

ERNEST T., aka TAROOP & GLABEL, LES ARTISTES HEUREUX

Presentation of Ernest T. by the Cabinet du livre d'artiste,
Université de Rennes2:

(...) "The artist who wants to make a name for himself has found nothing better than to paint his name (12)", declares Ernest T. His name being "T.", since March 13, 1986, Ernest T. realizes the zero paintings, having as a model the geometric patterns of the Arab culture (other than the arabesque) in which a form (in this case the letter "T") repeats and composes with itself by completely filling a surface. Painted in red, yellow and blue, which is reminiscent of Mondrian's painting (to which, moreover, he also devotes the attention of a collector...), this letter gives rise to geometric abstract paintings, a flagship practice of the modern painting.

Alors nous, Coprolâtres, qui malgré tout admettons sans réserves la présence réelle du Christ dans l'Eucharistie, nous admettons aussi qu'il est présent dans le caca, objet de notre adoration.

But with Ernest T., these paintings often appear in the second degree, as confronted with incredulity, and this in particular through the printed matter, the paintings being either integrated into satirical drawings or photos, or accompanied by various printed comments, etc. This set of elements of Ernest T.'s pictorial project therefore questions the origin and status of abstraction in modern art, where two traditions of modernity clash. One, largely absent from the history of art, that of the Incoherents, which systematically favored failure over idealization (Ernest T. makes null paintings), is particularly rich in an impressive number of monochromes, whose justification was always anecdotal: abstraction needed a joke or a Witz to exist. The other tradition, that of the avant-gardes, begins in 1911 and systematically seeks to legitimize abstraction through very serious theories and refined conceptualizations, not hesitating to flirt for this with theology (as with Malevich or Mondrian). Do the avant-gardes therefore renew or betray the modernity that was gradually built up during the 19th century? (...).

"The work of Ernest T. contains a healthy dose of humor and mockery, a work that combine metaphysical reflections, irony and pure non-sense

ERNEST T.

The First Text in Voynich



Artist's book

Completely unreadable book (unless reading Voynich).
Author and publisher names, title, text, publication place name
and date written in "Voynich".
The only readable, understandable text is in English, printed on
a strip of paper surrounding the book with the text: "The first
text in Voynich".

15 pp.

Text printed in black ink on white paper.

Stapled.

21 x 15 cm.

Self-published, n.p., n.d. (c.1978).

As new.

Ernest T.:

*"18-page brochure in unlisted characters, in an unknown language.
Circa 1979. Mentioned in the catalogue of the Rouen artists' book
exhibition, 1982."*

Wikipedia: *"The Voynich manuscript is an illustrated codex hand-
written in an otherwise unknown writing system, referred to as
'Voynichese'."*

90 €

ERNEST T.

Littérature, Censure
(Literature, Censorship)



Artist's books

Artist's publication in three artist's books with white cardboard covers included in a white cardboard slipcase. On each of the booklets, the title, author and publisher names on the front cover are printed in an unknown language and font. The text, printed in this same font and language, has its lines more or less obliterated, except for one book, whose "text", still in this font and language, is not "censored".

19 pp., 19 pp. + 5 plates, 19 pp. + 5 plates.

Each book:

Soft cover.

17.6 x 12.5 cm each.

Voinic Diffusion, Al-Iskandariyah, Bergama, Berlin, Paris, Roma, n.d.

Fine.

Ernest T.:

"Three books in voinic under slipcase. Same text on all three books. The 2nd is, page after page, erased by a silkscreen passage in white ink. The 3rd is redacted by an offset passage in black ink. Mention (fictional?): the offset diffusion of the vionic, Alexandria, Bergamo, Berlin, Paris, Rome. Around 1980. In catalogue of the exhibiton "Livres d'Artistes", Rouen, 1982."

120 €

ERNEST T.

Catalogue des œuvres de Ernest T. disponibles
chez Ghislain MOLLET-VIEVILLE, marchand d'art contemporain à Paris
(Catalogue of works by Ernest T. available from Gallery
Ghislain MOLLET-VIEVILLE, contemporary art agent in Paris)



Artist's book

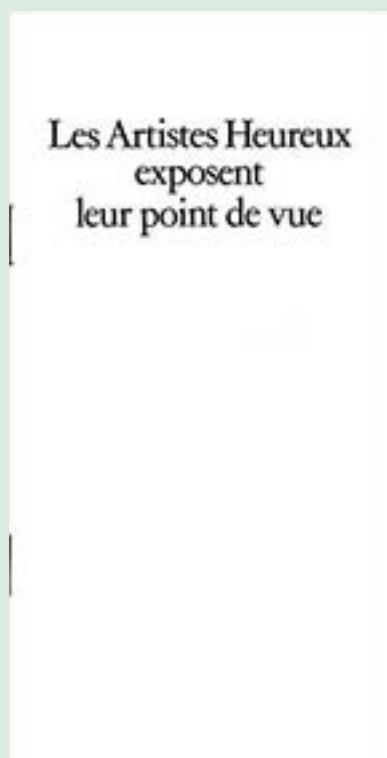
Unpaginated (18pp. including the cover)
Printed in photocopy in black ink on white paper.
Stapled.
29.7 x 21 cm.
1984.

Small bump to the upper right corner of the page serving
as the front cover but in very good+ condition overall.

90 €

HEUREUX (ERNEST T.)

Les Artistes Heureux Exposent leur Point de Vue
(Happy Artists Express their Point of View)



Artist's book

10pp printed black on white paper.
4 full-page black and white reproductions.
Staple binding.
21 x 10.5 cm.
Self-published, (Paris), 1987.
As new.

80 €

CLOACA MAXIMA 1985 – 1988
(All published)

DOROTHEE FRAM / ERNEST L.

Lors de la vente de la collection Percier, en mars 1872, *Piffenari*, de *Rome* de Jérôme (38x29cm) et *Le Géographe* de Vermeer furent adjugés pour la somme de 17.200 francs chacun.

A SEVEN

DES DOCUMENTS SUR L'ART QUI MÉRITENT D'ÊTRE CONNUS OU MIS EN VALEUR.
LE TITRE, LE CHOC ET LES DIX-HUIT ÉDITIONS TIENNENT LIEU DE COMMENTAIRES.
TOUTES LES CLASSES MANIÈRES SE REFUSE ABSOLUMENT À FAIRE DE LA MORALE.

Artist periodical. Monthly

CLOACA MAXIMA 1985 – 1988 (continued)

Each issue consists of a sheet of yellow paper printed in brown on one side only.

21 issues in 26 sheets (+ 5bis, 5ter, 9bis and no.10 in 2 sheets).

1st issue: December 1985; last issue January 1988, i.e. 26 publications (24 + 2 bis).

2 sheets of white paper printed in black, one, title page, with this text "CLOACA MAXIMA", the other, in fine, errata page. In total 27pp., loose, slipped into a yellow-orange cardboard folder with flaps with a large label of white paper affixed on the front side, with the title printed black.

Sheets: 29.7 x 21 cm.

Cardboard folder: 32 x 23.9 cm.

All published.

Unspecified edition size, certainly very limited.

As new.

Under the direction of Ernest T., each issue is generally designed in collaboration: with Dorothée Fraim (n°1) décembre 1985; Ernest T. only (n°2) February 1986; with Georges Psalman (n°3) March 1986; with Claude Georges (n°4) April 1986; with A.-L. Plurabelle (n°5) April-May 1986; with François Guinochet (n°5bis) May 1986; with Guy Maréchal (n°6) June 1986; with Philippe Cazal (n°7) September 1986, with Hans Lechner (n°8) October 1986; Ernest T. only (n°9) November; with Claude Rutault (n°9bis) November 1986; Ernest T. seul (n°10) December 1986; Ernest T. only (n°11) January 1987; Ernest T. only (n°12) February 1987; with Noëlle Charbaud (n°13) March 1987; Ernest T. only (n°14) April 1987; with Guy Maréchal (n°15) May 1987; with René Mettler (n°16) June 1987; Daniel Bosser/Michel Tournereau seuls (n°17) September 1987; Ernest T. only (n°18) October 1987; Claude Rutault only (n°19) November 1987; with Sylvain Depoorter (n°20) December 1987; with Sylvain Depoorter (n°21) January 1988.

Ernest T.:

"Documents about art that deserve to be known or highlighted. The title, the choice and the juxtapositions take the place of comments; however, Cloaca Maxima" absolutely refuses to moralize".

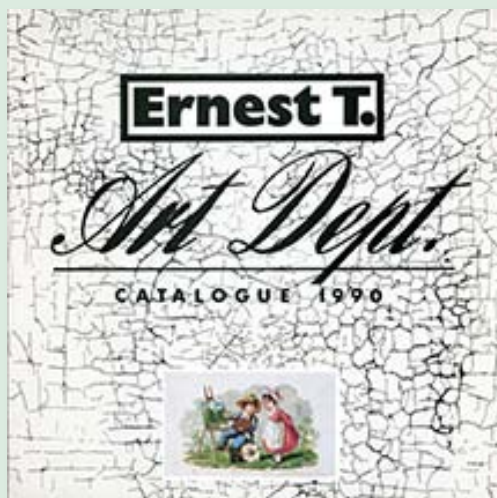
Reference:

CDLA, Ernest T. inv. 467 12/1 - 28.

350 €

ERNEST T.

Art Dept. 77 Selected Goods, Catalogue 1990



Exhibition catalogue/Artist monograph

45pp.

Text in French and English.

Soft cover, pictorial cover.

21 x 21 cm.

B/w and color reproductions.

Gabrielle Maubrie Gallery, Paris; Eric Franck, Geneva, 1990.

Exhibition held

at the galleries Gabrielle Maubrie, Paris and Éric Frank, Geneva. A true retrospective, which we find in this book, with a selection of all genres of works by Ernest T.

As new.

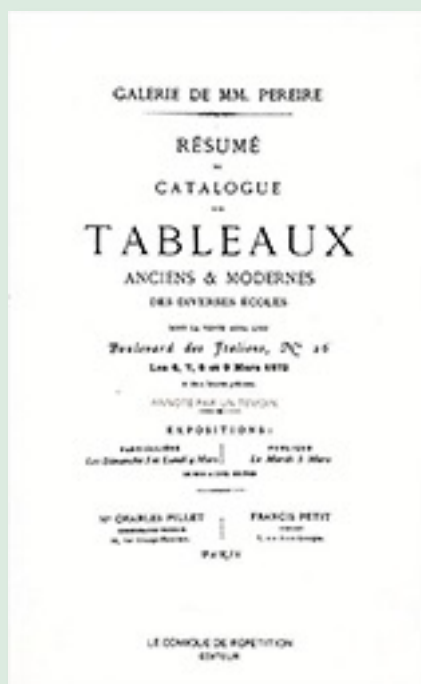
Ernest T.:

"In the art department, 77 selected artistic goods. Various works from 1978 to 1990. Quad. French-English 48 p. 1990."

85 €

ERNEST T.

Galerie de MM. Pereire, Résumé du catalogue de
Tableaux Anciens et Modernes (...) Annoté par un Témoin
(Gallery of Messrs. Pereire, Summary of the catalogue of
Ancient and Modern Paintings (...) Annotated by a Witness)



Artist's book

Facsimile of the original catalogue of the sale of paintings, with handwritten results and annotations, at the Galerie Pereire, sale on March 6, 7, 8 and 9, 1872, reproduced in photolithography.

Unpaginated (20pp.).

Staple binding.

26.2 x 16.2cm.

Purple ink rubber stamp "ASSOCIATION OF PAINTERS PAINTING WITH THE HAND", on the back cover.

Le Comique de Répétition and ERNEST T., (Paris), 1990.

As new.

Reference:

CDLA, inv. 422 12.

120 €

(ERNEST T.)

Untitled



Il ne faut rien connaître à l'Antiquité pour s'émerveiller des seuls miracles du Christ. Jupiter pouvait se métamorphoser en aigle, en taureau, en cygne, en satyre et même en pluie d'or. Circé pouvait transformer d'un coup les compagnons d'Ulysse en porcs et chaque Naiade savait se changer en roseau. Si le Christ n'a rien fait de tel, c'est qu'il n'en eut jamais l'occasion et peut-être qu'il n'en avait pas le pouvoir. Sa célèbre marche sur l'eau du lac de Tibériade se faisait depuis cinq siècles si on se réfère au Livre de Job (IX-8). Quant à la multiplication des pains, elle est décrite dans le deuxième Livre des Rois (IV-43) d'une façon si semblable qu'on se demande si elle n'a pas été copiée par les évangélistes, qui l'auraient ensuite attribuée abusivement à leur maître.

Aloes nous, Coprolâtres, qui malgré tout admettons sans réserves la présence réelle du Christ dans l'Eucharistie, nous admettons aussi qu'il est présent dans le caca, objet de notre adoration.

L'Economie rurale nous a enseigné que la matière est de l'or pour les jardins. C'est pourquoi nous y portons autant de ferveur que les Romains en portaient à Satarne Sterculius et à Vénus Cloacina.

Venez tous et toutes semer, regarder pousser et récolter la moisson de notre amour commun en vous faisant connaître auprès de l'

ÉGLISE DE L'UNITÉ SCATOLOGIQUE ET APOSTOLIQUE



3, rue Honoré 93500 Pantin

Artist's publication

12 sheets of white paper, loose, printed in black on one side only.

Text in French. A text a sheet.

Each text page has a thumbnail header, with a small mounted gold paper chip pasted over the thumbnail.

Each sheet: 29.7 x 21 cm.

Complete.

Unspecified edition size.

Anticlerical, scatological, anti-religious, anarchist, bawdy, derision, ironic, provoking texts.

Very French spirit although the artist is Belgian.

Each text has a different editor, such as the "Church of Scatological and Apostolic Unity", "The Scatological Central of Journalists", "The Association of Scatological Families", "The Scatological Renaissance" and others.

As new.

250 €

ERNEST T.

Premiers Dessins; Treize Dessins Dialogués de 1963; Dessins Légendés de 1963; Dessins sans Légende 1964-1974; Dessins Improbables 1989-1994; Dessins avec Légende de 1995 (Early Drawings; Thirteen Dialogued Drawings of 1963; Captioned Drawings from 1963; Drawings without Caption 1964-1974; Improbable Drawings 1989-1994; Drawings with Caption from 1995)



6 artist's books

Each: Unpaginated. 10.5 x 14.8 cm (or 14.8 x 10.5 cm), 16pp. of offset full-page black and white drawings. Stapled.

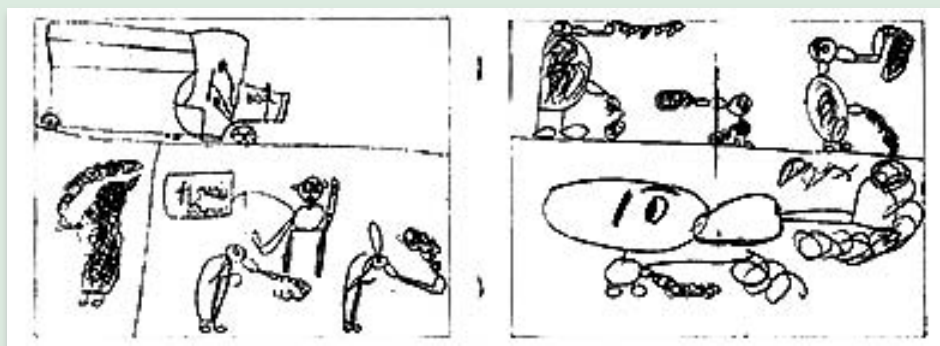
Self-published, Le Moteur à Éponges, Paris, c. 1995.

Size of the edition not specified, certainly very limited.

"Premiers Dessins", "BAGIRÖE"; "Treize Dessins Dialogués de 1963", "MÉTÉO 1993"; "Dessins Légendés de 1963", "Le Comique de Répétition"; "Dessins sans Légende 1964-1994", "AFFENARSCH 1994"; "Dessins Improbables 1989-1994", "TVMVLVS"; "Dessins avec Légende de 1995".

Literature:

Galerie Sémiose, Paris: *"Through detour, manipulation of images and even plagiarism, enhanced by language games and caricatural drawings, the artist examines the art world from the perspective of its turpitudes, greed and other pretensions".*



Ernest T.:

"the 'graphic work of Ernest T'. 6 small self-published formats. The jokes of calendars that we peel off as works of graphic art (French drawing), the anonymous vignettes to illustrate a catalogue of pranks and catches (small rash things).

Reference:

CDLA, inv. 439-444 12

260 €

TAROOP & GLABEL

Untitled



Multiple

Flask for alcohol in the shape of an ancient bound book probably in papier-mache, spine with 3 nerves, with cork stopper and cord connecting it to the flask.

14.8 x 10.5 x 4.6 cm.

Edited in X copies, this one n. V/X, justification of the edition size and signature "T&G" engraved in the tail also wearing an original drawing in black felt pen.

As new.

350 €



TAROOP & GLABEL, compilateurs présentent
(TAROOP & GLABEL, compilers, present THE BOOK OF TAXES

LE LIVRE DES TAXES



Artist's book

34pp. Title printed in red on title page.

Wrappers, printed dust jacket.

21 x 16 cm.

Éditions à Bruit Secret, n.p., 1993.

Colophon: "Of this work, printed on May twenty, one thousand nine hundred and ninety-three (...) 150 copies were printed. The first hundred and fifty were numbered from 1 to 50 and bearing the stamp of the Santa Frottola Library and the seal of the auxiliaries of purgatory and the following hundred from 51 to 150. The whole constituting the original edition".

This copy is one of the 100, numbered by hand in black pencil in the colophon.

Fine.

Ernest T.:

"Le Livre des Taxes is a catalogue of rates to be absolved of all sins. This could range from the most trivial things (wearing shoes "à la poulaine") to the most serious acts (premeditated assassinations). All these exemptions and absolutions were still practiced at the beginning of the 15th century. The adversaries of the papacy used this book as a formidable weapon. The Roman curia tried in vain to destroy the existing copies. There are several editions, very rare, and one, published in Paris in 1520, with privilege of the king.

An edition of 300 copies was made in 1879.

Taroop & Glabel, acting here as compilers, have had this surprising work reissued."

80 €

TAROOP & GLABEL

Éditions Domestiques et Autres
(Domestic and Other Editions)

TAROOP & GLABEL
ÉDITIONS DOMESTIQUES ET AUTRES

JEUDI 6 MAI 1999 DE 17 À 20 HEURES

ARCHIVES 52, RUE MAZARINE F75006 PARIS
T: 33 01 43 54 12 64 F: 33 01 40 46 84 22

Soirée costume souhaitée

Invitation card

Invitation to opening of the exhibition "Éditions Domestiques et Autres" (Domestic and Other Editions) by Taroop & Glabel at ARCHIVES', 52 rue Mazarine, 75006, Paris.

Letterpress on heavy white laid paper on one side.

10.3 x 14.8 cm.

Created and designed and T. & G.

Self-published, Paris, 1999.

Exhibition of all editions, artist' books, multiples by Taroop & Glabel. A real retrospective.

Exhibition on Thursday May 6 from 5 to 8 p.m., "Evening dress desired".

As new.

10 €

(ERNEST T.) BRUNNER, Manfred; SOMMER, Peter-Jürgen

Henri Rousseau der Zöllner (1844-1910). Bilder aus der Sammlung Ernest T.



"Exhibition catalogue". Artist's book

48pp. Bilingual French-German text (30pp) by Manfred Brunner and Peter-Jürgen Sommer: "Offene Verstecke - Gespräche über Henri Rousseau / Badly Kept Secrets - Interview on Henri Rousseau"; 12 full-page color illustrations.

Paperback with dust jacket.

28 x 21 cm.

Zentrum für offene Kulturarbeit, Mönchengladbach; Hiltrud Jordan Galerie, Köln, 1994.

Edition of unnumbered 1,000.

Fine.

Cabinet du livre d'artiste, Université de Rennes2:

"(...) The third example from the work of Ernest T. is his interest in Henri Rousseau, an emblematic artist of naïve painting, but whom he undoubtedly considers as an exemplary figure of modernity. It was Ernest T. who brought together in his old collection a series of lost paintings by Douanier Rousseau, made according to their titles and dimensions, and which were exhibited in 1994 in Mönchengladbach. The interview published in the catalogue of this exhibition allows us to better understand the reasons for the choice made by the artist to present the missing part of Rousseau's work. His "sketches clearly show that he had an alternative in terms of pictorial rendering", asserts Manfred Brunner, a position which corresponds to the definition of the modern artist proposed by Peter-Jürgen Sommer: "a modern artist knows that he can, if he wants to, master perspective, but if he gives it up, it's because his work doesn't need it"; same thing for color: "One could say that Rousseau already uses color freely - and in the modern spirit - according to its own value". And Sommer adds that Rousseau "developed [...] a personal pictorial language that is completely removed from naturalism)". If there is a conclusion in this interview, it is announced from its beginning, in the words of Manfred Brunner: "Rousseau was spontaneously a modern rather than a naïve artist"; and more developed: "I think that Rousseau never had a notion of modern art, that he understood nothing of these revolutionary changes that were taking place in his time. He was and remained deeply naïve. His naivety imposed certain limits which he was incapable of overcoming [...] But he also had considerable freedom to choose his means and develop them.) In other words, to be a truly modern artist is not so much to follow a movement, be it historical, to have this freedom and this spontaneity that Henri Rousseau had, and which allowed him to develop his own language. The same could be said of Marcel Duchamp". (...)

90 €

TAROOP & GLABEL, Collectif Vitaly Glabel / Joan Taroop (Ernest T.)

Nourrissons des Muses



Artist's book

62pp.

Text in French.

Soft cover, square-back, sewn.

Pink matte coated paper jacket, white printing.

White bulky paper pages.

21.5 x 12.4 cm.

Éditions Voix Richard Meier, Paris, 1995.

Edition of 300 signed and numbered 1 to 300, + 30 numbered I to XXX,
This copy is numbered, no. 28, in black pencil in the colophon.

This book presents the poems by Taroop and Glabel: Taroop et Glabel;
Taroop et Glabel: "Apostrophes et renvois"; Vitaly Glabel: "Le divin
et les succédanés"; Joan Taroop: "Apostrophes et renvois"; Joan
Taroop: reproductions de panneaux de texte découpé réalisés avec du
plastique adhésif; Joan Taroop: "Quelques petits calligrammes";
Viatly Glabel: "Donner son".

Published on the occasion of the exhibition "Ah Dieu! Que la guerre
Est jolie" at the Synagogue of Delme, contemporary art space from
January 14 to February 18, 1995.

Presentation text in French by Ralph Strondlak on the dust jacket
flaps.

*This title "Nourrissons des Muses" could very possibly be in French a
play of words by Taroop & Glabel, which, if translated literally
into English, would render this: "Let's feed the Muses", imerative
or the declarative form "The Babies of Muses".*

Ernest T.:

*"Catalogue published for their first exhibition in France in 1995.
Presentation of their Works "drowned" in a book of poems, to cover
their tracks".*

Fine.

90 €

TAROOP & GLABEL, Collectif Vitaly Glabel / Joan Taroop (Ernest T.)

Nourrissons des Muses



Artist's book

62pp.

Text in French.

Soft cover, square-back, sewn.

Pink matte coated paper jacket, white printing.

White bulky paper pages.

21.5 x 12.4 cm.

Éditions Voix Richard Meier, Paris, 1995.

Edition of 300 signed and numbered 1 to 300, + 30 numbered I to XXX, This copy is numbered and has, added in the colophon page, the mention, handwritten in black pencil: "And 9 corrections", signed by T. & G.

This book presents the poems by Taroop and Glabel: Taroop et Glabel: "Apostrophes et renvois"; Vitaly Glabel: "Le divin et les succédanés"; Joan Taroop: "Apostrophes et renvois"; Joan Taroop: reproductions de panneaux de texte découpé réalisés avec du plastique adhésif; Joan Taroop: "Quelques petits calligrammes"; Vitaly Glabel: "Donner son".

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90 €

TAROOP & GLABEL

**Le Pape et le sapin de Noël ont cette particularité d'avoir
des boules uniquement décoratives.**

(The Pope and the Christmas tree have
this particularity of having only decorative balls)



Le pape et le sapin de Noël ont cette particularité
d'avoir chacun des boules uniquement décoratives.



Artist postcard

From the "Natural History Series", no. 1.

10.5 x 15 cm.

Recto printed in black, heightened by hand in gold ink pencil.
Both sides.

Text on the verso, handwritten in gold ink, signed: "My
secretariat reports that I am in the Southwest until Sunday.
Blessings, Ernest".

Self-published.

Posted to Jean-Dominique Carré, June 17, 1999.

Collection "Collect the Beautiful Images of Taroop".

Top corner slightly bumped, fine nonetheless.

100 €

Black ink rubber stamps:

"TAROOP & GLABEL; "PAROISSE ST-LEU, DIOCÈSE DE PARIS"; "TAROOP &

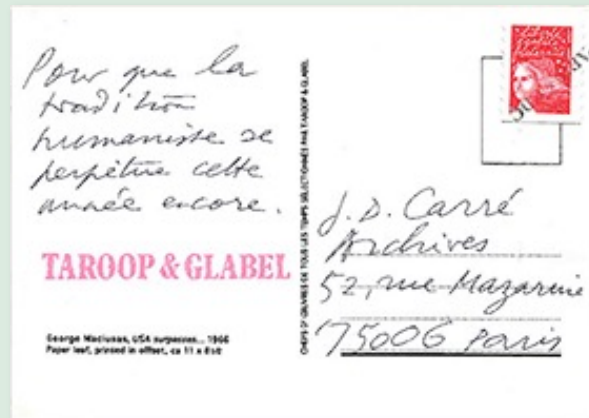
8.1 x 17.5 cm.

1997.

As new.

TAROOP & GLABEL

"So that the humanist tradition continues this year again"



New Year Greeting Card

Postcard sent by Taroop & Glabel (red ink stamp) to J.D. Carré, as a greeting card for the New Year.
Reproduction on the recto of The G. Maciunas' famous work, "U.S.A. surpasses all the genocides...", the American flag revisited.



Handwritten by Taroop & Glabel on the verso in black ink: "So that the humanist tradition continues this year again".
10,5 x 15 cm.
Illegible date.
Signed by the black ink rubber stamp "Taroop & Glabel".
Postcard from the collection "Chefs d'œuvres de tous les temps sélectionnés par Taroop & Glabel" ("All-time masterpieces selected by Taroop & Glabel").
As new.

100 €

TAROOP & GLABEL

L'Équipe Nationale Chinoise de Football
(The Chinese National Football Team)

■ L'équipe nationale chinoise de football n'ayant pu, après cinq échecs successifs, se qualifier pour le Mondial de 1998, elle vient de présenter ses excuses au peuple. « Nous sommes submergés par les remords et nous nous réprimandons nous-mêmes. Nous voulons dire un pardon sincère à chacun », lui a déclaré le onze chinois.



*Après la barbarie
ultra-libérale,
la dictature de la Balle
avec les bons vœux
d'Ernest T.*

et les amities de:
TAROOP & GLABEL

Greeting letter

A sheet of white paper, printed and handwritten in black ink.

On the recto: "The Chinese national football team having been unable, after five successive years, to qualify for the 1998 World Cup, it has just presented its apologies to the people. We are overwhelmed with remorse and berate ourselves. We want to say sincere forgiveness to everyone" the Chinese XI told them.

Black ink rubber stamp: "Religion or Sect?" in the lower right corner.

On the verso, handwritten text in black ink and signature "Taroop & Glabel" (rubber stamp):

"After the ultra-liberal liberalism, the dictatorship of the bowl game.

With the best wishes from Ernest T. and kind regards from TAROOP & GLABEL".
21 x 29,3 cm.

Folded in three for mailing purpose.

"Signed" by Taroop & Glabel with a black ink rubber stamp.

In its mailing envelope.

Mailed on the 01/07/1998 (postmark).

Fine.

120 €

Vitaly GLABEL
Sur deux Rouleaux



Artist's book

19pp.+1.

Text in French printed in black on white paper. Self-published, sl. n.d. (presumably 90s).

Short texts presented in the form of free verse poems.

80 €

As new.

TAROOP & GLABEL

CROIRE RIRE CROIRE BOIRE
BELIEVE LAUGHTER BELIEVE DRINK



Unique

Collage.

Under a frame liner and framed under glass.

Collage, unframed: 17.8 x 26.2 cm.

Framed: 31.5 x 41.5 cm.

"Signed" on a paper label glued on the back: "TAROOP & GLABEL
believe in the virtue of collage".

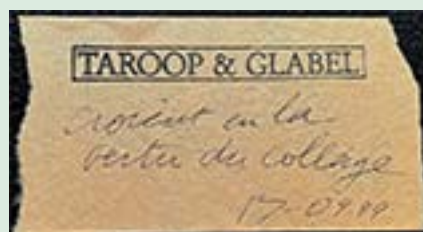
("Taroop & Glabel" black ink rubber stamp and "*believe in the
virtue of collage*", handwritten in blue ballpoint pen).

Dated 09-17/1999.

Gift of the artist.

As new.

800 €



*****All these items visible, with larger images, on this page:
<http://archives.carre.pagesperso-orange.fr/ERNEST-T.html>*

Quoted bibliography:
CDLA, Centre du Livre d'Artiste,
1 place Attane
87500 Saint-Yrieix-la-Perche

**Alors nous, Coprolâtres, qui malgré tout admettons sans réserves la
présence réelle du Christ dans l'Eucharistie, nous admettons aussi
qu'il est présent dans le caca, objet de notre adoration.**

*"So we, Coprolatrous, who despite everything admit without reserve the real
presence of Christ in the Eucharist, we also admit that he is present in
the poo, object of our adoration"*

.....

archives
jean-dominique carré
post-war and contemporary art
beauty saviors
10 rue de la grande chaumière
f -75006 paris **france**
archives.carre@wanadoo.fr
<http://pagesperso-orange.fr/archives.carre>

*by appointment
contact by e-mail*