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

PRICE LIST ON REQUEST

Photography: Alexandra Crowders
Graphic design: Jelle Jaspers

BAZOOKA

1

Bazooka. 31 publications of the Bazooka group, a French graphic punk artist collective formed by Kiki and Loulou Picasso, Bernard Vidal, Olivia Clavel, Lulu Larsen, and Jean Rouzaud. Collected by a Dutch connoisseur in private binding by Pau Groenendijk. 44,5:32 cm.
— Un regard moderne no 1 – 5 (1978 Libération)
— 4 Bazooka inserts from 'Métal Hurlant' magazine (late seventies)
— Les animaux malades no 1 – 5 / 7 – 12 (1977)
— Bulletin périodique no. 1-7 (1976-1978)
— Orphelina Orphanage Graphique no. 1-4 (1978)



3

El Lissitzky. Wendingen. Volume IV Number 11.

Frank Lloyd Wright. With an introduction by H.P. Berlage. Lithographed cover by El Lissitzky. 1921 Amsterdam, De Hooze Brug, Dutch-language edition, 38p. 33:33 cm. Japanese block binding. Typography by H.Th. Wijdeveld. Cover and title-page show minor folds and faint stains. The raffia-binding is renewed. On the whole a very presentable copy of an iconic edition.

FROM THE ISLAND OF TRUFFLES

2

Le Bergoscope. Late nineteenth century foldable stereo viewer in black board. With nine stereo views. Publicity object made for the Paris' newspaper 'Le Petit Journal'. In slightly envelop with user manual. 11:13 cm. (folded size). Remarkable example of an early advertising gadget.



4

Munari. Fotocronache

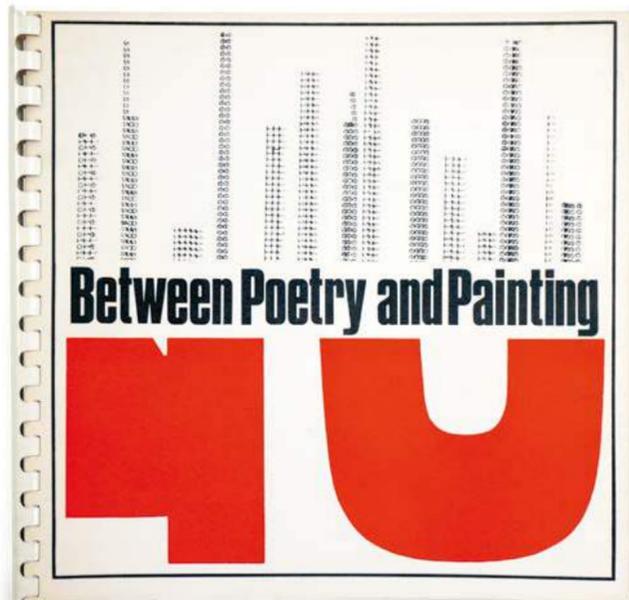
di Munari. Dall'isola dei tartufi al qui pro quo. (Photo reportage by Munari. From the island of truffles to the kingdom of misunderstandings.) 1944 Milano, Gruppo Editoriale Domus, first edition, 93p. 24:16,5 cm. Playful and ground breaking work on the uses of photography in modern communication.



5

Between Poetry and Painting.

Text by Jasia Reichardt. 1965 London, Institute of Contemporary Arts. Catalogue of a visual poetry exhibition at ICA. 81p. 20:21cm. Comb binding. With work by Pierre Albert-Birot, Henri Chopin, Bob Cobbing, Ian Hamilton Finlay, Pierre Garnier, Raoul Hausmann, Ernst Jandl, Isidore Isou, Franz Mon, Diter Rot, and others.



6

Wim T. Schippers. Tulips.

Boek naar de gelijknamige film. 1966 Amsterdam, Thomas Rap, serie 'Nieuwe Boeken' nummer 1, one of 500 numbered copies, 16:20 cm. Dutch Fluxus artistbook. Stills from 'a sad movie' by Wim van der Linden, with a text by Wim T. Schippers. Signed by 23 people involved in producing this edition! Cover lightly discoloured and scratched.



7

Saint Helm. Nombres

lourds. Series of 57 lithographed abstract compositions visualising number 1 to 57, loose-leafed with transparent protective sheets, wrapped in handmade paper. Late sixties. 22:17 cm. With handwritten title and a dedication to Henri Chopin: "Pour Henri Chopin/ en gage de complicité/ à l'extrême du léger/ Saint Helm"



8

Jean le Gac.

A l'Aveuglette. 1994 Bruxelles, Camille von Scholz, Collection Camomille 20, edition of 35 signed copies, this is number five of the six extra copies out of trade. 30,5:22 cm. French text. Artist book with facsimile of autographed concept text in which the artist ventures out to find his identity as a painter, completed with



32 amateur photographs showing 'the appearance of a visual production'. Dedication: "Pour Freddy de Vree/ avec amitié et en le/ remerciant d'avoir/ accompagné ce livre/ jusqu' à son meilleur/ achèvement/ Jean le Gac/ 22-1-94"



GIRL BODY

9

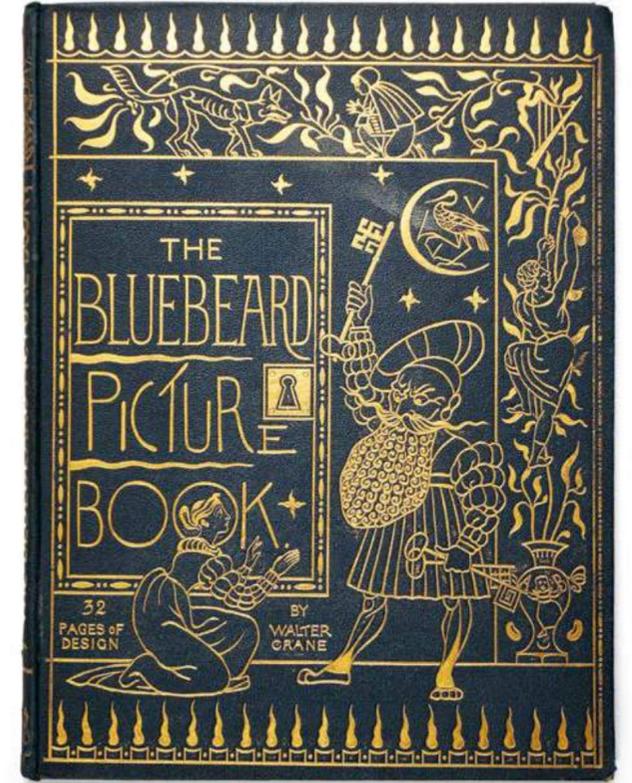
Album with twelve nineteenth century pornographic photographs.

Albumine prints, 10,5:7,5 cm. in blue linen 'patented' Kodak photo album, 13:16,5 cm. Explicit scenes of a couple having sexual intercourse on a chair, a man reciting from a book while two nude girls hold his private parts, a masturbating man examining the female sex in a painters atelier, eighteenth century love, and more.

10

Walter Crane. The Bluebeard Picture Book.

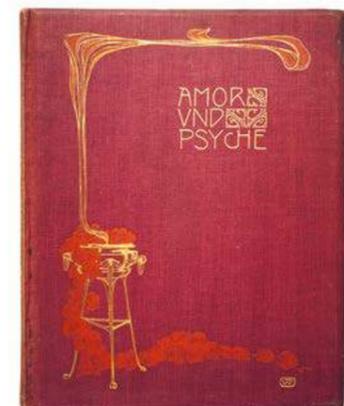
Containing Blue Beard, Little Red Riding Hood, Jack and the Beanstalk, and The Sleeping Beauty. With thirty-two pages of pictures by Walter Crane, printed in colours by Edmund Evans. (1875) London, George Routledge and Sons, first edition. Original pictorial cover.



11

Amor und Psyche. Märchen von Apulejus.

Übertragen von Eduard Norden. Mit Buchschmuck von Walter Tiemann. 1902 Leipzig, Hermann Seemann, First edition, 63p. 27,5:22 cm. Original binding with gold and red cover illustration. A highlight in Art Nouveau book illustration.



Vladimir Nabokov.

Lolita and poems read by Vladimir Nabokov. Directed by Arthur Luce Klein. Vinyl album (1965) New York, Spoken Arts, 31,5:31,5 cm. Good copy. Inscription in felt-pen at the backside of the cover.



Olivia de Haulleville (OM).

Archive assembled from the collections Freddy de Vree (six letters and two postcards), and Simon Vinkenoog (two letters, two postcards, an invitation, and a type-script), completed with two related publications.

— Typed letter to ‘frednul de free’ sent from Lancaster, California (1961) 1p. On translating and possible publications in Belgian periodical ‘Nul’.

“I’m very dense but the way/ i write now when i do isnot transable (i know i know joyce is now in/ finnish...)”

— Typed letter to ‘cher de fraise’ sent from Lancaster, California (March 24 1962) 1p. with handwritten additions and two ‘Dead Language Press’ stamps. Including an addresslist of people interested in De Haulleville’s work (“be sure to announce boldly om = de haulleville”)

“who is freddy-de-vree i thought. why does he write me & why. if i read his letters & understand them i/ must therefore know him & suddenly there it was as plain as/ desertday... i am freddy de vree. i sit in belgium & write/ letters to myself in america.”

— Typed letter with handwritten additions to ‘dear frederick’ sent from Lancaster, California. ‘april or may 1962’. 3p.

“why the hell/ so much confusion about my name? it is om. simple. a poem in itself./ if you feel my father has any relation to me (rather me to him) then stick/ to one spelling. &how did you find out about him – through hank marsman?/ ERIC de HAULLEVILLE! (baron). i am very used to foreigners murdering it/ but if an intelligent belgian can’t spell the name then i get mad.”

“nevertheless you are unduly nasty about dead language/ let me tell you since piero probably never will that we were NOT/ a publishing house but poetry impressarios (presenting japanese/ imported classical quartet recitals etc.)”

— Handwritten letter to ‘cher de libre’ sent from Lancaster, California. july 1962. 1p.

“thank you for the o so/ handsome om books. let/ me know how they sell.../ or don’t sell...”

— Handwritten letter to ‘cher usine démodé’ sent from Lancaster, California. (1962) 2p.

“When you come to calif. i will send/ you invaluable information/ on how to make free phone calls/ + which stores are the easiest to steal from.”

— Handwritten postcard. November 1962. “J’ai vue ton Antwerpen/ hier- ou est freddy?”

— Handwritten letter to ‘dear mr de vree’ sent from Tegelen, Holland. (1962) 1p.

“are you nuts crazy or insane?/ excuse me for asking but i am very/ curious. it so happens piero heliczer/ i think wrote you i was arriving in/ bruxelles in nov & i sent you a/ postcard with my address hoping maybe to see you as we pass/ through germany. what does/ the formal letter addressed to me/ but bearing anais nin’s name/ on the envelope signify exactly?”



— Handwritten postcard to De Vree sent from Greece. (early sixties)

“dear freddy/ (fuck piero)!”

— Invitation to an exhibition of collages by Olivia de Haulleville and paintings by Yorgo Cassapidis (husband of De Haulleville). (1968) Brussels, Cultureel Centrum Caryatide.

— Postcard to Simon and Reineke Vinkenoog. Amsterdam 9.8.68.

“in vain to reach/ you – never have i/ been closer & yet,/ it seems, never/ have i been farther.”

— ‘Its with it’. Postcard from India to Simon and Reineke Vinkenoog. 15.9.69.

“Simon – can you find me/ a publisher (rapp?)/ to sponsor an/ anthology of/ tibetan secular/ poetry which/ I am compiling?”

— Aerogramme from Kathmandu to ‘dearest barbara bart / theo/ simon R/ robert/ sikke/ noude & other Loving-lovable dutch creatures...’ about ‘what it is like living at the top of the world’ and her experiences in Buddhism. End October (1969).

Handwritten letter with small drawing. “Maybe you should/ stop trying to improve holland/ (yourselves) SINCE YOU ARE/ NEARLY PERFECT... in comparison with others.”

— Aerogramme from Kathmandu to Barbarah (sic) Huges (the later wife of Simon Vinkenoog). December 1969. About sending packages with hidden drugs, writing, the scene in Kathmandu, and being part of ‘the enlightened generation’. Typed letter with colourful illustration of a third eye. 2p. 24:19 cm.

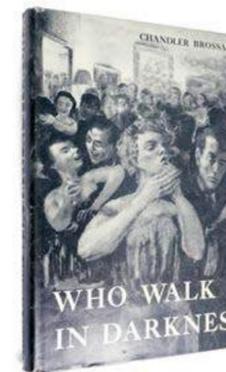
— The fairy’s tale. Carbon copied typo-script of an early version of OM de Haulleville’s ‘autobiography of a hither- & -thither being’. 1970 Solu Khumbu, Nepal. 68p. (including 3 pages in manuscript)

HIPSTERS

Chandler Brossard. Who

walk in darkness. 1952 New York, New Directions Books, first edition, 192p. 21:14,5 cm. Hardcover with dust jacket in fine condition. Early cult-novel about the hipster community in New York’s Greenwich Village. With signature of former owner on the title page.

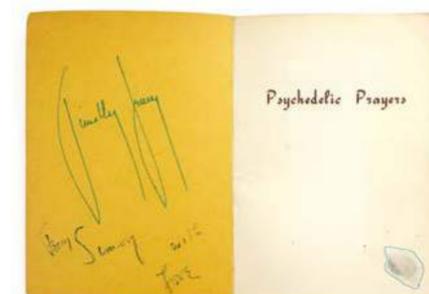
Quote from the front flap: “What is a ‘hipster’? The name derives from the jazz term ‘hip’ and denotes a person who possesses ‘superior awareness.’ The ‘hipster’ sees through the shams of conventional attitudes and morality; he patterns his life on a code of personal freedom which has something in common with that of the French Existentialist. Because ‘hipsters’ are much too smart to work, they live by their wits in a kind of underground which lies half way between neurosis and violence.”



Timothy Leary.

Psychedelic Prayers after the Tao Te Ching. 1966 New York, University Books, first edition, 22,5:16,5 cm.

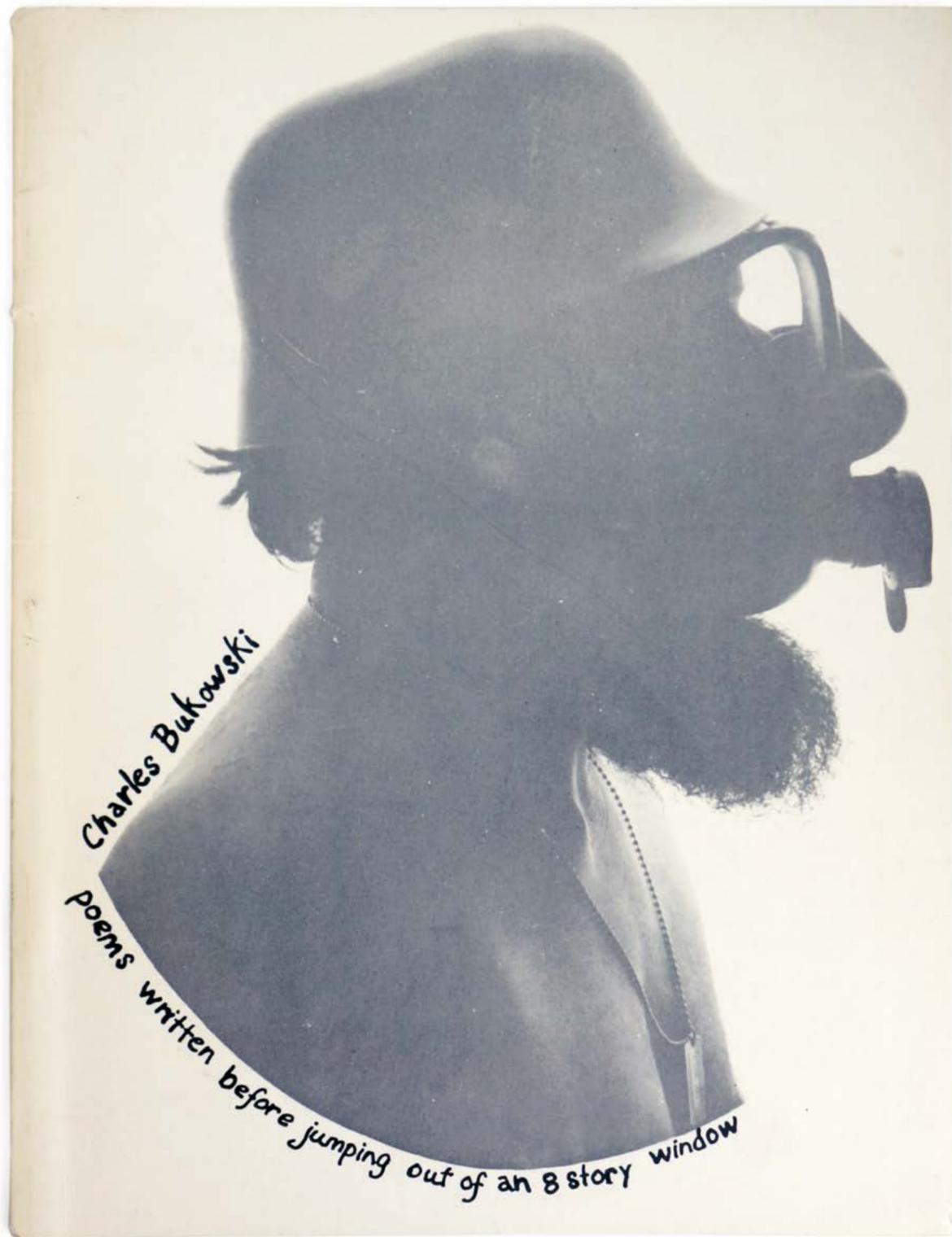
Copy from the library of Simon Vinkenoog, with large autograph and inscription ‘From Simon with Love’ in blue felt-pen by Leary and with the author’s fingerprint in black ink circled with blue felt-pen on the French title-page. This dedication was reproduced in Vinkenoog’s book ‘Timothy Leary, Magiër. Het ABZ van de Psychedelische Avant-Garde.’ (1972 Den Haag).



— Piero Heliczer. Girl Body. (1958) Paris, The Dead Language, broadside poem, printed in white ink on black paper, twice folded.

Love poem for Olivia de Haulleville, at the time Heliczer’s girlfriend. 15,5:12 cm. (folded size) 62:12 cm. (unfolded size).

— Olivia de Haulleville (OM). Vosapjes (‘Lemurs’). Translated in Dutch by Freddy de Vree. 1962 Sint-Niklaas, Paradox Press, one of 50 copies, with original drawing in ink by Freddy de Vree. 12p. 19,5:16,5 cm. Loose-leafed. Cover discoloured.



16

Charles Bukowski. Poems Written Before Jumping out of an 8 Story Window. (1968) Berkeley / Glendale, Litmus / Poetry X Change, first edition (400

copies) including the 'Cows in Art Class' drawing (mimeographed in red) by Bukowski, 32p. 20,5:15,5 cm. Mimeographed text with glossy cover.



17

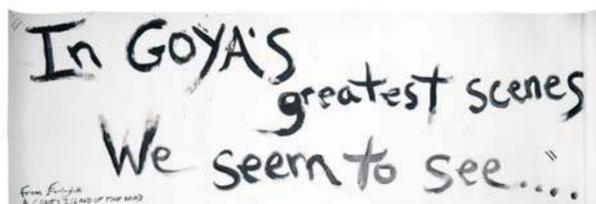
Ira Cohen. Collage with b/w photograph by Ira Cohen of a masked Simon Vinkenoog pasted on a fragment of an Amsterdam city-map and piece of cardboard. Signed and dated (August

1977) by Ira Cohen. 22:15 cm. The photograph was used as header-image for Vinkenoogs' column 'Magic Amsterdam' in 'Ins and Outs. A Magazine of Awareness' (1978-1980).

Lawrence Ferlinghetti.

"In Goya's greatest scenes we seem to see" Painted autograph of the opening line of the first poem in Ferlinghetti's 'A Coney Island of the Mind'. 2005 San Francisco. Black paint on prepared canvas, 60:195 cm.

This work was part of a Ferlinghetti exhibition that took place in 2005 in the Antwerp Museum for Contemporary Art (MuHKA).



INTERVENTION

(Michel Tapié) Fontana.

Devenir de Fontana. (1961) Torino, Edizioni d'Arte Fratelli Pozzo, International Center of Aesthetic Research, 28:30 cm. Impressive edition with tipped-in illustrations, some in gold-foil. Original cloth with wrappers including cut-outs. The silver wrappers show some wear. Two small tears are skilfully restored.



Marcel Broodthaers.
Moules Oeufs Frites Pots Charbon van Marcel Broodthaers. 1966 Antwerpen, Wide White Space Gallery, 12p. included wrappers, 20:14 cm. Stapled.

Catalogue of Broodthaers' first one-man exhibition at the Wide White Space Gallery. With texts by the artist - 'Ma Rhétorique', 'Poème', 'Théorèmes' - and by the art critics Jean Dyréau and Pierre Restany.

Assembled with:

Marcel Broodthaers. Moules Oeufs Frites Pots Charbon Perroquets. 1974 Antwerpen, Wide White Space Gallery, 12p. including wrappers, 21,5x14 cm.

Stapled. Reprint of the catalogue of the exhibition 'Moules Oeufs Frites Pots Charbon' at Wide White Space Gallery (1966) with titles added in red print, a colophon explaining that this reprint of 1000 copies is published on the occasion of the reopening of the gallery at a new address, and the opening of Broodthaers' exhibition Marcel 'Broodthaers/Ne dites pas que je ne l'ai pas dit/Zeg niet dat ik het niet gezegd heb/Le Perroquet/De Papegaai' in September 1974. With invitation card, 10,5:15 cm. printed recto in black and red.

Marcel Broodthaers. Open letters.

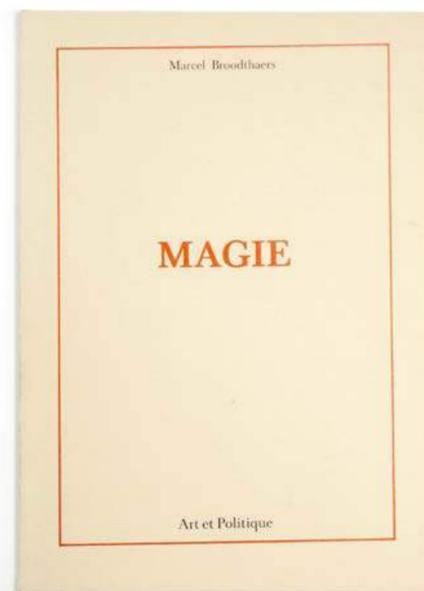
An ensemble of 11 'Lettres ouvertes.'
— 'Une cube, une sphère' Kassel, 27 June 1968.
— 'Mon cher Beuys' Bruxelles, 14 July 1968.
— 'J'ai d'abord mis en scène ...' Lignano, 27 August 1968.
— 'Cabinet des Ministres de la Culture. Ouverture' Ostende, 7 September 1968.
— 'Département des Aigles. Museum. Un directeur rectangle.' Düsseldorf, 19 September 1968.
— 'J'ai trop à vous dire, chers amis, ...' Anvers, 11 October 1968.
— 'Chers Amis, Mes caisses sont vides.' Paris, 29 November 1968.
— 'Chers amis, De Bruxelles à Anvers' Antwerpen, 10 May 1969.
— 'Museum voor Moderne Kunsten. Département des Aigles. Mon cher Immendorf' Antwerpen, 29 September 1969.
— 'Museum voor Moderne Kunsten. Département des Aigles. Remette à Immendorf, la caisse' (Antwerpen, September 1969.)
— 'Musée d'Art Moderne. Section littéraire. Département des Aigles. Mon cher Claura' Bruxelles, 1 January 1970.
All mimeographed, except the last in offset. Exceptional collection of ironic open letters Marcel Broodthaers published in a limited edition, and sent to members of the art-world establishment, mostly commenting on the social context of art in his time.
Added: 'Fausses clés pour les arts' (1974).



Marcel Broodthaers.
Magie. Art et Politique.

1973 Paris, Multiplicata, one of 400 copies signed by the artist on the last page, 24p. 21:15 cm. original wrappers, b/w illustrations.

The texts of the two chapters, Politique and Art, are reproduced in French, German and English. Author's note on verso of the front-cover: 'J'avais primitivement choisi un autre titre pour 'Magie'. C'était: 'Fume, c'est du belge'. Cette expression pouvait viser un chauvinisme belge ou français et déranger de chères habitudes. Elle est difficilement traduisible en allemand et en anglais sans une trop longue explication.'



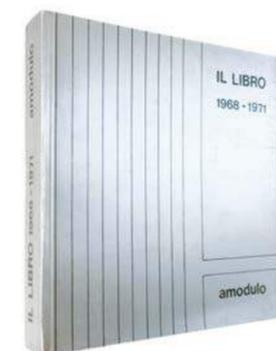
LIBRO

Munari. Libro illeggibile

N.Y.1. 1967 New York, The Museum of Modern Art, perforated black, grey and transparent paper, with a red thread. 22:22 cm. Stapled. 'Unreadable' artist book in which a visual discourse, rather than a text composed of words, carries the thread of the story.

Il Libro 1968-1971.

With text by Sarenco (in Italian) and Paul de Vree (in French). 1971. Brescia, Edizione Amodulo, collected edition of 14 artist books (each published in 1000 copies), 500 copies. Artists: Antonio Calderara, Ugo Carrega, Coppini, Ad Dekkers, Jochen Gerz, Miccini, Nahl Nucha, Luciano Ori, Michele Perfetti, Sarenco, Jiri Valoch, Paul de Vree, Herman de Vries, Franci Zagoricnik. 19:19 cm.



MECHANIC

Le Mouvement. Exhibition catalogue / manifest.

1955 Paris, Galerie Denise René, twice folded small-sized poster on yellow paper, folded size: 24,5:16 cm. With texts by Roger Bordier, Hulthen, and Vasarely ('Notes pour un Manifeste'). Artists involved in the legendary 'Le Mouvement' exhibition: Agam, Bury, Calder, Duchamp, Jacobsen, Soto, Tinguely, and Vasarely.

MARCEL BROODTHAERS

*No deltas pas quo je ne l'ai pas dit
Zeg niet dat ik het niet gezegd heb*

*Le Perroquet
De Papagaai*

1974 te 20 u.
14 à 20 h.
ANTWERPEN
Tel. 031 / 38.13.55

*Moules Oeufs
Frites
Pots Charbon
Perroquets*

MARCEL BROODTHAERS

van 26 mei tot 26 juni 1966
vernissage op Donderdag 26 mei te 20.30

WIDE WHITE SPACE GALLERY

PLAATSNIJDERSSTRAAT 1 (achter het museum) - ANTWERPEN
open op Donderdag-, Vrijdag- en Zaterdagmiddag
van 14.30 tot 18.30 en op afspraak (tel. 38.13.55)

Ma Rhétorique

Je dis Je Moi Je dis Je
des Moules Moi Tu dis Tu
logue. Je conserve. Je sociologue.
este manifestement. Au niveau de
moules, j'ai perdu le temps perdu.
Je dis, je, le Roi des Moules, la parole
des Moules.



Moule

Poème

Tout est œufs. Le monde est œuf. Le monde est né du
grand jaune, le soleil. Notre mère, la lune, est écailleuse.
En écailles d'œuf pilées, la lune, poussières d'œuf, les
étoiles. Tout, œufs morts et perdus. En dépit des gardes,
ce monde-soleil, cette lune, étoiles de trains entiers. Vides.
D'œufs vides.



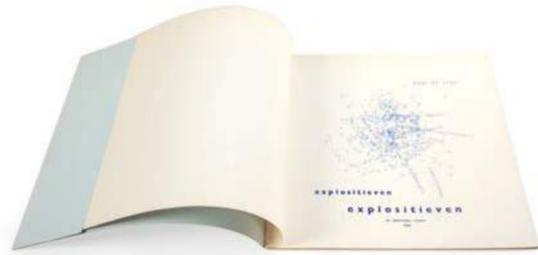
Oeuf



26

**Paul de Vree. Explosities.
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, without the white title strap. An explosive type-writer poetry experiment created by the main editor and publisher of the Belgian avant-garde periodical 'De Tafelronde' (1953-1981).



27

Tinguely / Pontus Hultén. "Méta".

1973 Paris, Pierre Horay, 363p. 31:22 cm. Catalogue in suitcase cover, with carrying handle and suitcase lock. French edition including an original machine drawing from 'Meta-Matic No. 6' in green, pink, yellow, and blue, signed in pencil by Tinguely, and a 33 1/3 rpm record with "Méta" sounds. The ultimate suitcase edition!



PRESS

28

Jahrbuch der Jungen

Kunst 1921. Leipzig, Klinkhardt & Bierman, 355p. 27,5:21,5 cm. Original binding. Some foxing at the spine and cover has light edgewear to boards. Cover design by Ferdy Hormmeyer. Includes original graphic work by Joseph Achmann (woodcut), Heinrich Campendonk (woodcut), George Grosz (lithograph), Franz Heckendorf (lithograph), Ewald Matare (woodcut), and Eberhard Viegner (woodcut).



29

Frank van den Wyngaert.

De Moderne Vlaamse Houtsnij kunst. Met een voorwoord van Just Havelaar. 1927 Antwerpen / Santpoort, De Sikkel / C.A. Mees, one of 500 numbered copies. Profusely illustrated with original woodcuts by Frans Masereel, Joris Minne, Henri van Straten, Jan Frans Cantré, Valentijn Edgar van Uytvanck, Jozef Cantré, Gustaaf de Smet, and Fritz van den Berghe. With a dedication by Frank van den Wyngaert. 131p. 37,5:25,5 cm.



30

Jos Léonard. JL. Printing cliché of personal monogram by Belgian modernist graphic designer Jos Léonard (1892-1957). Probably designed in the nineteen-twenties. 3:3 cm. Mounted on wooden cube. Including a recent print of the cliché.

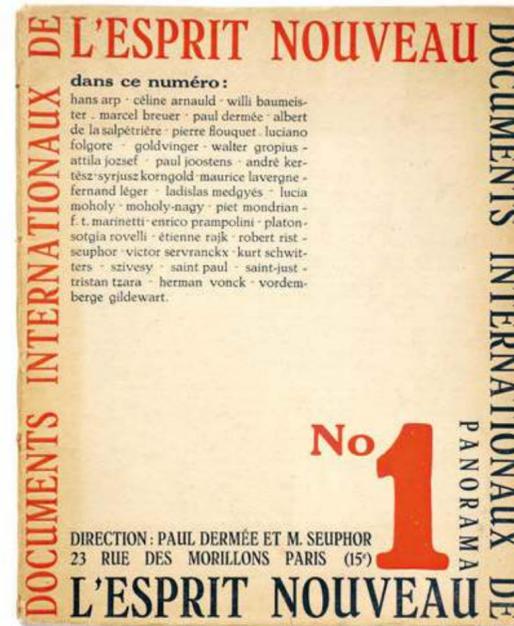


REPORT

31

Documents internationaux de l'Esprit Nouveau. No.1 (all published).

Directed by Paul Dermée, Enrico Prampolini and Michel Seuphor. 1927 Paris, 64p. 26,5:21,5 cm. Only issue of the survey published by L'Esprit Nouveau: a large representative selection of texts and illustrations, in order to promote international, constructivist 'style'. Contributions by Arp, Dermée, Flouquet, Marinetti, Joostens ... Illustrations by Moholy-Nagy, Léger, Servranckx, Mondrian ...



32

André Breton (and others). Cycle Systématique de Conférences sur les plus récentes positions du Surréalisme. 1935 Paris.

Programme and registration form for a Surrealist conference that never took place. Autographed text by André Breton illustrated by Hans Arp, Salvador Dali, Oscar Dominguez, Marcel Duchamp, Max Ernst, Alberto Giacometti, Valentine Hugo, Marcel Jean, Man Ray, and Yves Tanguy. 4p. 24:15 cm.



33

Guy-Ernest Debord.

Rapport sur la construction des situations et sur les conditions de l'organisation et de l'action de la tendance situationniste internationale. (1957) Published by the author, 20p. 21,5:13,5 cm. Stapled in original red wrappers. This text can be considered as the chief preparatory element of the founding conference of the Internationale Situationniste in July 1957 in Cosio d'Arroscia. A note on the back-cover states this report is presented 'to the members of the Internationale Lettriste, the Bauhaus Imaginiste and the Comité Psychogéographique de Londres as a basis for discussion within these organizations, and as a document for their propaganda'.



