

Brussels/Amsterdam Catalogue

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into account, in good condition  
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sequence of entry.

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Photography: Alexandra Crouwers  
Graphic design: Jelle Jaspers



1.

## ARTIST'S BAGS

1.

**Ben Vautier. Je n'aime pas la musique.** Paper bag for records with printed statement by the artist. (early 1960s) Nice, 45:34 cm. With folds. Vintage Ben item from his early store days. The artist recalling:  
'1955: I set up shop on Rue Georges Ville in a small bookstore and stationery store that my mother had bought for me. Shortly after, I sold the bookstore to buy another business, 32 Rue Tondutti de l'Escarène. Since the stationery store wasn't doing well, I started selling used records and decorating my facade with anything. One day, Yves Klein came to my store, and I showed him my Banana drawings. Yves Klein told me: "Bananas are sub-Kandinsky; show your great poems in Indian ink instead; it's more authentic." From 1959/1960 onward, my store became a meeting place for all the young people who were creating something new.' (From 'L'histoire de ma vie')

2.

**Yoko Ono. Bottoms Bag.** Frame enlargement from Film No. 4 (1964/1965) printed on paper shopping bag with handles, 33:40,5 cm. Published in 1993 for the exhibition 'In the Spirit of Fluxus'. Some creasing but overall a well preserved copy.



3.

**Richard Prince / Lawrence Weiner. Skull Bunny / LEARN TO READ ART.** Paper shopping bag. 1991 New York / Toronto, Printed Matter / Art Metropole Basel, produced in Belgium by Imschoot Publishers (Ghent) for the Basel Art Fair. 50:28 cm. Perfect copy.



## COLLECTION

4.

**ColleXtion 1 / ColleXtion Suite.** 1975-1978 Antwerpen, Guy Schraenen éditeur, complete series of object books, 15 volumes, printed in offset, silkscreen, mimeograph and Xerox. First copy of only twenty numbered deluxe copies, Each of the fifteen artist's books contains an original signed work or a multiple. In handmade cardboard covers with inventive clasps, kept in two open slipcases with stamps. Assembled by the Schraenen family. 11,5:21,5:17 cm. / 11,5:11,5:17 cm.

1. Eduard Bal. Middelheim 20/21.8.1978.
  2. Antoine de Bary. Mis Sous Envelope Le 14 Juillet.
  3. Michael Gibbs. 5 Coloured Alphabets in Black & White.
  4. Bram Bogart. Peintures.
  5. Roy Adzak. Fire-Imprint.
  6. Maglione. La leçon de broderie.
  7. John Belis. 3 sculptures.
  8. Servulo Esmeraldo. Méthode pratique et illustrée pour construire un excitable...
  9. Hugo De Clercq. Frameworks.
  10. Aeschbacher. Aeschbacher de Bachi-Bouzouk.
  11. Lucio Del Pezzo. Abc.
  12. Klaus Ritterbusch. "Oh, wie ich deine Kurven liebe!"
  13. Gerald Minkoff. The Theory and Praxis of Rubber Stamping.
  14. Bernard Villers. Trace.
  15. Cozette De Charmoy. Mon centimètre volant.
- Added: the mimeographed prospectus for ColleXion 1 (2p.)  
A most desirable set! Provenance: Collection Guy Schraenen.

5.

**Labris.** Belgian Literary avant-garde magazine. Complete set, all 40 issues in 37 volumes, along with a full run of the supplementary publication *Loslabrislos*, four letters, a promotional issue, and an original offset printing plate for the covers of the fourth year. 1962-1973 Lier. Founded by Leon Van Essche, Max Kazan (=Jef Bierkens), Marcel Van Maele, and Hugo Neefs. Additional editors over the years were Pierre Anthonissen, Frans Denissen, Edmond Devoghelaere, Louis Dieltjens, Wybrand Ganzevoort, Jan Geerts, Paul Lambrechts, Michel Leclerc, Ivo Vroom, and Wilfried Wynants. Mimeographed with offset-printed covers (except for the first year), issued in around 100 to 400 copies, format mostly 27:21 cm. To underline the importance of Labris we limit ourselves to a substantive description of its content by listing the names of all contributors to the so called 'international issue' (fourth year number 3-4): Ronaldo Azaredo, Sherry Barba, Nelson Barr, Max Bense, Carol Bergé, Joseph Berke, Bill Bisset, Julien Blaine, Douglas Blazek, Jean-François Bory, Ray Bremser, Charles Bukowski, Jim Burns, Augusto De Campos, Haroldo De Campos, Cavan Mc Carthy, E.M. De Melo E Castro, Henri Chopin, Bob Cobbing, Axel Colfax, B.E. Collins, Dave Cunliffe, E. Devoghelaere, Alan Dienstag, Ian Hamilton Finlay, A.



Barahona Da Fonseca, Al Fowler, John Furnival, Ilse and Pierre Garnier, Eugen Gomringer, Marcus J. Grapes, Bohumila Grögerova, José Lino Grünewald, John Harriman, Lee Harwood, Bernard Heidsieck, John Hirsal, Michael Horovitz, Dom S. Houédard, Ernst Jandl, LeRoi Jones, Lenore Kandel, Bob Kaufman, Max Kazan, Lionel Kearns, John Keys, Jiri Kolar, James Koller, David Korchei, Tuli Kupferberg, Carl Larsen, Luis Veiga Leitaó, D. A. Levy, Ignace Gomez De Liano, Alen De Loach, Jonathan Magonet, Rich Mangelsdorff, José-Alberto Marques, Friederike Mayröcker, Michael McClure, Tom McNamara, Wolfram Menzel, Franz Mon, Barbara Moraff, Edwin Morgan, Hugo Neefs, Alvaro Neto, B.P. Nichol, Hans Jorgen Nielsen, Ladislav Novak, Jeff Nuttall, Neil Oram, Gil Orlovitz, Peter Orlovski, Rachel Anto Parens, Jerry Parrott, Mario Patrizi, Brian Patten, Phil Petrie, L. C. Philips, Décio Pignatari, Alan Planz, Diane Di Prima, Mario Reggiani, Antonia Ramos Rosa, Karl Heinz Roth, Ed Sanders, Peter Schjeldahl, Alan Schwerner, Jean-Marie Le Sidaner, G.E. Simonetti, Gary Snyder, Mary Ellen Solt, Erik Thygesen, Arrigo Lora Totino, Gael Turnbull, Frans Vanderlinden, W. M. Wantling.

The final Labris issue (number 3-4 of the tenth year) appeared long after it was edited, and published in 1977 under cover of Jef Bierkens' KO-KO magazine. Added:

- Original offset printing plate for the covers of the fourth year, designed by Leon Van Essche. Mounted on wooden plate.
  - Labris promotional issue for the eighth year (1970). Includes the announcement of an additional Labris issue, containing the collected *Loslabrislos* issues. This issue of *Loslabrislos* never appeared due to the chaos of the numbering system(...). Labris editor Wilfried Wynants recalls that none of the editors had any idea of the correct page order and therefore the project had to be canceled.
  - Loslabrislos. Interim information of the Labris group. complete series. 1969-1970 Lier, mimeographed. 15 issues, 198p. Compiled by a Dutch Labris subscriber. With four letters (1969-1970) by Edmond Devoghelaere to this Labris reader, which clarify some unclear bibliographical details. A quote in translation : 'Unfortunately, Labris is a magazine run by four enthusiastic young people. It's compiled, typed, mimeographed, collected, and mailed by these four, and this takes time, especially considering the sheer volume of copy. Therefore, I kindly ask for your patience.'
- A most complete Labris collection, scarce in every sense.

6.

**CAYC.** A substantial collection of *CAYC GT (gacetilla)*, over 500 of CAYC newsletters, supplemented with all kinds of related material; announcements, invitations, press releases and other ephemera. 1972-1977 Buenos Aires, Centro de Arte y Comunicación, founded and directed by Jorge Glusberg. The numbers of *gacetillas* in this collection run between GT-113 and GT-818. 27:21,5 cm. 'Established in 1968, the CAYC functioned as a laboratory for experimental multi-disciplinary artistic practices in Argentina and beyond. During its peak years of activity, the CAYC produced over 900 one or two-page "gacetillas" (newsletters) which Glusberg mailed to hundreds of sympathizers and media outlets across the globe. Aimed at publicizing the CAYC's activities and initiatives, these documents created a network of figures invested in pursuing new forms of artistic communication and exchange across continents.'

(The CAYC Files at the Museum of Fine Arts, Houston)

7.

**12 Cards.** (early 1970s) Utrecht, Exp/Press, twelve postcards overprinted with experimental poetry in glassine envelope, 16:11,5 cm. With concept cards by Robin Crozier, Jochen Gerz, Michael Gibbs, Klaus Groh, Hans-Werner Kalkmann, Maurizio Nannucci, Tom Ockerse, Clemente Padin, U.G. Stikker, G.J. De Rook, Jiri Valoch, and Egardo-Antonio Vigo. Ready to send.

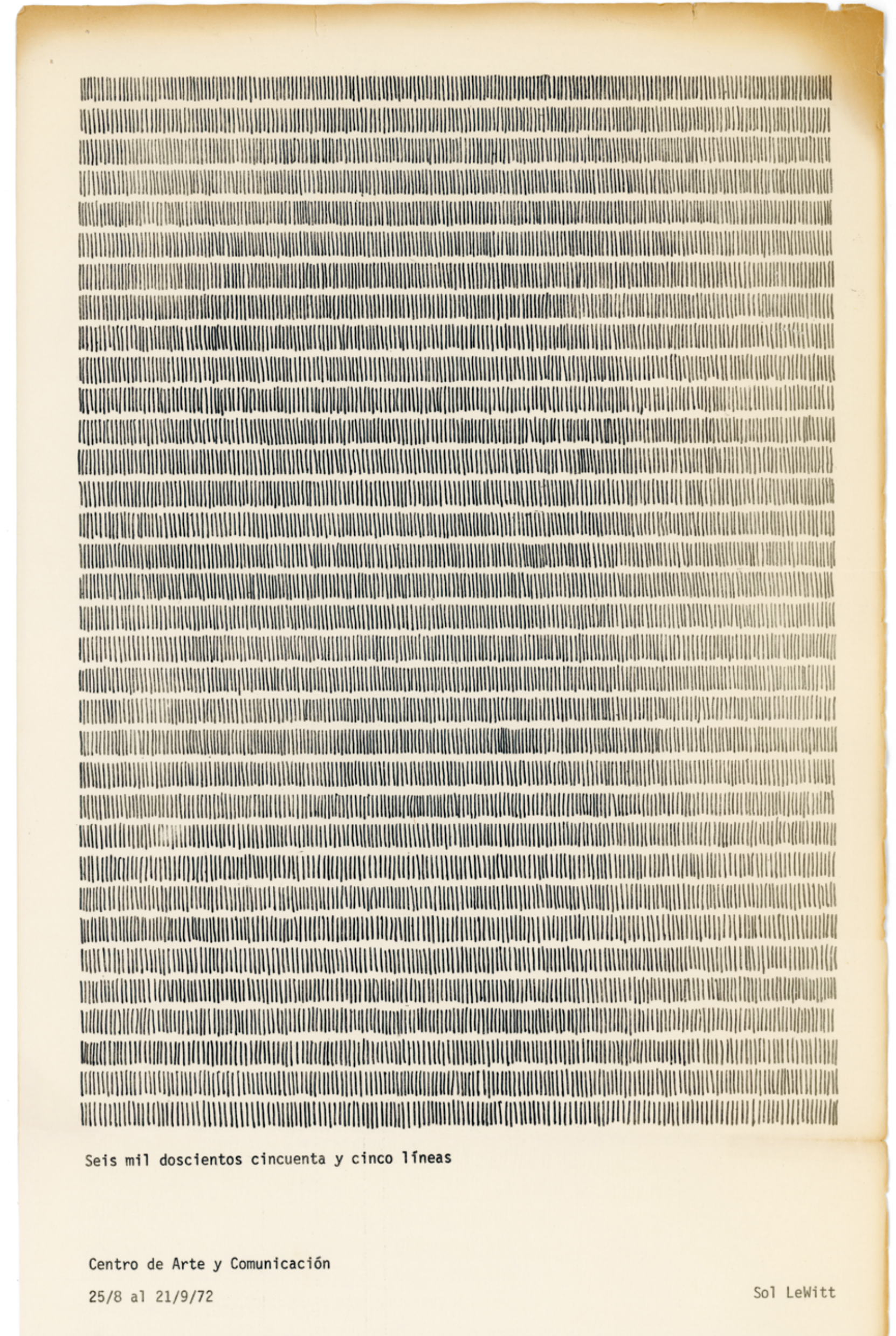


4.

5.







Seis mil doscientos cincuenta y cinco líneas

Centro de Arte y Comunicación  
25/8 al 21/9/72

Sol LeWitt

6.



CUT

8. **Bruno Munari. Un libro illeggibile Quadrato** (An unreadable Quadrat-Print). 1964 Hilversum, Steendrukkerij De Jong, Kwadraatblad, red, white and grey paper with cut-outs, 25:25 cm. Stapled. Perfect copy in original multi-lingual text wrap-around. One of Munari’s most dynamic book experiments. Turning the various cut pages results in surprising geometric variations.

9. **Michael Gibbs. Wounded book.** (1976) 1978 (Amsterdam), Artist’s book, first of only three signed and numbered copies, original edition, in advance of the trade edition (published in 1979 under the imprint of Gibbs’ *Kontexts Publications* in 100 numbered copies), 25,5:19 cm. 20p. (cover included). Book with a small cut through all pages. The incision is heightend with red ink on each page and covered with a self-adhesive plaster on the frontcover. The typography of this pilot version is fundamentally different to the stamped cover of the1979 edition.

10. **Paul Ibou. Metamorphoses.** (Illegible color variation book). Afterword (in Dutch) by Ivo Michiels. 1968 Antwerp, Monas, edition of 1,000 numbered copies, signed by Ibou 27:28.5 cm. Plastic ring binding. In the original flashy cardboard box, lined with purple velvet paper and covered with textured silver paper. A surprising artist’s book with cutouts and colourful transparent foil interleaves: a see-through book!

11. **Peter Downsbrough. CUT.** Artist’s book with original hand stamps and two original b/w photos pasted in. 1994 (Antwerp), Guy Schraenen éditeur, 20 signed and numbered copies, this copy is unsigned and marked H.C., with paper insert ‘exhibition copy’, 22:16,5 cm. Original binding.

IDENTITY


12. **Ben Vautier. Ben sous Klein = Klein sous Ben.** Hand-painted card in monochrome Yves Klein blue, numbered and signed ‘Ben’ on the verso, one of 100 copies, 17,5:17,5 cm. Added: computer printed letter by Ben Vautier (Nice 1997), in which the artist authenticates this work as part of a postal delivery (‘art d’attitude’) made in 1960, at the time accompanied by a stamp ‘Ben sous Klein = Klein sous Ben’. Authentication boldly signed in feltpen: ‘il est rare / Ben’

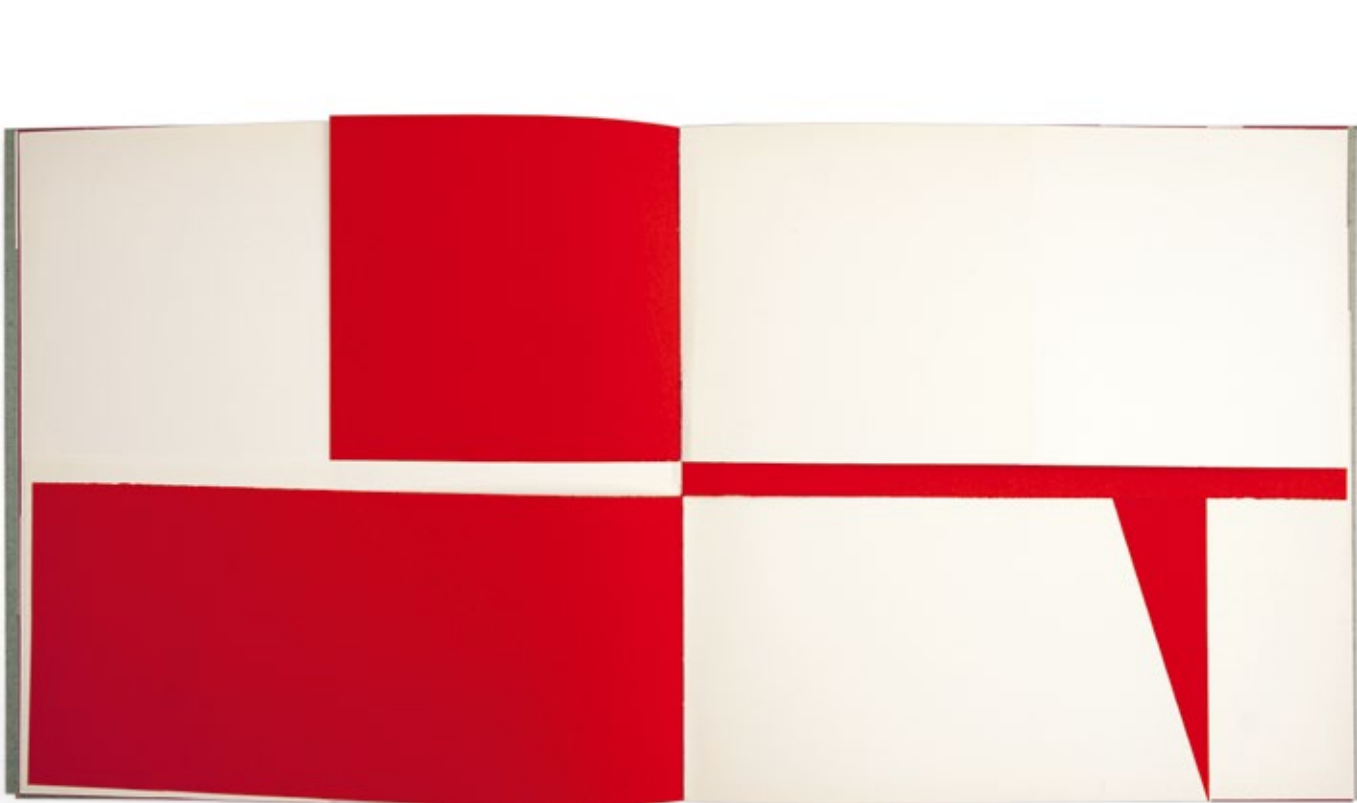
13. **James Lee Byars. This is the Ghost of James Lee Byars Calling.** 1969 Los Angeles, Eugenia Butler Gallery, Pentagon shaped gold foiled card with text in red silkprint, 15:15,5 cm. With small playful inscription on the verso, by Belgian art critic and poet George Adé, in phonetic dutch: ‘artelekdank / zhozhadee’

14. **Bertini. Identikit.** Avec textes de Noël Arnaud. 1969 (Milano), Edizioni Castelli e Rosati, 30:23,5 cm. Original cardboard binding with wrappers, with large fold-outs and inserts, some posters related to activities of the artist. Cover somewhat discoloured and slightly waterstained. Overall a good copy. With colourful dedication to Dutch visual poet Hans Clavin.

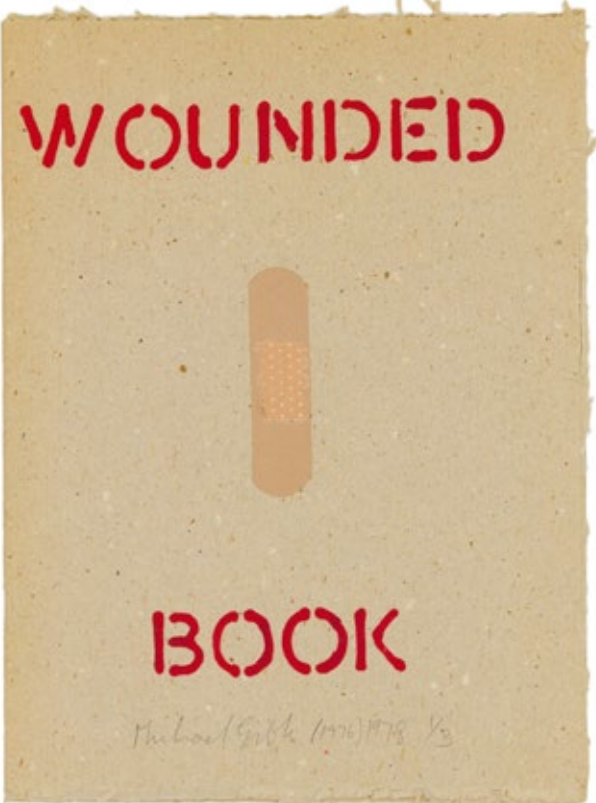
15. **Edward Ruscha (Ed-Werd Rew-shay).** Young Artist. A book accompanying the exhibition of Prints, Drawings, and Books of Edward Ruscha at The Minneapolis Institute of Arts. 1972 Minneapolis, printed by Kolorpress Inc. 11,5:9,5 cm. A rare artist’s book by Ruscha. The book design mimics the style of the *Big Little Book* series of children’s books, inspired by a copy of ‘Chester Gump at Silver Creek Ranch’ (1933). The final part of the volume consists of blank pages, to achieve the desired thickness. Originally issued with two loosely inserted business cards (one of the artist and the other of curator Edward E. Foster); here missing. Apart from the book block being slightly out of the hinges, this is a very well-preserved copy.

16. **René Daniëls. King duck’s eendenbrood.** Original signed etching. 1973. 30:40 cm. Early work from his academic period, dedicated to his close friends Hans en Jet Biezen. Daniëls had his first official exhibition together with Hans Biezen (1947-2024) in 1977. Provenance: collection Hans and Jet Biezen. Added: René Daniels, The words are not in their proper place. 2011 Rotterdam, NAI Publishers, 184p. 29,5:21 cm. Copy dedicated to the Biezen family with a drawing in red feltpen of two connected spheres, the largest labeled ‘AARDE’ (earth), Daniëls’ powerful symbol reflecting the artist’s condition and often used by him as a signature.

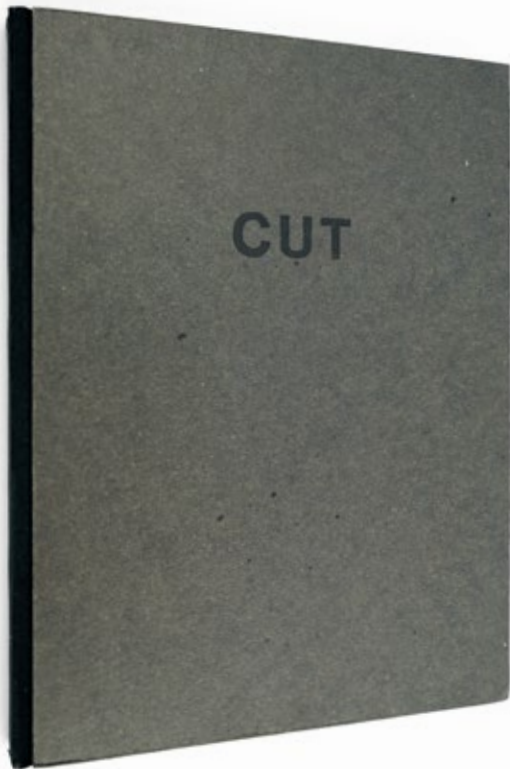
  
AARDE  
René  
Daniëls  
2011  
Hans Biezen  
CLEO Jet Biezen  
VMMH



8.



9.



11.



10.



13.



12.





15.



14.

17.

**Christian Dotremont. dans ma chambre, ou pour mieux dire...** Logogram in offset litho from the edition 'J'écris, donc je crée'. 1978 Antwerp, Ziggurat, 40:40 cm.  
'dans ma chambre, ou pour mieux dire: dans ma carrée, la carrée étant le châssis d'un lit et valant deux rondes de musique, dans ma carrée pour la charade.'



MOTION

19.

**Franz Roh / Jan Tschichold / El Lissitzky. Foto-Auge / Oeil et photo / Photo-eye.** 76 photoes of the period edited by Franz Roh and Jan Tschichold. 1929 Stuttgart, Fritz Wedekind & Co., first edition, 76p. 29,5:21 cm. Original binding. Cover and Book design by Jan Tschichold, cover montage photo by Lissitzsky ('The Constructor' self portrait). text in German, French and English. Cover with wear, browned and discoloured, spine worn. The interior is in good condition.  
A reasonable copy of this highlight in avant-garde photobooks, with traces of time.



20.

**Diter Rot. Ideograme. Material 2** (edited by Daniel Spoerri). 1959 Krefeld, Vertrieb Passagebuchhandlung Jürgen Dahl, one of 200 copies, stock of white and black paper. 20:21,5 cm. Black wrappers with clasps. Lacking the white title band clipped to the binding, and part of the first page torn away. Otherwise in good condition. This early Dieter Roth artist's book inspired Belgian art critic Marc Callewaert, one of the driving forces behind the Antwerp G58 Hessenhuis movement, for the *Vision in Motion / Motion in Vision* catalogue.



18.

**Takako Saito. Du und Ich – Ihr und Ich.** 1981 Düsseldorf, Noodle Edition, numbered and signed multiple, number 36 (from an edition of 40?), wooden box (9:9:3,5 cm).  
With signed instruction by the artist, on the inside of the lid (translation): 'Please also place something in the box and sign it. This will then be our work. Takako'



21.

**Vision in Motion / Motion in Vision.** 1959 Antwerp, G58 Hessenhuis, 21:21 cm. Stapled. Cover some foxing. Inside fine.  
Rare and early Zero-catalogue with contributions by Breer, Bury, Klein, Mack, Mari, Munari, Pieni, Rot, Soto, Spoerri, Tinguely, Uecker and Van Hoeydonck.

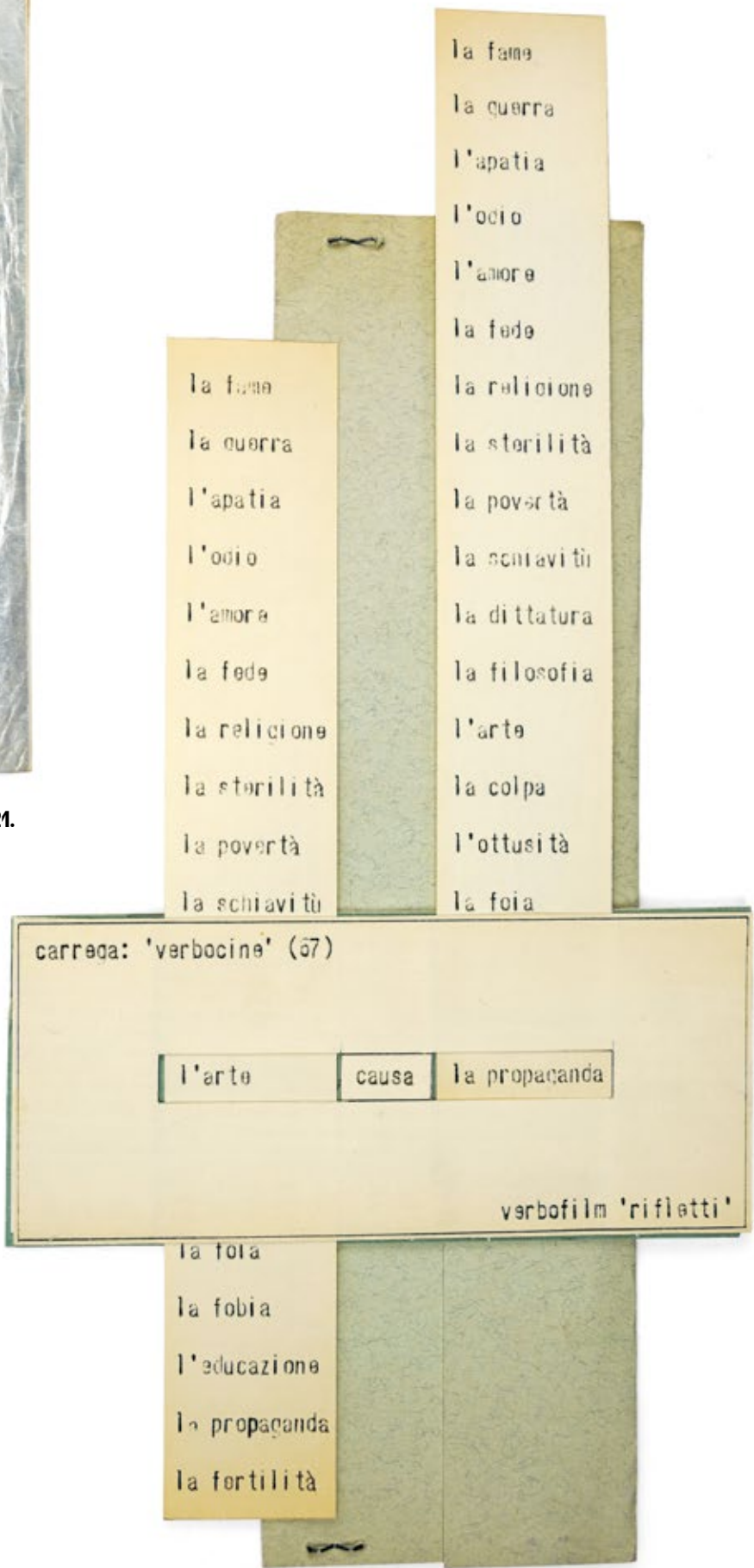
22.

**Corneille Hannoset. Phenakistiscope 60.** Original poster designed by Corneille Hannoset for the Belgian Short Film Festival held in Brussels in 1960. 19:83,5 cm. A well preserved copy of a marvelous cinematic graphic design!

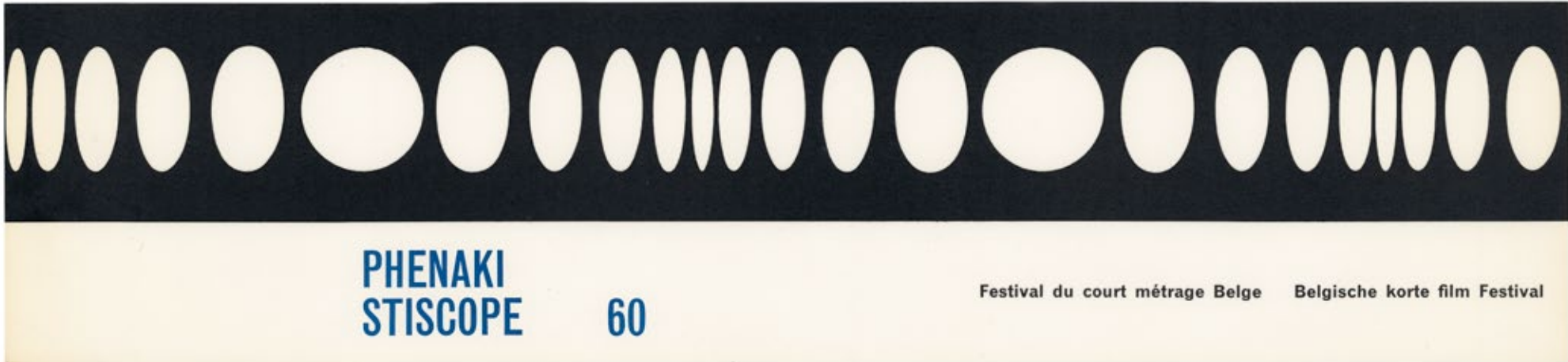




21.



23.



22.

23.

**Uga Carrega. Verbofilm**

**'Rifletti'.** Verbocine (permutatore manuale). 1967 Milano, edizioni Tool, one of twenty copies ('fatti a mano'), cardboard construction with two word-paper strips in a customised envelope. Inventive 'cinema-graphic' wordgame, in the spirit of the surrealists. 8,5:30 cm. With statement by the artist: 'La permutazione offre una sistematica di verbalità esistenziale. E' un modo potente di confrontare, riflettere, sviluppare la mente sui problemi.' ('Permutation offers a systematic approach to existential verbality. It's a powerful way to compare, reflect, and develop one's mind on problems.')

24.

**Ludo Mich. "4".**

One page (A4) original hand drawn figures by Antwerp performance artist and experimental film maker Ludo Mich, being part of the original manuscript on which Mich started working from 1966, and that formed the base for his artist's book "4" (first published in 1972). This is page 28 from the book conceived as a film on paper. The moving figures reflect the artist's mood and can be seen as emotional choreography. A dynamic piece of work. Added: the first reprint of "4", published by Für Dich Verlag, Antwerp 2011, edition of 100 numbered copies, signed by the artist, and in red pencil enriched with sketches of a few additional moving figures. 20:14 cm.



MULTIPLE

25.

**Eduard Bal. Le dernier livre**

**de Schmoll.** 1977 Antwerpen, Guy Schraenen éditeur. Record-object with on each side an original aeroplane collage, one of 50 numbered and signed copies. In original sleeve with the distinctive typography of Schmoll's renowned piano lesson books. 31:31 cm. An homage to Belgian poet Paul van Ostaïjen, and a tasteful reference to his intended publication 'Het eerste boek van Schmoll', which was never completed due to Van Ostaïjen's early death.



26.

**James Lee Byars. The 5 Continent Documenta 7.**

Groningen 1979, Corps de Garde, four conjoined sheets of thin black tissue paper unfolded forming a large numeral seven (approximately 200:120 cm.), central title-imprint in gold, in black paper folder used as an envelope (14:21 cm.). This letter-multiple was part of Byars' project in which he criticized the Western-centric orientation of the forthcoming Documenta 7 (1982), and distributed by mail to alert the art scene. Addressed in gold ink. This is an extremely fragile item that requires space to open.

**27. Yoko Ono. Arising.**

2014 Global Art Affairs Foundation, Personal Structures Art Projects #09, concept and production by Yoko Ono, limited edition of 260 copies, one of 50 numbered and signed copies. Box in blue linen (23,5:17:7,5 cm.) containing three parts; book, dvd and an original multiple in the form of a stained Murano glass depicting one of the artist's eyes.







26.

## SOUND

28.

**Til Brugman. Klankzin (Sound sense).** Small archive of the so called ‘Klankgedichten’ (sound poems) by Dutch author Til Brugman (1888-1958); thirty poems in original typescript, of which three signed (one dated 1919), an original maquette by German artist and graphic designer Friedrich Vordemberge-Gildewart (1899-1962); a member of ‘De Stijl’, and some graphic interpretations of Brugman’s poems by Hungarian Bauhaus artist Andor Weininger (1899-1986) and Dutch graphic designer Tom de Heus (1921-1985).

- Friedrich Vordemberge-Gildewart. Maquette *Klankzin*. 1945 Six pages mounted on a purple cover page. 26:19,5 with colourful accents in paper and ink. On some pages the text is presented in an abstraction. It includes a handwritten clarification (dated 1979) by the Dutch artist and writer L.P.J. Braat (1908-1982) on the cover of the maquette. Braat states that Andor Weininger created graphic design for *Klankzin* while living with Til Brugman and her partner in Amsterdam in the early 1950’s. (see further)

- Four pages of poems by Til Brugman, typographic design by Andor Weininger. (19,5:14,5 cm.) and one page with studies for the poem ‘Geel’ (yellow). Eight pages poems by Til Brugman typographic designed by Tom de Heus, proofs in two colours. (early 1950’s?) Brugman was in close contact with a significant number of international avant-garde artists, among them Theo van Doesburg, Hannah Höch (with whom she had a nine-year relationship and shared a home in Berlin), Huszár, Lissitzky, Piet Mondriaan, and Kurt Schwitters.

Most of Til Brugman’s poetry is considered lost. Only a few of her ‘klankgedichten’ have survived, the best known of which were published in 1923 in the magazines ‘De Stijl’ (titled ‘R’) and ‘Merz’ (titled ‘Weg’). Brugman wrote her ‘Klankgedichten’ mainly between 1917 and 1922, intending to publish a selection under the title *Klankzin*. However, a series of setbacks meant that the book was never realised. This small archive proves that the author worked on it throughout the years.

At the request of the curators of the *De Stijl* exhibition at the *Stedelijk Museum Amsterdam* in 1952, Brugman loaned her sound poems for exhibition. It is not known what exactly was on loan, but it is assumed that it contained the complete *Klankzin* manuscript. Unfortunately the piece was lost and never returned to Brugman. Could the compilation we offer here be the missing piece?

Provenance: collection L.P.J. Braat. This early typewriter poetry archive reveals many connections and opens up further research possibilities.

29.

**Joseph Beuys. Ja Ja Ja Nee Nee Nee.** 1970 Gabrielle Mazotta Editore, soundwork multiple in an edition of 500 numbered and stamped copies, original vinyl in gatefold sleeve including twelve-page booklet with full page b/w photographs of Beuys’ performance recorded at Staatliche Kunstakademie Düsseldorf on December 14th 1968.



30.

**Experiments in disintegrating language / Konkrete Canticle.**

1971 London, The Arts Council of Great Britain, original vinyl. With work by Michael Chant, Paula Claire, Thomas A. Clark, Bob Cobbing, Neil Mills, and Charles Verey.



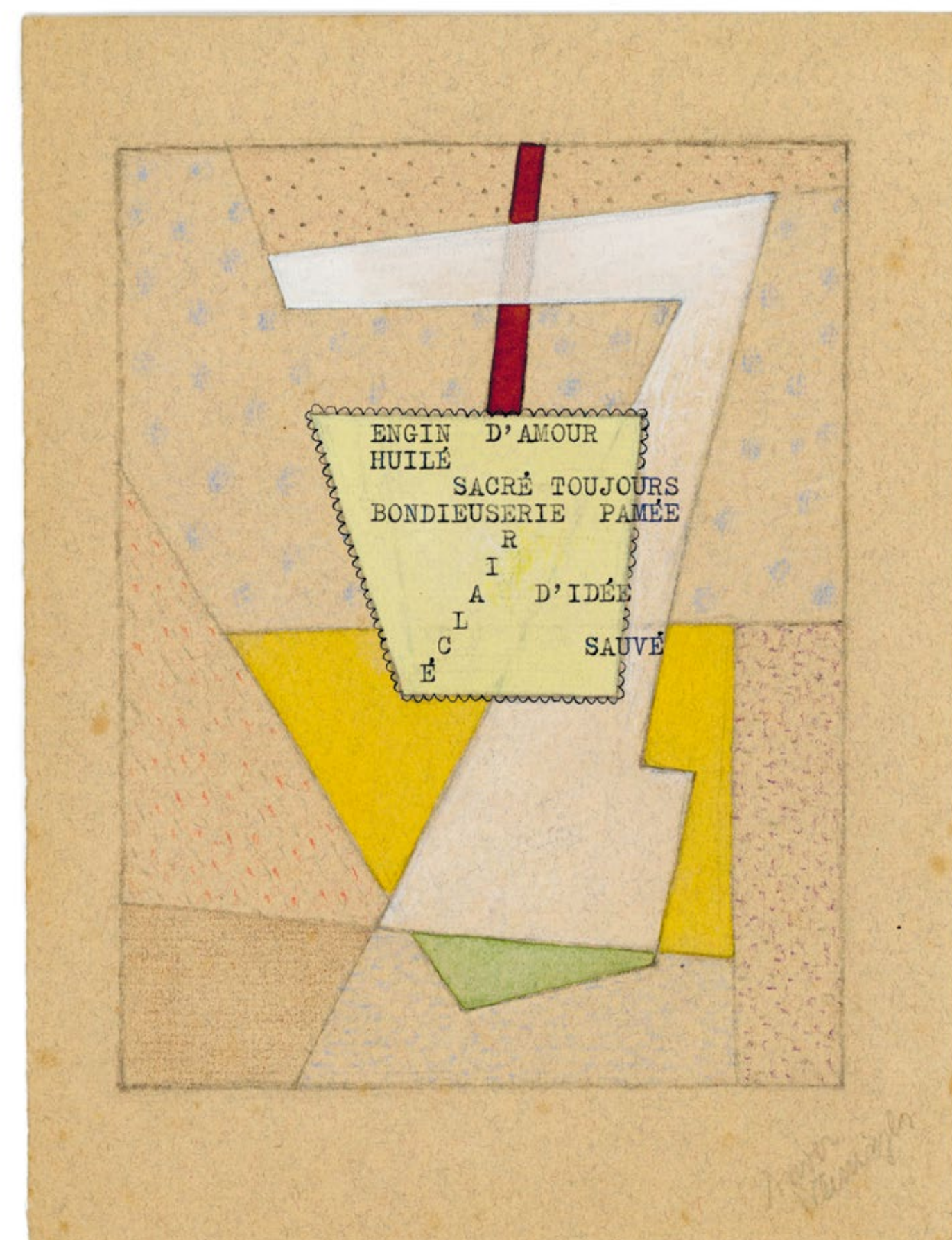
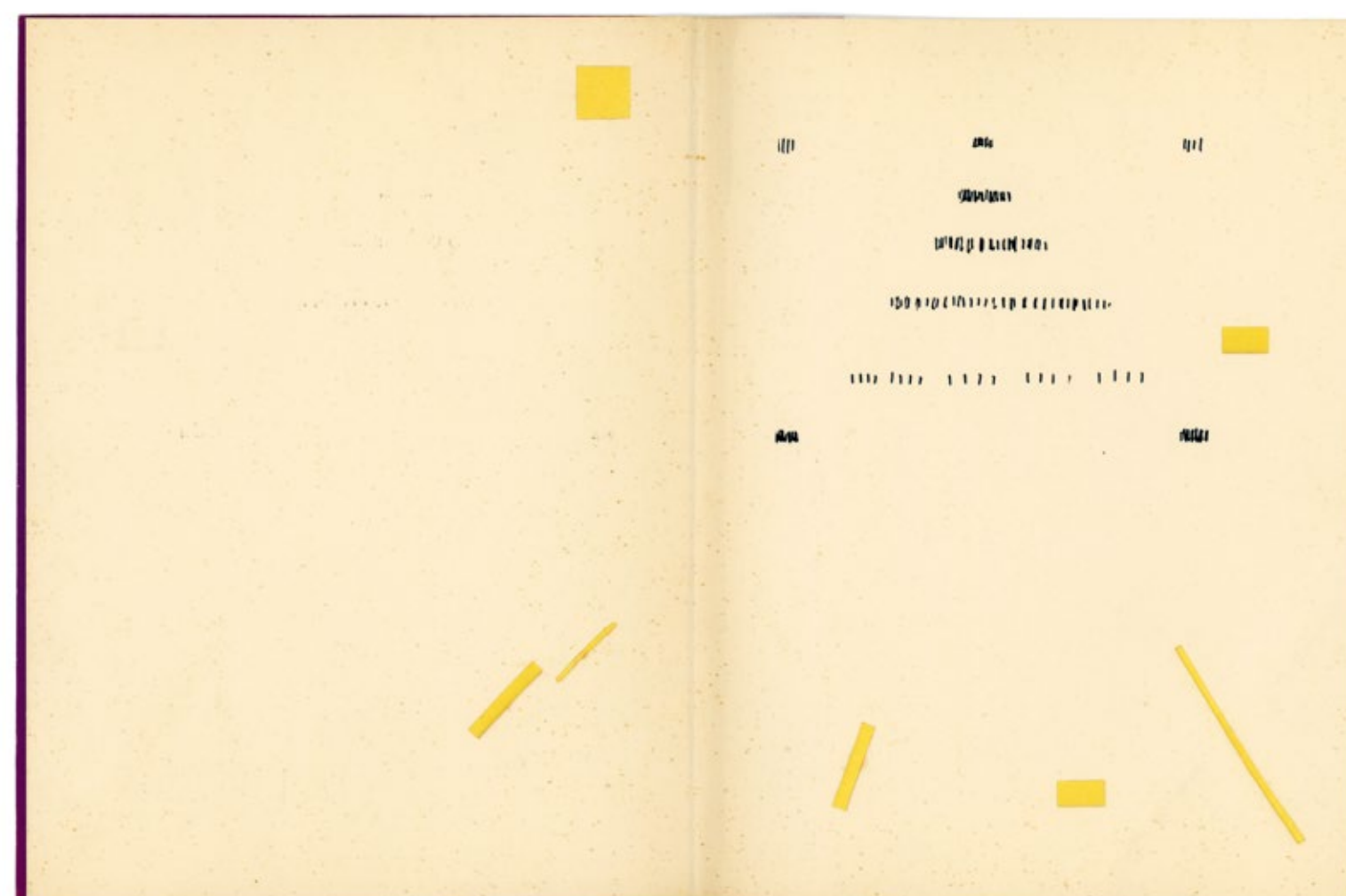
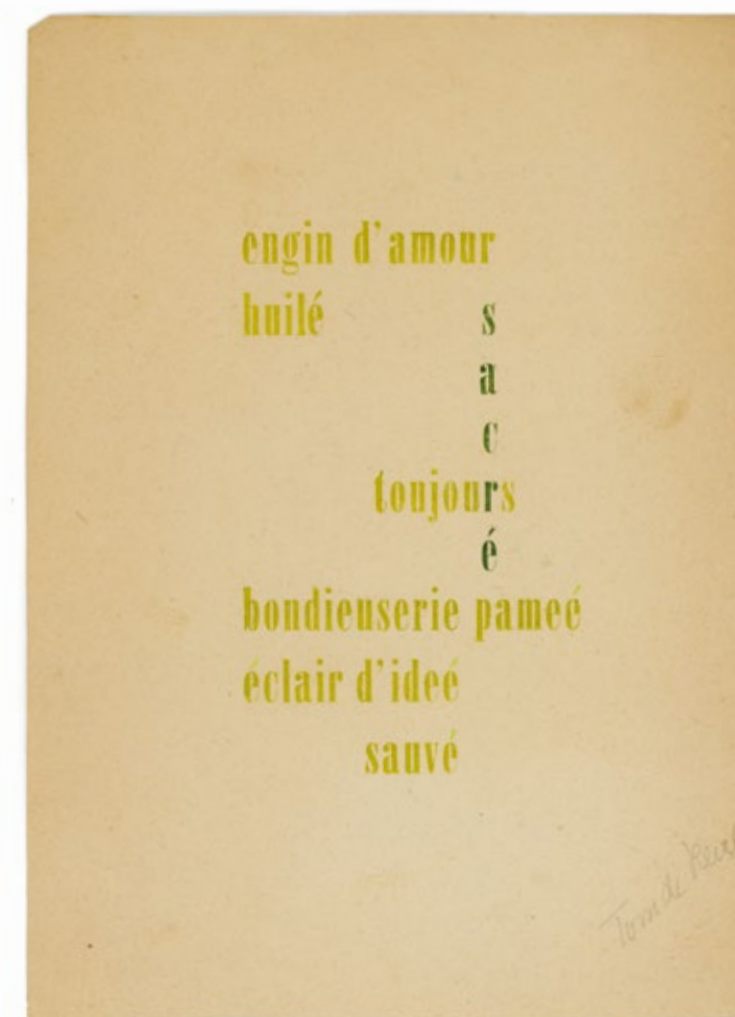
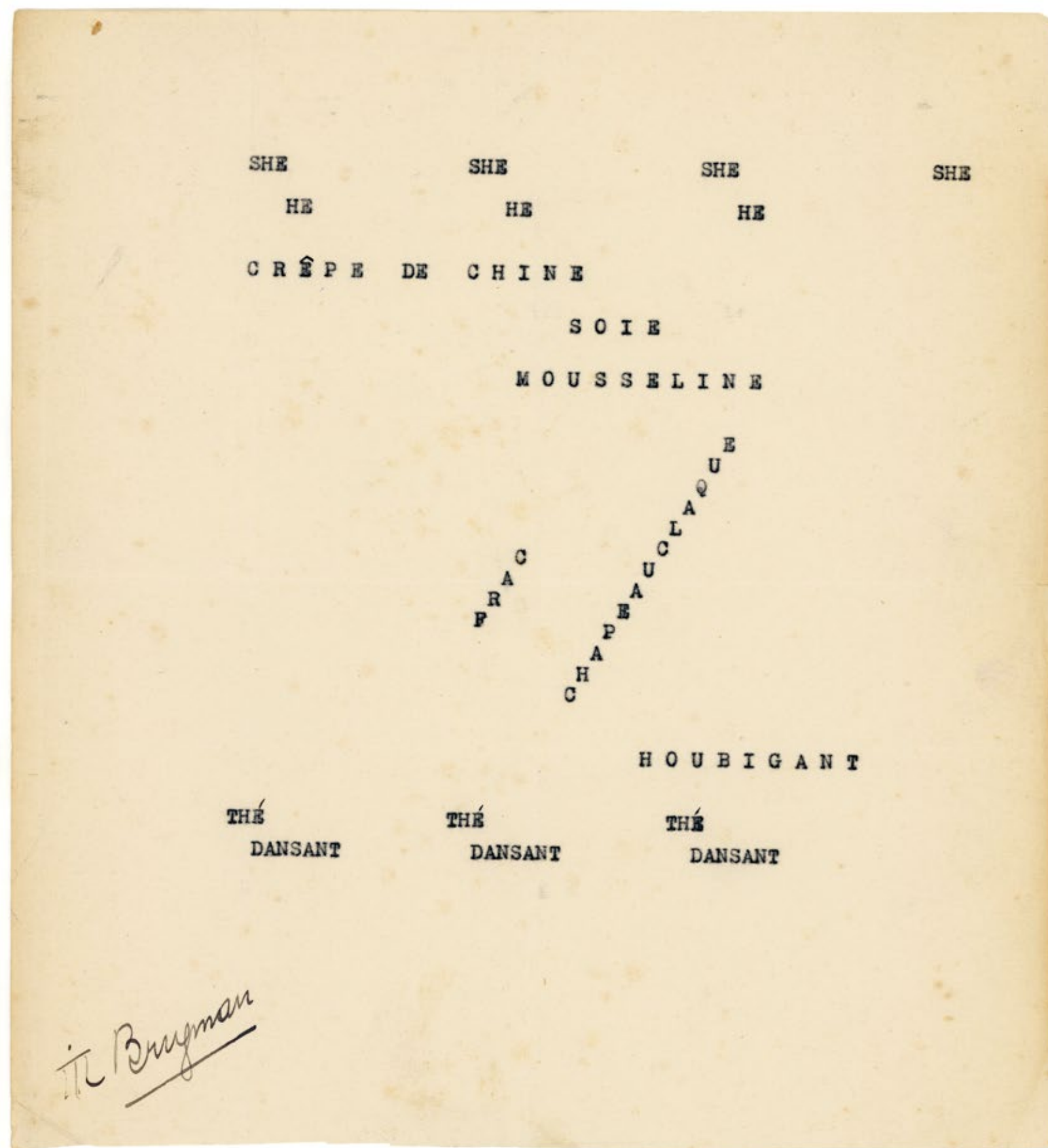
31.

**Dieter Roth. Die Radiosonate.**

1978 Brüssel / Hamburg, Edition Lebeer-Hossmann / Hansjörg Mayer, original vinyl, 300 copies, handwritten title with green marker, unnumbered and unsigned. Cover design by Dieter Roth.









SPECTACLE

32.

**Paul de Vree. Explositieven.**  
Elf mechanische gedichten. 1966  
Antwerpen, De Tafelronde / Monas, first  
edition, one of hundred numbered copies,  
printed in blue, 16p. 21:21 cm. stapled.  
In blue wrappers as issued, complete  
with the small title bandage. Crisp.  
Loosely inserted: a signed original  
mechanical poem.  
An explosive type-writer poetry  
experiment created by the main editor  
and publisher of the Belgian avant-  
garde periodical 'De Tafelronde'  
(1953-1981).



33.

**Gutaï groep Osaka Japan.**  
Introduction by Dutch Zero artist Henk  
Peeters. 1967 Rotterdam, Experiment  
Studio, 21,5:15 cm. Loose leafed in  
folder. Printed on white, blue and  
yellow stock of paper. With works by  
Sadaharu Horio, Nori Imai, Kumiko  
Imanaka, George Kikunami, Shigeki  
Kitani, Takesada Matsutani, Shuji Mukai,  
Michimasa Naohara, Iuko Nasaka,  
Senkichi Nasaka, Minoru Onoda,  
Kazuo Shiraga, Satoshi Tai, Teruyuki  
Tsubouchi, Minoru Yoshida, Toshio  
Yoshida, and Michio Yoshihara.



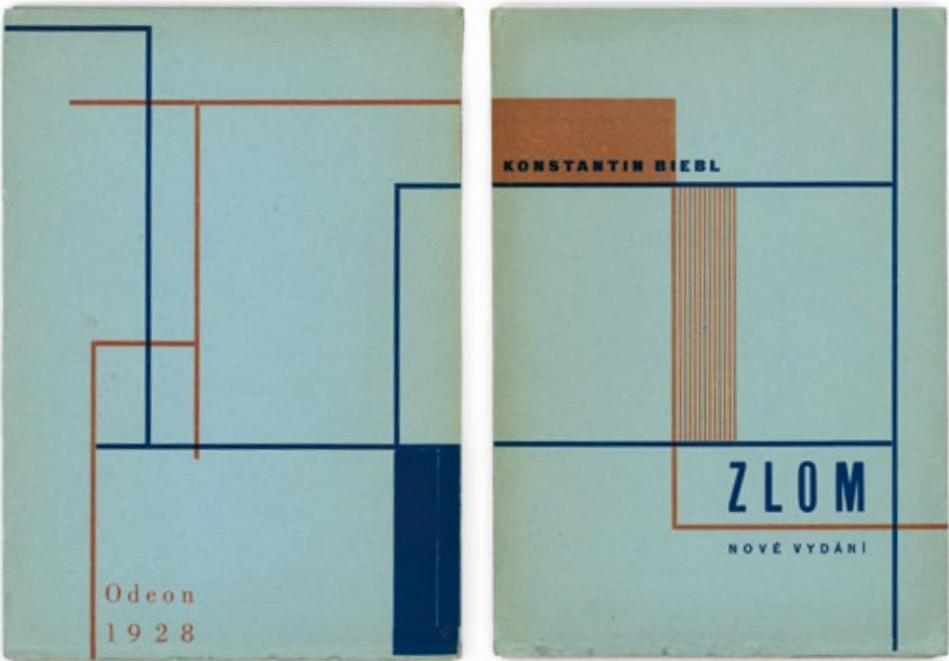
34.

**Dans le décor spectaculaire.**  
(Paris 1967) Announcement of the  
magazine Internationale Situationnisme  
no. 11. Drawings by André Bertrand and  
text by Raoul Vaneigem. 53:36,5 cm.

STRUCTURE

35.

**Konstantin Biebl / Karel  
Tiege. Zlom.** Nové vydání (new  
edition). Second edition of this collection  
of surrealistic poems, but first edition  
with the cover design and typography by  
Karel Tiege. 1928 Praha, Odeon, 64p.  
20:14 cm. original binding. Four striking  
typo-compositions by Tiege, printed  
in red and black on yellow stock. Mint  
condition!  
Loosely inserted is a typed condolence  
letter from the poet to 'a dear friend',  
signed (December 1929).



36.

**Emiel van Averbke. Architecte  
en chef de la ville.** Travaux  
d'architecture. Introduction Edward  
Leonard. 1935 Strasbourg, EDARI,  
44p. 29:22,5 cm. Cover design (by the  
architect?) in blue and brown. Photographic  
overview of a selection of Van Averbke's  
most important work, including his  
realisations for the Antwerp World Fair  
in 1930, and the entrance buildings of the  
Antwerp pedestrian tunnel.  
Emiel Van Averbke was one of the three  
architects who designed the Antwerp  
'Boerentoren' (farmers tower), built at the  
end of the 1920's, and known as Europe's  
first skyscraper.  
Dedicated to the architect to Belgian  
author Lode Baekelmans.







37.



39.

37.

**Sandberg.** Original collage design for announcement Sandberg exhibition 'Typografie van Sandberg'. 1973 Utrecht, 't Hoogt, 32,5:12,5 cm. With Sandberg's instructions for the printer on the verso (translated): 'Herewith design verso invitation line cliché 1/1 in one color black or red. Please print with a small amount of ink, not opaque. The paper may show through.' A fine example of Sandberg's typomontage of torn thin paper, showing his bird symbol prominently.

38.

**Pierre Schaeffer / Joël Stein.** Jeux de trames. Trama-reliefs de Joël Stein. 1962 Paris, Editions Georges Visat et Cie, printed in 103 numbered copies, with ten original signed 'trama-reliefs' by Joël Stein (du Groupe de Recherches d'Art Visuel). Loose leafed, as issued in a large black cardboard case. 46,5:39 cm.

39.

**Dieter Roth. Daily Mirror.** 1964 Hilversum, Steendrukkerij de Jong, Kwadraatblad, 60 loose leafs, in original cardboard package (somewhat worn) addressed to Belgian art critic Jan Walravens, including extra press text and a photograph of the artist. 25:25 cm.

40.

**Jan Slothouber en William Graatsma. Cubics.** Cubic constructions compendium. 1971 Heerlen, Cubic Constructions Centre 428p. 17,5:17,5 cm. Complete with appendix coloured maquette cardboard in publisher's wrapper. Good copy in original cardboard box, fragile binding intact.



41.

**Robert Filliou. Petite histoire un peu sainte.** 1969 Paris / Genève, Robert Morel, artist's book with circular pages (diameter 6 cm.) held together with a brass ring.



42.

**Maria van Elk. Wisselen van kleur.** Studies oliepastel tekeningen (Changing colors. Studies oil pastel drawings). 1984. Seventh in a series of thirty unique pieces, each numbered and signed. A sketchbook containing nineteen hand-painted studies for larger works, each of which is dated and described in technical detail in pencil. Two copies of these artist's books from the series are in the *Stedelijk Museum Amsterdam* collection. 31:24 cm.

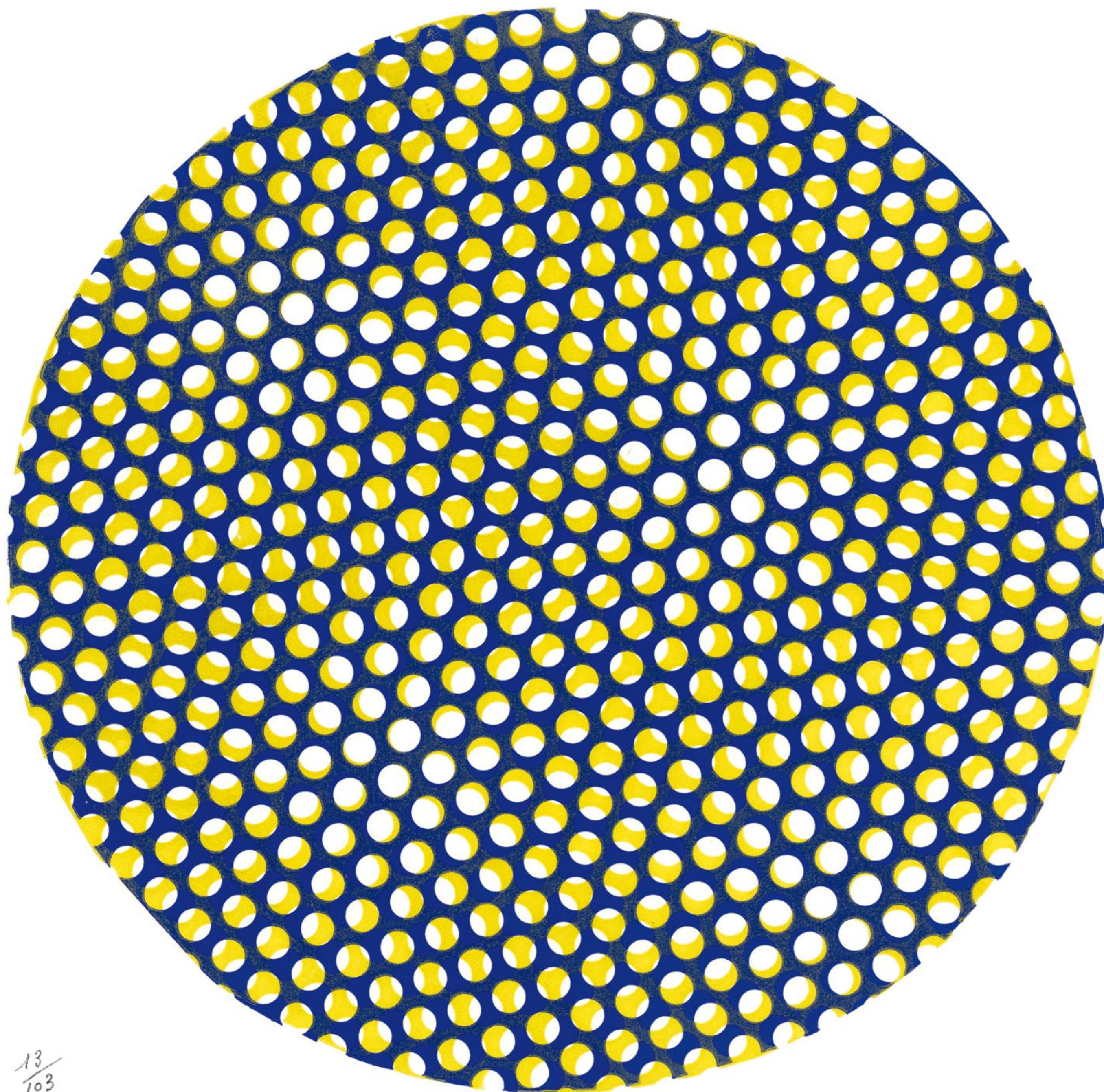


43.

**Jiří Kolář. Alice in Wonderland.** (1990) Original collage from the series 'Le vin des mots', 28,5:7,5 cm. Published by Guy Schraenen in the seventh volume of his 'In octavo' series. Cardboard in the form of a wine bottle. Added: Jiří Kolář. Le vin des mots. 1990 Antwerp, Guy Schraenen éditeur, In octavo 7, one of 500 numbered copies, with loosely inserted signed multiple-print meant for the twenty deluxe copies, marked 'E.A.' 21:14,5 cm. stapled.







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