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1.

ANIMATION

1.

Adriano Spatola. Jack Kerouac.

Original artwork. 1979. Jack Kerouac's name punched-out of cardboard (20.5:14.5 cm.). A visual homage to Kerouac by the Italian sound poet Adriano Spatola (1941-1988). The piece of dried-out tape at the top of the cardboard was probably used to display the work on a window during an exhibition or performance. Signed and dated at the verso.



2.

Takahashi Shohachiro. Poésieanimation 5. Domaine de <a-i>.

1972 Tokyo, self-published, eight double-sided printed sheets, of which four on yellow and four on white stock. Each sheet is folded into a triangle (14:10:10 cm.). In this copy the sheets are assembled into four sets, combining the two types of stock. The sets are covered in a large folded sheet (unfolded size 52:36.5 cm.) and are housed in the original cardboard slipcase (19.5:12 cm.) as issued. Signed by the artist. An extra signed cover sheet has been added.

Domaine de <a-i> is a beautiful example of Shohachiro's experiments in three-dimensional poetry.

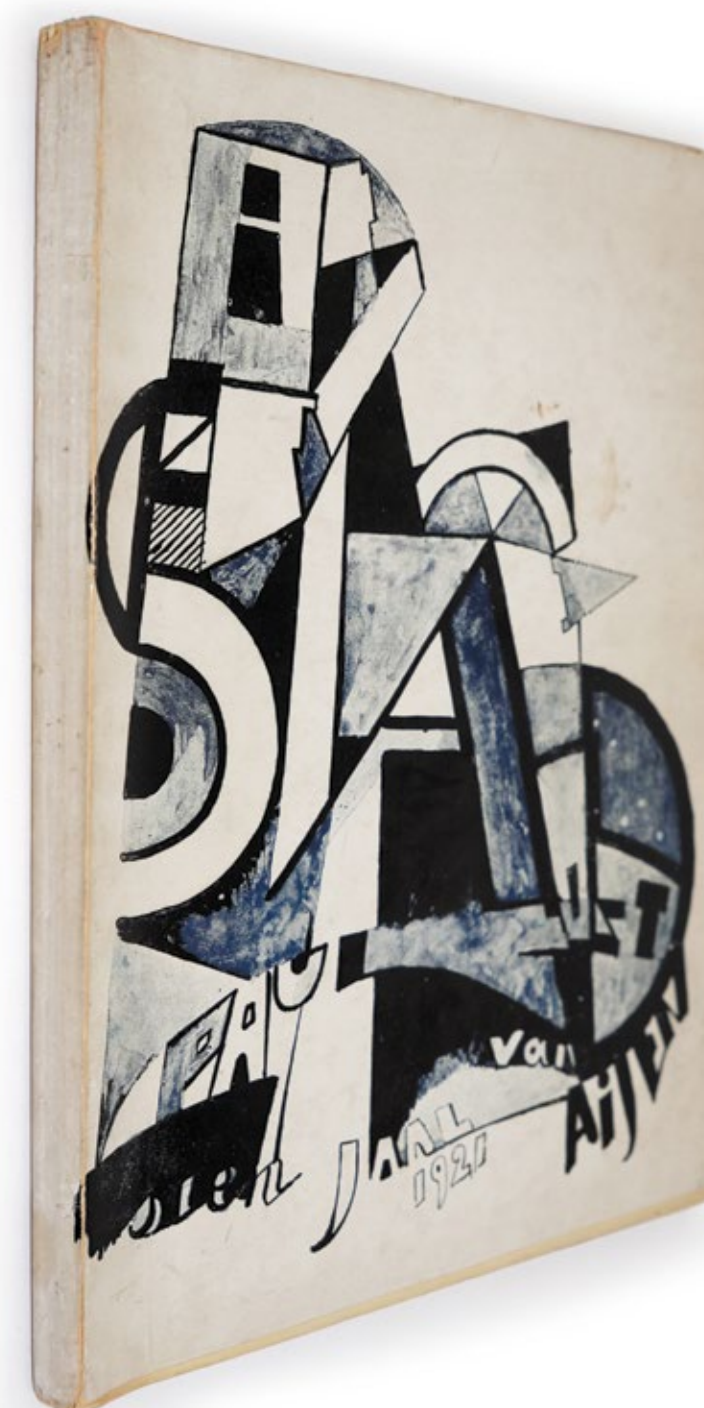
CITY

3.

Paul van Ostaijen. Bezette Stad.

Originaalhoutsneden en tekeningen van Oskar Jespers (Original woodcuts and drawings by Oskar Jespers). 1921 Antwerpen, Het Sienjaal (self published), first edition, one of 500 numbered copies on Vélin Registre, printed in red and black. 125p. 29:23 cm. (Errata leaflet missing). This is a very well-preserved copy. *Bezette Stad* (Occupied City), the most famous example of Belgian avant-garde literature, was strongly influenced by Dadaism. It was written in Berlin between 1920 and 1921. The rhythmic typography reads like a score, resulting in a powerful visual experiment on paper. *Bezette Stad* is full of sound; in essence, the book is a sound work. At the end of the First World War, the Antwerp poet Paul van Ostaijen (1896-1928) fled to Berlin as a result of his political activities

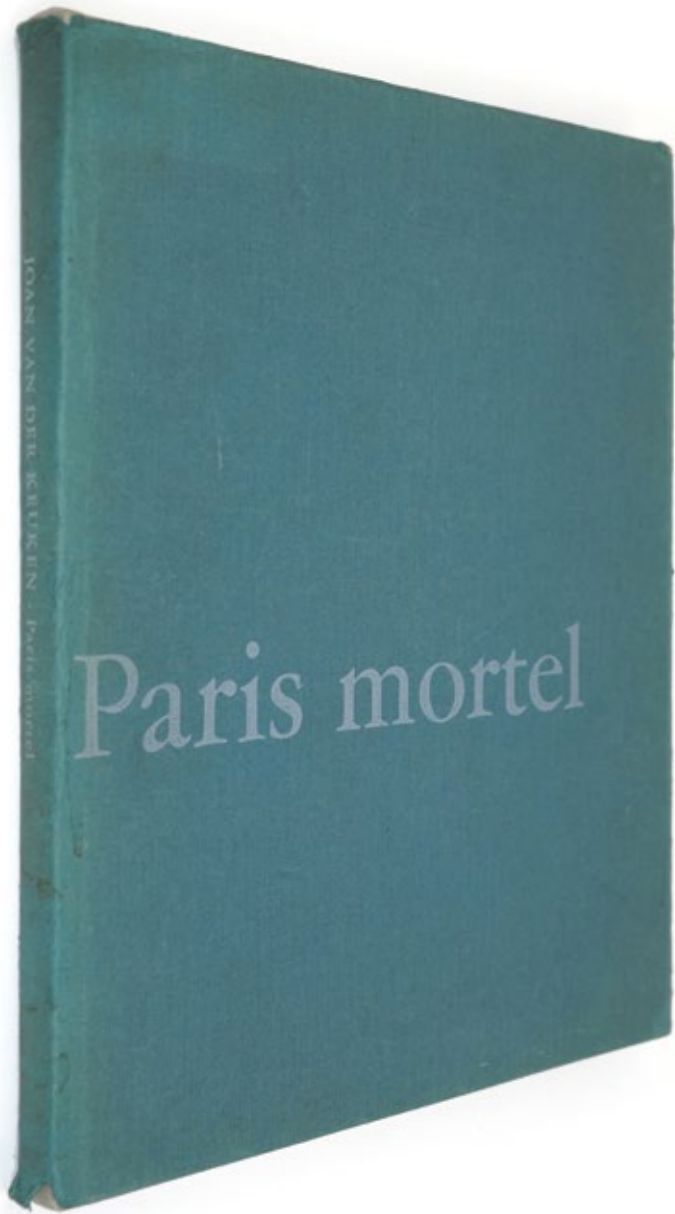
during the war. Experiencing Berlin in impoverished circumstances, he explored new forms of writing while seeking connections with the avant-garde movements of the time. He formed friendships with Heinrich Campendonk, Fritz Stuckenberg, Johannes Molzahn, Arnold Topp, and others. In 1920, Van Ostaijen started working on *Bezette Stad*, a poetic evocation of occupied Antwerp during the First World War, interwoven with cultural and historical events of the period and reflections on Van Ostaijen's existential struggles in Berlin. In the days following his arrival in Berlin on 3 November 1918, he visited the *Der Sturm* gallery and purchased a copy of Herwarth Walden's first book *Das Buch der Menschenliebe* (1916 Berlin, Verlag Der Sturm), a work of prose poetry in which Walden captures the urban and psychological atmosphere of Berlin during the first years of the Great War. *Das Buch der Menschenliebe* undoubtedly influenced Van Ostaijen's conception of *Bezette Stad*. Initially, Van Ostaijen had intended to have his artist friend Floris Jespers illustrate *Bezette Stad*. However, during a visit from his brother, the sculptor Oscar Jespers, to Berlin in September 1920, he instead commissioned Oscar to design the cover and four large woodcut illustrations. Oscar was also responsible for the typography, strictly according to the author's instructions. After visiting Berlin, Oscar and his wife Mia Jespers travelled back to Antwerp with the manuscript of the first part of *Bezette Stad* in their luggage. Paul van Ostaijen's brother



4.

Constant was committed to financing the book. The preserved letters from Oscar Jespers to Paul van Ostaijen from 1920-1921 document the intense printing process of *Bezette Stad* and demonstrate the dedication and precision with which Oscar monitored the printing process. He commissioned the Antwerp printer F. Casie, who was well-suited to the task. For a typical printer of the time, it would have been technically impossible to produce a book like *Bezette Stad*. Completing the typesetting alone must have caused many a sleepless night for any typesetter. In the event that some typefaces or word forms were unavailable, Jespers cut the required clichés himself. Apart from a few exceptions, such as the striking ‘Zeppelin’ word - which was cut into the shape of a zeppelin in Jespers’ discretion and was completely different from the manuscript version - he meticulously followed his friend’s instructions. Due to technical limitations, the book had to be printed in sections. The manuscript arrived in parts from Berlin, mostly by mail. The closing part of the manuscript arrived in Antwerp at the end of February 1921. Two months later, *Bezette Stad* was published. A tour de force! In 2021, Demian Books recovered the long-lost manuscript of *Bezette Stad*, which is now one of the highlights of the Flemish Government’s public collection. See our catalogue, *Bezette Stad* (in Dutch).

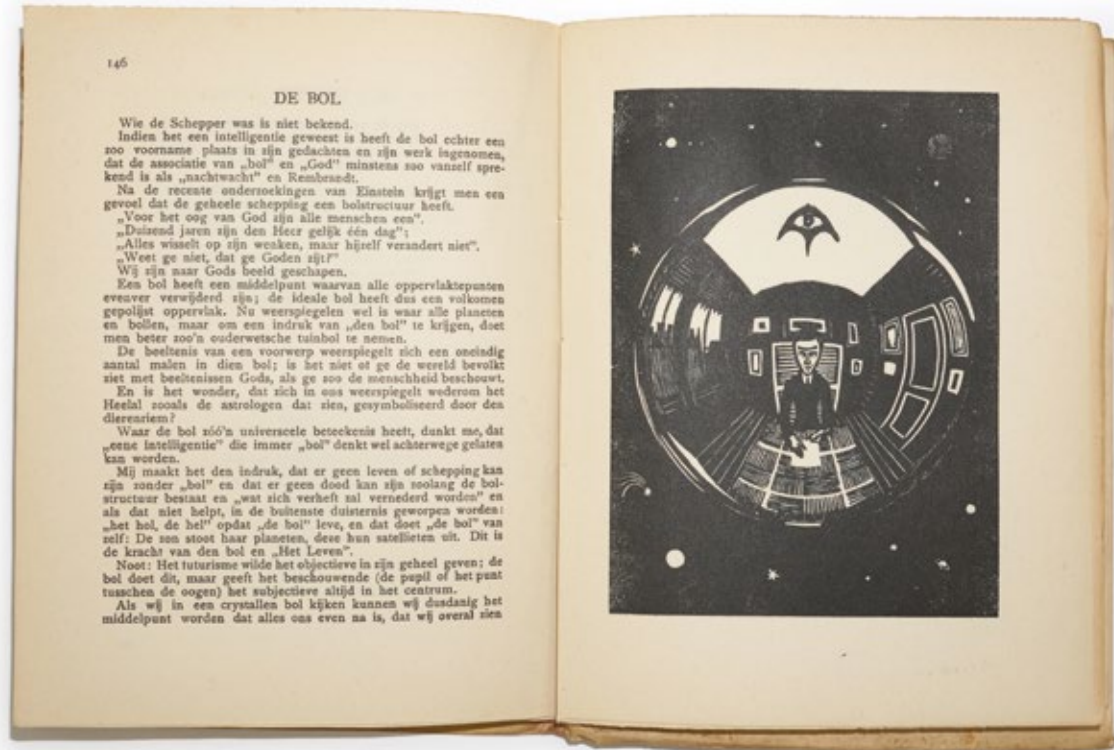
Joan van de Keuken. Paris mortel. 1963 Hilversum, C. de Boer, first edition. Original binding with dustjacket. 29:22.5 cm. A fine copy of this atmospheric photobook, which depicts Paris in the early morning between October 1956 and August 1958.



5.

Marina City. A City Within A City. A luxurious prospectus for a pioneering modern urban project in Chicago from the 1960s. (1962) Chicago, Marina City Management, 32 pages with fold-outs and poster, 30.5:30.5 cm. The embossed cover depicts a cross-section of the residential tower, showing the pie-shaped units. It includes the unused Interior Planning Aid insert, complete with all stickers. The cover shows some age toning. ‘By any standard of evaluation, Marina City is a unique expression of a unique concept. The result is an optimum balance of the elements essential to modern living – home, work, recreation – in an inspiring architectural setting. By providing these elements in this balance, Marina City offers its tenants a rare opportunity to live contemporary life to its fullest.’

DETAILS



6.

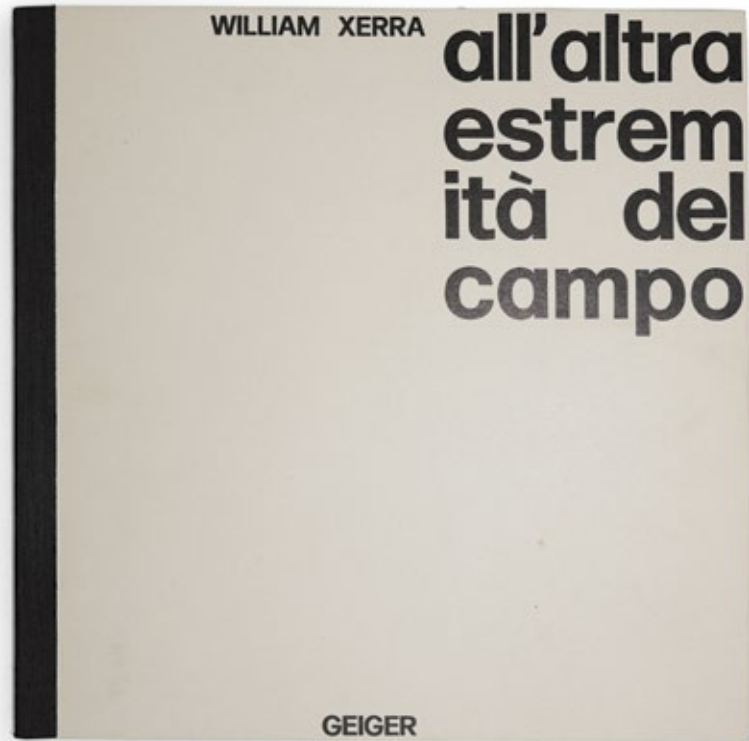
(A.P. van der Stolk) / M.C. Escher. Flor de Pascua. With 15 fullpage woodcuts and 4 small vignets by M.C. Escher. 1921 Baarn, Hollandia-Drukkerij, printed in 222 copies, 175p. 17:13 cm. Original binding. A very good copy. Complete with the errata leaflet. *Flor de Pascua* (a collection of short philosophical and symbolic texts by Escher’s friend, Aad van der Stolk) was the first book Escher illustrated. In these early illustrations, the artist explored many of the main themes that would come to define his work. Escher’s woodcut on page 147 is an early and striking version of his famous ‘Self-Portrait in Spherical Mirror’ from 1935. This rare little book is often referred to as a key work in Escher’s graphic oeuvre. The Bible reference ‘Spreuken 14, Vers 33’ (‘Proverbs 14:33’) on the title page links to: ‘Wisdom rests in the heart of a man of understanding, but it makes itself known even in the midst of fools.’

5.



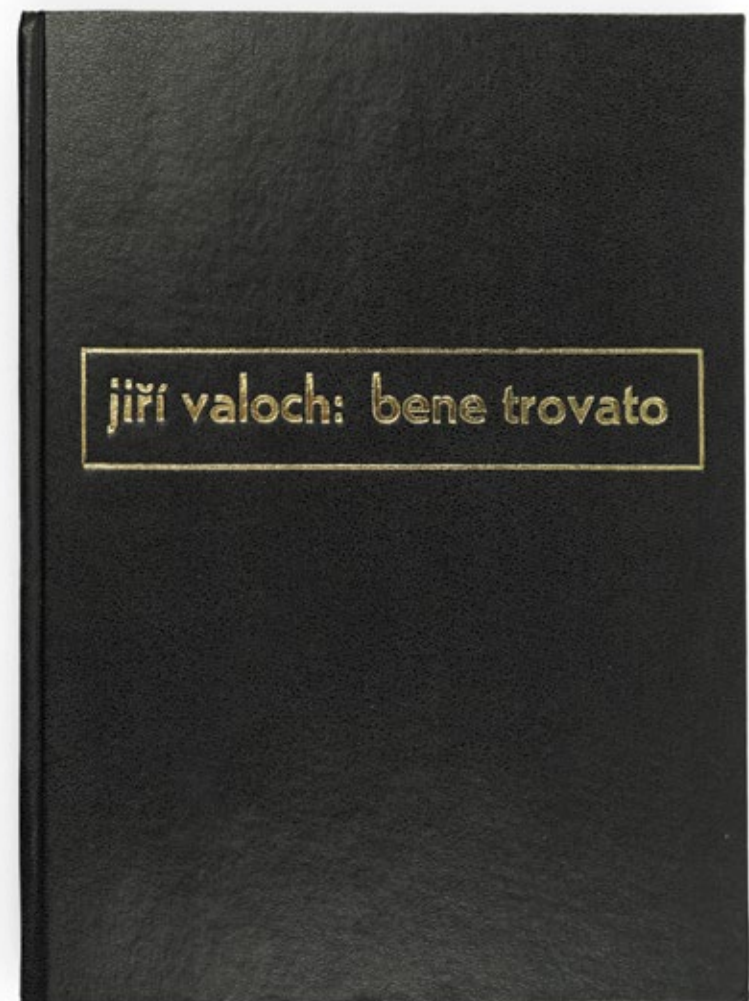
7.

William Xerra. All'altra estremità del campo. 1970 Torino, Edizioni Geiger, one of 450 numbered copies, 21:21 cm. Artist's book with blank die-cut cardboard plates forming abstract combinations throughout. Introductory texts on thinner paper by Ferdinando Albertazzi, Giorgio Celli, Arrigo Lora-Totino, and Antonio Porta.



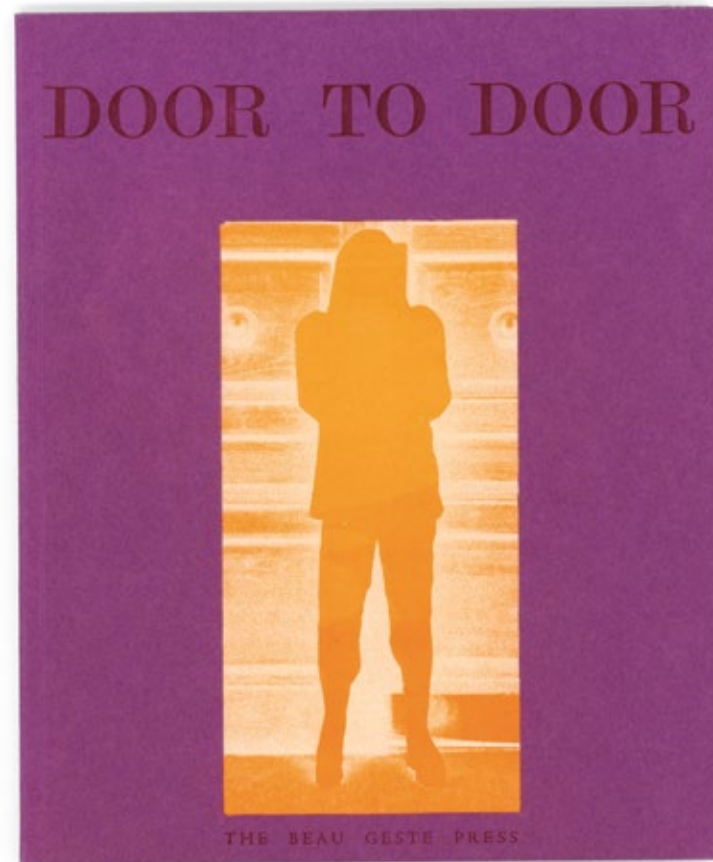
8.

Jiří Valoch: bene trovato. Artist's book with blank pages, signed by the artist with a hidden white fingerprint on a random page. Print run and year of publication not stated. It is probably a unique piece or was produced in a small number of copies, dating to the 1970s. 20.5:15 cm. Black faux leather binding with golden title imprint. A playful example of Valoch's poetic concept books.



9.

Helen Chadwick / David Mayor. Door to Door. Thirty original black-and-white photographs (15:11 cm. each mounted on paper) by David Mayor of the *Door to Door* piece performed by Mayor and Helen Chadwick as part of the Croydon *FLUXshoe* event in January 1973. These vintage prints were used for the artist's book *Door to Door*, which was published by *The Beau Geste Press* in September of the same year.
'In Croydon, two doors face each other across a lawn. These photos were taken while walking from one door to the other.'
Joined: Helen Chadwick / David Mayor. *Door to Door*. 1973 Devon, The Beau Geste Press, one of 250 copies, printed in offset and letterpress, 36p. 19.5:16 cm. Purple cover with a cut-out at the front and back through which two negative printed portraits of Chadwick in radiant orange colour are visible.
The different coloured letterpress-printed numbers on each page correspond with the varying distances to each doorway captured. This copy is in splendid condition.
'The contesting pagination in Chadwick and Mayor's conceptual photobook draws the reader simultaneously backward and forward through the book. Chadwick's figure, captured from near and far, parallels this spatial disorientation by seeming to magically move from one distant doorway to another.' (source: MoMA)



10.

Ed Ruscha. Dutch details. 1971 Deventer, Stichting Octopus, edition of 3,000 copies, of which only around 200 are thought to still exist, 11:38 cm. in cardboard cover, oblong, with nine fold-out leaves, each measuring 76 cm. in length.
Dutch details was an artist project for *Sonsbeek 71*, executed in 'the communities of Veendam, Stadskanaal, Musselkanaal and Ter Apel in the Netherlands. The photographs were taken only at bridge locations, with the bridges themselves being used as a walkway by the artist to take the pictures with a handheld camera.
Most copies of the edition were destroyed by



9.



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11.



12.



13.

the publisher due to a lack of interest in the book, which did not sell as expected. The title *Dutch details* was inspired by the pilot's weather announcement as Ruscha's flight was approaching The Netherlands; the weather was bad and he would provide more details soon.

FLUXUS

11.

Ben & Annie Vautier. Fourre tout 1 and 2. 1967 Nice, self published, first two issues of fluxus-periodical, edited in 250 copies. Assembly of printed matter and objects in various media, complete with inventory sheets in transparent plastic holders, as issued. Fourre tout no.1 contains 35 of the estimated 40 items, and Fourre tout no.2 contains 56 items of the estimated 67 items. The exact number of entries is impossible to determine, as the inventory on each of the two inventory sheets ends with a general summary of additional contributions; 'Plus textes, articles, enquêtes et critiques diverses de toujours le même et d'autres.' Contributions by Marcel Allico, Arman, Ben, Georges Brecht, John Cage, Lourdes Castro, Eric Dietman, Gette, Ray Johnson, Yves Klein, Knizak, Kosugi, Daniel Spoerri, and many others. (Detailed inventory available on request) All present objects and documents are in good condition. These rare 'tote bags' from the 1960s are excellent examples of the Fluxus spirit, full of intriguing content.

12.

Joseph Beuys. 1 Wirtschaftwert (Economic value). Rote Grütze Pulver. Himbeer-Geschmack. (Red berry pudding powder. Raspberry flavor). 1976-84. Signed and titled consumer product, with stamp 'Free International University'. The item is somewhat toned and the inscription has faded. There is a small tape 'restauration' on the back. 14.5:11 cm. It is part of Beuys's art project *Das Wirtschaftwert-Prinzip* (The Economic Value Principle), which he worked on from 1976 until 1984. Beuys transformed everyday products into art objects and placed them in a museum context as a way of criticising capitalism and questioning consumerism.

13.

Alison Knowles. Blue Box. (1981) Köln, Edition Hundertmark, one of 80 signed copies, blue cardboard box containing a single dried bean. 6.5:10.5:2 cm. The inside of the lid is stamped with the text: 'View of the world / Blick auf die Welt'

GNAOUA

14.

Ira Cohen. Gnaoua. Number One – Spring 1964. Edited and published by Ira Cohen. No further issues were published. 1964 Tangier, printed in Belgium at *Ontwikkeling* Antwerp, second printing (not mentioned), 103p. 20:13 cm. With contributions by William S. Burroughs, Ian Sommerville, Brion Gysin, Harold Norse, Allen Ginsberg, Michael McClure, J. Sheeper,

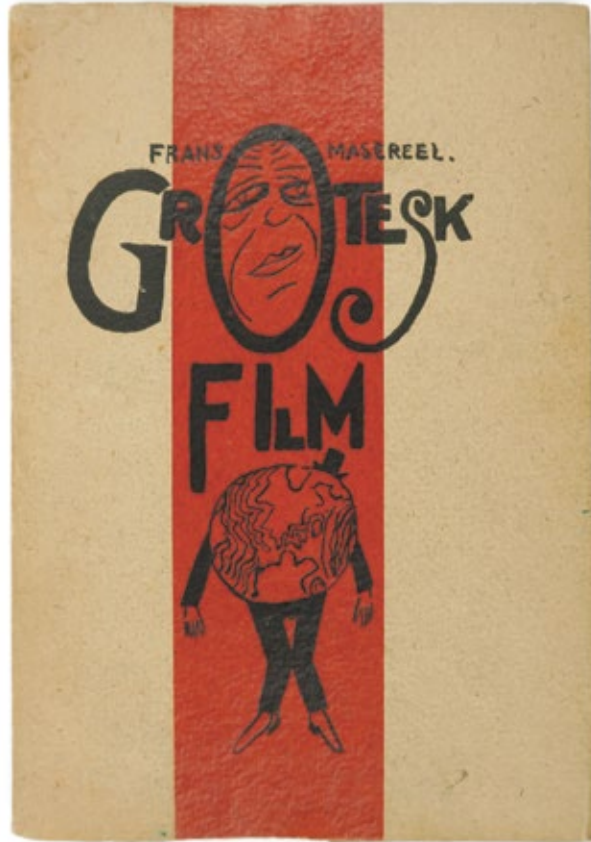


Jack Smith (Superstars of Cinemaroc), Marc Schleifer, Mohammed Ben Abdullah Yussufi, J. Weir, Stuart Gordon, Tatiana, Alfred Jarry, George Andrews, Christopher Wanklyn. Cover by Rosalind Schwartz. Apart from vague discolouration at the top of the front cover, this copy is almost like new. The second printing of *Gnaoua* was published in June 1964, only two months after the first, and can be identified by two minor corrections. On page 87, three lines from the bottom, it reads 'ing garden', and on page 101, in line sixteen, 'slose' is corrected as 'close'. (source: the *Gnaoua* printer's archive offered in our *BEAT! Catalogue*, Antwerp 2005) A copy of *Gnaoua* can be seen in Daniel Kramer's fisheye photograph on the front cover of Bob Dylan's album *Bringing it All Back Home* (1965), which elevated the little magazine to cult status. Look for it on the mantelpiece!

GROTESQUE

15.

Frans Masereel. Grotesk Film. 1921 (Berlin), J.B. Neumann, edited in 300 numbered and signed copies, one of 200 on verge, 17:12 cm. Cover, double title page (with a self-portrait of the artist while a tiny crocodile is biting his right foot), as well as 18 double-page spreads with woodcut illustrations. A beautiful preserved copy of what is likely Masereel's most experimental graphic novel, which was strongly influenced by the expressionist silent film *Das Cabinet des Dr. Caligari* (1920).



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P 8

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16.

Franz Kafka. Der Prozess. Roman. 1925 Berlin, Verlag Die Schmiede, First edition, 411p. 20:14. Original binding. Cover design by Georg Salter. The spine is somewhat toned. A good and thight copy. This unfinished novel by Kafka was edited by his friend Max Brod. In the ten-page afterword, Brod discusses the moral dilemma he faced in not carrying out Kafka's final request to destroy all his manuscripts upon his death. *Der Prozess* was written in 1914 and 1915. The disorganised manuscript had been in Brod's possession since 1920. It was only after Kafka's death in 1924 that Brod first attempted to construct the novel in the author's spirit. How Kafka himself foresaw the final edit remains a mystery. *Der Prozess* is one of the most important literary novels of the twentieth century and was kept in existence thanks to Brod's friendship and true dedication.



17.

Kurt Schwitters. Das grosse Ichbild (Merzbild). Post card. (Photo: Anja Elisabeth Witte). 1919 Hannover, Verlag Paul Steegeman, 14:9 cm. Publicity card for 'Die Silbergäule 41-42, *Kathedrale*, Lithographien von Kurt Schwitters.'

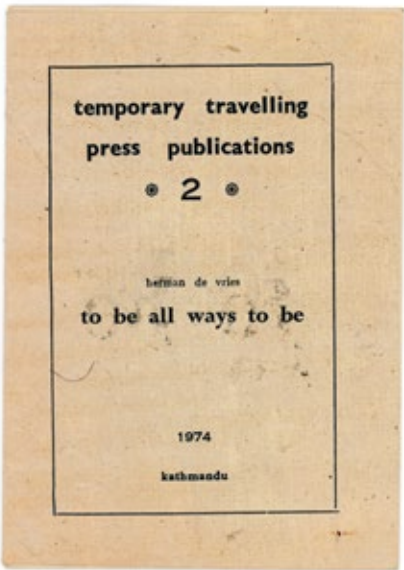


Kurt Schwitters. Das große Ichbild. (Merzbild.)

KATHMANDU

18.

Herman de Vries. To be all ways to be. 1974 Kathmandu, Temporary travelling press publications 2, printed on rice paper by Sangam Press, Kathmandu, edition of 150 copies (this copy is unnumbered), 6p. (cover included) 20.5:14.5 cm. Loose leafed. After the Kathmandu edition the artist used the phrase 'To be all ways to be' many times, for example as the title of his contribution to the 2015 Venice Biennale.



19.

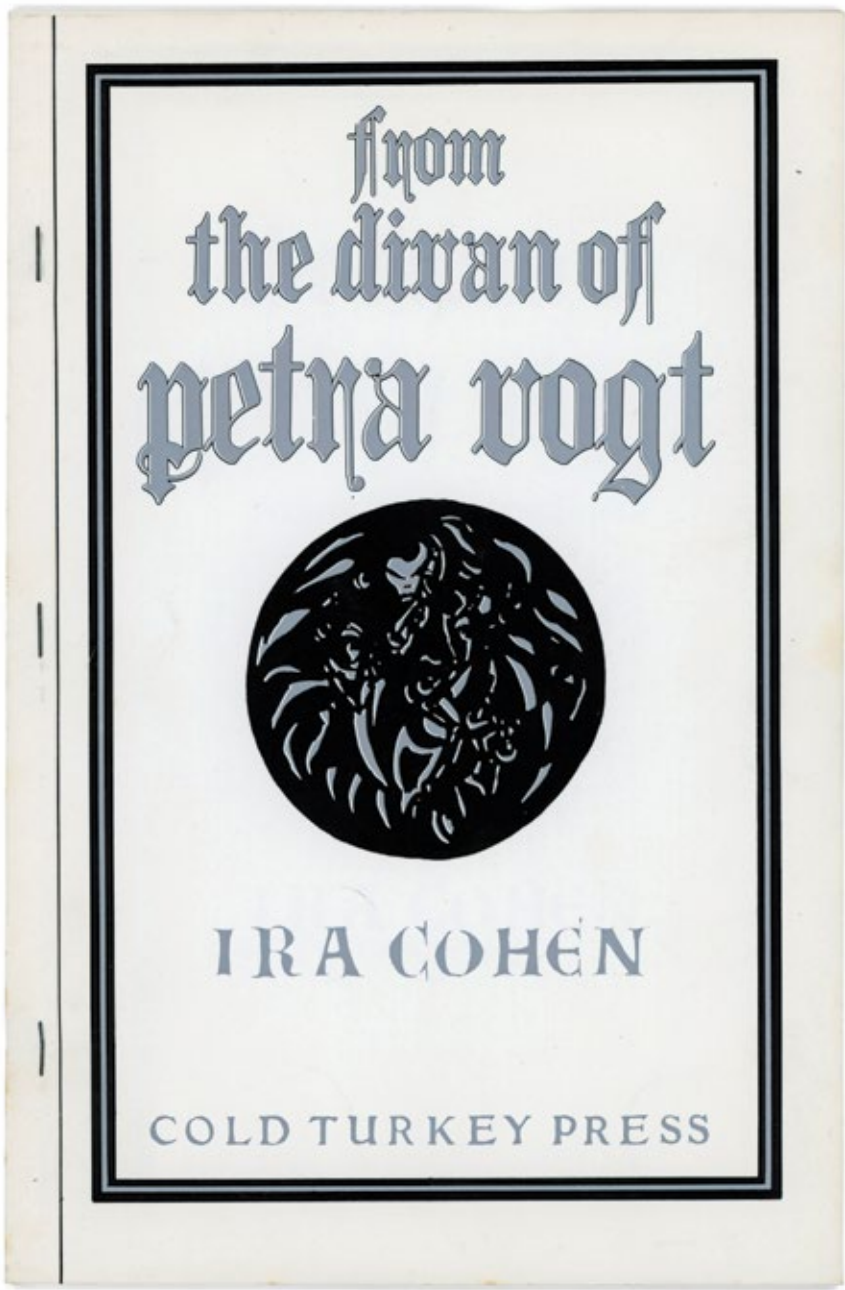


Charles Henri Ford. 7 Poems. 1974 Kathmandu, Bardo Matrix, Starstreams Poetry Series Number 3, Sharada Printing Press, one of 500 numbered copies, printed on rice paper, 20.5:12.5 cm. Cover with a tipped-on original black-and-white photo of Charles Henri Ford by Ira Cohen. With a dedication to Simon Vinkenoog: 'For Simon/ who has everything/ Love from Ira Cohen/ Amsterdam/ 16 Aug. 1975'

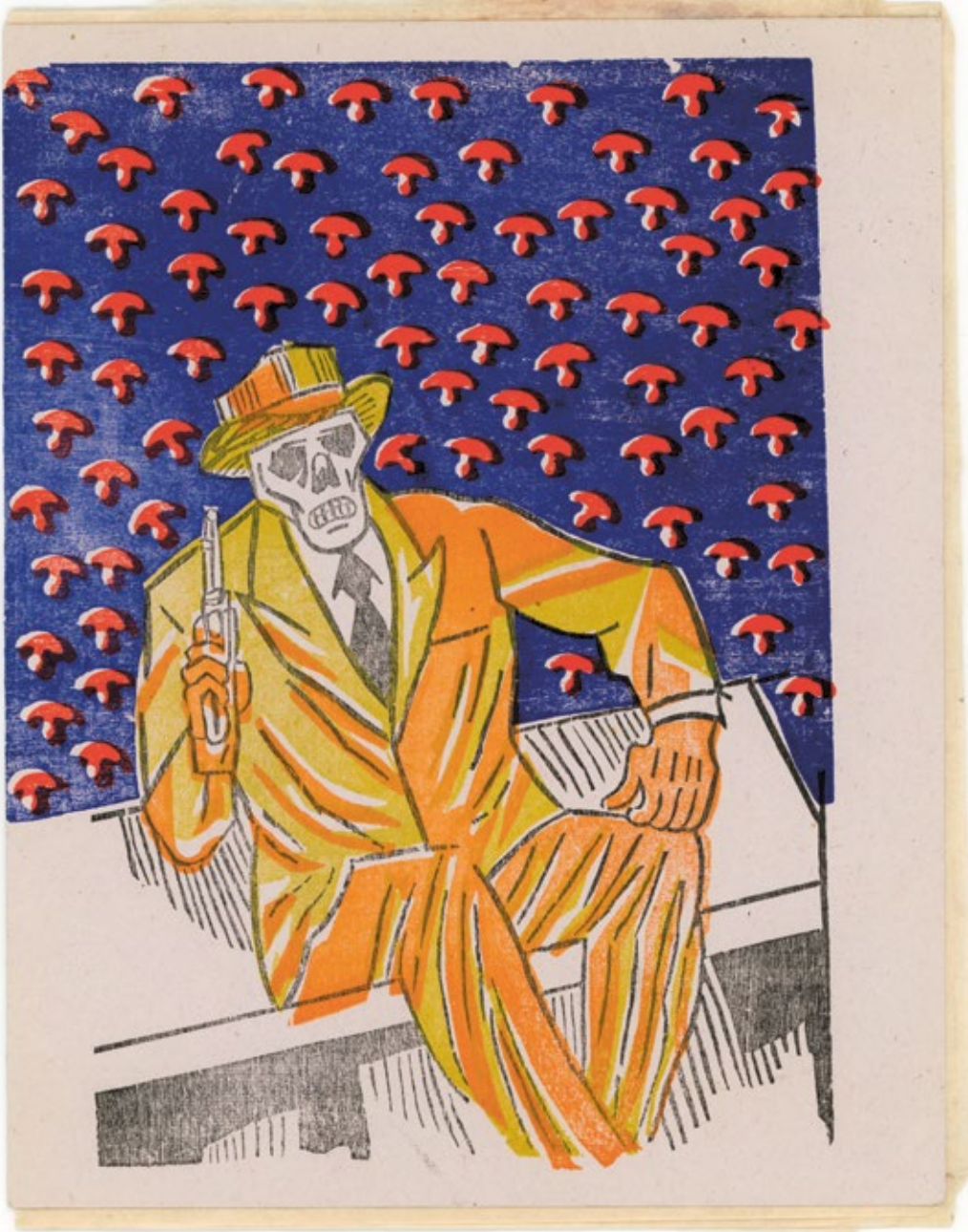
20.

Ira Cohen. Poem For La Malinche. 1974 Kathmandu, Bardo Matrix / Bureau of Surrealist Research, printed at *The Spirit Catcher Bookstore*, two folded pieces of rice paper, one with the poem and the second decorated with rubber-stamped images, loosely in printed cover designed by Dana Young. Cohen recalled that Young altered a printblock with the cover illustration for a Nepali mystery magazine. Edited in 500 numbered copies, of which this is number 1 (The bibliography in the exhibition catalogue for the *Bardo Matrix exhibit at Boo-Hooray*, New York 2014, mentions two other copies numbered 1...). 18.5:14 cm. With loosely laid-in original black-and-white photograph (9.5:6.5 cm.) of Petra Vogt, portrayed in Cohen's miraculous *Mylar Chamber*. Petra Vogt was a member of the *Living Theatre* group and was in a relationship with Ira Cohen at the time. She joined him in Kathmandu for several years. Three years later, the poem and photograph were both published in Ira Cohen's *From the Divan of Petra Vogt* (see no. 21). This copy belonged to Dutch author and long-time friend Simon Vinkenoog. It is kept in the original rice paper envelope, which is richly decorated with rubber stamps and was sent from Kathmandu to Amsterdam the 5th of May 1974.

21.



20.



21.

Ira Cohen. From the Divan of Petra Vogt. Poems & Photographs. Proof copy with a white cover and title page. 1976 Rotterdam, Cold Turkey Press, one of only a few copies produced before the approved edition was published with black covers and a purple title page. 29.5:19.5 cm. stapled. Cover drawings by Petra Vogt.

22.

Dana Young. The Master & The Owl. Portrait of Ira Cohen. 1977 Kathmandu, original print on large rice paper, 41.5:54.5 cm, folded twice. Signed in green ink by Ira Cohen: Kathmandu '77. With a small purple stamp. Provenance: Simon Vinkenoog collection. The push-through of the print resulted in a somewhat vague negative of the portrait on the back of the paper. Vinkenoog titled this additional image with a purple stamp: WIEROOKGORDIJN (= Incense Curtain).

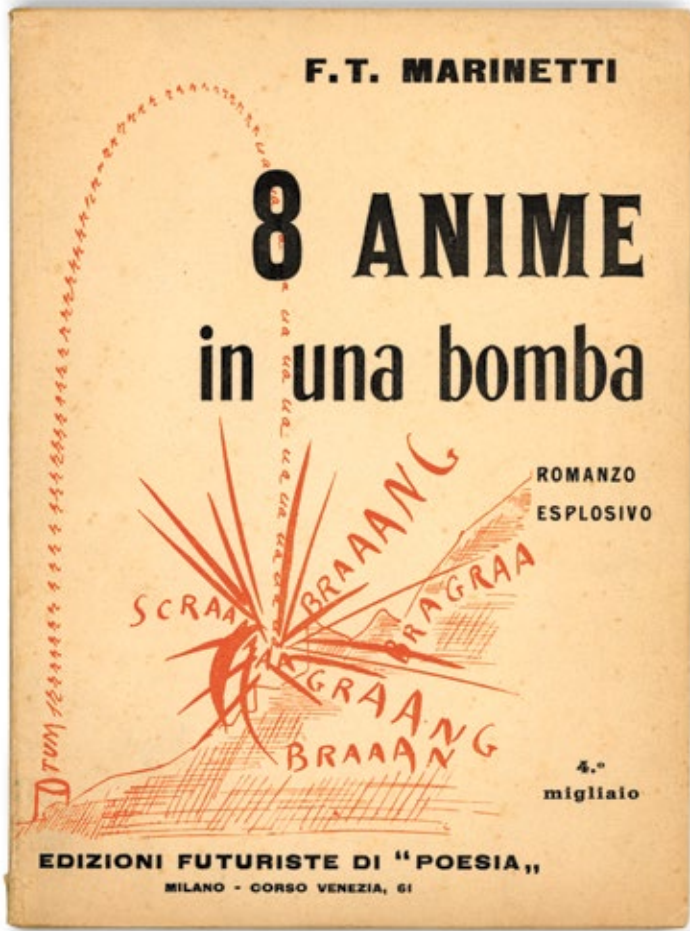
22.



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23.

Filippo Tommaso Marinetti. 8 anime in una bomba. Romanzo esplosivo. 1919 Milano, Edizioni Futuriste di Poesia, original edition, fourth thousand, 135p. 21.5:16 cm. small imperfection at the bottom of the spine. With a dedication by Marinetti: ‘Alla signorina/ J. de Goelieu/ con simpatia/ F.T. Marinetti’



24.

Arlington-une. Concrete poetry exhibition catalogue. 1966 Bibury, Arlington Mill, 18:19.5 cm. The pages are held together by a red plastic clamp, as issued. Catalogue for a concrete poetry exhibition organised by Ken Cox, John Furnival, Dom Sylvester Houédard, and Charles Verey. The catalogue has visual contributions by Edgard Braga, Bob Cobbing, Ian Hamilton Finlay, John Furnival (cover), Mathias Goeritz, Ernst Jandl (fold-out), Jifi Valoch, and others. From the introduction by Dom Sylvester Houédard: ‘— arlington-une as expo & sympo is meant as an opportunity for poets to mutually explore their current explorations – an opportunity for visitors to view & hear something of this emergent landscape where poetry now includes the weather – where it isnt only concrete & kinetic

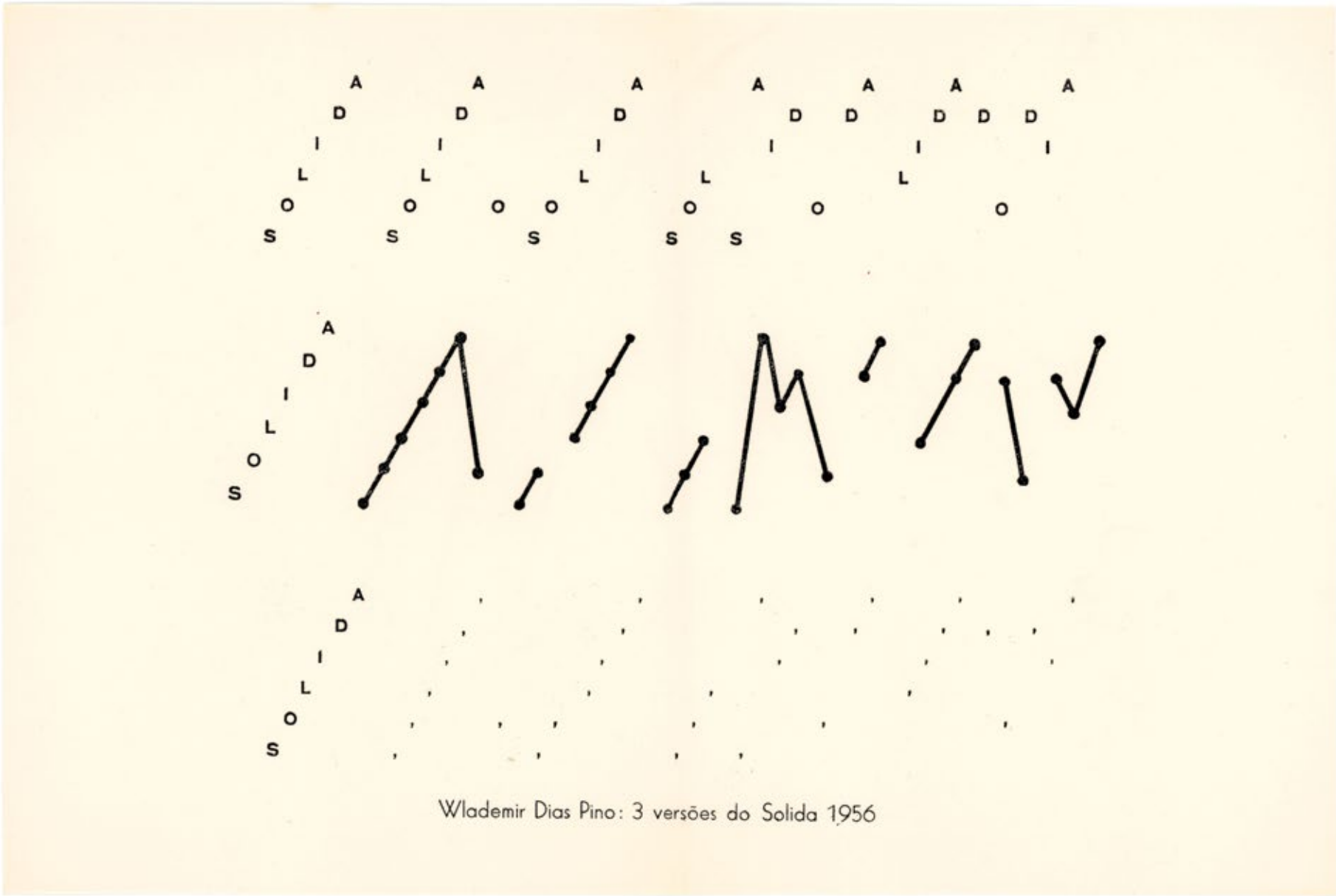


25.

Processo 1. Portfolio of the Brazilian Poema Processo Coletivo. Edited by Sebastião de Carvalho and Wladimir Dias-Pino. 1969 Guanabara (Rio de Janeiro), loose leafed in 15 numbered and typo printed envelopes, 25:18.5 cm. Portfolio somewhat bumped at the corners. A wide range of visual and theoretical documents from the leading Brazilian experimental visual poetry movement of the 1960s, presented as a research archive. The Processo portfolio is a key manifesto for understanding this groundbreaking Latin American network. It features contributions by Pedro Bertolino, Sebastião de Carvalho, Moacy Cirne, José Cláudia, Wladimir Dias-Pino, Plínio Filho, J. P. Ribeiro, Álvaro de Sá, Neide Sá, Anselmo Santos and Ronaldo Werneck.



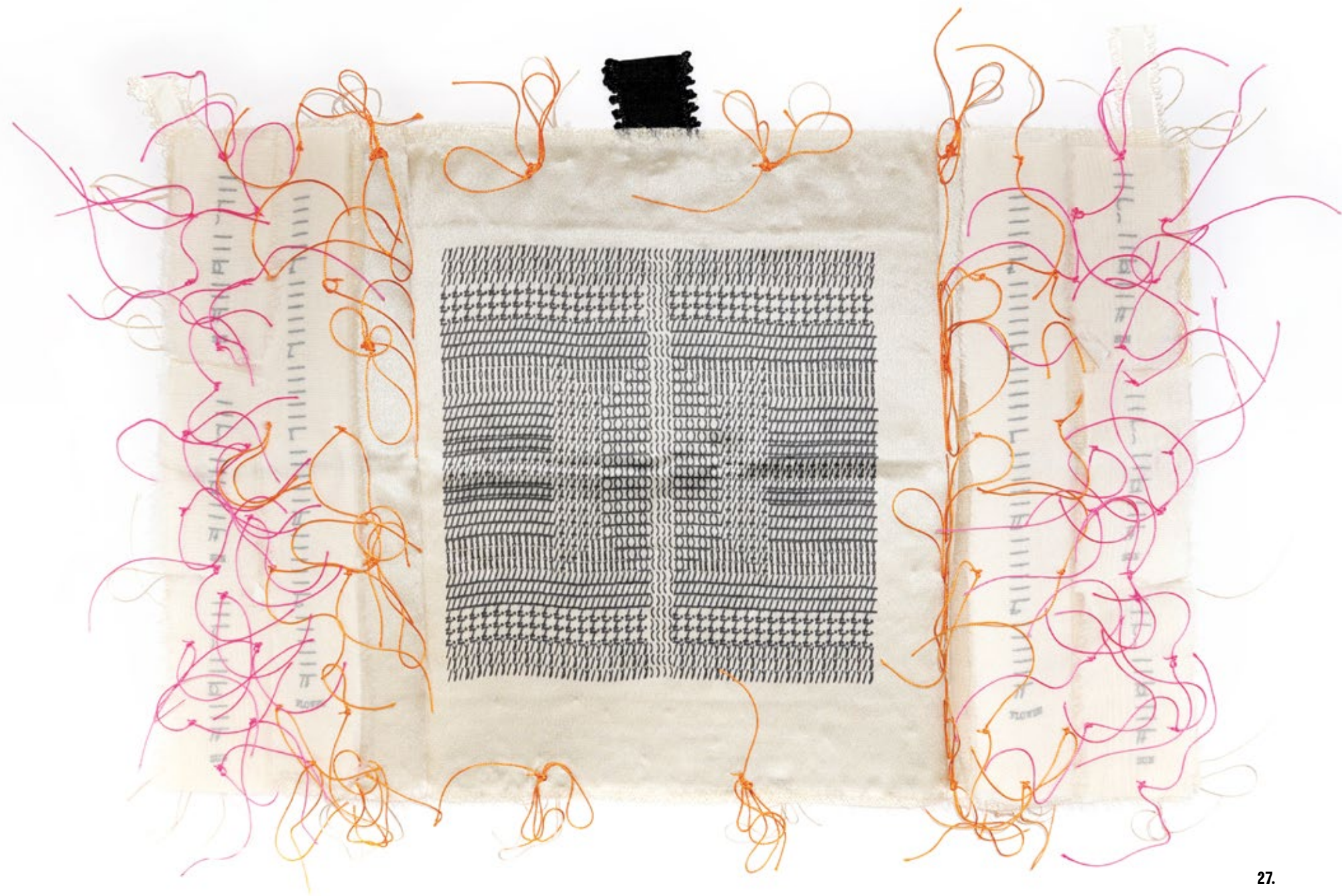
25.



26.

Mirtha Dermisache. Cahier no. 1. 1975 Antwerp, Guy Schraenen éditeur, one of 20 signed deluxe copies, with an original carbon work, 27.5:21.5 cm. A remarkable artist’s book with mimeographed “graphisms”. All graphisms were printed directly from the original stencils. Original publisher’s wrapper. Includes the original announcement of the edition.





27.

27.

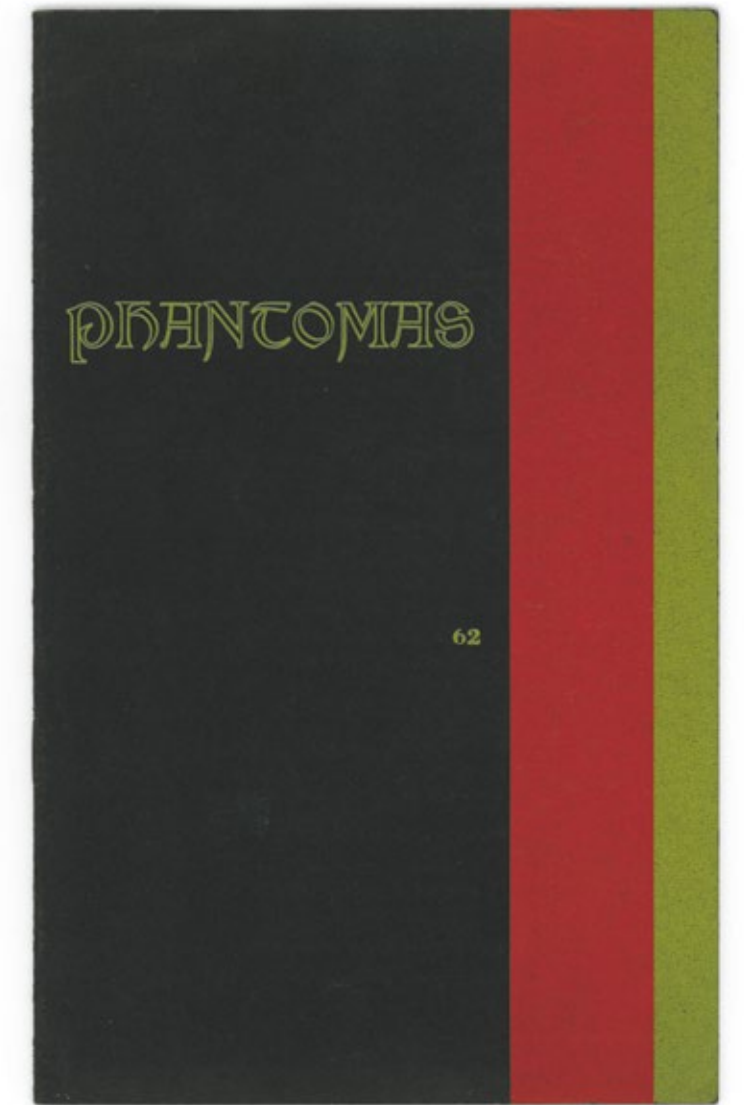
Amelia Etlinger. Sun Flower

/ Flower Sun. 1973. Original visual poem. Silk print on textile, embroidery, and mixed media. Amelia Etlinger (1933-1987), born Wanderer, started her activities as a visual poet, inspired by the poetry of E.E. Cummings. Initially, she created pure typewriter poems (see also no. 39 in this catalogue), but from the beginning of the 1970s, her work evolved from concrete words to her characteristic language of threads. She started using fabric, threads, costume jewellery, and all kinds of natural materials that she had collected in the woods behind her house. *Sun Flower / Flower Sun* is a transitional visual poem in Etlinger's body of work, as it combines her typewriter poetry with her mixed-media pieces, in which she transformed words into threads. The piece was conceived as a triptych (size opened 28:38 cm. size closed 28:19 cm.). It was sent to Michael Gibbs, editor of the magazine *Kontext*, and is kept in the original envelope addressed by the poet. Amelia Etlinger always emphasised that she was a poet, not an artist, and that 'art is the danger to the visual poem'.

28.

Jean Dubuffet. Trémolo sur l'oeil.

1963 Veilhes, Lavaur, Gaston Puel, one of 300 copies, 21.5:17.5 cm. Copy as new. The calligraphed text was combined with India ink illustrations in October 1962 (retouched in January 1963), and transferred photographically onto zinc, printed in lithography by Serge Lozingot on Jean Dubuffet's presses. (source: Fondation Dubuffet)



29.

Marcel Broodthaers.

Phantomas no. 62. 1966 Bruxelles, 16p. with cover in silkscreen print, printed in black and red, 22.5:14 cm. stapled. Artist's book edited as an issue of the magazine *Phantomas*.

LISSITZKY

30.

El Lissitzky. Suprematisch worden van twee kwadraten in 6 konstrukties.

Edited and published by Theo van Doesburg. Dutch version of the original Russian edition (About Two Squares: A Suprematist Tale of Two Squares in Six Constructions, published in Berlin early 1922). 1922 (Den) Haag, De Stijl, from an edition of only 50 numbered and signed copies, printed in red and black, 22:27 cm. The cover is somewhat toned and shows some creases. On the whole a well preserved copy of this extremely rare publication. Van Doesburg was impressed by Lissitzky's work and theories. They met in Berlin in 1922, and that same year they decided to publish a Dutch edition of Lissitzky's Suprematist children's book under the *De Stijl* imprint. It was published as a separate issue of *De Stijl* magazine at the end of 1922, along with the numbered and signed artist's book edition. One remarkable difference between the Berlin and The Hague editions is that the Dutch edition is oblong, probably to match the format in which *De Stijl* was published at the time. Furthermore, the distinct additional typographic opening page, 'Voor Allen' (Dedicated to All), catches the eye. This copy's title page is marked in ink with the initials 'I.K.' — an intriguing inscription, as Van Doesburg used to publish his literary texts under the pen name 'I.K. Bonset'. Provenance: Dutch private collection.



30.

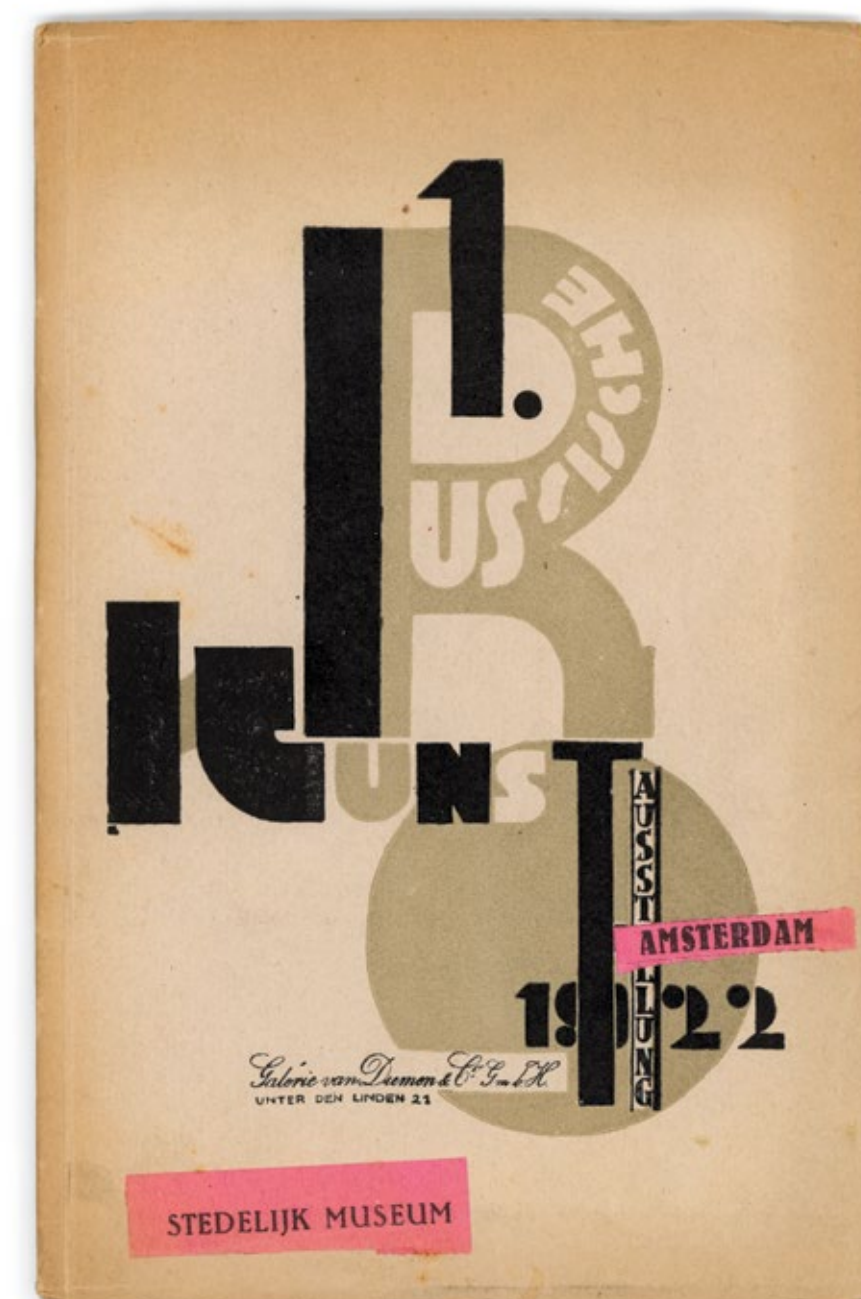




32.

31.

El Lissitzky. Erste Russische Kunstausstellung (First Russian Art exhibition). Catalogue of the important Russian art exhibition at the Van Diemen Gallery in Berlin, introducing the Russian Avant-Garde to Western Europe. 1922 Berlin, Galerie Van Diemen, 24:15 cm. Cover design by El Lissitzky. Copy as distributed during the Amsterdam edition of the exhibition, the cover design modified with two red title labels. Complete with the loosely inserted Dutch brochure (8p.) with introduction by W. Steenhoff, and adjustments to the list of exhibited works. Although the exhibition was planned to travel to several European cities and even go overseas to New York, it only travelled to the Amsterdam *Stedelijk Museum* (Spring 1923). The Amsterdam edition was curated by El Lissitzky and the Dutch artist Peter Alma.



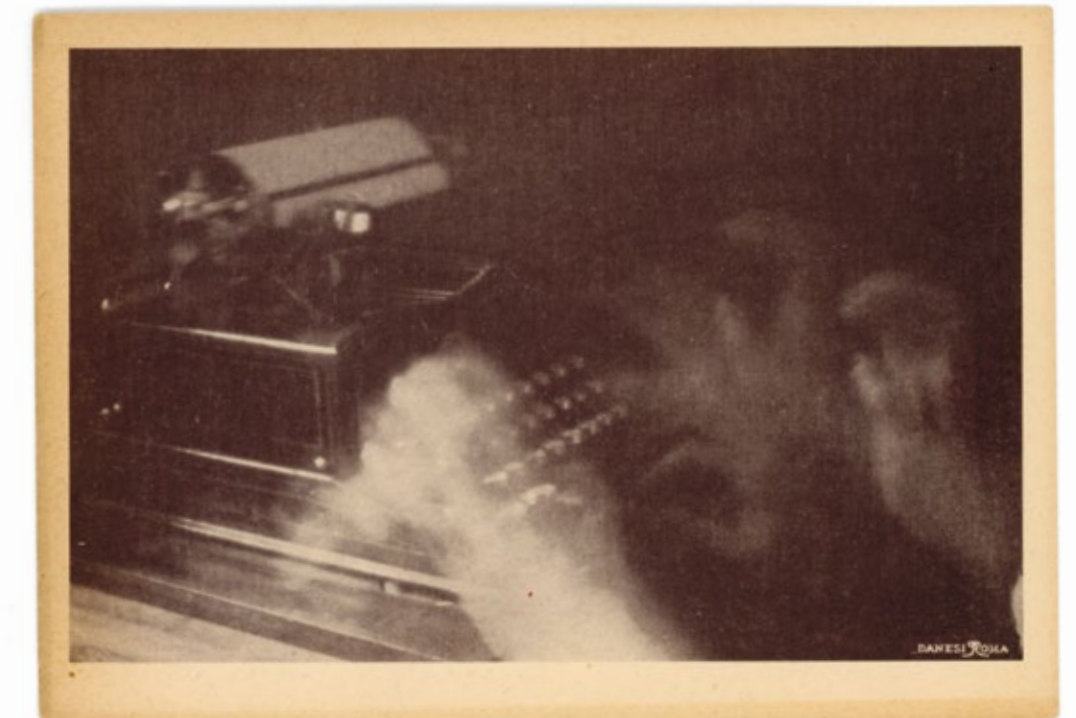
32.

El Lissitzky. MERZ 8/9. Nasci. Cover of MERZ double issue 8/9. Designed by El Lissitzky. 1924 Hannover, Merzverlag / Kurt Schwitters, letterpress, 30.5:23.5 cm. One of the most refreshing cover designs in modern typography.

MESSAGE

33.

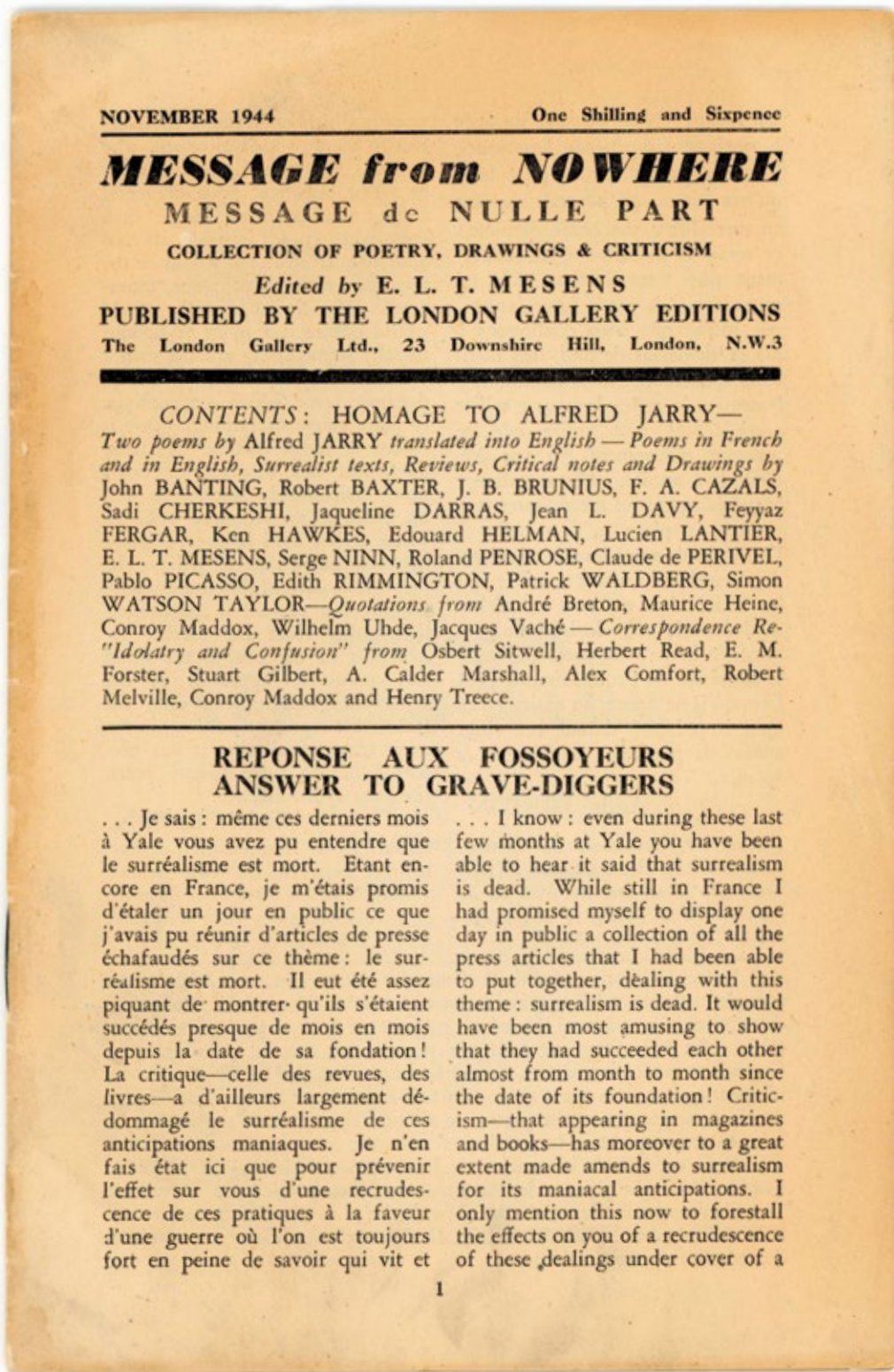
Anton Giulio Bragaglia / (Arturo Bragaglia). Dattilografa (Typist). Fotodinamica Futurista. Postcard. 1911 Rome, Grafitalia, 10.5:15 cm. From the series "photodynamic" postcards created by the Italian Futurist artist and filmmaker Anton Giulio Bragaglia and his brother Arturo in the early 1900s to promote their experimental photography. *Dattilografa* is a prime example of the Bragaglia brothers capturing and continuing motion.



34.

Kurt Schwitters. MERZ Subscription card. 1923 Hannover. 18:14 cm. Recto verso printed in blue, illustrated with a Merz drawing by Schwitters taken from MERZ 1, the Dutch DADA issue. 'Zeitschriften gibt es genug, aber bislang hat sich keine ausschließlich für die MERZIDEE eingesetzt. Um einem dringenden Bedürfnis abzuwehren, habe ich mich deshalb entschlossen, die Zeitschrift MERZ herauszugeben, die dem Merzgedanken in der Welt dient und zunächst jährlich 4 mal erscheint. Ziele: DADA, MERZ, STIL.'





37.

36.



35.

(Oskar Schlemmer) Bauhaus

Ausstellung 1923. Publicity for the

1923 Bauhaus exhibition, typographic design by Oskar Schlemmer, printed recto verso in blue, red and yellow. With discreet handwritten addition in black ink of the opening and closing dates. 20.5:30.5 cm. folded twice.



36.

Kurt Schwitters. MERZ 11. Typo
Reklame / Pelikan Nummer.

Front and back cover of issue 11 of MERZ. Designed by Kurt Schwitters. 1924 Hannover, Merz Verlag / Kurt Schwitters, letterpress, 29:22 cm. There are some tiny, barely visible tears along the edges of the paper, which have been skillfully repaired using transparent, professional-grade tape. Printed recto verso in black and red. Four well preserved pages from the famous Pelikan issue, which showcases Schwitters' dynamic modern approach to graphic publicity through his *Merz-Werbezentrale*. The ultimate highlight in typographic advertising art.

37.

E.L.T. Mesens (editor). Message
from Nowhere. Message de
Nulle Part. Collection of Poetry,
Drawings & Criticism. 1944 London,
London Gallery Editions, 24p. 21:14 cm.
stapled. Surrealist magazine, no further
issues published.

38.

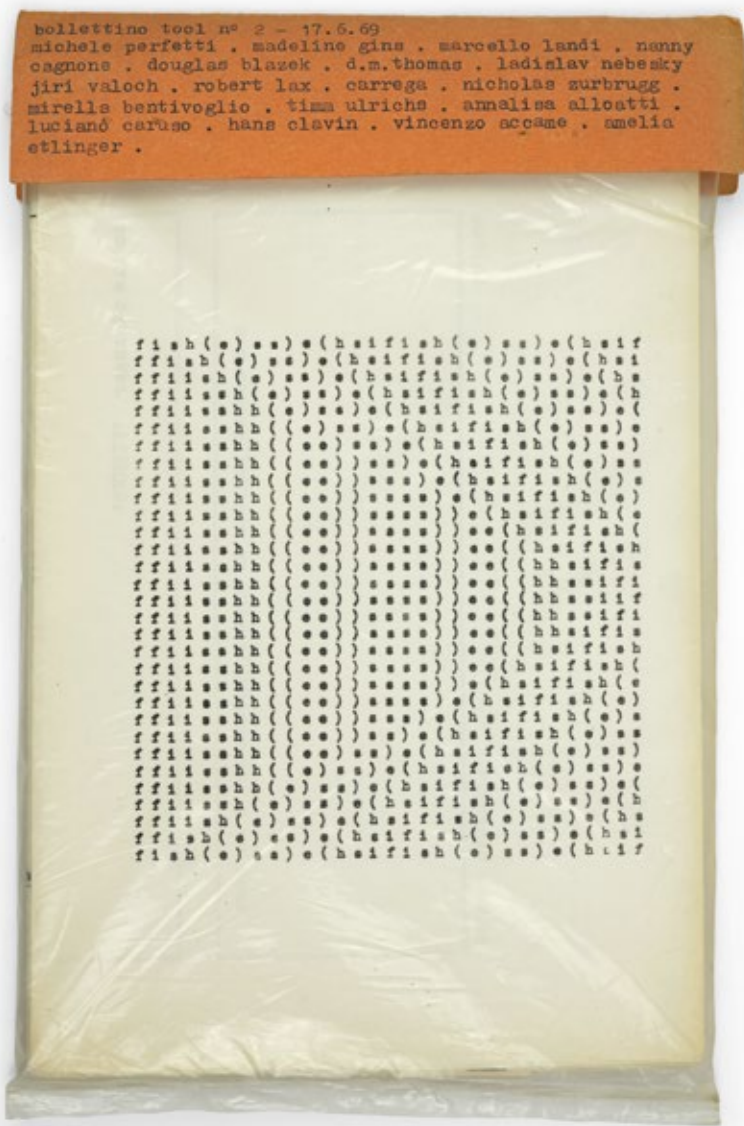
Happening News no. 1. 1965

Antwerpen, self published, photocopied in blue, 16 pages, 30:21 cm. Stapled in transparent plastic cover (somewhat soiled), as issued. Artist's magazine by Panamarenko ('Multimillionair'), Hugo Heyrman ('The Happy Space Maker'), Wout Vercammen, and Yoshio Nakajima ('Unbeat'), documenting the vibrant Antwerp happening scene from the inside. All pages formatted in spontaneous collage technique. The issues were distributed on the street, in bars, and in some sympathizing bookstores.



39.

Bolletino TOOL no. 2. Aperiodoco di
informazione sulle forme e le attività della
poesia avanzata (Aperiodic information on the
forms and activities of advanced poetry). Edited
by Carrega. 1969 Milano, Edizioni Tool,
loose-leafed in a plastic bag with a label closure,
as edited, 21:15 cm. Cover image: typo-poem
'Fishes' by Amelia Etlinger. Also contains
contributions by Vincenzo Accame, Annalisa
Alloatti, Mirella Bentivoglio, Douglas Blazeck,
Nanny Cagnone, Carrega, Luciano Caruso,
Hans Clavin, Madeline Gins, Marcello Landi,
Robert Lax, Ladislav Nebesky, Michele Perfetti,
D.M. Thomas, Tim Ulrichs, Jiri Valoch, and
Nicholas Zurbrugg.





41.

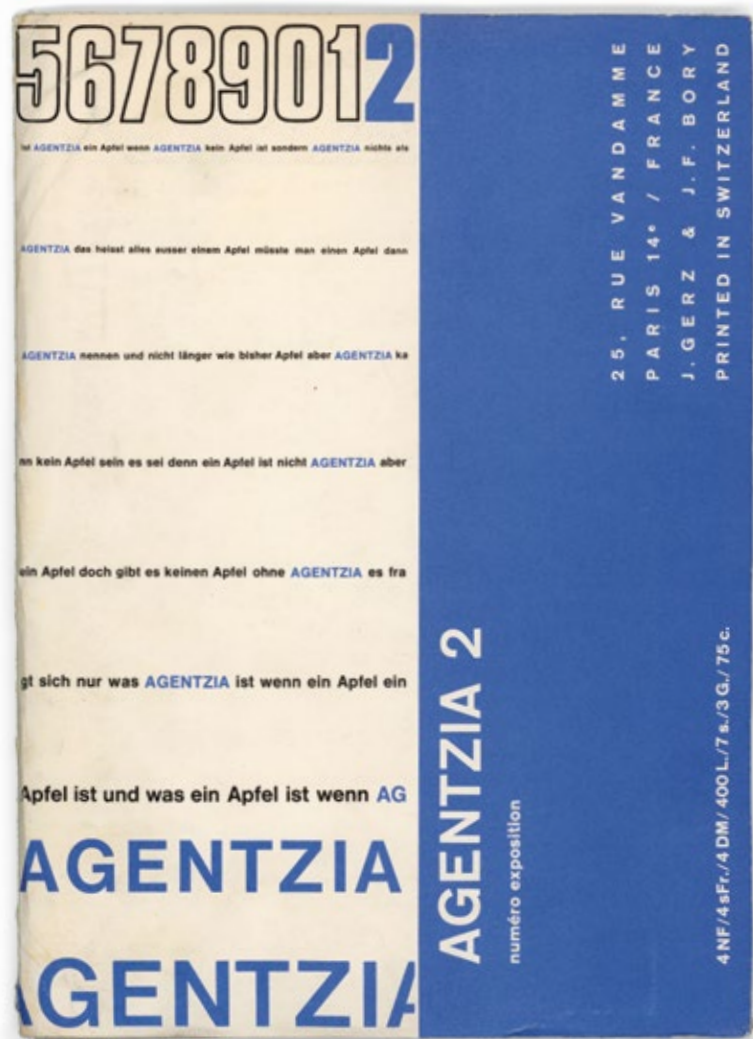


44.

40.

Agentzia 2. Numéro exposition.

Second issue of this visual and concrete poetry periodical edited by Jochen Gerz and Jean-François Bory. (1968) Paris, Agentzia, printed in Switzerland, four fold out posters housed in a cardboard holder (26:19 cm.). The posters show work by Julien Blaine, Jean-François Bory, Pierre Garnier, and Jochen Gerz. The unfolded size of each poster is 47:63.5 cm. Sleeve shows some wear at extremities.



41.

Marcel van Maele. Hermetic bottled poem.

Poem cast in polyester. Unique copy. 1973 (Antwerp), 24:8 cm. (volume 1 litre), test for the edition *Vakkundig Hermetisch. Eenentwintig introverte gedichten*. (Professional Hermetic. Twenty-one introverted poems). Polyester casting, plastic vinegar bottle used as a mould. A small piece is missing at the top, probably caused by removing the plastic mould. The Belgian poet and artist Marcel van Maele (1931-2009) created playful poetic objects and multiples, the best known of which are his series *Gebottelde gedichten* (Bottled poems). Shortly after publishing his 'S.O.S.' poem, rolled up in a wine bottle labelled 'Gebottelde gedichten' in 1972, Van Maele realized *Vakkundig Hermetisch* (1973). This edition consists of a printed book cast in a polyester block. Having come to the conclusion that his poetry was neglected, the poet decided to publish his new poetry collection inaccessible to the reader. At the book launch Van Maele performed a one-time reading of the poems and destroyed the manuscript in public. The production of *Vakkundig Hermetisch* proved complicated, not only due to the toxic substance, but

also due to its effect on the paper. During the curing process, the paper can burn due to the heat generated. When embedded in polyester, the paper becomes saturated with the resin and transparent. This unique bottle object is the result of a *Vakkundig Hermetisch* test, in which the *Gebottelde gedichten* poem was cast in a plastic vinegar bottle, connecting the two editions. A solidified poetic message in a bottle. Provenance: the poet's legacy.

42.

Libellus. A Monthly Mail-Art

Publication. 12 issues (complete set). Editor: Guy Schraenen. 1980-1981 Antwerpen, Internationaal Cultureel Centrum, 4 or 8 pages per issue, 29.5:21 cm. With all inserts: a blue sheet with a stamp in issue no. 1, and two sheets of artist's postage stamps in issue no. 8. Libellus was published on the occasion of the Antwerp International Mail Art Festival (October 1981). The magazine preceded this Festival which was the first major retrospective exhibition devoted to postal art from the 1970s. During this period many collective projects were realised. It is a rich compilation of images, short texts and artists' postage stamps, with contributions by leading European mail artists.

SILHOUETTES

43.

H.N. Werkman / Gerrit

Achterberg. Meisje (Girl). Poetry by Gerrit Achterberg with an original cover print in four colours by H.N. Werkman. 1944 (Groningen), In agris occupatis (In occupied arrea's), Volière-reeks 2, one of 110 numbered copies, 12p. 25:17.5 cm. Stapled. Very well preserved copy. Dutch artist, typographer, and printer H.N. Werkman (1882-1945) is renowned for his colourful, experimental prints. During the Second World War, he played an active role in the so-called 'illegal press', resisting the German occupation. This ultimately resulted in his murder at the hands of the Gestapo.



44. Lourdes Castro. D'Ombres.
1974 Anvers, Guy Schraenen éditeur, one of 250 copies signed by Guy Schraenen and Lourdes Castro, 46p. 20:30 cm. This artist's book features silkscreen prints of Lourdes Castro's silhouette on translucent, multicoloured paper, based on a series of photographs by Guy Schraenen. The pages and rhodoïde cover are held together by a plastic clamp. The original announcement of the edition is included.

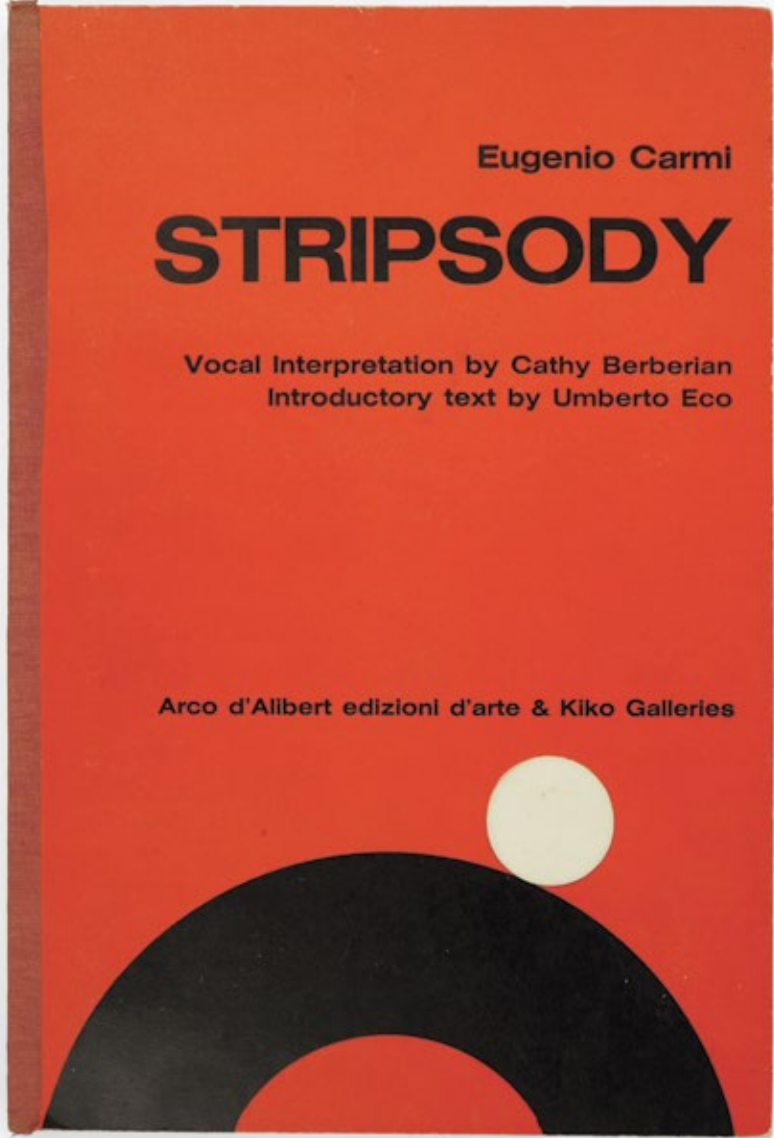
VOCAL

45.

Arriga Lora Totini / Sandro de Alexandris. Cromofonemi 1967. (Torino), self published, number of copies not stated, probably around fifty. Paper folder (28:22 cm.) containing seven phonetic colour samples on tissue paper. When superimposed, the stripes combine to create a colour-sound experiment.



46. Eugenio Carmi. Stripsody.
Vocal interpretation by Cathy Berberian. Introductory tekst by Umberto Eco. 1966 Roma / Houston, Arco d'Albert edizioni d'arte / Kiko Galleries, 29:20 cm. Original binding, with white cardboard circle tipped onto the cover. Fourteen colourful graphic plates visualising comic-related expressions such as 'AAAAHH, BOINGGGG, BRRZZZ BZZZZZZ, POW, SKREEEK, UGH', and 'WHOOOSH'. Inserted is a vinyl 33rpm recording of Cathy Berberian's vocal interpretation and a separate glossary presenting all the word meanings adopted



by Berberian for her performance. 'Carmi's book is not a hymn to noise but nor is it condemnation. It is a noise itself, a book that needs anti-noise paint on the fly leaves, whose cylinder heads need examining, plugs cleaning, exhaust baffle changing, gearbox greasing.' (Umberto Eco)

ZERO

47.

Heinz Mack / Otto Piene. Countdown to Zero. Edited by Karlyn de Jongh and Sarah Gold. 2016 Leiden, Global Arts Affairs Foundation, Personal Structures Art Projects # 10, edition of 110 copies, one of 50 numbered luxury copies, signed by Mack on the endsheet, with original photo of 'Entrance ticket' on the hand of Mack for the ZERO-party at Bahnhof Rolandseck (1966), printed on dibond under plexiglass. Book (151p.), cased DVD, and Photo held in shiny silver cassette (23.5:17 cm.) protected in original white box.



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5	€ 350

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