

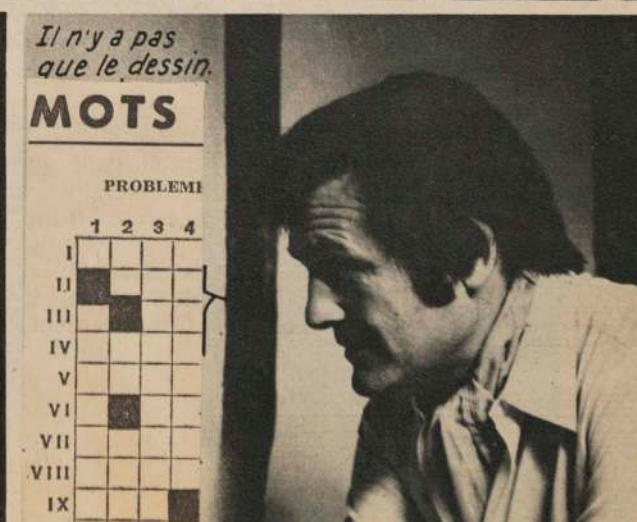
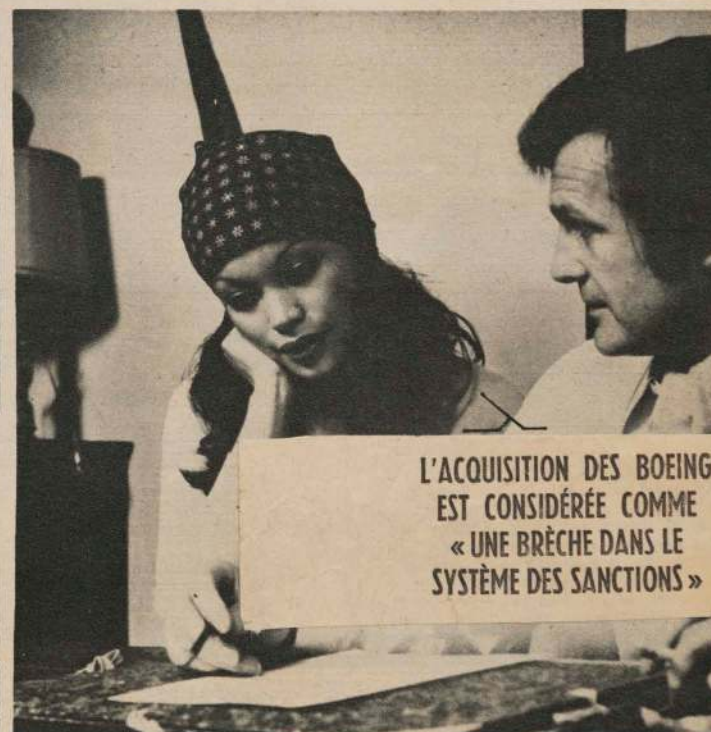
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| | | Sotheran's | | | | |



Poet-Artists of the French Avant-Garde

1946–1979

Curated by
Frédéric Acquaviva



Sotheran's

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Previous page: from Gil J Wolman
Vivre Loin, 1973 (see CAT. NO. 2.II)



Left: Isidore Isou in front of his *Échiquier à Vitrail*, c.1961, vintage photograph (see CAT. NO. 1.09)

We now know the importance of French poets, artists, or poet-artists from the first half of the twentieth century—from Dada to Surrealism, from Apollinaire and Pierre Albert-Birot to Antonin Artaud, through to Marcel Duchamp, André Breton, and many others. Much less known, however, is what happened in France in the second half of the twentieth century, particularly in Paris, before the centre of art shifted to New York or elsewhere, before splintering with the emergence of the digital world and its many networks.

Yet many poet-artists as well as major movements were born in Paris, and the first among them was LETTRISM, founded in 1946 by Romanian-born Isidore Isou (who later became a French citizen), with the help of Gabriel Pomerand, soon joined by Maurice Lemaître, to name only the first three significant figures of this multidisciplinary movement. Lettrism aimed to overturn the entire spectrum of Knowledge and Learning through a new system of generalised creativity called *Creatics*, promoted by Isou, which profoundly shook up fields such as cinema, but also dance, poetry, the novel, and many other fields.

Isou’s death in 2007, followed twelve years later by a first retrospective attempt at the Centre Georges Pompidou, made possible the rediscovery of this movement, which had the flaw of living in a closed circuit, practicing anathema and the art of insult long before the Situationists. Scandalously absent from most histories of the artist’s book, it is nevertheless at the Center for Book Arts in New York that the Lettrists will be celebrated

from January to May 2026, in an exhibition I am curating with Bill Kartalopoulos, the specialist in experimental comics, since here too the Lettrists innovated radically, as we will also see at Sotheran's with this selection of Lettrist incunabula. If their works are fascinating, their lives were no less eventful: psychiatric hospital for Isou; suicide, LSD, and opium for Pomerand—more than enough to fuel future biopics.

Celebrated worldwide and declared a National Treasure in France, Guy Debord is known for founding the Situationist International in 1957. Yet it must be recalled that before theorising *The Society of the Spectacle*, he had joined Lettrism in 1951, then created the LETTRIST INTERNATIONAL alongside other dissident Lettrists such as Jean-Louis Brau (who mixed Lettrism with Pop art and Beat generation influences, perhaps after living in London in 1962) and the most radical and astonishing artist of this period, Gil J Wolman, inventor of *L'Anticoncept*, the 'megapneumes', and 'scotch art'. This first L.I., whose concepts and spirit would reappear in the S.I., lasted from 1952 to 1957. At Sotheran's one will see the only work by Debord—who was neither poet nor artist, but *beyond*—available: a 'metagraphy', in the term introduced by Isou in 1950, dedicated to his influential friend Wolman. From 1963, François Dufrêne (himself a Lettrist since 1946, later an 'affichiste' and 'New Realist', as well as one of the most important sound poets) replaced Debord and, with Brau and Wolman, fomented the 'Second Lettrist International' (D.I.L.).

To conclude with Lettrism, it seemed important to show certain works concerning HYPERGRAPHY, this Isouian concept of the 1950s, which called for a painting of signs stripped of meaning, where art and writing intermingle through the use of communication symbols or other coding systems. This new aesthetics of the letter and the sign (as seen in the works of Isou and Lemaître in the first section) proposed a third path after figurative art and abstraction, to definitively escape binary thinking. Represented in this section are the contributions of two exceptional Lettrist couples: Jacques Spacagna, considered by many to be the most gifted Lettrist (including critics such as Michel Tapié, who introduced Jackson Pollock and Gutai to France), and his wife Aude Jessemin, whose works are rare and important; as well as Roberto Altmann, with his *Hypergraphic Geste* comics, his refined editions and artworks, one created together with his wife Maggy Mauritz (the first woman artist to use spray paint, making her a precursor of street & graffiti art), who also produced many works using the now illegible system of German shorthand, subverted for her own purposes.

We then move on to other aesthetics opposed to Lettrism, with a section centered around METAPOETRY & FLUXUS. Metapoetry was the creation of Altagor alone, around 1948, two years after Isou's Lettrism. Working from adolescence in the mines of Eastern France, Altagor went completely unnoticed in France until his death in 1992, before the purchase of his Archives thirty years later by the prestigious Beinecke Rare Book & Manuscript Library (Yale University), which, incidentally, had the foresight to also acquire early on the archives of Maurice Lemaître, Gil Wolman, and Henri Chopin. If Altagor embodies the figure of the absolute loner, the same cannot be said for Fluxus, which sought to abolish the borders

between art and life and to encourage open communication between international artists. A few rare French artists joined George Maciunas's group, such as Ben Vautier and Robert Filliou, two major figures of the movement, both of whom used writing as an artistic resource.

The fifth section gathers the aesthetics of SOUND, CONCRETE & VISUAL POETRY, with major poet-artists active as early as the 1950s in Paris. This section showcases Henri Chopin (who also lived in London during his most fertile period), the famed editor of the journal *OU*, creator of 'typewriter poems' (the 1960s ones almost all belong to American universities), as well as Bernard Heidsieck, the remarkable poet-banker, here represented with a plate from his prodigious *Canal Street* series, in which he reused magnetic tapes from his sound poetry. Almost entirely unknown to this day, the experimental poetess of socio-experimental art, Suzanne Bernard, the first French woman to engage in concrete poetry, published two significant books, including the 1962 now-untraceable *Un Livre à Inventer* (A Book to Invent). Finally, in this section are Pierre & Ilse Garnier who launched the year after Spatialism, a kind of French-style concrete poetry, creating major works on the typewriter and with letraset. French poet Jean-François Bory, who is a living legend of this period of total experimentation, stands for the perfect example of a poet-artist who worked across all media and challenged the definitions of sound, concrete, or visual poetry, through his famous typewriters 'machines of war' sprayed in gold paint, his typewriter poems created in 1967 at Gallery Ten in London where he also lived, and his utterly unique books.

Lastly, we bring together in this final section some iconoclasts who refused to belong to any group, each crossing or continuing in their own way the history of previous movements. Such is the case of Paul-Armand Gette, with his artist's books and *Totems* of printing blocks; Cozette de Charmoy (born in London in 1939, now living in Paris, represented by Loeve&Co gallery alongside Maggy Mauritz), whose masterpiece *The Colossal Lie* was published by Henri Chopin in his *OU Collection*—the historic original plates of which are shown at Sotheran's, models for many later graphic novels and politically prophetic in their denunciation of fake news. Also present in this historical show, Jean-Luc Parant, the incredible poet-artist who recently passed away, who defined himself as a 'maker of texts about eyes and of sphere's (one of his rare 'book-eating spheres', fusing both universes, will be on view). This section ends with Joël Hubaut, the youngest of them all (born in 1947), a true *Epidemic Mixage* of everything that came before him, an exceptional performer who has justly received the Heidsieck Prize-Centre Pompidou, prolific and visionary poet-artist, perfectly embodies the synthesis of this fertile period that must urgently be discovered and continued.

In my view, all the artists presented here share a certain added value compared to simple painters: *the poetic dimension*.

Frédéric Acquaviva

Composer, curator and historian of the avant-gardes

I. LETTRISM



ISIDORE ISOU
(1925–2007)

MAURICE LEMAÎTRE
(1926–2018)

GABRIEL POMERAND
(1926–1972)

[1.01] — THE FIRST ISSUE OF THE FIRST LETTRIST PUBLICATION

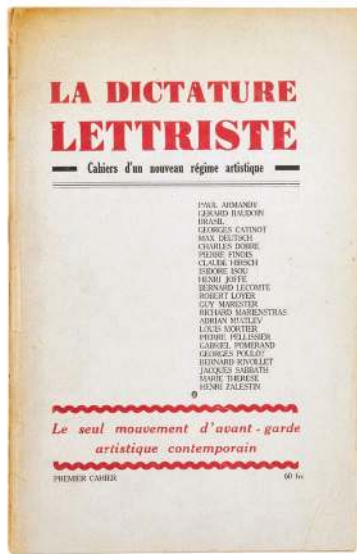
ISOU, Isidore, Gabriel POMERAND, et al.
La Dictature Lettriste: Cahier d'un nouveau régime artistique
Paris: A. Der (imprimeur). 1946

£ 1,500

8vo. Soft cream covers lettered in black and red to front cover; pp.79, [1]; soiling and toning to covers but internally clean, 1.5cm section to head of spine exposed; very good.

This is the first and only issue of the journal of the self-proclaimed “only contemporary artistic avant-garde movement”, founded by Isidore Isou in Paris in 1946. It contains the founding manifesto of the movement, [Poetic and Musical Principles of the Lettrist Movement]. This was written collaboratively by Isidore Isou, Gabriel Pomerand, and other Lettrists, but their identities remain uncertain. The title [Lettrist Dictatorship] was highly provocative in the postwar context.

This publication holds particular importance in the history of Lettrism, as it identifies the movement’s original members before they faded into obscurity and were supplanted by the now-iconic names of Dufrêne, Brau, Wolman, Debord, and Lemaître.



[1.02] — INSCRIBED BY ISOU

ISOU, Isidore
L'Agrégation d'un nom et d'un messie
Paris: Gallimard. 1947

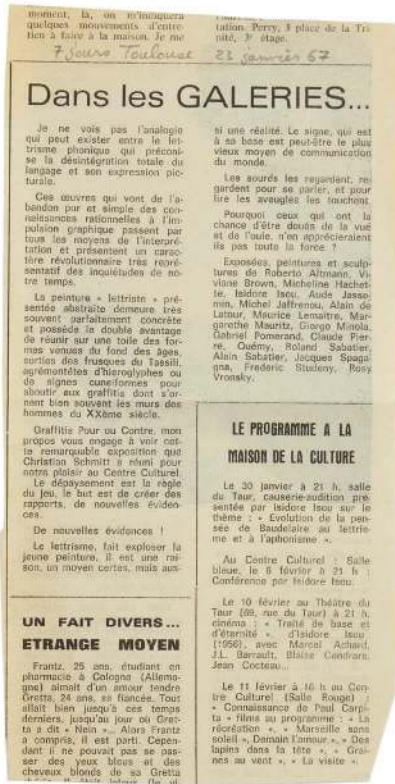
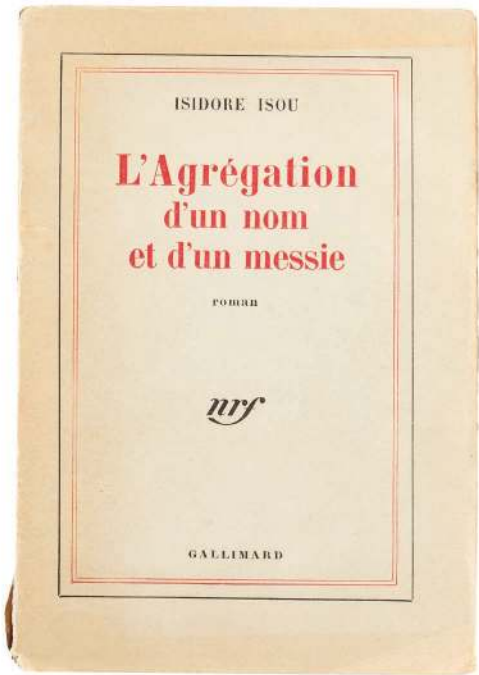
£ 1,800

8vo. Soft cream covers lettered in black and red to front covers and spine, newspaper clippings loosely inserted; pp.447, [5]; front cover torn at hinge of spine, sunning to covers and text block; good.

L'Agrégation d'un nom et d'un messie is the second book published by Isou. It was praised as early as 1948 by Georges Bataille in his journal Critique, as being a book “childish, brilliant, as laughable and as embarrassing as a bare backside.” This work, which alone would suffice to establish Isou’s literary reputation, is an outstanding autobiography recounting the different stages of his formation, from his childhood in Romania to his arrival in Paris with the aim of founding Lettrism; including, how he sees himself as the possible New Messiah as well as the most stunning descriptions of the act of reading.

Gallimard, accused of antisemitism during WWII, may have tried to use Isou’s self-promoting epic to avoid postwar problems.

Never reissued and rarely seen without false mentions of later editions and different covers, this original edition includes a very rare dedication by Isidore Isou to gallerist and book collector Elie Szapiro. The message is written in blue ink to the half title page, and was inscribed on the occasion of a group of Lettrist events that took place in Toulouse some twenty years after the publication. Loosely inserted is a fierce and critical press cutting against the book, dated 1947. Another cutting relates to the Toulouse Lettrist events in January 1967, where Isou met Szapiro, with hand written annotations from Roberto Altmann.



[1.03] — THE LECTURE THAT WAS BANNED BY THE PREFECT OF POLICE, WITH AN INSCRIPTION FROM POMERAND

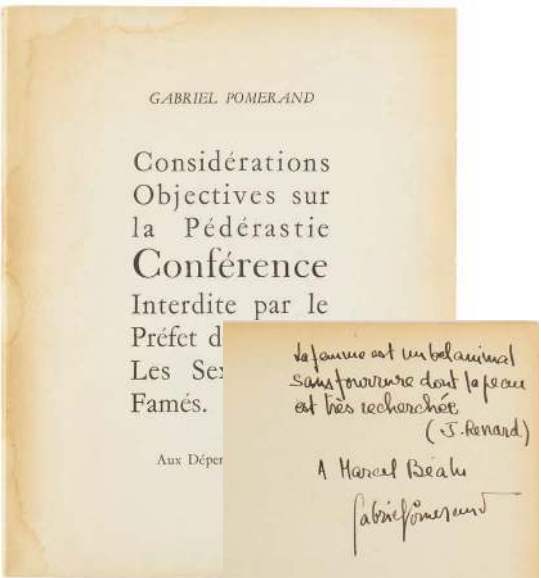
POMERAND, Gabriel
Considérations Objectives sur la Pédérastie
Paris: Aux Dépens du Public. 1949

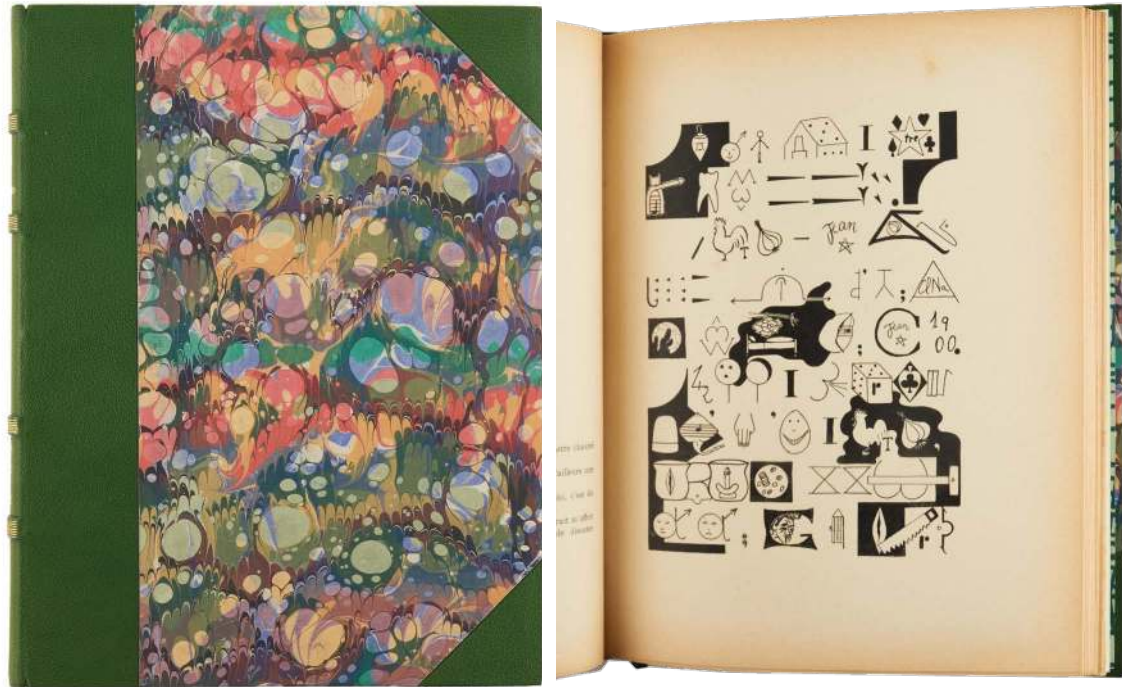
£ 1,500

8vo. Soft cream covers lettered in black to front cover; pp.unpaginated; water damage to covers but internally free from staining, toning to textblock; very good.

Published here for the first time, this is the lecture that Gabriel Pomerand intended to deliver in 1949 before it was banned by the Prefect of Police. It is one of the few things Pomerand released during his own lifetime. It has exceptional provocative intensity that is reminiscent of Arthur Cravan, of whom he is one of his worthy successors.

This copy includes a rare inscription from Pomerand to the French poet Marcel Béalu. Pomerand loved quotations so much that he would eventually publish an entire anthology of them in 1962. In his inscription, Jules Renard’s definition of a woman appears: “La femme est un bel animal sans fourrure dont la peau est très recherchée” [Woman is a beautiful animal without fur, whose skin is greatly prized].





“...one of the most systematic and sustained ‘metagraphic’ works of the 20th Century avant-garde”
— Johanna Drucker

[1.04] — A UNIQUE COPY INSCRIBED BY POMERAND WHICH PORTRAYS HIS TYPICALLY PROVOCATIVE HUMOUR

POMERAND, Gabriel
Saint Ghetto Des Prêts. [Saint Ghetto of the Loans]
Paris: O.L.B. 1950

£2,500

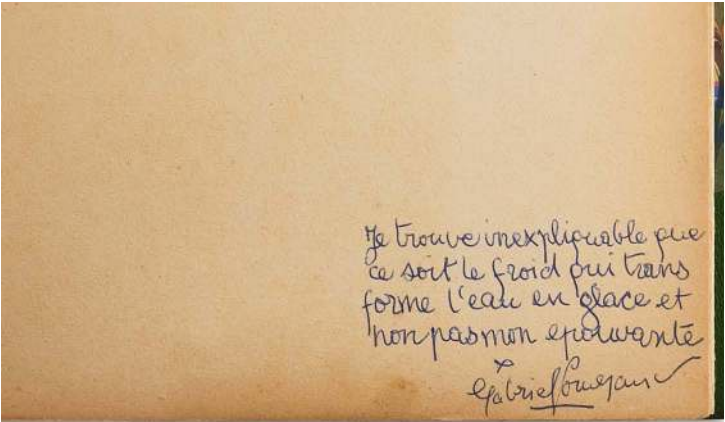
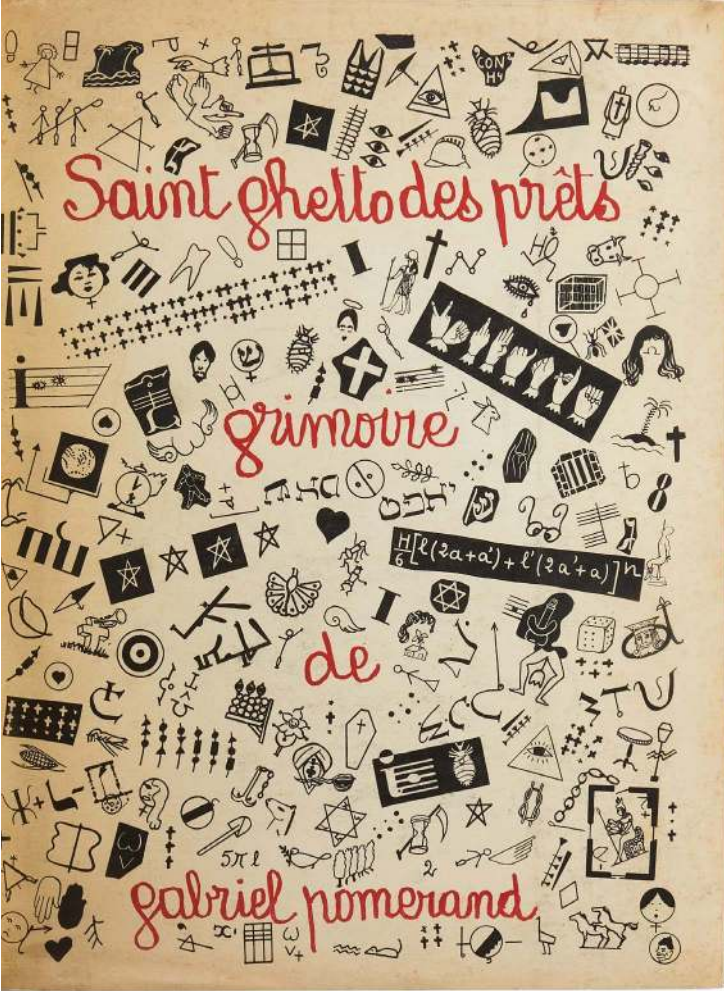
4to. Rebound in half green morocco with marbled card over boards, raised bands with gilt detailing and title in gilt to spine.

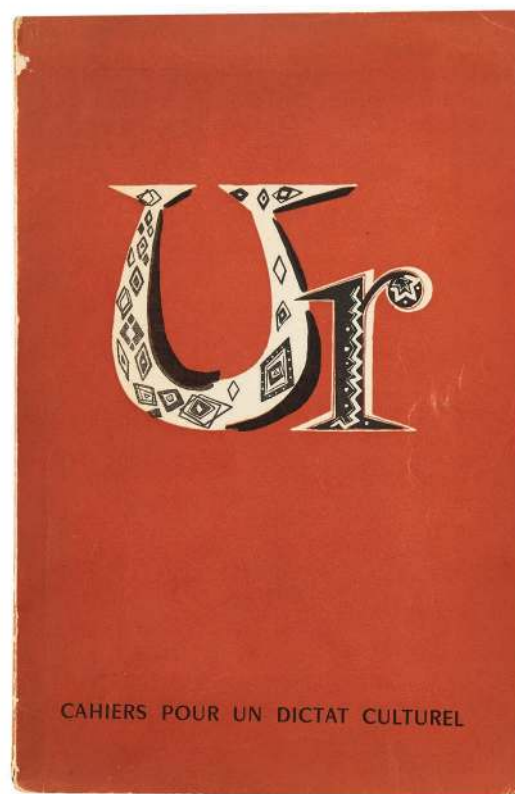
This copy is inscribed by the author in blue ink to [p.5]. To see an inscription by Pomerand is rare,

and his message carries his distinctive humour (see right hand page).

The novel follows Isou’s theory, and his novel “Les Journaux des Dieux”. This book was an attempt to revolutionise the novel by using pictograms, Hebrew, or invented signs in a series of forty-seven plates which are translated on the opposing pages. Although the book is significant in its experimental form, it also describes – and comments upon – the contemporary process of gentrification which was taking place in the Existentialist (and Lettrist) area of Saint-Germain-Prés.

This iconic graphic novel was described by Johanna Drucker as ‘one of the most systematic and sustained “metagraphic” works of the 20th Century avant-garde’. It was reprinted twice in the USA in *Classics of the Avant-Gardes*, and recently in Belgium.





[1.05] — THE FIRST MAJOR LETTRIST MAGAZINE, COMPLETE IN THREE VOLUMES

ISOU, Isidore, Maurice LEMAÎTRE,
Gil J WOLMAN et al.
UR (Première Série)
Paris: 1950–1953

£4,500

8vo. Vol. 1: Soft burnt orange covers, vol. 2: formatted in the style of a magazine with text in two columns, stapled, vol. 3: grey soft covers, stapled; vol. 1: pp. 181, [3], vol. 2: pp. 20, vol. 3: 47, [1]; general wearing, some toning; very good.

UR is one of the iconic series of magazines published by the Lettrists. The first series (including the exceptionally rare third issue) ran from 1950 to 1953 and belongs to one of the most creative and fertile periods of the Lettrist movement. The magazine

mixes theoretical texts, poems, photographs, and drawings by the most important first-generation Lettrists. Within these three issues, there are early poems by François Dufrêne, the first theoretical text on Lettrist plastic arts by Isidore Isou, the first plates of the metagraphic novel by Maurice Lemaître, as well as the first text on Lettrist cinema, and the first photographic works by Isou and Lemaître. There are also texts by Jean-Louis Brau, Gil J Wolman, Serge Berna and Gabriel Pomerand, along with responses by André Breton and Louis-Ferdinand Céline which produce an overview of Lettrism.

The second series of UR was published by Editions Brunidor much later, between 1964 and 1967, in the form of 7 portfolios (plus a box) of artworks by the second generation of Lettrists, printed in editions ranging from 30 to 130 copies.

Included is the announcement flyer for UR *La Dictature Lettriste* n°2 (with Wolman, Brau, Pomerand, Isou, Lemaître), 270 x 210 mm, 1951.



Mais les moyens de transmission constituent une section en soi (valable ou fautive dans certaines limites). Il faut, pour la première fois, relier toutes les branches à un ensemble.

III

1) Le premier chapitre de la métagraphologie se divise en deux parties basées sur une caractéristique physiologique, causale :

a) oculaires (géométrie, photographie, peinture, sculpture);

b) auditives (écriture phonétique, musicale, mathématique, enregistrement sonore). A l'instant où j'écris ces lignes, j'ignore la relation entre ces sections spirituelles et les sections purement anatomiques (sens). Le système spirituel même sur lequel je me base n'a pas encore assimilé les branches matérielles dépendantes qui devraient mener (par l'accomplissement des pouvoirs inclus) à l'éternité concrète.

Les deux sections de la notation tendent à compléter les ordres d'enregistrement fragmentaires obtenus par des créateurs incomplets et aboutissant à la division du travail.

Exemple : La géométrie complète l'écriture phonétique. L'individu voulait voir les surfaces dont il parlait et les calculer visuellement. On est arrivé à une section sans mots et sans préoccupation d'harmonie, basée sur l'excultitude.



[1.06] — SERVICE DE PRESSE COPY INSCRIBED BY THE AUTHOR TO BRUNO ROMANI

POMERAND, Gabriel

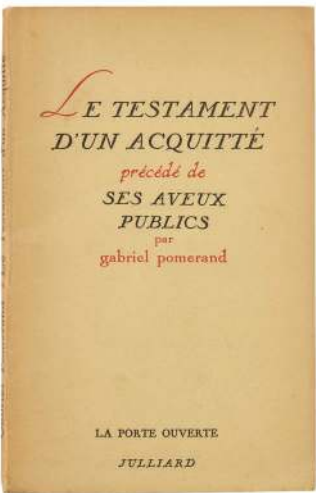
Le Testament d'un Acquitté: précédé de ses aveux publics [The Testament of an Acquitted Man: proceeded by his public confessions] Paris: La Porte Ouverte René Julliard. 1951

£ 1,200

8vo. Soft cream covers lettered in red and black to front cover and spine; pp. 105; [3]; toning to covers and some light spotting, toning to text block; very good.

This copy is inscribed by the author in blue ink to the half title. The message is addressed to the Italian literary critic Bruno Romani. On the back cover, it has been stamped "S.P." for Service de Presse.

Pomerand, convinced he was going to die, wrote his testament in a style that evokes both François Villon and the subversion of the Lettrists. The text carries a great intensity and is filled with caustic humour. The work begins with Pomerand's "Public Confessions" which is a long love poem without any punctuation. It functions as a tribute to his friend Olivier Gilles who had just committed suicide. This seems particularly pertinent, as twenty years later, Pomerand would also end his life in 1972, at the age of 46. This was after a long decline due to his consumption of LSD and opium. As a co-founder of Lettrism with Isou in 1946, Pomerand stands as an archetype of the *poète maudit*.



[1.07] — AN INSCRIBED COPY OF THE RAREST EARLY BOOK BY MAURICE LEMAÎTRE

LEMAÎTRE, Maurice

Système de Notasion pour les Lètries Paris: Editions Richard-Masse. 1952

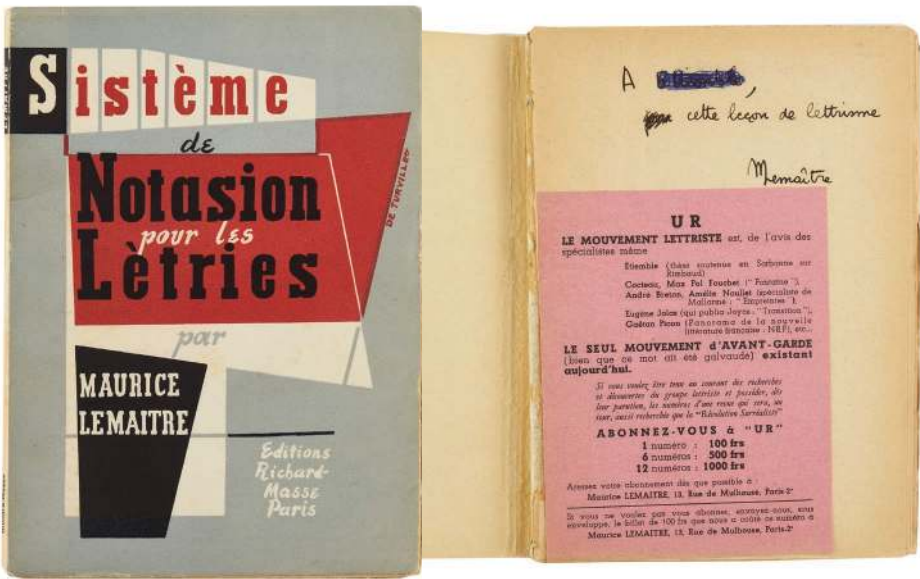
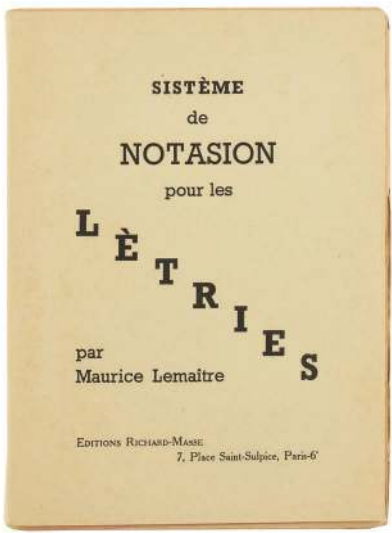
£ 1,000

8vo. Cream soft covers lettered in black to front cover with a typographic dust jacket; pp. 67, [30, (unpaginated Lettrist scores)]; toning to jacket spine, toning with some spotting to preliminaries; good.

Système de Notasion pour les Lètries is the rarest early book by Lemaître. It was hastily produced in a small number of copies to be presented at an evening gathering. Some parts of the book were later recycled in his 1955 work, *Bilan Lettriste*. As a result, very few booklets remain intact today. This copy is inscribed in black and blue ink to the front free endpaper.

This "lesson in Lettrism", as Lemaître himself entitled it, aimed to upend even spelling, and reproduces for the first time his phonetic, semiotic and linguistic experiments, as well as his very first Lettrist scores, including his first symphony *Le Mariage du Don et de la Volga*.

This copy is inscribed to Etiemble (name crossed out) with a rare announcement flyer pasted to the same page. The cover is by Serge de Turville.



☛ Above: No.1.07

[1.08] — THE VERY FIRST RECORD OF LETTRISM AND SOUND POETRY WHICH FEATURES THE VOICE OF LEMAÎTRE AND A LETTRIST CHOIR

LEMAÎTRE, Maurice

Maurice Lemaître présente le Lettrisme Paris: Columbia Records. 1958

£ 400

Vinyl record with a teal label lettered in black, housed inside a photographic slip case; some bumping to edges of case; very good.

Published in 1958, this was the first record of Lettrism and sound poetry even preceeding Henri Chopin's recordings. The year after this record's release, Chopin went on to write a review of this record in a Lettrist magazine.

This record includes well known Lettrist pieces such as *Roxana* or *Lettre Rock* of Maurice Lemaître, as well as *Rituel somptueux pour la sélection des espèces* of Isidore Isou. Legend has it, this record sold so poorly, that Columbia Records melted down the vinyl wax in order to reuse it for more commercial releases.

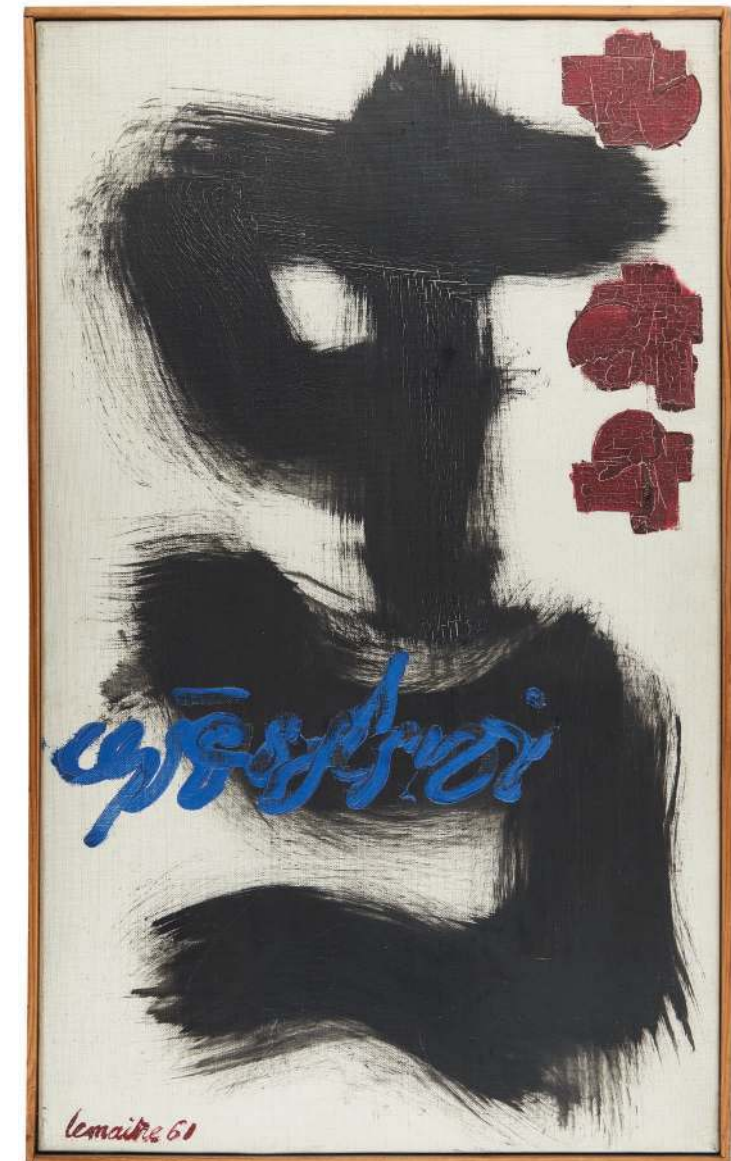




[1.09] – ISOU, Isidore
 Échiquier à Vitrail, 1961
Oil on canvas, 73 × 60 cm

£45,000

One of the scarce iconic Isou canvases of 1961. Representative of his “hypergraphic style”, this canvas is included as no. 58 in Isou’s list of early canvases.



[1.10] – LEMAÎTRE, Maurice
 A-Hypergraphie Orientale, 1961
Oil on canvas, 55 × 33 cm

£15,000

Reproduced in the Catalogue Raisonné of Maurice Lemaître. Numbered CL92.



[1.11] — LEMAÎTRE, Maurice
Affiche Electorale, 1967
Painted antimonial lead, 16 × 6 × 6 cm

£4,000

In March 1967, Maurice Lemaître presented himself in the Legislative elections as the electoral candidate for the movement Youth Uprising, based on the theories published by Isou in 1949. Seen as a precursor to the events of May '68 and an important influence

on the later activities of Internationale Situationniste, the Lettrists proposed an alternative path based on generalised creativity. Lemaître received only 206 votes in his favour, after which he transformed the antimonial lead into an artwork, continuing to spread the ideas of the Youth Uprising movement by other means. This sculpture is included in Lemaître's Catalogue Raisonné (CL 218) and appears in numerous publications. Five different and unique painted versions are known to this date.



[1.12] — ONE OF THE FAMOUS ‘EDITIONS AVANT-GARDE’ COLLECTIONS. SIGNED BY ISIDORE ISOU, ALAIN DE LATOUR, ROLAND SABATIER, MAGGY MAURITZ, ROBERTO ALTMANN, AND MICHEL JAFFRENNOU

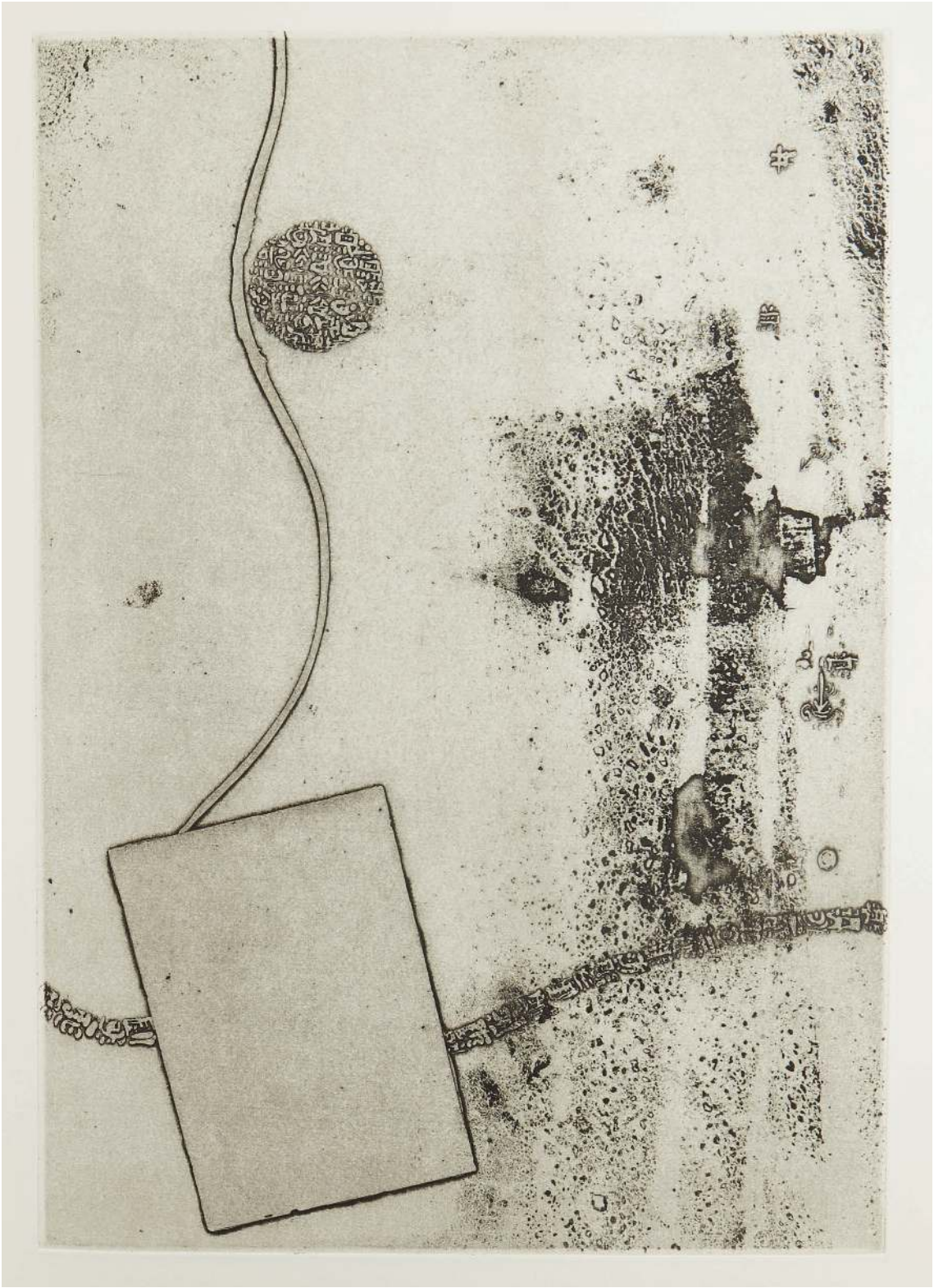
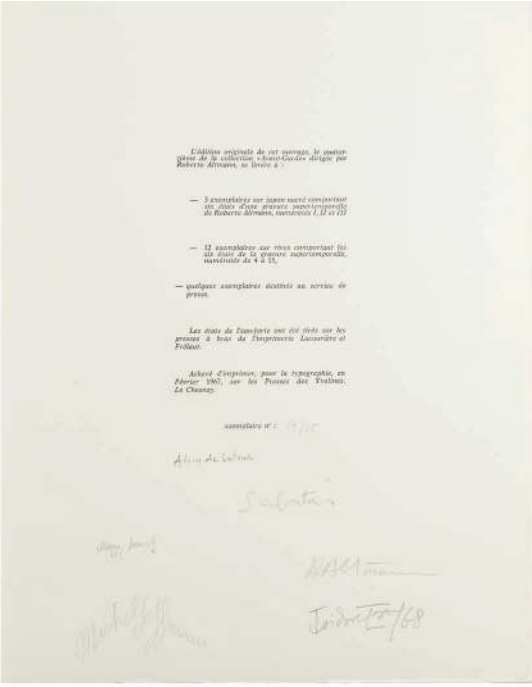
ISOU, Isidore
Œuvres Aphonistiques
Paris: Editions Avant-Garde. 1967

£4,000

Folio. Soft white covers with pages loosely bound, blind stamped title to front cover, etchings by various artists throughout; pp. [48, (unpaginated)]; fine.

This book is one of Isou’s most magnificent artbooks. It includes prototypes of silent action works created

by Isou as early as 1959 which are connected to his theory of “Aphonisme” (this predates Fluxus). This copy is one of twelve produced on Rives, and it is numbered fourteen out of fifteen to the limitation page. Also to the limitation page are the signatures of Isidore Isou, Alain de Latour, Roland Sabatier, Maggy Mauritz, Roberto Altmann, and Michel Jaffrennou. These artists created the six “Supertemporal” etchings. The concept of “Supertemporal” was theorised by Isou, and it essentially allows other people to finish your work in your place. For this publication, Altmann provided the first state, this was then altered by other Lettrists, and then this was erased and reconstructed in the late state of the etchings.



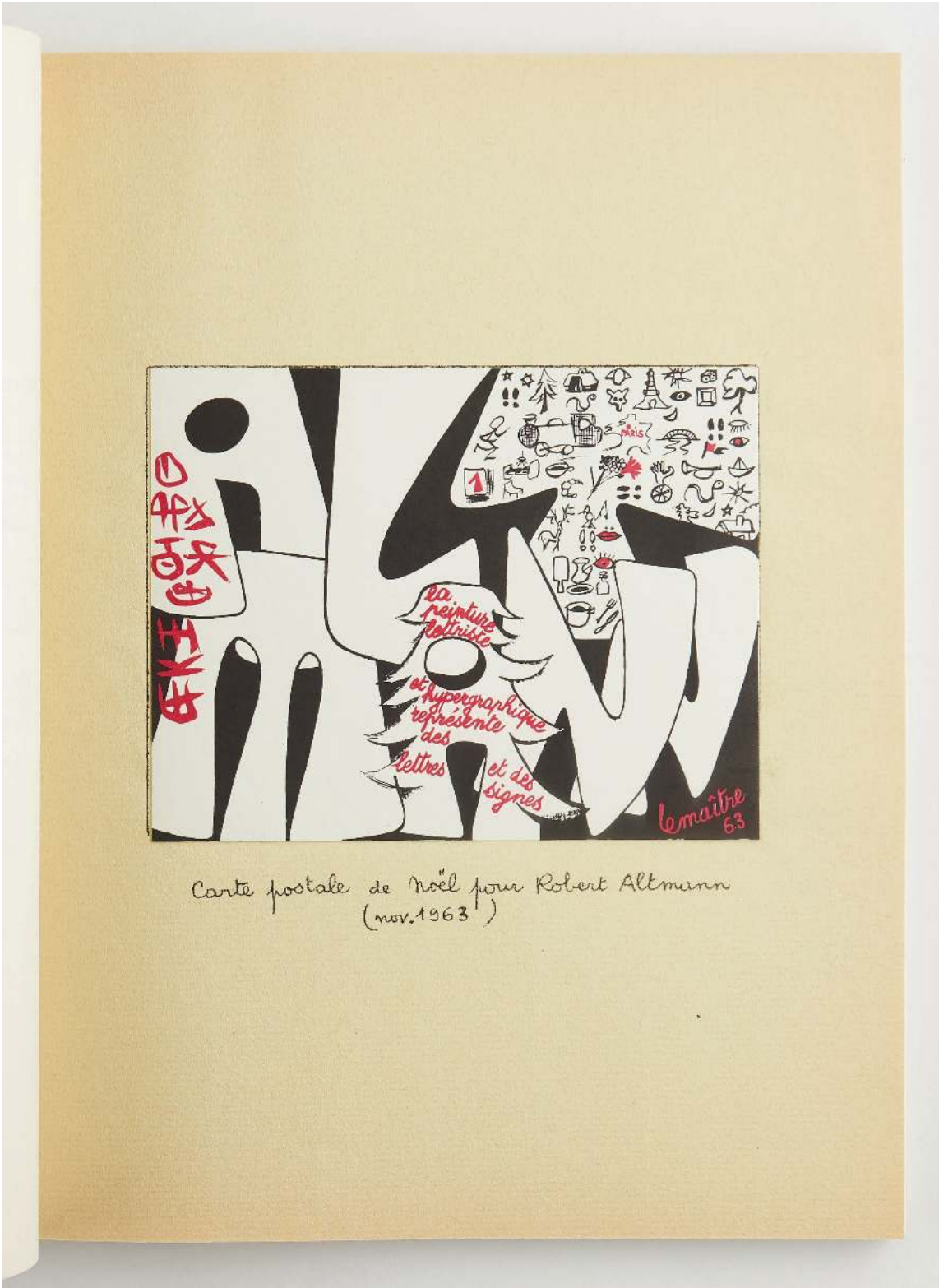
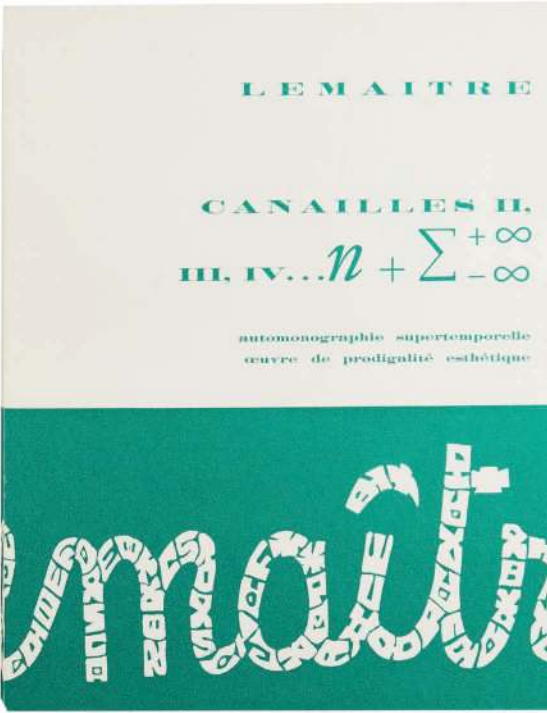
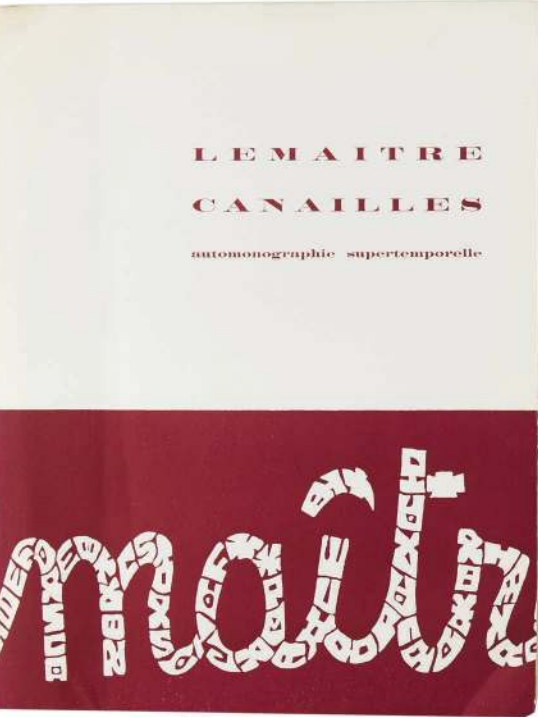
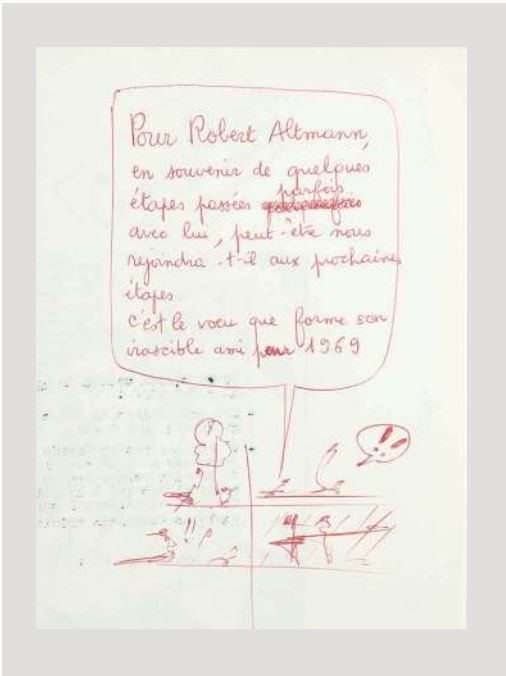
[1.13] — LEMAÎTRE'S LEGENDARY GRAPHIC NOVEL WITH A DEDICATION BY THE AUTHOR

LEMAÎTRE, Maurice
Canaillies [Scoundrels]
Paris: Centre de Créativité. 1964; 1968

£1,500

8vo, two volumes. Soft covers vol.1 pink and white, vol.2 pink and green; pp:[unpaginated]; both volumes have some slight toning; near fine.

The complete set of both volumes of Lemaître's seminal graphic novel, *Canaillies*. Each volume was only printed in a limited run of three hundred copies. This copy includes a dedication and a red hypergraphic drawing in the second volume. The message is addressed to Robert Altmann, a collector, father of the artist Roberto and publisher-collector of the Lettrists.



[1.14] — A COLLECTIVE LETTRIST PORTFOLIO OF TWENTY WORKS, SIGNED BY THE ARTISTS

ISOU, Isidore, et al.
La Photographie Lettriste, Hypergraphique, Infinitésimal et Supertemporelle
Paris: Editions PSI. 1971

£4,500

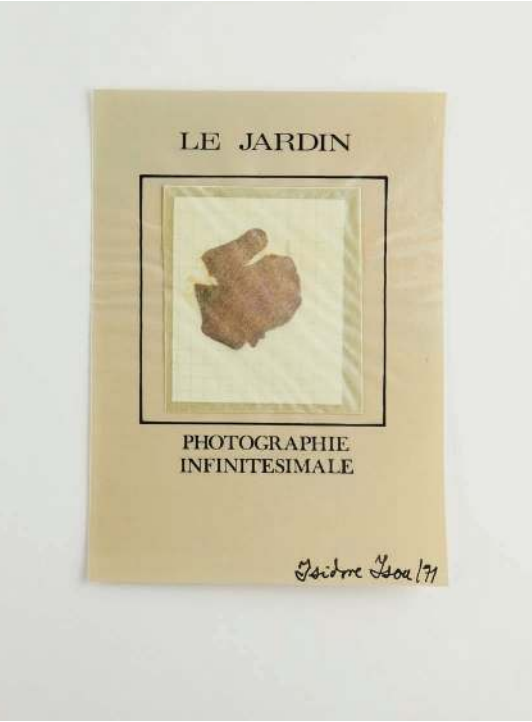
Portfolio of photographs loosely bound and housed in a presentation box; unpaginated; spotting to preliminaries and endpapers but internally clean; near fine.

This portfolio was the Lettrist’s response to the legendary *Artists & Photographs* which Warhol, Lewitt, and Rauschenberg published the year before. The theoretical introduction, written by Isou, explains his innovations in photography since 1952. Isou invented “infinitesimal” artworks in 1956, long before conceptual art, and an example of this type of work can be found in his exceptionally rare “infinitesimal”

photograph titled *Le Jardin* towards the beginning of the portfolio. This piece invites the viewer to imagine a photograph of a whole garden through a single rose petal placed inside a pouch.

This portfolio is one of only two photographic collective portfolios which was created by the entirety of the Lettrist movement. The second was published twenty years later, in 1990, and that publication was produced without Lemaître.

This copy is number four in a limited print run of thirty-five as stated in pencil to the limitation page. All the photographs and text are signed by the artists. Loosely inserted is a poster for the “Galerie Fischbacher” by Sabatier and the portfolio is comprised of twenty original photographs by the Lettrists: Arkitu, Battini, Broutin, Canal, Courteau, Lemaître, Sabatier, Sarthou, Tayarda, Venturini, Berreur, Curtay, Gillard, Hachette, Poyet, Satié, Scarnati, Roehmer, Tarkieltaub and Isou.



[1.15] — SIGNED BY THE AUTHOR AND NOTED
“H.C. 4/4” TO THE LIMITATION PAGE

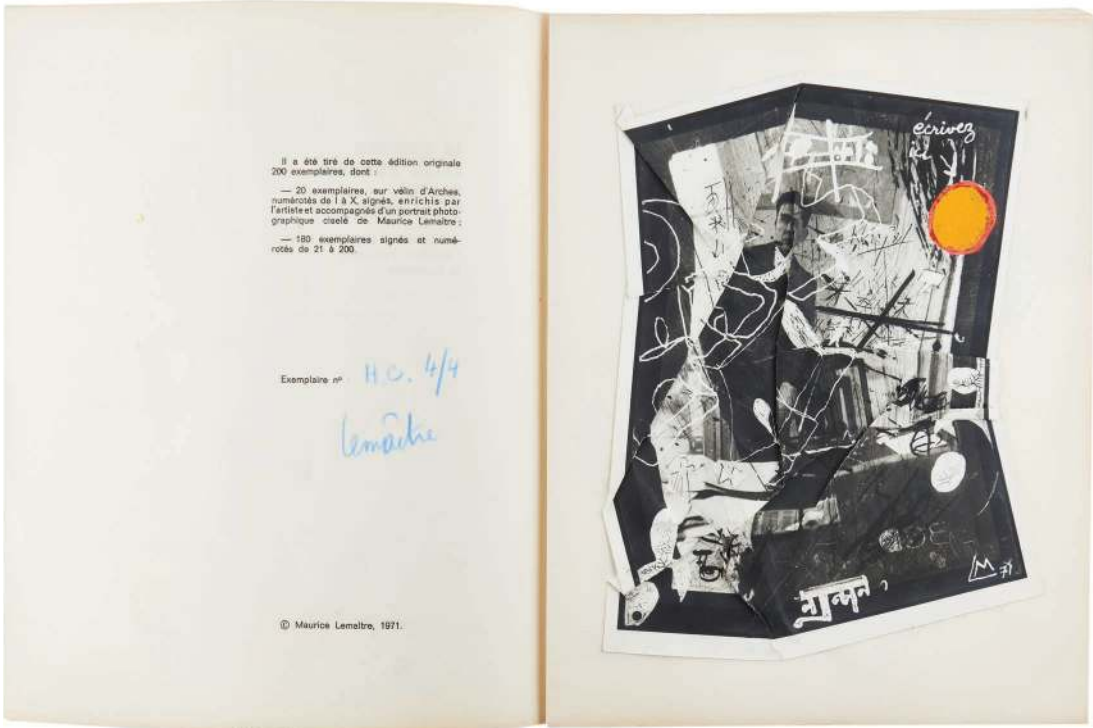
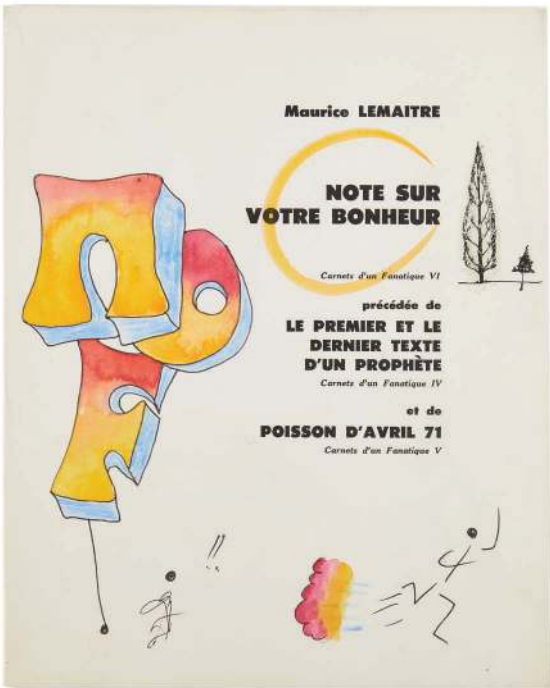
LEMAÎTRE, Maurice
Notes sur Votre Bonheur
Paris: Centre de Créativité. 1971

£3,000

Folio. Pages loosely bound in illustrated soft cream covers, printed on Arches paper, throughout are objects, photographs, illustrations, and annotations; pp.[38, (unpaginated)]; Slight toning to cream cover, a little toning to some margins of pages; near fine.

A masterpiece artist book by Lemaître enriched by objects and annotations. There is a page filled with a crumpled photograph, a self-portrait of Lemaître, an infinitesimal photograph of Lemaître’s desk, and many other objects glued in such as matches, film strips and collages.

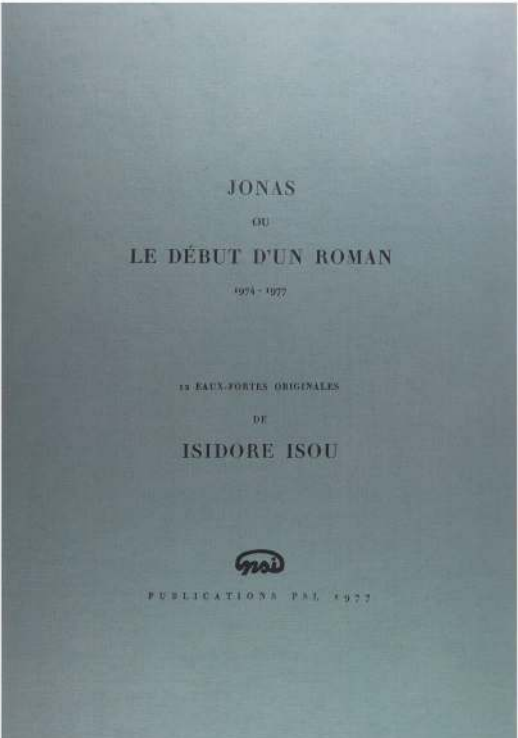
This copy is noted as “H.C. 4/4” to the limitation page making it the final numbered copy not for resale. This copy has also been signed by Lemaître to the limitation page.



[1.16] — ISOU, Isidore
Jonas (Le Début d'un Roman)
Editions PSI. 1977
550 × 380 mm

£4,000

Jonas is the third and last hypergraphic novel by Isou, written between 1974 and 1977 and relating his dramatic psychiatric episodes at Saint Anne, along with discourses on eroticism and the figure of Georges Bataille. This deluxe portfolio, one of 60 copies (as well as 18 artist proofs) includes 12 etchings that incorporate photocollages. One of the artist’s most moving and important publications, edited by PSI (Roland Sabatier and Alain Satié). Satié was also an important Lettrist of the second generation, and a professional engraver who realised one of the first lithographies of Francis Bacon. In pristine condition.



II. INTERNATIONAL LETTRISM



JEAN-LOUIS BRAU
(1930–1985)

GUY DEBORD
(1931–1994)

FRANÇOIS DUFRÊNE
(1930–1982)

GIL J WOLMAN
(1929–1995)



[2.01] – DEBORD, Guy
Métagraphie, Portrait de Gil J Wolman, 1954
Collage on argentic photograph, 11 × 13.5 cm

PRICE ON APPLICATION

One of the extremely scarce metagraphic works realised by Guy Debord, exhibited in 1954 at the Galerie du Double Doute. A portrait of his friend and fellow artist Gil J Wolman taken in December 1950 during the shooting of *Venom and Eternity*, the first film made by Isidore Isou, that Debord discovered at the 1951 Cannes Festival, leading him to join the Lettrist movement from 1951, before creating International Lettrism with Brau and Wolman in 1952 and then International Situationniste in 1957. The only known artwork by Guy Debord to be available for sale, and having been presented in many major exhibitions.

[2.02] – ONE OF THE FIRST “SITUATIONIST INTERNATIONAL” FLYERS

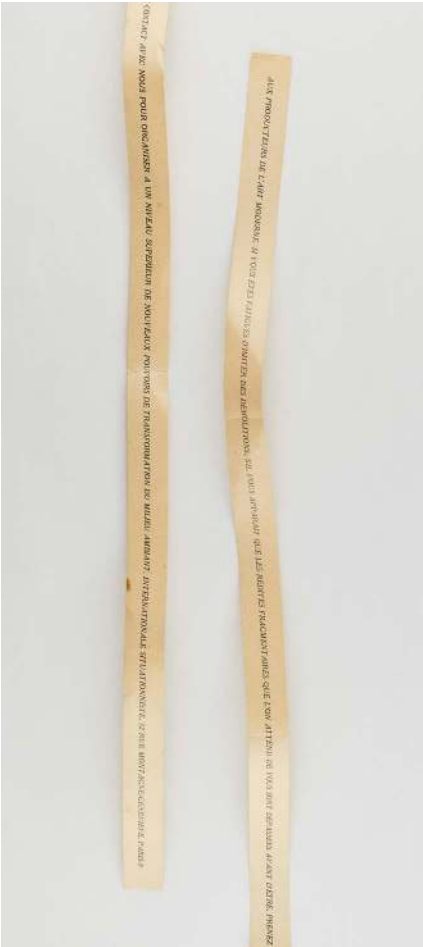
DEBORD, Guy
*Aux Producteurs de l'Art Moderne...
Brussels: International Association of
Art Critics. 1958*

£800

Flyer, 20 × 900 mm; printed in black; some very light spotting, and slight creasing to edges; very good.

This flyer, which succeeded the Lettrist International (1952–1957), is one of the first produced by the Situationist International. It serves as a response to artists, and it brilliantly encapsulates Guy Debord's theory of the *Dépassement de l'Art*: “To the producers of modern art. If you are tired of imitating demolitions; if it seems to you that the fragmentary repetitions expected of you are outdated before even existing, get in touch with us to organize, at a higher level, new powers of transformation of the surrounding environment. Internationale Situationniste, 32 rue Montagne-Geneviève, Paris-5e”.

This flyer demonstrated that Debord was not only a theorist, but also a brilliant typographic designer. This item is particularly rare as, although two thousand flyers were thrown into the audience during the International Association of Art Critics in Brussels, on the 14th of April 1958, only a few were kept.





[2.03] – BRAU, Jean-Louis
Cri Stèle, 1962
Oil on canvas, 61 × 46 cm

£ 13,000

Very rare canvas realised by Brau when he was living in London. Probably dedicated to a certain Christelle, it reproduces the word “CRI” (Shout) on the voluntarily destroyed surface of the canvas. Brau was one of the first creators of Lettrist poetry and a promotor of the “CRI”, following from Antonin Artaud, on whom he wrote a biography.

[2.04] – THE FIRST LETTRIST MAGAZINE WITH
ORIGINAL ARTWORKS INCLUDING A HISTORIC
PIECE BY ELIANE PAPAÏ

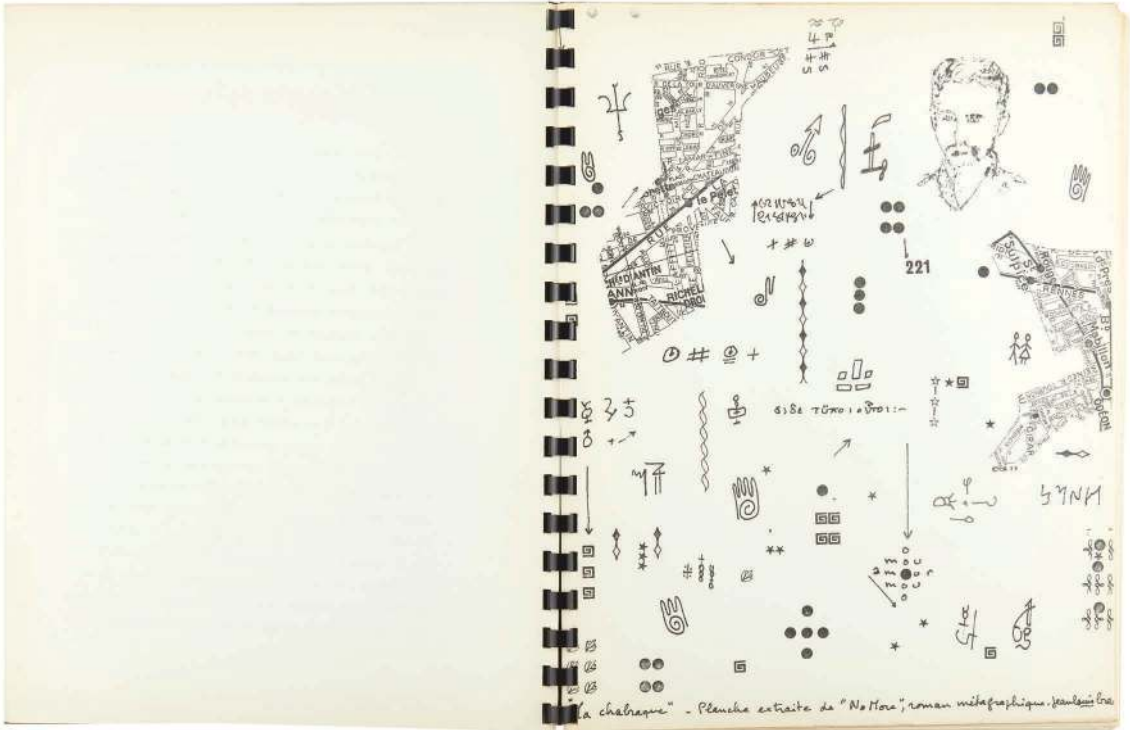
WOLMAN, Gil J, Jean-Louis BRAU,
Eliane PAPAÏ et al
AaaaaaAAAAaaaaAAAAaaaaa
Paris: January 1963

£5,000

Soft grey covers, spiral binding; pp. [74, (unpaginated)] with illustrations, photographs, and objects throughout; some light toning to pages; some ink staining from basic printing techniques; near fine.

This magazine is numbered 46 to the limitation page and is signed by Wolman and Brau in blue ink. This copy features several unique pieces including works from Wolman, Brau, and Eliane Papaï. Notably, Papaï’s work is the first infinitesimal piece created by a female artist.

This foundational publication predates, other Lettrist magazines such as *UR*, *Ô*, and *Fluxus*, and serves a landmark in avant-garde publishing.



[2.05] – A LETTRIST RARITY

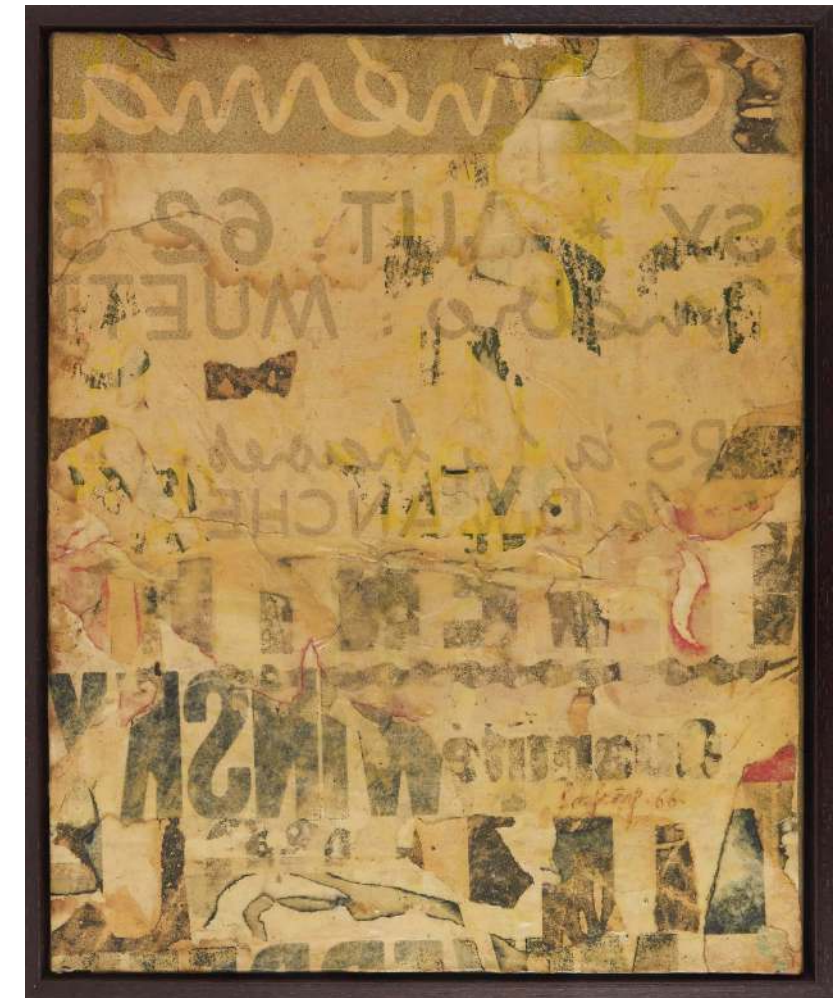
WOLMAN, Gil J, Jean-Louis BRAU,
François DUFRÊNE
Poésie Physique
Paris: Achèle. 1965

£1,500

Three vinyl EPs in the rare and original spiral binding with title boldly written in red felt tip to the front cover; some toning, and slight tearing; very good.

A complete set of the three artist records published by Wolman in response to Henri Chopin's *OU Magazine*. Each record is devoted to a single artist. There are two variant forms that can be found of this publication. Some are in a deluxe edition which has a series of original artworks, or similarly to this copy, have the original spiral binding. This copy is particularly rare due to the handwritten cover by Dufrêne which lists the title along with the artists in bold red felt-tip pen. It is also unusual to find all three records together as they have often been separated, and as each recording was only produced to a hundred copies, there are not many on the market.

Each of these three EPs are the first solo records by their author. The contents includes Jean-Louis Brau's *Instrumentations Verbales*, François Dufrêne's *Crirhythmes* and Gil J Wolman's *Mégapneumes*.



[2.06] – DUFRÊNE, François
Cinéma Muette, 1966

Torn posters on canvas, 46 × 38 cm

£12,000

The only Dufrêne canvas that belonged to Gil Wolman, using a technique comparable to the torn posters of Raymond Hains and Jacques Villeglé to produce an effect similar to Wolman's legendary scotch-tape art. Titled on its back. One of the very rare canvases that also belonged to the Second Lettrist International period of Dufrêne, who was also a founding member of the New Realists group in Paris.

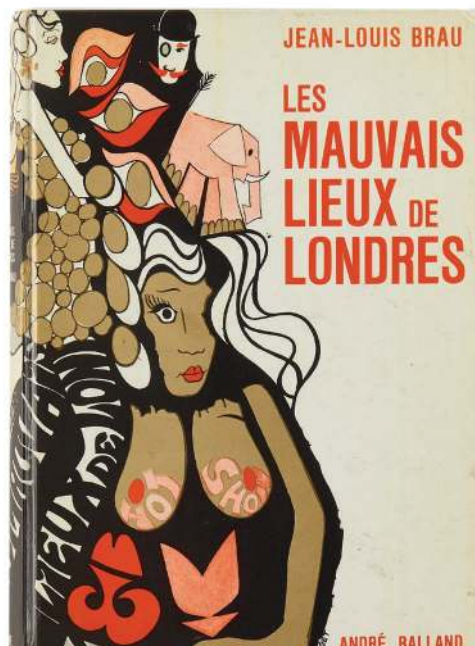
[2.07] – THE ONLY LETTRIST BOOK ON LONDON

BRAU, Jean-Louis
 Les Mauvais lieux de Londres
Paris: André Balland. 1969

£20

8vo. Publisher's psychedelic illustrated boards by Luc Paget, lettered in red to front cover and white to spine; pp.222, [6]; soiling to white of cover and edges, toning to edges of text block; very good.

Jean-Louis Brau used to live in London in the early 1960s. Starting with a description of Soho, Brau continues to analyse the city through his Lettrist gaze. He explores the East-End, West-end, Notting Hill, and Chelsea. This book is the only Lettrist publication on London.



[2.08] – AN INSCRIBED PARODY OF 'THE LITTLE RED BOOK'

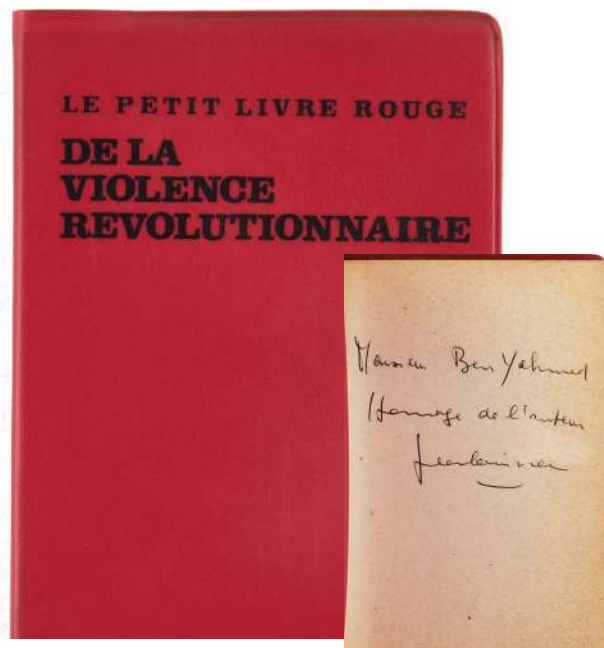
BRAU, Jean-Louis
 Le Petit Livre Rouge de la Violence
 Révolutionnaire
Paris: Nouvelles Éditions Debresse. 1969

£400

12mo. Red soft covers lettered in black to front cover; pp.232, [8]; pp.57–60 have come loose (are loosely inserted), shaken in case; good.

Five years prior to Brau's publication, chairman Mao had published his *Little Red Book*. Brau comments on revolution through mixing contemporary sources and Lettrist material.

This copy is inscribed by Brau to the front free endpaper in black ink. His message is addressed to the anticolonial politician, publisher and Tunisian journalist, Béchir Ben Yahmed. At the time, Yahmed was the president of the France-Afrique Group.

[2.09] – WOLMAN, Gil J
 Untitled (Louis Aragon, triptych), 1972

*Scotch tape on canvas, 99 × 41 cm
 (3 canvas of 33 × 41 cm)*

£50,000

Inscribed on each of the 3 canvases to the Surrealist critic and poet Alain Jouffroy, who was one of the very first to write a positive article on Wolman's work (in *Opus International*). For sometime dismantled, it is re-united here and exhibited publicly for the first time in 50 years. Wolman invented 'art scotch' in 1963, a revolutionary method of collage that captures the ink of a newspaper or book with the glue of scotch tape. The result is a slightly 3D effect that looks like a living organism. Here, Wolman, to thank Alain Jouffroy, 'art scotched' a book on the poetry of Louis Aragon that Jouffroy had written about. Each of the 3 panels is signed to Alain Jouffroy (monogrammed respectively G, J, W), another fact of rarity, as Wolman hardly ever signed his work.



[2.10] – INSCRIBED LIMITED EDITION

BRAU, Jean-Louis
Le Singe Appliqué
 Paris: Bernard Grasset. 1972

£2,000

8vo. Soft cream covers titled to front cover and spine, edges untrimmed; pp. 380, [4]; slight sunning to covers and spine, wearing to edges of cover, toning to edges of text block; very good.

This copy is numbered "HC II" making it one of fourteen non-commerce copies. It is inscribed, very humorously, by the author in black ink to the half title page to the typographical proof-reader Jacqueline Papelard.

This book nearly won Brau the Renaudot Prize in 1972. It relates the incredible life of Jean Louis Brau, in a style which mixes Louis-Ferdinand Céline's and that of the Beat Generation, which Brau was instrumental for introducing to France. The book starts with the remembrance of Brau's Lettrist period in the early fifties in Saint-Germain-des-Prés before joining the Indochina War as a volunteer before going on to set up war brothels...

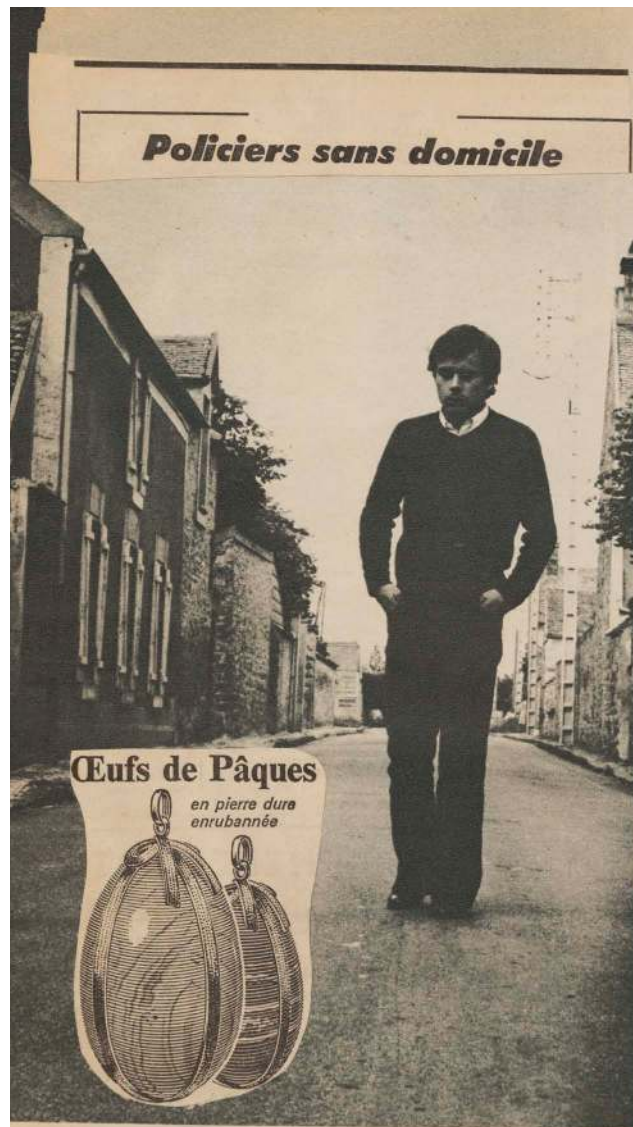


[2.11] – WOLMAN, Gil J
Vivre Loin, 1973

56 unique plates with collages on photo-newspaper, each 25 × 21 cm

PRICE ON APPLICATION

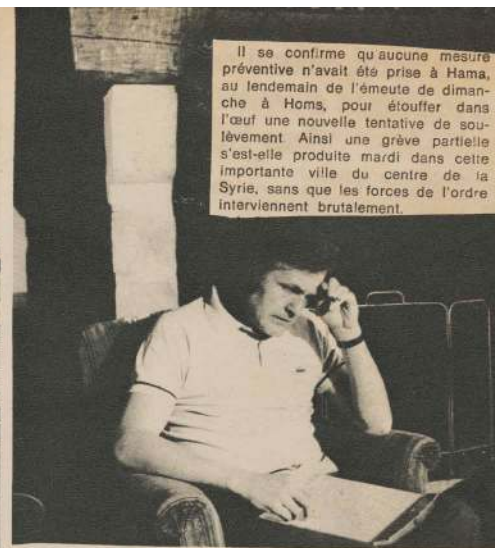
Original plates from this artist's book, reminding us that Wolman invented and co-signed with Guy Debord *A User's Guide to Détournement*, which he employs here in a radical way by disrupting the captions of an ordinary photo-novel. "The easier it is, the more beautiful", Wolman used to say.



Policiers sans domicile

Œufs de Pâques

en pierre dure
enrubannée



Il se confirme qu'aucune mesure préventive n'avait été prise à Hama, au lendemain de l'émeute de dimanche à Hama, pour étouffer dans l'œuf une nouvelle tentative de soulèvement. Ainsi une grève partielle s'est-elle produite mardi dans cette importante ville du centre de la Syrie, sans que les forces de l'ordre interviennent brutalement.



"Je reviens de séminaire. Converti. Et pourtant, j'étais comme beaucoup, comme vous peut-être: sceptique. Parce que des séminaires, j'en ai fait plusieurs.

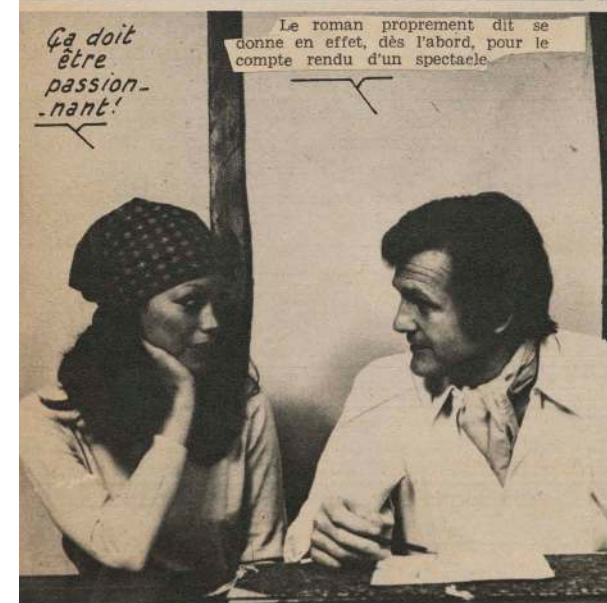
IL Y EUT UN MOMENT DE STUPÉFACTION...



Chacun de leur côté, ils découvrent que l'univers carcéral est un microcosme de nos sociétés. Que, sous l'œil comique du « pouvoir » (ici le directeur), la force brutale, l'argent, les trafics clandestins, l'ingénierie, y régissent les rapports entre individus. Que le « système » a pour conséquence la gradation accélérée des délinquants, car, si l'on veut vivre, et même survivre, dans cet enfer, faut jouer la règle du jeu.



Ce qui me guide avant tout, c'est la matière de



Ça doit être passionnant!

Le roman proprement dit se donne en effet, dès l'abord, pour le compte rendu d'un spectacle.



Nul doute qu'Anaïs Nin ait souffert, après avoir vécu au sein de la bohème littéraire des années 30 à Paris, du peu de compréhension que l'Amérique offrait, au début de la dernière guerre, aux expérimentations artistiques nées du surréalisme.

Cent quatre-vingt-quinze prisonniers pakistanais seront jugés pour « crimes de guerre »



L'ACQUISITION DES B... EST CONSIDÉRÉE COMME « UNE BRÈCHE DANS LE SYSTÈME DES SANCTIONS »



M comme M... moi ?

avant longtemps si l'on ne met pas à profit l'occasion offerte à présent

Il n'y a pas que le dessin.

MOTS

PROBLEME

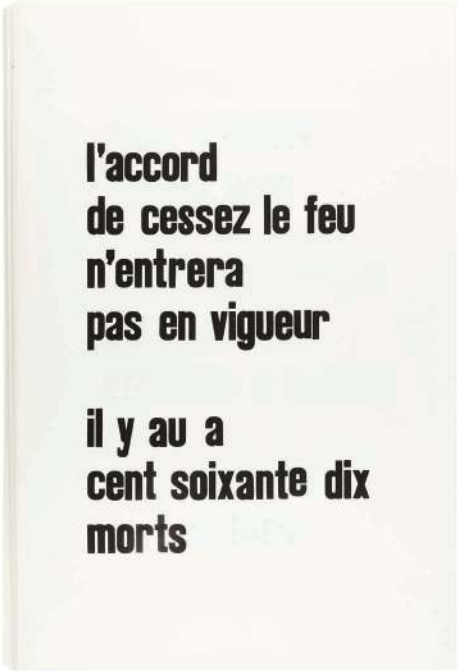
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| XI | | | | |



[2.12] – WOLMAN, Gil J
Quelques Jours en Août 1976, 1977
Portfolio of 48 plates + title page,
460 × 305 mm, 100 copies

£5,000

This portfolio marks a new stage in Wolman’s development after Scotch Art: the separatist movement. Each of these plates (taken from the news of August 1976) consists of bold headlines cast into the future, which seem to act like prophecies (for example: The Porto commissioner will be arrested tomorrow, which was exhibited at the Serralves Museum in Porto during the Wolman retrospective in 2011). Moreover, since some letters were missing at the printer, the words themselves appear separated—unless one takes them for accidental spelling mistakes—adding yet another dimension to this complex work around the operations of politics in the media. The 48 plates were originally meant to be separated (cut in two) by Wolman himself, then restored (rejoined while leaving a visible gap, ‘Wolman’s land’, as he called it). But since Wolman actually separated very few copies, collectors are now invited to split the plates of the portfolio themselves. More than any other artist, Wolman sought to create new collector-creators.



[2.13] – ONE OF TWENTY SIGNED
DELUXE COPIES

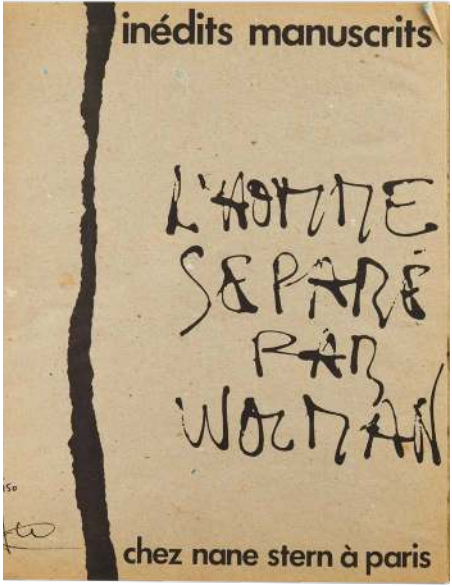
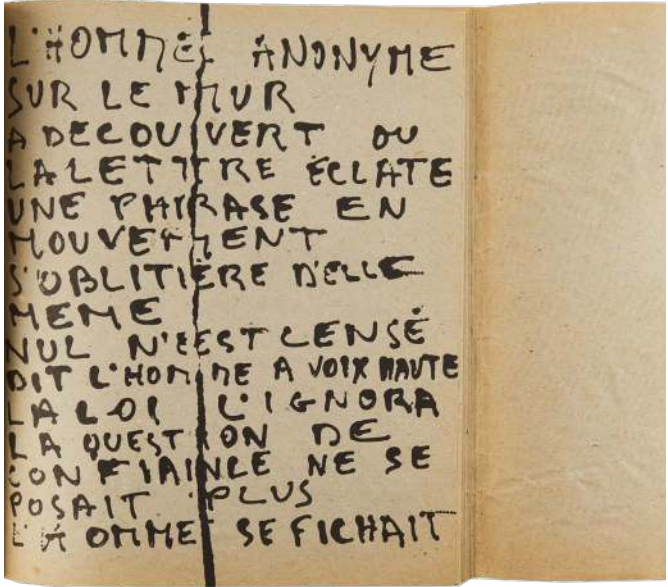
WOLMAN, Gil J
L'Homme Séparé
Paris: Chez Nane Stern. 1979

8vo. Facsimile bound in and on recycled paper; pp. unpaginated; some toning and spotting to covers but internally quite clean; near fine.

£3,500

A fantastic text reminding us that Wolman is arguably one of the greatest poets of the twentieth century. This blazing piece illustrates his concept of “separation” and is, in many ways, closer to the Situationist International than to Lettrism.

This copy is number “VIII/150” in black ink to the front flap of the binding. Beneath the numbering is the signature of Gil Wolman. This is one of the first twenty copies that were printed on recycled grey paper in facsimile.



III. HYPERGRAPHIE



ROBERTO ALTMANN
(1942–2003)

AUDE JESSEMIN
(1937–2022)

MAGGY MAURITZ
(1941–)

JACQUES SPACAGNA
(1936–1990)



[3.01] – SPACAGNA, Jacques
Hypergraphie Ciel et Terre, 1964
Ink on 3 canvas, 183 × 50 cm

£25,000

Very rare triptych from Spacagna’s best period, chosen by art critic Michel Tapié to be exhibited in the show “Lettrisme et Hypergraphie/Bilder aus Schrift” at the Kölner Kunstverein, Köln, 1965 (numbered 61, with the stamp on the reverse). Spacagna was to have a major solo show in 1967 at the prestigious Stadler gallery before vanishing from the art market, surviving instead by selling books on Quai de Seine.

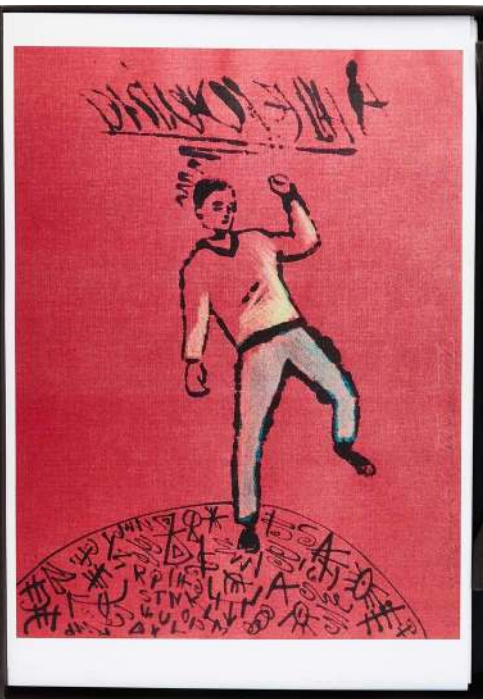
[3.02] – ONE OF TWELVE COPIES

JESSEMIN, Aude
27 Events Told Through Signs, (1964)
London: Editions Acquaviva. 2022

£1,200

Contains 27 digital prints of 420 × 300 mm, printed on Xerox Colour C70 on 300g paper.

Originally intended to be dispersed among the 130 copies of the bibliophilic case *UR No.2* (1964), publisher Frédéric Acquaviva gathered 27 images over the course of 27 years to create a portfolio in which the images of this hypergraphic novel – of a unique style – can now be partially discovered. Aude Jessemin, who closely followed the publication of this portfolio, was not alive to sign the colophon, passing away just one day after receiving the copies. One copy is held in the collections of Emory University Library in the United States.





[3.03] – ALTMANN, Roberto and
Maggy MAURITZ
Hypergraphie, 1965–2004
Ink and oil on canvas, 150 × 50 cm

£35,000

Roberto Altmann started this canvas in 1965, and it was finished by Maggy Mauritz in 2024. A very rare example of a joint work and the biggest canvas realised by Maggy Mauritz to this date, shown recently in a duo show of Altmann and Mauritz in Paris.

Altmann is one of the most highly-regarded artists of the Lettrist movement. This work will be included in both the catalogues raisonnés of Maggy Mauritz and Roberto Altmann (to be published in 2026).



[3.04] – SIGNED LIMITED DELUXE EDITION

ALTMANN, Roberto, Roland SABATIER,
Jacques SPACAGNA
Dessins Hypergraphiques
Paris: Galerie Anglaise. 1965

£1,000

Small 4to. Soft white cover with rare ink and gold drawing by Spacagna to the front cover, loosely inserted sheets with a colour etching by Altmann and a drawing by Sabatier; pp. [8, (unpaginated)]; fine.

This copy is numbered eleven out of twenty in pencil to the limitation page. This copy has been signed by all three artists beneath their respective works.

Dessins Hypergraphiques served as a catalogue which was published for the exhibition of these three Lettrist artists for their show at the Galerie Anglaise in Paris.

[3.05] – SIGNED DELUXE COPY

ALTMANN, Roberto, Aude JESSEMIN,
Roland SABATIER, Jacques SPACAGNA,
Alain de LATOUR, Micheline HACHETTE,
Alain SATIÉ
Lettries et Hypergraphies
Paris: Editions PSI; E.L.H. 1966

£1,500

8vo. Loosely gathered artwork within cream covers signed by the artists to front cover, illustrated orange dust jacket; pp. [26, (unpaginated with some pages uncut)]; Near fine.

Number seventeen in a limited deluxe print run of twenty; this copy has been signed by the artists, and throughout are seven of their artworks. All contributors have signed the title page and their respective artworks.

This book was produced for the big Lettrist exhibition at the National Library, Paris, in 1966. This is two years before they obtained a special room for their artworks, in 1968, at the Museum of Modern Art in Paris.



[3.06] – SIGNED BY SPACAGNA AND ALTMANN

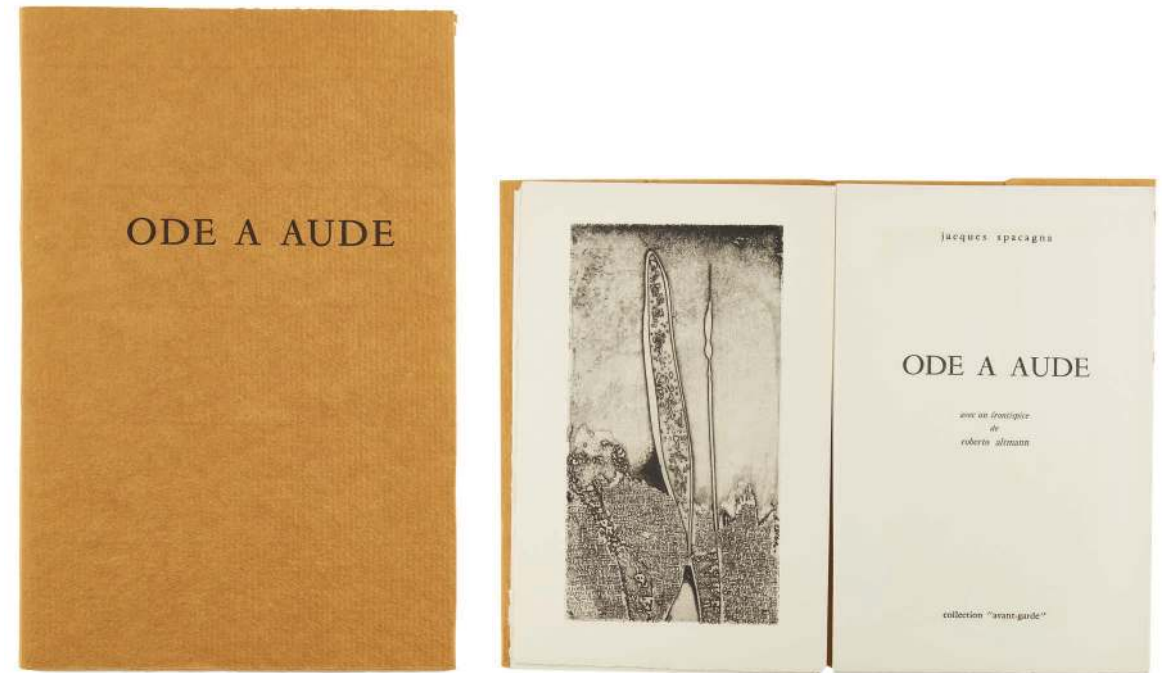
SPACAGNA, Jacques,
Roberto ALTMANN (Illustrator)
Ode à Aude
Paris: collection "avant-garde". 1966

£1,000

Folio. Sheets loosely bound in brown soft covers lettered in black to front cover; pp. 13, with an etching by Roberto Altman to the frontispiece, [3]; fine.

This copy is numbered nineteen out twenty to the limitation page. It is one of eighteen copies on Arches (another two were produced on Japon Paper). The book is signed to the limitation page in pencil by Spacagna and Altman.

Ode à Aude is the first poetry book that Spacagna produced, and he dedicated it to his wife and the artist Aude Jessemin.



[3.07] – SIGNED LIMITED EDITION

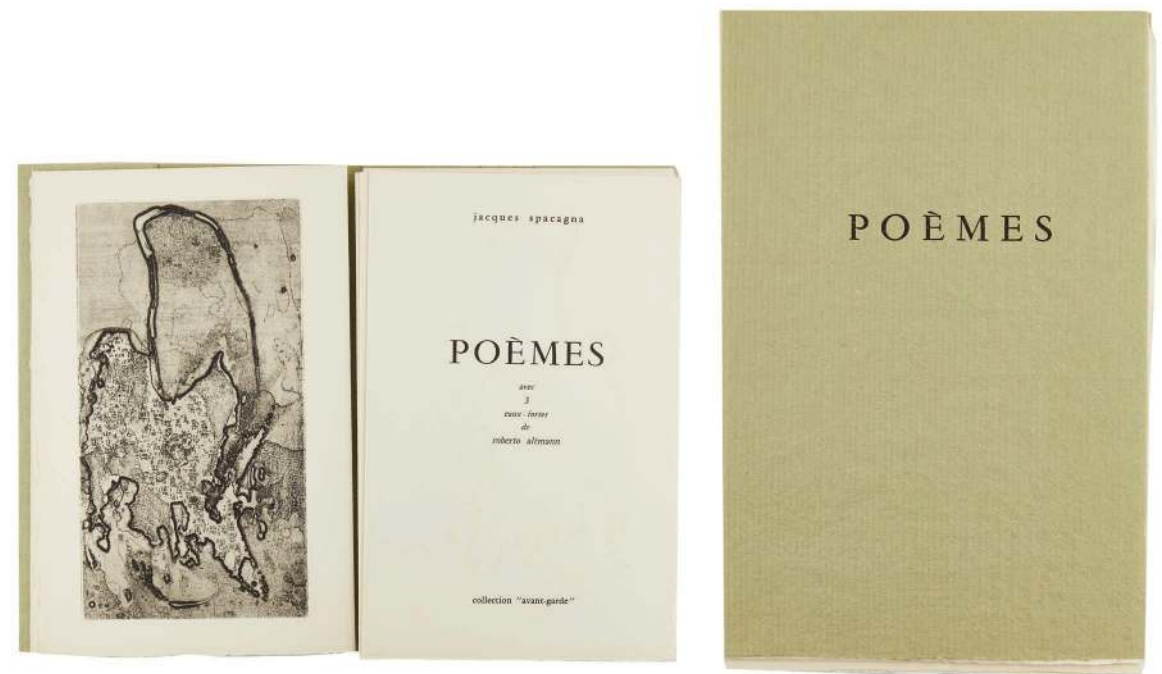
SPACAGNA, Jacques
Poèmes
Paris: collection "avant-garde". 1966

£1,200

8vo. Soft grey covers lettered in black to front cover one of twenty-five copies printed on Arches, pages loosely bound; pp. 27 with three etchings by Roberto Altman including a frontispiece; [5].

This copy has been signed by Spacagna and Altman to the limitation page, and it is numbered twenty-three of thirty. The first five copies were printed on Japon paper, and the following twenty-five were printed on Arches.

The year after publication, Spacagna would work with Pierre Henry on his *Liverpool Mess*.





[3.08] – ALTMANN’S FAVOURITE BOOK

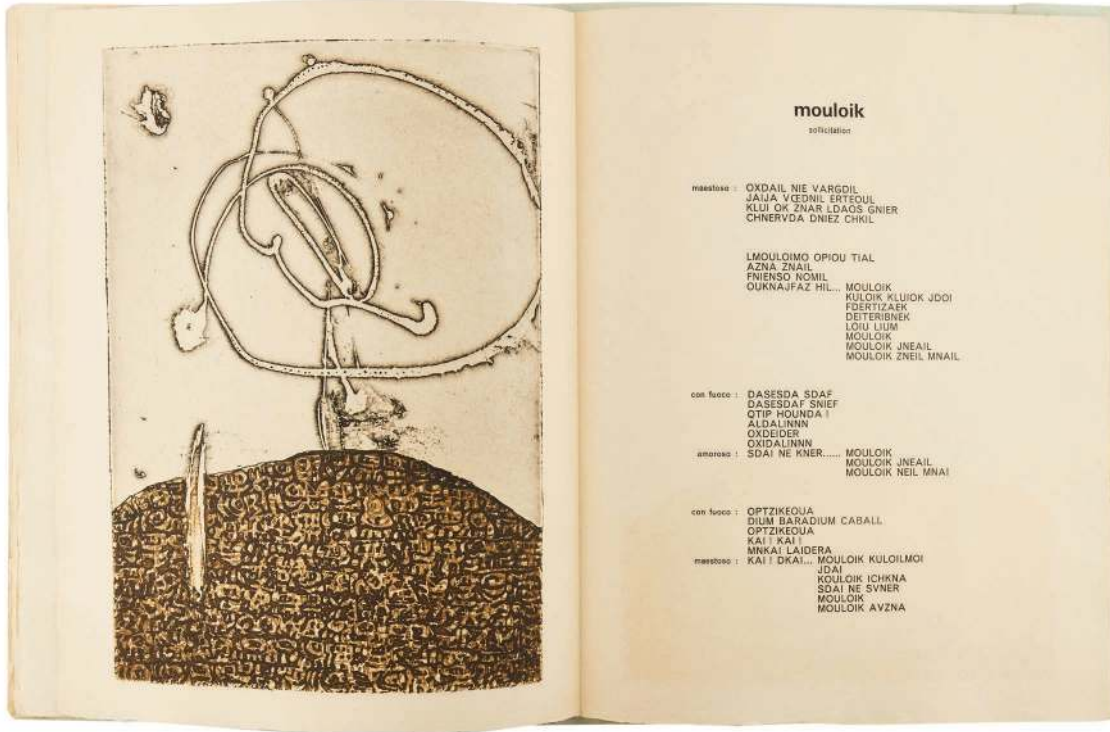
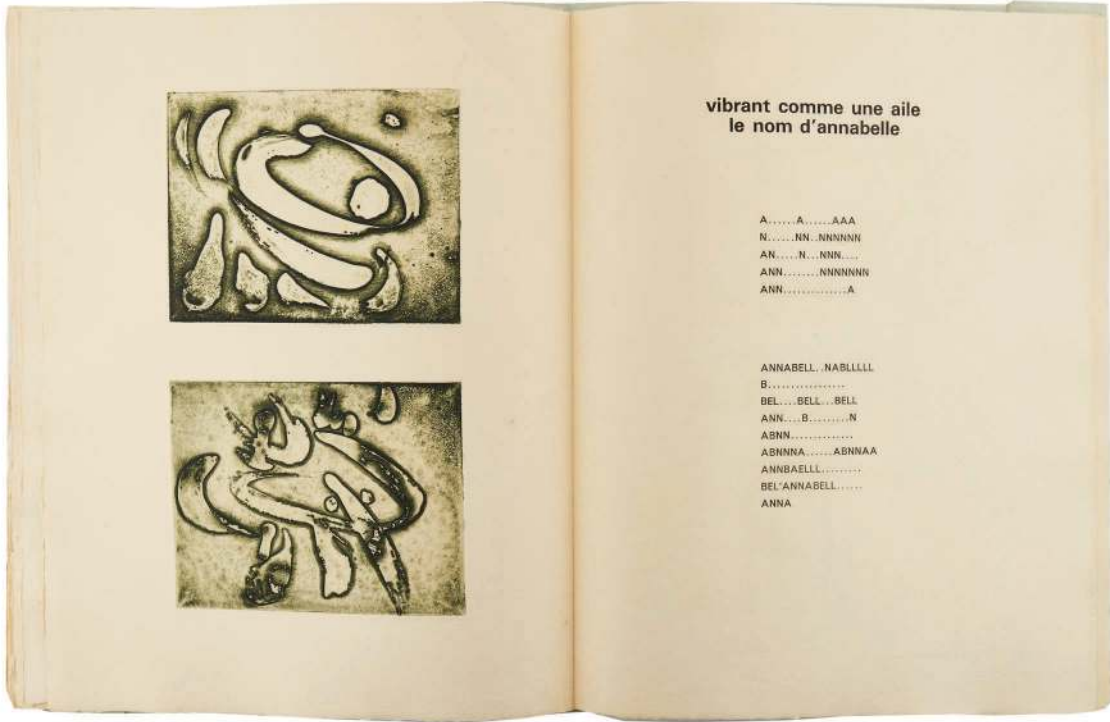
ALTMANN, Roberto
Le Babil Idyllique
Paris: Editions G. Visat, collection
“avant-garde”. 1966

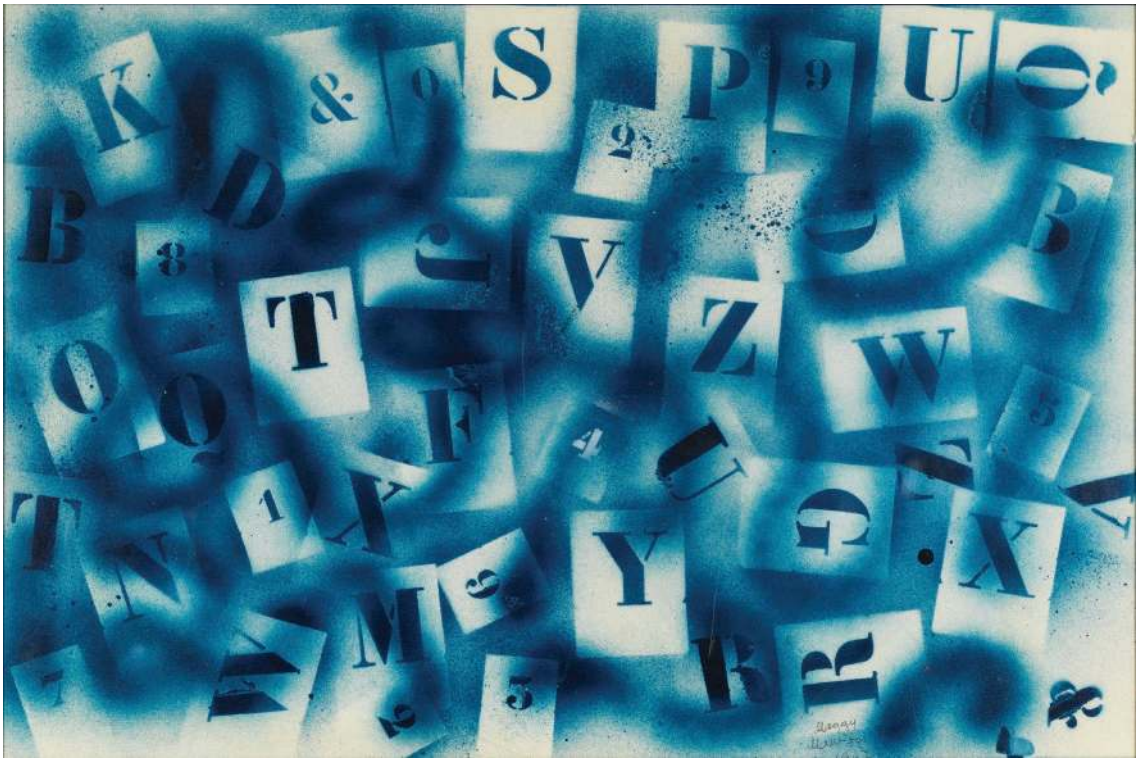
£1,800

Folio. Sheets loosely bound in grey soft covers with embossed stamp to front cover, housed in a dark green presentation box lettered in black to front and spine; pp. [34, (unpaginated)], with full page etchings throughout; some light toning to pages; near fine.

Published portfolio limited to 34 copies, printed on Auvergne paper. This copy is number seven of 34, as stated on the limitation page. This copy is one of thirty that has been signed by Altmann in black ink to the limitation page.

This was Altmann’s favourite book that he produced. It serves as an example of his early Lettrist poetry, and his fantastic etching technique.





[3.09] – Maggy MAURITZ
U.N.T.I.T.L.E.D, 1966
London: Editions AcquAviva. 2021

450 × 330 mm. Portfolio with 56 signed digital plates, printed from the unique microbook (75 × 60 mm) drawn in 1966.

£2,000

A new genre of hypergraphic novel where every plate has been enlarged and signed by Maggy Mauritz, produced in a limited run of just 12 copies. The 56 plates can be joined together to create a single large image. One copy is held in the collections of Emory University Library in the United States.

Contains 56 digital prints of 420 x 300 mm, printed on Xerox Colour C70 on 300g paper. One of only 12 copies.

[3.10] – Maggy MAURITZ
K&SPU, 1967
Spray paint on paper, 36.5 × 54 cm

£ 12,000

Maggy Mauritz was the first female artist to use spray paint, a practice she began in the mid-1960s. This work was exhibited at her first solo show at the Galerie Loeve&CO, Paris, 2021 and also at Galerie Christophe Gaillard, Paris, 2023.



[3.13] – A DELUXE CATALOGUE OF ALTMANN'S PRINTWORKS WHICH INCLUDES AN ORIGINAL ETCHING BY ALTMANN

ALTMANN, Roberto,
Frédéric ACQUAVIVA (Editor)
L'Œuvre Gravé (1959–2012)
Vaduz: DNA Verlag. 2024

£800

8vo. Photographic hard covers lettered in white and pink to covers and spine, with original Roberto Altmann colour etching tipped-in opposite pp. 262; pp. 263, [1, (blank)]; as new.

A catalogue raisonné of Altmann's complete works in printmaking. This deluxe copy numbered "vii/xx" has an original 1967 colour etching by Roberto Altmann tipped in opposite p.262. This etching has been numbered seven of thirty-five and signed by Altmann in pencil.

There are more than two-hundred works of art gathered within this book, and precedes Volume II (to be published in 2026) which will be dedicated to Altmann's paintings.

[3.11] – A CLASSIC EXAMPLE OF AN AVANT-GARDE HYPERGRAPHIC NOVEL

ALTMANN, Roberto
Geste Hypergraphique
Paris: Centre International de Création. 1968

£700

8vo. Illustrated soft white covers in a comic strip style to front cover; pp. 87, [5]; some toning to spine; near fine.

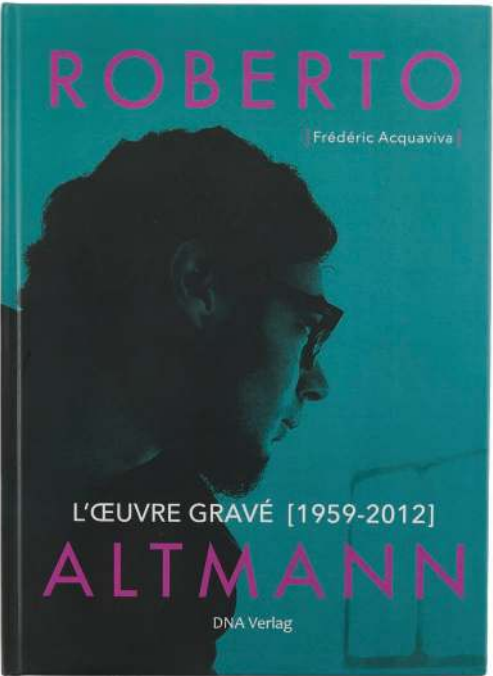
This text was written and drawn throughout 1967, and it published just before the civil unrest of May 1968. The book contains an exceptional blending of Surrealism, Lettrism, and Paolo Uccello, and comics.

This copy is numbered two-hundred and twenty-five in black ink to an illustrated limitation page, and it is one of four-hundred and forty-one numbered copies.

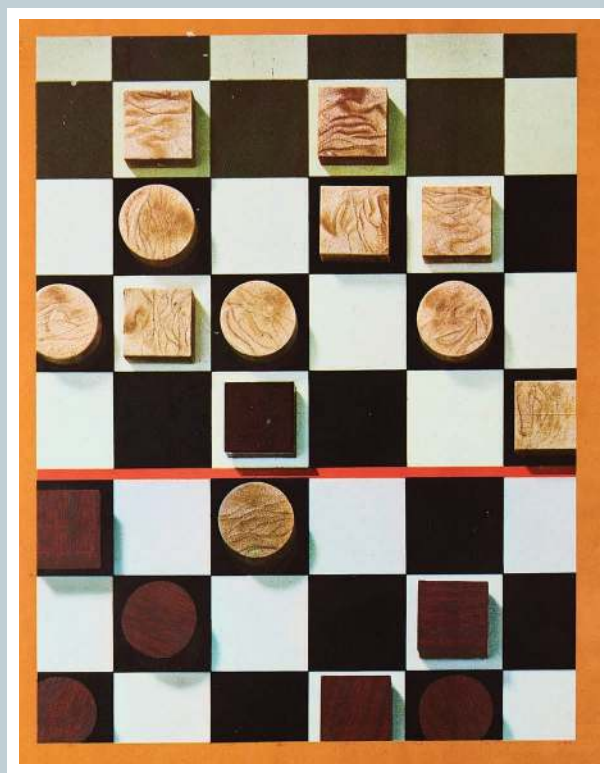
[3.12] – JESSEMIN, Aude
Les Quatre Directions, 1973
Ink and collages on canvas, 41 × 33 cm

£4,000

Extremely rare canvas by Aude Jessemin from the the end of her Lettrist period. This canvas was exhibited in the show *Phases* held at Ixelles in 1974, as the sticker on the back indicates.



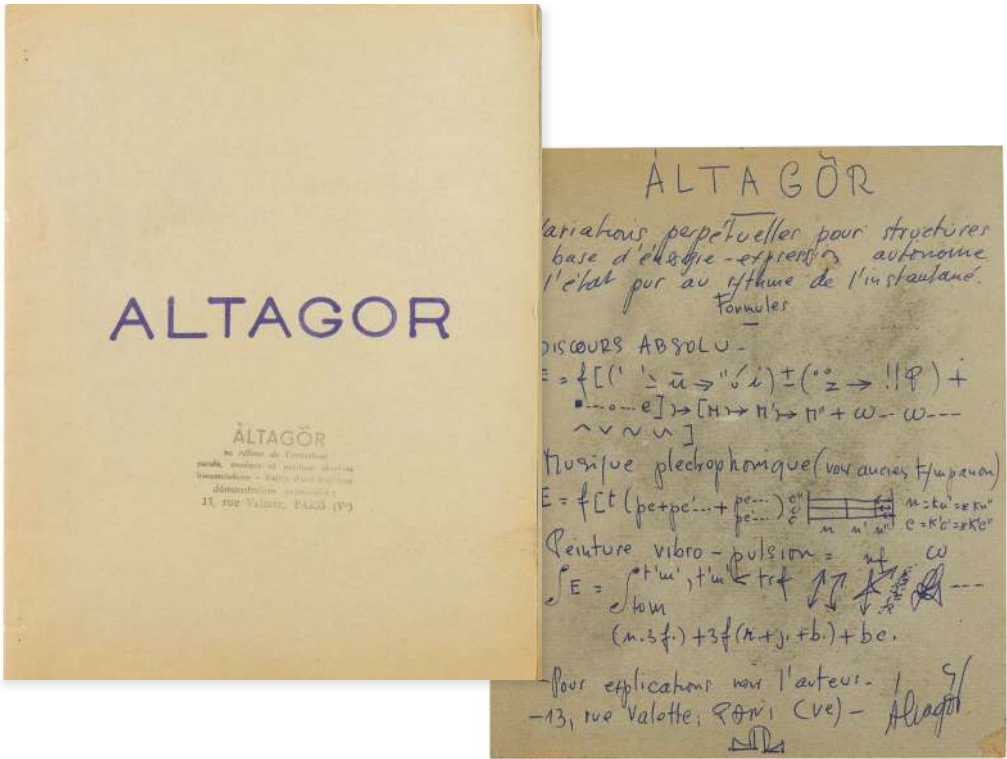
IV. METAPOETRY, FLUXUS



ALTAGOR
(1915–1992)

ROBERT FILLIOU
(1926–1987)

BEN VAUTIER
(1935–2024)



[4.01] – ONE OF THE FEW COPIES OF ALTAGOR'S MAIN POETIC WORK, "THE ABSOLUTE SPEECH"; THIS COPY HAS BEEN SIGNED BY THE AUTHOR

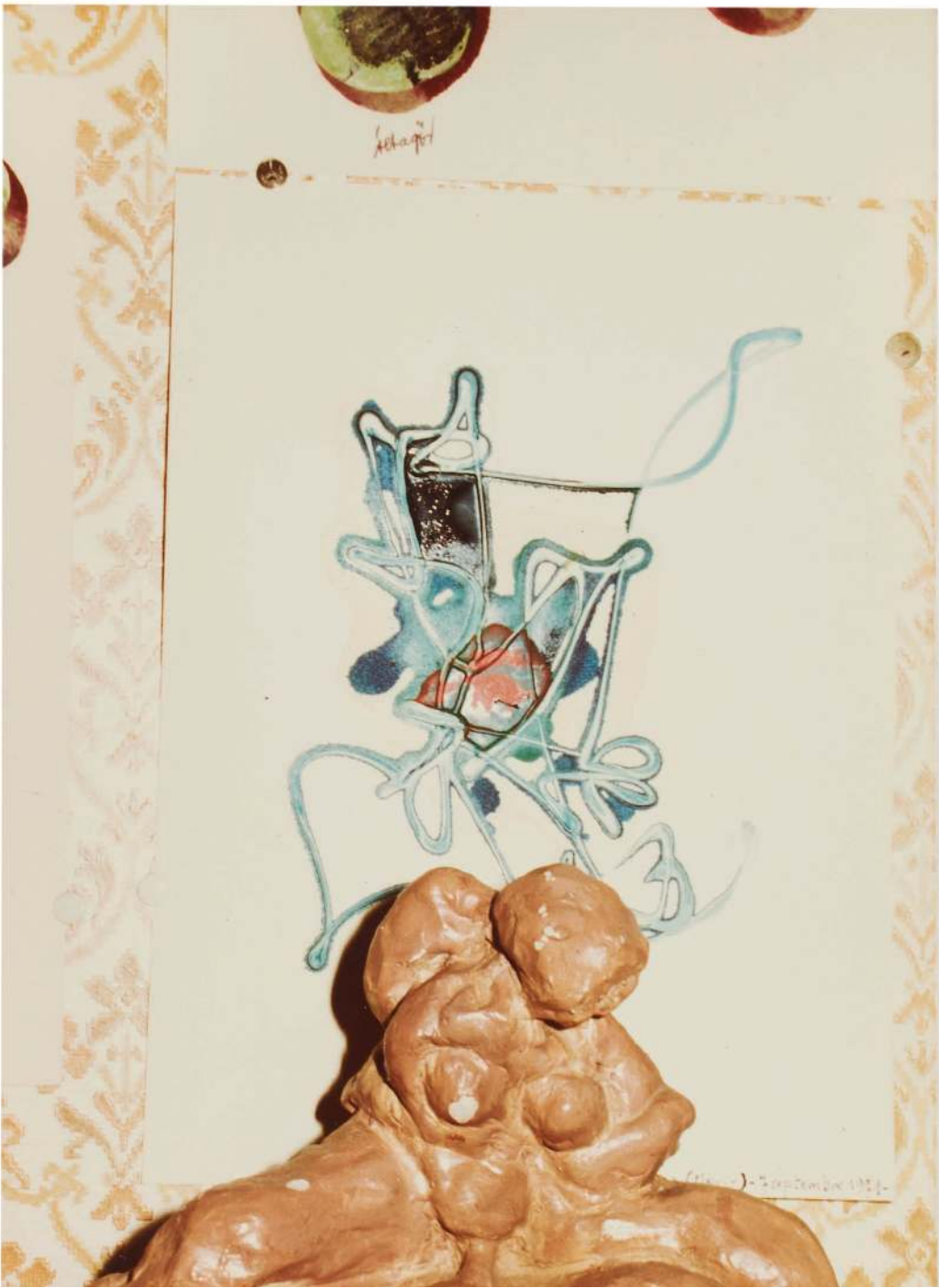
ALTAGOR [pseudonym for André VERNIER]
Métopoésie
Paris: Self-published. [no date, c.1951]

£2,500

8vo. Soft cream covers titled in purple to front cover and also lettered in grey, pages inside stappled, loosely inserted signed photograph and two manifestos; pp. [54, (unpaginated)]; toning to covers, rusting of staples, some smudging to ink and ink staining due to basic printing techniques, creasing to edges of pages; very good.

"The Absolute Speech" is regarded as Altagor's most significant poetic work. Alongside his poem, there are twenty-five pages of Altagor's phonetic score. The handful of copies that we have come across, all have slight differences to the scores. Altagor was the exclusive author and advocate of Metapoetry (a term he coined in 1948) which stood in deliberate contrast to the Lettrism of Isidore Isou.

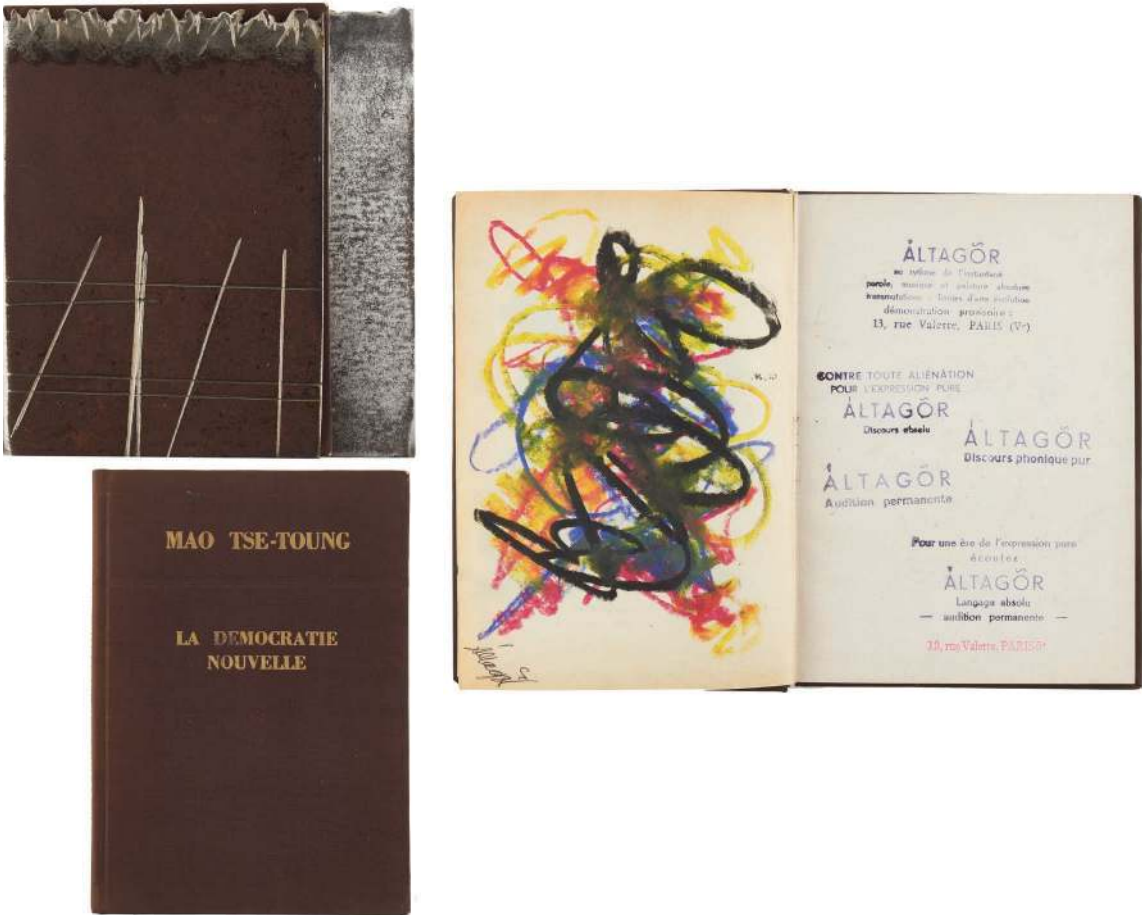
Loosely inserted is a signed photograph of a sculpture by Altagor. There are also two handwritten manifestos. One is on cardboard, and to the reverse is a distinctive and singular drawing in black pastel which has been signed by Altagor; the piece was likely completed c.1965. The other is written boldly in black felt-tip on a sheet of white A4 paper.





[4.02]–ALTAGOR
Dynamographie, c.1967
Felt-tip pens on cardboard, 37 × 52 cm
£2,000

A rare colour version of Altagor’s dynamographic works. With a stamp on the back, and the number ‘61’ plus a sticker to hang it as he did on the rare occasions where he showed his works. He has recently been exhibited at Enseigne des Oudin in Paris, and also Centre Pompidou, Paris and Beinecke Rare Book and Manuscript Library, New Haven where his archives are now preserved.



[4.03] – A FANTASTIC ARTIST BOOK SIGNED BY THE AUTHOR AND HOUSED IN A UNIQUE BINDING BY HIS SON
ALTAGOR [pseudonym for André VERNIER]
Mao Tse Toug; La Démocratie Nouvelle Pékin [Beijing]: Editions en Langues Etrangères. 1955, (1968)
£1,500

8vo. Publisher’s brown cloth lettered in gilt to spine and front cover, book housed in a later produced metal casing by Altagor’s son; pp. [6, (with Altagor’s stamps and signatures)], 86, [2]; wearing to cloth at corners and some staining to lower board, sunning to spine and some fading to gilt; very good.

A striking example of détournement by Altagor. On each of the blank pages in this copy of *Mao Tse Toug*, Altagor has drawn his own unique symbols, and he has occasionally made notes in the margins about himself or Mao. This is an incredibly unique and satirically humorous book. Altagor, who after having worked in the mines at the age of 14 worked as a typographical proof-reader for most of his life, has corrected mistakes throughout the book. He has also signed his name to the front free endpaper, and under many of the artworks. This copy is also particularly moving because of the unique and contemporary binding by Altagor’s son, the abstract artist, Marc Vernier.



[4.04]–VAUTIER, Ben
Ignorer L'Art est Art, 1970
Acrylic on panel, 21 × 28.5 cm

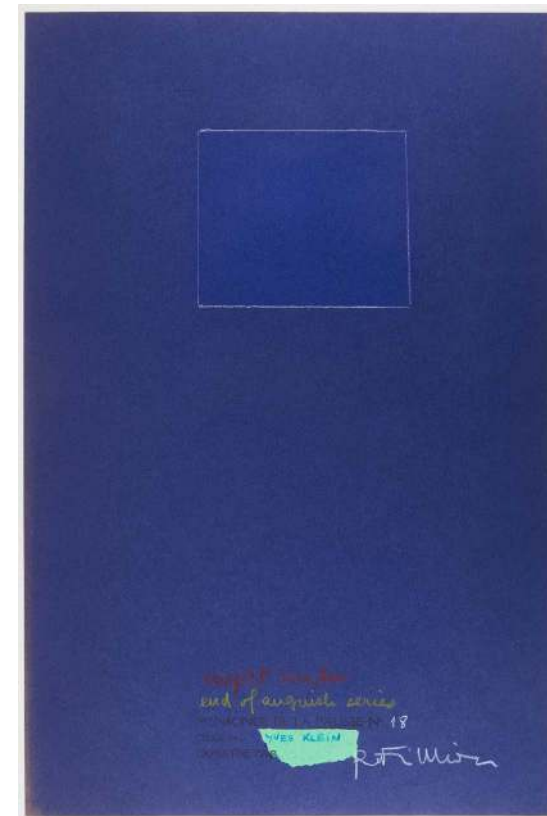
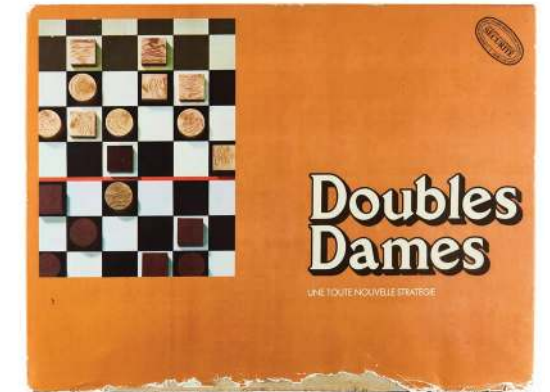
£ 18,000

One of Ben's early works, with his iconic writing. Ben was one of the only French Fluxus members to have been present in London for Gallery One's Festival of Misfits, where he lived for two weeks in a cage as part of the exhibition. This work was exhibited in the Gallery Hans Mayer in Dusseldorf and belonged to one of the most important critics of contemporary art.

[4.05]–ALTAGOR
Double Dames, 1976
MAKO, 310 × 403 × 43 mm

£ 800

The only thing Altakor managed to achieve with success in his lonely life. He invented two games in the early 1970s, though only one was commercially produced, the *Double Dames* game, for which he invents new rules. This box (totally unfindable now) has some parts missing and there is some damage to the plastic casement inside which holds the pieces, but it is miraculously complete and has also the owner's manual. One of the only games invented by artist-poets which have legitimately been commercialised, the other famous example being Guy Debord's iconic *Game of War*.



[4.06]–FILLIOU, Robert
Mensonge de la Palisse No.18, 1978
Paper, stamp and pastel on glued paper, 48 × 32 cm

£ 25,000

In this series of *Lies from La Palisse* (which in French refers to the Maréchal Jacques de Chabannes, seigneur of La Palice and comrade in arms of Joan of Arc), Filliou appropriates the work of several known artists like Fernand Léger or here Yves Klein, mocking the art market and blurring the lines between a fake work, a real work and a real fake work.

V. SOUND, CONCRETE & VISUAL POETRY

SUZANNE M. BERNARD
(1932–2007)

JEAN-FRANÇOIS BORY
(1938–)

HENRI CHOPIN
(1922–2008)

PIERRE GARNIER & ILSE GARNIER
(1928–2014) (1927–2020)

BERNARD HEIDSIECK
(1928–2014)

[5.01] – INSCRIBED FIRST EDITION.

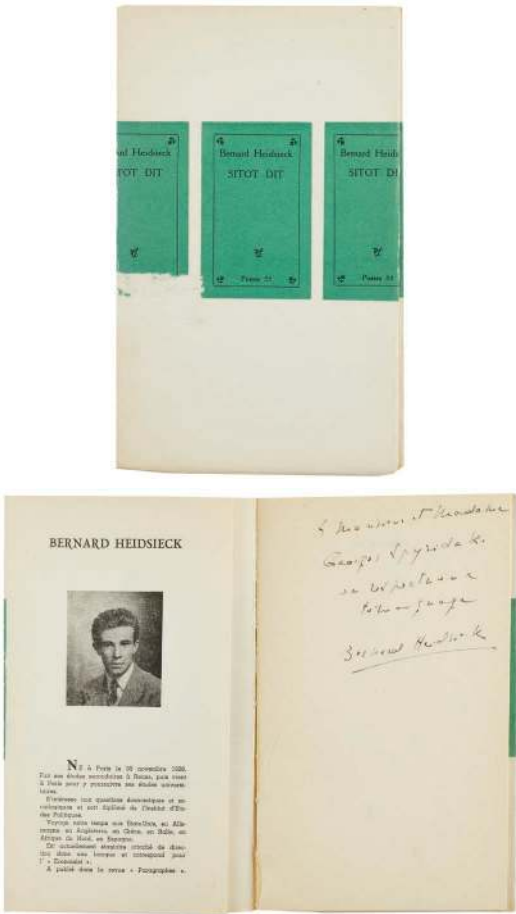
HEIDSIECK, Bernard
Sitôt Dit
Paris: Pierre Seghers. 1955

£950

8vo. Soft cream illustrated covers; pp. 35, [1]; toning to covers, with part of the cover design torn off; wearing to spine and edges of cover, toning to text block; very good.

This copy is inscribed by Heidsieck to the front free endpaper in black ink, and is addressed to Georges Spyridaki, who was a Greek poet friend of Paul Eluard and Henri Michaux.

The first book of one of the most important poets of the twentieth century. This copy is numbered three in a print run of one hundred and fifty printed on “Alfamarais” and noted on the limitation page.



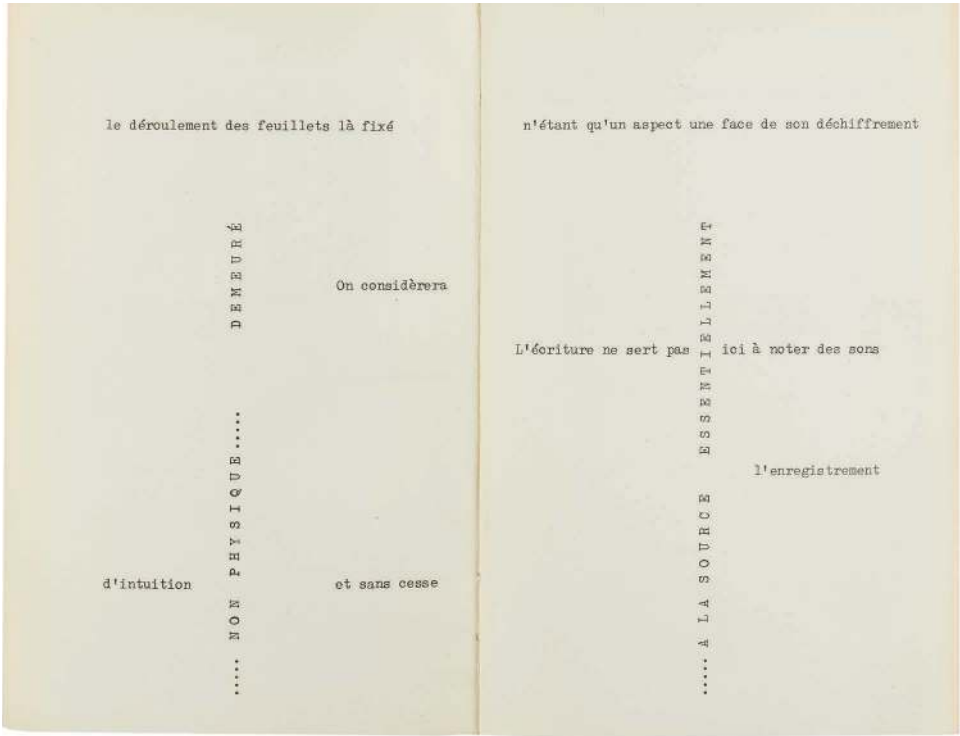
[5.02] – INSCRIBED COPY OF ONE OF CHOPIN'S EARLIEST POETRY BOOKS

CHOPIN, Henri
L'Arriviste
Paris: Éditions Hautefeuille (Caractères). 1958

£800

8vo. Light blue soft covers lettered in black; pp. 81, [7]; warping to spine, toning to covers, creasing to front cover and wearing to edges, toning to text block; very good.

This copy has been inscribed (without mentioning his name) to the typographer Robert Massin. At the time of publication, Chopin was working as a typographic proof-reader like Maurice Lemaître and Altagor. These early poems which are focused on the body, and introduce the poetic element, or “protagonist”, of the tape recorder were written by Chopin between 1951 and 1957.



[5.03] – THE FIRST CONCRETE POETRY BOOK TO BE PUBLISHED BY A WOMAN

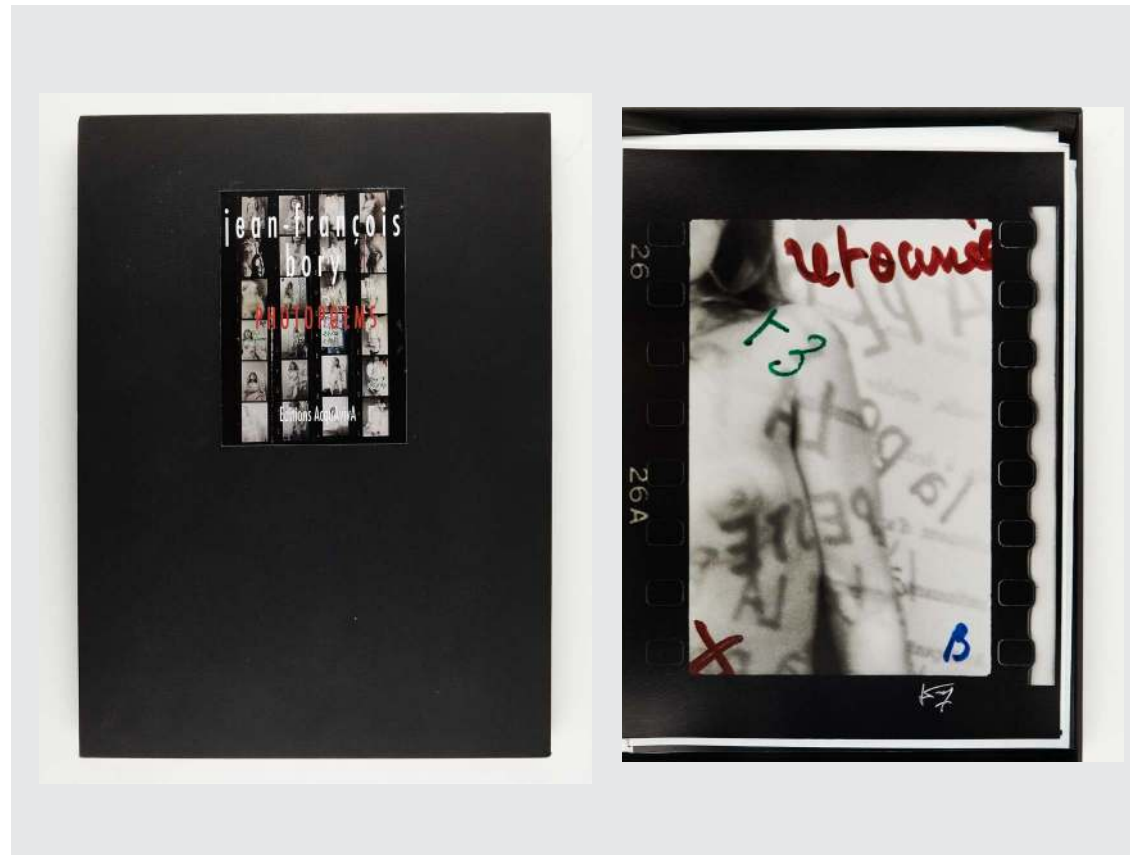
BERNARD, Suzanne M.
Un livre à inventer
Paris: Art Socio-Expérimental. 1962

£2,500

8vo. Soft brown covers lettered in black to front cover and spine; pp. [unpaginated]; wearing and creasing to edges of covers, creasing to spine, red ink marks to fore-edge of text block; very good.

Suzanne Bernard was a scholar who specialised in Mallarmé, and she was a close friend to Robert Estivals with whom she founded the Art Socio-Expérimental in the sixties. During her avant-garde period Bernard published two books. Her novel *Un livre à inventer* is both beautiful and innovative. However, after the May of 1968, Bernard changed her lifestyle and moved away from her pioneering avant-garde activities to start writing popular novels.





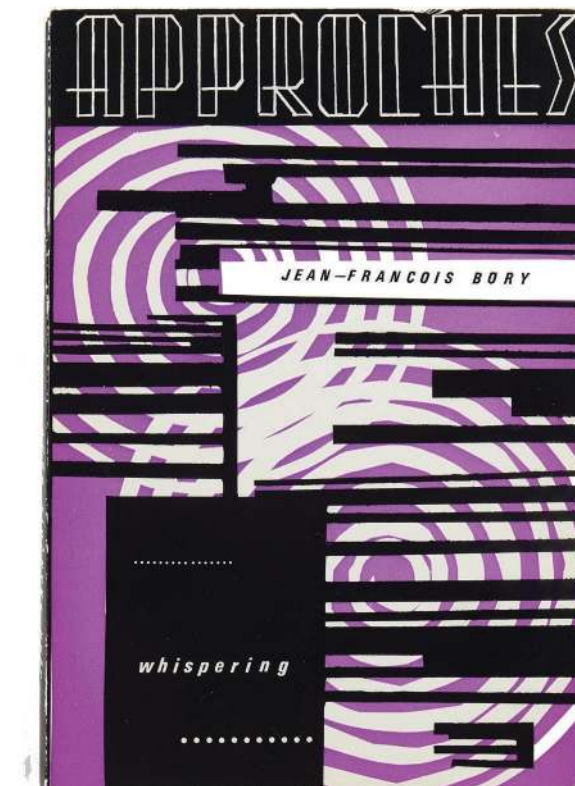
[5.04]—ONE OF ONLY FOUR PORTFOLIOS

BORY, Jean-François
Photopoems 1965–1966
London: Editions Acquaviva. 2021

£3,000

Portfolio with 24 photographic signed prints on 285gr, 40 × 30 cm, Hahnemühle pearled paper, signed and numbered by Jean-François Bory. In addition to the 4 portfolios, a complete set of the 24 photographs numbered '1.P. 1/1' has been printed, without the slipcase.

Two historical performances of Jean-François Bory, one with slide projections of *La Peste*, *Saga*, *Spot* and *Ossessionne* realised at Gallery Tén, London, 1965 and *Quant au livre*, Librairie Anglaise, Paris, 1966. The portfolio is numbered 'II/IV'.



[5.05] – A RARITY, SIGNED BY THE AUTHOR

BORY, Jean-François
Whispering
Paris: Approches. 1966

£1,800

8vo. Soft illustrated covers designed by Cat Parczewska; pp. [unpaginated]; some wearing and rubbing to edges of cover and hinges of spine, some soiling to back cover; very good.

One of less than five copies, all unique, done by hand. The text was printed by Bory himself with yellow stamps. The cover by Parczewska is in the style of the magazine *Approches* which was running at the time of publication. This copy has been signed by the author in pencil to the rear endpaper.



[5.06]– CHOPIN, Henri

Nihil, 1966

Typescript on paper, 25 × 25 cm

£4,500

A rare signed proof prior to the run of 21 unique copies that would be included in the unfindable deluxe edition of *OU* No. 33. Provenance Tom Phillips.

Henri Chopin's typewriter works of the 1960's are very scarce, as the majority of them are now held at the Beinecke Rare Book & Manuscript Library, New Haven, USA.



[5.07]– BORY, Jean-François

Lune Montante de La Lettre Y, 1967

Typescript in color, 28 × 20 cm

£3,000

Exhibited at Gallery Ten in London in 1967, signed and dated. One of the early and unique typewriter works by Bory, a major actor of the French concrete poetry movement. This work is signed and dated by the artist in pencil.

[5.08] – AN INSCRIBED COLLECTION OF
POÉSIE SPATIALISTE

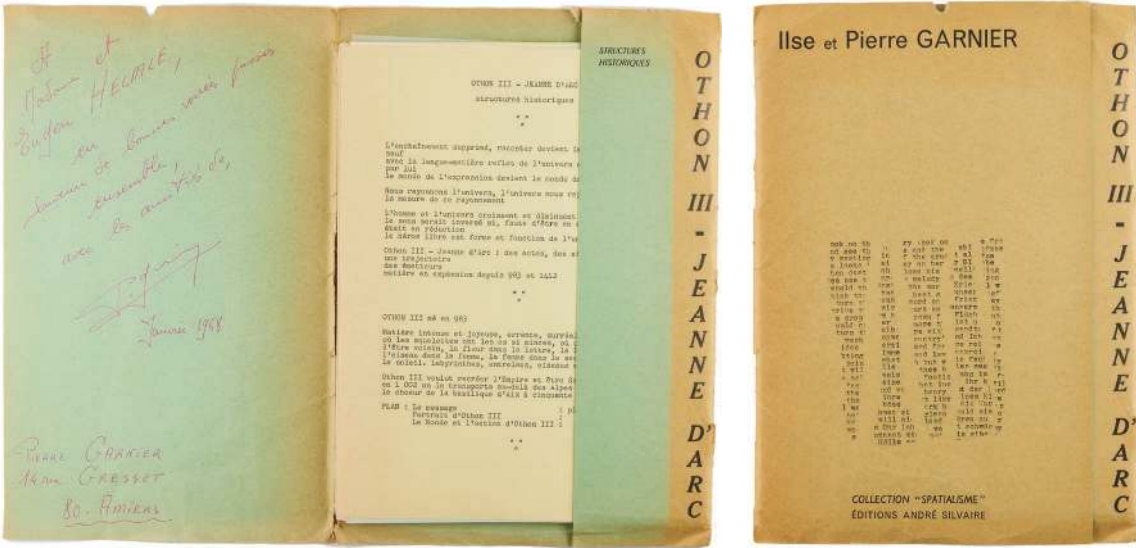
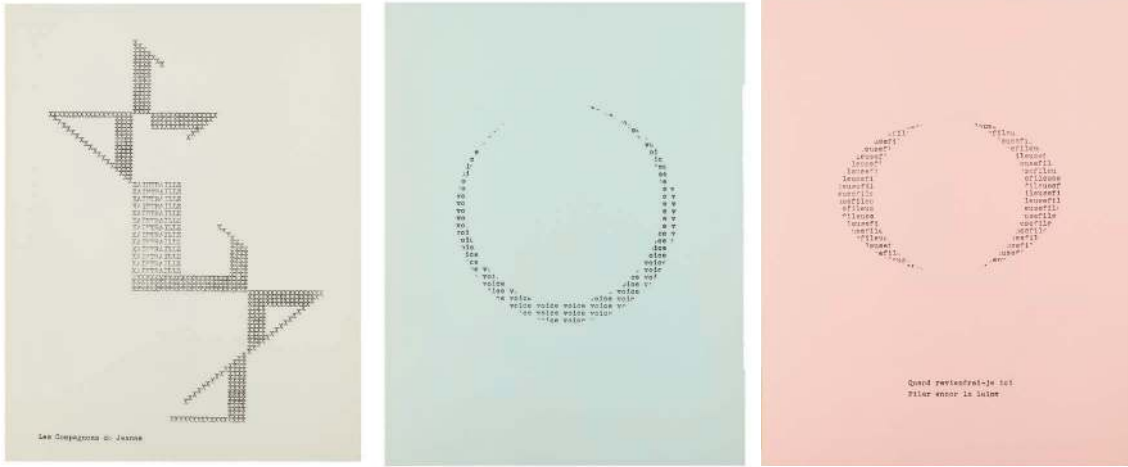
GARNIER, Ilse; Pierre GARNIER
Othon III – Jeanne D’Arc
Paris: Editions André Silvaire. 1967

£800

Collection of concrete poetry printed on blue, pink and
cream paper which has been loosely inserted into a
teal folder; pp. [56, (unpaginated)]; folder now badly

toned and faded to brown but the interior of the fold-
er remains bright, tear to folder spine, some toning to
blue pages; very good.

Often regarded as one of the most important pieces
of concrete poetry, this collection of poems has been
inscribed to Eugen Hemlé who was the German
translator of Georges Perec. The inscription has been
written in red ink to the interior of the front flap of
the folder, and to page sixteen, is the title handwritten
also in red ink.



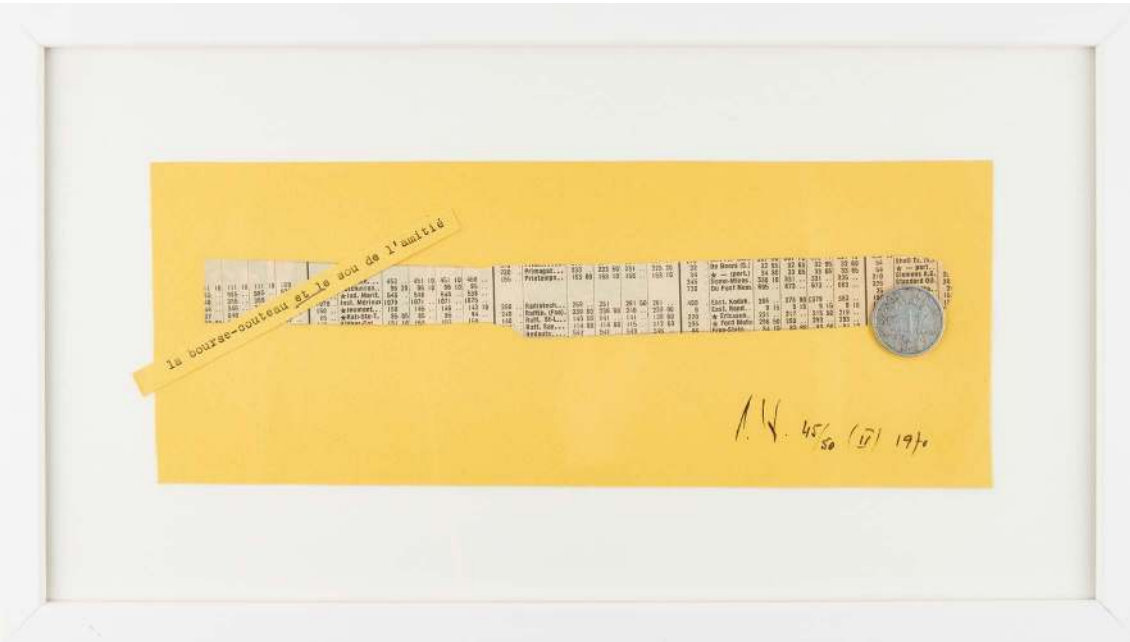
[5.09] – HEIDSIECK, Bernard
La Bourse-couteau et Le Sou de L’amitié (1967),
1970

Collage of a typewritten sentence, a newspaper clip,
and a coin on yellow Canson paper, 10 × 27.5 cm

£1,800

A rare, early example of Bernard Heidsieck’s work,
conceived in 1967. This second version, inscribed on
the back in 1972, was realised in 50 copies (each with
unique variations), and was sent out by the artist to
celebrate New Year’s Eve. The sentence refers to a
French saying: ‘One shall not offer a knife without
giving money, in order to protect a friendship.’

The piece of newspaper chosen for this work is
taken from the Stock Market report, reminding us
of the unique position of Bernard Heidsieck, the
fabulous sound poet who was also working as a
banker all his life.



[5.10] – A RARE IN-HOUSE BOOKLET

CHOPIN, Henri
 Vivre Pour Vivre II
 Paris: Atelier de Création Radiophonique. 1971

£500

8vo. Stapled, with soft white covers lettered in black with acetate covers and tissue hinge; pp. 28, [3]; rip to base of tissue hinge; very good.

Super rare edition produced in-house for Radio France for internal use, thus one of only a handful of copies. This is Chopin's play for the theatre, which was ultimately realised by Roland Manuel at ACR in 1971, the same historical French programme that would release Antonin Artaud's *Pour en finir avec le Jugement de dieu* two years later.



[5.11] – A FANTASTIC BOOK OBJECT

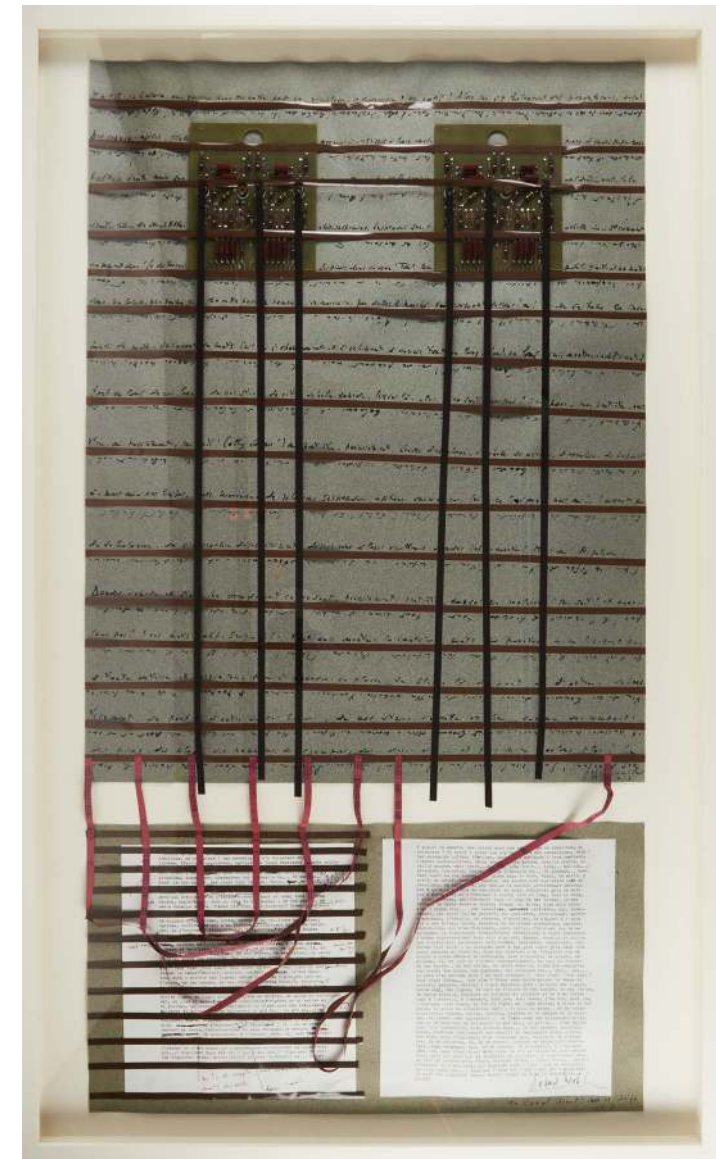
HEIDSIECK, Bernard
 Portrait Pétales
 Antwerp: Guy Schraenen. 1973

£3,500

4to. White card covers lettered in black to front and spine with pages loosely bound, 7 inch vinyl record to pastedown, housed in a cream box; pp. unpaginated; some general markings to card covers, soiling to presentation box; near fine.

A fantastic artist book of sound poetry at its best, with an EP with the sound poem plus a book with the text of Bernard Heidsieck on a plane that crashed and 4 original collages by Eduard Bal. *Portrait Pétales* is Bernard Heidsieck's *Biopsie 13*.

One of 50 deluxe copies (also 120 with silkscreens plus 16 hors commerce).

[5.12] – HEIDSIECK, Bernard
 Canal Street No.3, 1974

Collage, ink, magnetic tape and typescript on paper,
 94 x 50 cm

£15,000

Bernard Heidsieck did three major series of collages / writing plates in the 1970s. After the 100 *Crowds* (1970), and the 40 *Word Machines* (1971), Heidsieck

introduced his own material (the magnetic sound tapes of his tape recorder that he had used to record his sound poetry) to produce new artworks. The 50 *Canal Street* plates, his absolute masterpiece, were collected by Francesco Conz and are also very important since, for the first time, they predated the sound poems, which Heidsieck would later compose based on these fantastic pieces of which No.3 is one of the most beautiful realised.



☛ Above: No. 5.13

[5.13] – A UNIQUE BOOK

BORY, Jean-François
L'Eternité
Paris: Self-published. 1974
Unique book with gold spray and war figurines and another composition inside, 14 × 14 × 6 cm

£ 1,700

[5.14] – A UNIQUE BOOK

BORY, Jean-François
L'Eternité
Paris: Self-published. 1974
Unique book with gold spray and war figurines and another composition inside, 19 × 17 × 6 cm

£ 2,000



[5.15] – ART OF WAR OR WAR OF ART?
A UNIQUE SCULPTURE

BORY, Jean-François
L'Eternité, 1976
Typewriter with gold spray and war figurines, 25 × 35 × 41 cm

£ 7,500

The classic and iconic “sculptures” of Bory, begun in 1970 and worked on through the rest of his life. Collected by numerous private collectors (such as Marvin Sackner, Francesco Conz...), these machines, painted with golden spray, are an expression of the unstoppable war that is waged on literature and poetry, both in their making and by outside forces against them.





[5.16] – GARNIER, Ilse
Le Blason du corps féminin: Corps lune, 1979
Letraset and ink on canson paper, 30 × 21 cm

£5,000

One of the rare original plates of Ilse Garnier’s classics of Feminist concrete poetry. A simple and beautiful mixing of the terms (and shapes) of the moon and the body. Signed, dated and titled by the artist in pencil.

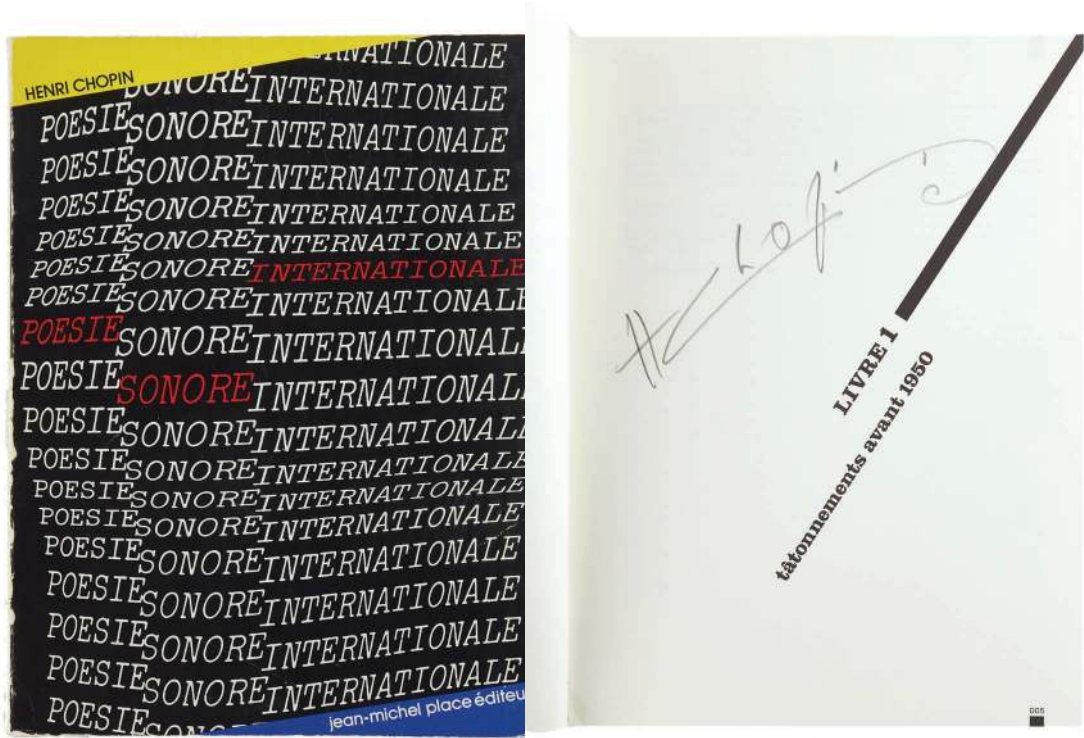
[5.17] – SIGNED BY HENRI CHOPIN

CHOPIN, Henri
Poésie Sonore Internationale
Paris: Jean-Michel Place. 1979

£600

8vo. Publisher’s soft typographic covers titled in black to spine; pp. 308, illustrations and photographs throughout, [5]; wearing to edges of covers.

An anthology of poésie sonore [sound poetry] that gathers together a variety of poets, theoreticians, and artists. *Poésie Sonore Internationale* serves as a reflection of Henri Chopin’s role not only as a creator of sound poetry, but also a curator. This copy has been signed by Chopin in pencil to page five.



VI. INDEPENDANT



COZETTE DE CHARMOY
(1939–)

PAUL-ARMAND GETTE
(1927–2024)

JOËL HUBAUT
(1947–)

JEAN-LUC PARANT
(1944–2022)



[6.01] – GETTE, Paul-Armand

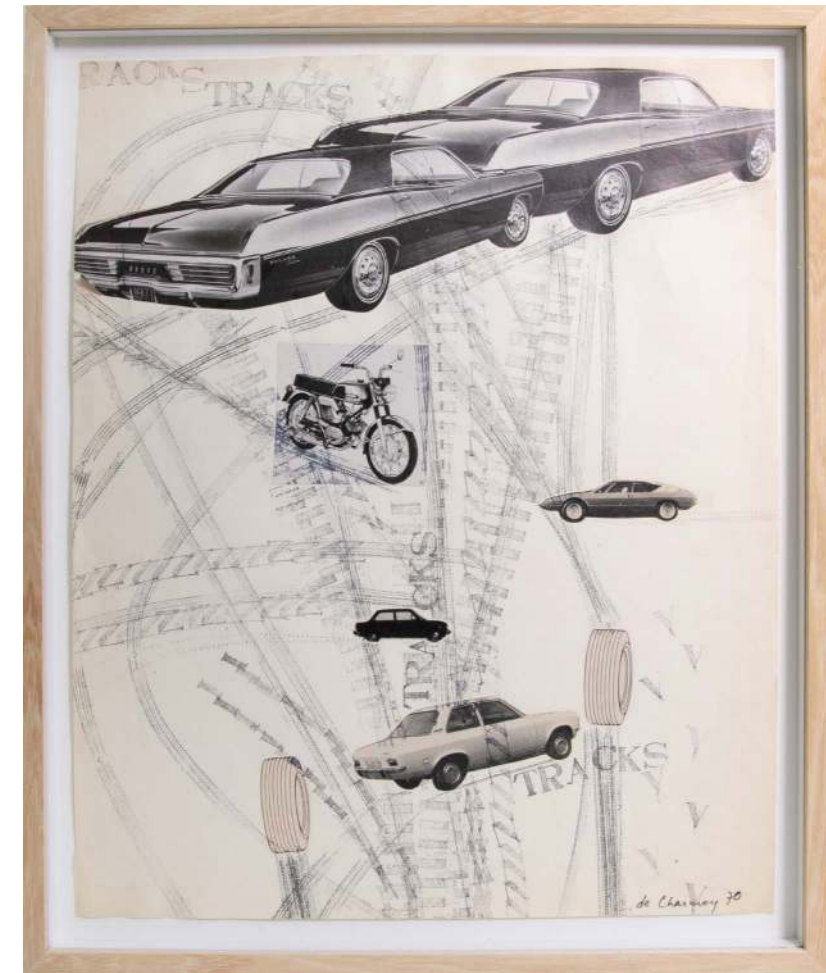
Totem, 1966

Sculpture of typographic woodblocks, 47 × 12 × 13 cm

£8,000

One of the first iconic *Totems* by Paul-Armand Gette, that he kept with him all his life, in his living room. Gette was one of the few to visit the dadaist Raoul Hausmann in Limoges (with Henri Chopin and Jean-François Bory).

His *Totems* are rare and already in the collections of Centre Pompidou and Museum of Modern Art, New York. The artist was in his lifetime represented by legendary dealer Alexandre Iolas. Signed under the sculpture.



[6.02] – CHARMOY, Cozette de

Tracks, 1970

Collage and mixed technics on paper, 39 × 32 cm

£4,000

A fantastic early collage by Cozette de Charmoy with cars, bikes and wheels and well as the use of stamps that act like the traces of wheels.

Cozette de Charmoy was born in London but lived in France nearly all of her life, where she met Chopin in the 1960s.



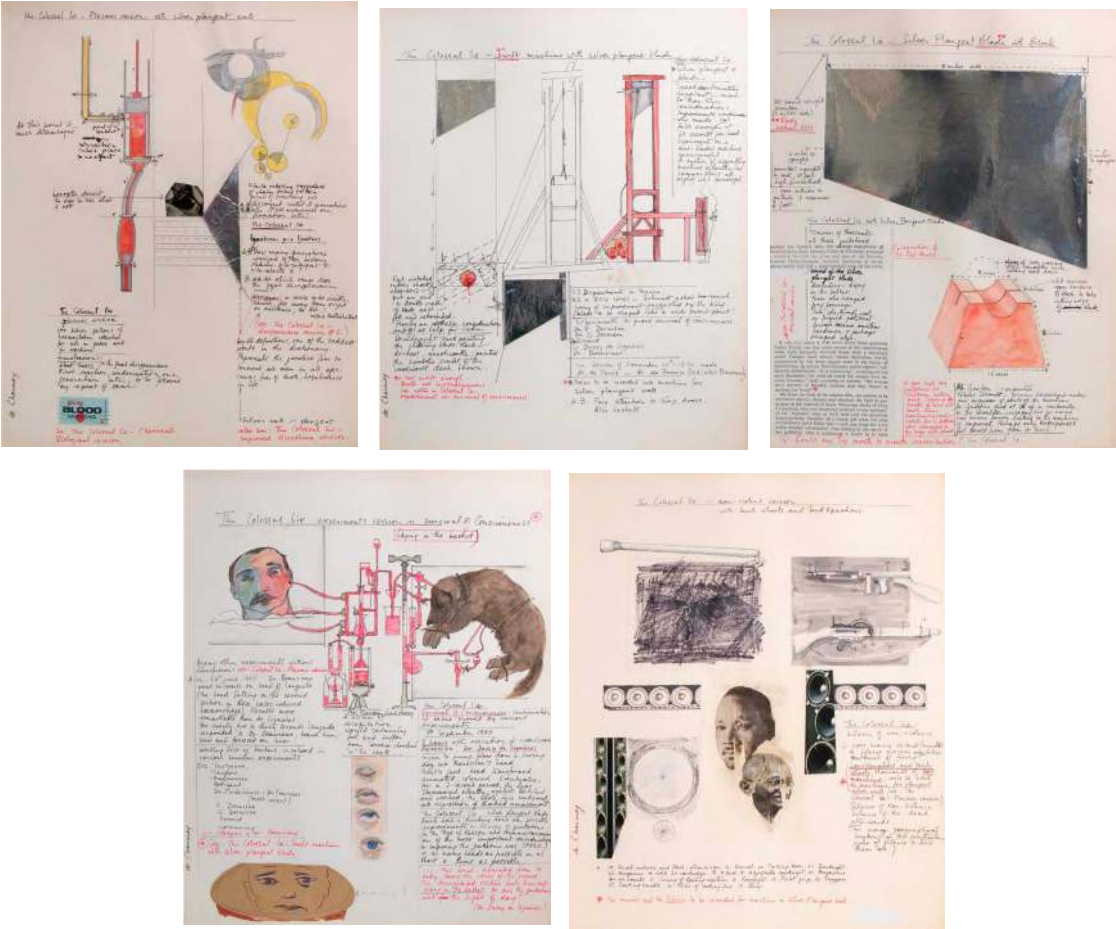
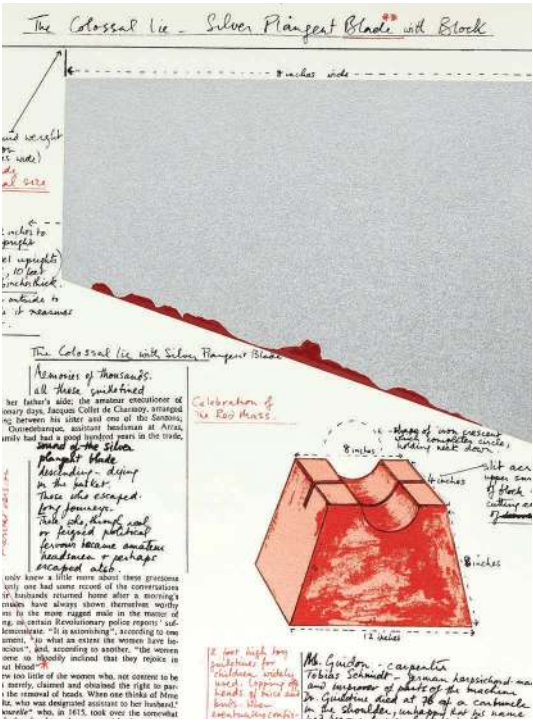
[6.03] – ONE OF DE CHARMOY'S CLASSICS IN THE DELUXE VERSION

CHARMOY, Cozette de
The Colossal Lie, 1974
31 plates. 395 × 298 mm

£2,000

The Colossal Lie, Cozette de Charmoy's masterpiece, is a prophetic political graphic novel published by Henri Chopin in 1974 in this seminal *Collection OU*.

One of the key works of the new school of graphic novel, before Will Eisner's *A Contract with God* (1978), that popularised this term.



[6.04] – CHARMOY, Cozette de
The Colossal Lie, 1974
Manuscript, 31 ink and collage works on paper.
34.5 × 26.5 cm. Each sheet signed by the artist

PRICE ON APPLICATION

These are the 31 original drawings made for *The Colossal Lie*, kept by Cozette for more than fifty years. A museum-quality work, that resonates strangely in the age of fake news. There are few graphic novels of comparable complexity have been kept together and are still possible for purchase today, for example, for the early hypergraphic novels of Isou, Brau, Lemaître, Wolman, Pomerand, Altmann, Jessemin, have all been dispersed.

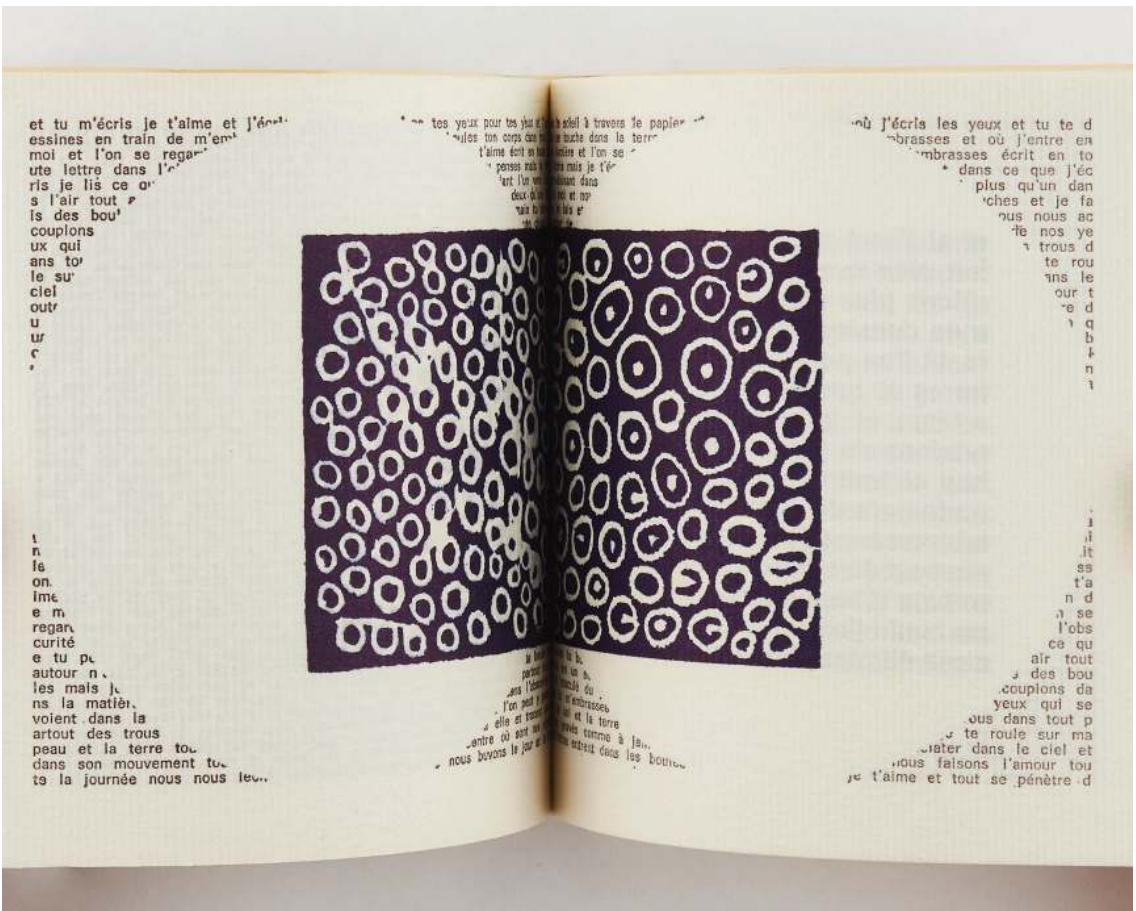


[6.05] – PARANT, Jean-Luc
Boule Bibliophage, 1976
Sphere Eating Book, 20 × 28 × 30 cm

£4,000

Sculpture in wax eating a book by Jean-Luc Parant published by the editor Christian Bourgeois.

Parant's sculptures of spheres eating books are now very rare and represent the synthesis of the artist's texts on looking and the practice of art.



[6.06] – INSCRIBED TO MAURICE NADEAU

PARANT, Jean-Luc
Les Xueyetéterret: ou les boules de tnarapculnaej
| *recette pour faire des boules*
France: Grames Écriture. 1977

£600

12mo. Soft cream covers lettered in blue and black.

Les Xueyetéterret is a beautiful tribute to repetitive concrete poetry, transformed by Jean-Luc Parant's singular, circular prose. The book features meticulously crafted typography and includes three original woodcuts by Jean-Luc and Titi Parant.

This copy is numbered fifty-six to the limitation page in pencil, and the book was limited to a print run of five hundred and fifty copies. Also on the limitation

page, there is the signature of Parant in pencil. To [p.3] there is also an inscription in pencil from Parant to the surrealist historian Maurice Nadeau who was one of the first people to write on the Lettrist movement.





[6.07] – HUBAUT, Joël
Camembert & Language, 1979
Oil on paper, 60 × 40 cm

£4,000

Joël Hubaut, who was just awarded the International Bernard Heidsieck/Centre Pompidou Prize at Archivio Conz in Berlin on September 14, 2025, started to paint at the end of the 1960s. Influenced by William Burroughs, he formulated his famous Epidemik signs, mixing all that can or cannot be

mixed together, including words, concepts and images. Collected by Ruth and Marvin Sackner, Joël Hubaut is also one of the best performers alive, continuing the tradition of his friends François Dufrêne, Jean-Louis Brau or Gil J Wolman. The title, *Camembert & Language* reminds us that he lives in the decentralised region of Normandy, and also that he holds the Guinness World Record for throwing Camembert, a discipline he himself created. Born in 1947, Joël Hubaut is the youngest of all the poets-artists presented in this exhibition.



Poet-Artists of the French Avant-Garde 1946–1979
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