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## Hands Free / Les Mains Libres



## from Dada to



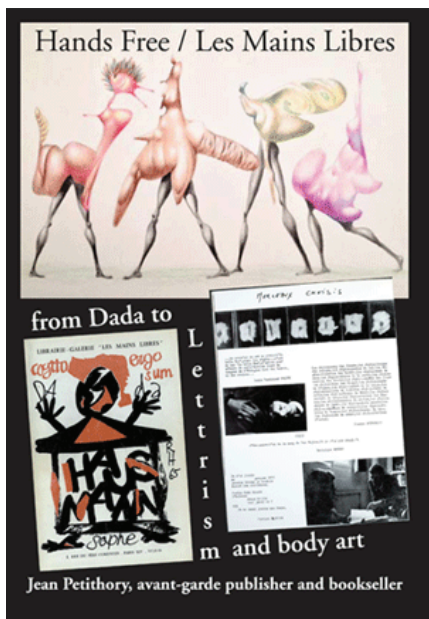
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and body art



Jean Petithory, avant-garde publisher and bookseller

# FINE ARTS CATALOGUE



## Hands Free / Les Mains Libres From Dada to Lettrism and Body Art

Jean Petithory avant-garde publisher and book-seller

Edited by Jean Khalfa

ISBN: 9781900355797

Pages: 80

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Subject Categories: Art History, French Art movements- 20th century, Surrealism, Dada, Lettrism

Web: [www.blackapollopress.com/petithory.html](http://www.blackapollopress.com/petithory.html)

Published to accompany an important exhibition on the avant-garde bookseller and gallery-owner Jean Petithory held at the Wren Library, Trinity College, Cambridge in September 2013, this beautifully lithographed

book has 48 illustrations with images by Aude Jessemin, Maurice Lemaître, Henri Maccheroni, Man Ray, Joan Miro, Nicolas Schöffer, Henri Chopin, Paul-Armand Gette, Jean-Claude Silbermann, Jacques Spacagna and Roland Sabatier and includes original texts by Jean Khalfa, Isabelle Chol, Gaëlle Théval, Frédéric Acquaviva.



Lithograph /  
Lithographie, Jean  
Petithory, 1966.  
28 x 25.5.  
Cover of the book  
Hands Free / Les  
Mains Libres.  
Cartonage de Henri  
Maccheroni, 1966.  
Photographie de  
Jean Petithory, 1966.  
Titre et  
nom de l'auteur.

publication du *Second Manifeste du surréalisme* dans lequel l'interrogation de Breton à l'égard des dadaïstes qui ont secoué le mouvement se double d'une affirmation accrue de la dimension politique du surréalisme, il reste toutefois présent sur la scène culturelle internationale, jusqu'à la mort de son chef de file, en 1966.

Parmi les faits marquants, en 1938, l'Exposition Internationale du Surréalisme organisée à la Galerie des Beaux-Arts à Paris, regroupa des artistes à qui ont été confiés un mannequin dont la transformation a fait l'objet de photographes par Man Ray. Ce sont ces photographes que Jean Petithory publie 28 ans plus tard, en 1966. Man Ray, arrivé des États-Unis en 1921: il est accueilli à Paris par Marcel Duchamp, et il rencontre alors les surréalistes. Se faisant surtout connaître pour ses photo-



International scene until the death of its leader in 1966.

Among the highlights of the history of the movement was the International Surrealist exhibition held at the Galerie des Beaux-Arts in Paris in 1938, which brought together artists who were given a mannequin to transform, and the resulting works were photographed by Man Ray. Jean Petithory published these photographs 28 years later, in 1966. Man Ray had come from the United States in 1921 and had been welcomed to Paris by Marcel Duchamp. There he met the surrealists. He became known mainly for his fashion photographs, published in *Vanity Fair*, and then for his portraits, while taking part in the artistic experiments of the time, through painting, collage and especially 'rayography', which consisted simply of interposing the object between light source and photosensitive paper without the use of a camera, to play on light and shadow, transparency and opacity. The Austrian Dadaist writer and photographer Raoul Hausmann, who was on the margins of



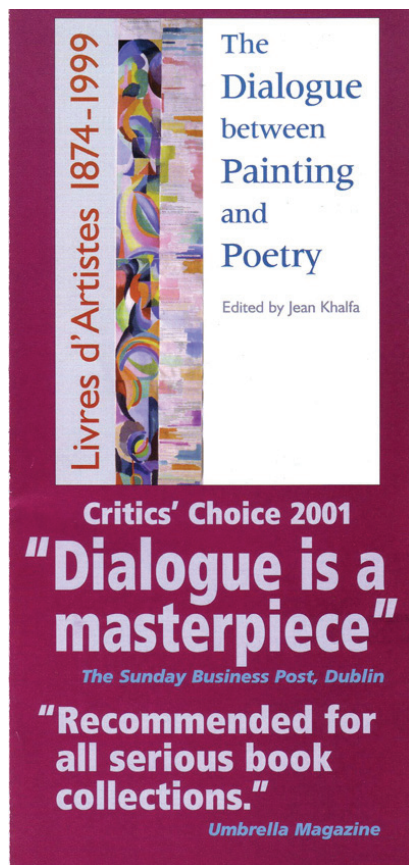
Raoul Hausmann,  
Autographes, Paris,  
1966, n° 38 x 30.

Autour/dessous:  
Original photograph,  
full page and text by  
Raoul Hausmann.  
Photographie  
originale en pleine  
page et texte de  
Raoul Hausmann.



surrealism, also used the photogram technique. He was a versatile artist, both poet and theorist of phanetic poems, and was thereby representative of the early avant-garde. Exiled in 1933, and living in the Limousin from 1944 onwards, he met Jean Petithory, who, with Arthur Albert-Broz, helped disseminate his work. His *Melanographie* were published in 1966 by Éditions SIC.

graphies de mode, publiées dans *Vanity Fair*, puis pour ses portraits, il participe aux expérimentations artistiques de l'époque, par sa pratique de la peinture, du collage et surtout du « rayogramme ». La simple interposition de l'objet entre une source lumineuse et le papier sensible, sans recours à l'appareil photographique, permet de jouer sur l'ombre et la lumière, la transparence et l'opacité. En marge



## *The Dialogue between Painting and Poetry*

*Livres d'Artistes 1874 - 1999*

Edited by Jean Khalifa

RRP: £50.00

ISBN 9781900355254

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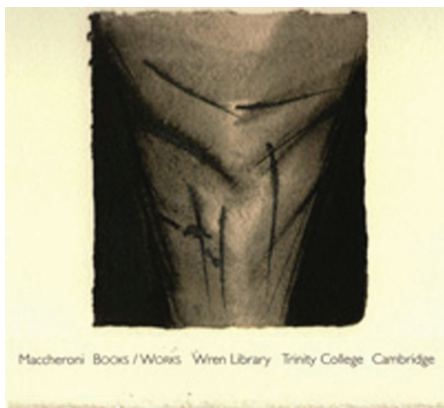
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Lavishly illustrated with images from the Bibliothèque Littéraire Jacques Doucet in Paris, *The Dialogue between Paining and Poetry: Livres d'Artistes 1874-1999* is a collection of essays contributed by some of the leading experts in the field, including the director of the Bibliothèque, Yves Peyré. It takes as its starting point Edouard Manet's collaboration with Stéphane Mallarmé, Edgar Allan Poe and Charles Cros in the 1870s and charts the movement through Dada and Surrealism to the end of the 20th century. It includes the collaborative works of André Gide/Maurice Denis; Guillaume Apollinaire/André Derain; Max Jacob/Pablo Picasso; Blaise Cendrars/Sonia Delaunay; Tristan Tzara/Hans Arp; André Malraux/Fernand Léger and Michel Leiris/Alberto Giacometti.

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*A special signed and numbered edition which includes original drawings by the artist is available from the publisher.*

**B**orn in 1932, Henri Maccheroni became known in the sixties for his large post-surrealist, biomorphic canvases. Later, in various series of paintings, such as *Unfinished Worlds* and *The Night Ones*, he systematically attempted to question the myths of Western art, and to design each work as a blueprint for a new form of aesthetic writing. During the seventies, he developed and theorized a new genre of “socio-critical” art (*Cupboard with Bottles*, *Gift for the Partisans of the Death Penalty*). Since 1968, photography has become an important part of his oeuvre. One of his most famous series consists of 2000 photographs of the sex of a woman. Other series include *Skull-Meditations* and several *Great Archaeologies*. Photography is involved in many of his collages (*Manhattan-Grey*). Maccheroni also works with engraving (etching, dry-point, heliogravure) as well as watercolour and ink-washes. In 1982 he co-founded the National Centre of Contemporary Art in Nice. As a painter, photographer and engraver, Maccheroni has collaborated with numerous poets and writers such as Michel Butor, Jean-François Lyotard, Pierre Bourgeade and Claude Louis-Combet. His work has been featured in many journals including *Obliques*, *Nue*, *Artitude* and *Phase*. He has been widely exhibited in Europe and in 2006 featured in an exhibition at the Whitechapel Gallery in London. The exhibition in the Wren Library, Trinity College, Cambridge in May 2007, organised by Jean Khalfa, was the first major British retrospective of his work.



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**David Kelley** (1941-1999) taught art history at Warwick University and at Trinity College, Cambridge where he was a Fellow in French Literature. He has written extensively on French poetry and, in 1994, was made an Officer des Arts et des Lettres for his services to French culture.



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