

A look back at the publishing work of Édition Lebeer Hossmann

**Artist books and records in chronological order and with annotations by
Herbert Hossmann.**

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Overview

In 1969/1970, Irmelin and Paul Lebeer developed a plan to found an edition that, in addition to general publishing work in the art book and art catalog sector, would be dedicated to the promotion, publication, and distribution of artist books, artist records and multiples. The primary goal was to offer a platform to young artists who were experimenting with the then still young medium of artist books and artist records. The publishing house operated under the name Édition Hossmann Hamburg from 1971. From 1973 onwards, it was called Édition Lebeer Hossmann Hamburg and Bruxelles, and from 1998 onwards, Edition Lebeer Hossmann Bruxelles. Its headquarters has always been Brussels.

At the end of 1969, Paul Lebeer and my sister Irmelin asked me if I would be interested in working with them on an edition of artist books and multiples. Without hesitation, I agreed, delighted to be involved in this interesting project, and obtained a business license. The first item in the edition was the multiple "Salat" by Wolf Vostell (1969/70). In 1972, we began publishing artist books. Between 1972 and 1983, we published a rapid succession of artist book editions in Hamburg, but also in cooperation with other artist book publishers.

The artist books were only one part of the edition. This was followed by the publication of major monographs (Bury, Khnopf, Delvaux, Rops, Magritte, etc.) and art catalogs (Magritte, Belgian Surrealism, etc.) for exhibitions at museums and art associations (KV Hamburg, Mons, Charleroi, Brussels, etc.) and the publication of art history and philosophy series.

Paul Lebeer took care of the large monographs and art catalogs, thereby contributing to the livelihood of himself and Irmelin and helping to finance the costs of the publishing house, while Irmelin and I took care of the artist books and multiples, from which we could not expect any short- or medium-term earnings. From 1972 on, I contributed to the financing of the artist books mainly through tax write-offs until 1983, when the tax authorities prohibited this on the grounds that our work was nothing but a "hobby." After that, I put all the financial resources that I did not absolutely need into the artist book edition. On top of that, we invested everything we earned from the sale of artist books in the production of new publications.

In selecting artists, Irmelin focused primarily on young, mostly French-speaking artists and Fluxus artists, while I concentrated on German-speaking artists (Dieter Roth, Sarah Schumann, Jochen Gerz, etc.). Paul's most important artist contacts were Robert Filliou and Marcel Broodthaers. Paul's death in 1994 marked a turning point; the large projects that had been realized in close cooperation with the Belgian Ministry of Culture came to an end. The only major projects launched by our edition were the French editions of Nam June Paik's writings and Filliou's *Teaching and Learning*. My personal interest in the art of Anna Oppermann and Dieter Roth led to exciting new developments, and shifted my focus in a way that made it impossible for me to continue working for the publishing house as before. The interests and focus of the publishing house developed in different directions, and there was less and less shared interest regarding our preferred artists. In addition, my cultural and political involvement in Hamburg took up most of my energy. Subsequently, I quit the publishing activities, and deregistered with the tax authorities. I continued to use the Édition Lebeer Hossmann label, mainly for Anna Oppermann's publications.

Publications

1972: Christian Boltanski, *L'album photographique (1948 – 1956)*

Through thirty-two black-and-white photographs, Christian Boltanski reenacts scenes from his childhood. The captions describe episodes from his life (some real, some invented) between the ages of 4 and 12, while the accompanying photographs, taken by Annette Messager, show him in 1972 at the age of 24, staging scenes or exploring real memories.

Original edition from 1972: 500 copies, 32 pages, 20 x 14.5 cm format.

1998 reprint with English and German translations of the French texts, 22 x 15.5 cm, 1,500 copies.

Limited edition: 32 original photos mounted on cardboard, presented in a tin box (22 x 16 x 5 cm) hand-titled by the author, 60 copies numbered and signed.

Paul and Irmelin had been introduced to Christian Boltanski and Jean Le Gac by Günter Metken. Both artists made their international debut at Szeemann's documenta 5, where they exhibited small works in flat display cases in the Individual Mythology section. When I visited the exhibition with Paul, he showed me the works and mentioned that he wanted to make books with both of them. I don't know whether he had already made arrangements with them before documenta 5. In any case, in October 1972, Paul gave me the manuscript of Le récit by Jean le Gac and L'album Photographique by Christian Boltanski.

I had never dealt with book publishing before and was completely inexperienced. At the time, I was working at the Harburg district office on the outskirts of Hamburg. On my way to the train to Hamburg after work, I always passed a small printing shop. I visited them to ask if they could print books. That didn't seem to be a problem for the printing shop, and they gladly accepted the order. However, the two young printers who ran the shop were apparently just as clueless as I was. They were specialized in printing business cards and small flyers.

In any case, unexpected and considerable difficulties arose during the printing of the small Boltanski book. First, one page was printed upside down, then the line spacing was incorrect, and there were numerous typographical errors. When assembling the booklet, which had to be done by hand, it turned out that not enough copies of two pages had been produced. As a result, pages had to be reprinted several times. Then almost a hundred copies of the Boltanski book were miscut and had to be pulped. Finally, Boltanski's original manuscript was lost. I was very dissatisfied with the result at the time and was surprised that Irmelin and Paul, but especially Christian Boltanski, had no complaints. Unintentionally, my shabby copies fulfilled his wishes for a book that was not smooth and not perfect, i.e., "pauvre." I also had difficulties with the special edition with the original

photos, because we had not thought to print the adhesive edges on the cardboard and therefore had to laboriously work with stencils when gluing the photos.

I was then able to see the 32 special editions with original photo prints hung in a row on the exhibition wall in the exhibition "Identity" at the Haus am Waldsee in Berlin (Anna was also represented in this exhibition) and at the Kunstverein Hamburg in the exhibition "Spurensicherung" (Securing Evidence), curated by Günter Metken. I was amused in the Hamburg exhibition when I saw Christian handling long boards during the installation in order to hang the photos in a straight line, which he only partially succeeded in doing.

The Boltanski books sold relatively well. The special edition in the metal boxes inscribed by Boltanski was soon sold out. Ileana Sonnabend took half of the boxes, which secured the financing of the edition. A 1998 reissue with a print run of 1,500 copies, on the other hand, has not sold well.

1972: Jean Le Gac, *Le récit*

16 pages, 29 x 20 cm, four-color printing, 470 numbered copies.

Limited edition: includes various original documents and a silkscreen print on canvas, 30 numbered and signed copies.

*The second book I had produced at the same printing house, *Le récit* by Le Gac, was much more successful. This time, the printer took good care of the manuscript, which is now safely stored in my private depot in Celle. However, we were able to produce far fewer books than stated in the imprint. Once again, there was a huge amount of waste. But I also made a serious mistake with this edition. We had neglected to set aside the necessary unbound books for the planned special edition. This meant that the already finished booklets for the special edition had to be unstapled, which, despite great care, led to ugly damage. Even Christian Zwang, who enjoyed a legendary reputation in Hamburg as a master of artistic bindings (he later made the boxes for the Magritte portfolio), was unable to repair the damage.*

**Le récit* and the exhibition "Spurensicherung" (1974), curated by Günter Metken at the Hamburger Kunstverein (Le Gac was not represented in this exhibition), inspired Uwe M. Schneede to organize a solo exhibition with the artist in Hamburg in the documenta year 1977 (*Le Gac, Der Maler*). The catalog (an artist's book by Le Gac) for this exhibition was produced by Paul in Brussels. A special edition with some original documents was also produced by bookbinder Christian Zwang in Hamburg. Like the special edition of *Le récit*, the one for *Der Maler* was not really successful; in my opinion, the additional objects seemed "grafted on."*

1972: Jochen Gerz, *EXIT / Materialien zum Dachau-Projekt*

106 pages, 23 x 24 cm format, 51 reproductions mounted on card board, screw binding 180 numbered and signed copies.

1996 reprint: 100 copies.

Limited edition: comprising 51 original photographs (19 x 23 cm), each authenticated with a stamp. 20 numbered and signed copies

In collaboration with Editions Howeg, Hinwil.

In 1972, Howeg Zurich and Lebeer Hossmann Brussels co-published Jochen Gerz's artist's book EXIT Materialien zum Dachauprojekt (EXIT Materials on the Dachau Project). Thomas Howeg Zurich was responsible for the concept and production. The collaboration arose from a friendship between Thomas Howeg and myself (Herbert Hossmann) that began in Hamburg. It led to a joint exhibition in 1978 entitled "Editionen der Avantgarde" (Editions of the Avant-Garde) at a gallery in Hamburg and at STAMPA Basel.

The EXIT project was developed by Jochen Gerz for the exhibition "Aktionen der Avantgarde" (AdA) (Actions of the Avant-Garde) in Berlin in 1972. The installation EXIT consists of 20 wooden tables and chairs (formwork wood) arranged in two parallel rows behind each other in a room. Each table is illuminated by an incandescent lamp. The exhibition space for the installation is darkened, and speakers emit the sound of a runner breathing and the clatter of an electric typewriter. On each table, the materials for the Dachau project are permanently mounted as a dossier. They consist of 50 photographs of signs at the Dachau concentration camp memorial site near Munich.

The work has been shown in Berlin, Paris, Bochum, Wiesbaden, and Vaduz and was purchased by the Museum Bochum.

The dossier compiled for the installation was also published as a book edition in 1974; in a standard edition of 180 signed and numbered copies and a special edition of 20 copies. In the special edition, the photos are hand-printed, stamped, numbered, and signed.

The materials book was reprinted in 1996 in a run of 200 copies on the occasion of the reconstruction of EXIT as part of the retrospective exhibition of Jochen Gerz's installations at the Museum Wiesbaden.

In 1978, the dossier was published as a paperback with additional texts by Roter Stern/Stroemfeld, Frankfurt.

1972: Sarkis, 23 documents classés

86 pages in 29.5 x 21 cm format in a binder (32 x 29 x 4.5 cm), accompanied by a cassette tape (45 min.) 46 numbered and signed copies, 23 texts forming an open narrative to be assembled by the reader, reproduced in facsimile and authenticated by three stamps each.

23 documents classée by Sarkis was produced as an artist's book in Hamburg in 1972. Sarkis's template consisted of 23 short texts written in green ink on lightweight DIN A4 cardboard and an audio tape recording, which Paul and I

picked up at Sarkis' studio. At the time, Sarkis was working at the Sonnabend Gallery, he was friends with Boltanski, and had already been invited by Szeemann to participate in the exhibition "Attitudes become Form" at the Kunsthalle Bern and then at documenta 5.

It was Sarkis' wish to find a particularly austere form for the artist's book. We therefore filed the documents in a standard Elba binder and attached the audio cassette with black linen tape. Sarkis wrote the title, edition, copy number, year, and signature on the back of the binder by hand. I had the documents printed in Hamburg, bought the binders, cassette tapes, and adhesive tape in regular stores, and transferred the tapes. We then assembled the first copies in Brussels.

We only produced a few copies at first. Fifteen copies can still be finished—the materials are in storage in Celle. Despite Sarkis' high profile in France and Germany, it has been difficult to sell. In any case, according to the internet, it is in the artist's book collection at MoMA.

This early collaboration led to further book productions by the edition with Sarkis, which were realized between 1973, 1985, 1987 and 1989.

Artist's book 3 documents classes, Lebeer Hossmann Bruxelles, 1973

Catalog: 3 Mises en Scene, Lebeer Hossman Bruxelles, 1985

Domenika-Sarkis, It's time time time, 1987

Musées de la Ville de Strassbourg, Lebeer Hossmann, 1989

Catalog: 103 Aquarelles, Musées de la Ville de Strassburg, Lebeer Hossmann, 1989

1973: Annette Messenger, *Les Approches* (Annette Messenger collectionneuse)

Artist book. 4 accordion folded booklets ("Le jeune homme à la sacoche", "L'homme au pull rayé", "L'homme de 45 ans", "L'homme aux manches retroussées"), title + 19 (5+4+6+4) mounted b/w original photos, 1 plate. Loose, in a cloth-covered portfolio. Booklets: 21 x 10 cm. Portfolio: 30x12.5 cm. The text in each of the booklets is handwritten in black ink and each of the photos is retouched in black pencil by A. Messenger. Therefore, each copy of the book is unique. First artist book by Messenger. Hossmann, Hamburg, 1973. Edition 30 numbered and signed copies.

Through Christian Boltanski, we also got to know his wife Annette Messager. Paul and I visited her in her apartment at Parc Mousoris in 1973. If I remember correctly, she had divided her apartment into two parts, separated by a hallway. The artist lived on the right, the collector on the left. We quickly agreed to edit a photo work, Les Approches, as an artist book. She had glued photo sequences of 4 to 6 photos onto four leporellos, some of the photos were drawn over in pencil, and she told a little story about each sequence, which she wrote by hand in ink. While she printed the necessary photos for the edition herself and partially reworked them in pencil, I had the card board for the leporellos made in Hamburg and the covers made by our bookbinder. I bought gray men's suit fabric in a fabric store and matching shoelaces to tie the folders. We then met with Christian Boltanski and Annette Messager in Brussels. While Annette wrote the texts on the leporellos, Irmelin, Christian, and I glued on the photos. Christian thought that the imprint for the edition should also include a note that he had glued on the photos. However, Annette brusquely rejected this.

The edition sold out quickly. It is featured in many of Annette's catalogs and has apparently been shown frequently in her exhibitions. The German artist Cornelia Sollfrank takes up this work 34 years later. Disguised as a tourist, she roams Paris with her video camera and secretly films men, taking a particular interest in their fly openings. Digital editing and image processing techniques allow her new forms of approximation and abstraction. From leftover materials (fabrics, photos, etc.), I was able to produce three more photo portfolios for the edition in Hamburg in 1999.

1973: Hanne Darboven, *El Lissitzky, 1973*

Art and pangeometry (Kunst und Pangeometrie)

Book, 84 pages, 30.6 x 22.6 cm, 1,000 copies. Paperback, based on a text by El Lissitzky. Text in English and French, texts by Darboven in German, co-published with Herman Daled and Yves Gevaert, Société des Expositions, Brussels.

1973: Filliou Robert, *Research in Dynamics and Comparative Statics*

(16704 cm 3 de pré-territoire de la République Géniale)

Multiple and Artist's Book. White wooden case (31 x 50 x 13 cm) bearing annotations and measurements in the artist's own hand. Contents: 32 manuscripts reproducing facsimiles of the author's entire poetic works and some of his plays, presented in colored folders labeled by hand by the artist, as well as a cassette tape (The Wisdom of R.F. and R.F. Singing Sade). 30 numbered and signed copies.

With the purchase of the suitcase, each buyer symbolically received a share of 16,704 cubic centimeters in the Republic of Genius, which was to be founded in

Switzerland and granted the status of an independent republic by popular vote. The land for the republic was to be financed by the sale of the suitcase, from which the publisher was to forward DM 1,000 per copy to the artist (a total of DM 30,000).

The suitcase is, on the one hand, a multiple, as an object, and on the other hand, an artist's book, since it was designed by the artist and contains reproductions of what he considered to be the most important manuscripts of his literary work. Dieter Roth, who bought a suitcase, told me that he had put the manuscripts in his bookcase and thrown away the wooden suitcase (as an unimportant container). The manuscripts were reproduced on dry copiers in Hamburg, which were state-of-the-art at the time, but nowhere near as advanced as today's copying machines. Initially, Filliou planned to use old suitcases for the edition. We were then able to find the necessary number of suitcases at various second-hand stores in Brussels. After much deliberation, aided by plenty of red wine, Filliou decided to use a simple wooden box for the edition. An old suitcase that Filliou painted but then discarded is now in my storage in Celle.

1973: Marcel Broodthaers, *Je hais le mouvement, qui déplace les lignes*

16 pages, format 32 x 25 cm, two-color printing, 300 copies. Limited edition: Same on Roemerturm Alt Xanten à la cuve. 10 copies numbered and signed.

When Paul gave me the manuscript for an artist book by Broodthaers, he said that it would certainly not be easy to publish the book, as Broodthaers was very precise and idiosyncratic. However, if I remember correctly, the manuscript specified the content design very precisely. Format, fonts, font size, etc. It was clear to me that I would have to commission a better and more technically advanced printing company to produce this book. Fortunately, I found one near my office in Hamburg and was able to work with a printer who had sufficient artistic sensibility. Production was therefore relatively smooth and—since Paul was able to sell a large number of the books to the Belgian Ministry of Culture—the print run was practically sold out after a short time.

Broodthaers was very satisfied with the product, had no objections, and thanked me for my work with a kiss on the cheek when I met him at the art college in Hamburg in 1973 to hand over the first copies.

1973: Marcel Broodthaers, *Un Voyage en Mer du Nord*

The work exists as a book-only version and a hybrid book&film version.

Book offset print on paper; format 15 × 17.5 cm, limited edition of 1000 copies, German edition by Dumont.

Film, silent, 16mm, color and black & white, duration: 4 min. 15 sec., with film canister.

The book and the film are meant to complement each other. The book includes images: some are color photographs of 19th-century marine/sea paintings (which Broodthaers found, for example at flea markets) and others are contemporary black-and-white photos of a sailing yacht (or voyages) from Broodthaers' life in the 1970s.

The film shows still images (from the book) and unfolds in a sequence like a book: with title page, page headings separating "takes," etc. The camera is largely static; there is little action, more "diashow" (slide show) style.

Published in association with Petersburg Press, London.

1973: Gilles Richard, *Traces de feu dans la forêt d'Auxonne*

21 original photographs in cases measuring 12.5 cm x 11 x 1 cm 30 numbered and signed copies.

1973: Gilles Richard, *Traces de feu près des piles de bois*

9 original photographs in a 12.5 x 11 cm box, limited edition of 30 numbered and signed copies.

1973: Gilles Richard, *Traces de feu le long de la route de Dijon à Verrey sous Salmaine*

14 original photographs in a 9.5 x 9.5 x 1 cm box, mounted in an accordion fold, limited edition of 30 numbered and signed copies.

For the three small conceptual photographic works, I had cardboard boxes printed with the edition's imprint made in Hamburg. For a reason I can no longer remember, Gilles Richard rejected this and made new boxes himself.

1974: Heinz Breloh, *uns zu grau*

Artist's book with black-and-white photographs by Heinz Breloh with texts. Texts in German. 29.5 x 21 cm. [80 pages unpaginated]

Limited edition of 190 unsigned and unnumbered plus 3 special editions with the original photos, signed and numbered, co-edited with Edition Howeg, 1974.

I was not familiar with the Cologne-based artist Heinz Breloh when Thomas Howeg offered us the opportunity to co-edit an artist's book by him: uns zu grau ("too gray for us"). He visited me in Hamburg with Thomas Howeg and his partner Krimhild Becker and was very personable. We quickly reached an agreement. As with the Gerz project, Thomas Howeg took care of all the publishing work; we only contributed to the costs, lent our name, and agreed to purchase a certain number of books for sale. It was only years later—probably because he was a sculptor by nature and sculpture was of little interest at the time—that I began to see his name more frequently in catalogs and the media.

1973: Vito Acconci, *Notes on the development of a show* (Sonnabend, New York, January 15-29, 1972). Behavior Fields - Transaction Arenas - Training Grounds - Manoeuvre Positions. 1973.

Artist book, 48 pages, unpaginated, two-color text (red and black), printed on gray paper. Text in English with Acconci's facsimile writing, 2 pages with collages of typescript texts on 7 mounted slips of white paper. 79 mounted original b/w photographs interspread throughout, soft cover, 15.3x30.7 cm. Limited edition of 250 copies, numbered and signed by artist in the colophon page, aside the pasted white paper label with printed publisher's name, edition place and date.

Acconci's little book was the most elaborate artist's book we had ever produced. We had received the manuscript from Ileana Sonnabend, who also bought half of the edition. Acconci had compiled the score of an action at the Sonnabend Gallery in New York in a book. Acconci had handwritten the text and instructions for the performance in red ink on 48 pages of thin, gray-brown cardboard, interspersed with black-and-white photographs cut out from contact sheets and typewritten texts. Our ambition was to make the edition as close as possible to the original. This meant that we first had to find writing cardboard, which is unusual in Germany. Then the handwritten texts were copied using offset printing, and the book was printed and bound. The photos were reprinted, the typewritten texts were typed by hand on white writing paper, and the cut-out texts and photos were glued into the 270 books of the edition.

We had the photos (79 x 270 mm) printed in a photo workshop in Hamburg, while I typed the two longer typewritten texts 270 times on my Olivetti travel typewriter. The photos, printed in 35 mm format, had to be cut out individually with scissors because they were too small for a cutting machine. When I picked them up from the workshop, I was severely scolded by an employee who showed me her swollen fingers from days of work. We then pasted the photos into the books in Brussels. I think we were the only ones at the time who undertook such work in the field of artist's books. The materials for another 100 books are stored in Brussels.

1974: Maurice Roquet, *Être ensemble*

84 pages, 40 original color texts and photographs mounted on cardboard, 40 x 30 cm, in a portfolio, limited edition of 25 copies numbered and signed.

The only reference I could find on the internet about Roquet:

"The international conceptual art movement took root in Belgium thanks, among others, to Marcel Broodthaers (1924-1976), one of its leading figures. The "relational" perception of the Liège-based CAP group around Jacques Lennep (1941), Jacques Lizène (1946), and Maurice Roquet (1938) and the pictorial emanations of various visual, gestural, and textual orientations of Jacques Charlier (1939), Yves De Smet (1946), Daniel Dewaele (1950), Filip Francis (1944), Jef Geys (1939), Danny Matthys (1947), Guy Mees (1935), Johan Van Geluwe (1929) and Philip Van Snick (1946) testify to a spirit that is both playful and intellectual. Social events are inventoried, examined, simulated or provided with ironic commentary. The exhibition "Aspects of Contemporary Belgian Art," presented by the ICC in 1974, along with the accompanying publication, offers an interesting overview of the late avant-garde of that period. A few years later, in 1979, the Museum of Contemporary Art in Ghent presented a similar overview with its exhibition "Inzicht/Overzicht. Overzicht/Inzicht Aktuele Kunst in België" ("Ideas/Insights. Overview of Contemporary Art in Belgium"). Among the artists featured at the time were Leo Copers (1947), Lili Dujourie (1941), Guy Rombouts (1949), and Jan Vercruyse (1948). They were the ones who would go on to found "post-modernism." (Source unknown)

1974: Sol LeWitt, *Location of Three Geometric Figures*

Three-panel leaflet, size 43 x 87 cm with insert sheet 43 x 29 cm, two-color printing, 500 copies. Published on the occasion of the exhibition organized by the Société des Expositions, Palais des Beaux-Arts, Brussels, May-June 1974. In collaboration with Yves Gevaert, Société des Expositions, Brussels.

Statement by Sol LeWitt: "Artists' books are, like any other medium, a means of conveying art ideas from the artist to the viewer/reader. Unlike most other media they are available to all at a low cost. They do not need a special place."

1974: Adrian Piper, *Talking to myself. The ongoing autobiography of an art object*

64 pages, format 20 x 13 cm, limited edition of 250 copies, co-edited with MTL, Bruselles.

1974: Marcel Broodthaers, *Charles Baudelaire. Pauvre Belgique*

152 pages, 32.5 x 25 cm, two-color printing, softcover, cristal paper dust jacket with print and thin cardboard cover, limited edition of 44 signed and numbered copies. Co-edited with Herman Daled, Yves Gevaert, Paul Lebeer, Paris / New York.

I gave my copy of the edition to Irmelin, as her copy was slightly dirty and an American gallery owner wanted to buy the book. I don't know where my book ended up, or whether it was sold to America.

1975: Barbara and Michael Leisgen, *Einige Möglichkeiten, die Welt zu erfinden (Quelques possibilités d'inventer le monde)*

68 pages, format: 41 x 30 cm, silkscreen printing and original photographs, hand-printed by the artists on Agfa Gevaert Copyline Projection paper, limited edition of 30 copies numbered and signed.

1975: Vivian Suter, *158 Leute, die ich zwischen dem 26.6.1973 und dem 14.4.1974 auf meiner Reise kennen gelernt habe* (158 personnes que j'ai rencontrées entre le 26.6.73 et le 14.4.74)

76 pages, 10 x 8 inches 68 original photos on Agfa Gevaert Copyline Projection paper 15 numbered and signed copies Published by Lebeer/Hossmann (Hamburg/Brussels) and Rolf Preisig (Basel), 1975.

As in the case of the Breloh Edition, I did not know Swiss artist Viviane Suter personally when we published the book, nor was I familiar with her work. Rolf Preisig, who ran a gallery in Basel in the mid-1980s that focused primarily on conceptual artists and collaborated with the Konrad Fischer Gallery, recommended the book by the then 25-year-old to me and suggested that we publish it together in a small edition. After her conceptual phase and a relationship crisis, she gave up conceptual art and developed a new understanding of art in South America. Further information to be found on her homepage.

1975: André Cadere, *Présentation d'un travail Utilisation d'un travail*

16 pages, format 24 x 15.5 cm, 1,000 copies, co-edited with MTL, Brussels.

The small, simply designed publication attracted attention and was widely discussed when it appeared in 1975 and then again 25 years later. See also: Michael Dreyer, in: "Psychoanalyse", Nr. 68 / December 2007.

1975: Jacques Charlier, *The Fabulous Monsters Story*

Two binders and one cassette tape in an archive bag labeled by hand by the author; format binder 1: 31 x 25 cm binder containing 32 documents and one original photograph in transparent sleeves, format binder 2: 17 x 25 cm binder containing 16 original photographs in transparent sleeves; cassette tape (30 minutes) and original photograph, limited edition of 15 numbered and signed copies.

Jacques Charlier, born in 1939, is one of Belgium's most important contemporary artists. He is self-taught and learned his craft by systematically collecting art books and studying the works of the artists he was interested in. His work was influenced by Duchamp, Broodthaers, and Magritte. His comprehensive and very difficult to access work (which he calls "his activities") is by no means limited to one style, genre, or medium. Charlier is also a musician, photographer, filmmaker, performance artist, painter, and writer. He describes himself as a "wholesaler of Belgian humor of all kinds." Paradoxically, he criticizes art themes and the art scene itself with a great deal of irony. In this way, Charlier questions both the perception of the image and the originality of the artwork as such. His mocking depictions are spiced with a strong dose of black humor and also take up typically Belgian themes. He has not developed a personal style over time, as this allows him to constantly question the aura of art.

1975: Ben (Vautier), *Moi, Ben, je signe*

48 pages, format 31 x 22 x 2.5 cm, numerous documents, collages of texts and 19 integrated objects (razor blade, postcard, record, etc.), limited edition of 300 copies.

Special edition of 75 copies, numbered and signed, in a box hand-painted by the author and containing various additional objects + a different handwritten text for each copy.

The book is a re-edition of the original book from 1962/63, which was a limited, non-numbered, non-signed, small print run in Nice

1975: Dennis Oppenheim, *Proposals 1967 – 1974*

130 pages, formats 11.4 x 16.2 inches, four-color printing, 500 numbered and signed copies.

Special edition: 62 blue-prints, formats between 40 x 50 cm and 61 x 91,5 cm, divided into 4 series (blue: 1967, sepia: 1967-68, black: 1969-71, red: 1971-74) presented in 4 tubes measuring 62 x 8 cm bound together by 2 straps. numbered and signed by the artist on each blueprint print run: 75 copies.

1975: Marcel Broodthaers, *La conquête de l'espace. Atlas à l'usage des artistes et des militaires*

The work exists in two different versions, a tiny book with a case and a print.

Book: format 2,5 x 3,8 cm (1 x 1.5 inches) with a simple black slipcase, 40 pages, tiny Japanese binding, presented in a box. 50 copies numbered and authenticated by the Marcel Broodthaers stamp, originally published in 1975 in an edition of 50 numbered copies.

Graphic work (editions), 48.8 x 62.8 cm: A printed sheet comprises all the images on the pages of the miniature book. Rows of vertical lines delineate the intended position of the pages, as in a maquette or printer's proof. The pages are untrimmed, thus denying the book its readability, with the sheet containing the thirty-two countries acting as a reminder of this unfulfilled function.

As Broodthaers' last book, it embodies the artist's sardonic sense of humor with its plays on language and function--the title references the historic use of atlases by militaries for territorial conquests, but printed at such a miniature scale, it is unusable for its intended function. Furthering the level of intrigue with the book, Broodthaers did not follow established geographical organization, choosing rather to present only a small selection of countries organized alphabetically and graphically represented in identical size.

Reprint: On the occasion of a Broodthaers retrospective, MoMa New York produced 500 replicas in 2019 that had not been authorized by the edition. The replicas were immediately sold out after their presentation in New York. This facsimile edition made the artist's book available again for the first time since the original printing in a limited edition.

1976: Jean Le Gac, *Le fantôme des Beaux Arts*

Original color photograph (40 x 50 cm) mounted on cardboard (50 x 60 cm) accompanied by a 24-page book in 29 x 21 cm format. Each copy includes a page from the original manuscript. 25 numbered and signed copies.

1976: Pol Bury, *Léon III l'Isaurien dit l'Iconomaque*

76 pages, 11 x 8.5 inches, 30 black-and-white reproductions (Laurel and Hardy), Cosmos Textes. 1,100 copies. Essay on Iconophobia.

1977: Robert Filliou, *Je meurs trop*

Book-object, dimensions 21 x 11 x 3 cm, firebrick surrounded by a title band, 50 copies numbered and signed.

1977: Robert Filliou and Edwige Regenwetter, *Le siège des idées*

30 pages, 21 x 13 cm, square spine 11 black-and-white photographs 1 color reproduction 900 numbered copies.

Limited edition: presented in a slipcase and accompanied by a pastel by Robert Filliou (from the series "Les mensonges de La Palisse"); 25 numbered and signed copies.

1977: Jean Le Gac, *Der Maler*

Artist Book and Catalogue of the retrospective exhibition of 1977-1978 Hamburg, Kunstverein, Munich, Lenbachhaus and Aachen, Neue Galerie 126 pages, format 21.5 x 14 cm 90 black and white reproductions 1,200 copies .

Limited edition (1979): with 6 handwritten postcards by Jean Le Gac 18 copies numbered and signed

Text by Jean Le Gac. Introduction and German translation by Günter Metken.

Jean Le Gac had not been invited by Günter Metken to participate in the forensic evidence exhibition at the Hamburger Kunstverein. We couldn't explain why. In several conversations with Uwe M Schneede, then director of the Kunstverein, I was able to persuade him to organize a thematic solo exhibition with Le Gac. Since he quickly gained cooperation partners, he was able to show Le Gac, who was unknown at the time, for the first time in Germany in Hamburg. He accepted our

offer to publish an artist's book by Le Gac for this exhibition. Parallel to the exhibition setup at the Hamburger Kunstverein, a discussion took place in the Kunstverein's demonstration room with Joseph Beuys, who had just received the Hamburg Lichtwerk Prize, the highest award for artists in Hamburg. Beuys faced a large, indignant crowd of opponents of his art, and Le Gac, who had to watch the spectacle, was irritated and appalled by the Hamburg reaction to the award. In a small brochure published by the Hamburg Kunsthalle about Joseph Beuys and Hamburg, Le Gac can be seen listening to the discussion. The catalog was produced in Belgium, and the special edition was produced in Hamburg by bookbinder Christian Zwang.

1977: Dieter Roth, Sammlung flachen Abfalls von 1975-1976 (Flat Waste Collection)

Dieter Roth's "reverse diary." A year's worth of two-dimensional waste (printouts, packaging, notes, labels, sketches, etc.) presented in daily binders, containing an average of 60 to 120 transparent pockets in which all the flat objects in the artist's possession on that day are stored (one or more binders per day). Each binder (12.6 x 11.4 x 2.7 inches) is dated, located, numbered, and signed. In collaboration with Editions Hansjörg Mayer, Stuttgart London Reykjavik.

Quote by Dieter Roth: "In the early 1970s, I found myself waking up occasionally to discover that I was traveling with useless scraps of paper (tickets, receipts, labels) that I didn't have the energy to take out of my luggage and throw away, etc., etc., because they were no longer of any use. When I met Hansjörg Meyer in London in 1973 and he happened to see my suitcase open, he was amazed at the amount of useless paper I carried around with me. He gave me the idea of collecting the things I was obviously unable to throw away for a while, "just to let off steam." At first, this brought relief; I threw the papers into boxes, which I left in the places where I was staying more or less permanently—Reykjavik, Stuttgart, Braunschweig, Mossfellsveit. I found it difficult to cope with my growing collector's passion and the growing pile of collected items without setting myself clear rules to limit myself. "Only flat things for now!" (I wanted to tackle the three-dimensional objects later.) "Nothing thicker than 1 cm or compressed!" "Only objects that I have used myself!" and similar phrases. After a few weeks, I had to control my greed in the long term – or my fear of giving up – so I told myself, "Only collect for one year!" As soon as I stayed in the same place for a longer period of time (2-3 weeks), I put the flat objects in transparent plastic sleeves – A4 standard format – and the sleeves in folders – the old Leitz brand. I always carried a plastic bag, a shopping bag, and placed it next to my seat or next to my bed. Towards the end of the collection year, my method no longer seemed thorough or detailed enough. I only kept the envelopes from the letters in the collection – I thought about making photocopies of the contents, but was afraid to put more intimate letters in the folder. I decided to do the whole thing again,

more comprehensively and intensively. (When I tried again in 1976, however, I still had reservations about including private letters.) After collecting for a year – 1973 – I felt something like a (double) twofold effect. My collecting bug had passed and something like pride of ownership or satisfied greed set in. Moreover, there was a feeling of vacation, relief from rule-bound activity that had become tiresome in the long run. I met **Herbert Hossmann** in Hamburg in 1976, and after I had described the collection of “flat waste” – I think that's what I called it then – to him and shown him some of it, he encouraged me to collect for another year, offering to take care of the sorting and filing. So, I started again, this time organizing the items from the beginning, by day. I sent him about a week's worth of finds in shopping bags labeled with dates. He financed the storage materials, folders, sleeves, had labels printed, etc., and the collaboration could also be called a co-edition. This collection was to be treated like a publishing production: *Flacher Abfall* (Flat Waste), 1976, published by Lebeer Hossmann, Brussels & Hamburg. Initially (for 4-5 years), we offered the folders as daily or weekly collections. Later (in 1981, when nothing had been sold), it was decided that the collection should remain together as a whole.”

*My idea was to produce the annual work as an artist's book in a limited edition, with each copy of the edition representing one day of the collected year and offered for sale as one of three hundred and fifty-six copies. At the 6th documenta in 1977, a week of the *Flachen Abfall* collection was included in the artist's books section curated by lawyer Rolf Dittmar Wiesbaden. Broodthaers' *Pauvre Belgique* was also shown in this section, on loan from us.*

When Flat Waste was still stored in my flat in Hamburg's Rutschbahn, Anna Oppermann made it the reference object for her ensemble “Käse und Mäuse” (Cheese and Mice). The ensemble is located in the Anna Oppermann Depot in Berlin and has not yet been presented to the public.

The Collection of Flat Waste was purchased by the Hauser & Wirth gallery in 1996 and ended up at the Hamburger Bahnhof Berlin via the Flick Collection. As Dieter Roth's magnum opus, it has been shown at numerous international exhibitions over the past 20 years.

1977: Jan Voss, Einar Gudmundsson Conversation

2 booklets, 10 x 8 inches

Booklet 1: the original conversation in Icelandic and German between the two artists, who do not know each other's languages (Reprint of first Edition)

Booklet 2: translation by Dieter Roth into German and Icelandic

Einar Gudmundsson, who barely speaks German, and Jan Voss, who barely understands Icelandic, converse in their foreign languages. Dieter Roth wanted to explore whether this conversation could make any sense at all by translating the Icelandic part of the conversation into German and the German part into Icelandic.

He suggested to me that I publish the original of the Conversation, which had appeared in Iceland in a limited edition of 100 copies, as a reprint, and his translation as the second cahier in the edition. Both booklets were printed in Iceland under the supervision of Einar Gudmundsson and are to be distributed commercially only together as an artist's book by Dieter Roth.

Eugène Leroy, *Peinture, lentille du monde*, 1979

Jean Clair (Contributor), Irmeline Lebeer (Interviewer), Eugène Le Roy (Artist, Contributor)

Paperback with color illustrated cover, 93 pp.

With around thirty black and white illustrations in inserts.

Produced on the occasion of the Jean Leroy Gallery exhibition at FIAC 1979.

Irmeline Lebeer had a long conversation with Eugène Leroy (1910-2000) for this book—one of the first major essays on his work—the painter from Wasquehal said:

"[...] the day I started painting was a happy one.

Afterwards, I often said that I wouldn't advise my worst enemy to take up painting. That's true too.

Oh yes.

(And yet, I'm talking about happiness).

You see, painting was for me a gateway to a desire for happiness. A conquest, a quest—a quest for happiness.

Yes.

I think that's how it should be put.

It's not the quality of my painting, it's not the success of my painting, it's not the beautiful painting—none of that. On the contrary: I feel that wanting that happiness so much must have hindered my painting, and then—"

1980: Paul Colinet, *Œuvres – Volume 1*

Stories of the lamp, La nuit blanche, La manivelle du château, and other texts.

206 pages, 21.5 x 14.5 cm, linen-bound, square spine, illustrated with 30 pen drawings by Robert Willems 1200 copies (1989 reprint)

Limited edition with original gouache signed by Robert Willems, introductory text by Louis Scutenaire.

"Am I a poet? Have I met individuals who claim to be poets? For a long time now, I have taken to answering these questions with a resounding yes. As far as I am concerned, any doubt would seem singularly hurtful, if not misplaced. I am a poet

from head to toe. It goes without saying. It is obvious. Poetry is in my blood. It is in my skin. I stop: it is everywhere!" P. Colinet

1980: George Brecht, Robert Filliou, Albrecht Fabri, Seng Ts'an / Hsin Hsin Ming

152 pages, 6 x 8.7 inches, screen-printed on Da Costa paper, Japanese binding. Each copy comes with a calligraphy piece by Takato Saito (13 x 9.7 inches, India ink on Japanese paper) that's part of the original manuscript, presented in a folder, all of which makes up the original edition of 37 numbered copies.

Current edition with introductions in English, German, and French by the three translators (1984) facsimile reproduction of the original edition 165 pages, 11 x 17 cm format, 500 copies.

Texts from the 6th century translated into English by George Brecht, into French by Robert Filliou, and into German by Albrecht Fabri; calligraphy of the Chinese text by Takato Saito.

The Hsin Hsin Ming is considered the first poem of Zen Buddhism. It dates back to the third Chinese patriarch of Zen Buddhism. George Brecht superimposes three different translations and the original by Seng Ts'an in a random language composition. Composition: George Brecht Director: Klaus Schöning Voices: George Brecht, Albrecht Fabri, Robert Filliou, Chang Chun-Jen Production: WDR Studio for Acoustic Art 1983 Length: 30'50 George Brecht, born in Halfway, Oregon, in 1926, is one of the most important artists of the Fluxus movement. He has lived in Cologne since 1972. Here he found a partner for his work in Klaus Schöning, the director of the WDR Studio for Acoustic Art.

1981: James Lee Byars, The Play of Great

Format 21 x 30 cm, hand-bound in red silk.

7 copies numbered 1 to 7 3 HC copies numbered I to III

The irresistible one-page book.

1983: Robert Filliou, Mr. Blue von day to day

28 Quarto, 21 x 29.7 cm Softcover Stapled binding. With 16 images 1.000 ex.

Children's book with original texts by Robert Filliou in English, translated into German and illustrated by Robert Filliou, Stefan Wewerka, Emil Schult, Jan Voss, Dieter Roth, Björn Roth, and André Thomkins.

Edition of 1000 copies.

In 1983, we agreed to publish a children's (artist's) book. Filliou suggested a text he had written for the birth of his son. Mr. Blue from Day to Day. A publication was already planned with artist friends who had translated the English original into German and were to contribute a drawing for each day. Since drawings for two days were still missing, we asked Dieter Roth to participate. I was initially somewhat irritated when he submitted a drawing by his son Björn in addition to his own drawing. Robert Filliou had no objection, and so we were able to have the book printed in Hamburg.

Another source of irritation was that Robert now wanted to spell his name with three l's for the first time. I tried in vain to talk him out of it, as I assumed everyone would suspect a printing error. Since we used a sans serif font, most readers probably overlooked the triple l in the sequence of letters illli. In any case, I was never asked about the new name, and Robert apparently did not use the spelling with three l's again.

When I was able to give Robert Filliou the first copies in Hamburg, he gave the book to all his friends who had small children at the time, with a personal dedication to the child. At least 200 copies have not yet been sold.

1983: George Brecht, Alison Knowles, *The green, the red, the yellow, the black and the white*

54 pages, 22 x 33 cm Screen printing on Japanese paper, double cover in two colors, hand-bound. Each volume includes an original screen print accompanied by a handwritten text by Alison Knowles on the subject of beans. 80 copies, numbered and signed.

The Book of Beans, created using a random method. Introductory text ("The Hunger of Beans") by Robert Filliou.

1984: Robert Filliou, *Longs poèmes courts à terminer chez soi*

16 postcards, 10 x 15 cm (6 different colors), surrounded by a band featuring an introduction by Robert Filliou. 500 copies.

1984: Marthe Wéry, *Peinture, Montréal*

48 pages, 28 x 21 cm, 3 colors.

Artist's book published on the occasion of an exhibition at the Musée d'art contemporain de Montréal, punctuated by Marthe Wéry's reflections on a quote

by Bourdieu evoking ultramarine blue. Introduction by Gilles Godmer, "The Nomadic Painting of Marthe Wéry."

1986: George Brecht, *Water-Yam*

Events – music – games – arrangements – travel definitions – puzzles – etc.

102 cards and an envelope (Cloud-scissors) in a handmade box (17 x 17 x 3 cm)

300 copies.

In a new box, created by the artist, the expanded reissue of one of the Fluxus classics first published in New York in 1962.

1986: Paul Colinet, *Œuvres – Volume 2*

The Great Double Scattered Texts Vendredi's Opuscles 208 pages, 21.5 x 14.5 cm, bound in linen thread, square spine illustrated with 35 pen drawings by Robert Willems accompanied by texts or titles by the author (Animaux absolument domestiques [Absolutely Domestic Animals] – Binettes en équations [Faces in Equations] – Le paléontosaure anticonstitutionnel [The Unconstitutional Paleontosaurus]).

1,000 copies.

Limited edition in a box decorated with a drawing by Robert Willems + original manuscript by Paul Colinet.

1986: Gérard Garoust, *Le débat du Cuer et du corps de Villon*

52 pages, 27.5 x 25.5 cm, two-color silkscreen printing on Arches vellum. Each volume includes an original contribution by the artist. Presented in a box decorated by the author. 40 numbered and signed copies. In collaboration with Editions Durant-Dessert, Paris.

Texts by François Villon laid out and staged by Garouste. A labyrinthine book.

1987: Daniel Spoerri, *Kosta Theos: «Dogma I am God»*

Artist Book with 256 pages in 25 x 17.5 cm format 79 reproductions 800 copies.

Special edition: box covered with a shirt. 175 numbered and signed copies of the special edition with Spoerri's stamp signature. "These 175 book objects, bound by L. Hirsig in Auvernier in clothes worn by Daniel Spoerri and cut out and trimmed by Ursi Luginbühl, are accompanied by: a copperplate engraving jointly engraved by André Thomkins and Bernhard Luginbühl in 1972, previously printed in a first edition of only 10 copies, signed and numbered by Bernhard Luginbühl, printed by R. Meyer in Pully-Lausanne, the original series of the magazine 'Le petit colosse de Symi' published by Daniel Spoerri in 1966/67, The nothing else review, No. 1-4." - Published for the opening of the exhibition '25 Objets de Magie à la Noix - Cinnamon Magic Objects, enriched with 11 unpreserved objects and truly magical items' by Daniel Spoerri at the Kunstmuseum Solothurn. Co-published with Nikator-Verlag, Mötschwil.

All material on the author's stay in 1967 on the Greek island of Symi: "Symi from a bird's eye view," interview between Daniel Spoerri and Irmeline Lebeer – "The Monkey Business of Kosta Theos" (anecdotes noted by D.S. and Kichka Baticheff) – "Les 25 objets de magie à la noix" by D.S. (texts translated into German by André Thomkins), numerous unpublished photos, etc.

1987: Anna Oppermann, *Pathosgeste MGS MO «Mach große, schlagkräftige, macht-demonstrierende Objekte»*

34 pages, 32 x 24 cm format, 13 color reproductions, 40 black-and-white reproductions, laminated cover, four-color printing.

The artist's book, produced by Anna Oppermann with the collaboration of Herbert Hossmann, refers to the ensemble of the same name that Anna Oppermann created for documenta 8, Kassel 1987. The design was based on the catalog booklets of the Galerie Maeght Lelong Paris and Zurich.

1988: Alan Charlton, *One man exhibitions - invitation cards and installation photographs*

110 pages, 10.8 x 9.7 inches, 92 black-and-white reproductions + 9 four-color reproductions, laminated hardcover.

Published on the occasion of the Alan Charlton exhibitions at the Palais des Beaux-Arts in Charleroi and the ARC/Musée d'Art Moderne de la Ville de Paris.

1989: Paul Colinet, *Œuvres – Volume 3*

True Things Various Texts

239 pages, 8.5 x 5.7 inches, linen-bound, square spine, illustrated with 14 drawings by Paul Colinet (from the magazine *Vendredi*).

1,000 copies.

1989: Paul Colinet, *Œuvres – Volume 4*

Miscellaneous texts Painting

245 pages, 21.5 x 14.5 cm, linen-bound, square spine, illustrated with 12 drawings by Paul Colinet

1,000 copies.

1989: Alan Charlton, *50 Grey Books*

72 pages, 30.5 x 43 cm, bound in cloth in 50 different shades of gray, each referring to a monochrome painting by the author, silkscreen print on Rives vellum, presented in a box. 50 numbered and signed copies. In collaboration with Editions Durand-Dessert, Paris.

1989: Dieter Roth, *Interview (Das große Lamento)*

Artist book containing the transcript of two interviews, 272 typewritten pages measuring 30 x 21 x 2.2 cm and 20 flyleaves created by Dieter Roth using manual photocopying, with a handwritten and collaged cover. Original edition, the only un-edited and uncensored version, produced entirely by the artist. Five numbered and signed copies. Co-published by Lebeer-Hossmann, Brussels, and Roth, Basel.

At my suggestion, Irmelin met with DR twice for an in-depth interview, once at my place in Hamburg in September 1976 and once in June 1979 in Stuttgart. The interview originates in a commentary on "flattened waste" and leads to a complete overview of Dieter Roth's work, opinions, and eventful life, interspersed with readings of poems.

Without Irmelin Lebeer's consent, the interview was included in the volume of collected interviews by editors Hans Jörg Mayer and Barbara Wien. The publishers also did not shy away from publishing an English translation in 2017 with Hans Jörg Mayer Publishers in London.

1990: Erik Dietman, *Les gardiens des fûts*

44 pages, 24 x 20 cm format 23 color reproductions (with one fold-out page), 20 black and white reproductions Cover with dust jacket, 1,000 copies.

Limited edition: 85 copies signed and numbered by the artist, each accompanied by an original print and a bottle of Château-Dillon from the 1985 vintage. Copies 1-16 also come with an original drawing from the series reproduced in the book.

Erik Dietman (born in Jönköping, Sweden, on September 11, 1937, and died in Paris, France, on June 28, 2002) was a multidisciplinary artist who deliberately kept himself on the margins of the artistic movements of his time, with which he nevertheless shared some affinities. A free thinker, he created a body of personal work as an independent artist, oscillating between reality and poetry. His criticism of the avant-garde is tinged with subtle humor. His drawings, assemblages, and sculptures are structured like rebuses, giving material existence to words. His visual vocabulary, ranging from composite assemblages to monumental bronze sculptures, combines narration with figuration and leans towards visual puns. His art has naturally established itself as one of the most original contributions to 20th-century sculpture.

The edition is not yet complete. The red wine bottles have been stored in Irmeline's house in Boetendael cellar for at least 15 years.

1993: Rombouts & Droste, *L'a b c*

68 pages, format 21 x 14 cm 31 illustrations 600 numbered copies.

Alphabet book produced for the exhibition.

Monica Droste (Warsaw, 1958 - Antwerp, November 11, 1998) worked with Guy Rombouts, whom she also married, since 1986. Together they developed the Azart alphabet. During the years they were together, they mainly designed works based on Azart, such as the Letter Bridges on Java Island in Amsterdam (1994), sculptures in the central reservation of the King Albert II Avenue in Brussels (Noordruimte) (1997) and lines and figures on the walls of the Tomberg metro station in Brussels (1998). From December 1998 to March 1999, there was an exhibition entitled Rombouts & Droste at the Museum of Contemporary Art Antwerp (M HKA) about the visual poetry of their visual alphabet. Droste passed away in the month before the opening. Rombouts decided not to cancel the exhibition, but to turn it into a tribute to his wife.

1994: Alison Knowles, *Something borrowed / something blue*

"Sound" object with a label-score handwritten by the artist accompanied by a 1:1 color reproduction of the object in 29 x 21 cm format. 14 numbered and signed copies.

Series of 14 blue objects, found using a random method. A label-score is attached to each object. The artist indicates how to use it to produce sounds. A color reproduction of the object, laminated and rigid, serves as a support. On the back is a description of the edition and the story of its creation, written in English by Alison Knowles and translated into German and French.

1998: Robert Filliou, *Enseigner et apprendre, Arts vivants*

French translation of Kasper König's famous book *Teaching and Learning as Performance Art*, 264 pages, 21 x 17 cm, spiral binding, 700 copies + 2000 reprint: 650 copies.

Published in English and German in 1970, this seminal book by Robert Filliou is both an artistic autobiography and an educational book aimed at empowering the imagination and creating a world of freedom. In fascinating interviews, Filliou also draws on the contributions of artist friends—John Cage, Joseph Beuys, Dieter Roth, and others—who share their thoughts on how education could benefit from the techniques of public participation developed by artists in the 1960s and 1970s. But this "multi-book" also gives the reader a place as co-author by offering practical exercises in the form of games, transforming the reading itself into a joyful exercise in spiritual liberation.

1998: Robert Filliou, *TOI par LUI et MOI*

40 pages, 12 x 17 cm format, 999 numbered copies .

Limited edition: 1 copy accompanied by the original manuscript, signed and dated Dec. 75.

In collaboration with Editions Yellow Now, Crisée.

"Basically, everything I do is for children, but let's continue to pretend that's not the case. " Robert Filliou

Conceived in 1975, this small, unpublished work is intended for—but not reserved for—children. The reader is invited to participate, to join in the game by drawing themselves until they recognize themselves and invent themselves.

2003: Peter Downsborough (AS), o.T.

124 pages, 22.5 x 15 cm format, laminated cover with flap, print run of 500 copies. Book designed entirely on computer. Around a gray disc occupying the center of a double page in solid black, a vertical silver bar and a word varying from page to page—the only element in white.

“For me, books are just another volume, another space to work in. A book is a volume constructed from a certain number of pages, just as a room in a house is made up of four walls, a floor, and a ceiling.” (Peter Downsborough)

2003: Bernard Villers, *Un livre conceivable*

16 uncut pages, 35 x 17.5 cm (sheet size 70 x 70 cm, folded in eight) text by Jorge Luis Borges from “The Library of Babel” printed in two colors, black and red 222 copies signed by the artist

“I repeat: it is enough for a book to be conceivable for it to exist. Only the impossible is excluded. For example: no book is also a ladder, although there are undoubtedly books that discuss, deny, and demonstrate this possibility, and others whose structure bears some relation to that of a ladder.” Jorge Luis Borges.

“Whatever you do with this book, you are never where you think you are.”
(Bernard Villers)

Artists' Records

Between 1977 and 1988, at my suggestion, we experimented with the new genre of artist records in the edition. The first work was a conceptual piece by Paik, to which Roth responded with a replica. This was followed by several experiments by Dieter Roth in various constellations with other artists. I also participated as a musician in the 1980 performance “Selten gehörte Musik” (Rarely Heard Music). I always took care of the production of the records myself.

1977: Nam June Paik, *My Jubilee ist unverhemmet*

Format: Vinyl, LP, Single Sided, Country: Germany Released: 1977 B-side has grey/black art by Nam June Paik. Hand numbered and signed by the artist on the

record label. Edition of 100 copies. Record sleeve design: HD Schrader Hamburg artist and art professor at the Dortmund University of Applied Sciences.

When he taught as a visiting professor at the HfbK in Hamburg during Documenta in the summer of 1977, the opportunity arose to work together. The title comes from an interview that Irmelin Lebeer conducted with him.

The background story can be found in the text that Paik wrote for the record sleeve.

Quote: In 2 weeks I will be 45. It is time for Archeology of Avantgarde. I lived in Korea in the 40s, where the only information available was from Japanese books printed before World War II. Therefore, it was great luck that I heard the name of Arnold Schoenberg in 1947 or so. He immediately interested me, because he was written as a devil or the most extreme avant-garde. However, there were no records or scores by Schoenberg available in Korea in 1947, except for a pirate edition of his Op. 33, a piano piece. It took two or three years of desperate struggle to find the only available record, which was released in pre-war Japan, Verklärte Nacht. I will never forget the excitement of holding this fragile 78 RPM record in my hand like a jewel from an Egyptian tomb. And I cannot forget the disappointment of this record, which was purely Wagnerian nonsense.

Korean War came soon after.

Twenty-five years after this experience, I found the same record by Schoenberg at a flea market in New York. I played this record four times slower (at 16 RPM) at a Merce Cunningham dance event. Merce smiled and said, "You improved Schoenberg." Hamburg, February 7, 1977, Nam June Paik (liner notes).

The Hamburg dancer Beatrix Cordua used the music for a ballet she choreographed on commission from the Hamburg State Opera, which was performed several times at the State Opera in 1978. Paik was thus the first (and probably the only one besides Cage) Fluxus artist to receive royalties for a composition from a state theater.

1. Filiation: Dieter Roth, Thyn Quatsch ist min castelllo

Single 1979 One-sided 7", limited to 300 copies. Persiflage on a record by Nam June Paik.

Dieter Roth heard the record in 1979 and took offense at the fact that Paik had improved Arnold Schoenberg's "Verklärte Nacht" (Wagnerian nonsense) by slowing down the tempo considerably. In order to do justice to Schoenberg, he reversed the slowdown and released the rehabilitated music on a single. With the record sleeve and the accompanying text printed on it, Dieter Roth also parodies the text of Paik's work. The head of the recording studio where I had the matrix for Paik's and Roth's parody records cut was already taken aback by Paik's, but was considerably outraged by Roth's record and felt he was being made fun of. It took

some persuasion to get him to take the matter seriously. He didn't object to the other records I had him cut. But overall, he probably thought I was mentally disturbed. In exhibitions by Dieter Roth, his single is shown together with the Paik LP and an old record player. Paik himself laughed when I showed him the Roth version; he had no objections.

2. Filiation: Cornelia Sollfrank, Improved television

Folder with 4 portraits, 4 text sheets, interactive website.

In 2003, Cornelia Sollfrank took up the idea of improving another artist's work through technical manipulation and copied the original track of Schoenberg's Verklärte Nacht onto a four-channel track in a forward and reverse version with Paik's and Roth's versions superimposed. She continued the texts by Paik and Roth (also in a parodic manner).

The work was shown at the Edith Russ House for Media Art in Oldenburg and at the ZKM in Karlsruhe, where it was purchased for the permanent collection.

1978: Dieter Roth, *Radiosonate*

Disque 33 tours 300 ex. numérotés et signés

En collaboration avec les éditions Hansjorg Mayer.

1978: Arnulf Rainer, Dieter Roth *Autonom-dialogische Thematik*

Disque 33 tours 300 ex.

Edition de tête: 101 ex. numérotés et signés sur la pochette créée par les artistes, dessins originaux d'Arnulf Rainer (recto) et de Dieter Roth (verso)

En collaboration avec les Editions Dieter Roth.

1979: Arnulf Rainer, Dieter Roth, *Ratio-Konditio – Kultur-Gesprächs-Dialog*

« Hart ins Gericht, zart ins Gesicht »

Disque 45 tours 500 ex»

..Disque 45 tour 500 ex.

1980: Dieter Roth, *Selten gehörte Musik. Abschöpfung*

Box set containing four 33 rpm records and 36 replacement labels, 500 copies. In collaboration with Editions Hansjörg Mayer.

On February 3, 1979, Dieter Roth hosted a concert at the Lenbachhaus in Munich as part of his series "Rarely Heard Music." It was the last concert in the series under his direction. He invited his artist friends and colleagues Nitsch, Wiener, Thomkins, Dieter Schwarz, Hansjörg Mayer, Björn Roth, Herbert Hossmann, and Gerhard Rühm to participate. The concert lasted more than six hours. When it showed no sign of ending, the police arrived.

The record edition contains the full-length recording of the concert, unedited and uncut.

Some of the concert participants (Roth, Wiener, Rühm, Nitsch) met at my house in the summer of 1979 to agree on a title for the edition. Dieter Roth wrote down all the suggestions, and when 50 had been collected, it was quickly agreed that all of them were so good or none of them so bad that it was impossible to sort them out. It was Dieter Roth's idea to print 50 record labels with the different titles and leave it up to the buyer to decide which label to stick on their still unlabeled records in the cassette.

1985: Philip Corner Playing with the Elements

Breath: rubbing rock – Boiling water - Terracotta: heated stone

33 rpm record and three sheet music objects in a box set screen-printed from Phil Corner's Indian ink calligraphy. 100 numbered and signed copies.

A small number of the record alone, marked H.C. and signed by the artist, is sold in a gray cardboard sleeve with screen printing identical to that of the box set.

1988: Henning Christiansen, *Abschiedssymphonie*

33 rpm record, limited edition: 50 copies (43 signed and numbered from 1 to 43 + 7 HC copies numbered from I to VII), each accompanied by 3 silkscreen prints by Henning Christiansen In collaboration with Editions Block, Berlin.

Opus 177 by Danish composer Henning Christiansen is based on sound material from the inaugural concert of the "Peace Biennale" (Hamburg, November 29, 1985). The participants were Joseph Beuys, Henning Christiansen, and Nam June Paik.

Initiated by Robert Filliou, the first Peace Biennial, curated by Rene Block, took place at the Hamburger Kunstverein in 1985/86. A concert by Joseph Beuys, Nam June Paik, and Henning Christiansen was planned for the opening of the exhibition. I was on the exhibition's board of trustees and had agreed with Rene Block to

release a recording of the concert jointly through Edition Block and Edition Lebeer Hossmann. Shortly before the concert, Joseph Beuys had to cancel his participation on the urgent advice of his doctors. However, he suggested participating via telephone and by playing existing music recordings from earlier concerts. Beuys died on January 23, 1985. After his death, the rights holders prohibited the release of the recording as a concert by Beuys, Paik, and Christiansen, "since Beuys would not have participated in the concert in person."

Rene Block and I then asked Henning Christiansen to turn the concert material into a farewell symphony (for Joseph Beuys). Nam June Paik agreed. Rene Block took over the production of the LP, and Edition Lebeer Hossmann took over the production of the special edition.