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David ASKEVOLD

Sanja IVEKOVIC



Françoise JANICOT

Claude LEVEQUE

Gina PANE

ULAY & Marina ABRAMOVIC

SALTOARTE Edition POUR écrire la Liberté



archives

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David ASKEVOLD

Muse Extracts; Draft for a Syncretism (Notes from Lisbon); Making of a Non-Noumenon. 1974-1975



(third part, "C")

Triptych:



**Draft for a Syncretism  
(Notes from Lisbon)**  
1975 8 DAVID ASKEVOLD  
10  
13-

*edition number and signature*

## Triptych:

13 (thirteen) original color photographs, text printed in black offset mounted on heavy white card.

Large format panels, each: 65 x 92 cm (25.60 x 36.22 in.).

Edition of 10, numbered and signed.

Each panel is signed and numbered in the edition (this triptych is n° 8/10) and lettered by hand A, B, C in black pencil.

A: "Muse Extracts", 1974. 6 photos: 5 color, 1 b/w, 19.6 x 24.6 (7.72 x 9.68 in.) cm each.

B: "Draft for a Syncretism (Notes from Lisbon)", 1975: 1 color photo, 20 x 17.8 cm (7.90 x 6.70 in.)

C: "Making of a Non-Noumenon", 1975, 6 color photos of which 4: 24 x 30 cm (9.45 x 11.81 in.) and 2: 13 x 17.8 cm (5.12 x 6.70 in.)

Condition: A small light bump to lower right corner of the C panel. Overall: fine.

Provenance: Private collection, acquired from the artist.

€ 3.500

Texts A, B, C :



is hard to read."

Panel A:

"The Wet Miss softened him for the Fragment Man who drove me to kill Zombi Visit and The Dried-Out One split some blood to remove me from my babbled tongue/ My notes say there was something left from some previous three: One had turned water, one stayed flat and the other



Panel B:

"a. Random functions but toward same ends/b: Factions: Variances constituting group/ 1. Group spotting abnormalities outside of group/a. The Portcho-Japanese speech by the five remaining brothers/ 2. The poncho lacona brothers, the peasant porno teenager, the vicarious commando penetrator/ a. The peasant hooded girl pick-up/ 3. The hillside event/ a. The non-lookers-on in the country bar/ 4. The

private groupings/a. With the no-identity slinger/ 5. Organizing directives/a. The peasant girl turns killer by one of the six brothers / 6. Modes of operation/ a. She

turns it over to excite the slinger/ 7. Ideologies in practice/ a. Conversation turns to that hardly discernible nylon letter opener/ 8. Singular motivations within group/ a. Talk takes place inside and outside/ 9. Plural and singular outcomes/ a. The letter opener leads to Mr. A. who sits in a cream colored chair.

Sometimes when I start drifting to sleep, the engagement begins between the porno peasant teenager and the no-identity slinger. Especially after she kills the six brothers, dumps him out and drives his car uphill very fast through the hot dusty roadway until she comes to some trees and a single building with a bar on the ground floor. It's cool inside, the slinger facing away and she moving slowly up to him placing her hand below his neck under his shirt as he starts to take the part of other earlier deadly action and she the part of the six brother. Others are seated around their respective tables and are non-lookers-on paying absolutely no attention as the two continue their ritual until the five remaining brothers enter together asking the teenager questions.

Earlier: hot dusty – convertibles

Wood tables, old village bar – probably someplace like Spain rather than Portugal - or if a bar could be found someplace in Arizona. A small area with vegetation surrounded by a general desert environment. Then when the five Japanese-Portuguese brothers come into the bar and confront the peasant girl about their missing brother, who has picked her up earlier that day in his convertible after the other brothers, one at a time, had past her in their ...etc.

A short speech follows about what Mr. A. is trying to do. Of course it's very faulty because the peasant girl and the others only know the results and actions of the others but not of his, so the nylon or rayon letter opener and the cream chair and references to the driveway approach to his house – generally things like that which allow one to fill in the various scenes and Mr. A's profile.

Draft form a syncretism (notes from London) 1975."



Panel C:

"Activities take place in this small building during off-season, swimmers use it for changing.

Making a Non-Noumenon 1975"

Sanja IVEKOVIC

Inaugurazione alla Tommaseo, 1977-78



Unique  
Signed and dated 1978  
Photograph and tape recording  
60 x 34 cm  
€ 16.500

Francoise JANICOT

Winding my self, encoconnage positif- négatif, 1972/1977



Photographic impression

Unique

21 x 29.7 cm

Signed by F. Janicot in the lower left corner.

€ 11.500

Beheaded Arracher, Usurper, forcer, agitation, révolte, révolution

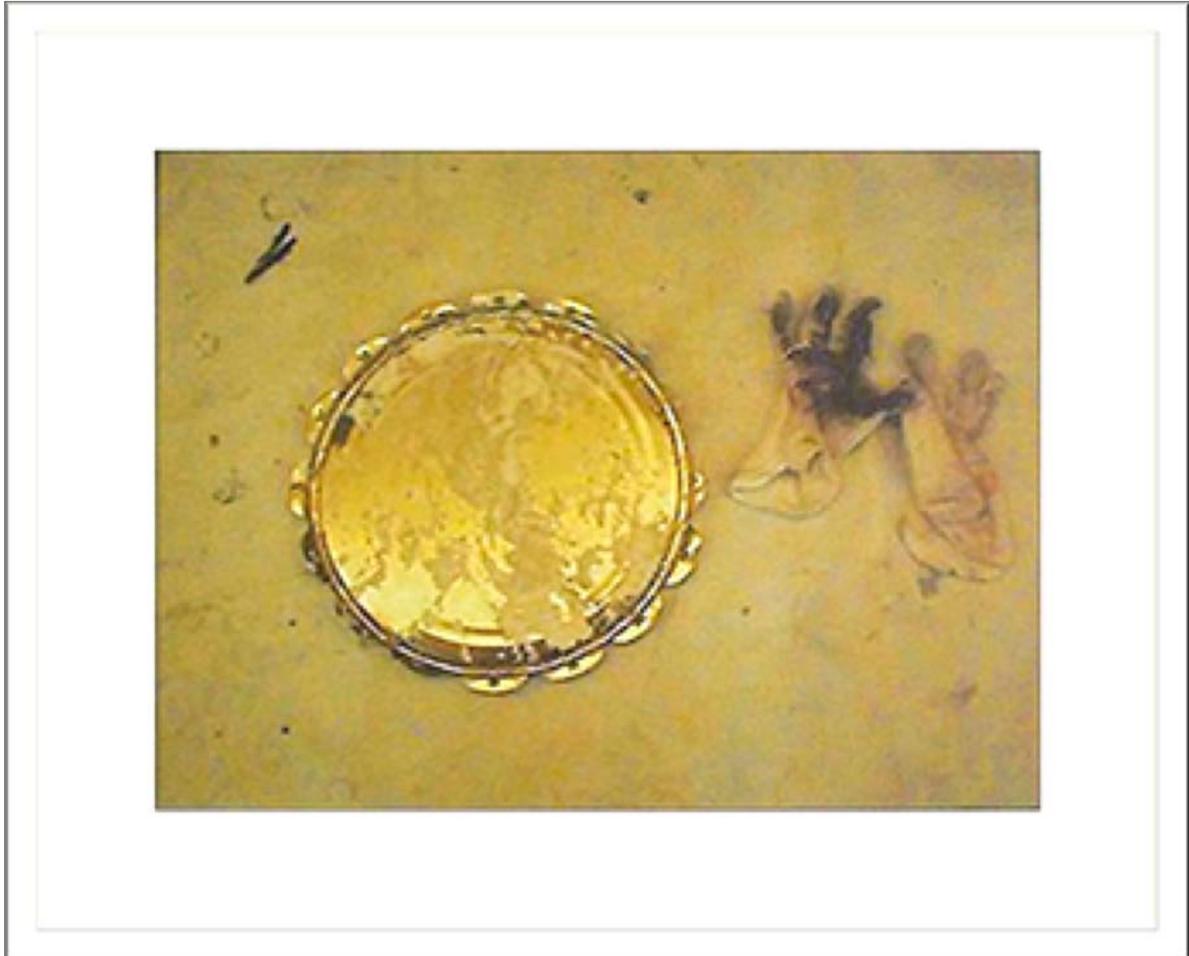
Francoise JANICOT

Encoconnage – Cocoon, 1975



Unique  
Gelatin silver print, silk paper and cord.  
31 x 30 cm  
€ 11.000

Claude LEVEQUE: Paradize



Color photograph.

Photograph: 40 x 52.7 cm (15.75 x 20.75 inc.).

Framed: 58.5 x 72 cm (23.03 x 28.35 inc.).

Edition: 3/5

Dated 2005, numbered, titled and signed on the reverse

Provenance: Galerie Yvon Lambert, Paris (gallery's label pasted on the back); Private collection, Paris.

Fine condition.

€ 6.500

Gina PANE

Extraits, 1969-71



Three gelatin silver prints mounted on wooden panel with artist's writing Work in progress.

Extrait octobre, 1969

Terre protégée II. Extrait mai, 1970

Auto-escalade. Extrait avril, 1971

Each sheet: 30 x 19.5 cm

Panel: 50 x 80 cm

Dated and signed in the lower right corner.

€ 60.000

Pane began her career as a painter of colourful, hard-edge abstractions. These eventually morphed into outdoor sculptures. From the late 1960s onwards, Pane began documenting her activities in natural settings, which generally involved gestures to mark and imprint the land with her body, stones or blocks of wood. Pane combined the images into storyboard-like montages that charted temporal progress but also more importantly implied the presence (and absence) of the human hand. Whilst formally quite simple, the works incorporate sophisticated elements of scale, space and repetition. These three 'Extraits' – sub-titled 'Work in progress. Extrait octobre' (1969), 'Terre protégée II. Extrait mai' (1970) and 'Auto-escalade. Extrait avril' (1971) – are unique, with no other copies of the work known to exist.



Gina PANE

Terre protégée III, 1971



Photo lithograph on paper

72 x 78 cm

Dated and signed in the lower right corner.

€ 24.700

Gina PANE

Action Privée - cont. 1975, 1975



Two vintage silver gelatin photographs, one with hand colouring and both with collage and ink writing  
Each sheet: 19.6 x 19.2 cm  
Dated and signed in the lower left corner of the left photograph.  
€ 33.000

ULAY & Marina ABRAMOVIC

Relation in Space, 1976



The first public performance by the famed artist duo, *Relation in Space* was performed at the 38th Venice Biennale in 1976, where the two naked artists walked toward and passed each other, slowly gaining momentum and culminating in a violent clash. Presented in a Muybridge-like photographic format, *Relation in Space* powerfully captures the sequence of action in this groundbreaking performance.

7 gelatin silver prints and 1 description double sheet in a portfolio.  
Photos by Piccolo Sillani.  
Portfolio: 41 x 30.8 cm.  
Sheets: 40.6 x 30.5 cm.

Images: 20 x 29.3 cm.

Cavallino, Venice, Italy, 1977.

Edition of 30 copies, numbered and signed by both artists.

Reference: Marina Abramovic, *Artist Body*, Charta, Milan, Italy, 1988, p. 130-137 & 461.

€ 90.000



*ULAY & Marina ABRAMOVIC: Relation in Space, 1976*

ULAY & Marina ABRAMOVIC

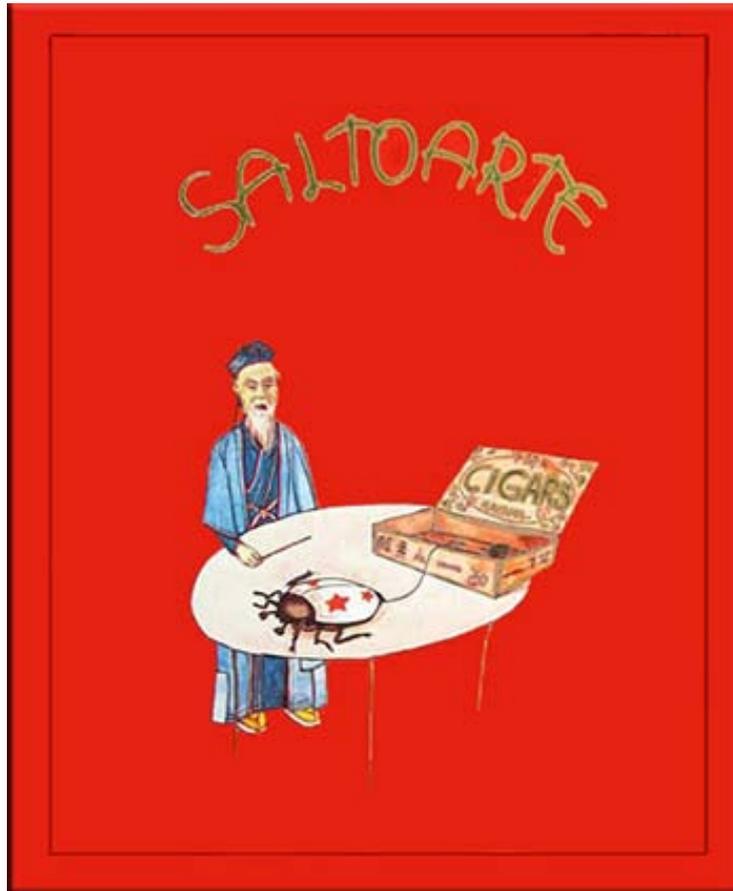
Balance Proof, 1977



Signed and numbered 6/15 on the colophon folder  
6 gelatin silver prints with colophon (in presentation folder)  
Each: 30.5 x 40.5 cm (unframed)  
41 x 31 (in presentation folder)  
Edition 6 of 15  
€ 95.500



SALTOARTE Edition POUR écrire la Liberté



Edition POUR écrire la Liberté, Brussels, Belgium, 1975.

One of the 100 of the DELUXE edition.

Boxed set of objects by 31 artists.

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

DELUXE copy of 'SaltoArte' which 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 Jean-Claude Garot entered into a financial crisis, Belgian collector and diamond merchant Isi Fizman offered to create an artistic event to support his publications. Fizman enlisted the help of his friend Harald Szeemann, whose participation was crucial as it lent international exposure to the event, which was inaugurated on May 23, 1975 at The Museum of Ixelles.

A boxed set of editions and multiples was produced and sold as a result of the 'Salto Arte' happening, with all proceeds going to the financing of POUR magazine. The boxed set was published in an edition of 1000, with this one of 100 deluxe copies with the individual pieces signed and/or numbered by each artist.

€ 23.000

Contents of the box:



ANATOL - Untitled (Die Handpuppe) - colour 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 - colour 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 Iphigénie/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 - A 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-colour 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 - colour 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 årecracker string. Signed, numbered, and titled by Hubert in pen (28.6 x 35.7 cm).

Douglas HUEBLER - Untitled (Tug of War Painting) - single sheet, colour photolithograph (35.8 x 27.8 cm). Numbered in pencil.

Jörg IMMENDORFF - Für wen ? - colour photolithograph (26.4 x 35.7 cm) - signed, numbered and dated in pencil by Immendorff.

Jacques 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 MESSAGER - 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 respirer - 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 SaltoArte 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-colour offset litho 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].

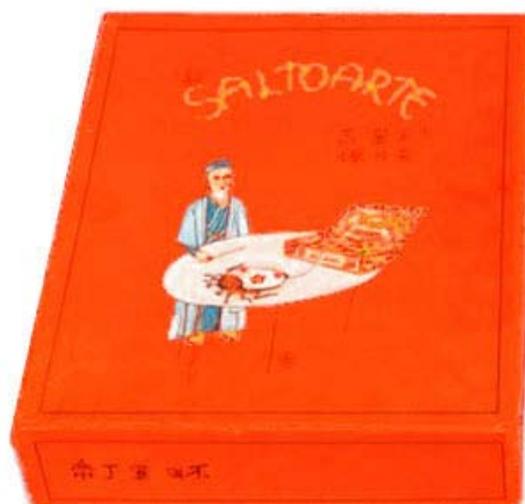
Katharina SIEVERDING - Kaka Lemoine & Katharina Sieverding Show - colour photolithograph (35.2 x 28.8 cm) - signed and numbered in pen by Sieverding, lower right of sheet.

Klaus STAECK - Je / nous art aujourd'hui - colour 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).

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 100, n° 66/100.

*This box represents, symbolizes an important moment of the avant-garde art and the counter culture of the seventies, which involves and associates art, politics, solidarity, all this in a single goal: Freedom !*



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