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## Raymond Roussel

2 July – 29 August 2015

Opening hours July/August: Tue-Fr 10 am-6 pm and by appointment

### ROOM 1



Cameron Rowland  
7.5', 2015

Exit height strip

36 x 1 inches (91.44 x 2.54 cm)

The height strip allows for identification. Typically it is used at the door of gas stations and convenience stores.



Madeleine Lemaire

Portrait of Raymond Roussel, ca. 1885

watercolor on paper

39 x 31 cm

Portrait of Raymond Roussel by Madeleine Lemaire, ca. 1885.

Roussel's mother Marguerite commissioned this portrait of her child from the society painter Madeleine Lemaire, known for her illustrations in Marcel Proust's first novel *Les Plaisirs et les jours* (1896), and a model for the character of Madame Verdurin in *La Recherche*. In 1932, Roussel had this childhood portrait published in the press rather than a current picture of himself as fifty-five-year-old man. Because of this, the painting was known by Rousselians long before it appeared in an auction in Paris in the Spring of 2013.

Photographs of Raymond Roussel as a child, 1880s.

Raymond Roussel was born in 1877 in Paris, at 25 Boulevard Malesherbes, the third and last child of Eugene Roussel, a stockbroker, and Marguerite Roussel, née Moreau-Chaslon. His father died in 1894, leaving his wife a considerable fortune, which she spent recklessly. Marguerite Roussel played an important role in her son's life, and he inherited her taste for the arts and the theatre, and for a luxurious and somehow eccentric lifestyle.



Portraits (clockwise from left)

1. Raymond Roussel at the age of 18, 1895
2. Raymond Roussel at the age of 19. 1896, taken in Milan while he was writing *La Doublure*. In his testament, Roussel required that this portrait should be reproduced in every new edition of his books.
3. Raymond Roussel during his military service in Amiens in the 72nd infantry regiment, ca. 1898.
4. Raymond Roussel with his mother Marguerite Roussel, ca. 1910
5. Raymond Roussel in Carlsbad, ca.1910
6. Raymond Roussel in Berchtesgaden, ca.1925



Unknown Photographer

Photograph of Raymond Roussel with Charlotte Dufrène sitting, n.d.

Photograph cut in two parts, taped together with black tape; bottom portion of left segment missing and filled in with black cardboard

17.8 x 12.3 cm

From the collection of John Ashbery, courtesy of Tibor de Nagy Gallery and the Flow Chart Foundation.

Charlotte Dufrène had been initially hired by Roussel's mother to avoid her son being alone in society and to accompany him to the theatre. She eventually became a lifelong companion for the lonely writer, and joined him on his last trip in Palermo where he committed suicide. In the early 1960s, she was retired in Brussels, and the American writer John Ashbery met her while he was investigating on Roussel. When he asked her for a photograph of Roussel, he received only the left half of this photograph. Realizing she had removed herself from the picture, he finally got the second part and reconstructed the whole photograph.

## The Star

Camille Flammarion (1842-1925) was a renowned scientist and the author of a considerable number of books covering scientific research as well as fantastic-mystic fictions, with a spiritualist tone. His tales were sometimes illustrated by the same artists who illustrated Jules Verne's books. His twofold scientific and literary glory earned him Roussel's admiration. An astonishing example of Roussel's fetishism is a star-shaped glass box that Roussel designed to preserve a cookie he had brought back from a lunch with the astronomer in 1923. Shortly after the death of Roussel, Georges Bataille found this object by chance at a flea market in Paris and offered it to Dora Maar. This star-shaped box went on to inspire the Surrealists, and Salvador Dali and artists such as Joseph Cornell.



Star-shaped glass box, Cosmic Star, 1923  
cookie, metal, glass, cardboard and thread  
14 x 6 cm  
Collection Pierre Leroy, Paris



Henrik Olesen  
*Portal* (109,5 x 106,5 inches), 2015  
Silver adhesive tape, 2 computer printouts, felt-pen and marker  
2 sheets; 42 x 29,7 cm  
overall dimensions variable

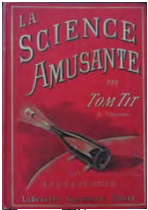


L'Eclipse  
*M. Jules Verne par Gill. n.d.*  
Wood engraving  
48 x 32,5 cm



Victor Hugo  
Aquatinta, n.d.  
30,9 x 39,1 cm

## VITRINE 1



Tom Tit  
*La Science Amusante. 100 Expériences.*  
Vingt-Troisième Edition  
Librairie Larousse, Paris 1890  
250 pp., cloth bound, 21,5 x 15 cm

## Jules Verne

"Take my life, but please do not ask me to lend one of my Jules Verne books", Raymond Roussel once wrote to his friend Eugène Leiris. In *How I wrote certain of my books*, he mentioned his "infinite admiration" for this "immeasurable genius". As he used to equally respect everything related to his childhood, reading Jules Verne remained for Roussel an incomparable experience. Many characters in his novels, such as Canterel in *Locus Solus* or Trézel in *The Star on the Forefront*, are typical Vernian geniuses, old bachelors with a universal knowledge and entirely devoted to science. The encrypted message on the sides of the billiard table in Roussel's short story *Chiquenaude*, also quotes Verne and the coded letters in *Journey to the Center of the Earth*.



Jules Verne  
*Le Tour de Monde en 80 Jours. Le Docteur Ox.*  
Collection Hetzel, Paris 1874  
212 pp., hard cover, 28 x 19 cm  
wood engravings



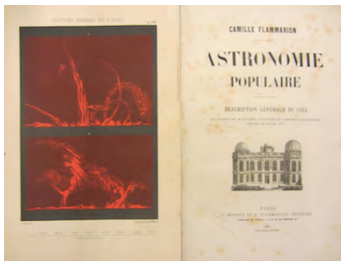
Jules Verne  
*Le Tour du Monde en 80 Jours. Le Docteur Ox.*  
Collection Hetzel, n. y.  
212 pp., hard cover, 28 x 19 cm,  
wood engravings



Jules Verne  
*Voyages Extraordinaires.*  
 J. Hetzel et Cie, Paris, n. y.  
 178 pp., hard cover., 28 x 19 cm  
 wood engravings



Jules Verne.  
 Homme des Lettres, Felix Potin Collection, France  
 7,5 x 4 cm



Camille Flammarion  
*Astronomie Populaire. Description Générale Du Ciel.*  
 C. Marpon et E. Flammarion, Paris 1880  
 839 pp., leather bound, 28,5 x 20,5 cm, with numerous chromolithographies and wood engravings



Victor Hugo  
*Les Rayons et Les Ombres*  
 n.d., n.y.  
 45 pp., 26 x 18 cm.



Victor Hugo  
 Homme des Lettres, Felix Potin Collection, France  
 7,5 x 4 cm

### Le Gaulois, Le Gaulois du dimanche

In July 1897, the young Roussel published his first poem entitled *Mon Âme* [My Soul] in the magazine *Le Gaulois*, in which he rhymed the words "Génie universel" [Universal genius] with his own name, Raymond Roussel. When, in 1932, he appended this poem to his last book, *Nouvelles Impressions d'Afrique*, the title then became *L'Âme de Victor Hugo*, and in the final verses, "Victor Hugo" oddly rhymes with "universel". To show his identification with Hugo's genius, he used a pastiche of Hugo's poem *Les Rayons et les Ombres* (1840) in order to explain his plays on words in *Comment j'ai écrit certains de mes livres* [How I wrote certain of my books] (1935).

The daily newspaper *Le Gaulois*, and its Sunday supplement *Le Gaulois du dimanche*, were publications for the enjoyment of the Parisian high society. It is probably because he belonged to such a family that the young Roussel was able to regularly publish his poems and short stories in its pages between 1897 and 1914, although he certainly paid for these publications as well. His novel *Impressions d'Afrique* was even serialized in *Le Gaulois du Dimanche* during several months in 1909. The twentieth and final episode appeared in a sixteen-page supplement of the paper.



*Le Gaulois du Dimanche. June 6, 7 th., 1908.*

*Une Page du Folk-Lore Breton, conte inédit par Raymond Roussel.*

Unpag. 34,5 x 26 cm



Le Gaulois

Chocolat Poulain, Paris, n.y.

Advertising card

10,5 x 7 cm



Le Gaulois

Chocolat Poulain, Paris, n.y.

Advertising card

11,5 x 7,5 cm



Raymond Roussel

*Quelques heures à Bougival.*

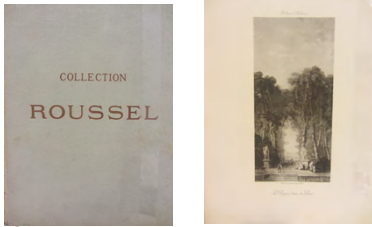
in: *Le Gaulois du dimanche*, March 28.-29, 1914

8 pp., 34 x 26 cm, with illustrations

Collection Piron

### Collection Roussel

This auction catalogue is from the sale of Marguerite Roussel's important collection of paintings, jewels, pearls and vases after her death. The auction, which made Raymond Roussel's fortune reach a billion francs, was one of the most spectacular of the times in Paris. It also contextualizes the cultural tastes of Roussel, who never broke with the conventions of his social milieu.



*Succession De Madame Roussel - Catalogue des Tableaux Moderne, Aquarelles-Miniatures. Objets d'Art & d'Ameublement; Importants Bijoux.*

Paris, Galerie Georges Petit, 1912

118 pp., 33 x 25,5 cm



Rose Caron  
Collection Felix Potin

n.d., n.y.

7,5 cm x 4,3 cm



Rose Caron

*Cantatrice Rose Caron dans Lohengrin*

Chromo Guerin-Boutron N°259

Advertising card, n.d., n.y.

10 x 6 cm



The funeral of Marguerite Roussel in Paris, October 1911.



Marcel Proust

*Les Plaisirs et les jours.*

Calmann Levy, Paris 1896

271 pp., hard cover, slip case, 30 x 21 cm

With a watercolor by Madeleine Lemaire.

Bibliotheca Proustiana Reiner Speck



Marcel Proust  
*Les Plaisirs et les jours*  
 Calmann-Lévy, Paris 1896  
 271 pp., soft cover, 30 x 20 cm  
 Bibliotheca Proustiana Reiner Speck



Reynaldo Hahn. *Le musicien de la Belle Époque*.  
 Éditions Buchet/Chastel, Paris 1976  
 319 pp., soft cover, 21 x 14 cm  
 Edited by Bernard Gavoty. Designed by Jean Cocteau



Carnaval de Nice  
 postcards  
 8,5 x 14 cm  
 8,8 x 14 cm  
 8,8 x 14 cm  
 13,8 x 9 cm  
 8,8 x 14 cm  
 13,8 x 9 cm  
 3 chromolithographies, color photography, b/w photography



Raymond Roussel  
*La Doublure*  
 Lemerre, Paris, 1897  
 312 pp., soft cover, 18,5 x 12 cm  
 1<sup>st</sup> and 2<sup>nd</sup> edition

*La Doublure* is the first novel written by Raymond Roussel, at the age of 19. Written in verse, it mostly describes the masks and costumes of the carnival in Nice that Roussel attended every year during his childhood.





Raymond Roussel  
*Chiquenaude*.  
 Lemerre, Paris, 1900  
 1<sup>st</sup> edition.  
 17 pp., soft cover, 19 x 12 cm



Raymond Roussel  
*La Vue*  
 Lemerre, Paris, 1904  
 236 pp., soft cover, 19 x 12 cm  
 1<sup>st</sup> edition

## ROOM 2



Victorien Sardou  
*Quartier des Animaux chez Zoroastre*, 1860  
 etching  
 45,8 x 59,9 cm

### Victorien Sardou, *The Garden of Zarathustra*

At the theatre, Roussel “loved above all the dramas of Victorien Sardou”, noted Michel Leiris. A very successful author of the late 19<sup>th</sup> century, Sardou (1831-1908) facilitated Sarah Bernhardt’s stardom thanks to a series of leading roles in his plays, which mixed popular spectacle with a sense of sadistic violence. Sardou’s brief but intense involvement with Spiritism in the 1860s (in the same period as Victor Hugo and Flammarion) led him to produce extraordinary drawings dictated by great spirits such as Zarathustra, which depict their houses and gardens on the planet Jupiter.

### Photographs by Roussel

In 1989, nine trunks of Raymond Roussel's personal archive were discovered in a storage in Paris. Among voluminous manuscripts, they contained notebooks, personal belongings, and many photographs: two-hundred negatives, both films and glass plates stored in "Verascope Richard" boxes. The Verascope was a stereoscopic camera from the period 1890-1930. Roussel's camera in particular was equipped with a timer that he used for family group portraits and self-portraits. Dates written on the boxes tend to prove that he started taking pictures around 1895 (he was then 18). The latest pictures were taken while travelling in Tahiti in 1920 and in the Middle East around 1926. Roussel, as a wealthy idler, took most of his pictures during family holidays, at his house in Neuilly, in Nice and on the beaches of Dieppe in Normandy where he used to go with his mother, his sister Germaine and his nephew Robert de Breteuil. Beyond being invaluable documents on Parisian life around 1900, these images reveal an amateur's touch, particularly in Roussel's special attraction to babies and dogs. These small beings, centered in the image, appear surrounded by a theatrical, dreamlike world where long dresses and hands appear and loom large in the frame. The whole world is a stage, according to Roussel. As in his poem *The View*, which describes a minuscule picture of a beach, his camera zooms in on the tiniest details with optical precision.



1-7. Raymond Roussel's mother Marguerite and sister Germaine, with her first son Robert de Breteuil on the beach in Dieppe, Normandy, ca. 1900

8-11. Raymond Roussel's mother in the garden of her house in Neuilly, ca. 1900

12. Raymond Roussel's sister Germaine singing, Neuilly, ca. 1900

13. Raymond Roussel in the salon of his mother Marguerite Roussel, Paris, ca. 1900

14. Raymond Roussel, Marguerite Roussel and unknown woman playing with dogs, Paris, ca. 1900



"Yes he really likes to work!"

Article on Raymond Roussel in *The Plain Dealer Magazine*, Chicago, December 18, 1910 (reproduction)



Sigmar Polke  
*Alles*, 1984  
 Acrylic, ink on printed fabric  
 69 x 90 cm  
 Private Collection



Marcel Broodthaers  
*Atlas*, 1975  
 lithograph  
 69,5 x 57,2 cm

#### Pierre Loti

Roussel spent nearly the whole of 1920 travelling alone around the world, and stopped in Tahiti following in the steps of Pierre Loti, one of the writers he admired most, who had been there thirty years prior. Loti, a navy officer, became one of the most well-known French writers of the early 20<sup>th</sup> century for his travelogues and exotic novels. One can see Roussel next to the grave of one of Loti's characters in his novel *Le Mariage de Loti*, or photographing his Tahitian guide posing romantically, a rare image in which Roussel shows affection and desire. In a postcard sent to Charlotte Dufrene, Roussel noticed with delight that the Fautaua waterfalls, painted by Loti and under which he had himself photographed, lay precisely at the antipodes of the falls in the Bois de Boulogne, near his house in Neuilly.



Pierre Loti  
 Newspaper clipping  
 Littérature site, n.y.  
 8,5 x 14 cm



Henri Rousseau  
*Portrait de Pierre Loti, 1891*  
 Musée des Beaux Arts, Zürich  
 Postcard, 15 x 10,5 cm

## VITRINE 2



Pierre Loti  
*Ramuntcho Aziyadé.*  
 Pierre Lafitte, Paris 1923  
 255 pp., clothbound, 30 x 22 cm  
 With illustrations by Henri-Achille Zo.



Pierre Loti  
*Le Mariage de Loti.*  
 Collection Pourpre, Paris 1950  
 250 pp., hard cover, 18 x 12 cm  
 Edited by Calmann-Lévy



*Le Monument de Pierre Loti*  
 Rochefort-sur-mer ,  
 Postcard, 9 x 13,5 cm



L'illustration  
 L'inauguration du Monument à Pierre Loti à Tahiti  
 18 august 1934  
 unpagin., 42 x 29 cm



Raymond Roussel  
Envelope (to Monsieur G. Mauberge aux bons soins de Monsieur Pierre Loti)  
7 x 13,5 cm  
Letter, 26 x 14,5 cm  
Letter from Raymond Roussel to Pierre Loti,  
Collection Alain Quella-Villéger, France

#### Letter Roussel/Loti

Pierre Loti was at the end of his life a reclusive writer who had ceased to answer his own mail. Therefore this letter addressed to his secretary Gaston Mauberge by an anxious Roussel, asking "if M. Pierre Loti, around the age of 19 or 20, when he began to write and discovered he was a genius, ever had, for a short period of time, a feeling of bright and universal glory". Roussel of course refers to his own traumatic experience while he was writing *La Doublure*, for which he had to be treated by the psychiatrist Dr Pierre Janet.

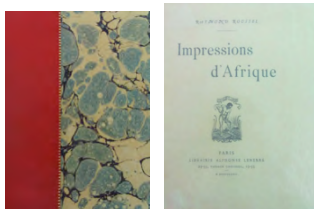
Photographs taken by Raymond Roussel while travelling in Tahiti, 1920.

Roussel spent almost a year travelling around the world, and stopped in Tahiti following in the steps of Pierre Loti, one of the writers he admired most, who had been there thirty years prior. One can see Roussel next to the grave of one of Loti's characters in his novel *Le Mariage de Loti*, or photographing his Tahitian guide posing romantically, a rare image in which Roussel shows affection and desire.



#### Impressions of Africa

*Impressions d'Afrique* is often seen as Roussel's most emblematic work, despite its initial lack of success. As his first prose novel, it marked a turning point, with Roussel later affirming that he had "found his path," through stories conceived from a homophonic play between sentences made up of words with double meanings. The novel is constructed as a twofold tale: in the first nine chapters, the reader follows a group of Europeans (artists, scientists, and inventors, as well as a circus troupe) who have been shipwrecked in Ponukélé, an imaginary country in western Africa. Held for ransom at the court of King Talou VII, they keep themselves busy by setting up the "Club of the Incomparables" and organizing a gala, during which each of them should "stand out either thanks to an original piece of work, or a sensational show." This leads to a succession of descriptions of prowess and inventions, full explanations of which are held back until the final fifteen chapters. This unusual structure prompted Roussel to issue the following advice on an insert enclosed in the first edition of the novel: "Those readers who have not been initiated into the art of Raymond Roussel would do well to read this book firstly from page 212 to page 455, and then from page 1 to page 211."



Raymond Roussel  
*Impressions d'Afrique*.  
Lemerre, Paris, 1932  
454 pp., soft cover with leather bound slip case, 20 x 15 cm  
Designed after the original edition of 1910. With the green Avis Note. "La Critique et Raymond Roussel" (16 pp.) bound before title. This copy was bound by the bookbinder Gruel. Japanese paper, uncut.

Raymond Roussel  
*Impressions d'Afrique*  
Lemerre, Paris, 1910  
455 pp., soft cover, 18,5 x 12 cm  
1<sup>st</sup> edition

Raymond Roussel  
*Impressions d'Afrique.*  
Lemerre, Paris 1932  
454 pp., soft cover, 20 x 15 cm  
With booklet. "La Critique et Raymond Roussel" (16 pp.) bound before title. Japanese paper, uncut



Raymond Roussel  
*Impressions d'Afrique*  
in: *Le Gaulois du Dimanche*, 1909  
Unpag., cloth bond, 34,5 x 26 cm

#### Translations of Roussel into English

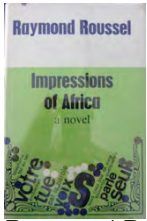
The first English translation of Roussel's writings in the USA was published in 1928 in the magazine *Transition*, and more extensively in the 1940s in Charles Henri Ford's magazine *View*, which was related to the Surrealist group in exile in the USA during wartime. Ford commissioned a translation of *Impressions of Africa* published as a serial in three consecutive issues of the magazine in 1943.



Roger Vitrac  
*Raymond Roussel.*  
in: *Transition* Nr 12, March 1928, pp. 148-162  
*African Impressions, Fragments*; pp. 81  
Shakespeare and CO,  
194 pp., soft cover, 19 x 14,5 cm  
Uncut.



Raymond Roussel  
*Impressiones de Africa.*  
Ediciones de la Flor, Buenos Aires 1973  
297 pp., soft cover, 20 x 13 cm  
Spanish translation by Estela Canto



Raymond Roussel  
*Impressions of Africa. A Novel.*  
 University of California Press, Berkeley/Los Angeles 1967  
 317 pp., hard cover, 21 x 14 cm  
 1<sup>st</sup> English Edition. Translated by Lindy Foord and Rayner Heppenstall.



Raymond Roussel  
*Impressions of Africa.*  
 Published in installments in: *View*, Spring, No. 1, Series IV, p. 9  
 New York, March 1944  
 32 pp., 30,5 x 23 cm



Raymond Roussel  
*Impressions of Africa.*  
 Published in installments in: *View*, Summer, No. 2 Series IV, p. 56  
 New York, May 1944  
 66 pp., 30,5 x 23 cm



Raymond Roussel  
*Impressions of Africa.*  
 Published in installments in: *View*, december, No. 4 Series iii, p. 115  
 New York, May 1944  
 146 pp., soft cover, 30,5 x 23 cm



Raymond Roussel  
*In Havanna. Als Kanevas gedachte Dokumente. Ein Romanfragment*  
 Qumran, Frankfurt am Main/Paris 1982  
 101 pp., soft cover, 20,7 x 12,8 cm  
 Edited, translated and introduced by Hanns Grössel.





Marcel Broodthaers

*La Séance. Racisme Végétal. Film de Marcel Broodthaers.*

Köln, B.H.D. Buchloh, 1974, 29,6 x 21 cm, 12 pp., offset.

*Racisme Végétal* was published as an original contribution to *Interfunktionen* no 11, July, 1974.

50 copies, signed and numbered by the author, constitute the *spécial édition* of the magazine. Apart from these, a further 300 unsigned and unnumbered copies were published in 1974. The author did not number or sign the first copies.

Collection M.-P. Broodthaers, Basel/Bruxelles



Marcel Broodthaers

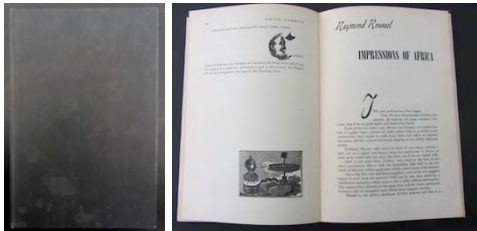
*La Conquete de l'espace. Atlas à l'usage des artistes et des militaires.*

Lebeer-Hossmann, Brussels 1975

38 pp, paper-bound miniature book, offset print, in slipcase, 3,8 x 2,5 cm

Edition of 50, numbered by publisher.

Collection M.- P. Broodthaers, Basel/Bruxelles



Charles Henri Ford (Editor)

*A Night with Jupiter and other fantastic stories.*

View Editions / The Vanguard Press, New York 1945

128 pp., hard cover, 23,5 x 15,5 cm

With contributions by Henry Miller, Miguel Asturias, Clay Perry, Giorgio di Chirico, Paul Childs, Leo Poch, Leonora Carrington, Montagu O'Reilly, Paul Bowles, Alva N. Turner.

Text on Raymond Roussel on p. 79: Impressions of Africa



Sigmar Polke

*Ohne Titel (Palmen, Pyramiden), 1968*

Invitation card, Verein der Freunde des Kunstmuseum Bonn e.V.

21 x 15 cm

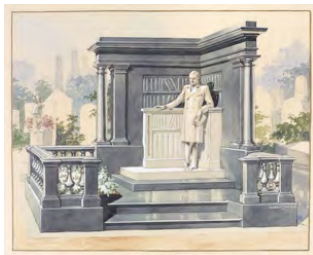


## ROOM 2

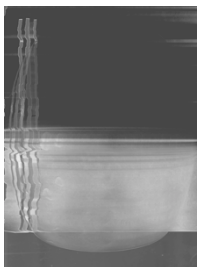
Illustrations by Henri-Achille Zo for Raymond Roussel's *Nouvelles Impressions d'Afrique*, Paris, Lemerre, 1932. Through a private detective, Roussel anonymously commissioned the academic painter and illustrator Zo to make 59 drawings for *New Impressions of Africa*, following his detailed written descriptions. Zo was not unknown to Roussel, having illustrated numerous books by Pierre Loti. After the publication was printed, an irritated Zo wrote to Roussel to protest that he would have used a different style for these drawings if he had known the author and the complete text (likely the very reason Roussel used a private detective and did not provide Zo with the poem beforehand). An enthusiastic Salvador Dali considered these illustrations an ultimate proof of Roussel's genius. The poem *New Impressions of Africa* is constructed around four sentences segmented by a complex system of parentheses and notes, placing together words that are phonetically similar but having different meanings. This work also includes various sorts of "double images," describing the visual transformation of objects with analogous forms, such as a scarecrow that has become a cross. Salvador Dali's commentary, published in 1933 in the Surrealist journal *Le Surréalisme au service de la révolution*, was obviously concerned as much with his own productions as with Roussel's poem, insisting as it does on the presence of obsessive constants in the text. The artist acknowledged a strong influence of Roussel on his painting in the 1930s and the development of double images in his "paranoiac-critic" method.



Reproductions (digital prints):  
Illustrations by Henri-Achille Zo for Raymond Roussel's *New Impressions of Africa*, Paris, Lemerre, 1932



Lecreux Frères  
Sketch of an unrealized tombstone of Raymond Roussel at the Père-Lachaise cemetery, ca. 1932  
watercolor  
52,5 x 63 cm  
(see also Vitrine 4)



Trisha Donnelly  
*Untitled*, 2015  
Digital image, still projection  
Size variable  
Edition 1 of 3  
Courtesy the artist and Casey Kaplan, New York

### Joseph Cornell

Sometimes associated to the Surrealists, Joseph Cornell (1903-1972) remained nevertheless aloof from their activities, but befriended Marcel Duchamp, and realized part of the construction of his Boîtes-en-valise. A reclusive artist, Cornell shares with Roussel a cult of childhood memories, a passion for the theater, the opera and the French music of the 18th and 19th centuries. His boxes and collages most often contain relics related with the poets, the painters, the actresses he adored. John Ashbery noticed and wrote upon this affinity between the two artists. Cornell had noted several times in his notebooks and diaries his "concern for Raymond Roussel", and notably admired the star-shaped glassbox he had made as a tribute to Camille Flammarion.



Joseph Cornell  
*Untitled*, 1965  
collage  
30,3 x 22,9 cm  
Courtesy Mnuchin Gallery, New York



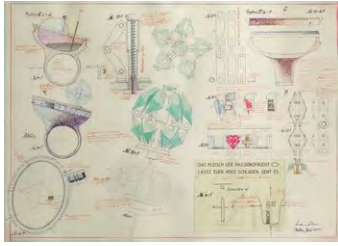
Joseph Cornell  
*Untitled (Americana)*, 1967  
collag  
24,8 x 19,1 cm  
Courtesy Mnuchin Gallery, New York



Joseph Cornell  
*Untitled (for Robert from Joe)*, 1964-65  
collage  
36,5 x 28,9 cm  
Courtesy Mnuchin Gallery, New York



Joseph Cornell  
*Untitled*, 1960s  
collage  
30 x 22,9 cm  
Courtesy Mnuchin Gallery, New York



Udo Lefin  
*Ringstudie*, 1991  
 mixed media on paper  
 49.5 x 70 cm



Max Ernst  
*Objet mobile recommandé aux familles*, 1936-70  
 wood, hemp  
 95 x 40 x 45 cm



Marcel Duchamp  
*Fumée de Cigare*, 1967  
 exhibition poster Paris, Galerie Givaudan, 1967  
 Photolithograph.  
 78 x 57 cm  
 Signed and numbered. Edition 58/100



Marcel Duchamp  
*Roto Relief*, 1935/1953  
 Edition Galerie Schwarz, Milan  
 30 x 60 x 40 cm



Vincent Fecteau  
*Untitled*, 2014  
 Papermaché, found photographs, collage  
 17 x 14,5 x 6,5 cm  
 Private collection, San Francisco

### VITRINE 3

Raymond Roussel  
*Comment j'ai écrit certains de mes livres.*  
 Lemerre, Paris 1935  
 439 pp., soft cover, 18,5 x 12 cm  
 1<sup>st</sup> edition. Published posthumously. Uncut.

Raymond Roussel  
*Comment j'ai écrit certains de mes livres.*  
 Lemerre, Paris 1935  
 439 pp., soft cover, 17,5 x 11,5 cm  
 1<sup>st</sup> edition. Published posthumously.



Roger Vitrac  
*Raymond Roussel.*  
 in: *Nouvelle Revue Française*, 15. Jahrgang, No. 173, Paris, 1. Februar 1928  
 Unpag., soft cover, 22,5 x 14 cm

Patent registered by Raymond Roussel

On 18 September 1922 Raymond Roussel submitted his first patent application, which was granted on 14 December 1923 and published on 12 March 1924 by the Office national de la propriété industrielle.

*"The aim of the invention is to place a material within walls, roofs, floors, ceilings and doors of dwellings and in the bodywork of vehicles, which is capable of reducing to a minimum or even eliminating heat loss. According to context, this material would be hollow metal plates or broad flat glass flasks, with a vacuum created within. In order to apply the same principle to windows, simple panes of glass would be replaced by hermetically sealed double panes, with a vacuum between them."*

Excerpt from: Caradec, François, "Raymond Roussel", Atlas Press, London 2001, pp. 256



Reproductions (digital prints):

Patent registered by Raymond Roussel, 1922

Two pages in the manuscript of *How I wrote certain of my books*, collection François Caradec, Paris.

Before he went on his last journey to Palermo, Roussel entrusted the manuscript of a final book to his Surrealist friends. Following Roussel's wish, Michel Leiris had the book published by Lemerre in 1935, two years after the author's death. The book compiles an anthology of published and unpublished short texts "from early youth", as well as various other excerpts including a chapter of *From Anguish to Ecstasy*, a book by the psychiatrist Pierre Janet. But Roussel's book is primarily a revelation about the "very special procedure" he used for writing *Impressions of Africa* and other texts. He would coin two sentences that would sound phonically identical, but whose meaning would be entirely different. The fiction to be invented would then lead from one sentence to the other. The great pedagogical simplicity with which he presents his "procedure" creates the impression that he is providing an explanation; in fact, it is far from explaining the poetical power of his œuvre. Nevertheless, the revelation made a deep impression on his readers, from André Breton to Michel Foucault, who all looked at his œuvre through the angle of the deceptive clarity of this procedure.



Raymond Roussel

2 original manuscript pages of: *Comment j'ai écrit certains de mes livres*, 27 x 20,5 cm  
Collection François Caradec

Raymond Roussel

*Nouvelles Impressions d'Afrique. Ouvrage orné de cinquante-neuf dessins de H.-A. Zo.*

Lemerre, Paris 1932

313 pp., 59 b/w plates, soft cover, 19 x 14 cm

1<sup>st</sup> edition (2<sup>nd</sup> edition invented). "La Critique et Raymond Roussel" (16 pp.) bound before title. Uncut.

Raymond Roussel

*Nouvelles Impressions d'Afrique. Ouvrage orné de cinquante-neuf dessins de H.-A. Zo.*

Lemerre, Paris 1932

313 pp., 59 b/w plates, soft cover, 19 x 14 cm

1<sup>st</sup> edition (2<sup>nd</sup> edition invented). "La Critique et Raymond Roussel" (16 pp.) bound before title. Uncut.

Raymond Roussel

*Nouvelles Impressions d'Afrique. Ouvrage orné de 59 dessins de H.-A. Zo.*

Lemerre, Paris 1932

313 pp., 59 b/w plates, soft cover, 19,5 x 12 cm

1<sup>st</sup> edition. Uncut, on japan paper.

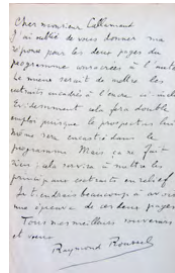
Raymond Roussel

*Nouvelles Impressions d'Afrique suivies de L'Ame de Victor Hugo. Ouvrage orné de 59 dessins de H.-A. Zo.*

Lemerre, Paris 1932

313 pp., 59 b/w plates, soft cover, 19 x 12 cm

2<sup>nd</sup> edition



Raymond Roussel

*L'Etoile au Front.*

Paris, Lemerre, 1925

312 pp., kart, 20 x 14 cm

1<sup>st</sup> edition. With an inscription by Roussel from April 1925 to Callamand: "*à Monsieur Callamand / merveilleux créateur de Cahoud dans l'Etoile au Front / l'auteur reconnaissant / Raymond Roussel / Avril 1925*"

And a with letter by Roussel to Callamand (11,5 x 17,5 cm):

*Dear Mr. Callamand / I forgot to get back to you in regards to the two pages of the program dedicated to the author. The best would be to put the (...). Obviously this will cause double work because the prospect itself will be enclosed to the program. But never mind; this will help bring out the main beams. It would be important to me to have a copy of these two pages. All my best wishes / Raymond Roussel*

Raymond Roussel

*L'Etoile au Front.*

Lemerre, Paris 1925

312 pp., soft cover, 20 x 14 cm

1<sup>st</sup> edition.

Raymond Roussel

*L'Etoile au Front.*

Lemerre, Paris 1925

312 pp., soft cover, 18,5 x 12 cm

3 copies.



Raymond Roussel

*Pages Choies d'Impressions d'Afrique et de "Locus Solus."*

Lemerre, Paris 1918

472 pp., soft cover, 19 x 12,5 cm

1<sup>st</sup> Edition. Uncut.

### Pierre Janet

A famous psychiatrist in the 1920s, Pierre Janet published *The Psychological Characters of Ecstasy* in 1926, establishing connections between mystical phenomena and psychological disorders. He included a chapter on his patient Raymond Roussel, described as the writer Martial (the name of Canterel in *Locus Solus*), and the “crisis” he went through in 1897 at the age of 20 when he was writing *La Doublure*. Martial’s confessions reveal how he felt exalted as a young writer and how the commercial failure of his first book devastated him.

Janet never took Roussel seriously as a writer, and obviously despised his “poor little patient”: nevertheless, by quoting Roussel he eventually published a very accurate take on his writing: “Martial has a very interesting conception of literary beauty; a work must contain nothing that is real, no observation of the world or of minds, nothing but completely imaginary combinations: these are already ideas of an extrahuman world.”



Pierre Janet

*De l'angoisse à l'extase.*

Université de Paris I- La Sorbonne, Paris 1975

2 volumes, 431 + 476 pp., soft cover, 24 x 15,5 cm, 37 illustrations

See Raymond Roussel in Vol.1, pp.133



Zoe Beloff

*The Somnambulists. A Compendium of Source Material.*

Christine Burgin, New York 2008

109 pp., soft cover, 22,5 x 15 cm

Excerpt from: Pierre Janet: *The psychological Characteristics of Ecstasy*

### Touring Club

Roussel, who traveled extensively in the 1920s, was looking for a way to keep reading and writing while he was on the road, without being disturbed by the constant change of environment. In 1924, he drew up plans for a luxurious “motorized caravan” in which he would make several journeys around Europe between 1924 and 1926. Gaining recognition as an inventor was for Roussel the greatest achievement possible. He advertised his camping-car prototype widely, showed it at the Car Salon in Paris, printed photographs of it as postcards and also published a two-page ad in *La Revue du Touring-Club*, a magazine dedicated to the leisure car industry. In parallel to the conception of his car, Roussel also invented a heating system based on an extraction of the air creating a vacuum between hollow walls.



*La Revue du Touring-Club de France.* No. 381, July 1926

34 pp., soft cover, 25,3 x 20,5 cm, illustrated



Copy of La Revue du Touring Club de France, No. 381, August 1926  
 Creditline: From the collection of John Ashbery, courtesy of Tibor de Nagy Gallery and the Flow Chart Foundation.



Robert De Montesquiou  
*Un Auteur difficile.*  
 in: *Élus et Appelés. Études et Essais.*, pp. 185  
 Émile-Paul Frères, Paris 1921  
 308 pp., leather bound, 19 x 14 cm



James McNeil Whistler  
*Arrangement in Black and Gold*  
 Comte Robert de Montesquiou-Fezensac, 1891-92  
 The Frick Collection, New York  
 Postcard  
 10,5 x 7,5 cm



Robert De Montesquiou  
*Les Pas Effacés - Mémoires - En 3 Tomes*  
 See Raymond Roussel on p. 78  
 302 pp., leather bound, 20 x 15 cm



Robert De Montesquiou  
*La Trépidation.*  
 Émile-Paul Frères, Paris 1921  
 392 pp., soft cover, 20 x 14,5 cm



*Comte de Montesquiou.*  
 Collection Felix Potin  
 Homme de lettres  
 7,5 x 4 cm



#### VITRINE 4



Three business-cards signed for Paul Eluard.  
4,5 x 7,5 cm  
Two preserved envelopes, 1925  
8 x 10,7 cm

#### The Grave

Those who like to wander across the alleys of the Père-Lachaise cemetery can only entrust chance to find the grave of Raymond Roussel, for there is no indication about it on the official map delivered at the shop. His tombstone is located a stone's throw away from the abundantly flowered one of Oscar Wilde, nearby the northern entrance. The one to look for is a black marble tomb engraved with the confusing words "Famille Roussel". This discreet grave indeed conceals 32 compartments (half of a chess board), although Roussel's coffin lies alone there, the other thirty-ones remaining empty. In his testament, he suggested that other families, all from Napoleon aristocracy, could join him in his last home. Roussel indeed had bigger ideas. He had commissioned Lecreux Frères (an undertaker located next door to Père Lachaise) for a black and white marble mausoleum that featured him standing in front of his library wearing a winter coat, a book in hand, posing as though for a photographer. He insisted that a photographic portrait taken when he was 19 years old would serve as model for the statue. Although Père Lachaise is full of these monuments, which were not unusual at the end of the 19<sup>th</sup> century, this grandiose building for Roussel remained unrealized after his accidental death by drug overdose in Palermo on July 14<sup>th</sup>, 1933.



*Draft of testament by Raymond Roussel, 1933*  
27 x 21 cm  
Collection Piron

*Ouverture de Caveau*  
July 26<sup>th</sup>, 1933  
21,2 x 18,2 cm  
Collection Piron

*Sketch for Roussel's tombstone, ca. 1932*  
17,6 x 14,5 cm  
Collection Piron

*Project of a monument, ca. 1932*  
Reproduction on fotographe paper  
17,6 x 23,8 cm  
Collection Piron

*Order for a monument*  
Typoscript, ink, pencil  
22,2 x 19 cm  
Collection Piron

*Quote for the monument, with handwritten note by RR, 1933*  
Pencil, ink  
2 sheets  
18,4 x 13,5  
Collection Piron

### Roussel and Surrealism

The Surrealists' enthusiasm for Roussel was unanimous. Most of them discovered him when *Locus Solus* was adapted for the stage in 1922, and they reacted to its public scandal, organizing a muscular response that degenerated into battles in the theatre. Roussel was to remain thankful to them, and although he stayed aloof from their repeated invitations to participate in their publications, he corresponded with many of them, especially with Paul Eluard and Robert Desnos.

André Breton, for whom Roussel was "the greatest magnetizer of modern times" wrote an article about him in his *Anthologie de l'humour noir* [Anthology of Black Humor], and always included references to Roussel in the Surrealist exhibitions. The Surrealists' reading of Roussel was based around their own interests: the primacy of the imaginary over the real, and of vision over rational understanding. Michel Leiris, whose father had been Roussel's business accountant, had known him since he was a child and attended the staging of *Impressions of Africa* in 1912, when he was 11 years old. Ten years later, he re-established contact with Roussel and worked to make the reclusive writer closer to the Surrealists. They used to visit exhibitions and studios together, and it is reported by Max Ernst that Roussel bought from his gallery the collage *The Chinese Nightingale* (1920), which he later sold to Tristan Tzara. Jean Cocteau, who met Roussel in 1928 at a hospital where they were both detoxing from their drug addictions, recorded their conversations in his book *Opium*. According to Cocteau, the writer was "the perfect image of the genius".



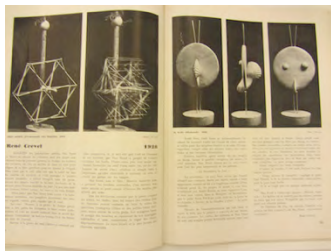
Max Ernst

*Une Semaine de Bonté ou Les Sept Éléments Capitaux.*

Éditions Jeanne Bucher, Paris 1934

5 volumes, unpag., soft cover, slipcase, 28 x 22 cm

Edition 578/800. With numerous illustrations by Max Ernst.



Max Ernst

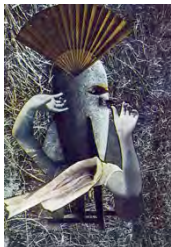
*Oeuvres de 1919 A 1936.*

Éditions „Cahiers D'Art“, Paris 1936

*Le rossignol chinois (1920)* on pp. 3

*Objet mobile recommandé aux familles, 1936* on pp. 94

Unpag., numerous illustrations, soft cover, 32 x 25 cm



Max Ernst

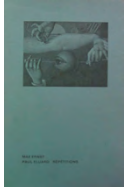
*The Chinese Nightingale, 1920*

Postcard

12 x 8,5 cm



Max Ernst/ Paul Eluard  
*A L'Interieur de la vue. 8 Poemes visibles.*  
 Editeur Pierre Seghers, Paris 1947  
 Unpag., soft cover, 21 x 14 cm  
 With illustrations by Max Ernst, signed by Paul Eluard.



Max Ernst/ Paul Eluard  
*Répétitions.*  
 Galerie Der Spiegel, Köln 1962  
 Unpag., soft cover, 26 x 16,5 cm  
 With illustrations by Max Ernst.



Max Ernst/ Paul Eluard  
*Les Malheurs Des Immortels. Révélés par Paul Eluard et Max Ernst.*  
 Éditions de la Revue Fontaine, Paris 1922  
 Unpag., soft cover, 22 x 16,5 cm



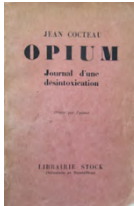
Max Ernst/ Paul Eluard  
*Les Malheurs Des Immortels. Révélés par Paul Eluard et Max Ernst.*  
 Librairie Six, Paris 1922  
 43 pp, soft cover, 25,5 x 19 cm  
 Signed by Max Ernst and Paul Eluard.



Max Ernst/ Paul Eluard  
*Misfortunes of the Immortals.*  
 The Black Sun Press, New York 1943  
 Unpag., hard cover, 26 x 19 cm



Max Ernst/ Paul Eluard  
*Les malheurs des immortels.*  
 Verlag Der Spiegel, Köln 1960  
 Unpag., soft cover, 33,5 x 21,5 cm



Jean Cocteau  
*Opium. Journal d'une désintoxication. Illustré par l'auteur.*  
 Stock, Paris 1930  
 First Edition  
 264 pp., soft cover, 20 x 13 cm  
 With illustrations by Jean Cocteau.



Leonardo Sciascia  
*Atti relativi alla morte di Raymond Roussel.*  
 Palermo, Edizioni Esse, 1971  
 79 pp., soft cover, 20,5 x 15 cm  
 Illustration by Fabrizio Clerici, introduction by Giovanni Macchia.

## VITRINE 5



Georges Bataille  
*Les mangeurs d'étoiles*  
 In: *André Masson*  
 Imprimerie Wolf, Rouen 1940  
 Exemplaire 195/300  
 Unpag., soft cover, numerous illustrations, 30 x 23 cm  
 With texts by Georges Bataille, André Breton, Robert Desnos, Paul Eluard and Michel Leiris  
 Uncut.



Cahiers D'Art  
*Coeurs Volants*.  
 Cover by Marcel Duchamp  
 Peinture, Sculpture, Archéologie, Ethnologie, Art Ancien, Architecture, Cinema  
 Éditions Cahiers D'Art Paris 1936  
 68 pp., soft cover, 32 x 24,5 cm.  
*Catalogue of the exhibition "Objets Surréalistes" at Gallery Chartes Ratton, Paris, 1936*



Salvador Dali  
*Raymond Roussel- Nouvelles Impressions D'Afrique*.  
*In : Le Surréalisme au service de la révolution. 6.*, pp. 41  
 60 pp., soft cover, 28,5 x 19,5 cm  
*in: Le Surréalisme au service de la révolution. 1-6.*  
 Éditions des Cahiers Libre, Paris 1933  
 6 Volumes, soft cover, in painted cloth case, 29 x 20 cm  
 Edited by André Breton.  
 2 copies



Salvador Dali  
*Visage paranoïaque (Paranoic Face)*, 1935  
 Postcard 15 x 10 cm



Salvador Dali  
*Impressions d'Afrique. 1938.*  
 Museum Boymans-van Beuningen Rotterdam  
 Postcard  
 15 x 10 cm



Marcel Jean  
*Histoire de la peinture surréaliste. Par Marcel Jean avec la collaboration de Arpad Mezei.*  
 Éditions du Seuil, Paris 1959  
 382 pp., numerous illustrations, cloth bound, dust jacket, 25 x 22 cm



André Breton

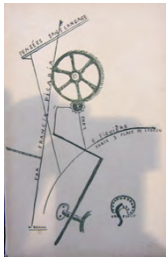
*First Papers of Surrealism.*

14 october- 7 november, New York 1942.

Coordinating Council of French Relief Societies, INC 1942

Unpaginated, numerous illustrations , soft cover, 27 x 18,5 cm

Hanging, Cover by Marcel Duchamp.



Francis Picabia

*Dada. Pensées sans langage. Poème. Précédé d'une préface par Udinie.*

Eugène Figuière, Paris 1919

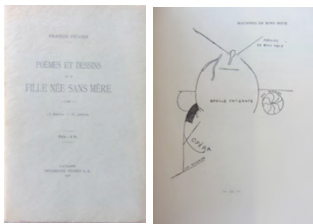
122 pp., soft cover, 18,5 x 12 cm

First Dada-Publication by Picabia in Paris



*Francis Picabia 391, 1924*

L'Etoile au front. Texte critique de Robert Desnos



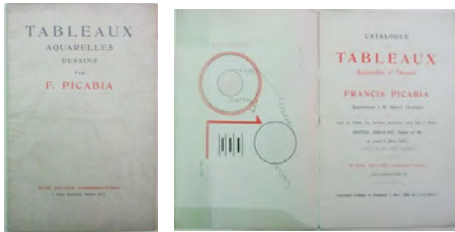
Francis Picabia

*Poèmes et Dessins de la Fille Née sans Mère. 18 dessins – 51 poèmes.*

Imprimeries Réunies, Lausanne 1918

72 pp., soft cover, 24,5 x 16,5 cm

With 18 drawings by Picabia.



Marcel Duchamp/ Francis Picabia  
*Catalogue des Tableaux. Aquarelles. Dessins par F. Picabia appartenant à M. Duchamp.*  
 Hotel Drouot, Paris 1926  
 Unpag., soft cover, 24,5 x 16,5 cm  
 Auction sale of paintings and drawings by F. Picabia belonging to Marcel Duchamp



Charles Henri Ford, (Editor)  
*View, No. 4, Americana Fantastica, January 1943.*  
 56 pp, soft cover, 26 x 18.5 cm, with numerous plates  
 With a cover by Joseph Cornell.



Charles Henry Ford  
*ABC's.*  
 Press of James A. Decker, Prairie Cities 1940  
 Unpaginated, soft cover, dust jacket designed by Joseph Cornell, 26 x 19.5 cm  
 Signed by Charles Henry Ford.



André Breton  
*Young Cherry Trees Secured against Hares.*  
 View Editions, New York 1946  
 Unpaginated, numerous illustrations hard cover, 24 x 16 cm, dust jacket designed by Marcel Duchamp  
 translated by Edouard Roditi and drawings by Arshile Gorky



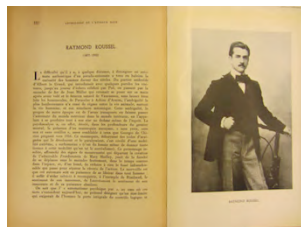
Rube Goldberg  
*Memorial Exhibition: Drawings from the Bancroft Library.*  
 University Art Museum, Berkely 1971  
 Unpag., soft cover, 11 x 23 cm



K.G. Pontus Hultén,  
*The Machine. As Seen at the End of the Mechanical Age.*  
 Exhibition catalogue, The Museum of Modern Art, New York 1968  
 216 pp., hard cover, bound in serigraphed relief steel covers, cardboard box, 24,5 x 21,5 cm



André Breton  
*De L'Humour Noir.*  
 G.L.M., Paris 1937  
 Unpaginated, numerous illustrations, soft cover, 15 x 19 cm  
 See Raymond Roussel on pp. 7 (illustration)



André Breton  
*Anthologie de l'humour noir.*  
 Editions du Sagittaire, Paris 1940  
 262 pp., numerous illustrations, hard cover, 23,5 x 16 cm, 20 black and white plates  
 With a portrait of Raymond Roussels, p.180  
 2 copies





VVV No. 2-3. *Almanach for 1943.*

143 pp., softcover, 28,5 x 21 cm

Edited by David Hare. Editorial advisers: André Breton, Marcel Duchamp, Max Ernst. Last page with mashwire insert (Twin-Touch-Test).

VVV No. 1 1942

72 pp., soft cover, 28,5 x 21 cm

Edited by David Hare. Editorial advisers: André Breton, Max Ernst

VVV No. 4, 1944. *Poetry, plastic arts, anthropology, psychology*

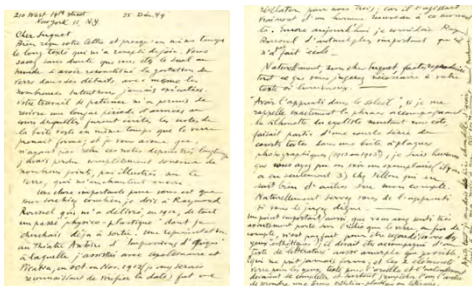
86 pp., soft cover, 28,5 x 21 cm

Edited by David Hare. Editorial advisers: André Breton, Marcel Duchamp, Max Ernst.

## VITRINE 6

### Duchamp Vitrine

On numerous occasions, Marcel Duchamp publicly affirmed the importance of Roussel for his work, particularly as the trigger for research around his *La Mariée mise à nu par ses célibataires, même* (1912-1923), or *The Large Glass*. He described his experience of attending *Impressions d'Afrique* at the Théâtre Antoine in June 1912 as "a revelation". "To this day", he wrote, "I consider Raymond Roussel all the more important for not having built up a following", he wrote to the art critic Jean Suquet. Many mechanical elements in *The Large Glass* have striking resonances with the machines described in *Impressions d'Afrique*. When Michel Carrouges published his study on Duchamp's *Bachelor Machines* in 1954, he cited Roussel, along with Jarry and Villiers de l'Isle Adam, as among his influential precursors. Harald Szeemann eventually conceived an exhibition based on the *Bachelor machines* in 1975 at Kunsthalle Bern, where he commissioned the artist Jacques Carelman to build two of the machines imagined by Roussel in *Locus Solus*.



Marcel Duchamp

Signed letter to Jean Suquet

25 Dec 1949

25 x 20 cm

"One important point for you is to know how indebted I am to Raymond Roussel who, in 1912, delivered me from a whole "physicoplastic" past which I had been trying to free myself of. A production at the Antoine Theater of *Impressions of Africa*, which I went to see with Apollinaire and Picabia [...] was a revelation for the three of us, for it really was about a new man at that time. To this day, I consider Raymond Roussel all the more important for not having built up a following..."



Octavio Paz

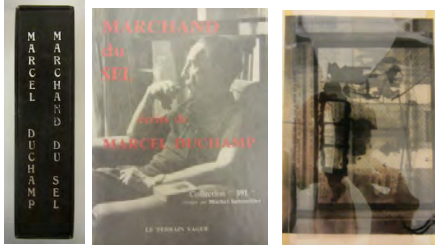
*Marcel Duchamp. O el castillo de la pureza.*

Ediciones Era, Mexico 1968

Folding portfolio, containing six parts, held in slip case, 32 x 21 cm

Edition of 3000. Cardboard slipcase, edges in light green cloth, with chessboard design on front and back. Light green cloth folder. Dark green paper paste-downs inside folder feature image of Duchamp's "Caja-Maleta", as well as contents list.

Collection Walther König, Cologne



Marcel Duchamp

*Marchand Du Sel.*

Le Terrain Vague, Paris 1958

230 pp., soft cover in cardboard wrapper in slipcase, 21,2 x 14,9 cm

First edition. Folding reproduction on celluloid of "La Mariée mise à nu par ses célibataires" tipped-in on front free endpaper, 22 black and white plates and illustrations in the text.

Collection Walther König, Cologne



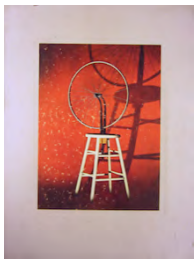
Raymond Roussel

in: *View*. The Modern Magazine. Marcel Duchamp Number, Series V, No. 1

New York, 1945

53 pp, soft-cover, 30,5 x 23,5 cm, with numerous illustrations.

With foldout plate designed by Marcel Duchamp.



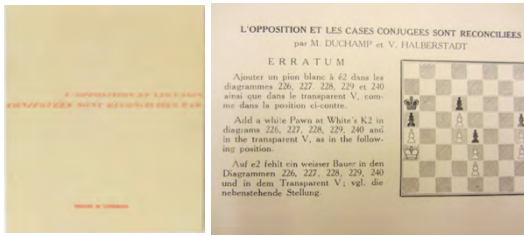
Calvin Tomkins

*The World of Marcel Duchamp. 1887-*

Time Incorporated, New York 1966

191 pp., leather bound in printed slip case, numerous illustrations, 31 x 23,5 cm

see Raymond Roussel on p. 32



Marcel Duchamp

*L'Opposition et les cases conjuguées sont réconciliées par Marcel Duchamp & Vitali Halbertstadt.*

Bruxelles, Editions de l'Echiquier, 1932

115 pp. two errata, soft cover, 24,5 x 28 cm

With chess formule.



Marcel Duchamp

*Rose Selavy*

in: *Collection „Biens Nouveaux“. 4 Vol. (Lewis Carroll, Franz Kafka, Gisèle Sinos & Marcel Duchamp)*

GLM, Paris 1939

unpag., soft cover, 16 x 12 cm



Marcel Duchamp

*Marcel Duchamp Ready-Mades, etc. (1913-1964).*

Galleria Schwarz, Milan and Le Terrain Vague, Paris 1965

Unpaginated, numerous illustrations, black leather bound in slipcase,

photographic print on celluloid, the book and print signed in black and blue ink.

Copy number 91/100. Print I in a separate cloth folder. Slipcase with a reproduction of Roulette Monte Carlo Bond on the front.



*Surrealist Intrusion. In the Enchanters Domain.*

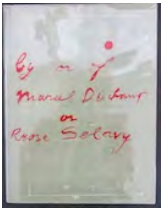
D'Arcy Galleries, New York 1960

124 pp., soft cover, 18 x 18 cm

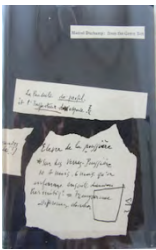
Cover designed by Marcel Duchamp.



Marcel Duchamp  
*A l'infinitive. The typosophic society. In the infinitive.*  
 Facsimile reproduction, plexi glass object  
 33,2 x 28,5 x 4 cm  
 Signed, dated, edition 146/150



Marcel Duchamp  
*A retrospective Exhibition.*  
 Pasadena Art Museum, Pasadena 1963  
 Unpaginated, numerous illustrations, soft cover, 28 x 21 cm  
 First Museum exhibition



Marcel Duchamp  
*Marcel Duchamp: from the Green Box.*  
 The Ready Made Press, New Haven 1957  
 Unpaginated, numerous illustrations, hard cover, 21 x 14,5 cm  
 Signed by Marcel Duchamp (New York 1957)



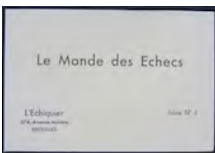
Marcel Duchamp  
*NOT SEEN and/or LESS SEEN of/by MARCEL DUCHAMP/ROSE SELAVY. 1904 - 64.*  
*Mary Sisler Collection.*  
 Exhibition catalogue, The Baltimore Museum of Art, Baltimore 1965  
 Unpaginated, numerous illustrations, soft cover, 28 x 21,5 cm  
 Edition of 100. Signed by Marcel Duchamp. Designed by Marc Ratliff. Foreword and text by Richard Hamilton.



Marcel Duchamp  
*Notes and Projects for "The Large Glass".*  
 New York, Abrams, n.y.(1969)  
 217 pp., numerous illustrations, hard cover, 42,3 x 26 cm



Marcel Duchamp  
*Notes et/and Notation.*  
 Box with 3 books  
 Typoscript society, Karlsruhe 2002



*Le Monde de Echecs, Serie No. 1.*  
 Brussel, L'Echiquier, 1933  
 Folder with 16 loose sheets with fotos by chess master players, 16 x 24,5 cm.  
 Within fotos of M.S. Tartakower and Marcel Duchamp (with M.V. Halberstadt)



Michel Carrouges  
*Les Machines Célibataires.*  
 Arcanes, Paris, 1954, pp. 60  
 245 pp., numerous illustrations, soft cover 19 x 14 cm

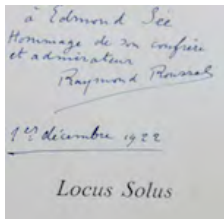


Harald Szeemann  
*Junggesellenmaschinen/Les Machines Célibataires.*  
 exhibition catalogue Kunsthalle Bern, 1975  
 224 pp., soft cover, 17,5 x 28 cm  
 extended edition

## VITRINE 7

### Locus Solus

The novel *Locus Solus* was published in October 1913 and subsequently serialized in December by *Le Gaulois du Dimanche*, strangely under a different title: *Quelques heures à Bougival*. The novel follows the polymath Martial Canterel giving to a small group of friends a guided tour of the gardens of his villa "Locus Solus," a combination between an amusement park and a museum that contains machines and scientific experiments. For Canterel, living beings are mere subjects for experiments, and the means to demonstrate his total power. He subjugates or hypnotizes them, and if need be, when they are dead, he resurrects them so as to obtain further information concerning their tragic destinies. This exploration of a disturbing laboratory gives the novel a more somber tone than the carnival-like epic of *Impressions of Africa*.



Raymond Roussel

*Locus Solus*.

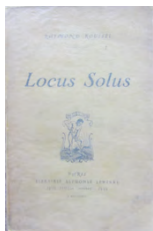
Lemerre, Paris 1914

459 pp., soft cover, 19 x 14 cm

1<sup>st</sup> edition. On Japanese paper. With personal inscription by Raymond Roussel to Edmond Sée on 01. December 1922:

"à Edmond Sée / Hommage de son confrère et admirateur Raymond Roussel".

"to Edmond Sée / homage of his fellow and admirer Raymond Roussel".



Raymond Roussel

*Locus Solus*.

Lemerre, Paris 1914

459 pp., soft cover, 18,5 x 12 cm

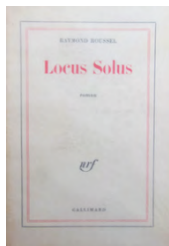
Raymond Roussel

*Locus Solus*.

Lemerre, Paris n.y., "Dixième Edition"

459 pp., soft cover., 18,5 x 12 cm

uncut.



Raymond Roussel

*Locus Solus*.

Gallimard, Paris 1963

267 pp., soft cover, 19 x 12,5 cm

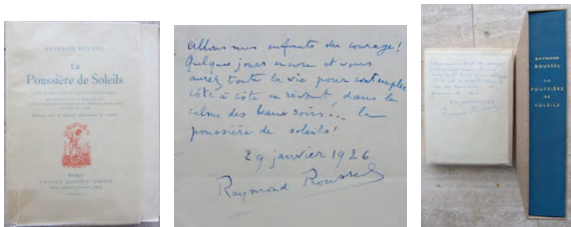


## Roussel and the Theatre

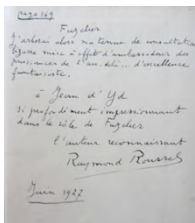
The theatre was for Roussel the art form *par excellence*, and contrary to received opinion, it was not only a recourse to compensate for the poor success of his publications. Roussel, who started going to the theatre in his childhood, remained a more-than-assiduous spectator as an adult, attending the plays he loved dozens of times, so as to observe the slightest details. If eleven years were to separate his own staging of his novel *Impressions of Africa* (1911) and that of *Locus Solus* (1922), WW1 was certainly the reason. Unfortunately the poor documentation that remains on the plays does not do justice to the huge amount of money that Roussel invested in the sets, magnificent costumes and stage machinery for these two productions, not to mention the plays *The Star on the Forehead* (1924) and *The Dust of Suns* (1926) for which documentation is even more scarce. Only a couple of stage photographs remain for *Impressions of Africa*, when they were published as illustrations for the abundant advertisements that Roussel was inserting in newspapers. Exhibited for the first time are these promotional photographs of the cast of *Locus Solus*, in their stage costumes, designed by Paul Poiret, the legendary Parisian fashion designer. These photos are missing from Roussel's archives, but were conserved by André Breton. The staging of *Locus Solus*, directed by Emile Bertin, was an extravaganza involving music and choreography. It set off a huge scandal, both in the theatre itself and in the press reviews, but it did save Roussel from anonymity, while convincing the young Dadaists to make its author one of their heroes.



Raymond Roussel  
*La Poussière de Soleils*. Pièce en cinq actes et vingt-quatre tableaux.  
 Paris, Lemerre, 1926  
 237 pp., leather-bound, slip case, 21 x 12,5 cm, numerous illustrations  
 Roussel's personal copy



Raymond Roussel  
*La Poussière de Soleils*. Pièce en cinq actes et vingt-quatre tableaux.  
 Lemerre, Paris 1926  
 237 pp. with 17 colour plates, soft cover, slip case, 20 x 14,5 cm  
 1<sup>st</sup> edition. With an inlay and inscription by Raymond Roussel:  
 "Allons nos enfants du courage! (..) 29 janvier 1926"  
 "Let's go our children of courage! (..) January 29, 1926"



Raymond Roussel  
*La Poussière de Soleils*. Pièce en cinq actes et vingt-quatre tableaux.  
 Lemerre, Paris 1926  
 1<sup>st</sup> edition 237 pp. with 17 colour plates (by Numa und Chazot), soft cover, 19 x 13 cm  
 With inscription by Raymond Roussel:  
 pp. 169/*Fuselier*  
*I would now demonstrate my manners of counsel, a bizarre putting to effect of an ambassador of the powers of the water. also... of excellent inventive talent./ to Jean d'Yd/ So deeply impressive in the role of Fuselier*  
*The grateful author/Raymond Roussel/ June 1927*



The actor Dorival as King Talou VII, in *Impression d'Afrique*.  
Reproduced in *Le Théâtre*, n. 292, June 1912  
Patrick Besnier Literary Collection, Paris



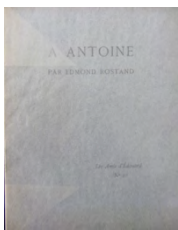
Sketches for the sets of *La Poussière de soleils* by Numa & Chazot, used as illustrations in the printed publication of the play by Lemerre, 1926  
3 reproductions



Théâtre Antoine, Paris.  
Famous for having hosted Alfred Jarry's infamous play *Ubu Roi*, the Théâtre Antoine was rented by Roussel twice, in 1912 for *Impressions of Africa* and ten years later for his stage version of *Locus Solus*.

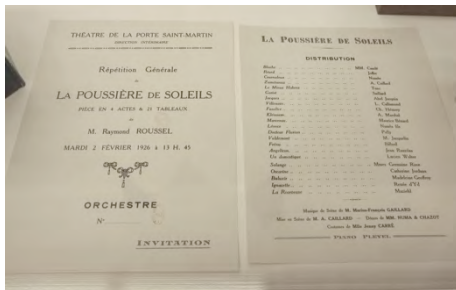


Bizarre. Numéro Special: Raymond Roussel, No. 34-35  
Paris, Pauvert, 1964  
159 pp., soft cover, 27 x 19 cm  
Edited by Jean Ferry



Edmond Rostand  
*A Antoine. Les Amis d'Édouard Nr. 20*  
Abbeville, Imprimerie Paillart, 1914  
14 pp., soft cover, 17 x 13,5 cm





Reproduction of the invitation card for *La Poussière de soleils* at the Théâtre de la Porte Saint Martin, Paris, February 2, 1926



Jennifer Gough-Cooper / Jacques Caumont  
*Marcel Duchamp, Gabrielle et Francis Picabia, Guillaume Apollinaire assistant au theatre Antoine*  
*À une représentation d'Impression d'Afrique.*  
 in: *La Vie Illustrée de Marcel Duchamp*, pp. 12  
 Paris, Centre Georges Pompidou, 1977  
 28 pp., hard cover, 16 x 13 cm  
 With 12 illustrations by André Raffray.

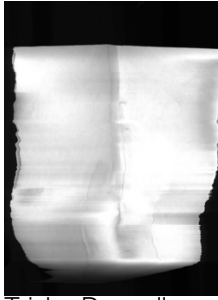


Reproductions of posters and photographs of scenes of *Impressions d'Afrique* staged at the Théâtre Antoine, Paris, 1912; the actor Dorival in his costume of king Talou VII in *Impressions d'Afrique*; postcard of the Théâtre Antoine, Boulevard de Strasbourg, Paris  
 Reproduction of the program of *Locus Solus*, staged at the Théâtre Antoine, Paris, 1922  
 Scenes of *Locus Solus* at the Théâtre Antoine, 1922  
 Photographs of the actors of *Locus Solus* in their costumes by Paul Poirer, courtesy Association Atelier André Breton, Paris

## ROOM 5



Steve Wolfe  
*"Untitled (Study For Vanguard/Cooks/Sapporo/Durham's/Campari Cartons)"*, 2003-2005  
 oil, screenprint, lithography, ink transfer, and modeling paste on paper  
 55,25 x 58,9 cm  
 Courtesy Luhring Augustine, New York



Trisha Donnelly  
*Untitled*, 2015  
 digital image, still projection  
 size variable  
 edition 1 of 3  
 Courtesy the artist and Casey Kaplan, New York



John Ashbery  
*Grape Nuts*, 1972  
 Collage  
 14 x 9 cm  
 Courtesy Tibor de Nagy Gallery, New York



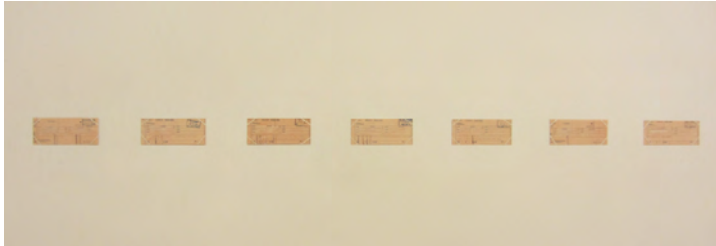
Morgan Fisher  
*Study for thick film*, 1968  
 coloured pencil and pencil on paper  
 27,9 x 21,6 cm



Morgan Fisher  
*Study for thick film*, 1968  
 coloured pencil and pencil on paper  
 27,9 x 21,6 cm

Thom Andersen  
--- -----, 1966-67  
16mm, colour, sound 11'

Morgan Fisher  
( ), 2003  
16mm, colour, b/w, silent, 21'



Ariane Müller  
*Traveling (detailed)*, 13 of 30  
13 parts, coloured pencil on tickets, framed on acrylic foil  
each 8,5 x 20 cm

## VITRINE 8

### College of 'Pataphysics

Created by a group of artists and writers in Paris in the aftermath of World War Two to celebrate the writings of Alfred Jarry, Le Collège de 'Pataphysique soon became obsessed with Raymond Roussel's writings. The works of Jean Ferry: *Une étude sur Raymond Roussel* (1953), *Une autre étude sur Raymond Roussel* (1964) and *L'Afrique des Impressions* (1967), are in a sense machines for reading Roussel, explanatory manuals including maps and graphic depictions of the locations and the apparatuses described in Roussel's novels. Juan Esteban Fassio, the founder of the Buenos Aires branch of the College of 'Pataphysics, devised in 1954 a real machine to help reading Roussel's poem *New Impressions of Africa*, in which the text is distributed on cards provided with tabs, whose different colors indicate which part of the text the reader is experiencing. The text of *New Impressions of Africa* is constructed around four sentences segmented by a complex system of parentheses and rhymed footnotes.



*"Etudes Rousseliennes. La Logique de Roussel"* by  
J.C. Dinguard  
in *Cahiers du College de Pataphysique. Viridis Candela. Nr. 6*  
Collège de Pataphysique, Paris, 1952  
103 pp., soft cover., illustrated, 21 x 21 cm



Jean Ferry  
*Roussel revient.*  
in: *Cahiers du College de Pataphysique. Viridis Candela. Nr. 14, pp. 73*  
Paris, College de Pataphysique, n.d.  
100 pp., soft cover., illustrated, 21 x 12 cm



*Cahiers du College de Pataphysique. Viridis Candela. Nr. 8.*  
 College de Pataphysique, Paris, n.d.  
 100 pp., soft cover., illustrated, 21 x 12 cm  
 Edition 33/222.



Jean Ferry  
*En Afrique sur les traces de Roussel. À la recherche d'Éjur perdue*, pp. 61  
 in: *Cahiers du college de 'Pataphysique. Dossier 26*  
 Collège de 'Pataphysique, no year  
 unpag., soft cover, 24 x 16 cm

*OrganoGraphes du CYMBALVM pataphysicvm. No. 5. 8 sable 104.*  
 Viridis Candela, Paris, n.d.  
 104 pp., soft cover, illustrated, 21 x 15,5 cm  
 Édition 101/222.  
 See Raymond Roussel on pp. 100.



*OrganoGraphes du CYMBALVM pataphysicvm. No. 6. 2 gueules 105.*  
 Viridis Candela, Paris, no year  
 96 pp., soft cover, illustrated 21 x 15,5 cm  
 Edition 169/222.  
 See Raymond Roussel on pp. 45, pp. 77.



Viridis Candela  
*Cahiers du college de 'Pataphysique. Dossier 26*  
 Paris, no year  
 102 pp., soft cover, illustrated, 24 x 15,5 cm  
 See Raymond Roussel on pp. 79



Jean Lévy  
*Raymond Roussel*.  
 in: *OrganoGraphes du CYMBALVM pataphysicvm*. No. 10., pp. 25-63  
 Viridis Candela, Paris 1979  
 32 pp., soft cover, 21 x 15 cm  
 Édition 180/222.



Jean Ferry  
*Une Étude sur Raymond Roussel*.  
 Paris, Arcanes 1953  
 213 pp., soft cover., 19 x 14 cm  
 Introduction by André Breton ("*Le Champ de Bataille des Pyramides*").



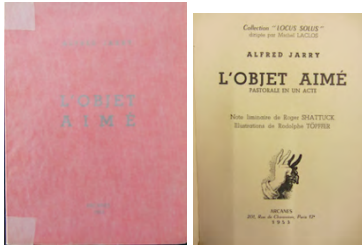
Jean Ferry  
*L'Afrique des Impressions. Petit Guide pratique à l'usage du Voyageur*.  
 Paris, Collège de 'Pataphysique, o. J. (1967).  
 212 pp., soft cover, 21 x 14 cm, numerous illustrations  
 1111 copies, Ex. 8/166 of the special edition on pink paper with a original drawing and signature by Noël Arnaud.  
 With an inscription for Noël Arnaud by Jean Ferry (9/12/67) on endpaper. Signed postcard attached by Jean Ferry to Arnaud and a newspaper article.



Jean Ferry  
*L'Afrique des Impressions. Petit Guide pratique à l'usage du Voyageur*.  
 Paris, Collège de 'Pataphysique, o. J. (1967).  
 212 pp., soft cover., 21 x 14 cm, with numerous illustrations



Jean Ferry  
*Une autre étude sur Raymond Roussel.*  
 Collège de 'Pataphysique, o. O. o. J. (Paris 1964)  
 48 pp., soft cover, 27 x 19,5 cm, with illustrations.



Alfred Jarry  
*L'Objet Aimé. Pastorale en un Acte. Collection "Locus Solus".*  
 Arcanes, Paris 1953  
 65 pp., soft cover, 19 x 14,5 cm



Juan Esteban Fassio, *MLR (Machine à lire Roussel ou Machine à lire les Nouvelles Impressions d'Afrique de Raymond Roussel)*, 1953-1954.  
 Reproductions  
 Collection Piron

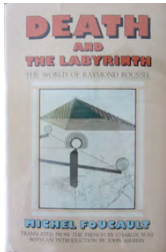
Juan Esteban Fassio, *MLR (Machine à lire Roussel ou Machine à lire les Nouvelles Impressions d'Afrique de Raymond Roussel)*, sketches and cards, 1953-1954.  
 Collection Piron



Pierre Schneider  
*La fenêtre ou Piège à Roussel (I).*  
 in: Cahiers du Sud No. 306,  
 Cahiers du Sud, Marseille 1951  
 352 pp., soft cover, 22 x 14 cm



Mélusine  
*Cahiers du Centre de recherches sur le surréalisme.*  
*No. VI: Raymond Roussel en Gloire.*  
 L'Age d'Homme, Lausanne 1984  
 300 pp., soft cover, 22,9 x 15,6 cm



Michel Foucault  
*Death and the labyrinth. The World of Raymond Roussel.*  
 New York, Doubleday, 1986.  
 186 pp., hard cover, 21,5 x 14 cm  
 Translated by Charles Ruas, introduction by John Ashbery.

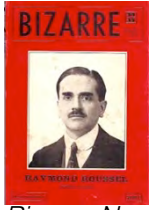


Michel Foucault  
*Raymond Roussel.*  
 Gallimard, Le Chemin, 1963  
 211 pp., soft cover, 18,5 x 12 cm

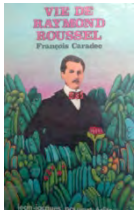


Maurice Blanchot  
*L'Entretien Infini.*  
 Gallimard, Paris 2004  
 640 pp., soft cover, 20,4 x 14 cm  
 see Raymond roussel on pp. 493





*Bizarre. Numéro Special: Raymond Roussel, No. 34-35*  
Paris, Pauvert, 1964  
159 pp., soft cover, 27 x 19 cm  
Edited by Jean Ferry



François Caradec  
*Vie de Raymond Roussel.*  
Pauvert, Paris 1972  
396 pp., soft cover, 21 x 13,4 cm



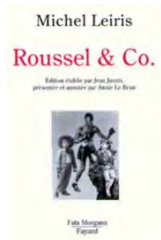
Michel Leiris  
*L'irremplaçable "fibule". Nouveau Proust et nouveau Roussel.*  
in: *Le Monde. 30 janvier 1976, pp. 18*  
30 pp., news paper, 50,5 x 31 cm



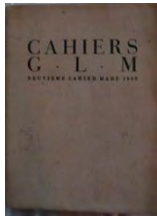
Michel Leiris  
*Épaves, précédé de Conception et réalité chez Raymond Roussel.*  
Pauvert, Paris, 1972  
293 pp., soft cover 21 x 13,7 cm



Michel Leiris  
*Roussel L'Ingénu.*  
Fata Morgana, Saint-Clément-de-Rivière 1987  
102 pp., soft cover, 22,5 x 14,5 cm  
Uncut copy.



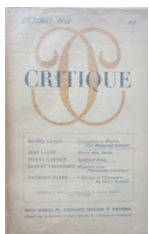
Michel Leiris  
*Roussel & Co.*  
 Fata Morgana, , Saint-Clément-de-Rivière 1998  
 368 pp., soft cover, 23,5 x 15 cm



Michel Leiris  
*R.R.: Auteur des 'Nouvelles Impressions d'Afrique.*  
 in: *Cahiers G.L.M.* Neuvieme Cahier Mars 1939, pp. 28  
 GLM Poésie, Paris 1939  
 unpag., soft cover, 19 x 14,5 cm  
 See Raymond Roussel on pp. 20: *Indications pour 50 Dessins.*



Michel Leiris  
*Konzeption und Realität bei Raymond Roussel (1954).*  
 in: *Die Lust am Zusehen. Texte über Künstler des 20. Jahrhunderts*., pp. 34 -51  
 Qumran, Frankfurt am Main/Paris 1981  
 145 pp., soft cover, 22,7 x 12,8 cm  
 edited by Hans-Jürgen Heinrichs



*Critique. Octobre 1954. 89.*  
 Unpag., soft cover, 21,5 x 14,5 cm  
 Raymond Roussel on pp. 821: *Conception et Réalité chez Raymond Roussel.*

## VITRINE 9

### John Ashbery

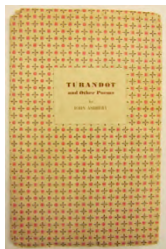
In the 1950s the young American poet John Ashbery came to Paris with the idea of learning French and writing a PhD on Roussel. His extensive research led him to meet a large number of the actors who had performed Roussel's theater plays, as well as Michel Leiris and Charlotte Dufrene. He helped to preserve and circulate many documents from the life of the author, which were reproduced in *Bizarre*, the first illustrated publication dedicated to Roussel in 1964. He, along with the Surrealist scholar Reyner Heppenstahl and the artist Trevor Winkfield, would be instrumental in translating Roussel into English. Many American writers and artists learned about Roussel through John Ashbery's articles in *Art News* throughout the 1960s, where he notably connected the work of the artist Joseph Cornell with the writing of Roussel. He also published a literary journal, *Locus Solus*, together with Harry Matthews, an American member of the OuLiPo group in Paris, and the poets Kenneth Koch and James Schuyler.



*L'Arc – Un inédit de Raymond Roussel, No. 19, July 1962.*

Aix-en-Provence 1962

104 pp., soft cover, 23 x 18 cm



John Ashbery

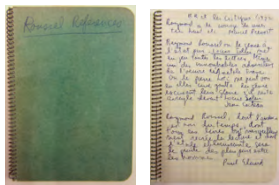
*Turandot and Other Poems*, 1953

Poems by John Ashbery

Drawings by Jane Freilicher

Courtesy Tibor de Nagy Gallery, New York

1<sup>st</sup> edition



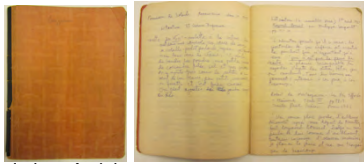
John Ashbery

Small green notebook marked *Roussel references* in John Ashbery's hand on front cover, n.d.

Spiral graph notebook with green cardboard front and back covers, holograph in blue and black ink.

12.8 x 9.4 cm

From the collection of John Ashbery, courtesy of Tibor de Nagy Gallery and the Flow Chart Foundation.



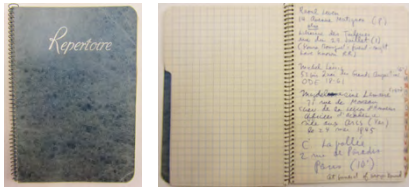
John Ashbery

Rust notebook marked *Guggenheim* in John Ashbery's hand on front cover, c. 1960

Lined paper notebook with stiff covers, bound with black tape on left spine; holograph in black and blue ink with some pencil. Pagination, from front: 10 leaves, written on both sides; 1 leaf, written on verso only; 10 leaves, written on both sides, scrap of paper w/notes on both sides used as a marker; 6 leaves written on both sides; 1 leaf, written on verso only; 6 leaves, written on both sides, 7 blank leaves; loose pages w/notes on verso (stationery from "Univ. de Paris Bibliothèque littéraire Jacques Doucet"; 1 leaf written on verso only; 4 leaves, written on both sides. 46 leaves total + 2 inserts.

21.8 x 7 cm.

From the collection of John Ashbery, courtesy of Tibor de Nagy Gallery and the Flow Chart Foundation.



John Ashbery

Small blue notebook marked *Repertoire*, n.d.

Alphabetically tabbed notebook. Pagination, from front (not consecutive, blank leaves interspersed)

12.8 x 9.4 cm

From the collection of John Ashbery, courtesy of Tibor de Nagy Gallery and the Flow Chart Foundation.



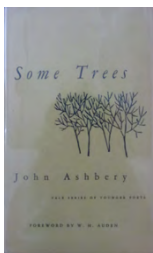
John Ashbery

*Re-Establishing Raymond Roussel.*

in: *Portfolio and Art News Annual, No 6.*, Autumn 1962

New York 1962

124 pp., cloth bound, with numerous black-and-white and colour illustrations, 31 x 24 cm



John Ashbery

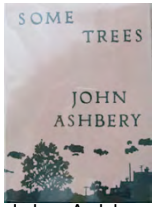
*Some Trees. Yale Series of Younger Poets.*

Yale University press, New Haven 1956

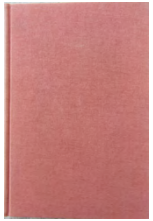
First edition

87 pp., hard cover, 21,5 x 13 cm, dust jacket

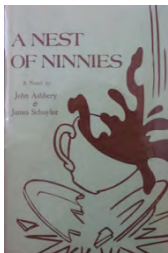
Foreword by W.H. Auden



John Ashbery  
*Some Trees.*  
 Corinth Books, New York 1970  
 75 pp., cloth bound, 21 x 16 cm, dust jacket,  
 Designed by Joe Brainard, signed by John Ashbery.



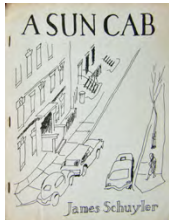
John Ashbery  
*Three Poems.*  
 The Viking Press, New York 1972  
 118 pp., cloth bound, 20,5 x 13,7 cm



John Ashbery  
*A Nest of Ninnies. A Novel by John Ashbery & James Schuyler.*  
 Z Press, Vermont 1975  
 191 pp., soft cover, 20 x 14 cm  
 Cover by Joe Brainard  
 Signed by John Ashbery



*Locus Solus I-V*, 1961-62  
 Locus-Solus Press, Lans-en-Vercours 1961  
 176 pp., soft cover, 17,5 x 13 cm  
 Edited by John Ashberry, Kenneth Koch, Harry Mathews, James Schuyler.



James Schuyler  
*A Sun Cab*.  
 Adventures in Poetry, New York 1972  
 Unpag., soft cover, 28 x 22 cm  
 With illustrations by Fairfield Porter.



Fairfield Porter.  
*Jimmy and John*, 1957/1958  
 Postcard 15 x 10 cm



Raymond Roussel  
*The Stopping – Place*. Juillard, Winter 1968-9, p. 1- 2  
 (translated by Trevor Winkfield)  
*Raymond Roussel in Paradise* by Jean Ferry on pp. 35  
 Leeds, 1968  
 44 pp., numerous illustrations, soft cover, 20 x 15 cm  
 Edited by Trevor Winkfield.  
 Cover “Weather Prophet” by Joseph Cornell.



*Dedicato a Raymond Roussel. E alla sue „Impressioni d'Africa“*.  
 Rizzoli, Milano 1964  
 Unpag., soft cover, 20 x 20 cm  
 Edited by Laura Lovisetti Fuà.  
 With an introduction by John Ashbery: *La Repubblica dei Sogni*.  
 Designed by Gae Aulenti



William S. Burroughs and Brion Gysin

*The Third Eye.*

John Calder, London 1979

194 pp., numerous illustrations, soft cover, 19,5 x 13,5 cm

See Raymond Roussel on pp. 15



Rayner Heppenstall

*Raymond Roussel. A preliminary study*, pp. 171

In: *New Directions in Pose and Poetry 18.*

New Directions, New York 1964

276 pp., soft cover, 20 x 13,5 cm

Edited by J. Laughlin. With contributions by Elisabeth Mann Borgese, Marvin Cohen, Gregory Corso, Russel Edson, Gunter Eich, Rayner Heppenstall, Alfred Jarry and others.



Raymond Roussel

*Among The Blacks.*

in: *Bones*, Number Two, Winter 1968 – 69, pp. 65

White Bones Press 1969

84 pp., soft cover, 21,5 x 18 cm

Edited by Katherine Greif and Terence Anderson. Cover by Donna Dennis, translated by Ron Padgett.



Raymond Roussel

*Among the Blacks. Two Works.*

Avenue B, Bolinas 1988

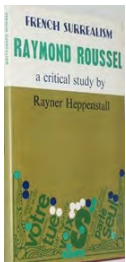
45 pp., soft cover, 20,5 x 14 cm

Translated by Ron Padgett.

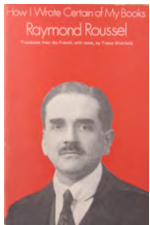




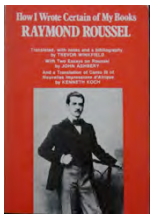
Raymond Roussel  
*Two Stories.*, pp.26  
*Raymond Roussel* by Rayner Heppenstall., pp. 18  
 in: *The London Magazine*, August 1963/ Vol. 3 No. 5, pp. 26  
 London, 1963  
 88 pp., soft cover, 22 x 16 cm  
 Edited by Alan Ross.



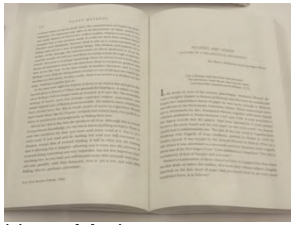
Rayner Heppenstall  
*Raymond Roussel. A Critical Study.*  
 Calder and Boyars, London 1966  
 98 pp., hard cover, 21 x 13,5 cm



Raymond Roussel  
*How I Wrote Certain of My Books.* Translated from the French, with notes, by Trevor Winkfield  
 Sun, New York 1975  
 71 pp., soft cover, 20 x 14 cm



Raymond Roussel  
*How I Wrote Certain of My Books.*  
 Sun, New York 1977  
 71 pp., soft cover, 20 x 14 cm  
 Translated, with notes and a bibliography by Trevor Winkfield  
 With Two Essays on Roussel by John Ashbery and a Translation of Canto III of *Nouvelles Impressions d'Afrique* by Kenneth Koch



Harry Mathews

*The Case of The Perserving Maltese. Collected Essays.*

Dalkey Archive Press, Illinois 2003

332 pp., soft cover, 21,5 x 14,5 cm

Cover Illustration by Trevor Winkfield

See Raymond Roussel on pp. 123:

Roussel and Venice: Outline of a Melancholic Geography (with Georges Perec)

## VITRINE 10



Michael Krebber

*Untitled*, 1980

28 b/w photos, 1 color photo

each 14.3 x 20.6 cm, color photo 9.4 x 14.2 cm

Edition 9 + 3 AP, artist copy, signed by Albert Oehlen and Michael Krebber

Photographs by Albert Oehlen and Michael Krebber, edition made for the exhibition "Aktion Pisskrücke  
Geheimdienst am Nächsten", Künstlerhaus Weidenallee e.V., Hamburg, 1980

## OFFICE



Lucy McKenzie

*Quodlibet*, 2010

oil on canvas

60 x 81,5 x 62,5 cm