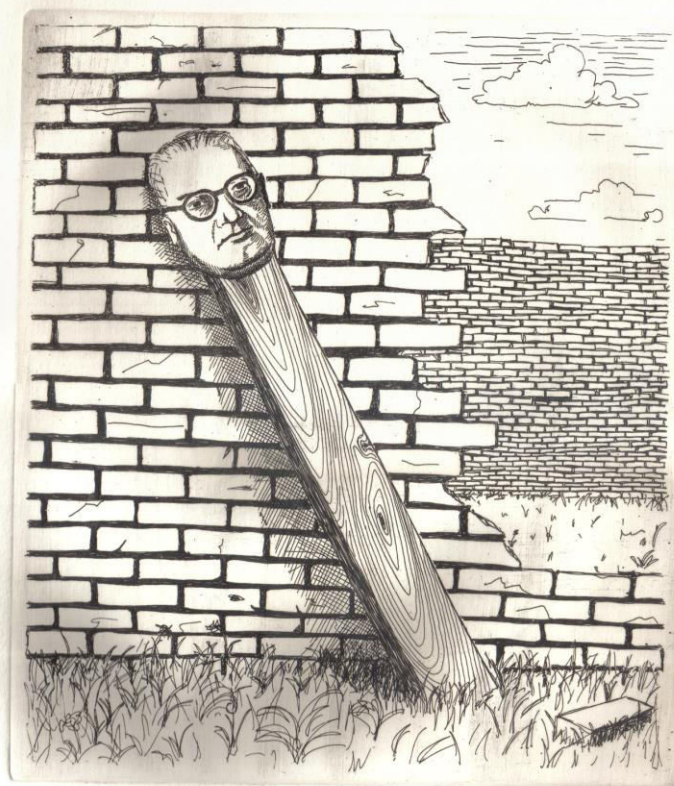


H.C.

roger van de wouwer

travers sa peinture.» Le tract recueillit une cinquantaine de signatures, mais fut plutôt mal reçu en France, même dans le groupe surréaliste, où certains voyaient en Galathée une insulte à la femme.

Roger Van de Wouwer a souvent détourné à son profit les modes artistiques, mais aussi parfois les a précédées. Sa toile Tableau reproduit, bien avant que l'art conceptuel n'en fasse un procédé, la définition du mot tableau telle qu'on la trouve au dictionnaire, mais ce n'est qu'une des multiples façons dont il s'est interrogé sur la signification et la fonction des images. De fait, Roger est proche de l'esprit de Marcel Duchamp et des ready-made, quoiqu'en contradiction avec ceux-ci, notamment quand, à l'aide du pinceau, il reproduit avec une scrupuleuse exactitude, mais en l'agrandissant, un circuit électronique imprimé (La Transmission de la pensée) ou qu'il utilise des images dont l'origine scientifique intrigue. Après les tableaux de ses débuts, qui chacun, plus qu'il ne charme la rétine, force l'esprit à penser autrement, Roger a peint des séries dans lesquelles il rapproche sur la toile des éléments dont l'éloignement du sens renforce le pouvoir de l'image : des cycles de moteurs thermiques et des manneken pis, des sexes en érection et des croix diverses, des symboles alchimiques et de physique moderne... Nombreuses sont ses toiles fondées sur «le défi et la révolte», comme prôné par Paul Nougé. Un de ses tableaux peut sans doute être compris comme un manifeste : il représente un gant de



H.C.

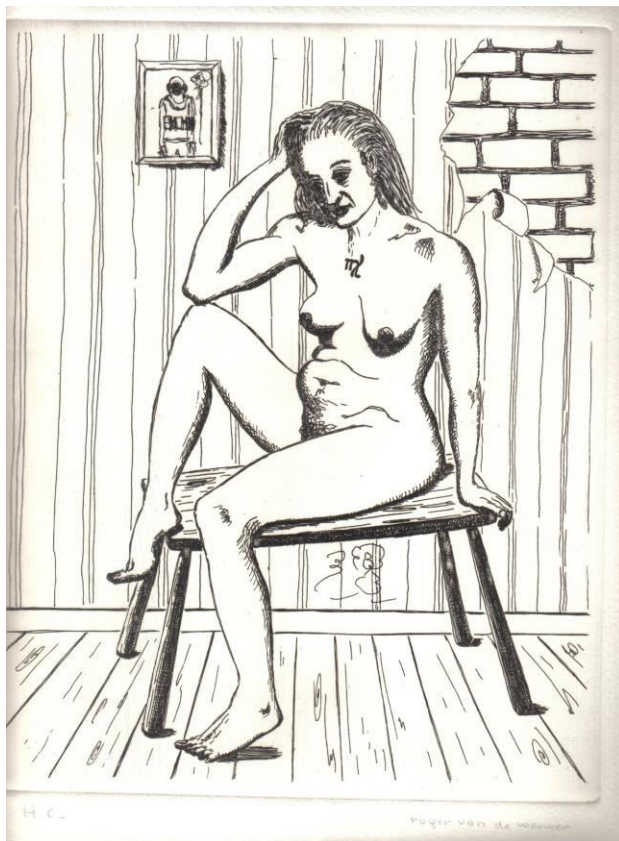
roger van de wouwer



boxe garni de couleurs à la manière d'une palette de peintre (La Décantation). Conjointement avec Gilles Brenta, une série de tableaux fut réalisée (Douaniers sans frontières) dont l'attrait vient de la complémentarité des deux peintres, chacun s'étant acquitté de demi-tableaux que l'autre a terminés. Ce fut en 1995 la dernière manifestation importante de Roger qui est décédé le 22 octobre 2005.

### **Roger Van de Wouwer, ni Dieu ni maître. Un coup de cœur du Carnet**

À l'heure où Paris célèbre une nouvelle fois et en grande pompe les œuvres de René Magritte, une première monographie révèle la vie et l'œuvre de Roger Van de Wouwer (1933-2005), peintre, dessinateur et écrivain surréaliste peu connu, originaire d'Anvers, proche de Marcel Mariën, Tom Gutt et Louis Scutenaire. En mai 1963, la librairie-galerie « La Proue », à Bruxelles, exposait un jeune artiste né à Hoboken trente ans plus tôt. Roger Van de Wouwer n'était alors guère connu que d'un petit noyau d'artistes surréalistes – que Louis Scutenaire avait surnommé « le gang de Bruxelles » – regroupés autour du poète, écrivain et polémiste Tom Gutt (1941-2002). Envoyée par la poste, l'invitation au vernissage était accompagnée d'un petit catalogue où figurait entre autres l'une des œuvres exposées : Galathée, soit un tableau représentant un torse féminin à l'antique, garni cependant... d'une serviette hygiénique rehaussée de couleur rouge.



### **Une image jugée « pornographique »**

Une plainte contre l'artiste fut déposée au Parquet, parce que la loi interdisait d'envoyer des images pornographiques par la poste, même sous enveloppe fermée : Van de Wouwer encourait des poursuites judiciaires. Rappelons que peu d'années auparavant, la censure française avait interdit l'exploitation dans les salles du film anticlérical *L'Imitation du cinéma*, de Marcel Mariën. La police débarqua donc avant l'ouverture à l'exposition de Van de Wouwer, et fit déplacer le tableau dans une petite pièce à laquelle l'on n'aurait accès que sur demande. Curieusement, les pandores ne s'attardèrent pas sur une autre peinture, *L'élévation*, où l'on voyait le pape Jean XXIII, à l'époque en pleine agonie au Vatican, porter à ses lèvres une bouteille de Coca-Cola... L'exposition fit quelque peu scandale, n'eut guère de retombées dans la presse, et Tom Gutt, jamais avare d'une mise au point vindicative, réunit, au nom de la liberté d'expression et sur un tract adressé au ministre de la Justice, une cinquantaine de signatures de surréalistes ou artistes proches. René Magritte ne le signa pas.

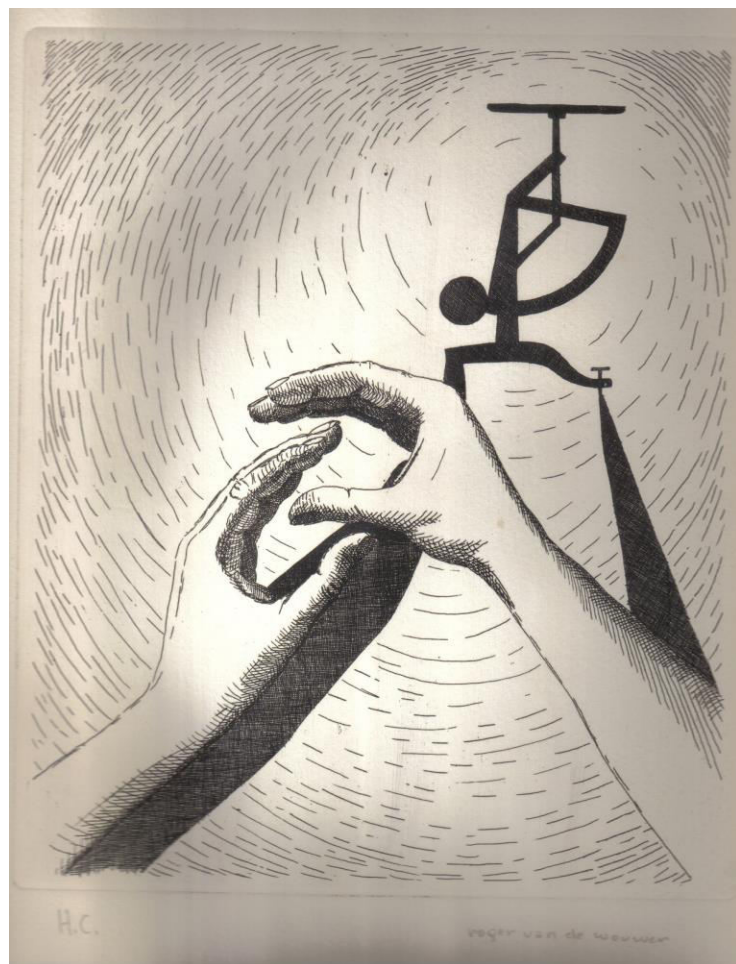
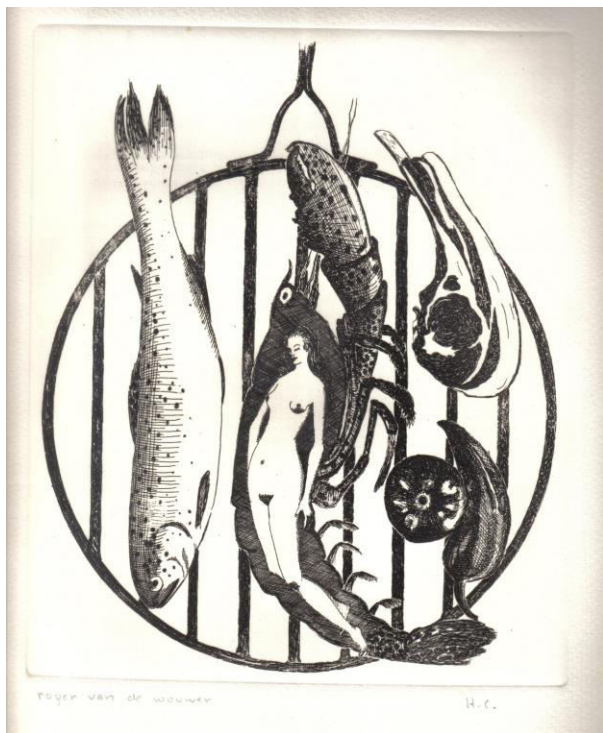
### **Autour des Lèvres nues**

Roger Van de Wouwer avait déjà fait l'objet, en 2006, d'un film du réalisateur belge Claude François, *À bout portant*, où l'on découvre de nombreux témoignages sur le peintre et ses œuvres. Jean Wallenborn, professeur à l'ULB, ami proche de Van de Wouwer et Gutt, avait participé à l'élaboration de ce film. Wallenborn revient cette fois par l'écrit sur la personnalité décomplexée de Van de Wouwer, dans une monographie particulièrement documentée, nourrie d'informations inédites,

qui en dit long sur l'esprit provocateur et subversif du personnage. Initié au surréalisme par Gilbert Senecaut, Leo Dohmen et Marcel Mariën, tous trois actifs dans la revue *Les Lèvres nues*, Van de Wouwer se moquait constamment des modes, y compris celle du surréalisme. Il est donc loin d'avoir acquis la renommée mondiale de René Magritte. Mais l'idée de postérité ne faisait pas partie des plaisirs de son existence, il préférait dessiner méticuleusement des avions, entretenir un moteur de bateau, jouer aux échecs ou au golf : rien à voir avec le monde de l'art. Sa discrétion tient aussi au fait qu'il revendiquait une liberté d'expression dans sa peinture qui défiait toute catégorisation : il n'aimait ni le pop art, ni l'op-art, ni l'art abstrait, et réalisa pourtant, par pur esprit de contradiction, des séries d'œuvres de ces différents courants. Il s'estimait dépourvu de toute imagination, mais s'est adonné à l'étude et à la représentation symbolique d'opérations alchimiques... uniquement pour en tirer des tableaux métamorphosés par sa propre fantaisie. Enfin, il aimait par-dessus tout jouer de l'humour et des mots, semer le trouble et la confusion, y compris auprès de ses amis, et observer leurs réactions. Cette attitude, guère éloignée de celle d'un Mariën ou d'un Nougé, était expressément mise en œuvre pour rebuter les critiques, les historiens d'art, et les galeristes.

#### **Duchamp plutôt que Magritte**

On peut néanmoins voir dans le travail pictural de Van de Wouwer l'empreinte éloignée de Magritte. Comme lui, il préférait les idées du projet à la réalisation elle-même, qui l'ennuyait considérablement. Mais il parodia avec plaisir le



maître surréaliste (et sa mercantilisation tardive aux États-Unis) en affublant sa célèbre toile *Le viol de moustaches* à la Dali, allusion au surnom d'Avida Dollars dont André Breton avait affublé le peintre catalan. Van de Wouwer appréciait davantage l'attitude de Marcel Duchamp, et sa défenestration continue de l'œuvre d'art et de son statut. L'ouvrage de Jean Wallenborn comble ainsi une lacune, et, par les liens qu'il tisse entre toutes les personnes, peintres, photographes et poètes ayant fréquenté l'artiste, inscrit pleinement Van de Wouwer dans la continuité des avant-gardes et de l'activité surréaliste en Belgique.

**Pierre Malherbe**

Roger Van de Wouwer was born on July 21, 1933 in Hoboken (Antwerp). At the age of 16, eager to become a photographer, he attended daytime drawing classes at the Royal Academy of Fine Arts Antwerp and evening courses at the "Vrije Nijverheids- en Beroepsschool", a school where technicians were trained for the Gevaert factory (now Agfa-Gevaert). He specialised in developing and producing photographic materials. After his military service, during which he had the opportunity to go to the Académie Royale des Beaux-Arts of Brussels, he was hired by the photoengraver De Schutter. In 1955 he was hired by Gevaert, where he stayed until his



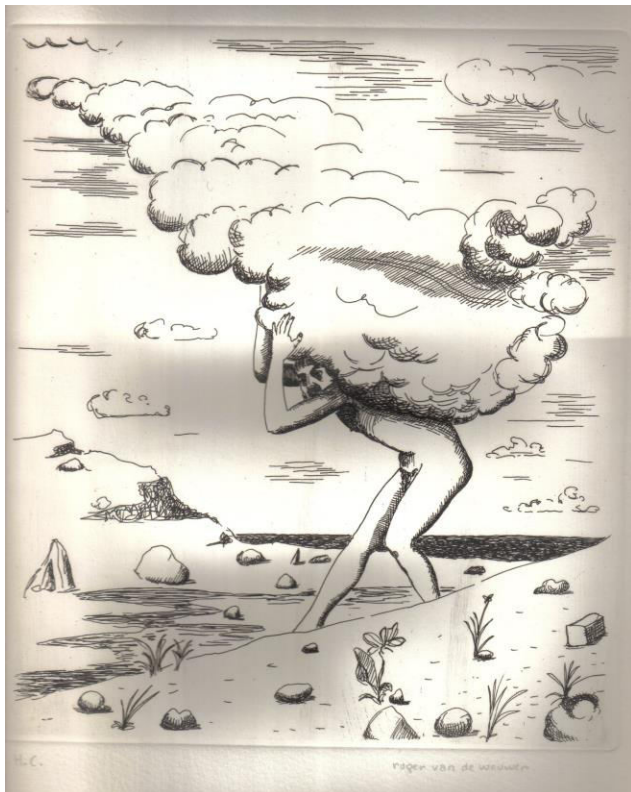
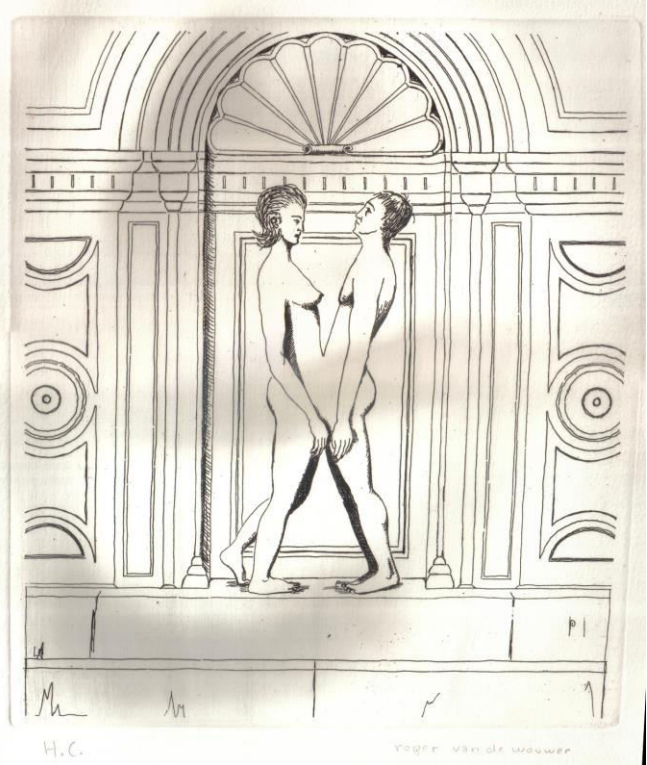
retirement. There he met Leo Dohmen,[1] a great disciple of surrealism, who introduced him to Gilbert Senecaut,[2] who in turn introduced him to Tom Gutt. These three encounters were critical for the young painter.

Roger Van de Wouwer's first solo exhibition took place in 1963 in the Library-Gallery of Henri Mercier in Brussels, where several paintings (Galathée, L'incorruptible) created a scandal and led to legal complaints. Tom Gutt reacted by writing a pamphlet in which he accurately described Roger Van de Wouwer's creative mind. He wrote:

Roger van de Wouwer a ouvert à toute volée les portes qui protégeaient la routine. Il est des fracas gais à entendre. A peine si, autour des gonds, quelques débris subsistent. Chacune de ses toiles constitue une salve contre le déjà vu. Le défi le plus intense circule comme une flamme à travers sa peinture.

The pamphlet gathered about fifty signatures, but was not well received in France, even by the surrealist group, where some considered Galathée to be an insult to women.

Roger Van de Wouwer has often use artistic trends to his advantage, but sometimes preceded them. His picture Tableau reproduces the definition of the word "tableau" (painting) as it is found in the dictionary, long before conceptual art made it common practice. This is only one of



Wouwer, who died October 22, 2005.

the multiple ways he questioned the meaning and function of images. Hence, the work of Roger Van de Wouwer is related to the style of Marcel Duchamp and his ready-made art. However, it also in contradiction with them, namely when he reproduced, with his paintbrush and scrupulous precision, the enlarged picture of an electronic circuit (La Transmission de la pensée) or used images with intriguing scientific origins. At the beginning of his career, more than merely seducing the eyes, every painting forced the mind to think in a different way. Later, he painted series, bringing together on the canvas elements in which the distance in meaning intensifies the power of the image: the cycles of combustion engines together with Manneken Pis,[3] erected members combined with various crosses, diagrams of modern physics embedded in alchemical symbols, etc. There are numerous paintings based on «le défi et la révolte» (challenge and rebellion), as recommended by Paul Nougé. One of these paintings can certainly be understood as a manifesto: it depicts a boxing glove coloured as if it were a painter's palette (La Décantation). Together with Gilles Brenta, Van de Wouwer created a series of paintings (Douaniers sans frontières) whose attraction lies in the complementarity of the painters, each completing half-paintings started by the other. This project, completed in 1995, was the last important work of Roger Van de

**René Magritte**

**Artista/Artist/Artiste:** René Magritte

**Título/Title/Titre:** Magritte: The Blue Box

**Nº Inventario/ Object No / Nº Inventaire:** CO-MAGRIT-BLUEB (2003)

**Autor/Author/Auteur:** Daniel Abadie (Editor)

**Editor/Publisher/Editeur:** : Ludion / Ronnie Van de Velde, Antwerp 2003

**Impresor/Printer/Imprimeur:** Atelier Dutrou, Paris

**Formato/Format:** This folio book comprises: a half-morocco clamshell box, in slipcase, with trompe-l'oeil (under Plexiglass window) of La Lunette d'approche (The Field Glass, 1963), silk-screen print of Les mots et les images (1929) tipped-to inner panel of box front; Portfolio I: Three original etchings on Velin de Rives, each signed on the plate, numbered in pencil and blind-stamped by the Magritte estate: "Succession Magritte"; Portfolio II: five full-size color reproductions on canvas of L'Evidence éternelle (The Eternally Obvious, 1930); Portfolio III: Reproductions on four sheets of adhesive paper of original gouaches (eight prints each) of Biere de Porc (The Pig's Beer, 1937) and Confiture de Cheval (Horse Preserve, 1937); Photographic folder with limitation leaf. / Elle comporte les éléments suivants: 1. Une boîte dans un étui: dos en cuir, avec estampage argenté. 2. Trompe-l'oeil sous plexiglas de La Lunette d'approche (1963). 3. Sérigraphie reproduisant



"Les mots et les images". 4. Portfolio 1: 3 eaux-fortes originales sur Velin de Rives 250 g, numérotées et signées, cachet "Succession Magritte": Les Amants, 1928, Le Viol, 1934, La Trahison des images, 1952. 5. Portfolio 2: Reproduction sur toile en 5 parties, aux dimensions de l'original: L'Evidence éternelle, 1930. 6. Portfolio 3: Reproductions sur papier adhésif des gouaches originales: - Bière de porc, 1937- Confiture de cheval, 1937 Huit exemplaires de chaque gouache. 7. Edition reliée du catalogue de l'exposition Magritte sous la direction de Daniel Abadie.

**Ilustraciones/Illustrations:** Three original tissue-guarded etchings on Velin de Rives (each 8-1/4 by 11 inches), each signed in the plate, numbered 778/950, blind-stamped: / 3 eaux-fortes originales sur Velin de Rives 250 g, numérotées 778/950 et signées dans la planche, cachet "Succession Magritte": Les Amants (1928); Le Viol (1934); La Trahison des images (1952)

**Tirada/Print run/Tirage:** n° 778 de l'édition de luxe de 1000 exemplaires, dont 950 numérotés de 1 à 950 / No. 778 of the Deluxe edition of 950 copies (plus 50 hors commerce copies in Roman numerals : total of 1000)

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

1. Jeschke /Van Vliet - Buch- und Kunstauktionen



Gmbh, Berlin. «58», Modern Kunst und Künstlergraphik, Berlin, Friday, March 27, 2009 Lot 211 Magritte René, 1898-1967 (Belgium)

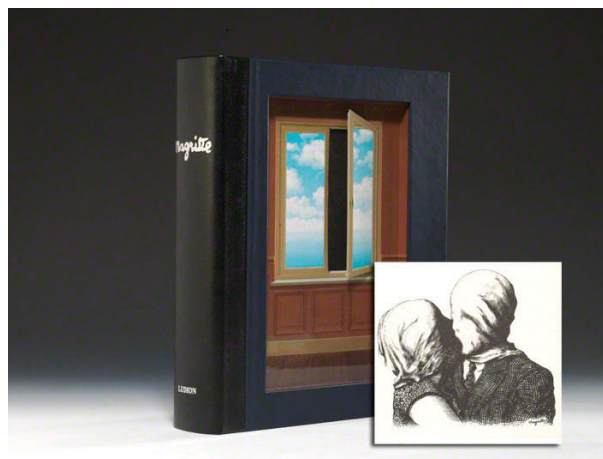
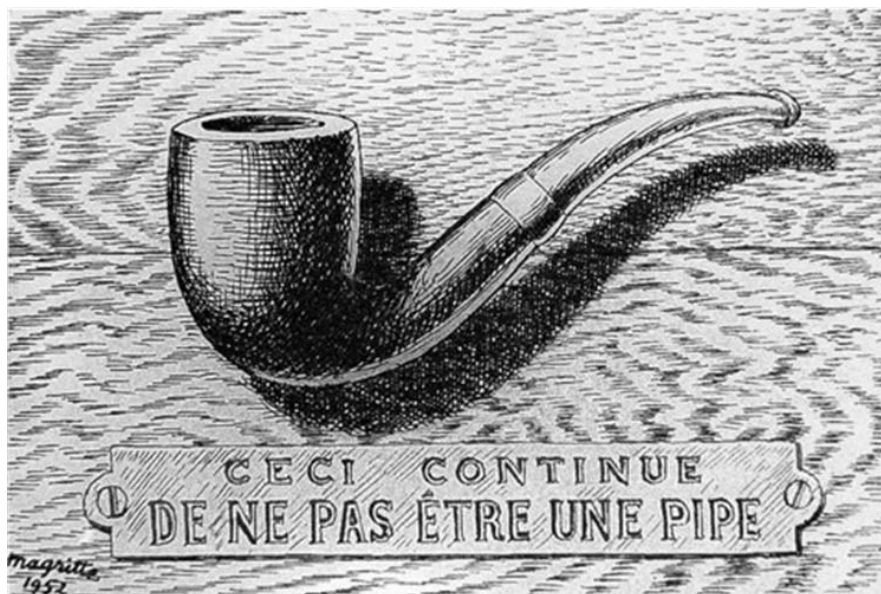
Title : Blue Box (mit: Les Amants. Le Viol. La Trahison des Images) (3) Date : 1) 1928; 2) 1934; 3) 1952

Category : Prints Medium : Set of 3: Etching on vellum with hallmark, N.386/950 Folge von 3: Radierung auf Velin mit Prägestempel , N.386/950 Estimate : 600 EUR

**Ejemplares en venta en 2017/**  
**En vente en 2017 / For sale in**  
**2017:**

1. From: Irish Booksellers (Rumford, ME, U.S.A.) Price: US\$ 1,912.59 (EUR 1.647,54) Magritte: The Blue Box: Limited Edition. Published by Ludion (2003) Daniel Abadie; René

Magritt.Item Description: Ludion, 2003. Hardcover. Book Condition: New. book. Bookseller Inventory # M9055444405



121x130mm. Price: \$3000.

La Trahison des images / The Treachery of Images. Original etching, 1952. 950 numbered impressions signed and dated in the plate plus 50 HC impressions. All are also signed with the blind stamp of the Succession Magritte (The Magritte Estate). Printed at Atelier Dutrou in Paris on Velin de Rives. This is the original publication of this etching. Image size: 88x132mm. Price: \$3500.

“I hope I touch something essential to man, to what man is—to ethics rather than esthetics,” Magritte once said” (New York Times). The Blue Box is done up like a handsome book, complete with a leather-bound spine and a bas-relief frontispiece that plays the painting-of-a window-within-a-window trick. Inside is a stash of goodies, each arranged in a separate portfolio. This splendid

**Etchings for sale at Spaightwood Galleries, Inc. 120 Main Street, Upton MA:**

Le Viol / The Rape. Original etching, 1934. 950 numbered impressions signed in the plate lower right plus 50 HC impressions. All are also signed with the blind stamp of the "Succession Magritte" (The Magritte Estate). Printed at Atelier Dutrou in Paris on Velin de Rives. This is the original publication of this etching. Image size: 155x137mm. Price: \$3000

Les Amants / The Lovers. Original etching, 1928. 950 numbered impressions signed in the plate lower right plus 50 HC impressions. All are also signed with the blind stamp of the Succession Magritte (The Magritte Estate). Printed at Atelier Dutrou in Paris on Velin de Rives. This is the original publication of this etching. Image size:



limited first edition of *Magritte: The Blue Box*, one of 950 copies issued to commemorate a 2003 exhibit at Jeu de Paume in Paris, celebrates the unique artistry of this figure who “made a virtue of anonymity, disappearing behind the work like one of the partly vanishing, ambiguous figures in his own paintings... The common man in Magritte’s paintings, with his raincoat and bowler, whether standing with an apple in front of his face or floating down in multitudes upon the unperturbed streets of Brussels, really is Magritte—the poker-faced enchanter” (Time). Limited first edition of 950 copies (total of 1000 with 50 hors commerce copies in Roman numerals). Deluxe edition of the exhibition catalogue for the 2003 exhibit, Magritte, at Galerie nationale du Jeu de Paume, Paris. Comprising: a half-morocco clamshell box, in slipcase, with trompe-l’oeil (under Plexiglass window) of La Lunette d’approche (The Field Glass, 1963), silk-screen print of Les mots et les images (1929) tipped-to inner panel of box front; Portfolio I: Three original etchings on Velin de Rives, each signed on the plate, numbered in pencil and blind-stamped by the Magritte estate: “Succession Magritte”; Portfolio II: five full-size color reproductions on canvas of L’Evidence éternelle (The Eternally Obvious, 1930); Portfolio III: Reproductions on four sheets of adhesive paper of original gouaches (eight prints each) of Biere de Porc (The Pig’s Beer, 1937) and Confiture de Cheval (Horse Preserve, 1937); Photographic folder with limitation leaf; Cloth edition of the exhibition catalogue, Magritte, with 260 illustrations (190 full color), edited by Daniel Abadie, with essays and contributions by Butor, Roegiers, Roudaut, Abadie, Goutier, Hammacher, Noël, and letters by Breton, Scutenaire, Iolas and Magritte, along with a chronology by Whitfield, a bibliography and exhibitions list. Text in French and English.

Also included is the hardback edition of Magritte, the catalogue for the Jeu de Paume exhibit (published by D.A.P. in spring 2003). Edited by Daniel Abadie.~Essays by Renilde Hammacher, Michel Butor, Patrick Roegiers, Jean Roudaut, Bernard Noël and Jean-Michel Goutier. Slipcased, 12 x 14.5 in./304 pgs / 291 color 70 B&W duotone 12 3 B&W etchings, 5 canvas, 4 adhesive color prints





## Delvaux

**Título/Title/Titre:** *A même la pierre : Fernand Mourlot lithographe*

**N° Inventario/ Object No / N° Inventaire:**

CO-VAR- AMEME (1982)

**Autor/Author/Auteur:** Castor Seibel

**Editor/Publisher/Editeur:** Pierre Bordas & Fils, Paris 1982

**Impresor/Printer/Imprimeur:** Mourlot, Ateliers Bordas

**Formato/Format:** (31 x 24 cm) 128 pages soit 32 cahiers de quatre pages, sur vélin d'Arches sous couverture de papier blanc remplié imprimé au premier plat de la composition originale de Jean Dubuffet. En feuilles sous emboitage de toile beige.

**Ilustraciones/Illustrations:** une lithographie de Paul Delvaux.

**Tirada/Print run/Tirage:** Ejemplar n° 85 firmado por Castor Seibel y Mourlot. Tirada total 150./ 150 exemplaires numérotés et signés (dont 100 réservés aux Editions A.C.Mazo & Cie) et quelques exemplaires H.C. réservés aux collaborateurs de l'édition. Boite de toile grise imprimée en noir sur le plat et au dos.

**Referencias museísticas/Museum**

**References/Numéro d'inventaire Musée:**

**Musée Picasso, Antibes.** N° Inventaire : INV.M.P.89.10-3 Donation de Castor Seibel pour le 40<sup>e</sup> anniversaire du Musée

**Institut National d'Histoire de l'Art, Paris.** Collections Jacques Doucet: Cote LRS ill 142 Fonds spécifique : Fonds Michel Leiris. Legs Michel Leiris

**Brooklyn Museum :** Special Collections No. SCR NE300 M856 Se4

**Bibliothèque nationale de France, Paris :** Notice n°: FRBNF34764092 Tolbiac RES FOL-LN27-94308 Richelieu - Estampes YC-844-4

**Zentralinstitut für Kunstgeschichte, München :** BZI: 4° D2-Mou 820/66 R (Rara-Magazin)

The Delvaux lithograph is after an original work made by the painter to thank Fernand Mourlot for his sending him a copy of the deluxe edition of the book *Souvenirs et portraits d'artistes*, to which Delvaux had contributed with one original lithograph. The painter wrote in the drawing the following dedication (Thanks, Dear Fernand Mourlot for the superb book. I have started to read it: it is extremely interesting and hail the beautiful lithographs it contains !!):

*Merci / Cher Fernand / Mourlot / Pour le superbe / livre. J'ai/ commencé/ à le lire: / c'est extrêmement/ intéressant et / vive les belles / lithos qui sont / dedans !!/ P. Delvaux / 31-1-73*



**Título/Title/Titre:** *Confidences (Souvenirs et portraits d'artistes)*

**Nº Inventario/ Object No / N° Inventaire:** CO-VAR-SOUVE (1972)

**Autor/Author/Auteur:** Fernand Mourlot. Préface de Jacques Prévert "Le Cœur à l'Ouvrage".

**Editor/Publisher/Editeur:** Editions A. Mazo/Leon Amiel, Paris 1972 "These are Fernand Mourlot's memoirs, written between 1967 and 1969. Mourlot tells of the beginnings of his printing shop and of his encounters with such artists as Matisse, Dufy, Braque, Derain, Picasso, Miró, Dubuffet, Cocteau, Chagall, Giacometti and Villon, to name but a few. The memoirs are preceded by a text written by Jacques Prévert who praises the Imprimerie Mourlot. The memoirs are preceded by a text written by Jacques Prévert who praises the Imprimerie Mourlot."

**Impresor/Printer/Imprimeur:** Fernand Mourlot (litografías) y Fequet et Baudier (texto)

**Formato/Format:** In-4 raisin (33 x 26 cm), en feuilles, couverture imprimée sous coffret de l'édition en toile bise/ In quarto 12-15/16 x 10-1/4 inches (32.8 x 26 cm) loose as issued in original printed wrappers, in original linen clamshell box, the whole preserved in a second beige linen folding box.

**Ilustraciones/Illustrations:** litografía original. Esta litografía fue objeto también de una tirada con grandes márgenes, numerada y firmada por el pintor, tirada en negro XXV + 45 ejemplares numerados y firmados en papel de 445 x 331 mm (Christie's Paul Delvaux: L'Esprit Belge - A Collection of Prints, Lot 32) y en sepia a 15 ejemplares hors commerce (Christie's Paul Delvaux: L'Esprit Belge - A Collection of Prints, Lot 33).

**Tirada/Print run/Tirage:** Ejemplar nº 640 de una tirada de 800, todos en papel Vitela de Arches. Exemplaire nº 640 de 800 numérotés, tous sur vélin d'Arches. Hay una edición corriente, sin litografías, publicada en 1973 / Edition limited to 800 copies printed on Velin d'Arches, this one being No. 640

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**Metropolitan Museum of Art, New York:** Z232.M8863 A35 1973; Thomas J. Watson Library Special Collections; Gift of William S. Lieberman

**Fine Arts Museums of San Francisco:** Accession Number: 2000.200.37 Acquisition Date: 2000-12-31 Credit Line: Gift of the Reva and David Logan Foundation

**J. Paul Getty Museum, Los Angeles, CA:** LC Call No.: Z232.M8863 A35 1973

ID/Acc. No.:89-B5931 Collection: Douglas Cooper Library

**The National Museum of Western Art, Tokyo:** OCLC:ocm46404394. ID 0000038239

**Musée national des beaux-arts du Québec:** Numéro CUBIQ 0000421194; Cote 700 M9316m QMQ

**Institut National d'Histoire de l'Art, Paris.** Collections Jacques Doucet. INHA - Réserve 6ème étage Cote 4 Res 385 Code 05803367X

**Musée Matisse de Nice**

**Fundació Joan Miró, Barcelona:** Catálogo .b53475823

**Bibliothèque nationale de France BnF, Paris (Tolbiac y Arsenal) :** Notice nº : FRBNF35283932

**Berea College, Hutchins Library, Berea, KY:** Ref: 769.922 M931s Special Collections. Donated by Thomas L. Hill and Dr. Kathleen Kulp-Hill.

**Catálogos razonados:** "Confidences" "Secrets" Jacob 58





**Título/Title/Titre:** *Paul Delvaux: Dessins et Premières Lithographies*

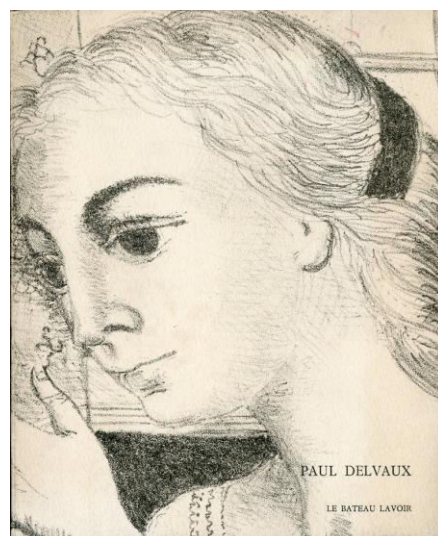
**Editor/Publisher/Editeur:** Le Bateau Lavoir, Paris, 1966

**Nº Inventario/ Object No / Nº Inventaire:** CO-DELVA-CAH 1 (1966)

**Impresor/Printer/Imprimeur:** Mourlot, Paris (lithographie originale), Jacomet, Paris (pochoirs)

**Formato/Format:** In-12º carré, 204 x 165 mm, 16ff

**Ilustraciones/Illustrations:** 1 lithographie originale de Delvaux en couverture exécutée par Mourlot ; 11 pochoirs par Jacomet, dont 6 en couleur (2 en page double) and 5 en sepia (1 page double) / Original wraparound lithograph by Delvaux as cover ; 11 pochoirs by Jacomet, including 5 in sepia (1 double-page) and 6 in color (4 full page and 2 double-page)



Los pochoirs en color reproducidos son / Les pochoirs en couleurs sont / The color pochoirs are :  
*Anne songeuse* (1966)  
*Les rivales* (1966)  
*Nu au crépuscule* (1965)  
*L'Acropole* (1965 page double)  
*Nu au jardin* (1966)  
*Les Champs Élysées* (1966, page double)



**Tirada/Print run/Tirage:**

**Referencias museísticas/Museum**

**References/Numéro d'inventaire Musée:**

**Metropolitan Museum of Art, New York:** Watson Library Stacks 185D38 B31 v.1

**Victoria and Albert Museum, London:** National Art Library General Collection: Museum number:

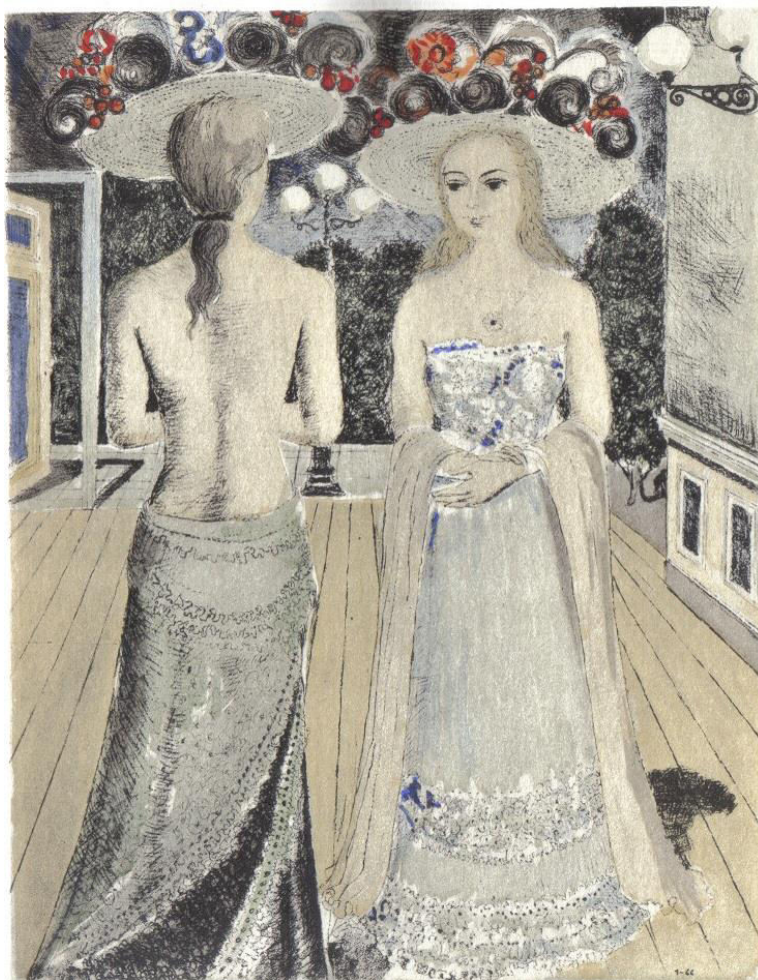
E.77-1967 Gallery location: Prints & Drawings Study Room, level C, case Y, shelf 80, box D

**National Gallery of Australia, Canberra:** From McAlpine Collection Aleph: 000389181 PNx: alma7155679520002351 MMS ID: 990003891810402351

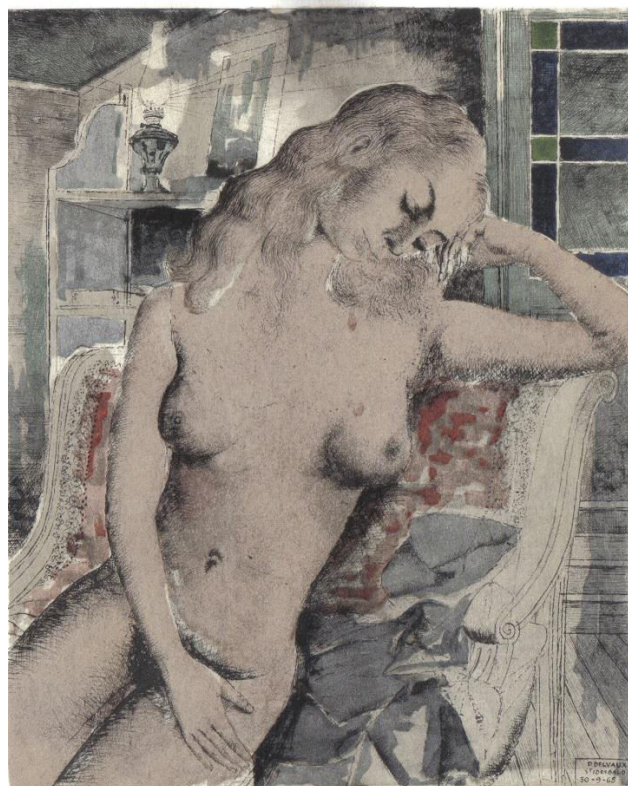
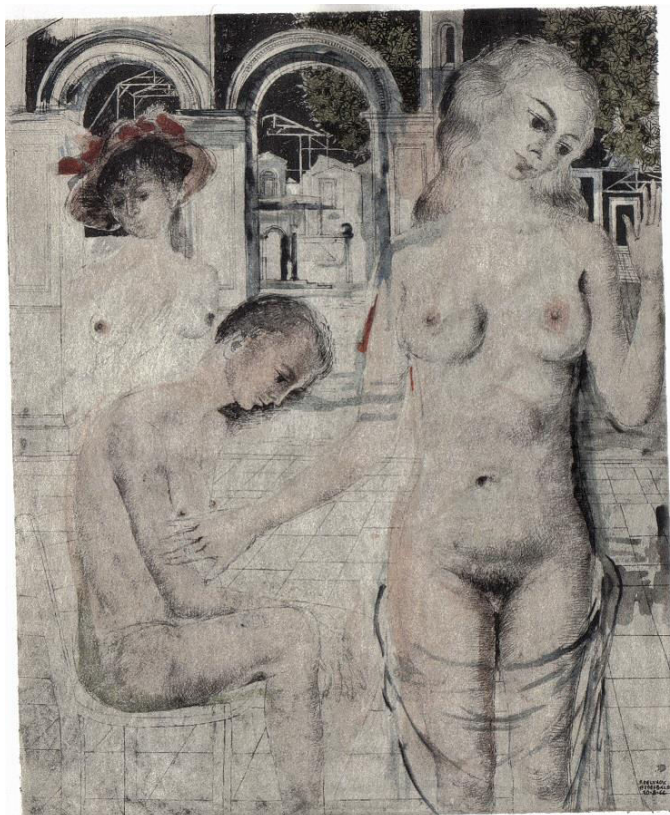
**Musée national d'art moderne-Centre Pompidou, Paris:** Bibliothèque Kandinsky. Fonds Malraux 416 DEL 1966 PARI

**Institut National d'Histoire de l'Art, Paris :**

Collections Jacques Doucet. INHA (CTLES) 39183 Code 056743130







**Catálogos razonados de libros de artista:**

**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

**Les Ventes Ferraton – Damien Voglaire, Bruxelles Livres et Gravures : Seconde Vacation 13 Décembre 2014 Lot 718 -**

**DELVAUX. -**

Paul Delvaux.

Dessins et  
premières  
lithographies.

P., Le  
Bateau[...]  
Paul Delvaux.

Dessins et  
premières  
lithographies.

P., Le Bateau  
Lavoir, 1966,  
8°, br.

Couverture  
illustrée d'une  
lithographie  
originale de  
Paul Delvaux  
tirée par  
Mourlot. Ex.  
enrichi d'un  
envoi de  
l'artiste.





**Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:**

1. From: Blue Mountain Books & Manuscripts, Ltd. (Cadyville, NY, U.S.A.) Price: US\$ 350.00 (EUR 330,48) Paul Delvaux: Dessins et premieres lithographies. Delvaux, Paul) Published by Paris: Le Bateau Lavoir, 1966. (1966)

Description: Paris: Le Bateau Lavoir, 1966., 1966. Book Condition: Very good. Paris: Le Bateau Lavoir, 1966. 1966. Very good. WITH AN ORIGINAL LITHOGRAPH BY DELVAUX ILLUSTRATING THE COVER - Small quarto, 8 inches high by 6-1/2 inches wide. Softcover, bound in stiff pictorial paper covered wrappers illustrated with an original lithograph by Delvaux on the front cover. The edges of the covers are very slightly darkened. 28 unnumbered pages. Illustrated with 11 beautiful plates, including 4 full-page monochrome plates, a double-page monochrome plate and 4 full page and 2 double-page color plates. Near fine. A beautifully illustrated catalog of Paul Delvaux's drawings and first lithographs with an original lithograph by Delvaux illustrating the cover. "La couverture du present ouvrage est une lithographie originale de Paul Delvaux specialement executee par l'artiste pour cette exposition." The lithograph was printed by Mourlot. The lithograph gracing the cover of this catalog is a different image from that which appeared on the cover of a later 1969 catalog. The Belgian painter and artist Paul Delvaux (1897- 1994) was perhaps most famous for his surrealist paintings of female nudes. Bookseller Inventory # 27892

2. From Waldenbooks, 38 Harwood Street, London: Price = 275.00 GBP Dessins et Premieres Lithographies, .Delvaux, Paul. Author Name Delvaux, Paul- Title Dessins et Premieres Lithographies Binding paperback Book Condition Very Good Edition First Publisher Paris Le Bateau Lavoir 1966 Illustrated off-white card wrappers, featuring a specially designed lithograph by Delvaux; a trifle marked. Binding tight. Very faint spotting to front and rear endpapers; main pp clear. Laid-in compliments slip from Le Bateau Lavoir. Colour + monochrome illustrations: 4 full-page monochrome + a double-page monochrome; 4 full-page and 2 double-page colour plates. Mainly dreamlike, surrealist nudes.; 8vo (6 1/2" x 8"); app 26 pages Modern Art Surrealism Surrealist Seller ID 27949





**Título/Title/Titre: Paul Delvaux: Cahiers no. 2; dessins et gravures 1966-1969**

**Editor/Publisher/Editeur:** Le Bateau Lavoir, Paris, 1969

**Nº Inventario/ Object No / Nº Inventaire:** CO-DELVA-CAH 2 (1969)

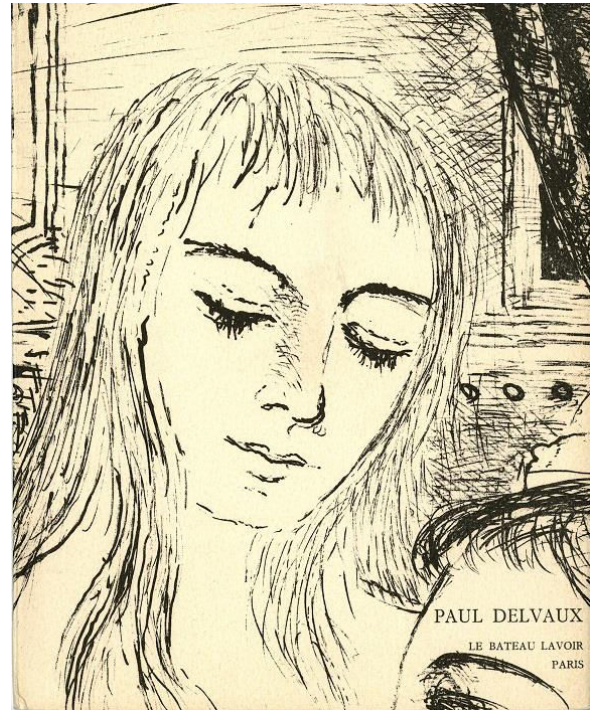
**Impresor/Printer/Imprimeur:** Mourlot (original lithograph), Jacomet (pochoirs), Fequet et Baudier (tipografía)

**Formato/Format :** In-8 carré 20,1 x 16,2 cm, broché.

Couverture illustrée. Papier Velin d'Arches

**Ilustraciones/Illustrations:** Una litografía original de Paul Delvaux como cubierta (20 x 39 cm). 15 ilustraciones en el interior, de las cuales seis pochoirs de Jacomet en color (3 a página doble 20 x 31,2 cm y 3 a toda página 20 x 15,4 cm) y 9 en fototipia blanco y negro de Jacomet (una en página doble) / Une lithographie originale de Paul Delvaux (22,2 x 32,8 cm). 15 reproductions hors texte en couleur (pochoirs Jacomet) et en noir: 6 pochoirs en couleur (3 a double page 20 x 31,2 cm et 3 hors texte 20 x 15,4 cm) et 9 en phototypie noir et blanc Jacomet, une en page double / Original wraparound lithograph by Paul Delvaux as cover (22,2 x 32,8 cm) + 15 plates : 6 color pochoirs (3 doublespread 20 x 31,2 cm ; 3 single full page 20 x 15,4 cm) and 9 in black and white (Jacomet collotypes, one double page).

Los



pochoirs en color reproducidos son / Les pochoirs en couleurs sont /  
The color pochoirs are :

*La robe du Dimanche*, 1967

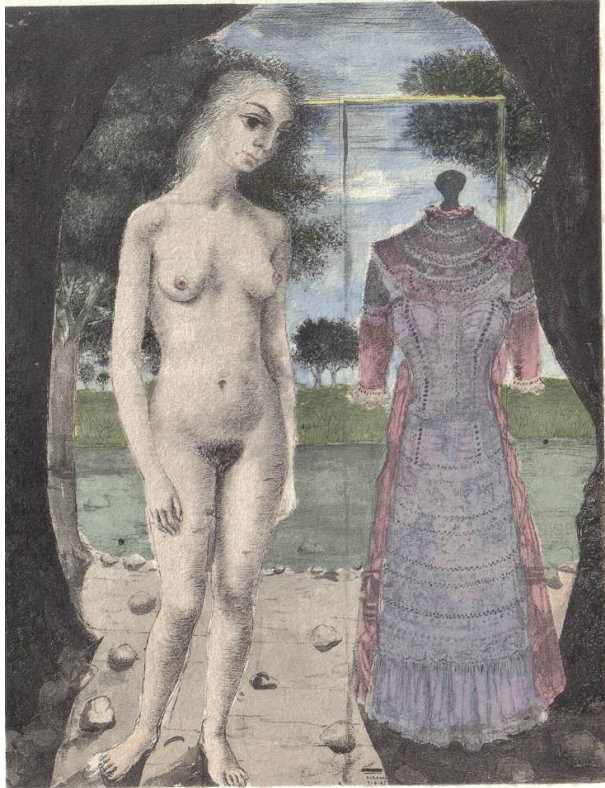
*Le bout du monde*, 1968 (página doble)

*Le salon rouge*, 1967 (página doble)

*Rosine et Rosine*, 1968

*La robe du Dimanche (II)*, 1967

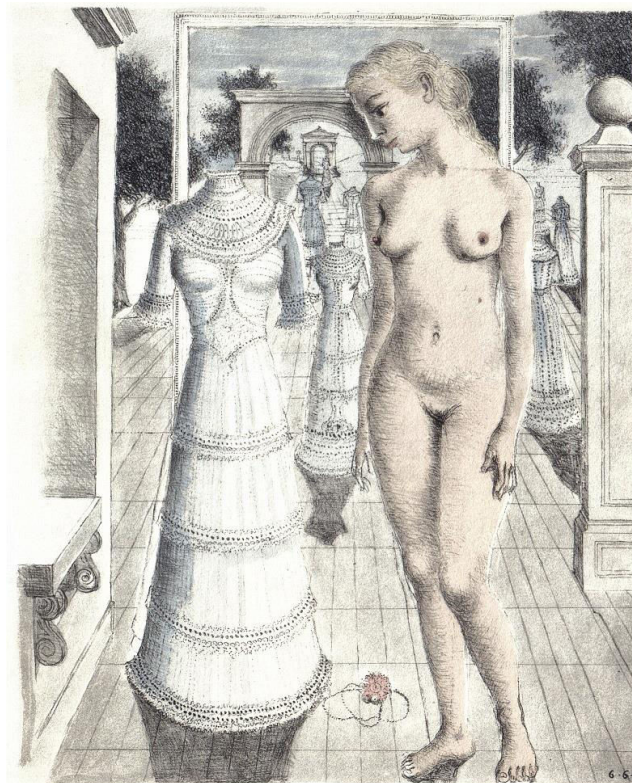
*Bilitis*, 1967 (página doble)



**Tirada/Print run/Tirage:** 1000

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

The Museum of Modern Art (MoMA), New York:  
MoMA Queens AEC DELV 1969 97260





**Metropolitan Museum of Art, New York:** Watson Library Stacks 185D38 B31 v.2

**Art Institute of Chicago:** Stack B 759.9493 D36 no.6

**The Frick Collection, New York, NY:** Art Reference Library Stacks E P21 B316d38 1969

**Institut National d'Histoire de l'Art, Paris :**  
Collections Jacques Doucet. INHA Réserve 6ème étage 8 Est 219 Code 362156565

**Stichting Stedelijk Museum, Amsterdam:** Copy number IM 03154 Shelfmark 88 B 4

**National Gallery of Australia, Canberra:** From McAlpine Collection. Aleph: 000389182 PNX: alma7155718300002351 MMS ID: 990003891820402351

**Kunstmuseum Basel:**

**Bibliothèque nationale de France, Paris:** Notice n° : FRBNF40370867 Richelieu - Estampes YB3-3079-8

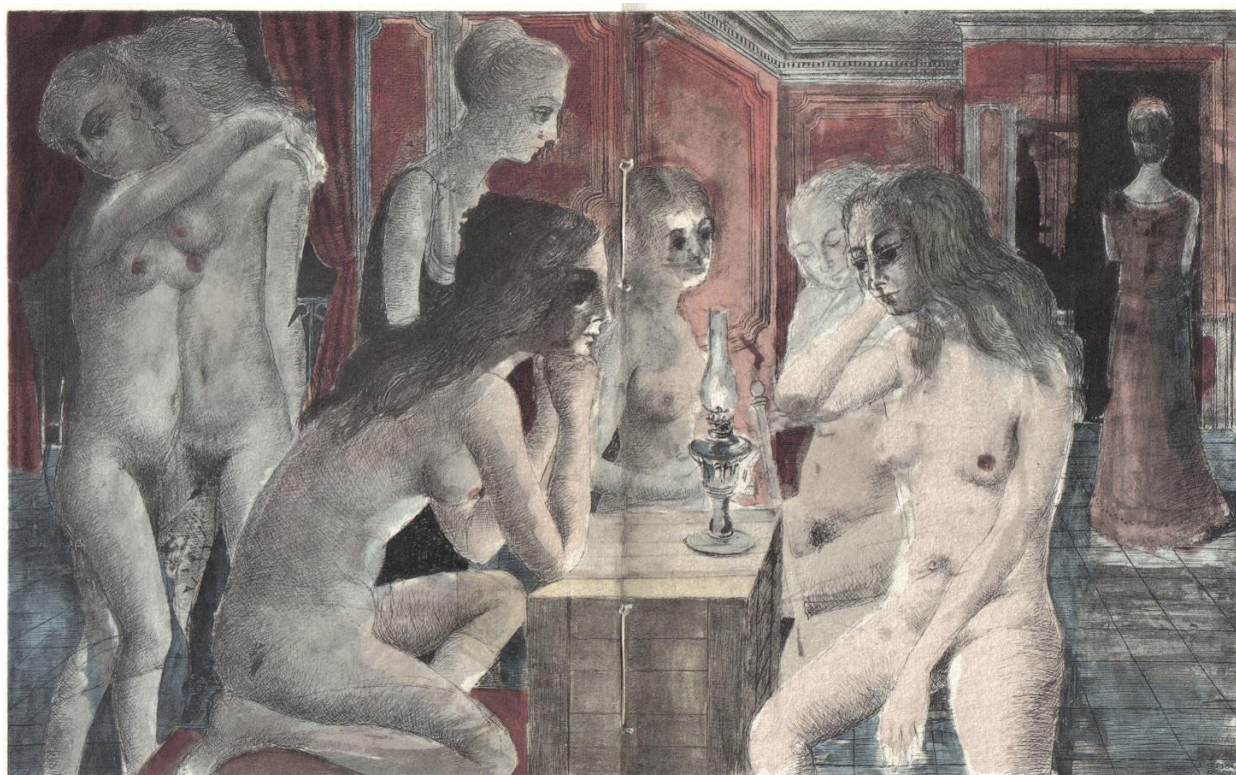
**Harvard University Fine Arts Library,**  
Cambridge, MA: Fine Arts Offsite Storage  
FA4093.421.11 Hollis N° 004841664

**Illinois State University, Chicago:** Floor 6  
Shelves Call Number: N6973.D44 A41969

**University of California, Berkeley, CA:**

**Danish National Art Library, Copenhagen:**  
rec.id=820150-katalog:000141730

**Netherlands Institute for Art History, Den**



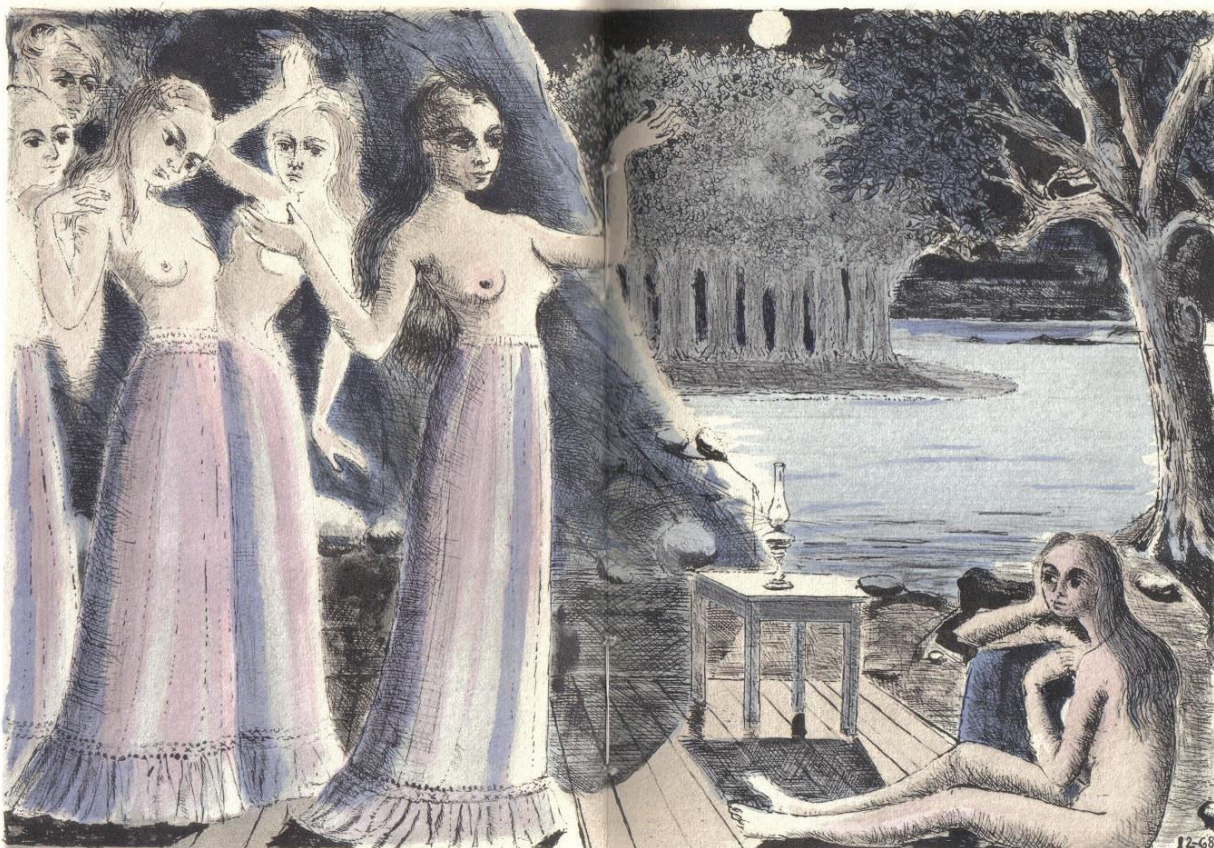
Haag: 200509664 STUDIEZAAL 20E/BELG/MON/ /DELVAU/TENT/19690500

**Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:**



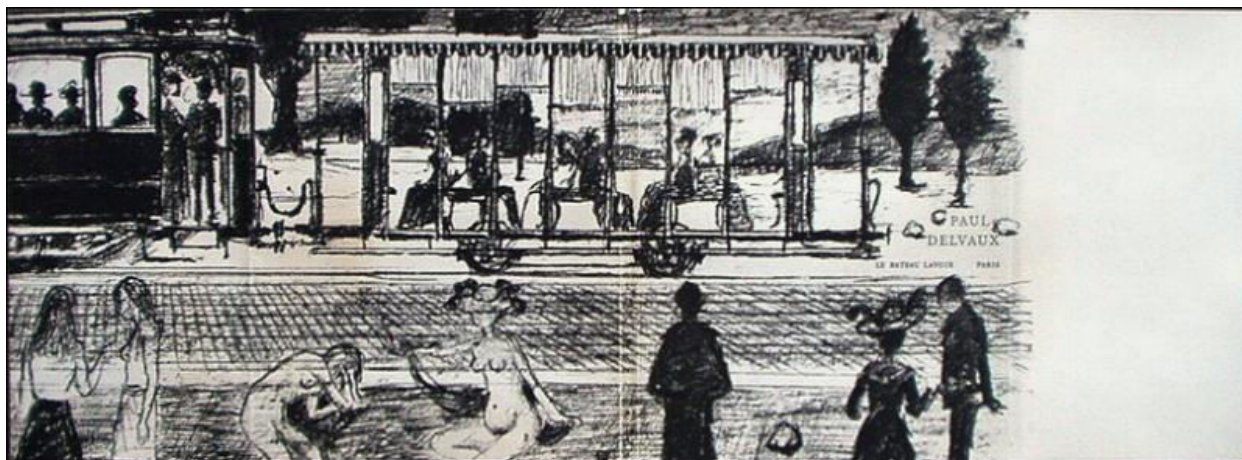


Cahier n°2 : Dessins et Gravures 1966 – 1969. Paris, Le Bateau Lavoir, 1969. Couverture ornée d'une lithographie originale de Paul Delvaux. In-12° carré, 200 x 163 mm, 22ff n.ch., br., sous couverture originale rempliée illustrée par P. Delvaux, exécutée en lithographie par Mourlot. Nombreuses reproductions des estampes de l'artiste surréaliste ; les couleurs sont reproduites au pochoir par Jacomet. Bel exemplaire, frais.





**Título/Title/Titre: Paul Delvaux : Cahier no. 3 : oeuvre gravé 1969-1972**



**Nº Inventario/ Object No / Nº Inventaire:** CO-DELVA-CAH 3 (1969)



**Editor/Publisher/Editeur:** Le Bateau Lavoir, Paris, 1972

**Impresor/Printer/Imprimeur:** Mourlot (original lithograph), Jacomet (pochoirs), Fequet et Baudier (tipografía)

**Formato/Format:** In-8 carré 20,1 x 16,4 cm, broché. Couverture illustrée. Papier Velin d'Arches Arjomari

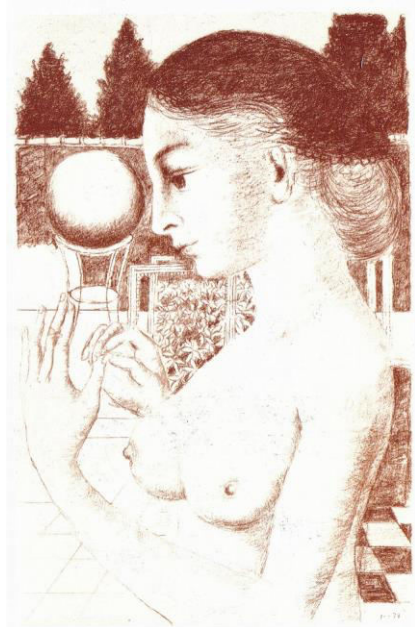
**Ilustraciones/Illustrations:** Cubierta en litografía original de 20,1 x 45 cm (Le tram Jacob 55). 25 ilustraciones en el interior, de las cuales 9 pochoirs de Jacomet en color (2 a doble página de 20 x 32 cm; 3 a página completa de 20 x 16 cm, y 4 a dos por página de 20 x 16 cm); uno en negro y fondo beige a doble página



de 20 x 32 cm; uno en sepia de 20 x 16 cm; y 14 en fototipia blanco y negro de Jacomet (5 a doble página de 20 x 32 cm; 3 a toda página de 20 x 32 cm; dos a dos por página y 4 a cuatro por página).

Une lithographie originale de Paul Delvaux de 20,1 x 45 cm (Le tram Jacob 55). 25 reproductions en couleur (pochoirs Jacomet) et en noir: 9 pochoirs en couleur (2 a double page 20 x 32 cm, 3 hors texte 20 x 16 cm) et 4 à deux par page; un a double page de 20 x 32 cm tiré en noir sur fonds beige; un hors texte tiré en sepia de 20 x 16 cm. 14 illustrations en phototypie noir et blanc Jacomet, 5 en page double de 20 x 32 cm, 3 hors texte de 20 x 32 cm; deux a 2 par page et quatre a 4 par page. Original wraparound lithograph by Paul Delvaux as cover 20,1 x 45 cm (Le tram Jacob 55) + 25 plates: 9 color pochoirs (2 doublespread 20 x 32 cm; 3 single full page 20 x 16 cm; four printed at 2 per page; one double page 20 x 32 cm printed in black over beige background; and one full page 20 x 16 cm printed in sepia). 14 illustrations in collotype Jacomet black and white: 5 in double page, 3 full page, two at 2 per page and four at 4 per page.

Los pochoirs en color reproducidos son / Les pochoirs en couleurs sont / The color pochoirs are :





*Chapeau Fleuri I, Chapeau Fleuri II, 1969* (les deux dans une page)

*La Danse, 1969* (hors texte)

*L'azalée bleue, 1969* (hors texte)

*Phryné, 1969* (hors texte)

*Le Sommeil, 1970* (page double)

*L'amoureux, 1971* (page double, fonds beige)

*Le Jardin, 1971* (page double)

*Femme à la Boule, 1971* (hors texte, sepia)

*Les rideaux mauves, 1967 et La Sirène, 1969* (tirées à deux par page)

**Tirada/Print run/Tirage:**

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**Victoria and Albert Museum, London:** National Art Library General Collection  
94.V.144 -37942

**Stichting Stedelijk Museum, Amsterdam:** Copy number retro IM 03155

Shelfmark 88 B 9

**Institut National  
d'Histoire de l'Art,  
Paris :** Collections

Jacques Doucet.

INHA Réserve 6ème  
étage 8 Est 218

Incommunicable Lithographies originales: couverture et  
illustrations 362154740

**Danish National Art Library, Copenhagen:** KAB01000141731

**Netherlands Institute for Art History, Den Haag:** 200509665

STUDIEZAAL 20E/BELG/MON/ /DELVAU/TENT/19720200

**Stichting Stedelijk Museum, Amsterdam:** Copy number retro  
IM



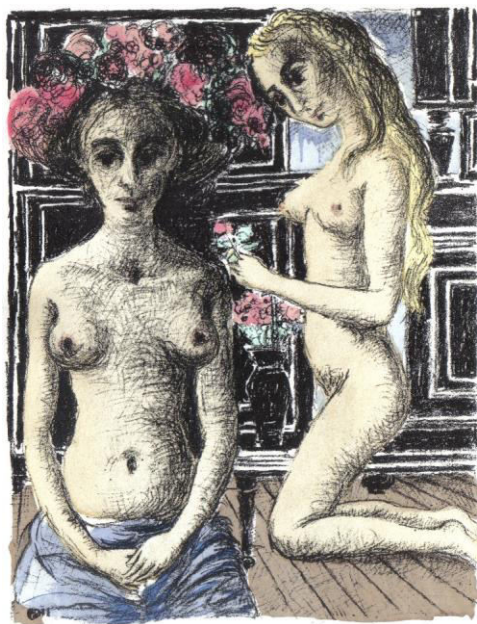
03155 Shelfmark 88 B 9

**Catálogos razonados de libros de artista:** Jacob 55

**Ejemplares en venta en 2017 / En vente en 2017 / For sale  
in 2017:**

**I.** From: PACIFIC COAST BOOK SELLERS (CASTAIC, CA,  
U.S.A.) Price: US\$ 499.99 (EUR 425,97) Paul Delvaux -  
Cahier no. 3: Oeuvres Gravure 1969-1972 - with an original  
lithographic cover Delvaux, Paul). Delvaux, Paul & Andre  
Breton. Published by Le Bateau Lavoir Description: Le Bateau  
Lavoir. PAPERBACK. Book Condition: Fine. B000PIHINY  
Rare art Book is in like new condition. Customer service is our  
#1 priority. We sell great books at great prices with super fast  
shipping. Bookseller Inventory # EB.PAULDELVAUX.3.13.15

La litografía de la cubierta (« La couverture du présent ouvrage  
est une lithographie originale de Paul Delvaux spécialement

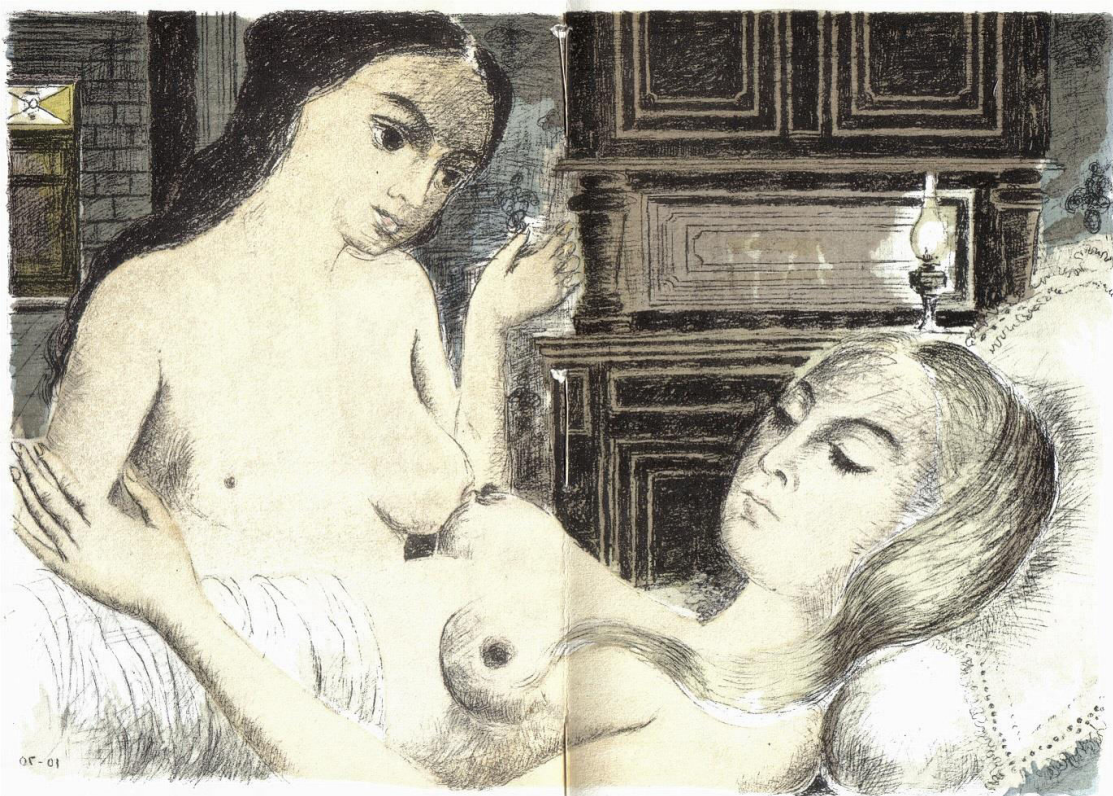




exécuté par l'artiste pour ce Cahier n° 3 ») fué editada también a grandes márgenes en edición firmada y numerada a 75 ejemplares (Image: 325 x 695 mm., hoja: 557 x 900 mm). / La lithographie originale de la couverture a été aussi tirée a grandes



marges (Image: 325 x 695 mm., feuille: 557 x 900 mm) numerotée et signé par Delvaux à 75 exemplaires imprimée Fernand Mourlot et éditée par Galerie Bateau Lavoisier / The original lithograph of the cover was also edited by Galerie Bateau Lavoisier, Paris at 75 copies with wide margins (Image: 325 x 695 mm., Sheet: 557 x 900 mm) numbered and signed by Delvaux.



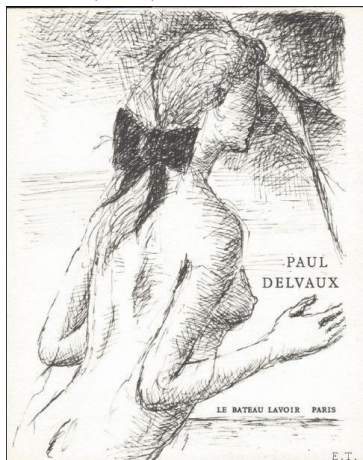






**Título/Title/Titre:** *Paul Delvaux : Cahier no. 4 : oeuvre gravé 1972-1975*

**Nº Inventario/ Object No / Nº Inventaire:** CO-DELVA-CAH 4 (1982)



**Editor/Publisher/Editeur:** Le Bateau Lavoir, Paris, 1982

**Impresor/Printer/Imprimeur:** Jacomet (pochoirs), Fequet et Baudier (tipografía)

**Formato/Format:** In-8 carré 20,1 x 16,4 cm, broché. Couverture illustrée. Papier Velin d'Arches Arjomari

**Ilustraciones/Illustrations:** Cubierta en litografía de 20,1 x 16,4 cm (Dessin). 37 ilustraciones en el interior, de las cuales 9 pochoirs de Jacomet en color (5 a doble página de 20 x 32 cm; 4 a página completa de 20 x 16 cm); 26 en fototipia blanco y negro de Jacomet (2 a doble página de 20 x 32 cm).

Une lithographie de Paul Delvaux de 20,1 x 16,4 cm (Dessin). 37 reproductions en couleur (pochoirs Jacomet) et en noir: 9 pochoirs en couleur (5 a double page 20 x 32 cm, 4 hors texte 20 x 16 cm); 26 illustrations en phototypie noir et blanc Jacomet, 2 en page double de 20 x 32 cm).

Lithograph by Paul Delvaux as cover 20,1 x 16,4 cm (Dessin). + 37 plates : 9 color pochoirs (5 doublespread 20 x 32 cm ; 4 single full page 20 x 16 cm. 14 illustrations in collotype Jacomet black and white: 2 in double page.

Los pochoirs en color reproducidos son / Les pochoirs en couleurs sont / The color pochoirs are :

*Chapeau 1900*, 1972

*La fenêtre*, 1971 (double page)

*La voyante*, 1975

*L'Impératrice*, 1974

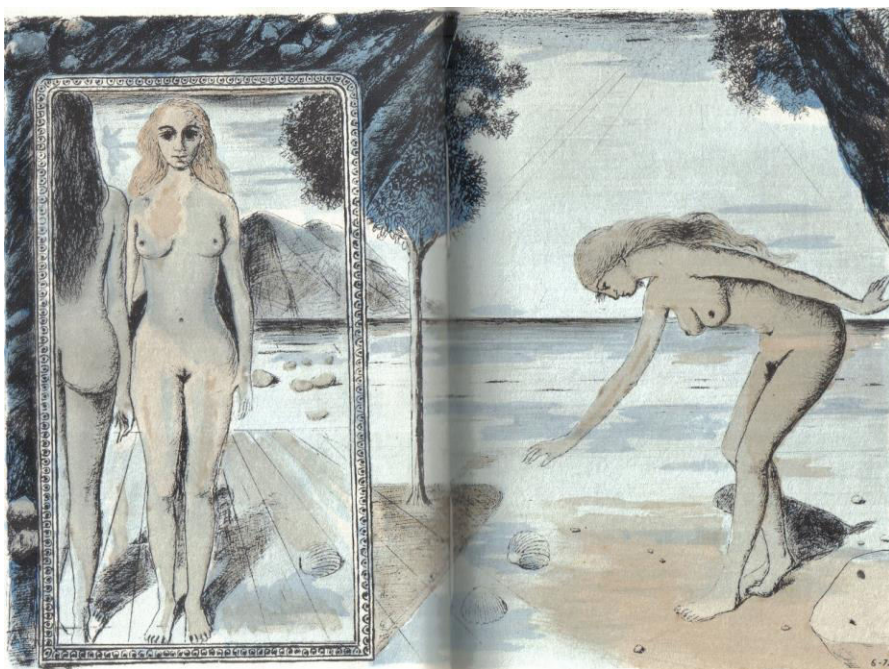
*Le silence*, 1972 (double page)

*Sept dialogues I*, 1971

*La plage*, 1972 (double page)

*La voute*, 1973 (double page)

*Païolive*, 1975 (double page)





**Tirada/Print run/Tirage:**



**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**Exposiciones/Exhibitions/Expositions:**

**Catálogos razonados/Catalogues raisonnés:**

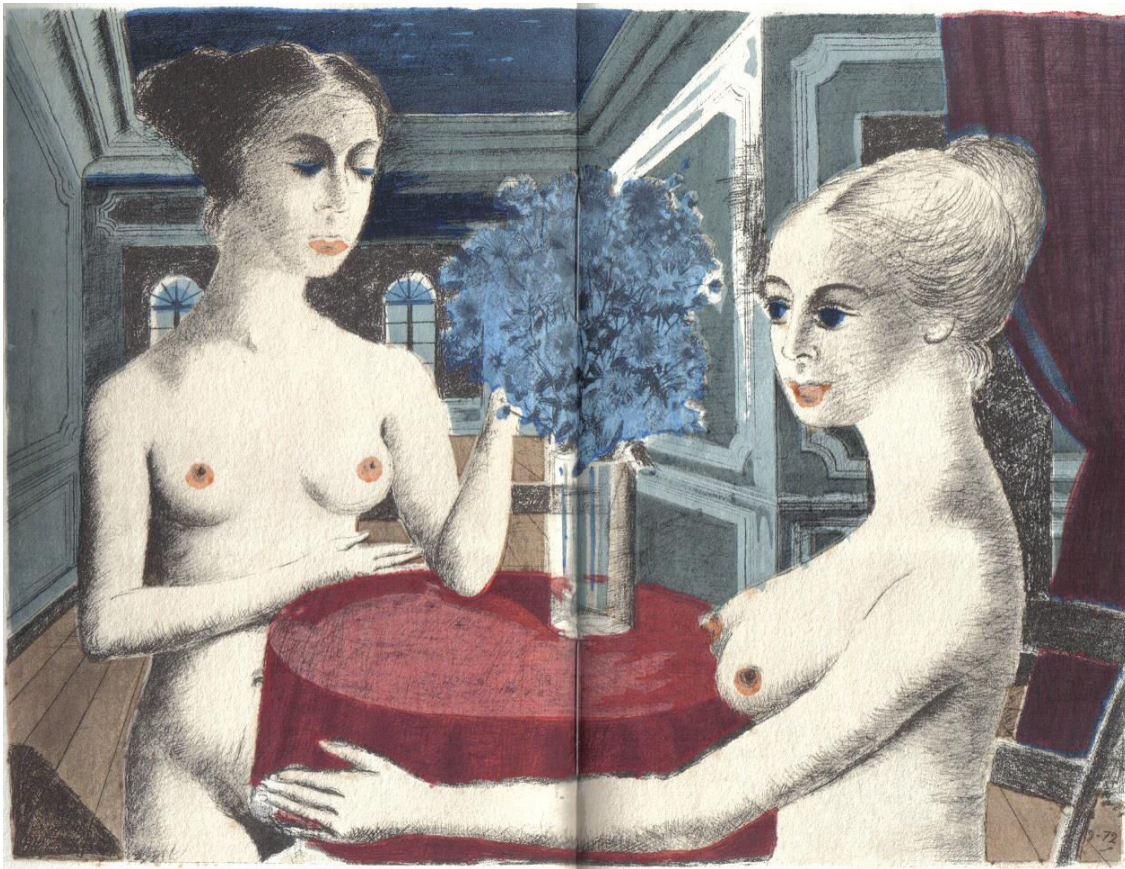


**Presencia en Subastas/Art Sales/ Ventes aux enchères:**  
**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

None  
 Paul delvaux. Mira jacob, Title: Paul Delvaux. Cahier No. 4 oeuvre grave 1972 - 1975.  
 Description: Paris: Le Bateau Lavoir, 1982., Cartonnage illustre de l editeur, 40 pages, illustre, Texte en Francais,

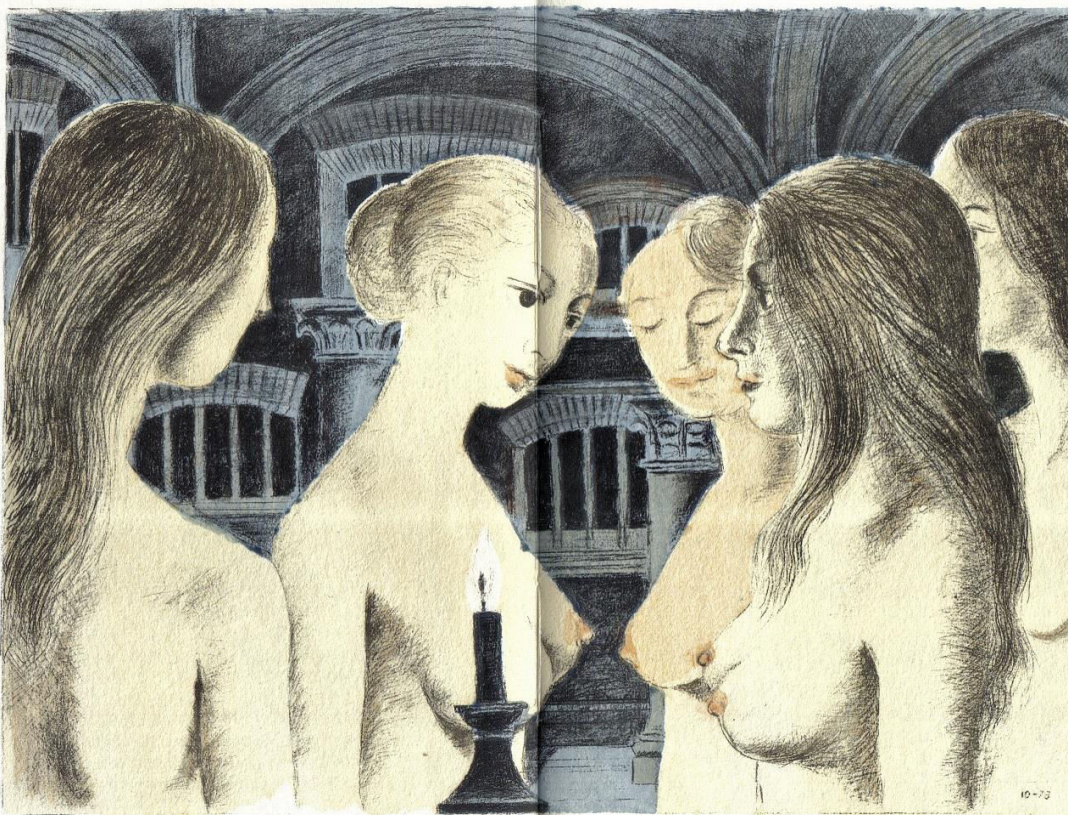




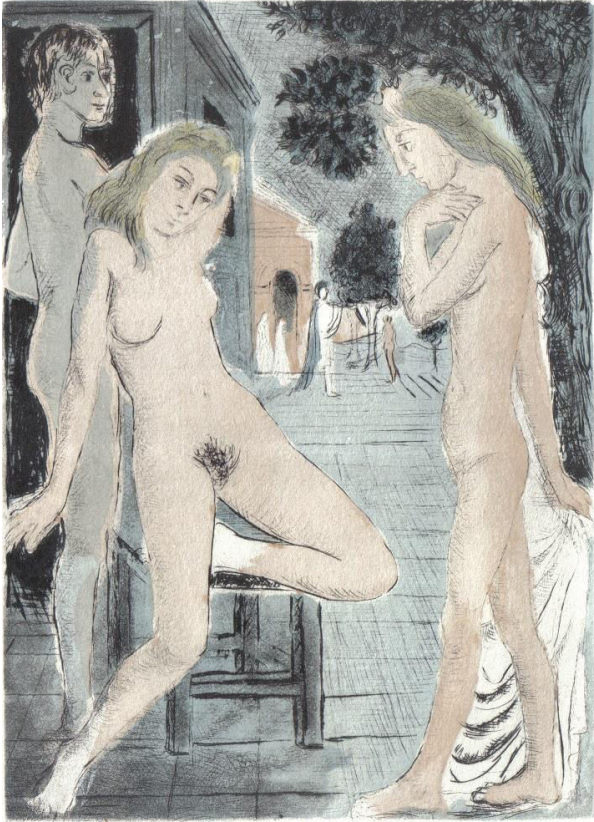


Bon état. Cahier n°4 : Œuvre gravé 1972 – 1974. Paris, Le Bateau Lavoir, 1982.

In-12° carré, 200 x 163 mm, 29ff n.ch., br., sous couverture originale rempliée illustrée par P.Delvaux, d'après un dessin original de l'artiste, exécutée en lithographie bien que non mentionné au colophon. Les couleurs sont reproduites au pochoir par Jacomet. Bel exemplaire, frais.









*Salvador Dalí*

**Título/Title/Titre:** *Hommage à Meissonier: lithographies originales de Salvador Dalí.*

**Nº Inventario/ Object No / N° Inventaire:** CO-DALI-MEISSON (1967)

**Editor/Publisher/Editeur:** Paris, Hôtel Meurice, 1967.

**Impresor/Printer/Imprimeur:** E. & J. Desjobert, Paris

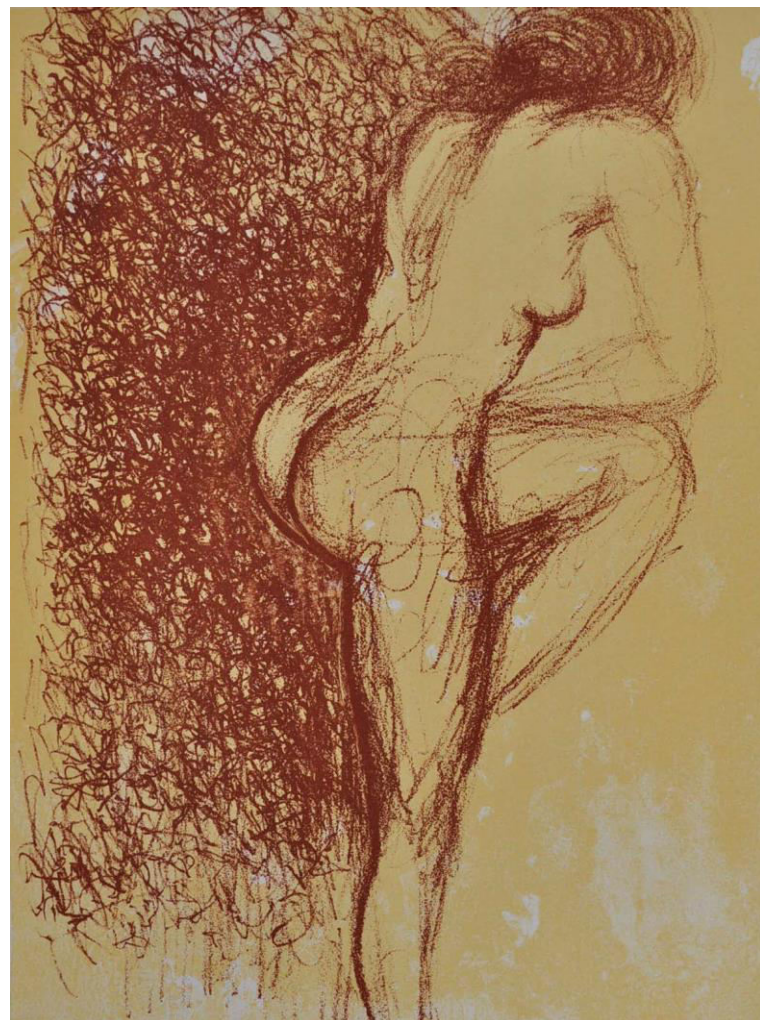
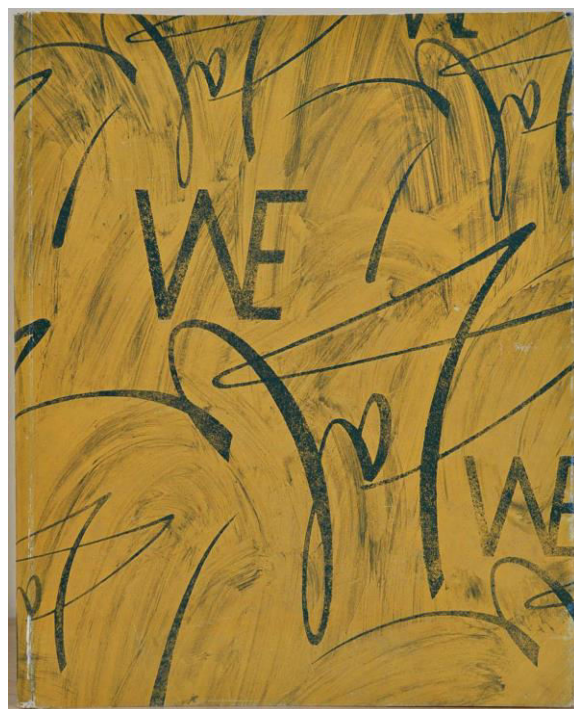
**Formato/Format:** Petit in-4, 27,5 x 21cm, couverture illustrée sur les deux plats et les rabats d'une composition de Dalí, une quarantaine de pages

**Ilustraciones/Illustrations:** 4 lithographies originales en couleurs de Salvador Dalí de 27,5 x 21cm (Gala, Nu Gris, Le Pêcheur, La Main.) / four original color lithographs by Salvador Dalí 27,5 x 21cm printed on rectos only in the print works of E. & J. Desjobert Paris. Each of the lithographs were also printed in a wide margin, signed edition of 150 prints on Japan paper (65 X 49 cm)

**Tirada/Print run/Tirage:** 2000

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

J.P.Getty Museum Los Angeles, CA: Collection Douglas Cooper  
Library LC Call Number: ND553.M5 D3 ID/Accession Number: 88-  
B27114 OCLC Record Number: 5576388



Metropolitan Museum of Art New York, NY:

Museum of Fine Arts, Houston, TX:

Musée national d'art moderne Centre Pompidou - Bibliothèque Kandinsky

Paris :

Deutsches Forum für

Kunstgeschichte/Centre allemand d'histoire de l'art Paris: DFK:M2/Dali /500/1967/1U4/1242

Bibliothèque d'Art et d'Archeologie Paris :

Universidad de Navarra Pamplona :

Biblioteca Nacional de España Madrid:

Casa de Velázquez Madrid :

Institut national d'histoire de l'art.

Collections Jacques Doucet Paris :

Koninklijk Museum voor Schone Kunsten Antwerpen :

**Catálogos razonados/Catalogues**

**raisonnés:** Field 67-2 (p. 127); Michler & Lopsinger 1175 to 1178;

**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**



1. From: Waiting for Godot Books (Hadley, MA, Etats-Unis) Prix: EUR 335,18 Description: Hotel Meurice,, Paris,.

1967. [ART]. (DALI, Salvador). Dali: Hommage A Meissonier. Lithographies Originales de Salvador Dali. Text in French. Quarto, stiff unprinted wrappers with cloth tape spine [as issued] in pictorial dust jacket, [38] pages, illustrated (including four original color lithographs by Salvador Dali [lithographs are printed on rectos only], and a frontispiece portrait reproducing a black-and-white photograph of Dali). Prints thirteen pages of text by Salvador Dali; also prints brief biographies of Ernest Meissonier, Gustave Moreau, Giovanni Boldini et al. Two neat (faint) pencil notations to text [in an unknown hand] (erasable). Bit of very light, even tanning to unprinted covers, else a near fine copy in very good dust jacket; pictorial jacket is lightly rubbed at extremities, short bumped tear and light wear at crown of spine, covers have few faint soil spots, else quite bright. The four original color lithographs, printed "dans les ateliers de E. & J. Desjobert a Paris," are in fine condition. First edition, illustrated with four original color lithographs by Salvador Dali. N° de réf. du libraire 53862

#### **Hommage a Meissonier:**

Lithographies Originales de Salvador Dali



(Hotel Meurice, 1967)

This is the exhibition catalog for the unveiling of Dali's masterwork "Tuna Fishing" at the Hotel Meurice (Paris) in November, 1967.

The catalog has a plain white soft cover wrapped in an illustrated yellow dust jacket.

The text of the catalog is in French, so I am not able to provide more details as to that aspect of the content.

The catalog contains several b&w illustrations, only one of which by Dali (Tuna Fishing). In addition, there are four original Dali lithographs on colored paper of card stock thickness.

Clearly, these lithographs are studies for images in Tuna Fishing, and are readily detected in the masterwork.

These booklet lithographs are referenced by Field as #67-2 (page 127), with 2000 printed.







**Título/Title/Titre:** *Homage to Dali XXe Siecle*

**Nº Inventario/ Object No / N° Inventaire:** CO-DALI-XXESIECL (1980)

**Editor/Publisher/Editeur:** Leon

Amiel, New York 1980

**Impresor/Printer/Imprimeur:**

Mourlot (lithograph)

**Formato/Format:** Folio 13" - 23" tall

**Ilustraciones/Illustrations:** Una litografía de interpretación de una obra original de Dalí (El cristo de Gala) 31x24cm - One lithograph after an original Dali painting (Christ of Gala) as frontispiece 31x24cm

**Referencias museísticas/Museum**

**References/Numéro d'inventaire**

**Musée:**

**Museum of Modern Art (MOMA)** New York: MoMA Offsite Oversize N7113.D3 A4 1980c no. 54 1980

**Cleveland Institute of Art** Cleveland, OH: CI Art Stacks ND813.D3 A4 1980 OCLC #7370527

**Art Institute of Chicago Chicago, IL:** RBL Stack B 759.6 D14h Barcode 35013000071615

**Victoria and Albert Museum, London:** National Art Library General Collection 604.AC.058 38041002060259 **Tate**

**Gallery London:** Main Library Collection 7 DALI VIN Item ID 8710151

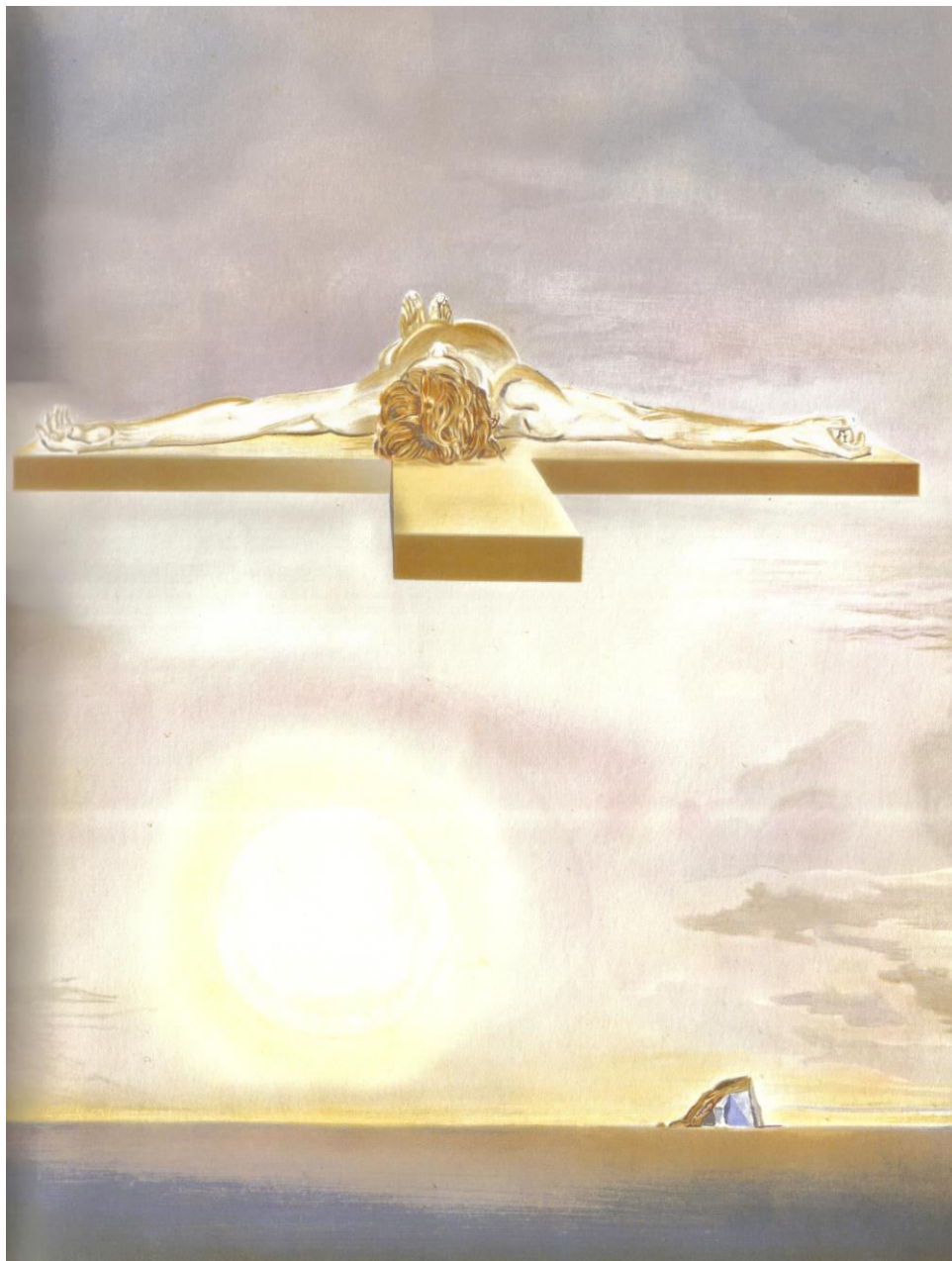
**National Gallery of Victoria, Melbourne, VIC:**

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

**1.** From: Round Table Books, LLC (Glenview, IL, U.S.A.) Price: US\$ 185.00 (EUR 156,37) Homage to Salvador Dali Special Issue of the XXe Siecle Review Description: Chartwell, Secaucus, New Jersey, 1980. Hard Cover. Book Condition: As New. Dust Jacket Condition: Near Fine. Illustrated by Salvador Dali (illustrator). First Edition (?). 1. Publisher's full red cloth with gilt lettering on spine. With a lithograph from

an original Dali work as the frontispiece. Profusely illustrated with b&w and color reproductions of Dali's work and b&w photographs of Dali. . The volume is in perfect, pristine condition, unmarked, tight, square and clean. The unclipped dust jacket has a slight wrinkle at the upper edge of the rear cover, else fine. AS NEW/ NEAR FINE. . Color and b&w reproductions. Folio 13" - 23" tall. 160 pp. Bookseller Inventory # 15992

**2.** From: Antiquariat Claus Rietzschel (Tegernsee, Germany) Price: US\$ 182.79 (EUR 150,00) Homage to Salvador Dalí [Reihe: 'XXe Siècle Review' Special issue]; Description: 160 S.; 125 s/w-Abbildungen und 65 Farbtafeln; eine ORIGINAL-FARBLITHOGRAPHIE im Format 31x24cm als Frontispiz ; goldgeprägtes OLn.m.SU(32x25cm); Chartwell Books / Amiel New Jersey 1980 (mit vielen Textbeiträgen). Bookseller Inventory # 743





**Título/Title/Titre:** *Teatro Museo Figueras (Twelve Tribes of Israel/After 50 Years of Surrealism)*

**Nº Inventario/ Object No / Nº Inventaire:** CO-DALÍ-1974-TEATRO-MUSEO 1/11

**Editor/Publisher/Editeur:** Transworld Art Corporation of New York City, 1974

**Impresor/Printer/Imprimeur:** Mourlot, Paris (Chromiste : A. Manaranche)

**Formato/Format:** 73 x 52 cm

**Ilustraciones/Illustrations:** Serie de 11 carteles litográficos realizados para la inauguración del Teatro-Museo Dalí en Figueras en 1974, ocho de ellos representando tribus de Israel y tres momentos surrealistas de la vida de Dalí. Las ilustraciones están extraídas de las carpetas *The Twelve Tribes of Israel* (1973) y *After 50 Years of Surrealism* (1974) / Lot of 11 color lithograph exhibition posters. Each with images after Dalí from *The Twelve Tribes of Israel* & *After 50 Years of Surrealism* lithographed by Manaranche and printed by Mourlot.

**Tirada/Print run/Tirage:** 2000 épreuves

**Catálogos razonados/Catalogues raisonnés:** *Salvador Dalí : catalogue raisonné of etchings and mixed-media prints, 1924-1980* / ed. by Ralf Michler and Lutz W. Löpsinger. - Munich et New York, 1994 pages 217-218, 224-225: Nos. 609, 619, 621-23, 625-27, 668, 671 & 675 (page 264 for the posters)  
Albert Field *The Official Catalog of the Graphic Works of Salvador Dalí*, The Salvador Dalí Archives, New York, 1996 No. 72-6)

**Presencia en Subastas/Art Sales/ Ventes aux enchères:**

**LiveAuctioneers**, 220 12th Ave, New York: June 30th, 2013 Salvador Dalí, *Twelve Tribes of Israel* – Complete Estimate: \$62,000 - \$72,000 Lot 062413 in *Modern Masters Fine Art* by Art Rev Salvador Dalí, *Twelve Tribes of Israel* – Complete In celebration of the 25th anniversary of the State of Israel, Salvador Dalí created a series inspired by the Twelve Tribes of Israel. A surrealistic tribute was fitting, considering the remarkable history involved – the progression of the tribes from their descendants to the third Jewish State after two thousand years of exile. Salvador Dalí, the greatest Surrealist master of all time, was a natural selection to depict the first Israelites. His skill extended to every medium, and most importantly, Dalí understood and knew how to represent, in his own creative surrealistic style, the ancient thoughts and dreams of the people of Israel.

Even though his works can be interpreted ambiguously, this series captures the tribal memories of those who live and work in Israel in a precise and significant manner. Dalí's fertile imagination captured mystical characters in a tangible way, immortalizing the Israeli civilization for future generations. The Twelve Tribes of Israel suite is an important and considerable body of work in Dalí's, and indeed Israel's, history.

The complete portfolio, comprising of 13 etchings with pochoir coloring, 1973, each signed in pencil and numbered 159/195, also signed and numbered on the justification, with title, text in English and Hebrew. Published by Transworld Art Corporation, New York, on BFK Rives paper. Contained in the original blue cloth and leather-covered portfolio (13 Original Prints).

**Phillips Sale Evening & Day Editions**, New York 28 October 2013 Lot 4 *The Twelve Tribes of Israel* (Deluxe) 1973 Estimate \$20,000 - 30,000 Sold for \$56,250 The complete deluxe set of 26 etchings with stencil in colors, comprised of a set of 13 on Rives paper, and the additional deluxe suite of 13 on Japanese paper, with full margins, portfolio 26 3/4 x 21 x 1 1/2 in (67.9 x 53.3 x 3.8 cm) portfolio (Japanese paper) 27 x 21 1/4 x 2 1/2 in (68.6 x 54 x 6.4 cm) all of the prints and justification signed and numbered 'X/XXXV' in pencil (a deluxe artist proof set, there were also two regular editions of 195 and second artist proof set of 35 in Roman numerals), published by Transworld Art Corporation, New York, printed, stencil and typography by Ateliers Rigal, Fontenay-aux-Roses, all in very good condition, each set contained in folios, moiré silk and parchment-covered portfolio in cream and blue respectively. Literature: Ralf Michler and Lutz Löpsinger 618-630

**Christie's Sale 9348 Nineteenth and Twentieth Century Prints 2 - 3 May 2000**, New York Lot 109 Salvador Dalí *The Twelve Tribes of Israel*, New York, Trans World Art, 1973 (M. and L. 618-28) Price realised USD 11,750 Estimate USD 7,500 - USD 10,000 *The Twelve Tribes of Israel*, New York, Trans World Art, 1973 (M. and L. 618-28) the complete set of 13 signed and numbered drypoints with pochoir coloring, title, text and justification, on BFK Rives, copy 117 of 195 (the total edition was 460), with full margins, loose, in excellent condition, original blue leather and moiré portfolio. 660 x 505 mm.

**Christie's Sale 2351 Prints & Multiples Including Property from The Collection of Max Palevsky 26 - 27 October 2010**, New York Lot 80 Salvador Dalí *The Twelve Tribes of Israel*, Trans World Art, Fribourg, Switzerland, 1973 (M. & L. 618-30) Price realised USD 15,000 Estimate USD 10,000 - USD 15,000 *The Twelve Tribes of Israel*, Trans World Art, Fribourg, Switzerland, 1973 (M. & L. 618-30) the set of 13 signed and numbered drypoints with pochoir coloring, title, text in Hebrew and French, justification, on Arches, signed in pencil by the artist and in ink by the publisher on the justification, copy XXXIII/XXXV (there were also 195 on Arches and 195 on Rives BFK,



plus XXXV on Rives BFK with a suite on Japon), lacking the suite called for with this part edition, with full margins, hinged in two places at the upper sheet edge on the reverse (showing through as pale discoloration), otherwise generally in good condition, each print framed, together with the original paper wrappers, moiré silk and parchment-covered boards (lacking the folders for Reuben and Joseph). 26¾ x 22 in. (680 x 560 mm.) album (+13)

**Christie's Sale 3733 *Prints and Multiples* 23 - 24 April 2015, New York Lot 41 Salvador Dalí (1904-1989) The Twelve Tribes of Israel, Transworld Art Corporation, New York, 1973** Price realised USD 13,750 Estimate USD 12,000 - USD 18,000 The Twelve Tribes of Israel, Transworld Art Corporation, New York, 1973 the complete set of 13 signed and numbered drypoints with pochoir coloring, hors-texte, title, text in Hebrew and English, justification, on Rives BFK paper, signed in pencil by the artist and in ink by the publisher on the justification, copy 43 of 195 (there was also the edition of 195 on Arches paper and an edition of 35 on Rives BFK paper with an additional suite on Japon paper), generally in good condition, together with the original paper wrappers, moiré silk and parchment-covered boards. 26¾ x 22 in. (680 x 560 mm.)

**Sotheby's Sale Prints 02 MAY 2013 - 03 MAY 2013 New York Salvador Dalí The Twelve Tribes Of Israel (Michler / Löpsinger 618-630; Field 72-6)** Estimate 10,000 — 15,000 USD Lot Sold. 28,125 USD (Lot No. 60 Salvador Dalí 1904 – 1989 The Twelve Tribes Of Israel (Michler / Löpsinger 618-630; Field 72-6) The complete portfolio, comprising 13 etchings with pochoir coloring, 1973, each signed in pencil and numbered 159/195, also signed and numbered on the justification, with title, text in English and Hebrew, published by Transworld Art Corporation, New York, on BFK Rives paper, contained in the original blue cloth- and leather-covered portfolio (13 prints) each 500 by 365 mm 19 3/4 by 14 3/8 in each sheet approx. 655 by 505 mm 25 3/4 by 19 7/8 in

**Phillips Evening Editions 25 April 2012 New York Lot 38 Salvador Dalí *After 50 Years of Surrealism* portfolio 1974 Ralf Michler and Lutz Löpsinger 665-676; Albert Field 74-78.** Including: The Laurels of Happiness; The Curse Overthrown; God, Time, Space, and the Pope; Flung Out Like a Fag-end by the Big-Wigs; Gala's Godly Back; Picasso: A Ticket for Glory; The Great Inquisitor Expels the Saviour; Freud with a Snail Head; A Shattering Entrance upon the American Stage; The Divine Love of Gala; Gala's Castle; and The Museum of Genius and Fancy The complete suite of 12 drypoints with stencil coloring, on Japanese paper, with full margins, all I. 15 7/8 x 11 7/8 in (40.3 x 30.2 cm) all S. 26 1/2 x 20 1/8 in (67.3 x 51.1 cm) all signed, annotated 'A' and numbered XXIX/XXIV in pencil (the suite on Japon nacré from the edition with text in English, the English edition also included 35 on Arches paper in Roman numerals and an edition of 195 on Arches paper in Arabic numerals; there was also an edition with text in French annotated 'F' which included 195 on Rives in Arabic numerals and an edition of 35 in Roman numerals on Rives plus a suite on Japon Nacré), published by Transworld Art, New York (with their blindstamp), all in very good condition, all framed, lacking text and portfolio. Estimate \$12,000 - 16,000 sold for \$25,000

#### **Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

**Robin Rile Fine Art, Miami, Florida.** Salvador Dalí (1904-1989) *After 50 Years of Surrealism* portfolio, 1974 The complete suite of 12 drypoints with stencil coloring, on Arches paper, with full margins, all I. 15 7/8 x 11 7/8 in (40.3 x 30.2 cm) all S. 26 1/2 x 20 1/8 in (67.3 x 51.1 cm) all signed, annotated 'A' and numbered 155/195 in pencil. Published by Transworld Art, New York (with their blindstamp), all in pristine/very good condition, all unframed, including text and portfolio. Authenticated by Alex Rosenberg (Publisher) Provenance: Alex Rosenberg to present owner (1980) Unframed suite. Appraised Value: \$78,000. Price: on request

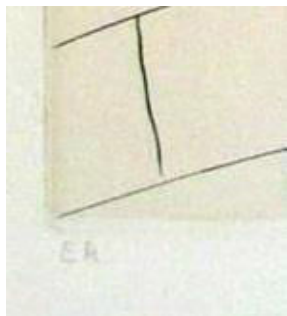
**Lockport Street Gallery, Grosse Point Shores, Michigan:** *Twelve Tribes of Israel.* Salvador Dalí Spanish (1904 - 1989) Twelve Tribes (12) of Israel – 1972 Introduction by Aba Eban, this is the portfolio with complete text in French and Hebrew with 13 engravings. The text and engravings are enclosed in a cream colored portfolio case. The sheets have full margins, loose as issued with a size of 19 1/2 x 14 5/8 in. This version of the Twelve Tribes of Israel is one of XXXV copies on Arches with text in French and Hebrew published by Transworld Art. Each of the etchings is signed, and bear the copyright notice of Dalí. The Frontispiece, which is the 13th etching, has the symbols of the twelve tribes. Available for sale are: 1) The complete suite of the Twelve Tribes of Israel with engravings, text, justification, and portfolio case Available; 2) Separate individual engravings that come from a different suite.

## **How the posters were made**

Alex J. Rosenberg was a New York art dealer who saw the opportunities the art publishing business could provide if one knew a few famous artists and had contacts with prestigious printers who could deliver both quality... and quantity. Because his idea was to go beyond the Picasso idea of making his art more popular by making lithographs and etchings which were printed in numbers of between four dozens (for most of his graphic work) to a few

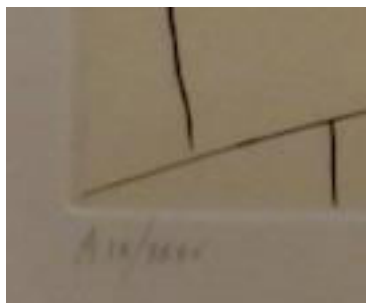


hundred. Rosenberg's idea was to issue a limited edition of a few hundred copies, hand signed by the painter, and a larger edition totalling over one thousand copies and where the artist signature was either absent or printed. But in both cases the quality of the print had to be impeccable.



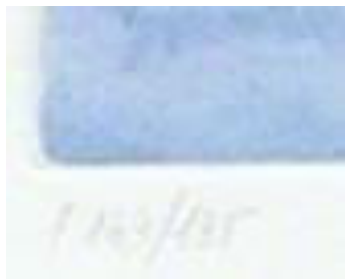
The problem with his productions was, as one may soon imagine, that of numbers. Many of Dalí's prints for Rosenberg are numbered in a way that without being directly misleading was confused. His large edition prints were numbered often in a way that would give the impression of authenticity and a short number. For his most exclusive prints, there were in principle three main

series: one with just numbers, i.e., 156/195; another two where 'A'



for America and 'F' for France preceded the numbers, each with 195 copies, but these could be doubled if they were issued in both Rives and Arches paper. And there was also another shorter series in Japan paper of 35 copies in Roman numerals for each A and B, and then the copies in Japan Nacré paper. In less exclusive series one can find the indication 'AC/175'. 'AC' could be

interpreted to be similar to 'H.C.' (*hors commerce* or not for sale)- And there were also 'E.A.' (artist copy) copies. In all, it could mean that there could be tens of series, each of them comprising hundreds of copies printed on a number of different papers. Another problem

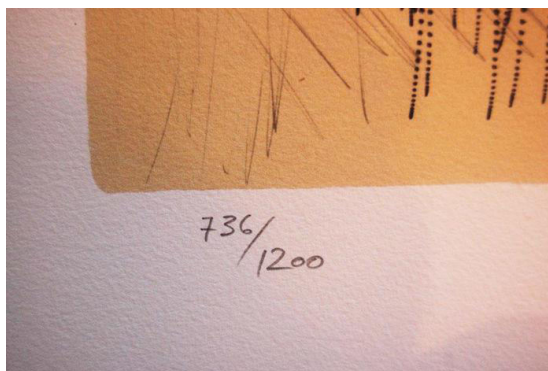


was that between the 'de luxe' edition hand signed by the artist in pencil and printed only at around 200 copies and the large edition with a clearly printed signature (black printing ink) there was also an edition of an unknown number printed with what looked like (but was not) a graphite signature. Summing up, in the Figueras Museum series, one could assume that the number of 'signed' prints is certainly bigger than that of the poster lithographs included in this collection. To launch his idea, Rosenberg founded in 1968 Transworld Art, Inc., Alex Rosenberg Gallery and Alba Editions. He had as main artists Alexander Calder,

Salvador Dalí, Romare Bearden, Henry Moore, Mark Tobey and Robert Rauschenber. For Salvador Dalí, the printing had to be done in France, home of the best printers of the 20<sup>th</sup> century (Lacouriere, Frelaut, Mourlot, Crommelynck, etc). Rosenberg set thus to work with Fernand Mourlot, who did not particularly like Dalí but never said no to a possibility of making a good business, and with Ateliers Rigal in Fontenay-aux-Roses (a suburb of Paris), founded by Edmond Rigal in 1927 and which had, since 1966 an antenna print shop in Cadaqués to serve Dalí. Rigal was specialized in *taille-douce* (etchings), just as Mourlot was specialized in lithographs.

One of Rosenberg's first Dalí products (done by Ateliers Rigal) was the portfolio *Memories of Surrealism*, a set of 12 drypoint etchings on lithographs made after collages and overprinted with the etched copper plate in drypoint by Dalí. This is thus a combination of a lithographic base, probably provided by Mourlot. The total edition was said to be 500, but the numbering was as usual confusing, e.g., 'A140/175'. The prints of *Memories of Surrealism* were all signed by Dalí in pencil and were issued unbound in a presentation case. The assumption is that the twelve color prints in the portfolio are etching on a photolithograph of an original mixed-media work that Dalí created with gouache and collage on paper. We are thus discovering that the base of the print is actually an offset lithograph, which purists relegate to the realm of almost fakes. However, some of the best lithographs in history have been offset lithographs.

Two years later, in 1973, Rosenberg's Transworld Art published another Dalí production: *The Twelve Tribes of Israel*. This was done to commemorate the 25th anniversary of the foundation of the State of Israel. Dalí created a





series inspired by the Twelve Tribes of Israel. The portfolio, comprising of 13 etchings with 'pochoir coloring' (or where they Mourlot lithographs?) printed by Ateliers Rigal on Rives BFK paper, each signed in pencil and numbered /195, was also signed and numbered on the justification, with title, text in English and Hebrew. But there were also (at least) the edition of 195 on Arches paper and an edition of 35 on Rives BFK paper with an additional suite on Japon paper). And there was also an edition of 1200 copies with the printed signature in black ink. This was clearly printed not in *taille-douce*, but through a photomechanical method, using most likely offset lithography. These Dalí prints, of exceptional quality, have been very popular and fetched tens of thousands of dollars in public auctions.



In 1973 Dalí was very busy preparing for the opening of his Theater-Museum in his native city. The heart of the museum was Figueras' theatre that Dalí knew as a child. It was where one of the first public



exhibitions of young Dalí's art was shown. The old theatre was burned during the Spanish Civil War and remained in a state of ruin. In 1960, Dalí and the mayor of Figueres decided to rebuild it as a museum. In 1968, the city council approved the plan, and construction began the following year. The museum opened on September 28, 1974. Dalí wanted the celebration to be of a high standing and well publicised with posters. Rosenberg offered Dalí to take care of everything through Transworld Art.

The obvious choice for illustrations of the posters for the Teatro-Museo was the work that Dalí was preparing at the time for Rosenberg: *After 50 Years of Surrealism*, a set of 12 etchings reflecting key moments in the artist's life. The 12 etchings displayed personal events in Dalí's life, and at the same time acknowledged his reverence for the surrealist ideals. The portfolio included the following Dalí etchings: *Expulsé comme un megot par les magots* (*Flung out like a fag-end by the big-wigs*), *Le Grand Inquisiteur chasse le serviteur* (*The Grand Inquisitor expels the Servant*), *Le chateau de Gala* (*Gala's Castle*) *The divine back of Gala*, *Picasso: un billet pour la gloire* (*Picasso: a ticket to glory*), *Les lauriers du bonheur* (*The laurels of happiness*), *Le malédiction vaincu* (*The curse conquered*), *Freud à tête d'escargot* (*Freud with snail-head*), *Un entré fracassant aux U.S.A.* (*A shattering entrance to the USA*), *Dieu, le temps, l'espace et le Pape* (*God, time, space and the Pope*), *L'amour sacré de Gala* (*The sacred love of Gala*) and *Le musée de genie et du caprice* (*The museum of genius and whim*). It included an introduction by Andre Parinaud and twelve chapters covering key moments of Salvador Dalí's life (meeting with Picasso and Freud, first arrival in the USA, wedding with Gala...) and 12 full page drypoint etchings, also with stencil (pochoir) coloring, like the 12 tribes.

However, Rosenberg was reluctant to accept this, as the museum posters was not an operation comparable to the surrealist portfolio, and selling relatively cheap copies of the same illustrations, issued the same year, of similar quality, would clearly undermine the marketing of the portfolio. He therefore told Dalí that they could use the illustrations of *The Twelve Tribes of Israel* for the posters to commemorate the inauguration of his museum in Figueras. This portfolio had already been sold to art dealers throughout the world and the posters would not be a hindrance. Dalí agreed after obtaining from his publisher the inclusion of just three illustrations from the surrealism portfolio.

The *Twelve Tribes of Israel* series comprised 13 etchings: 1. Frontispiece, 2. Simon, 3. Reuben, 4. Judah, 5. Asher, 6. Issachar, 7. Dan, 8. Gad, 9. Zebulun, 10. Naphtali, 11. Joseph, 12. Benjamin & 13. Levi. As agreed between publisher and artist, only eight of these were used in the posters for the theater: 2. Simon, 3. Reuben, 5. Asher, 6. Issachar, 7. Dan, 9. Zebulun, 11. Joseph and 12. Benjamin. The five missing tribes etchings in *Teatro Museo* (Frontispiece, Judah, Gad, Naphtali & Levi) were replaced by three new illustrations (*Expulsion*, *Gala's Castle* & *Grand Inquisitor*) taken from the portfolio *After 50 Years of Surrealism*, that Transworld Art published in 1974.



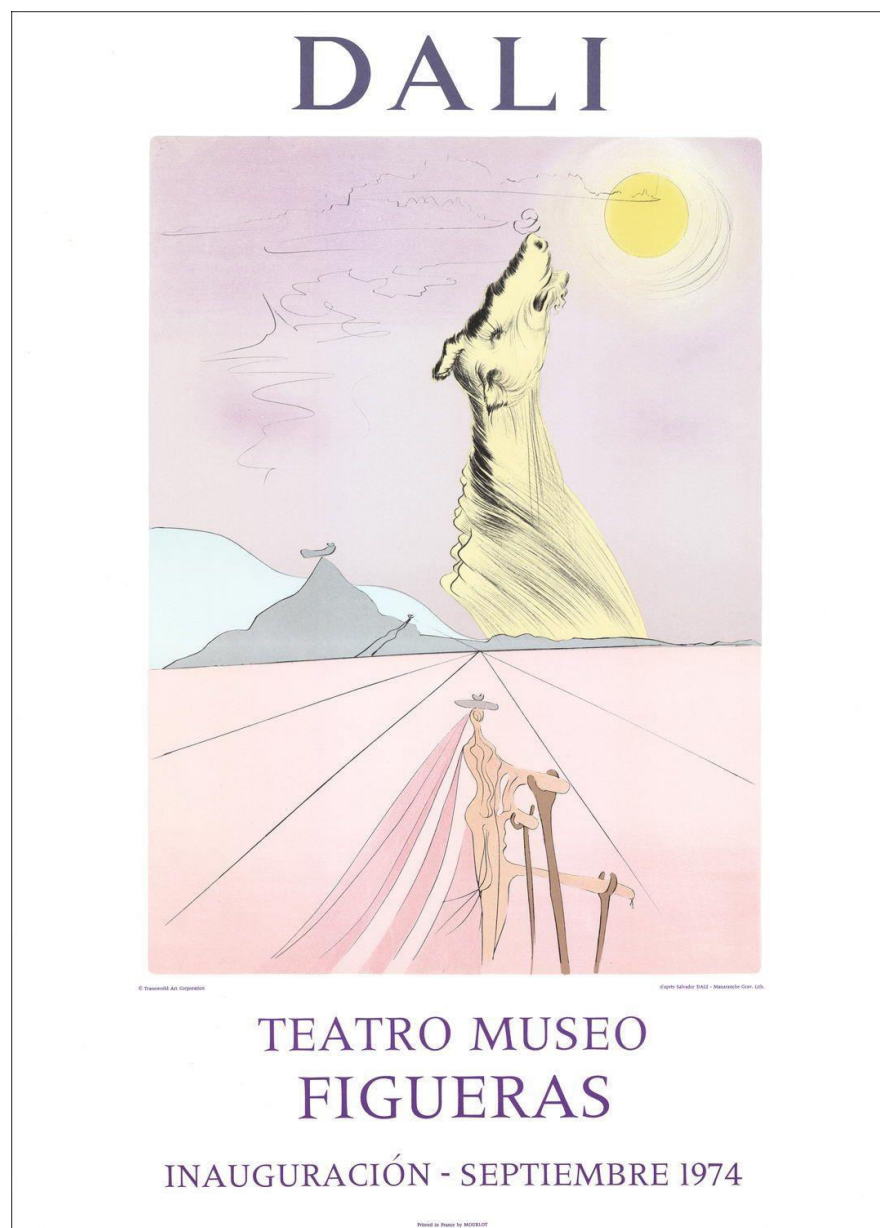
The second problem was that although Ateliers Rigal delivered excellent quality prints that could be sold for high prices in the market, the *taille-douce* and pochoir were not the suitable techniques for printing a very large number of copies and at reasonable cost for the publisher. In any case, Rosenberg realized that the printer most suited for the job was Mourlot. El cromista de la operación fue A. Manaranche, que realizaba litografías de interpretación para Dalí, Ben Shahn, Marie Katz and other painters. The Bibliothèque nationale de France describes the Mourlot posters as 'reproduction d'après l'estampe', indicating that they were an 'impression photomécanique' (as opposed to the Rigal etchings, described as 'pointe sèche en coul.'). but interestingly, the BNF does include for both the same catalogue raisonné references.

Miguel Orozco

February 2018

### The eleven posters / Les onze affiches / Los once carteles

1. *Expulsé comme un megot par les magots* (Flung out like a fag-end by the big-wigs) Michler/ Löpsinger 1994, pages 224-225, no. 609. Page 264 pour les affiches



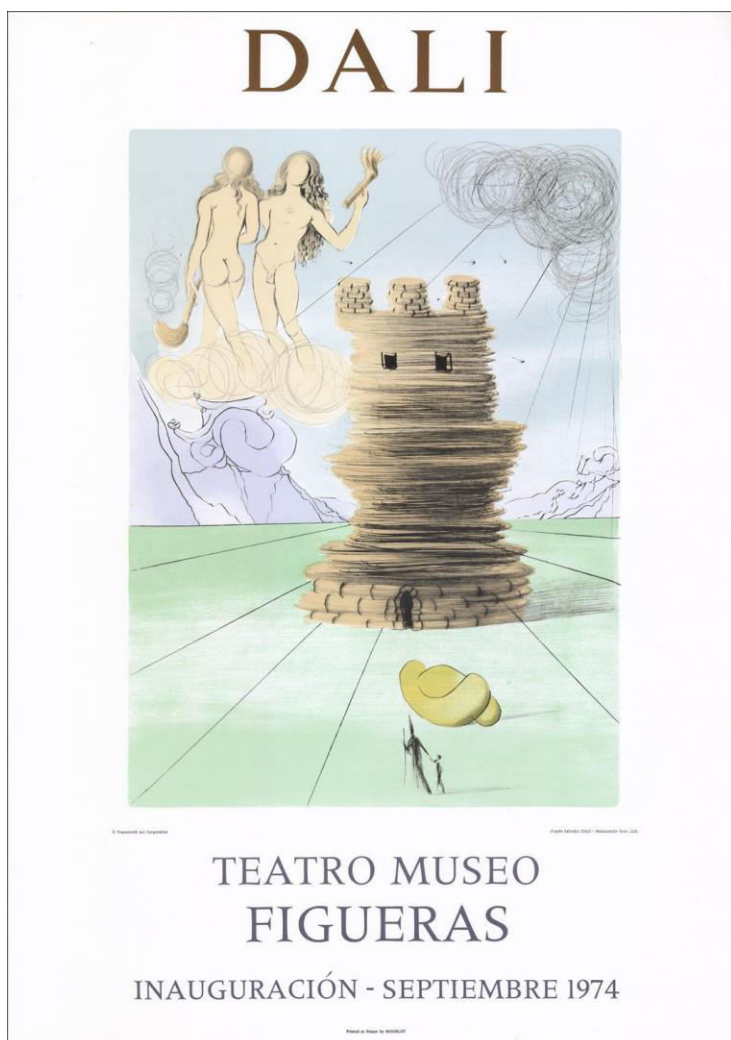
2. "*Benjamin*". Michler/ Löpsinger, 1994, pages 217-218 no. 619. Page 264 pour les affiches



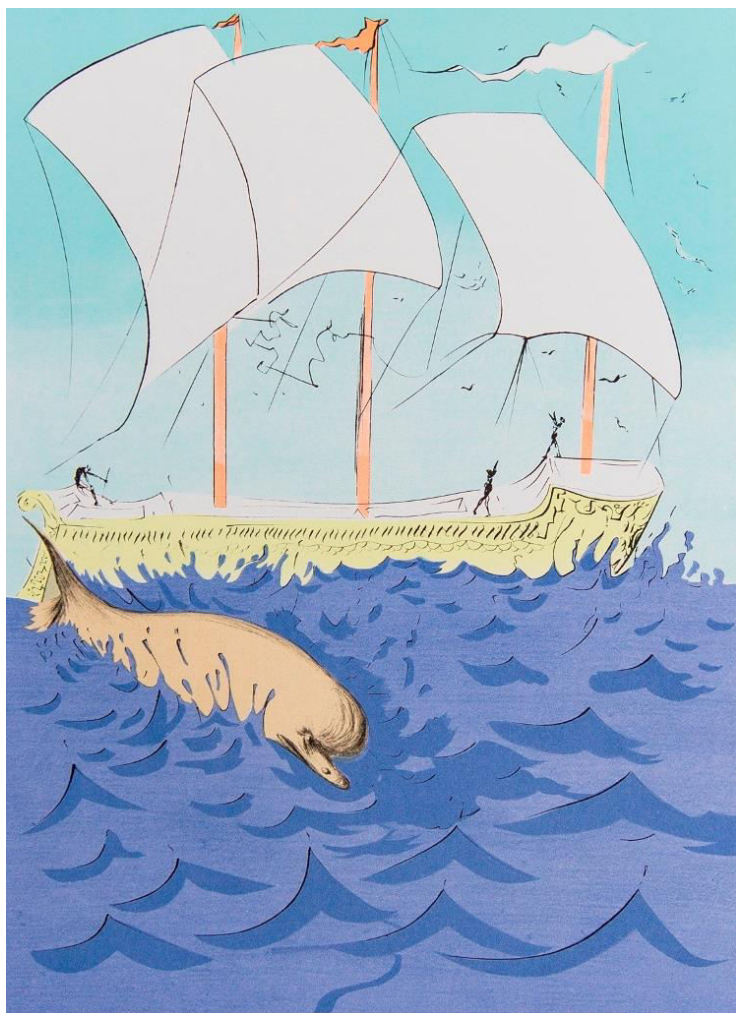
3. "**Reuben**" Michler/ Löpsinger pages 217-218 no. 620. Page 264 pour les affiches



4. "**Simeon**". Michler/ Löpsinger, 1994, pages 217-218, no. 621. Page 264 pour les affiches



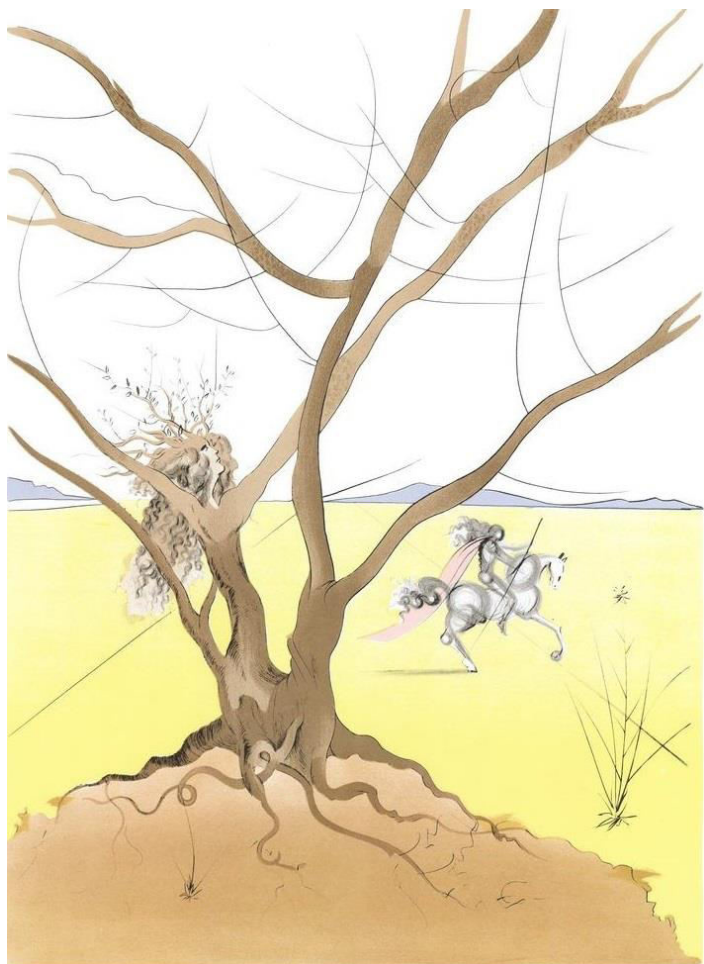
5. "**Joseph**" Michler/ Löpsinger, 1994, pages 217-218 no. 622. Page 264 pour les affiches (only the center lithograph is shown)



6. "**Zebulun**" Michler/ Löpsinger, 1994, pages 217-218., no. 623. Page 264 pour les affiches (only the center lithograph is shown)



7. "*Issachar*" Michler/ Löpsinger pages 217-218 no.625.  
Page 264 pour les affiches (only the center lithograph is shown)



8. "*Asher*". Michler/ Löpsinger, 1994, pages 217-218, n° 626 . Page 264 pour les affiches (only the center lithograph is shown)

9. "*Dan*" Michler, R. et Löpsinger, 1994, pages 217-218, n° 627 et page 264 pour les affiches. (only the center lithograph is shown)



10. *Le Grand Inquisiteur chasse le serviteur*  
(The Grand Inquisitor expels the Savior)  
Michler, R. et Löpsinger, L. 1994, pages 224-225, n° 671. Page 264 pour les affiches (only the center lithograph is shown)



11. *Le chateau de Gala* (Gala's Castle) Michler/ Löpsinger, 1994, pages 224-225, n° 675. Page 264 pour les affiches  
(only the center lithograph is shown)



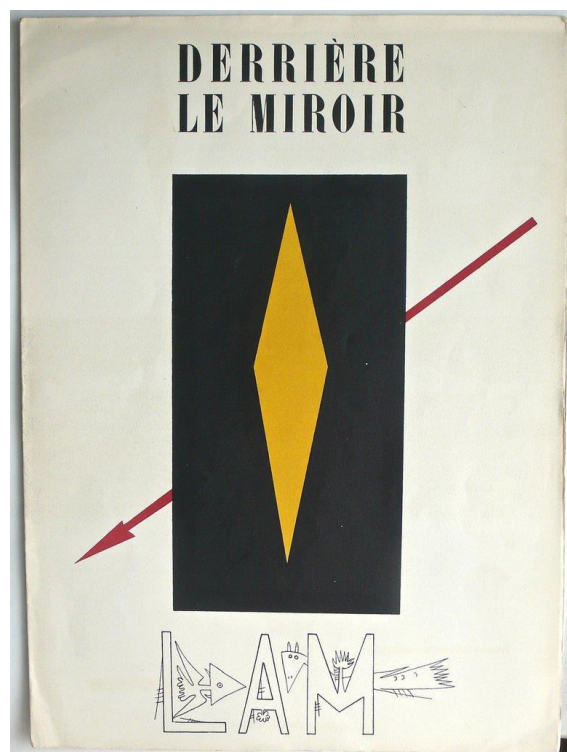
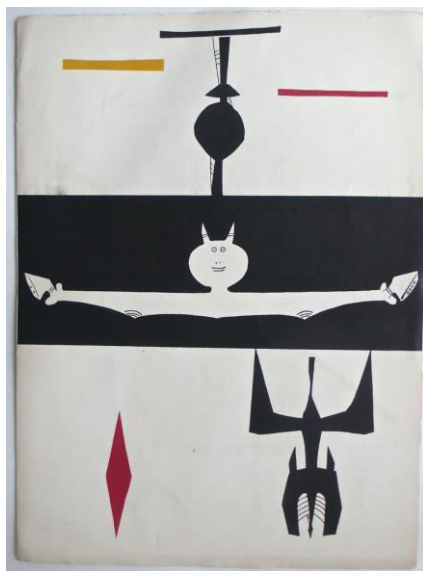
*Wilfredo Lam*

**Título/Title/Titre:** *Derriere le Miroir No. 52. Lam*

**Nº Inventario/ Object No / Nº Inventaire:** CO-DLM-52-LAM  
(1953)

**Autor/Author/Auteur:** Michel Leiris, Georges Braque, André Breton, A. Césaire, René Char, L. Kochnitzky, P. Mabille, F. Ortiz, Pablo Picasso, H. Read, C. Zervos

**Editor/Publisher/Editeur:** Maeght, Paris 1953

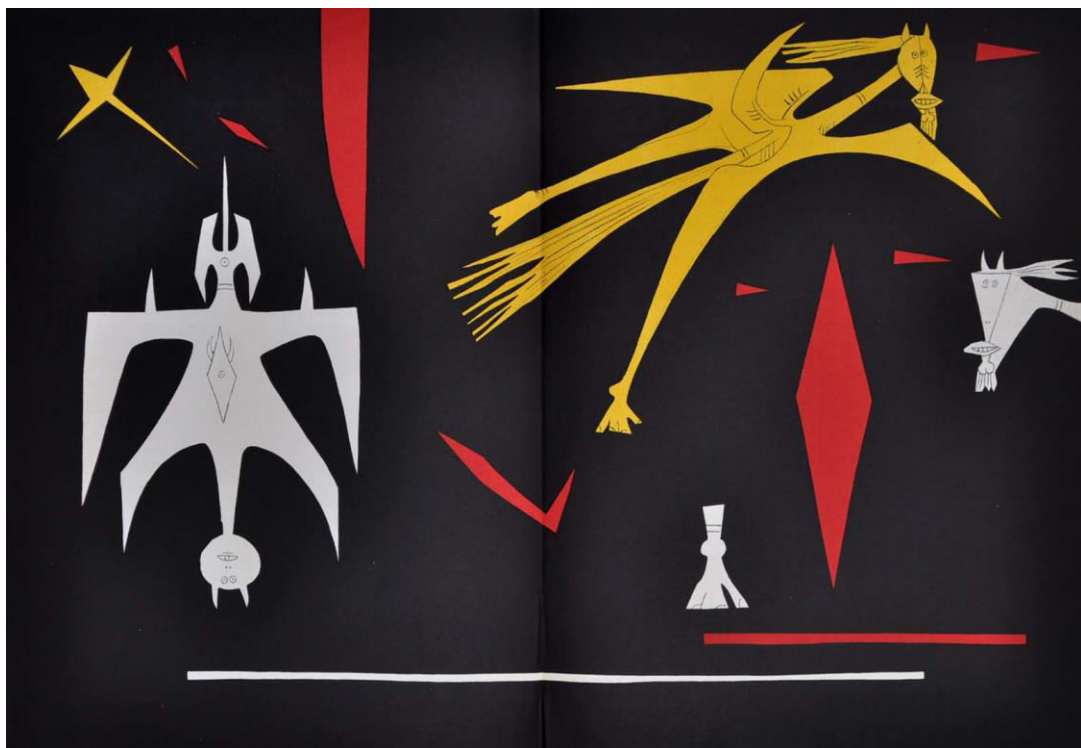


**Impresor/Printer/Imprimeur:** Mourlot

**Formato/Format:** 38 x 28 cm

**Ilustraciones/Illustrations:** 3 original color lithographs by Wilfredo Lam

Derriere le Miroir No. 52. [LAM]. Paris, Maeght, Janvier 1953, in-folio, 38 x 28 (H x L). 3 lithographies en couleurs, dont 1 en double page. Textes de Michel Leiris, Georges Braque, André Breton, A. Césaire, René Char, L. Kochnitzky, P. Mabille, F. Ortiz, Pablo Picasso, H. Read, C. Zervos. 1953. LAM. Single reproduction of Lam's lithograph in Black, white, red and yellow. Folio, /fr Paris. Maeght. Derriere le Miroir No. 52 Derriere le Miroir No. 52. [LAM]. 1953 LAM. Single reproduction of Lam's lithograph in Black, white, red and yellow. Folio, wrps.





*Jorge Castillo*

**Artista/Artist/Artiste:** *Jorge Castillo*

**Título/Title/Titre:** *Suites 32*

**N° Inventario/ Object No / N° Inventaire:**

**Editor/Publisher/Editeur:** Galerie Krugier, Geneve 1971

**Impresor/Printer/Imprimeur:** Dumaret & Golay, Geneve

**Formato/Format:** In quarto 32 x 24,3 cm

**Ilustraciones/Illustrations:** One original lithograph by Jorge Castillo (32 x 48,6 cm). The first 100 copies of the lithograph were numbered and signed by the artist

**Tirada/Print run/Tirage:** 1000

**Referencias museísticas/Museum References/Numéro d'inventaire Musée:**

**Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:**

1. From: Antiquariat Kunsthau Adlerstrasse (Stuttgart, Germany) Price: US\$ 24.57 Jorge Castillo. Suites 32 Published by Geneve, Galerie Krugier, (1971) Description: Geneve, Galerie Krugier, 1971. 4°, Org.-Kartonmappe. 36 S. mit Abb. u. einer Orig.-Lithographie Einb. mit min. Gebrauchsspuren. Sprache: Französisch. Bookseller Inventory # 30930

Entry at Netherlands Institute for Art History RKD, Den Haag: publisher Genève : Galerie Krugier , 1971 Collation

[Ongen.] p. : ill. ; 33 cm Annotation Keyword 20th century ; Spanish ; graphic art Artist's name Castillo, Jorge

Language Frans [TA] Material type Losbladig [MS] Bibliographical form Tentoonstellingscatalogus [BV]

Exhibition TitleJorge Castillo : Suites 32PlaceGenèveInstitutionGalerie Krugier Date1971-03 - 1971-04

Place code 201111386 MAG MON/CASTILLO/Jor/TENT/19710300

