MUSEUM


Butter


Speck


Kanone


Fleisch


Schokolade


Kupfer


Zucker


Blut


Puder


Benzin


Geld


Tabak


IMITATION


FALSCH


KOPIE


ORIGINAL


12 March 45

Post-War and Contemporary Art Artist Portfolios and Artist Books

Curated by Henri Steenbeke / Van de Velde

AMBER ANDREWS

(b.1994)

Talking Heads, 2024

Hand-painted multiple, etching
Etching 200 × 150 mm
Sheet 390 × 270 mm

Edition of 12 plus 3 artist's proofs

Published by Gallery Sofie Van de Velde, Antwerp, 2024









AMBER ANDREWS

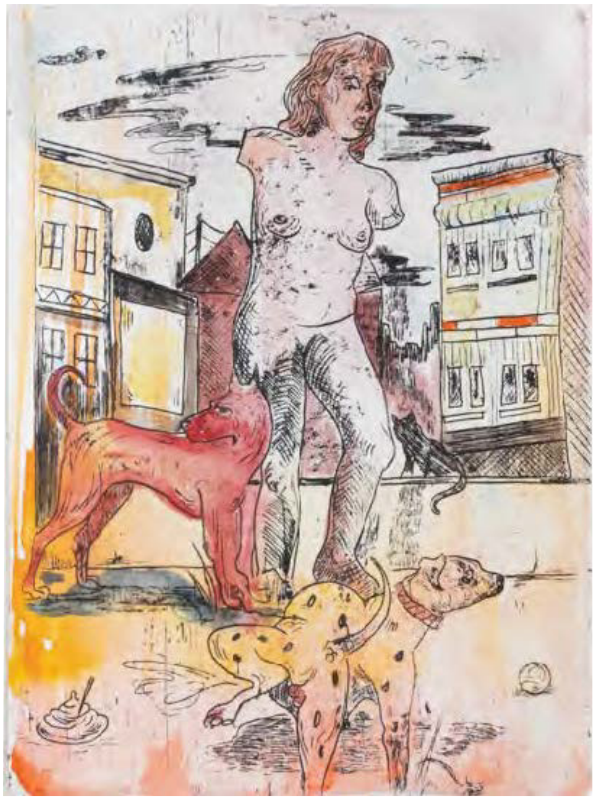
(b.1994)

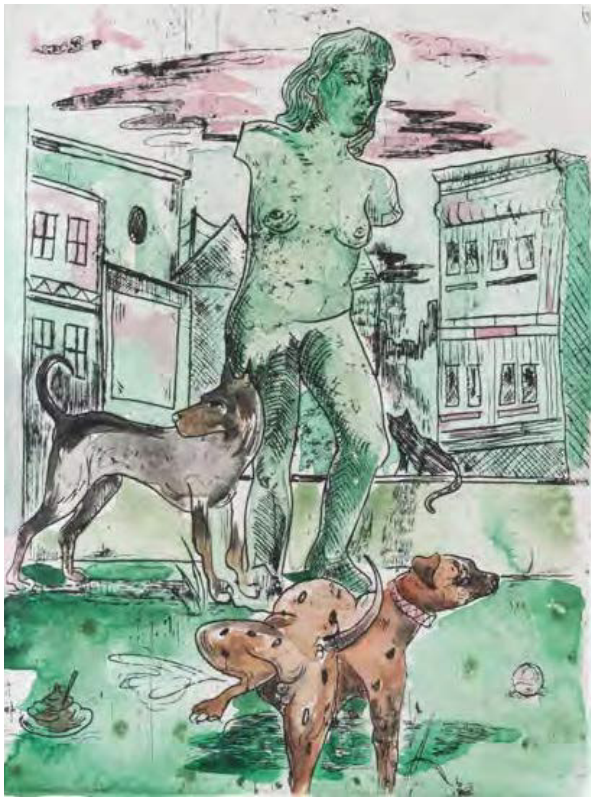
Paws and Poice, 2024

Hand-painted multiple, etching
Etching 200 × 150 mm
Sheet 390 × 270 mm

Edition of 12 plus 3 artist's proofs

Published by Gallery Sofie Van de Velde, Antwerp, 2024









AMBER ANDREWS

(b.1994)

Amberes, 2024

Hand-painted multiple, etching
Etching 200 × 150 mm
Sheet 390 × 270 mm

Edition of 12 plus 3 artist's proofs

Published by Gallery Sofie Van de Velde, Antwerp, 2024









ENRICO BAJ &
YVON TAILLANDIER

(1926–2018) - (1924–2003)

Man, Woman and Clothing, 1966

Artist's book with collages incorporating photographs of nudes, fabrics, beads, ribbons, and other decorative materials; silkscreen and mixed media.
Box 395 × 295 × 70 mm
Book 355 × 270 × 50 mm

Signed in pencil by Baj and Taillandier on the justification page
Edition of 46 copies

Printed by Sergio Tosi, Milan, 1966

Artist's book and portfolio including:

- 1 signed collage by Baj
- 5 additional collages
- 4 colour silkscreens on Fabriano Classico paper





Cover





ENRICO BAJ

(1924–2003)

La Cravate ne vaut pas une médaille, 1972

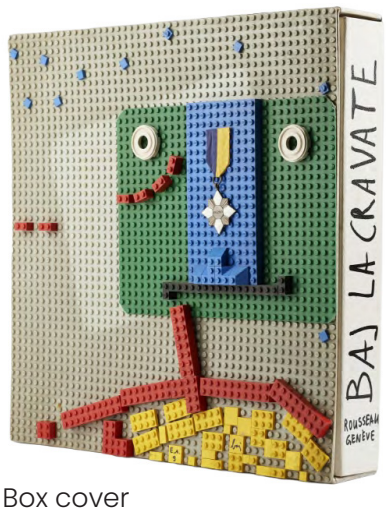
Livre-objet in-folio featuring silkscreen and lithography illustrations, around ten pages with original collages; includes signed multiple and colour collage with fabric and metallic acetate.
375 × 375 mm

Signed by Baj on the colophon; includes two original signed and numbered collages and a signed multiple
Edition of 200 copies on Arches vellum
This copy is among 35 that include the multiple and two original collages

Published by Rousseau Editeur, Paris, 1972

The book contains:

- multiple (Lego System and C), on its case, signed and numbered by the artist
- 2 original collages (Homme au papillon and Mr Jean Petit), signed
- 1 colour collage with fabric and folded metallic acetate on black Canson



Box cover

Gallery
Sofie Van de Velde


ENRICO BAJ
LA CRAVATE NE
PAS UNE MEDAI


CETTE CRAVATE NE VAUT PAS UNE MEDAILLE..

ARTHUR MILLER & LEONARD BASKIN

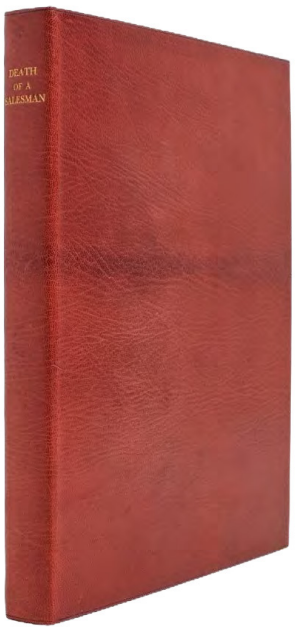
(1915–2005) - (1922–2000)

Death of a Salesman, 1984

Five etchings
Illustrated edition in small folio, bound in full morocco leather with spine gilt-lettered, housed in a board slipcase Small folio, 395 × 295 × 70 mm

Signed by both the author and the illustrator on the limitation page
Edition of 1,500 copies

Published by The Limited Editions Club, New York, 1984



Cover

Gallery
Sofie Van de Velde



GUILLAUME BIJL

(1946–2025)

Composition trouvée, 1989

Assemblage/multiple
Six pieces presented in the original box

Signed certificate included
Edition of 10 copies

Published by Ronny Van de Velde, Antwerp, 1989

LITERATURE
Guillaume Bijl, Multiples & Editions, pp. 68–69



Cover

Gallery
Sofie Van de Velde



GUILLAUME BIJL

(1946–2025)

James Ensor in Oostende, 2000

Black-and-white digital video, edition on DVD
190 × 135 mm

Signed
Edition of 5 copies

PROVENANCE
The artist

EXHIBITIONS
Namur, Musée Félicien Rops,
Zwanze, Fantaisie & Burlesque. De Louis Ghémar à James Ensor, 2019

LITERATURE
Veronique Carpiaux, Herwig Todts, Eliane Van den Ende,
Zwanze, Fantaisie & Burlesque. De Louis Ghémar à James Ensor, Musée Félicien Rops, Namur, 2019, pp. 182–183, ill.



Gallery
Sofie Van de Velde





KARIN BORGHOUTS

(b. 1959)

Interieurs Schipperskwartier Antwerpen, 2015

Archival pigment print on Baryta paper
275 × 400 mm

Print 2015
12 different prints

Edition of 10 copies

Photo © Karin Borghouts January 2002



Closed brothel
Corner of Kleine and Grote Kraaiwijk

Gallery
Sofie Van de Velde



Closed brothel
Oudemansstraat



Closed brothel
Corner of Kleine and Grote Kraaiwijk (Rose Brothel)

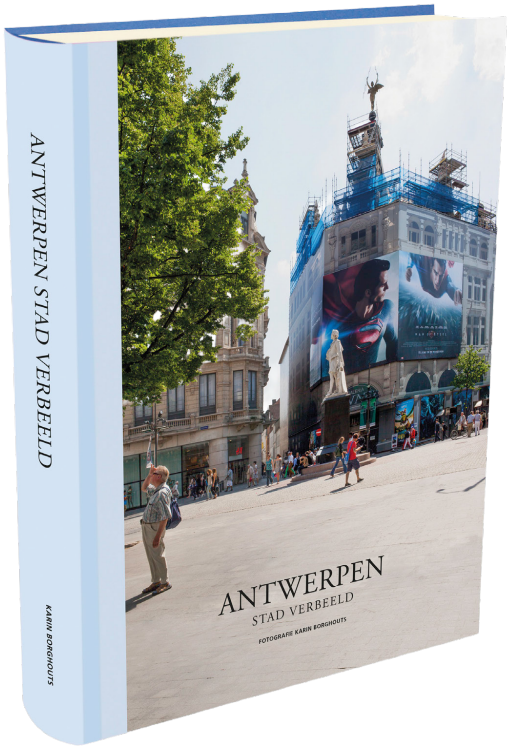
KARIN BORGHOUTS

(b. 1959)

Antwerpen Stad Verbeeld, 2016

Book in a slipcase with an archival pigment print on FineArt Baryta paper
223 × 278 mm
Edition of 40 numbered and signed copies

The edition comprises four groups of ten copies, each accompanied by the same original signed photograph by Karin Borghouts, together with two additional copies, each containing all four different photographs.



Book cover

Gallery
Sofie Van de Velde



Ruins of the Monastery of St Paul's Church, Antwerp



Burchtgracht, Antwerp



Meir - Statue of Anthony van Dyck, Antwerp



Meir - Royal Palace, Antwerp

ALEXEY BRODOVITCH

(1928–1987)

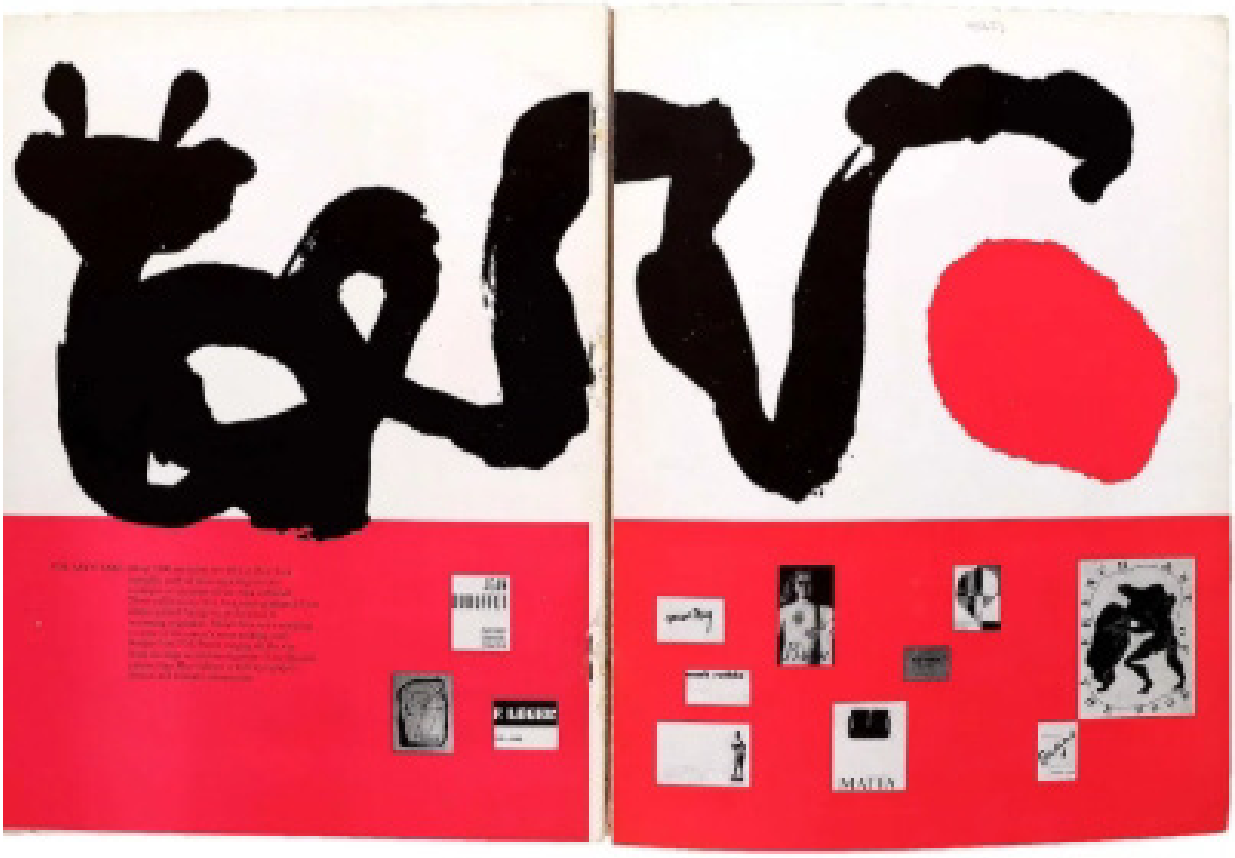
Portfolio: A Magazine for the Graphic Arts, 1950–1951

Illustrated magazine portfolio; 3 volumes (issues 1–3)
Profusely illustrated on diverse paper stocks, including colour papers, die-cuts, inserts, transparent sheets, marbled and wrapping paper samples, 3D glasses, and more. Covers illustrated by Alexey Brodovitch and Charles Eames. First edition
4to, 330 × 255 mm

Edited by George S. Rosenthal and Frank Zachary



Three covers





MARCEL BROODTHAERS

(1924–1976)

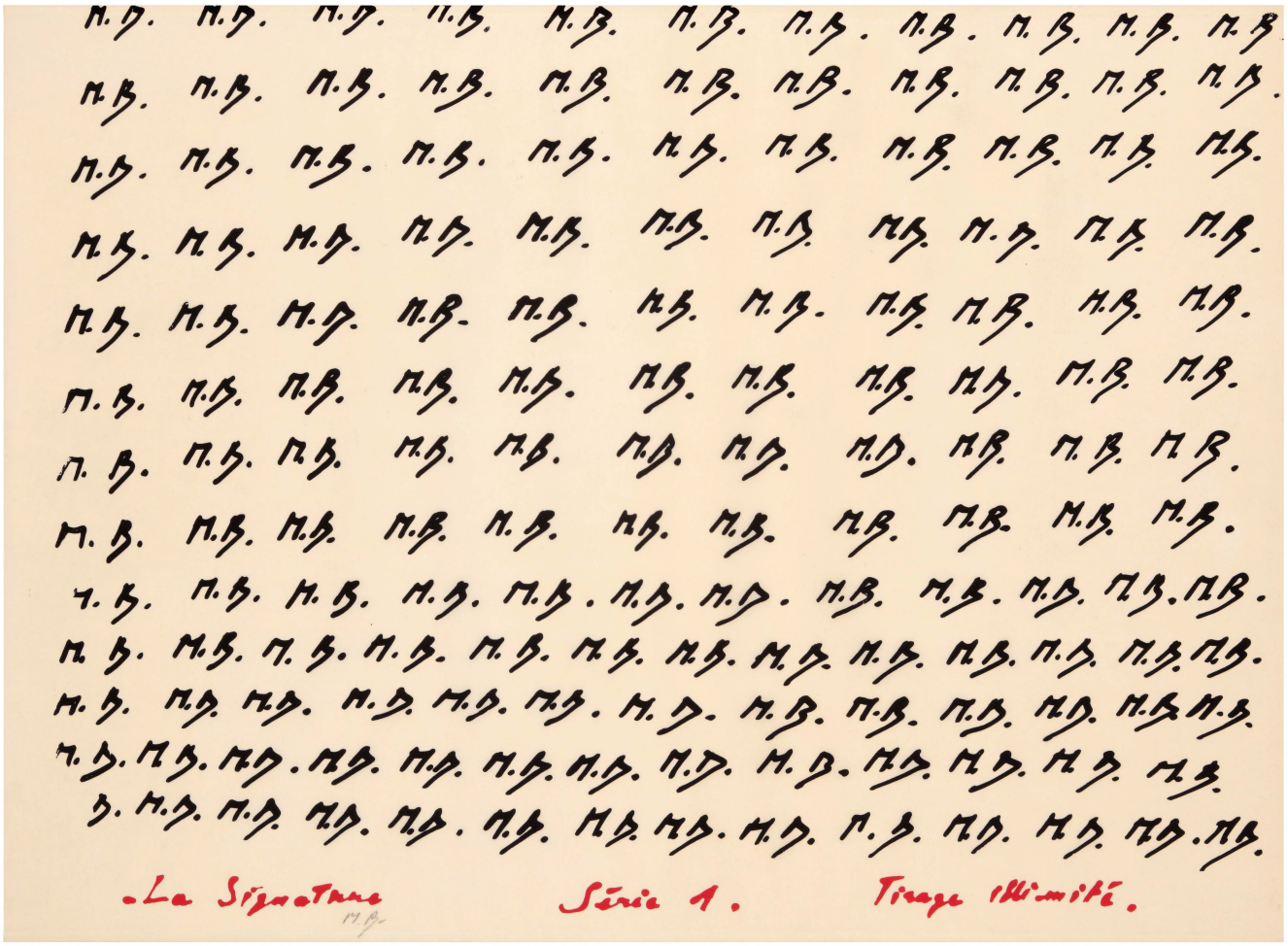
La Signature Série 1. Tirage illimité, 1969

Black and red screen print on tracing paper
550 × 750 mm

Edition of 60 unnumbered copies Only
three signed copies known to exist

Published by the artist, 1969

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 14–15, no. 3


La Signature
Série 1.
Tirage illimité.

MARCEL BROODTHAERS

(1924–1976)

M.B., 24 Images/Seconde, 1970

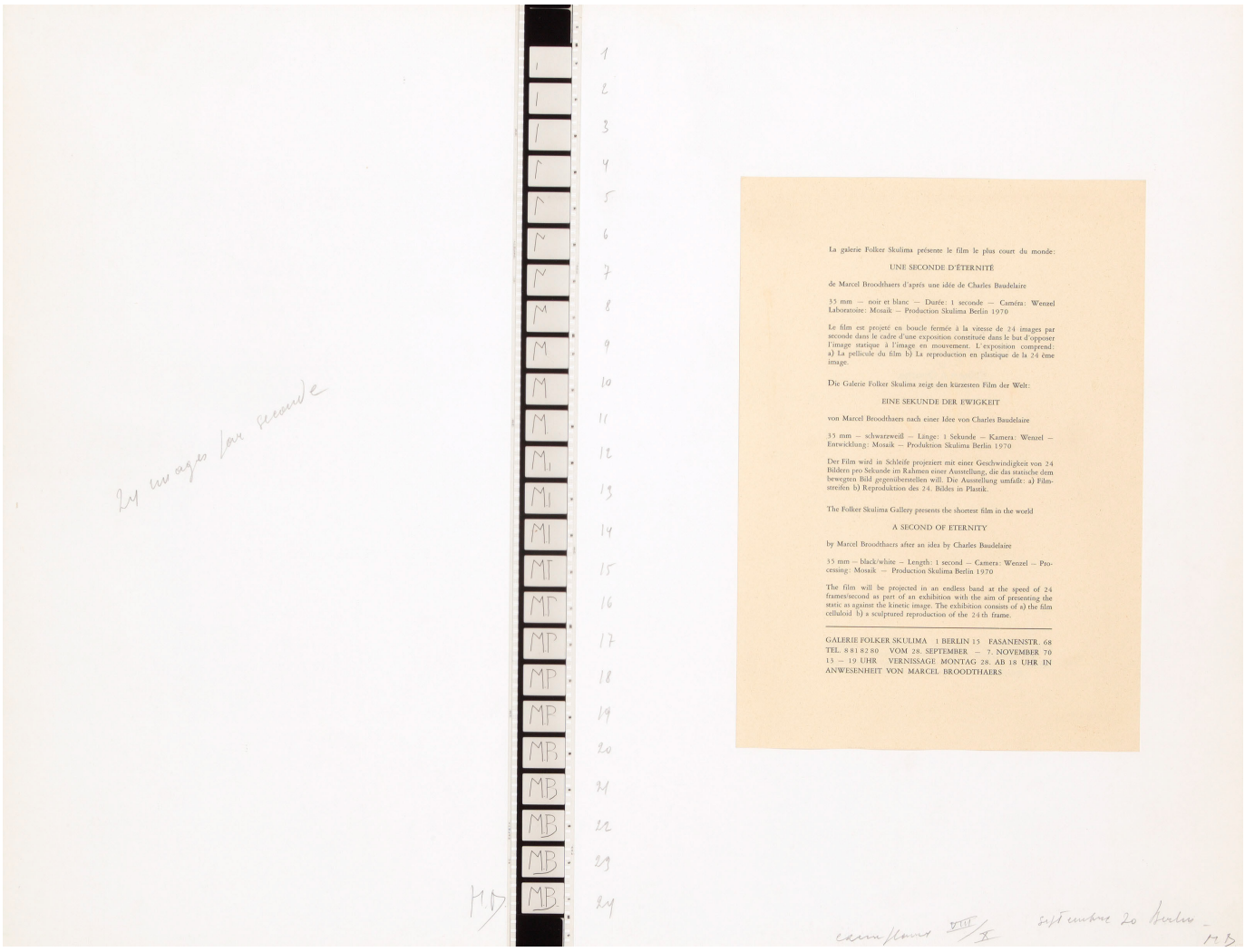
35 mm black and white film strip and pencil on white cardboard
500 × 650 mm

Edition of 50 copies (1–50) and 10 artist's proofs (I–X)
Signed lower left *M.B.,* titled *24 images par seconde* in the upper left, numbered and dated bottom right.

Published by Galerie Folker Skulima, Berlin, 1970

The film frames are numbered in pencil from 1 to 24, on the right side of the film strip. The artist's proofs have a tipped-on printed document with a text in German, English and French: 'The Folker Skulima Gallery presents the shortest film in the world: *A Second of Eternity* by Marcel Broodthaers after an idea by Charles Baudelaire. 35 mm – black/ white – length: 1 second – camera: Wenzel – processing: Mosaik – production: Skulima Berlin 1970. The film will be projected in an endless band at the speed of 24 frames per second as part of an exhibition with the aim of presenting the static as against the kinetic image. The exhibition consists of a) the film celluloid; b) a sculptured reproduction of the 24th frame.'

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 16–17, no. 4



La galerie Folker Skulima présente le film le plus court du monde:

UNE SECONDE D'ÉTERNITÉ

de Marcel Broodthaers d'après une idée de Charles Baudelaire

35 mm — noir et blanc — Durée: 1 seconde — Caméra: Wenzel Laboratoire: Mosaik — Production Skulima Berlin 1970

Le film est projeté en boucle fermée à la vitesse de 24 images par seconde dans le cadre d'une exposition constituée dans le but d'opposer l'image statique à l'image en mouvement. L'exposition comprend: a) La pellicule du film b) La reproduction en plastique de la 24 ème image.

Die Galerie Folker Skulima zeigt den kürzesten Film der Welt:

EINE SEKUNDE DER EWIGKEIT

von Marcel Broodthaers nach einer Idee von Charles Baudelaire

35 mm – schwarzweiß — Länge: 1 Sekunde — Kamera: Wenzel — Entwicklung: Mosaik — Produktion Skulima Berlin 1970

Der Film wird in Schleife projeziert mit einer Geschwindigkeit von 24 Bildern pro Sekunde im Rahmen einer Ausstellung, die das statische dem bewegten Bild gegenüberstellen will. Die Ausstellung umfaßt: a) Filmstreifen b) Reproduktion des 24. Bildes in Plastik.

The Folker Skulima Gallery presents the shortest film in the world

A SECOND OF ETERNITY

by Marcel Broodthaers after an idea by Charles Baudelaire

35 mm – black/white – Length: 1 second — Camera: Wenzel — Processing: Mosaik — Production Skulima Berlin 1970

The film will be projected in an endless band at the speed of 24 frames/second as part of an exhibition with the aim of presenting the static as against the kinetic image. The exhibition consists of a) the film celluloid b) a sculptured reproduction of the 24th frame.

GALERIE FOLKER SKULIMA 1 BERLIN 15 FASANENSTR. 68
TEL. 8 81 82 80 VOM 28. SEPTEMBER – 7. NOVEMBER 70
13 – 19 UHR VERNISSAGE MONTAG 28. AB 18 UHR IN
ANWESENHEIT VON MARCEL BROODTHAERS.

MARCEL BROODTHAERS

(1924–1976)

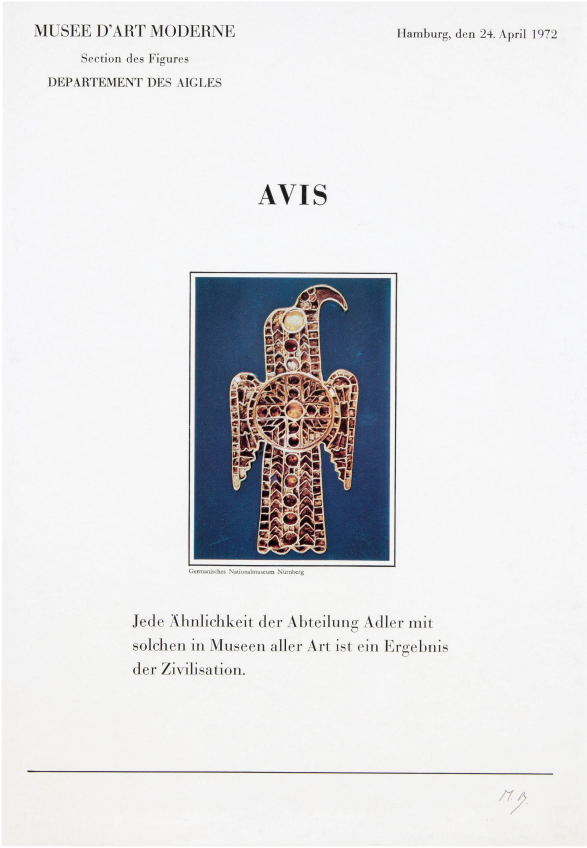
Six lettres ouvertes, 1972

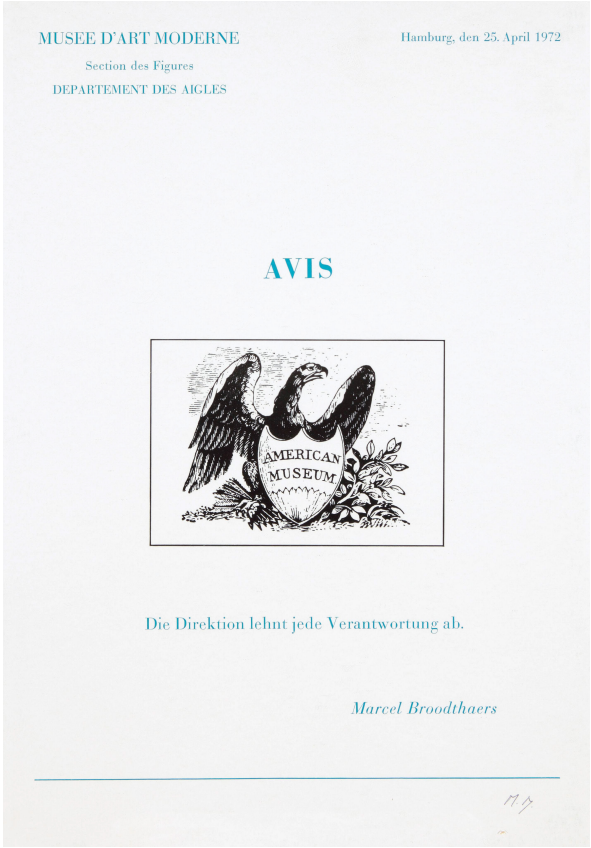
Colour offset prints on six sheets of high-gloss paper
Each sheet 297 × 210 mm

Edition of 100 unnumbered copies Each sheet signed *M.B.* at bottom right; two sheets dated 72.

Published by Griffelkunst Vereinigung, Hamburg, 1972

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde Antwerp, 2012, pp. 22–23, no. 7

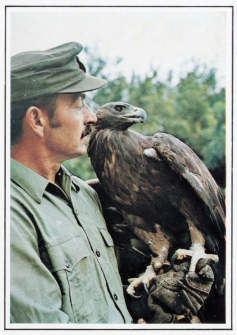




MUSEE D'ART MODERNE
Section des Figures
DEPARTEMENT DES AIGLES

Hamburg, den 23. April 1972

AVIS



Jede Ähnlichkeit der Abteilung Adler mit solchen in Museen aller Art existiert nur in der Einbildung.

MUSEE D'ART MODERNE
Section des Figures
DEPARTEMENT DES AIGLES

Hamburg, den 22. April 1972

AVIS



Jede Ähnlichkeit der Abteilung Adler mit solchen in Museen aller Art ist unbeabsichtigt.

MUSEE D'ART MODERNE
Section des Figures
DEPARTEMENT DES AIGLES

Hamburg, den 20. April 1972

AVIS



Jede Ähnlichkeit der Abteilung Adler mit solchen in Museen aller Art ist zufällig.

MUSEE D'ART MODERNE
Section des Figures
DEPARTEMENT DES AIGLES

Hamburg, den 21. April 1972

AVIS



Musée du Louvre Paris

Jede Ähnlichkeit der Abteilung Adler mit solchen in Museen aller Art ist rein formal.

MARCEL BROODTHAERS

(1924–1976)

Das Recht, 1972

Screen print in black and colour offset print on three sheets of Schoeller-Turm cardboard

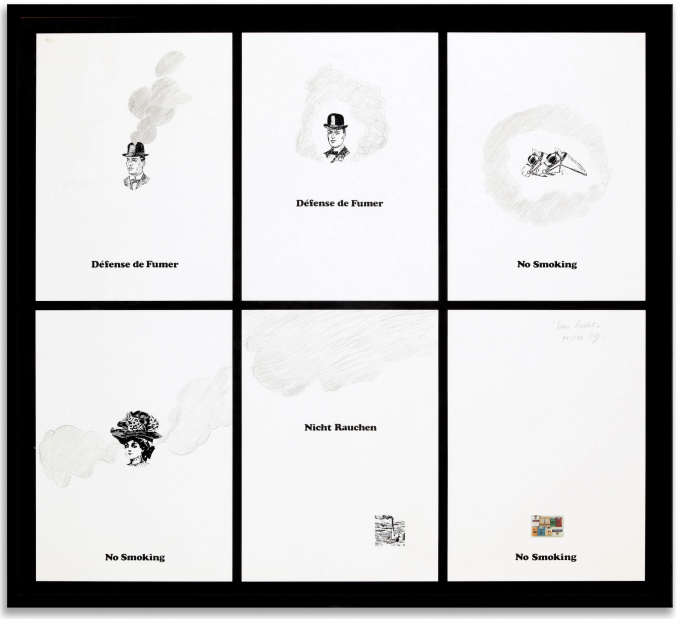
- Sheets A and C: 617 × 425 mm
- sheet B: 617 × 688 mm

Edition of 120 copies
Signed and numbered bottom right on sheets A and B; sheet C also signed by the artist

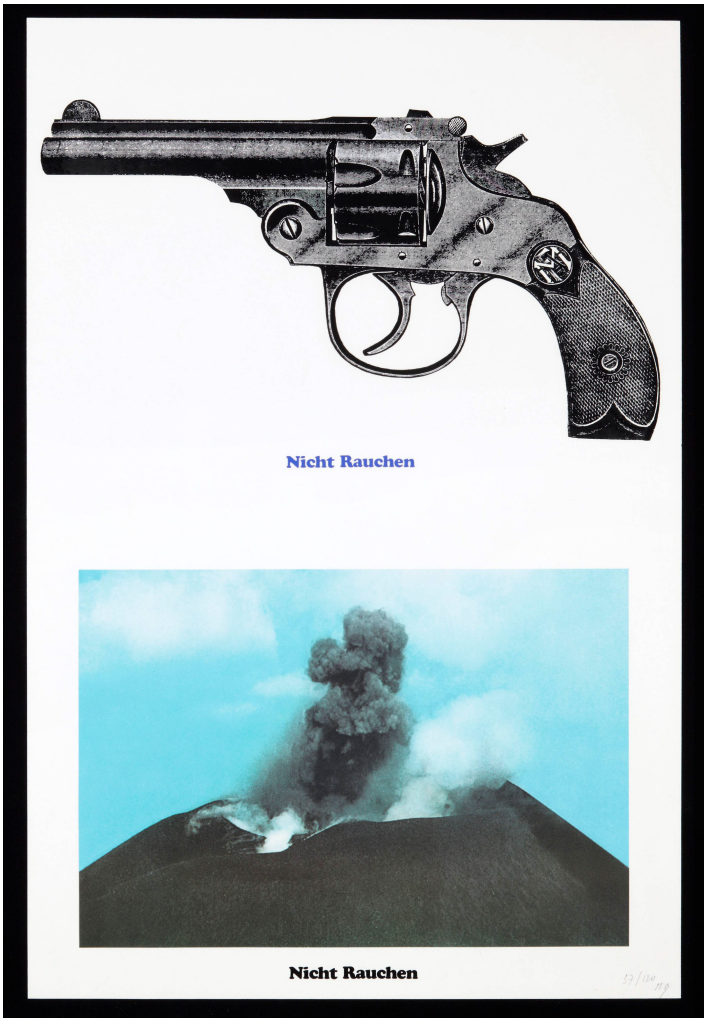
Published by Edition Staeck, Heidelberg, 1972

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 24–25, no. 8

The first part of the edition consists of sheets A and B. After its publication, the artist decided to substitute sheet B with sheet C, signing the new sheet as well.



Gallery
Sofie Van de Velde


Nicht Rauchen
Nicht Rauchen


Nicht Rauchen
Nicht Rauchen

MARCEL BROODTHAERS

(1924–1976)

Museum – Museum, 1972

Screen print in gold and white on two sheets of black
Schoeller-Parole paper
839 × 591 mm each

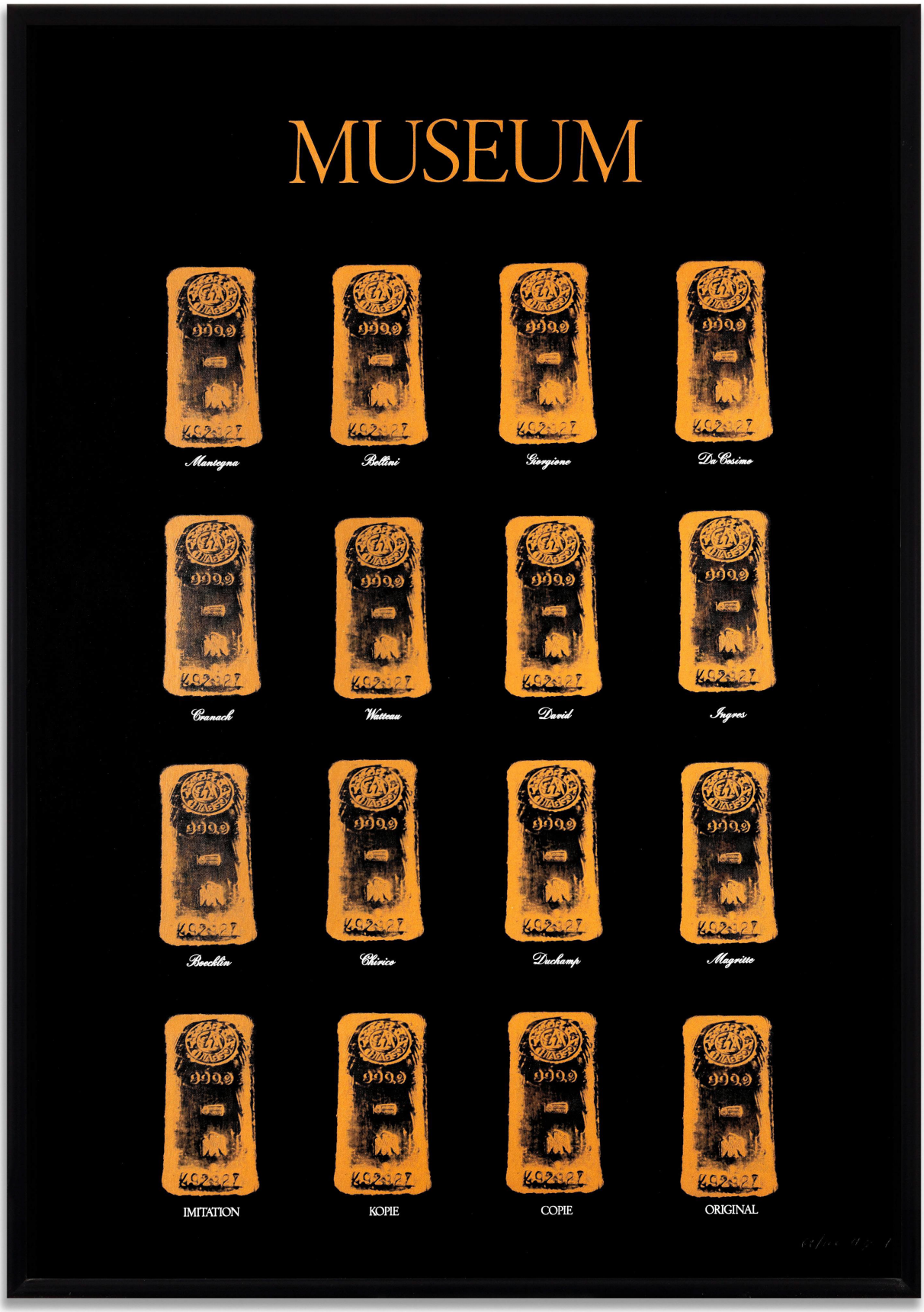
Edition of 100 copies
Both prints numbered, dated 72 and signed *M.B.* bottom right

Published by Edition Staeck, Heidelberg, 1972

Literature
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 26–27, no. 9



Gallery
Sofie Van de Velde


MUSEUM
Mantegna
Bellini
Giorgione
Da Cosimo
Cranach
Watteau
David
Ingres
Boecklin
Chirico
Duchamp
Magritte
IMITATION
KOPIE
COPIE
ORIGINAL

MARCEL BROODTHAERS

(1924–1976)

Ein Eisenbahnüberfall, 1972

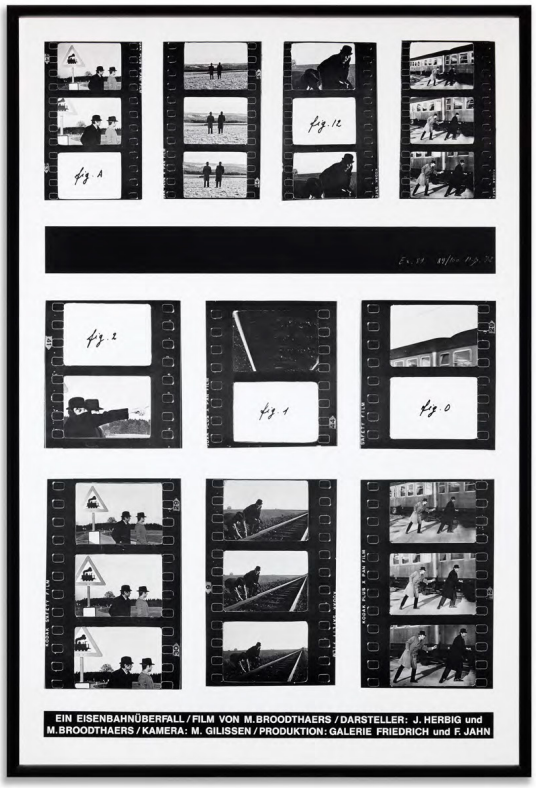
Offset print in black and white
840 × 560 mm

Edition of 100 copies
Numbered, dated 72 and signed M.B. on the horizontal black strip

The manuscript annotations in the blank frames – fig. 0, fig. 1, fig. 2, etc. – vary from one copy to another

Published by Galerie Heiner Friedrich, Munich

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 30–31, no. 11



Gallery
Sofie Van de Velde


fig. 0
fig. A
fig. 12
fig. 1
fig. 2
KODAK SAFETY FILM
KODAK PLUS X PAN FILM
EIN EISENBAHNÜBERFALL / FILM VON M. BROODTHAERS / DARSTELLER: J. HERBIG und M. BROODTHAERS / KAMERA: M. GILISSEN / PRODUKTION: GALERIE FRIEDRICH und F. JAHN

MARCEL BROODTHAERS

(1924–1976)

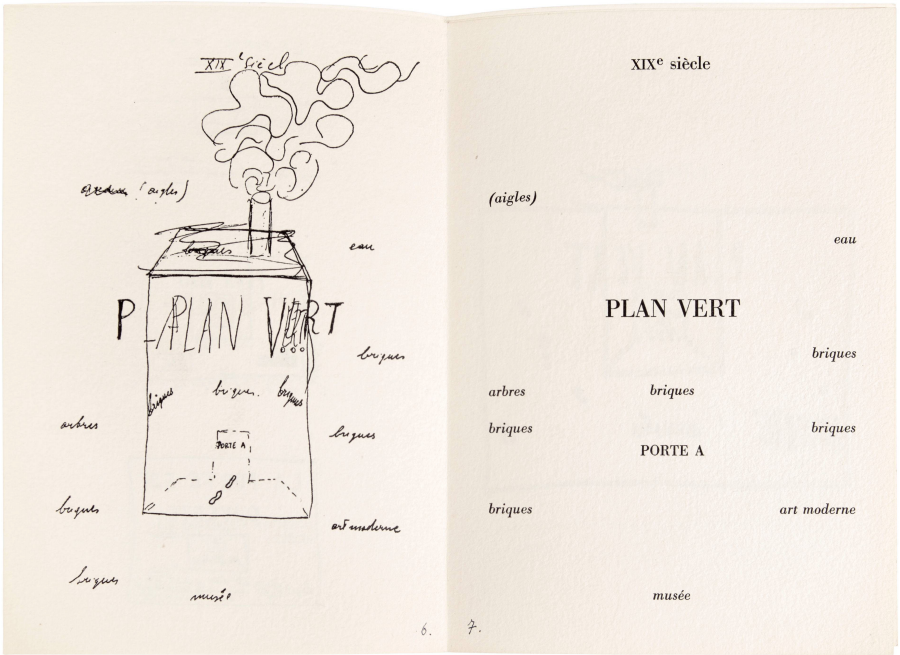
Plan Vert. La porte est ouverte, 1972

Letterpress
12 pp. incl. covers, in sheets
210 × 145 mm

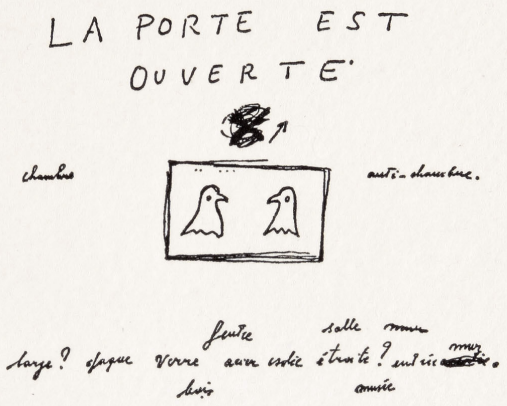
Edition of 50 copies
Autograph pagination by the artist; autograph colophon, number and signature *M.B.* on the back cover

Published by Galerie Michael Werner, Cologne, 1972

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 82–83, no. 36



Marcel Broodthaers



Galerie M. Werner
Köln 1972

MARCEL BROODTHAERS

(1924–1976)

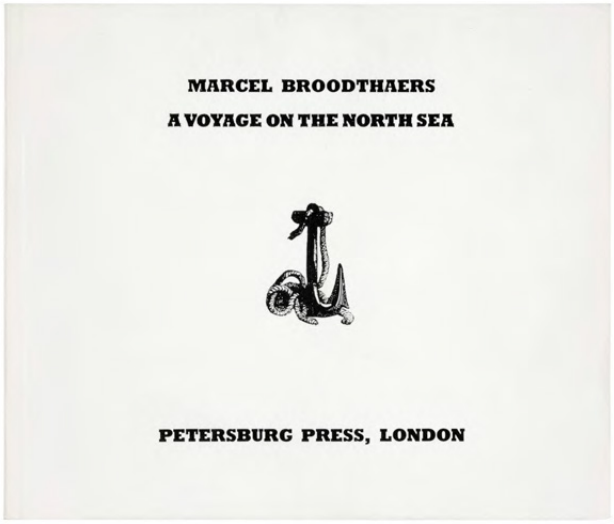
Un Voyage en Mer du Nord, 1973

Colour offset, 38 pages; unopened in wrappers
150 × 175 mm

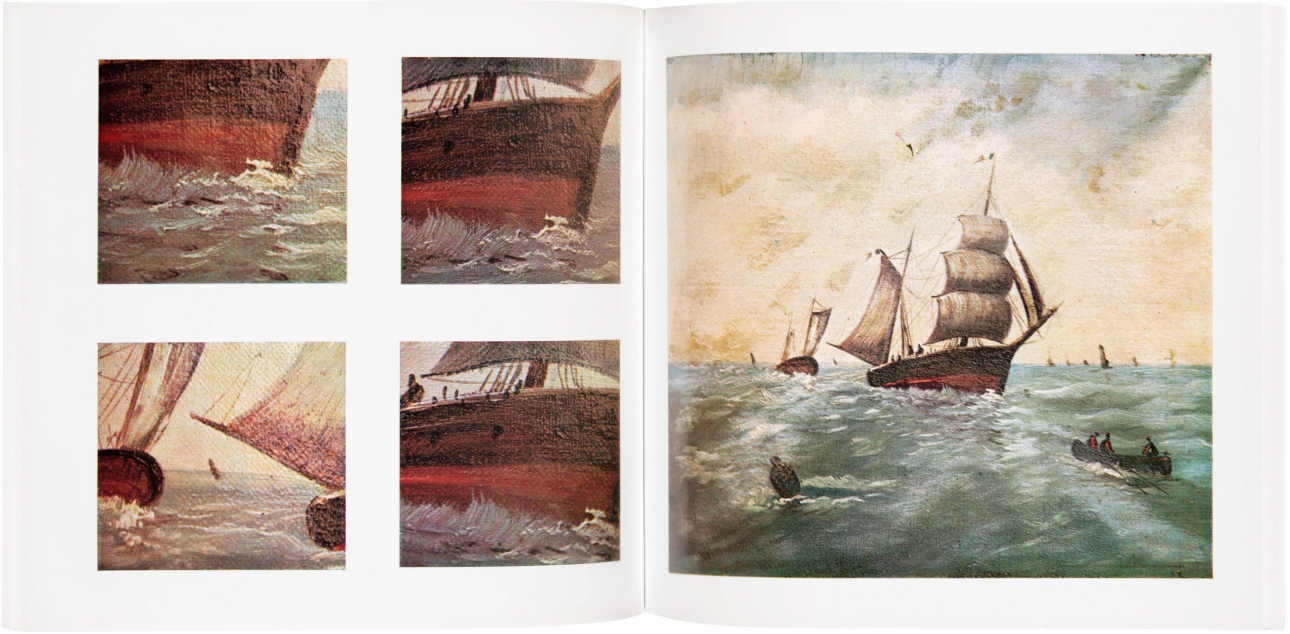
Edition of 1,100 copies, including 100 deluxe copies with the accompanying film housed in a blue film tin with printed title label. Signed by M.B.
Deluxe edition numbered 1–100 and accompanied by 4'15" silent 16 mm colour film

Published by Petersburg Press, London, 1973
French and German editions co-published with Petersburg Press

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books,* Galerie Ronny Van de Velde, Antwerp, 2012, pp. 90–91, no. 40



Cover




MARCEL BROODTHAERS
UN VOYAGE EN MER DU NORD
PETERSBURG PRESS

MARCEL BROODTHAERS

(1924–1976)

Le Manuscrit trouvé dans une bouteille, 1974

Bordeaux wine bottle of transparent glass, inscribed *The Manuscript 1833*, wrapped in printed silk paper; housed in a cardboard box with title in French, English, and German.
Box 300 × 77 × 77 mm
Silk paper sheet 495 × 360 mm

Signed *M.B.* bottom centre on the printed silk paper
Edition of 120 copies

Published by Edition René Block, Berlin, 1974

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 48–49, no. 20


Le
Manuscrit
trouvé
dans une
Bouteille
The Manuscript
1833
BRÖDTHALER
L'Objet:
Une bouteille ordinaire de vin de Bordeaux blanc. Au premier
tiers après le goulot, les mots "Le Manuscrit" et l'année
"1833" sont inscrits en noir sur le verre.
Le Sujet:
"Le Manuscrit trouvé dans une bouteille" d'Edgar Allan Poe.
Il a été publié la première fois en 1833 dans un journal de
Baltimore.

MARCEL BROODTHAERS

(1924–1976)

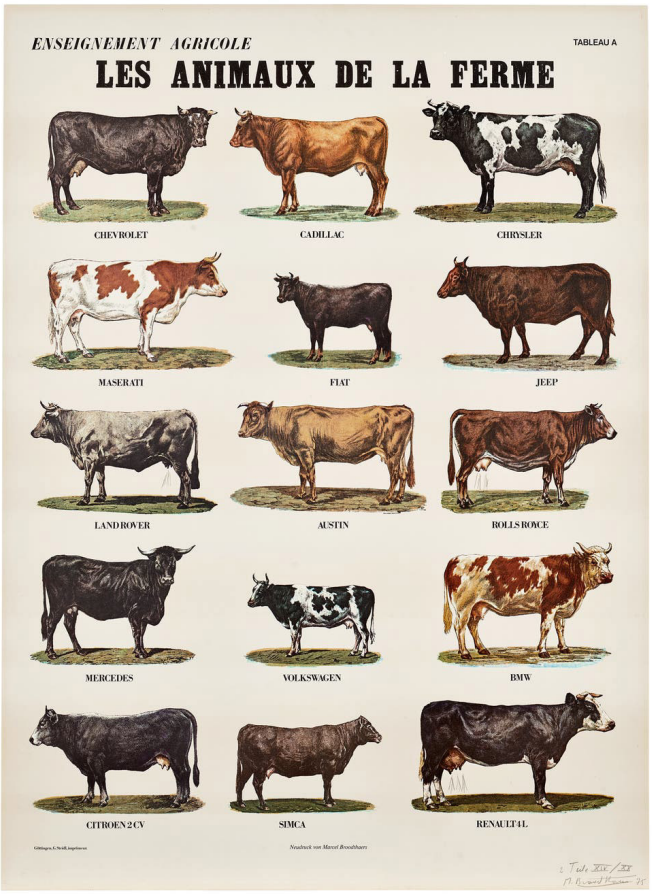
Les Animaux de la ferme, (V. 22), 1974

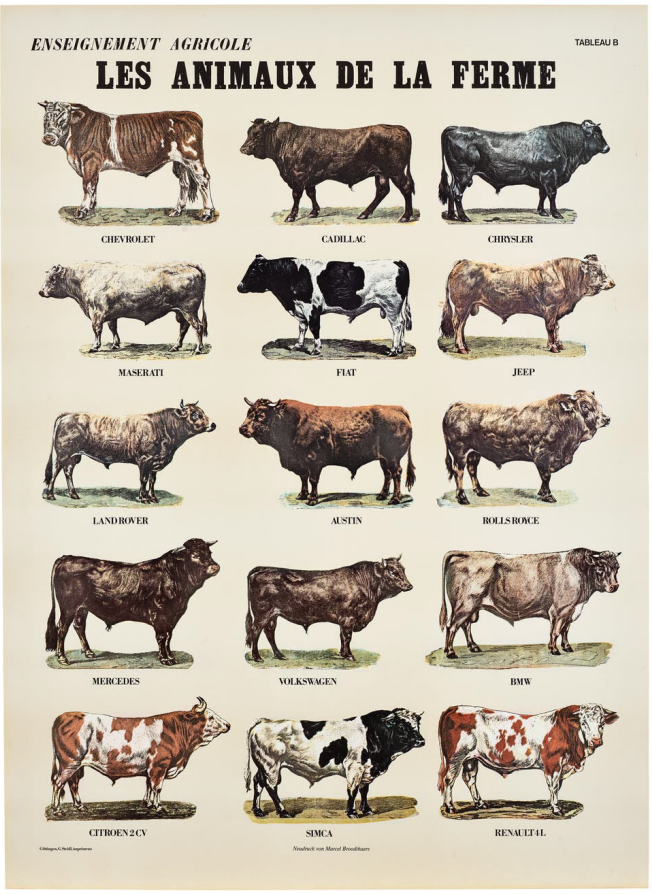
Complete set of two colour offset lithographs, one with hand additions in pencil, printed on Schoeller-Parole paper, full sheets (luxe edition)
Both sheets 820 × 599 mm

Left sheet signed, dated 1975
One of 20 proofs in Roman numerals, and inscribed in pencil *2 Teile* (two parts)
Edition of 120 copies (regular edition)

Published by Edition Staeck, Heidelberg, Germany, 1974

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 52–53, no. 22


ENSEIGNEMENT AGRICOLE
TABLEAU A
LES ANIMAUX DE LA FERME
CHEVROLET
CADILLAC
CHRYSLER
MASERATI
FIAT
JEEP
LAND ROVER
AUSTIN
ROLLS ROYCE
MERCEDES
VOLKSWAGEN
BMW
CITROEN 2 CV
SIMCA
RENAULT 4 L
Naar een ontwerp van Marcel Broodthaers


ENSEIGNEMENT AGRICOLE
TABLEAU B
LES ANIMAUX DE LA FERME
CHEVROLET
CADILLAC
CHRYSLER
MASERATI
FIAT
JEEP
LAND ROVER
AUSTIN
ROLLS ROYCE
MERCEDES
VOLKSWAGEN
BMW
CITROEN 2 CV
SIMCA
RENAULT 4 L
Naar een ontwerp van Marcel Broodthaers

MARCEL BROODTHAERS

(1924–1976)

Charles Baudelaire. Pauvre Belgique, 1974

Offset
Wrappers, dust jacket of tracing paper with, on front and back-cover printed *ABC ABC ABC ABC A* masking the title *Pauvre Belgique* 325 x 250 mm

Signed *M.B.*, numbered and dated
Edition of 40 copies

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 96–97, no. 43

The information on the covers stating Paris and New York as places of publication is contradicted by the colophon stating that the book has been printed at the expense of Daled, Gevaert and Lebeer, all three residing in Brussels at the time.

CHARLES BAUDELAIRE

ABCABCABCABCA

PARIS

1974

MARCEL BROODTHAERS

(1924–1976)

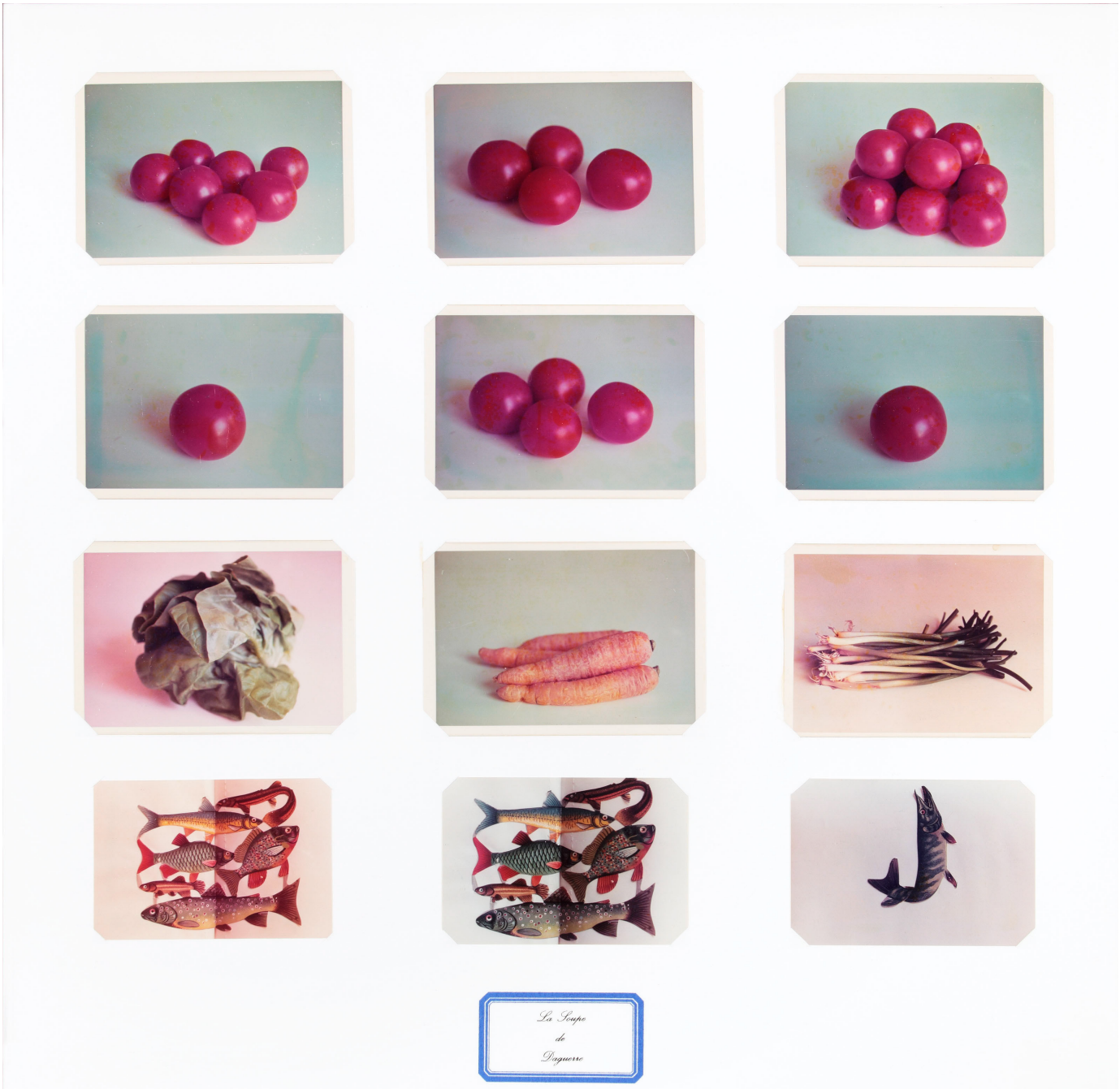
La Soupe de Daguerre, 1975

12 colour photographs, mounted on white paper
Screen print in black and blue
From the collective portfolio Artists and Photographs, with contributions by seven artists 590 x 522 mm

Edition of 60 copies
Numbered, dated 75, signed *M.Broodthaers* and annotated *La Soupe…* on a label on verso

Published by Multiples Inc., New York, 1975

LITERATURE
Jan Ceuleers, *Marcel Broodthaers - The Complete Prints and Books*, Galerie Ronny Van de Velde, Antwerp, 2012, pp. 58–59, no. 25


La Soupe
de
Daguerre

EZRA POUND & FRANCESCO CLEMENTE

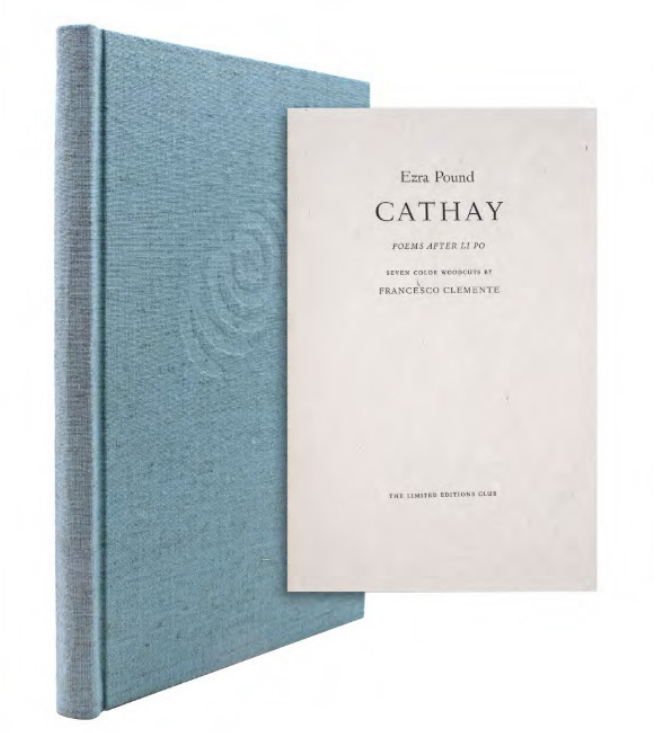
(1885–1972) - (b. 1952)

Cathay: Poems After Li Po, 1993

Seven colour woodcuts; designed by Dan Carr; printed on handmade Japanese Ogawashi paper by Arthur Larson at Horton Tank Graphics
Bound in original pale blue Japanese linen, housed in the original slipcase
Large octavo, 298 × 203 mm

Each signed by Francesco Clemente
Edition of 300 copies

Published by The Limited Editions Club, New York, 1993



Cover

Gallery
Sofie Van de Velde



CONSTANT

(1920–2005)

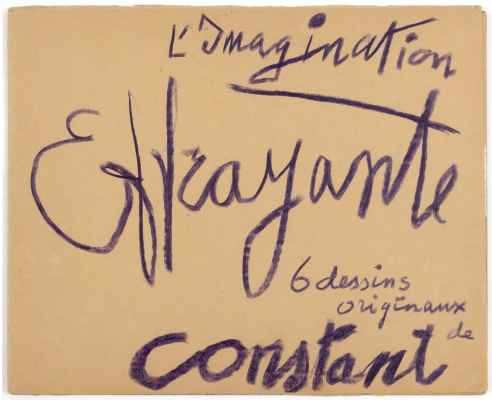
L'Imagination effrayante, 1951

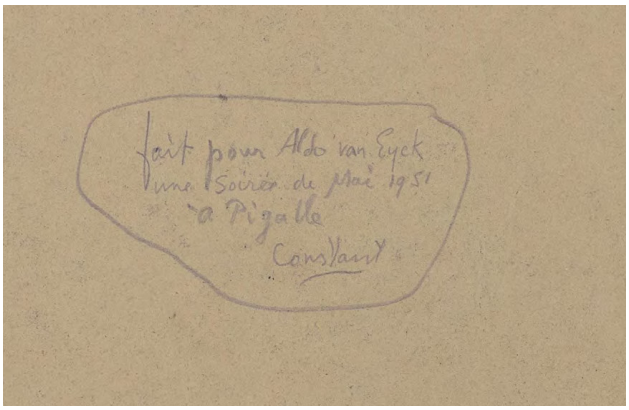
Six drawings (including the cover), wax crayon on paper, in a wrapper with handwritten text, each signed and dated *Constant '51,* and inscribed on the inside of the wrapper *fait pour Aldo van Eyck une soirée de Mai 1951 à Pigalle, Constant*. Each drawing: 310 × 385 mm

PROVENANCE
A gift from the artist to Aldo van Eyck in May 1951

EXHIBITIONS
Rotterdam, Museum Boijmans Van Beuningen, *Cobra 1948/51*, 1966, no. 83 (one illustrated in black and white, p. 64)
Amsterdam, Stedelijk Museum, *Constant: an Illustration of Freedom*, 28 November 1974 – 1975 (one illustrated in black and white)
Amstelveen, Cobra Museum of Modern Art, *Constant: Space + Colour*, 2016, pp. 32–33 (illustrated in colour) and p. 137

LITERATURE
Museumjournaal: Thematic issue Cobra, VII, no. 7–8, January–February 1962, p. 164 (illustrated in black and white)
Willemijn Stokvis, *Cobra*, Amsterdam, 1985, p. 180 and p. 276, fig. 45 (illustrated in black and white)
Jean-Clarence Lambert, *Constant: les trois espaces*, Paris, 1992, p. 50, no. 31 (one illustrated in black and white) and p. 206, no. 33





Cover

Gallery
Sofie Van de Velde











CONSTANT & JAN ELBURG

(1920–2005) - (1919–1992)

Het uitzicht van de duif, 1952

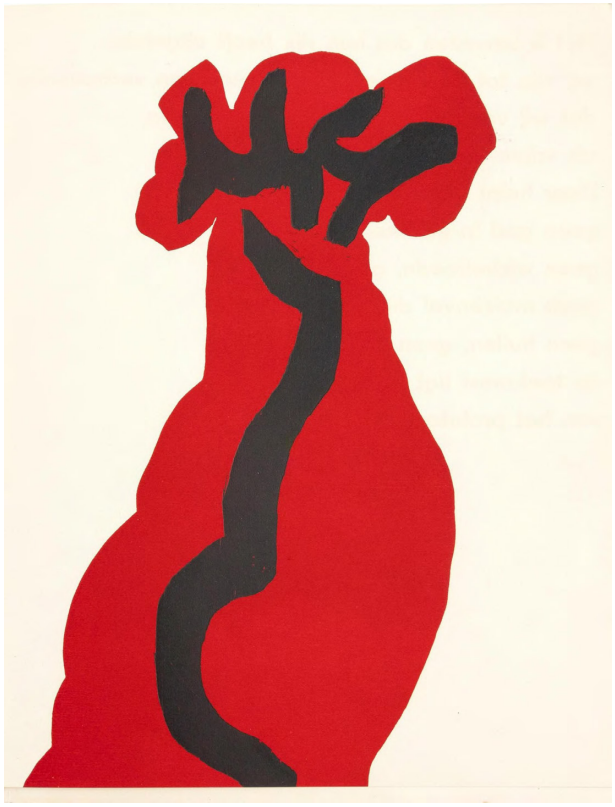
Portfolio of nine colour woodcuts
344 × 272 mm

Signed by the artist and author on the justification page
Edition of 125 copies

Printed by G.A. Verweij, Schiedam, 1952
Published by Galerie Le Canard, Amsterdam, 1952



Cover



Gallery
Sofie Van de Velde

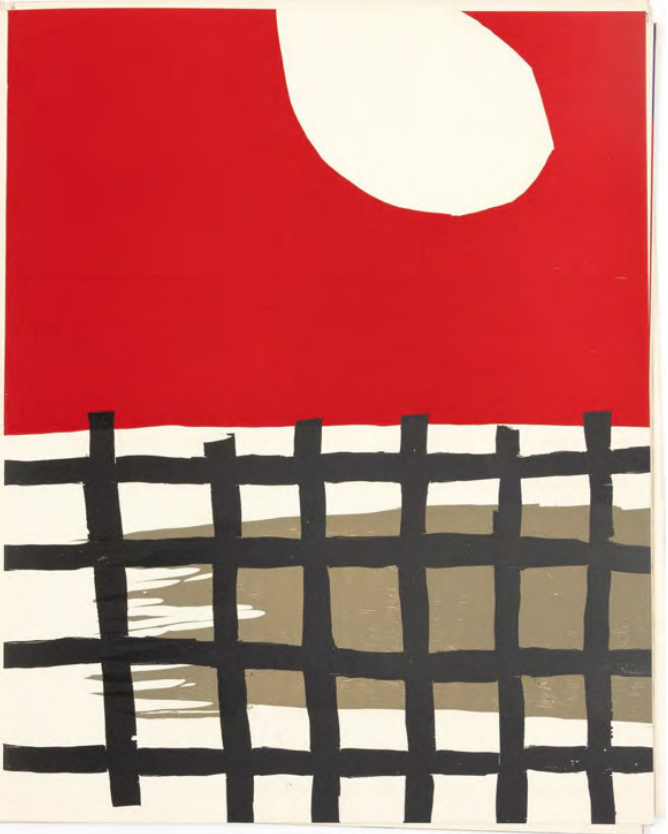
Wij, die die wereld bekijken met een vers
op de tong als een fluittoon van hoon,
wij dragen in wangen opgeborgen
een koperen doodshoofd dat boos is:
door hamers van binnenuit nors gebeukt;
in het zoeklicht van buiten verstard tot een grijns:
de lach van het cynische incasseren.

Zo kunnen de straten en kamers ons opleveren.
Wij zijn, want de straat kan ons opleveren,
met een voet en een voet en een hand
en een handtastelijk duidelijk gelijk,
grof en verongelijkt, omdat wij zijn die wij zijn:
met handen en voeten en monden ontkomen
aan deze onmenselijke mentaliteit:
lipstick te zijn van de klassenstaat.



Wie biedt? Wat baat mij de stapelplaats
janmaats en machinegeweren? Wie biedt meer,
biedt mij een plaats zonder praatjes
van maan, mooie mogol of moloch of mammon,
een gewone plek zon, zonder gouden verleden?
Magnaat, magistraat, advocaat van de duivel,
wie biedt? En ik vraag geen afbraak.

Zij hebben octrooi op instortende huizen
en kleerscheuren, alleenvertoningsrecht
van mijn regen, op de rechte weg
de tol, om mijn geld te geven, te heffen,
het vruchtgebruik van gewassen:
koolzaad en graan en de zoete peen.



CONSTANT

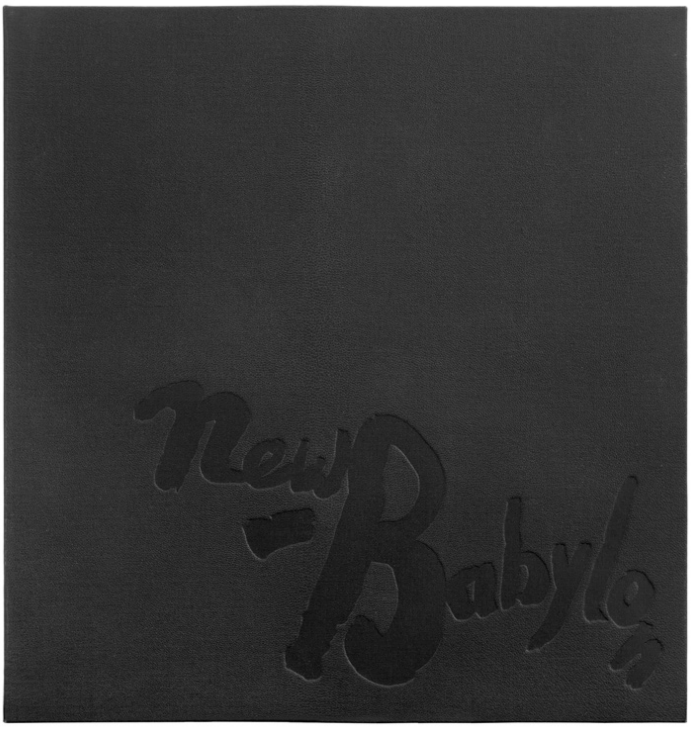
(1920–2005)

New Babylon, 1963

Portfolio of 10 lithographs on Hahnemühle laid paper, loosely inserted in original black cloth boards with blind-stamped title; housed in a blue cloth portfolio case.
Text by Simon Vinkenoog
Portfolio 410 × 390 mm
The lithographs vary: some are full-sheet (400 × 760 mm), others half-sheet (400 × 380 mm)

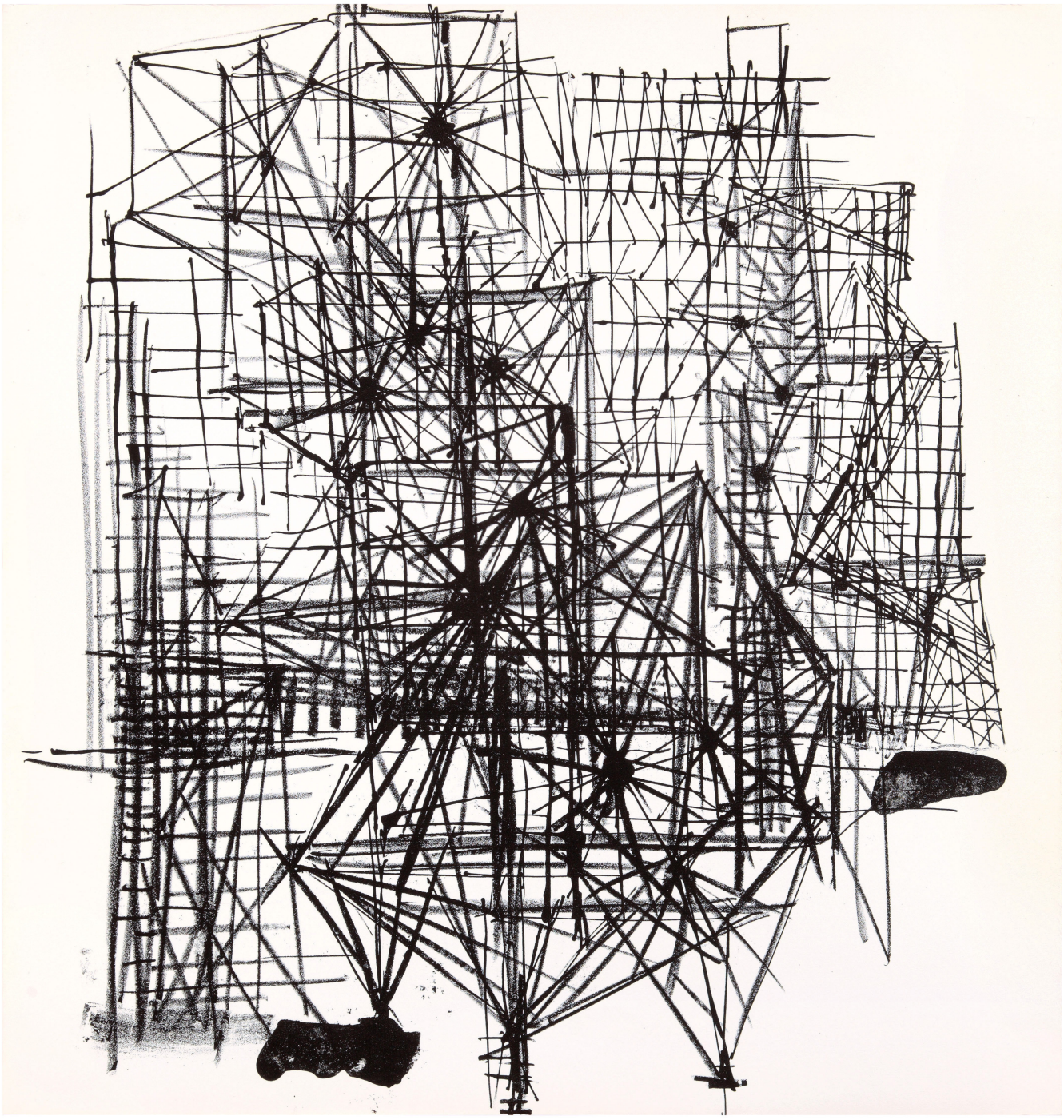
Signed in the colophon by Constant and Simon Vinkenoog
Edition of 60 copies, including 10 deluxe copies I–X with an original drawing and 50 standard copies numbered 1–50

Published by Galerie d'Eendt, Amsterdam, 1963



Cover

Gallery
Sofie Van de Velde







FRANZ KAFKA & JOSÉ LUIS CUEVAS

(1883–1924) - (1934–2017)

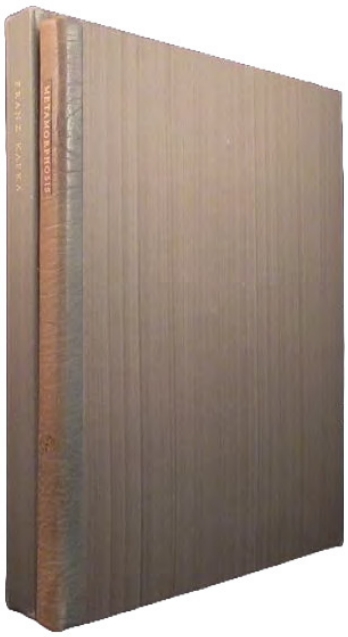
Metamorphosis, 1984

Illustrated edition with five original full-page engravings by Cuevas bound in half grey-green morocco with slipcase

Quarto, 268 × 200 mm

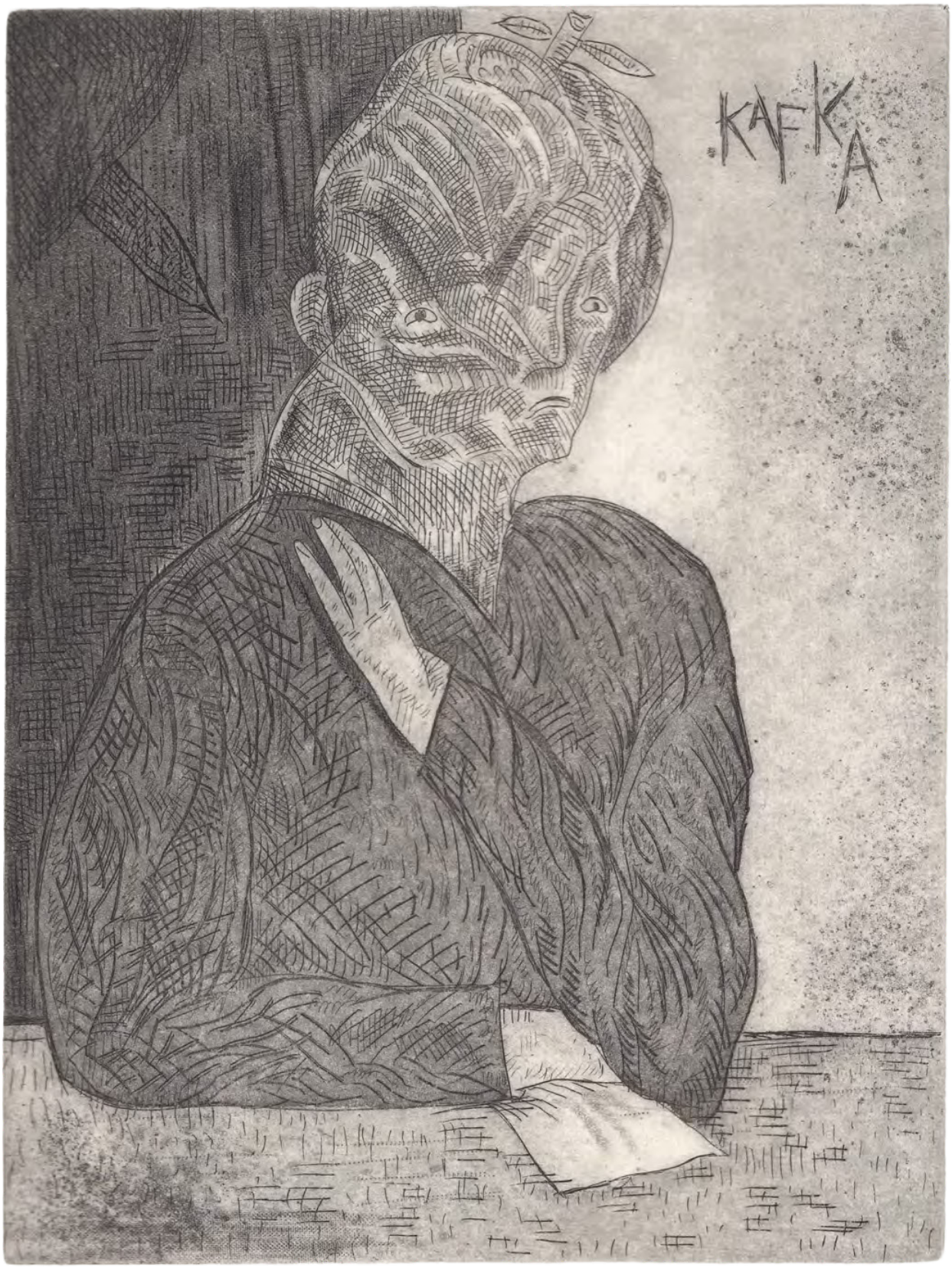
Signed by the artist in the colophon
Edition of 1,500 copies

Published by The Limited Editions Club, New York, 1984
Printed by Water Street Press, New York, 1984



Cover

Gallery
Sofie Van de Velde


KAFKA

MERCE CUNNINGHAM

(1919–2009)

Photography Portfolio II, Merce Cunningham Dance Company, 2006

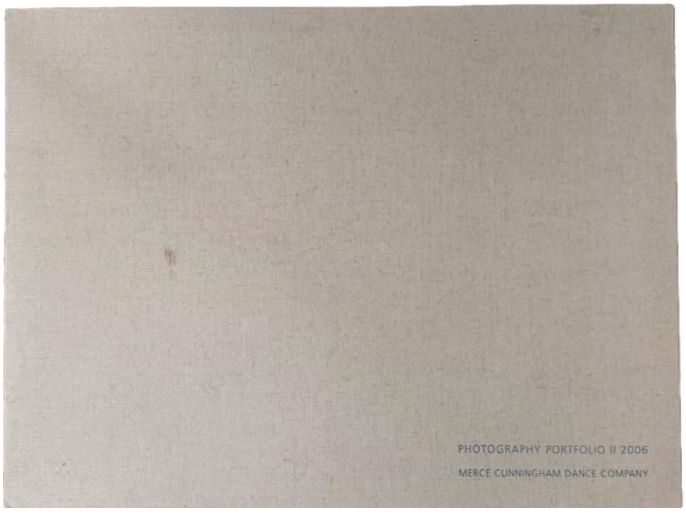
Portfolio of 8 photographic works in various gelatin silver, pigment, and chromogenic prints
Atlas folio, 810 × 1060 mm

Each photographic work signed and numbered; title page and acknowledgements signed by Merce Cunningham.
Stamped beige cloth box
Edition of 40 sets, plus 12 APs, 1 HC, and 1 PP.

Published by Carolina Nitsch, New York, 2006

The portfolio features works by:

- *Darren Almond*
- *Robert Gober*
- *Richard Hamilton*
- *Christian Marclay*
- *Bruce Nauman*
- *Ernesto Neto*
- *Gabriel Orozco*
- *Terry Winters*



Map cover

Gallery
Sofie Van de Velde






13









JAN DE COCK

(b. 1976)

Occupying the Museum, 2012

Portfolio of 80 prints, four-colour offset printing on
Périgord Condat paper, 350 gr
Presented in a wooden box
Each print 720 × 1020 mm

Each print signed and numbered
Edition of 75 copies

Published by Gallery Ronny Van de Velde, Knokke, 2012

The edition constitutes an exhibition on paper of the occupation *Denkmal 53* at Tate Modern in September 2005.



Map cover

Gallery
Sofie Van de Velde



WIM DELVOYE

(b. 1965)

Fifty Disasters of the 20th Century, 1990-92

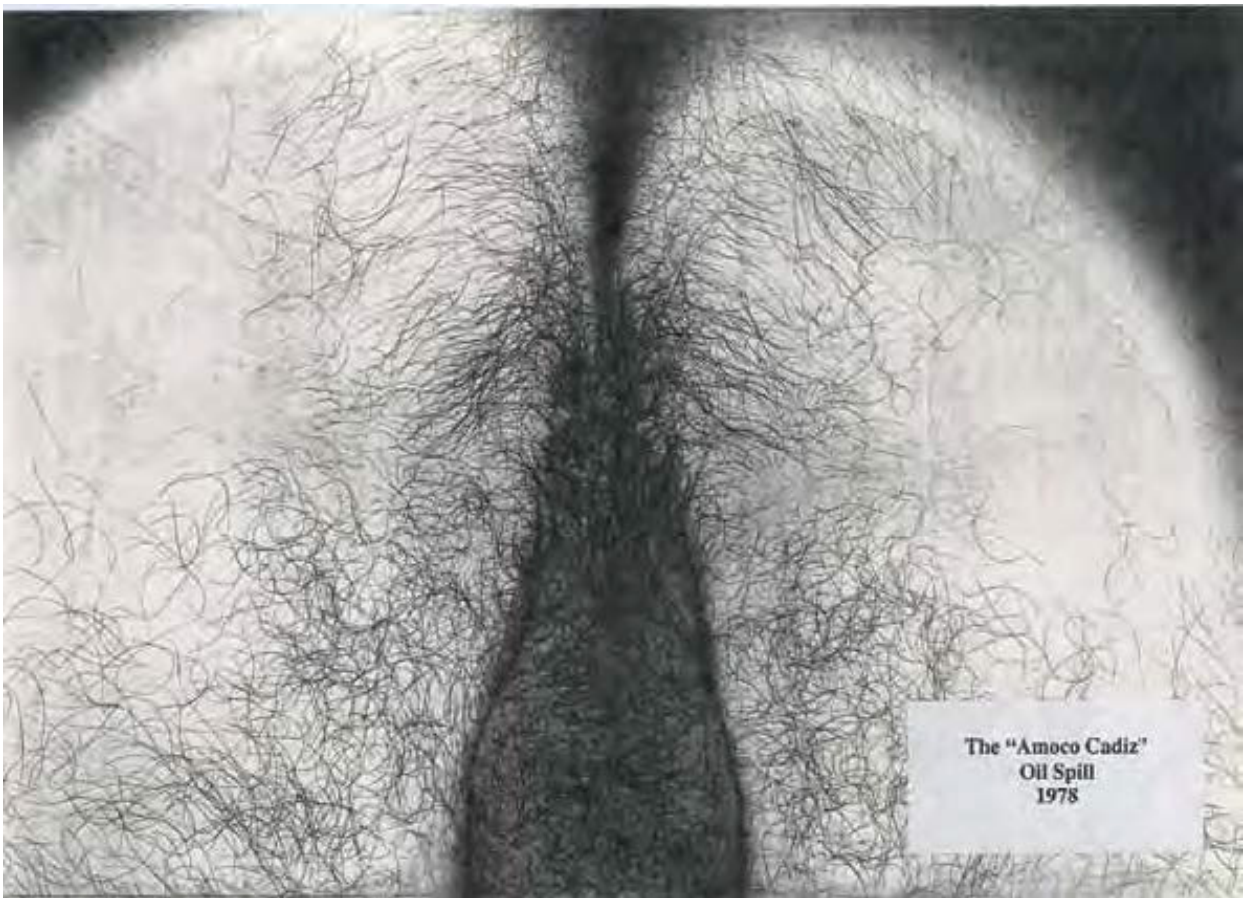
A4 format housed in a binder
320 × 285 mm

Edition of 50 copies
Signed and numbered

Edition Carine Rot

PROVENANCE
Carine Rot, Antwerp
Private collection, Antwerp


The Explosion of the
"Hindenburg"
1937


The "Amoco Cadiz"
Oil Spill
1978

JEAN DUBUFFET & JEAN PAULHAN

(1901–1985) - (1884–1968)

La Métromanie, ou les dessous de la capitale, 1949

First edition executed entirely in lithography; 15 illustrations drawn with a cut reed pen in lithographic ink on transfer paper, then transferred onto stone; calligraphic text throughout. Publisher's full black cloth binding with gilt-stamped title; housed in a slipcase with cut-out viewing window.
Square 8vo, 200 × 200 mm

Hors commerce, one of 15 copies on wrapping paper, unnumbered
Edition of 150

Published by Chez les auteurs, Paris, 1949

LITERATURE
Sophie Webel, *L'OEuvre gravé et les livres illustrés par Jean Dubuffet, Catalogue raisonné I,* Paris, 1991, pp. 64–76, nos. 173–264



Cover



LA MÉTROMANIE
ou
Les Dessous de la Capitale

par
Jean Paulhan
calligraphié et
orné de dessins
par son ami
Jean Dubuffet

à aller et venir, et par=
=fois s'assied dans une
odeur anisée
sous une lumière
discrète, entre des
céramiques vaguement
luisantes.

C'est aujourd'hui le
20 Juin 1945. Les bruits de
la dernière guerre s'éteignent
dans les journaux. Il n'est pas encore

JEAN DUBUFFET & EUGENE GUILLEVIC

(1901–1985) - (1907–1997)

Les Murs, 1950

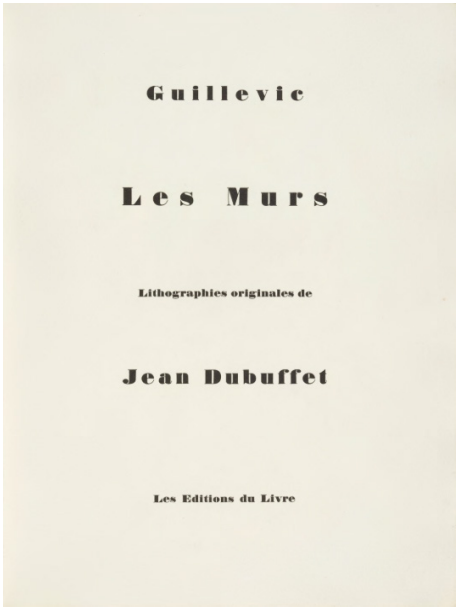
Original edition illustrated with 15 full-page lithographs by Dubuffet, including one on the cover and one frontispiece; loose sheets with folded illustrated wrappers, housed in publisher's folder and slipcase.
Folio, 379 × 282 mm

Edition of 150 copies on Montval paper

Published by Les Éditions du Livre, Paris, 1950

PROVENANCE
Ex-libris with monogram RLB; collection of Daniel Abadie

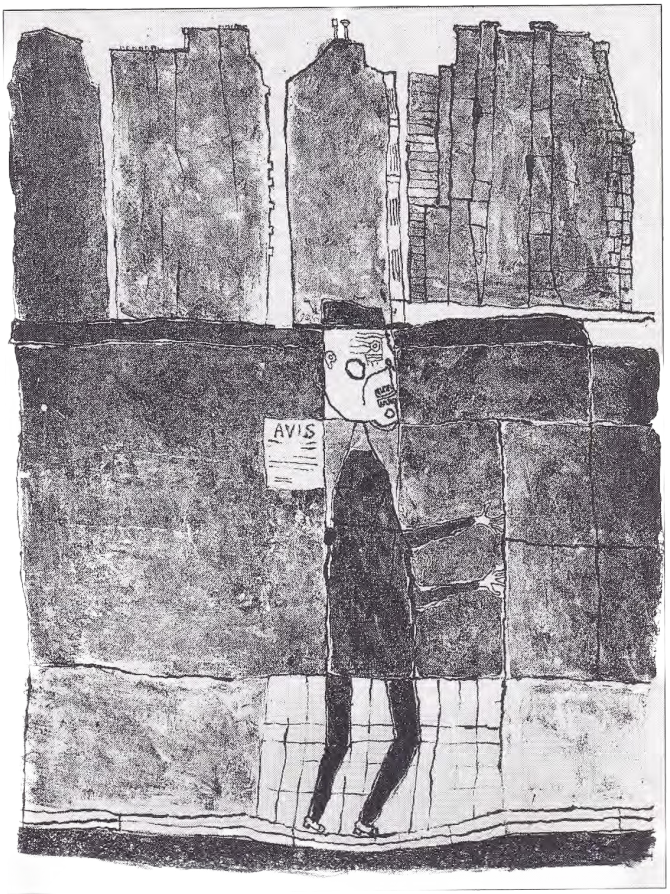
LITERATURE
Sophie Webel, *L'OEuvre gravé et les livres illustrés par Jean Dubuffet, Catalogue raisonné I*, Paris, 1991, pp. 34–143, nos. 52–86



Title page

Gallery
Sofie Van de Velde




AVIS

JEAN DUBUFFET & ANDRÉ MARTEL

(1901–1985) - (1893–1976)

Le Mirivis des Naturgies. Paris: Alexandre Loewy, 1962–1963

Calligraphed and illustrated by Dubuffet; 16 full-page lithographs including one on the cover and one on the slipcase; 48 pp.; stitched with lithographic wrappers; housed in publisher's folder and slipcase.

First edition
Quarto, 288 × 229 mm

Signed by the author and the artist
Edition of 116 copies on Auvergne paper

PROVENANCE
Collection of Daniel Abadie

LITERATURE
Sophie Webel, *L'OEuvre Gravé et les Livres illustrés par Jean Dubuffet, catalogue raisonné II*, Paris, 1991, pp. 23–31, nos. 824–868



Cover

Gallery
Sofie Van de Velde



O QUI VANCE !
JAVEUPLU TORNER EN CUILLÈRABOL,
STATER DANS LES MORFONDES DES PIÉTINES,
VAZÉVIÉNER DANS LES ZHÉZITES, MÂ-
—CHOUILLER DE LA RUMINE, FUTILI-
—SER À GÂCHEMINUTES.
L'ALSOLEIL S'ENZÉNITE !

O QUI BONDIS, FOUÉTÉNERGE !
O QUI TIGE DRESSE É GONFLE FRUIT,
DURILLE MES MUSCULES, MES EM-
—POIGNURES, MON FONCEFRONTOS !
O QUI ROULE EN PORTECHALANDS É
POUSSEPÉNICHES,
ARVIVE LA CIRCULE DE MA SANGUIÈRE
DANS MON BATTACARDE EN EXULTE !

O QUI LUTTACHARNE,
RONGERIVE, PERCEROCHE, CRÈVEMUR,
ROMPEDIGUE !



JEAN DUBUFFET

(1901–1985)

Couinque, Alès, PAB, 1963

Original edition with 7 engravings on celluloid by Dubuffet, including one on the cover; leaves mounted on guards; bound with original wrappers and spine preserved. Black Jansenist morocco full-leather binding with title stamped vertically in palladium on the spine; brown suede doublures and endpapers; housed in matching folder and slipcase (bound by C. and J.-P. Miguet).
Quarto, 218 × 165 mm

Signed by Dubuffet on the colophon
Edition of 46 copies

LITERATURE
Sophie Webel, L'*OEuvre Gravé et les Livres illustrés par Jean Dubuffet, catalogue raisonné II*, Paris, 1991, pp. 41–44, nos. 896–912.

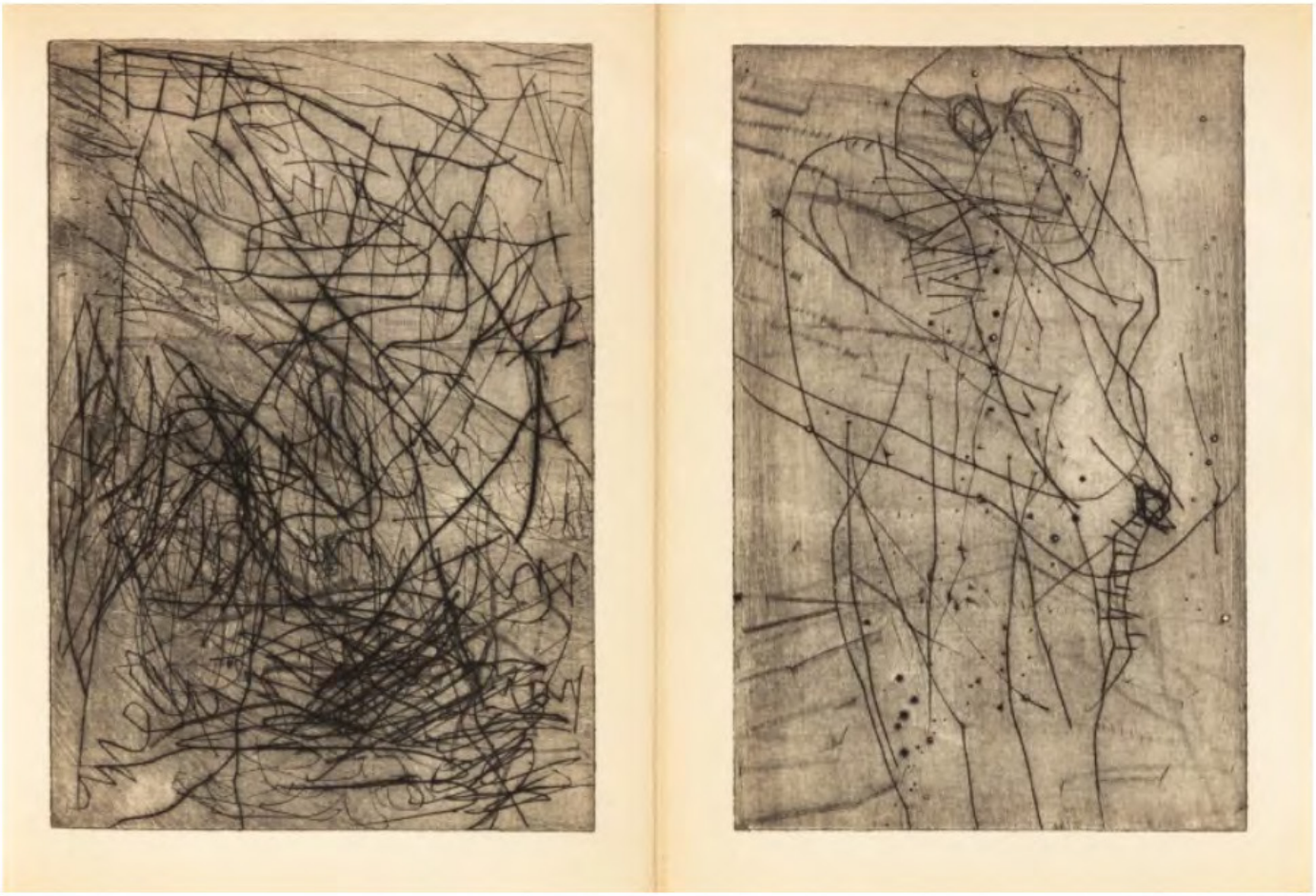


Cover



Title page

Gallery
Sofie Van de Velde



JEAN DUBUFFET

(1901–1985)

La Lunette farcie, 1963

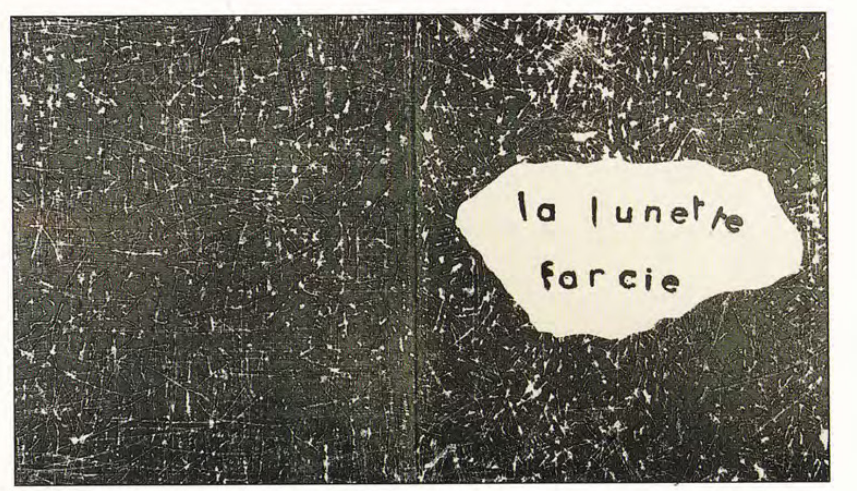
Folio edition with 11 lithographs by Dubuffet, including the cover illustration; text by Dubuffet, typeset by Pierre-André Benoit based on the original manuscript; loose gatherings with illustrated wrappers, housed in a portfolio.
Folio, 440 × 388 mm

All signed by Dubuffet; includes a signed dedication: *With the kind regards of Jean Dubuffet to Jacques Dauchez.* Edition of 55 copies

Published by Imprimerie Union for P.A. Benoit, Paris, 1963

LITERATURE
Sophie Webel, *L'OEuvre gravé et les livres illustrés par Jean Dubuffet, Catalogue raisonné II*, Paris, 1991, pp. 34–40, nos. 882–895

This 1963 large folio edition follows the 1962 photographic edition, reproducing Dubuffet's manuscript with typeset text and lithographic illustrations. The lithographs were made from the matrices used for Les Phénomènes, with some proofs preserved only as unique examples.



Cover

Gallery
Sofie Van de Velde

en l'honneur de

P. a. benoit

jean dubuffet

janvier 1962



la foire aux lumières la bonne soupe au carton bouilli le régime intermittent le barattage des aliments la bonne purée à transformation la fonction surprise

as-tu pensé à regarder suivant l'incidence objective le temps s'écoule l'individuation s'écoule

la bonne poussière de Paris la retombée des menus l'ombre est propice mes débris rognures d'ongle poils de barbe le cal souvenirs s'embrouillent un des pieds les moutons sous le lit les miettes les peu je me souviens de cure dents secouer la nappe par la fenêtre lieux féeriques ils s'effacent la descente de lit le cycle des interventions chassé croisé le joyeux quadrille de la Place Pour tout le monde entrez dans la danse

qui perd gagne

les menus plaisirs à bas prix la métaphysique quand on s'approche il ne tais toi un peu qu'on entende le faut pas les regarder trop chant du grillon les voix de l'histoire seulement sans en avoir le grésillement des formations d'êtres l'air surtout pas s'y porter les ombres ne sont plus portées les yeux dessus mais on ça tire à sa fin c'est le commencement n'arrive pas à les voir de la saison des étrennes



as-tu goûté la bouillie de mil assieds toi par terre tiens bien la tête droite tu te tracasses pour rien du tout la purée mijote

tu te fatigues inutilement à vouloir regarder bien ils font place à des plutôt d'un côté que d'un autre trous vides ils se transportent la grande profusion des spectacles

émulsionnée va et vient circuit fermé déshabille Paul pour habiller Joseph prend les mêmes et on recommence les heureux mariages la combo la mixion la bouillie

pièce montée la cuisine parabolique la pâtisserie des mets fallacieux sirops et parfums

le cœur du limon fertile les nourritures substantielles la consommation du barman déguster l'orgie

l'action chimique lente le cycle de l'azote plus loin ils les métamorphoses du reprennent la carbone les mues utiles sont mobiles chanson les suivants comme des morts ou vivants puces c'est un couplet après des lieux l'autre il y a sauteurs je de quoi chanter crois que j'ai pas mal de temps laissé mon le Paquet ne contient Paquet dans rien d'intéressant le tramway je ne sais même pas ce qu'il y a dedans non ça va je l'ai là sous un grand déguisement qui court comme un mon bras qu'est ce qu'il dératé le monde est plein d'enveloppes cachetées a dit le grand en fumé la le petit théâtre aéroporté la troupe dynamique bravo pour le numéro la vie terre à terre



la musique grandeur de la combustion des sous sols aurais tu les oreilles bouchées

Pauf up trempe pour se réchauffer avec sel jus d'ambroisie se réchauffer se réchauffer

JEAN DUBUFFET & JACQUES BERNE

(1901–1985) - (1924–2007)

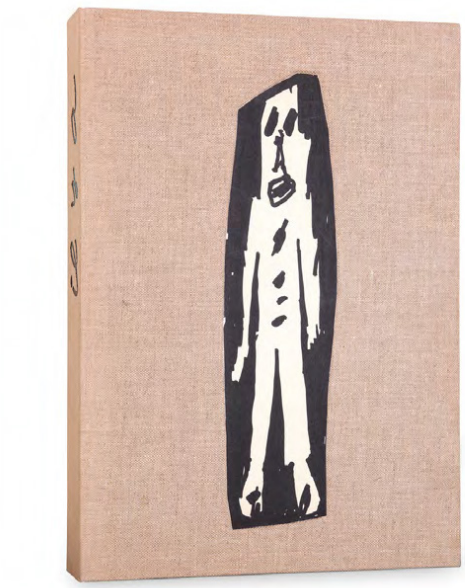
Il y a, 1979

Large quarto leporello (accordion-fold) in wrapper with flaps; 13 screenprints (serigraphs) by Dubuffet; deluxe suite on Arches paper. Slipcase decorated with a Dubuffet illustration on the front.
First edition
348 × 254 mm

Signed and numbered by Dubuffet in the colophon; each print in the suite bears Dubuffet's monogram on the reverse Edition of 10 (deluxe copies).

Published by Fata Morgana, Saint-Clément-de-Rivière, 1979

LITERATURE
Sophie Webel, *L'OEuvre Gravé et les Livres illustrés par Jean Dubuffet, catalogue raisonné II*, Paris, 1991, pp. 148–151, nos. 1244–1258.



Cover


BERNE
il y a
DUBUFFET
FATA MORGANA





JEAN DUBUFFET

(1901–1985)

Conjectures, 1983

Series of 100 lithographs based on ink drawings cut out by Dubuffet and pasted onto yellow paper. Loose gatherings in flapped wrappers; housed in publisher's linen slipcase with title calligraphed by Dubuffet on the front cover. Square octavo, 250 × 220 mm

All signed by the artist. Includes a signed dedication on the colophon:
Pour Jacques Dauchez
Edition of 64 copies on Rives paper

Published by the author, Paris, 1983

LITERATURE
Sophie Webel, *L'OEuvre Gravé et les Livres illustrés par Jean Dubuffet, catalogue raisonné II*, Paris, 1991, pp. 171–182, nos. 1272–1373



Cover

Gallery
Sofie Van de Velde



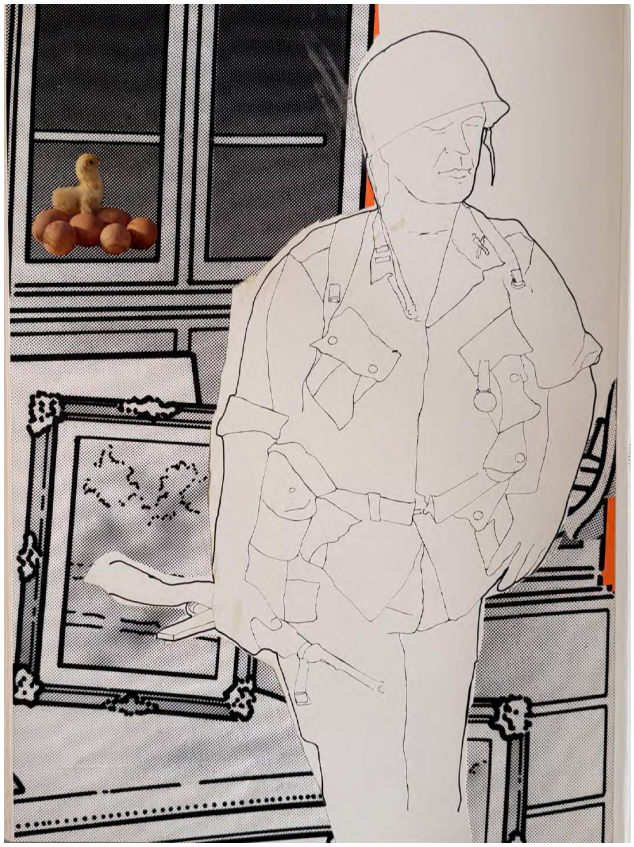
JEF GEYS

(1934–2018)

Colouring Book 11/15, 2015

Album with 14 prints, 7 of which include unique collages, by Jef Geys.
685 × 500 mm

Signed and dated November 2015



Gallery
Sofie Van de Velde



ANN VERONICA JANSSENS

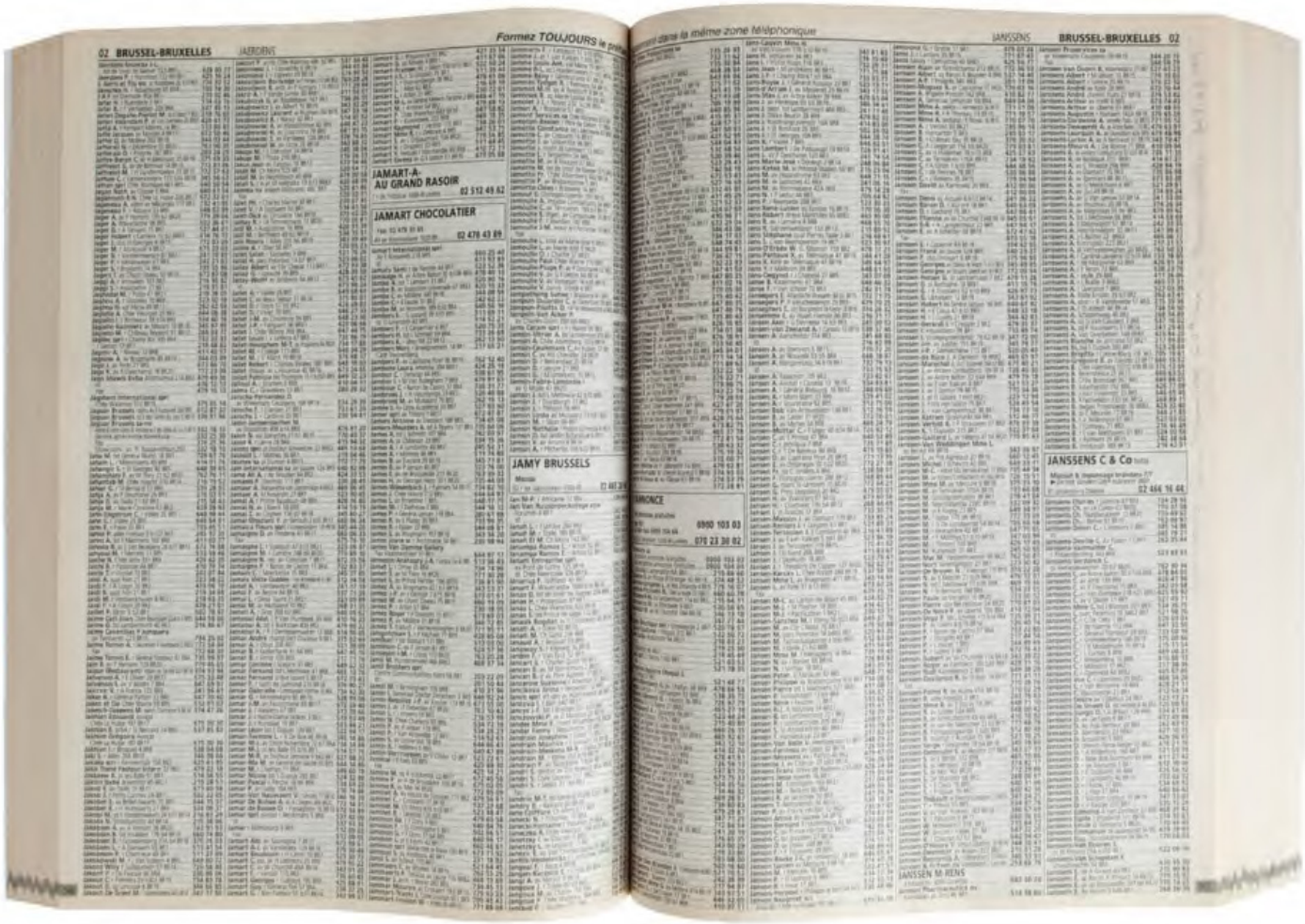
(b. 1956)

0032.2., 2000

Artist's book; repurposed original telephone guide with new mylar covers and handwritten colophon page; original plastic wrappers and soft cardboard cover.

Edition of 35 numbered copies, 6 hors commerce copies and 4 épreuves d'artiste

Published by Édition Camomille, Brussels, 2000


02 BRUSSEL-BRUXELLES
JAMART-A-
AU GRAND RASOIR
02 512 49 62
JAMART CHOCOLATIER
02 478 43 89
JAMY BRUSSELS
JANSSENS C & Co
02 464 16 66
JANSSEN M.-RENS
BRUSSEL-BRUXELLES 02

ANN VERONICA JANSSENS

(b. 1956)

Groove, 2013

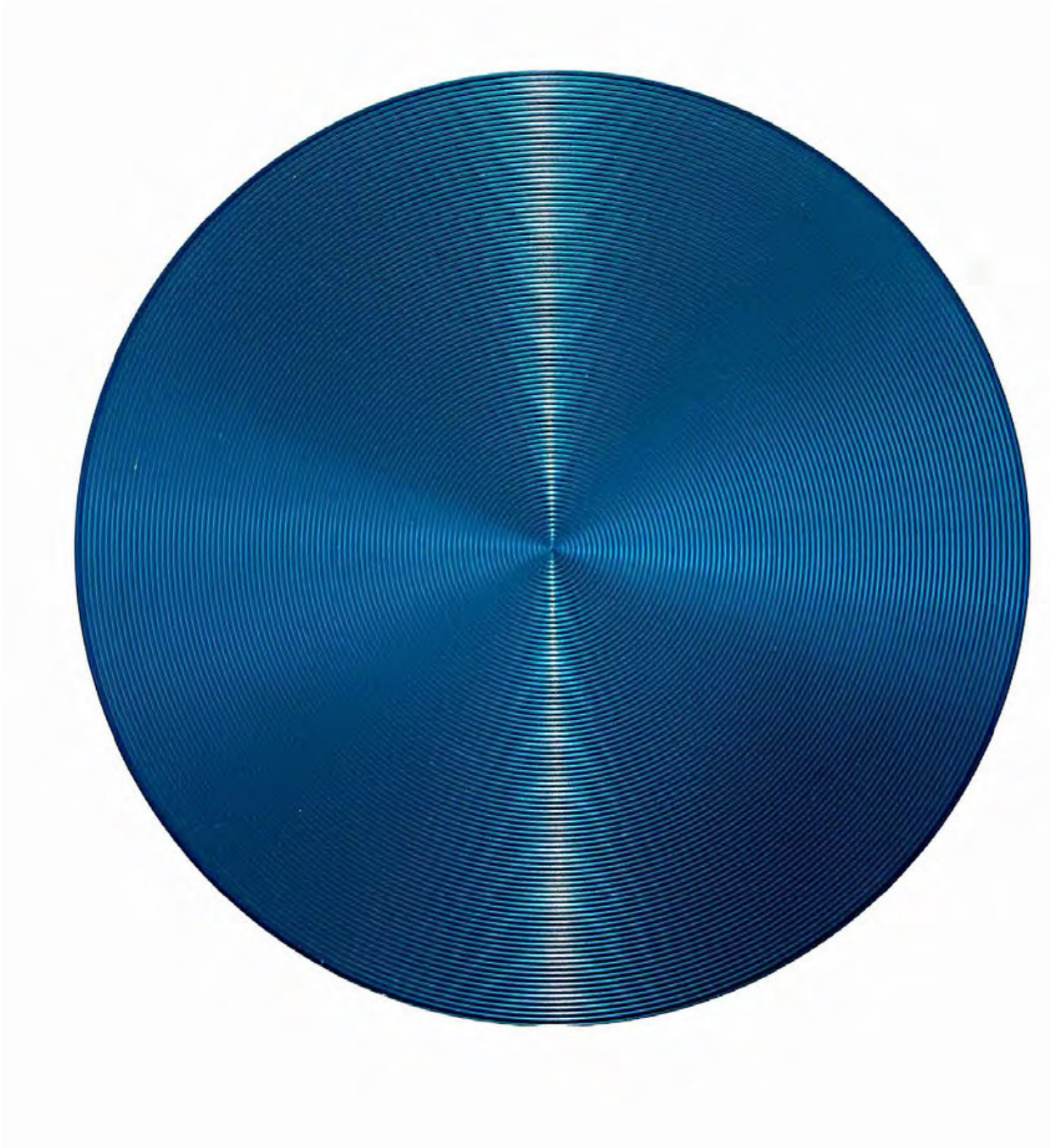
Anodized aluminum disc with grooves
Diameter 180 mm

Each disc marked with engraved initials
Edition of 20 copies

Published by Galerie Ronny Van de Velde, Knokke, 2013

EXHIBITIONS
Antwerp, DIVA, *Wonderkamer II – Wouters & Hendrix*, 2019

LITERATURE
Romy Cockx, *Wonderkamer II – Wouters & Hendrix,* DIVA, Antwerp, 2019, p. 26, ill.



PIETER JENNES

(b. 1990)

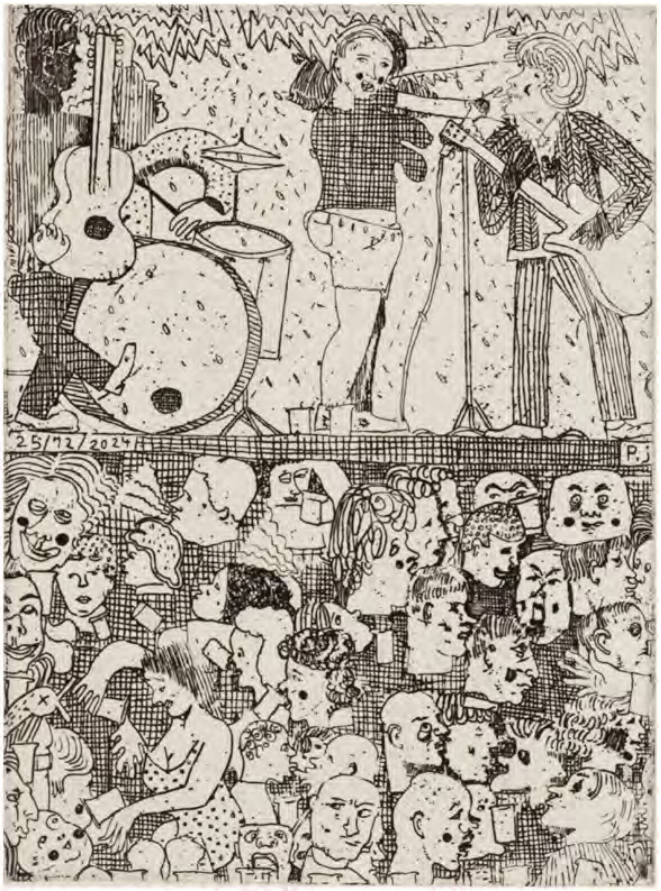
Huisje Tuintje, … IX, 2025

Etching on paper
Etching 200 × 245 mm
Sheet 265 × 395 mm

Edition of 3 plus 2 artist's proofs
Nine different etchings available

Published by Gallery Sofie Van de Velde, Antwerp, 2025




25/12/2024
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IN MIJN
BAZON


25/12/2024
P.J


10/3/2025


10/3/2025


10/3/2025


1/1/2025

ELLSWORTH KELLY

(1923–2015)

Black Variation 6, 1975

One-colour lithograph

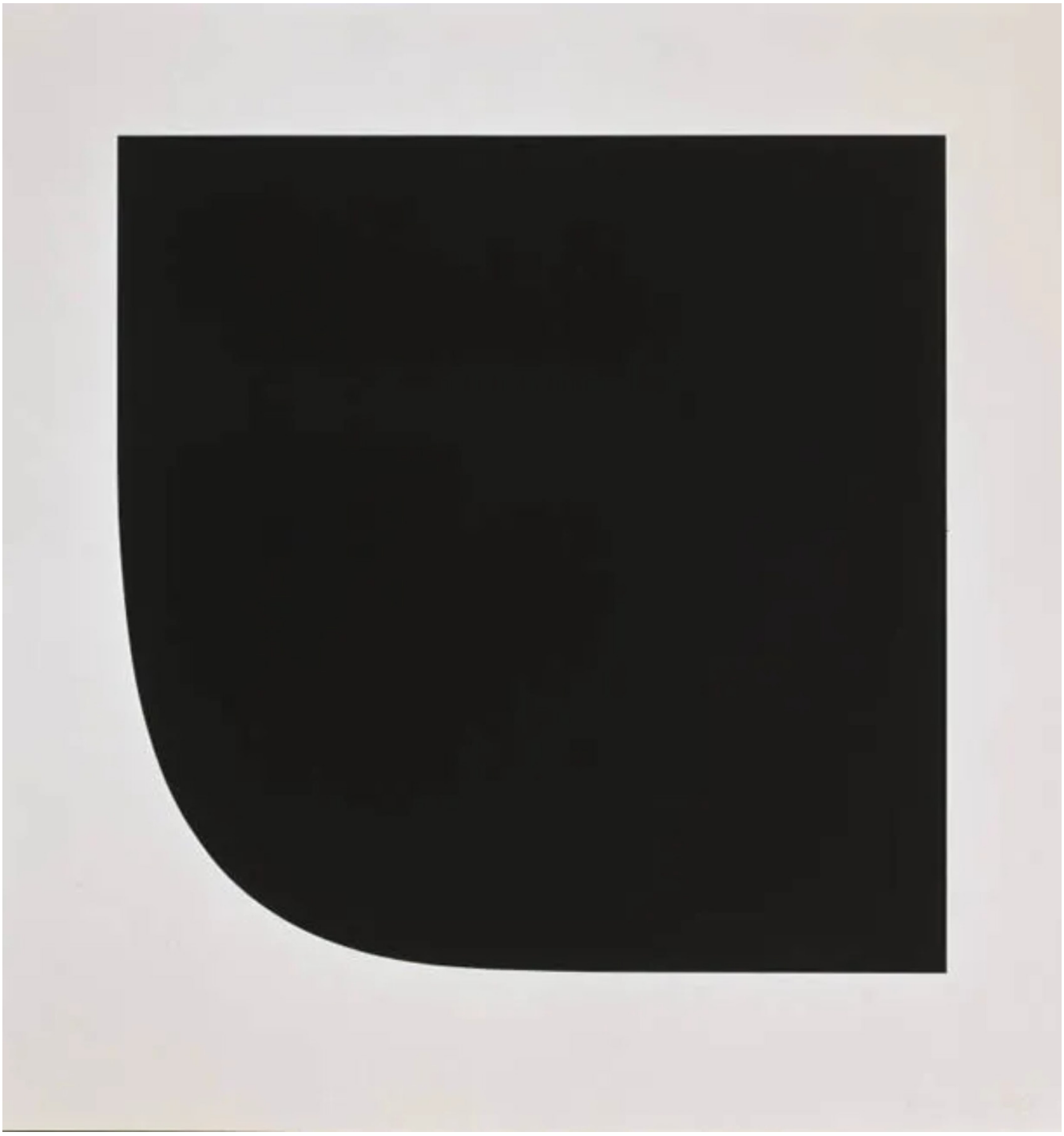
392 × 385 mm

Signed and numbered
Edition of 25 copies



Red Curve, 1975

Gallery
Sofie Van de Velde



STÉPHANE MALLARMÉ & ELLSWORTH KELLY

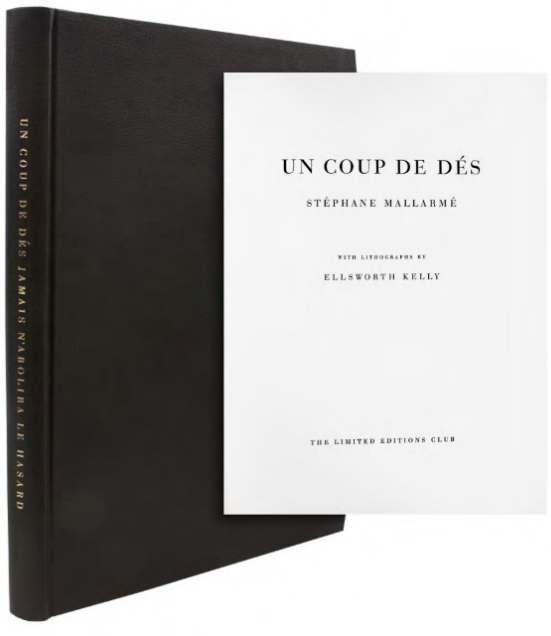
(1842–1898) - (1923–2015)

Un Coup de Dés Jamais N'Abolira le Hasard, 1992

Bound edition of Mallarmé's poem accompanied by 11 lithographs by Kelly. Includes a separate booklet with text translated into English by Daisy Aldan. Bound in original full black morocco with spine lettered in gilt; housed in original clamshell box.
450 × 311 mm

Signed by Ellsworth Kelly
Edition of 300 copies

Published by The Limited Editions Club, New York, 1992



Cover

Gallery
Sofie Van de Velde



LUCEBERT

(1924–1994)

Untitled (Unica 7), 1951

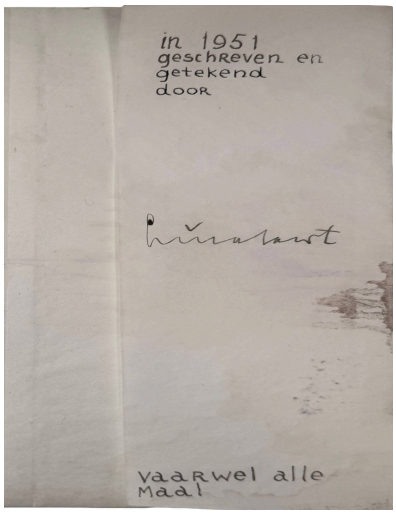
Booklet of 16 pages, containing three drawings and three handwritten poems; all executed in ink on paper.
280 × 237 mm

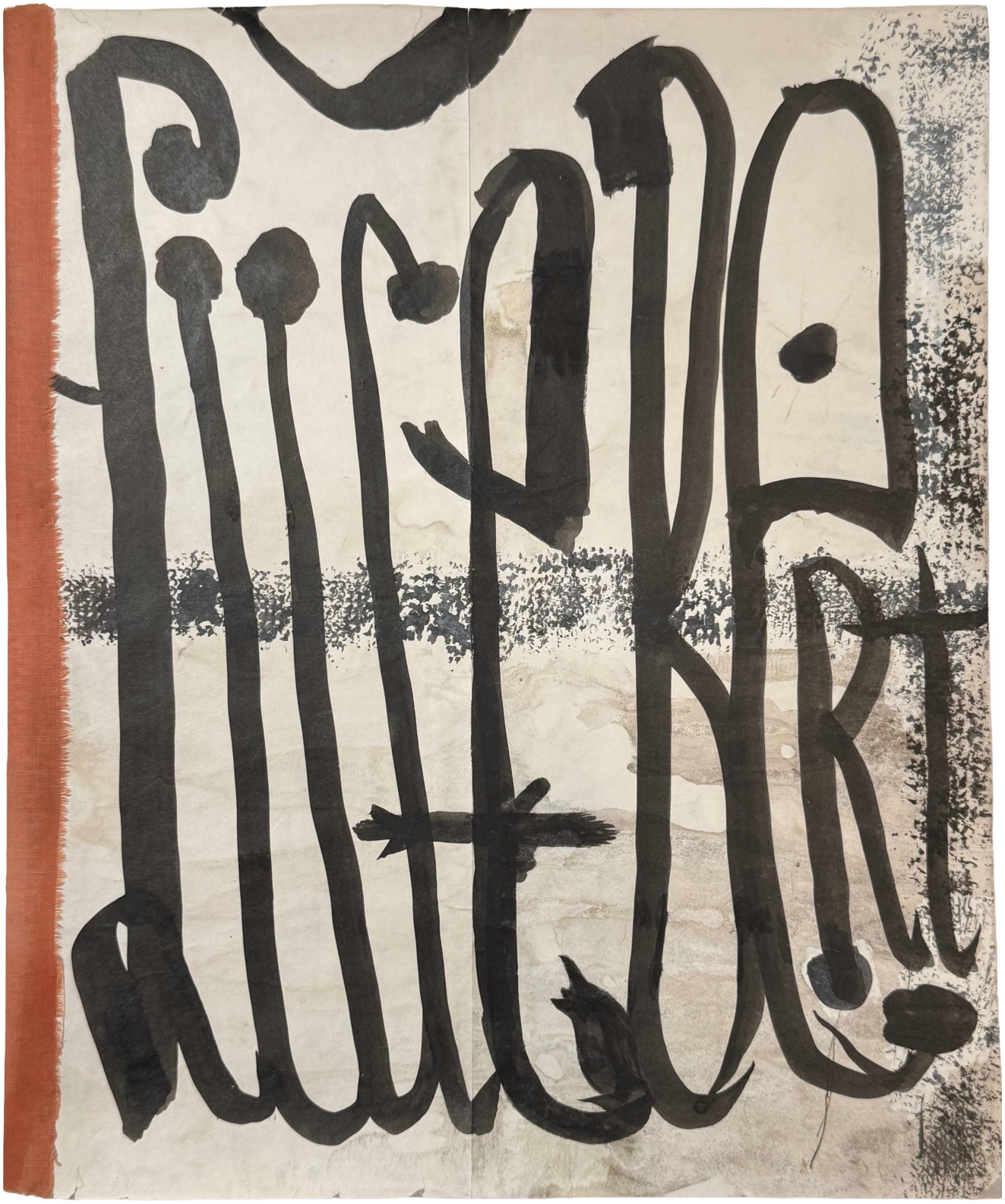
Signed and dated on the inside back cover

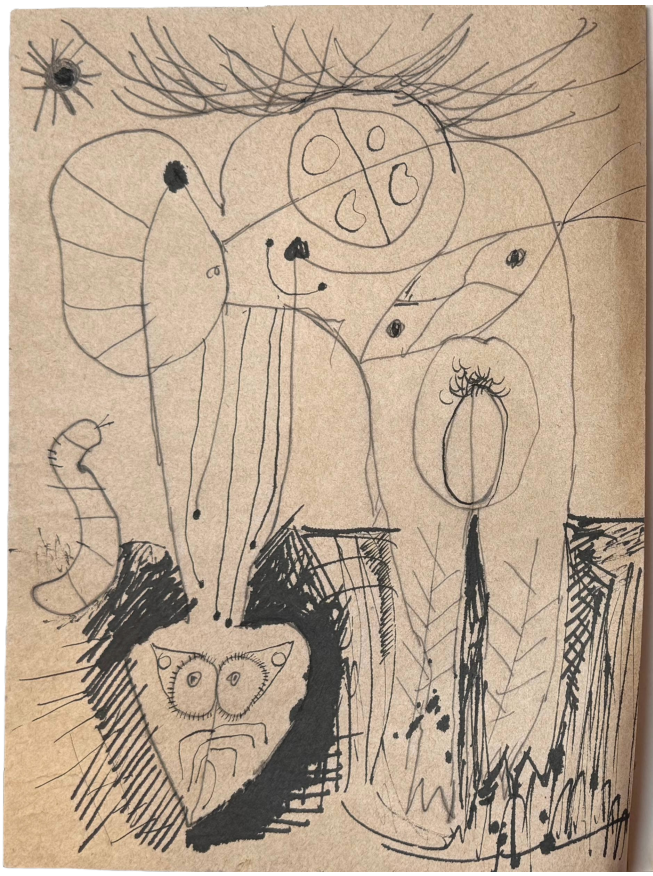
PROVENANCE
A gift from the artist to Aldo van Eyck, ca. 1951

EXHIBITIONS
Alkmaar, Stedelijk Museum Alkmaar, *100 × Lucebert*, 2024

LITERATURE
Ad Petersen, Lucebert in het Stedelijk: *Catalogus van alle schilderijen, tekeningen, gouaches, aquarellen en prenten in de verzameling*, Amsterdam, 1987, p. 81
Hans Groenewegen a.o., *Licht is de wind der duisternis*: *over Lucebert*, Groningen, 1999, pp. 170–171, under 'g' and pp. 172–175 (ill. in colour) Piet Gerbrandy and Suzanne Héman, *Lucebert*: *Unica*: *7 unieke cahiers in facsimile*, Amsterdam, 2011 (facsimile reproduction of the complete booklet)







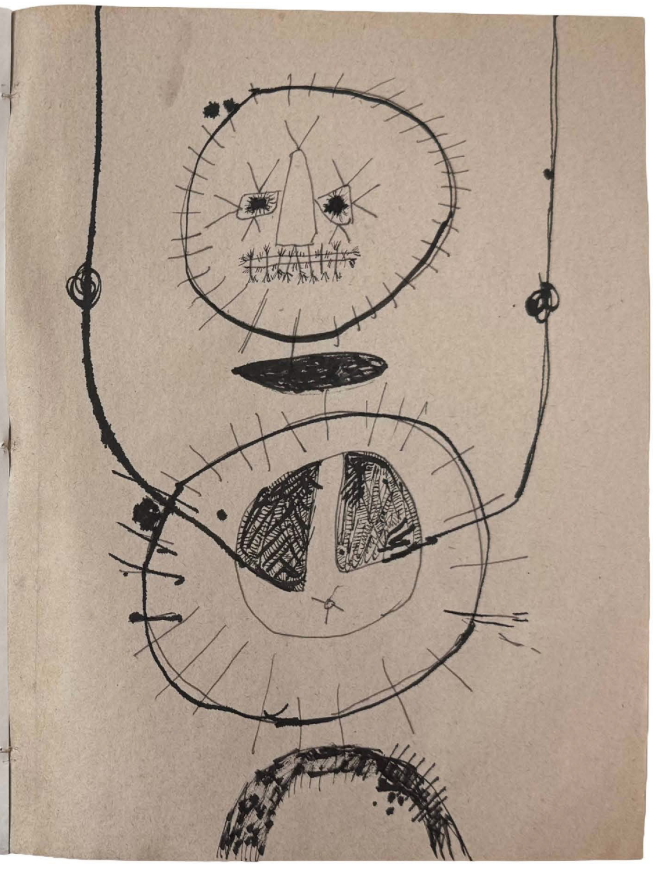
de wind wiegt op zijn 4
zilvren heupen
in de vroege nanacht
de wind blaast tussen zijn 4
goude tanden
in de vroege naochtend
de wind klapt in zijn 4
koude handen
in de vroege voorAvond
de wind gaat op zijn 4
verticale voeten
in de late nadvond

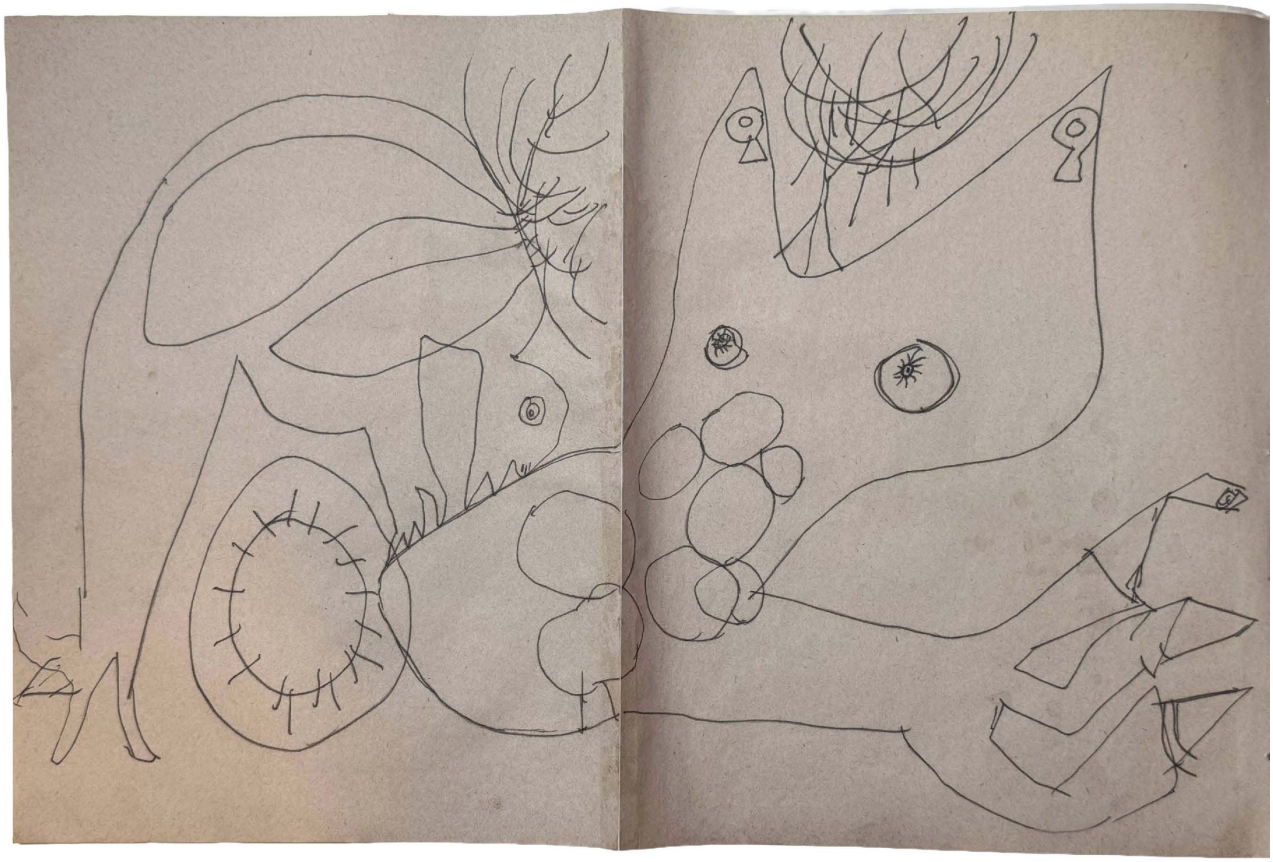
Vaker stort de oneindige smaak
van het voorjaar zich op stad
en land is het morgenland

In gele kirgiezen komen de
woudwolken aandrijven
aan den Lijve Rijst
de minaret als een rivier
een gebed van glas

Mijn gedachte dan rijkhalst
als kinderogen in een kaars hoog
opgestapeld van handen een vlam
op een meeting van grassen en graan

alles alleen liggend tussen steden
ik zilvren vlek op een cape groen
en gevuld met bloemen en
sterke stronken streelt de hemel





ik draai een kleine revolutie af
ik draai een kleine mooie revolutie af
ik ben niet langer van Land
ik ben weer water
ik draag schuimende koppen op mijn hoofd
ik draag schietende schimmen in mijn hoofd
Op mijn rug rust een zeemeermin
op mijn rug rust de wind
de wind en de zeemeermin zingen
de schuimende koppen ruisen
de schietende schimmen vallen

— — — — — —

ik draai een kleine mooie ritselende revolutie af
en ik val en ik ruis en ik zing

PIERO MANZONI

(1933–1963)

8 Accertamenti Tables, 1962

Portfolio of 8 photolithographs; original portfolio folder present

Signed, numbered, and dated by Manzoni
Edition of 60 copies

Published by Vanni Scheiwiller Editions, 1962

The artwork is archived with the Piero Manzoni Foundation, which has confirmed its authenticity. A landmark example of Manzoni's conceptual practice, combining seriality, measurement, and avant-garde experimentation, preserved with its original portfolio folder.

This portfolio includes:

1. *A Fingerprint of the Right Thumb*, 1960
2. *A Fingerprint of the Left Thumb*, 1960
3. *Ten Fingerprints of the Fingers*, 1960
4. *A Line*, 1959
5. *Alphabet in Black*, 1958
6. *Alphabet in Red*, 1958
7. *Map of Ireland*, 1958
8. *Map of Iceland*, 1958

Commentary
The importance of this portfolio can hardly be overstated. Manzoni's work represents one of the most radical positions in postwar art and, like that of his contemporary Yves Klein, already anticipates the "minimal" and "conceptual" tendencies. Within his small but radical oeuvre, this portfolio is his only graphic work and is highly representative of his ideas. Many of these portfolios have been broken up; as a result, a complete portfolio is extremely rare.



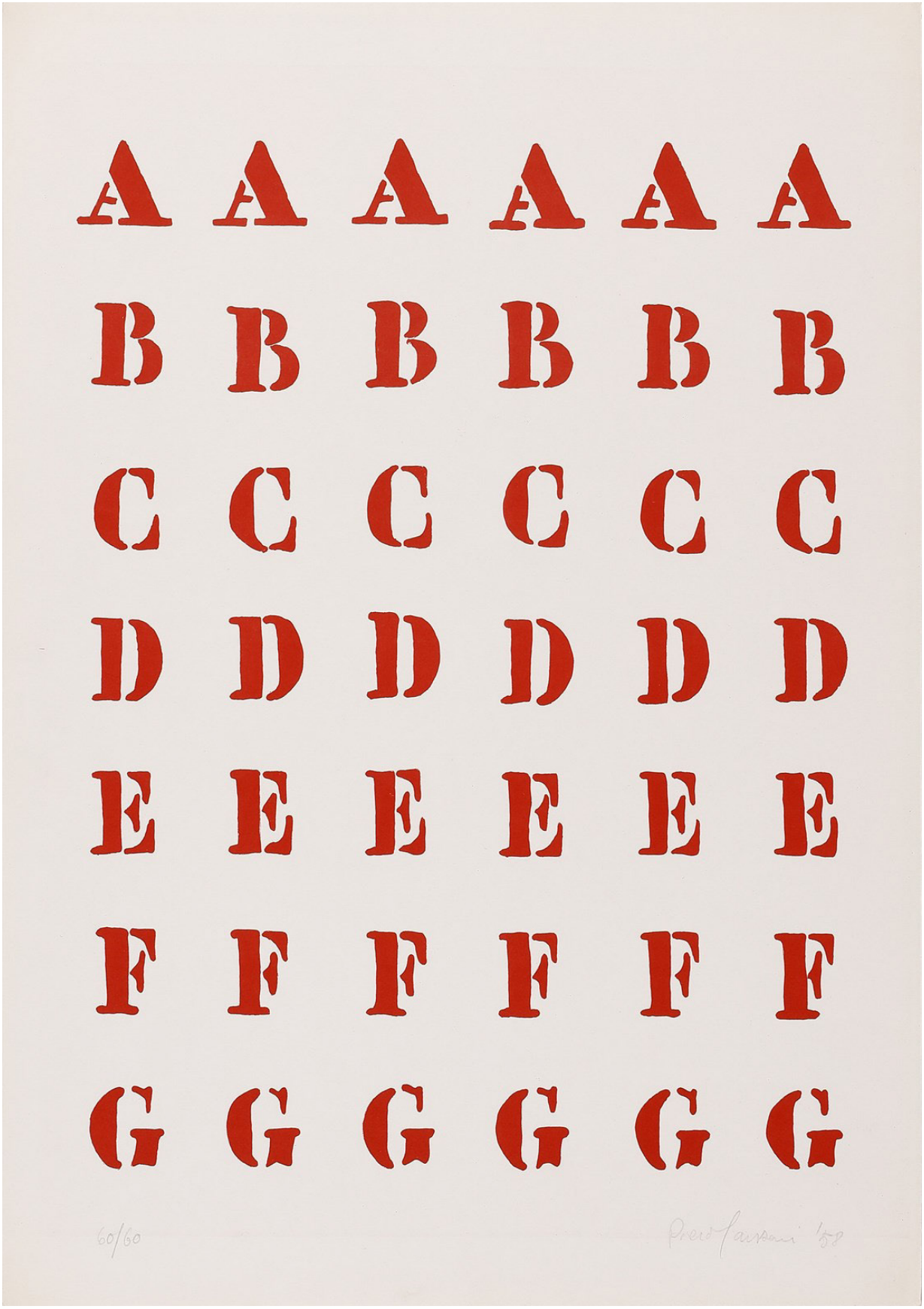
Gallery
Sofie Van de Velde

PROVENANCE
Lana Collection, Milan

EXHIBITIONS
Eindhoven, Stedelijk Van Abbemuseum, *Selection from the acquisitions 1965–1968 of the Stedelijk Van Abbemuseum* Eindhoven, 1969 (another example)
Hannover, Kunstverein Hannover, *Piero Manzoni*, 1970 (another example)
Amsterdam, Stedelijk Museum, *Piero Manzoni*, 1970 (another example)
Crema, Museo di Crema, *Homage to Piero Manzoni*, 1971 (another example)
Turin, Civic Gallery of Modern Art, Palazzo dei Diamanti, *Piero Manzoni*, 1971 (another example)
Rome, National Gallery of Modern Art, *Piero Manzoni*, 1971 (another example)
New York, Sonnabend Gallery, *Piero Manzoni*, 1972 (another example)
Munich, Stadtische Galerie im Lenbachhaus, *Piero Manzoni*, 1973 (another example)
London, Tate Gallery, *Piero Manzoni: Paintings, Reliefs & Objects*, 1974 (another example)
Tokyo, Cultural Institute, *50 Years of Graphics in Italy*, 1975 (another example)
Turin, Galleria Martano, *Fontana, Manzoni, Pascali*, 1981 (another example)
Brussels, Galerie des Beaux-Arts, *Piero Manzoni*. Soncino, 1987 (another example)
Tokyo, Contemporary Art Gallery, Piero Manzoni: Philosophy of Infinite Space, 1988 (another example)
London, Karsten Schubert Ltd., *Piero Manzoni,* 1989 (another example)
Paris, Musée d'Art Moderne de la Ville de Paris, *L'art conceptuel, une perspective*, 1989–1990 (another example)
Madrid, Centro de Arte Reina Sofia, Palacio de Cristal, *La otra escultura: treinta años de escultura italiana*, 1990 (another example)
New York, Hirschl & Adler Modern, *Piero Manzoni*, 1990 (another example)
Paris, Musée d'Art Moderne de la Ville de Paris, *Piero Manzoni*, 1991 (another example)
Madrid, Sala de Exposiciones de la Fundación "la Caixa", *Piero Manzoni,* 1991 (another example)
Turin, Castello di Rivoli - Museum of Contemporary Art, *Piero Manzoni*, 1991 (another example)
Rivara, Castello di Rivara, *The Game of Thought*, 1992 (another example)
Soncino (Cremona), Rocca Sforzesca, *The Papers of Piero Manzoni,* 1992 (another example)
Milan, Palazzo dei Diamanti, Ferrara, *The Renewal of Painting in Italy*, Milan 1950–1959, 1997 (another example)
London, Serpentine Gallery, *Piero Manzoni*, 1998 (another example)
New York, Queens Museum of Art, *Global Conceptualism: Points of Origin, 1950s–1980s*, 1999 (another example)

LITERATURE
G. Celant, *Piero Manzoni. General Catalogue*, Prearo Editore, Milan, 1975, pp. 166– 171, 265
G. Celant, *Piero Manzoni. General Catalogue, Vol. II*, Skira, Milan, 2004, p. 542, no. 1010
F. Battino, P. Manzoni, L. Palazzoli, *Piero Manzoni. Catalogue Raisonné*, Edizioni Vanni Scheiwiller, Milan, 1991, pp. 461–464, no. 1049


60/60
Piero Fantoni '60


A A A A A A
B B B B B B
C C C C C C
D D D D D D
E E E E E E
F F F F F F
G G G G G G
60/60
Preist Lassen '58

ROBERTO MATTA

(1911–2002)

Ubu Roi d'Alfred Jarry, 1982

Book with 8 coloured etchings; facsimile of the original text of Ubu Roi and the *Chanson du Décervelage* Housed in the publisher's box.

420 × 310 mm

The 8 etchings are signed and numbered
Edition of 150 copies

Published by Atelier Dupont-Visat, 1982

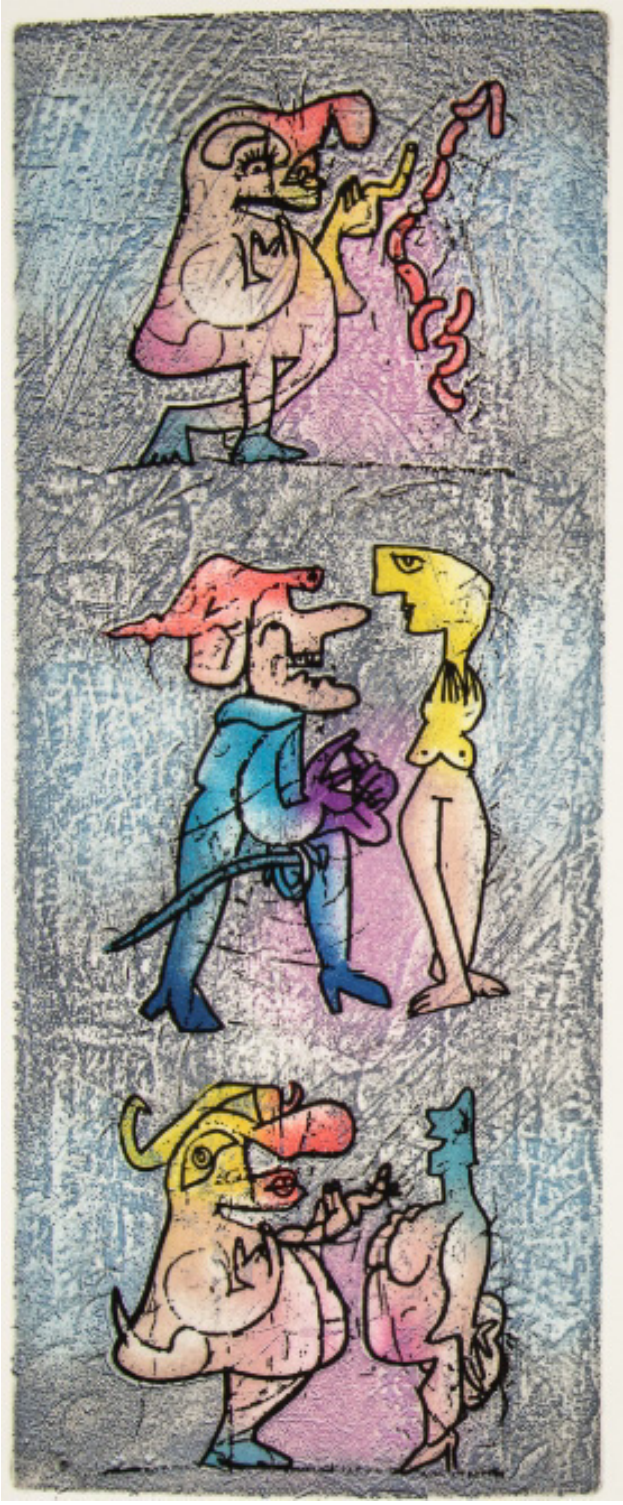


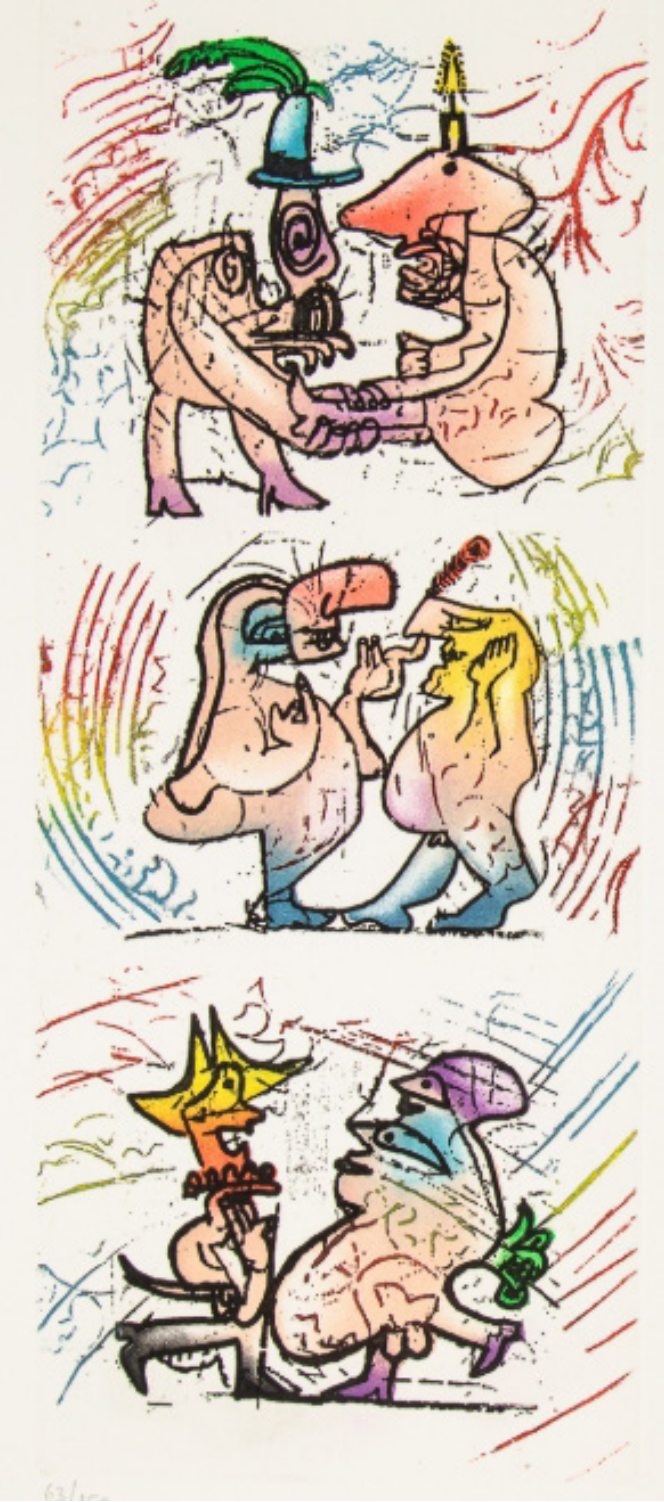
Cover



Ubu Roi

Gallery
Sofie Van de Velde





ARTHUR RIMBAUD & ROBERT MAPPLETHORPE

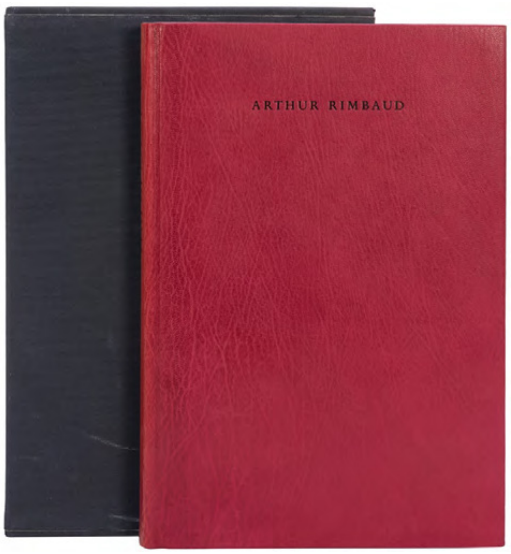
(1854–1891) (1946–1989)

A Season in Hell, 1986

Illustrated with photogravures by Robert Mapplethorpe;
translated by Paul Schmidt.
Full original publisher's red niger, lettered in black by the Jovonis Bookbindery; original cloth slipcase; publisher's newsletter laid in.
4to, 292 × 200 mm

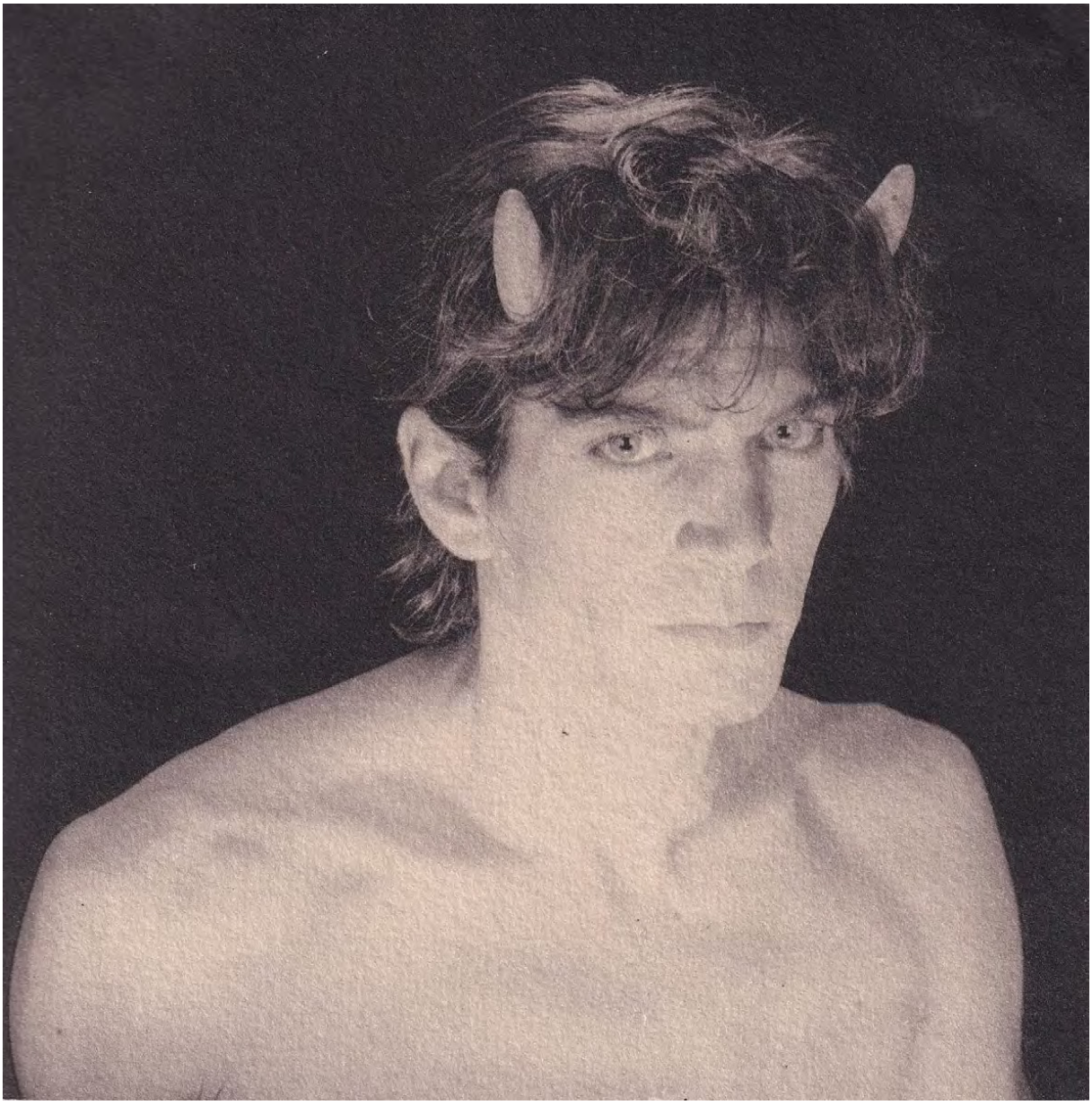
Edition of 1,000 copies
Signed by Mapplethorpe and Paul Schmidt. (LEC Checklist 537.)

Published by Wild Carrot Letterpress for The Limited Editions Club, New York, 1986



Cover

Gallery
Sofie Van de Velde



PAUL McCARTHY & DAMON McCARTHY

(b. 1945) - (b. 1973)

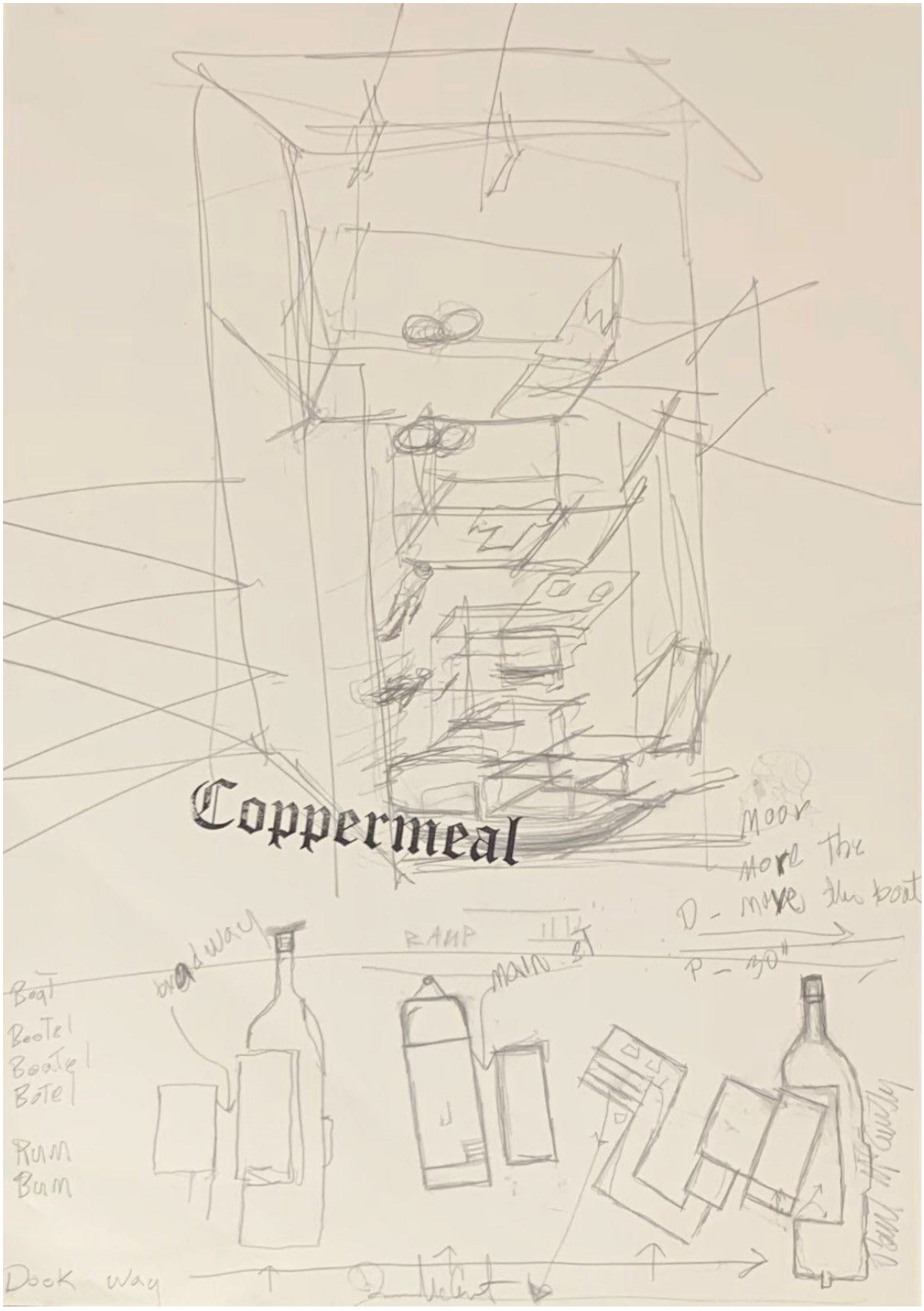
Coppermeal, 2005

Complete set of 5 colour prints with red and blue rubber stamps and collage.
426 × 591 mm

Each print signed and numbered
Edition of 150 copies

Produced for the Whitechapel Gallery, 2005

Created on the occasion of the exhibition *LaLa Land Parody Paradise,* 2005–2006


Coppermeal
Moor
More the
D - move the boat
P - 30"
RAMP
main
Boat
Boote
Boate
Bote
Rum
Bum
Dock way

ROBERT MOTHERWELL & OCTAVIO PAZ

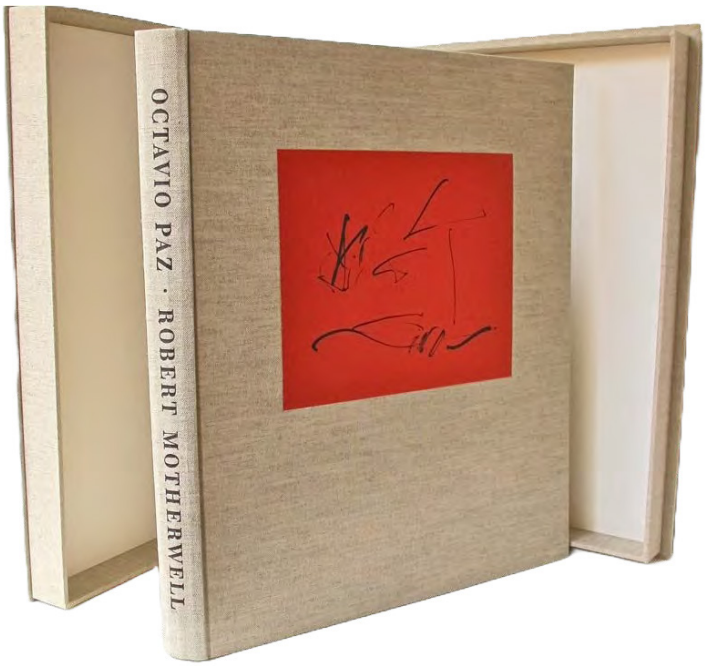
(1915-1991) - (1914-1998)

Three Poems, 1987

Folio volume with 27 lithographs by Motherwell. Original beige cloth, upper cover inset with a Motherwell lithograph, spine stamped in black; beige cloth clamshell case stamped in black.
544 × 451 mm

Signed by Robert Motherwell and Octavio Paz; prospectus laid in
Edition of 750 copies

Published by The Limited Editions Club, New York, 1987



Cover

Gallery
Sofie Van de Velde



BRUCE NAUMAN

(b. 1941)

Walk with Contrapposto, 1968–2003

DVD reproduction of the 1968 video performance showing the artist walking up and down a narrow constructed corridor; contained in the original specially designed wooden case made from the wood used to build the corridor.
149 × 149 mm

Signed on the wooden case
Edition of 20 copies

Published by Deutsche Guggenheim, Berlin
Published on the occasion of the exhibition *Bruce Nauman: Theaters of Experience,* 2003–2004

This edition revisits Nauman's seminal 1968 performance, a key work exploring body, space, and movement. The specially constructed wooden case directly references the original corridor, reinforcing the conceptual link between object, documentation, and performance.





Cover

Gallery
Sofie Van de Velde



BRUCE NAUMAN

(b. 1941)

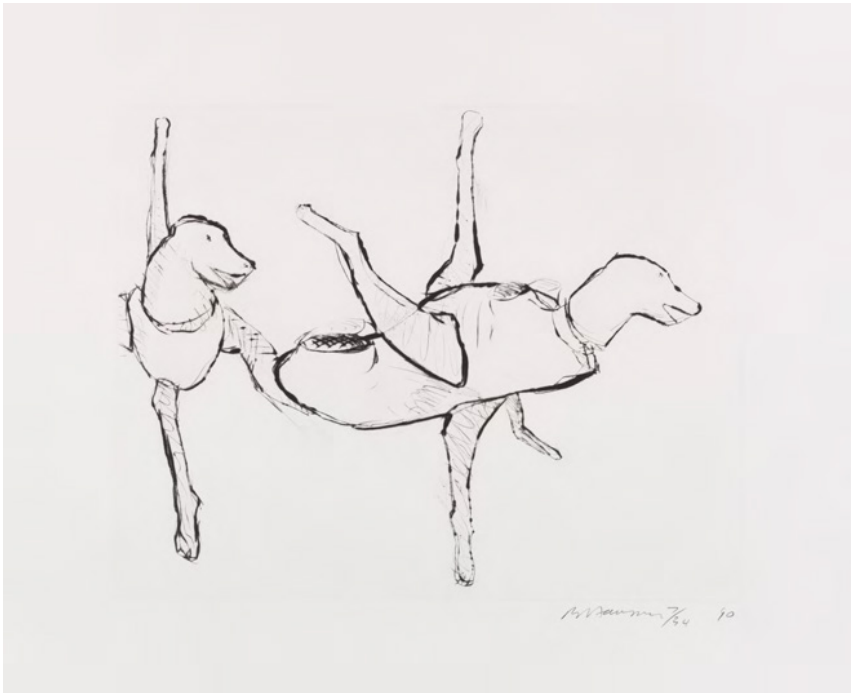
Untitled, 1990

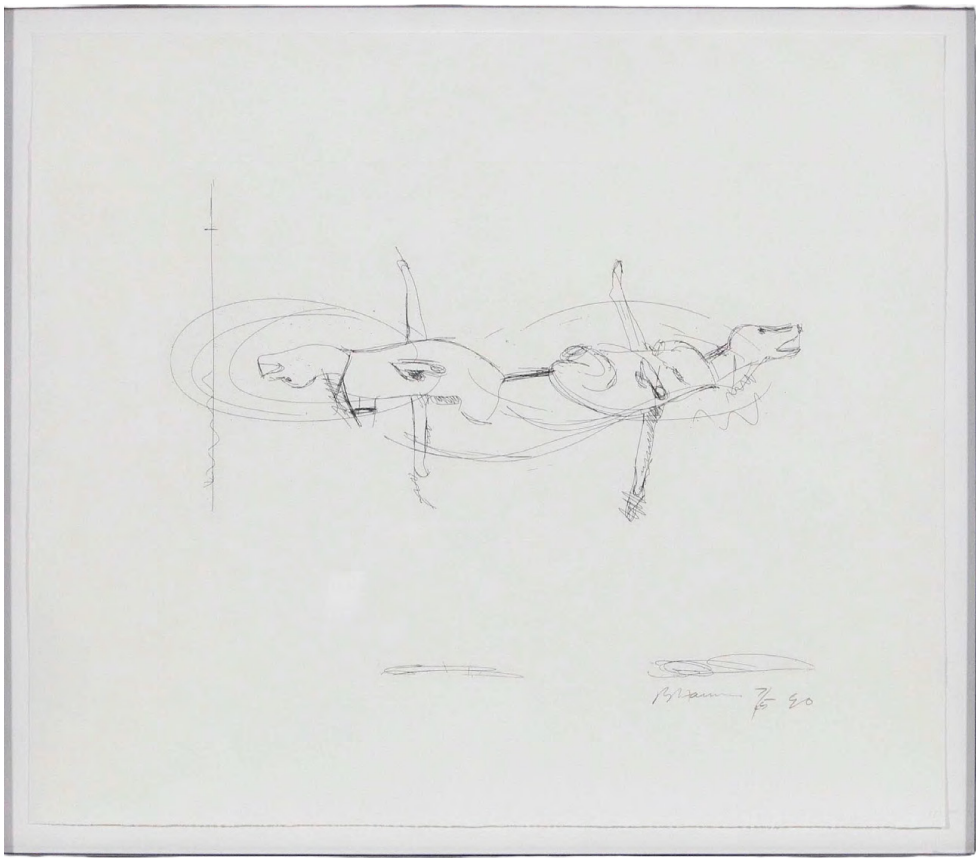
Set of 7 etchings on wove paper
425 × 490 mm

Each signed, dated, and numbered
Editions of 45 copies

Published by Brooke Alexander Editions, New York
Printed by Simmelink/Sukimoto Editions, California

LITERATURE
Christopher Cordes, *Bruce Nauman Prints 1970–1989*, Castelli Graphics, New York, 1989, nos. 62–68







BRUCE NAUMAN

(b. 1941)

Infrared Outtakes, 2006

Complete portfolio of 4 pigment prints:

- *Cockeye Lips*
- *Neck Pull*
- *Hands Only*
- *Opened Eye*

508 × 711 mm

Each print signed, dated, and numbered in pencil
Edition of 60 copies

Published by Gemini G.E.L. LLC, Los Angeles, 2006

Literature
Constance M. Lewallen, *A Rose Has No Teeth: Bruce Nauman in the 1960s*, University of California, Berkeley Art Museum, 2007, covers and paste-downs
Gemini G.E.L., Los Angeles, *Bruce Nauman at Gemini*. *Infrared Outtakes/Soft Ground Etchings*, 2007, pp. 18–19 ill. in colour
Philip Larratt-Smith, *Bruce Nauman: Mindfuck*, New York, 2013, p. 34 (*Neck Pull, Hands*)
Peter Plagens, *Bruce Nauman: The True Artist*, London, 2014, pp. 278–279



Hologram, 1970

Gallery
Sofie Van de Velde



BRUCE NAUMAN

(b. 1941)

Soft Ground Etchings, 2007

Complete set of six colour soft ground etchings on Somerset paper, with full margins.

- *Lavender* - Soft Ground Etching
- *Yellow* - Soft Ground Etching
- *Blue* - Soft Ground Etching
- *Green* - Soft Ground Etching
- *Coral* - Soft Ground Etching
- *Rose* - Soft Ground Etching

737 × 870 mm

Each etching signed, dated, and numbered in pencil
With Gemini blindstamps and inkstamp on the reverse.
Edition of 50 copies

Published by Gemini G.E.L., Los Angeles, 2007

Literature
Gemini G.E.L., Los Angeles, *Bruce Nauman at Gemini. Infrared Outtakes/Soft Ground Etchings*, 2007, pp. 22–23 ill. in colour

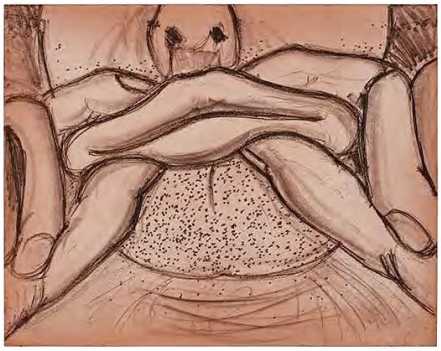
Hologram, 1970

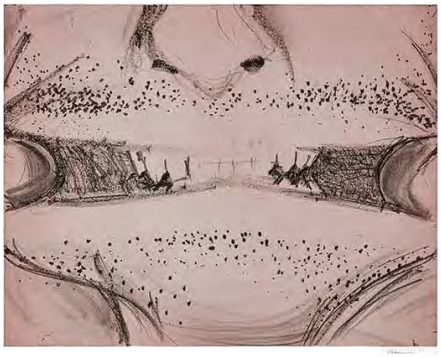




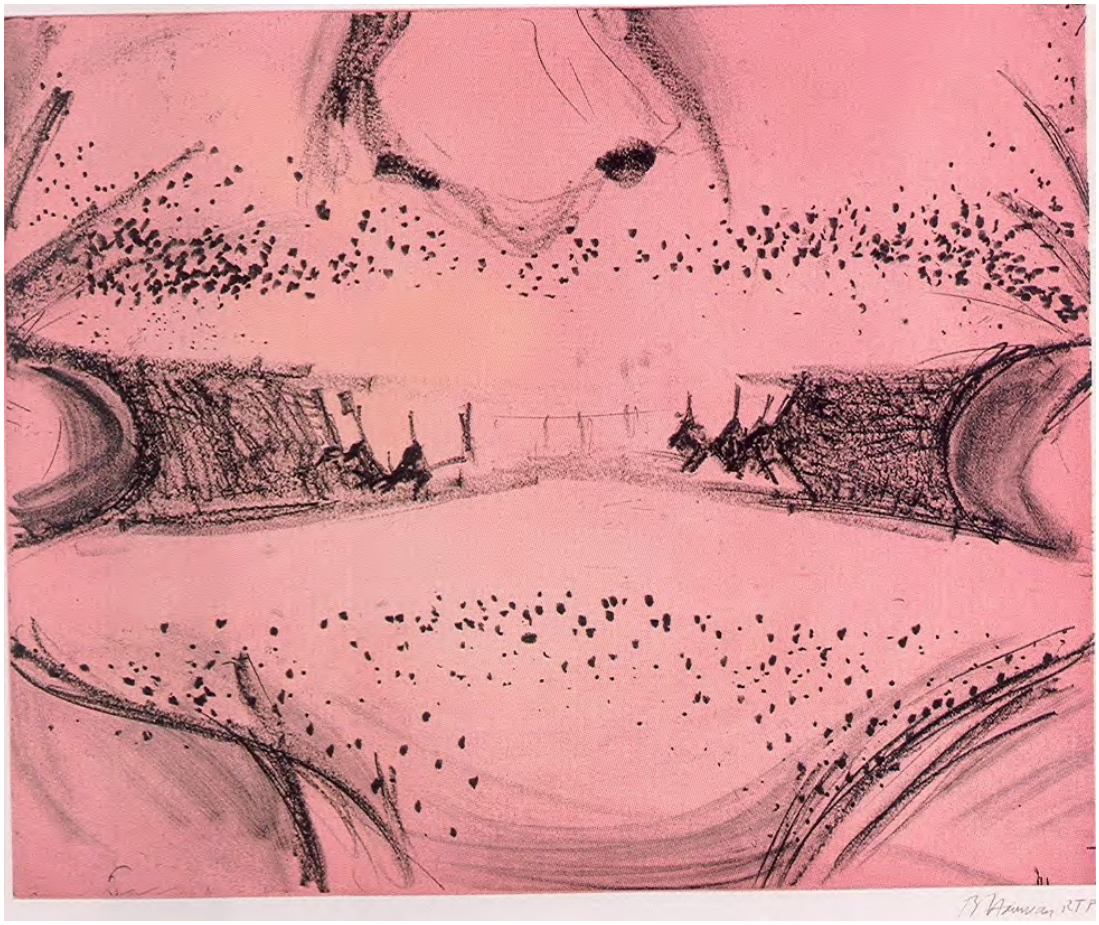














ALICE NEEL & EDGARD ALLAN POE

(1900–1984) - (1809–1849)

The Fall of the House of Usher, 1985

Folio with lithographs and an etching; housed in linen box.
407 × 305 mm

Signed by Alice Neel and Raphael Soyer
Edition of 1,500 copies

Published by The Limited Editions Club, New York, 1985



Cover

Gallery
Sofie Van de Velde



CLAES OLDENBURG

(1929–2022)

Notes, 1968

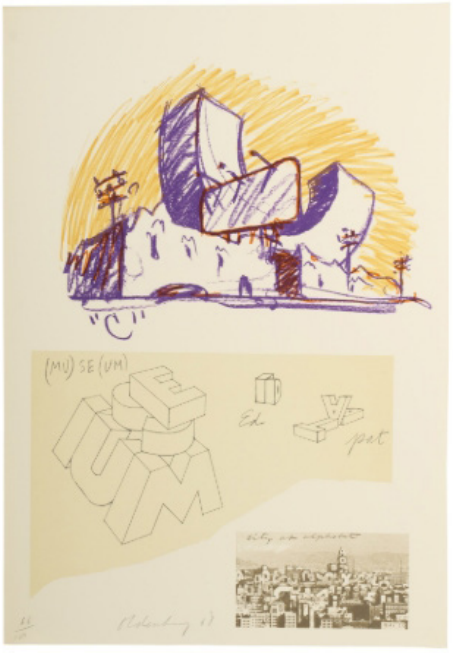
The complete set of twelve lithographs in colours, on Rives BFK paper.
Each sheet: 576 × 400 mm

Each signed, dated and numbered, additionally signed and dated in pencil on the justification page.
With Gemini blindstamps and inkstamp on the reverse
Edition of 100 copies

Published by Gemini G.E.L., Los Angeles, 1968

Together with the text, title and justification pages, and the original documentation sheets, contained within the original cloth-covered folders and slipcase with the title embossed on the spine.

LITERATURE
Richard H. Axsom and David Platzker, *Printed stuff Prints, Posters, and Ephemera by Claes Oldenburg A Catalogue Raisonné 1958–1996*, pp. 124–137, no. 55, ill.

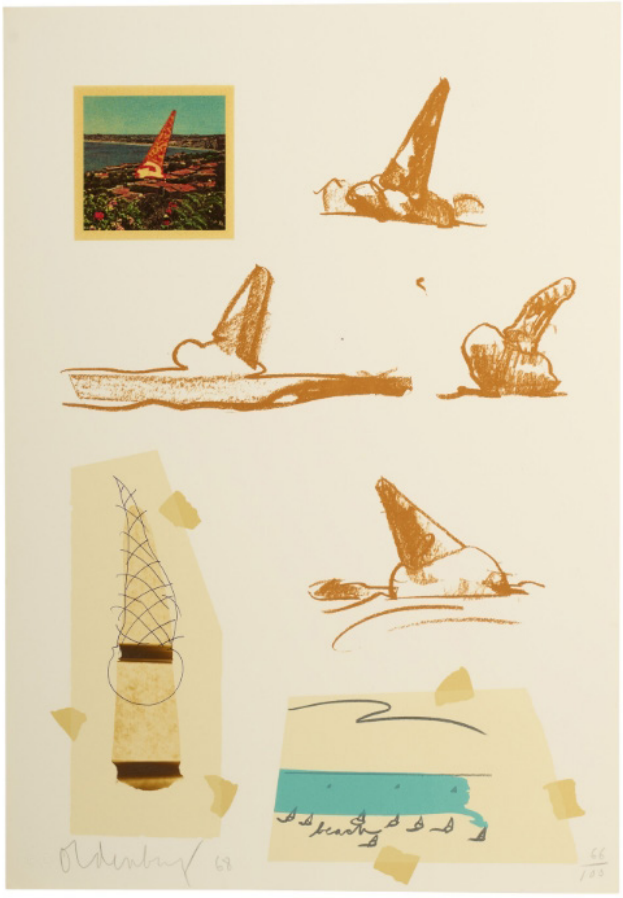


City as Alphabet

Gallery
Sofie Van de Velde


punch. toy.
Set against a bullet
Oldenburg 69


body buildings
Two More buildings
Knee Diner


beach


giant Mon Kassel
CUSTOM LANDSCAPE
for Kassel
reversed navel
potato chip
(golf course)
souvenir
DOKUMENTA

PANAMARENKO

(1940–2019)

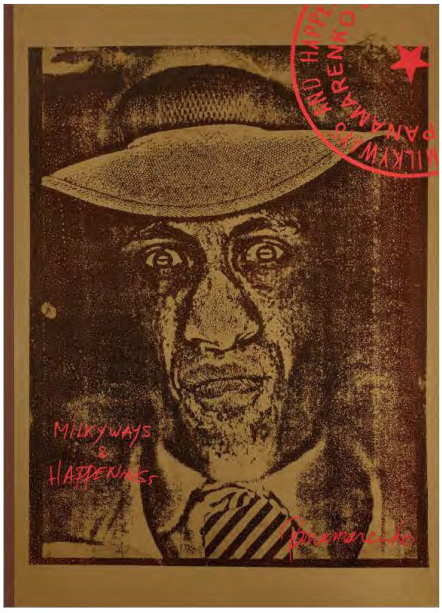
Milkyways & Happenings, 2003

Portfolio of 7 prints featuring collage and relief printing

- *Gorilla*
- *Engineered to Go to Sea*
- *Without Fuel, Embry Riddle*
- *In Space*
- *The General Spinaxis*
- *Phosphored Stamps*
- *Swiss Bike*

Print: 620 × 850 mm
portfolio: 640 × 900 mm

Each print signed and numbered
Edition of 75 copies, plus some artist's proofs (AP)
Published by Gallery Ronny Van de Velde, Antwerp, 2003

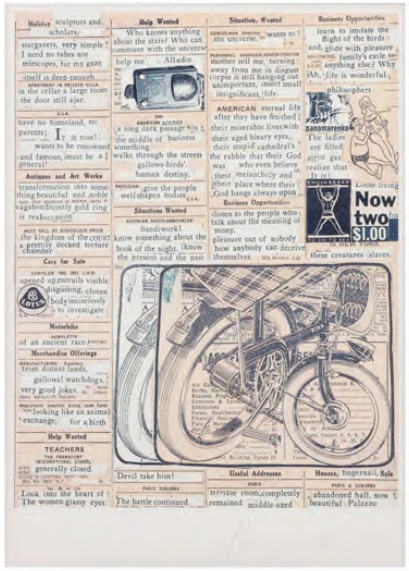


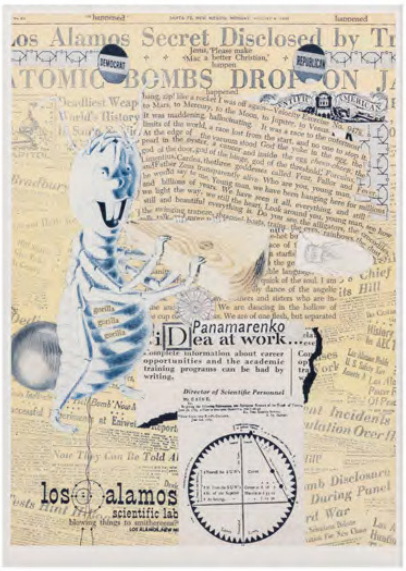
Map cover

Gallery
Sofie Van de Velde


The Finest Hammer
CARTOONS
May Day
Embry Riddle
WHAT'S
NEW?

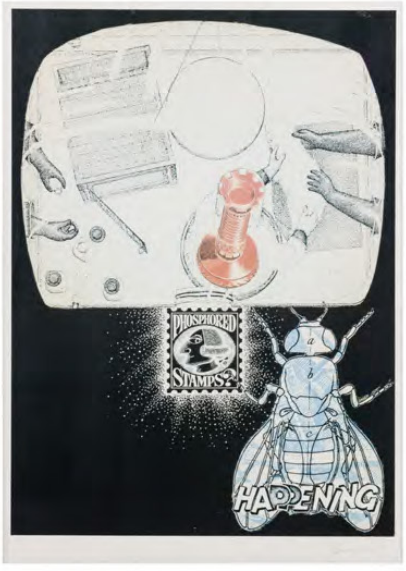

WITHOUT FUEL!
THE HAPPY SHOW
EPPO! soap
RAYTHEON
HOW BAD
PIRELLI
GREAT AMERICAN
microgroove


Help Wanted
Situation Wanted
Business Opportunities
Now two $1.00
Devil take him!
Useful Addresses
Houses, fingernail, Sale


Los Alamos Secret Disclosed by Tr
ATOMIC BOMBS DROPPED ON J
Panamarenko
ea at work.....
los alamos
scientific lab




CLASSICS
MITTELPUNKT
HAW
PANAMARENKO
Panamarenko
in space?
'n spac
LOWER THE COST OF FUN
Your copy is waiting....
The Nippon News
Firsts


PHOSPHORED
STAMPS
HAPPENING

PETER PHILLIPS

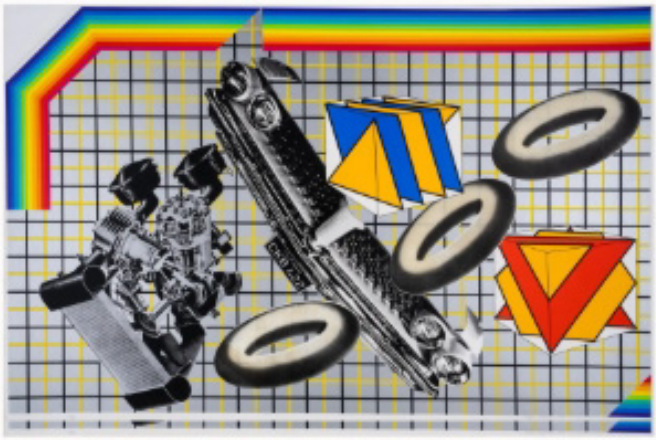
(1939–2025)

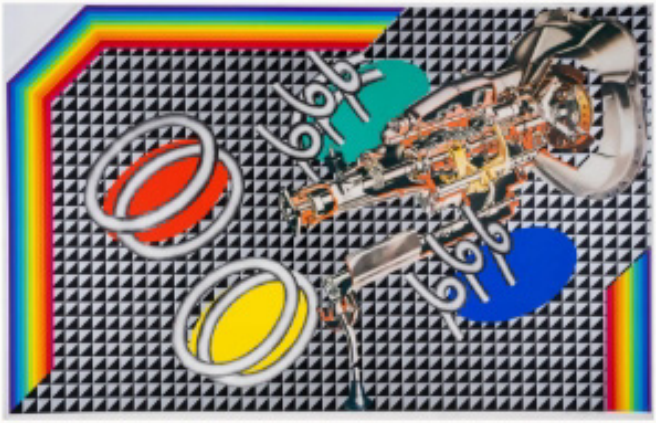
Pneumatics, 1968

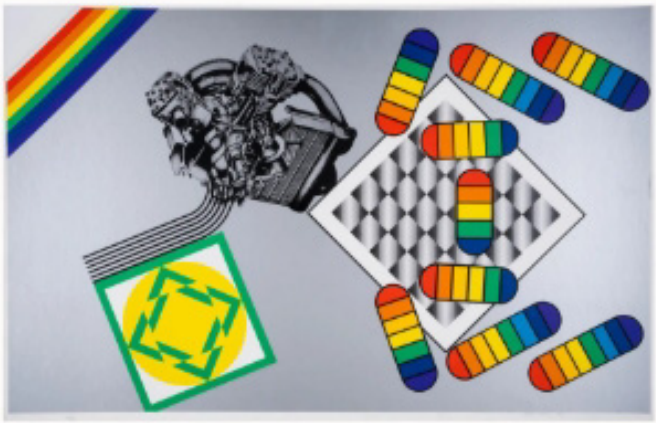
Portfolio of 8 screenprints with collage on board
Each 615 x 955 mm

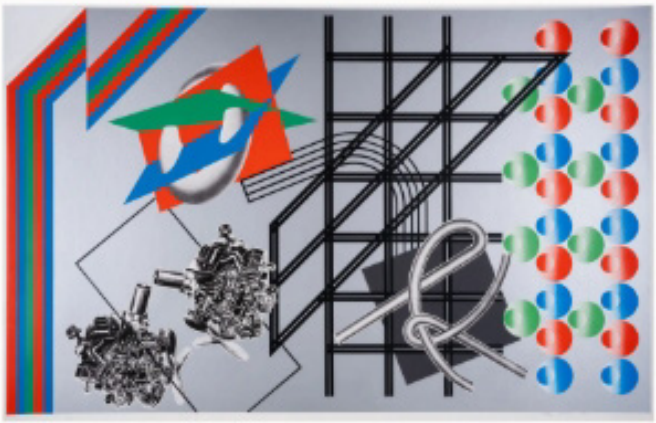
Signed, numbered, and dated in pencil
Edition of 75 copies

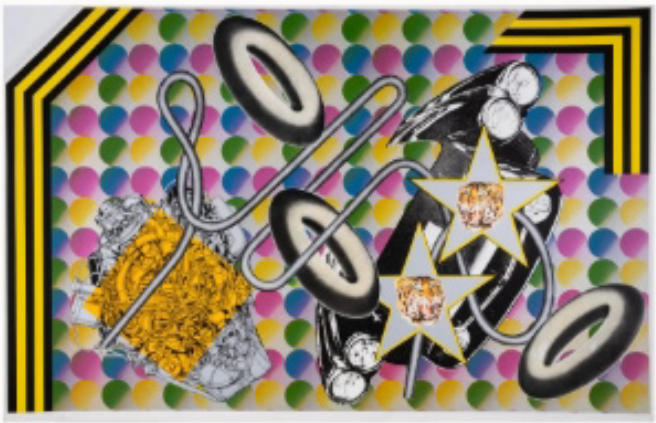
Printed by Kelpra Studio, London, 1968

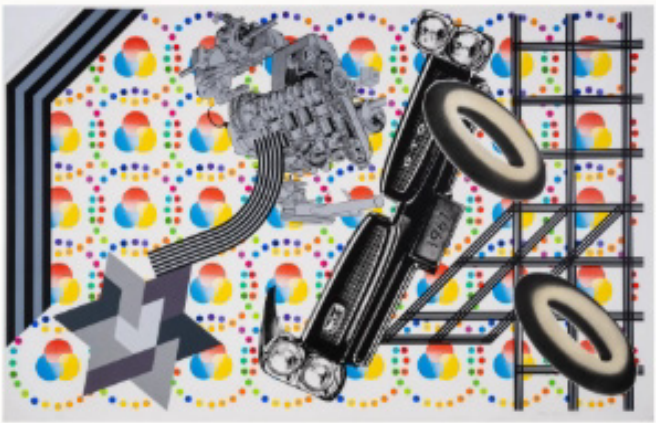
















SAMUEL BECKETT & ROBERT RYMAN

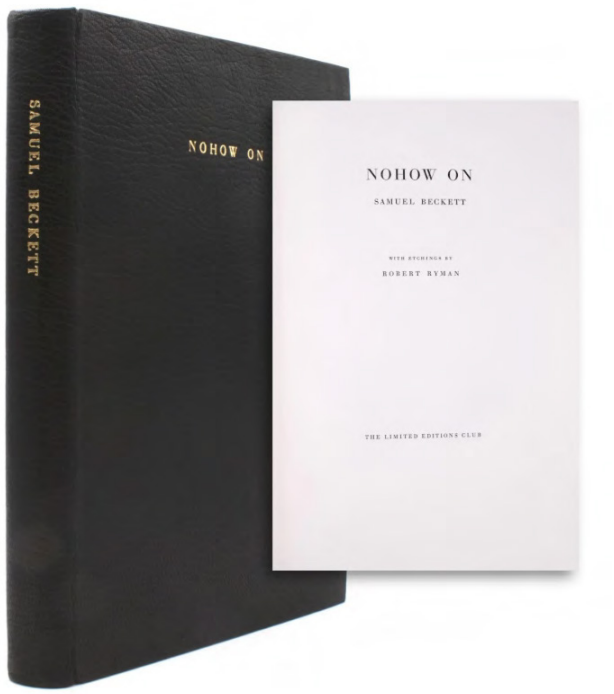
(1906–1989) - (1930–2019)

NOHOW ON, 1989

Etching by Robert Ryman, housed in linen box
305 × 220 mm

Signed by Samuel Beckett and Robert Ryman
Edition of 500 copies

Published by The Limited Editions Club, New York, 1989



Cover

Gallery
Sofie Van de Velde



ELAINE STURTEVANT

(1930–2014)

Duchamp Triptych, 1998

Set of 3 prints: A & B: grano-lithograph on Rives cotton paper;
C: screenprint on Rives cotton paper.
Each 500 × 400 mm

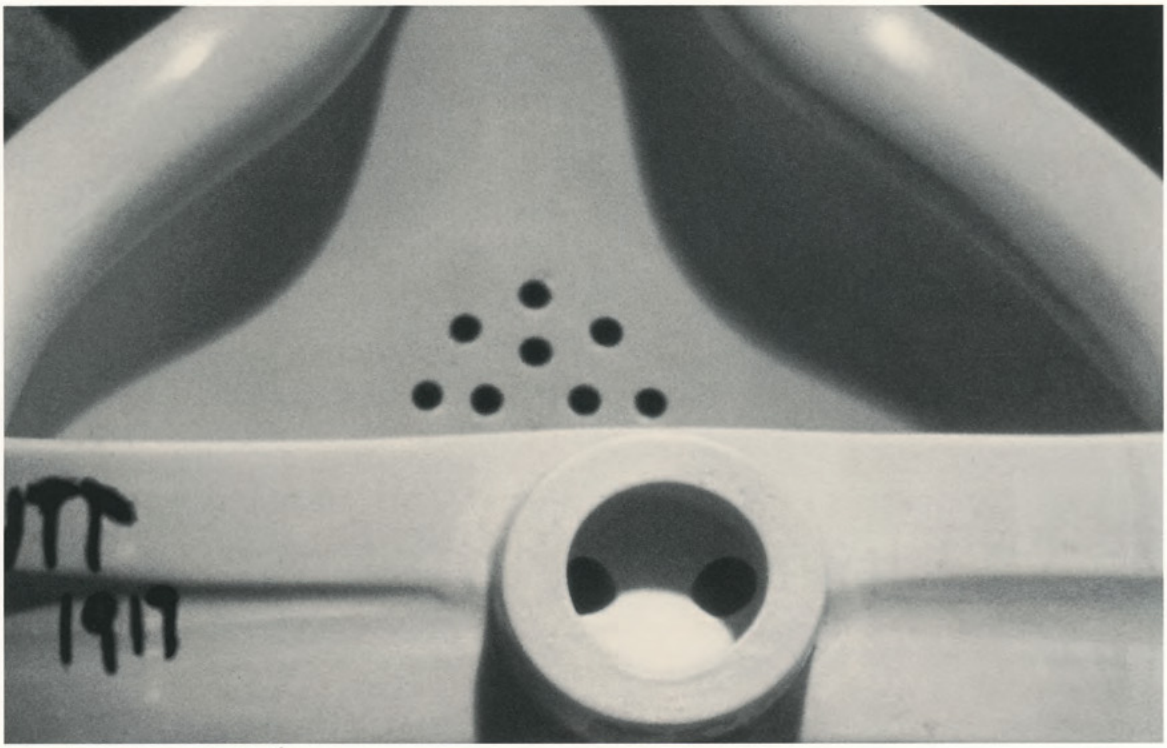
Each print signed and numbered
Edition of 60 copies

LITERATURE
Galerie Ronny Van de Velde, Knokke, *Vision and Motion*, 2015, pp. 196–199, ill.



Map cover

Gallery
Sofie Van de Velde



stevenvant 18/60



stevenvant 18/60

JESSE TOMBALLE

(b. 1986)

The Meal, 2025

Hand-painted etching
Drawing 165 × 130 mm
Sheet 297 × 210 mm
Framed 367 × 337 mm

Edition of 4 plus 1 artist's proof
Signed

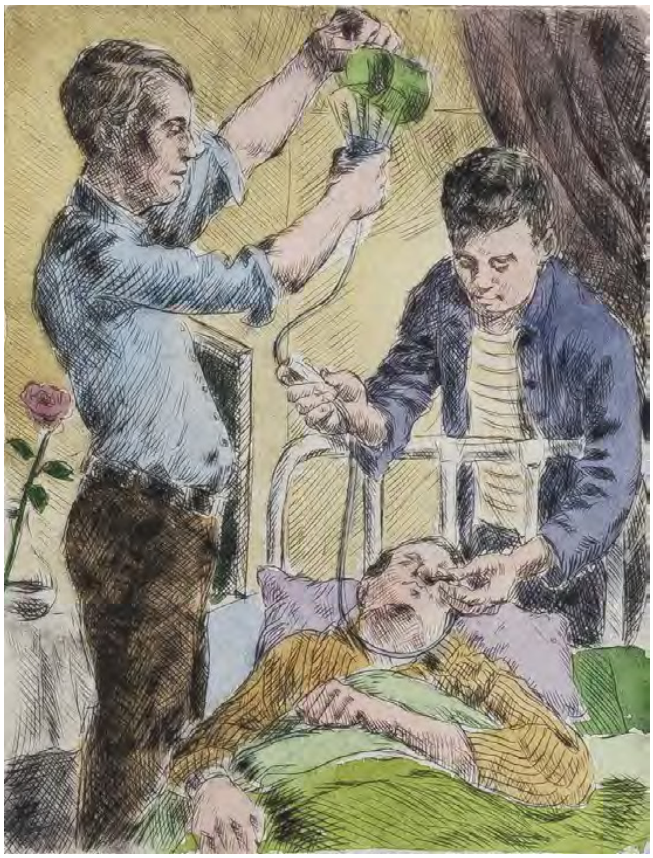
Five different hand-painted/framed etchings available:
- *The Meal* 2025
- *The Remedy*, 2025
- *Shopaholic*, 2025
- *The Servant*, 2025
- *Shoe Cleaner*, 2025

Published by Gallery Sofie Van de Velde, Antwerp, 2025



The meal 2025

Gallery
Sofie Van de Velde



The Remedy, 2025



Shopaholic, 2025



The Servant, 2025



Shoe Cleaner, 2025

ANDY WARHOL

(1928–1987)

Kimiko, 1981

Colour screenprint on Stonehenge paper
914 × 914 mm

Signed and numbered in pencil on the back

Published by Colorado State University, Department of Art, Fort Collins, Colorado
Printed by Licht Editions, lted., Denver, Colorado

LITERATURE
Feldmann / Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, II.237, p 114



Andy Warhol - *Polaroid portrait of Kimiko Powers*, 1971

Gallery
Sofie Van de Velde



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

MUSEUM



Mantegna



Bellini



Giorgione



Da Cosimo



Cranach



Watteau



David



Ingres



Boecklin



Chirico



Duchamp



Magritte



IMITATION



KOPIE



COPIE



ORIGINAL