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this catalogue are, taken their age
into account, in good condition
unless mentioned otherwise.
All orders are being processed in
sequence of entry.

PRICELIST ON DEMAND

Photography: Alexandra Crouwers
Graphic design: Jelle Jespers

AXE

1

Axe 1-3 (all published).

1975-1976 Antwerpen, Guy Schraenen, limited to 500 copies, one of the first 120 numbered copies with 9 works signed, complete in original slip-case. 30,5:21,5 cm. Contributions by Henri Chopin, Jo Delahaut, Mirtha Dermisache, Francois Dufrêne, John Giorno, René Guiette, Brion Gysin, Bernard Heidsieck, and others.



COBRA

2

Artistes libres. première serie du bibliotheque du Cobra.

Complete set of fifteen small monographies on Cobra artists, edited by Asger Jorn. 1950 Copenhagen, Editions Ejnar Munksgaard, each bookcover is an original lithograph by the artist, measuring 17:13 cm. Stapled. In original slip-case with original lithograph by Asger Jorn, with some wear. A 'Cobra on Cobra' edition, as eight of the monographies are written by Christian Dotremont, with work by Pierre Alechinsky, Karel Appel, Constant, Corneille, Asger Jorn, and others.



3

Christian Dotremont.

Vues, Laponie. Illustrated by Alechinsky, Appel, Corneille, and Jorn. 1957 Paris, first edition, refused by Dotremont because of the poor quality of the paper, copy with white cover. 26,5:19 cm. With alluminative dedication by Alechinsky to a Cobra collector: "Pour Philippe Niels/ l'un des exemplaires refusés (on se demande/ pourquoi) par Dotremont (et le/ présent negutoire): le papier ne/ nous plaisait pas (ça me revient)/ avec l'amitié du/ Pierre Alechinsky/ 4 décembre 1987"



4

Christian Dotremont.

Strates no. 1-7 (all published). 1963-1966 Bruxelles, 24:16 cm. Stapled. Periodical published by Dotremont with contributions by himself, Thurber, Pol Bury, Jacques Calonne, Paul Bourgoignie, Alechinsky, Reinhoud, Rune Jansson, Camille Joffroy, Louis Scutenaire, Jacques Calonne, Frédéric Baal, Max Loreau et Michel Butor.



CONSTRUCTIVISM

5

De Driehoek.

Maandschrift. No. 1-10

in nine issues (all published). No. 2 in reprint. 1925-1926 Antwerpen, De Driehoek. Constructivist periodical founded by Jozef Peeters, Eddy du Perron en Paul van Ostaijen (who quit his editorship even before publication of the first issue). 73:55 cm. Folded to seize 18,5:14 cm. Paper fragile at the folds and discolored. No. 1 (April 1925). 4p. With contributions by Jozef Peeters, Karel Maes, Paul van Ostaijen, Wobbe Alkema, J. van de Zee, Jos Leonard, Victor Servranckx and Duco Perkens (=Eddy du Perron). This copy is adressed and sent to artist and anarchist Albert Daenens. With stamp. Small corner lacking (without loss of print)

No. 2 (Mei 1925). Reprint. 4p. With contributions by Gaston Burssens, Charles Dekeukeleire, Kandinsky, C.A. Willink, Jozef Peeters, Gert Caden and Duco Perkens. No. 3 (Juni 1925). 4p. With contributions by Roel Houwink, Karel Maes, Duco Perkens, M. Iancu, Ger Schmook, Jozef Peeters, L. Lozowick, Wobbe Alkema, A. Fornari, Marc Eemans and Maurice Casteels.

No. 4 (Juli 1925). 4p. With contributions by Hendrik de Vries, Frederik Chasalle, Roel Houwink, Marc Eemans, P. Mirea, M. Maxy, J. van de Zee, H. Dubois, M. Iancu, Jozef Peeters, M. Teutsch and Victor Servranckx.

No. 5 (Augustus 1925). 4p. With contributions by Duco Perkens, Maurice Casteels, Jozef Peeters, Karel Maes, Jos Leonard, Victor Bourgeois, Baugniet and Frederik Chasalle.

No. 6 (September 1925). 4p. With contributions by Werner Geerts, Bob de Mets, E. Prampolini, Victor Servranckx, Moholy-Nagy, M. Gaspard, Jozef Peeters and Duco Perkens.

No. 7 (Oktober 1925). 4p. With contributions by Duco Perkens, Jozef Peeters, A.C. Willink, Wobbe Alkema, Victor Servranckx and Karel Maes.

No. 8/9 (November/December 1925). 6p. With contributions by Frederik Chasalle, Huib Hoste, J.M. Van Hardeveld, E. van Linge, Hannes Meyer, Van der Swaelmen, Verwilgen, Victor Bourgeois, Eggericx, Pompe, Rubbers, W. v.d. Broeck, A. Francken, J.J.P. Oud and Jozef Peeters.

No. 10 (Januari 1926). 4p. With contributions by Gaston Burssens, R. Blijstra, Willem v. d. Aker, Duco Perkens, Jozef Peeters, C.A. Willink, J. v. d. Zee, Wobbe Alkema and Hannes Meijer.

Regarding the frailty of this very seldom seen avant-garde publication a good and desirable collection. With original photograph by Du Perron, showing Van Ostaijen and Peeters during the inaugural meeting of ‘De Driehoek’ (Febuary 1925) at the atelier of Jozef Peeters. In frame under passepartout (10:6 cm.)



EAST

6

Scenes from The Story of the Western Wing.

Chinese hand-painted storybook, late 18th century. 24 Original ink, watercolour and gouache paintings, depicting scenes from ‘The Story of the Western Wing’, a classic Chinese love story. The contemporary binding – wood, covered with patterned silk - shows traces of time. The fabric is faded and worn, revealing the wood’s structure. Fragments of the title-label are still visible on the cover, but unfortunately the text has vanished completely. Twelve double pages, each with two images. The page size is 39:29,5 cm. The paintings are very well preserved, measuring 32:25,5 cm. This beautiful set of high quality paintings was obviously made for the Chinese market, and not part of the more common trade paintings

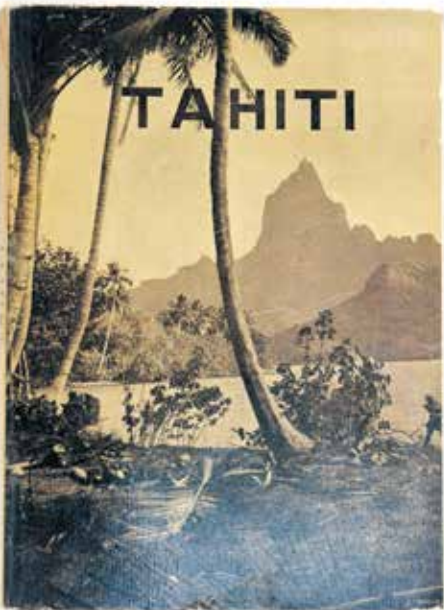
that were especially made for the European market. A remarkable detail worth mentioning is the use of a ‘dream’ bubble in one of the images.



7

Lucien Gauthier. Tahiti.

Texte et photographies. 1933 Paris, Librairie des Arts Décoratifs, 80p. 19:13,5 cm.



8

Ed van der Elsen. De ontdekking van Japan.

(The discovery of Japan) 1988 Amsterdam, Fragment Uitgeverij, first edition, including the enclosure ‘Ratatouille Japonica’ (35p.), 154p. + 18p. 30,5:30,5 cm. Cloth with dustwrapper. Dedicated to Belgian fellow photographer Gerald Dauphin: “Voor Gerald Dauphin/ Ed van der Elsen”



ENVIRION-MENTS

9

Dé-Coll/age.

Bulletin aktueller Ideen und Kunst nach 1960.

No. 4. Happenings. Edited by Wolf Vostell. 1964 Frankfurt, TYPOS Verlag, printed on various stock of paper, with fold-outs. 28:21 cm. Stapled. Contributions by George Brecht, Stanley Brouwn (including the ‘use this brouwn’ multiple), Dick Higgins, Allan Kaprow, Jean Jacques Lebel, Claes Oldenburg, Nam June Paik, and Wolf Vostell.

The fragile cover shows wear along the spine, but is intact. Interieur in fine condition.



10

Dennis Oppenheim A sound enclosed land area Milano Italy.

1969 Milan, Gabriele Mazzotta editore, original multiple in a limited edition of 90 numbered copies. Tape recording of the sounds in a Milan neighbourhood, with a city map in cardboard box (21,5:21,5 cm.) decorated with blue linen, small piece of the cover chipped of. The map (54:54 cm. folded to 18:18 cm.) is signed by the artist.



147

10.50

ch. p & f.



148

10.50

ch. p & f.



149

12.

B. & D.



150

7.50

for B. & D. - J. B. & C.



151

9.90

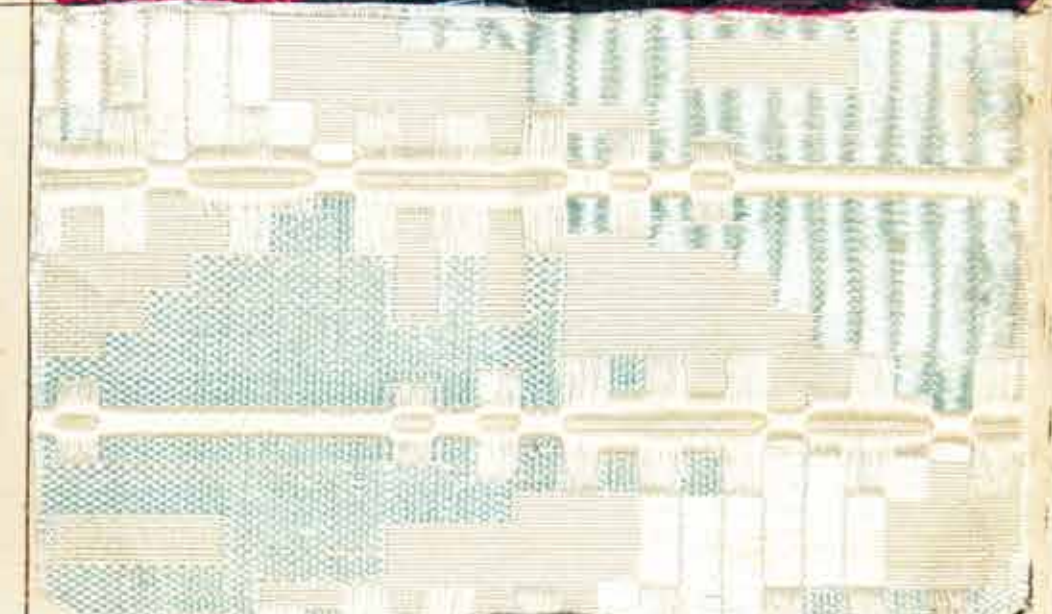
P. & R.



152

9.90

P. & R.



153

8.

J. B. & C.



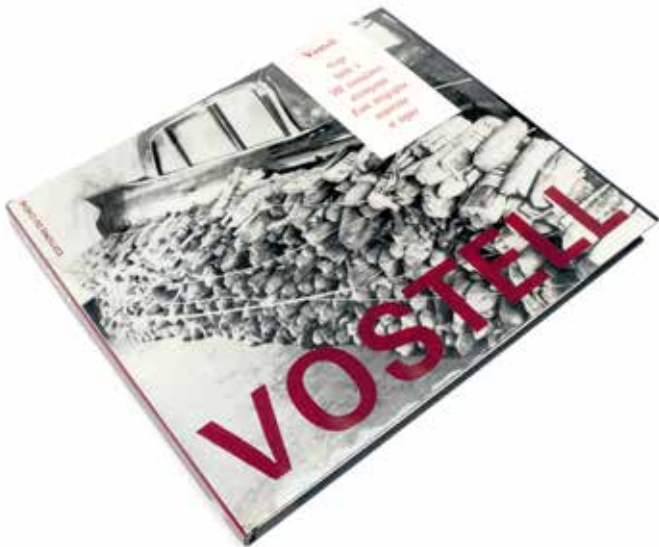
154

J. B. & C.



11

Wolf Vostell.
Environments /
Happenings 1958-1974.
1974 Paris, Editions du Chene,
First edition, one of 500 numbered
copies with a numbered and signed
serigraphy by Vostell laid in, 276p.
25:31 cm. Original binding with
wrappers.



12

Volker Wilczek /
Joseph Beuys. Entfernter
Schauplatz. 1980 München /
Frankfurt, Hubert Kretschmer, fifty
photocards in a box (22:16,5 cm.)
900 copies



FASHION

13

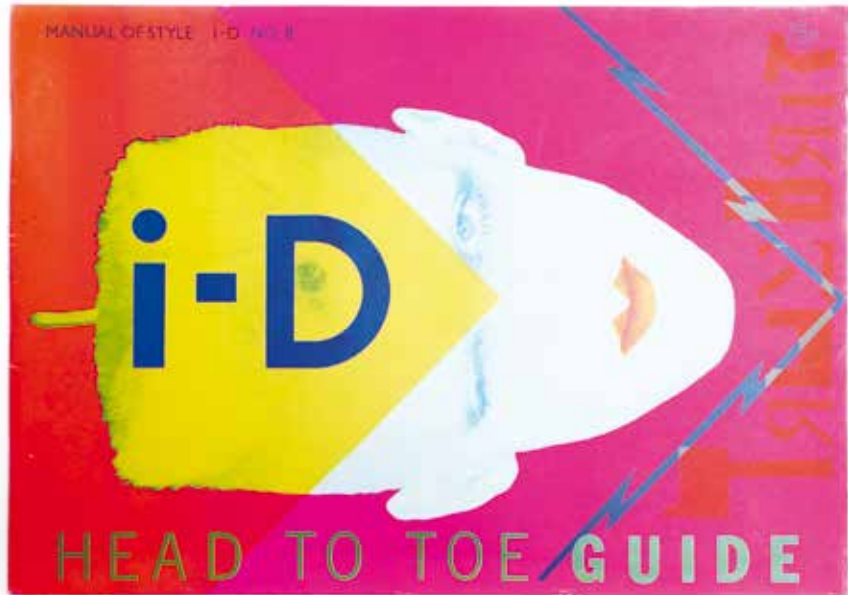
Hiver 1897. Handcrafted sample
booklet of colourful luxurious fabrics
in old black notebook (17:11 cm).
A beautiful collection of 167 modern
patterns, in satin, silk, organza and
chiffon. Each sample measures

4:7 cm. With annotations in ink.
Obviously a single volume from
a larger collection, titled in ink
'Hiver 1897' (Winter 1897). Mostly
these kind of workbooks have been
used intensively, showing wear. In
this case, some samples have been
removed from the booklet. Were
these just out of stock or did these
run out of fashion during the season?



14

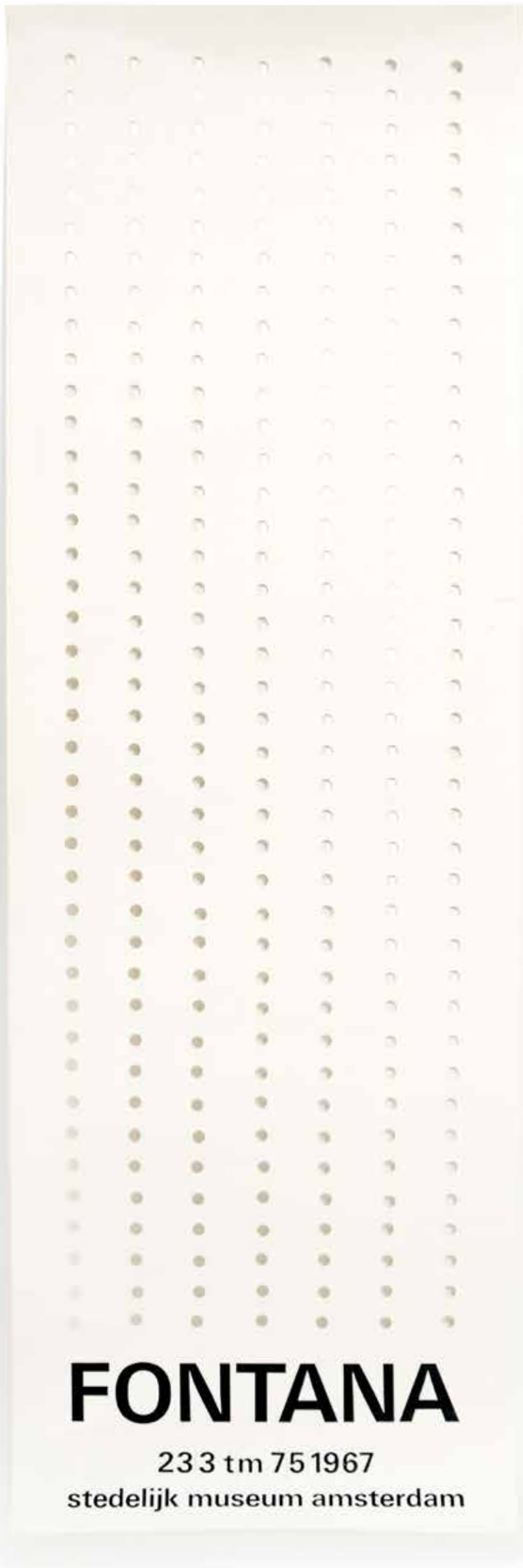
I-D. fashion magazine
No. 8. the Head to toe issue,
with Scarlett Canon on the cover.
Edited and designed by Terry Jones.
1982 London, I-D Productions,
21:30 cm. oblong. stapled.



HOLES

15

Wim Crouwel / Fontana.
The original perforated poster for
the Fontana exhibition in Stedelijk
Museum Amsterdam (1967),
designed by Wim Crouwel.
95,5:32 cm.



LONDON

16

Michael Horovitz.
Collection of eleven original letters
from 1961 and 1962, to Belgian
writer and art critic Freddy de Vree,
at the time editor of the Belgian
periodical NUL.
Handwritten and typed on various
sized paper (19p.) About exchanging
texts and magazines, publication
possibilities, and coopération
between Horovitz'
New Departures and NUL.
"Saw Burroughs today sing/
Springday 21st March – may/ get
some texts from him also/ for NUL in
a month when/ he's finished his new
novel/ gladly backs to narrative."
"I made a date with Burroughs but
his hotel sd (sic) he'd suddenly/
left the cuntry (sic), prob in Paris/
Tangier – I'll write him asking/ about
whether you can publish enclosed he
gave me ages ago/ (do you want to
---- " " ?)"
Supplemented with:
-Three songs of personal religion.
Offprint of number 3/4 of NUL (1961
Sint-Niklaas, Paradox Press), with
corrections by the poet. 4p. 26:18 cm.
-Poetry in Motion. 1967. 14p.
mimeographed translation of
Horovitz' work in German.
-(with Pete Brown) Notes on
blues for the hitchhiking Dead:
an exchange jazz/poem. 1p.
mimeographed with corrections
by Horovitz.
-COD. Poem in original red
typescript with corrections (2p.)
and two later versions in typescript.
-Marriage. Poem in original red
typescript. 1p. With handwritten
remark.
'My wife says she's married to a
waiting room'



DIAS Memorabilia from a visitor of the Destruction in Art Symposium (London 1966, Africa Centre).

- Poster for the event, designed by John Sharkey. Silk-screen on white paper in blue and black.
- Torn off admission ticket for public day 11th September in name of George De Roo (see number 20 in this catalogue). Printed in red and black. Ticket No. 29.
- ICA Bulletin No. 161 (August & September 1966), 47p. 24:17 cm. Stapled. Contains two pages on Wolf Vostell who's announced to be part of DIAS. (Vostell's first activity in London).
- Programme of the happening action lecture by Vostell at ICA 14 September 1966. 1p. 33:20,5 cm. on yellow paper.
- 'The performance will start when everybody has signed a postcard which will be distributed with this programme. Anyone who does not fill out a postcard has to go by mini cab to the Bank of England look at it and come back.'
- Ralph Ortiz. Statement. 1p. 33:20,5 cm. Mimeographed on yellow paper.
- Ralph Ortiz. Destructionism second manifesto. 1966 London. 2p. 33:20,5 cm. Mimeographed. Stapled.
- Werner Schreib. (London 12 sept 66) Mimeographed pamphlet with statement about the artist's participation. Ends with the advise to burn the paper after reading. Complete with artist stamp 'destruction et transformation poétique' and pasted match.
- Werner Schreib. Three original 'tranchirages' (a cut of an original print) that Schreib gave as a souvenir 'to all do-it-yourself-destruction-kids for them to destroy it by flame.'" One of these with a mounted strip of ironing surface matchbox. All three have artist's stamps on the reverse.
- 'eigendruck schreib', 'destruction et transformation poétique' and 'souvenir souvenir'. 12,5:9 / 8,5:8 / 6:9,5 cm.
- Bill Butler. The Unicorn. Self-Destroying poem. Do not expose to light. 1966 London, Limited Edition, one of 40 numbered copies. Poem on photo paper folded in tin foil inside an envelop.
- DSH (Dom Sylvester Houédard). Aesthetics of the death wish? 1966 London, Destruction / Creation, 11p. 33:20,5 cm. Mimeographed. Stapled. Extracts from a text that appeared earlier in 'Art and Artists' Volume 1 No. 5 ('Auto Destructive' Number).
- DIAS Preliminary Report, February 1967 London, DIAS. 6p. 33:20 cm. stapled.
- Jasia Reichardt. Destruction in art. Article reproduced from Architectural Review, December 1966. 3p. stapled.



18

Antiuniversity of London

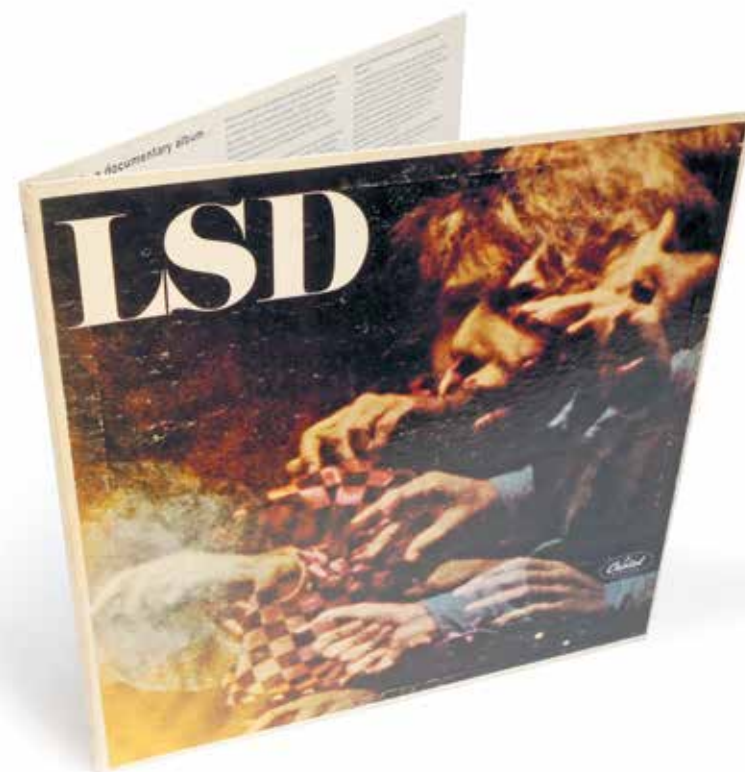
Original poster of the opening of the Antiuniversity of London (February 12th 1968). 76:50,5 cm. Printed on pink paper. Among the faculty members: William Burroughs, Bob Cobbing, Jim Dine, Hans Enzensberger, Allen Ginsberg, Richard Hamilton, Miles, Jeff Nuttall, Theodore Roszak, Gary Snyder, Alex Trocchi, Simon Vinkenoog, and others.



LSD

19

LSD. A documentary report on the current psychedelic drug controversy, by Lawrence Schiller and Alan Livingston. 1966 Los Angeles, Capitol Records. ‘...Actual recordings of people under influence of psychedelic drug... Psychedelic music... The sounds of the “Acid Test”... LSD users and pushers and the amazing story of LSD in action... Comments by such LSD authorities as Sydney Cohen, M.D., the controversial Dr. Timothy Leary, Mrs. Aldous Huxley, and Allen Ginsberg.



20

George de Roo. Captain Acid. The absolute end. A psychedelic adventure of Gregory Bantam. Script and layout by George de Roo.

Original manuscript with collage and mixed-media techniques. 10p. 29:21,5 cm.

Joined with an unstapled copy of the xeroxed edition, likely only 20 copies were realised of this obscure edition.

Captain Acid. The absolute end. A psychedelic adventure of Gregory Bantam. Script and layout by George de Roo. 1967 Antwerp, Underground Gallery, 10p. 35,5:21,5 cm.

A greater part of his life, George de Roo (1943-2016) was an antiquarian bookseller at his store 'Cosy corner' in Antwerp. In his younger years De Roo had been active in the 'psychedelic scene'. He played a pioneering role in early development of 'psychedelic colour slides' in Belgium, and started producing these in 1967. Soon he gained international recognition, and he even advertised

in the 'International Times'.
In the same period he wrote his
'Captain Acid' stories of which only
the first was published.
(see also pages 12-13)



MIME

21

The Pantomime A.B.C.

Perpetrated by Roland Carse and
pictured by John Hassall. 1901
London, Sands & Co., first edition,
31,5:25 cm. Half-cloth.
Dedicated by the illustrator:
"To dear old Charles. Nov 30th 1901/
from John Hassell."





**What's really
happening**

THE OLD ACID

BUT THE ILLUSIONS STILL REMAIN !

James Joyce. The Mime of Mick, Nick and the Maggies. A Fragment From Work in Progress. 1934 The Hague The Servire Press First edition, limited to 1000 numbered copies. 77p. 24:16 cm. With colourful cover illustration, initial letter and tailpiece designed by Lucia Joyce, the author's daughter. Fine copy, in slipcase (with small hole).



MINIMALISM

Aspen 5+6 (in 28 sections). The minimalism issue of Aspen, 'the first three-dimensional magazine'. Edited and designed by Brian O'Doherty, art direction by David Dalton and Lynn Letterman. 1967 New York, Roaring Fork Press. As in most copies the film reel (section 24) is missing, the publisher's note promising the film reel would be mailed seperately is included. The box contains booklets, records, boards and advertisements. Contributions by William Burroughs, John Cage, Merce Cunningham, Marcel Duchamp, Sol LeWitt, and others.



Shigeko Kubota. Marcel Duchamp and John Cage. Reunion. Photo reportage and recording of the famous game of chess performance by Duchamp and John Cage, held in Toronto in 1968. The game was played on a 'musical' chessboard modified with electronics by Lowell Cross. The player's chess moves created the composition. As the game progressed the positions of the pieces became more complex, and so did the music. 15,5:21,5 cm. oblong. Original cloth with mylar sleeve in slipcase. The laid in blue flexi-disc with the sound recording, is structured as one of Duchamp's rotorelief and shows a likewise optical effect while playing.



MIOUSIC

Paul-Gustave van Hecke. Miousic. Sept poèmes a la louange de la musique baroque. (Seven Poems in praise of baroque music). With seven drawings by Géo Navez. 1921 Bruxelles, Editions Sélection, first edition, one of 100 numbered copies on 'Hollands van Gelder'. 45p. 33:23,5 cm. Unopened. An early poetic work on Jazz music by one of the two directors of the important Belgian art periodical Sélection. Although the titlepage mentions that the illustrations were hand coloured by the artist, most of the copies, like this one also, remained uncolored. The eye-catching cover, printed in red and black, is filled with humorous advertisements that relate somehow to the poet's habits and customs providing the book with a dadaistic look.



MODELS

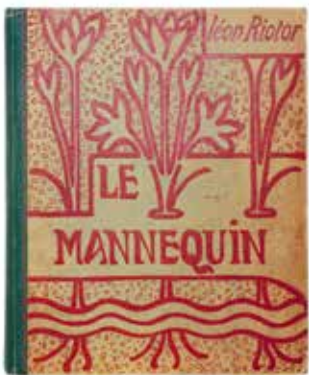
Nouveaux modèles en relief. Circa 1900 Paris, Monroq Frères, Maison Spéciale pour les Modèles de Dessin. Box with two series (geometric structures and flower designs) of cardboard models in relief for art class. 25:28,5:7,5 cm. Advertised on the box as unbreakable and less expensive than the plaster models. The box contains 11 pieces of the A-set (model A7 is missing), but it includes 11 pieces of the B-set (model B9 lacking). Box somewhat dusty, and a few models are lightly discoloured, but most are in fine condition. A very decorative collection!



4 Vehicles with moveable wheels. Paper toys, circa 1900 (French), in original envelope 25,5:40 cm. (somewhat dusty). The four foldout carriages are in mint condition and highly decorative. We offer: an omnibus carriage, a taxi carriage, a goat carriage, and a fire-brigade carriage in full action.



Léon Riotor. Le mannequin. Introduction by Octave Uzanne. 1900 Paris, Bibliothèque Artistique et Littéraire, Société Anonyme La Plume. 98p. 23:19 cm. Original binding.



MUSEUM

Kleines Museum 1. 1981 Basel / Berlin, Carl Laszlo / Werner Kunze, one of 150 numbered copies. Album with 52 (tipped in) original works by as many artists, of which 50 signed contributions. Cover designed by W. Dexel. 33:35,5 cm. (serigraphs, woodcuts, collage, photograph). Including work by Domela, Arntz, Schreyer, Kassak, Villeglé, Hausmann, and others.



ODE

30

André Breton.
Ode à Charles Fourier.
Designed and illustrated by
Frederick J. Kiesler.
1947 Paris, Editions de la Revue
Fontaine, first edition, one of 750
numbered copies on Vélín. The text
is printed in vertical format. 41p.
17:28 cm. Cover slightly discoloured.



OPTOTYPI

31

Herman Snellen.
**Optotypi ad visum
determinandum.** Testtypes
for the determination of the acuteness
of vision. 1879 Utrecht, Van de
Weijer, sixth enlarged edition. First
publication on Snellen's optotype
test, including 9 plates of which 4
large folding plates. Contemporary
green binding with lettering in gold.
Apparently the bookbinder made
a mistake and spelled 'optotypi' as
'optotypie'. The gold of the extra
'e' is carefully rubbed out, but the
imprint is still visible. A curious
mistake considering the prominence
of the 'E' in Snellen's optotype test.



PLAYMATE

32

Franz von Bayros
(as Choisy Le Conin).
**Bilder aus dem Boudoir
der Madame C.C.**
Thirty erotic prints in heliogravure.
Later edition (around 1920) of
the privately printed edition from
1912. Less luxurious and smaller
in size, as issued without title page
and colophon, in a contemporary
decorated folder (25:22,5 cm.).
Contrary to the publisher's stated
insurance that after the original edition
the work never was to be published
again, he apparently couldn't resist to
produce a re-issue to meet the demand
for this highlight in erotica.



33

**Franz Fiedler. Narre Tod,
mein Spielgesell.**
(Fool Death, my Playmate)
1922 Dresden, Verlag der Schönheit,
portfolio with ten remarkable photo-
graphs in heliogravure by Franz Fiedler
showing suggestive scenes between
a young woman and a skeleton.
Complete with textpage with captions
by Thea Giradelli. In original portfolio.



34

August Mambour.
4 érotiques. 1929 Liège,
A la lampe d'Aladdin. Four original
lithographs and one textpage with
colophon on the verso side, in a
powerful typographic cover. This
is one of the unnumbered copies on
vélin teinté. 30,5:22,5 cm. Abstract
representations of four women:
Bertha, Anna, Paula, and Louisa.



35

**Set of twelve 3D
anaglyphic erotique
images** .Around 1935 (probably
published in Paris). 15,5:10 cm
in brownenvelop. A pair of 3D
anaglyphic glasses is included.



36

**Jean Genet. Querelle
de Brest.** With 29 erotic
drawings by Jean Cocteau.
1947 Paris, Paul Morihien, First
edition, limited to 525 numbered
copies, this is one of the 460 copies
on velin. Well preserved copy in
original boards with ribbon tie.



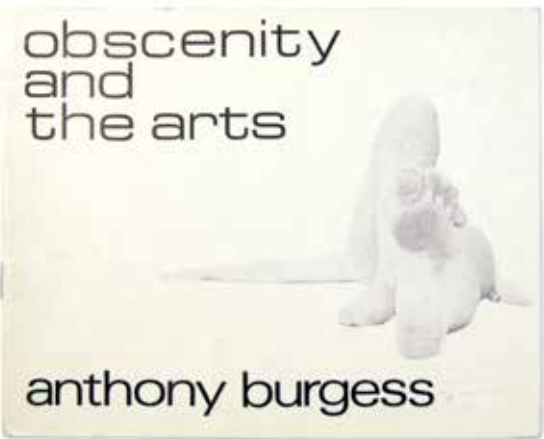
37

**Vladimir Nabokov /
Maurice Girodias (and
others). l'affaire Lolita.**
Défense de l'Ecrivain. 1957 Paris,
The Olympia Press, first edition,
one of 5.000 numbered copies,
printed in black and blue. Texts and
documents regarding the censorship
of Nabokov's Lolita. Including texts
(all in French) by Nabokov, Girodias,
F.W. Dupee, and Daniel Bécourt.
With laid in presentation card from
Maurice Girodias: 'En hommage de
l'Editeur'.



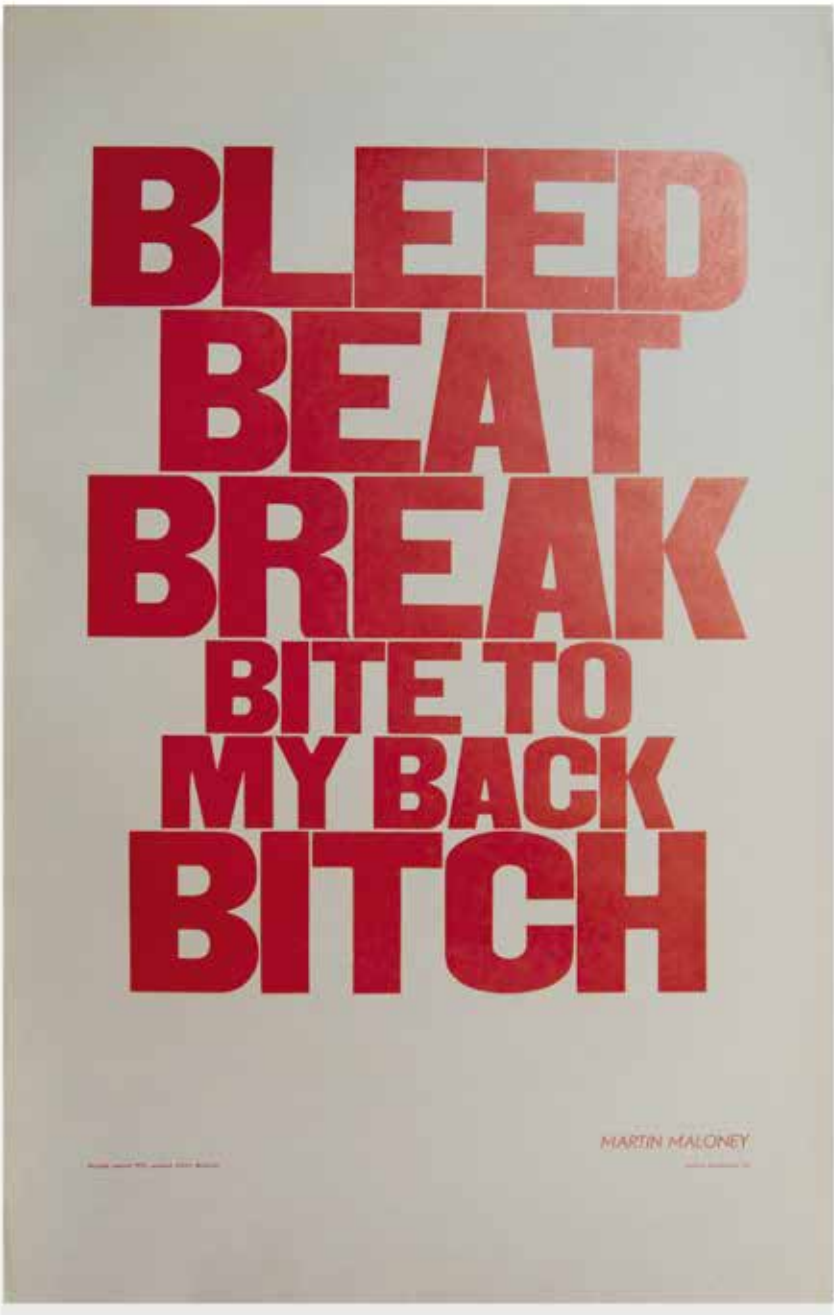
38

Anthony Burgess.
Obscenity and the arts.
1973 Valletta, Malta Library
Association, first publication
of Burgess' lecture given in the
university of Malta in June 1970.
16p. 19,5:24 cm. stapled.



39

Martin Maloney
(American artist).
**Bleed Beat Break Bite to
my Back Bitch.** Large poster
(100,5:64 cm.), printed in red on grey
stock. 1971 Amsterdam, through
MTL Gallery Brussels. Produced
during the artist's exhibition
'Intervention' in MTL.



POISON

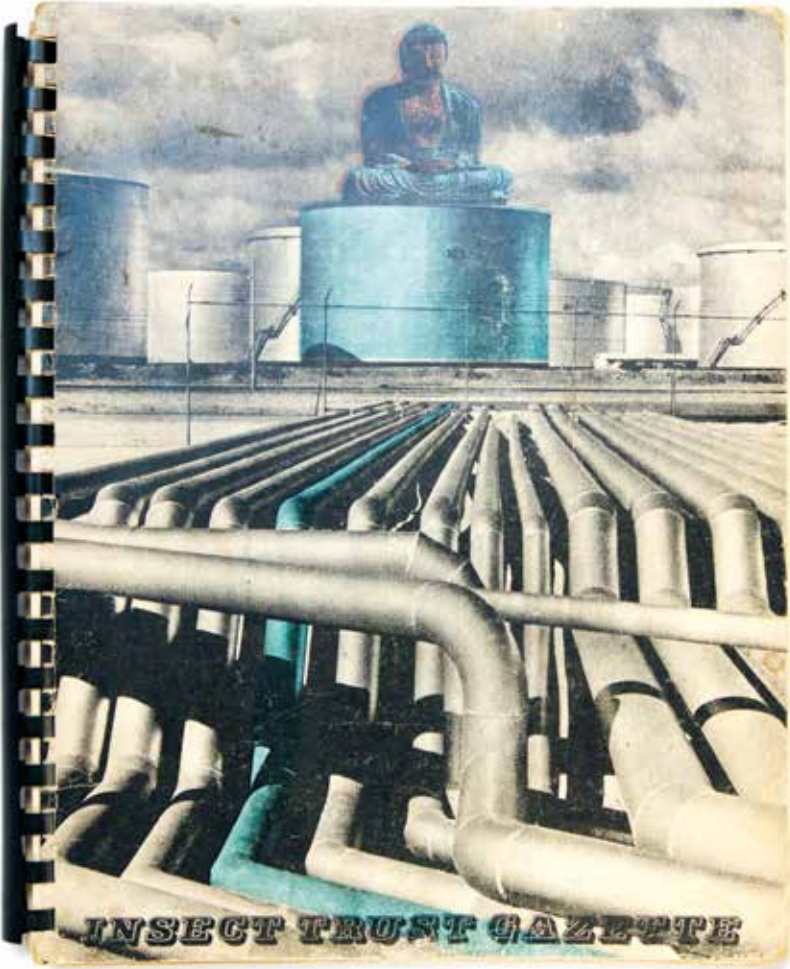
40

André Breton (and others). Violette Nozières.
1933 Bruxelles, Editions Nicolas Flamel, first edition, 41p. 19,5:14,5 cm. Unopenend.
With contributions by André Breton, René Char, Paul Eluard, César Moro, Maurice Henry, E.L.T. Mesens, Benjamin Peret, Gui Rosey, Max Ernst, Yves Tanguy, Hans Arp, Salvador Dali, Victor Brauner, René Magritte, Marcel Jean, Alberto Giacometti and Man Ray (cover photo).



41

The insect trust gazette. Number 3, Summer 1968.
San Francisco, Robert Bassara. 153p. 28,5:22,5 cm. spiral binding. Dedicated by one of the Editors to Simon Vinkenoog and his wife: “For Simon + Reineke/ ‘There you are, in a fine/ mess!’ – last wds of/ Gurdjieff/ With love,/ William Levy”



PONCTUACTION

42

Michele Perfetti. PonctuACTION.
Affiche/2. 1970 Torino, Edizioni Geiger, serigraphy in 500 copies, printed in black and green on craft paper. 47:62 cm. Folded size: 23,5:15,5 cm.



43

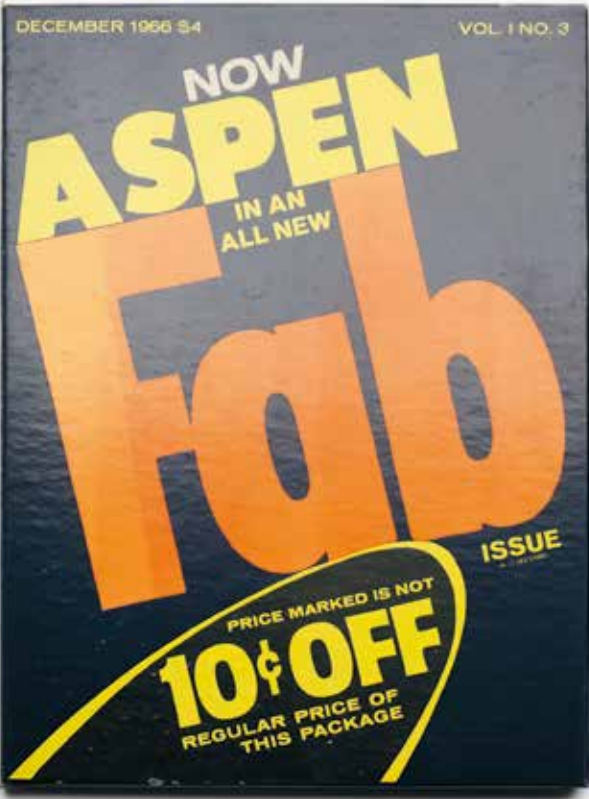
Henri Chopin. Le dernier roman du monde. 1970 Wetteren, Cyanuur (Jo Verbrugghen), first edition, one of 50 numbered and signed de-luxe copies with 2 extra illustrations by Gianni Bertini and two signed b/w lithographs by Raoul Haussmann. With the 45rpm record of the audio poem ‘Pêche de Nuit’. In grey linen box (27:22,5:6 cm.). The book measures 20,5:20,5 cm. Unbound as issued.



POP

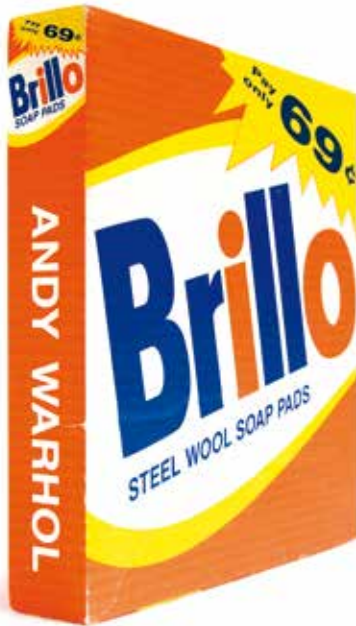
44

Andy Warhol. Aspen No. 3. The Pop Art issue of Aspen, ‘the first three-dimensional magazine’. Designed by Andy Warhol and David Dalton. 1966 New York, Roaring Fork Press. Perhaps the most iconic Aspen issue including all 11 sections and some loose advertisements. Contains items such as a Velvet Underground flexi-disc, the Jack Smith ‘Underground Movie Flip Book’, the first and only edition of the ‘Exploding Plastic Inevitable’ and a ‘Ten Trip Ticket Book’.



45

Andy Warhol. Prints. (Brillo Box). 1988 Antwerp, Gallery Ronny van de Velde, catalogue on nearly 9 meters long leporello. Silkscreens after Warhol’s prints on silver paper. The book (24:24 cm.) is encased in a replica of a Brillo Box (25,5:26,5:4,5 cm.) limited to 500 numbered copies.



SHOE

46

The juvenile Numerator; or the infant’s first step to arithmetic. around 1825 London, Carvalho, with 12 hand-colored engravings, 12p. 17:10,5 cm. in blind papercover. Early printing of the counting rhyme ‘One, two, buckle my shoe’.



47

Fluxshoe & Add end A. 1972-1973 Devon, Beau Geste Press. 144p. 29,5:21 cm. Exhibition catalogue and large envelop (35,5:23,5 cm.) with addenda (30 items) to the exhibition. Contributions by Joseph Beuys, George Brecht, Henri Chopin, Robert Filliou, Dick Higgins, Yoko Ono, Ben Vautier, Wolf Vostell, and others. The addenda include the poster for the Fluxshoe show, and a reproduced American dollar bill.

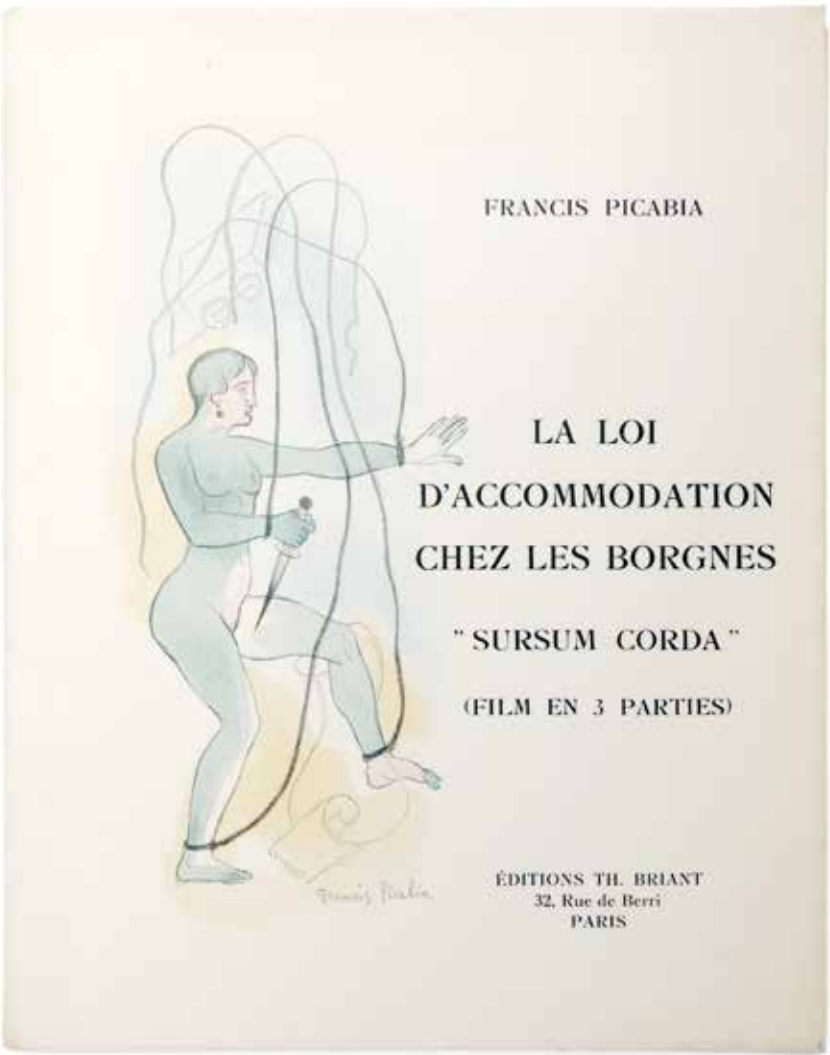


SURSUM
CORDA

48

Francis Picabia. La loi d’accommodation chez les borgnes. “Sursum Corda” (Film en 3 parties).

1928 Paris, Editions Th. Briant, first edition, one of 300 numbered copies on Velin d’Arches, 35p. 28:22,5 cm. Unopenend. With two original b/w lithographs by Picabia laid in and a cover illustration in colour.



SYMBOLISM

49

Maurice Maeterlinck / Charles Doudelet. Douze Chansons.

(Twelve Songs) Illustrated by Charles Doudelet. 1929 Bruxelles, Edition Aryenne. Printed by Edmond Gregoir after the 1896 edition, and extended with 12 extra illustrations. This is number 3 of 25 de-lux copies on Japanese paper (prior to 75 copies on Arches) with hand-coloured illustrations by the artist, and a suite of the illustrations on Chinese paper. Signed by Maeterlinck and Doudelet. 43,5:32,5 cm. in portfolio. An iconic result of the collaboration

between the symbolist writer - and only Belgian Nobel-prize for literature Laureate - Maurice Maeterlinck and the great Belgian symbolist painter Charles Doudelet.



TALKING DOG

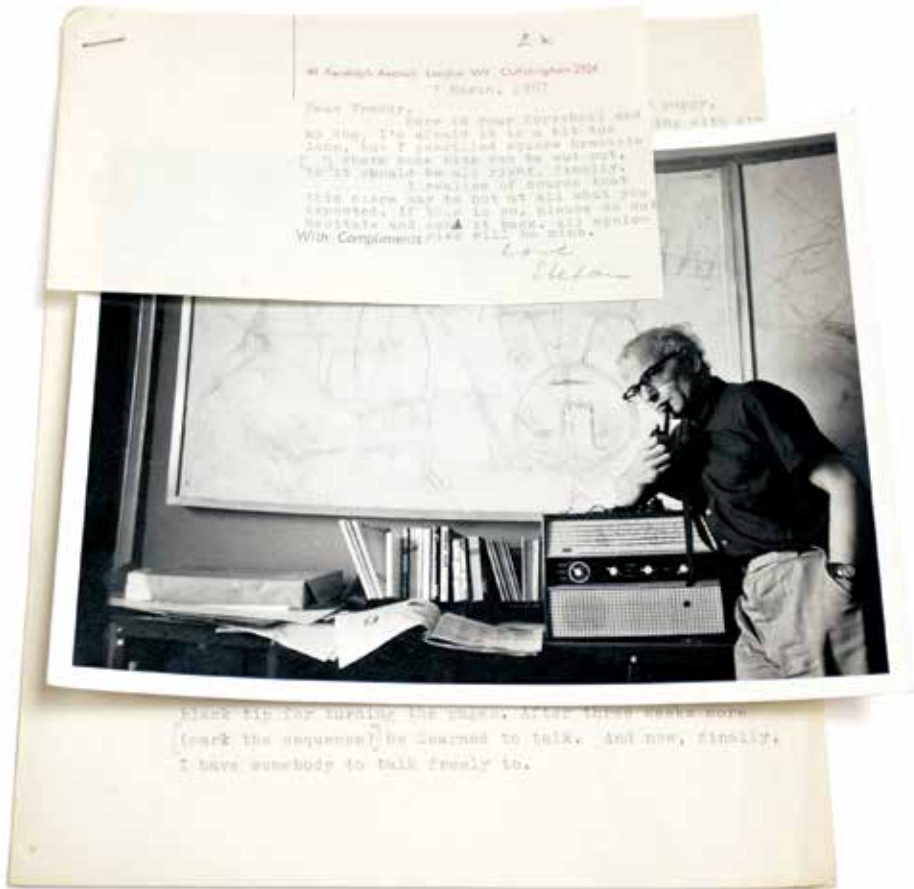
50

Stefan Themerson. Korzybski, my dog, and I.

Original typescript of an unpublished story (6p. with corrections in pencil) including a short letter to Belgian author and art critic Freddy de Vree. 7 March 1967. “I realise of course that/ this piece may be not at all what you/ expected. If this is so, please do not/ hesitate and send it back. All apolo- gies will be mine./ Love Stefan” This story’s structure is identical to Themerson’s ‘Critics and my talking dog’ (posthumously published in 2001). Both stories begin with the ‘brainmodification’ of the storyteller’s dog Brutus, resulting in a dialogue between him and his dog. The procedure replaces the dog’s highly developed sense of smell for a more visual observance, making discussions of all kinds of intellectual matters between dog and author possible.

In this typescript, both mostly talk about Korzybski, the engineer of general semantics. In ‘Critics and my talking dog’ art, Diderot and French culture are the main ingredients for the conversation. At the end of both stories, the author takes Brutus for a walk. He’s feeling sorry for Brutus, who’s now only able to detect a bitch when he actually sees one. Regarding certain corrections – for instance, the word ‘she-dog’ was changed into ‘bitch’ - ‘Korzybski, my dog, and I’ must be an earlier draft of ‘Critics and my talking dog’. The colophon of ‘Critics and my talking dog’ states the story is

believed to have been written around 1950. Our conclusion is the published text was likely not written before 1967. With original photograph of Stefan Themerson posing in his London apartment leaning on a radio, in front of a large drawing of Franciszka Themerson. Late sixties. 16,5:21,5 cm.



TRADE

51

The Nordic Exhibition of Industry, Agriculture and Art. Peepshow with three dimensional scene showing a view on the inside of the great hall of the Nordic Exhibition of Industry, Agriculture and Art. 1888 Copenhagen, Otto B. Wroblewski’s Forlag. 15:12 cm. (closed). Six color lithographs with cut-outs, held together in a fragile paper construction, extending to 40 cm. Somewhat worn slipcase without imprint. The peepshow itself is in good condition.



52

(Situationism) Pour une critique de l’avant-gardisme. l’Unique et sa propriete. Suivi de documents relatifs a l’eclatement de l’Internationale Situationniste. 1967

Strasbourg. 27:21,5 cm. Early pamphlet criticizing Situationist International, published by excludées Edith Frey, Herbert Holl, Theo Frey, and Jean Garnault. 12p. and 5 documents laid in. 27:21,5 cm.



53

Joseph Beuys, Museum des Geldes. (Museum of the money) With an introduction in Italian by Sarenco. 1979 Calaone-Baone, Edizioni Factotum-Art, Factotumbook 12, first edition, 24p. 27:21 cm. stapled. Signed by Joseph Beuys in red ballpoint on the frontcover.



WAR

54

H.G. Wells. **The War of the Worlds.** 1898 London, William Heinemann, first edition, including the 16 pages publisher's catalogue (dated 1897). 303p. 19,5:14 cm. Original grey cloth. Some brown stains on the cover, but on the whole a very good copy.

