



Blind traveler  
finds  
a home

The Patrick  
Kuppens  
Collection

veiling  
7 | 12

Loten met '\*\*' zijn afgebeeld.

Afmetingen: in mm, excl. kader.

#### 1. Live veiling

donderdag 7 december 2023

14u & 19u

Verlatstraat 18, 2000 Antwerpen

#### 2. Kijkdagen

donderdag 30 november

t.e.m. maandag 4 december

10u - 18u

Verlatstraat 18, 2000 Antwerpe

#### 3. Afhaling

Onmiddellijk na de veiling,

na afspraak

op weekdays van 11 tot 22 december

9u - 12u & 13u - 17u30

en zaterdag 16 december 10u - 13u

Verlatstraat 18, 2000 Antwerpen

#### 4. Commissies

In de zaal 25%

Kooporder 25%

Telefonisch 25%

Online platform (live.bernaerts.eu, Drouot of Invaluable) 28%

Aftersale 30%

€ 2/ lot administratieve kost

#### 5. Telefonische biedingen

vanaf € 500





**BERNAERTS AUCTIONEERS BV**

Verlatstraat 20, 2000 Antwerpen

T +32 (0)3 248 19 21

www.bernaerts.be - info@bernaerts.be

**Veiling/ Live Sale:**

**Blind traveler finds a home**

**The Patrick Kuppens Collection I**

donderdag 7 december / Thursday 7 December  
om 14u / at 2pm  
(loten / lots 2000 - 2284)

**The Patrick Kuppens Collection II**

donderdag 7 december / Thursday 7 December  
om 19u / at 7pm  
(loten / lots 2300 - 2456)

**kijkdagen/  
Viewing days:**

donderdag 30 november – maandag 4 december  
Thursday 30 November – Monday 4 December  
van 10u tot 18u/ from 10am to 6pm

Experten: Elias Leytens & Peter Bernaerts  
Bailliff's Office Jan Weyns-Birgit De Troij (WDT bv)

© SABAM/ © Digital photo, layout & prepress: Studio Bernaerts  
ILL. cover p1. detail lot 2116, ILL. cover p4. detail lot 2282

een kunstwerk is een daad  
van

**GELOOF**

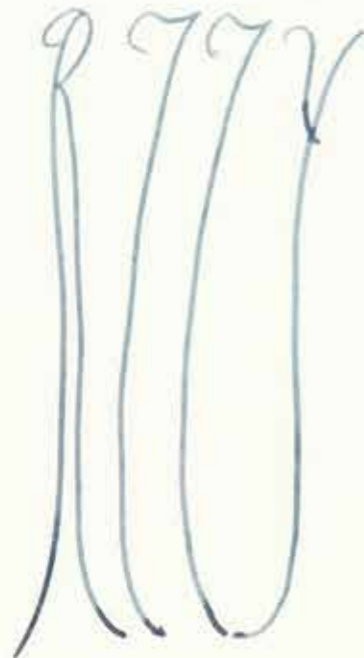
**HOOP**

en **LIEFDE**

# TH. DE C.

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*Aans Patrick,  
van harte  
Thierry de Cordus  
Gent, 15 dec. 2005.*



## Blind traveler finds a home

The Patrick  
Kuppens  
Collection

For 20 years Patrick Kuppens welcomed book lovers and passers-by from home and abroad in his bookshop 'The Blind Traveler'.

He ran his shop (and his life) with passion, knowledge and a good portion of stubbornness.

Books, photography, art, company of like-minded people ... not necessarily in that exact order, but these were some of the corner stones of both his professional and personal life.

Patrick did not let that many people into his life, but once he 'accepted' you, there was plenty of humor and generosity.

The latter he makes abundantly clear by donating half of the proceeds of this sale to Amnesty International.

It's safe to say that when the curtain falls on this remarkable collection, the blind traveler will finally have found his home.

To Patrick!

**mensen weten weinig van wat bestaat  
een kunstenaar kent deze dingen  
en toont ze aan de mensen**

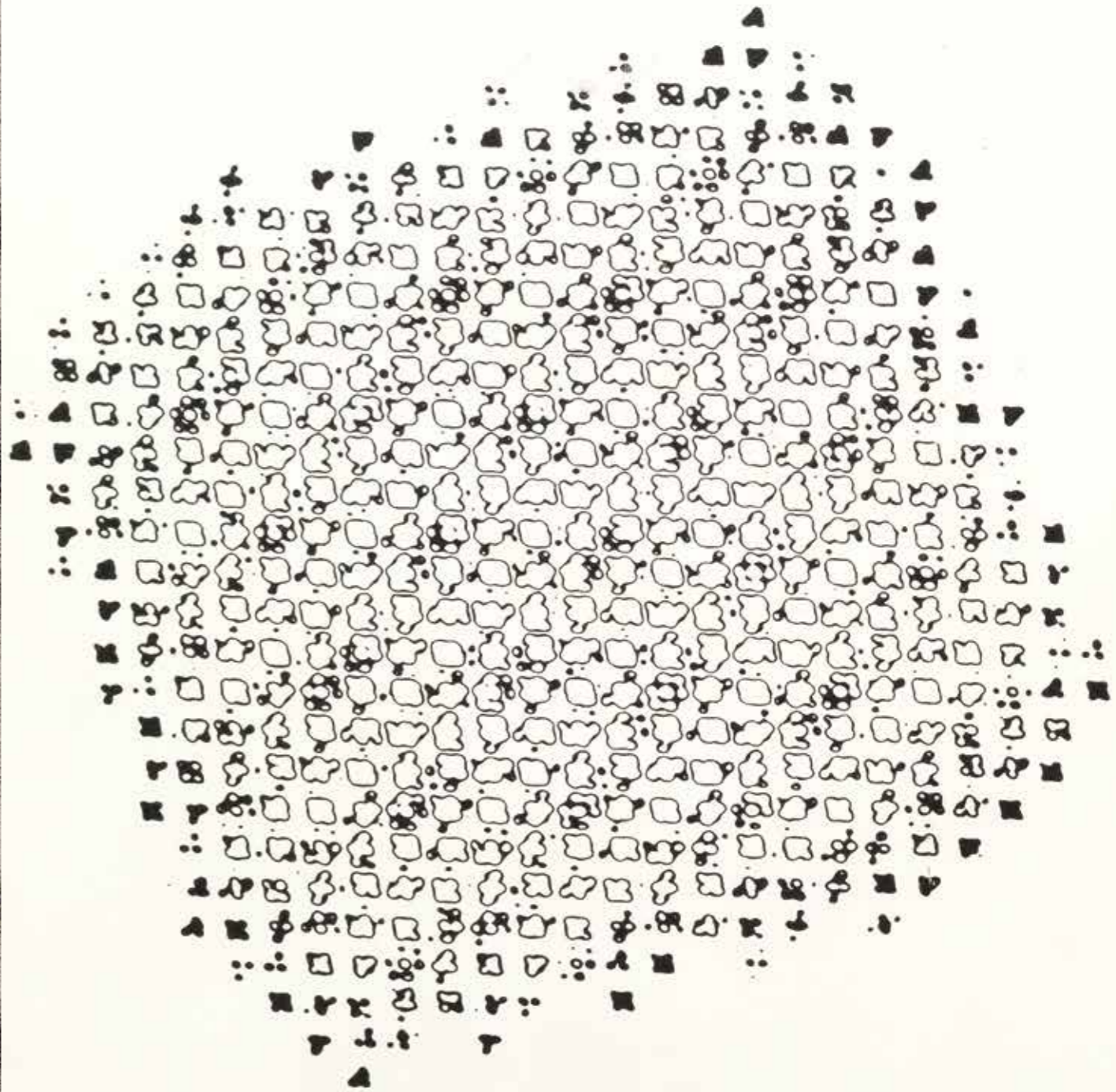
**René Heyvaert**



Blind traveler  
finds  
a home

Part I (2000-2284)

detail lot 2265



detail lot 2160

Apparative Grafik -  
Lochblendenstruktur  
3.8.14. E<sub>1</sub>, 1967  
G. JÄGER



2000

(China/ Tibet-photography) A varied lot of eight late 19th-century photographs (albumen printing?) depicting monasteries (Tibet?), an execution, (construction of) cable railroad, etc.

Under passe-partouts.

220 x 275 mm (x 8)

(€ 150-250)

2001

(Japan-photography) A varied lot of 25 late 19th-century coloured photographs (albumen print?) depicting city-scapes, temples in Nagasaki, Kobe, Osaka, among others. Meiji period.

Under passe-partouts.

200 x 270 mm (x 25)

(€ 200-300)

2002

(Japan-photography) A varied lot of 26 late 19th-century coloured photographs depicting characters (geishas, street sweepers, drinking and eating, peasants, wrestler, samurai, etc.). Meiji period.

25 under passe-partouts.

135 x 900 mm x 25 (240 x 195 mm)

(€ 200-300)

2003

(Japan-photography) A varied lot of 21 late 19th-century coloured photographs depicting execution, wrestlers, Mount Fuji, geishas, temples a.o. Meiji period.

Under passe-partouts.

ca. 90 x 135 mm (x21)

(€ 200-300)

2004

**SANSHICHIRO YAMAMOTO (1855-1943)**

Chinese couple.

Original silver gelatin print. Passe-partout with photographer's name and address: 'S. Yamamoto/ Photographer/ Beijing'.

Frame.

We join: Anonymous XIX. Four orig. photographs, of which three coloured in. Depicting geishas, two ladies at spinning wheel, tattooed man (viewed backwards), tea pickers.

Frames.

200 x 265 mm (380 x 460 mm)

(€ 100-200)

2005

**FRANCISCO GOYA Y LUCIENTES (1746-1828)**

'Otras leyes por el pueblo - Autres loix pour le peuple'.

Etching, aquatint. With publisher's address 'François Liénard, Paris'. Sheet toned.

Frame.

265 x 370 mm (450 x 550 mm)

(€ 300-400)

2006\*

**EADWEARD MUYBRIDGE (1830-1904)**

'Animal locomotion: plate 221', 1887.

Engraving after original collotype. Frame.

220 x 345 mm (530 x 680 mm)

(€ 150-250)

2007

**BARON WILHELM VON GLOEDEN (1856-1931)**

Untitled.

Original silver gelatin print. With stamps on verso

'W. von Gloeden/ Taormina (Sicilia)' and 'V. von Gloeden/ Taormina-Italia-Sicilia .... Ott 1904'.

Frame.

170 x 120 mm (360 x 315 mm)

(€ 400-600)

2008

**JAN WIEGERS (1893-1959)**

Untitled, 1924.

Etching. Signed and dated in pencil.

Small rust spot in margin. Frame.

250 x 200 mm (480 x 420 mm)

(€ 200-300)

2009

**ANONIEM / ANONYME 1/2 XX**

'Biennale di Monza', 1925.

Black and white photograph (later printing or contretypé).

This photograph of the booth of '7 Arts' was taken at the 'Ile exposition internationale des arts decoratifs, Biennale di Monza', in 1925. We recognize furniture by Bourgeois, a lamp by Bagniet and also works by Maes, Flouquet, Servranckx, Gaillard and Jasinski, among others.

Most striking, of course, is the monumental work by Jozef Peeters, "Synthese," from 1924.

Small tears at bottom. Mounted on support.

180 x 240 mm

(€ 100-200)

Lit.: Pauwels 2022, p. 396-401.

2010

**FRANCOIS XX**

'Le peintre Baron James Ensor'.

Original gelatin silver print. Mounted in passe-partout, pasted. Photograph to be dated in the 1930s.

140 x 90 mm (285 x 225 mm)

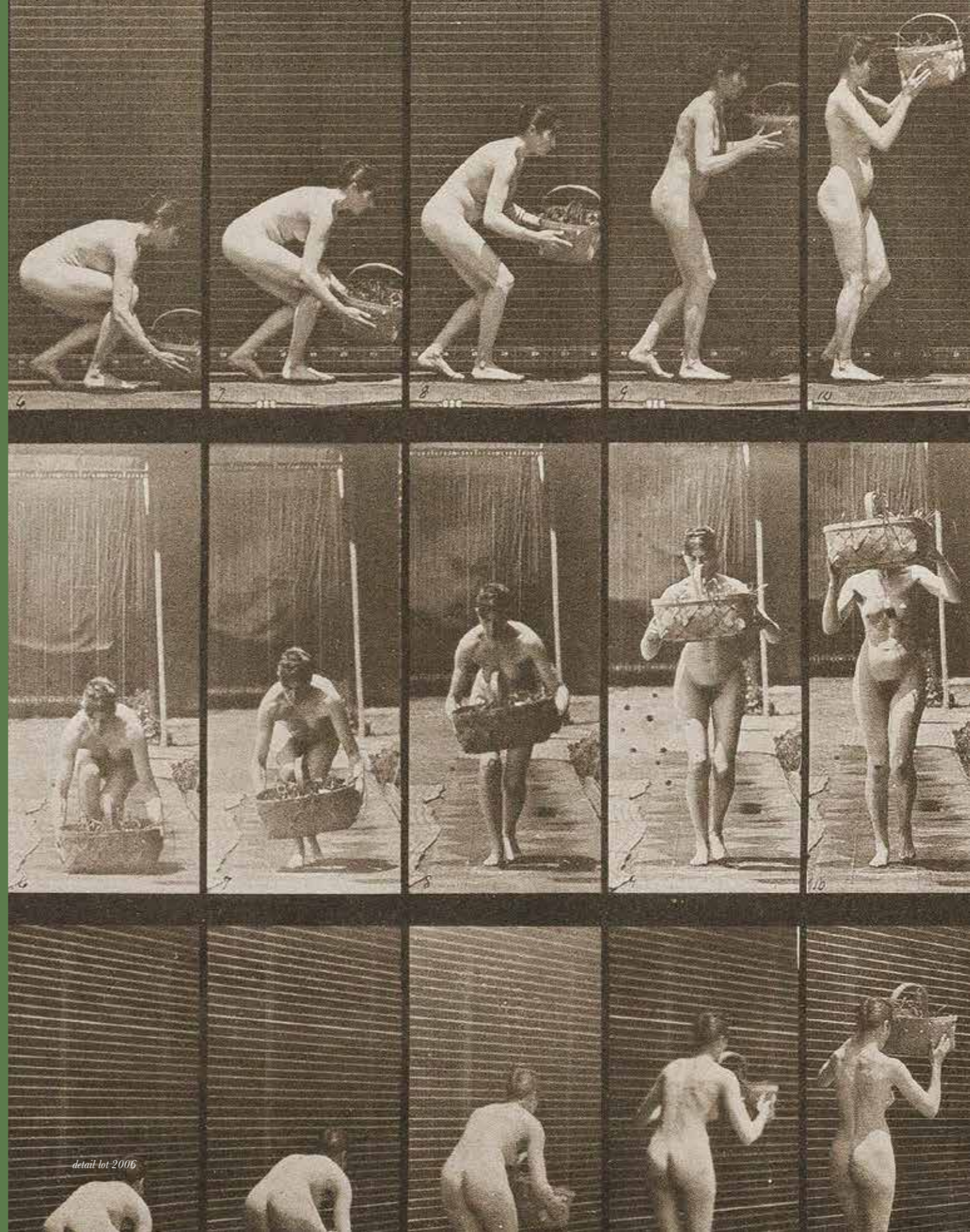
(€ 200-300)

2011

(Rodchenko) Semyon Kirsanov. Moscow, Federatsiya,

1930. 8vo. 48 pp. Orig. cover, damaged along the edges, spine shows some missing fragments. Design by Alexander Rodchenko.

(€ 100-200)





# PRIÈRE DE COLLER :

2012

(Duchamp/ Man Ray) The World of Chess. Série N° 1. Brussels, L'Échiquier, (1933). Booklet containing 16 heliogravure plates including a photomontage by Man Ray of Duchamp and Halberstadt. With loose leaf. In original cover. Very fresh.  
(€ 200-300)

2013

(Breton/ Duchamp) André Breton/ Marcel Duchamp. Young Cherry Trees Secured Against Hares. New York, View Editions, 1946. 8vo. 28 pp. Numbered copy, this one being no. 322 (out of 1000), after 25 deluxe copies. With illustrations by Arshile Gorky. Orig. ill. cardboard covers, ill. dust jacket designed by Marcel Duchamp. Some slight wear along the edges.  
We join: Emmett Williams - Sweethearts. Something Else Press., New York, 1967. 8vo. Cover illustration by Marcel Duchamp.  
(€ 400-600)

2015\*

**MARCEL DUCHAMP (1887-1968)**  
'A Guest + A Host = A Ghost', 1953. Wrapping paper for candy, creased. At the opening of the William Copley show at Galerie Nina Dausset (Paris, December 1953), candies were handed out to visitors at the entrance.  
100 x 100 mm  
(€ 600-800)

Lit.: F. Naumann - Marcel Duchamp, L'Art à l'Ere de la Reproduction Mécanisée. Paris, Editions Hazan, 1999. Ill. p. 179.

2016

**MARCEL DUCHAMP (1887-1968)**  
VVV: Poetry, Plastic Arts, Anthropology, Sociology, Psychology: Number 4: February 1944. 4to. 86 numb. pp. and 6 pp. index on green stock. Lavishly illustrated by Marcel Duchamp, Max Ernst, Yves Tanguy  
Orig. ill. wrappers by Roberto Matta.  
(€ 200-300)

# OILES, C'EST L

# ÉTOILE AUSSI.

2014\*

**MARCEL DUCHAMP (1887-1968)**  
'Prière de coller: Les Toiles c'est laid. L'étoile aussi/ Rrose Sélavy', 1952. Small poster. Verso gummed, intended to be glued on the wall. Designed for the opening of the 'L'Étoile Scellée' gallery, on December 5, 1952.  
116 x 114 mm  
(€ 600-800)

# RROSE SÉL

2017

**MARCEL DUCHAMP (1887-1968)**  
A set of five catalogues on life and art of Marcel Duchamp:  
- Ecke Bonk. Marcel Duchamp - The Portable Museum. The Making of the Boîte-en-valise de ou par Marcel Duchamp ou Rrose Sélavy. (London) Thames & Hudson, (1989. 4to. Orig. grey linen, ill. dust jacket.  
- Arturo Schwarz. Marcel Duchamp. Hachette/ Fabbri, (1969). 4to. Orig. green linen, ill. dust jacket.  
- Arturo Schwarz - The Complete Works of Marcel Duchamp. Revised and Expanded Paperback Edition. Volume One. The Text. Orig. ill. cover.  
- Jean Clair - Duchamp et la photographie. Chêne, 1977.  
- Marcel Duchamp - Étant donnés. Philadelphia Museum of Art, 1987.  
(€ 100-200)

2018

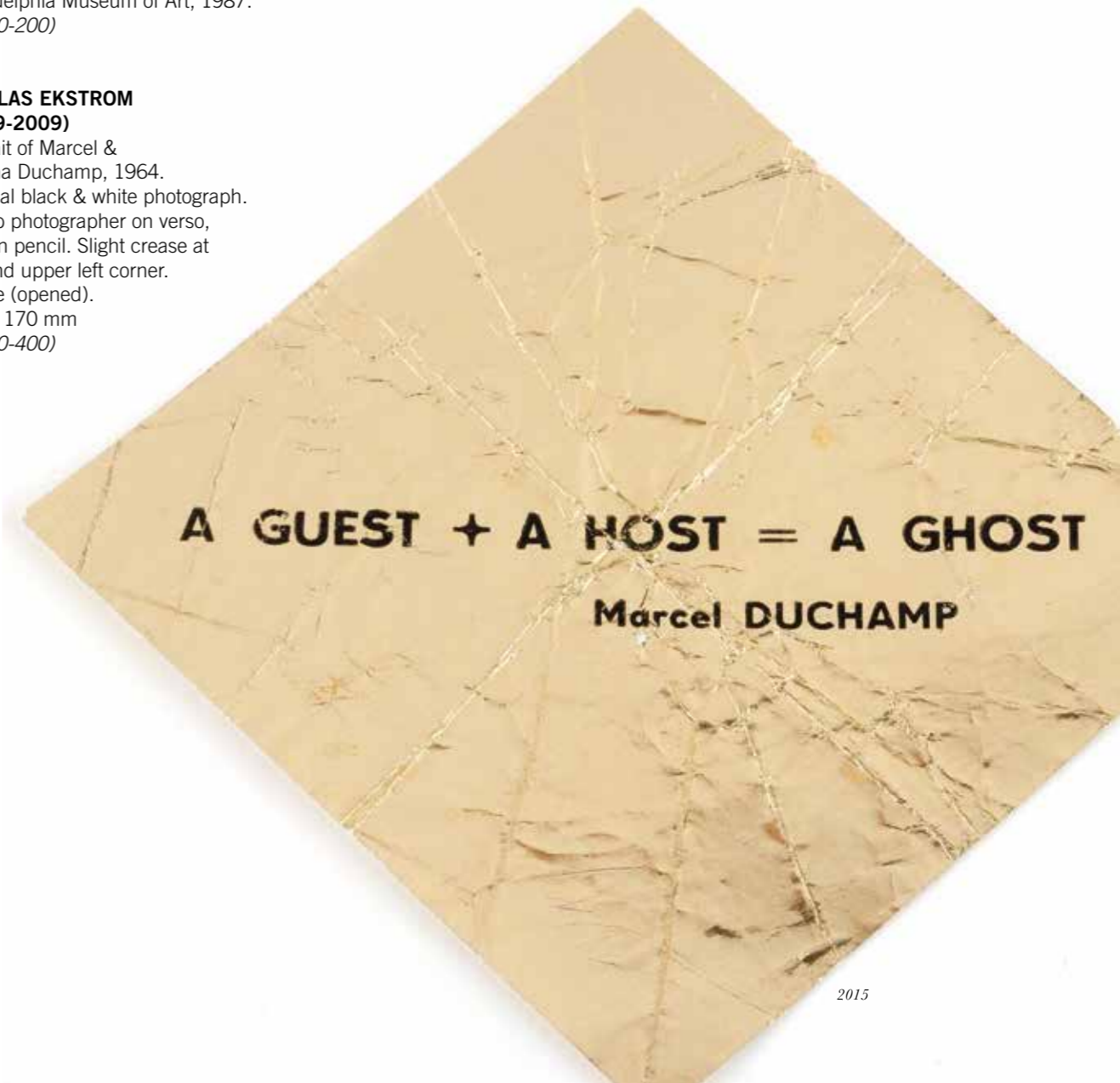
**NICOLAS EKSTROM (1939-2009)**  
Portrait of Marcel & Alexina Duchamp, 1964. Original black & white photograph. Stamp photographer on verso, date in pencil. Slight crease at top and upper left corner. Frame (opened).  
260 x 170 mm  
(€ 300-400)

2019

**ANONIEM / ANONYME 2/2 XX**  
Portrait of Frida Kahlo. Original black and white photograph. Frame.  
355 x 280 mm (430 x 370 mm)  
(€ 200-300)

2020

**STUDIO NARANJO XX**  
Che Guevara. Silver gelatin print. With photographer/studio stamp on verso. Frame.  
140 x 90 mm (345 x 285 mm)  
(€ 100-200)





2021\*

**DENISE COLOMB (1902-2004)**

Antonin Artaud.

Orig. silver gelatin print. Signed in bic at lower right.

Mounted in passe-partout.

180 x 130 mm

(€ 800-1200)

2022\*

**ANTONIN ARTAUD (1896-1948)**

Le Théâtre Alfred Jarry et l'hostilité publique.

S.l.n.d. (Antonin Artaud et Roger Vitrac), 1930.

Plaquette 12mo, 47 pp.num.

Br. sous couverture illustrée d'un dessin de Gaston-Louis Roux (dos fort abîmé).

Illustré de 9 photomontages par Eli Lotar (Eliazar Lotar Teodoresco, 1905-1969, est un photographe et cinéaste français d'origine roumaine) d'après des portraits d'Antonin Artaud, Roger Vitrac et l'actrice Josette Lusson. Après leur expulsion du groupe surréaliste par Breton en 1925, Roger Vitrac et Antonin Artaud créent le Théâtre Alfred Jarry et y présentent des pièces totalement novatrices de 1926 à 1929. 'Lotar compose par photomontage neuf tableaux vivants ne correspondant à aucune mise en scène présentée, mais traduisant bien le caractère loufoque, hallucinatoire et transgressif du projet des auteurs du théâtre Alfred Jarry.'

(€ 100-200)

Lit.: Eli Lotar - Jeu de Paume 2017, p. 156-59..

2023

**ANTONIN ARTAUD (1896-1948)**

À la grande nuit ou le bluff surréaliste. Paris, Chez l'auteur, 1937. Pet. 8vo, 15 pp.num. Tir. à petit nombre. Cette édition fut la réponse d'Antonin Artaud à son éviction du mouvement surréaliste par André Breton.

Couv. orig. Parfait état.

(€ 200-300)

2024

**ANTONIN ARTAUD (1896-1948)**

M.G. Lewis - Le Moine. Raconté par Antonin Artaud. Paris, Denoël & Steele, 1931. 8vo. 345 pp.num. Tir. lim. et num. à la presse, un des 150 ex. sur papier d'Alfa, nr. 127.

Première édition de cette adaptation française, très personnelle, par Artaud du célèbre roman noir anglais de la fin du XVIIIe siècle de l'anglais M.G. Lewis.

Br. sous couv. originale. Bien complet de la double couverture représentant Artaud dans le rôle du moine, uniquement réservée aux ex. de tête, mais sans sa bande d'annonce.

On y joint:

L'Art et la Mort. Paris, Denoël, 1929. 4to 87 pp.num. Tir. lim. et num. à la presse, un des 750 sur pur fil Lafuma, nr. 155. Édition orig. illustrée d'un frontispice de Jean de Bosschère.

Avec déd. aut. signée sur la première page de garde: 'Pour Edith Jeanne avec mon plus sincère souvenir/ Antonin Artaud'.

Broché sous couv. orig., fort abîmée.

Et: Même titre. Ex. nr. 115. Très bonne condition.

(€ 600-800)

2025

**ANTONIN ARTAUD (1896-1948)**

Artaud le Momo. Illustré de huit dessins originaux de l'auteur. Bordas, 1947. 12mo, 63 pp. num. Tir. lim. et num. à la presse, un des 300 ex. sur pur fil Johannot, nr. 314, avec cachet de la signature.

Br. sous couv. orig.

On joint du même: Ci-Git précédé de La Culture Indienne.

(Paris), (K Éditeur), (1947). 12mo, 24 pp. Tir. lim. et num. à la main, parmi les 435 sur pur fil du Marais, un des 35 ex. hors commerce num. en chiffre romains, nr. XXII.

Br. sous couv. orig.

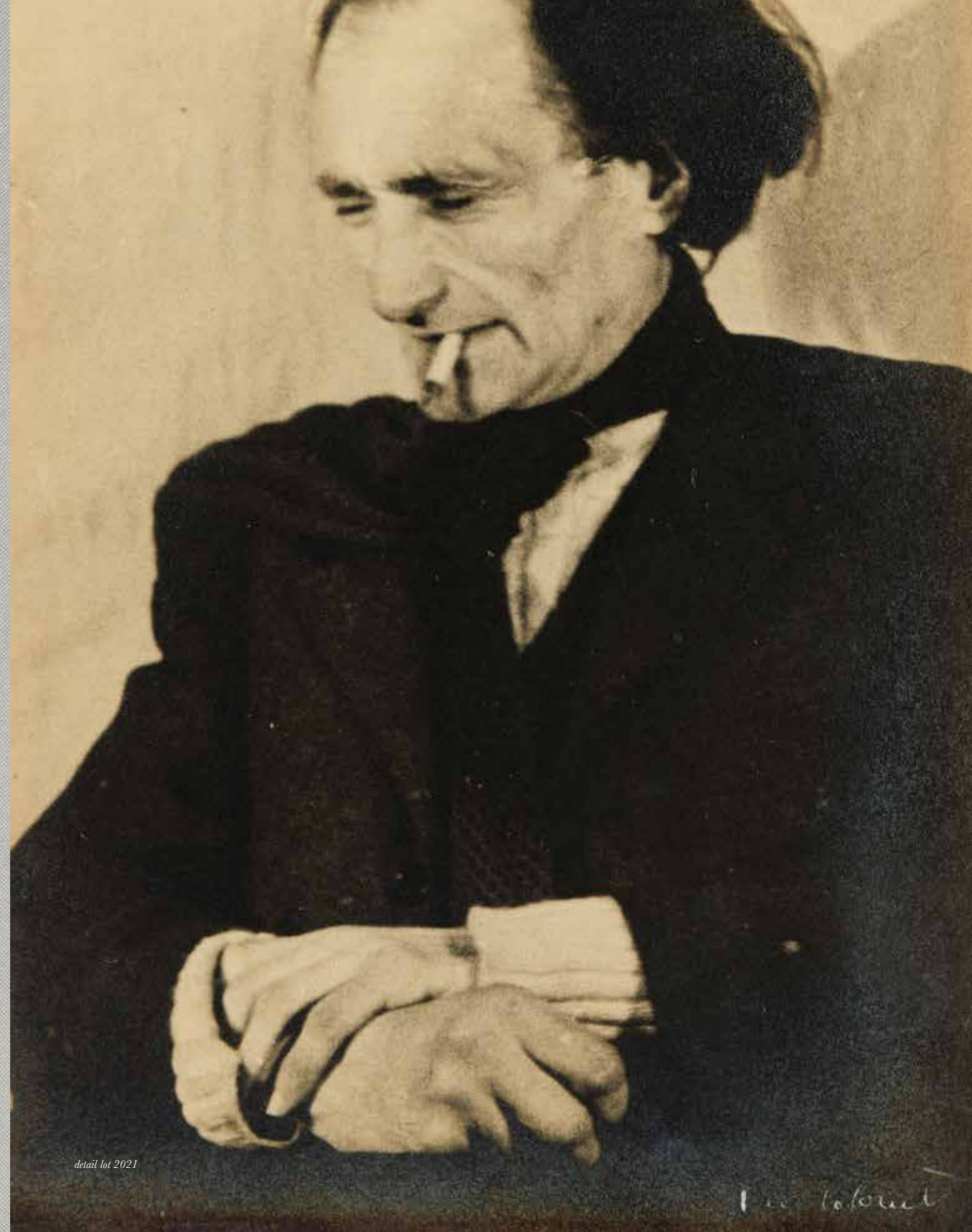
Et: Les nouvelles révélations de L'Être. (Paris), (Éditions Denoël), (1937). 16mo, 29 pp.num.

Br. sous couv. orig.

Et: Pour en finir avec le jugement de Dieu. (Paris), (K éditeur), (1948). 12mo. 109 pp.num.

Br. sous couv. orig.

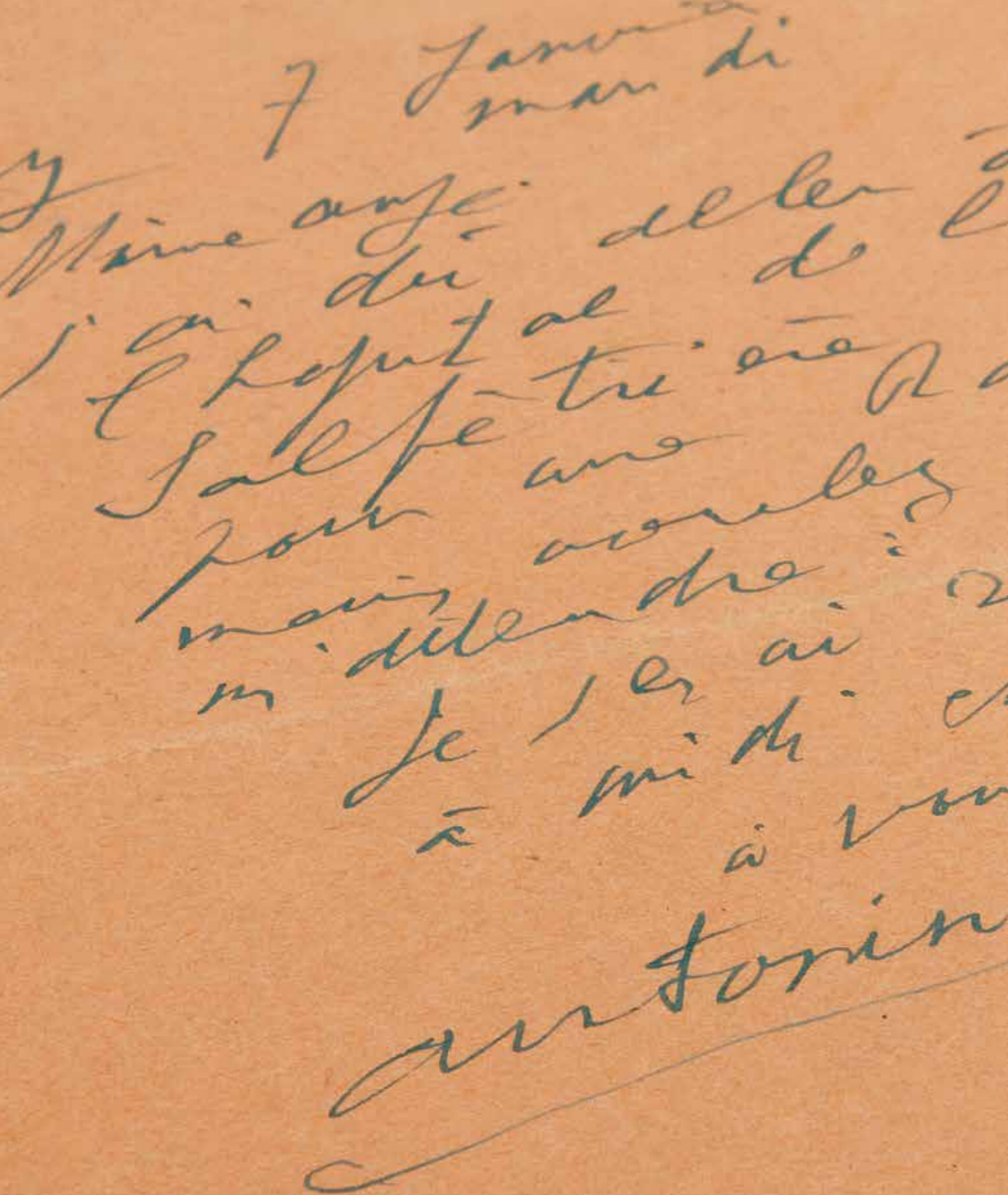
(€ 200-300)



detail lot 2022

detail lot 2021





2026

**ANTONIN ARTAUD (1896-1948)**

Portrait et Dessins par Antonin Artaud. Paris, Galerie Pierre, 1947. Plaquette 12mo, agr. Tir. lim. et num. à la presse, un des 250 ex. sur Offset blanc, nr. 170, après XV ex. de tête sur Japon.

Agr. sous couv. orig.

On y joint: Hommage à Antonin Artaud. Paris, Galerie Pierre, 1946. 1 feuille 4to, pliée en deux, impr. en rouge et noir. Tract annonçant l'hommage à Antonin Artaud organisé par Arthur Adamov, Balthus, Jean-Louis Barrault, Jean Dubuffet, André Gide, Pierre Loeb, Pablo Picasso et Henri Thomas, sous la présidence de Jean Paulhan.

L'hommage était destiné à réunir des fonds pour Antonin Artaud, qui venait de sortir de l'hôpital psychiatrique de Rodez.

Et: Trois lettres aut. signées de Denise Colomb à Pierre Levy, propriétaire de la Galerie Pierre. Lettres concernant les reproductions (rénumération etc.) des portraits de Artaud par Colomb.

(€ 100-200)

2027

**ANTONIN ARTAUD (1896-1948)**

Quatre pages de notes autographes préparatoires.

Sur une feuille, pliée en 12mo, encre bleue.

(€ 200-300)

Provenance: Vente Fonds Antonin Artaud (Loizillon 2017, lot 31).

2028\*

**ANTONIN ARTAUD (1896-1948)**

Lettre aut. signée adressée à sa soeur Marie-Ange.

Ivry, 7 janvier 1948. 1 page de papier vieux rose 8vo, encre bleue, recto.

Lettre inédite adressée à sa soeur deux mois avant sa mort.

(€ 600-800)

Provenance: Vente Fonds Antonin Artaud (Loizillon, 2017, lot 120).

2029

**ANTONIN ARTAUD (1896-1948)**

Révolte contre la poésie. Paris, s.n., 1944. Gr. 8vo en ff., 10 pp. Tir. lim. et num. à 50 ex., cet ex. avec annotation au bic bleu 'HT 9/12', et monogrammé.

Léger décharge sur page de titre.

Sous couv. orig.

(€ 200-300)

2030

**ANTONIN ARTAUD (1896-1948)**

Lettre aut. signée à André de Renéville. S.I., mercredi (18 Novembre 1931). 2pp. sur une feuille de pap. quadrillé plié en 12mo, encre bleue, env. jointe.

(€ 400-600)

Provenance: Collection Robert William Burke, Paris (Vente Artcurial, Robert William Burke, Un Américain à Paris, 25 octobre 2022, lot 128).

2031

**DENISE COLOMB (1902-2004)**

Antonin Artaud, 1945-47.

Orig. silver gelatin print.

Signed in white gouache.

A few spots.

Frame.

180 x 120 mm (295 x 235 mm)

(€ 1000-1500)

2032

(Artaud) Antonin Artaud: a large collection of journal publications, translations and other publications on life and work etc.

Tot.: 2 boxes.

(€ 100-200)

2033

(Artaud/ Beckett) A large collection of reference works on the life and work of Antonin Artaud and Samuel Beckett.

Tot.: one box.

(€ 100-200)



usieurs M. Blanchot  
# 7 chance to talk  
a little wild,  
forgive me,  
I had it from my  
father " Henry VIII  
Samuel Beckett 1950

detail lot 2036

2034

**YOUSSEF KARSH (1908-2002)**

Ernest Hemingway, 1957.

Silver gelatin print. Annotation date '1967' on verso.

Frame.

240 x 180 mm (420 x 355 mm)

(€ 300-500)

2035

**ILSE BUHS (1907-1994)/ JURGEN REMALER**

'Samuel Beckett in Blu(?)', 1965.

Original black and white photograph. Name and date in pencil on verso, as well as annotation 'Nobelpreiss 1969'.

With photographer's stamp.

Frame.

240 x 180 mm (370 x 310 mm)

(€ 100-200)

2036\*

**SAMUEL BECKETT (1906-1989)**

Murphy. (Paris), Bordas, 1947. 8vo. 201 pp.num.

Avec déd. aut. signée de Beckett au philosophe Maurice Blanchot: 'pour Monsieur M. Blanchot/ "If I chance to talk/ a little wild./ forgive me./ I had it from my father"/ Henry VIII/ Samuel Beckett 1950'.

Br. sous couv. orig.

(€ 300-400)

detail lot 2037

2037\*

**SAMUEL BECKETT (1906-1989)**

Comment c'est. (Paris), Les Éditions de Minuit, (1961). 8vo. 177 pp.num. Tir. lim. et num. à la presse, un des 110 ex. sur alfa mousse navarre réservés au club de L'Édition Originale, nr. c67, signé à l'encre noire.

Br. sous couv. orig.

On joint du même: Comédie et actes divers. (Paris), Les Éditions de Minuit, (1966). 8vo.

99 pp.num. Tir. lim. et num. à la presse, un des 80 ex. sur pur fil Lafuma, nr. 71.

Br. sous couv. orig.

Et: l'image. (Paris), Les Éditions de Minuit, (1988). 12mo.

17 pp.num. Un des 99 ex. num., nr. 51. Couv. orig.

Et: solo suivi de catastrophe. Les Éditions de Minuit, (1982). 12mo. 31 pp.num. Un des 99 ex. num., nr. 39.

Couv. orig.

Et: pas moi. Les Éditions de Minuit, (1975). 12mo. 24 pp.num. Un des 99 ex. num., nr. 95. Couv. orig.

Et: Eleutheria. Les Éditions de Minuit, (1995). 8vo. 163 pp.num. Un des 99 ex. num., nr. 26. Couv. orig.

Et: assez/ poèmes/ imagination morte imaginez/ bing/ sans. Les Éditions de Minuit, (1966/ 1968/ 1965/ 1966/ 1969).

5 vol. 8vo. Tir. lim. et num. Couv. orig.

Et: 14 éd. orig.

(€ 300-400)



2038\*

**SAMUEL BECKETT (1906-1989)**

Samuel Beckett- Proust/ Three Dialogues. London, John Calder, 1965. 8vo. 113 numb.pp. One of the 100 deluxe copies, numbered and signed in ink, this copy is no. 92. Cream leather-backed cloth, top edge gilt. slipcase. 'Proust' was the author's first prose book, published in 1931, while the 'Three Dialogues' were written with Georges Duthuit and first printed in 'Transition' in 1949. (€ 400-600)

2039

**SAMUEL BECKETT (1906-1989)**

Note aut. signée concernant un rendez-vous. Daté 'Paris 15-7-82' et signé 'Samuel Beckett'. Avec env. orig. (€ 100-200)

2040

**JERRY BAUER (1934-2010)**

Samuel Beckett in Paris. Original black and white photograph. With photographer's stamp on verso. Frame. (€ 100-200)

2041

(Beckett) Samuel Beckett: A comprehensive collection of editions on life and work, translations, etc. We join: Henri Michaux. Collection of about 15 editions (orig. editions, works about). Tot.: 1 box. (€ 100-200)

2042

(tattoos) Robert Giraud/ Jacques Delarue - Les Tatouages du Milieu. Paris, La Roulotte, 1950. 8vo. 54 numb.pp. Illustrated throughout in 80 tattoo drawings by Jacques Delarue and 80 black and white photographs, eleven of which are by humanist photographer Robert Doisneau. Orig. ill. hardcover. Some pieces from the top of the spine missing. (€ 100-200)

2043\*

**ROBERT FRANK (1924-2019)**

Les Américains. Paris, Delpire, 1958. 8vo obl. Ill. with 83 photographs. This edition precedes the American one by a year. Contains texts by William Faulkner, John Steinbeck, Simone de Beauvoir and others. Orig. cardboard cover (design Saul Steinberg), laminated, lower back joint a bit weak. Spine slightly darkened. Very good condition. (€ 600-800)

2044

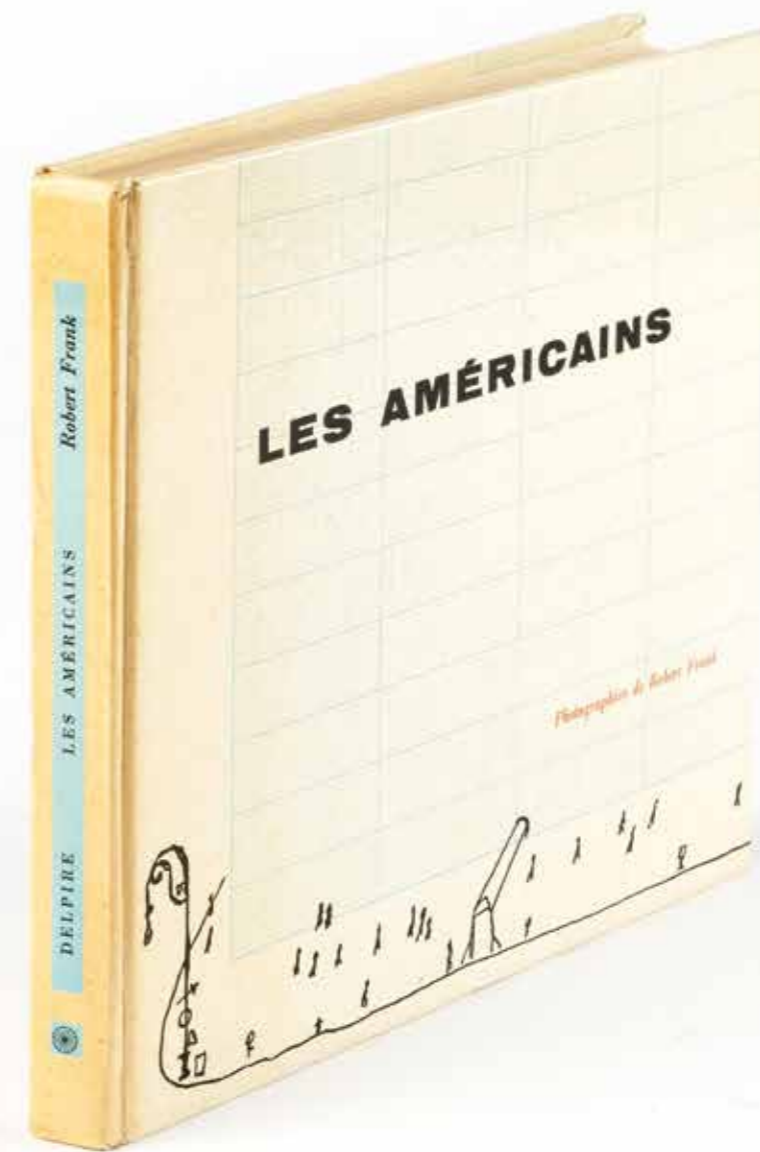
(photography) A diverse set of publications/photo books by: Robert Frank, William Klein, Dorothea Lange, Danny Lyon a.o. Tot.: one box. (€ 100-200)

2045

(photography) A varied lot of editions/photo books by: Diane Arbus, Raymond Depardon, Denise Colomb, Bruce Davidson, William Eggleston, Lee Friedlander a.o.. Tot.: one box. (€ 100-200)

2046

(photography) An extensive lot of catalogues on photography including: 'The Photographer's Eye', 'The Family of Man', 'America in Crisis', 'The New Vision', 'Vanishing Presence', 'Masterpieces of Medical Photography', 'L'Amour fou. Surrealism and photography', 'The Painter and the Photograph' and others. Tot.: one box. (€ 100-200)



2043



2047

**MARCEL MARIEN (1920-1993)**

Photographie originale en noir et blanc. La photographie a été prise à bord du "Silver Ocean", le cargo suédois sur lequel Mariën a navigué pendant un an et demi. Avec annotation sur le verso en bic bleu "Saint Thomas 15 - 2 - 52". Date une deuxième fois au crayon. Avec deux timbres au verso de 'Les Lèvres Nues'.

Et: Anonyme - Marcel Mariën à Shangai. Photographie originale en noir et blanc. Annotation en bic bleu au verso.

Et: Georges Thiry - Marcel Mariën devant la Galerie Defacqz (1967). Photographie originale en noir et blanc. Avec le cachet du photographe au verso.

108 x 170/ 82 x 60 mm  
(€ 300-500)

Lit.: X. Canonne - Marcel Mariën/ Le passager clandestin, p. 217 ill.

2048

**MARCEL MARIEN (1920-1993)**

'Je suis la terre qui tourne autour de la question', 1949.

Photographie originale en noir et blanc.

Date en bic bleu au verso '31-7-49'.

90 x 65 mm  
(€ 200-300)

2049\*

**MARCEL MARIEN (1920-1993)**

'Les silences apprivoisés'.

Manuscrit aut. signé.

7 pp. 4to, encre noire/ mine de plomb, recto.

(€ 600-800)

Provenance: Anatole Jakovsky (selon une note).

2050

**MARCEL MARIEN (1920-1993)**

L'entrée en scène/ Perspective.

Brouillons de ces deux poèmes. Crayon.

Au verso deux cartes 'Au Miroir d'Élisabeth'.

(€ 200-300)

2051

**MARCEL MARIEN (1920-1993)**

Carte postale à Gilbert Senecaut.

Encre bleue, recto.

Estampillée '30-11( ?)-1954'.

'Je me suis enfin découvert un but dans la vie: aujourd'hui'.

On joint: Carte postale à André Blavier.

Encre noire, recto.

(€ 100-200)

2052\*

**MARCEL MARIEN (1920-1993)**

'Ma jolie petite hirondelle'.

Lettre/ collage à Elisabeth Altenloh, vers la fin des années 1940. 1p. 4to, recto, encre de Chine et collage.

Signée 'Marcel'.

Marcel Mariën et Elisabeth Altenloh se sont rencontrés en 1941. Leur relation durera dix ans, avec de nombreuses ruptures. Elle se termine en 1951. En 1948, Mariën s'installe à Bruxelles comme libraire et baptise son commerce 'Au miroir d'Élisabeth'.

(€ 600-800)

2053\*

**MARCEL MARIEN (1920-1993)**

'L'esprit de l'escalier', ca. 1950.

Épreuve originale à la gélatine argentée.

Tampon au verso.

Cadre (ouvert).

240 x 180 mm (440 x 370 mm)

(€ 400-600)

Lit.: X. Canonne 2013, p. 190 (une autre version de cette série).

2054

**MARCEL MARIEN (1920-1993)**

Jane Graverol.

Photographie originale en noir et blanc.

Avec quelques annotations au marqueur noir et au crayon dans les marges. Découpage inégal.

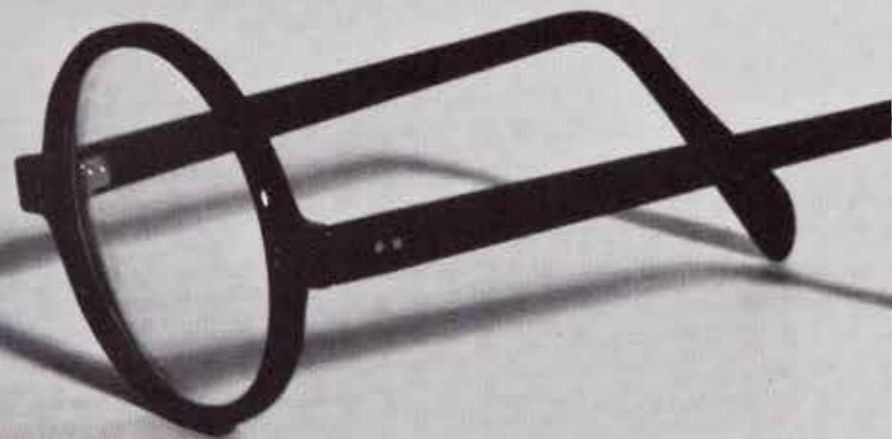
Cadre.

270 x 210 mm (335 x 265 mm)

(€ 200-300)







2055\*

**MARCEL MARIEN (1920-1993)**

Une collection de 32 invitations/ cartes de souscription/ annonces pour des expositions/ conférences/ publications etc./ liste d'enchères/ papier à en-tête, période 1953 – 1991.

Liste complète sur demande.

On joint: Marcel Mariën, La Grande Baisse. Bruxelles, 1962. Avec photomontage de Leo Dohmen. Abîmé. (€ 300-400)

2056

**MARCEL MARIEN (1920-1993)**

Ensemble de huit affiches d'exposition :

- Frande course d'Ubucycles. Liège, Yellow Now, 1971. Typographie noire sur papier rouge. Pli central.
- Marcel Mariën - Rétrospective & Nouveautés 1937 - 1967. Bruxelles, Galerie Defacqz, 1967. Typographie noire sur papier ocre jaune.
- Marcel Mariën - Het fotografisch gevoel. Anvers, Ronny Van de Velde, 1983.
- Galerie Saint-Laurent. Bruxelles, 1968. Typographie noire sur papier orange.
- Marcel Mariën - Resucées et Dissemblances. Bruxelles, Galerie La Marée, 1975. Typographie noire sur papier orange.
- Marcel Mariën - oude en nieuwe objecten en foto's. Geraardsbergen, Galerie De Zwarte Maan, 1987.
- Expositions de photographies récentes de Marcel Mariën. Waterloo, Au Creuset, 1987.
- Surréalisme pour ainsi dire. Bruxelles, La Jeune Parque, 1970. (€ 100-200)

2057

**MARCEL MARIEN (1920-1993)/ RENE MAGRITTE**

La Grande Baisse. Bruxelles, 1962. Avec un photomontage de Leo Dohmen. Lorsque Magritte expose au casino de Knokke-le-Zoute en 1962, Mariën publie ce fameux pamphlet qui met fin à vingt-cinq ans d'amitié avec Magritte.

On joint: (Ubac) Affichez vos poèmes - Affichez vos images. Affiche/dépliant. (Paris), (Editions René Debresse, (1935). Avec un poème de Camille Bryen et une image de Raoul Michelet (pseudonyme de Raoul Ubac). Quelques imperfections. (€ 100-200)

2058

**PAUL NOUGE (1895-1967)**

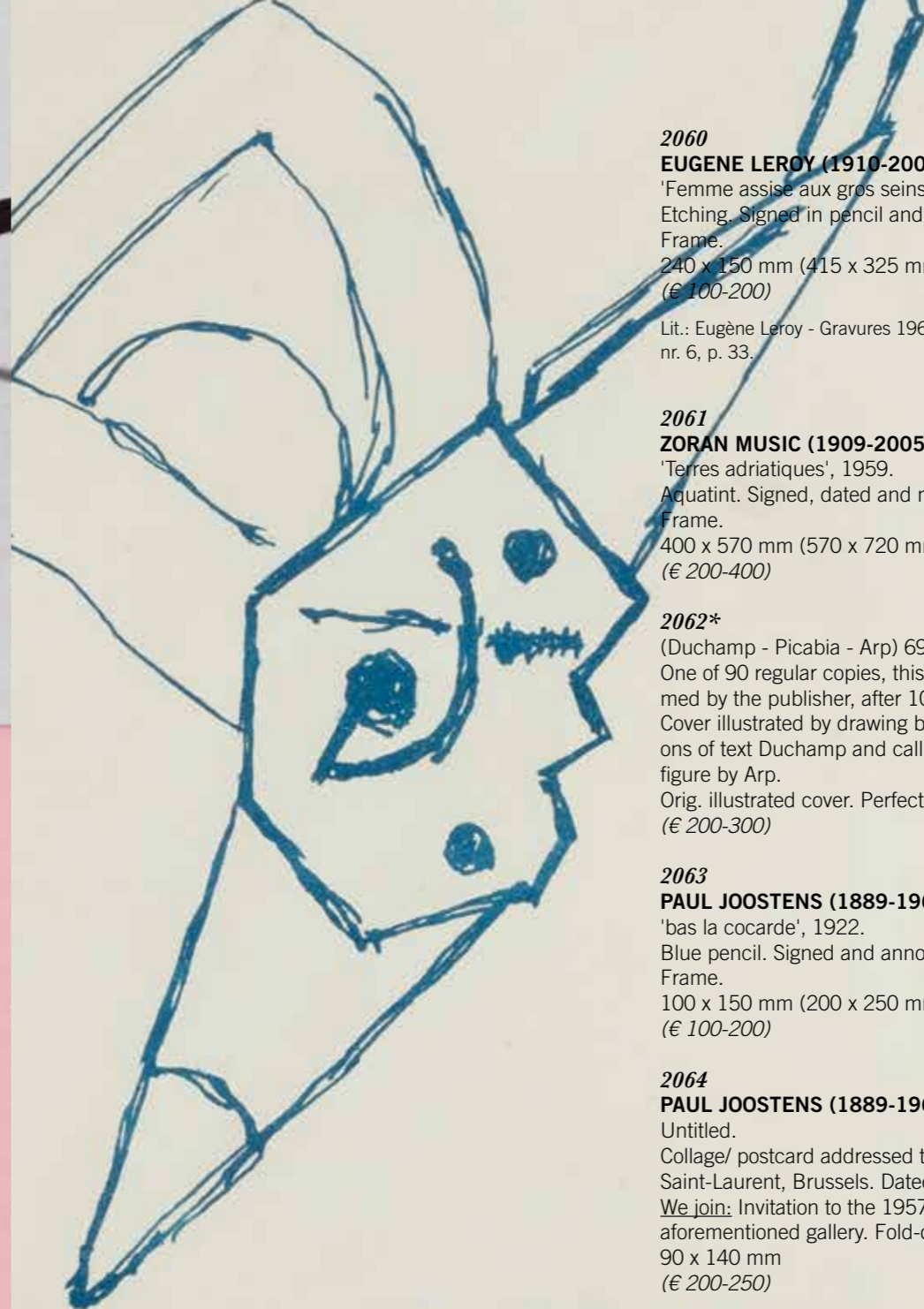
Subversion des Images. Bruxelles, Les Lèvres Nues, 1968. 8vo. 47 pp. num. Un des 205 ex. du tirage courant non numérotés. Couverture ill. d'origine. Légères traces d'usage. (€ 100-200)

2059

**PAUL NOUGE (1895-1967)**

'La Jongleuse', 1929 - 2012. Photographie originale en noir et blanc. Issue de la série "Subversion des Images". Publiée par "Griffelkunst", 2012. Cadre. 305 x 240 mm (355 x 345 mm) (€ 150-250)

detail lot 2055



2060

**EUGENE LEROY (1910-2000)**

'Femme assise aux gros seins'. Etching. Signed in pencil and numbered 8/30. Frame. 240 x 150 mm (415 x 325 mm) (€ 100-200)

Lit.: Eugène Leroy - Gravures 1964 - 1972 (Dunkerque 1979), nr. 6, p. 33.

2061

**ZORAN MUSIC (1909-2005)**

'Terres adriatiques', 1959. Aquatint. Signed, dated and numbered in pencil 22/35. Frame. 400 x 570 mm (570 x 720 mm) (€ 200-400)

2062\*

(Duchamp - Picabia - Arp) 691. Alès, P.A.B., 1959. 4to. One of 90 regular copies, this one being nr. 52, monogrammed by the publisher, after 10 roman numb. deluxe copies. Cover illustrated by drawing by Picabia, inside reproductions of text Duchamp and calligram by Tzara and a cut-out figure by Arp. Orig. illustrated cover. Perfect condition. (€ 200-300)

2063

**PAUL JOOSTENS (1889-1960)**

'bas la cocarde', 1922. Blue pencil. Signed and annotated date 'Nov 16'. Frame. 100 x 150 mm (200 x 250 mm) (€ 100-200)

2064

**PAUL JOOSTENS (1889-1960)**

Untitled. Collage/ postcard addressed to Toussaint, owner of Galerie Saint-Laurent, Brussels. Dated '3 Juillet 1958'. We join: Invitation to the 1957 exhibition at the aforementioned gallery. Fold-out. 90 x 140 mm (€ 200-250)

Francij Picabia

# 691

detail lot 2062



# MARCEL BROODTHAERS

2065

**GEORGES THIRY (1906-1994)**

Marcel Broodthaers.

Set of three original black and white photographs.

Two with photographer's stamp on verso.

One with annotations on verso in pencil.

One photograph, one of the most iconic, shows Broodthaers seated next to his work 'Le Salon Noir' (1966), which he exhibited at Galerie Saint-Laurent in the group exhibition 'Des Salles/ Räume'. The other photographs show Broodthaers with Jean Raine and the musician Derroll Adams.

85 x 60 mm (x3)

(€ 400-600)

2066

(Broodthaers/ Surréalisme) Le Savoir Vivre. Bruxelles, Le Miroir Infidèle, 1946. 8vo 16 pp. One of the 50 numbered copies, this one being nr. 40.

Orig. covers, stapled. Back cover faintly stained and soiled, otherwise excellent copy.

(€ 100-200)

Lit.: L'activité surréaliste en Belgique pp. 369-382.

2067

(Broodthaers/ Surrealism/ Cobra) Le Surréalisme Révolutionnaire. Bimonthly review published by the Bureau International du Surréalisme-Révolutionnaire.

Paris, March-April, 1948. 4to. 47 numb.pp.

Orig. cover. Spine weak.

First and only issue of this journal. Taking up the attitude of the Paris surrealist group at the time of its political involvement in 1933, Christian Dotremont launched "Revolutionary Surrealism" in Belgium in 1945, linked to the communist movement. The failure of this venture gave rise to the Cobra movement.

We join: Pas De Quartiers Dans La Révolution! Brussels, 7 June 1947. Tract. 4 pp. 4to. Fold.

And: edda, no. 2, March 1959. Edited by J. Lacomblez.

Fasc. 4to. 18 pp.

With the poem 'le jardin de la prison'

by Marcel Broodthaers.

(€ 100-200)

2068

**MARCEL BROODTHAERS (1924-1976)**

Mon Livre d'Ogre/ suite de récits poétiques. Frontispiece original by Serge Vandercam. Ostende, à l'Enseigne de l'Arabesque du Silence, (1957). 8vo. 39 numb.pp.

Unnumbered copy on Vélin paper.

Orig. covers (vertical fold).

(€ 300-400)

Lit.: Ceuleers & Van de Velde nr. 27.

2069\*

**MARCEL BROODTHAERS (1924-1976)**

Minuit. Poème avec une illustration de Serge Vandercam.

Bruxelles, George Houyoux, Editeur (Editions des Artistes), 1960. 8vo. 24 pp.

Original wrappers, some spotting and toning along the borders. Unnumbered and uncut copy, but with the double title imprint.

We join by the same: Idem. With single title imprint.

Very good and clean copy.

(€ 600-800)

Lit.: Ceuleers & Van de Velde nr. 28.

2070

**MARCEL BROODTHAERS (1924-1976)**

1960 Pop Art/ Nouveau Réalisme Etc. Bruxelles,

Palais des Beaux-Arts, 1965.

Catalogue. 8vo. 24 pp.

Orig. cover, stapled.

We join: Orig. invitation card to this exhibition.

Printed in black and fluorescent pink, recto/ verso.

Rare as ensemble.

(€ 100-200)

2071

(Broodthaers) Degré Zéro. Revue trimestrielle. N° 1. Brux., Éditions Dialogues, 1965. 4to. 31 pp.

Orig. ill. covers, stapled (some rust). This issue contains an early interview with Broodthaers by Jean-Michel Vlaeminckx, and six poems by Jean Raine, illustrated by Pierre Alechinsky, and one article on Pop-Art, etc.

Nice copy of a scarce Broodthaers item.

(€ 100-200)

2072

**MARCEL BROODTHAERS (1924-1976)**

Moules Oeufs Frites Pots Charbon. Antwerpen, Wide White Space Gallery, 1966. 8vo. 6 pp. Stapled under orig. cover.

Very good copy.

We join by the same: Moules Oeufs Frites Pots Charbon Perroquets. Antwerpen, Wide White Space Gallery, 1974.

8vo. 6 pp. Exact re-edition of the 1966 version when it comes to the 'black typography'.

One of the 1000 unnumbered copies.

Stapled under orig. cover. Good copy.

(€ 400-600)

Lit.: Jeu de Paume, p. 138; Behind the Museum, nr. 18 & 57;

Printed Matter, p. 100; Pfeffer 2020, p. 135.

2073

**MARCEL BROODTHAERS (1924-1976)**

Phantomas. 13th année, n° 62. Bruxelles, 1966, 8vo. 8 pp.

One of the (presumably) 500 unnumbered copies.

Orig. wrappers. Regular copy without sentence crossed out.

(€ 200-300)

Lit.: Ceuleers & Van de Velde nr. 31.

2074

**EMILE CHRISTIAENS/ MARCEL BROODTHAERS**

Threefold exhibition invitation card for Emile Christiaens solo exhibition. Brussels, Galerie Les Contemporains, 1966.

With an infamous Broodthaers quote 'Je fais carrière dans le marbre, j'ai de la veine'.

With the pasted illustration (loose).

(€ 100-200)

2075\*

**MARCEL BROODTHAERS (1924-1976)**

'Reportage'. Interuniversitaire tentoonstelling/Exposition interuniversitaire. Brussels; Leuven; Gent; Liège; Antwerpen, October 30, 1967 - 1968. Edited by Roland Van den Berghe. 8vo, pp.(54). With handwritten dedication by Van den Berghe to Emile Christiaens, dated 'Brussel 11 dec' 67'. They participated in this exhibition alongside Broodthaers, De Bruyne, Bertozzi, Van Roosmaelen, Charlier and Panamarenko.

Original wrappers, some toning along the edges.

Broodthaers wrote a programmatic text for the catalogue of the group exhibition which included work by the Belgian artists De Bruyne, Bertozzi, Christiaens, Van Roosmaelen, Charlier, Broodthaers, Panamarenko and Van den Berghe. Broodthaers participated with seven works, three of which ill.

We join: Invitation card, on white stock, with text by Marcel Broodthaers for the Brussels (French) part of the Brussels part of the exposition.

And: Invitation card, on white stock, with text by Heere Heersma for the Brussels (Flemish) part of the exposition.

And: Invitation card, on yellow stock, with text by Heere Heersma for the Louvain part of the exposition.

And: Two small invitations (80 x 85 mm) on pink and red paper, for the Louvain and Brussels part of the exhibition.

(€ 400-600) ILL p. 32

Lit.: Pas 2017, nr. 105.

2076

(Broodthaers) Jean Raine - Brochure. Brussels, Galerie Saint-Laurent, 1962. 12mo, 4pp.

Ill. with photograph by Broodthaers. Preface by Marcel Lecomte and poem 'L'oiseau de feu' by Broodthaers, dedicated to Raine.

We join: Jean Raine - Orvièto-Bruxelles 1965. Bruxelles, Galerie les Contemporains/Galerie Saint-Laurent, 1965. 8vo, 8pp. Orig. covers, stapled. This catalogue has a photograph, according to the printed credits, by Broodthaers on the back cover.

(€ 200-300)

2077

**FILIP TAS (1918-1997)**

Marcel Broodthaers, ca. 1967.

Original black and white photograph (later print?). Photographer's name in fine black marker on verso, idem artist's name, in blue bic (other hand). The photograph was taken during Broodthaers' preparation for 'Marcel Brood(t)haers/ Court Circuit' (Brussels, 1967).

180 x 130 mm

(€ 100-200)

Lit.: MoMA p. 22, ill.

2078

**MARCEL BROODTHAERS (1924-1976)**

Véritablement Court Circuit. Pierre Restany. Bruxelles, Palais des Beaux-Arts, 1967. 8vo. 8 pp.

Stapled under orig. covers. Complete with the two inserts.

(€ 200-300)

Lit.: Pfeffer 2020, p. 179.

2079\*

**MARCEL BROODTHAERS (1924-1976)**

Inauguration of the new space of the Wide White Space Gallery, at the Schilderstraat 2, 1968.

Invitation card (213 x 280 mm), printed recto/ verso in red and black, folded.

We join: Announcement for the new address (212 x 277 mm), printed in black on white card, folded. Illustrated with the black & white photograph of the iconic Art Nouveau corner house by Filip Tas. The invitation card traces the history of the gallery's program from March 18 1966 onwards.

(€ 300-400) ILL p. 26

Lit.: Behind the Museum, nr. 22.



# GALLERY

2080\*

**MARIA GILISSEN (°1939)**

Original black and white photograph. With photographer's stamp on verso. Annotations in pencil in unknown handwriting. The photograph shows Broodthaers in the left window and Kaspar König in the right one.

The photo was taken at A379089, nicknamed the 'Golden House', the alternative exhibition and happening space, of which König was in daily charge.

We join: A379089. Program October 1969.

Featuring first Broodthaers' 'Section XVIIth E' from his 'Musée d'Art Moderne/ Département des Aigles'.

180 x 240 mm

(€ 400-600)

2081

**MARCEL BROODTHAERS (1924-1976)**

Marcel Broodthaers à la Deblieu de blieu/ S. Exposition littéraire autour de Mallarmé. Antwerp, Wide White Space, 1969. White card printed recto/ verso, one side with the portrait of Mallarmé. Invitation card for the opening on December 2, 1969, sent to Marc De Cock former president of the Vereniging voor het Museum van Aktuele Kunst, Gent. (€ 400-600)

Lit.: Jeu de Paume, p. 138; Behind the Museum, nr. 34; Printed Matter, p. 100; Pfeffer 2020, p. 270.

2082

**MARCEL BROODTHAERS (1924-1976)**

Cérémonie de clôture de la Section XXe siècle et inauguration de la Section XVIIe siècle. Invitation card, printed recto/ verso.

Invitation to the closing ceremony of the 'Section XIXe Siècle' on September 27, 1969, one year to the day after its opening. Broodthaers asked Piet Van Daalen, director of the Zeeuws Museum in Middelbourg, to give the inaugural speech. A coach service to Antwerp was provided. The 'Section XVIIe Siècle' was installed for eight days in Antwerp in A379089, the alternative exhibition/ happening space directed by Kaspar Koenig.

(€ 300-400)

Lit.: Pfeffer (ed.) 2020, p. 269.

2083\*

**MARCEL BROODTHAERS (1924-1976)**

Wide White Space, 1969. Orig. invitation to film screenings, December 10 and 17, 1969, with films by Broodthaers ('Le Corbeau et le Renard', 1968), Lamelas ('Time as activity, Dusseldorf', 1969) and Beuys ('Eurasienstab', 1968).

Printed in black, recto verso, on brown stock.

Extremely rare invitation card.

(€ 400-600) ILL p. 30

2084

Set of two Wide White Space invitations:

- Prospect 69 Sept. 30 - Sept. 12, 1969.

Invitation card, folded.

- Accrochage, September 29 - October 31, 1970: Andre, Beuys, Broodthaers, Christo, Kienholz, Panamarenko, Warhol. One sheet, 4to, printed in black, recto only.

(€ 100-200)

Lit.: Behind the Museum, nrs 32 and 39.



Schildersstr. 2, Antwerpen

detail lot 2079

detail lot 2080

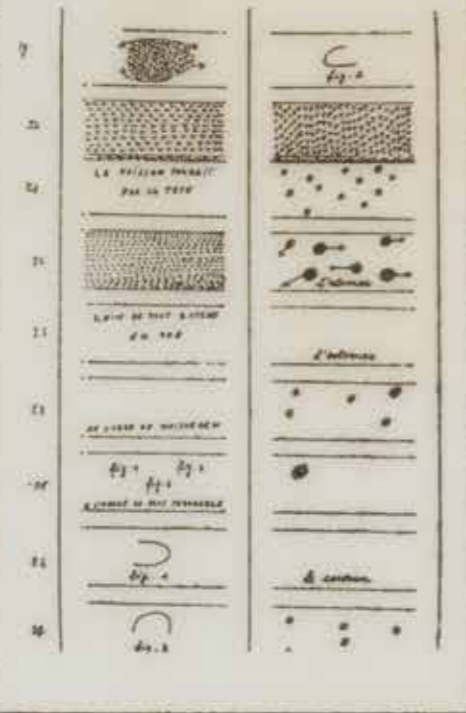


Magritte

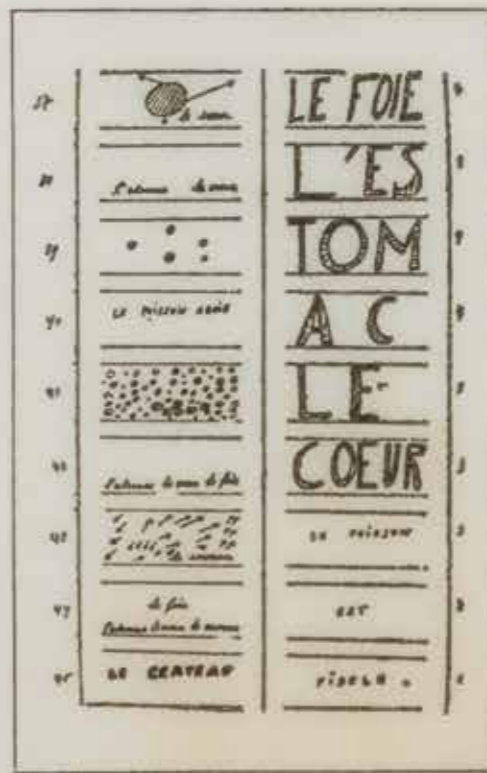
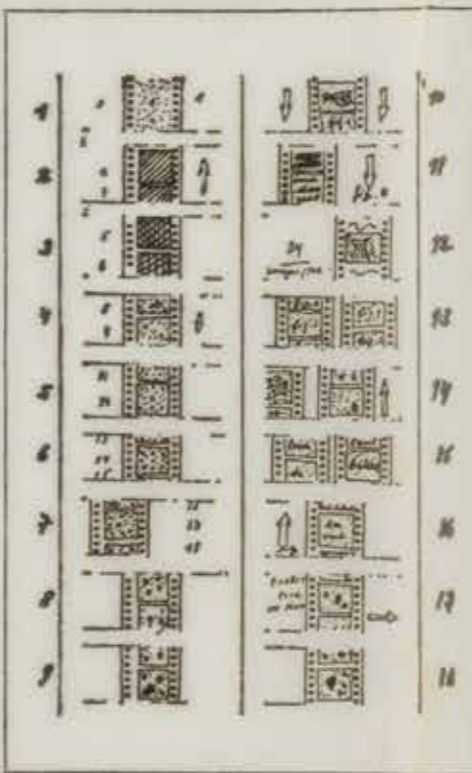


detail lot 2086

PROJET  
POUR  
UN  
POISSON



1. Is it a gothic style is the sea.
2. The fish as non-commun. The fish itse motionless f
3. The fish as market. (dun on the mark



1. Ist der Fisch Der Stil ist der Meere.
2. Der Fisch a Nicht-Komm Der Fisch se unbewegter
3. Der Fisch al Kunstmarkt. den Markt w

maschine auf Film-  
Zeichnungen.  
mm Films . 7 min.

detail lot 2088

Galerie Michael We



2085\*

**MARCEL BROODTHAERS (1924-1976)**

Le Corbeau et le Renard, 1972.

Invitation card, printed in black and red recto/ verso.

Folded. This invitation was sent for the launch of the second version of the 'Le Corbeau et le Renard' edition in 33 folders, as the first version appeared in 1968 in only 7 copies (although 40 copies were announced).

With the extremely rare envelope with red imprint of 'Le Corbeau et le Renard' in the upper left corner.

We join: Le corbeau et le renard. Wide White Space, Antwerp, 1968. Folding invitation card for the first edition. Without the extra leaflet.

(€ 200-300)

Lit.: Jeu de Paume, p. 116/ 125; Printed Matter, p. 100; Pfeffer (ed.) 2020, p. 231/ 377.

2086

**MARCEL BROODTHAERS (1924-1976)**

Pop Art - New Figuration. Pop Art - Nouveau Réalisme.

Galerie Skrigit, 1970.

Invitation card. Illustrated and printed in black, recto/ verso.

Illustrations of Broodthaers, Fontana, Takis and César.

We join: Raoul Van Den Bempt. Orig. bl. & wh. photograph of the work by Broodthaers (Portrait of Magritte on photographic canvas), ill. on the invitation.

225 x 168 mm.

(€ 300-400)

2087

**MARCEL BROODTHAERS (1924-1976)**

Musée d'Art Moderne à Vendre. Invitation.

Cologne, Galerie Michael Werner, 1971.

Printed in black, recto/ verso. The invitation is the miniature version of the cover produced in only 19 copies for the large catalogue of the 1971 'Kunstmarkt' in Cologne.

We join: Kölner Kunstmarkt 71. Large fol. catalogue. Both Michael Werner's and WWS's contribution is a pagework/ reproduction by Broodthaers. It's for this catalogue that Broodthaers designed 19 numbered covers, each with a handwritten dedication to a specific artist.

Spine showing some wear, otherwise good copy.

And: Prospect 69 Katalog-Zeitung zur Internationalen Vorschau auf die Kunst in den Galerien der Avantgarde. Städtische Kunsthalle Düsseldorf, 1969. 4to. 55 numb.pp.

And: Kölner Kunstmarkt 1972. Large fol. catalogue.

Orig. cover.

(€ 400-600)

Lit.: Pfeffer (ed.) 2020, p. 340.

2088

**MARCEL BROODTHAERS (1924-1976)**

Der Fisch/ein Film von Marcel Broodthaers, 1971.

Invitation leaflet. Offset print on tracing paper, double sided. Galerie Michael Werner, Köln, 1971.

Folded (for mailing). Some discolouration.

(€ 200-300)

Lit.: Borja-Ville/ Compton 1997, p. 187.

Deze filmen zijn te koop

"Le Corbeau et le Renard": BF. 15.000 / € 300

"Time as activity. Dusseldorf": BF. 8.000 / € 160

"Eurasienstab": BF. 10.000 / € 200

These films are available



NEW DIMENS  
WIDE WHIT  
PLAATSNIDERSSTRAAT I





2089

**MARCEL BROODTHAERS (1924-1976)**

La porte est ouverte. Cologne, Michaël Werner, 1972. Loose 8vo. 8 pp. Unnumbered and unsigned copy. The regular edition consisted of 50 copies. Orig. ill. covers. (€ 400-600)

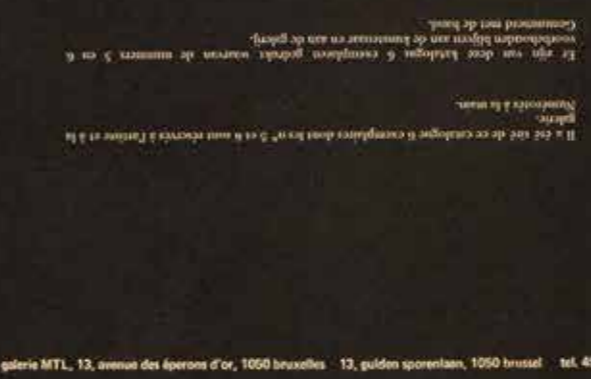
Lit.: Ceuleers & Van de Velde, nr. 36.

2090

**MARCEL BROODTHAERS (1924-1976)**

Der Spiegel. 22 März 1971, nr. 13. 4to. 210 numb.pp. With the Broodthaers - Van Laack advertising on p. 166. Stapled. (€ 100-200)

Lit.: Jeu de Paume, p. 188.



2093

**MARCEL BROODTHAERS (1924-1976)**

MTL Magazine. Set of two issues, both 4to: - March/ March 1970. First issue. With the 'Moi aussie...' text printed on the inside of the front cover. The back cover has the announcement for the Broodthaers exhibition at the MTL gallery itself. Glued back has loosened. - November/ Novembre 1970. Last issue. With the conversation between Spillemaeckers, Broodthaers, Gilissen, Daled, Meuwissen and Jacques Duquesne on the controversial Meuwissen action at the gallery. (€ 200-300)

2094\*

**MARCEL BROODTHAERS (1924-1976)**

'Tractatus Logico-Catalogicus', 1972. Offset lithograph. Monogrammed in pencil and numbered 99/100. Issued on the occasion of exhibition at Gallery MTL, 18.5-17.6-1972. Frame. 690 x 1510 mm (750 x 1570 mm) (€ 3000-4000)

Lit.: Jeu de Paume, p. 255; Ceuleers & Van de Velde 2012, nr. 6.

2091

**MARCEL BROODTHAERS (1924-1976)**

Magic. Art et Politique. Paris, Multiplicata, 1973. 8vo. 24 numb.pp. Offset printed. Edition of 400 unnumbered copies. Initialled in red ink 'M.B.' on the last page. Orig. covers, some spotting along the spine on the front cover. (€ 400-600)

2092

**MARCEL BROODTHAERS (1924-1976)**

'Eau de Cologne', 1974. Offset. Poster. Printed in black and red on pale blue paper. Frame. 440 x 560 mm (480 x 600 mm) (€ 200-400)

Lit.: Pfeffer (ed.) 2020, p. 485.

MARCEL BROODTHAERS

MTL

18/5/72 - 17/6/72

detail lot 2094



2095

**WOUT VERCAMMEN (1938-2018)**

'Nu happening!'

Antwerp, 1965. Poster. Screen print.

Frame

290 x 185 mm (325 x 215 mm)

(€ 100-200)

2096

**PANAMARENKO (1940-2019)/ HUGO HEYRMAN**

Happening News, 1965.

No.1 (July 1965). 8vo. 8pp.

Xeroxed in blue.

Orig. mylar protective cover, stapled.

(€ 200-300)

Lit.: Pas 2017, p. 198-99.

2097

**PANAMARENKO (1940-2019)**

'Panamarenko en Uncle Sam!', 1967.

Offset. Poster. International Gallery Orez, The Hague, 1967.

Folded. Rare.

We join: Invitation/ flyer (?) for the eponymous exhibition (165 x 185 mm).

550 x 610 mm

(€ 200-250)

Lit.: Panamarenko - Posters nr. 8; Printed Matter, p. 149.

2098

**JEAN DUBUFFET (1901-1985)**

Les Gens sont bien plus beaux qu'ils croient. Vive leur vraie

figure à la Galerie Drouin 17, place Vendôme. Portraits

à ressemblance extraite, à ressemblance cuite et confite

dans la mémoire, à ressemblance éclatée dans la mémoire

de Mr. Jean Dubuffet peintre. Du 7 au 31 octobre 1947.

Leaf in-fol., 4pp. (folds) with 20 caricatural portraits by

Dubuffet. Printed on brown paper.

Folded, slightly toned along edges, some folds weaker.

(€ 100-200)

2099

**JEAN DUBUFFET (1901-1985)**

Orig. fold out invitation. New York, Pierre Matisse Gallery,

1950. 2pp. 4to. Illustrated. With loose sheet listing the

works for sale. Perfect condition.

We join:

- XXIII Lettres de Jean Dubuffet. Alès, PAB, 1988.

Loose 4to. One of the 87 numbered and signed copies,

this one being nr. 37.

Orig. covers.

- Quelques Introductions au Cosmorama de Jean Dubuffet

satrape. Paris, Collège de Pataphysique (LXXXVII), 1962.

4to. One of 299 numbered copies 'sur Grand Papier Rose

Romanesque', this one being nr. 138.

Orig. ill. covers.

- Georges Limbour. L'art brut de Jean Dubuffet. New York,

Pierre Matisse Gallery, 1953. 4to. 102 numb.pp.

Orig. lightly primed canvas cover, the dustjacket is an original lithograph by Dubuffet.

- Dossiers du Collège de Pataphysique. Dossiers 10 & 11.

1960. This issue contains an important contribution on

Jean Dubuffet. Two copies, different paper.

Orig. ill. covers.

(€ 200-300)

2100

(Alechinsky) Hugo Claus - Zonder vorm van Proces.

Bandontwerp en 2 lithographies door Pierre Alechinsky.

(Brussel), Draak, (1950). 8vp. 31 gen.pp. Niet genummerd

of gesigneerd exemplaar.

Orig. geïll. omslag. Vochtschade op cover en eerste zeven

pagina's, rug onderaan licht beschadigd, voorts heel mooi

binnenwerk.

Bijgevoegd: Simon Vinkenoo - Een tekst. Armando -

Vignetten. Rotterdam, Kunstzaal 't Venster, 1957. 8vo. 4

pp. Een van de 150 met de hand gen. en gesigneerde ex.,

nr. 58. Uitgegeven naar aanleiding van expo in bovengenoemde galerij.

Orig. geïll. omslag, randen verdonkerd.

(€ 300-400)

2101\*

(revue) daily bûl. La Louvière, Editions de Montbliart,

André Balthazar et Pol Bury, 1957.

Set of nine issues:

First series:

- N°1. Linéaments d'un univers Bul. March 1957.

8vo, 4 pp. Orig. cover, stapled.

- N°2. La continence. June 1957. 8vo, 6 pp. With four

inserts, of which three on brown paper (sort of announcement sheets) and one leaflet 'Modeste Contribution de la

pensée Bûl à la réunion, à Bruxelles du conseil exécutif de l'unesco'.

Orig. cover, stapled.

- N°3. En italique. September 1957. 8vo, 8 pp.

Orig. cover, stapled.

- N°4. Quoique vous fassiez, vous êtes ridicule. .... 1957.

8vo, 5 pp. and one leaflet 'Splasch'.

Orig. cover, stapled.

- N°5. Hommage au Piédestal. April 1958. 8vo, 6 pp. of

which two stapled as insert in white paper.

Second Series:

Orig. cover, stapled.

- N°6. T'as le bonjour d'Aristarque. September 1958. 8vo,

6 pp. on different kind of stock, three of which fold out.

This issue has the miniature edition 'Station debout' (one of

500 unnumbered copies) by Claudette David pasted on the

reverse of the front cover.

Orig. cover, stapled.

- N°7. Bah wet!. September 1958. 8vo, 8 pp. Issue about

gesture and interjection, completely heightened with felt-tip

pen and gouache, containing two collages 'Appartient

à l'artiste' and 'Collection particulière'.

Orig. cover, stapled.

- N°9. Le nouveau réalisme dépasse-t-il la fiction. July

1963. 8vo, 16 pp. With an orig. collage on the front cover

(different for each copy) and three other collages and one

belgian stamp inside. Tipped in: Orig. announcement card

for this issue on orange stock.

Orig. cover, stapled.

- N°10. Essai d'analyse stéthoscopique du continent belge.

May 1964. 8vo, 25 pp. including two folded leaves, one

facsimile of an ill. letter by Chaissac to Balthazar and one

leaflet.

Orig. cover, stapled.

(€ 400-600)

Lit.: Le Fonds Paul Destribats nr. 607.

2102

(Twombly/ Appel) Plus. Nos.1-3 (all published).

Bruxelles, 1957-1960. Three issues.

Original wrappers, stapled, b/w ill., top spine of first issue

very slightly damaged; complete with inserted poem "Le feu

et ses pièces à conviction" by Armand Gatti in No.3. And with subscription card for the complete set, with the printed

address of Hélène Prigogine.

Edited by Jean Dyrpréau, Philippe d'Arschot, Théodore

Koenig, Serge Vandercam, Jean Verbruggen.

With contributions by the editors and, among others,

Beckett, Bryen, Butor, Dotremont (who also did the lay-out

of last issue), Havrenne, Marcel Lecomte, Michaux, Paz,

Edoardo Sanguinetti. Original lithograph by Karel Appel as

cover for first issue; last issue with cover by Cy Twombly.

With reproductions mainly of post-Cobra and informal artists,

arte nucleare (such as Alechinsky, Baj, Corneille, Dangelo,

Fautrier, Hérold, Messagier, Van Anderlecht, Bram van Vel-

de, Pomodoro, Saura, Tajiri) the magazine tried to discover

a perspective in the unclear evolution of European art at the

end of the 1950's. Collaborations with sympathizing poets

were a central part of this experiment, as they had been in

the history of the avant-garde. 'Plus' also reveals Belgium as

a sort of crossroads of influences and a place less occupied

by the culture-industry than Paris.

(€ 600-800)

Lit.: Fonds Paul Destribats nr. 605.

2103

**CY TWOMBLY (1928-2011)**

Poster for the group exhibition, Galleria La Tartaruga,

Rome July 1959, together with Novelli, Perilli, Scarpitta

and Vandercam. Folded (weakened in the folds).

500 x 295 mm

(€ 200-300)

2104

**ENRICO BAJ (1924-2003)**

Untitled.

Exhibition poster Milan, Galleria Schettini, 1956. Folded.

We join: Exhibition poster 'La leçon des choses', Galerie du

Ranelagh, Paris, 1965.

With works by Arman, Bury, De Chirico, Duchamp,

Magritte, Oldenburg, Picabia, Rosenquist, et al.

Both in frame.

475 x 470/ 715 x 335 mm (595 x 490/ 735 x 355 mm)

(€ 100-200)



2105

(Internationale Situationniste/ Taptoe) "Première exposition de psychogéographie". Announcement leaflet for the exhibition of Guy Debord and the conference and exhibition of Asger Jorn, Yves Klein and Ralph Rumney presented at the Taptoe Gallery by the International Movement for an Imaginative Bauhaus, the Lettrist International and the London Psychogeographical Committee. Brussels, (1957). 1 recto/verso leaflet. Jorn organises the First Exhibition of Psychogeography in the spring of 1957. The programme announces "sensational paintings and ceramics by Jorn, paintings by Ralph Rumney, a crazy psychogeographic drawing and photographs by Michèle Bernstein and Mohamed Dahou". In addition, a series of lectures is planned in order to defend the situationist will. Although these theories will remain misunderstood, the event will mark the Belgian production.  
(€ 300-400)

2106

**FRANCOIS MORELLET (1926-2016)**

À la recherche d'une base. Peintures de Morellet. Small exhibition catalogue. Paris, Galerie Colette Allendy, 1958. 8vo.  
Orig. cover, stapled.

We join by the same: Catalogue. Heerlen, Verfindustrie Jac. Eyck, 1976. With 10 loose prints.

Orig. folder.

And: Three orig. invitation cards (two for Plus-Kern, one for Durand-Dessert)

(€ 100-200)

2107

**FRANCOIS MORELLET (1926-2016)**

Untitled.

Etching. Signed in pencil and numbered 16/25.

With instructions in pencil on verso.

Frame.

490 x 490 mm (590 x 590 mm)

(€ 200-300)

2108

**EDOUARD BOUBAT (1923-1999)**

Original black & white press photograph (1958) of Jean Tinguely (1925-1991), Yves Klein (1928-1962), the architect Werner Ruhnau (1922-2015), painter René Brô (René Brault; 1930-1986), and Jesús Rafael Soto (1923-2005), along with Iris Clerf (1917-1986). The photograph was taken for the magazine 'Réalités', published by Bertie Gilou. Mounted on support, with names artists and photographer on two pasted strips of paper.

183 x 238 mm

(€ 200-300)

2109

**YVES KLEIN (1928-1962)**

Le monochrome. Paris, Rive Droite, 1960. 4to, 2pp.

With laid in colour reproduction of 'Bas-relief' (1960) from the famous Dotremont collection. Texts by Werner Ruhnau and 'Monochromie et Vitalisme' by Pierre Restany, an important manifesto by one of the founders of the Nouveau Réalisme movement.

Orig. cover, stapled. Left hand edge of back cover toned, otherwise very good copy.

We join: Original poster for the exhibition (642 x 400 mm).  
Folded.

(€ 100-200)

2110

**HARRY SHUNK (1924-2006)/  
JANÓS KENDER (1937-2009)**

'Le saut dans le vide, obsession de la lévitation, Yves Klein', 1960.

Original (?) black and white photograph/montage.

Frame.

234 x 188 mm (image) (258 x 207 (sheet))

(€ 600-800)

2111

(Zero) Motion in Vision - Vision in Motion.

Antwerp, Hessenhuis, 1959. Exhibition catalogue.

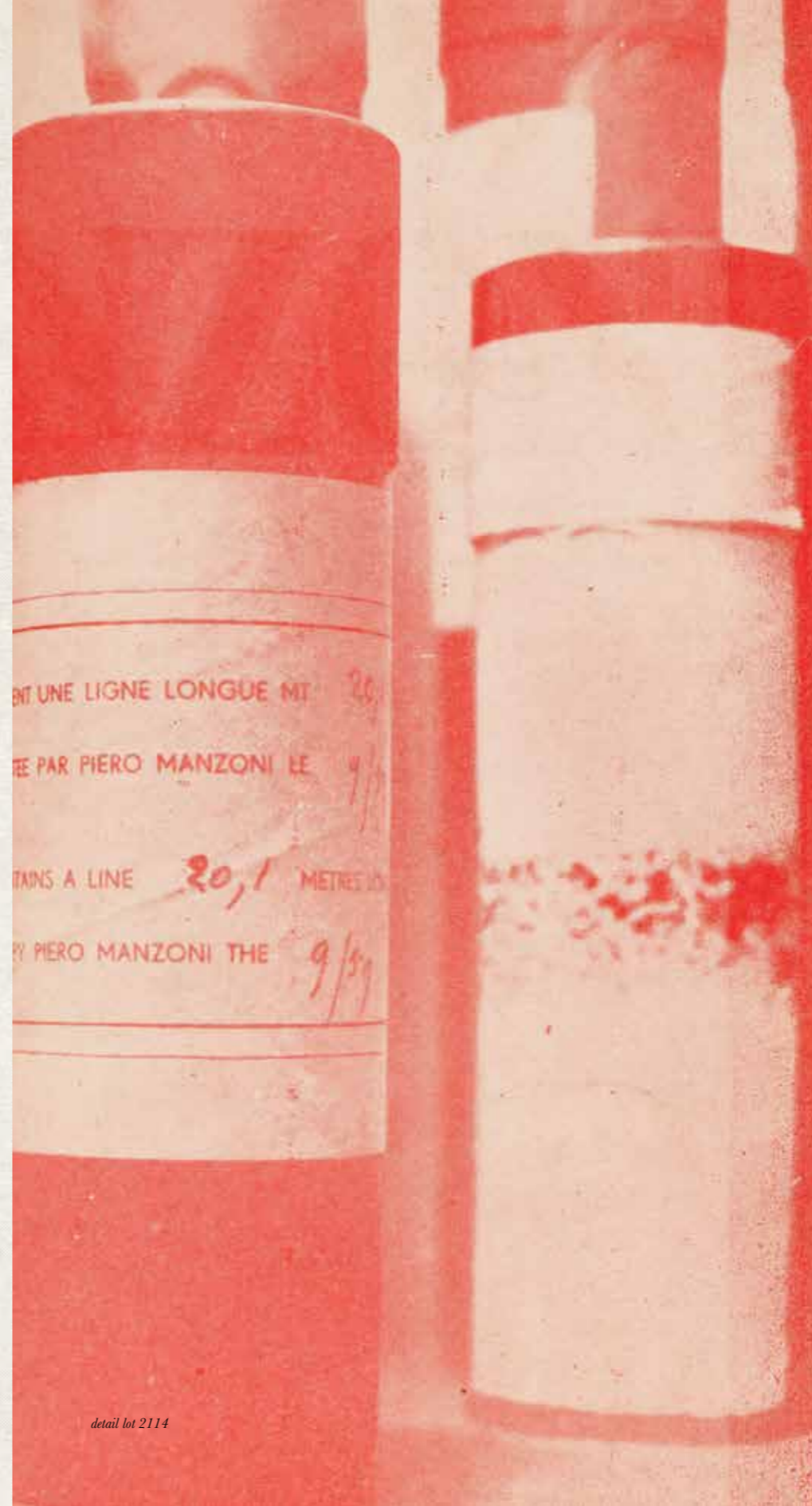
With contributions by Heinz Mack, Pol Bury, Otto Piene, Dieter Rot, Emmett Williams, Jean Tinguely and Paul van Hoeydonck. Catalogue to the legendary exhibition in which works were shown by Breer, Bury, Klein, Mack, Mari, Munari, Necker, Piene, Rot, Soto, Spoerri, Tinguely and Van Hoeydonck. Lacking the loose sheet with the text by Jean Séaux.

Orig. wrappers, stapled (back cover loosened).

Handling traces, corners with folds.

(€ 400-600)

Lit.: Pas 2017, p. 64.



detail lot 2120

detail lot 2114

Da AZIMUT

in via Clerici 12, Milano

dal 4 al 24

dicembre 1959,

12 linee

metri 33, 63

» 20, 01

» 19, 30

» 15, 81

» 12, 40

» 11, 02

» 10, 99

» 10, 06

» 8, 01

» 6, 00

» 5, 10

» 4, 89



2112

(arte nucleare) Arte Nucleare 1957. Milano, Galleria S. Fidele. 4to. 4 pp.

Catalogue illustrated with black and white reproductions, with the exception of a painting by Yves Klein reproduced in blue. Group exhibition at the Milanese Galleria S. Fedele from 12 to 30 October 1957. It included works by Baj, Bemporad, Bertini, Dangelo, Klein, Manzoni, Arnaldo, Gio Pomodoro, Rossello, Sordini, Verga, Jorn and Vandercam. Texts by Boccioni, E. Jaguer, director of the review Phases, and G. Kaiserlain.

Orig. covers. Some spotting.

We join: Premier manifeste de la littérature nucléaire.

Milan, 1952. Large sheet folded in two, printed recto only. '...pour l'exposition des peintres nucléaires Baj et Dangelo à Bruxelles.'

Signed in print by Enrico Baj and Sergio Dangelo. Mint copy.

(€ 400-600)

Lit.: Celant 2009, p.81.

2113

(Arte Nucleare) Il Gesto. Rassegna Internazionale delle Forme Libere. Nos. 1 & 3. 4to.

Orig. ill. covers, stapled.

No. 1: Cover after Max Ernst, two original hors-texte lithographs by Lucio Fontana and Joe Colombo, participations by the editors Baj and Dangelo as well as by Fontana, Jorn, Alechinsky, Matta etc. This issue is also the second number of the Bollettino Internazionale di informazione del Bauhaus imaginiste. Complete with the printed list of 101 works exhibited at the Galleria Schettini show in June 1955, most often lacking.

No. 3: original cover design by Fontana with circular perforations, double-page lithograph by Arnaldo Pomodoro. Both issues show some minor handling traces to the edges and corners. Il Gesto was the official periodical of the Nuclear Art movement, published in collaboration with the French journal 'Phases'.

(€ 400-600)

Lit.: Le Fonds Paul Destribats nr. 597.

2114\*

**PIERO MANZONI (1933-1963)**

(Manzoni) '12 Linee'. Galerie Azimut, Milan, 1959.

Folder, 8vo. 2pp.

Catalogue accompanying the first exhibition at the Gallery Azimuth, from December 4 to 24, founded by Manzoni and Castellani. Text by Vincenzo Agnetti 'Piero Manzoni: Les Lignes', in french, English and Italian.

Orig. illustrated cover (staples missing). Slight traces of use. (€ 800-1000) ILL p. 37

Lit.: Celant 2009, p. 153/ Barbero 2014, p.120.

2115\*

**PIERO MANZONI (1933-1963)**

Offset. Poster for exhibition Galerie Koepcke Copenhagen, 1960. The line 'gallery koepcke lille kirkestraede 1 copenhagen aben June 10-30 piero manzoni akromatiker linier luftplastiker' is repeated/printed seven times.

Folded (as issued), a few pinhole holes at top.

Frame.

An invitation card is also known for the same exhibition, showing that in addition to the works mentioned on the poster, others were shown too, such as 'Achrome', Corpi d'Aria' and 'Uova scultura', which were shown for the first time.

250 x 650 mm (310 x 710 mm)

(€ 800-1000)

Lit.: Celant 2009, p. 191-193.

Provenance: Jes Petersen.







**2116**  
**PIERO MANZONI (1933-1963)**

A set of important/ early Zero/ Nul catalogues:  
- Zero. Rotterdam, Rotterdamse Kunstkring, 1959. 8vo. 14pp.  
Orig. illustrated cover.

Catalogue of the first exposition of the Dutch Zero group. It is sufficiently known: Manzoni gets acquainted with the Rotterdamse Kunstkring and its owner Hans Sonnenberg by a silly coincidence, in July 1958. Sonnenberg will not much later be forced to drop the name Zero, as Mack and Piene accuse him of plagiarism, for they too are sailing under the Zero flag. At Schoonhoven's instigation, Sonnenberg will continue as 'Orez', the rest is history.

We join:

- Exhibition Zero - Amsterdam, Stedelijk Museum, 1962. Catalog 299.  
Fold-out poster in cover.  
Orig. cover.

And: zero. nineteen hundred and sixty-five. part 1 texts/ part 2 photographs. 2 vols. 4to. Orig. cover, spines reinforced.

And: nota. studentische zeitschrift für bildende kunst und dichtung. no. 4, 1960. 4to. 46 numb.pp.

Orig. cover.  
(€ 400-600)

main droite de manzoni t

**2117**

(NUL/ ZERO) Manifest gegen nichts für die Internationale Ausstellung von nichts/ Manifesto contra niente per l'esposizione Internazionale di niente/ Manifeste contre rien pour l'exposition internationale de rien. Basel, 1960. Poster, folded. Printed in black and red, typography by Onorio.

Pamphlet signed (in print) by Piero Manzoni, Onorio, Rolf Fenkart, Heinz Mack, Otto Piene, Bazon Brock, Carl Laszlo, Enrico Castellani and Herbert Schuldt. Text in German, French and Italian. This Exhibition took place in a vacant villa, exhibiting empty frames and unpainted canvases. Framed.

We join: Piero Manzoni. Galleria Schwarz, Milano, Febbraio, 1964. Folded invitation. With text on reverse. 480 x 330 mm  
300 x 300 mm (315 x 310 mm)  
(€ 200-300)

**2118\***

(Zero) Set of two issues of the review Nul = 0:  
- N° 1. Amsterdam, 1961. Edited by Armando, Hans Peeters, Hermann de Vries. Arnhem, and Hans de Vries. 4o. 8 pp. Orig. silver paper covers with hole in upper right corner, stapled. Handling traces along the edges. Edition of 500 copies.

- N° 2 (main droite de manzoni). Amsterdam, 1963. 4to. 11 pp on green paper. With the Klein contribution. This issue paid honour to both Klein and Manzoni, recently deceased.

Orig. ill. covers, stapled. Edition of 500 copies.  
(€ 300-400)

Lit.: J. Pas in 'Zero. Countdown to tomorrow, 1950s - 60s' (Guggenheim, 2014), p. 60, ill.

**2119**

(Zero) Third and final issue of the important German avant-garde journal edited by Otto Piene and Heinz Mack. Düsseldorf, 1961. Square 8to, 350 pp. Contributions by Fontana, Yves Klein, Tinguely, Piene, Mack, Arman, Castellani, Manzoni, Spoerri, Kage, Aubertin, Rainer, Bury.

Black photographs of works by Fontana, Tinguely, Arman, Rainer, Rot, Soto, Holweck, Dorazio, Castellani, Manzoni, Spoerri, Uecker, Bury, Adrian, Pomodoro, Lo Savio, Mavignier, Salentin, Hoeydock, Moldow, Uli Pohl, Kage, Aubertin, Peeters, Schoonhoven, Boris Kleint, Kilian Breier.

The issue also features a number of contributions by artists: Klein published two articles - the first ending in the middle of a sentence, the rest of the page having been burnt. The second is interrupted by a tear; Tinguely has fixed a sunflower seed to the last page and encourages the reader to plant it in the ground. A match by Daniel Spoerri is also stuck to this last page, along with 'pyromaniac instructions for burning the whole magazine'. Otto Piene has an intervention in the form of a perforation on a blank page preceding his pageworks.

Orig. ill. cover, pinholes in the back cover. Very good copy of this infamous issue.  
(€ 300-400)

Lit.: J. Pas in 'Zero. Countdown to tomorrow, 1950s - 60s' (Guggenheim, 2014), p.59.

**2120\***

**PIERO MANZONI (1933-1963)**

M Comunicazione I. (Milan, 1961/62). 12mo. 6pp. Orig. ill. cover, stapled.

First and only issue of this magazine by Sergio Dangelo and Piero Manzoni.  
(€ 300-400) ILL p.36

**2121**

**PIERO MANZONI (1933-1963)**

Jes Petersen - Piero Manzoni/ the life and the works. Petersen Press/ Glucksburg - Hamburg - Paris, 1962. Announcement for the true first edition of this iconic catalogue on Manzoni. Eventually, the edition would be published in 1963, posthumously, both the concept came from Manzoni himself, he designed the book shortly before his death. Apart from the title page, all the plastic pages are blank. The second edition appeared in 1969 in 100 copies.  
(€ 100-200)



2122\*

**PIERO MANZONI (1933-1963)**

Jes Petersen - Piero Manzoni. life and work. Berlin, Verlag Petersen Press, 1969. 2. Issue. 8vo. 60pp. One of the 100 numbered copies, this one being nr. 84, initialled by Petersen as well on the plastic clip.

All the pages, except for the title page, are left translucent.

The true first edition appeared in 1963 shortly after Manzoni's untimely death in February of that year.

(€ 800-1000)

2123

**PIERO MANZONI (1933-1963)**

Mönchengladbach, Städtisches Museum, 1969.

Catalogue, 8vo, 16pp.

One of the 440 numb. copies, this one being nr. 252.

In orig. plastic box with eight indents.

We join: Eindhoven, Van Abbemuseum, 1969. Exhibition catalogue with original white fake fur cover. 4to. 19 numb. pp. Includes an extensive list of exhibited works and texts by J. Leering, Udo Kultermann and Piero Manzoni in Dutch and some Italian. Richly illustrated with b/w pictures.

(€ 200-300)

2124\*

**RAOUL VAN DEN BOOM (°1937)**

Piero Manzoni.

Original black and white photograph.

Mounted on support and signed in pencil.

We join: Nick Sheidy. Original black and white photograph of two works by Manzoni during exposition.

Label Sonnabend Gallery on verso.

305 x 240/ 205 x 250 mm

(€ 400-600)

2125

(Manzoni) Germano Celant - Piero Manzoni.

Catalogi Generale.

Prearo Editore, 1975. 277 numb.pp. One of the 2900 regular copies after 100 copies 'ad personam', this one being nr. 314, with initials (Celant's?, in blue pencil.

Orig. linen, dust wrapper (some traces of wear).

Without slipcase.

We join: Sarenco - Piero Manzoni: opere & giorni.

Amodulo, 1972. One of the 1000 unnumbered copies.

Orig. wrappers. Some wear along the edges.

And three others.

(€ 100-200)

detail lot 2122

2126

(arte povera) Art Povera. Conceptual, Actual or Impossible Art? Edited by Germano Celant. London, Studio Vista, (1969). 4to. 240 numb. pp.

Orig. ill. covers. Some small defects to front cover and spine.

We join: Paolo Mussat Sartor Fotografo 1968 - 1978. Arte è Artisti in Italia. (Torino), Stampatori Editore, (1979). 4to. 301 numb. pp.

Orig. black linen, ill. dust wrapper (small defects to edges and corners).

(€ 100-200)

2127

**SERGIO DANDELO (1932-2022)**

'Disordine incantato', 1961.

Gouache. Signed and dated in black marker.

Title in pencil on verso. With stamp 'Zoll'.

Frame.

350 x 450 mm (480 x 580 mm)

(€ 200-400)



detail lot 2124





**2128\***  
**FRANK PHILIPPI (1921-2010)**  
 Lucio Fontana.  
 Original black and white photograph.  
 With photographer's stamp on verso.  
 Frame (opened).  
 225 x 105 mm  
 (€ 400-600)



2131

**2129**  
**LUCIO FONTANA (1899-1968)**  
 Galleria L'Attico, 31 ottobre 1959.  
 4to. 4 pp. Text by Enrico Crispolti.  
 Orig. ill. cover. Upper corners  
 bumped, some discolouration  
 along  
 the edges.  
 Rare.  
 (€ 200-300)

**2130**  
**LUCIO FONTANA (1899-1968)/**  
**EMMANUEL LOOTEN**  
 Vers le point Omega. Paris, Jean  
 Grassin, 1963. 8vo. 54 numb.pp.  
 With a 'conzepto spaziale' by Fontana  
 on the front cover. This concetto was  
 realized according to the detailed  
 instruction by the artist. Handwrit-  
 ten dedication by Looten to Robert  
 Guiette. Some minor handling traces  
 along the borders.  
 (€ 600-800)

Lit.: Ruhé & Rigo, p. 16.

**2131\***  
**LUCIO FONTANA (1899-1968)**  
 'La Polena' Galleria d'Arte Moderna -  
 Genova. 4 - 27 Maggio 1964. Square  
 8vo. With a tipped-in 'conzepto spaziale'  
 on black paper and a loose card laid in.  
 Orig. stapled covers. Some minor wear  
 and handling traces along the borders  
 and corners.  
 Otherwise very good condition of this  
 very scarce catalogue.  
 (€ 400-600)



2132

**LUCIO FONTANA (1899-1968)**

Museum Journal series 9, no. 5/6, 1964.  
For this issue, Fontana designed the 'concetto spaziale' on the cover. However, it will be Dutch Zero artists Jan Henderikse and Henk Peeters who execute this design. Orig. illustrated cover (signature printed). (€ 200-300)

2133

**LUCIO FONTANA (1899-1968)**

A set of nine exhibition catalogues/ invitations by Lucio Fontana:  
- Antwerp, Guy Dorekens, 1961. Fold out invitation. Complete with laid in reproduction of Fontana at work in his studio. Rare.  
- Düsseldorf, Galerie Schmela, 1961. Folded obl. illustrated invitation.  
- Milano, Galleria Dell'Ariete 86, 1962. 4p. Catalogue on laid paper with four lithographic illustrations. Loose in orig. cover (soiled).  
- Milano, Galleria Dell'Ariete 96, 1963. 4p. Catalogue on pink stock with one silkscreened illustration. Loose in orig. cover.  
- Milano, Galleria Blu, 1964. Collezione "Le Presenze" della Galleria Blu. 14p. With the sheet of thin pink paper. Stapled under orig. cover. Some slight traces of wear.  
- Lucio Fontana peinture sculpture. Gimpel Hanover Galerie, 21 mai - 15 juin 1963. 8p. Stapled under orig. covers.  
- Torino, Galleria Notizie, Aprile, 1966. Cardboard folder containing a full-colour illustrated cardboard of a work by the artist and 4-sided leporello sides with b/w images. And two others (Galleria Bocchi, 1974 & Galerie Beno D'Incelli, 1970). (€ 100-200)

2134

**LUCIO FONTANA (1899-1968)**

Manifesto Blanco 1946/ Spazialismo. Milan, Galleria Apollinaire (Guido Le Noci/ Ugo Mulas), 1966. Large fol., 80pp. One of the 2000 unnumbered copies. Fontana's latest publication is a sort of retrospective/ homage of the Apollinaire Gallery to the artist's work and reproduces in full the original 'Manifesto Blanco' from 1946 in which Fontana laid down the principles of his artistic movement, the 'spatialism'. Orig. black & white cardboard covers, black linen spine, ill. slipcase (slightly damaged). (€ 200-300)

2135

(magazine) arte: oggi in Italia/ art: what's happening in Italy today. Milan, Ed. 912 di Cultura Contemporanea, 1967-1968. Set of four issues, 8vo:  
- June 1967. Numero 3.  
- December 1967. Numero 6.  
- April 1968. Anno II Numero 1.  
- May 1968. Anno II. Numero 2. Orig. ill. covers. (€ 100-200)

2136

(Cruz-Diez/ kinetic art) Movement 2. 1964 circular and folding catalogue published by the Denise René Gallery for the remake of the 1955 exhibition on kinetic art. Model realised by Carlos Cruz-Diez. Text by Jean Cassou. Cover printed in lithography. Many illustrations in black. Rare. (€ 150-250)

2137\*

(Zero) lenk/ mack/ pfahler/ uecker. Portfolio published by Museum Folkwang Essen, edited by Dieter Honisch on the occasion of the Venice Biennale, 1970. With four separate catalogues of Lenk, Mack, Pfahler and Uecker and an original print by each artist. Text in Italian, English and German. Prints include a silkscreen on translucent paper by Lenk, a silkscreen on metallic paper by Mack, a multi coloured silkscreen by Pfahler and an embossed nail print by Uecker. Orig. portfolio cover with usual wear along the edges and corners. Prints in good condition. Without the explanatory sheet. (€ 200-300)

2138

**DIETER ROTH (1930-1998)**

Daily Mirror (Quadrat-Print / Quadrat-Blatt / Feuilles-Cadtrat / Kwadraat Blad). Hilversum, Steendrukkerij De Jong & Co, (1965). First edition (limited to 1,000 copies). Square 4to. 4 pp. editors' note in Dutch, English, French, and German. Publisher's chipboard mailer. 60 loose sheets (unbound as issued). Orig. cardboard folder (partly split, opened). This copy was addressed to the Dutch author Victor van Vriesland (label). (€ 200-300)

Lit.: Dobke 2004, p. 159.

2139\*

**DIETER ROTH (1930-1998)**

ideogramme. Material 2. Vertrieb Passagebuchhandlung. (Darmstadt), Jurgen Dahl Krefeld, (1959). 8vo. 32 pp. Original black wrappers bound with two clasps, first leaf torn as issued. Handling traces, title label with some unobtrusive folds, otherwise very good copy. (€ 800-1000)

Lit.: Dobke 2004, p. 150.

2140

**DIETER ROTH (1930-1998)**

2 Probleme unserer Zeit. Reykjavik, 1971. 8vo. 48 numb. pp. One of the 200 numbered and signed copies in pencil, this one being no. 146. Orig. ill. wrappers. We join by the same: Noch mehr Scheisse/ Eine Nachlese. Stuttgart, Edition H.J. Mayer, 1968. 8vo. 99 numb. pp. One of the 500 numbered copies in red marker, this one being nr. 125. Orig. wrappers. (€ 100-200)

Lit.: Dobke 2004, p.205 & 173.

2141

**DIETER ROTH (1930-1998)**

gesammelte werke band 10: daily mirror variante der als "quadratbuch" bei de jong in hilversum 1961 erschienenen mappe. Köln/ London/ Reykjavik, Edition Hansjörg Mayer, (1970). 8vo. Most pages printed on newsprint in black and white, some in yellow. Unpaginated. Text in German and English. The 10th volume of Dieter Roth's collected works published by Mayer. This one reproducing the artists' book 'daily mirror,' featuring a series of enlarged images from a newspaper originally published in 1961. We join by the same: gesammelte werke band 9: stupi-dogramme. gedruckte beispiele der handgezeichneten originalserien van 1961 bis 1966. Köln/ London/ Reykjavik, Edition Hansjörg Mayer, (1975). 8vo. Orig. ill. cover. (€ 100-200)

2142

**DIETER ROTH (1930-1998)**

'Grafik und Bücher', 1972. Exhibition poster. Basel, Kunsthalle, 1972. Offset. We join: Diter Rot, Futura 11. Unfolded booklet. 465 x 630 (505 x 670 mm) Both in frame. 990 x 700 mm (1020 x 720 mm) (€ 100-200)

2143

**ARTHUR KÖPCKE (1928-1977)**

'Reading/ Work - Piece (Rebus) N°33 by Koepcke', 1964. Poster for the exhibition at Galerie Allen, Copenhagen 11 December - 7 January 1964/65. Folded. We join: 'fill: with own imagination'. And two other (xeroxed?) items. (€ 100-200)

2144

(Fluxus) Allan Kaprow - Assemblages, Environments & Happenings. New York, Harry N. Abrams Inc, 1965. First edition. 4to. 341 pp. Original brown burlap covers titled in pink. Original heavy acetate jacket. Text and design by Allan Kaprow with contributions by Wolf Vostell, George Brecht, Gutai Group and other representatives of the avant-garde of the 1960s. Back slightly discoloured. Overall condition very good. (€ 100-200)

12345689

x 2 3 4  
1 2 4 x  
1 3 2 x  
1 3 4 x



2145\*

**ANDY WARHOL (1928-1987)**

Objecten Made in USA: Allan D'Arcangelo, Yayoi Kusama, Claes Oldenburg, Larry Rivers, Tom Wesselmann. Rotterdam, Galerie Delta, 1967.

With orig. print of Warhol's Self-portrait (223 x 223 mm) printed in black on silver foil, with laudatory text to verso from Sonnenberg.

Orig. ill. covers, stapled. Perfect condition. (€ 400-600)



detail lot 2145

2146\*

**ANDY WARHOL (1928-1987)**

Dossier no. 2357/ The Thirteen Most Wanted Men. Paris, Galerie Ileana Sonnabend, (1967).

4to, six text leaves and one black & white screenprint. Essay by Otto Hahn.

Stapled as issued at the top left corner into the publishers printed white card covers, some indentation from paperclip. With three very faint rust marks on the screen print. With printed invitation to the opening of the exhibition (paperclip still attached).

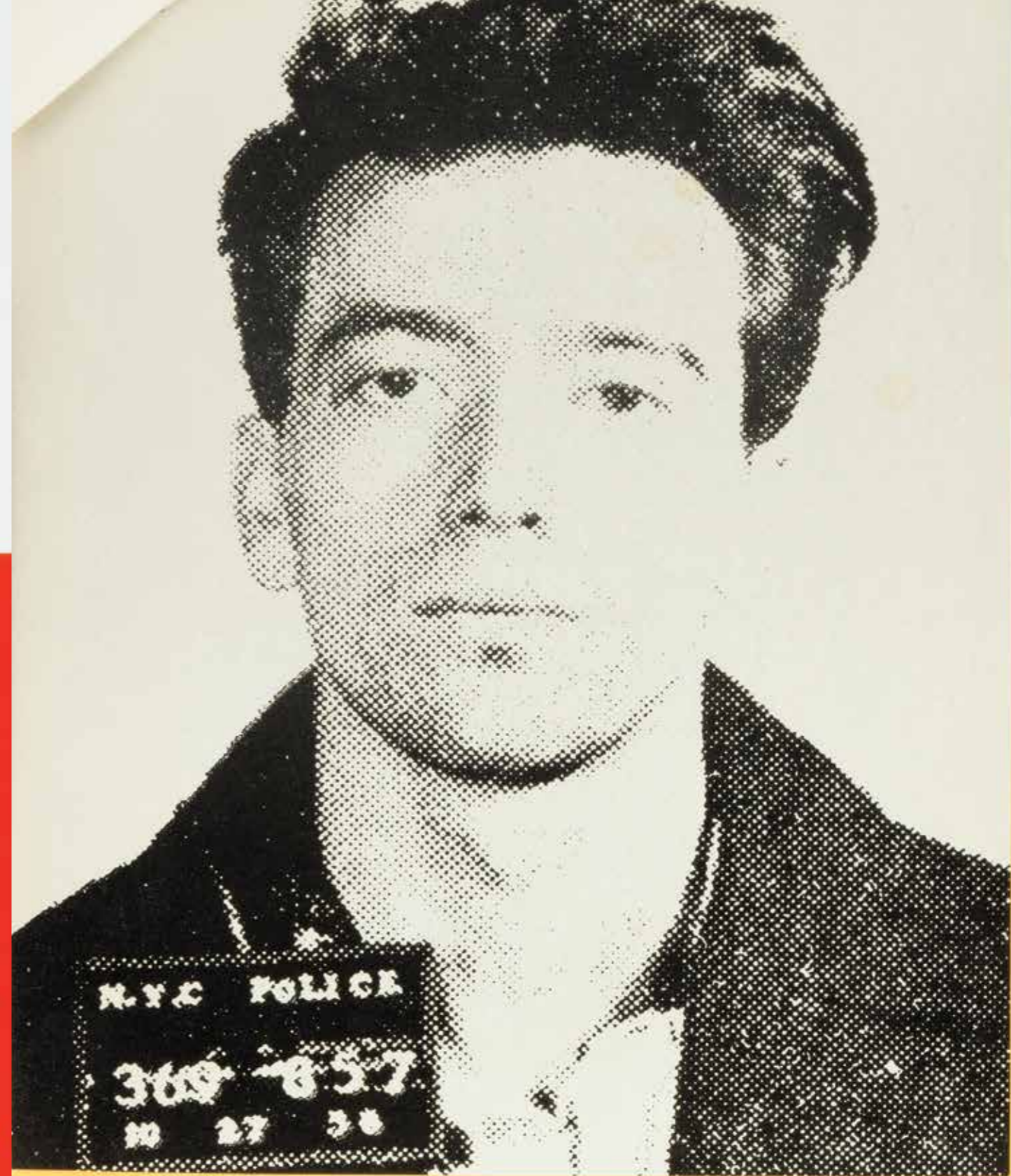
We join: Paris: Galerie Sonnabend, 1964

8vo. 16pp. Card covers. Exhibition catalogue, texts by Jean-Jacques Lebel, Alain Jouffroy and John Ashbury.

Additionally there is also bound in an offset foldout of 'Blue Electric Chair' printed in black and blue.

Orig. ill. covers, stapled, rust around staples.

(€ 1000-1500)



Aurait-il employé l'antique méthode manuelle, reproduisant chaque tache, il aurait joué le jeu d'embellir ou de dramatiser, et tout aurait été voulu, décidé, contestable. C'aurait été reconnaître qu'il est possible de choisir. Voulant inter-

detail lot 2146



2147

**ANDY WARHOL (1928-1987)**

Andy Warhol's Index (Book). New York, Random House, 1967. 4to. 74 pp. Black and white plates and colour pop-ups. All pop-ups, fold-outs and attached materials are present: castle pop-up, accordion, bi-plane, paper wheel (detached from page), dodecahedron attached with string, Lou Reed record (still attached and unplayed), Warhol nose overlays, Hunt's Tomato Paste can, 'Big Surprise' eight-sectioned paste down, and balloon. All pop-ups and other materials in very good condition except for the balloon, which is shrunken, browned, and is causing the two pages to stick together. Some minor traces of handling to the corners, spine internally weak at some places. (€ 200-300)

2148

**ANDY WARHOL (1928-1987)**

A set of rare Andy Warhol/ Pop Art catalogues:  
- Any Warhol - Moderna Museet Exhibition Catalogue. Stockholm, Moderna Museet, 1968. 4to. First edition. Profusely illustrated with full-page black and white photographs. Orig. ill. wrappers. Waterstains along the edges.  
- Andy Warhol/ John Coplans. New York Graphic Society/ Van Abbemuseum, Greenwich/ Eindhoven, 1970. 4to, 160 pp. The cover is the silk-screened close-ups of Warhol's face. Laid in is the booklet with the Dutch translation. Orig. printed wrappers. Some usual wear.  
- Rainer Crone. Büchergilde Gutenberg. 1971. 4to. Green linen, ill. wrapper (damaged). Second edition.  
- K.G. Pontus Hultén - The machine as seen at the end of the mechanical age. MoMA, 1968. Orig. metal cover.  
- Amerikansk pop-konst. Moderna Museet Stockholm, 1964. Orig. ill. cardboard covers, stapled (rust).  
- Kunst der Segziger Jahre im Wallraf-Richartz Museum Köln, 1970. 4th revised edition. Orig. plastic cover. And nine other catalogues. (€ 100-200)

2149

**ANDY WARHOL (1928-1987)**

'Flesh', 1968. Poster. Folds visible. Frame. 895 x 595 mm (1010 x 710 mm) (€ 100-200)

2150

**ANDY WARHOL (1928-1987)**

'Heat', 1972. Movie poster. Light signs of use, pinholes in top corners. Frame. 985 x 665 mm (1040 x 720 mm) (€ 100-200)

2151

**ANDY WARHOL (1928-1987)**

'Trash', 1980. Offset. Movie poster. Frame. 750 x 560 mm (770 x 580 mm) (€ 100-200)

2152

**ALBERTO DURAZZO**

'Andy Warhol in Rome', 1972. Silver gelatin print. Label on verso. Frame. 300 x 240 mm (460 x 390 mm) (€ 100-200)

2153

**EDWARD RUSCHA (°1937)**

Thirty Four Parking Lots. Ed Ruscha, 1967. Small 4to. 48 pp. Orig. cover with glassine dust jacket (somewhat browned along the borders). (€ 300-400)

Lit.: Engberg & Phillpot 1999, B5.

2154

**EDWARD RUSCHA (°1937)**

Every building on the Sunset Strip. (Los Angeles), Edward Ruscha, 1966 (1970). Small 8vo. Accordion fold-out book. One of the 5000 unnumbered copies of the "second printing" of the first edition. This print run terminates with a clean cut at the conclusion of last image, whereas the true first edition has the small blank flap at the end. Orig. white card covers, slip case with the mylar covered slipcase (split at some places). (€ 300-400)

Lit.: Engberg & Phillpot 1999, B4.

2155\*

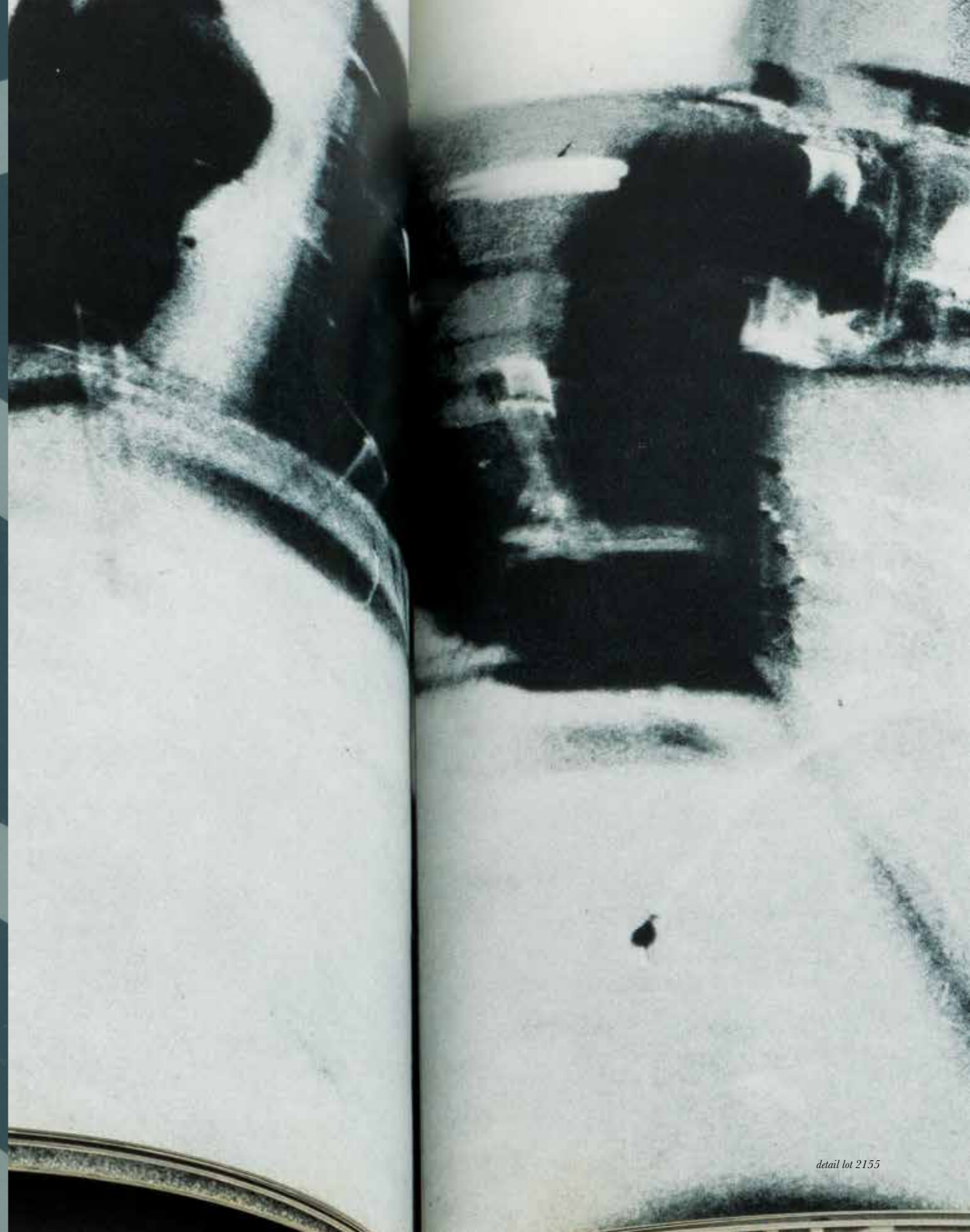
**DAIDO MORIYAMA (°1938)**

Sashin yo Sayonara (Bye Bye Photography). Tokyo, Shashin Hyoron-sha, 1972. Small 4to. 308 pp. 137 monochrome reproduction photographs. Text is a conversation between Moriama and Nakahira Takuma. Orig. printed wrappers. Without dust-jacket. First edition of one of the most important photobooks and certainly of one Moriama's finest. (€ 600-800)

Lit.: Parr & Badger I, pp. 298-299.

2156

(Moriyama) A diverse set of publications on the life and work of Daido Moriyama:  
- Daido Moriyama: Retrospective since 1965. Junta de Andalucía, Consejería de Cultura and RM Verlag, 2007. First edition. Hardcover.  
- Labyrinth Daido Moriyama. Akio Nagasawa Publishing, 2012. Softcover.  
- White and Vinegar. Match and Company Co., 2012. Hard cover an slipcase. One of 1200 gen. copies, no. 747.  
- Four other books on Japanese photography including two about/ by Yutaka Takanashi and Masahisa Fukase: Ravens (Mack, 2017). (€ 100-200)







**2157\***  
**MAN RAY (1890-1976)**  
Hannover Gallery/ Sergio Tosi, London/ Milan, 1969.  
Exhibition catalogue. 18 pp.  
Orig. silk screen printed metal ring-bound covers.  
Usual traces of minor wear.  
(€ 200-300)

**2158**  
**PAUL DE VREE (1909-1982)**  
Series of six colour screen prints.  
All signed, dated, titled and numbered in pencil 8/50.  
One framed.  
450 x 450 mm (x6)  
(€ 200-300)

MAN RAY

**2159**  
**JO DELAHAUT (1911-1992)**  
Untitled. Pencil. Signed in pencil.  
Frame.  
390 x 270 mm (525 x 400 mm)  
(€ 200-300)

**2160\***  
**GOTTFRIED JAGER (°1937)**  
Silver gelatin print.  
Signed, titled and dated in black marker.  
Sheet partly toned because of old framing.  
'Jäger used a self-made camera obscura for his Lochblendenstruktur (Pinhole Structures) and created around 300 works based on this principle from 1967 to 1973. Pinhole Structures are based on rational aesthetics and information theory, all influenced by cybernetics and the ideas of constructivism. The title 'Lochblendenstruktur (Pinhole Structure) 3.8.14. E 1' refers to a program how to use the pinhole camera obscura and especially implies that this aesthetic structure could be re-created anytime by using the same instructions.' (Lit.: Phillips, Catalogue 'Ex-Machina: A History of Generative Art', July 2022, lot 12).  
370 x 280 mm (505 x 405 mm)  
(€ 600-800) ILL p. 7

**2161**  
**SERGE POLIAKOFF (1900-1969)**  
Untitled. Colour lithograph on dry-stamped paper.  
Signed in the plate, numbered in pencil 77/450.  
Frame.  
560 x 430 mm (770 x 630 mm)  
(€ 200-300)

**2162**  
**ASGER JORN (1914-1973)**  
'Pas de puissance d'imagination sans images puissante (sic)!' 'Aid os etudiants quil puise etudier e apprendre en liberté!' 'Brisez le cadre qui etoufe l'image!' 'Vive la Revolution pasioné de l'intelligence creative', 1968.  
Series of four colour lithographs. All signed in the print.  
Frames.  
495 x 320 mm (x4) (600 x 420 mm (x4))  
(€ 800-1000)

**2163**  
**MARCEL DUCHAMP (1887-1968)**  
'Contrepeterie (Disk with Puns)', 1968 (1926).  
Replica of the disc 'Esquivons les ecchymoses des esquimaux aux mots exquis', used as a cover for S.M.S (New York), No. 2 (April 1968), attached to paper portfolio, with printed inscription 'a guest + a host = a ghost Marcel Duchamp 1953'.  
Under plexi.  
279 x 178 x 25 mm (325 x 210 50 mm)  
(€ 300-400)

**2164\***  
**MARCEL DUCHAMP (1887-1968)**  
'Wanted 2000 Reward', 1959.  
Colour screen print on tracing paper. Invitation. 8vo, folded.  
Oxford, ICA Library, 1959.  
We join: 'Ready-Mades et Éditions de et sur Marcel Duchamp'. Paris, Claude Givaudan, 1967.  
Invitation card.  
And: 'Les dentiers solila sont les dentiers hygiéniques'. Milano, Galleria Schwarz, 1963. Invitation card.  
With illustration by Picabia (colour screenprint) on front cover.  
And: 'Le Trt Satrape Marcel Duchamp marchand du sel'. Collège de Pataphysique. Postcard.  
And: Subscription card for the publication 'Marchand du Sel/ écrits de Marcel Duchamp' (Le terrain vague, Paris, 1959). Bilingual, English-French, recto-verso.  
And: 'The Large Glass and Related Works'. Milan, Schwarz, 1968. Invitation.  
And: 'Marcel Duchamp - Gli Amanti. The Large Glass and Related Works, Vol. II'. Milano, Galleria Schwarz, 1969. 8vo, folded.  
And: 'Ommagio a Marcel Duchamp/ Marcel Duchamp - Ready -Mades etc. (1913 - 1964)'. Milano, Galleria Schwarz, 1964. Invitation. 4to, folded.  
And: Marcel Duchamp. Museum Haus Lange Krefeld, 1965. Invitation card. With horizontal fold.  
And two others.  
205 x 127/ 205 x 254 (open) mm  
(€ 300-400)



2165

**NAT FINKELSTEIN (1933-2009)**

Marcel Duchamp, 1966-2005.

Original black and white photograph.

The photograph, taken at the Cordier & Eckstrom Gallery, New York (1966), shows Warhol taking a photograph of Marcel Duchamp.

Frame.

We join by the same: Andy Warhol. Original black and white photograph. Signed in black marker on verso and stamped photographer (300 x 405 mm). Mounted in orig. folder.

260 x 390 mm (450 x 580 mm)

(€ 200-300)

2166\*

**CAREL VISSER (1928-2015)**

Untitled, 1968.

Iron. Manufactured for the XXXIV Biennale in Venice. Stamped.

With orig. envelope and accompanying catalogue.

We join by the same: art & project, bulletin 102 and 106, 1977/78.

And: set of five early catalogues - Stedelijk Museum, 1972 & 1978/

Van Abbemuseum, 1975/ Cor Blok - Carel Visser (Amsterdam,

1968. From former possession Yves De Smet)/ Brussels,

Palais voor Schone Kunsten, 1972.

And: five invitation cards to 'plus-kern' (1983 & 1984)/ 'seriaal' (edition 'staircase', 1971) and two others.

(€ 200-300)





2167

(Plus) 'Plus' met opzet'.  
Announcement/presentation of group exhibition.  
Ghent, Sint-Lucasinstituut, December 1966.  
Perforated on left side.  
255 x 350 mm  
(€ 100-200)

Lit.: Brams 2022, p.4-5.

2168\*

(Dulcia) dulcia/ kunst van 28 tot en met 30 maart 69.  
Catalogus. 4to. 9 pp. Met het rode stukje stof opgekleefd. De opmaak van de catalogus was in handen van Antoon De Clerck. De Dulcia textiel fabriek was gevestigd in Zottegem. Na Beervelde was dit de tweede belangrijke manifestatie van de kunstenaars die zich groepeerden als 'De Nieuwe Visie', ditmaal aangevuld met De Clerck en Roland Jooris.

Orig. geïll. geniet omslag.

Bijgevoegd: Orig. uitnodiging in de vorm van de monumentale paalschildering die Raveel realiseerde (en waar in 2009 ook multiple van verscheen). Kleurenzeefdruk op karton (350 x 25 mm).

En: Begeleidende tekst 'Dulciakunst:

Een fabriek als kunstwerk'. 1p. in-4°, recto.

En: Visueel 2. Roland Jooris. Raoul de Keyser: Het samengaan van gegeven en schilderij. 4to. 44 pp. Orig. geïll. omslag. Zeldzame catalogus die eigenlijk het volledige overzicht van De Keyser zijn 'slices' en dozen beschrijft.

En: Raoul De Keyser. Revolver. Aflevering 3 van jaargang 8. 4to. Orig. omslag, geniet. Vochtschade.  
En: Yang. Tijdschrift voor literatuur en communicatie. Nr. 33.

En: Plus-Nieuws 15 - 6/IX/1971. Nummer gewijd aan de tentoonstelling Raoul de Keyser in Plus-Kern en de tweede one-day-show op het Stentensgoed te Zaffelare.

Orig. geïll. omslag, geniet.

(€ 100-200)

2169

Visueel 1/ Lucassen. Roland Patteeuw - Vervreemding en kitsch: het wezen van de beelding. Wakken, s.d. 12o. 51 gen.pp. Orig. geïll. omslag.

Bijgevoegd: origineel omslagontwerp. Gouache, stift en potlood. Niet getekend. 240 x 155 mm.

En: Originele opmaak voor titelpagina, met originele zwart-witfoto opgekleefd.

En: Portret Lucassen.

Originele zwart-witfoto. 212 x 180 mm.

En: Intekenbiljet 'Visueel 1. Lucassen'.

En: Lucassen. centraal museum utrecht/ mededelingen nummer 7.

(€ 100-200)

2170

**JAN VAN DEN ABBEEL (1943-2018)**

Dossier omtrent de kunstenaar:

- drie originele zwart-witfoto's. twee werden genomen tijdens gespreksavond in Museum van Gent (?).

Een foto (door Luc van Rafelghem) toont Van den Abbeel bovenaan een trapconstructie tijdens de Triënnale van Brugge.

- twee brieven van Yves De Smet: een gericht aan Willy Plompen, Jan Van de Abbeel en de bedrijven Baro en Meca. 1p. 4to, met gedrukte hoofding 'plus-kern'.

De Smet deelt mee dat hij uit het project voor het beschilderen van de Meca-fabriek stapt. Andere brief, 1p. 4to, getypt, recto, getekend.

Gericht aan 'Beste John'. Hij heeft het ondermeer over de inleiding die Karel Geirlandt zal geven bij hun gezamenlijke expo bij Pim de Rudder, in Assenede.

- twee artikels: Volksgazet, 18 januari 1967 en De Standaard, 21/22 januari 1967. Beide opgekleefd.

- brief van van de stad Tielt aan Jan Van den Abbeel, naar aanleiding van 'Kunstsalons', 1 blad 4to, recto, gedateerd 'Tielt, de 5 maart 1965'.

- vijf originele zwart-witfoto's van schilderijen: 'Maiia', 1966/ 'Tsara', 1967/ 'Pernod', 1967/ 'Amoa I', 1966 en een niet getiteld werk uit 1966.

- brief aan 'Kreatief'. 1 blad 4to. Van den Abbeel antwoordt op acht gestelde vragen.

- brief aan Roland Patteeuw. Twee bladen 4to, recto/ verso, groene stift.

(€ 300-400)

2171\*

**RAOUL DE KEYSER (1930-2012)**

'Landschap met buis', 1969.

Colour screenprint.

Signed and numbered in pencil VII 64/100.

Tipped-in in issue of "Kreatief" magazine, third volume, no. 4, September 1969.

190 x 190 mm

(€ 400-600)

Lit.: Jacobs & De Vleeschouwer nr. 7.

2173

**PIERRE ALECHINSKY (°1927)**

Collection de huit catalogues/ publications illustrés:  
- Le Tout Venant. Paris, Galerie de France, 1966. 8vo. Rel. orig. de toile jaune.

- Reinhoud, Alechinsky et Ting. Solo de Sculpture et Divertissement arrangé pour peinture à quatre mains. Paris, Galerie de France, 1963. Lith. orig. sur les contreplats. Couv. orig. ill.

- Repères, cahiers d'art contemporain. Alechinsky. Préface de Max Loreau. Paris, Galerie Maeght Lelong. Avec lith. orig. encartée, non signée ou num. Couv. orig.

- Pierre Alechinsky. Aquarelle und Tuschzeichnungen. München, Galerie van de Loo III. de sept lith. en couleurs orig. dont une sur double page. Couv. orig. ill.

- André Frénaud - La vie comme elle tourne. (Paris), Maeght Éditeur, (1979). 4to. Tir. lim. et num. à la presse, un des 510 du tirage courant avec rehauts à la couverture.

- Alechinsky. Peintures et écrits. Anvers, Lens Fine Art, 1977. 4to. Avec déd. ayt. signée d'Alechinsky à Robert Delevoy. Toile noire, jaquette ill.

- Alechinsky. Köbenhavn, Galerie Birch, 1964. 8vo obl. III. with neuf lith. orig. Un des 1000 ex. num.

Couv. orig. ill.

Et autre.

(€ 200-300)

# raoul de keyser

onder kompleksen geëngageerd met het leven van alledag

2172

**PAUL VAN HOEYDONCK (°1925)**

'bonhommes et monocles de paul van hoeydonck', 1961. Bruxelles, Chez P. Vanderborght, (20.10 - 04.11.1964).

Colour offset. Large folded invitation with text by the critic Jan Walravens. Very good condition.

With name artist in red ball point pen.

870 x 560 mm

(€ 200-300)





2174\*

**MARIA GILISSEN (°1939)**

Portrait of James Lee Byars.

Original black and white photograph.

Stamp of photographer on verso. Light signs of use at corners.

We join: Marc Poirier dit Caulier. James Lee Byars during the performance '100,000 Minutes or the Big Sample of Byars or 1/2 an Autobiography or the First Paper of Philosophy'. Antwerp, Wide White Space, May 2-7, 1969. Stamped on verso 'Wide White Space Gallery' and some annotations in blue bic and gray pencil.

And: Anonymous. James Lee Byars. Original black and white photograph.

(€ 400-600)



2175\*

**JAMES LEE BYARS (1932-1997)**

'The Epitaph of Con. Art...;', 1969.

White strip of paper, printed in black. Print run: 300 copies. Normally the strip of paper was crumpled and sent this way (as performance).

This ex. not crumpled.

Orig. envelope, also printed in black.

70 x 800/ 240 x 300 mm

(€ 300-400)

Lit.: Schraenen nr. 52/ Behind the Museum nr. 30, p. 258 ill.



2176

**JAMES LEE BYARS (1932-1997)**

A set of three Wide White Space invitation cards/ multiples:  
- 75 in a Hat/ A Pink Silk Airplane for 100/ 1000 Minutes of Attention or 1/2 an Autobiography of James Lee Byars. Antwerp, 1969.

- Wide White Space has been renamed the Institute for the Advanced Study of James Lee Byars. Antwerp, 1969. With the original envelope.

- A and B you ready to do some fant show? Love B. Antwerp, 1973.

We join:

- Announcement leaflet for 'This is the Ghost of James Lee Byars Calling. Antwerp, A 37 90 89, 1969. Also announcement for Broodthaers' 'Museum voor Moderne Kunst. Département des Aigles, Section XVIIe S.'

- The Perfect Love Letter. Invitation. One page, offset, with heading 'Vereniging Tentoonstellingen van het Paleis voor Schone Kunsten vzw'. Brussels, 1974.

And:

- The Letter Reading Society of James Lee Byars. Brussels, Galerie Marie-Puck Broodthaers, 1987. Catalogue, 8vo. Orig. covers. Together with: Small invitation leaflet.

And: The Letter of Angels. Idem. Invitation on pink paper. to the Lineart Fair in Ghent, 1987.

- Galerie Marie-Puck Broodthaers, 1993. Invitation card.

- Gemeentelijke Akademie Waasmunster, 1990. Very rare invitation of the exhibition of Byars, together with Baudouin Oosterlynck. With two large fold-out poster/ explanatory sheets accompanying the exhibition.

(€ 200-300)

Lit.: Behind the Museum, nrs 27 & 64/ Schraenen nrs 55 & 138.

By invitation only

2177

**JAMES LEE BYARS (1932-1997)**

This is the Ghost of James Lee Byars Calling. Los Angeles, Eugenia Butler Gallery, 1969. Pentagon shaped gold card with the text printed offset in red.

We join by the same: Idem. Large rectangular pink card with text printed in black, both sides.  
(€ 100-200)

Lit.: Schraenen nr. 53.

2178\*

**JAMES LEE BYARS (1932-1997)**

Star shaped invitation on thin red paper to the 'T.V. Ball at the Garden Stores' Showroom'. Organised by Herman Daled and Nicole Verstraeten. Folded.

We join: Printed invitation to this event. Pink stock, with orig. paper clip. Extremely rare Byars item.  
(€ 400-600)



**2179\***

**JAMES LEE BYARS (1932-1997)**

'Please limit all talking to the sound of O, as preview given by W.W.S. Antwerp to This is the Ghost of James Lee Byars Calling', 1969.

Offset in red on fine white paper.

Folded.

320 x 640 mm

(€ 300-400)

Lit.: Schraenen nr. 54.

**2180**

**JAMES LEE BYARS (1932-1997)**

Autograph letter to Patrick Verelst. Grey pencil on gold paper. The letter takes the shape of a golden tower.

Mounted on oriental paper (for preservation purposes as the edges were slightly damaged).

2970 mm

(€ 800-1000)

**2181**

**JAMES LEE BYARS (1932-1997)**

Handwritten letter to Patrick Verelst, ca. 1975.

White pencil on black paper.

Mounted between plexi.

350 x 250 mm (400 x 300 mm)

(€ 300-400)

**2182**

**JAMES LEE BYARS (1932-1997)**

'Friendship Dress', 1968.

Black silk paper, printed.

With accompanying white paper, printed (27 x 35 mm).

From: SMS1, The Letter edged in Black Press.

New York, 1968.

Without envelope.

Diam.: 500 mm

(€ 100-200)

Lit.: Schraenen nr. 157.

**2183**

**JAMES LEE BYARS (1932-1997)**

'The Perfect Love Letter', 1973.

Screen print. Signed in pencil.

Frame.

diam.: 300 mm (430 x 430 mm)

(€ 300-400)

**2184**

**JAMES LEE BYARS (1932-1997)**

'A Golden Footnote'.

Collage. Signed on verso in gold pencil.

Frame.

Diam.: ca. 150 mm (340 x 340 mm)

(€ 200-300)

**2185**

16.Juni – 30.Juli, Kunsthalle Bern 1978.

Original poster printed entirely in shiny gold with a small white imprint in the centre.

Very good condition.

We join: Published on the occasion of the exhibition held at the Kunsthalle Bern. 4to, 126 pp.

Orig. white card covers. Somewhat darkened and usual traces of handling along the edges.

1275 x 917 mm

(€ 600-800)

Provenance: Yves De Smet, Gent (stamp and name written on title page).

Lit.: James Lee Byars. Perfect is My Death Word:

Bücher – Editionen – Ephemera, Neues Museum Weserburg,

Bremen 1995, Katalogbücher nrs 28 & 50.

**2186**

**JAMES LEE BYARS (1932-1997)**

A set of invitations/ ephemera for performances at Stichting De Appel, Amsterdam:

- Invitation/ Uitnodiging, April/ Mei 1975. Printed sheet, both sides. Together with sheet depicting Byars performing. Pinholes.

- Exhibition JLB, January 1, 1981. Invitation leaflet. With the orig. envelope.

Together with folded card, depicting Opening Exhibition JLB, palmhuis Hortus Botanicus, Amsterdam, 1981.

- De Appel. Magazine. 1982, N° 1.

We join: - Eindhoven, Van Abbemuseum, 1982.

Invitation printed on white silk. With orig. envelope.

- Galerie Helen Van der Meij, Amsterdam, 1981.

Invitation card. With orig. envelope.

- Postcard 'Art Unlimited Amsterdam', with photograph of Byars by Paul Andriessse (1981).

(€ 100-200)

**2187**

**JAMES LEE BYARS (1932-1997)**

Extra Terrestrial. Antwerpen, ICC, 1978. 4to. 1p. with orig. black & white still.

Orig. wrappers.

We join: 'The Perfect Performance is to stand still'.

Black card, text printed in gold.

(€ 400-600)

Lit.: Schraenen nr. 27 & 81.

**2188**

**JAMES LEE BYARS (1932-1997)**

Exhibition poster. Bern, Kunsthalle, 16.6-30.7.1978.

Thumprints and some rippling.

Frame.

1270 x 905 mm (1280 x 910 mm)

(€ 400-600)

Lit.: Schraenen nr. 155.

**2189**

**JAMES LEE BYARS (1932-1997)**

A set of nine original invitations/ ephemera:

- The Perfect Kiss. Paris, Musée du Louvre and Gallery Germaine, 1975. With the original envelope.

- The Hundred One Page Books. Basel, Rolf Preisig, 1977.

- Cologne, Michaël Werner, 1984.

Card and folded white paper.

- Idem, 1985. Folded black paper. With orig. envelope.

- 'Beauty Goes Avantgarde'. Idem, 1986. Large white folded sheet, text fater handwriting printed in black.

With orig. envelope.

- Idem, 1989-90. Large folded sheet with depiction of 'Planet Sign'. With orig. envelope.

- The Sleeping Beauty. Idem, 1991.

Large folded sheet. With orig. envelope.

- Barcelona, Galeria Joan Prats, 1996.

With the orig. envelope.

- The Monument to Language/ The Diamond Floor. Paris, Fondation Cartier pour l'art contemporain, 1995.

Text sheet, both sides. Pinholes.

(€ 300-400)

Lit.: Schraenen nr. 102.

**2190**

**JAMES LEE BYARS (1932-1997)**

Snake-shaped letter to Patrick Verelst (?).

Gold marker on black paper.

ca. 4550 mm

(€ 400-600)



2191

**JAMES LEE BYARS (1932-1997)**

'The 5 Continent Documenta 7', 1979.  
Groningen, Corps de Garde, 1979.  
Colour screenprint on black silk paper.  
Folded in orig. env. of black paper with address  
in gold marker.  
This copy was sent to Antje von Gravenitz.  
2230 x 1220 mm  
(€ 600-800)

2192\*

**JAMES LEE BYARS (1932-1997)**

'The Perfect Thought', 1990.  
Gold thread, in orig. black envelope printed in gold.  
Sent as invitation to expo/ happening at Contemporary  
Arts Museum, Houston.  
Thread: 1820 mm/ Envelope: 140 x 205 mm  
(€ 200-300)  
Lit.: Schraenen nr. 111.



detail lot 2192

2193

**JAMES LEE BYARS (1932-1997)**

THEPERFECTSMILE. Cologne, Museum Ludwig, 1994.  
Leporello of black card, txt printed in gold.  
With orig. envelope.  
Together with: Small black card with text printed in gold  
(50 x 80 mm).  
249 x 648/ 249 x 81 mm  
(€ 100-200)  
Lit.: Schraenen nr. 118/ 119.

2194

**JAMES LEE BYARS (1932-1997)**

'Mr. Joseph Beuys makes the World Documenta 8', 1987.  
Gold print on black silk paper. Crumpled.  
ca. 440 mm (diam.)  
(€ 200-300)  
Lit.: Schraenen nr. 127 (with other dimensions).

2195

**JAMES LEE BYARS (1932-1997)**

'The Golden Tower', 1974.  
Offset in gold on black paper. Mounted (for reinforcement)  
on large sheet of oriental (gampi) paper.  
1850 x 500 mm  
(€ 600-800)

2196

(Byars) James Lee Byars - Golddust Is My Ex Libris. Paris, Arc - Musée d'Art Moderne de la ville de Paris, 1983.  
Exhibition catalogue. 4o, 332 pp. Catalogue entirely conceived by Byars.  
Orig. covers. Some traces of wear along the edges.  
We join by the same: Westfälischen Kunstverein. 18. July bis 26. September 1982. Catalogue. Münster. Westfälischer Kunstverein. 1982. 4o. 80 pp.  
Orig. covers.  
And: palast der Philosophie/ The Philosophical Palace. Städtische Kunsthalle Düsseldorf, 1986.  
Seven loose sheets, 4o, black paper, gold imprint.  
And: The Palace of Good Luck. Catsello di Rivoli, 1989. Catalogue. 8vo. 187 pp.  
Orig. covers. Traces of wear.  
And: The Palace of Perfect. Fundação de Serralves, 1997. Catalogue. 8vo. 343 pp.  
Orig. cardboard covers.  
And: leben, liebe und tod/ life, love and death. Frankfurt, Schirn Kunsthalle, 2004. Catalogue. 4o. 155 pp.  
Orig. ill. cardboard covers.  
And: James Lee Byars - Letters/ Briefe an Joseph Beuys. Hatje Cantz, 2000.  
(€ 200-300)  
Lit.: Schraenen nrs 30/ 33/ 37.

2197\*

**JAMES LEE BYARS (1932-1997)**

A set of two flyers/ invitations for group shows at Michaël Werner's, 1981-84:  
- Baselitz, Byars, Kirkeby, Lüpertz, Kirkeby, Immendorf, Penck. Folded flyer/ invitation, printed in red. With orig. envelope.  
- Baselitz, Broodthaers, Byars, Kirkeby, Lüpertz, Kirkeby, Immendorf, Penck. Folded flyer/ invitation, printed in blue. With orig. envelope.  
(€ 100-200)

2198

(Byars) James Lee Byars/ Joachim Sartorius - The Golden Tower. Köln, Buchhandlung Walther König, 1992. 8vo 100 p., of which 33 perforated with texts. One of the 333 unnumbered copies. Orig. black linen, cardboard slipcase.  
Lit.: Schraenen nr. 15.



detail lot 2197



2199

**JAMES LEE BYARS (1932-1997)**

Zero Mass. The art of Eric Orr. Anders Tornberg Gallery & AB Propexus, 1990.

A deluxe edition in an edition of 1000 copies, consisting of a handmade clay multiple by James Lee Byars, titled 'The Sphere of Generosity', and a blue steel covered book by Eric Orr and Byars. Book contains 'The Matter of O', a rubber-stamped stain of Orr's blood; 'Skull Page', made of handmade paper using Kozo fibers and a powdered mummy skull with red screenprinting. Pages 25/26 were hand-torn by the artist. The book, a monograph/catalogue raisonné by Orr with interventions by Byars, and multiple are housed in a large polystyrene box and slipped in a screenprinted cardboard box. An overwhelmingly well produced project that sets a high standard for both artists' publications and artist designed monographs.  
(€ 200-300)

2200

**stanley brouwn (1935-2017)**

'use this brouwn', 1964.

Stamped paper bag. Loosely inserted in: Décollage/ Hap-penings 4. Bulletin aktueller Ideen und Kunst nach 1960. Köln, Januar, 1964. 4to.

Orig. ill. covers, spine damaged, several pieces missing.  
(€ 100-200)

2201

(Siegelaub/ conceptual art) January 5 - 31, 1969. Barry Huebler Kosuth Weiner. New York, Seth Siegelaub, 1969. 12 bound sheets, some blank (24) pages with text and black & white photographs/ illustrations. Plastic spiral bound thick card covers with printed title in center. Faint traces of wear.

We join: July, August, September 1969. New York, Seth Siegelaub, 1969. Offset-printed documentation of conceptual or internationally-located projects curated by Seth Siegelaub with works by Carl Andre, Robert Barry, Daniel Buren, Jan Dibbets, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Richard Long, N.E. Thing Co. Ltd., Robert Smithson and Lawrence Weiner.

Orig. ill. covers, stapled.  
(€ 100-200)

Lit.: Anne Moeglin-Delcroix. Paris, France : Jean-Michel Place / Bibliothèque Nationale de France, 1997, pp. 144/ 'Seth Siegelaub: Beyond Conceptual Art' by Leontine Coelewij, Sara Martinetti, Marja Bloem, Julia Bryan-Wilson, Jo Melvin, Götz Langkau, Matilda McQuaid, Alan Kennedy, Seth Siegelaub. Köln and Amsterdam, Germany / Netherlands : Verlag der Buchhandlung Walther König / Stedelijk Museum, 2016, pp. 170-175.

2202\*

**SETH SIEGELAUB (1941-2013)/ JACK WENDLER**

The Xerox Book. Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner. New York, Seth Siegelaub/ Jack Wendler, 1968. 4vo. 184 pp. One of the 1000 unnumbered copies. Original publisher's white wrappers, with glassine jacket. Two cm scratch on front cover and pieces of glassine missing on the same place and at the top of the spine. The curator Seth Siegelaub invited the seven artists to participate in a project that soon became well known as 'the xerox book'. Siegelaub's idea was to transfer the physical space of an exhibition onto the pages of a book. He asked the seven artists to each contribute 25 pages of art work produced with the help of a xerox machine.  
(€ 1500-2000)

Lit.: Seth Siegelaub - Beyond Conceptual Art, pp. 116 - 121/ Anne Moeglin-Delcroix - Esthétique du livre d'art, p. 279, ill.

2203

(conceptual art) Rolf Wedewer/ Konrad Fischer - Konzeption. Städtisches Museum, Leverkusen, October - November 1969. Square 8vo.

Orig. covers (design by Sol LeWitt).

A rare and important catalogue on conceptual art. Very good condition.

We join: Catalogue/ Katalog. 18 Paris IV. 70. New York, Seth Siegelaub, 1970. 12vo. 31 pp.

The exhibition was organised by Michel Claura.

Orig. cardboard covers (pages detached from spine).

And: Prospect 71 - Projection. ART-PRESS Verlag, 1971.

12vo. Orig. covers.

(€ 100-200)

2204

(conceptual art) On Kawara. A set of three catalogues:

- continuity/ discontinuity 1963 - 1979. Moderna Museet, Stockholm. 4to. 110 numb.pp.

- Publication de l'année 1973/ Produktie van het jaar 1973. Brussel/ Bruxelles, Paleis voor Schone Kunsten/ Palais des Beaux-Arts, 1973. 4to. Orig. covers. Somewhat toned along the edges.

- Whole and Parts 1964 - 1995. Les presses du Réel, 1996. 4to. 708 numb.pp. Orig. ill. hardcover.

(€ 100-200)

COMPOSITE PHOTOGRAPH OF WORKERS AT XEROX



2205

**RICHARD LONG (°1945)**

A set of seven catalogues:

- Mexico, 1979. Eindhoven, Van Abbemuseum, 1982.

In-8° obl. 12pp.

Orig. cover, spine faded.

- Piedras. Palacio de Cristal/ Parque del Retiro, 1986.

In-8° obl.

. Orig. cover. Some traces of wear.

- Aggie Weston's/ No. 16 Winter 1979. London, Coracle Press, 1979. One of 500 unnumbered copies.

Orig. cover, stapled.

- Lines of Time/ Tijdenlijnen. Publication/ Uitgave

Edy De Wilde-Lezing Amsterdam, 1986.

One of 500 unnumbered copies.

orig. cover, stapled. Spine faded.

- Eindhoven, Van Abbemuseum, 1979.

Orig. grey cloth covered boards.

- A walk past standing stones. Cornwall, 1978.

Small leporello.

- Labyrinth. Frankfurt, Städtische Galerie im Städel, 1991.

Orig. cover.

And: Hamish Fulton - Song of the Skylark (1982)/ Skyline Ridge (1975)/ Bird Song (1991).

(€ 100-200)

2206

(conceptual art) A set of six catalogues/ magazines on conceptual art:

- Yvon Lambert. Actualité d'un bilan. Paris, 1972.

136 numb.pp. Near mint condition.

- Bilder . Objekte . Filme . Konzepte. München; Städtische Galerie im Lehnbachhaus, 1973. Mint copy.

- Interfunktionen11. Zeitschrift für neue Arbeiten und Vorstellungen. Paper for New Visual and Verbal Works/ Revue des Travaux Theoriques et Pratiques. no I/1. Köln, 1974. Without the dust jacket in printed pergamin paper.

- 1970 - 1975. Paul Maenz Köln. Catalogue on the curatorial work by Paul Maenz. Orig. ill. wrappers. Pages loosened.

- Minimal Art. Haags Gemeentemuseum, 1968.

Orig. cover, pages detached.

- Paleis voor Schone Kunsten, Brussel/ Palais des Beaux-Arts, Bruxelles, 1974. Orig. covers. Mint condition.

(€ 100-200)

2207\*

(conceptual art) Isi Fizman/ Harald Szeeman - Je - Nous = Ik - We. Brussels, Musee d'Ixelles. 1975. 4to. 280 pp. Profusely illustrated.

Orig. illustrated publisher's cover.

The catalogue accompanied the eponymous exhibition set up by Fizman and Szeeman at the Museum of Ixelles in support of the left-wing magazine 'POUR'. It was agreed that most of the artists paid for their contributions themselves. The result is an exquisite conceptual sampling, cast in a unique catalogue, with contributions by Carl Andre, Artschwager, Ben, Beuys, Boltanski, Brecht, Buren, Byars, Christo, Darboven, de Maria, Fillipo, Haacke, Huebler, On Kawara, Le Gac, Sol LeWitt, Lohaus, Lueg, Messenger, Nitsch, Yoko Ono, Panamarenko, Penck, Sieverding, Spoerri, Tuttle etc.

We join: Joseph Beuys - 'Art d'aujourd'hui / Art of the Present'. Exhibition poster. Museum of Ixelles, 1975.

Signed in red marker by Beuys.

And: Subscription form for the edition 'Saltoarte'.

And: Daniel Buren - 'Pour donner la parole, je substitue 'POUR' aux pages qui me sont attribuées...'. Catalogue published to accompany the expo '12 x 1' organized by Europalia 75, France.

Rare as a set.

(€ 300-400)

Lit.: Becker & Osten - Sigmar Polke. The Editioned Works 1963-2000, nr. 48/ Pas 2017, nr. 126. 48.

2208

**JAN DIBBETS (°1941)**

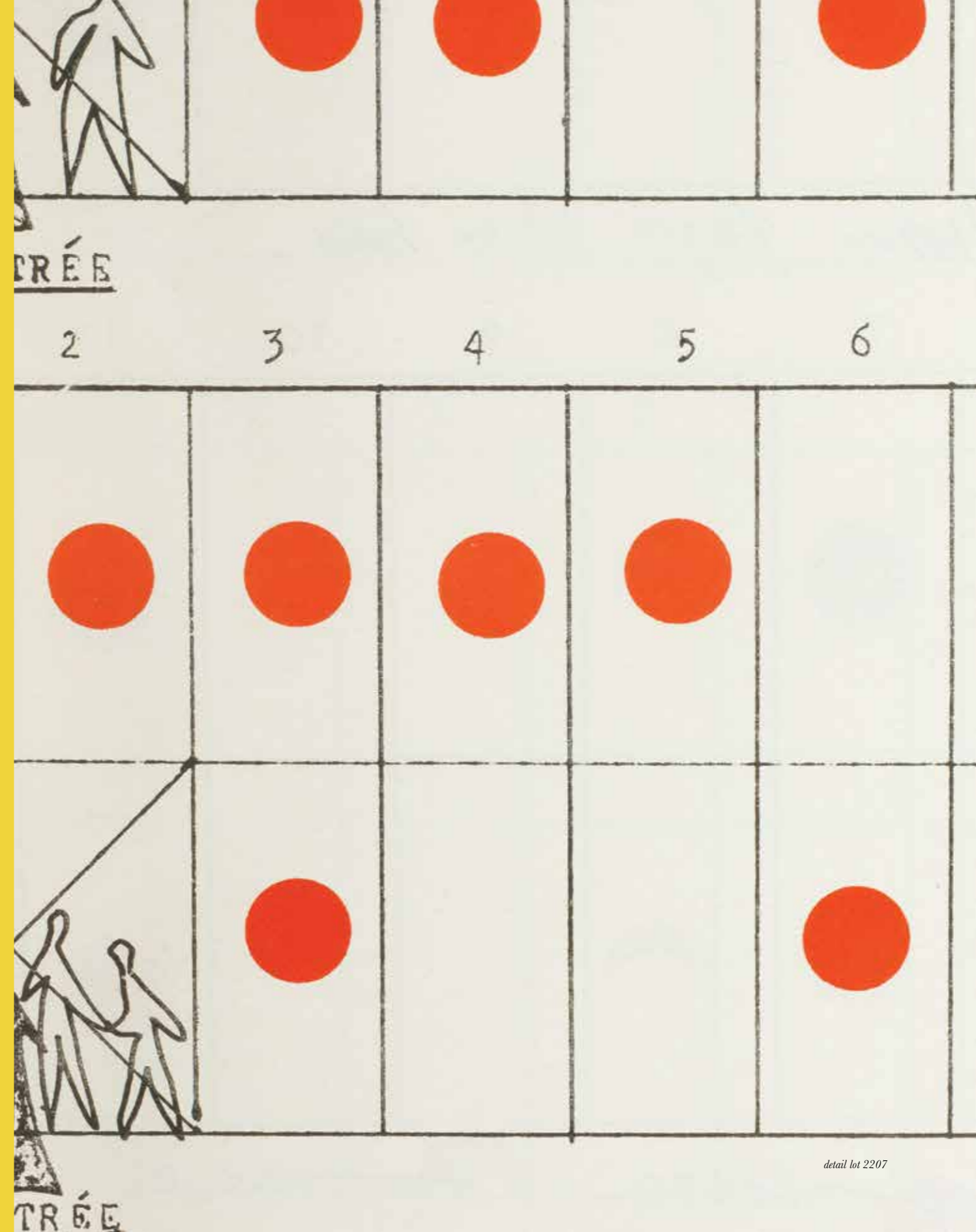
(Four pieces). Eindhoven, Van Abbemuseum. 1971.

4to. 11 pp. With one color & 11 black-and-white illustrations.

Original wrappers, stapled. Absolute mint copy.

Although edited as an exhibition catalogue, it has far more the look (and feel) of a well-designed artist's book, by the then in-house typographer of the Van Abbemuseum Jan van Toorn.

(€ 100-200)





2209\*

**JAN DIBBETS (°1941)**

Untitled, 1975.

Colour photograph.

Signed, dated and numbered in pencil 36/70.

Edition VMHK, Ghent. Discoloured, toned along the edges.

Frame.

490 x 690 mm (500 x 700 mm)

(€ 300-400)

2210

(conceptual art) Deurle 11/ 7/ 73. (Brussels), MTL, (1973).

8vo. 56 pp. One of the 250 unnumbered copies. With the signature of Bernard Marcelis on the verso of the last page.

Orig. cover.

We join: Martin Maloney, Intervention. Brussels, MTL, (1971). Small 8vo. 14 pp. Orig. wrappers.

(€ 200-300)

Lit.: Pas 2017, nrs. 128 & 199.



2211

(Belgian Art) Ooidonk 78. Belgische Kunst, 1969 - 1977. Fernand Spillemaeckers, André Goeminne, Marc Poirier dit Caulier, 1978. 4to. 213 numb.pp.

Orig. covers. Mint copy.

Exhibition catalogue with xeroxed contributions/ depictions of works/ documents etc by artists/ gallerists such as Bernd Lohaus, Guy Mees, Jacques Charlier, Jef Geys, Marcel Broodthaers, Marthe Wery, Panamarenko, Marc Poirier dit Caulier, Fernand Spillemaeckers, Jan Vercruyse etc...

(€ 300-400)

2212\*

**DAN GRAHAM (°1942)**

'time extended/ distance extended', 1970.

One colour lithograph.

Signed in pencil "Dan Graham" and numbered 11/50. Dry stamp.

Published by the 'Nova Scotia College of Art and Design'.

Full margins.

Frame.

455 x 460 mm (570 x 570 mm)

(€ 600-800) ILL p. 72

Lit.: Dan Graham, Works 1965-2000, nr. 17/ Kennedy 2012, p. 56.

2213

**DAN GRAHAM (°1942)**

'Clinic for a suburban site', 1978.

Offset. Unsigned.

Originally published in the 'Spillemaeckers Portfolio', published in 1978 by the museum in Ghent.

We join by the same: 'Homes for America'. Offset. Signed in pencil. From the series of four published by Griffelkunst.

And: 'Design for showing rock videos', 2014. Poster. Greene Naftaly Gallery.

460 x 640/ 210 x 315 mm

(€ 200-300)



2214\*

**MICHAEL SNOW (1929-2023)**

'1956, A Videoprint', 1974.

Offset. Signed and dated in white chalk, numbered 37/100.

Frame.

552 x 669 mm (630 x 780 mm)

(€ 400-600)

2215

**JOSEPH BEUYS (1921-1986)**

**& HENNING CHRISTIANSEN**

'Eurasienstab', 1968.

Poster. Antwerp, Wide White Space, 1968. Traces of adhesive tape to edges. Frame.

We join: Exhibition poster A.R. Penck, Wide White Space, 1974. Colour screenprint. Frame.

470 x 580/ 600 x 450 mm  
(530 x 630/ 620 x 470 mm)

(€ 200-300)

Lit.: Behind the Museum, nrs 17 & 92.

2216

**JOSEPH BEUYS (1921-1986)**

A collection of reference work on the life and work of Joseph Beuys:

- Joseph Beuys. Drawings/ Watercolours/ Gouaches/ Collages/ Oil paints. Ghent, 1977.

- Joseph Beuys. Zeichnungen - Skulpturen - Objekte.

Edition Achenbach, 1988.

- Caroline Tisdall - Joseph Beuys. Thames and Hudson, 1979.

- Block Beuys. Eva, Wenzel Jessyka Beuys. Schirmer/ Mosel, 1990.

- Joseph Beuys. Bleistiften aus den Jahren 1946 - 1964.

Binding by Alex Vermeulen.

We join: various smaller publications and invitations to exhibitions.

2217

**NICOLLE MEYER (°1960)**

'Joseph Beuys', 1982.

Silver gelatin print.

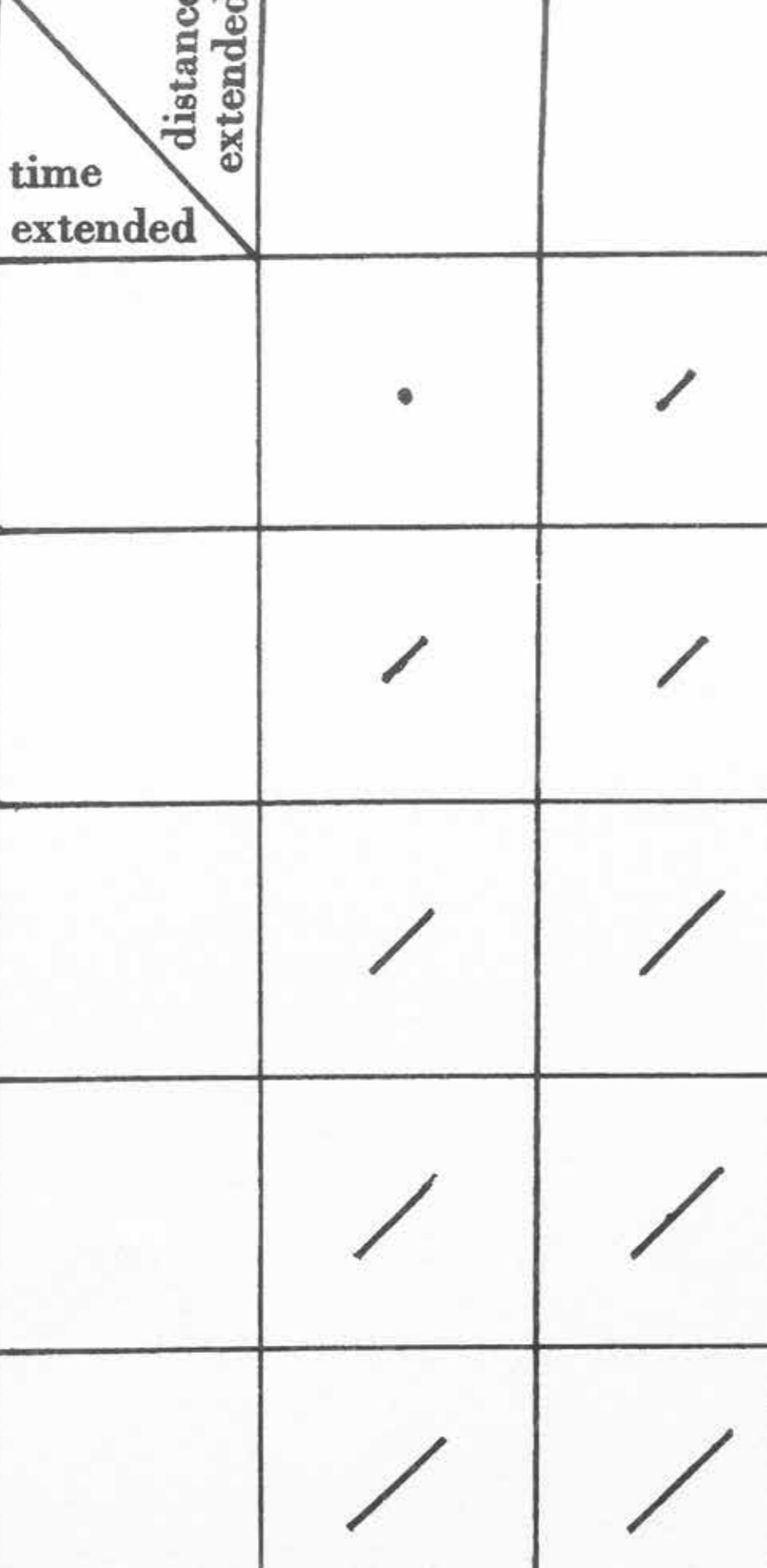
Signed, dated and numbered in black marker 'A.P.'

With annotation 'Düsseldorf'.

Frame.

220 x 225 mm (520 x 420 mm)

(€ 200-300)







2218\*

**ANDY WARHOL (1928-1987)/ JOSEPH BEUYS**

Untitled. Offset, recto only. Poster. Naples, Lucio Amelio, 1980. Signed by both Beuys and Warhol and with a small drawing by Beuys, namely his typical hat, also in felt pen. The photograph was taken by Mimmo Jodice.

690 x 470 mm  
(€ 600-800)

2219

**INGEBORG LÜSCHER (°1936)**

'Verstummelung 71/34', 1971.

Colour screenprint.

Signed, dated and numbered in white pencil 2/100.

Lüscher is the widow of the curator Harald Szeeman.

Frame.

650 x 4 mm ( x mm )

(€ 100-200)

Lit.: IL227 (website artist).

2220

**STAF RENIER (°1946)**

Untitled. Two original black and white photographs, heightened and annotated with bic. The complete work is in the collection of the SMAK-museum, Ghent.

Frame.

125 x 180 mm (x2) (355 x 275 mm)

(€ 100-200)

2221

**JASPER JOHNS (°1930)**

'Jasper Johns', 1960.

Offset lithograph. Exhibition poster Galerie Rive droite, Paris, 1960. Folded, light damage.

Frame.

720 x 450 mm (790 x 510 mm)

(€ 300-400)

2222

**CY TWOMBLY (1928-2011)**

Offset lithograph.

Exhibition poster Leo Castelli New York, 1968.

Frame.

655 x 560 mm (690 x 590 mm)

(€ 600-800)

2223

**CY TWOMBLY (1928-2011)**

Untitled, 1983.

Lithograph and aquatint.

Monogrammed in pencil and numbered 35/150.

Edges tanned. Frame.

755 x 550 mm (1025 x 795 mm)

(€ 800-1000)

Lit.: Bastian nr. 76.

2224

**JOSEPH KOSUTH (°1945)**

'Practice. Praktijk. Pratique', 1976.

Offset. Exhibition poster ICC, Antwerp, 1976.

Frame.

We join: 'Where are you standing?', 1976.

Letterpress. Folded. Without envelope.

595 x 425/ 1400 x 985 mm (600 x 430 mm)

(€ 100-200)

2225

**JOSEPH KOSUTH (°1945)**

'Cathexis' #18, #19, #20, #21, #22, #23, #24, #25, #26, #27, #28, #29, #30', 1981.

Poster. Colour offset on thicker gray paper. GEWAD & vereniging voor het museum van hedendaagse kunst v.z.w., 1981.

We join: 'Bedeutung von Bedeutung'. Poster. Offset. Staatsgalerie Stuttgart, 1981.

And: 'Phenomenology of the mind', 1991.

Colour screenprint on black paper. Rotterdam,

Peter van Beveren, 1991.

600 x 460/ 795 x 595/ 600 x 1000 mm

(€ 200-300)

2226

**RONY HEIRMAN (1936-2013)**

'Daniel Buren'.

Original black and white photograph.

Signed on verso.

Frame.

We join: Untitled (Daniel Buren).

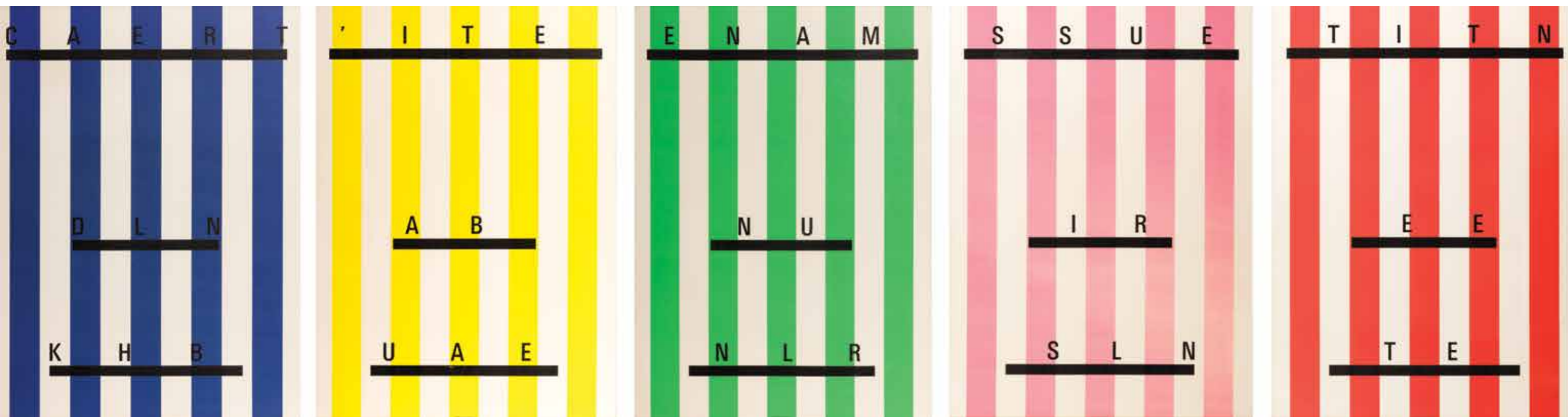
Original black and white photograph.

Signed on verso in black marker.

405 x 305/ 405 x 510 mm (470 x 370 mm)

(€ 100-200)





2227\*  
**DANIEL BUREN (°1938)**  
'C'est ainsi et autrement', 1983.  
Series of five colour screenprints.  
Published on the occasion of the exhibition  
at the 'Kunsthalle' in Bern.  
With printer's address: Albin Uldry, Bern.  
One print (the pink one) slightly discoloured.  
Frames.  
1260 x 890 mm (x5) (1300 x 930 mm (x5))  
(€ 1500-2000)

Serigrafie: Albin Uldry Bern





2228

**ROBERT SMITHSON (1938-1973)**

'Thorn photograph from the second stop (Rubble).  
Second mountain of 6 stops on a section... ', 1970.  
New York: Multiples, Inc., 1970. Four loose sheets, in  
envelope. Printed recto/ verso, torn twice into four nearly  
equal parts. Depicts a photograph, taken by Smithson,  
of a dirt-strewn piece of ground, torn twice by the artist to  
obtain a variable, minimalist grid.  
300 x 300 mm (x4)  
(€ 300-400)

Lit.: Schwarz 2021, nr. 1970.01Q, p. 66.

2229

**JOSEPH BEUYS (1921-1986)**

'Joseph Beuys, chi non sa o ricorda ripete', 1978.  
Offset/ colour screenprint. Pescara, 1978.  
Invitation card with swastika sign in red on front.  
We join: 'filzpostkarte'. Edition Staeck, Heidelberg.  
And: 'holzpostkarte'. Idem.  
And: 'Freie Internationale Hochschule für ... 'Rundbrief'.  
Offset. Signed in pencil.  
Frame.  
115 x 170/ 115 x 150/ 100 x 150/ 300 x 210 mm  
(€ 100-200)

2230\*

**ROBERT FILLIOU (1926-1987)**

'Optimistic box n°1, thank god for modern weapons', 1968.  
Wood and stone.  
Monogrammed in black marker on label 'RF'.  
In orig. wooden box.  
We join: 'Optimistic box N° 3/ so much better if you can't  
play chess'.  
Monogrammed on label on inside with imprint 'you won't  
imitate Marcel Duchamp/ robert filliou'.  
And seven other Vice Versand editions:  
- André Thomkins: 'zahnschutz gegen gummiparagraphen'.  
Caoutchouc, stretcher. Signed and dated in black marker  
'andré thomkins/ 1968'. In cardboard box.  
- Timm Ulrichs: 'Spiel-Dose', 1966/8. Tin box, signed.  
- Nino Barbieri: 'Frühstückstück,' 1969.  
Cardboard box. Signed and dated in pink marker.  
- Gabor Altoray: 'Kurzschlussobjekt', 1969.  
Plastic, metal, plastic.  
- Klaus Staeck: 'Wir setzen uns durch', 1968.  
Iron and wood. Signed, dated and titled in pencil on verso.  
With stamp.  
- C.O. Paeffgen. 'Rostnest', 1969. Iron.  
Signed on printed red label.  
- Mauricio Kagel: 'Saitensprung', 1968. Rubber bands  
stretched over iron brackets mounted on board.  
Signed on label on verso.  
We join: Announcement sheet 'Vice Versand' with 34  
editions. On verso lower left details of Wide White Space  
gallery as one of the distributors of these editions.  
110 x 110 x 110/ 120 x 30 x 60 mm  
(€ 200-300)

Lit.: Schmieder 1998, nrs V 10, 12, 19, 21, 28, 31, 36, 37, 39.



2231

**LAWRENCE WEINER (1942-2021)**

Amsterdam, art & project, 1971. Tall 8vo. (210 x 99 mm). 20 pp. Publisher's wrappers, stapled. A fine copy. Weiner's texts in English, and also translated into Dutch by Louise van Santen. One of Weiner's earliest publications, and his first artist book for Amsterdam's 'Art & Project'.

We join by the same: having from time to time a relation to:/ van tijd tot tijd in een relatie staan tot: Amsterdam, art & project, 1973. Narrow 8vo. 24 pp. Publisher's wrappers, stapled. A fine copy. Weiner's texts in English, and also translated into Dutch by Coosje Kapteyn-van Bruggen.

Weiner's second artist book for Amsterdam's 'Art & Project'. Both limited to 300 copies.

(€ 100-200)

Lit.: Schwarz 1989, nrs 3 & 13.

2232

**LAWRENCE WEINER (1942-2021)**

'Being within the context of reaction', 1980.

Exhibition poster. Offset.

Eindhoven, Van Abbemuseum, 1980.

There also exists a Dutch version.

Frame.

630 x 450 mm (660 x 480 mm)

(€ 100-200)

Lit.: Schwarz 1986, nr. 46.

2233

**DANIEL BUREN (°1938)**

Mise en garde. (Antwerpen), A379089, (1969).

4to. 14 numb.pp.

Orig. covers, glued.

We join: Limites Critiques. (Paris), Yvon Lambert Éditeur, (1970). 8vo.

Orig. covers, stapled.

And: Niele Toroni. 11 Documents Photographiques.

(Bruxelles), Dale & Gevaert, 1975. 4to. Orig. covers.

And: Kunstmuseum, Luzern, 1975. 4to. Orig. covers.

Mint copy.

2234

**CARL ANDRE (°1935)**

'Clastic', 1968.

Offset. Poster for the eponymous expo at the Wide White Space.

Folded (mechanical).

505 x 505 mm

(€ 200-300)

Lit.: Behind the Museum nr. 19, ill. p.244. Printed Matter, p. 88.

2235

**CARL ANDRE (°1935)**

144 Blocks & Stones. Portland/ ORE, PCVA, 1973. First edition. Suare 4to, 18 pp. and with the publisher's loose vellum title page laid in, which is the only text in the book of otherwise black and white photographs.

Orig. ill. wstapled wrappers. With tape residue on the laid in page and the back of front and back cover. Original artist book published to coincide with an exhibition of Andre's block sculptures in Portland, Oregon February 11 - March 11, 1973. The show was dedicated to fellow artist Robert Smithson who had passed away in the same year.

We join by the same: Carl Andre/ Hollis Frampton: 12 Dialogues, 1962-1963. Nova Scotia College of Art and Design and New York University Press, 1980. 4vo. 133 numb.pp. Orig. ill. green cloth binding. Near pristine copy of the very scarce bound version of this catalogue.

And: Quincy. 2013 reprint. Orig. ill. stapled covers.

(€ 300-400)

2236

**CARL ANDRE (°1935)**

'Kunsthalle Bern, 24. April - 8 Juni 1975.'

Poster. Offset. Trimmed on one side.

Frame.

990 x 580 mm (1000 x 595 mm)

(€ 100-200)

2237\*

**BRUCE NAUMAN (°1941)**

'Pulling Mouth', 1969.

Video still, printed on paper. 'Pulling Mouth' is an 8-minute silent film reversely shot on 16 mm. The film is part of a series of four films Nauman made/filmed when he settled in Los Angeles in 1969. The others are 'Black Balls', 'Bouncing Balls' and 'Gauze'.

Frame.

240 x 190 mm (410 x 360 mm)

(€ 300-400)

Lit.: Plagens 2014, p. 128-29.





2238

**BRUCE NAUMAN (°1941)**

'Left or Standing, Standing or Left Standing', 1971. Exhibition poster Leo Castelli New York, November 20 - December 11, 1971. Folded. Frame. 356 x 510 mm (375 x 530 mm) (€ 100-200)

2239\*

**BRUCE NAUMAN (°1941)**

LA AIR. Multiples Inc., New York City, 1970. Fol. 5 pp. Orig. covers, stapled. Mint condition. From the 'Artists & Photographs' portfolio. (€ 200-300)

Lit.: Schwarz 2021, nr. 1970.01J, p. 64.

2240

**BRUCE NAUMAN (°1941)**

'Bruce Naumann, 1972 - 1981', 1981. Poster. Otterlo, Rijksmuseum Kröller-Müller. Frame. 700 x 470 mm (720 x 490 mm) (€ 100-200)

2241

**BRUCE NAUMAN (°1941)**

'Footsteps', 1968. Multiple (printed cardboard and soundtrack). Published by 'Letter Edged in Black Press' for the 'S.M.S.' portfolios. Edition of approx. 1500-2000 unnumbered copies. We join: 'Body Pressure,' 1974. Offset on pink paper. Poster. Published by Friedrich Christian Flick. Frame. 300 x 180 mm (€ 200-300)

2242

**BRUCE NAUMAN (°1941)**

A set of ten catalogues/ publications on life and work of Bruce Nauman:  
- Bruce Nauman. Drawings/ Zeichnungen 1965 - 1986. Basel, 1986. Ill. soft cover.  
- Coosje van Bruggen - Bruce Nauman. Rizzoli, 1988. Orig. black linen, ill. dust jacket.  
- Overzichtstentoonstelling Bruce Nauman. V an Abbemuseum, 1973. Orig. iil. soft cover.  
- Constance M. Lewallen - A rose has no teeth. Bruce Nauman in the 1960s. University of California Press, 2007. Orig. ill. hard cover.  
- Bruce Nauman. Image/ Texte 1966 - 1996. Centre Pompidou, 1997. Orig. ill. soft cover.  
- Bruce Nauman. Sculptures et Installation 1985 - 1990. Lausanne, Musée cantonal des Beaux-Arts, 1992. Orig. ill. soft cover.  
- Bruce Nauman. Madrid, Reina Sofia, 1994. Orig. ill. soft cover.  
- Philip Larratt-Smith. Bruce Nauman: Mindfuck. Hauser & Wirth, 2013. Orig. ill. hard cover.  
- Bruce Nauman - Theaters of Experience. Deutsche Guggenheim, 2004. Orig. ill. soft cover.  
- Vision. California. Crown Point Press, 1975. One of the 1000 numbered copies. Orig. ill. soft cover. Traces of use, two pages sticking together.  
And five other publications and a collection of recent invitations and exhibition folders. (€ 100-200)

2243

(Michaux, Man Ray) A collection of art books on life and work from: Henri Michaux, Man Ray, Brice Marden and Gordon Matta-Clark. One box.

2244

(varia) A varied lot of art books with editions on the life and work of Armando, Francis Bacon, Christian Boltanski, Pierre Bonnard, Enrico Baj and Borges. Tot.: one box.

2245

(varia) A varied lot of art books with editions on the life and work of: El Lissitzky, Eugène Leroy, Marie-Jo Lafontaine, Yves Klein, Asger Jorn and Paul Joostens. Tot.: one box.

2246

**GORDON MATTA-CLARK (1943-1978)**

One for All - All for One. Eine Ausstellung Zur Unterstützüng des 'Fonds Gordon Matta-Clark - Zentrum Für Zeitgenossische Kunst Antwerpen. Städtischen Kunsthalle Düsseldorf/ ICC, Düsseldorf/ Antwerpen, 1979. 4to obl. Orig. ill. cover. (€ 100-200)

2247

**GILBERT & GEORGE (°1942-°1943)**

A singing sculpture. London, Art for All, 1973. 8vo, folded card. Red stamp. We join by the same: 'The Paintings'. Antwerpen, 1972. 8vo. Folded card. (€ 100-150)

2248

**ANDRÉ CADERE (1934-1978)**

Établir le désordre, 1977. Bruxelles, Institut Supérieur pour L'Etude du Langage Plastique. Announcement. 1p. 4to, printed in black, recto only. Apart from the announcement for a debate, there is a short list of former performances by Cadere. (€ 100-200)

Lit.: Morris 2013, p. 140-141.

2249

(Fluxus) French Schmuck N° 6 - November 1975 - A Schmuck Anthological in two parts: Dossier-Français - French Collection - Double-face book 'Like all good things, this issue of SCHMUCK Anthological is divided into two parts'. Surrey, Beau Geste Press, 1975. 4to. With several items tipped into text block, including several smaller pages, and one 16mo saddle-stapled booklet by Ben Vautier 'Me Ben I Sign'. Orig. gray paper boards bound together dos-à-dos. Very good copy, top edges cover somewhat darkened.

This is number six, out of eight publications, founded by Felipe Ehrenberg, David Mayor, and Martha Hellion. With contributions by Robert Filliou, Jean le Gac, Christian Dotremont, Marcel Broodthaers, Christian Boltanski, Alain Fleischer, Jochen Gerz, Emilio Galli, and Jean Clarence Lambert in the first, and Ben Vautier, Alin Anseeuw, Bernard Anseeuw, Liu Gazes, Henri Chopin, Noel Dolla, Alain Fleischer, Roland Flexner, Jochen Gerz, Paul Armand Gette, Gervais-Bernard Jassaud, Maurice Lemaître, Jean-Claude Moineau, and Herve Wurz a.o. in the second part. (€ 100-200)

2250

(Fluxus) Harry Ruhé - Fluxus, the most radical experimantal art movement of the sixties. Amsterdam, 'A', 1979. 4to ringbinder, cardboard box. We join: Fluxus - A Creative Revolution 1962 - 2012. Skira, 2012. Softcover. And: happening & fluxus. Koelnischer Kunstverein, 1970. 8vo. Softcover. And one other publication on Fluxus.

2251

**stanley brouwn (1935-2017)**

This way Brouwn 25 - 2 - 61/ 26 - 2 - 61. Zeichnungen 1. Köln/ New York, Verlag Gebr. König, (1971). 4to. One of the 500 numbered copies, this one being nr. 35. Orig. covers. Clean copy. We join by the same: 1m 1step. (Eindhoven), (Stedelijk Van Abbemuseum), (1976). One of the 500 unnumbered copies. Orig. cardboard covers, completely toned/ browned. (€ 600-800)

2252

**SOL LEWITT (1928-2007)**

Incomplete Open Cubes. New York, John Weber Gallery, 1974. Square 4tro, 132 pp. Orig. covers. We join by the same: Sunrise & Sunset at Praiano. New York, Rizzoli International Publications/ Multiples Inc., 1980. Square 4to. 16 pp. Orig. covers. And: Six geometric figures and all their double combinations. Paris, Yvon Lambert, 1980. 8to obl. 8 pp. Orig. covers. (€ 100-200)

Lit.: Maffei/ De Donno p. 51-53/ 102-103.

2253

**SOL LEWITT (1928-2007)**

Autobiography. Photographs by Sol LeWitt. New York/ Boston, Multiples Inc/ Michael K. Torf, 1980. Square 4vo. 66 pp. Orig. ill. covers, upper border front and back slightly toned. Upper corner over first 20 pages very slightly bumped. (€ 600-800)

Lit.: Maffei/ De Donno 2010, p.92-97/ Schwarz 2021, nr. 1980.13, p. 115/ Printed Matter, p. 138.



2254

**JOHN BALDESSARI (1931-2020)**

'Brutus killed Caesar'. Akron/ Ohio, The Emily H. Davis Art Gallery of the University of Akron with the cooperation of the Sonnabend Gallery New York and The Ohio State University Columbus, 1976. Illustrated with 33 offset photographic triptychs. Right side somewhat bumped. Publisher's spiral bound brown wrappers. We join: The Telephone Book. And: Zorro. And other. (€ 400-600)

2255

(magazine) Artworker 1, 2 & 3. Antwerp, Art Worker Foundation, 1971-72. Complete set. With contributions, most often in colour screenprint, by Carl Andre, Marcel Broodthaers, Panamarenko, Jacques Charlier, James Lee Byars, Ben Vautier, Wout Vercammen, Bernd Lohaus, Luc Deleu, Filip Francis a.o. The first two issues from an edition of 100 copies, numbered, the last issue printed on 150 copies. Near mint condition. In their original folders. Rare. We join: Galerij 5: 'Artworker Star', 1971. Orig. ill. invitation card. (€ 800-1000)

Lit.: Pas 2017, nr. 107.

2256

(Documenta) Harald Szeeman (red.) - Documenta 5. Befragung der Realität – Bildwelten heute. Kassel, Documenta, 1972. Ringbinder, 776 pp. The orange cover features Ruscha's screen-printed image of ants forming the number five; more than 150 featured artists are represented alphabetically, with individual entries accessible via tabbed dividers. We join: Announcement leaflet for Documenta 5. Printed on both sides, ill. with three bl. & wh. photographs. Ringbinder in overall good condition. We join: Op Losse Schroeven/ situaties en cryptostructuren. Amsterdam, Stedelijk Museum, 1969. 4to. Fold out. Near mint condition. And: Sonsbeek 71. Sonsbeek buiten de perken. Two vol. 4to. Orig. ill. covers. Near mint condition. (€ 100-200)

2257

**BARBARA KRUGER (°1945)**

Picture/ Readings. S.I., Barbara Kruger, (1978). 8vo obl. 24 pp. First edition of Kruger's first artist book. Orig. wrappers. Very good condition. (€ 400-600)

2258\*

(Broodthaers/ mail art) Peter van Beveren - Art Information Festival. Middelburg, Vleeshal - Townhall, september 13 - october 19, 1975. 4to. 231 numb.pp. Orig. yellow card covers, metal order binder. Corners slightly folded, otherwise very good copy of this great catalogue. Brings together mail art contributions from a wide range of artists including Woody Van Amen, Anna Banana, Robert Barry, Ben Vautier, Joseph Beuys, Marcel Broodthaers, Stanley Brown, Hans Peter Feldmann, Robert Filliou, Ken Friedman, Sigurdur Gudmundsson, Allan Kaprow, Ko de Jonge, Ulay, Soll Lewitt, Raul Marroquin, Pieter Mol, Arnulf Rainer, Dieter Roth, Allen Ruppersberg, Edward Ruscha, Robert Smithson, Jiri Valoch, Edgardo Antonio Vigo, Wolf Vostell, Emmett Williams and others. (€ 200-300) ILL p. 82

2259

**CY TWOMBLY (1928-2011)**

'Actualité d'un bilan', 1972. Offset lithograph. Poster accompanying the eponymous catalogue by Yvon Lambert (Paris, 1972). Folded for mailing. (€ 200-300)

2260

**JEAN LE GAC (°1936)**

'La voiture du Peintre', 1977. Poster. Firenze, Renzo Spagnoli Galleria d'Arte. Folded. Frame. 680 x 430 mm (730 x 490 mm) (€ 100-200)

2261

**MARCEL DUCHAMP (1887-1968)**

'Duchamp du trait', 1977. Colour screenprint. Poster for exhibition at Galerie La Hune, 1977. The torn-out portrait of Duchamp was used in the publication of the book on the artist by Robert Lebel in 1958. Frame. 650 x 420mm (660 x 440 mm) (€ 400-600)

2262

**CHRISTIAN BOLTANSKI (°1944)**

'Vater Sohn Mutter'. Poster, Mönchehaus-Museum für moderner Kunst, Goslar. Signed in pencil. Frame. 700 x 700 mm (815 x 815 mm) (€ 200-300)

2263

**ANONIEM / ANONYME 2/2 XX**

Untitled, 1984. Collage. Signed and dated in black marker. Frame. 200 x 290 mm (520 x 400 mm) (€ 100-200)

2264\*

**MIROSLAW TICHY (1926-2011)**

Untitled, 1950-80. Silver gelatin print, black marker. Glued on support. Frame. 205 x 155 mm (595 x 465 mm) (€ 1000-1500)

Provenance:

Galerie Judin, Zurich (with orig. invoice).

2265\*

**PATRICK KUPPENS (1955-2023)**

'Expansions on uneven soil...', Original black and white photograph. Signed and numbered in pencil. Frame. 370 x 565 mm (575 x 750 mm) (€ 100-200) ILL p. 6

2266

**PATRICK KUPPENS (1955-2023)**

'Dancing Shinto priest'; Zonder titel/ Sans titre/ Untitled, 1981. Two original black and white photographs. Both signed, titled and dated in black marker. Both framed. 240 x 375 mm (x2) (465 x 595 mm (x2)) (€ 300-350)

2267

**ANONIEM / ANONYME 2/2 XX**

Portret van Thelonious Monk. Portret van Ben Webster. Original black & white photograph. One signed in black marker. Both in frame. 260 x 205/ 470 x 370 mm (450 x 380/ 650 x 550 mm) (€ 100-200)

2268

**PATRICK KUPPENS (1955-2023)**

Untitled, 1996. Charcoal and watercolour. Signed and dated. Frame. (€ 600-800)

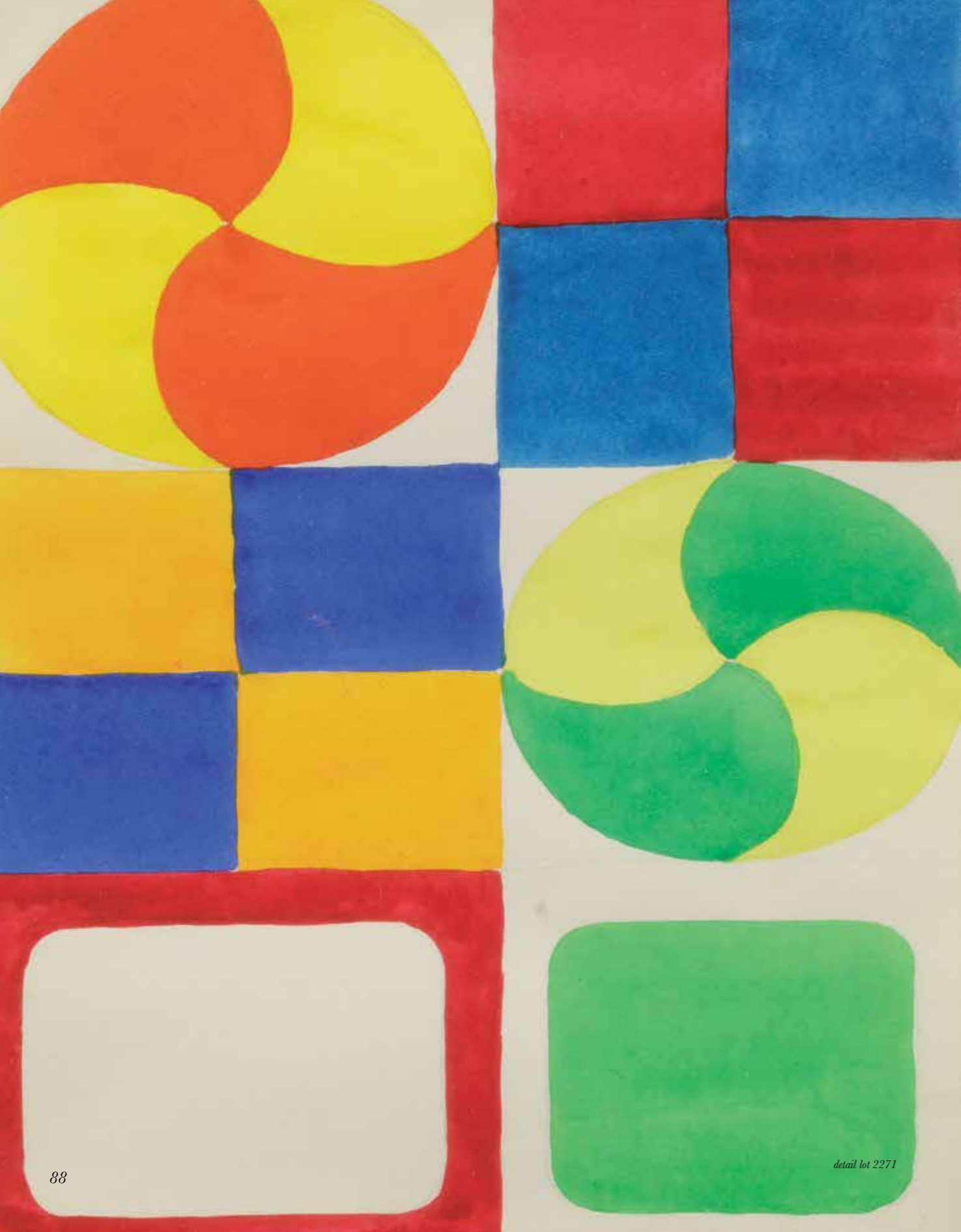
2269\*

**PATRICK KUPPENS (1955-2023)**

'On a dream I fall', 1998. Original black and white photograph and gouache. Dated in pencil and self-titled. Frame. 240 x 180 mm (320 x 255 mm) (€ 100-200)







2270

**ANONIEM / ANONYME XX**

Portret van René Heyvaert.  
Originele zwart-witfoto.  
90 x 90 mm  
(€ 100-200)

2271\*

**RENÉ HEYVAERT (1929-1984)**

Zonder titel, 1970.  
Aquarel en potlood.  
Getekend en gedateerd in potlood op verso.  
Kader.  
360 x 270 mm (500 x 400 mm)  
(€ 2000-3000)

2272\*

**RENÉ HEYVAERT (1929-1984)**

'ik zie u nog mijn werk/ betasten, strelen/ dank.'  
Handgeschreven nota. 1p. 4to, zwarte inkt, recto.  
Niet getekend. Perforatiegaatjes.  
(€ 200-300)

2273\*

**RENÉ HEYVAERT (1929-1984)**

Zonder titel, ca. 1973.  
Hout, ijzeren schroef. Getekend op verso in potlood.  
890 x 100 x 50 mm  
(€ 3000-4000) ILL p. 90

Lit.: Swinnen - Wittcockx 2018, p. 115.

2274

**RENÉ HEYVAERT (1929-1984)**

Brief aan 'Meneerke, Madammeke'. 1p. 4to, recto,  
blauwe inkt. Getekend 'René' en gedateerd  
'Dikkelvenne,/ 24 Juli 1972'.  
(€ 100-200)

2275

**RENÉ HEYVAERT (1929-1984)**

Set van twee zeldzame affiches:  
- Galerij Kaleidoscoop. Gent, Nederkouter,  
25 maart tot 12 april, 1973.  
- Galerij Drieghe/ Galerij Accent. Wetteren/ Waregem,  
28 november - 18 december, 1976.  
400 x 400/ 390 x 390 mm  
(€ 300-400)

2276

**RENÉ HEYVAERT (1929-1984)**

'waar zou Het Geloof vandaan komen als er geen  
Kunst was?', 1981.  
Mail art. Verstuurd aan Marc De Cock, de voormalige  
voorzitter van de Vereniging voor het Museum van  
Hedendaagse Kunst, Gent.  
Bijgevoegd: Handgeschreven brief aan dezelfde. 1p. 4to,  
zwarte inkt, recto. Getekend en gedateerd 'René Heyvaert/  
23-12-76'. Met orig. enveloppe. Heyvaert spreekt de hoop  
uit De Cock te treffen op zijn expo in Galerij Aksent, in  
Waregem. De expo in Waregem maakte deel uit van de  
dubbeleexpo 'René Heyvaert stelt wilgentakken tentoon',  
die ook liep in Galerij Drieghe in Wetteren.  
Bijgevoegd van dezelfde: 'vriendelijke groeten,/  
René Heyvaert/ 4-11-76'. Handgeschreven nota. 1p. 4to.  
(€ 300-400)

Lit.: Heyvaert & Corsini, nr. 56.

2277

**RENÉ HEYVAERT (1929-1984)**

Twee brieven aan Staf Renier. 2p. 4to, zwarte inkt, beide  
recto. Beide getekend 'René' en resp. gedateerd '23-1-75'  
en 'vrijdag 16 April 76'.  
De eerste brief, 'Lieve Staf', werd gebruikt/ afgebeeld in  
het speciaal door Heyvaert ontworpen nummer van  
'Kreatief' (10de jaargang, nr. 1, 1976) op p. 43.  
(€ 300-400)

ik zie u nog mijn werk  
betasten, strelen  
dank.



**OVER-  
LEVEN**



René Heyvaert  
Stationstr 54  
7258 Scheldewindeke



**rené heyvaert**

creatie, 1979, ed. 100

afm. 15 x 10,5

2278

**RENÉ HEYVAERT (1929-1984)**

Brief aan Werner Cuvelier. 1p. 4to., zwarte inkt, recto/verso. Getekend en gedateerd 'René/ 27-2-76'. Cuvelier had in 1975 een project 'Dolmens et menhirs de France'. Heyvaert geeft in zijn eigen stijl zijn interpretatie/ visie op wat hij gezien heeft: 'ik heb moeite met uw werk. hoogmoedig als ik ben, zit mij dat dwars. dus doe ik mijn best om het te snappen. af en toe lukt het mij. en dan ontglipt het mij terug.'

Bijgevoegd: Originele nieuwjaarskaart. Collage met behangpapier, geniet op kaart. Adres, zowel van geadresseerde als van Heyvaert op aparte strookjes, samen met uitgeknipte wensen, opgekleefd.

Het handschrift is niet van Heyvaert. De poststempel is '17-1.84'. De laatste werken die van Heyvaert getoond werden op de posthume expo in Villa des Roses in Gent, bestonden voornamelijk uit werken vervaardigd met verschillende soorten behangpapier, cfr. ook de uitnodiging voor deze expo.

(€ 300-400)

2279\*

IX. Catalogus. Deurle, Museum Dhont-Dhaenens, 1975.

Ringmap. 4 pp., waaronder twee met reproducties van foto's van opstelling in het museum, vervolgens bijdragen van:

Peter Beyls (envelop met daarin los vel gevouwen en kleiner vel), Loe Copers (10 pp.), Werner Cuvelier ('Statistic Project VII...', 8 pp.), Yves De Smet ('Making the visible visible ...', 4 pp.), Erik de Volder ('De Volders Kunstkalender 1975 inclusief De Volders ijzerplaat', 1 blad met daarop kalender, ijzeren plaat (roest)), Bernard Dewerchin, René Heyvaert (6 pp., waaronder een roze en een geel), Staf Renier (origineel werk) en Fred Vandaele (2p., waarbij een met vel fotopapier, gemonteerd met paperclip, roest).

Mythische catalogus. Dit is het exemplaar van Yves de Smet, de eigenlijke bezieler van deze groep, met zijn stempel op verso eerste blad. Voorts signeerde elke kunstenaar op het eerste blad achter zijn naam, behalve Beyls en De Volder.

Bijgevoegd: '8 vrienden + Yves'. Orig. handgeschreven briefkaart aan Yves De Smet, bezieler van het project.

En: Twee uitnodigingskaarten voor de openingsavond, 18 januari 1975, waarvan een geadresseerd aan Marc de Cock (toenmalige voorzitter van de Vereniging voor het Museum van Hedendaagse Kunst, Gent).

En: Affiche voor de 'Groepsmanifestatie/ Eerste Versie: Tentoonstelling'. Zeefdruk op geel papier. 550 x 350 mm.

En: Proefdruk voor de 'Persmededeling/ Uitnodiging'.

En: Programmabrochure voor de manifestatie 'Genegen', door hetzelfde collectief, georganiseerd op 13 maart, 1975, in de Zwarte Zaal van de Koninklijke Academie voor Schone Kunsten, Gent.

En: Pagina uit 'Proka'-publicatie, met aankondiging van 'Genegen/ een actie-avond door IX'.

Uitzonderlijk geheel.

Na de eerste 'groepsmanifestatie', de expo in Dhont-Dhaenens, volgde er een tweede, nl. een expo in Doornik, van 14 februari tot 2 maart. Deze wordt aangekondigd op de tweede pagina in de catalogus. Daar is ook sprake van een oplage van ca. 150 ex. van deze uitgave. Het is echter veiliger om te stellen dat er misschien een 20-tal exemplaren vervaardigd zijn, al dan niet volledig. De 'Genegen' manifestatie, georganiseerd met steun door Proka, was een derde luik.

(€ 1500-2500) ILL p. 3 & 88-89

Lit.: Dockx, Laporte & Mast 2006, p. 172-73/ Pas 2017, p. 94.

2280

**RENÉ HEYVAERT (1929-1984)**

Kreatief - 'die moest eens goed wakker geschud worden'. 10de jaargang - nummer 1 - 1976. 8vo. 96 pag. Genaaid onder origineel geïllustreerd omslag. Schitterend exemplaar van deze zeldzame 'Kreatief' uitgave/ kunstenaarsboek.

Bijgevoegd: Roland Jooris - Orig. manuscript van de inleidende tekst bij deze 'Kreatief' uitgave. 4p., blauwe balpen. Met enkele correcties. Deze manuscriptversie werd opgestuurd naar Lionel Deflo, redacteur van het tijdschrift. Met begeleidende brief van Jooris aan Deflo. (€ 300-400)

2281

**RENÉ HEYVAERT (1929-1984)**

'Kunst is een tweesnijdend zwaard'. Wetteren, Drieghe, 1976. 4to. 18 pp. Een van de 125 ex. Met de die-cut sequentie in het midden en achteraan. Colophon pagina, en laatste blanco pagina, ontbreekt.

Orig. cover.

Mooi exemplaar van deze uitermate zeldzame én zeer fragiele uitgave. De gelijmde rug is quasi volledig intact. Lichte verkleuring.

'zonder Kultuur eet een Mens rauwe wortels en kruipt hij op handen en voeten.'

Bijgevoegd: Bart de Baere (red.) - René Heyvaert.

Gent, Museum van Hedendaagse Kunst, 1991.

Catalogus. 8vo. 32 gen.pp. Een van de 300 niet gen. ex.

Orig. kft. Perfect exemplaar van deze zeldzame catalogus. (€ 300-400)

2282

**RENÉ HEYVAERT (1929-1984)**

Zonder titel, 1976.

Oost-Indische inkt en potlood.

Getekend en gedateerd in potlood.

Kader (ontworpen door de kunstenaar).

500 x 700 mm (560 x 760 mm)

(€ 2000-3000)

Expo: C L E A R I N G, Brussels. November 17, 2018 - February 16, 2019 (label op verso).

2283\*

**RENÉ HEYVAERT (1929-1984)**

Mail art, 1977.

Gekleurd papier, geweven.

Verstuurd aan de Familie Willaert - Caura.

100 x 180 mm

(€ 600-800) ILL p.91

Lit.: Heyvaert & Corsini, nr. 10.

2284\*

**RENÉ HEYVAERT (1929-1984)**

'Creatie', 1979.

Postkaart. Richard Foncke Editions, 1979.

Aankondiging voor de editie op 100 ex. (zelfde afmetingen).

Bijgevoegd: 'ik weet met absolute zekerheid dat mijn werk Kunst is ...'. Uitnodigingskaart, Richard Foncke Gallery, november - december 1978. Geadresseerd aan Marc de Cock.

105 x 150 mm

(€ 100-200)

**richard foncke editions**

st.-jansvest 18,

9000 gent / belgium - phone (091) 23 81 28



**Blind traveler  
finds  
a home**

Part II (2300-2456)

← Breedte 33 m →



Bruxelles, le 21 juillet 69

Departement  
des  
Aigles

Mon cher Jacques,

A chacun ses zones absolues selon  
ses contraintes. N'est-ce-pas?

Par exemple, salutations distinguées et compliments de  
marchands de toutes sortes.

Ceci de neuf:

D'abord, une masturbation ~~très~~ parfaite; j'ai mis les draps  
à sécher profitant des heures de fermeture.

Mais j'y songe tout à coup, comment va la vie à Liège?

Tant il est vrai, mon cher Jacques que notre pensée procède  
par bonds, une idée après un rêve ... une zone absolue,  
après une fausse ....., une défaite après une victoire ...

Ensuite, un voyage itinérant de mon musée, spécialement le  
"Département des Aigles", à Waterloo dans le cadre doré du  
bicentenaire de la naissance de Napoléon. Succès de foule,  
mon cher, j'en ai rapporté un petit film à titre de souvenir  
personnel, que j'ai moi-même tourné avec des soldats.

Rien que sur le plan publicitaire, ce fut une réussite.

Cependant modeste. Il aurait fallu la lune en couleurs.

Amitiés,

M. B.

détail lot 2300

La pipe

2300\*

MARCEL BROODTHAERS (1924-1976)

An exceptional collection of 17 open letters:

1. 'A mes amis, Calme et silence.' Bruxelles, Palais des Beaux-Arts, 7 June 1968.
  2. 'Une cube, une sphère' Kassel, 27 June 1968.
  3. 'Mon cher Beuys' Bruxelles, 14 July 1968.
  4. 'J'ai d'abord mis en scène ...' Lignano, 27 August 1968.
  5. 'Cabinet des Ministres de la Culture. Ouverture' Ostende, 7 September 1968.
  6. 'Département des Aigles. Museum. Un directeur rectangle.' Düsseldorf, 19 September 1968.
  7. 'J'ai trop à vous dire, chers amis, ...' Anvers, 11 October 1968.
  8. 'Duchamp-Mexico, octobre 68. Multiplié inimitable illimité MB' Librairie St Germain des Prés, Paris, 29 October 1968.
  9. 'Chers Amis, Mes caisses sont vides.' Paris, 29 November 1968.
  10. 'Mon cher Kasper'. Bruxelles, 9 May, 1969. With mark 'Departement des Aigles' in upper right hand corner.
  11. 'Chers amis, De Bruxelles à Anvers'. Antwerpen, 10 May 1969.
  12. 'Mon cher Jacques'. Bruxelles, 21 July, 1969. With mark 'Departement des Aigles' in upper right hand corner.
  13. 'Departement des Aigles'/'Chers amis'. Bruxelles-Anvers, 27 September 1969.
  14. 'Museum voor Moderne Kunsten. Département des Aigles. Mon cher Immendorf'. Antwerpen, 29 September 1969.
  15. 'Museum voor Moderne Kunsten. Département des Aigles. Remettre à Immendorf'. (Antwerpen, September 1969).
  16. 'Musée d'Art Moderne. Section littéraire. Département des Aigles. Mon cher Claura' Bruxelles, 1 January 1970.
  17. 'Dear Beuys'. Düsseldorf, 28 September, 1972.
- All open letters 4to, except n° 8, 8vo; all open letters mimeographed, except nrs 8, 16 and 17 offset. Exceptional ensemble of the open letters that Marcel Broodthaers published in a small edition and sent to members of the art-world, mostly commenting on the social context of art in his time. The ironical and ambiguous use of a confidential tone in these pamphlets of a one-man movement, the use of an 'old-fashioned' instrument such as an open letter in a world so fond of 'new media', are typical of Broodthaers' critical interventions in the often self-sufficient art scene.  
(€ 2000-3000)

chevalet

détail lot 2302

sujet

2301

MARCEL BROODTHAERS (1924-1976)

'Musée d'Art Moderne Département des Aigles. Section des Figures. Der Adler vom Oligozän bis Heute. Methodologische Ausstellung'. Offset. Poster. Düsseldorf, Kunsthalle, 1972. Frame. 595 x 420 mm (610 x 430 mm) (€ 200-300)

Lit.: Pfeffer (ed.) 2020, p. 370.

2302\*

MARCEL BROODTHAERS (1924-1976)

'Eloge du Sujet. Filme, Dias, Objekte, Bilder'. Offset. Poster. Kunstmuseum Basel, 1974. Frame. 640 x 470 mm (655 x 490 mm) (€ 200-300)

Lit.: Pfeffer (ed.) 2020, p. 494.

2303

MARCEL BROODTHAERS (1924-1976)

'Eau de Cologne 1974'. Offset. Poster. Printed in black and red on pale blue paper. Copy of the rarer version with the palm trees. 440 x 560 mm (€ 200-300)

Lit.: Pfeffer (ed.) 2020, p. 485.

2304

MARCEL BROODTHAERS (1924-1976)

'Fig. 1/ program,' 1973. Antwerp, Wide White Space. Original poster. 650 x 500 mm (€ 100-200)

Lit.: Behind the Museum, nr. 63; Pfeffer (ed.) 2020, p. 428.

2305

MARCEL BROODTHAERS (1924-1976)

Un voyage en Mer du Nord/ A voyage on the North Sea/ Eine Reise auf der Nordsee. Bruxelles/ London/ Köln, Hossman/ Petersburg Press/ Verlag M. Dumont Schauberg, 1973. 8vo obl. 19 Japanese bound leaves. Complete set of this trilingual edition. Orig. ill. covers. We join: Orig. subscription form for the English edition at Petersburg Press Ltd. 1 leaf, recto printed only. (€ 200-300)

Lit.: Werner/ Goodman/ Gillespie 1982, nr. 16a-b-c; Jeu de Paume, p. 184; Ceuleers & Van de Velde nr. 40; Pfeffer (ed.) 2021, p. 445.



2306

**MARCEL BROODTHAERS (1924-1976)**

'Films, dias et fotos./ Une contradiction entre le mouvement et le statisme de l'image', 1975.

Invitation, 'Sonderveranstaltung', to the screening of 19 Broodthaers movies at Städtische Kunsthalle, Düsseldorf. Folded, printed recto/ verso in black and with reproduction of portrait of Broodthaers (Düsseldorf, 1971) and his handwritten dedication to the Kunsthalle.

(€ 300-400)

Lit.: Borja-Villel/ Compton 1997, p. 277; Pfeffer (ed.) 2020, p. 580.

2307

**MARCEL BROODTHAERS (1924-1976)**

Set of two invitation cards for the 'Section Cinéma' (Düsseldorf, 1970-71).

Two postcards, printed recto/ verso in red and black.

The first invitation announces the 'Section Cinéma' in Düsseldorf, from January 191 onwards. The second (double), in French and German, announces the sale of the objects which were all the Burgplatz 12 in Düsseldorf in the 'Département des Aigles', through the intermediary of the Wide White Space. A special catalogue was available on demand. One sent to Marc De Cock, the former president of the Vereniging voor het Museum van Hedendaagse Kunst, Gent.

We join: Invitation card 'Département des Aigles/ projection d'un film du Musée d'Art Moderne/ exposition de 40 dessins'. Cologne, January - February 1971. Printed recto/ verso in red & black.

(€ 400-600)

Lit.: Jeu de Paume, pp. 208; Borja-Viollel/ Compton 1997, p. 142/ 161/ 177; Pfeffer (ed.) 2020, pp. 332/ 334/ 336.

2308\*

**MARCEL BROODTHAERS (1924-1976)**

Oeuvres importantes depuis 1963. Brussels, New Smith Gallery, 1973.

Invitation card, printed recto only, black on white card.

Fold on the lefthand side.

We join: Two other invitations to group shows at the New Smith Gallery, in which works by Broodthaers were included: 'An 9' (1966) and 'de la Lumière et du Mouvement' (1969).

And: Two invitations to shows at the New Smith Gallery: 'Nikos. Tableaux Photo-Mécaniques' (1967) and 'Peintures récentes de Scanavino' (1970).

(€ 400-600)

Lit.: Pfeffer (ed.) 2020, p. 439.

2309\*

**MARCEL BROODTHAERS (1924-1976)**

'Fumer - Boire - Copier - Parler - Ecrire - Peindre - Filmer'.

Invitation to the opening of the exhibition at Françoise Lambert, 1973, January 18 at 7pm. Invitation card, printed recto in black.

Lambert showed the 'Série en langue française', also known as the 'Série de neuf peintures sur un sujet littéraire', and the movie 'La Pluie'. There was great resemblance with the Jack Wendler show, organised only a month earlier in London.

(€ 200-300)

Lit.: Printed Matter, p. 101; Pfeffer (ed.) 2020, p. 430.

2310

**MARCEL BROODTHAERS (1924-1976)**

'Le privilège de l'Art/ Objects, photographs and slides/ Films in black and white and colour'. Offset. Poster. Oxford, Museum of Modern Art, 1975.

595 x 420 mm

(€ 300-400)

Lit.: Pfeffer (ed.) 2020, p. 576.

2311

**MARCEL BROODTHAERS (1924-1976)**

'Avis'. 'Der Adler vom Oligozän bis heute'. Eine experimentelle Ausstellung in der Städtischen Kunsthalle Düsseldorf. Düsseldorf, 16 mai-9 juillet 1972.

1 sheet 4to, printed in black and blue, folded for mailing. Announcement for the closing exhibition of "Musée d'Art Moderne" in Düsseldorf.

(€ 100-200)

Lit.: Pfeffer (ed.) 2020, p. 370.

2312

**MARCEL BROODTHAERS (1924-1976)**

'citron - citroen/ réclame pour la mer du nord'. Invitation leaflet. Amsterdam, Seriaal bv, 16974.

Printed double-sided, illustrated recto.

We join: Marcel Broodthaers/ November 13 - December 22/ Collected Editions.

Invitation card. New York, John Gibson Gallery Inc, 1976. Printed double-sided, ill. recto. With orig.(?) env. with imprint 'Marcel Broodthaers'. Sent to the Belgian artist Danny Matthijs (sic).

(€ 100-200)

Lit.: Pfeffer (ed.) 2020, p. 484.

2313

**MARCEL BROODTHAERS (1924-1976)**

Art & Project Bulletin 66, 1973. 4to, 4pp., illustrated with 18 works.

Folded (for mailing). This copy was addressed to the Flemish author Roland Jooris.

We join: Invitation. art & project, 1973.

One sheet, printed in black, recto only. This copy addressed to Maria Leenaars at the Stedelijk Museum, Amsterdam.

(€ 300-400)

Lit.: Pfeffer (ed.) 2020, p.431/ Art & Project

- A history, p. 263.

2314

**MARCEL BROODTHAERS (1924-1976)**

Invitation pour une exposition bourgeoise. Berlin, Nationalgalerie, 1975.

Invitation card, printed recto in black. During his DAAD scholarship in Berlin, Broodthaers was invited to participate in an exhibition at the Nationalgalerie in Berlin from February 25 till April 6 onwards.

We join: 'Offener Brief an der Senat von Berlin'. November 25, 1974.

Open letter by Marcel Broodthaers. Of utmost rarity.

(€ 400-600)

Lit.: Pfeffer (ed.) 2020, p. 574.

2315

**MARCEL BROODTHAERS (1924-1976)**

'Le Privilège de l'Art'. Oxford, Museum of Modern Art, 1975.

Invitation card. Printed in black, recto only.

(€ 100-200)

Lit.: Pfeffer (ed.) 2020, p. 576.

2316

**MARCEL BROODTHAERS (1924-1976)**

'Das Manuskript in der Flasche/ The Manuscript found in a bottle/ Le Manuscrit trouvé dans une bouteille 1833 - 1974'. Berlin, Galerie René Block, 1974. Invitation card.

Printed in black and blue, recto/ verso. We join: Subscription leaflet. Illustrated with the bottle. Printed in black, recto only. German.

And: Subscription card.

Printed in white over photo, recto only. English.

Lit.: Pfeffer (ed.) 2020, p. 500.

2317

**MARCEL BROODTHAERS (1924-1976)**

'Deux films de Marcel Broodthaers'. Paris, Galerie Yvon Lambert, 1978.

Invitation card. Printed in black and red, recto/ verso. With inscription in black marker 'Carte Postale'.

(€ 100-200)

Lit.: Pfeffer (ed.) 2020, p. 438.

2318

**MARCEL BROODTHAERS (1924-1976)**

A set of three invitation cards:

- 'Ne dites pas que je ne l'ai pas dit/ Zeg niet dat ik het niet gezegd heb.

Le Perroquet/ De Papegaai'. Antwerpen, Wide White Space, 1974. Printed in black and red, recto only.

- Bruxelles, Wide White Space/ Le Bailli, 1974. Printed in black, recto only.

- Tekeningen/ Drawings. Antwerpen, Wide White Space, 1975. Printed in black, recto only.

Group show together with Baselitz, Beuys, Byars, Kienholz, Nauman, Panamarenko, Penck and Van Snick.

Lit.: Jeu de Paume, p. 235/ Behind the Museum, nr. 88/ Pfeffer (ed.) 2020, p. 486.

2319

**MARCEL BROODTHAERS (1924-1976)**

'La Conquête de l'Espace. Atlas à l'usage des artistes et des militaires'.

Bruxelles, Editions Lebeer Hossmann, 1975. Invitation card to the presentation of this edition. Printed in black, recto/ verso.

The address on the card, '23 rue de la Vallée', was the new short-lived space for the MTL gallery, to which Paul and Irmeline Lebeer were tightly connected at that time, even so that some artists believed that they too ran the gallery.

We join: Broodthaers - Dibbets - Gilbert & George. Bruxelles, MTL, 1978.

Printed in black, recto only. This exhibition is not recorded by Sophie Richard in her exhibition list published in her book 'Unconcealed' (Ridinghouse 2009, ed. Lynda Morris).

(€ 100-200)

Lit.: Jeu de Paume p. 308

(For the 1978 MTL exhibition).

1867

1951

1967



- BOIRE - COPIER





**2320\***  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 Défense de photographier. (Oxford/ Berlin), (The Museum of Modern Art)/ (DAAD), (1975). 8vo obl. 12 pp. With handwritten dedication to the very early collectors Marie-Thérèse and Hubert Peeters. It's in the garden of this couple that the alternative exhibition/ happening space A379089 was founded. They were also one of the three 'Blind Mice' from the legendary eponymous exhibition at the Van Abbemuseum in 1968, together with the Becht and Visser collection. Orig. ill. cover.  
 We join: Idem. This copy is the 'Berlin' version, which is slightly different when it comes to some page design.  
 (€ 600-800)

*Ami calement, à Louves  
 M.B.*

**2321**  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 Catalogue/ Catalogus. Brussels, Société des Expositions du Palais des Beaux-Arts/ Vereniging voor Tentoonstelling van het Paleis voor Schone Kunsten, 1974. 4to. Orig. cover.  
 With the large sheet (630 x 880 mm) with illustrations, uncut, unfolded, with the printer's marks. Slightly soiled. Framed.  
 630 x 880 mm (640 x 890 mm)  
 (€ 200-300)  
 Lit.: Pfeffer (ed.) 2021, p. 494.

**2322**  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 'Département des Aigles', 1972. Offset. Monogrammed and dated in white pencil.  
 Edition Rijkscentrum Frans Masereel, Kasterlee (dry stamp).  
 Frame.  
 365 x 505 mm (455 x 590 mm)  
 (€ 200-300)  
 Lit.: Ceuleers & Van de Velde 2012, nr. 13.

**2323**  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 'Marcel Broodthaers zeigt vom 26. Februar bis zum 1. April 1975 eine Ausstellung und seinen neuen Film in Farbe "Berlin - oder ein Traum mit Sahne". Berlin, Nationalgalerie, 1975. Poster. Mechanically folded (for mailing). Slight traces of wear.  
 840 x 590 mm  
 (€ 200-300)  
 Lit.: S. Pfeffer (ed.) 2020, p. 574.

# RABE

**2324**  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 'Fausses clés pour les arts. Une politique des expositions: opter pour la difficulté et l'action. Supplément', 1974. One sheet, 4vo, printed both sides, black & red. One of 3000 unnumbered copies. With the original envelope with Broodthaers' initials and date printed in red in the upper left hand corner.  
 (€ 100-200)  
**2325**  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 'Fuchs/ Mais qui mangera le fromage'. Berlin, 1974. Card. Printed in black and red, recto/ verso. Made in response to Baumgarten and Oppitz's exhibition card (see below), and more specifically as a response to their publication T'E-NE-T'E. Eine mythologische Vorführung, published in conjunction with the exhibition "Hommage an M.B." in the Konrad Fischer Gallery.  
 We join: Lothar Baumgarten and Michael Oppitz, Rabe/ Hommage a M.B. Aigle. Dusseldorf, Konrad Fischer, 1974. Invitation card for an exhibition which referenced a 1972 show by Marcel Broodthaers titled 'Der Adler vom Oligozän bis heute in Düsseldorf'. Printed in black and red, with ill. of an eagle's head.  
 We join: Invitation card. Konrad Fischer, 1978. This card makes reference to the 1974 'Fuchs/ Mais qui mangera le fromage ...'-card, as it has the same illustration on it's recto.  
 (€ 100-200)

**2326\***  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 'Décor'. London, ICA New Gallery, 1975. Invitation card. Printed in black, recto/ verso.  
 (€ 100-200) ILL p. 102  
 Lit.: Jeu de Paume, p. 272/ Pfeffer (ed.) 2020, p. 581.

**2327\***  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 'Ein Eisenbahn-Uberfahl', 1972. Offset, black felt-tip pen. Monogrammed, dated and numbered in white gouache 1/100. Frame.  
 780 x 500 mm (860 x 580 mm)  
 (€ 300-500) ILL p.103  
 Lit.: Ceuleers - Van de Velde, nr. 11.

**2328**  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 Eloge du Sujet. Basel, Kunstmuseum, 1974. 16mo. 16 p.  
 Stapled under orig. covers.  
 (€ 100-200)  
 Lit.: Pfeffer (ed.) 2020, p. 498-99.

**2329**  
**MARCEL BROODTHAERS**  
**(1924-1976)**  
 Museum. Der Adler von Oligozän bis heute. Zeigt eine experimentelle Ausstellung seines Musée d'Art Moderne, Département des Aigles, Section des Figures. Düsseldorf, Städtische Kunsthalle, 1972. Two volumes 8vo. 64/ 64 numb.pp. Orig. covers.  
 We join: Double subscription card, complete with the part you had to send back in order to receive the second volume.  
 Lit.: Pfeffer (ed.) 2020, p. 373-74.

# FUCHS

*Mais qui mangera le fromage?*



2330

**MARCEL BROODTHAERS (1924-1976)**

L'Angéus de Daumier. 1re Partie/ 2nd Partie. Paris, Musée National d'Art Moderne, 1975. Two vols. 8vo. 16/ 16 pp.

Orig. covers. Near pristine copies.

We join: Invitation card to the exhibition.

Printed in black, recto only.

(€ 100-200)

Lit.: Pfeffer (ed.) 2020, p. 586.

2331

**MARCEL BROODTHAERS (1924-1976)**

Je m'en lave les mains. Zurich. Seedorf Verlag. 1982. 8vo. 16 pp. One of the 500 unnumbered copies, after 24 Roman numbered copies on Velin Rives.

Original publisher's white printed wrappers with titles in red and black to front cover, some handling traces to front and back wrapper.

We join: I was my hands of it/ I wasche meine Hände in Unschuld. New York, Mary Boone/ Michael Werner, 1984. 4to. 19 leaves in Japanese binding. One of the 300 regular copies, this one being nr. 196.

Orig. covers.

And: Je hais le mouvement qui déplace les lignes. 2016 reprint of the 1973 edition. Mint copy.

(€ 100-200)

2332

**MARCEL BROODTHAERS (1924-1976)**

An extensive collection of invitations/ flyers etc. regarding solo and group exhibitions, period 1980-2000.

(€ 100-200)

2333

**MARCEL BROODTHAERS (1924-1976)**

An extensive collection of reference works/ catalogues on life and work of Marcel Broodthaers:

- Jeu de Paume, 1991. Orig. ill. soft cover. Still the reference work on many aspects of Broodthaers' oeuvre and publications.

- Walker Art Center, Minneapolis, 1989. Orig. black linen hard cover, ill. dust jacket.

- Catalogue des Livres/ Catalogue of Books/ Katalog der Bücher 1957 - 1975. Köln/ New York/ Paris, 1982. Orig. ill. soft cover.

- Cinéma. Barcelona, 1997. Orig. ill. soft cover.

- Texte et Photos. Bruxelles/ Köln, 2003. Orig. green linen hard cover, ill. dust jacket.

- Frilling & Snauwaert - Industrial Poems. The Complete Catalogue of the Plaque, 1968 - 1972.

Wiels, 2022. Orig. ill. hard cover.

- Gloria Moure - Marcel Broodthaers/ Collected Writings.

Ediciones Poligrafa, 2012. Orig. ill. hard cover.

- Het volledig grafisch werk en de boeken. Galerie Jos Jamar, 1989. Orig. ill. soft cover.

- Katalog der Editionen, Graphik und Bücher/ Catalogue of the Editions, Prints and Books/ Catalogue des Éditions, L'Oeuvre graphique et les livres. Sprengel Museum Hannover/ Städtische Galerie Göppingen, 1996. Orig. ill. soft cover.

- Editionen (1964 - 1975). Galerie Heiner Friedrich, 1978. Orig. ill. soft cover.

- Marcel Broodthaers in Zuid-Limburg. Bonnefontenmuseum, 1987. Orig. soft cover.

And several other publications (catalogues, magazines, art reviews etc.) specifically on the life and work of Broodthaers or with reference to or illustration of his works.

Tot.: two boxes.

(€ 200-300)

2334

**MARCEL BROODTHAERS (1924-1976)**

Tinaia 9 box. Cologne, 1994. This deluxe box contains: 'Le poids d'une oeuvre d'art' (monograph by Wilfried Dickhoff), 'Carte du monde poétique' (Poster), '...Modèle: Ceci n'est pas une pipe' (facsimile), 'Interviews with Freddy de Vree' (CD), 'Projets' (Book Project), 'Magie. Art et Politique' (reprint). Complete. Orig. white cloth folding box, red cloth slip case.

Slight traces of wear.

(€ 200-300)

2335

**MARCEL BROODTHAERS (1924-1976)**

'Figure', 1968/74-1992.

Suite of six silver gelatin prints, mounted.

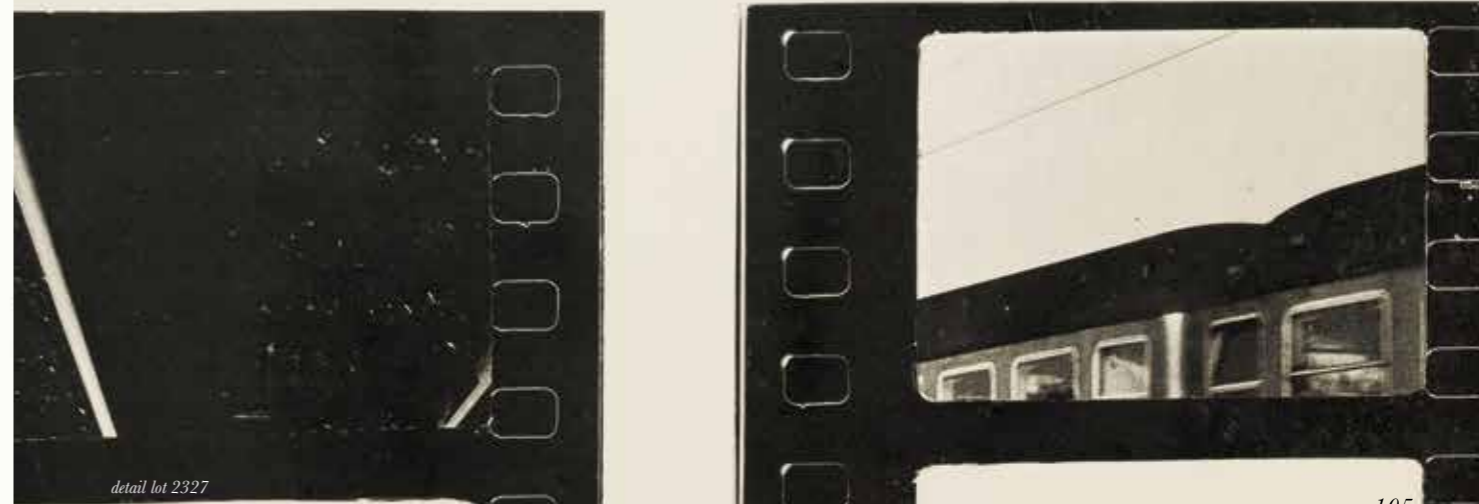
Edition 'Griffelkunst', Hamburg.

Frame.

(€ 200-300)

Décor

detail lot 2326



detail lot 2327





2337

**2336**

**ANDRE GOMES**

Pablo Picasso, Balthus & Henriette Gomes.  
Series of three original black & white photographs.  
Two with annotations and photographer's  
signature (?) on verso.  
One in frame.  
220 x 220 mm (515 x 415 mm )  
(€ 100-200)

**2337\***

**MAN RAY (1890-1976)**

'Fisherman Idol', 1975.  
Bronze, brown patina.  
Signed and numbered 155/1000.  
Also stamped 'Artcurial'.  
On black wooden base.  
145 mm (205 mm)  
(€ 300-400)

**2338**

**MARCEL MARIEN (1920-1993)**

'L'endroit est moïn pesant .... que l'envers'.  
Deux photographies originales en noir et blanc.  
Montées dans un cadre.  
125 x 180 mm (x2) (315 x 235 mm)  
(€ 300-400)

**2339**

**MARCEL MARIEN (1920-1993)**

Ensemble de neuf photographies originales en noir et blanc.  
Certaines photos portent des indications au feutre rouge  
concernant le (re)cadrage des images.  
(€ 600-800)

**2340**

**MARCEL MARIEN (1920-1993)**

'La lettre anonyme', 1983.  
Photographie originale en noir et blanc.  
Titrée et datée au marqueur noir au verso.  
Estampillée et numérotée, nr. 1 sur 5 ex.  
Cadre.  
(€ 400-600)

**2341**

**MARCEL MARIEN (1920-1993)**

'Parure Graduelle', 1992.  
Photographie originale en noir et blanc.  
Non signée. Avec une annotation au marqueur noir au verso.  
On joint: Les Lèvres Nues - 'La Nouaison'. 8vo. 15 pp. num.  
Non coupé. Avec p. 12 ill. de cette photo.  
127 x 177 mm  
(€ 200-300)

**2342**

**MARCEL MARIEN (1920-1993)**

'La communion de pensée', 1980-87.  
Marqueur noir et crayon. Signé, daté et annoté,  
d'une autre main, au verso.  
200 x 156 mm  
(€ 200-300)

**2343\***

**MARCEL MARIEN (1920-1993)**

'L'imitation du cubisme'.  
Photographie originale en noir et blanc.  
Titre au marqueur noir par l'artiste au verso.  
Barré au marqueur rouge. Avec instructions (de composition  
?) et numérotation également au marqueur noir au verso.  
Cette photographie a été utilisée sous le titre 'La Servante  
Cubiste' dans la fasc. des 'Les Lèvres Nues', 'La vie aux  
amateurs' (1992) (ci-joint).  
125 x 175 mm  
(€ 200-300) ILL p.106-107

**2344**

**MARCEL MARIEN (1920-1993)**

'Le Nouveau Cathéchisme', 1993.  
Ensemble de trois photographies originales en noir et blanc.  
Non signées. Deux avec une annotation au marqueur noir  
au verso.  
On joint: Fasc. de 'Les Lèvres Nues', 'La Trotteuse',  
utilisant une image de cette série, p. 6.  
127 x 180 mm (x3)  
(€ 300-400)

**2345\***

**MARCEL MARIEN (1920-1993)**

'Antiportrait', 1983.  
Photographie originale en noir et blanc.  
Signée, datée et dessinée au marqueur noir.  
Cadre.  
On joint: De Openstaande Vrouw. Loempia, 1985.  
In-4°. 111 pp. num.  
Un des 43 ex. de luxe num. à la main, nr. 33, signé, a  
près sept ex. en chiffres romains.  
Cartonnage d'origine, jaquette.  
240 x 180 mm (515 x 415 mm)  
(€ 300-400)



2346

**MARCEL MARIEN (1920-1993)**

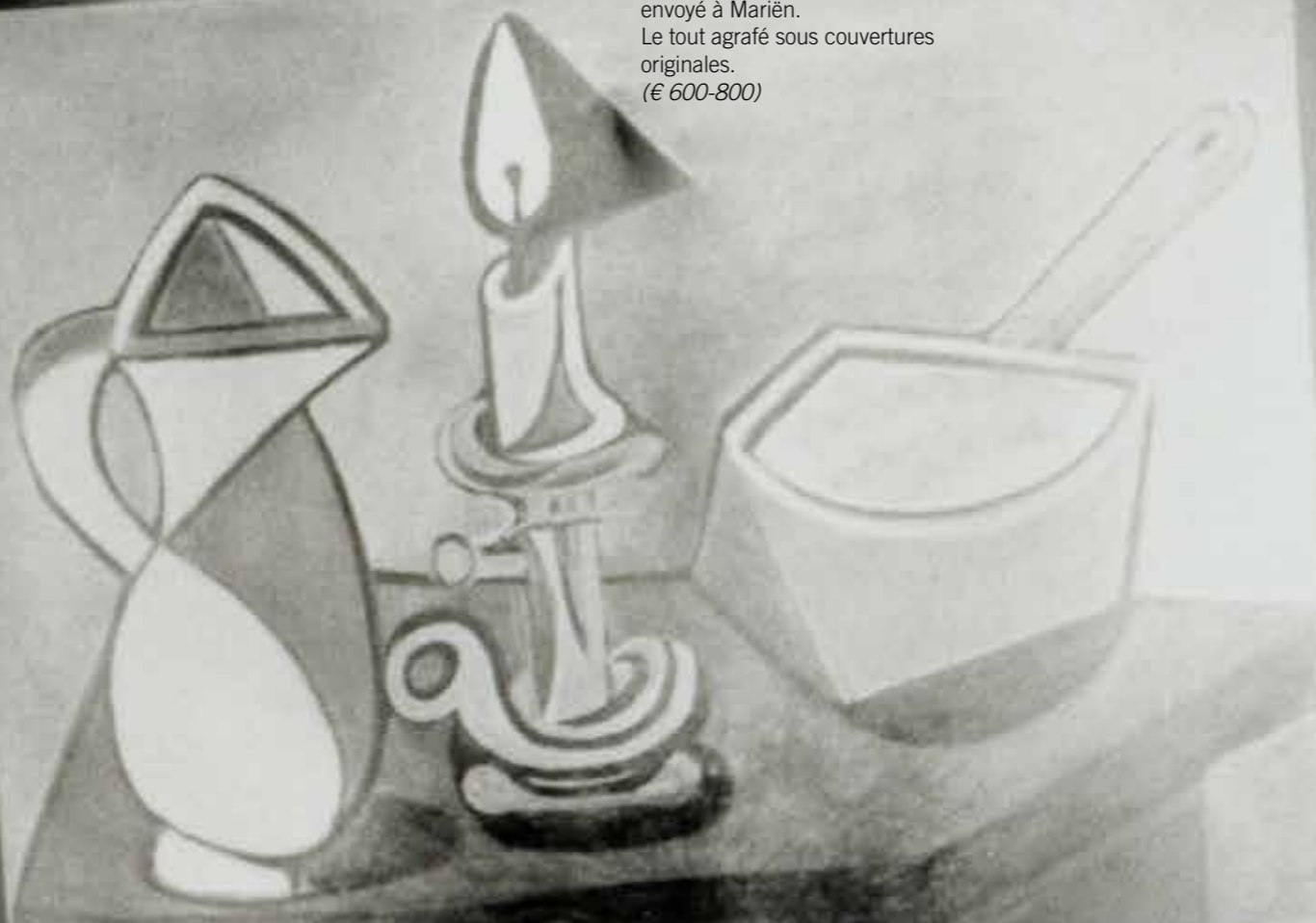
'Chambre d'ennemi', 1991.  
(Anvers), (Max Pisti Editions), 1991.  
Un des 25 exemplaires, nr 23. Les  
cinq photographies sont montées sur  
support. Toutes signées et datées au  
marqueur noir 'Mariën 1991' et portant  
le titre de l'ouvrage. Sans couverture.  
(€ 200-300)

Lit.: Casteleyns 2002, nr. 36.

2347

**MARCEL MARIEN (1920-1993)**

Ensemble de six exemplaires de luxe  
de 'Les Lèvres Nues':  
- L'Entrefaite, 1987. Exemplaire de luxe  
non numéroté (12 annoncés) avec une  
photographie originale en noir et blanc,  
'Les caves du ciel', collée sur le contre-  
plat de la quatrième de couverture.  
- L'Enjambée, 1990. Exemplaire nr 13,  
sur 20 exemplaires de luxe, avec une  
photographie originale en noir et blanc  
collée sur la couverture.  
- On a le temps, 1991. Exemplaire nr  
13, tiré à 20 exemplaires de luxe avec  
une photographie originale en couleurs  
collée sur la couverture.  
- L'Incognito, 1993. Exemplaire nr 1,  
sur 20 exemplaires de luxe.  
- Les À-Coups, 1993. Exemplaire nr 1,  
sur 20 exemplaires de luxe.  
- Implications, 1993. Exemplaire nr 1,  
sur 20 exemplaires de luxe. On joint: la  
photographie originale en noir et blanc  
qui a servi, dans une version altérée,  
d'ill. pour cette couverture. Avec l'env.  
originale dans laquelle ce numéro a été  
envoyé à Mariën.  
Le tout agrafé sous couvertures  
originales.  
(€ 600-800)





2348\*

**RENÉ HEYVAERT (1929-1984)**

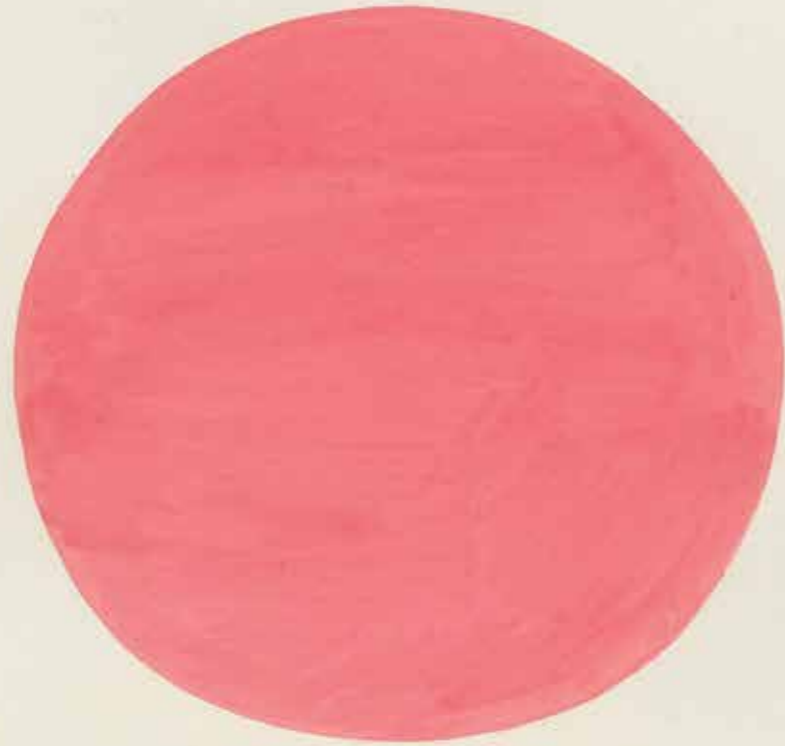
'punt, streep en vlak tussen wit en zwart  
in 3 luiken', 1971.

Gouache. Driemaal getekend en gedateerd  
in potlood op verso. Eveneens driemaal  
getiteld op verso in zwarte stif.

Kader.

730 x 550 mm (x3) (850 x 1810 mm)

(€ 3000-4000)







*2349\**

**RENÉ HEYVAERT (1929-1984)**

Zonder titel.

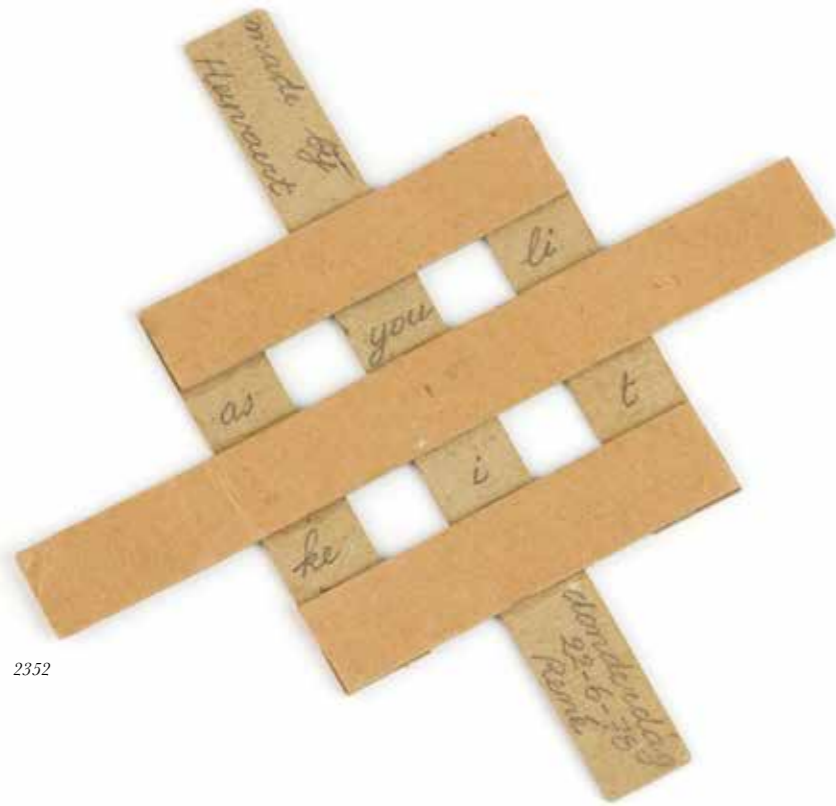
Hout, metaal, touw.

Getekend op verso in potlood.

1050 x 900 x 50 mm

(€ 4000-6000)





2352

**2350**  
**RENÉ HEYVAERT (1929-1984)**  
 Zonder titel.  
 Hout, geel beschilderd.  
 Met handgeschreven opdracht aan Marie-Henriette en Jean-Pierre Ransonnet in blauwe bic.  
 162 x 165 mm  
 (€ 1000-1500)

**2351**  
**RENÉ HEYVAERT (1929-1984)**  
 Mail art, 1980.  
 Aluminium, geperforeerd.  
 Label met adres vooraan opgekleefd.  
 Verstuurd aan Marie-Henriette en Jean-Pierre Ransonnet.  
 200 x 200 mm  
 (€ 1000-1500)

Lit.: Heyvaert & Corsini, nr. 32.

**2352\***  
**RENÉ HEYVAERT (1929-1984)**  
 Mail art.  
 Karton.  
 Verstuurd aan Joseph Willaert.  
 140 x 140 mm  
 (€ 600-800)

Lit.: Heyvaert & Corsini, nr. 32.

**2353\***  
**RENÉ HEYVAERT (1929-1984)**  
 Mail art, 1980.  
 Papier, uitgesneden.  
 Gericht aan 'Joseph Willaert Weib und Kinderen'.  
 100 x 180 mm  
 (€ 600-800)

Lit.: Heyvaert & Corsini, nr. 48.

**2354**  
**RENÉ HEYVAERT (1929-1984)**  
 Mail art, 1981.  
 Papier en karton.  
 Verstuurd aan Jackie Vanlandschoot.  
 100 x 180 mm  
 (€ 600-800)

Lit.: Heyvaert & Corsini, nr. 62.

**2355**  
**RENÉ HEYVAERT (1929-1984)**  
 Een reeks van vijf originele uitnodigingen/ postkaarten:  
 - Galerie L'A, Liège, mei 1980.  
 Met cirkelvormige uitsparing in het midden.  
 - Richard Foncke Gallery, Gent, mei 1981. Met driehoekige uitsparing.  
 Deze uitnodiging werd door Heyvaert verstuurd naar de familie Ransonnet.  
 - Galerie Drieghe, Wetteren, januari/ februari 1983. 'mensen weten weinig van wat bestaat/ een kunstenaar kent deze dingen/ en toont ze aan de mensen'.  
 - Grafiek 50, Wakken. 'bijzondere uitgaven seizoen 1978-79'. Aankondiging voor de editie, op 30 ex., met telkens een origineel werk van Philippe Bouttens, René Heyvaert, Staf Renier, Etienne Van Doorslaer en Frank Vandenberghe.  
 - 'hommage à rené heyvaert'. galerie l'a/ richard foncke gallery/ galerij villa des roses en galerij drieghe.  
 September, 1984.  
 (€ 200-300)





2356\*

**RENÉ HEYVAERT (1929-1984)**

Zonder titel, 1979-1981.

Geplooid papier. Vier punaisegatjes.

Kader.

344 x 693 mm (560 x 760 mm)

(€ 2500-3000)

Herkomst: Gallery Richard Foncke,  
Gent/ Jacky Vanlandschoot.

2357

**RENÉ HEYVAERT (1929-1984)**

Zeefdruk op behangpapier. Uitnodiging voor de  
postume expo in de Gentse galerij 'Villa des Roses',  
mei 1984. Heyvaert overleed op 11 april.

De expo vond plaats zoals hij die zelf gepland had,  
net zoals de uitnodiging, gedrukt op verschillende  
stukken behangpapier, ook zijn idee was.

Kader.

410 x 250 mm (435 x 275 mm)

(€ 300-400)

Lit.: Dockx/ Laporte/ Mast (red.) 2006, p. 223.

2358\*

**RENÉ HEYVAERT (1929-1984)**

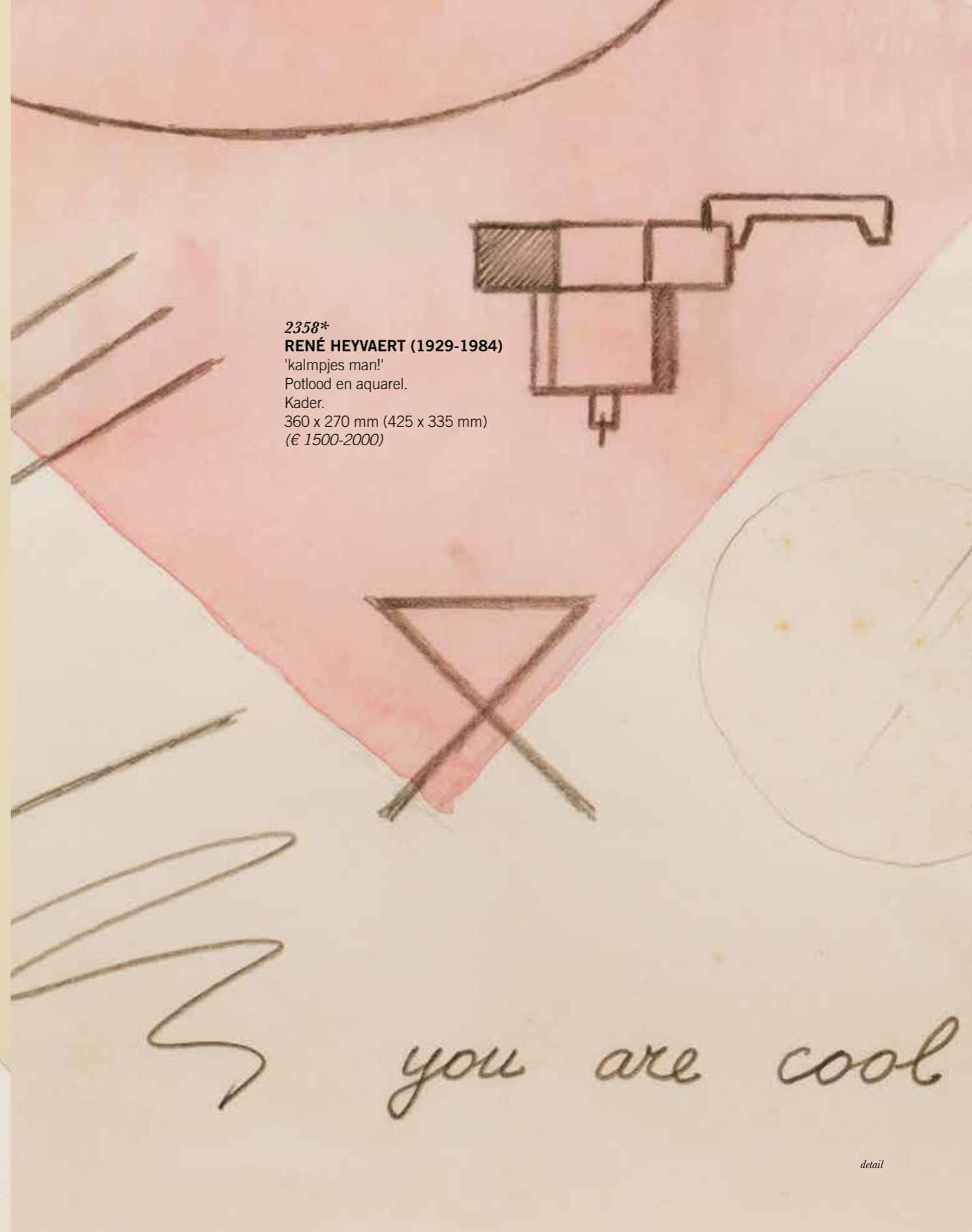
'kalmpjes man!'

Potlood en aquarel.

Kader.

360 x 270 mm (425 x 335 mm)

(€ 1500-2000)







2362

**2359**  
**FRANZ ERHARD WALTHER (°1939)**  
 to be attributed to  
 'Instruments for Visualisation or  
 Instruments of Vision', ca. 1989.  
 Gouache, gray pencil and collage.  
 With some notes in blue bic.  
 Frame.  
 280 x 565 mm (350 x 630 mm)  
 (€ 400-600)

**2360\***  
**GUY MEES (1935-2003)**  
 Original dummy for catalogue of  
 exposition at Galerie Micheline  
 Szwajcer, 1988.  
 8vo. 10 pp (including cover design).  
 Mees roughly sketches the photographs  
 of his works that will eventually appear  
 in the catalogue and pastes them, cut  
 out, onto the provided place. The same  
 goes for the texts by Enno Develing  
 and Pascal Nottet.  
 With numerous (typesetting)  
 instructions in blue marker and pencil.  
We join: Catalogue of the exposition  
 at Micheline Szwajcer.  
 240 x 230 mm  
 (€ 800-1200) ILL p. 94-95

**2361**  
**JOHAN VAN GELUWE (1929-2020)**  
 'Sao-Paulo', 1987.  
 Collage. With handwritten dedication  
 to Roland Patteeuw.  
 Frame.  
 420 x 300 mm (455 x 335 mm)  
 (€ 200-300)

**2362\***  
**MARC TRIVIER (°1960)**  
 Portret van Jean Dubuffet, 1983.  
 Silver gelatin print.  
 Frame.  
 220 x 220 mm (520 x 520 mm)  
 (€ 300-400)

Provenance: Albert Baronian  
 (label on verso).

**2363**  
**MARC TRIVIER (°1960)**  
 Michel Leiris, 1987.  
 Silver gelatin print.  
 Frame.  
 215 x 215 mm (415 x 415 mm)  
 (€ 400-600)

**2364**  
**JOHAN MUYLE (°1956)**  
 Untitled, 1985.  
 Suite of 23 original black and white  
 photographs. All under passe-partouts.  
 Sheet with artist's name on it.  
 The photographs show the first scul-  
 ptures made by the artist between 1982  
 and 1984.  
 In orig. box with artist's name printed  
 on it.  
 55 x 55 mm (x23)  
 (€ 400-600)

**2365**  
**RONY HEIRMAN (1936-2013)**  
 A set of seven original black-and-white  
 photographs:  
 - Michael Borremans.  
 - Leonard Nolens.  
 - Dan Van Severen.  
 - John Baldessari.  
 And three others. Most signed on verso.  
 Different sizes.  
 (€ 200-300)

**2366**  
**DINO PEDRIALI (°1950)**  
 'Pasolini', 1975-85.  
 Silver gelatin print.  
 Signed and dated on verso.  
 Frame.  
 500 x 375 mm (735 x 600 mm)  
 (€ 400-600)

**2367**  
**RONY HEIRMAN (1936-2013)**  
 'Joseph Beuys'.  
 Series of three portraits. Original black  
 and white photographs.  
 All signed in black marker on verso.  
We join: 'Achtmaal Joseph Beuys'. 4to.  
 Signed. Orig. cover.  
 505 x 405 (x2)/ 305 x 240/  
 340 x 270 mm  
 (€ 200-300)

**2368**  
**JENNY VAN GELUWE (1929-2020)**  
 A large collection of Mail Art, mainly  
 addressed to Roland Patteeuw and/ or  
 Frans Boenders. Ca. 14 leaflets and  
 four postcards.  
We join by the same: 'Museum of  
 Hysterics', 1991. Medal. Signed, dated  
 and numbered 281/500 on the reverse.  
 In orig. blue linen holder. And: E3 Your  
 Art-Highway, Stockholm-Waregem-  
 Stockholm', 1975. Box/ multiple. (Not  
 complete). With T-shirt and flag, both  
 with logo of the European flag.  
And: Johan Van Geluwe/ Dieter Van  
 Caneghem. 'DIA-loog', 2017. Box/ mul-  
 tiple. One of the 50 numb. copies. Orig.  
 cardboard box.  
 (€ 100-200)

**2369**  
 (Werner) A large set of invitations from  
 the Michael Werner Gallery, 1980s -  
 2000s: Hans Arp, Agnes Martin, Otto  
 Freundlich, Ernst Ludwig Kirchner,  
 Tomas Schmit, Don Van Vliet (Captain  
 Beefheart), Markus, Lüpertz, Antonius  
 Höckelmann, Per Kirkeby, David Salle,  
 André Masson, Ron Martin, Francis  
 Picabia, André Derain, Eugène Leroy ...  
 (€ 100-200)

**2370**  
 (artist's books) Guy Schraenen, Artists'  
 Publications. From the collection  
 Archive for Small Press & Communicati-  
 on. Ghent, CB/ RUG, 1988. 4to. 183 pp.  
 Orig. cover, some faint stains along spine.  
 (€ 100-200)  
 Lit.: Pas 2017, nr. 288.

**2371**  
**GERHARD RICHTER (°1932)**  
 20 Bilder. Catalogue. Large 4to. Galerie  
 Rudolf Zwirner, 1987. With handwritten  
 dedication in blue ink on the title page.  
 Orig. soft cover.  
We join: Catalogue Raisonné 1962-  
 1993. Paris/ Bonn/ Stockholm/ Madrid,  
 1993-94. Orig. 3 vol. soft cover ed.  
 Total 542 pp. Orig. ill. cardboard slipcase.  
And: Ulrich Look/ Denys Zacharopou-  
 los. Munich, Verlag Silke Schreiber,  
 1985. 4to. Ed. of 3000 copies.  
 Orig. cardboard, ill. dust jacket.  
 (€ 200-300)

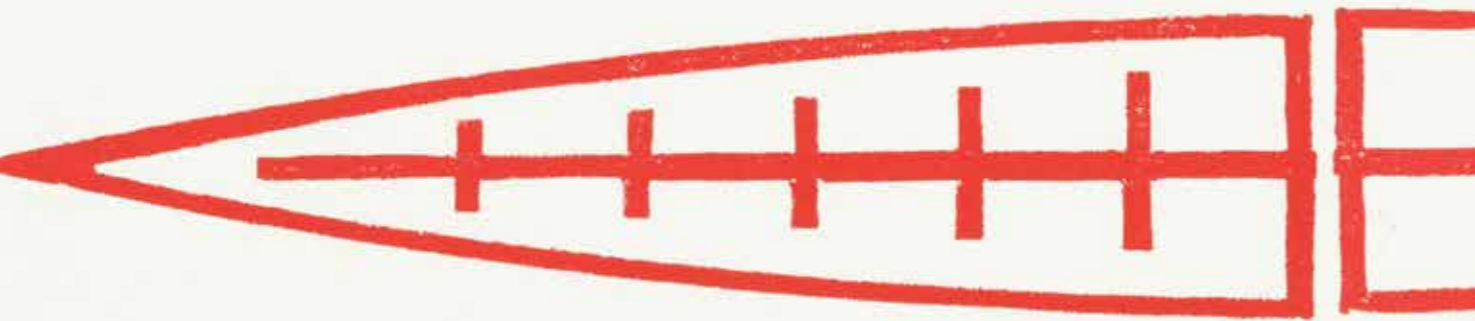
**2372**  
**JENNY HOLZER (°1950)**  
 Laments. New York, Dia Art Foundation,  
 1989. 8vo. 29 pp. Orig. cover.  
 This edition comes together with a VHS  
 copy of the movie, directed by Mark  
 Pellington for Caesar Video Graphics  
 Inc. of New York. Both the book and the  
 tape were designed by Jean Foos, Jill  
 Korostoff and Jenny Holzer. Edition of  
 2500 unnumbered copies.  
 (€ 100-200)

**2373**  
 (artist's book) The Archives. Art Infor-  
 mation Centre Peter Van Beveren.  
 Hasselt, Provincial Museum, 1981.  
 Published on the occasion of this exhi-  
 bition. One of 500 numb. copies, this  
 one being nr 157. Compiled by pasted  
 mixed-media multiples by artists inclu-  
 ding Robert Jacks, Woody van Amen,  
 Carl Andre, Hans Eikelboom, Ken  
 Friedman, Ad Gerritsen, Klaas Gubbels,  
 Wim Gijzen, Richard Hamilton, Joseph  
 Beuys, Marinus Boezem, Christian Bol-  
 tanski, Daniel Buren, Michel Cardena,  
 Christo, Robin Crozier, Gaurt van Dijk,  
 Pieter Engels, Tommy Mew, Maurizio  
 Nannucci, Richard Nonas, Arnulf  
 Rainer, Dieter Roth, Yves de Smet, Al  
 Souza, Endre Tot, Timm Ulrichs, Ben  
 Vautier, Wolf Vostell, Dick Higgins, Peter  
 van Beveren. With subscription card  
 for the catalogue, invitation card for the  
 expo and inserted cardboard with the  
 list of all participating artists.  
 Orig. black imitation leather binding.  
 (€ 200-300)

Lit.: Pas 2017, nr. 245.

**2374\***  
**NIELE TORONI (°1937)**  
 En roue libre. S.I., Éditions F.P. Lobies,  
 (1984). 12vo. 99 numb. pp. With the  
 original 'pinceau n°50' grey brushstroke  
 on p. 59.  
 Orig. covers (front cover slightly soiled  
 and damaged).  
 (€ 600-800)





2375

**JAN FABRE (°1958)**

De Schelde & Hé wat een plezierige zottigheid.  
Antwerpen, Galerie Ronny Van de Velde, 1988. 4to obl.  
Artist's book with 15 orig. black & white photographs made on February 20 1988. On five of these photographs Fabre holds the five words in neon sign of the second part of the title 'hé wat een plezierige zottigheid'. Each of the signs have been 'bicced'. One of the 50 regular copies, this one being nr. 44, signed. Orig. white cardboard covers, all photographs mounted, with the original tissue paper covering each one, some with imprint.  
(€ 300-400)

2376\*

**PATRICK VAN CAECKENBERG (°1960)**

'Estaminet Den Bouw', 1986.  
Portfolio with contributions by: Marc Agnelli, Michel Boulanger, Raphaël Buedts, André Cadere, Jacques Charlier, Luc Claus, Leo Copers, Amedée Cortier, Francis Degand, Rudolf De Greef, René Heyvaert, Anne-Marie Klenes, Peter Morrens, Dirk Peers, Jean-Pierre Ransonnet, Juliette Rousseff, Patrick Van Caeckenberghe (sic), Guy Vandeloise, Stefaan Van der Haegen, Johan Van Geluwe, Marthe Wéry. All prints, most colour serigraphs, in orig. printed folder. One of 100 regular copies, nr. 70 after 26 author's copies. Orig. cover.  
380 x 320 mm  
(€ 400-600)

2377

**JOHAN VAN GELUWE (1929-2020)**

Portfolio/ box compiled by the Johan Van Geluwe Foundation on the occasion of the artist's 90th birthday. One of 90 gen. ex., no. 49. The edition includes:  
- Catalog expo 'Curating as Art-Form'.  
- Dieter Van Caneghem's photograph of the artist for installation with his mail-art to Hervé Fischer.  
- Mail-Art by Hervé Fischer for 90th birthday of the artist.  
- Edited selection by Van Geluwe of 30 postcards that were part of the 'congratulations wall' (Waregem library).  
- Robert Clicque. Untitled, 2019. Orig. watercolour (300 x 210 mm). Signed. For each of the 90 boxes, Clicque created a unique work. He also designed the box. Orig. cardboard box, decorated/edited with watercolour and coloured pencil.  
(€ 100-200)

2378

**RODNEY GRAHAM (1948-2022)**

Freud Supplement (170a - 170d). Christine Burgin Gallery, New York/ Yves Gevaert Éditeur, Brussels/ Galerie Johnen & Schöttle, Cologne/ Galerie Nelson, Paris; 1989. 8vo. 14 pp. One of 100 numbered and signed copies in pencil on the inside of the back cover. This copy being no. 79.  
Orig. full dark blue leather binding, flat spine with gilt stars, ill. wrappers (some shelf wear)  
(€ 200-300)

Lit.: Van Balberghe & Gevaert 1994, nr. 8.6.3.2/ Van Balberghe 1992, nr. 13.

2379

**CY TWOMBLY (1928-2011)**

A varied lot of publications on Cy Twombly:  
- Heiner Bastian - Cy Twombly. The Printed Graphic Work. Munich/ New York, Edition Schellmann, 1984. Orig. cover.  
- Cy Twombly - An Untitled Painting. Essay by Robert Pincus-Witten. New York, Gagosian Gallery, 1994. Gr. 4to obl. Orig. cloth binding. Rust.  
- Cy Twombly - Vol. IV: Unpublished Photographs 1951 - 2011. Schirmer/ Mosel, 2012. 4to. Orig. cloth, dustwrapper.  
- Cy Twombly Photographs 1951 - 1999. Planco - Schirmer/ Mosel, 2002. 4to. Cardboard binding, dustwrapper.  
- Cy Twombly. Photographic Work/ Oeuvre Photographique 1951 - 2010. Brussels, Bozar, 2012. 4to. Softcover.  
- Cy Twombly Photographs. New York, Matthew Marks Gallery, 1993. 4to. Gray cloth, dustwrapper.  
And four other editions/catalogues.  
(€ 100-200)

2380

**DONALD JUDD (1928-1994)**

Furniture Retrospective. Rotterdam, Museum Boymans - Van Beuningen, 1994. 4to. 134 numb.pp.  
Orig. soft cover, dust jacket. Some very slight rubbing along spine on front cover, one spot on the right hand edge over cover, otherwise very good. Rare soft cover version of this scarce Judd catalogue.  
We join: Don Judd. Eindhoven/ London, Van Abbemuseum/ White Chapel Gallery, 1970. Catalogue. 4to. Orig. covers, stapled. Slight traces of wear.  
(€ 300-400)

2381

**DIETER SCHWERDTLE (1952-2009)**

'Joseph Beuys bei Nacht', 1984.  
Silver gelatin print. With photographer's stamp on verso.  
One of 40 copies, published by 'Edition Sander' (stamp also on verso).  
The photograph served as the cover for the book '7000 Eichen, Joseph Beuys', published by F. Groener & R.-M. Kandler, Köln, Verlag Walther König 1987 (enclosed).  
305 x 210 mm  
(€ 100-200)

2382\*

**DANIEL BUREN (°1938)**

Les Écrits. (1965 - 1990). Bordeaux, Musée d'Art Contemporain, 1991. 3 vol. fort 8vo.  
One of 98 deluxe copies with covers hand-painted by Buren. This project to publish the Écrits dates back to 1985. Published in three volumes in 1991 to coincide with the 'Arguments Topiques' exhibition at the CAPC, these texts help to define the social and symbolic scope of Buren's work from 1965 to 1991.

The first edition, consisting of three white-covered volumes, was exhibited in its entirety during the 1991 exhibition in a bookcase custom-designed by the artist and installed in the CAPC bookshop. Every 8.7 centimetres, Daniel Buren vertically covered the spines of these copies, placed side by side in the bookcase, with a strip of red paint, giving the ensemble the appearance of a white and red striped canvas. With photo and description serving as certificate. Without box.  
(€ 400-600)



detail lot 2376

30/122 10 cm



2383

**MARCEL VAN MAELE (1931-2009)**

Gebottelde gedichten (1977, 1981, 1992 en 2002).  
Reeks van vier edities.  
Bedrukt papierenrolletje in glassen flessen.  
Verschillende afmetingen.  
(€ 100-200)

2384

**PATRICK KUPPENS (1955-2023)**

'Une froideur immense venant du Nord', 1983-1999.  
Original black and white photograph and acrylic.  
Monogrammed and dated in pencil.  
Frame.  
280 x 405 mm (425 x 555 mm)  
(€ 100-200)

2385

**RICHARD PRINCE (°1949)**

Köln, Jablonka Galerie, 1989. In-8°. 16 pp.  
Orig. cover. Upper corner very slightly bumped,  
faint handling traces along the right hand edge.  
Large owner's mark on title page.  
Extremely rare catalogue.  
(€ 300-400)

2386

**RICHARD PRINCE (°1949)**

A set of eight catalogues:  
- Girlfriends. Rotterdam, Museum Boymans - van Beuningen, 1993. Orig. ill. cover.  
- Jokes Gangs Hoods. Köln, Jablonka Galerie/ Galerie Gisela Capitain, 1990. Orig. ill. cover.  
- Exhibition catalogue Whitney Museum of American Art, 1992. Orig. ill. cover.  
- 4 x 4. New York, powerHouse Books, 1999. Orig. ill. cover.  
- Paintings/ Photographs. Two volume set, with text booklet. Basel/ Zürich/ Wolfsburg, Museum für Gegenwartskunst/ Kunsthalle/ Kunstmuseum, 2002.  
- London, Phaidon Press Lim., 2003.  
Orig. ill. cover/ wrappers.  
- American Prayer. Paris, Bibliothèque Nationale, 2011. Orig. cover and ill. wrappers.  
All in near mint condition.  
- Glenn O'Brien. Human Nature (dub version). drawings by Richard Prince. Greubull Press, 2001. One of the 750 unnumbered copies. Blue linen, spine somewhat darkened. Slipcase.  
(€ 400-600)

2387\*

**RICHARD PRINCE (°1949)**

Untitled (From 'Adult comedy Action Drama'), 1995.  
C-print (Kodak Professional Paper).  
Signed, dated and numbered in blue bic F/26.  
Frame.  
With the orig. black cloth box with the publication 'Adult Comedy Action Drama'.  
400 x 505 mm (600 x 700 mm)  
(€ 2000-3000)

Lit.: Richard Prince - Adult Comedy Action Drama. New York, Scalo Publishers, 1995. Ill. p. 188.

2388

**PATRICK KUPPENS (1955-2023)**

'Care', 1997.  
Gray pencil and white gouache.  
Signed, dated and titled in pencil.  
Frame.  
355 x 225 mm (520 x 395 mm)  
(€ 200-300)

2389

**PATRICK KUPPENS (1955-2023)**

'Restless Search', 1993.  
Gray pencil. Signed, dated and titled in pencil.  
Frame.  
355 x 270 mm (425 x 325 mm)  
(€ 100-200)



2390

**RONY HEIRMAN (1936-2013)**

Thierry De Cordier.

Original black and white photograph.

Signed in pencil on verso.

We join: Portrait of Thierry De Cordier.

And: Two colour photos of original sculptures, including 'Imaginez-vous d'être un légume' (1988).

Last three photos labeled on verso 'Please mention archives Bart Cassiman'.

205 x 140/ 210 x 140/ 160 x 160/ 155 x 105 mm

2391\*

**THIERRY DE CORDIER (°1954)**

'Wolkman/ De man die in zijn hoofd wandelt', 1985.

Offset. Postcard.

Issued on the occasion of the group exhibition at the Antwerp ICC, 'Kunstcentrum Carlos Demeester', in which Patrick Van Caeckenbergh, Bart Dhaluin, Rudolf De Greef and Karel De Meester too participated.

We join: Catalogue accompanying the exhibition. Gr. 4to, 6 p. Orig. illustrated cover, stapled.

Rare as a set.

150 x 105 mm

(€ 200-300)

2392\*

**THIERRY DE CORDIER (°1954)**

Letter to Alain Mys. 1p. fol, blue bic, dated 'Gent 29.11.86' and signed 'Thierry De Cordier'.

In the left margin original drawing and poem 'poème (sic) flamand'. Folded for mailing.

We join: Three postcards to Alain Mys and family.

Signed by Thierry, Carine, Louis and Emile De Cordier, ca. 1987 - 1990.

(€ 1000-1500)

2393

**THIERRY DE CORDIER (°1954)**

A set of early invitations:

- 'Je suis un philosophe Fatigué'. Postcard. Brugge, De Lege Ruimte, 1987.

- 'Thierry De Cordier (Maître de Schorisse - Meester van Schorisse). Brussels, Galerie des Beaux-Arts, 1989. 4vo, offset on laid paper, with orig. envelope.

- 'RTTY'. Offset on white card, recto/ verso. Brussels, Xavier Hufkens, 1995.

(€ 300-400)



2391

**WOLKMAN  
(THIERRY DECORDIER)**

«DE MAN DIE IN ZIJN HOOFD WANDELT»

MYS  
de 120  
23

Message  
11/11/1

GENE 29.11.86  
TH. DE CORDIER

FABRICK A.V.O.  
DROUWEN 1079 381 - 4  
125

2394

**THIERRY DE CORDIER (°1954)**

Ecrits, ou Les petites pensées d'un philosophe auto-didacte (Volume I). Bruxelles, Yves Gevaert Editeur, 1991. 8vo.

Limited edition and press number, one of the 30 first copies on Pescia paper, nr. 11. With handwritten quote: '-Mon désir? (comme inatteignable)/ Celui de n'avoir point existé!/ Thierry de Cordier/ Réveillon de Noël/ 1991'. Paperback in original cover. Uncut. Of the greatest rarity and remarkable freshness. (€ 400-600)

2395\*

**THIERRY DE CORDIER (°1954)**

QQs. Ecrits du fond de mon jardin. Contient: 21 extraits des Vol. I & II des Ecrits (entièrement revus et corrigés). Gand, Ludion, (2005). Loose 8vo. One of the 175 numbered copies, this one being nr. 79. With handwritten dedication from the author to Patrick Kuppens, dated 'Gent, 15 december 2005'. Orig. cover.

We join: Ecrits, ou Les petites pensées d'un philosophe auto-didacte (Volume I). Bruxelles, Yves Gevaert Editeur, 1991. 8vo. 21 pp.num. One of the 300 regular copies on Pescia paper, this one being nr. 224, after 30 deluxe copies. Orig. covers.

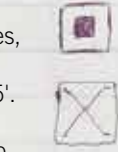
And: Mes Ecrits De Cuisine, ou: qq's écrits 'en philosophique' du dimanche et autres poéties (Vol. 2). Bruxelles, Chez Hayen, 1995. In-8°. 79 numb.pp. One of the 500 unnumbered copies, after 30 deluxe copies, this one being nr. 100. With signature and date in ink by the author on the colophon page. Orig. covers. As new. (€ 400-600) ILL p. 125

Lit.: Pas 2017, nrs 311-12.

Inzel cer gevrende. HETZELDELIJK  
KONSTEN AAN ONZE ONTMOETING - GISTEKEN PROSA  
IN «EEN KOFFER», EN AAN AL DIE MOORE DINGEN  
DIE JE GEHEED HEBBEN.  
- UW WITENWIJNING TOOK DEZE PROSA DEED  
ME OOK OOK VEEL PLEZIER. IK WOU AAN  
OOK KOMEN. NOGAR IK KAN NIET...  
IK VERMOED DAT ET VEEL MENSEN  
DARREN ZIJN, EN HET OVERKOMT  
MI DE LAATSTE EYD REGEELMOTIE-DEET  
IN NIET ONDER DE MENSEN WIS ZIJN...  
«SARFOLS JAI UN SI GARRI D'ADRE  
? LES HOMMES QUE S'ON DEVIERI ?  
? LE M-Y-S-D-K-T-SI-K-O-P-E DE MOE ?  
? ME ME »  
«DEEM HET MI MET KINLIJK.  
VANAVOND WIL IK MIJN TONG KORTKNIPPEN ...

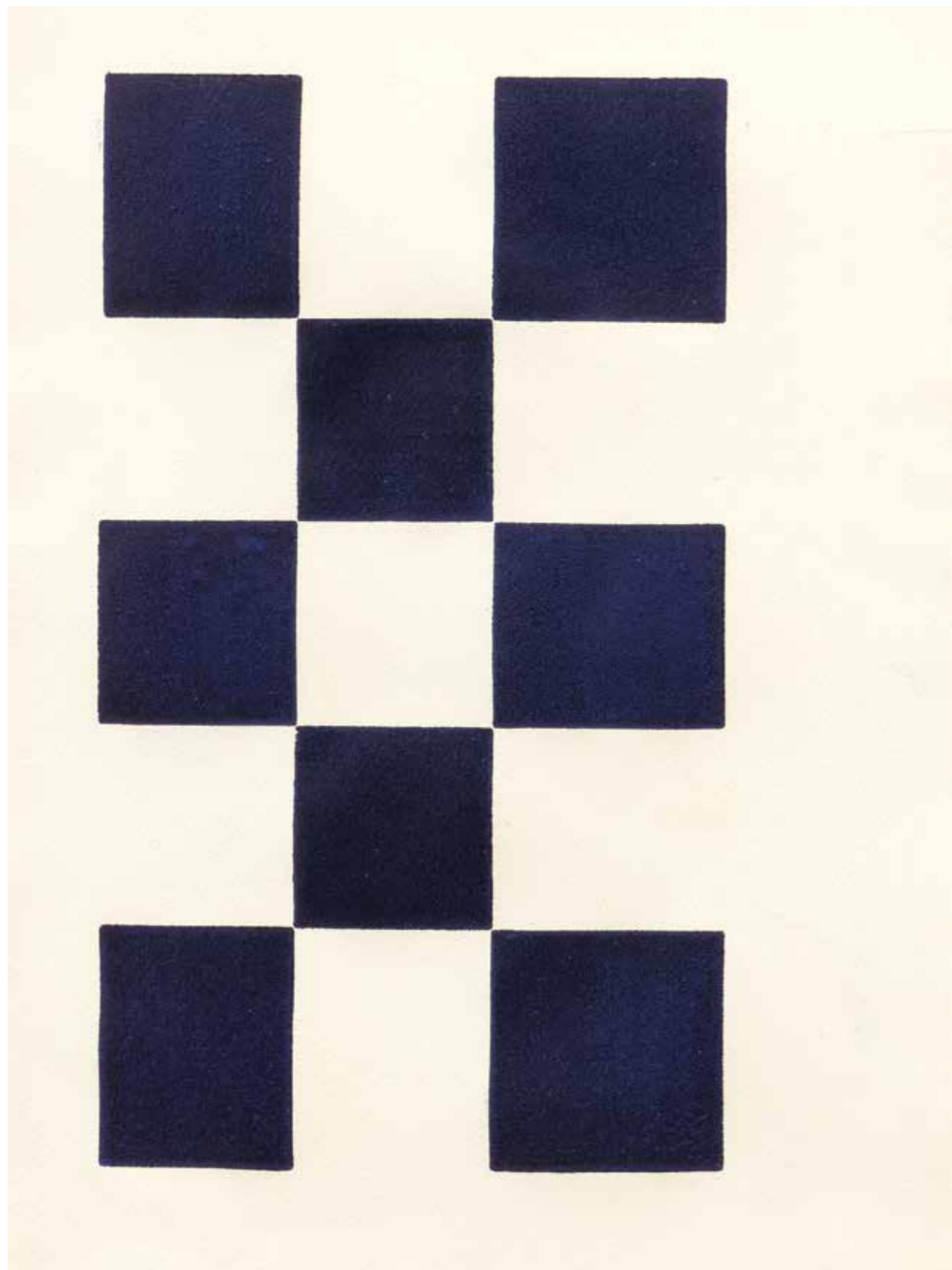
Hetzeldeijk,  
Thierry de Cordier

MAAR IK WILDE WAGG D'AT SE AAN DE ZAFES EEN VJARRS  
VRYNIEK - EN OP HET EESTHARD EEN BRANDENDE SARRS  
WOU HEEREN.



detaill lot 2392





2396\*

**THIERRY DE CORDIER (°1954)**

Mes Ecrits De Cuisine, ou: qqs écrits 'en philosophique' du dimanche et autres poèmes (Vol. 2). Bruxelles, Chez Hayen, 1995. 8vo. 79 numb.pp.

Lim. and numbered, one of the 30 first copies on F. Amatruda Amalfi, nr. VI. Signed in blue ink under the colophon by the author and the printer. With quote in blue ink: 'I'm getting ready to leave this century/ in a burst of laughter!

Bound in original black half calf, boards covered with linocut in blue and white squares. Edges slightly browned.

Of the greatest rarity.

We join: Separate print for the cover (355 x 260 mm).

Linocut. Framed.

(€ 1200-1400)

2397

**THIERRY DE CORDIER (°1954)**

Thierry Zondag, Mijn handen (Twee Probeersels). (Brussel), Hayen, (1994).

8vo. 6 pp. One of 40 hand numb. copies on Arches, no. 8. After ten author's copies. Title in blue ink on second leaf 'Mijn Handen'. With annotation in blue ink, below the number, '(of pleasure)'/ Thierry Zondag/ Schoorisse on April 10, 1994'.

Stapled under orig. cover. Rare.

(€ 300-400)

2398

**THIERRY DE CORDIER (°1954)**

Mrc de Poèmes. Ce recueil tient lieu du Vol. III des Écrits Préliminaires. Gand, Ludion, 2005. 8vo. 197 numb.pp. With handwritten dedication from the artist to Patrick Kuppens.

Orig. covers.

We join by the same: Dieu, (Gent), MER. Paper Kunsthal, (2017). 8vo. 284 numb.pp. One of the 500 unnumbered copies, after 25 deluxe copies.

Orig. covers.

And: Les Fragments d'Héraclite selon Thierry De Cordier. Salon Verlag, (2017). 8vo. 129 numb.pp. One of the 300 numbered regular copies, this one being nr. 237, after 40 deluxe copies.

Orig. covers, guilt edges.

And: Stefan Hertmans - Eenzaam op de marktplaats. Over het werk van Thierry De Cordier. Hayen, 1995. 12vo. 12 pp.

Orig. cover, stapled.

(€ 100-200)

2399

**THIERRY DE CORDIER (°1954)**

Tekeningen (1983 - 1999). Gent, S.M.A.K./ Ludion, 1999. 4to. 141numb.pp.

Orig. grey linen, ill. dust wrapper. Very good copy.

We join: Poster for the exhibition.

And: nine other publications/ catalogues with contributions by or articles on Thierry De Cordier.

(€ 100-200)

2400

**THIERRY DE CORDIER (°1954)**

Fugues (1982 - 2002). (Ghent), Ludion, (2002). 4to. 268 numb.pp.

With handwritten dedication by the artist on the false title.

Orig. half blue linen, cardboard, ill. dust wrapper. Very good condition.

(€ 200-300)

2401

**THIERRY DE CORDIER (°1954)**

Iconotextures. Brussels, Royal Museums of Fine Art, 2016.

Large fol. 29 numb.pp. One of the one 100 signed and numbered copies, this one being nr. 67.

Orig. white cardboard covers.

We join by the same: Over de Kamer der Gedachten (Scriptorium)/ E.A. Zoals getoond in het Belgisch Paviljoen van de Tentoonstellingstuinen "Giardini di Castello" te Venetië n.a.v.d. XLVIIe Biennale 1997. Loose, large in fol.

Orig. wrappers.

Very fine.

(€ 100-200)



**2402**  
**PATRICK KUPPENS (1955-2023)**  
'Once were no limits', 1995.  
Acrylic and ink on canvas.  
Signed and dated.  
900 x 700 mm  
(€ 400-600)

**2403\***  
**BRUCE NAUMAN (°1941)**  
'Tone Mirror', 1974.  
Colour lithograph on dry-stamped paper.  
Signed and dated in pencil, numbered 52/100.  
Frame.  
720 x 980 mm (Blad: 760 x 1010 mm;  
Kader: 835 x 1085 mm)  
(€ 800-1200)  
  
Lit.: Cordes 1989, nr. 26/ Schwarz 2021, nr. 1975.02G.

**2404**  
**BRUCE NAUMAN (°1941)**  
'T.V. Clown', 1988.  
Lithograph.  
Signed and dated in black pencil, numbered 12/35.  
Frame.  
710 x 1075 mm (930 x 1290 mm)  
(€ 1500-2000)  
  
Lit.: Cordes 1989, nr. 55.

**2405**  
**RONY HEIRMAN (1936-2013)**  
'Luc Tuymans'.  
Original black and white photograph.  
Frame.  
455 x 390 mm (855 x 655 mm)  
(€ 200-250)

**2406**  
**ZOE LEONARD (°1961)**  
'Good Witch', 1990-95.  
(check)  
Silver gelatin print.  
Title, number 4/13, and annotation '26-131-PH',  
on verso.  
Frame.  
500 x 360 mm (600 x 450 mm)

**2407**  
**NAT FINKELSTEIN (1933-2009)**  
Andy Warhol in de Factory, 1994.  
Signed and dated in black marker.  
Frame.  
235 x 350 mm (420 x 535 mm)  
(€ 200-300)

**2408**  
**JOSEPH KOSUTH (°1945)**  
'L'art de les idees', 1995.  
Screenprint.  
Signed, dated and numbered in black marker 16/200.  
Leaf toned.  
Frame.  
980 x 680 mm (1010 x 710 mm)  
(€ 300-400)

**2409**  
**JENNY HOLZER (°1950)**  
'Truisms Stamp Set', 1991.  
Set of six stamps. With stamp pad (used).  
Each stamp with copyright imprint on side.  
Edition of Walker Art Center.  
In orig. box. Traces of wear, dented.  
100 x 25 mm (6) (100 x 160 x 100 mm)  
(€ 100-200)

**2410\***  
**CARL ANDRE (°1935)**  
'Anal was I/ Ere/ I saw Lana' -  
'De Tocqueville Wrote About ...', 1995.  
Black marker on two sheets with heading '  
Hotel Schwert Näfels'.  
Second sheet also has sketch/ground plan of exhibition.  
From May to early September 1995. Andre had a solo show  
at Galerie Tschudi, located in Glarus.  
Frame.  
150 x 260 mm (x2) (405 x 350 mm)  
(€ 600-800)

**2411**  
**PATRICK KUPPENS (1955-2023)**  
Untitled. Pencil and acrylic.  
Signed and dated in pencil.  
Frame.  
230 x 360 mm (460 x 560 mm)  
(€ 100-200)

**2412**  
**JEF GEYS (1939-2018)**  
ABC École de Paris. Zedelgem, Foundation Art & Projects  
(Roland Patteeuw), 1990. 4to. One of 250 deluxe ex. (no. 61)  
with a colour screenprint (folded). Signed ex. Orig. cover.  
We join by the same:  
- Ditto. Unnumbered ex.  
- Palace of Fine Arts, Brussels. Id., 1992. 4to. 128 numb.pp.  
Orig. cover.  
- Pro Justice. Id., 1992. 4to. 82 numb.pp. Orig. cover.  
(€ 100-200)

**2413**  
**JEF GEYS (1939-2018)**  
'De Waterpoort', 1988.  
Offset. Poster for expo in Kortrijk, 1988.  
Folded.  
Frame.  
420 x 590 mm (550 x 700 mm)  
(€ 100-200)

**2414**  
**LAWRENCE WEINER (1942-2021)**  
Ducks on a Pond. Ghent, Imschoot Publishers, (1988).  
8vo. 26 pp.  
Orig. ill. wrappers. Pristine condition.  
We join by the same: The Level of Water/ De Waterstand.  
(Ghent), (Society for the Museum of Contemporary Art),  
(1978). 8vo. 22 pp.  
Orig. covers.  
And: Towards a reasonable end/ Auf ein Vernünftiges Ende  
zu. Bremerhaven, Kabinett für Aktuelle Kunst, (1975).  
12vo. 33 pp.  
And: Lawrence Weiner/ Matt Mullican - In the crack of the  
dawn. Lucerne/ Bruxelles, Mai 36 Galerie/ Yves Gevaert,  
1991. 12vo. 8vo. 14 pp.  
Orig. ill. covers, stapled.  
(€ 100-200)

Lit.: Schwarz 1989, nrs 25 & 14.

**2415**  
**JOSEPH KOSUTH (°1945)**  
Letters from Wittgenstein, Abridged in Ghent. (Ghent), Imschoot Publishers/ For IC, 1992. 8vo. 150 numb.pp. One of the 50 hardbound deluxe copies, this one being no. 3. Signed in black marker. With drystamp. Orig. grey cardboard. Mint condition. Kosuth's photographs of the ongoing destruction of Ghent hand-tipped onto a facsimile of Wittgenstein's friend Paul Engelmann's "Letters from Ludwig Wittgenstein with a memoir" Basil Blackwell 1967. A critique of an historic city being methodically destroyed by real estate speculation set against the letters and memoirs of Wittgenstein's friend and architectural collaborator. A study also of cultural erasure.  
We join: Regular copy of the 1000 unnumbered soft cover edition.  
And: Teksten/ Textes. Antwerp, ICC, (1975). 8vo. 160 numb.pp. Orig. ill. soft cover.  
And: 'The (Ethical) Space of Cabuinetts 7&8'. Book Works, 1994. 8vo. Orig. covers.  
(€ 200-300)

**2416**  
**BERLINDE DE BRUYCKERE (°1964)**  
Installation with three beds/ Bedroom I/ Bedroom II/ Bedroom III. Antwerp, Diepenheim/ Sittard/ Hasselt, MUHKA/ Kunstvereniging/ Kunstencentrum/ In de ban van de ring, 1996 - 2000.  
4to obl. 8 pp. One of 300 unnumb. copies.  
Orig. cardboard & illustrated binding, in orig. cloth cover with artist's label sewn on.  
(€ 100-200)



2417

**MARC GOETHALS (°1956)**

A collection of seven artist's books:  
- De Bok/ a story. Ghent, 1997. 8vo. One of the 20 deluxe copies, this one being no. 13. Orig. cover. We join regular copy.  
- A residence for Diogenes. Ghent, Het Kabinet, 2003. One of 400 unnumbered copies. Orig. cover.  
- Comedy (Circus). (Ghent), Imschoot, (1997). One of 500 unnumbered copies. Orig. cover.  
- The World. Brussels, Vereniging voor Exhibitions van het Paleis voor Schone Kunsten, 1991. Orig. covers, stapled.  
- Handbook. Ghent, Imschoot, 1990. Orig. covers, stapled.  
- Bifocals. Antwerp, MUHKA, 1998. Orig. cover.  
(€ 100-200)

2419

**ALBERTO GIACOMETTI (1901-1966)**

André Du Bouchet & Sabine Weiss - Poussière sculptée. Montpellier, Fata Morgana, 1997. 4to [24] pp. in sheets, cover, publisher's blue cloth jacket.  
Limited edition of 30 copies signed by the author and numbered on Arches vellum with six original photographic portraits of Alberto Giacometti at work in his studio, signed by Sabine Weiss.  
Also included: Albert Giacometti/Drawings 1914 - 1965. Maeght Éditeur, 1969. Gr. fol. 120 pp.num. Beige cloth, dust jacket and rhodoid. Two copies.  
And: Derrière le Miroir - Giacometti. Maeght Éditeur, 1961. Fol. Br. in ill. orig. cover.  
(€ 600-800)

2422\*

**HONORE D'O (°1961)**

Noodingang. Catalogue. Roeselaere, Cultural Center De Spil, 1998. Loose 4to. Orig. metal cover, held together with two rings. On the front cover the first and last three letters of the title are covered with green marker. With handwritten dedication by the artist on verso front cover.  
(€ 100-200)

2424

**CARL ANDRE (°1935)**

Works in Belgium. (Ghent), Imschoot Publishers, (1993). 8vo. 27pp. One of the 40 numbered deluxe hardbound copies, this being No. 3. With initials and signature in pencil. Orig. red cloth binding, dustwrapper. Very nice copy.  
(€ 200-300)

# MOODINGANG

2418

**LOUISE BOURGEOIS (1911-2010)**

A set of three catalogues on the art of Louise Bourgeois:  
- Deborah Wye/ Carol Smith, The Prints of Louise Bourgeois. New York, The Museum of Modern Art, 1994. In-4°. obl. 254 numb.pp. Orig. blue linen, wrappers.  
- The Insomnia Drawings. Zürich, Daros, 2000. 2 vol. in-4°. Orig. covers, slipcase (minor wear).  
- Louise Bourgeois. Drawings. New York/ Paris, Robert Miller/ Daniel Lelong, 1988. In-4°. Orig. ill. cardboard cover. Some soiling.  
- Louise Bourgeois. Drawings & Observations. Berkeley, University Art Museum, 1995. Grey linen, dust wrapper. And two other publications on the artist.  
(€ 100-200)

2420

**HANNE DARBOVEN (1941-2009)**

Urzeit/ Uhrzeit. New York, Rizzoli, 1990. Large in-fol. 246 pp. One of the 50 roman numb. copies, this one being nr. XXXV, after 250 arabic numbered ones. With initials 'h.d.' in pencil on the French title. With the word 'today' crossed out beside the title of the postface text by Coosje van Bruggen. Orig. grey linen cover, slipcase, cardboard box.  
(€ 200-300)

2421

**PATRICK KUPPENS (1955-2023)**

'Decline of pride', 1993. Acrylic and gray pencil. Signed, dated and titled in pencil. Frame. 420 x 470 mm (560 x 750 mm)  
(€ 200-300)

2423

**WERNER CUVELIER (°1939)**

Eennegentig keer vijftientig tekeningen. Gent, Wouter Coolens and Werner Cuvelier, 1991, folio, ivory half-scotch, cardboard cover (cover browned). Artist's book by 25 students, former students and teachers of the Academy of Fine Arts in Ghent, who each drew the same picture 91 times. The 25 drawings have been gathered in an edition of 91 copies (this one being copy nr. 40), signed by most of the artists on the colophon. Includes works (gouaches, collages, pencils...) by Frans Thoof, Christoph Fink, Steffan Vanderhaeghen, Joris van Outryve, Martin Fryns, Filip Vyvey, Marc Cloet, Johan de Wilde, Wouter Coolens, Lieve D'Hondt, Peter Morrens, Michael Schepens, Henk Somers, Rik de Boe, Jan de Coninck, Joost Surmont, Birgit Schoonheere, Mario Cauwels, Guy Vandeplassche, Dick de Vuyst, Ingrid Casteleyn, Lucia Penninckx, Rik Moens, Werner Cuvelier and Maria Blondeel. Orig. folder.  
(€ 100-200)

2425

**ART & LANGUAGE XX**

La Conférence du Jeu de Paume. L'Origine du Monde. Éditions Flammarion 4/ Galerie de Paris, novembre 1996. 8vo. 75 numb.pp. One of the 50 deluxe copies, signed (by Mel Ramsden and Michael Baldwin) and numbered in pencil, this one being No. 11, after 4 copies 'HC' and '16 EA' copies. Each of these 70 deluxe copies have an intervention in the form of a folded photolithograph. Orig. cover. Some faint handling traces along the edges.  
(€ 100-200)



2426

**CHRISTIAN BOLTANSKI (°1944)**

Les Vacances à Berck-Plage. Stuttgart, Hans-Ulrich Obrist/ Oktgaon Verlag, 1998. 12mo.

One of the 500 numbered and signed copies, this one being nr. 466. Slight off print on French title by former book label. Orig. yellow linen binding.

We join: Les Suisses morts. Stuttgart, Museum für Moderne Kunst, 1991. Orig. soft cover.

And: les modèles. cinq relations entre texte & image. Cheval d'attaque, 1979. Orig. soft cover.

And: Liste des artistes ayant participé à la Biennale dde Venise 1895 - 1995. Catalogue. Orig. soft cover.

And: Schenkung Christian Boltanski. Bilder - Objekte - Dokumente aus den Siebziger Jahre. Köln, Walther König, 1993. Orig. soft cover.

(€ 100-200)

2427

(varia) A varied lot of art books with editions on such artists as: Christian Boltanski, Ellsworth Kelly, Blinky Palermo, Jean Dubuffet a.o.

Tot.: 1 box.

(€ 100-200)

2428

**WIM DELVOYE (°1965)**

Set of four catalogues/ editions:

- Wim Delvoye for Dummies. Galerie Rodolphe Janssen, 2008. Orig. 'dummies book' for kids with soft padded waterproof pages. Orig. packening, opened.

- Plus-Kern, 1986. Catalogue with fragment of carpet pasted on title page. Orig. cover.

- Wim Delvoye Anthology. De Standaard, 2010. Sticker book. Orig. cover.

- Knockin' on heaven's door. Bozaar Books/ Ludion, 2008. Orig. ill. hard cover.

650 x 490 mm (700 x 540 mm)

(€ 300-400)

Lit.: Pas 2017, nr. 321 (Wim Delvoye Anthology)

2429

**MARIO DE BRABANDERE (°1963)**

'FGL', 2004.

(Ghent), Ergo Press, (2004). 4to.

One of 30 on press gen. ex., no. 11. Signed in pencil. Orig. cover.

We join: Untitled. Artist's book/ catalogue. 8vo. 12 pp.

One of 40 gen. ex., no. 22, signed in pencil, after 5 'EA' ex.

Orig. cover, stapled. Published on the occasion of expo 'Verkwikking aan de zielen', Pavilion Contemporary Art Gallery, Watou, 2021.

And: Catalogue. Gallery William Wauters, Oosteeklo, 2000. Signed in pencil. Green linen cover.

2430

(Borges) Jorge Luis Borges - Original black and white photograph.

Together with original envelope (230 x 325 mm).

Frame.

130 x 225 mm

(€ 100-200)

2431

(miscellaneous) A diverse lot of literature with works by, among others: James Joyce, Franz Kafka, Pierre Kemp, Armando, Fernando Pessoa, John Le Carré, Jorge Louis Borges, Albert Camus, Louis Paul Boon and others.

Total: 6 boxes.

(€ 100-150)

2432\*

(Cave) Nick Cave - The Death of Bunny Munro. New York, Faber and Faber inc., (2009). 8vo. 278 numb.pp. One of the 500 numbered and signed copies, this one being nr. 53.

Orig. ill. pink cardbaord covers.

Complete set with the seven CDs and one DVD.

Orig. grey linen covered slip case.

(€ 300-400)

2433

(miscellaneous) A varied lot of art books with editions on life and work of: Medardo Rosso, Kurt Schwitters, William Turner, Franz Ehrhard Walther, Carel Visser, Lawrence Weiner, Gilbert Zorio, Fritz Wotruba.

Tot.: one box.

(€ 100-150)

2434\*

**DON MCCULLIN (°1935)**

'Snowy, the Mouseman Cambridge, 1960s', 2000.

Original silver gelatin print.

Signed on verso.

Print made by the photographer in 2000.

Frame.

(€ 600-800)

Provenance: Hamiltons Gallery

(invoice and mail regarding the purchase).

2435

(photography) A diverse set of publications/photo books by: Don McCullin, Lucia Moholy, Tina Modotti, Albert Renger Patzsch, W. Eugene Smith a.o.

Tot.: one box.

(€ 100-200)



detail lot 2432



2436\*

**DIRK BRAECKMAN (°1958)**

z.Z(t). Volume I & II. Gent, Ludion, 1998 - 2001. 2 vol. in-8°. Green and brown cloth binding. First vol. misses wrap around, two loose sheets of second volume (meant to cover front and back) present. Rare as a set. (€ 400-600)

2437

**FRANCESCA WOODMAN (1958-1981)**

A set of two catalogues:  
- Chris Townsend - Scattered in space and time. Extracts from Francesca Woodman's Journals, edited by George Woodman. London, Phaidon Press Limited, 2006. Orig. hard cover, dust jacket. Jacket somewhat toned and slightly rubbed, otherwise near fine copy.  
- Francesca Woodman. Avec un texte inédit de Philippe Sollers. Paris, Fondation Cartier pour l'art contemporain/ Actes Sud, 1998. Orig. hard cover, ill. dust jacket. Very good copy. (€ 100-200)

2438

**TIM ONDERBEKE (°1983)**

A set of five artist's books:  
- An intimate conversation. Self-published, 2008 (2011). 8vo. 27 pp. One of 20 handnumbered copies, this one being no. 9. With title and date written in pencil on verso of back cover. We join: Orig. card, sent as Season's Greetings.  
- Dead Air. Ghent, Royalty Of Exile, 2012. Small 8vo. One of 20 handnumbered copies, this one being no. 16. We join: Same. Copy with extra white card cover and stapled booklet inside.  
- Untitled, enamel on clairefontaine pearl grey 80g, self published, edition of 15, each piece unique. Dated and numbered in pencil 9/15.  
- Dialogue/ Dialogue. Volume 1. Self published, 2016. One of 150 numbered copies, this one being no. 97. Large 4to. Orig. covers. With the handouts to all the seven exhibitions (one double) and three others (Downstream and Dialogue/ Dialogue). (€ 100-200)

z.Z(t).

VOLUME II

*dirk braeckman*

LUDION

2439\*

**TIM ONDERBEKE (°1983)**

'Stigmata I, Sarah Whale', 2012. Original black and white photograph. Signed, dated, titled and numbered in pencil on verso frame 1/2. With handwritten dedication by the photographer. Frame. 220 x 140 mm (385 x 320 mm) (€ 300-400)



2440\*

**MATTHIEU RONSSÉ (°1981)**

A set of four catalogues:

- Matthieu Ronsse 2000 - 2009. Galerie Almine Rech, 2009. 4to.
- Poesthem 5 4.10.2015 - 16.03.2016. Luis Campaña, 2016. 4to.
- The Spirit Moves Me. Bonner Kunstverein, 2010.

8vo. Orig. painted covers. Two copies.

(€ 100-200)

2441

**KENDELL GEERS (°1968)**

'Point Blank'. Ghent, Imschoot Publishers, 2004.

Set of two artist's books. One of 1000 unnumbered copies.

Each copy was shot by the artist, these copies have six/ seven bullet holes. Orig. covers.

(€ 100-200)

Lit.: Pas 2017, p. 276-77.

2442

**TINE GUNS (°1983)**

A collection of seven artist's books:

- Stil zijn, silence, Stille. Self published, 2012.

Offset. Edition of 500 copies. Stapled.

- Amoureux solitaires. 0191 & Topo Copy, 2014.

Riso printing. Edition of 150 numbered and signed copies, this one being nr. 83. With handwritten dedication.

- After the flood. 10191 & Ingrid Deuss Gallery, 2017.

Rilled and folded poster book. Offset. Edition of 150 copies numbered in pencil, this one being nr. 92.

- The Collector. 10191, 2018. Digital printing. One of the 90 arabic numbered copies, nr. 69, after 10 roman numbered ones.

- Rocambolesco. 10191 & Grafische Cel, 2019. Digital printing. One of the 90 arabic numbered copies, nr. 68, after 10 roman numbered ones.

- Under The Pine Tree of the Moon. 10191, 2020. Digital printing. One of the 50 unnumbered copies, this one signed in pencil. Japanese binding.

- Watching the Black between the Stars. Text by Sanne Huysmans. Grafische Cel, 2021.

UV printing. One of the 500 unnumbered copies.

(€ 200-300)

2443\*

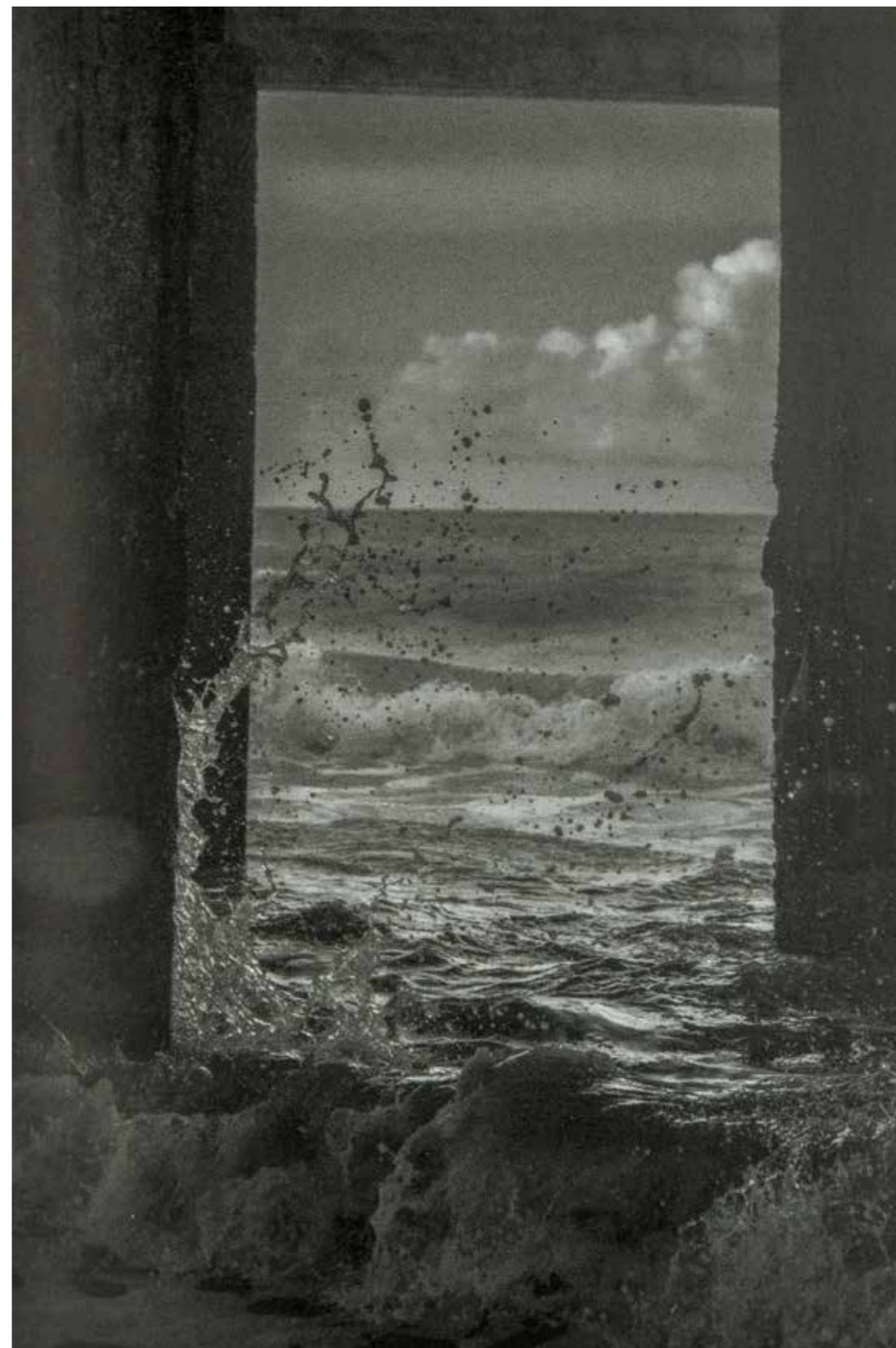
**TINE GUNS (°1983)**

The Diver. 10191/ self-published, 2014. 8vo. 40 pp. Dummy edition: one of only five copies, numbered and signed in pencil, this one being nr. 1.

Orig. cover.

(€ 100-200)

detail lot 2440



detail lot 2433





2444

2444\*

**JOSELITO VERSCHAEVE (°1996)**

'Untitled #2990', 2020.

Original black and white photograph. Monogrammed, dated, titled and numbered on verso 2/3. With certificate. Frame.

395 x 300 mm (415 x 325 mm)

(€ 300-400)

2445\*

**SYBREN VANOVERBERGHE (°1996)**

'Path Way 01', 2017.

Archival pigment print. Monogrammed, titled, dated and numbered in black marker on verso 2/3, after two AP. Frame.

We join: A set of three catalogs:

- Sandcastles and Rubbish. Art Paper Editions, 2021.

4to. Orig. ill. covers.

- 1099. Art Paper Editions, 2020. 4to.

Orig. covers, with screen printed dust jacket.

- 2099. Art Paper Editions, 2018. 4to.

Orig. covers, with screen printed dust jacket.

490 x 390 mm (520 x 420 mm)

(€ 300-400)

2446\*

**KATRIEN DE BLAUWER (°1969)**

'dark scenes (72)'. Collage. Titled and signed in blue ink on verso. Frame.

125 x 100 mm (315 x 255 mm)

(€ 600-800) ILL p. 138

2447\*

**THOMAS VANDENBERGHE (°1985)**

'Sorry would have saved me the trip'. Ludion, 2017. 8vo.

24 pp. One of the 200 numbered and signed copies in pencil, this one being nr. XIII.

The original c-print (100 x 150 mm) is tipped-in after the last page on the loose colophon card.

Orig. soft cover.

(€ 100-200)

2448\*

**THOMAS VANDENBERGHE (°1985)**

'Porncut'.

Collage. Signed and titled on verso frame in pencil and numbered 1/1.

With annotation 'HET IS DAN GENOEG GEWEEST'.

This annotation refers to the title of the 2018 hybrid photo book that Vandenberghe made with Matthieu Ronsse and Tine Guns. In this edition, this collage appears on the first page.

Frame.

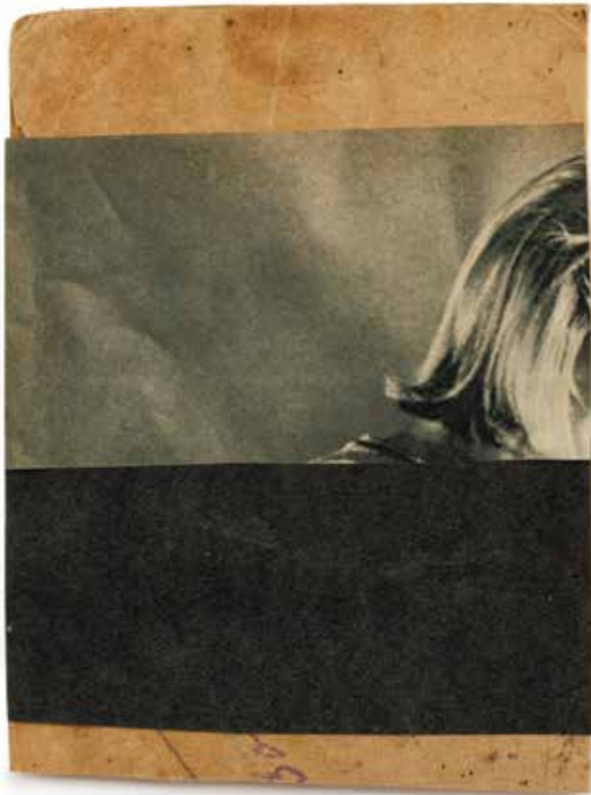
115 x 90 mm (395 x 335 mm)

(€ 600-800) ILL p. 139



detaïl lot 2445





2448



2448





**2450**

**GABRIEL OROZCO (°1962)**

'Trebol Time', 2005.

Iris print.

Signed, titled and numbered on verso in pencil 28/30.

Published by Marian Goodman Gallery, New York-London-Paris.

Frame (opened).

550 x 495 mm (780 x 720 mm)

(€ 3000-4000)

**2449**

**JAN DIBBETS (°1941)**

Untitled, 2011.

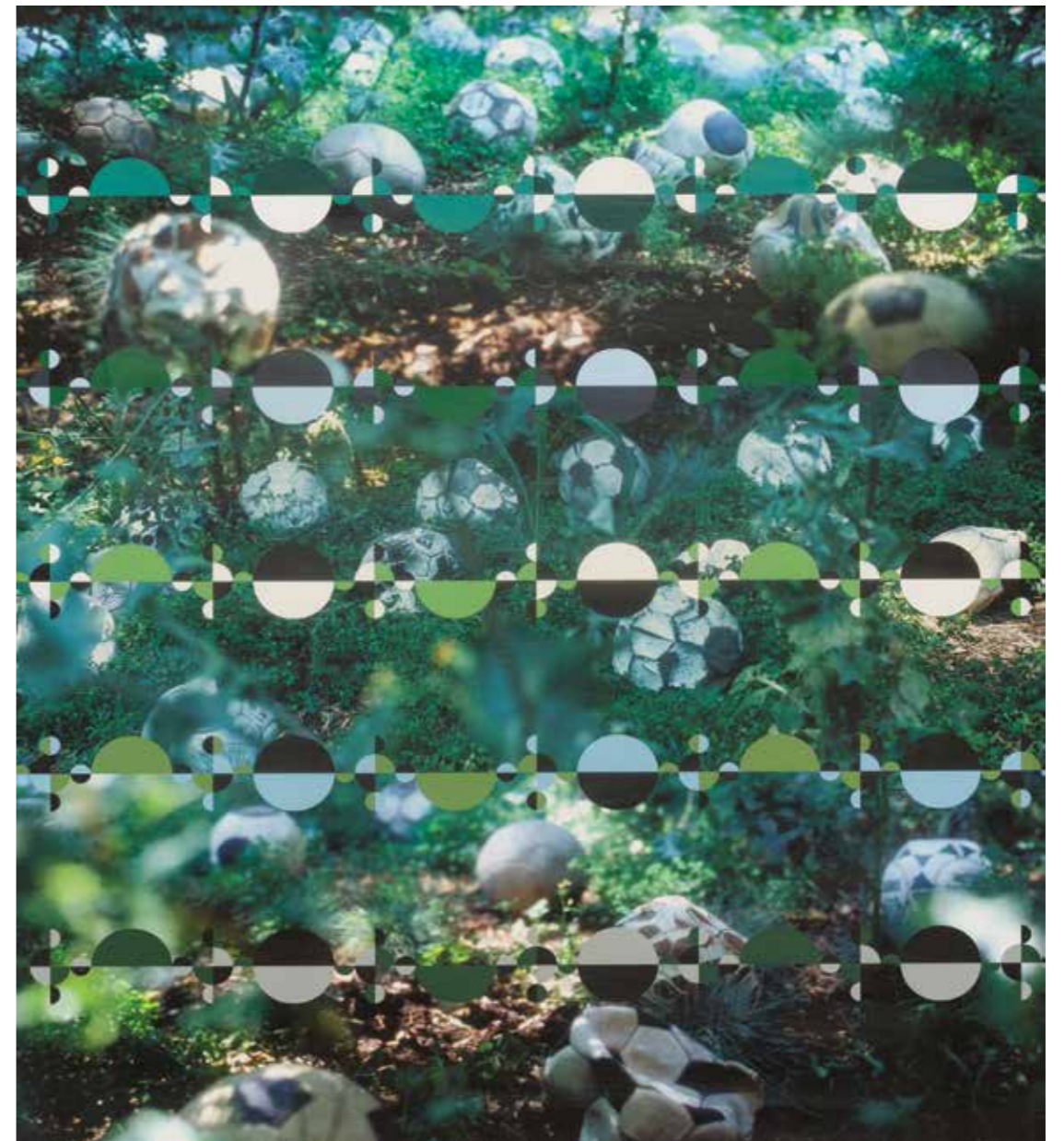
Original colour photograph. Edition.

Signed, dated and numbered in pencil 2/25.

Frame.

110 x 210 mm (255 x 345 mm)

(€ 300-500)







2451

**BRUCE NAUMAN (°1941)**

Untitled. Dry point. Signed in pencil and numbered 6/34.

Frame.

350 x 280 mm (530 x 590 mm)

(€ 800-1200)

Lit.: Cordes 1989, nr. 66.

2452\*

**BRUCE NAUMAN (°1941)**

Untitled (Hands), 1990-91. Etching and aquatint.

Signed, dated and numbered in pencil 10/38.

Frame.

190 x 240 mm (500 x 560 mm)

(€ 800-1000)

2453

**LAWRENCE WEINER (1942-2021)**

'Water Finds Its Own Level', 2008.

Print on textile. Flag. In orig. cardboard box.

There also exists a numbered and signed edition of 40 copies.

1500 x 2000 mm

(€ 200-300)

2454

**DAN VAN SEVEREN (1927-2009)**

Untitled, 2006.

Gray pencil. New Year's card.

Dated and signed in pencil.

(€ 200-300)

*B. Nauman 10/38*

2452



2455

**MICHAEL BORREMANS (°1963)**

Poster for his first solo exhibition. Crox 33. Photocopy.

Ghent, Croxhapox, 1995-96. Opening December 1, 1995.

We join: Marc Maet/ paintings - Michaël Borremans/

paintings. Crox 93. Ghent, Croxhapox, 1999.

And: 36 posters for exhibitions at Croxhapox.

295 x 210 mm (x2)

(€ 200-300)

2456\*

**MICHAEL BORREMANS (°1963)**

Untitled ('naar Sint Jan'). Watercolour and pencil. Signed in

pencil 'M.G.C.Borremans' on verso cover. With annotation

'naar Sint Jan' and numbered 6/10. Drawn on the title page

and back cover of 10 so called de-luxe copies of 'Michaël

Borremans. Magnetics' (Hatje Cantz, 2012).

The drawing is a miniature version of the red hand from the

2010 painting 'Red Hand/ Green Hand', illustrated on the

fold-out ill. on p. 13-14 of this catalogue.

45 x 35 mm (drawing)/ 165 x 115 mm (catalogue)

(€ 4000-6000)

2456



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## HOE BIEDEN/ HOW TO BID

## COMMISSIE/ BYERS' PREMIUM

## Algemene verkoopvoorwaarden

<p><b>Live in Antwerpen</b> Registreer u vanaf 30 minuten voor aanvang van de veiling aan het onthaal met uw identiteitsbewijs. Het persoonlijk biednummer blijft geldig tijdens de verschillende zittingen van de veiling.</p>	<p><b>Live in Antwerp</b> From 30 minutes before the start of the auction, register at the reception desk with your ID. The personal bid number remains valid during the different sessions of the auction.</p>	<b>25%</b>
<p><b>Online of via de app</b> Plaats een 'prebid' op één van de biedplatformen Bernaerts Live, Invaluable of Drouotonline. Dit kan vanaf twee weken voor de aanvang van de kijkdagen.</p> <p>U kan op deze platformen ook meebieden tijdens de Live veiling. Registreer u ten laatste 5u voor start van de veiling. Vanaf een kwartier voor aanvang van elke veilingssessie kan u inloggen.</p> <p>U kan hiervoor ook onze app 'Auctioneers Bernaerts' gebruiken, te downloaden via de app-stores (Apple Store of Google Play Store).</p>	<p><b>Online or via the 'Bernaerts app'</b> From 2 weeks before the auction, you can place a 'prebid' on one of our platforms Bernaerts Live, Invaluable or Drouotonline.</p> <p>You can also bid live on these platforms during the Live Auction. Register at least 5h before the start of the auction. You can log in from 15 minutes before the start of each auction session.</p> <p>You can also use our app for this, downloadable from the app stores (Apple Store or Google Play Store).</p>	<b>28%</b>
<p><b>Via kooporder</b> Plaats via uw Bernaerts account een schriftelijk bod op de catalogus online. Of u kan een kooporder met uw maximum bod mailen naar info@bernaerts.be, ten laatste 12u voorafgaand aan de live veiling. De veilingmeester probeert uw lot aan een zo voordelig mogelijke prijs te verwerven.</p>	<p><b>By absentee bid</b> Place a written bid via the online catalogue or mail a completed form with your maximum bid to info@bernaerts.be at the latest 12h prior to the live auction. The auctioneer will try to acquire your lot at the most advantageous price possible.</p>	<b>25%</b>
<p><b>Via telefoon</b> Vraag een telefoonlijn aan via de online catalogus, dit kan via uw Bernaerts account. Of mail een ingevuld telefonisch biedformulier naar info@bernaerts.be, ten laatste 12u voorafgaand aan de live veiling.</p> <p>Eén van onze medewerkers belt u op tijdens de veiling om live mee te bieden. Deze dienst is enkel mogelijk voor loten vanaf € 500.</p> <p>U bent helemaal zeker van uw bieding als u hierbij een zgn. 'safety bid' geeft, een schriftelijk bod waarmee Bernaerts kan werken indien de lijn tijdens de veiling door omstandigheden wordt verbroken.</p>	<p><b>By telephone</b> Request a telephone line via the online catalogue or mail a completed telephone bid form to info@bernaerts.be, at the latest 12h prior to the live auction.</p> <p>One of our team members will call you during the auction to bid live. This service is only available for lots from € 500.</p> <p>You are completely sure of your bid if you include a so-called 'safety bid', a written bid that Bernaerts can work with if the line is broken during the auction due to circumstances.</p>	<b>25%</b>

De besloten vennootschap BERNAERTS AUCTIONEERS BV deelt hierdoor mee aan allen die aan de veiling deelnemen, dat de veiling wordt gehouden onder de hieronder vermelde algemene verkoopvoorwaarden en dat eenieder die aan de veiling deelneemt daardoor te kennen geeft dat hij de toepassing van deze voorwaarden volledig aanvaardt.

### 1. Zitdag

De openbare verkoping heeft plaats bij mondeling bod, bij geschreven, telefonische of elektronische bieding. De toewijzing geschiedt aan de meestbiedende, per lot, tegen contante betaling. Ten tijde van de veiling dient de koper zijn naam, adres, telefoonnummer, identiteitskaartnummer en handtekening op de aankoopkaart van BERNAERTS AUCTIONEERS BV te vermelden, indien hij dit niet op voorhand heeft gedaan. De bieders moeten hun bod uitbrengen bij middel van het hen toegekende nummer. Bij elektronische bieding via een online live platform moet de koper uiterlijk 5 uur voor aanvang van de opeenvolgende veilingssessies geregistreerd zijn door het registratieformulier op de website [www.bernaerts.be](http://www.bernaerts.be) of [live.bernaerts.eu](http://live.bernaerts.eu) te hebben ingevuld.

### 2. Verbintenis van de bieder

Door zijn bod verbindt elke bieder zich om de te koop gestelde goederen voor de door hem geboden prijs aan te kopen. Nochtans heeft hij geen verhaal indien de verkoping om gelijk welke reden wordt gestaakt. BERNAERTS AUCTIONEERS BV mag, indien er sprake is van een nalatige koper, beslissen de koop te ontbinden en het kavel te verkopen aan de onderbieder. BERNAERTS AUCTIONEERS BV mag dan de kosten of gedeerde inkomsten verhalen op de koper.

### 3. Leiding van de verkoopverrichtingen, orde

De gerechtsdeurwaarder handhaaft de orde gedurende de verkoping. Hij beslecht in laatste aanleg de geschillen van welke aard ook, die zich voordoen ingevolge de verkoping, onder meer betreffende het bedrag van de biedingen en de persoon van de hoogste bieder. De veilingmeester heeft onder meer het recht: het minimum van ieder bod te bepalen, het bod te weigeren van personen die hij niet kent of van wie de identiteit of de gegoedheid hem niet bewezen lijkt- in dat geval blijft de vorige bieder verbonden- de verkoping te staken zonder desbetreffend aan de bieders uitleg te geven, gelijk welk lot te verdelen, samen te voegen of terug te trekken uit de veiling. In geval de vrijheid van opbod door geweld of bedreiging of door gelijk welk ander frauduleus middel belemmerd of gestoord wordt, is artikel 314 van het Strafwetboek van toepassing. In geval een limietprijs werd vastgesteld door de inbrenger/verkoper, heeft BERNAERTS AUCTIONEERS BV het recht voor rekening van de inbrenger/verkoper op te bieden. BERNAERTS AUCTIONEERS BV behoudt zich het recht voor gelijk welk bod te weigeren dat gedaan wordt door onbekende kopers.

### 4. Koper bij lastgeving of sterkmaking

De koper kan een lastgever aanwijzen, op voorwaarde dat hij deze aan de veilingmeester dadelijk na afloop van de veiling opgeeft. De koper staat in voor de gegoedheid en de handelingsbekwaamheid van zijn lastgever; eenieder blijft aansprakelijk voor zijn aankoop, ook al wordt een ander als koper opgegeven.

### 5. Waarborg

De toewijzing zal geschieden zonder volstreekte waarborg – omtrent onder meer authenticiteit – vanwege de optredende veilingmeester en de instrumenterende gerechtsdeurwaarder. De goederen en kunstvoorwerpen worden verkocht in de staat waarin zij zich bevinden op de plaats van bezichtiging en veiling en zonder volstreekte waarborg. De kopers worden geacht de goederen en kunstvoorwerpen te hebben bezichtigd en onderzocht en hun bod met kennis van zaken te hebben gedaan. De schattingsprijzen zoals vermeld in de catalogus worden door het veilinghuis enkel ten informatieve titel verstrekt. De elektronische catalogus is gratis online te consulteren en te downloaden op de website [www.bernaerts.be](http://www.bernaerts.be). Uitzonderlijk kan de verkoop van een kunstvoorwerp geannuleerd worden en de toewijzingsprijs aan de koper worden terugbetaald als hij het aangekocht voorwerp binnen de maand na de veiling retourneert met het bewijs dat het een vervalsing is, en voor zover dat het voorwerp in dezelfde staat en toestand verkeert als op het ogenblik van de veiling.

### 6. Hoofdelijkheid en ondeelbaarheid

Alle verplichtingen die uit de verkoop voortvloeien, rusten van rechtswege hoofdelijk en ondeelbaar, zowel wat de rechtspersonen als wat de natuurlijke personen betreft, op al degenen die voor gezamenlijke rekening kopen, op de uiteindelijke koper en degenen die voor hem gekocht hebben, op de borgen onderling en degenen voor wie zij zich borg stellen, alsook op de erfgenamen en rechtverkrijgenden van elk der bedoelde personen.

### 7. Betaling van de koopprijs en de kosten door de koper

Onmiddellijk na de veiling of bij de afhaling van de goederen moet de koper tot 7 dagen na de veiling aan BERNAERTS AUCTIONEERS de totale kostprijs betalen. Dit is de toewijzingsprijs vermeerderd met:

- 25% voor kosten bij toewijzing in de zaal, bij toewijzing via telefoon en bij het afleveren van schriftelijke kooporders (fysiek of via email verzonden),
- 28% voor kosten bij toewijzing via een online live platform,
- of 30% voor kosten bij toewijzing op de Timed Online veiling en Aftersale. In de kosten is BTW inbegrepen.

Bovendien geeft ieder lot aanleiding tot inning van administratiekosten ten bedrage van € 2.

Voor een origineel kunstwerk waarvan de kunstenaar minder dan 70 jaar overleden is, wordt de toewijzingsprijs vanaf € 2.000 eventueel vermeerderd met het volgrecht, en wel als volgt:

- 4% van het deel van de toewijzingsprijs tot en met € 50.000,00;
- 3% van het deel van de toewijzingsprijs van € 50.000,01 tot en met € 200.000,00;
- 1% van het deel van de toewijzingsprijs van € 200.000,01 tot en met € 350.000,00;
- 0,50% van het deel van de toewijzingsprijs van € 350.000,01 tot en met € 500.000,00;
- 0,25% van het deel van de toewijzingsprijs boven € 500.000,00.

Het volgrecht mag evenwel nooit meer bedragen dan € 12.500.

Het tarief van de eerste schijf, namelijk 4%, moet worden toegepast op het volledige bedrag dat binnen deze schijf valt (wet van 4 december 2006 en K.B. van 2 augustus 2007). Alle aankopen dienen 7 dagen/weeken na ontvangst van de afrekening worden betaald.

De betaling in euro kan gebeuren :

- contant tot een maximum bedrag van 3000 euro, kosten inbegrepen;

- per cheque door een Belgische bank gewaarborgd;
- per Bancontact
- per creditkaart
- per overschrijving op rekeningnummer IBAN BE02 6451 0493 5140 en BIC JVBABE22
- digitaal met QR-code

Bij elke online veiling dient de koper opnieuw te registreren en de algemene verkoopvoorwaarden te aanvaarden.

De verkoop van de loten verloopt in de volgorde aangegeven in de catalogus. De biedingen beginnen aan ongeveer 75% van de laagste schatting (voor 'online only'-veilingen start dit aan ongeveer 60% van de laagste schatting) en verhogen ongeveer met 10%.

### 8. Schuldvergelijking - schuldvermenging

De koper kan zich niet beroepen op schuldvergelijking, noch op schuldvermenging, noch op artikel 1653 van het Belgisch Burgerlijk Wetboek in verband met de storno's van de koper.

### 9. Herveriling - rouwkoop

Indien de koper, degene aan wie een goed is toegewezen, de borg en/of de opgegeven lastgever in gebreke blijven de in deze voorwaarden voorgeschreven verplichtingen onmiddellijk te vervullen of aan één van de verkoopvoorwaarden onmiddellijk te voldoen, dan kan het goed ten laste van hem aan wie het is toegewezen, weder verkocht worden bij rouwkoop. De wederverkoop geschiedt onder toezicht van de reeds aangezochte gerechtsdeurwaarder, onder dezelfde veilingvoorwaarden. De in gebreke gebleven koper is gehouden tot betaling van het verschil tussen de prijs waarvoor hij heeft gekocht en die van de herveiling, zonder dat hij het eventuele overschot kan vorderen in geval de herveiling een hogere verkoopprijs oplevert. Dat overschot komt ten goede aan de inbrenger/verkoper of aan de massa van de samenlopende schuldeisers. De rouw koper is daarenboven gehouden tot de betaling van de kosten veroorzaakt door zijn verzuim en door de herveiling, alsmede van de andere kosten van welke aard ook, onverminderd schadevergoeding om welke reden ook. Het overhandigen van een bankcheque die bij de eerste aanbieding niet terstond wordt betaald, geldt als verzuim van betaling, onverminderd de toepassing van de strafwet mocht daartoe aanleiding zijn, en de vergoeding van protest, disconto en andere kosten.

### 10. Eigendomsvergang - maatregelen tot bewaring

Vanaf de toewijzing is het risico voor rekening van de koper. Het goed wordt overgedragen in de staat waarin het zich bij de toewijzing bevindt, met alle zichtbare en verborgen gebreken. Onmiddellijk na toewijzing wordt het goed met de meeste zorg bewaard. De koper dient echter alle nuttige maatregelen te nemen tot bewaring van het goed. Vanaf de toewijzing blijven de goederen nog enkel ter plaatse op risico en ten laste van de koper, die alleen verantwoordelijk is voor het door hem aangekochte goed.

### 11. Staat van de goederen - bezichtiging

Daar de goederen en de kunstvoorwerpen te bezichtigen zijn voor de verkoping en de verkoopvoorwaarden ter kennis werden gebracht, wordt de koper geacht volledig, persoonlijk en op eigen verantwoordelijkheid ingelicht te zijn over de staat en de authenticiteit van de goederen en de kunstvoorwerpen. Hij heeft geen verhaal tegen BERNAERTS AUCTIONEERS BV, de optredende gerechtsdeurwaarder of de veilingmeester wegens vergissing, onnauwkeurigheid of verzuim in de beschrijving van de goederen en de kunstvoorwerpen, noch wegens enig ander materi-



eel gebrek aan de goederen en de kunstvoorwerpen. Alle gegevens betreffende de goederen en de kunstvoorwerpen in de catalogi, de advertenties, de brochures of gelijk welke andere geschreven mededelingen van BERNAERTS AUCTIONEERS BV, en met name de beschrijving en/of de oorsprong of echtheid ervan, worden slechts als inlichting en onder alle voorbehoud verstrekt. Noch BERNAERTS AUCTIONEERS BV, noch de instrumenterende gerechtsdeurwaarder nemen daarvoor enige verantwoordelijkheid op zich. De veiling wordt voorafgegaan door een tentoonstelling gedurende dewelke BERNAERTS AUCTIONEERS BV fysiek of op afstand ter beschikking van het publiek zullen staan om naar beste vermogen en weten inlichtingen te verstrekken; de tentoonstelling heeft tot doel een nauwkeurig onderzoek van de staat van bewaring en de kwaliteit en de authenticiteit van de goederen mogelijk te maken evenals een toelichting over de eventuele gebreken of onjuistheden in de beschrijvingen uit de catalogus te geven. Daarenboven kan het publiek een beroep doen op BERNAERTS AUCTIONEERS BV of een deskundige door de liefhebber gekozen, met het oog op een diepergaand onderzoek, gedurende de gehele duur van de tentoonstelling. BERNAERTS AUCTIONEERS BV is niet bereid tot terugname, indien de omschrijving in de catalogus tijdens de veiling werd herroepen of gepubliceerd met ‘status update’ in de online catalogus en de nieuwe omschrijving mondeling aan het publiek werd verstrekt. Ook de bepalingen van artikel 2280 van het Burgerlijk Wetboek zijn op deze openbare verkoping van toepassing.

#### 12. Afhaling

De koper die de koopprijs en de kosten volledig heeft betaald, treedt in het genot van het verkochte goed. Bij de afhaling is de voorlegging van een aankoopkaart verplicht. Behoudens uitdrukkelijke instemming van BERNAERTS AUCTIONEERS BV zal geen enkel lot worden afgeleverd voor de integrale betaling van de koopprijs en de kosten. De schade aangericht bij het afhalen of verplaatsen van de goederen is ten laste en gevare en voor rekening van de koper. Voor de afhaaltermijnen verwijzen we naar de specifieke voorwaarden, vermeld in de online catalogus en op de website www.bernaerts.be .Als de termijn van afhaling is verstreken, zal een intrest van 1% per maand op de toewijzingsprijs aangerekend worden, met een minimum van €5 per dag en per lot (voor administratie- en stockagekosten). Bovendien kunnen BERNAERTS AUCTIONEERS BV niet aansprakelijk gesteld worden in geval van diefstal, brand, ongeval of iedere schade die aangericht zou kunnen worden aan niet afgehaalde loten na het verstrijken van de termijn van afhaling. Elk transport van aangekochte goederen zal in de regel door de koper zelf geregeld worden op zijn eigen verantwoordelijkheid. Op verzoek van de koper kunnen BERNAERTS AUCTIONEERS BV, op kosten en risico van de koper, instaan voor de verzending van de voorwerpen. Alle kosten van vervoer, douane, verzekering, kortom alle formaliteiten en transport, zijn ten laste van de koper. Dergelijke verzending van aangekochte goederen

aan de koper wordt in geen geval door het Veilinghuis verzekerd, tenzij dit schriftelijk anders werd overeengekomen.

#### 13. Terugbetaling

In geval BERNAERTS AUCTIONEERS BV, om welke reden ook, gehouden is tot terugbetaling van de aan hem reeds betaalde gelden, zal hierop hoegenaamd geen intrest kunnen worden aangerekend.

#### 14. Geschreven en telefonische biedingen

Aan de hand van een geschreven opdracht belasten BERNAERTS AUCTIONEERS BV zich gratis met de aankooporders van haar cliënten. De aankoop van de loten zal zo goedkoop mogelijk geschieden in zoverre de limietprijzen of andere eventuele offertes dat toelaten. De opdrachten dienen schriftelijk per brief of per fax of via email te worden bevestigd, voorzien van de handtekening van de bidder. Een formulier voor geschreven bieding kan BERNAERTS AUCTIONEERS BV. De geschreven biedingen moeten degelijk ingevuld en ondertekend afgegeven worden aan BERNAERTS AUCTIONEERS BV of aan haar medewerkers, 5 uren voor de aanvang van het mondeling bieden of hen per (aangetekende) brief zijn bereikt voor dit tijdstip, dit laatste op risico van de schriftelijke bidder bij eventuele laattijdige ontvangst van het geschreven bod. Deze biedingen zijn geen aankooporders of commissies, doch aankoopopdrachten aan de vermelde prijs. Bij gelijk bod heeft de mondelinge bieding voorrang op het geschreven bod. Indien er verscheidene geschreven aankoopopdrachten op eenzelfde lot, met gelijke bedragen het Veilinghuis bereiken en deze geschreven biedingen de hoogste biedingen op het kwestieuze lot zijn, zal het lot worden toegewezen aan diegene wiens aankoopopdracht het eerst het Veilinghuis heeft bereikt. De veilingmeester is niet verplicht het publiek hiervan vooraf te verwittigen. Noch het mislopen van een schriftelijk bod, noch de gebeurlijke niet-totstandkoming, verbreking van een telefoonverbinding of storing van het netwerk, zal tot schadevergoeding ten laste van het veilinghuis kunnen aanleiding geven. In geval van meerdere gelijke biedingen, zal de eerst ontvangen bieding voorrang krijgen. De mogelijkheid om schriftelijk, telefonisch of online te bieden is een gratis dienstverlening die geen enkele aansprakelijkheid in hoofde van BERNAERTS AUCTIONEERS BV met zich brengt.

#### 15. Schade

Elke bezoeker is aansprakelijk voor de schade die hij aan de tentoongestelde voorwerpen en loten aanbrengt, ook wanneer dit toevallig en/of onvrijwillig gebeurt.

#### 16. Gegevensbeheer

Persoonsgegevens die wij verwerken, worden niet langer bewaard dan noodzakelijk. Ons beleid en onze procedures voor het bewaren van gegevens voldoen aan de wettelijke verplichtingen met betrekking tot het bewaren en verwijderen van persoonsgegevens.

De wet van 15 augustus 2020 naar Belgisch recht ter im-

plementering van de Europese Directieven 2018/843 en 2015/849 betreffende de preventie van witwasoperaties en/of van de financiering van terroristische activiteiten, verplicht alle actoren in de kunst- en antiquiteitenhandel, inclusief veilinghuizen, de identiteit te vragen en te registreren van alle betrokken partijen met een rekening ten bedrage van 10,000.00 euro of meer; voor een firma dienen ook de statuten of de identiteit van de uiteindelijke begunstigde(n) opgevraagd.

Alle gegevens zijn exclusief ter discretie van het veilinghuis en zullen worden behandeld met de strikte inachtneming van de wet op de Algemene Verordening Gegevensbescherming.

#### 17. Bevoegde rechtbank

Alle geschillen in verband met de verkoping vallen in voorkomend geval onder de uitsluitende bevoegdheid van de rechtbanken van Antwerpen, ongeacht de woonplaats van de partijen. Voor geval een beroep wordt gedaan op vertalingen van deze voorwaarden van verkoop, prevaleert de Nederlandstalige tekst.

## General conditions buyer

Auctioneer at work

The joint stock company Auction House Bernaerts JSC (hereafter BERNAERTS AUCTIONEERS) announces to the participants of the sale that the sale will be held according to the terms and conditions listed below and any participation in the auctions implies the unconditional acceptance of the present conditions of sale.

##### 1. Auction day

The auction takes place through an oral or written bid. The highest bidder for each item is the successful bidder who will purchase the item against cash payment. At the time of the purchase and to the extent that he did not previously, the potential purchaser must register by presenting proof of identity and indicating his name, address, telephone number, the number of his identity card and his signature on the registration form of BERNAERTS AUCTIONEERS. In return, he will receive a paddle with its personal number to participate in the auction. In other cases, the purchaser presents himself to complete and sign his entry form, after which he will receive a paddle with his personal number. Online sale bidders must register at least 5 hours before the beginning of the auction by filling the form on My Account. For each new online sale, the buyer must register by accepting the Terms and Conditions of sale.

##### 2. Commitment of the bidder

By its offer, the bidder commits himself to purchase the auction items for sale at the price he has proposed. He nevertheless has no say when the sale is suspended for any reason at all. BERNAERTS AUCTIONEERS may, in case of a negligent buyer, decide to cancel the sale and sell the lot to the underbidder. BERNAERTS AUCTIONEERS may then recover any costs or lost revenue from the buyer.

##### 3. Conduct of sale, order

The judicial officer maintains order during the sale. It is he who ultimately rules all possible disputes born of the sale, including the bidding increments and the designation of the highest bidder. The auctioneer has, among others, the right to set the minimum price of each offer, not to accept the bid of persons that he does not know or whose identity or credit-worthiness not seemed proven – in which case, the previous bidder remains bound-, to suspend the sale, without having to explain thereon to the bidders, to split, join or withdraw any item. In case of obstruction or disruption of the auction by violence, threat or a fraudulent way, the provisions of article 314 of the Penal Code will be applied. In case a price limit has been set by the provider/seller, BERNAERTS AUCTIONEERS has the right to bid on behalf of the provider/seller. BERNAERTS AUCTIONEERS reserves the right to refuse any offer made by unknown buyers.

##### 4. Buyer by mandate or third-party buyer

The purchaser may designate a proxy, provided that he signals it to the auctioneer at the end of the sale. The purchaser answers for the solvency and the competence of its proxy; each purchaser remains responsible for its purchase, even if another person is stated as (proxy) purchaser.

##### 5. Guarantee

The successful bid does not imply any guarantee on the part of the auctioneer responsible for the sale nor on the part of the acting judicial officer, concerning among others

the authenticity. Items and art objects are sold in the state in which they are at the auction exhibition and sale, and without any guarantee. Buyers are expected to have reviewed items and objects of art and to have made their offer being informed. The estimated prices quoted in the catalogue serve for information purposes only. If necessary, the catalogue on paper takes precedence over the electronic version (on paper catalogues can be consulted or downloaded free of charges on www.bernaerts.be). In exceptional cases, the sale of an art object can be cancelled and the hammer price refunded to the purchaser if the object bought is returned within three weeks, with evidence that it is a falsification, and provided that the object remained in the same condition as at the time of the auction.

##### 6. Indivisibility and particularity

All obligations of purchase are by law, jointly and indissolubly, both for legal persons as for physical persons, the responsibility of all those who buy for a joint account, the final purchaser and those who bought for him, on the securities between them and those for whom they act as guarantor, as well as the heirs and successors of each of the people mentioned above.

##### 7. Payment of the purchase price and the additional costs by the purchaser

The purchaser in the room and the purchaser who has bid by purchase order must pay, immediately after the sale or at the time of the removal of the items, the hammer price, plus 25% on the hammer price in the room, on the absentee bid and by telephone bid, including VAT, for costs. The simultaneous sale in live (webcast) bidders must pay the purchase price increased by 28% on the hammer price, VAT included. The silent sales and/or aftersales bidders must pay the purchase price increased by 30% on the hammer price, VAT included.

For each item, an additional administrative costs of € 2 will have to be paid and, if applicable, a droit de suite (right to follow or resale right). The droit de suite is an extension of the copyright law that entitles a compensation to the creator of a work of art in case of a resale of the work.

This right may apply both to sculptures and to graphic works of art. A droit the suite is charged in case of a resale of original works of art of living artists or artists who died less than 70 years ago and from a price of € 2,000.00 on. It amounts to 4% of the price up to € 50,000.00; to 3% of the auction price segment between € 50,000.01 and € 200,000.00; to 1% of the auction price segment between € 200,000.01 and € 350,000.00; to 0.50% of the auction price segment between € 350,000.01 and € 500,000.00; to 0.25% of the auction price segment above € 500,000.01 price. However, the droit de suite can never exceed € 12,500.00. The rate of the first segment, i.e. 4%, should be applied to the entire amount that lies within this segment. (Law of 4 December 2006 and R.D. of 2 August 2007).

Only banknotes in euros (up to an amount of € 2,999 per object, fees included) will be accepted for payment of the purchase price and costs. In case of payment through a non-certified cheque, delivery of the items may be suspended until the crediting.

##### 8. Compensation – confusion

The buyer cannot claim nor compensation, nor confusion, nor article 1653 of the Belgian Civil Code in case of trouble of the purchaser.

##### 9. Resale – irresponsible bidding

If the purchaser, the highest bidder, the guarantor and/ or the indicated proxy have failed to immediately fulfil the obligations set out in these terms and conditions or to immediately meet one of the conditions of sale, the item may be resold on the basis of an irresponsible bidding, at the expense of the highest bidder. The resale is done by the judicial officer already requested, under the same conditions of sale. The failing purchaser shall pay the difference between the purchase price and the resale price, without being able to claim the balance between the purchase price and the resale price in case the resale price exceeds the purchase price. This balance will be to the benefit of the provider/seller or to the creditors. The irresponsible bidder is required in addition to the payment of expenses caused by its negligence and by the resale, as well as other charges of any kind, without prejudice to damages for any reason whatsoever. Delivery of a cheque which is not paid immediately at the first presentation, is considered failure to pay, without prejudice to the application of the criminal law if necessary, nor of the protest, discount and other grant.

##### 10. Transfer of ownership – provisional measures

As soon as the highest bidder is determined, all risks related to the purchases will be the responsibility of the purchaser. The item is delivered in the state it is at the time of the auction, with all its apparent and hidden defects. At the auction, the item shall be kept with the utmost care. However, the buyer must take all measures for the preservation of the item. As soon as the highest bidder is determined, items only remain on-site at the risk and under the responsibility of the purchaser, which is solely responsible for the item he bought.

##### 11. State of the items – exhibition

Since items and works of art are exhibited before the auction, and the terms and conditions have been communicated, the purchaser is supposed to be informed fully, personally and on his own responsibility of the state of the items and art objects. He has no recourse against BERNAERTS AUCTIONEERS, against the acting judicial officer or against the auctioneer, for error, inaccuracy, or negligence in the description of the items and works of art, nor for inconvenience, discomfort, the state of the items and works of art, their repair or restoration. All data concerning items and the works of art in catalogues, advertisements, brochures or any other written or digital communication from BERNAERTS AUCTIONEERS, and especially their description, are provided only for information purposes and without prejudice. Neither BERNAERTS AUCTIONEERS, nor the acting judicial officer assume any responsibility in this regard. The sale is preceded by an exhibition during which BERNAERTS AUCTIONEERS will be available – physically or virtually – to the public to provide information to the best of its possibilities; the exhibition is intended to allow the examination of the state of conservation and the quality of the items as well as to provide guidance on possible defects or inaccuracies in the description of the catalogue. The public can also appeal to BERNAERTS AUCTIONEERS or to an expert chosen by the interested person, for a thorough review and that, for the duration of the exhibition. BERNAERTS AUCTIONEERS is not prepared to take the item back if the description of the catalogue is revoked during the sale and that the right description is given orally to the public. Each visitor is responsible for the damage that he causes to the exposed objects and items, even if it happened coincidentally or involuntarily. Similarly, the provisions of article 2280 of the Civil Code apply to this auction.













**BERNAERTS AUCTIONEERS BV**

Verlatstraat 20

2000 Antwerpen

T +32 (0)3 248 19 21

F +32 (0)3 248 15 93

[info@bernaerts.be](mailto:info@bernaerts.be)

[www.bernaerts.be](http://www.bernaerts.be)