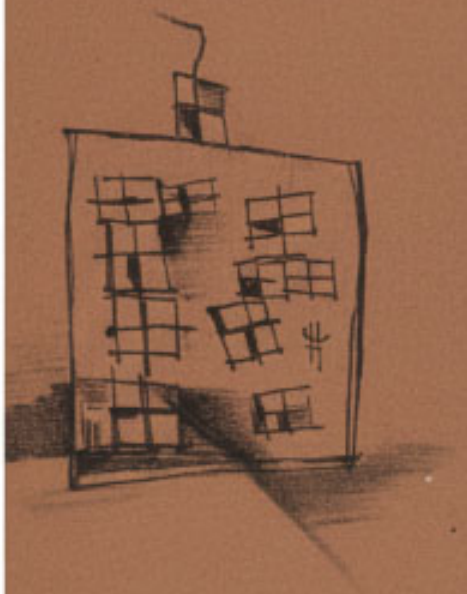
DIE SILBERGÄULE

MERZ



Aus primitivem Gewinn zu Vorsicht: ANTI= =dada

DIE KATHEDRALE 1

8 LITHOS von KURT SCHWITTERS

PAUL STEEGEMANN VERLAG HANNOVER 8



man Ray



les mannequins

Avant-Garde
Artist Portfolios and artist books

Curated by Henri Steenbeke / Van de Velde

Gallery
Sofie Van de Velde

HENRI CARTIER–BRESSON & LOUIS ARAGON

(1908–2004) - (1897–1982)

Le Paysan de Paris, 1994

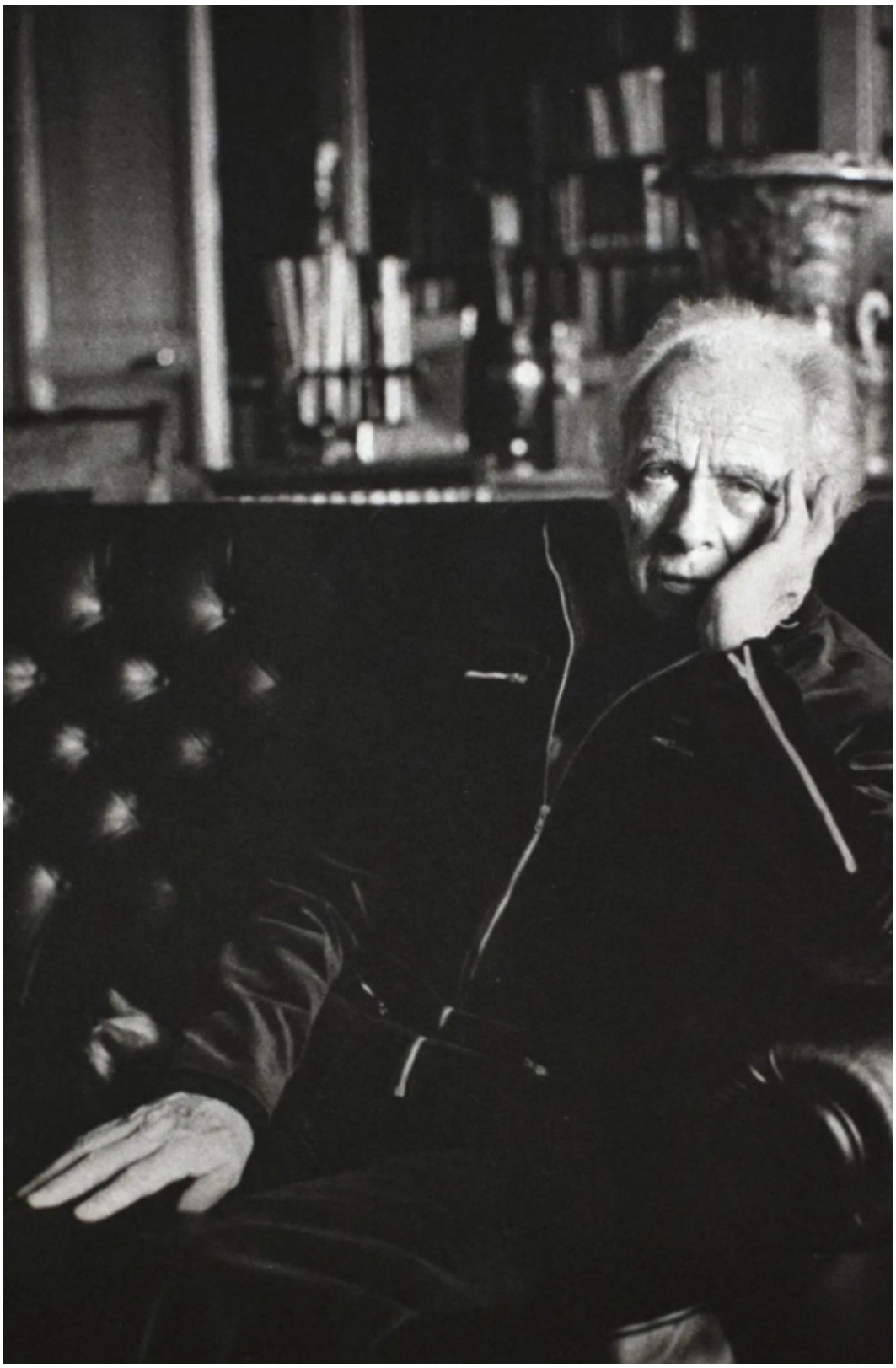
Illustrated with seven original lithographs and one photogravure by Henri Cartier-Bresson. The lithographs were printed by Bruce Porter at Trestle Editions, New York, and the photogravure by Jon Goodman on French-made Arjowiggins stock. Original blue-grey silk over boards, with matching slipcase, translated by Simon Watson Taylor.
Folio, 305 × 406 mm

Signed by Henri Cartier–Bresson
Edition of 300 copies

Published by The Limited Editions Club, New York, 1994



Cover



Portrait of *Louis Aragon*



Gallery
Sofie Van de Velde



Gallery
Sofie Van de Velde

HENRI CARTIER–BRESSON & ARTHUR RIMBAUD

(1908–2004) - (1854–1891)

Vowels, 1996

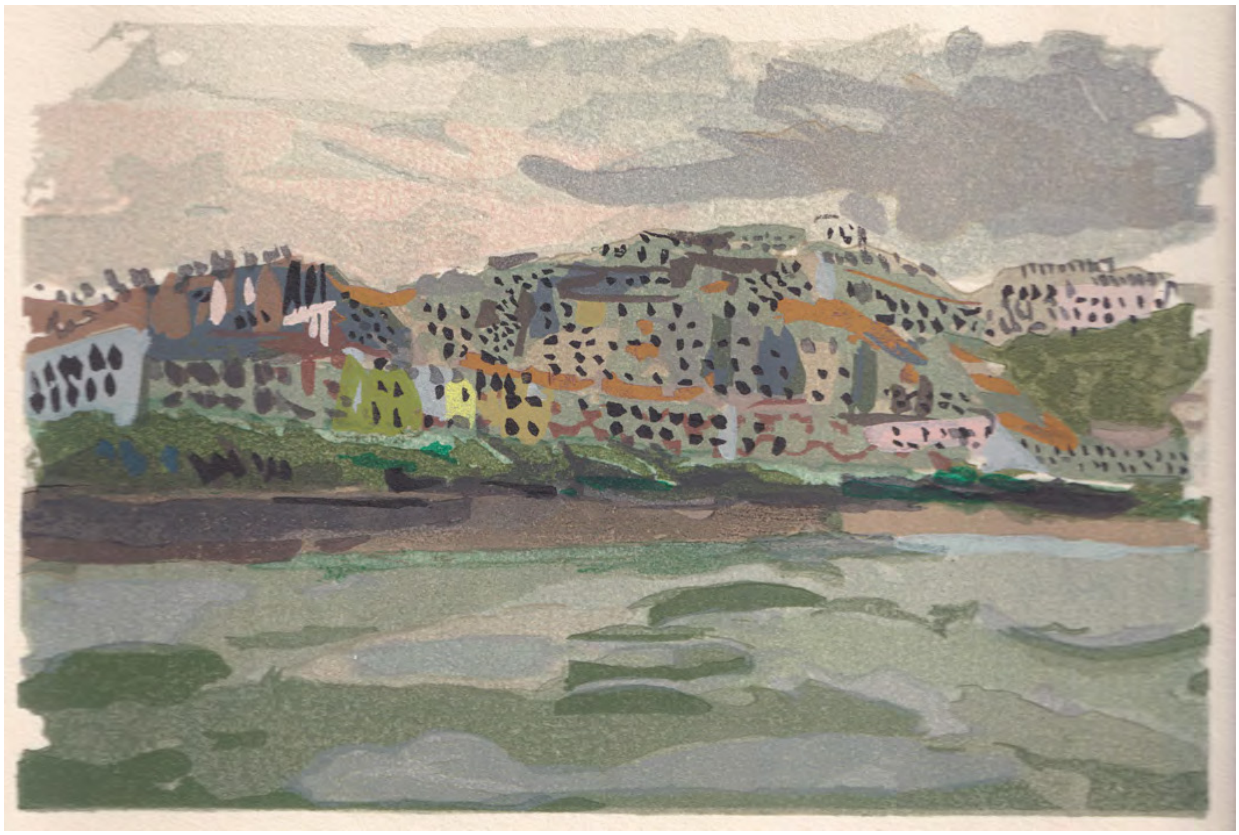
Illustrated with three watercolour woodblock prints by Henri Cartier–Bresson. The watercolours were translated into multicolour woodblock prints by Keiji Shinohara, each requiring between twenty-three and thirty separate blocks, one for each colour. Original linen, with matching linen clamshell box. Oblong quarto, 324 × 387 mm

Signed by Henri Cartier–Bresson
Edition of 300 copies

Published by The Limited Editions Club, New York, 1996



Cover



Watercolour by *Henri Cartier–Bresson*



Watercolour by *Henri Cartier–Bresson*

JAN COCKX

(1891–1976)

9 Woodcuts, 1921

Complete portfolio with 9 woodcuts in the original publisher's wrapper with a colour woodcut 370 × 280 mm

All 9 woodcuts signed by the artist
Edition of 100 copies

EXHIBITIONS
Jette, Withuis, *The Belgian Pioneers of Geometric Abstraction,* 2026



Woodcut

Gallery
Sofie Van de Velde

9 HOUTSNEDEN



JAN COCKX

LEO DOHMEN

(1929–1999)

Untitled, 1955

Photocollage
228 × 175 mm

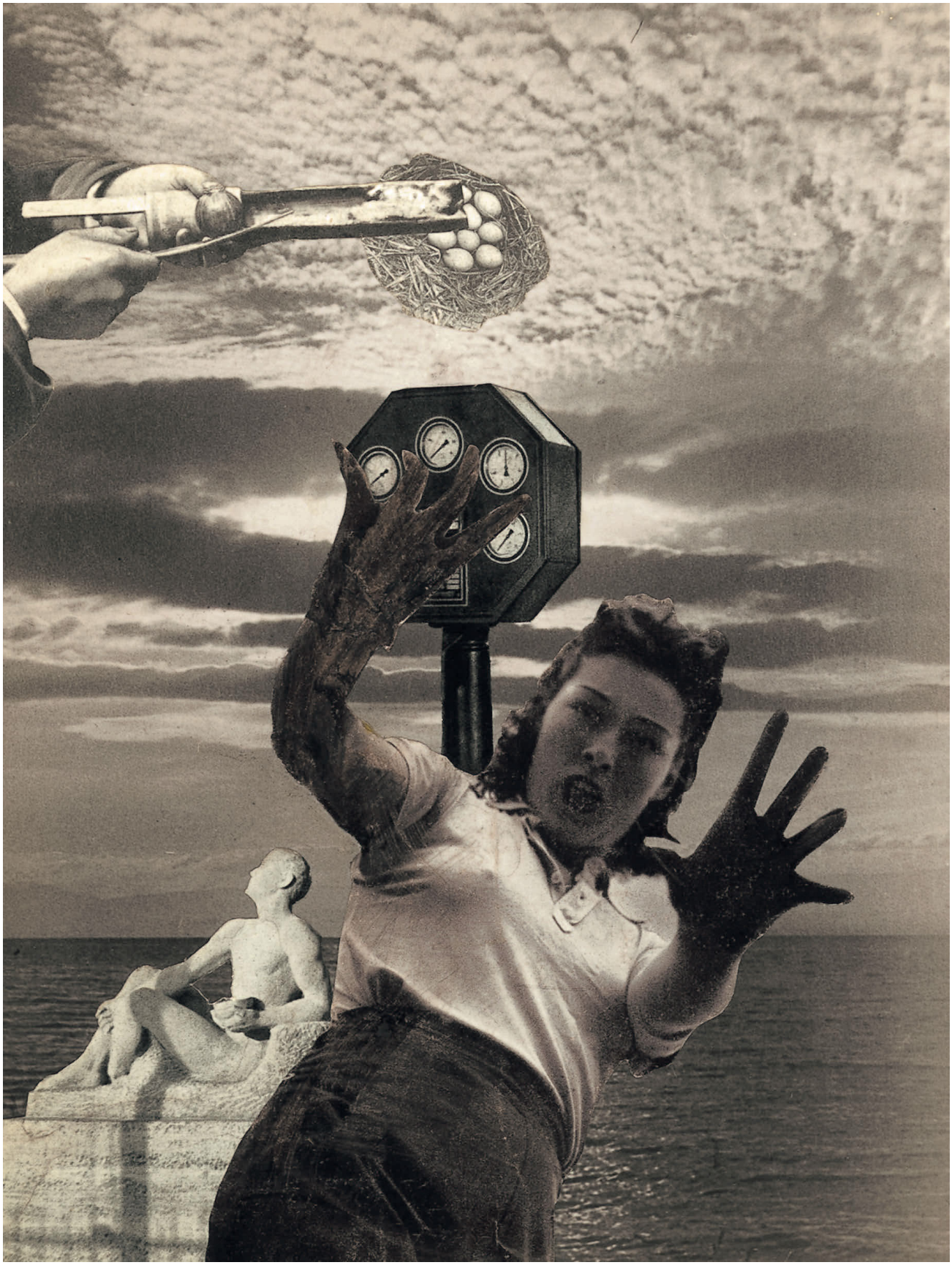
Studio stamp on the reverse

EXHIBITIONS
Antwerp, Rossaert, *Look! Think! Win!*, 1999
Charleroi, Musée de la Photographie, *COPYRIGHT leo dohmen*, 2009
Antwerp, KMSKA, *Magritte. La Ligne de vie*, 2025

LITERATURE
Jan Ceuleers, *Look! Think! Win!*, Galerie Ronny Van de Velde / Rossaert, Antwerp, 1999, p. 83, ill. Xavier
Canonne et al., *COPYRIGHT leo dohmen*, Éd. Musée de la Photographie, Charleroi, 2009, p. 75, ill.
Xavier Canonne, *Magritte. La Ligne de vie*, Antwerp, KMSKA, 2025, p. 183, ill.



La Passion de Copernic, 1956
Gelatine silver print



LEO DOHMEN

(1929–1999)

Untitled, 1953

Photocollage
175 × 225 mm

Signed on the verso

EXHIBITIONS
Antwerp, Rossaert, *Look! Think! Win!*, 1999
Charleroi, Musée de la Photographie, *COPYRIGHT leo dohmen*, 2009
Antwerp, KMSKA, *Magritte. La Ligne de vie*, 2025

LITERATURE
Jan Ceuleers, *Look! Think! Win!*, Galerie Ronny Van de Velde / Rossaert, Antwerp, 1999, p. 70, ill.
Xavier Canonne et al., *COPYRIGHT leo dohmen*, Musée de la Photographie, Charleroi, 2009, p. 68, ill.
Xavier Canonne, *Magritte. La Ligne de vie,* Antwerp, KMSKA, 2025, p. 185, ill.



Le Ludion, 1956
Gelatine silver print



MARCEL DUCHAMP

(1887–1968)

La Mariée mise à nu par ses célibataires même (Boîte verte), 1934

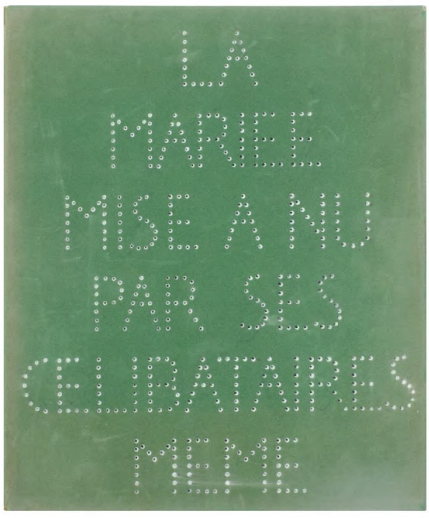
The complete portfolio, comprising one colour plate of Oculist Witnesses and 93 facsimiles of notes, drawings and photographs on various papers, loose (as issued), contained in the original green-flocked clamshell box with title outlined in punched holes.
332 × 280 × 25 mm

Signed in red pencil inside the spine, inscribed and dated *Paris 1934*, with the embossed number
Edition of 300 copies
There is also a deluxe edition of 20 copies, numbered in Roman numerals

Published by Éditions Rrose Sélavy, Paris, 1934

EXHIBITIONS
Hannover, Sprengel Museum (on loan since 2012)
Hannover, Sprengel Museum, *Gegeben sind Reuterswärd Fahlström Duchamp*, March-June 2022, no. 4 (ill. in colours)

LITERATURE
Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London–New York, 1997, no. 435



Cover



YVES TANGUY, ANDRÉ BRETON & MARCEL DUCHAMP

(1896–1966) - (1887–1968)

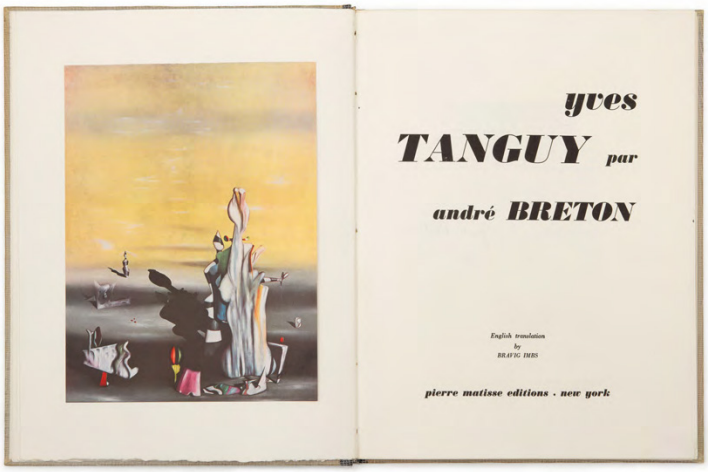
Yves Tanguy, 1946

Printed book with original etching (deluxe edition)
98 pages, illustrated
In the publisher's binding, covered with white cheesecloth, designed by Marcel Duchamp
Cover and case with red leather edges
304 × 232 mm

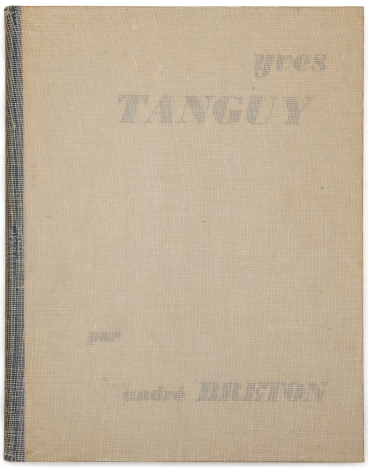
Signed by André Breton and Yves Tanguy, with an original signed etching by Yves Tanguy.
Edition of 50 copies

Éditions Pierre Matisse, New York, 1946

PROVENANCE
Paul Destribats, Paris
Galerie 1900-2000, Paris



Title page



Cover



48/50

YVES TANGUY

MARCEL DUCHAMP

(1887–1968)

De ou par Marcel Duchamp ou Rrose Sélavy (La Boîte-en-valise), Series C, 1958

Wood and cardboard box with beige linen-covered exterior and linen lining, containing 68 miniature replicas and reproductions of works by Marcel Duchamp.
Conceived between 1935 and 1940; this version executed in Paris in 1958.
400 × 378 × 90 mm

Signed, dated and dedicated *Affectueusement Marcel Duchamp 1960* on the inside of the box
Edition of 30 copies, unnumbered

PROVENANCE
Marcel Duchamp, France
Gift from the artist to the family of the present owner, 1960

Accompanied by a vintage photographic portrait of Marcel Duchamp, circa 1940-1945





LITERATURE

R. Rebel, *Sur Marcel Duchamp*, Paris, 1959, pp. 54, 55, 82–83 and 173–174, no. 173 (another illustrated version, pl. 109)
C. Tomkins, *The World of Marcel Duchamp*, New York, 1966, p. 156
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1970, pp. 551 and 513, no. 311 c. (another illustrated version) E. Bonk, *Marcel Duchamp, The Portable Museum: The Making of the Boîte-en-valise, de ou par Marcel Duchamp ou Rrose Sélavy*, London, 1989, p. 299 (another copy illustrated in colour)
C. Tomkins, *Duchamp: A Biography*, New York, 1996, pp. 321–328, 331, 334, 339, 346, 353–354, 371, 376, 391, 422, 428, 436 and 443 (another illustrated version, p. 320)
D. Ades, N. Cox and D. Hopkins, *Marcel Duchamp*, London, 1999, pp. 174–179 (another illustrated version in colour, pp. 176–177)
P. M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, New York, 1999, pp. 142–143, nos. 5.31 and 5.32 (other versions illustrated in colour)
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997, vol. II, pp. 762–764, no. 484 (an illustrated copy, p. 763)
P. M. Naumann, *The Recurrent, Haunting Ghost: Essays on the Art, Life and Legacy of Marcel Duchamp*, New York, 2012, p. 137, no. 14 (a copy from Series A illustrated in colour, p. 136)
L. Witham, *Picasso and the Chess Player: Pablo Picasso, Marcel Duchamp, and the Battle for the Soul of Modern Art*, Hannover, 2013, pp. 167 and 183–184.



MARCEL DUCHAMP

(1887–1968)

Eau et gaz à tous les étages, 1959

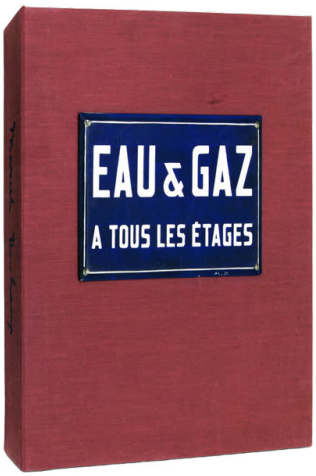
Printed book on Crèvecoeur–Marais paper
350 × 265 mm

Signed by Marcel Duchamp and Robert Lebel
Edition of 137 copies, of which 120 are signed on the cardboard

LITERATURE
Arturo Schwarz, T*he Complete Works of Marcel Duchamp,* London–New York, 1997, pp. 814–816, nos. 560–563

This copy complete with:

1. The text in loose sheets, including the catalog raisonné of Duchamp's work, with black-and-white and colour illustrations
2. Chestnut-brown linen clamshell case, covered with reproductions
3. Le Grand Verre, phototype and stencil mounted under rhodoid on a hinged panel with magnetic closure; unsigned; warping of rhodoid as in most copies
4. Self-Portrait in Profile, blue paper cutout on black velvet, signed
5. The cardboard Eau & Gaz à tous les étages, signed in white ink M.D.



Cover

Gallery
Sofie Van de Velde


EAU & GAZ
A TOUS LES ETAGES

MARCEL DUCHAMP

(1887–1968)

Couple of Laundress's Aprons, 1959/1960

Imitated rectified readymade: two potholders (male and female), cloth and fur
Male: 203 x 177 mm
Female: 205 x 198 mm

Each apron signed Marcel Duchamp on cloth label on verso
Edition 20 numbered copies

LITERATURE
Arturo Schwarz, T*he Complete Works of Marcel Duchamp*, London–New York, 1997, pp. 822-823, no. 574, ill.

Made for the deluxe version of *Boîte alerte*, catalogue of the Exposition *Internationale du Surréalisme*, Paris, Galerie Cordier, December 15, 1959 - February 15, 1960. Both aprons enclosed in paper envelope, with green French Customs label, and red stamp: Echantillons sans valeur. We join the deluxe catalogue itself. Cardboard mailbox with printed catalogue of the exhibition and eight 'missives lascives' by Robert Benayoun, Micheline Bounoure, Alain Joubert, Joyce Mansour, Mimi Parent, Octavio Paz, André Pieyre de Mandiargues and XXX; a cable by Marcel Duchamp, 'Je purule Tu purules Lachaise Purules …' transcribed on a facsimile of a standard pink form for French cables; a 45 rpm record with texts by Benjamin Péret and Joyce Mansour; four original colour lithographs by Adrien Dax, Joan Miro, Max Walter Svanberg and Toyen; an etching by Maréchal; six colour postcards by Hans Bellmer, Salvador Dali, Arshile Gorky, Joan Miro, Max Walter Svanberg and Clovis Trouille. The lithographs and the etching signed by the artists.

Duchamp's contributions to surrealist group exhibitions always contained an unorthodox element. His support for the group's activities certainly was genuine, but he never was interested in producing works according to methods other than his own. He fixed the rules of his own game; The Ego and Its Own. The theme of the large surrealist exhibition of 1959 being eroticism and its subversive power, Duchamp adds a note of 'low culture', suggesting the household character of so much sex, and of course the Heat of it all. Most of Duchamp's work is about erotics, from *Le Grand verrre* to *Etant donnés*, but the enigma's evocations are always mixed with black humour. His melancholy is guarded from a well-protected centre.



Gallery
Sofie Van de Velde




BOITE ALERTE
HUIS CLOS
HAUT

MARCEL DUCHAMP & ALBERTO GIACOMETTI

(1887–1968) - (1901–1966)

La Double vue, 1964 (Robert Lebel)

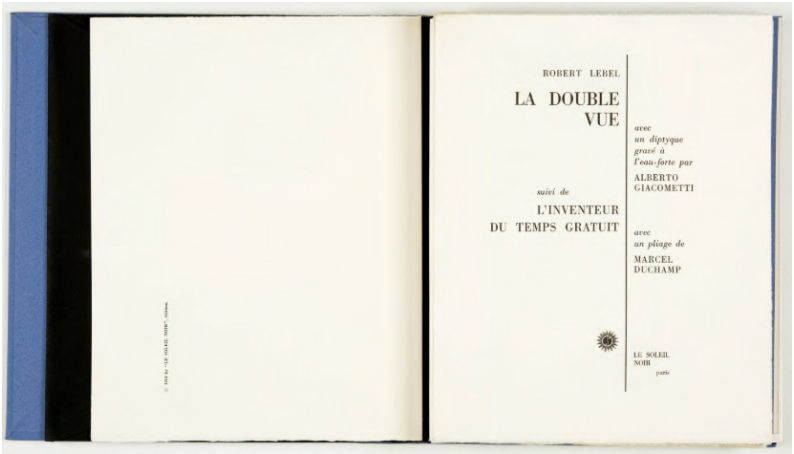
Album comprising an etching entitled *La Double-vue* (diptych) by Alberto Giacometti. Presented in its original slipcase 300 × 240 × 40 mm

Signed and numbered
Edition of 111 copies

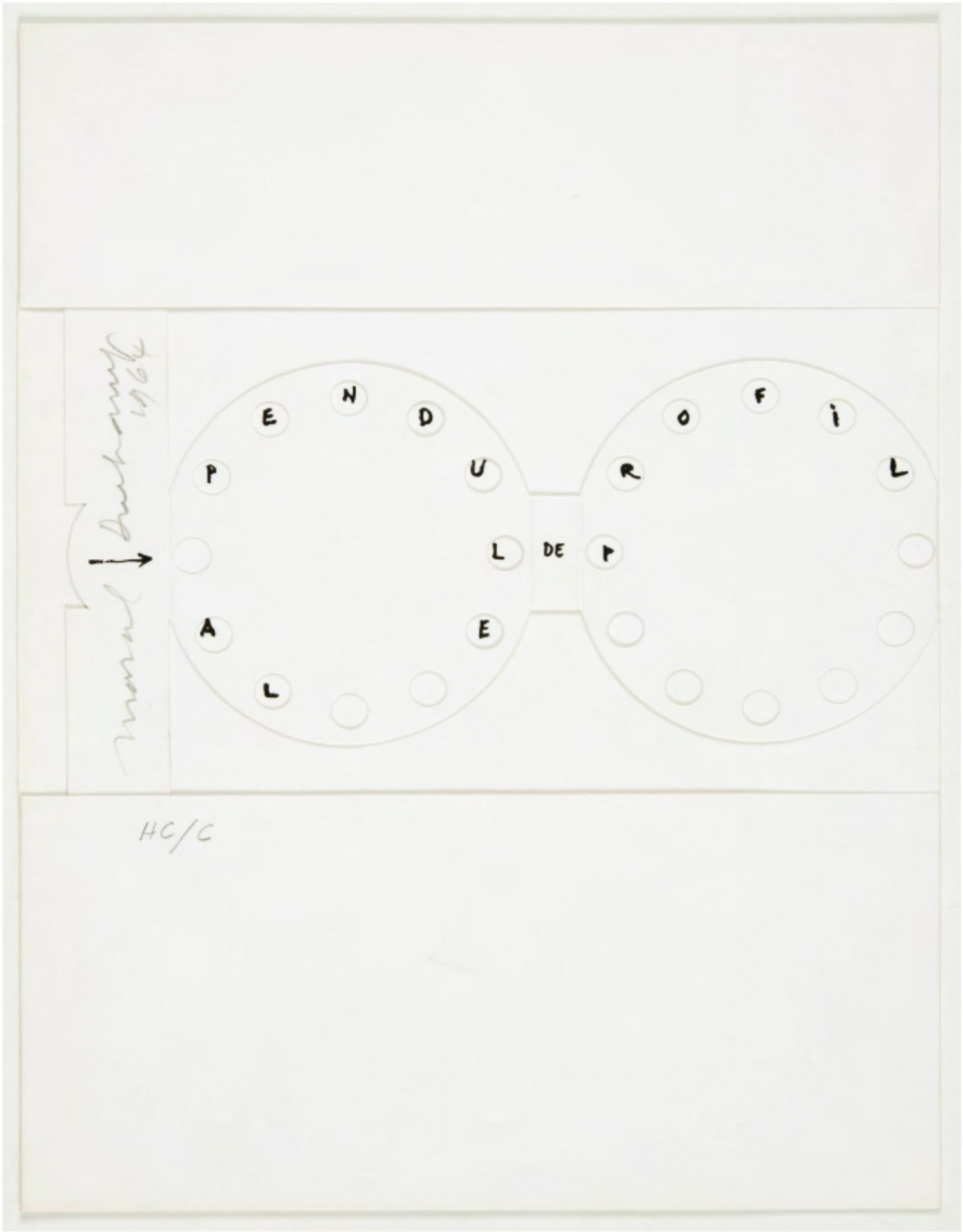
Together with a fold-out work entitled *Clock in profile* by Marcel Duchamp, signed and numbered, made for the deluxe copies of Robert Lebel, *La Double vue*. S*uivi de l'Inventeur du temps gratuit*, Paris, 1964

Published by Le Soleil Noir, Paris, 1964

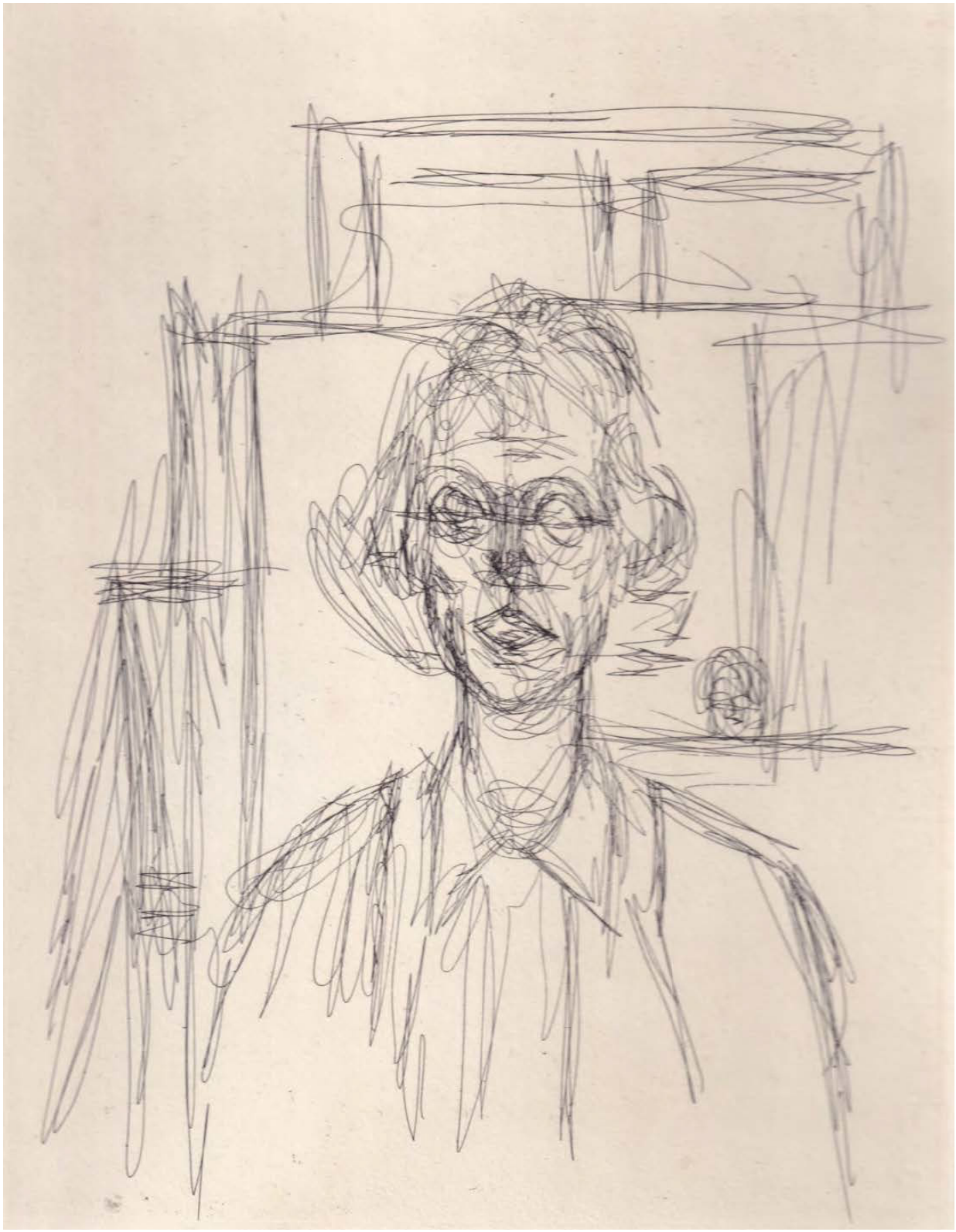
LITERATURE
Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London–New York, 1997, no. 612, ill. p. 847
Marcel Duchamp Graphics. Tokyo: Bigi Art Space, 1991, pp. 81, no. 108



Title page


Marcel Duchamp 1964
ENDUROFIL
PLAYEL
DE
HC/C





MARCEL DUCHAMP

(1887–1968)

Octavio Paz - Marcel Duchamp ou le Château de la Pureté, 1967

With 16 integrated colour silkscreens printed on the versos of the text pages. An additional suite of 16 colour silkscreens printed in white on acetate sheets. Original cardboard cover and original booklet. Preserved in the original publisher's slipcase.
240 × 180 mm

Signed in ink or ballpoint pen by Octavio Paz and Marcel Duchamp in the colophon
Edition of 100 numbered copies of the deluxe edition. Including the additional suite of silkscreens

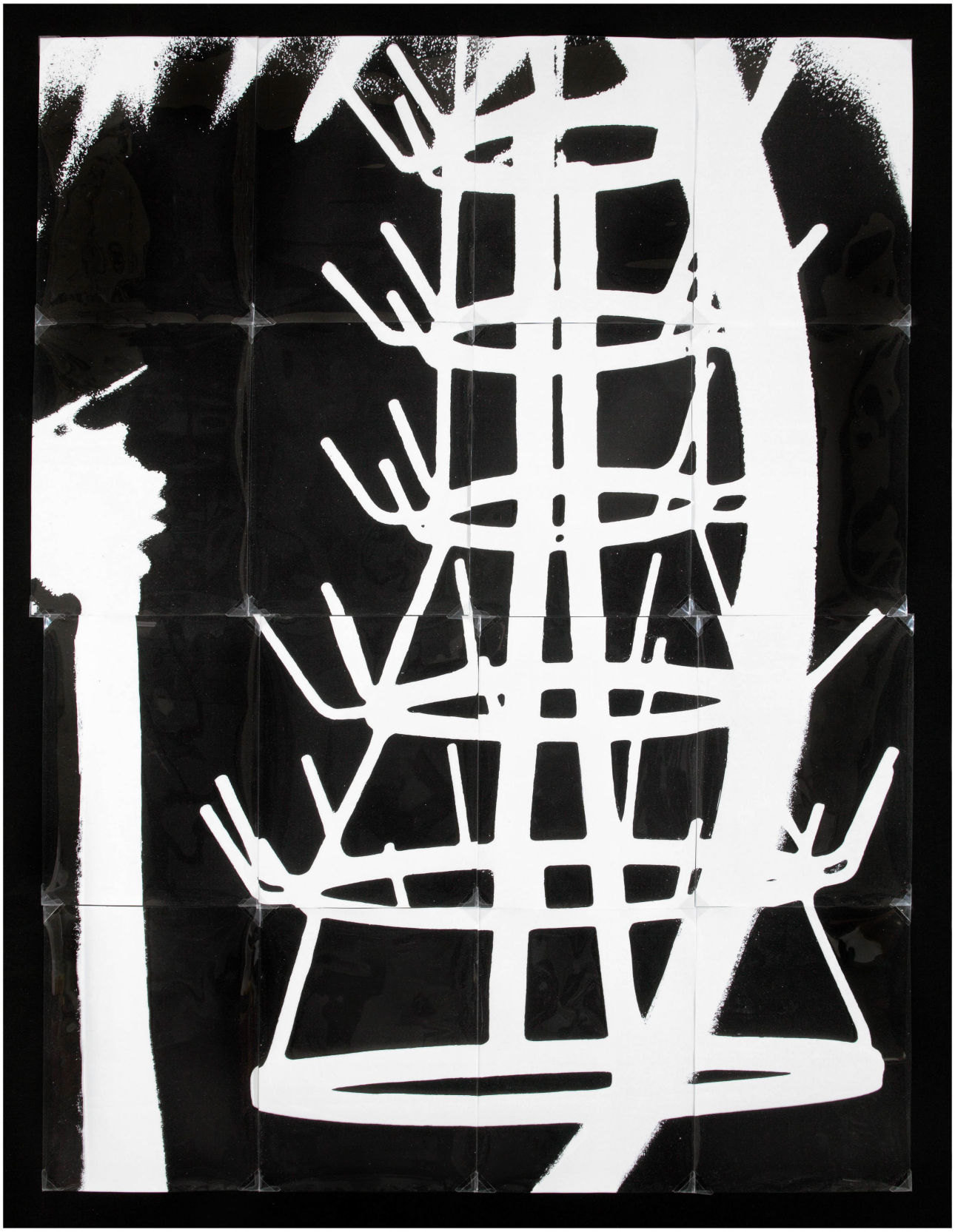
Éditions Claude Givaudan, Geneva, 1967

PROVENANCE
Collection of Helmut Anton and Margot Krätz

LITERATURE
Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London–New York, 1997, no. 641



Cover



MARCEL DUCHAMP

(1887–1968)

À l'Infinitif (La Boîte Blanche), 1912–20 / 1966.

Plexiglas box with a replica of *Glissière* on the cover. On the base of the box, in green, *à l'infinitif Marcel Duchamp*. The box contains folders with a total of 79 notes concerning the *Large Glass*, reproduced in collotype and pochoir colouring, and a printed booklet signed by Duchamp. 333 × 290 mm

Signed 'Marcel Duchamp', incised lower left in the Plexiglas cover
Edition of 150 copies

Published by Cordier & Ekstrom, New York, 1967

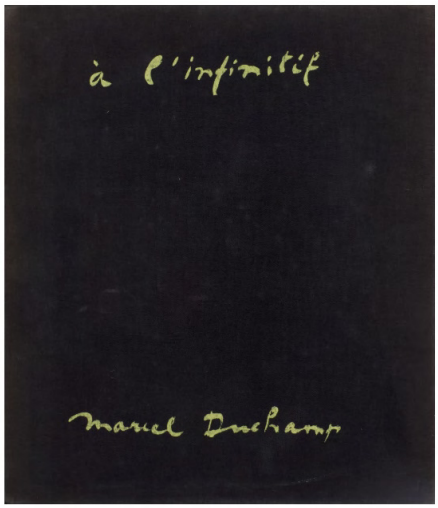
The Boîte Blanche can be considered a sequel to the Boîte Verte of 1934, as it contains notes documenting the elaboration of the Large Glass that were not collected in the first boîte.

PROVENANCE
Collection of Helmut Anton and Margot Krätz

LITERATURE
Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London–New York, 1997, pp. 867, no. 637



Plexiglas cover



Cover



Marcel Duchamp

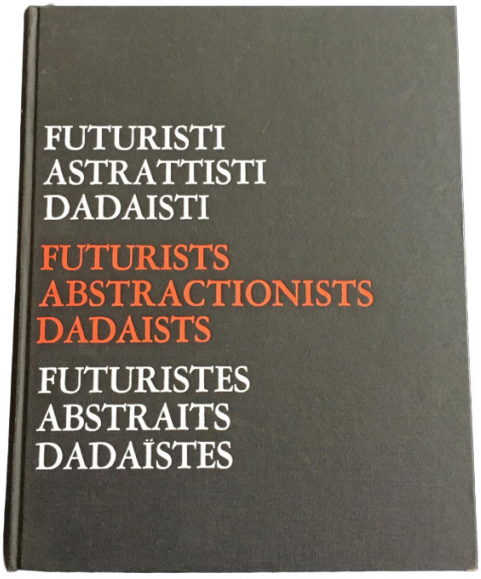
Futurists, Abstractionists, Dadaists, 1962

Book with 20 original etchings
305 × 250 mm

All etchings signed and numbered by the artists
Edition of 100 copies

Published by Galleria Schwarz, Milan, 1962, as part of The International Anthology of Contemporary Engraving
Edited by Tristan Sauvage

Complete copy containing the twenty original etchings selected for this volume, issued in a limited edition of 100 copies on handmade Papeteries de Rives paper. The etchings are by Josef Albers, Alexander Archipenko, Carl Buchheister, Serge Charchoune, Sonia Delaunay, Jean Fautrier, Natalia Goncharova, Raoul Hausmann, Marcel Janco, Jules (Jean) Lacasse, Mikhail Larionov, Stanton Macdonald-Wright, Alberto Magnelli, Emilio Pettoruti, Aurél Reth, Hans Richter, Victor Servranckx, Gino Severini, and Georges Vantongerloo.



Cover



Georges Vantongerloo

JAMES ENSOR

(1860–1949)

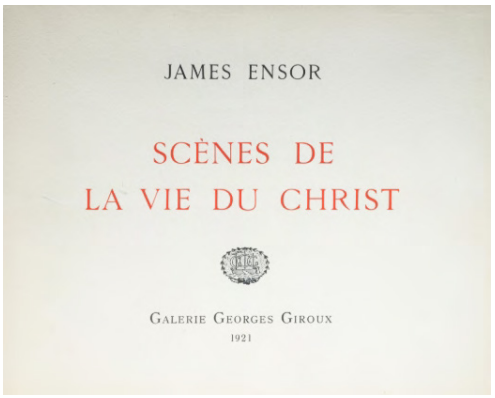
Scènes de la vie du Christ, 1921

32 coloured lithographs after the original drawings by James Ensor, including the frontispiece, mounted on paper and protected by titled translucent sheets. The lithographs depict the life of Christ from the Annunciation to the Ascension, and the Virgin adored by angels.
Oblong in-folio
310 × 250 mm

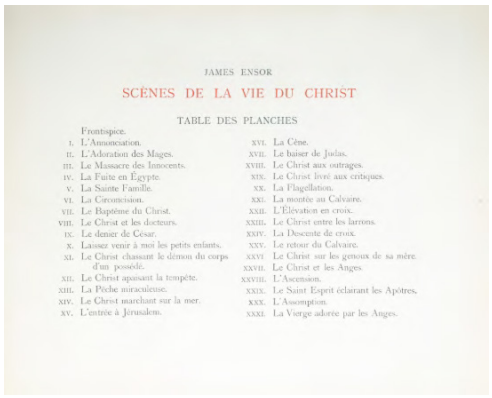
Signed by the artist
Edition of 285 copies
This copy is one of 250 on Van Gelder Holland paper

PROVENANCE
J.J. Olinger (ex-libris); F. Van Antwerpen (ex-libris).

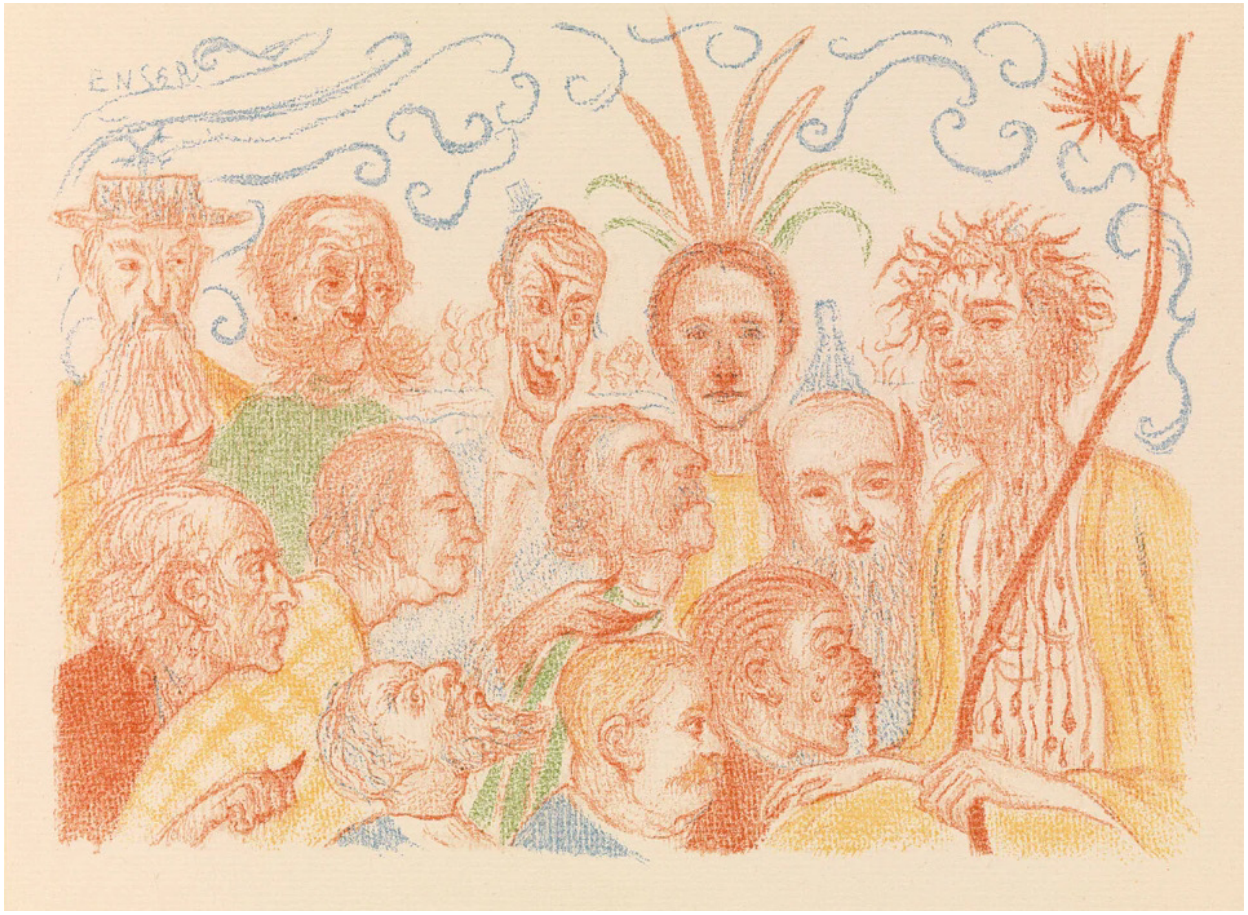
LITERATURE
Aug. Taevernier, *James Ensor. Illustrated catalogue of his engravings*. Pandora, 1999, pp. 338–339, no. 139



Cover



Title page





JAMES ENSOR

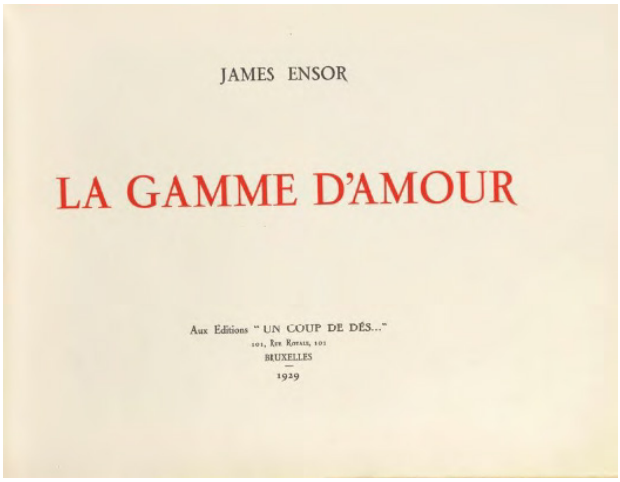
(1860–1949)

La Gamme d'amour, 1929

First edition, illustrated with 21 lithographs after 21 drawings of marionette costumes, each protected by titled tissue guards. Complete with the 31-page musical score at the end. Oblong octavo, folio format, 250 × 325 mm

With a handwritten dedication by the artist: *For my friend Georges Vriamont, the most devoted of all publishers, past, present, and future, Ostend, July 1929.*
Edition of 270 numbered copies
This copy is one of the 20 deluxe copies printed on Imperial Japanese paper

LITERATURE
Aug.Taevernier, *James Ensor. Illustrated catalogue of his engravings*. Pandora, 1999, pp. 340–341, no. 140, ill.



Title page



GAMME D'AMOUR

Valse

Introd.
Andante

PIANO

p expressivo

rubato

rit.

MAX ERNST

(1891–1976)

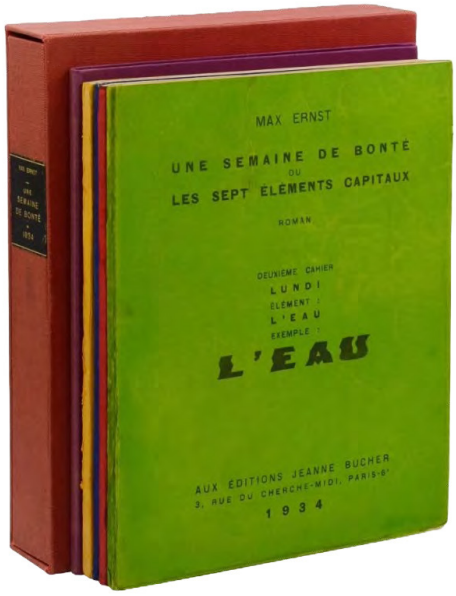
A Week of Kindness or The Seven Deadly Elements (Une semaine de bonté ou les sept éléments capitaux), 1934

Complete in five volumes
Publisher's variously coloured wrappers. Housed in a custom slipcase
Text in French 270 × 205 mm

Edition of 800 numbered copies on Navarre paper

EXHIBITIONS
Turnhout, De Warande, *Hybrids: Composite Creatures from Fables, Myths and Legends*, 2024

LITERATURE
Glenn Geerinck, Tom Liekens, publisher Hopper & Fuchs, *Hybrids: Composite Creatures from Fables, Myths and Legends*, Turnhout, 2024, pp. 176–177, ill.



Cover



ALBERT GLEIZES & JEAN METZINGER

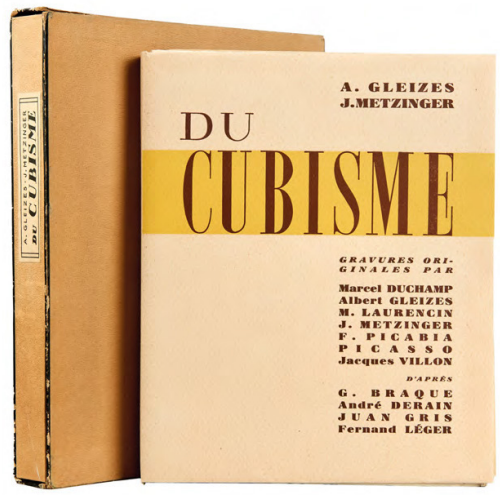
(1881–1953) - (1883–1956)

Du Cubisme, 1912

Illustrated book with original engravings by *Marcel Duchamp, Albert Gleizes, Marie Laurencin, Jean Metzinger, Francis Picabia, Pablo Picasso, Jacques Villon, Georges Braque, André Derain, Juan Gris and Fernand Léger*. Loose gatherings in printed wrappers within the original portfolio and slipcase.
4to, 255 × 210 mm

Edition of 20 copies on Auvergne paper
With two additional suites of the 11 plates, printed in black and bistre on Japanese paper, in addition to the 11 copperplate engravings in the text, for a total of 33 engravings.

This is the first edition containing original works and not reproductions of this pioneering essay on Cubism by two of its representatives, first published in August 1912, before the studies by *Salmon* and *Apollinaire.*



Cover

Gallery
Sofie Van de Velde



Marcel Duchamp

GEORGE GROSZ

(1893–1959)

Die Räuber, 1922

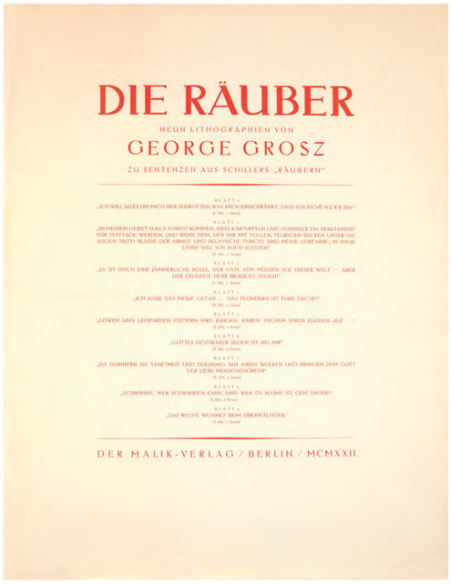
Portfolio with 9 original lithographs on handmade paper
In the original portfolio
715 × 550 mm

Each lithograph signed
Edition of 55 copies, series C

Published by Malik Verlag, Berlin, 1922

PROVENANCE
Private collection, USA

LITERATURE
Alexander Dückers, *George Grosz. Das druckgraphische Werk*, Berlin, 1979, no. M V, p. 196, ill. pp. 63–65



Title page



Cover


4
GROSZ

GEORGE GROSZ & PIERRE MAC ORLAN

(1893–1959) - (1882–1970)

Port d'Eaux-Mortes, 1926

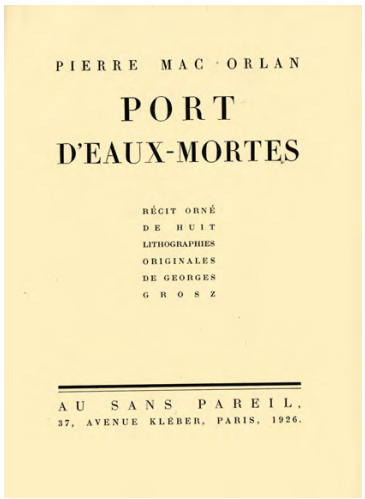
Illustrated book with lithographs printed on the presses of the master printer R. Coulouma of Argenteuil, with H. Barthélemy as director for the text, and by Duchatel in Paris for the lithographs.

20 deluxe copies on vélin de cuve, with two suites of engravings (on Chinese and old Japanese paper), reserved for the Amis du Sans Pareil (nos. 1–20).

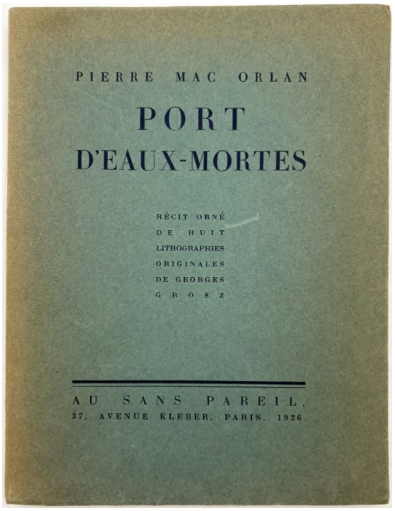
Printed for Mrs. Marie-Magdeleine Tolet

LITERATURE
Alexander Dückers, *George Grosz. Das druckgraphische Werk*, Berlin, 1979, pp. 245–246, no. B IV, pp. 107–109, ill.

Port d'Eaux-Mortes is a story that Mac Orlan later grouped with *Docks and Les Feux du Batavia* to form *Sous la lumière froide*, one of his favourite books.



Title page



Cover

Gallery
Sofie Van de Velde


PRI
30¢

GEORGE GROSZ

(1893–1959)

Hintergrund, 1928

Portfolio of small-format prints based on 17 drawings by George Grosz
168 × 259 mm

Unsigned

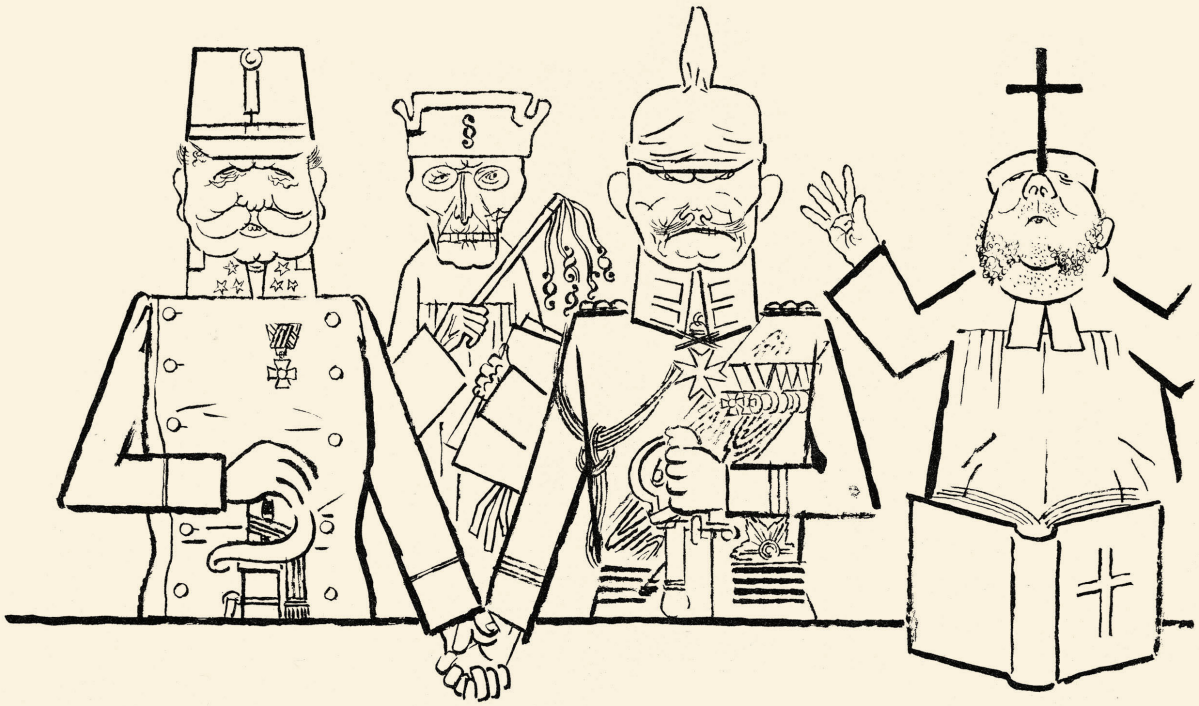
Published by Malik-Verlag, Berlin, 1928

LITERATURE
Alexander Dückers, *George Grosz. Das druckgraphische Werk*, Berlin, 1979, no. M VI, pp. 200-201
Andreas Niehaus and others, *The Art of War*, Davidsfonds uitgeverij, Louvain, 2017, pp. 106, 107, 112, 113, 166, 167, 169, ill.

Published on the occasion of the staging of the play *Die Abenteuer des braven Soldaten Schwejk* (*The Adventures of the Good Soldier Švejk*), adapted from the novel by Jaroslav Hašek. These were not the original drawings that led to the longest and most convoluted trial of the Weimar Republic. The point of contention was three reproductions from the portfolio, which had been issued in an edition of 10,000 copies. Although the prints measured only 170 × 260 mm, the consequences were enormous. Prints no. 2, 9, and 10 from the portfolio formed the basis of the trial.



Cover



seid untertan der Obrigkeit

2



ein bischen gut zureden

8

GEORGE GROSZ

(1893–1959)

Bagdad-on-the-Subway, 1935

Portfolio containing 6 collotypes. Based on large-format watercolours by George Grosz, inspired by the short stories of O. Henry.
Portfolio: 458 × 385 mm
Sheets: 323 × 383 mm

Each print signed in pencil
Edition of 150 copies

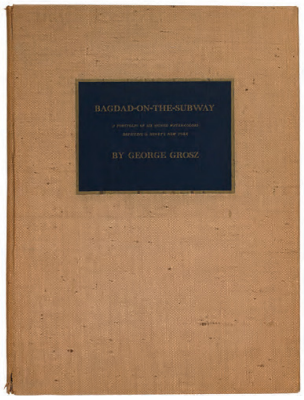
Published by The Print Club, New York, 1935

PROVENANCE
Private collection, USA

LITERATURE
Alexander Dückers, *George Grosz. Das druckgraphische Werk*, Berlin, 1979, pp. 1–6, no. M VII,

On the title page, in large letters, it reads: "A Portfolio of Six Signed Water-Colours Depicting O. Henry's New York." The titles of the prints are: *Coney Island, The Bowery, Madison Square, Man-about-Town, Hall Bedroom,* and *Brown Stone Front*.

Bagdad-on-the-Subway was published by The Print Club in 1935, featuring six large-format collotypes after George Grosz's watercolours, inspired by O. Henry's stories and Grosz's experiences in New York. Although the works depict New York, Grosz chose the title Bagdad to evoke its vibrant, cosmopolitan character. The drawings were created in 1933–34 and were exhibited at the Contemporary Art Circle Galleries in New York in April 1935.



Cover

Gallery
Sofie Van de Velde


BA
CRIL
DRUGS
CANDY
CIGARS
LAUNDRY
CHIROPODIST

GEORGE GROSZ

(1893–1959)

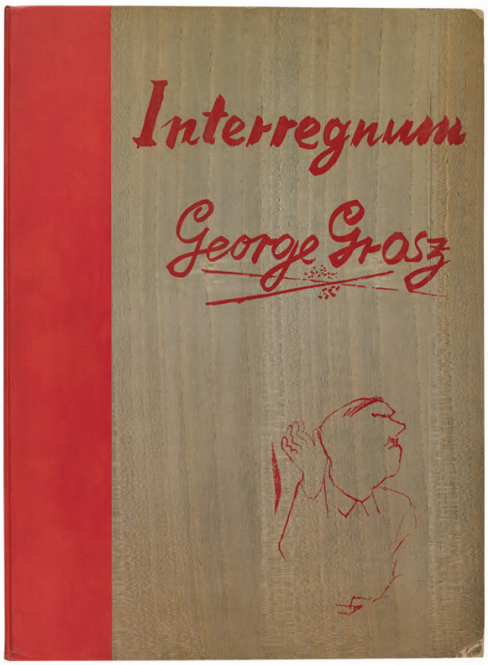
Interregnum, 1936

Portfolio with 64 loose chromolithographic prints
Text by John Dos Passos
405 × 290 mm

Signed by George Grosz; the frontispiece is also signed.
Edition of 42 copies

Published by Black Sun Press, New York, 1936

LITERATURE
Alexander Dückers, *George Grosz. Das druckgraphische Werk*, Berlin, 1979, S II, pp. 224–226, ill.
Andreas Niehaus et al., *The Art of War*, Davidsfonds, Leuven, 2017, pp. 140, 146, 154, 155, 159–165, 170–171, ill.



Cover

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GEORGES HUGNET

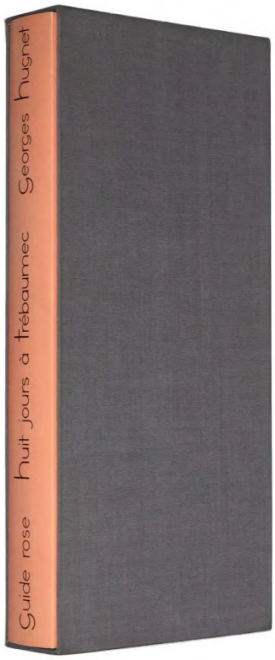
(1906–1974)

Eight Days in Trébaumec (Huit jours à Trébaumec), 1969

Holiday journal by Georges Hugnet, illustrated with 82 photographs by the author.
Design and layout by Henri Mercher, who also supervised production.
Printed on Rives BFK paper, with an introductory text by the publisher.
Hand-set in 20-point De Roos type and printed by Dominique Viglino in Bourg-la-Reine.

Produced by Ateliers Cot, Paris, 1969

Signed by the author
5 handwritten author copies, each with 82 original mounted photographs.
102 phototype copies, including 100 numbered copies (1–100) and 2 legal deposit copies (O and 00).



Cover



Title page

Gallery
Sofie Van de Velde

Guide de la Chambre
à Air

Micheline

BRETAGNE



le Ras de la Pointe

9 frs 99

Services du Guide Rose

99e Édition

Micheline

Mercher 18, rue Visconti Paris 6

WASSILY KANDINSKY

(1866–1944)

Kleine Welten, 1922

Portfolio of twelve prints, including six colour lithographs, four etchings (drypoint), and two woodcuts on Japanese paper Accompanied by a title page and justification
Each abstract image is a world in itself
Sheet size: 364 × 278 mm

Each print signed in pencil and numbered on the justification page
This set is one of 30 deluxe copies on Japanese paper There is also an edition of 200 copies on regular paper

Published by Propyläen Verlag, Berlin, 1922
Printed by the Staatliches Bauhaus in Weimar, 1922

PROVENANCE
Niomar Moniz Sodré Bittencourt, Brazil–Paris

LITERATURE
Hans Konrad Roethel, pp. 164–175

In the introduction to the series and in his book *Punkt und Linie zur Fläche (Point and Line to Plane)*, Wassily Kandinsky elaborates his vision of the qualities of each printmaking technique.

•Drypoint: Represents passion and urgency, with emphasis on line and point. It limits the number of impressions and makes it an "aristocratic" medium.

•Woodcut: More egalitarian, as it allows for larger editions; moreover, it best conveys relationships of flat planes.

• Lithography:
The most painterly technique, and its unlimited reproducibility makes it the most "democratic" medium-a quality that led Wassily Kandinsky to proclaim it the medium of his time.

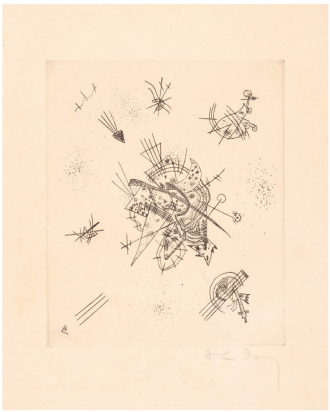













JACQUES–HENRI LARTIGUE

(1894–1986)

A Portfolio of Photographs, 1905–1955

Portfolio containing 10 photographic prints
Photographs taken between 1905 and 1955
Prints executed in 1972
Each print: 395 × 340 mm
Tall folio. Housed in a red-stamped brown folder with matching linen slipcase

The colophon bears Lartigue's signature and his sunburst motif.
Edition of 50 copies

Produced by Jean–Yves du Barré under the supervision of Jacques-Henri Lartigue. 1972



Cover

Gallery
Sofie Van de Velde




6

AUGUSTE MAMBOUR

(1896–1968)

10 Euréels of Mambour, 1929

Booklet with a commentary by Hubert Dubois
First edition of the first surrealist postcard series created by Mambour.
Stapled booklet consisting of an introductory leaf and 10 detachable postcards.
In the original red publisher's wrapper
95 × 150 mm

Unsigned

Published by Éditions de la Lampe d'Aladdin, Liège, 1929

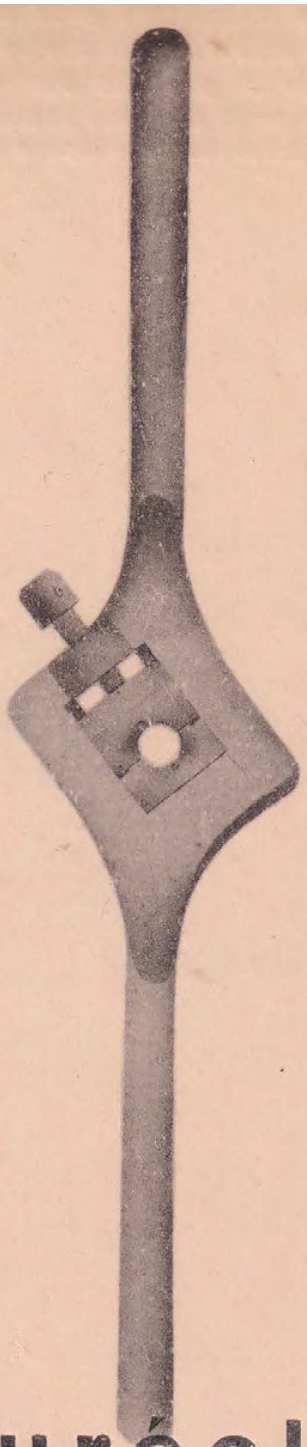
Uncommon, the rarest of the series
Two different versions exist



Cover

Gallery
Sofie Van de Velde

20



Filière

euréel

".. Mais ce mot qui souligne chacune de ces images et devrait les fixer d'avantage, nous ne soupçonnions pas encore que tout fût à ce point fragile que le doute avec lui seul pût se mettre aussitôt à la traverse. „

MAN RAY

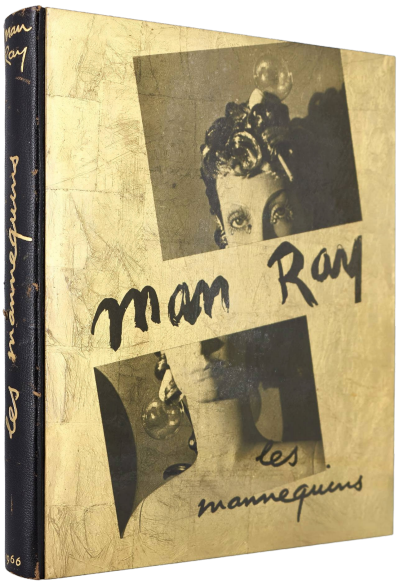
(1890–1976)

Resurrections des mannequins, Paris: Jean Petithory, 1966

A series of 15 original gelatine silver prints mounted on board. Publisher's cover designed by Man Ray. Original edition printed by Guy Lévis Mano, with a foreword by Man Ray.
The 15 photographs depict department-store mannequins from 1938, including works by Salvador Dalí, Marcel Duchamp, Max Ernst, Joan Miró, and Man Ray.
Each: 185 × 142 mm

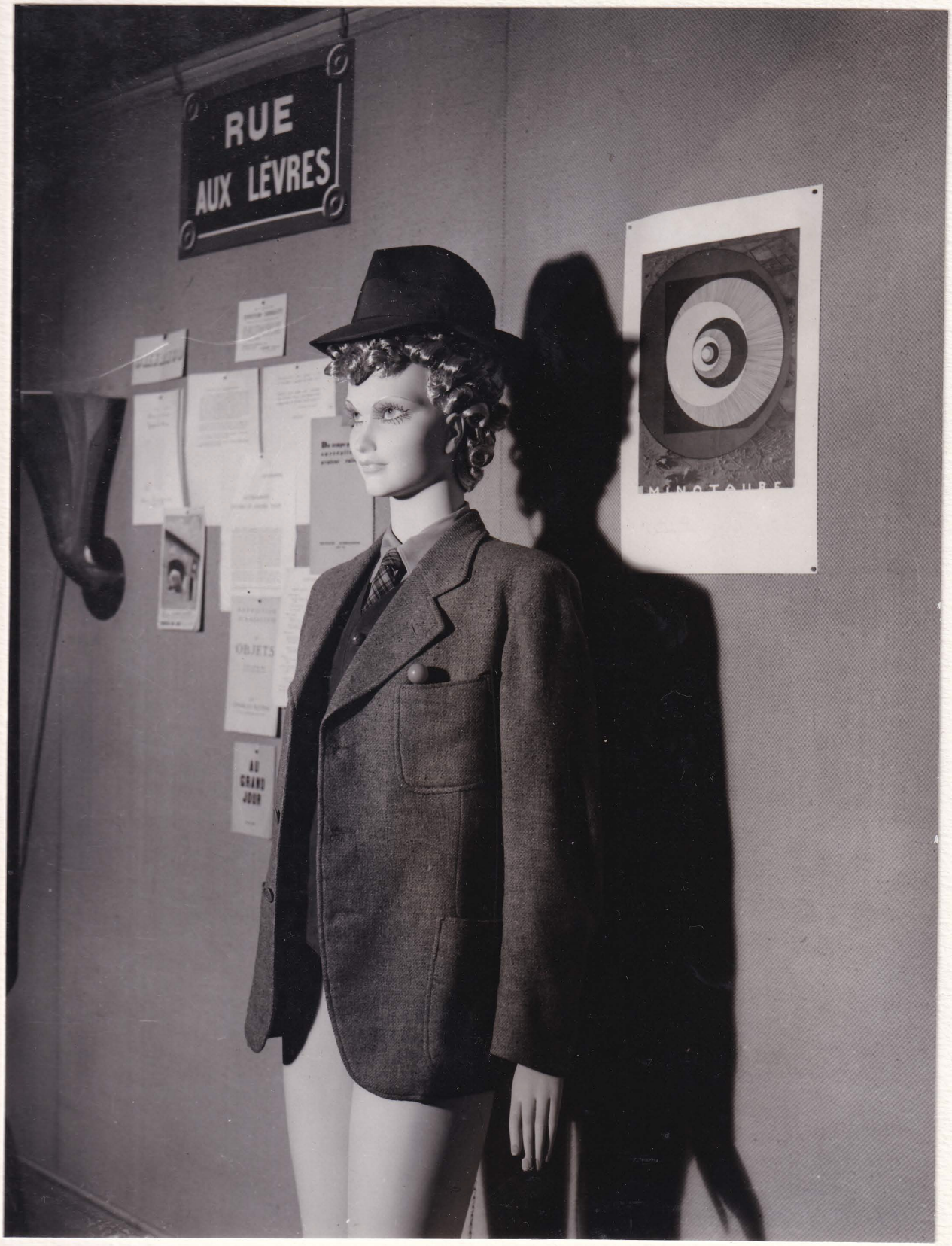
Edition of 30 copies plus 7 hors commerce copies
This one marked H.C. With a stamp on the reverse: Original proof from the workshop of Man Ray, Paris

PROVENANCE
Marion Meyer, Paris



Cover

Gallery
Sofie Van de Velde


RUE
AUX LÈVRES
OBJETS
MINOTAURE

MAN RAY

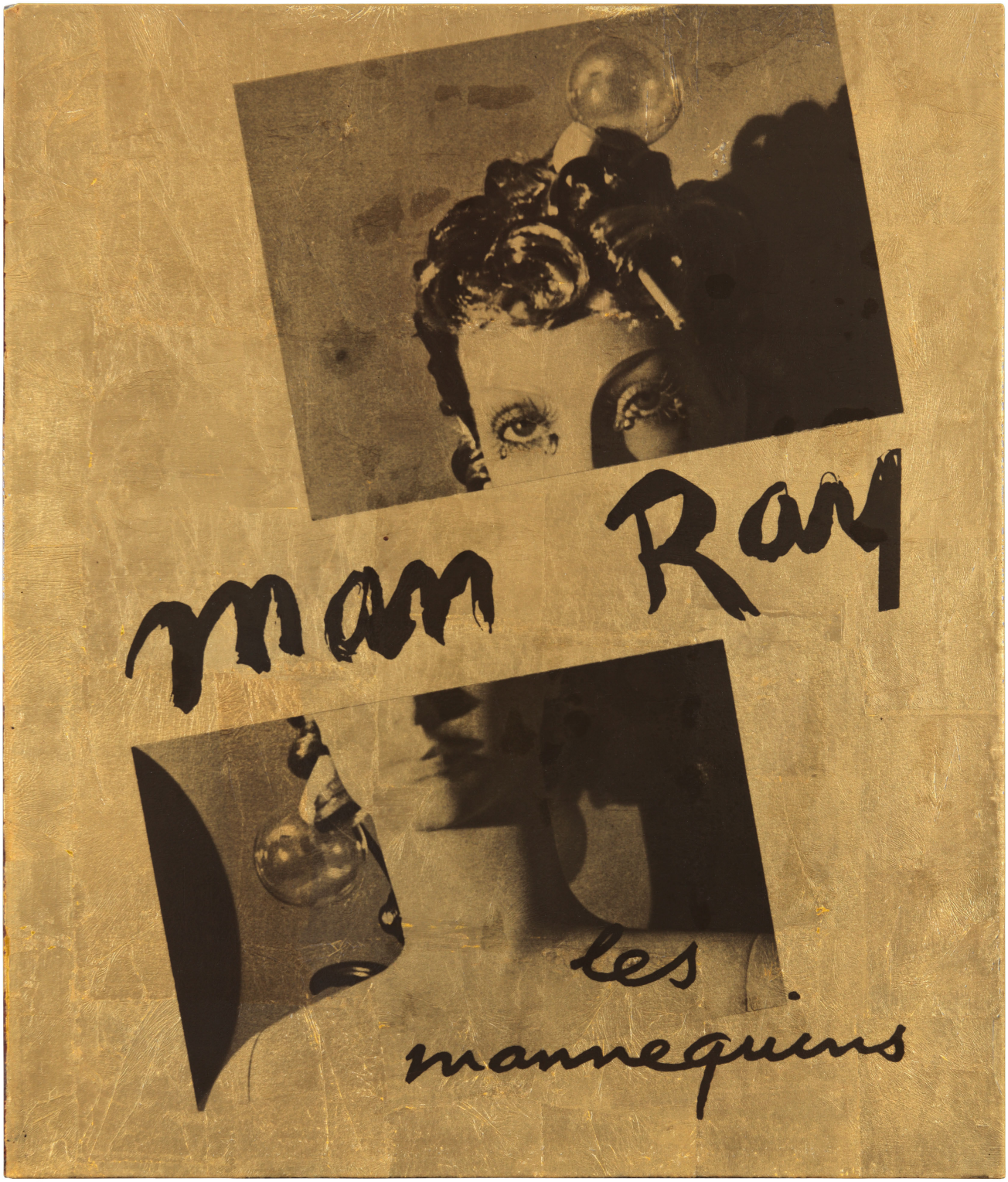
(1890–1976)

Les Mannequins, 1966

A proof of the cover mounted on a metal plate
300 × 270 mm

Signed on the reverse by Man Ray

PROVENANCE
Marion Meyer, Paris
Gift from the artist
Private collection, Belgium


man Ray
les
mannequins

PABLO PICASSO

(1881–1973)

Sueño y mentira de Franco, 1937

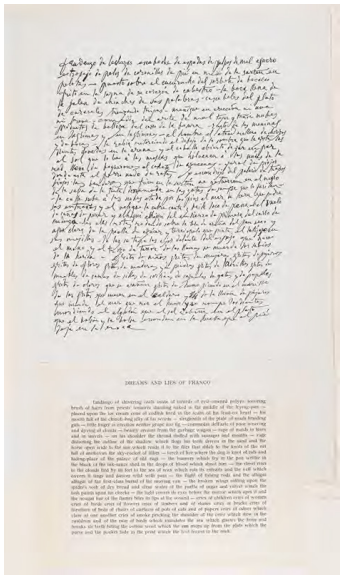
Two etchings with aquatint printed on handmade paper
IIe state B.e – Ve state B.e
315 × 420 mm (plate size)
590 × 405 mm (sheet size)
Stamped signature (each)

Edition of 890 copies

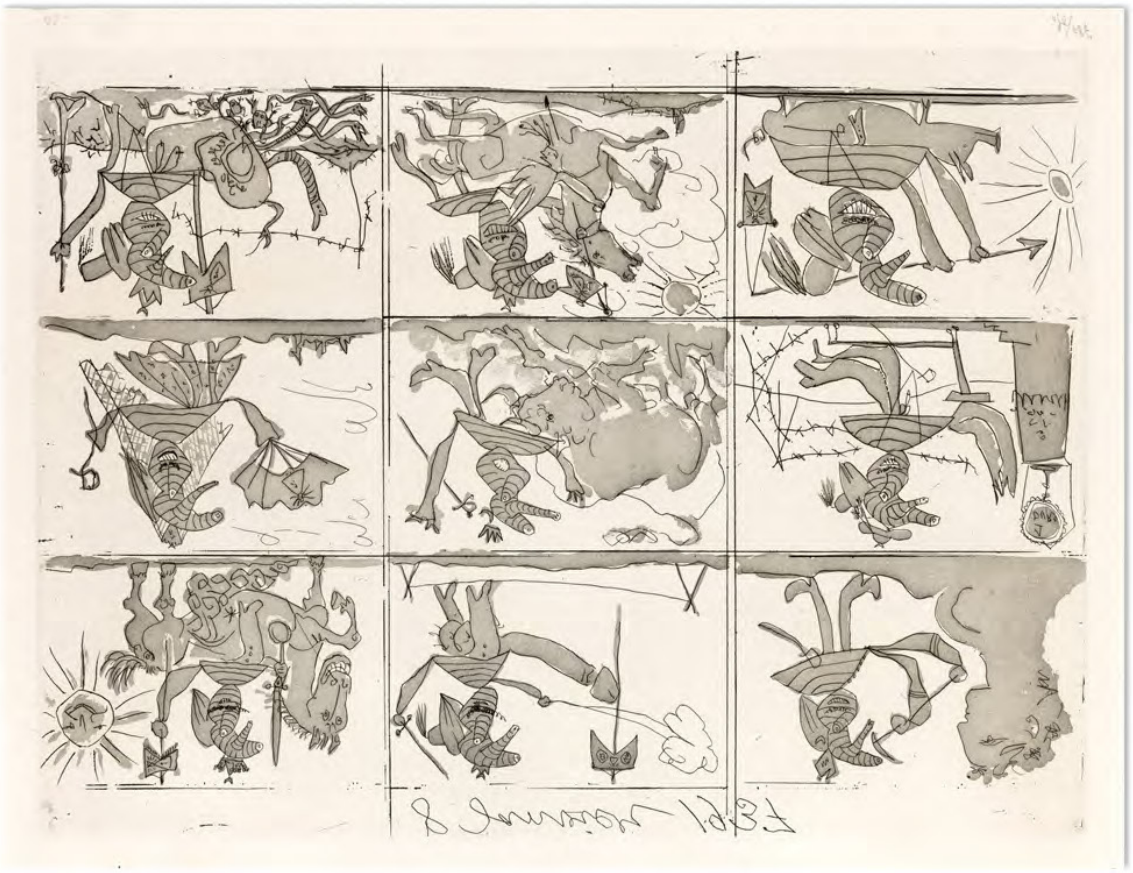
PROVENANCE
Hervé Bordas, grandson of Fernand Mourlot (Galerie Bordas, Venice)
Galerie Gabriël Van De Weghe, Wortegem

LITERATURE
G. Bloch, Picasso, *Catalogue de l'oeuvre gravé et lithographié 1904–1967,* Bern, 1968 (vol. I), cf. nos. 297 and 298, ill.
Brigitte Baer, *Picasso Peintre-Graveur, Catalogue raisonné 1935–1945*, Bern (vol. III), cf. nos. 615–616, ill.





Cover and poem by Picasso





PABLO PICASSO & PIERRE REVERDY

(1881–1973) - (1889–1960)

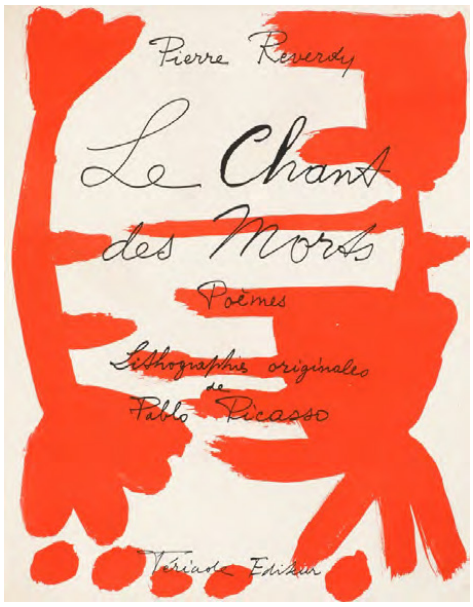
Le Chant des morts, Paris: Tériade, 1948

Loose sheets with illustrated cover
43 poems by Pierre Reverdy printed in facsimile Illustrated with 125 red lithographs by Pablo Picasso (2 for the cover and 123 in-text). Publisher's slipcase included
First edition
425 × 325 mm

Edition of 270 copies

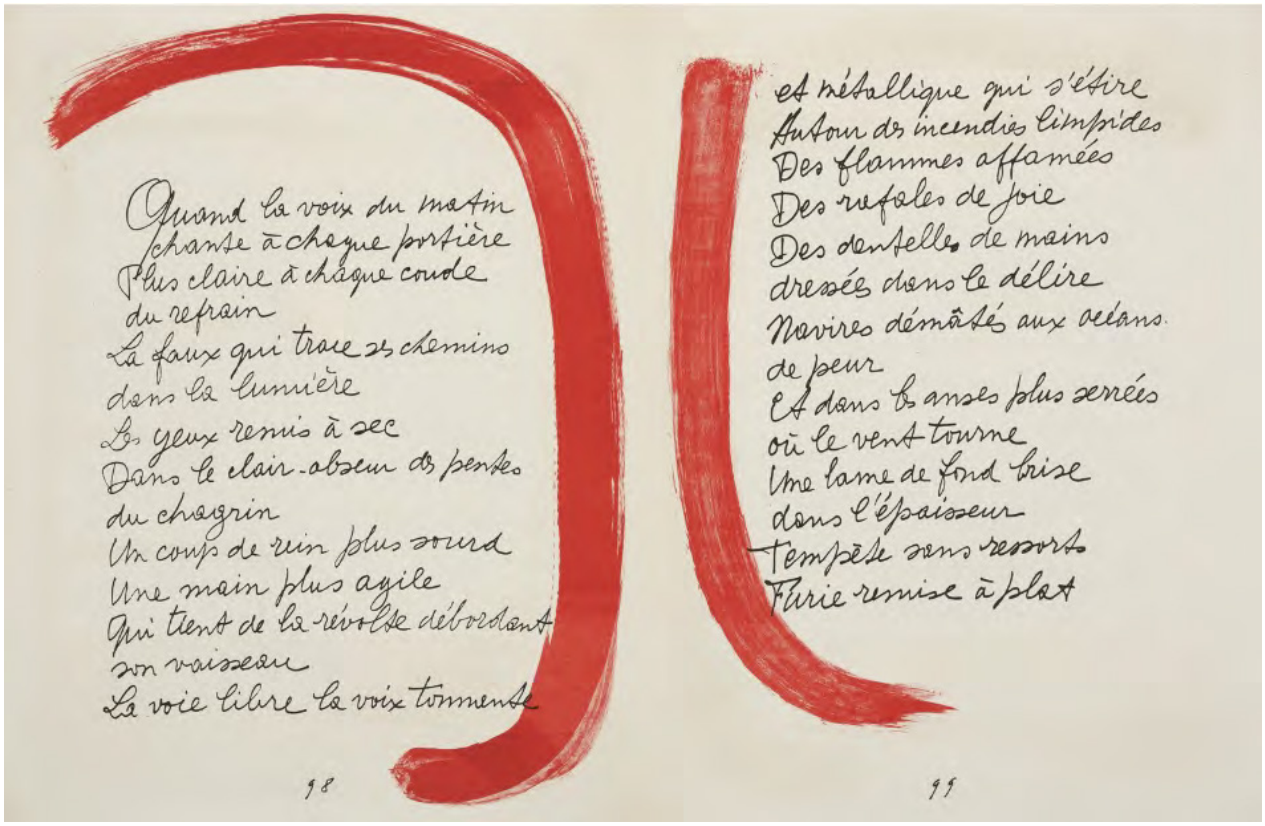
LITERATURE
P. Cramer, *Pablo Picasso. Les livres illustrés*, no. 50

One of Pierre Reverdy's major poetic works, echoing the sufferings of the war years and the extermination camps. Unique collaboration of Pablo Picasso with the publisher Tériade.



Cover

Gallery
Sofie Van de Velde

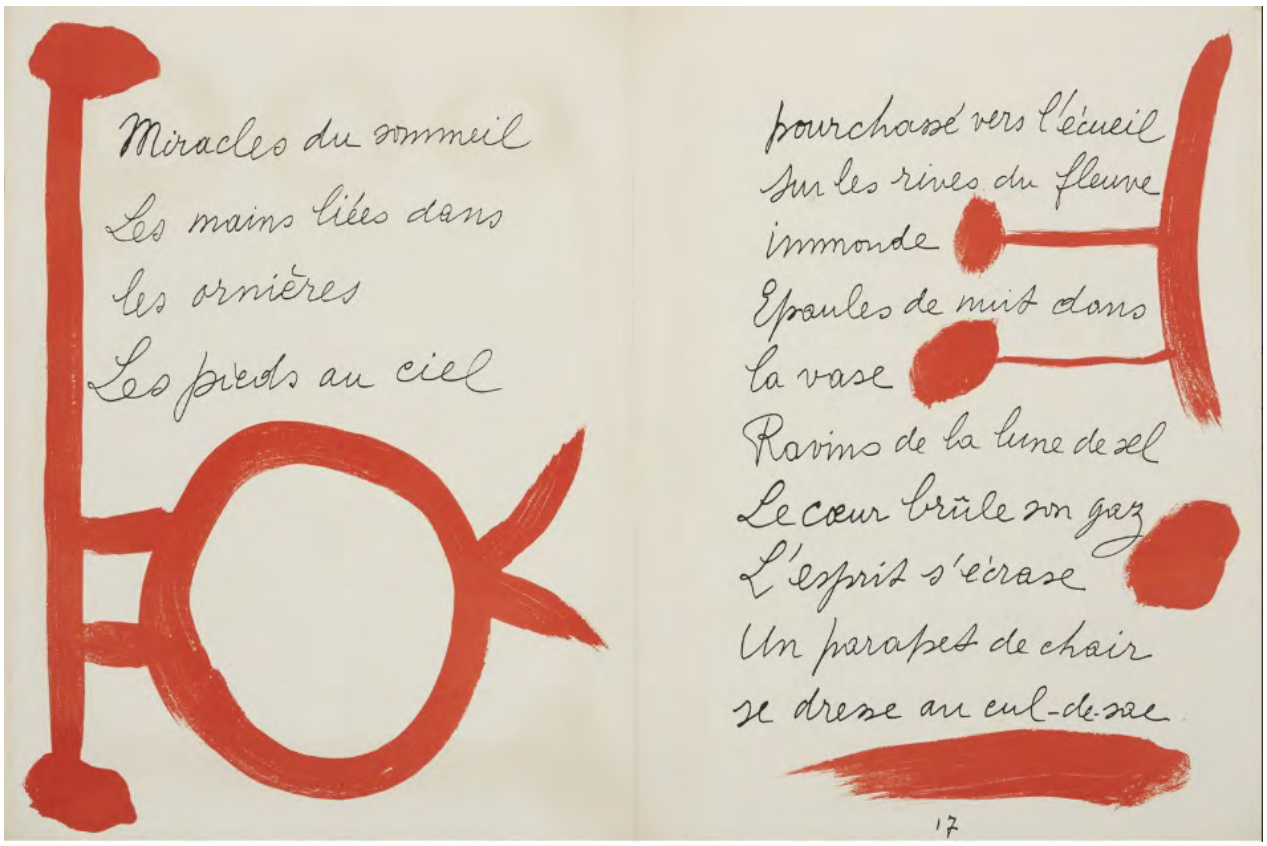


Quand la voix du matin
chante à chaque portière
Plus claire à chaque coude
du refrain
La faux qui trace ses chemins
dans la lumière
Les yeux remis à sec
Dans le clair-obscur des pentes
du chagrin
Un coup de rein plus sourd
Une main plus agile
Qui tient de la révolte débordant
son vaisseau
La voie libre la voix tonnante

98

et métallique qui s'étire
Autour des incendies limpides
Des flammes affamées
Des rafales de joie
Des dentelles de mains
dressées dans le délire
Navires démâtés aux océans
de peur
Et dans les anses plus serrées
où le vent tourne
Une lame de fond brise
dans l'épaisseur
Tempête sans ressorts
Furie remise à plat

99



Miracles du sommeil
Les mains liées dans
les ornières
Les pieds au ciel

pourchassé vers l'écueil
Sur les rives du fleuve
immonde
Epaules de nuit dans
la vase
Ravins de la lune de sel
Le cœur brûle son gaz
L'esprit s'écrase
Un parapet de chair
se dresse au cul-de-sac

17

PABLO PICASSO

(1881–1973)

Conversation muette, 1968

Aquatint (with liquid-ground resist and drypoint on a grained plate), and etching on copper; in several places, the drypoint scratched directly into the plate.
From the *347* Series
318 × 470 mm

Signed in pencil on the front

Published by Galerie Louise Leiris, Paris, 1968

LITERATURE
Georges Bloch, *Picasso. Volume II: Catalogue of Engravings and Lithographs 1966–1969*, 1971, Editions Kornfeld et Klipstein, Bern, p. 119, plate 1500
Bernard Geiser/Brigitte Baer, *Picasso. Peintre-Graveur. Catalogue raisonné de l'oeuvre grave et lithographié et des monotypes*, *Tome VI*, Editions Kornfeld, Bern, 1966–1968, p. 191, no. 1516, ill.



Théâtre ou télévision: cape et épée



PABLO PICASSO

(1881–1973)

Vénus et l'Amour dans le style du XVIIe siècle, 1968

Etching on copper
From the *347* Series
415 × 496 mm

Signed and numbered in pencil on the front

Published by Galerie L. Leiris, Paris, 1968

LITERATURE
Georges Bloch, *Picasso. Volume II: Catalogue of Engravings and Lithographs 1966–1969*, 1971, Editions Kornfeld and Klipstein, Bern, p. 218, plate 1639
Bernard Geiser/Brigitte Baer, *Picasso. Peintre-Graveur. Catalogue raisonné de l'oeuvre grave et lithographié et des monotypes*, *Tome VI*, Editions Kornfeld, Bern, 1966–1968, p. 363, no. 1655, ill.



Polichinelle et Nain, Romain et Vieillard, devant une odalisque dansant



GEORGES ROUAULT

(1871–1958)

Reincarnations of Father Ubu, 1955

Text by Ambroise Vollard.
23 original copper engravings by Georges Rouault, executed at the request of Ambroise Vollard for the *Société Normande des Amis du Livre*, with Maître Maxime Denesle as president.
In sheets. Cream cover with black title on front cover, red and black folder, gold title on spine.
284 × 205 mm

Edition of 10 deluxe copies, this is number 1
One of the 10 copies with an extra suite on blue paper and an extra suite on ochre paper.

Published by Éditions Société Normande du Livre d'Art, Paris, 1955

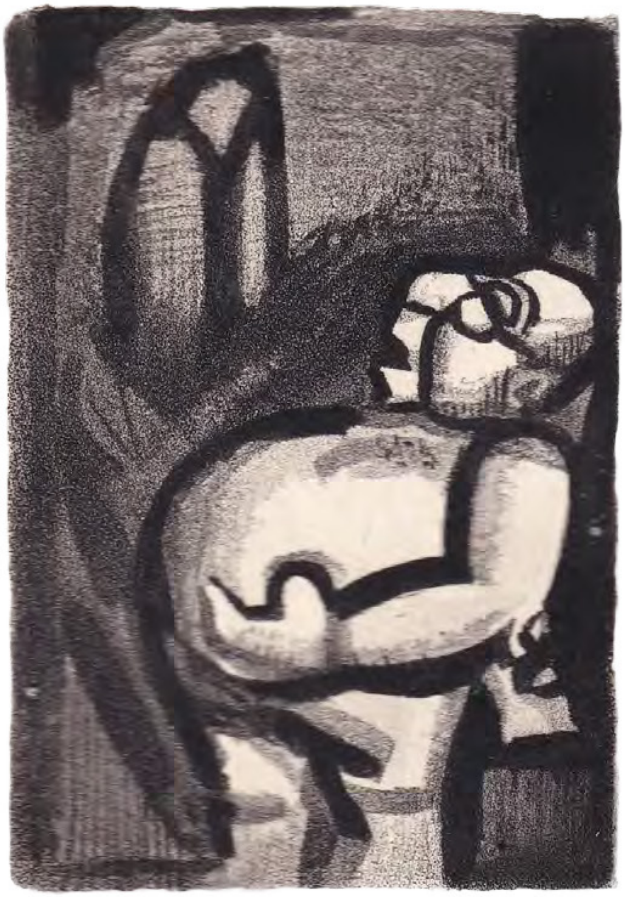


Deluxe edition

Gallery
Sofie Van de Velde









KURT SCHWITTERS

(1887–1948)

Die Kathedrale, 1920

Eight lithographs, including the cover Lithographs in-text on cream wove paper, with title, list of books in the series, and advertisement for other books by members of the *Hannover Sezessionist Movement*. Publisher's brown pictorial wrappers with collage elements ("the 'Anti-Dada' wraparound, opened at the foreedge")

225 × 145 mm

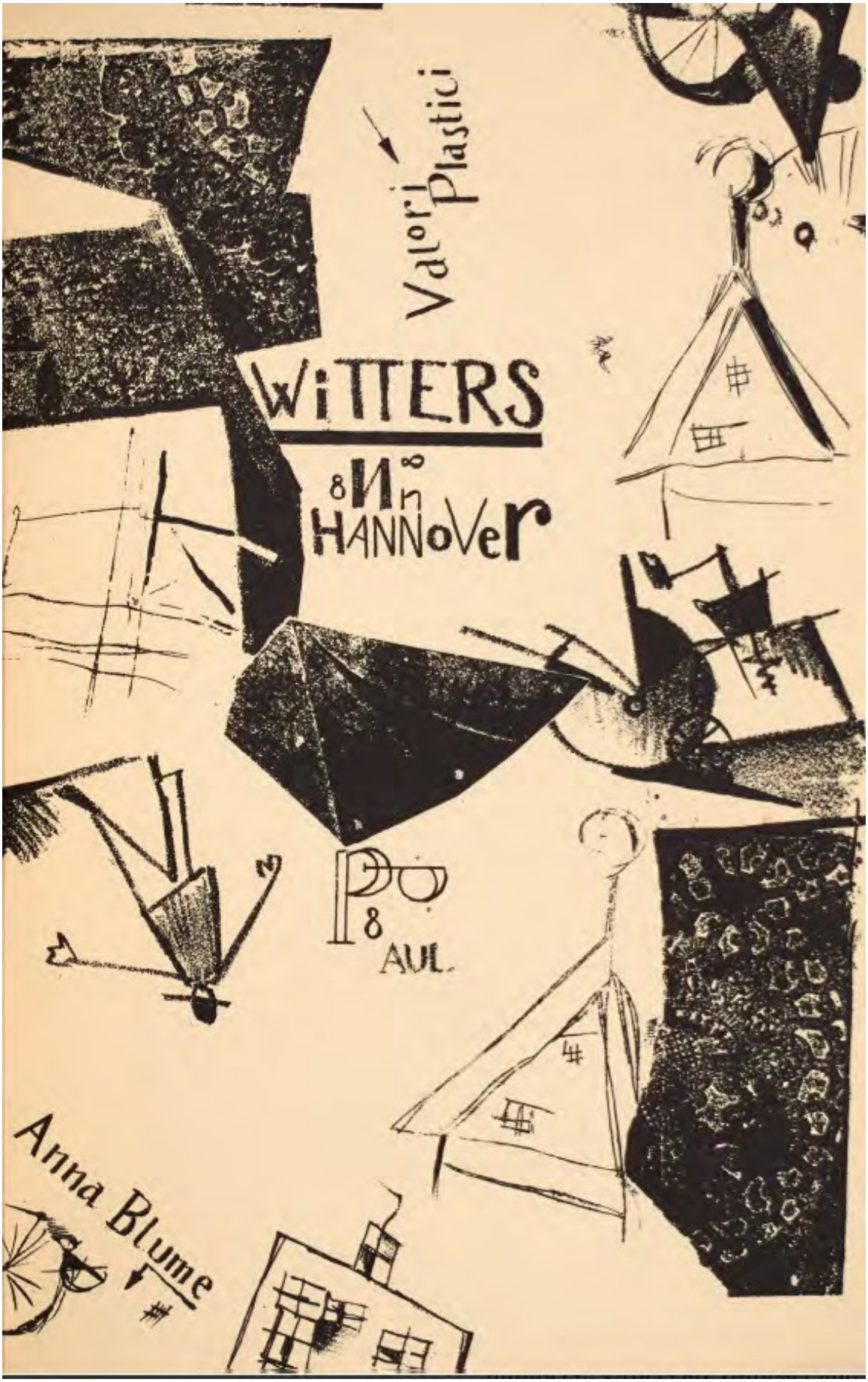
In an unnumbered edition

Published by Paul Steegemann Verlag, Hannover, 1920
From *Die Silbergäule*, Book 41/42



Cover

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Sofie Van de Velde


Valori Plastici
WITTERS
HANNOVER
PAUL
Anna Blume

RAOUL UBAC

(1910–1985)

The Female Surrealists, 1940

Solarized gelatin silver print
80 × 110 mm

PROVENANCE
Galerie 1900-2000, Paris

EXHIBITIONS
Australia, Latrobe Regional Gallery, *René Magritte. The Revealing Image, Photos and Films*, 2017
Hong Kong, Taikoo Place-ArtisTree, *René Magritte. The Revealing Image, Photos and Films*, 2018
Taipei, Taipei Fine Arts Museum, *René Magritte. The Revealing Image, Photos and Films*, 2018
New York, Museum Ground, *René Magritte. The Revealing Image, Photos and Films*, 2019
South Korea, Wooyang Museum of Contemporary Art, *René Magritte. The Revealing Image, Photos and Films*, 2019
Charleroi, Musée de la Photographie, *René Magritte. The Revealing Image, Photos and Films*, 2020
Barcelona, Museo Nacional Thyssen-Bornemisza, *La Máquina Magritte*, 2021–2022

LITERATURE
Xavier Canonne, *René Magritte–The Revealing Image*, Musée de la Photographie, Charleroi, Ludion, 2017



Cover



The exhibition runs from 5 September to 11 October 2026

Opening hours: Tuesday to Sunday, 1–6 pm. Closed on Mondays and on public holidays that fall on weekdays.

Contact:
info@sofievandevelde.be

Nieuw-Zuid
Léon Stynenstraat 21,
2000 Antwerp, Belgium
www.sofievandevelde.be

Gallery
Sofie Van de Velde