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Printed Matter is pleased to announce the opening of *Warja Lavater: Bookworks 1951-1991 from the Estate of Tony Zwicker*, an exhibition of work by the Swiss artist and illustrator. The show brings together over 50 items on loan from the collection of Tony Zwicker—a longtime patron, collector and friend of Lavater—and represents an appreciable portion of the artist's output over the course of a prolific career. The broad selection of material includes rare and small-run artists' books, as well as original drawings, posters, prototypes and related ephemera. The exhibition runs Saturday, April 23rd, through May 28, 2011, at the Printed Matter storefront.

Well known for her leprellos—extravagant accordion-fold books—Lavater created a wonderfully imaginative body of work that moves fluently through materials and mediums. Done in ink, watercolor, dry point, lithography, linoleum-block printing and with blind embossing, many of her book-sculptures are double-sided and uniquely shaped, sometimes featuring unconventional material like burlap and plastic baubles. Several of the works have been created on paper hand-made and hand-dyed by the artist.

Exploring the fairy tales from the Brothers Grimm, Charles Perrault and Hans Christian Andersen, Lavater produced a series of books that abstract and distill the original story into movements of color and form. Characters and objects are translated into dynamic symbols (a legend on the first page of each book lays out the equivalencies—Little Red Riding Hood is, for instance, a little red dot) and the familiar story emerges through her arrangement and repetition of these shapes. The result is a playful Structuralist reading into representation and the nature of storytelling— a Borgesian map as rich and strange as the world it describes.

This collection of rare and original works, exclusively from the estate of Tony Zwicker, is being made available for purchase as a single offering for a price of \$21,500. Many of the books are signed by the artist or inscribed with personal notes to Tony. A limited number of individual items are also available. Please see full checklist below. If you have any questions or would like to receive additional information, contact mschumann@printedmatter.org.

Warja Lavater (September 28th, 1913 - May 3rd, 2007) was born in Winterthur, Switzerland. She worked as an artist and illustrator noted primarily for her work in the artists' books genre, creating accordion fold books, book sculptures, and miniature books in a range of materials. Lavater opened her own studio for applied design in Zurich in 1937 with her future husband Gottfried Honegger. Her early works were published by the Museum of Modern Art, as well as the Paris-based publisher Adrien Maeght.

Books by (or illustrated by) WARJA LAVATER

DIE BEFREIUNG by Mary Lavater-Sloman (Warja's mother). Zurich: Artemis-Verlag, 1951. Novel with reproductions of Warja's portraits of some of the book's characters. In scarlet flocked paper-covered boards.

CHACUN SA CHIMÈRE. n.p. (Zurich?): Edition Hurlimann, 1953. Portfolio of five drypoint etchings by Lavater, embellished with color lithography - sublime, beautifully rendered images on 14x10.5in./35x27cm sheets. In a paper sleeve with a short text by Charles Baudelaire, in French and German. Each print is titled, numbered, dated and signed in pencil by the artist. Edition of 25 copies.

KRIEG UND TOURISMUS. Zurich: Maeght Editeur, n.d., ca. 1960s. Story told in symbols. Folded sheet with original lithography. HC copy from an edition size unknown. Signed. In printed cardboard sleeve.

WILHELM TELL. Basel: Basilius Presse, 1962. Story told in symbols, with key in German. The first in the 19-title series of "FOLDED STORIES"* Original lithography. One tear inside (repairable). This copy signed.

WILLIAM TELL. New York: Museum of Modern Art Junior Council, 1962. Reprint of above, with key in English. Edition of 2,000 (plus 2,000 in German).

BROCHURE FOR "FOLDED STORIES" (1962-7): 19-title series, of which Tony had all but numbers 12, 13, 14, 19 (see next items). All were small leprellos with original lithography, in editions of 277 or 555 numbered copies -

DIE GRILLE UND DIE AMEISE. Basel: Basilius Presse, 1962. Story told in symbols. #2 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography.

THE CRICKET AND THE ANT. Same as above inside, this one with a front cover with the title in English and summary of the story in English on the back cover. Original lithography.

MATCH. Basel: Basilius Presse, 1962. Story told in symbols, with summary in English. #3 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography.

PARTY. Basel: Basilius Presse, 1962. Story told in symbols, with key in German, summary in English. #4 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography.

LA FROMMAGE EN VILLE. Basel: Basilius Presse, 1962. Story told in symbols, with key in German. #3 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography.

RAPE OF THE SABINE WOMEN. Basel: Basilius Presse, 1963. Story told in symbols, with key and captions in German, summary in English. #6 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography. One of 555 numbered copies.

PASSION AND REASON. Basel: Basilius Presse, 1963. Story told in symbols, with key in German. #7 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography. One of 555 numbered copies.

THE GOOD INTENTION IS BLUE. Basel: Basilius, 1963. Story told in symbols, with short English and German texts. #8 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography. Edition of 275 numbered copies.

THE GOOD INTENTION IS BLUE. Basel: Basilius Presse / London: Hanover Gallery, 1963. Reprint of above item. Original lithography. Edition of 275 numbered copies. This copy signed.

NIGHT AND DAY AND NIGHT. Basel: Basilius Presse, 1963. Story told in symbols, with summary in English. #9 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography. One of 277 numbered copies.

EXTRA... ORDINARY LEMUEL. Basel: Basilius Presse, 1963. Story told in symbols, with key in German. #10 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography. One of 555 numbered copies.

WALK DON'T WALK. Basel: Basilius Presse, 1965. Story told in symbols. #11 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography.

THE UGLY DUCKLING. Basel: Basilius Presse, 1967. Second edition. Story told in symbols, with keys in German, French and English. #15 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography.

DIE SELTSAME SPIEGELGASSE IN ZURICH. Basel: Basilius Presse, 1966. Story told in symbols, with quotes in German by Tristan Tzara, Hans Arp, Hugo Ball, Goethe, Lenin, Marcel Janco. #16 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography. This copy inscribed to Warja by Marcel Janco, dated, signed.

RAMALALUP. Basel: Basilius Presse, 1967. Story told in symbols, with key in German, French and English. #18 in the 19-title series of "FOLDED STORIES" (1962-7). Original lithography. This copy signed.

LA MASSE N'EXISTE PAS, LES PERSONNALITES, LE FAIBLE ET LE FORT. (IN 3 VOLUMES) Paris: Maeght Editeur, 1968. Stories told in symbols, with keys in German, French and English. Set of three volumes, each a leporello with original lithography in sleeve and slipcase. Each from editions of 180 numbered, signed copies.

"SKETCH...". n.p.: 1967. Original drawing, 7.5 x 9 inches, pencil, ink and watercolor; signed "to Tony" and dated on back. Most likely an unused page from SKETCH...BOOK

SKETCH...BOOK. Basel: Basilius Press, 1968. Subtitled "The Disobedient"; "The story of a painter who has been living for over 10,000 years". Story told in drawings and symbols with French, English, German texts. Original lithography. Edition of approximately 500. With prospectus laid in.

DIE FABEL VOM ZUFALL. Paris/Basel: Adrien Maeght/Basilius Press, 1969. Story told in symbols, with short text and key in German. Edition size not stated. Signed. In printed slipcase (which shows slight wear).

1.43 LES GENS. Zürich: self-published, 1970. Story told in symbols. Hand-drawn and painted on rag paper. One of three unique but similar signed, numbered copies. In clamshell box.

LANGAGES IMAGÉS poster. Paris: Adrien Maeght, n.d. (1971?) 23 x 15.5 inch, four-color poster reproduces Lavater's drawing and hand-lettering. Signed.

LITTLE RED RIDING HOOD. New York: Museum of Modern Art, 1971. Second edition (originally published by Maeght Éditeur, Paris, 1965). Story told in symbols, with key in English. A leporello bound in cloth-covered boards, in matching slipcase with printed label. Trade edition, this copy signed.

LES GENS DROGUES. Locarno, Italy: 1972. Story told in symbols and text, key in French. Stone lithographs, hand-printed as a leporello by François Lafranca. One of 50 numbered copies, signed by artist and printer. In printed slipcase (shows slight wear).

PERZEPTIONEN. Zurich: Adolf Hurlimann, 1973. Short texts in German using Lavater's symbols for the letters of the alphabet (with key), accompanied by a text in German by Rudolf Arnheim, Professor of Psychology of Art, Harvard University. Loose printed sheets in printed wrappers. One of 80 numbered, signed copies; with signed drawing laid in.

PERCEPTIONS. Locarno, Italy: Editions Lafranca, 1975. Short texts in French using Lavater's symbols for the letters of the alphabet (with key), blind-embossed on a hand-press by François Lafranca, in slipcase. One of 24 numbered copies, signed by artist and printer.

QUATRE APERÇUS. n.p.: self-published?, 1977. Stories told in symbols, with key in French. "Four Glances" - a 3.5x6.5x1.75in./9x16.5x4.5cm wooden box containing four tiny (1.5x2x1.5cm) leporello books, each a folded drypoint etching with title, number and signature in pencil, with a plastic cover, housed in its own plexiglass case. The wooden box comes in a thin cardboard sleeve with printed labels, with colophon. Edition of 18 copies.

THE ROSE AND THE TREEFROG. Zurich: Edition Schlégl, 1978. Story told in symbols and text, key in French, English, German and Italian. This copy signed.

LE PETIT POUCKET [“Tom Thumb”]. Paris: Maeght Editeur, 1979. From the “Imageries” series (1965-82). Story told in symbols, with keys in French, English and German. Leporello in cloth-covered boards, in plexiglass slipcase. This copy inscribed to Tony and signed.

DIE LEUTE. Bern: Benteli Verlag, 1979. Studies of social gatherings seen from above, using dots for people. With German titles. This copy signed. With prospectus laid in.

DIE LEUTE special edition. Bern: Benteli Verlag, 1979. Deluxe version of above, with signed numbered lithograph (#75) laid in, in paper-covered boards, in matching slipcase.

“PAUL ET HUBERT PROUTÉ VOUS PRÉSENTENT LEURS MEILLEURS VOEUX POUR 1980”. Paris: 1979. Greeting card with color lithograph, unfolds to 20 x 9 inches; . this one signed, inscribed to Tony.

JEU. Paris/Zurich: self-published (with A. Hurlimann, Zurich), 1980. No text. Handmade leporello book-sculpture of paper which was handmade and -colored by the artist. Edition of 22 numbered, signed copies. In clamshell box.

PAPIER MODULÉ. n.p.: 1980. A small folded piece of handmade paper, molded into shape and folded, initialed in pencil, in paper jacket which is signed, dated and titled. Probably from the making of JEU (above).

4x UNCUT PRINTER’S SHEETS SHOWING PAGES FROM BLANCHE-NEIGE [“Snow White”] (1974), LE PETIT POUCKET [“Tom Thumb”] (1979), TWO OTHER TITLES from the “Imageries” series (Paris: Maeght Editeur, 1965-82). Large, colorful, poster-sized. Each is signed.

SONGES. n.p., self-published, 1982. Small handmade paper sculpture, folded, in paper sleeve. Unique?/edition of ?. Inscribed to Tony.

LEPORELLO. Paris/Zurich, 1982. Story told in symbols, with key in French, German and English. Original lithography. Edition of 500 signed copies.

BATON ROND ET BOUFFON. Paris/Zurich, 1982. Double-sided leporello, a story told in symbols via paint, ink, small plastic baubles. The prototype for the next item. Signed on front cover; on back, the date and “ORIGINAL” in Warja’s hand.

BATON ROND ET BOUFFON. Paris/Zurich, 1982. Story told in symbols, with key in French. Original lithography. Edition of 500 signed copies.

SIGNALS poster. New York: 1983. 23 x 17.5 inch two-color poster reproduces Lavater’s drawing and hand-lettering.

MASCARADE. n.p.: 1983. Original drawing, 7.5 x 9 inches, ink and watercolor, signed and dated.

TE SOUVIENS-TU? Amsterdam: Da Costa Editions, 1984. Linoleum-block-printed leporello, bound in sections of the carved linoleum. Edition of 20 numbered, signed copies.

TEMPS. Paris: Maximilien Guiol, 1984. No text. Handmade leporello book-sculpture of paper handmade and colored by the artist. One of ten initialed, numbered copies. In clamshell box.

HIRTEN. Zurich: self-published, 1985. Poems in German, with reproduced ink drawings. Edition of 80 signed copies. This copy inscribed to Tony.

ROMAN. Amsterdam: Da Costa Editions, 1985. No text. Hand-drawn and collaged leporello on burlap, bound in plexiglass. Edition of 10 initialed, signed copies.

BALLADES 1-3: LA MAUVAISE HERBE, SIEGES, and LE SOUVERAIN ET SON BOUFFON. (IN 3 VOLUMES) Paris: Les Amis du Musée de la Ville de Paris, 1988. Stories told in symbols, with short texts in French, German and English. Signed.

DIE PERZEPTION exhibition catalogue. Zurich: Teamart/Helmhaus, 1990. In German. This copy signed.

WILLIAM TELL. Geneva/Basel: Editions Heuwinkel, 1991. Story told in symbols, with summary in English, French, German, Romanch and Italian. Special reprint of 1962 MoMA NY edition, in observance of the 700th anniversary of the Swiss confederation. Edition of 700 numbered copies; this one is “10 WL”, numbered and signed, in slipcase. This copy inscribed to Tony.

JOHANN CASPAR LAVATER. Zurich: 1991. Large-format folded sheet, offset-printed on both sides. An homage to Lavater’s physiognomist ancestor (1741-1801), for a 1991 Dartmouth College symposium on his work (includes conference notes.) Symbols, with bio by Lavater in English and German. Edition size unknown, signed.

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