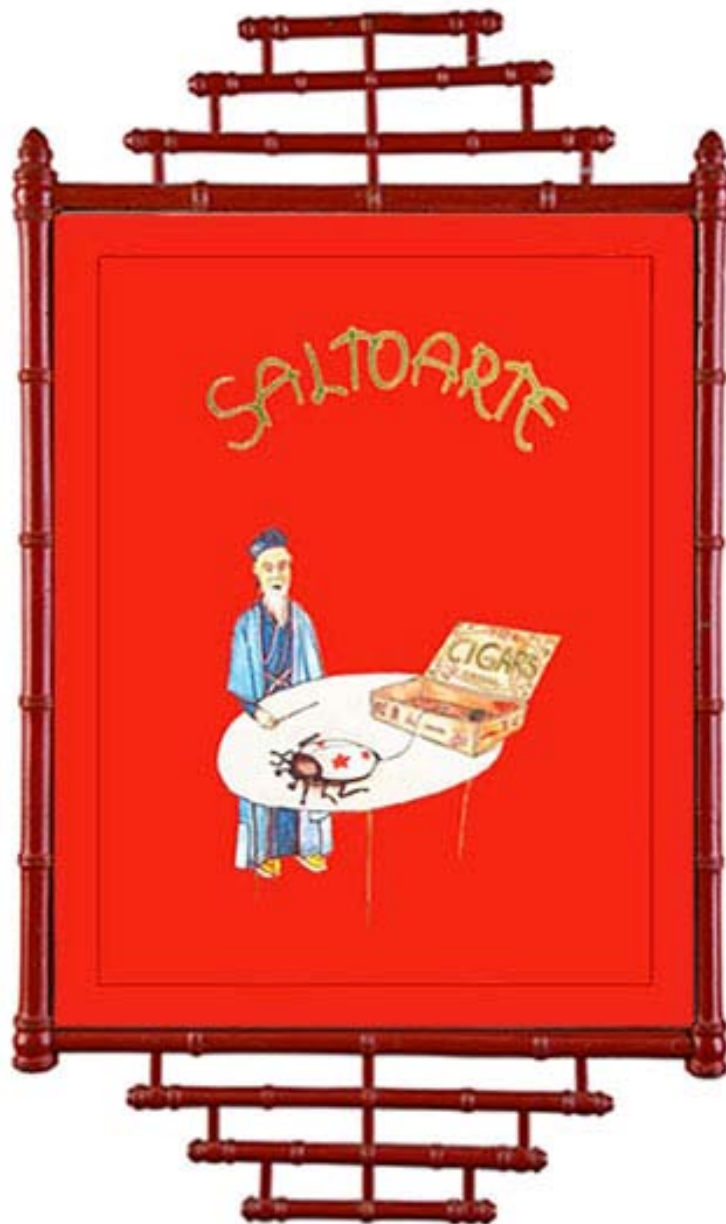


ARCHIVES



## archives

jean-dominique carré  
*post-war and contemporary artc*

10 rue de la grande chaumière  
f -75006 paris [fr](#) [ce](#)  
[archives.carre@wanadoo.fr](mailto:archives.carre@wanadoo.fr)  
<http://pagesperso-orange.fr/archives.carre>

*by appointment  
contact by e-*

**Contents:**

**Marcel BROODTHAERS**

**Lothar BAUMGARTEN & Michael OPPITZ**

**Jan DIBBETS**

**Dora GARCIA**

**Donald EVANS**

**Öyvind FAHLSTRÖM**

**Joana HADJITHOMAS & Khalil JOREIGE**

**Jon HENDRICKS**

**Véronique JOUMARD**

**Paul McCARTHY**

**Bruno MAIRE**

**Richard PRINCE**

**SALTO/ARTE**

## Marcel BROODTHAERS

*"This is not an invitation card"*



*"This is not an invitation card"*  
(and not even a 🍷)

## Marcel BROODTHAERS

### Fuchs / Véritable Eau de Cologne

Designed in the form of an invitation card, using the same shape, characters, design. It has all the exact attributes of any Broodthaers invitation card. But, using the famous Magritte's title, we could say this invitation card is not an invitation card.

It is more a manifesto.

This is not one of the almost 100 Broodthaers has created.

This is in fact an element of a long discussion between L. Baumgarten and M. Oppitz on one side and M. Broodthaers on the other about the status of the object (and the eagle) of art.

Letterpress on card.

Black on the front side, black and red on the reverse side.

10.5 x 14.8 cm.

Berlin, 20-5-74.

Literature:

Deborah Schultz, Trinity College University of Oxford: 'Marcel Broodthaers: Strategy And Dialogue'. 2 volumes, doctoral thesis in philosophy, 1998. Extract from this brilliant thesis, p. 163:

"(...) A further response, and not without a hint of irony, was made by Baumgarten and Oppitz in their 1974 joint exhibition *TE-NE-TE eine mythologische Vorführung (A Mythological Presentation)*. On one side of the invitation card was a photograph of an eagle with 'Hommage à M.B., Aigle' typed below. On the other side of the card the word 'Rabe' (raven) was printed in red. The date, address and authors of the show was typed below, defining it as 'an exhibition for the mind and the intellect'. Broodthaers responded immediately and sent back a reply card which took the same format as the invitation. On one side he printed double-headed eagle crests under the title 'Véritable Eau de Cologne'. Beneath this he typed a statement in a mixture of German and French: 'To L.Baumgarten and M. Oppitz to salute the exhibition for the mind and the intellect. On the reverse side, in response to their red 'Rabe'. Broodthaers printed 'Fuchs' (fox) in the same font as 'Rabe' but in black. Beneath this, in the elegant *écriture anglaise* he often chose, Broodthaers asked the question, 'Mais qui mangera le fromage?' (But who will eat the cheese?). Although the bird is given as raven rather than La Fontaine's crow (*corbeau*) the references are clear. (...)".

Fine.

450 €



## Marcel BROODTHAERS

### Vingt Ans Après

Rare invitation to the Broodthaers' artist's book "Vingt Alexandre Dumas' book, Lucas Gallery Smith, Brussels, October

A sheet of coated white paper, Letterpress.  
On one side, title and next exhibitions of the gallery, French by Jacques Meuris, photographer, art critic and Comes folded in three: 21.6 x Unfolded: 21.6 x 30 cm.

Paper softened by ageing. On the back cover, when folded, a name written in blue ballpoint pen, some aging. Overall: very good.  
450 €

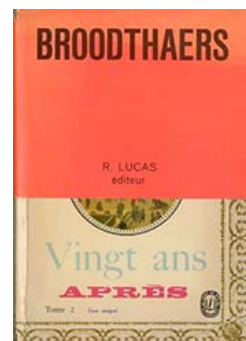


presentation of the M. Ans Après", the Éditeur, (1845), in New 8, 1969.  
printed in black.

announcements for the on the other side, text in Belgian writer, poet.  
10.2 cm.



Full sheet, back side



First volume of the Dumas book

Scarce invitation to the presentation of the rarest, almost mythological, M. Broodthaers' book.

**Marcel BROODTHAERS**

**Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie. Cela fait un moment déjà que je ne suis bon à rien. Je suis âgé de quarante ans ...**



p. 4 / p. 1



p. 2 / p. 3

Marcel Broodthaers' invitation to his first exhibition, in Galerie Saint Laurent, Brussels.

Exhibition: 10 - 25 April 1964. Private viewing: 10 April from 6 p.m. to 8 p.m.

Offset.

Printed in black on both sides of a double sheet of paper, page from a fashion magazine, with color illustrations from the magazine on one side.

Folded in two.

Folded: 25.2 x 16.8 cm.

Unfolded: 25.2 x 33.6 cm.

As new,

6.200 €

*"Moi aussi je me suis demandé si je pouvais vendre quelque chose et réussir dans la vie. Cela fait un moment déjà que je ne suis bon à rien. Je suis âgé de quarante ans. L'idée enfin d'inventer quelque chose d'insincère me traversa l'esprit et je me suis mis aussitôt au travail. Au bout de trois mois, je montrai ma production à Ph. Edouard Toussaint, le propriétaire de la galerie Saint Laurent. Mais c'est de l'Art, dit-il et j'exposerais volontiers tout ça. D'accord, lui répondis-je. Si je vends quelque chose, il prendra 30%. Ce sont, paraît-il, des conditions normales, certaines galeries prenant 75%. Ce que c'est? En fait des objets."*

*"I, too, asked myself whether I couldn't sell something and succeed in life. For a while now, I have been good for nothing. I am forty years old... Finally, the idea of inventing something insincere crossed my mind, and I set to work straight away. After three months, I showed my production to Ph. Edouard Toussaint, the owner of the Galerie Saint Laurent. But it's art, he said, and I would willingly exhibit all of this. All right, I replied. If I sell something he will take 30%. It seems that these are normal conditions, and that some galleries take 75%. What is it? In fact, objects. Marcel Broodthaers."*



p. 2 / p. 3



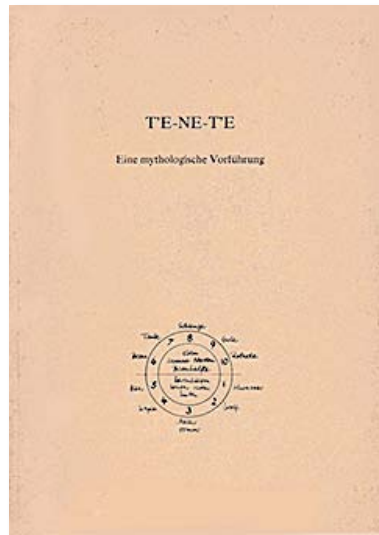
p. 4 / p. 1

*A Lothar Baumgarten and Michael Oppitz / Marcel Broodthaers conversation*

**Two elements:**

**A)**

**Lothar BAUMGARTEN / Michael OPPITZ**



**T'E-NE-T'E. Eine mythologische Vorführung** (A mythological performance).

Artist book.

Unpaginated (48pp.).

Texts in German by Baumgarten and Michael Oppitz, a German anthropologist and ethnographic film director.

Black and white illustrations.

Bibliography.

Publisher's wrappers.

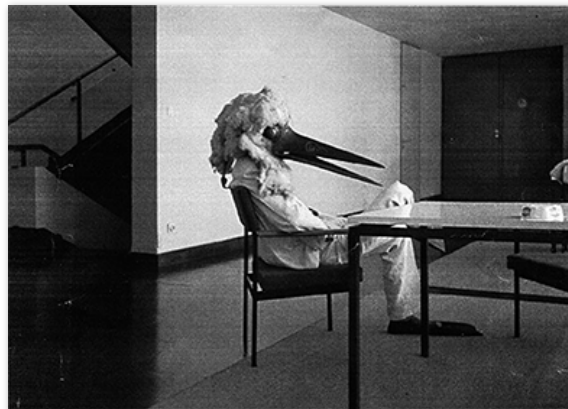
21 x 14.7 cm.

Konrad Fischer, Düsseldorf, 1974. First edition.

Fine.

It examines the significance of the eagle in the mythology of the North American Indians, and its relationship to art and science.

*"Dieses Heft ist ein Mythos" (This booklet is a myth).*



B)

## Marcel BROODTHAERS



### Fuchs. Véritable Eau de Cologne

Designed in the form of an invitation card but, just as a pipe may not be a pipe: this is not an invitation card!

It is a manifesto.

This is not an usual invitation to an exhibition like the other 100 Broodthaers has created. There has never been any exhibition.

This is in fact an element of a long discussion between L. Baumgarten and M. Oppitz on one side and M. Broodthaers on the other about the status of the object (and the eagle) of art.

Letterpress.

Black on one side, black and red on the reverse side.

10.5 x 14.8 cm.

Berlin, 20-5-74.

Literature on this conversation:

Deborah Schultz, Trinity College University of Oxford: "Marcel Broodthaers: Strategy And Dialogue". 2 volumes, doctoral thesis in philosophy, 1998. Extract from this brilliant thesis, p. 163:

"(...) A further response, and not without a hint of irony, was made by Baumgarten and Oppitz in their 1974 joint exhibition *TE-NE-TE eine mythologische Vorführung (A Mythological Presentation)*. On one side of the invitation card was a photograph of an eagle with 'Hommage à M.B., Aigle' typed below. On the other side of the card the word 'Rabe' (raven) was printed in red. The date, address and authors of the show was typed below, defining it as 'an exhibition for the mind and the intellect'. Broodthaers responded immediately and sent back a reply card which took the same format as the invitation. On one side he printed double-headed eagle crests under the title 'Veritable Eau de Cologne'. Beneath this he typed a statement in a mixture of German and French: 'To L.Baumgarten and M. Oppitz to salute the exhibition for the mind and the intellect. On the reverse side, in response to their red 'Rabe'. Broodthaers printed 'Fuchs' (fox) in the same font as 'Rabe' but in black. Beneath this, in the elegant *écriture anglaise* he often chose, Broodthaers asked the question, 'Mais qui mangera le fromage?' (But who will eat the cheese?). Although the bird is given as raven rather than La Fontaine's crow (*corbeau*) the references are clear. (...)".

THIS SET IS AN IMPORTANT PIECE FOR BOTH L. BAUMGARTEN, M. OPPITZ AND M. BROODTHAERS AND CONSTITUES A WORK IN ITSELF.

The set of these two elements: 750 €

## Lothar BAUMGARTEN

### Mimiskry (*Mimicry*)



Digital printing on white paper.

Picture: 14.4 x 21.7 cm.

Paper: 46 x 39.7 cm.

Printed in white, in the picture, the word "Mimiskry".

(Die Griffelkunst-Vereinigung Hamburg), 1983.

Signed (initials) and dated '83 in black pencil on the reverse.

Black wooden frame with glass.

From a portfolio with 6 color offset prints on paper, Germany, 1983.

Lothar Baumgarten, "I like it better than in Westphalia / Eldorado, 1974-1976".

Each monogrammed on the reverse 'L. B.' and dated "83" in pencil, published by the Griffelkunst Association, Hamburg 1983.

As new.

950 €

Literature:

Denys Zacharopoulos, art historian, art critic, curator, in the catalogue of the exhibition "'La Nourriture comme Présence à Soi et comme Présence à l'Autre" (Food as Presence to Self and as Presence to the Other), at the Musée des civilisations de l'Europe et de la Méditerranée, (Mucem), Marseille, 2014:

*"(...) Baumgarten, who lived with the Yanomami Indians in the Amazon, has collaborated with the important anthropologist Michael Oppitz; they created together a work (a filing cabinet with drawers filled with feathers of eagle on which were inscribed all the names of the tribes of the Indians of America) and a book, T'E-NE-T'E. Eine mythologische Vorführung, in reference to the myths and mores that the different cultures of Native Americans developed beginning with the eagle and its wings (1972- 1974) (...)"*.

950 €



*Lothar Baumgarten, "mimisky"*

**Jan DIBBETS / Seth SIEGELAUB**

**On May 9 (Friday), May 12 (Monday) and May 30 (Friday) 1969 at 3:00 Greenwich Mean Time (9:00 EST) Jan Dibbets will make the gesture indicated on the overside at the place marked "X" in Amsterdam, Holland.**



This copy is:

- mailed to himself from Amsterdam.
- one of the only 10 numbered by hand in blue ink by Dibbets in the recipient's part of the card:

8/ho

Photomechanical print.

2 b/w photos on one side, text on the other side.

15.5 x 10.5 cm.

Artist's postcard/announcement.

A one-person art exhibition which took place in Amsterdam on 9, 12 and 30 May 1969 which was communicated by means of this printed postcard mailed from New York.

Amsterdam, New York: Seth Siegelau, May 1969.

One of the very early Conceptual Art "exhibitions". An historical work.

Edited by Seth Siegelau. Created/printed by Jan Dibbets.

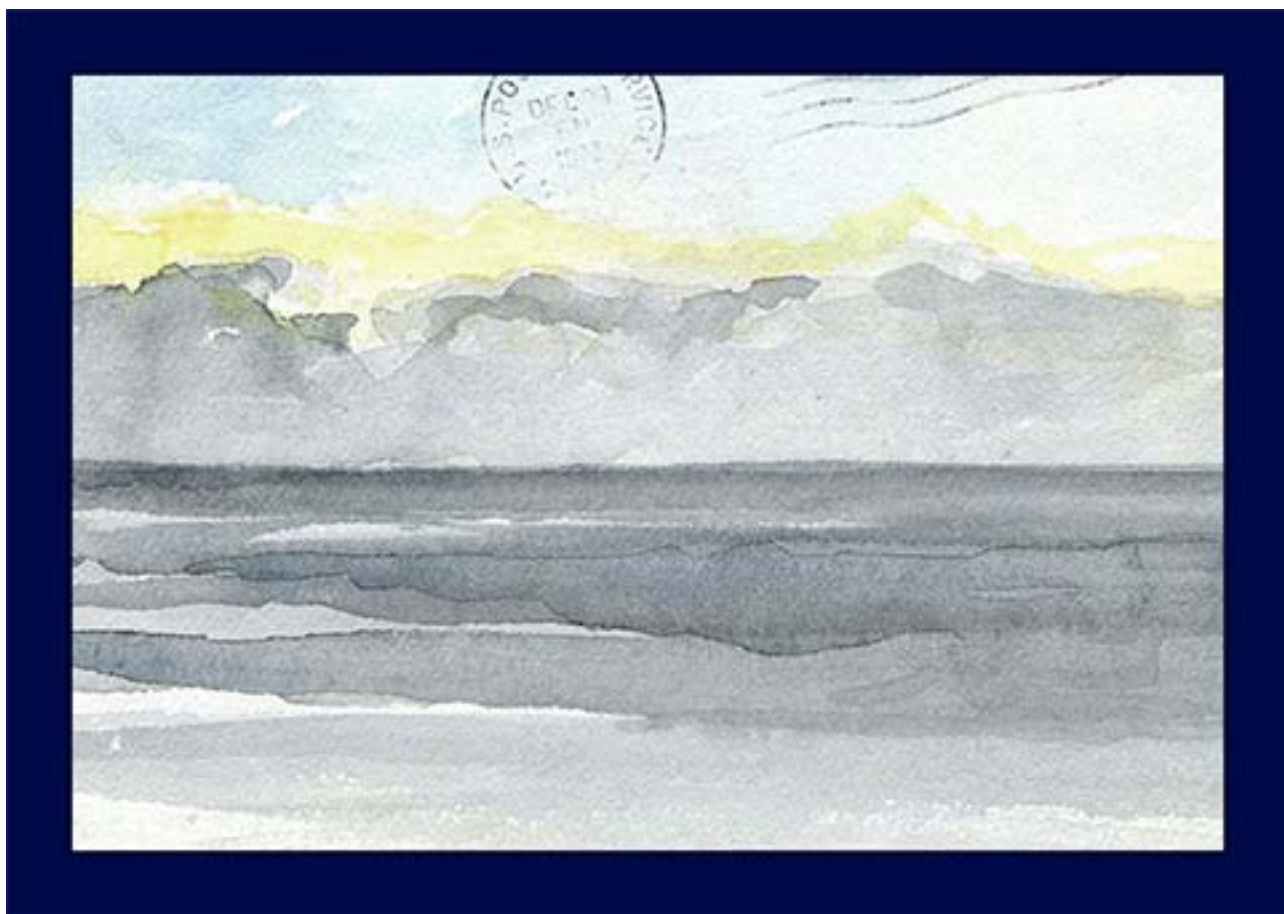
Selected references:

Meyer: Konzeption, p. 116. Lippard: Six years., p. 103 . Extra Art, #120.

Suzy R. Lippard in "Six Years...", p. 103: "A picture postcard of the artist, thumb cryptically raised, on a balcony in Amsterdam Published by Seth Siegelau. Dibbets won a national prize for this work and was awarded a trip to New York. Reviewed by Louwrien Wijers, "Wareldentoonstelling per briefkaart", *Algemeen Handelsblad*, *Mat* 29, 1969".

10.000 €

**Donald EVANS**



**Untitled**  
(Seascape)

Unique

Original watercolor drawing on postcard.

10.5 x 14.8 cm.

Sent from Madeira (Portugal), on December 24, 1973, to his lover in Orient Point, NY.

Painted in watercolor all over the surface of the front side.

Handwritten and signed in black ink on the reverse.

Fine+.

Rare. This is not one of these common cards with more or less D. Evans' stamps, but a rare full card original watercolor.

It is an original drawing.

He painted and sent the landscape he was seeing, a part of his life, at this precise moment, to his lover, to share it with him, so that they are closer, together, in their own intimacy.

Rare, touching, moving and magnificent.

10.500 €

Donald EVANS

Untitled  
(Seascape)  
Reverse

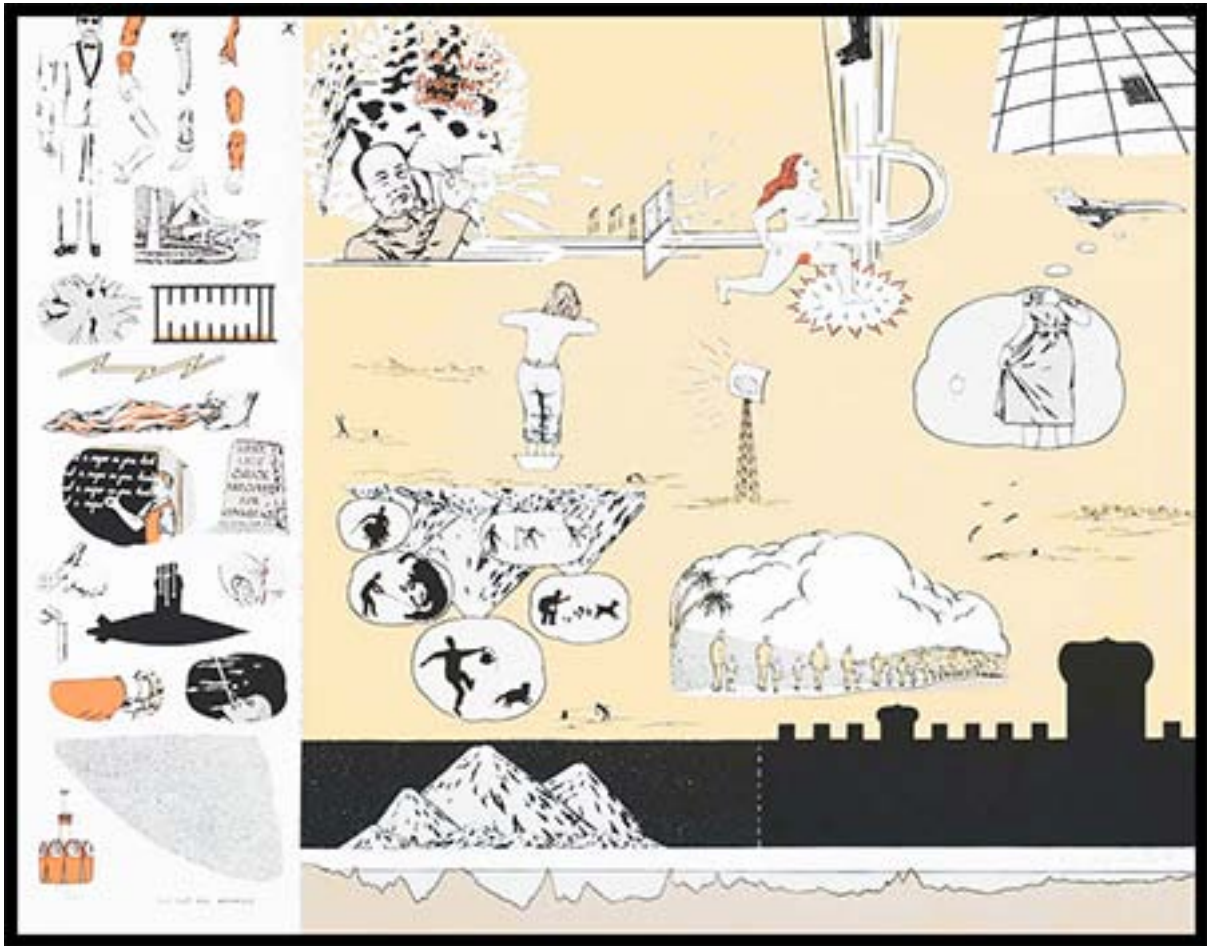
(recipient's name has been deleted from this image by us)



Donald Evans' text:

"24 XII 73. Listening to the radio. Love from your Donald and Madeira. What are your plans now? In Amdam in Feb. D."

## Öyvind FAHLSTRÖM



### Eddie (Sylvie's Brother) in the Desert

Color screenprint.

No margins as published, full sheet image: 43.4 × 55.4 cm (17 1/16 × 21 13/16 in.).

Printed by M.H. Lavore, Company Inc.

Published by Tanglewood Press, Inc., New York.

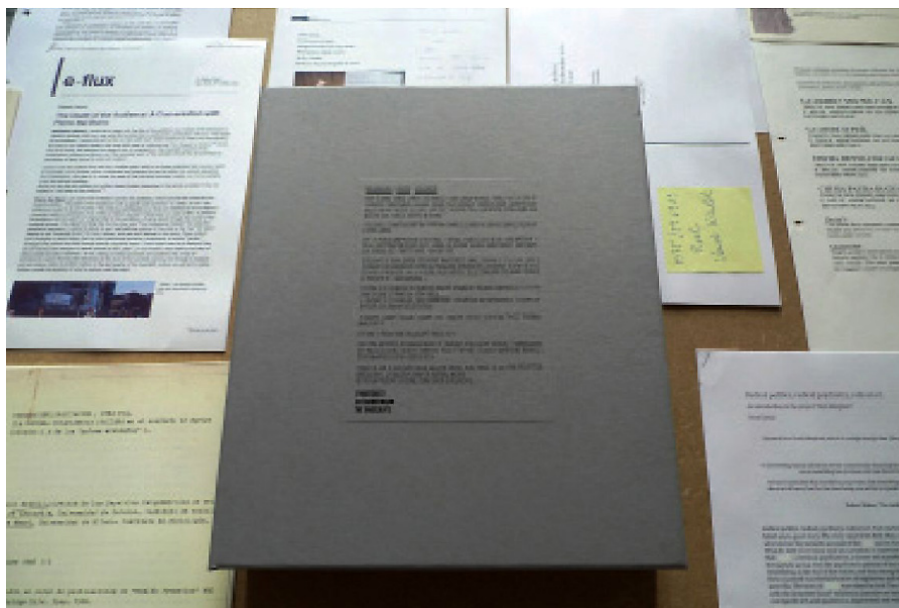
Edition of 225 numbered and dated and signed: "Öyvind Fahlström 66".

(Screenprint from the portfolio New York International 1965–66 with seven screenprints, two lithographs, and one offset lithograph with objects in various media by various artists: Arman, Mary Bauermeister, Öyvind Fahlström, John Goodyear, Charles Hinman, Allen Jones, Robert Motherwell, Ad Reinhardt, James Rosenquist, Saul Steinberg).

750 €

**Dora GARCIA**

## **Mad Marginal Archives**



Artist's book.

33 x 28 x 7 cm.

English, French, Italian, Spanish.

Edition limited to 10 French, 10 Spanish, 10 Italian and 10 English copies.

Each edition is numbered from 1 to 10 and signed by Dora García.

In the form of an archival box file, this artist's book compiles:

27 documents (texts, photos, a DVD,

a CD, emails, leaflets, Interviews and conversations) which have fueled Dora García's research between 2009 and 2011.

These documents are identical facsimile reproductions of the originals.

In resonance with this project, the artist's book reproduces a large number of the archives Dora García has been putting together since 2009 hand-signed and numbered by artist.

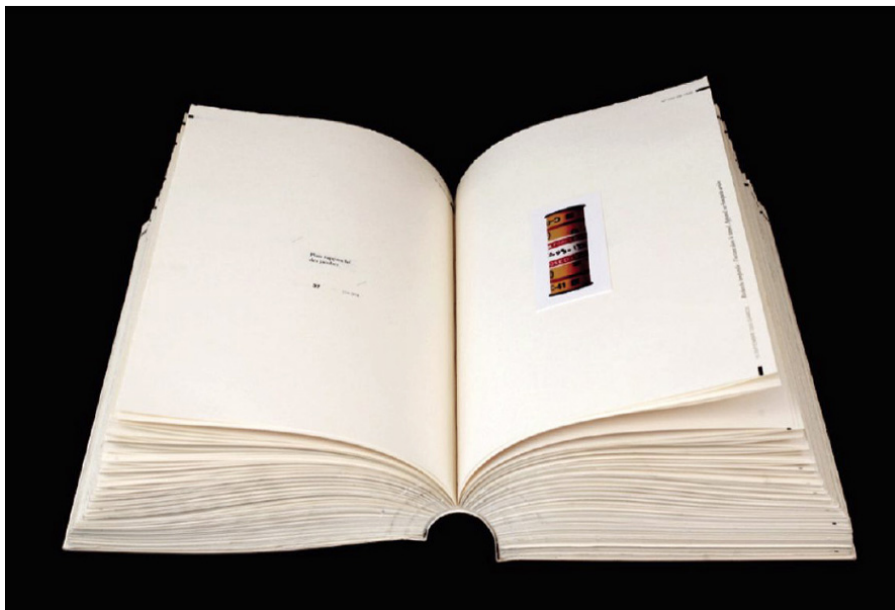
Production and publishing: Éditions Rosascape, Paris, 2011.

**\*\* [More information](#)**

1.300 €

**Joana HADJITHOMAS & Khalil JOREIGE**

**Latent Images / Diary of a photographer  
Third section of the Wonder Beirut project**



Artist book.

1312 pages.

18 x 24 cm.

Production and publishing: Éditions Rosascape, Paris, 2009.

French edition, seventy five numbered and signed copies; English edition, seventy five numbered and signed copies.

The two editions were printed in offset on 90gr Vega paper and 300gr Arcoprint paper for the cover.

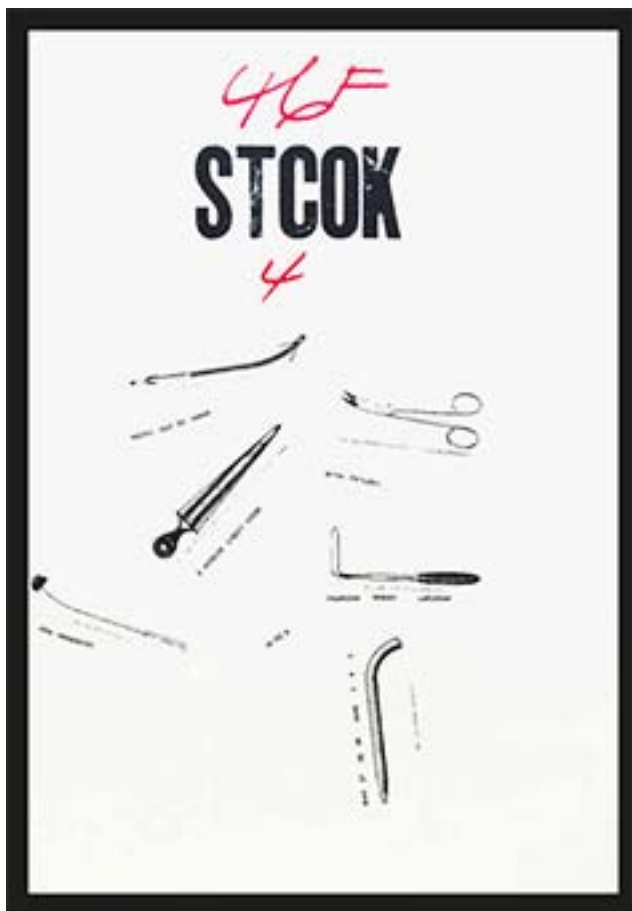
The photographs of the two letters are silver based and have been printed on a 250grs Fuji Frontier paper. The photographs of the reels which introduce each board are silver based and have been printed on a 220grs satiny Fujifilm paper.

\*\* [More information](#)

1.300 €

**Jon HENDRICKS**

STCOK. Notes out of Hand with Pictu



Ephemera at poster format.  
Letterpress, printed in black and red inks on white paper.  
Folded three times.  
Framed under glass.  
50.7 x 35.7 cm.  
Framed: 55.2 x 40 cm.  
Reproductions of urological surgery instruments, "Skene's reflux catheter", "Curved scissors for performing trachelorrhaphy", "Urethral dilator", "Uterine repository", "Lateral vaginal retractor", "Large cyst-trocar".  
A tiny tear to the right edge (5 mm) without lack of paper, vertical fold in the center, postal rubber stamps on the reverse show lightly through the thin paper. VG+.  
Poster for the show, May 27, 28, 29 and June 3, 4, 5 from 10 to 6, at the 3 Mercer Published by Street Store, founded by Stefan Eins in 1975.  
Mailed and addressed to Liza BAER, co-founder with Willoughby Sharp of the avant-garde art magazine "Avalanche".  
Ephemera from the 3 Mercer St. Store are extremely rare.

850 €

## Véronique JOUMARD



### Tokushima

C-Print.  
Full sheet, no margins as published.  
42 x 29.7 cm.  
Edition of 50, dated 2010, numbered and signed on the reverse.  
As new condition.  
From the *Rowboat Box*, Edition GDMultiples, Paris, France, 2010.  
As new.

1.000 €

*"Light incarnate and incarnated is a common motif in Véronique's work. This picture of a Japanese lamp, whose shape is as much organic as it is inorganic, is like a font of domesticated energy, domesticated and made elegant, but not entirely mastered."*

*"This photograph is part of Baltz's series Prototype Works, which captured the stark, geometric forms found in the industrial landscape of postwar cities, alluding simultaneously to the language of modernist abstraction and the everyday reality of the built environment."*

Lewis Baltz: "The Prototype Work"s, RAM/Steidl Verlag, Santa Monica & Gottingen, 2005.

**Paul McCARTHYs**



**Eight (8) black and white gelatin silver prints.**

Photographs of a Paul McCarthy's performance at Espace Donguy, Paris, October 22, 1983.

Photos taken by one of the two gallery owners, Jacques Donguy.

Each: 17.7 x 12.6 cm (or 12.6 x 17.7).

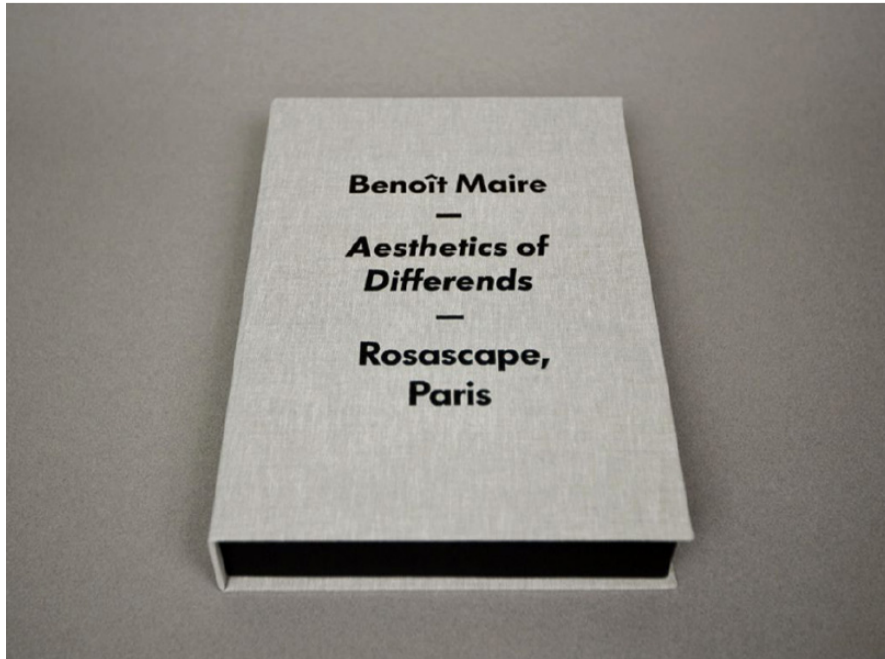
On the reverse, written by hand in black pencil: "*Photo Jacques Donguy, Paul McCarthy Performance le 22 Oct. 1983, Espace Donguy, Paris, Photo Jacques Donguy*", in black pencil.

Excellent condition.

850 €



**Benoît MAIRE**  
**Aesthetics of Differends**



Artist's book.

In the form of an archival box file.

Size: L 23 cm x H 33 cm.

Produced in a limited edition of twenty-five English-language signed and numbered copies.

The book also comprises a black and white photograph of a sculpture entitled *Object for Measuring* (2010), signed and numbered, printed on a Baryte paper (20 x 30 cm).

The eight sixteen-page sections to date (January 2011) are printed on Cyclus paper 110gr.

Production and publishing: Éditions Rosascape.

*Aesthetics of Differends* (2008 -) is an artist's book documenting Benoît Maire's ongoing research on the 'differend' - a concept borrowed from philosopher Jean-François Lyotard.

\*\* [More information](#)

**Richard PRINCE**



**Behind**

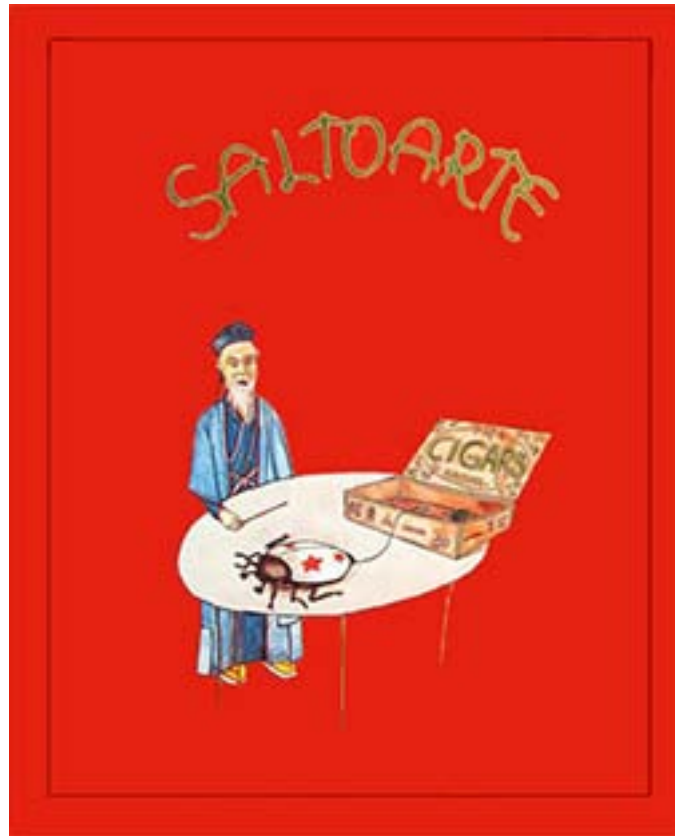
Silkscreen.  
Image: 11 x 8 cm.  
Paper: 42 x 29.7 cm.  
Edition of 50, dated 2010, numbered and signed on the reverse.  
In as new condition.  
2.500 €

From the *Rowboat Box*, Edition GDMultiples, Paris, France, 2010.

*This work by Richard Prince is an homage to the Barefoot Bandit, a notorious American thief who boldly left a cartoon footprint at each place he robbed as a signature. Prince appropriated this signature and transformed it into a sticker ...*

## Salto/Arte. Pour Écrire la Liberté

*one of the 100 Deluxe copies*



Boxed set of objects by 31 artists.

In a varnished red card clamshell box: 37 x 30 x 7.8 cm.

Fine condition.

Edition POUR écrire la Liberté, (to write Freedom), Brussels, Belgium, 1975.

Edition size: XXI + 100 (I to XXI considered as the "original edition", 1 to 100, being the Deluxe edition, signed and numbered), 900 copies of the normal edition.

*This copy is one of the very rare 100, n° 66/100.*

Deluxe copy of 'Salto/Arte' includes signed multiples by a variety of artists and the original printed subscription form for the publication signed by Panamarenko and Beuys.

When left-wing publisher and editor of POUR journal (1973-1982), Jean-Claude Garot entered into a financial crisis, Belgian collector and diamond merchant Isi Fizman offered to create an artistic event, the exhibition "Je/Nous – Ik/Wij", place Flagey, Ixelles (Brussels) under the Salto/Arte marquee in 1975 where acts, performances and where were publication of the POUR journal.

This now legendary Salto/Arte evening tent set up on Place Flagey on the exhibition "Je/Nous – Ik/Wij" at the A boxed set of editions and multiples of the "Salto/Arte" happening, with all



which took place under a circus very evening of the opening of the Musée d'Ixelles.

was produced and sold as a result proceeds going to the financing of

POUR magazine. The boxed set was published in an edition of 1000, with this one of 100 Deluxe with the individual pieces signed and/or numbered by each artist.

#### Contents of the box:

- ANATOL – Untitled (Die Handpuppe) – color photolithograph, folded (286 x 390 mm). Signed and numbered in pen by Anatol.
- Carl ANDRE – Material on Hubert Vilopox collected by Carl Andre – envelope containing seven offset lithographs (296 x 210 mm) – numbered from the edition of 100 on envelope.
- Igninio BALDERI – Untitled – offset lithograph (290 x 357 mm) – signed and numbered in pencil by Balderi, lower right.
- BEN – J'aime la liberté – color photolithograph on newsprint (359 x 283 mm) – signed and numbered by Ben Vautier in black pen. The artist has also drawn a large black cross across the printed text with black gouache.
- Joseph BEUYS – Une comparaison entre deux structures sociales – polyethylene bag, printed (410 x 293 mm) – signed and numbered in blue ballpoint pen by Beuys. The bag contains three sheets – i. Double sheet (355 x 277 mm), folded, printed in black on four sides with reproductions of photographs by Caroline Tisdall of the action Coyote. Signed in red pen by Beuys; ii. Single sheet, printed on one side with reproduction of photograph by Ute Klophaus of the action Iphigenie/Titus Andronicus. Signed in red by pen by Beuys; iii. Sheet of yellow paper, printed in black with impression of Stück 17. [Ref. Schellmann – Joseph Beuys, The Multiples, no. 149].
- Christian BOLTANSKI – À Mourir de rire – single sheet, photolithograph (355 x 285 mm) – signed and numbered by Boltanski in pencil.
- James Lee BYARS – Luck – gold pencil drawing on crumpled sheet of black tissue (520 x 520 mm) – with gold US quarter dollar coin – numbered in white pencil, lower right corner of sheet.
- Jacques CHARLIER – Plein le cul de l'art en général – photolithograph, folded (355 x 560 mm). Signed and numbered in pencil by Charlier, lower right corner.
- CHRISTO – Pour Journal, wrapped – an issue of POUR folded and wrapped in transparent polyethylene with cord, mounted on black card (280 x 340 mm) – numbered in pencil on black card. [Ref. Schellmann – Christo and Jeanne-Claude Prints and Objects. A Catalogue Raisonné, no. 90].
- Johannes CLADDERS – The White Flag – large folded sheet of white cloth (unfolded 1194 x 815 mm), with ink-stamped title. Signed and numbered by Cladders.
- Pierre DAQUIN – Untitled – photolithograph, folded (360 x 575 mm) – signed and numbered by Daquin in blue pen.
- Hanne DARBOVEN – Texts by Charles Baudelaire – 72-page artist book (350 x 270 mm) – numbered in pencil on front cover (corresponding stamped numbering on colophon page of book).
- Robert FILLIOU – Pour et contre Robert Filliou – 2-color print on white card, folded into a triangle shape (270 x 210 x 120 mm). This copy signed and numbered by Filliou. [Ref. Robert Filliou, Editions et multiples, 2003, no. 59].
- Hans HAACKE – Exxon – color photolithograph (35.5 x 25 cm) – numbered from the edition of 100 on verso of sheet.
- Pierre Alain HUBERT – Corde à dénouer le temps – single sheet photolithograph with collaged section of recracker string. Signed, numbered, and titled by Hubert in pen (28.6 x 35.7 cm).
- Douglas HUEBLER – Untitled (Tug of War Painting) – single sheet, color photolithograph (35.8 x 27.8 cm). Numbered in pencil.
- Jörg IMMENDORFF – Für wen ? – color photolithograph (26.4 x 35.7 cm) – signed, numbered and dated in pencil by Immendorff.
- Jean LE GAC – My Creative Method – photolithograph (35.7 x 28.5 cm) – signed and numbered in pencil by Le Gac.
- Sol LEWITT – Grids – 8-page artist book, stapled (25 x 25cm) – signed and numbered (from edition of 150) by LeWitt in blue pencil on rear cover. [Ref. Maffei & De Donno – Sol LeWitt Artist's Books, pp. 60-61].
- Bernd LOHAUS – Untitled – collage on card – signed and numbered in pencil by Lohaus.
- Konrad LUEG-FISCHER – Untitled – blue chequer pattern printed on cloth-backed vinyl sheet (35 x 27 cm) – signed and numbered by Lueg-Fischer in blue pen on verso of sheet.
- Annette MESSENGER – Le barbu d'Annette Messenger, la femme tatouée – single sheet photolithograph (35.5 x 28.5 cm) – signed and numbered in pencil by Messenger.
- J. NICOLA – Nous voulons 24espire – poster printed in black on newsprint, folded into quarters (sheet 57 x 70 cm) – signed and numbered on recto in blue pen by Nicola.
- Yoko ONO – Couple Event – offset lithograph on paper, folded (35.5 x 56 cm) – numbered in pencil from the edition of 100.
- PANAMARENKO – the printed cardboard box housing the other multiples – the lid, designed by Panamarenko shows the artist in Chinese dress complete with the large beetle, as he presented himself at the Salto/Arte happening on May 23, 1975. Signed and numbered by Panamarenko in black felt-tip pen on underside of box.
- A.R. PENCK – Macht und Geist. Analytische studie zu Kunst im politischen Kampf – 32-page offset-printed booklet, not stapled as issued. Signed and numbered by Penck in pen on back cover.
- Jacques PINEAU – Untitled – folded single sheet, offset-printed (unfolded 36 x 57 cm). Signed and numbered in pencil by Pineau.
- Sigmar POLKE – Messerwerfer (Knife Thrower) – 4-color offset lithograph on art paper (26.6 x 25.8 cm). Signed in pen by Polke lower right corner, numbered in another hand. [Ref. Becker & Osten – Sigmar

Polke. The Editioned Works 1963-2000 Catalogue Raisonné, no. 47].

- Katharina SIEVERDING – Kaka Lemoine & Katharina Sieverding Show – color photolithograph (35.2 x 28.8 cm) – signed and numbered in pen by Sieverding, lower right of sheet.
- Klaus STAECK – Je / nous art aujourd'hui – color photolithograph poster, folded (sheet 60.8 x 43.4 cm) – signed, numbered and dated in red pen by Staeck.
- Paul VAN RAFELGHEM – Untitled – single sheet, photolithograph reproduction of a pencil drawing (35 x 28.5 cm).

*This box symbolizes an important moment in the history of art and our culture: that of avant-garde art and the counter-culture of the sixties-seventies. It represents what was the deep spirit of the counterculture, the only time in recent history when this sort of thing has been possible because of what this counterculture was: a movement that involves and combines art, politics, contestation of the capitalist society and the culture it generates, and advocating civil disobedience, freedom, solidarity, generosity, fraternity, mutual aid, all with a single objective: justice and freedom in a new world! This avant-garde art has profoundly changed the history of art, this counterculture has changed, in part, our world.*

*This is what this Salto/Arte box is: Hope.*

24.500 €(possible: Salto/Arte box + Documents, see below: 26.500 €)

#### *History:*

"The Salto/Arte evening.

Between happenings and performances, the Salto/Arte evening has become, for many, because of its quite exceptional character, the most striking fact of this exhibition; It is undoubtedly Harald Szeemann's major contribution to the event: "I thought that such an exhibition would be interesting, but that a show from another dimension would be even better. I suggested to him [Isi Fiszman] to organize a gala evening in their circus tent with visual artists whose acts would mix with those of the professionals of the tent. With the exception of knife thrower Kaka Lemoine, however, no circus actor took part in the event, but an orchestra played between each artist intervention. Szeemann's instructions were quite broad, formulated to his interlocutors as follows: "for the circus show, we are looking for acts of three minutes of presence on the ring, in a freely chosen discipline: recitation, concert, acrobatics, juggling, high-flying, etc." It will be remembered that Szeemann was, from Documenta 5, one of the first to take an interest in certain forms of popular art, of which circus artists are certainly a part. At that time, in the mid-1970s, we witnessed a pivotal moment during which the concept of happening gave way to that of performance, and where body art asserted itself as a movement in its own right, including video, then in full expansion, quickly became the preferred distribution medium. The circus tent was the one usually used for its meetings by the POUR team. It was erected on Place Flagey, not far from the museum, and the participants in the vernissage reached the place on foot. Announced a little pompously as a gala evening, the event oscillated between real shows and sometimes autocaricatural improvisations where Boltanski made a strong impression, in the same way as the pyrotechnic and very smoky show of Pierre-Alain Hubert, or the tap numbers of Kienholz or Katharina Sieverding. Ben delivered a concert in the pure tradition of Fluxus, on a white piano used later by Beuys in a contortionist act. Dressed in his "Chinese" costume, Panamarenko, in pursuit of his articulated cockchafer, did not go unnoticed either. The highlight of the show - the sequence that remained in the memory of the spectators - was of course the number of knife throws by Kaka Lemoine, to the rolling sound of the drums of the orchestra, with the target of actors from the art world. such as Katharina Sieverding, Beuys or Isi Fiszman himself. In the slightly crazy atmosphere of this evening, few are those who will have been able to see the performance of Byars performed outside the marquee or even realizing it: he briefly appeared in the square in the field of a powerful searchlight, long enough to walk to the tent, call Isi Fiszman and then of disappear, equal to itself. Although closely watched by the police and victim of a short power outage, the evening caused a sensation with these twenty artists gathered for performances as diverse as they are surprising, in a context quite different from that of a museum. The Museum of Ixelles earned a good reputation there in the small circle of contemporary European art, failing to have been able to seduce an audience other than aficionados, more or less aware of the singularity of the event at a time when things were not as formatted as today."

*Bernard Marcelis in "L'ART MÊME", Chronique des Arts Plastiques de la Fédération Wallonie-Bruxelles, 1<sup>er</sup> Quadremestre 2021; dossier 12.*

"Pour" appeals to some sixty artists whom it asks to "contribute to the existence of all that has been constantly repressed".

Both the list of participants in the exhibition and that of those who will take part in Salto/Arte is impressive, a good part of the international conceptual movement, taken in the broad sense, is present; many artists whom Harald Szeeman, Swiss curator, had already invited to Documenta V in 1972 responded to the call.

The following artists are participating in both the "Je/Nous – Ik/Wij" exhibition and the Salto/Arte evening:

Anatol, Iginio Balderi, Ben, Joseph Beuys, Christian Boltanski, James Lee Byars, Jacques Charlier, Daquin, Robert Filliou, Pierre-Alain Hubert, Edward Kienholz, Annette Messager, Nicola L., Herman Nitsch, Panamarenko, Jacques Pineau, Sigmar Polke, Arnulf Rainer et Katharina Sieverding.

Besides these, one could also see in the exhibition works by Carl Andre, Richard Artschwager, George Brecht, Daniel Buren, Christo, Roy Colmer, Committee for Artistic Freedom, Walter De Maria, Fahlström, Hans Haacke, Jorg Immendorf, On Kawara, Chris Kohlhöffer, Jean Le Gac, Sol LeWitt, Bernd Lohaus, Konrad Lueg-Fischer, Toni Morgan, Yoko Ono, A.R. Penck, Daniel Spoerri, Klaus Staack, Niele Toroni, Paul Van Rafelghem et Lawrence Weiner.

***Following: SALTO/ARTE, The context, documents***

### ***SALTO/ARTE, The context, documents***

DOCUMENTS that presided over the edition of the Salto/Arte box, preparing the event, soliciting artists and the result, the exhibition "Je/Nous – Ik/Wij", the show in the circus and the conception/manufacturing the box Salto/Arte.

This event was created by Isi Fizman and Harald Szeemann.

These documents must naturally accompany the box, inseparable.

3.400 € (possible: Salto/Arte box + Documents: 26.500 €)

This file includes:

- A typed letter by Isi Fizman, printed on one side in black ink on a sheet of white paper.

30.3 x 21.1 cm, January 14, 1975.

Letter sent to artists whose participation in the event they wish.

Letterhead Saltoarte in the left corner and, in the right corner, typed the title of the exhibition:

W	JE
IK	-----
1975	
J	NOUS

Signed by Isi Fizman in black ink.

Isi Fizman was an Antwerp collector who hosted the alternative space A379089 in Antwerp, co-founder with Jean-Claude Garot of the weeklies "Point" and "Pour".

- 2 b/w silver prints entitled "La Fête de Mai", circus tent and shows, 18.3 x 24.5 cm each.

- 4 issues of the magazine "Le Point"

- 4 issues of the magazine "Pour"

and

- 4 posters (newspaper supplements in support of the magazine "POUR": 2 for the May Festival, 1 for Dario Fo's show "Mistero Buffo" by the Nouvelle Scène internationale collective and 1 advertisement for the magazine "POUR". Each: folded four times; unfolded: 57.7 x 67.7 cm.

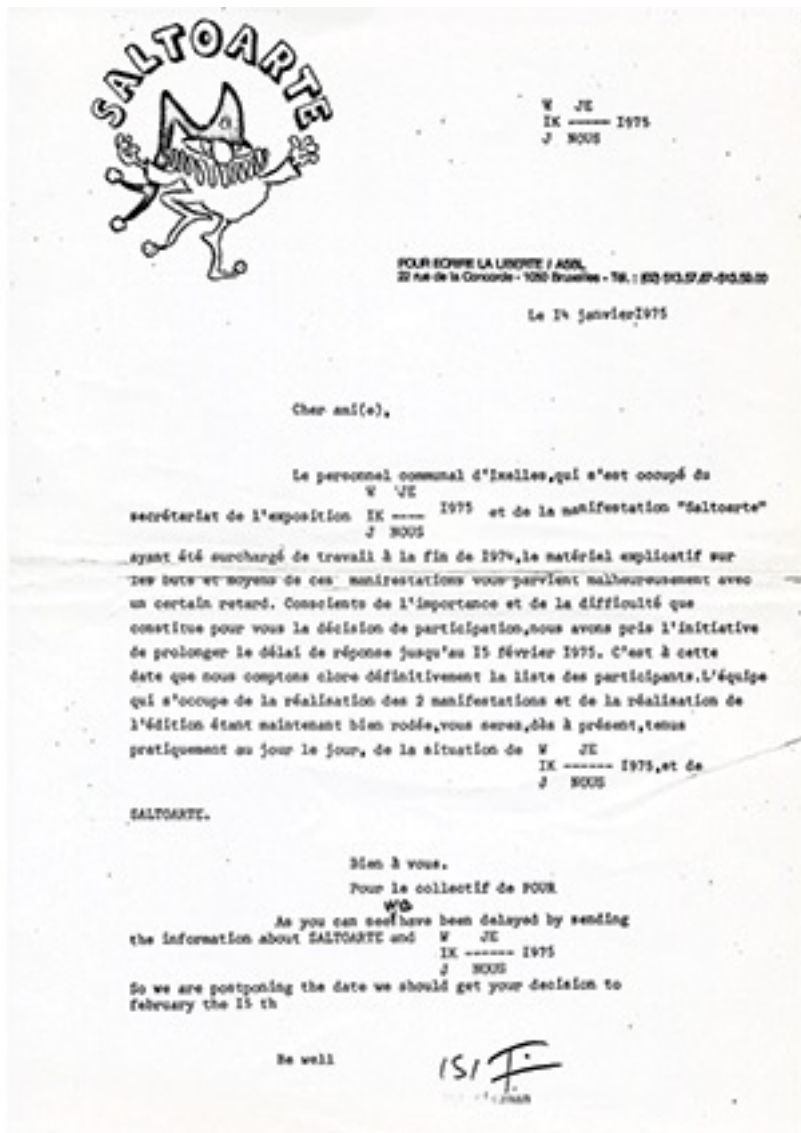
All in a stamped brown kraft paper envelope with the rubber stamp "POUR", addressed to Marcel Broodthaers.

*Illustrations:*

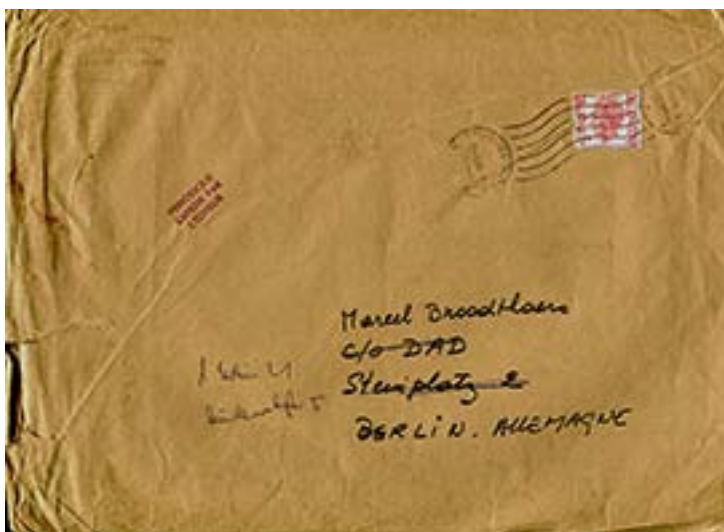


*tent of the circus; shows and happenings*





Letter by Iisi Fiszman



Stamped brown kraft paper envelope.  
Rubber stamp "POUR" on the front side in  
the upper left corner.  
24 X 31 cm.  
Addressed to Marcel Broodthaers

Issues of "Le Point"



Issues of "Pour"





*POUR posters*

*End of the catalogue*

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## archives

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