



La Colección Orozco de Libros de Artista e ilustrados/
The Orozco Collection of Artist & Illustrated Books/
La Collection Orozco de Livres d'Artiste et illustrés

Catalogue raisonné

Volume XIII

Expresionistas abstractos y otros / Abstract expressionists and others I: (
Karel Appel, Pierre Alechinsky, Enrico Baj, Alan Davie, Jim Dine, Oyvind Fahlstrom, Sam Francis, Robert Indiana, Antonio Saura, Alfred Jensen, Asger Jorn, Allan Kaprow, Alfred Leslie, Andy Warhol, Roy Lichtenstein, Mel Ramos, Joan Mitchell, Kiki O.K., Claes Oldenburg, Robert Rauschenberg, Reinhold, Jean-Paul Riopelle, James Rosenquist, Kimber Smith, K.R.H., Sonderberg, Walasse Ting, Bram Van Velde, Bengt Lindström, Paul Rebeyrolle, Riopelle, Bata Mihailovitch & Tom Wesselmann)

“We believe in the power of art to ignite the imagination, stimulate thought, and provide enjoyment.”
The Toledo Museum of Art Mission Statement

El catálogo razonado de la Colección Orozco se compone de los siguientes volúmenes :

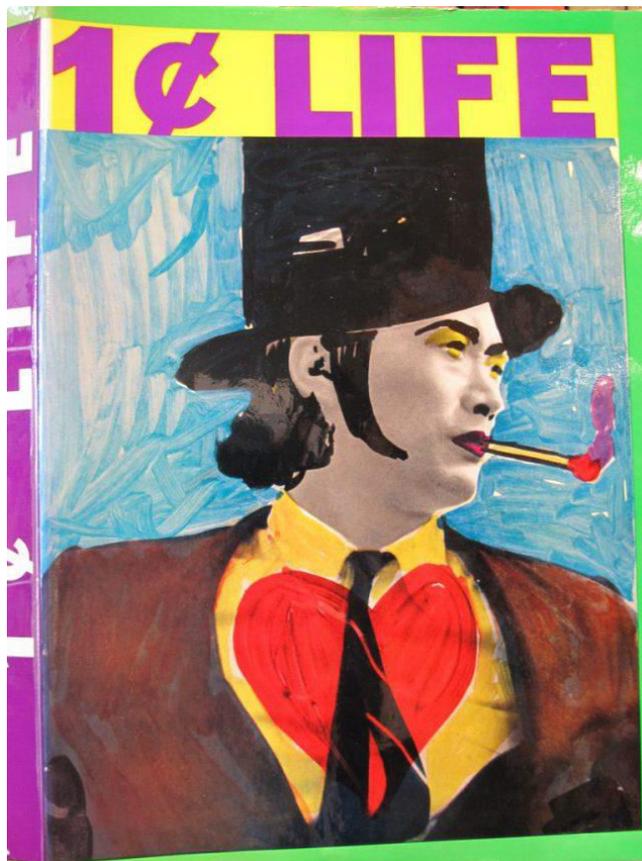
Le catalogue raisonné de la Collection Orozco se compose des suivants volumes :

The Orozco Collection catalogue raisonné consists of the following volumes :

- Volume I** Picasso
- Volume II** Joan Miró
- Volume III** Juan Gris, Antoni Clavé, Manuel Ortiz de Zárate, Francisco Borés, Ortega, Redondela
- Volume IV** Georges Braque
- Volume V** Collective works
- Volume VI** Henri Matisse, Edouard Pignon, Fernand Léger
- Volume VII** Marc Chagall, Raoul Dufy
- Volume VIII** Jacques Villon, André Beaudin, Georges Rouault, André Marchand, André Derain, Dunoyer de Segonzac, André Dignimont, Philippe Bonnet, Jules Pascin, Maurice Brianchon, Robert Delaunay, Maurice Estève, Bazaine, Charles Lapicque, Garache
- Volume IX** Dada & surrealists: Jean Arp, Jean Cocteau, André Masson, Max Ernst, Roger Van de Wouwer, Magritte, Paul Delvaux, Dalí, Wilfredo Lam, Jorge Castillo
- Volume X** Francis Bacon, Giacometti, Henry Moore, Kandinsky, Marino Marini, Masereel
- Volume XI** Antoni Tàpies, François Fiedler, Eduardo Chillida, Antonio Saura
- Volume XII** Palazuelo, Calder, Victor Vasarely, Eduardo Arroyo, Equipo Crónica, Manolo Valdés, Adami, Joan Gardy Artigas
- Volume XIII** Abstract expressionists & others I / Expresionistas abstractos y otros I (Karel Appel, Asger Jorn, Pierre Alechinsky, Andy Warhol, Roy Lichtenstein, Mel Ramos, Enrico Baj, Alan Davie, Jim Dine, Oyvind Fahlstrom, Sam Francis, Robert Indiana, Antonio Saura, Alfred Jensen, Allan Kaprow, Alfred Leslie, Joan Mitchell, Kiki O.K., Claes Oldenburg, Robert Rauschenberg, Reinhold, Jean-Paul Riopelle, James Rosenquist, Kimber Smith, K.R.H., Sonderberg, Walasse Ting, Bram Van Velde, Bengt Lindström, Rebeyrolle, Bata Mihailovitch & Tom Wesselmann)
- Volume XIV** Abstract expressionists & others II / Expresionistas abstractos y otros II - Revue Noise: (Miquel Barceló, Javier Mariscal, Gilbert & George, Antonio Saura, Edouard Pignon, Karel Appel, Sol Lewitt, Jose Maria Sicilia, Pierre Alechinsky, Sam Francis, Marco del Re, Sean Scully, Aki Kuroda, G. Garouste, J. Immendorff, P. Antoniuccu, O. Gagnere, G. Penone, R. Combas, P. Skira, Broto, V. Bioules, Markus Lüpertz, E. Allington, V. Novarina, S. Merlino, M. Kaminsky, G. Barthelemy, W. Alberti, Christian Boltanski, F. Martin, G. Da Gioz, E. Garouste, M. Bonetti, P. Moignard, B. Flanagan, W. Buttner, M. Paszko, V. Corpet, H. Delprat, I. Champion-Metadier, Sixtus, D. Labauvie, F. Lamore, G. Traquandi, D. Diao, P. Dusapin, G. Gasiorowsky, P. Nivollet, P. Buraglio, G. Jeanclos, W. Dahn, H.-P. Adamsky, E. Bach, S. Szczesny, R. Fetting, J. G. Dokoupil, P. Bokanowski, A. Messenger, C. Viallat, E. Montrelay, D. Tremblett, M. Neumann, J. Beuys, P. Raynaud, Ph. Favier, R. Thomas, N. Prangenberg, O. Oudiette, C. Boutin, A. Leonov, S. Ristelhueber, Y. Bresson, D. Orlopp, A. Merz, P. Faucher, R. Barry, M. Henich)
- Volume XV** Abstract expressionists & others III / Expresionistas abstractos y otros III. Derriere le Miroir: (Collective issues, Hans Hofmann, Adam, Raoul Ubac, Pierre Tal Coat, Alain le Yaouanc, Pol Bury, Edward Kienholz, Gérard Titus-Carmel, Shusaku Arakawa, Saül Steinberg, Kienholz, Lindner, Télémaque)

Artistas/Artists/Artistes: Pierre Alechinsky, Karel Appel, Enrico Baj, Alan Davie, Jim Dine, Oyvind Fahlstrom, Sam Francis, Robert Indiana, Alfred Jensen, Asger Jorn, Allan Kaprow, Alfred Leslie, Roy Lichtenstein, Joan Mitchell, Kiki O.K., Claes Oldenburg, Mel Ramos, Robert Rauschenberg, Reinhold, Jean-Paul Riopelle, James Rosenquist, Antonio Saura, Kimber Smith, K.R.H. Sonderborg, Walasse Ting, Bram Van Velde, Andy Warhol & Tom Wesselmann

Título/Title/Titre: *One Cent Life*



Nº Inventario/ Object No / Nº Inventaire: CO-VAR-ONEC (1964)

Autor/Author/Auteur: Wallasse Ting

Editor/Publisher/Editeur: E.W. Kornfeld, Berna, 1964

Impresor/Printer/Imprimeur: Maurice Baudet, Paris

Formato/Format: Folio (41,5 x 28,8 cm 16 1/16" x 11 1/2") Loose leaves as issued, 176 pages with text in English, in silkscreened cloth boards with dust jacket, housed in cloth slipcase.

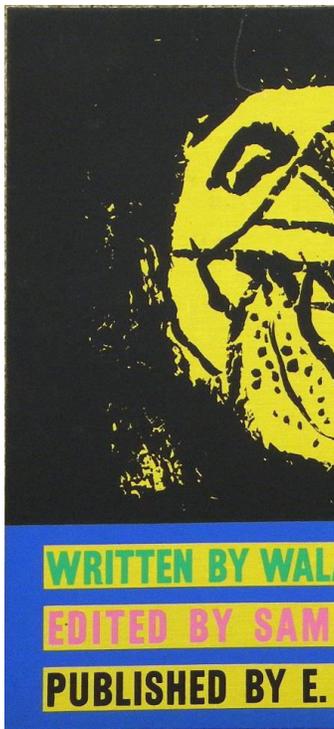
Ilustraciones/Illustrations: 62 litografías originales, buena parte de ellas en página doble / 62 original lithographs: Walase Ting (6); Pierre Alechinsky (5); Karel Appel (5); Enrico Baj (2); Alan Davie (2), Sam Francis ("Pink Venus Kiki" + 5 other lithos); Robert Indiana (2); Asger Jorn (2); Roy Lichtenstein (Cover + 1 litho); Joan Mitchell; Claes Oldenburg (3 lithos: "Parade of Women" + "All Kinds of Love 1 & 2"); Mel Ramos (2 lithos), Robert Rauschenberg (2); Joan Mitchell, Allan Kaprow, Rinehould, Jim Dine, Jean-Paul Riopelle, James Rosenquist; Antonio Saura, Kimber Smith, K.R.H. Sonderberg, Bram Van Velde; Oyvind Fahlstrom, Andy Warhol, & Tom Wesselmann (2 lithos)

Tirada/Print run/Tirage: Ejemplar nº 1837 de los 2100 ejemplares (100 iban firmados por todos los pintores)

Referencias museísticas/Museum References/Numéro d'inventaire Musée:

The Museum of Modern Art (MoMA), New York: Object No 1164.1964.1-62 Credit: Gift of the author, Walasse Ting, the editor, Sam Francis, and the publisher, E. W. Kornfeld; MoMA Queens Stacks NE2298 .T56 1965 (60 xK5).

Metropolitan Museum of

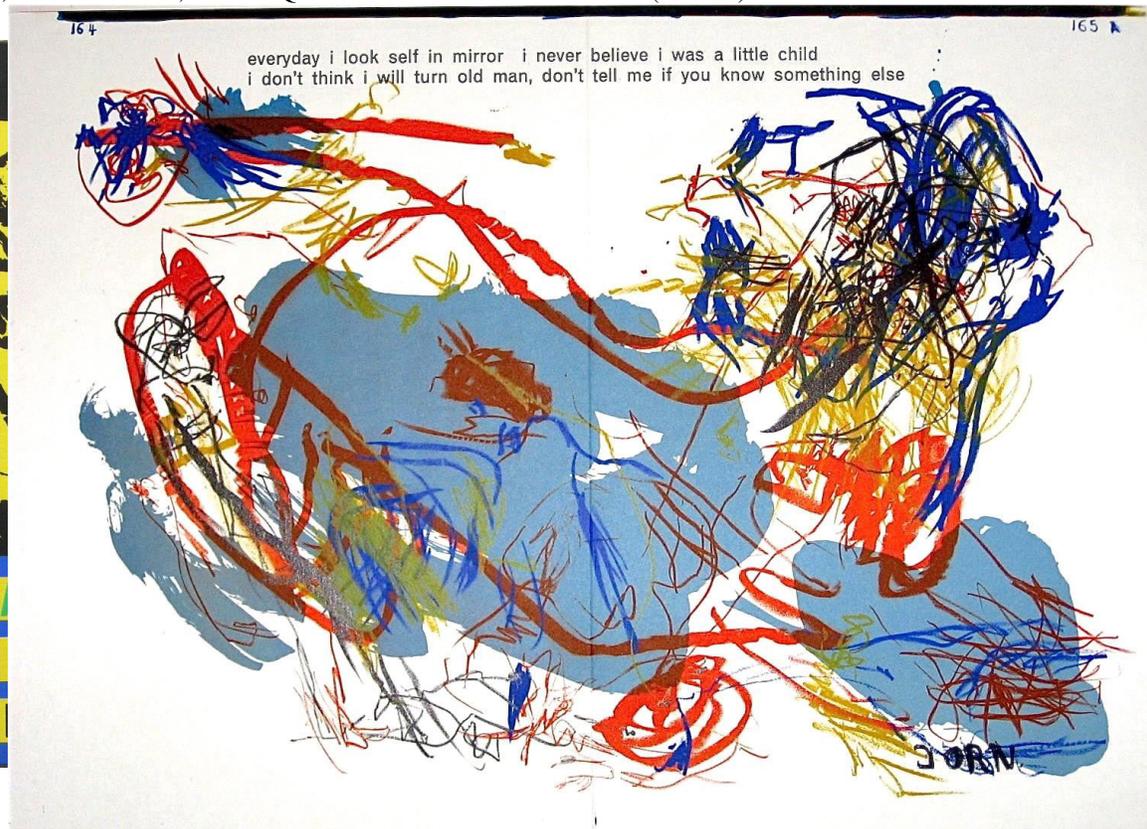


Art, New York: Accession No: 66.505; Credit Line: Purchase, John B. Turner Fund, 1966

National Gallery of Art, Washington: Gift of E.W. Kornfeld, Bern 1992.37.1

J. Paul Getty Museum, Los Angeles, CA: Collection: Sam Francis Collection. LC Call No.: PS3570.I5 O5 LCCN: 66036425 ID/Acc. No.: 84-B5614 (2 copies, one from unsigned edition, nº 1562, and another from signed edition, no. 192)

Musée national d'art moderne-Centre Pompidou, Paris: Credit : Bibliothèque Kandinsky. Section : GR-RES Cote : RLGf 57



British Museum, London: Museum No. 2014,7080.1(1-62); Acquisition date: 2014. Acquisition notes: Purchased from Walther Koenig Books at Frieze Masters. Presented by the Vollard Group. Department: Prints & Drawings

Art Institute of Chicago:

Fine Arts Museums of San Francisco: Anderson Gallery 17. Accession Number: 1965.68.204 Acquisition Date: 1966-01-01
Credit Line: Museum purchase, Achenbach Foundation for Graphic Arts Endowment Fund

Cleveland Museum of Art:

Minneapolis Institute of Art, Minnesota: Accession Number: B.75.5.34; Credit: The Ethel Morrison Van Derlip Fund

National Gallery of Australia: Numéro OCLC: 221498508 Notes: Felix Man collection.

Hood Museum of Art, Dartmouth College, Hanover, New Hampshire: Hood

Museum of Art,

Dartmouth College:

PR.965.112.42 Purchased

through the Julia L.

Whittier Fund

**Bechtler Museum of
Modern Art, Charlotte,
NC:**

Stedelijk Museum

Amsterdam: Artists'

books Collection. Object

Number: KBA 1141

Deutsches Forum für

Kunstgeschichte: DFK:

Rara 2° / 81 | Rara 16 / 2,



Exposiciones/Exhibitions:

Museum of Modern Art, New York: *A century of artists books*, 23
October 1994 – 24 January 1995

Fondation Maeght Saint Paul de Vence, *De l'écriture à la
peinture*, 4 juillet – 14 novembre 2004. Cat n° 177

Pasadena Art Museum (now Norton Simon Museum), Pasadena,
CA. *Imprint: One Cent Life by Walasse Ting and Sam Francis.*
October 06, 1964- November 06, 1964

The University of Arizona Museum of Art *Livres d'artistes:
Selections from the Ritter Collection* June 8–August 6, 2006 Cat.
No. 44

Fine Arts Museums of San Francisco: *Artists' Books in the
Modern Era 1870-2000: The Reva and David Logan Collection of
Illustrated Books* 6 October 2001-6 January 2002

- "*A book like hundred flower garden*": *Walasse Ting's 1 ¢ Life*;
February 15, 2014 – September 7, 2014

Bechtler Museum of Modern Art, Charlotte, NC: The Art of the Print; January 29, 2016 – June 19, 2016
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts "*Just What Was It That Made Yesterday's Art So Different, So Appealing? Documents of the Early Pop Movement, 1955-1964*". June 1 - September 30, 2007
Musée d'art contemporain de Montréal, Montreal, QC ; *1 cent life* 1985
Gallery Delaive, Amsterdam: *Sam Francis y Walasse Ting. Amigos*: 9 de diciembre 2006 - 30 de enero de 2007
Taipei Fine Arts Museum (TFAM): Ting's retrospective, *From Heroic Expression to Resplendent Color*. December 2009/February 2010
Musée Cernuschi, 7 avenue Velasquez, 75008 Paris - **Musée des arts de l'Asie de la Ville de Paris**, *Wallace Ting : Le voleur de fleurs*. Du 7 octobre 2016 au 26 février 2017
Musée D'art Moderne et Contemporain, Strasbourg : *L'Œil du collectionneur / «Catalogue déraisonné» La collection Esther et Jean-Louis Mandel*. 17 septembre au 20 novembre 2016

Jan van der Togt Museum, Amsterdam: "Sam Francis & Friends – Ting, Appel and Alechinsky" 15 September 2016 until 8 January 2017

Catálogos razonados de libros de artista: CASTLEMAN, Riva *A century of artists books*, New York : Museum of Modern Art, 1994, p.p. 40-41 and 208-209.

JOHNSON, Robert Flynn
Artists' Books in the Modern Era 1870--2000: The Reva and David Logan Collection of Illustrated Books, Fine Arts Museum San Francisco, 2001, No. 155 p.p. 242-243

FONDATION MAEGHT *De l'écriture à la peinture*, Maeght, Paris 2004, pp. 196-197

Monod 10692; "From Manet to Hockney" 135; Feldman and Schellmann no. 5

Other references:; Lembark no. 82 Francis: Lembark 82; Lochtenstein: Corlett 33-34; Warhol: Feldman and Schellmann 11.5

Participating Artists and catalogue references: Pierre Alechinsky (Rivière 234-238); Karel Appel (5 lithos); Enrico Baj (Petit 102-103); Jim Dine; Sam Francis ("Pink Venus

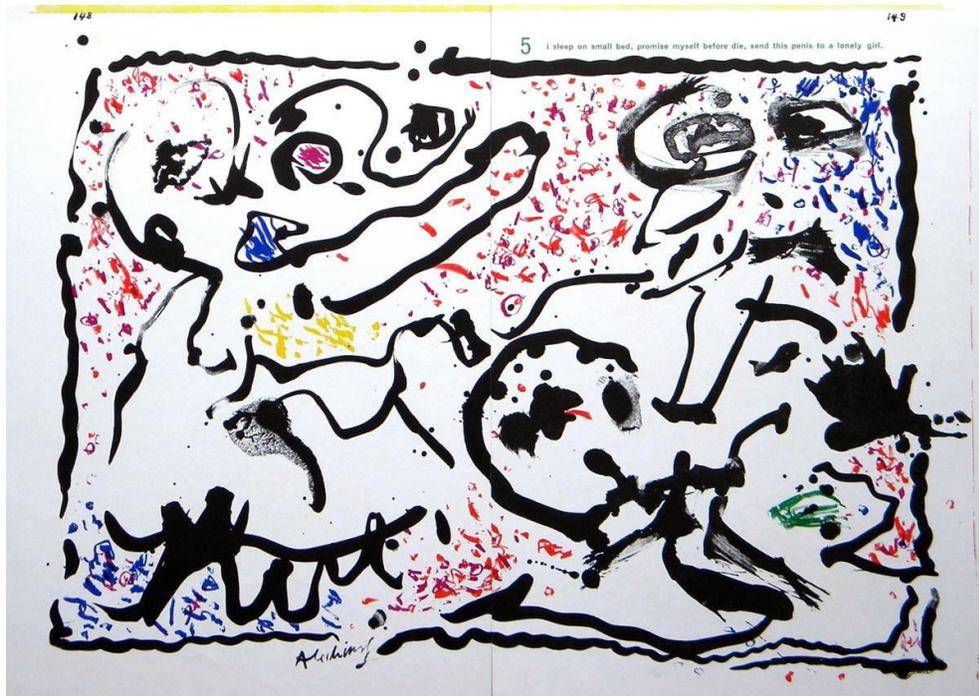
Kiki", Lembark L82, + 5 other lithos); Robert Indiana (Sheehan 31-32); Asger Jorn (Van de Loo 266); Roy Lichtenstein (Bianchini 3 A&B); Joan Mitchell; Claes Oldenburg 3 lithos: "Parade of Women" + "All Kinds of Love 1 & 2" (Baro 5; Axsom 28.1-28.3); Robert Rauschenberg (Walsmann 3a & b); James Rosenquist; Bram Van Velde; Andy Warhol ("Marilyn Monroe I Love Your Kiss



Forever Forever" (12 x 21 inches, F&S no. 5); Tom Wesselman (2 lithos) and others.
Presencia en Subastas/Art Sales/ Ventes aux enchères: Christie's: Sale 7612 Old Master, 19th Century, Modern & Contemporary Prints. 1 October 2008 London, King Street. Lot 430 Price Realized £11,250 Sale 7570 Old Master, Modern & Contemporary Prints; 2 April 2008 London, King Street; Lot 326 Price Realized £18,500
Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017: From: Biblion Antiquariat (Zürich, ZH, Switzerland) Price: US\$ 6,428.38 (EUR 5.900,00) 1 Cent Life. (One Cent Life). Ting, Walasse. Published by Bern, Kornfeld (1964) Item Description: Bern, Kornfeld,



1964. Folio. 1 Bl., 163 S., 5 Bl. Mit vielen farbigen Abbildungen und 62 (34 doppelblattgrossen) meist farbigen Originallithographien. Lose Bogen in farbiger Originalleinwanddecke (illustr. von Roy Lichtenstein) mit Schutzumschlag (illustr. von Machteld Appel). In Originalleinwandschuber. Unberührtes, tadelloses Exemplar in der Holzkiste (des Verlages). Originalausgabe. - Eines von 2000 nummerierten Exemplaren der "regular edition" (GA 2100 Ex.). - Mit meist mehrfarbigen Originallithographien von Alan Davie (2), Alfred Jensen (3), Sam Francis (6), Walasse Ting (6), James Rosenquist (1), Pierre Alechinsky (5), Kimber Smith (6), Alfred Leslie (2), Antonio Saura (1), Kiki O.K. (1), Asger Jorn (2), Robert Indiana (2), Jean-Paul Riopelle (2), Karel Appel (5), Tom Wesselmann (2), Bram van Velde (1), Joan Mitchell (1), Allan Kaprow (1),



Andy Warhol (1), Robert Rauschenberg (1), K.R.H. Sonderborg (1), Roy Lichtenstein (1), Oyvind Fahlstrom (1), Reinhold (1), Claes Oldenburg (2), Jim Dine (1), Mel Ramos (2) und Enrico Baj (2). - Die Originallithographien wurden von Maurice Beaudet, Paris, gedruckt, die Dichtungen Walasse Tings in mehrfarbiger Typographie von Georges Girard, Paris. - Komplettes und schönes Exemplar in der Originalholzkiste. - Untouched mint copy in the original woodbox. Bookseller Inventory # 50229AB

"This book was characteristic of the casual and iconoclastic nature of the 1960s. I & Life was the amazing assemblage of sixty-two color lithographs by twenty-eight artists in a project initiated as the result of a casual conversation between the Chinese artist Walasse Ting and the artist Sam Francis. European and American artists are equally represented, the Americans demonstrating the aggressive imagery and bright color of Pop Art as opposed to the pinterly abstractions of the Europeans."

Artists' Books in the Modern Era 1870--2000: The Reva and David Logan Collection of Illustrated Books, Fine Arts Museum San Francisco, 2001

"This undertaking is the simple instance in which artists of two essentially contradictory philosophies of art were brought together in one unexpectedly cohesive book.... A unique combination of quintessential American Pop Art and European Expressionism with 62 lithographs, almost all in brilliant color ... a vibrantly fresh addition to the library of modern artists' books...."

Riva Castelman (Prints of the 20th Century, MOMA 1976)

One Cent Life: When American and European art met together

One Cent Life (1964) is the best known and perhaps only major collaboration between the American and European schools of painting ever. It was characteristic of the casual and iconoclastic nature of the 1960s: an astounding assemblage of sixty-two original lithographs by twenty-eight artists. American and European artists are equally represented, some of the Americans demonstrating the aggressive imagery and bright color of Pop Art while other Americans and some Europeans showed more painterly abstractions.

It was made possible by a shared perception among U.S. painters and young European artists that the Paris School was dying and had to be replaced by a more vibrant art. The trouble was that although Henri Matisse had died in November 1954, and Georges Braque in August 1963, the rest of the most important members of the school were well alive and working in the early sixties. And they were still monopolizing the art arena, not only in Europe, but also in the whole World. In 1963, Picasso was 82, Chagall was 76 and Miró was 70, but they were still producing some of their finest art and drawing the attention of the art market... and the media. Little room was left for artists born in the 20th Century.

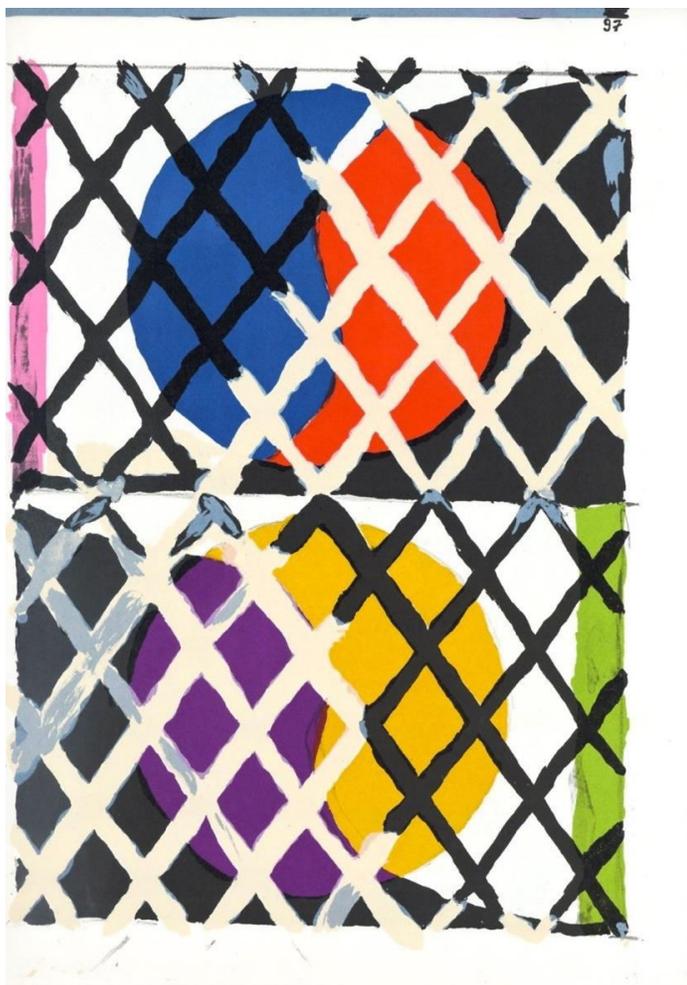
But when Braque died and *One Cent Life* was being made, American



Alfred Jensen was already 60 years old, Dane

Asger Jorn was 49, Briton Alan Davie was 43, Dutch Karel Appel was 42, Roy Lichtenstein and Sam Francis were 40, and Andy Warhol was 35. They were all past the height of their career as painters. *CoBra* was actually 14 years old and *Pop Art* had been around for at least as long. It was high time the new artists did something to bury the old school. And this had to be done in Paris, the cradle of the great masters' power.

And few Americans knew Paris as Wallace Ting. Born in Shanghai in 1929, he had moved to Paris before he was 20. There he discovered Picasso and Matisse. But he also discovered the new Danish/Belgian/Dutch *CoBra* Movement which greatly influenced him. Ting then went to New York in 1958 to become an American Citizen. It was in what Mayor Bloomberg has called "the City of opportunity" that the concept of *One Cent Life* was born in 1961. Neither Ting nor his American painter friends had enough money or power to organize a major exhibition of the joint challenge to the Paris School. But Ting had seen in Paris the importance, the impact and the beauty of a truly French invention: the "livre d'artiste" or artist book. When Ting arrived in Paris in 1948, Europe was still recovering from the enormous impact that Matisse's "Jazz" had caused one year earlier. This book and its "gouaches decoupees" had revolutionized the art world. In 1948 too, Picasso published two of his most accomplished artist books: "Le Chant des Morts" and "Góngora", Miró published "Parler Seul", and Braque published *Héraclite d'Ephèse*. The launch ceremonies of all these artist books, composed of original art work by the painters, were



social events where all the “establishment” was present. Ting thought that, lacking the resources or backing for a major joint exhibition, an artist book was a good option. Even for that he did not have the money. But first he needed a text. Instead of opting for a classic or a contemporary member of the poetry establishment, as Picasso, Braque or Miró used to do, he opted for a more revolutionary way: Matisse’s own way. Ting set to write the text himself. “I wrote 61 poems in ‘61 in a small black room like coffin, inside room only salami, whiskey, sexy photographs from Times Square. No Bible, no cookbook, no telephone book, no checkbook. Two short fingers typing talking about World & Garbage, You & I, Egg & Earth”, Ting wrote in 1966, adding that after he wrote the poems, he waited for “angels” to publish it.

The main “angel” was to be American artist Sam Francis, who had arrived in Paris in 1949. Martha Jackson, a top art dealer in New York, wrote to him in 1954: “..And what do I think of you? Only that you are one of the great painters of our time..” Time magazine described Francis in 1956 as; “the hottest American painter in Paris.” In the early 1950s exhibitions were held at famous displays in Europe. He made it to the “Twelve Americans Exhibition” at the Museum of Modern Art in NY and then “The New American Painting” organized by MOMA’s International Council to bring 17 artists including Pollock and Mark Rothko to a traveling exhibition throughout Europe in 1958.



paper, he set out his project. With our help, he wanted to publish the most international illustrated book, intended to illustrate his text, uniting tachisme, neo-dadaisme, pop art, and all other artistic movements. The idea was born from global experience, close contact with culture, pseudo-culture, primitive existential worries, urban erotic and eastern wisdom. We were carried away with enthusiasm and began making preparations the following day. For two years it was a fascinating venture. Ting took up residence in

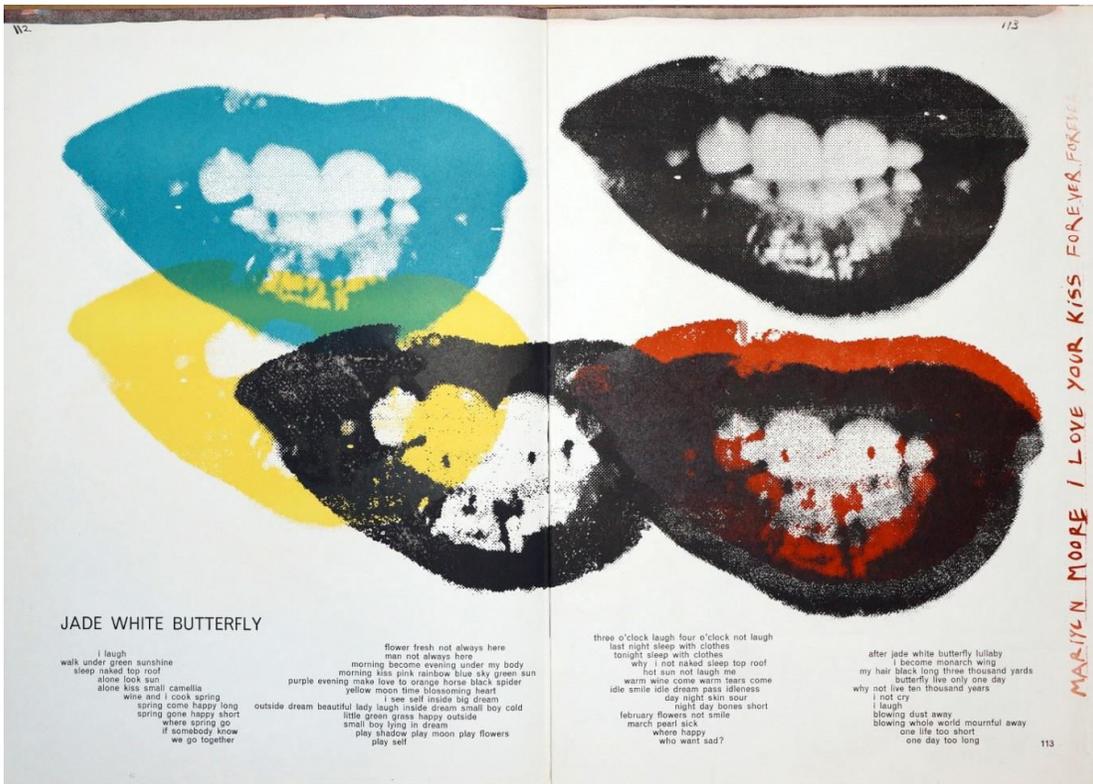


The second one of Walasse Ting’s angels was Eli Kornfeld, a galerist, publisher and Patron of the arts in New York. While Francis provided the money for the paper, Kornfeld provided the company and equipment for the project to be printed. This is how Kornfeld remembers the genesis of the book, in the art circles in Manhattan: "At the end of an enormously busy day, a small circle would meet nearly every evening in the studio of Sam Francis. To one of those evenings, Walasse Ting, added a special touch. He had learned English as a sailor. He impressed people both with his direct linguistic formulations, and with his varied talent. He wrote poetry, and painted in three different styles: figurative, abstract and beautiful classic Chinese pictures. With a pencil, scrawling at great speed across the

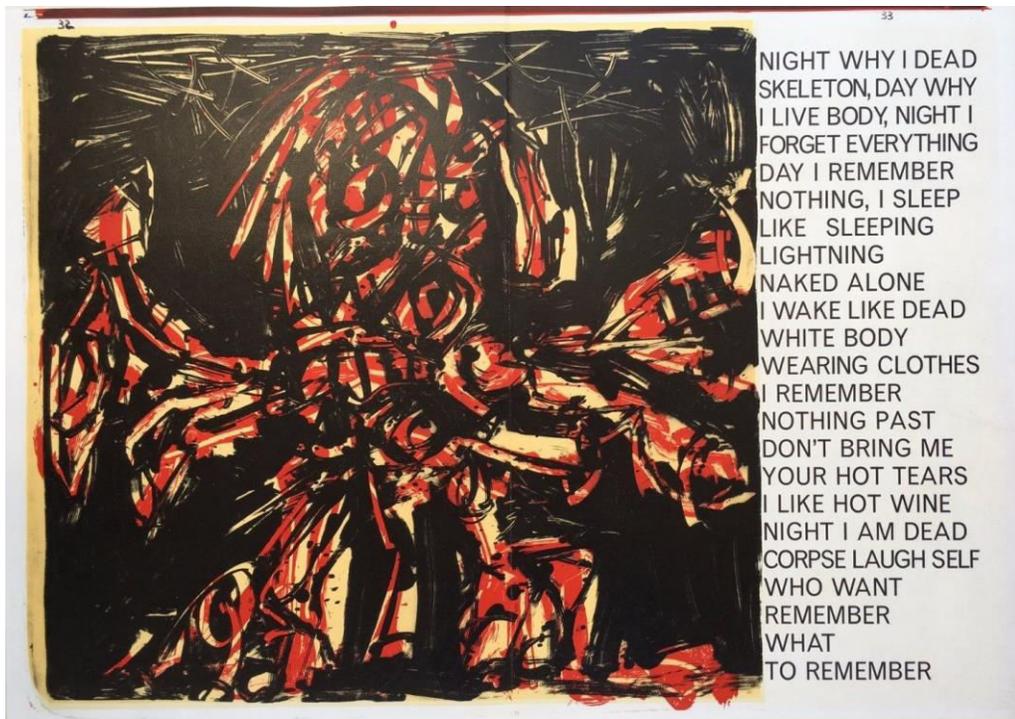
Paris and personally supervised the printers for ten months. It was a Herculean task, for which only a Chinese would have been able to muster the perseverance." Having the money and the paper, Ting set himself to obtain the collaboration of the European artists. The American artists were provided by Sam Francis. Each of the painters were each supplied with either a stone or a plate, and with the other materials needed to create a lithograph. No money was offered. The undertaking was finished in June, 1964. Around Ting's poems in "raunchy Pidgin English" were grouped 28 very different American and European painters. The pop artists formed the central core. Among them were the best known: Andy Warhol, Roy Lichtenstein, Claes Oldenburg, James Rosenquist, Robert Indiana, Tom Wesselmann and Jim Dine. There were also Abstract Expressionists such as Sam Francis and Antonio Saura, earlier members of Cobra such as Pierre Alechinsky, Asger Jorn, Karel Appel and other great names such as Bram van Velde, Robert Rauschenberg, Joan Mitchell, Enrico Baj, Mel Ramos and Jean-Paul Riopelle. The result was one of the most amazing works of art on paper of the 20th Century. The book consists of over sixty original



lithographs, assorted reproduced images and poetry by Walasse Ting. One hundred copies are in a special edition printed on handmade paper with each print numbered and designed by the artist. These were evenly distributed, with twenty for New York, twenty for Paris, twenty for the rest of the world, and the remaining forty reserved for the participating artists and collaborators. The book was published by Kornfeld Publishing in Berne and the lithographs were printed in Paris by Maurice Baudet. The printing process was supervised and reviewed by both Sam Francis and Walasse Ting.



research that they were engaged in. It was also the violent rejection of the French *livre de peintre* with its canonic texts and ordered layout, alternating between the text leaves and plates. It challenged harmony with its profusion: instead of plain letters using colored typography, instead of the hegemony of one artist for each book introducing a whole team of painters. It is exactly this original freedom that gives the work its legitimacy and surprising unity. One artist who was a prominent figure in the pop art scene was Andy Warhol. His repeated images of the lips in *1 Cent Life* uses both popular subject matter and technique. The lips are no longer depicted as a functioning biological feature on the face of a human; instead, the lips are objectified by their repetition and shown in unnatural color--yellow, blue, black.



NIGHT WHY I DEAD
 SKELETON, DAY WHY
 I LIVE BODY, NIGHT I
 FORGET EVERYTHING
 DAY I REMEMBER
 NOTHING, I SLEEP
 LIKE SLEEPING
 LIGHTNING
 NAKED ALONE
 I WAKE LIKE DEAD
 WHITE BODY
 WEARING CLOTHES
 I REMEMBER
 NOTHING PAST
 DON'T BRING ME
 YOUR HOT TEARS
 I LIKE HOT WINE
 NIGHT I AM DEAD
 CORPSE LAUGH SELF
 WHO WANT
 REMEMBER
 WHAT
 TO REMEMBER

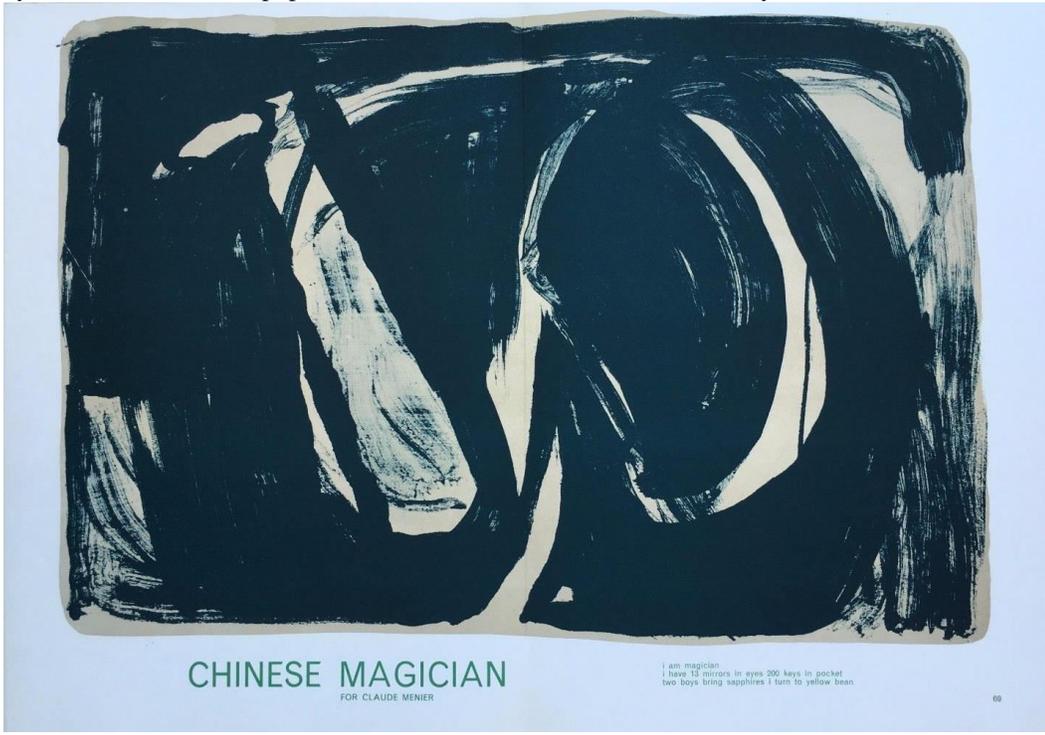
The influence of expressionism is dominant in the book as well. In the 50's, the CoBrA group encouraged spontaneous and expressionistic figural art and rejected intellectualism and formalism. Two of the group's founding members are represented in the book: Asger Jorn and Karel Appel. Other artists, like Sam Francis, were influenced by Abstract Expressionism, a style that avoided subject matter, and used line and color to express ideas.

The combination of pop art and expressionism is evident in Ting's print (p. 48/49). The nude reclining woman is drawn in a realistic manner, but with the bold application and expressionistic use of color. Women and the sexuality that they symbolize are popular themes in Ting's art and poetry. The reclining nude woman is, of course, not a new subject in art, however, it is a theme perpetuated by the mass media and "popular culture" of the time. The two overall styles of the collaborators are symbolically pulled together in

this print appropriately by the author. Unity in this collaboration is achieved by the prevailing expressionistic approach in most of the works and the bright, bold images and techniques of the pop artists in the others.

Miguel Orozco

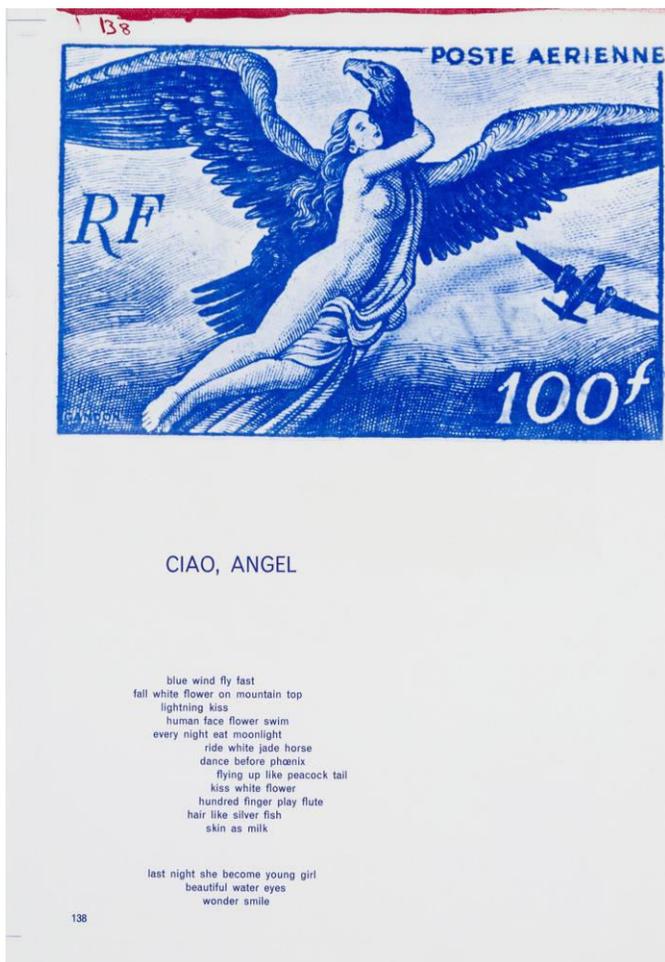
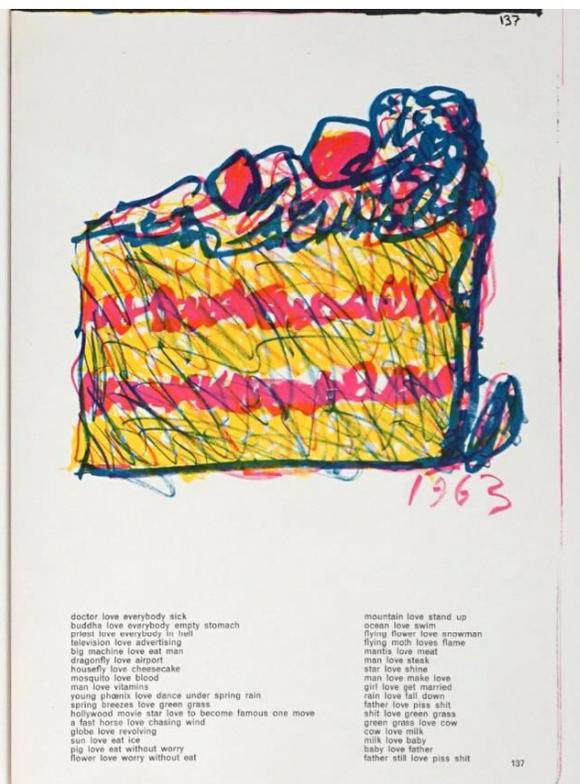
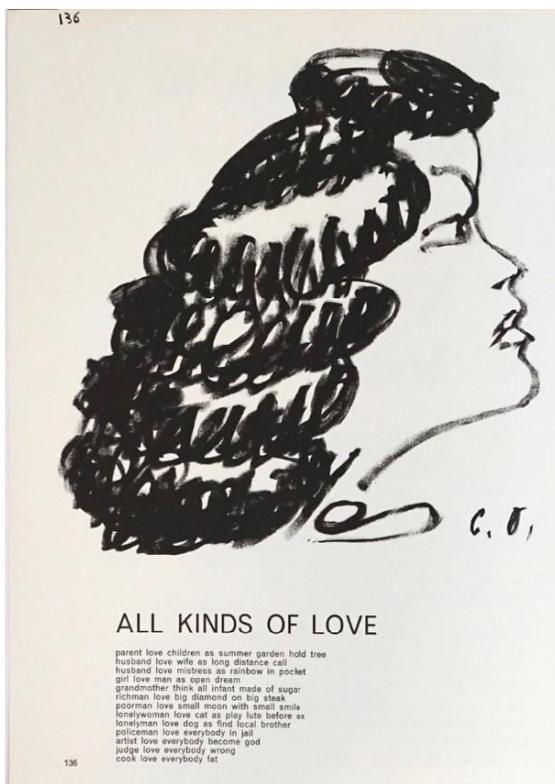
Sam Francis y Walasse Ting
 La idea para el libro '1cent life' comenzó en Manhattan a principios de diciembre de 1962, en el entorno del nuevo arte apasionante de ese tiempo. Un grupo pequeño de amigos quedaban casi cada tarde en el estudio de Sam Francis. En una de esas tardes, Walasse Ting, un refugiado de la República Popular China aportó un toque especial.



CHINESE MAGICIAN
 FOR CLAUDE MENIER

I am magician
 I have 13 mirrors in eyes 200 keys in pocket
 two boys bring sapphires I turn to yellow bean

Aprendió inglés cuando era marinero en el viaje en barco de China a Europa. Escribía poesía y pintaba en tres distintos estilos: figurativo, abstracto y preciosas pinturas chinas clásicas. Ting quería publicar el libro más internacional e ilustrado, intentó ilustrar su texto, unificando tachismo, neodadaísmo, pop art y otros movimientos artísticos. El proyecto se completó en junio de 1964; entre los poemas de Ting había agrupados 28 distintos pintores americanos y algunos europeos. Los artistas pop formaron el eje principal del grupo. Entre ellos estaba Warhol, Lichtenstein, Oldenburg, Rosenquist, Indiana, Wesselmann y Dine.

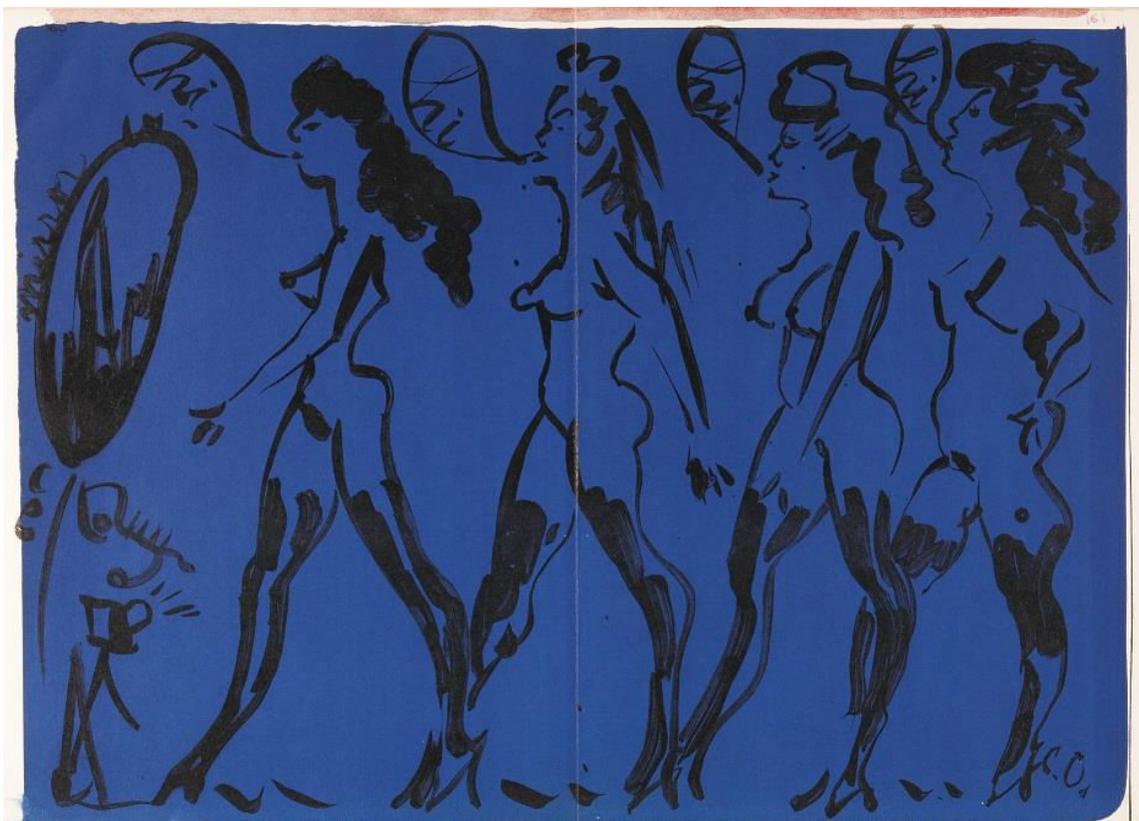


Estaban los expresionistas abstractos como Sam Francis y Saura y miembros de Cobra como Pierre Alechinsky, Asger Jorn, y Karel Appel. Otros grandes nombres como Rauschenburg, Joan Mitchell, Bram van Velde y Riopelle también formaron parte en el proyecto. El libro muy pronto se convirtió en el manifiesto de una nueva generación de pintores y la expresión de la nueva investigación pictórica en la que estaban involucrados. Sam Francis fue el editor de 1 Cent life. Ting y Francis se conocieron a principios de los años cincuenta en París donde ambos vivían y trabajaban. La trayectoria de Ting y Francis se cruzó más de una vez artísticamente. En 1972 el Museo de Arte de Pittsburgh, Pennsylvania, exhibió pinturas de Sam Francis, Joan Mitchell y Walasse Ting juntas en una exposición titulada "Fresh Air School". La amistad de Sam Francis y Walasse Ting fue especial, siempre estuvieron en contacto durante años. Su última visita fue en 1993, medio año antes de que Sam Francis muriera. Walasse Ting sufrió una grave hemorragia cerebral en 2002 y no puede comunicarse o participar en la vida como él querría.

Jan van der Togt Museum, Amsterdam
 Catálogo de la exposición "Sam Francis & Friends – Ting, Appel and Alechinsky"

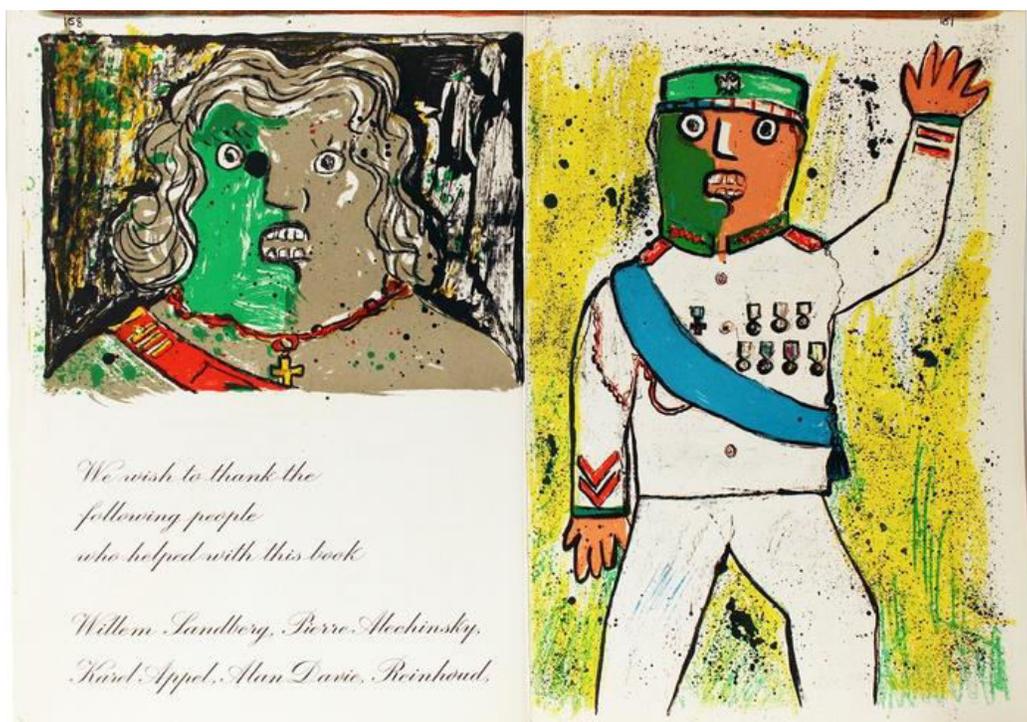
Walasse Ting, Le voleur de fleurs
 (Musée Cernuschi du 7 octobre 2016 au 26 février 2017):

La juxtaposition d'un prénom occidental et d'un nom de famille chinois, a la particularité dans le cas de Walasse Ting de détourner le surnom de sa jeunesse, « Huailaixi » – « gâté », - pour le rapprocher symboliquement du nom de Matisse. Plaçant son œuvre sous le signe du maître des avant-gardes européennes, Ting forme le projet de



partir pour la France. Lors de sa première exposition parisienne au studio Facchetti en 1954, il se fait naturellement connaître du public occidental sous le pré nom de Walasse, qu'il substitue à celui de Xiongquan 熊群 dont la signification, « source virile», coïncide pourtant de manière quasi prédestinée avec sa personnalité et son œuvre. capture-decran-2017-02-21-a-21-04-44 Au cours de la décennie suivante, Walasse Ting, désormais actif à New York, revendique la tradition chinoise des surnoms poétiques et adopte définitivement celui de « Grand voleur de fleurs ». Se

réappropriant cette ancienne coutume lettrée au milieu de l'Amérique des années 1960 constitue un geste de détournement singulier parmi les artistes chinois de sa génération actifs en Occident. En revendiquant une double identité par l'invention du voleur de fleurs-double intemporel de l'artiste se jouant des lieux et des époques-, Walasse Ting crée une œuvre plurielle, qui préfigure par bien des aspects l'internationalisation actuelle de l'art



contemporain
chinois.

**Abstractions
calligraphiques :**

L'arrivée à Paris en 1953 et la rencontre avec des artistes du mouvement CoBrA renforcent les tendances expérimentales de Walasse Ting ainsi que l'expressivité de ses œuvres. Aux personnages munis de sabres des peintures précédentes sont alors préférées des figures hybrides ou aux traits disproportionnés.

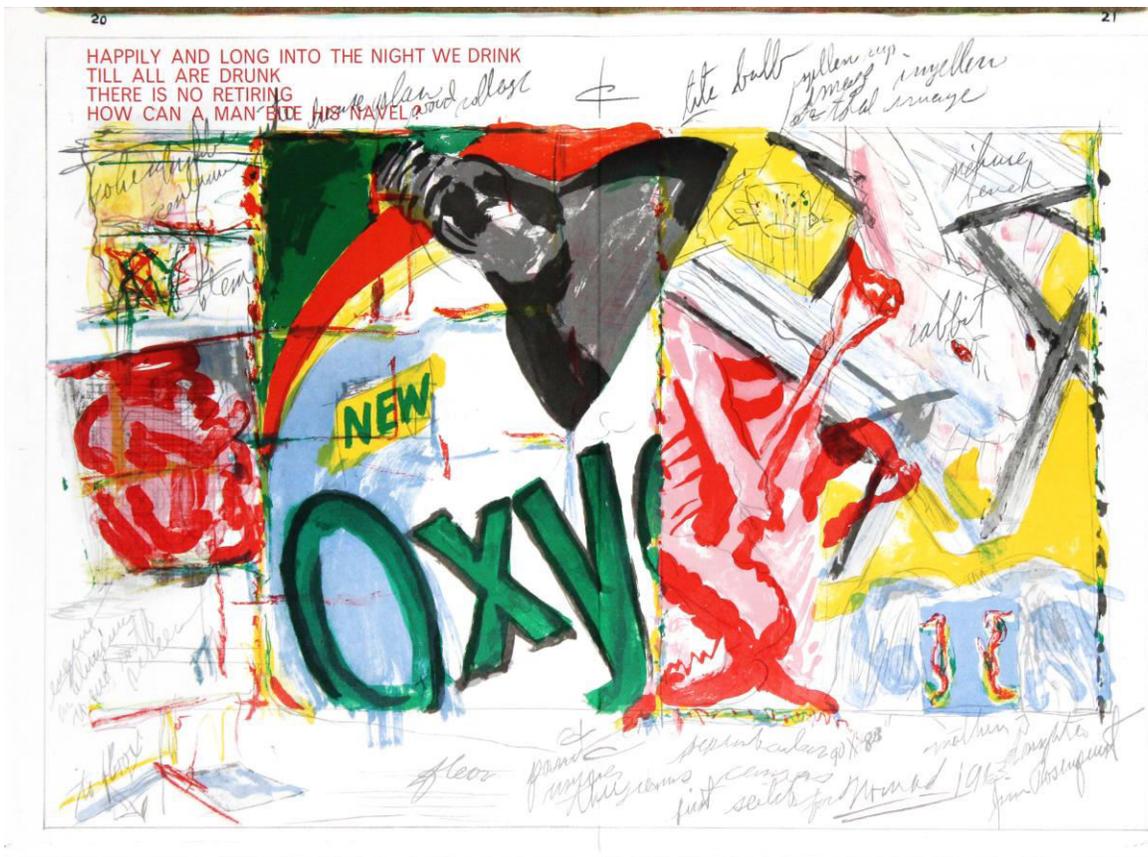
L'inventivité technique de Walasse Ting, qui produit aussi bien des peintures à l'huile qu

e des encres sur papier, l'amène également à créer des œuvres inspirées par des estampages de bas-reliefs d'époque Han (206av.J.C.-220). Leurs aplats noirs sont ainsi obtenus par application du support sur une autre feuille de papier préalablement encrée.

La maîtrise par Walasse Ting des codes plastiques issus de la tradition chinoise semble également faciliter son adhésion à une déclinaison de l'expressionnisme abstrait, l'action painting, après son installation à New York en 1957.



En effet, les représentants de ce courant sont alors fortement inspirés par la calligraphie orientale, notamment par l'implication corporelle de l'artiste dans sa création et par l'expression fortement individualisée qu'elle suppose. C'est sur ces mêmes bases que Walasse Ting produit alors de grandes œuvres non figuratives, structurées par de larges traits dynamiques et parsemées de multiples projections. Malgré l'inscription de ces peintures au sein d'un mouvement à l'audience internationale, le rapport à la culture traditionnelle chinoise y est patent. Tel un calligraphe, Walasse Ting privilégie l'emploi exclusif de peinture ou d'encre noire sur un fond neutre. Il conserve également plusieurs des caractéristiques



matérielles qui fondent la tradition picturale en Extrême-Orient.

Ses œuvres sur papier sont ainsi souvent montées en rouleau, ornées de sceaux gravés par les soins de l'artiste lui-même, et complétées par des inscriptions de sa main ou de celle d'un autre artiste.

La dimension calligraphique du travail de Walasse Ting conditionne enfin les compositions et les formes employées, qu'elles soient basées sur l'emploi d'un caractère chinois occulté progressivement par d'autres traits de pinceau ou qu'elles jouent sur l'ambiguïté du signe peint, entre abstraction, écriture et pictogramme.

Walasse Ting et la création collective

La création collective, caractéristique de la sociabilité des artistes lettrés de la Chine ancienne, fut pratiquée abondamment par



Walasse Ting. Ses relations amicales et son travail avec de nombreux créateurs majeurs des années 1950 et 1960 en Europe et aux États-Unis ont ainsi nourri et conforté sa capacité d'assimilation, d'adaptation et de détournement de vocabulaires artistiques variés.

Dès son arrivée à Paris, Walasse Ting côtoie les artistes du mouvement CoBrA et entame un fructueux processus de collaborations avec Karel Appel, Asger Jorn, Reinhold et Pierre Alechinsky.

Au fil des années se succèdent ainsi des projets éditoriaux collectifs, des séances d'improvisation en groupe et des



œuvres à quatre mains, six mains ou plus, dont la durée de réalisation s'étale parfois sur des années, voire des décennies. Ces créations sont moins le résultat d'un partage des tâches que d'un dialogue et d'une opération d'alchimie picturale et relationnelle, susceptibles de donner naissance à une nouvelle personnalité artistique, dont «Aleching», contraction d'Alechinsky et de Ting inventée par Christian Dotremont, est l'exemple le plus abouti.

One Cent Life :

États-Unis, Walasse Ting se lie également avec de nombreux artistes, notamment avec des représentants de l'expressionnisme abstrait et du Pop art, tels que Sam Fran

cis et Tom Wesselmann. Le vaste réseau qu'il parvient ainsi à constituer d'une rive à l'autre de



l'Atlantique lui permet de coordonner la réalisation de l'une des plus importantes œuvres collectives du XXe siècle : One Cent Life.

Ting a l'idée de réaliser One Cent Life à New York, en 1961. Il évoque la phase créative du projet en ces termes :

«L'artiste a une idée et cela devient 17 tonnes de papier qui font 2 100 livres, chaque livre un bébé de 9 livres et 27 artistes comme parents... Où est-ce que je peux trouver un livre aussi saisissant que Times Square, avec des couleurs aussi lumineuses que des néons, aussi chaud qu'un expresso. Je regarde la grande pizza et les vers de terre verts, et je décide de faire un livre comme un jardin de cent fleurs. »

Cette collaboration internationale orchestrée par Walasse Ting réunit 28 vingt-huit artistes de seize nationalités différentes. Il s'agit tout

d'abord d'un tour de force sur le plan matériel, dans la composition des textes, le choix de la typographie et des images.

Au point de vue artistique, One Cent Life s'avère être un des très rares cas de collaboration entre trois courants différents de l'art de cette époque –l'expressionnisme abstrait, CoBrA et le Pop art–, des deux côtés de l'Atlantique. Le dialogue de couleurs très vives qui s'instaure d'une page à l'autre génère la cohérence esthétique du livre –et ce malgré la juxtaposition de langages artistiques différents, voire antithétiques.

Auteurs (par ordre d'apparition dans le livre) :

Alan Davie, Alfred Jensen, Sam Francis, Walasse Ting, James Rosenquist, Pierre Alechinsky, Kimber Smith, Alfred Leslie, Antonio Saura, Kiki O. K., Asger Jorn, Robert Indiana, Jean-Paul Riopelle, Karel Appel, Tom Wesselmann, Bram van Velde, Joan Mitchell, Allan Kaprow, Andy Warhol, Robert Rauschenberg, K. R. H. Sonderborg, Roy Lichtenstein, Öyvind Fahlström, Reinhold, Claes Oldenburg, Jim Dine, Mel Ramos, Enrico Baj.

Venus version pop

L'œuvre de Walasse Ting des années 1960 et 1970 est une singulière synthèse de ses obsessions sexuelles et des styles dominant la scène artistique new-yorkaise, au premier rang desquels

l'expressionnisme abstrait et le Pop art. La figuration de modèles féminins dénudés dans des poses explicites commence à peupler son imaginaire plastique dès les années 1950 et se poursuit la décennie suivante.



C'est par l'intermédiaire de ces femmes, souvent représentées dans des bordels et offertes aux regards des clients, que s'impose la couleur dans l'œuvre de Walasse Ting.

Ainsi, les acryliques abstraites de la seconde moitié des années 1960 sont certes toujours marquées par un vocabulaire issu de l'action painting, mais sont dorénavant réalisées au moyen de couleurs vives et enrichies d'une dimension sexuelle devenue patente. Celle-ci est explicitée par les titres provocateurs et par les formes phalliques qui y apparaissent parfois. C'est toutefois en premier lieu dans les giclées et coulures de peinture qu'elle s'exprime de la manière la plus visible.



La dimension libidinale d'un tel style offre, dans les années 1970, la possibilité d'une synthèse dont « la Naissance de

Vénus » est un exemple précoce. Walasse Ting revient en effet à la figuration, dans un style proche de celui de son ami Tom Wesselmann, figure majeure du pop art. Comme lui et d'autres artistes de ce courant, il aborde le thème féminin en subvertissant l'image qu'en donne la société de consommation, tout en maintenant l'emploi de projections de peinture pour matérialiser son désir.



<https://tenestelapromessa.wordpress.com/2017/02/20/walasse-ting-1928-2010-le-voleur-de-fleurs-musee-cernuschi/>

Walasse Ting: 1 Cent Life

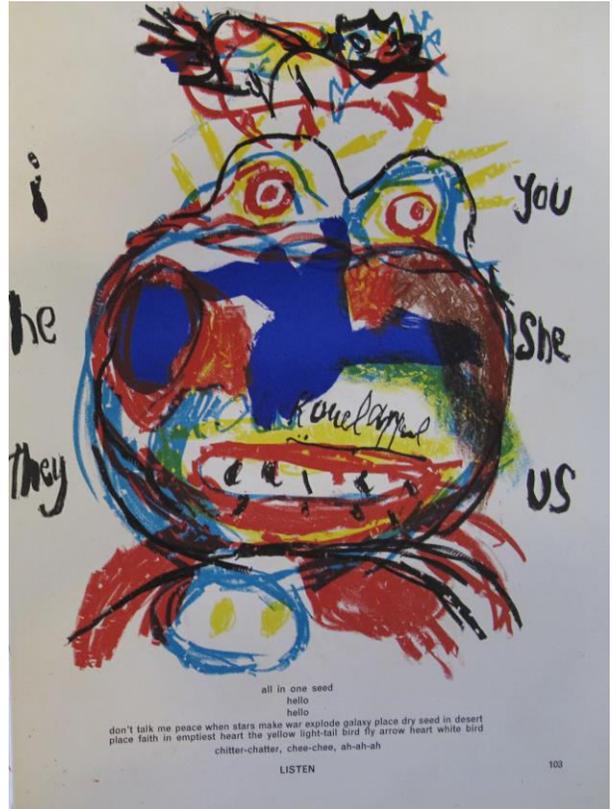
To become truly immortal a work must escape all human limits; logic and common sense will only interfere. But once these barriers are broken, it will enter the regions of childhood visions and dream. – Giorgio de Chirico

The art and poetry of “1 Cent Life” began as a dream by Chinese born artist Walasse Ting (October 13, 1929 – May 17, 2010) – to bring together a community of artists caught between the moment of abstract expressionism and pop-art in the early 1960s.

In 1962, Ting began discussing the publication with his friend, artist Sam Francis. Both men shared strong interests in calligraphy, I-Ching, Henri Matisse and the crossing of East-West culture. Ting wished to combine an array of contemporary artists who worked in many different styles into a single anthology, linking them together with his own art and poetry.



“1 Cent Life” was a landmark publication of 1964, and is now a rare book based on the impressive artwork it contains. It was a



revolutionary tract for a collective aesthetic; an assembled vision of Pop and European abstraction, featuring flat hard-edged drawing and splatter painting, biomorphic art,



splashing florescent colors and monochromes all meeting up in a single loud and dynamic package. “1 Cent Life” is among the most beautifully conceived and artistic book-works of the 1960s, unlike anything published before or after. It was a compact visual manifesto of the sixties – bright, psychedelic and pulsating, a collaboration of artists who came together under Walasse Ting’s poetic street magic.

With large empty spaces next to areas of maximum color saturation and layered density, “1 Cent Life” was an inspirational book of 1960s design and spirit – a polyglot enterprise –and



certainly Ting’s best known work.



Ting’s poems are jarring mystical street-life incantations, sometimes epic and soaring, screamed out in all-capitalized letters or whispered in lower-case. Ting creates a language of dreams and vulgarity, choked off from



reality, lacking standard grammar and punctuation, soaked with impulsive wit and exoticism. His pidgin English is the language of a new consciousness – a tongue that is bound with the earth and sky, inflamed and out of sync with technology and the world. His poetics borrow from classical Chinese poetry blended with urban dynamics and jazz riffs, the pathway of an open heart. Ting is a difficult poet but always true to himself; a poet of the street.



WHAT IS SMALL BUSINESS
 NOBODY SMALL
 YOU LAUNCH STEAMSHIP
 I PUSH LOCOMOTIVE
 YOU TALK TO MOUNTAINS
 I LISTEN TO SEA
 YOU EMBRACE RAINBOW
 I KISS RAIN
 YOU COVER SUN WITH YOUR FINGER
 I MOVE MOON IN MY EYES
 THOUSAND FLOWERS
 BLOSSOM IN OUR BIG HEART
 THOUSAND YEARS – Walasse Ting

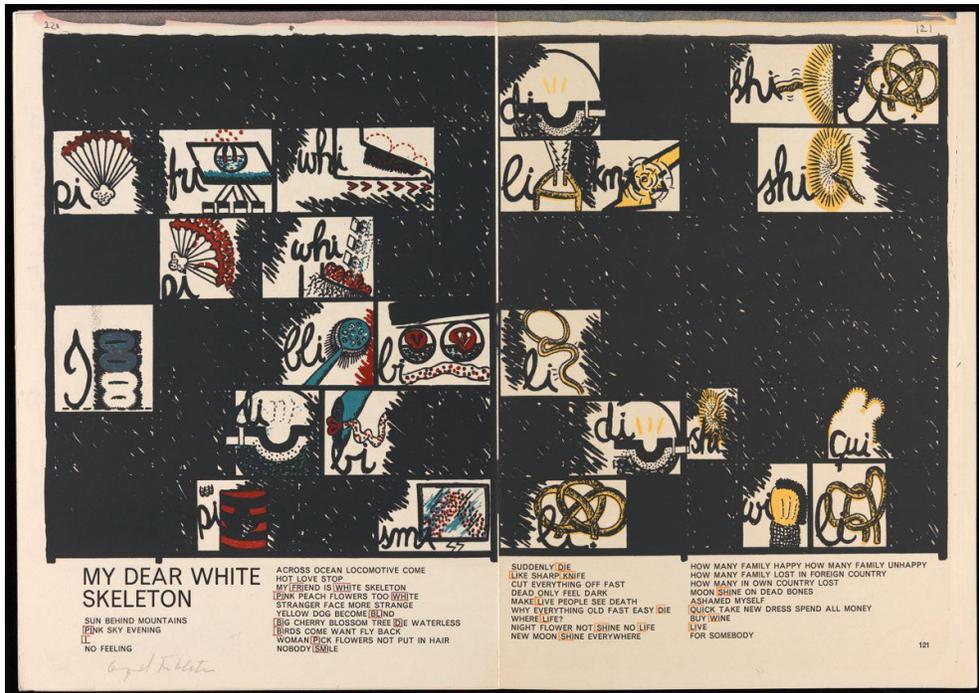
“1 Cent Life” was dedicated to the maverick Detroit-based contemporary art collector Florence Barron, most famously known as the woman who in 1963, commissioned Andy Warhol to produce his first self-portrait. It’s speculated that Florence Barron put up the funds necessary to print the edition, as one of the main themes of her collection was her love of books and words and their relationship to contemporary art, advertising media and culture. Florence was also very close friends with Ting, an artist she supported and promoted to her friends throughout her life. Several times she brought Ting to Detroit supporting his exhibitions and projects.

This ‘un-livre d’artiste’ is a unique combination of quintessential American Pop Art and European Expressionism with 62 lithographs.....This undertaking is



the simple instance in which artists of two essentially contradictory philosophies of art were brought together in one unexpectedly cohesive book. – Riva Castleman

“1 Cent Life” is a large unbound elephant-folio containing 62 original lithographs made by 28 European and American artists with 62 letterpress poems by Walasse Ting and set in multi-colored inks. The 172 page portfolio was written by Walasse Ting and edited by Sam Francis. The lithographs are by; Walaase Ting (6 lithos); Pierre Alechinsky (5 lithos); Karel Appel (5 lithos); Enrico Baj (2 lithos); Alan Davie (2 lithos), Sam Francis (“Pink Venus Kiki” + 5 other lithos); Robert Indiana (2



lithos); Asger Jorn (2 lithos); Roy Lichtenstein (Cover + 1 litho); Joan Mitchell; Claes Oldenburg (3 lithos: “Parade of Women” + “All Kinds of Love 1 & 2”); Mel Ramos (2 lithos), Robert Rauschenberg (2 lithos); Joan Mitchell, Allan Kaprow, Rinehound, Jim Dine, Jean-Paul Riopelle, James Rosenquist; Antonio Saura, Kimber Smith, K.R.H. Sonderberg, Bram Van Velde; Oyvind Fahlstrom, Andy Warhol, and Tom Wesselmann (2 lithos).

The text is in English, and the work is contained in silkscreened cloth boards and dust jacket, housed in a cloth covered slipcase. The lithography was realized and printed in Paris by Maurice Beudet and the typography carried out in handset letterpress by George Girard. The book was published by E. W. Kornfeld, Bern,

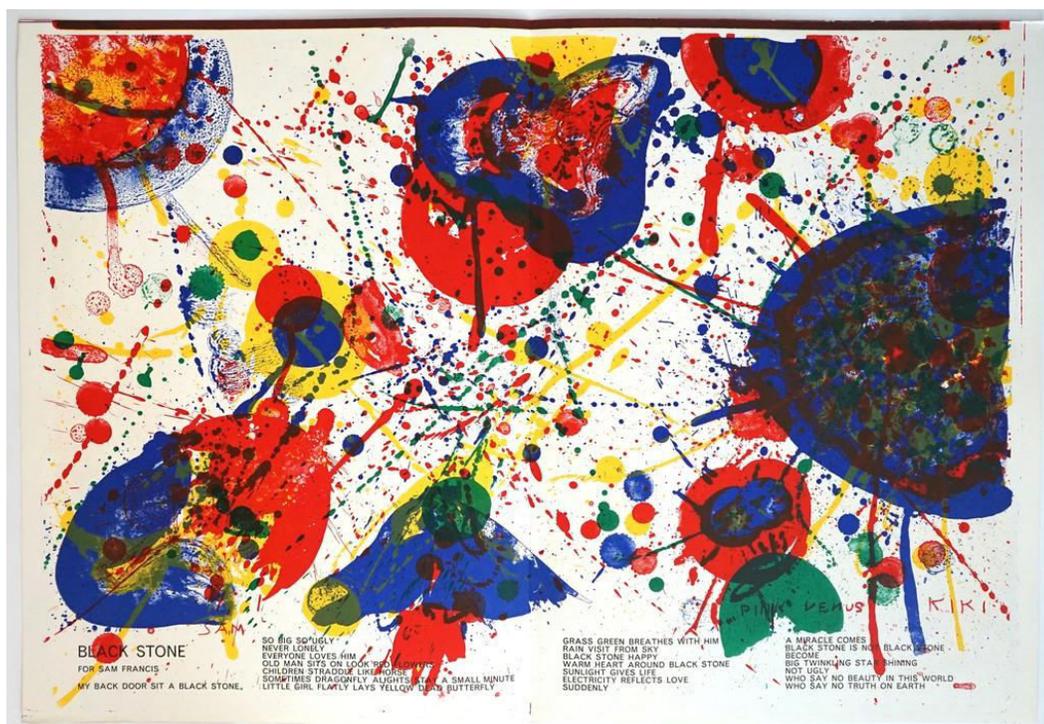


China to traveling after reading the book of I-Ching. In 1953 arrived in



Paris. Six months later meet Pierre Alechinsky. Six months later meet Asger Jorn. Six months later meet Karel Appel; drink coffee with them in Paris-Café. Working all kinds of job to making a very simple living. Living in a six inches window room. Paint there, eat there. In 1963 arrived in New York City. Six months later meet Sam Francis. Six months later meet Tom Wesselmann. Six months later meet Claes Oldenburg. Eat hot & sour soup with them in Chinese restaurant. Not working any kinds job. Sleeping all day living in a sixty feet window loft. Eat there, paint there. Self-taught. Individual. Not belong to any group.

Ting's respect for the low and neglected, is equally evident throughout the text, where painting, women, sex and food are at the book's core. There is little



concern for monetary consideration in poems where prostitutes, bums, movie stars, the Pope and J.F.K. all share equal billing. When Ting first arrived in Paris from China he lived for many years in a one room apartment on the verge of poverty. While in Paris he met the artist Pierre Alechinsky (who he educated and taught calligraphy yo) later befriending many other members of the color focused expressionist CoBrA group who he's since become tightly associated with. In the 1970s, Ting's work developed into a combination of calligraphic styled brush painting and explosive neon color featuring nude women. Ting moved to New York City in 1960 where he moved in circles of both



abstract expressionism and pop art.

In 2002 Ting suffered a severe brain hemorrhage and was diagnosed clinically brain dead. He lived in a nursing home just outside Amsterdam, the Netherlands. In 2009, his Amsterdam based dealer Nico Delaive gave a press conference and an exhibition titled "Walasse Ting 80th Birthday!" to bring attention to his sad condition. Walasse Ting died in 2010, soon after moving back to New York City. He created a total of 13 books, each one a delightful journey and celebration of life, color and poetry. "So many things to do and no time to die... your blood and my blood make truth," he wrote in *My Shit and My Love*, a book of 10 poems and lithographs published in 1961 -the title was taken from a series of five unpublished love poems he wrote for his close friend Nela Arias. In many ways his book *My Shit and My Love* was an early model for *1 Cent Life*. It was a shorter but similar tall portfolio with the same tangled mass of color and design, printed by the same superb French lithographers for *1 Cent Life*, matched up with Ting's raw street poetry.

According to Delieve, "he couldn't paint colour without sex. Before sex he paints with black and white; after sex, it's like his life has been lit up. And food, I have never seen anyone enjoy great food as much as he did. And now the



nurse has to push food into his mouth, and the woman he had loved and lived with for 18 years is not allowed to be there with him. I can't imagine he would like to live in this way... Walasse Ting is alive! But the way he lives is simply inhuman!" (quoted source: Gallery Delaive)

“Please look this book on toilet, If you like buy me cup of coffee next time you see me...”
–Walasse Ting, copyright page from “Red Mouth”

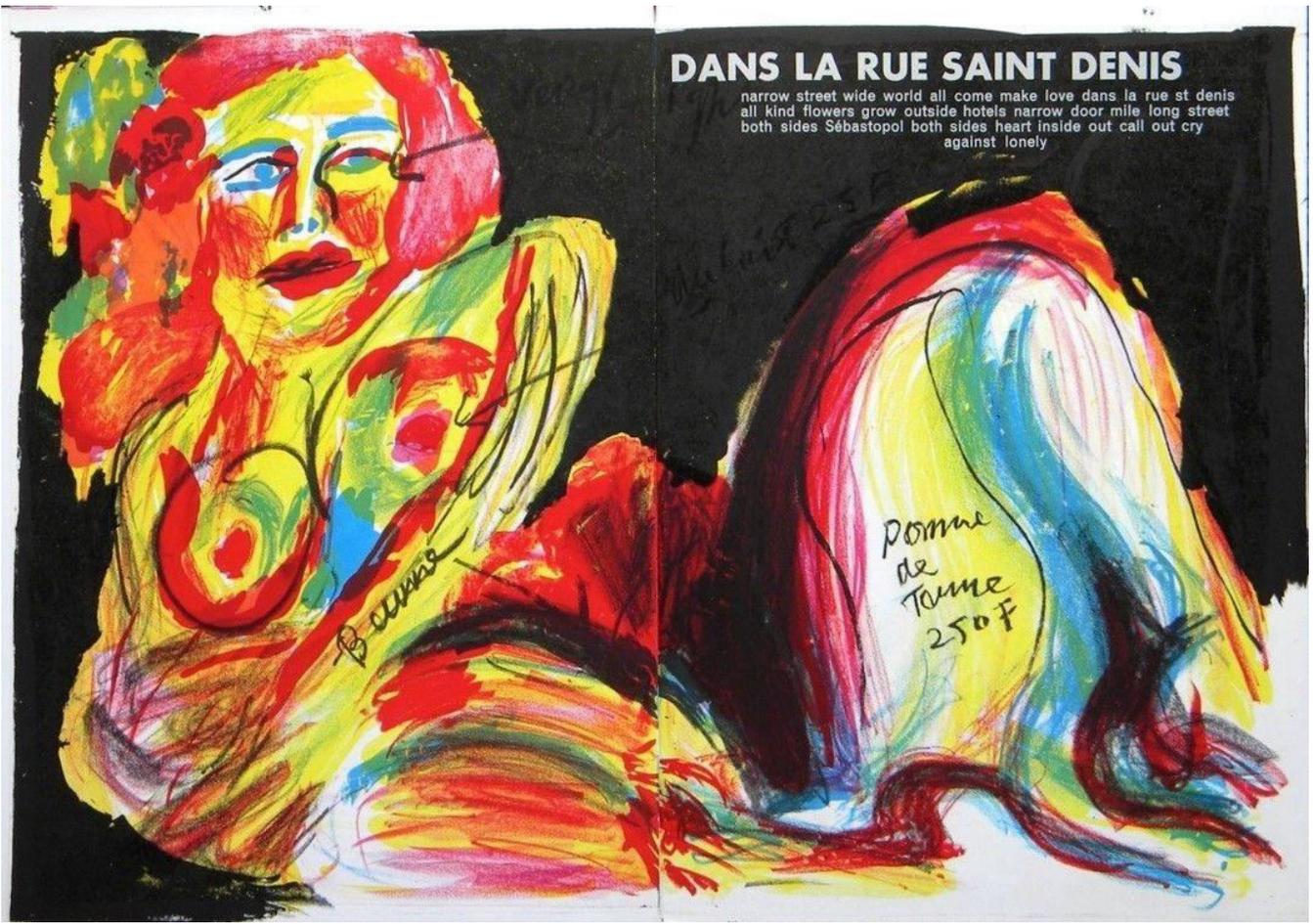
**The Book Beat, 26010
Greenfield, Oak Park,
MI**



<http://www.thebookbeat.com/backroom/2014/02/09/walasse-ting-one-cent-life-2/nggallery/page/1>

February 9, 2014





LONG WAY TO FAR ROCKAWAY

1

sunday morning
a big yellow phlegm fly in air
unable sword-swallowing and fire-spitting
unable swallowing clouds and breathing out mists
watermelon head in hot desert
dark room as one hundred black pigs
alarm clock busy sing like old cock
yellow dog make noise in world before enter room
red fox bewitch eyes
fire-rats burnt offerings fiery
red clouds of summer fall gunpowder
queen bee and poinsettia secret marriage on my bed
fat cat piss-shit try wet bed
new doll pass urine on pillow
butterfly try kiss
cockroach running under bed
housefly energy cannot be destroyed



Bata Mihailovitch

Título/Title/Titre: *Ariel N°33.*

N° Inventario/ Object No / N°

Inventaire: CO-MIHA- 1974 -
ARIEL

Autor/Author/Auteur: Jean
Pollac

Editor/Publisher/Editeur:

Galerie Ariel, Paris 1974.

Impresor/Printer/Imprimeur:

S.M.I., Paris

Formato/Format: plaquette in-4
en feuilles

Ilustraciones/Illustrations:

chemise lithographiée en couleurs,
illustrations en noir hors texte et
une lithographie centrale en
couleurs de MIHAILOVITCH à
double-page

Tirada/Print run/Tirage: 500
ejemplares sin numerar

Referencias museísticas/Museum

References/Numéro d'inventaire

Musée:

Musée national d'art moderne Centre Pompidou, Paris:

Institut national d'histoire de l'art. Collections Jacques Doucet Paris:

Bibliothèque d'Art et d'Archeologie Paris :

Stanford University Stanford, CA : N5010.P23.A71 NO.1 SAL3 (off-campus storage)

Paris, Galerie Ariel, 1974.(Mihailovitch)Ariel N° 33, novembre 1974.Paris, Galerie Ariel, 1974 ; plaquette in-4 en
feuilles sous chemise lithographiée en couleurs, illustrations en noir hors texte et une lithographie centrale en
couleurs de Mihailovitch à double-page. Texte de Jean POLLAC. Neuf.

Édition originale, tirage
unique à 500

exemplaires sur les
presses de la S.M.I.

Description du livre :

Galerie Ariel, Paris,
1974. En feuilles, couv.

illustrée. État : Très

bon. Mihailovitch

(illustrateur). In-4.

Catalogue de
l'exposition organisée
en novembre 1974.

Texte de Jean Pollac et
12 reproductions en
noir. En couverture et

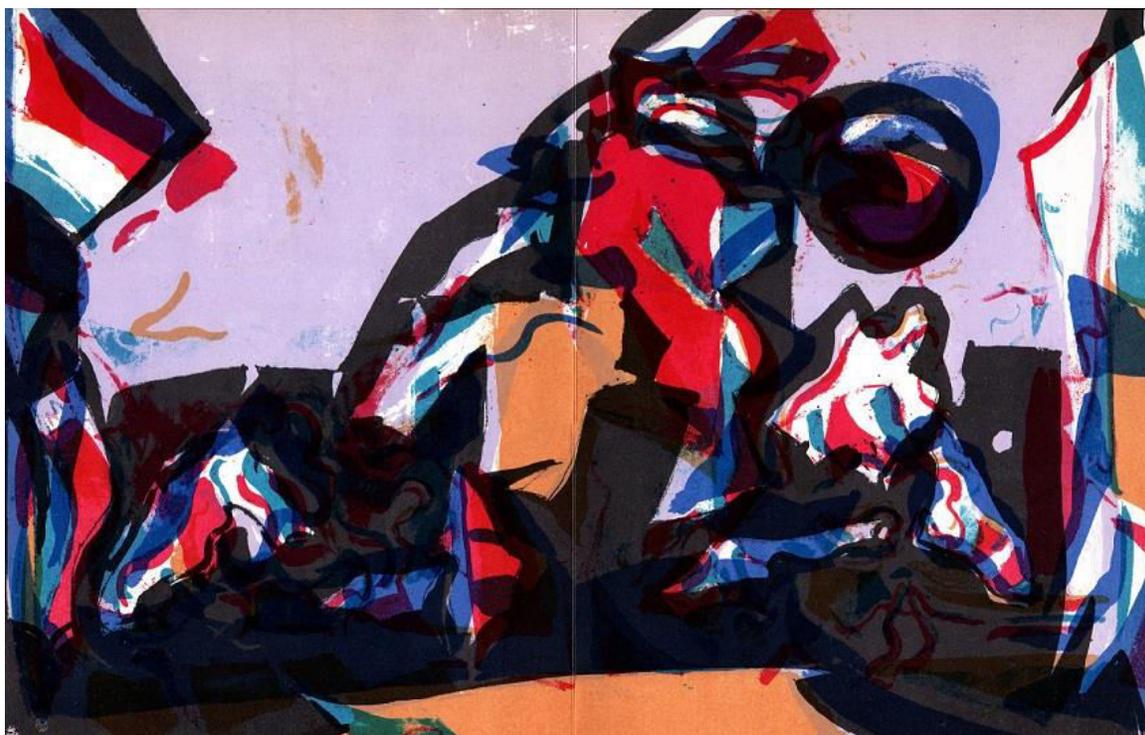
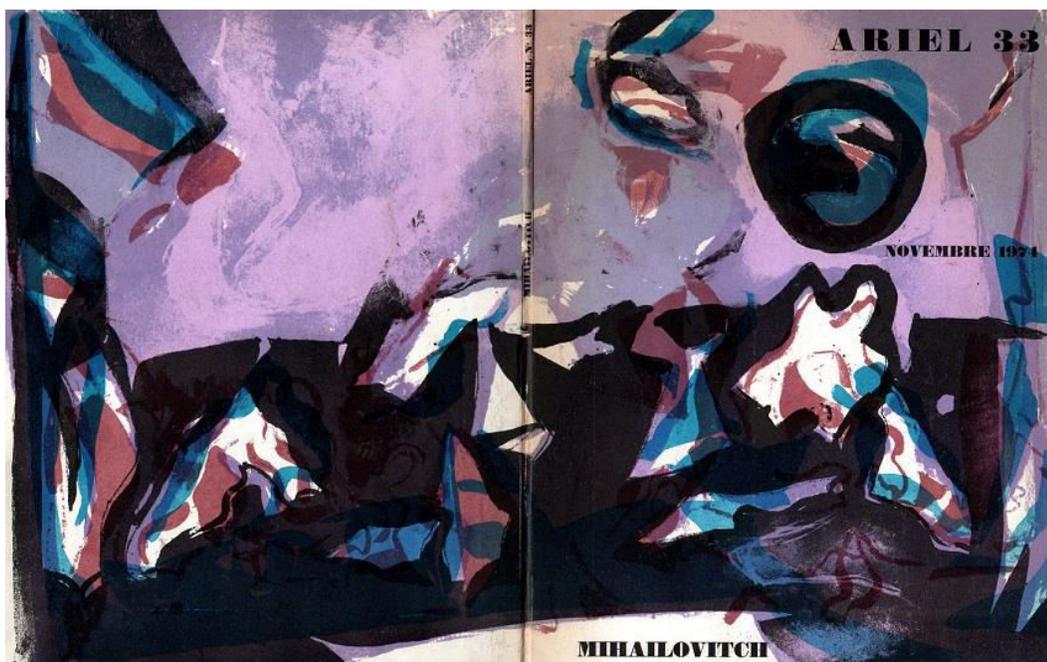
en double page centrale,
2 LITHOGRAPHIES

ORIGINALES en

couleurs de

Mihailovitch . Tirage à
500 exemplaires. Bel

exemplaire.



Bengt Lindström

Título/Title/Titre: *Ariel n° 11 (A propos des peintures de Bengt Lindström)*

N° Inventario/ Object No / N° Inventaire: CO-LINDSTROM-1968-ARIEL

Editor/Publisher/Editeur: Galerie Ariel / Paris, Mars 1968

Impresor/Printer/Imprimeur:

Formato/Format: Large 4to 31x25cm

Ilustraciones/Illustrations: 2 litografías originales de Lindström de 31 x 49 cm / Deux lithographies originales en couleurs de Lindström dont la couverture de 31 x 49 cm tirées par l'atelier Clot, Bramsen et Georges, Paris / 2 original lithographs 31 x 49 cm

Tirada/Print run/Tirage: n° 467 de 500

Referencias museísticas/Museum References/Numéro d'inventaire Musée:

Musée national d'art moderne Centre Pompidou, Paris : Bibliothèque Kandinsky
Magasin Cote : LIN 1968

Institut national d'histoire de l'art. Collections Jacques Doucet Paris: Espace
Jacques Doucet Cote 4 Est 574 (2) Exemplaire no. 72

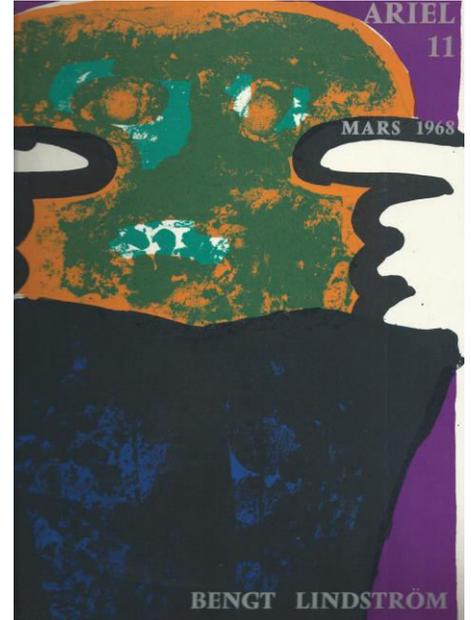
Tate Gallery London: Main Library Collection Item ID 8810610

J. Paul Getty Museum, Los Angeles: Special Collections (89-S145 no 11) John
Benton Collection Lithographs N6480 .A69 no.11 ID/Accession Number: 91-B34892
OCLC Record Number 81841934

Stichting Stedelijk Museum Amsterdam:

RKD Netherlands Institute for Art History Den Haag :

Bibliothèque nationale de France, Paris:



Bengt Lindström - Galerie Ariel 11 Mars 1968 Published by Galerie Ariel / Paris, 1968 En 7 double feuillets, dont la couverture. 31x25cm. Texte: Le Chant de Hamdir. Avec 2 lithographies double-page (dont la couverture et 9 illustrations n/b pleine-page. Exemplaire numéroté, 1/500. Bien propre, bon état. Catalogue de l'exposition organisée en mars 1968. Texte "Le Chant de Hamdir" tiré de l'ancien chant héroïque de l'Edda, et 9 illustrations de l'artiste. En couverture et en double page centrale, 2 lithographies originales en couleurs de Lindström . Tirage à 500 exemplaires numérotés. First and only. Large 4to. 24 pp. Covers and loosely inserted, double pp. coloured lithography by Lindström.

Published by Galerie Ariel, Paris. Mars 1968 in 500 copies only. This is nr. 55.

ARIEL 11.

Published by Galerie Ariel, Paris, (1968)

From: adr. van den bemt (Groningen, NL, Netherlands)

Item Description: Galerie Ariel, Paris, 1968. Ills. by Bengt Lindström. Very Good decorated Boards. First and only. Large 4to. 24 pp. Covers and loosely inserted, double pp. coloured lithography by Lindström. Published by Galerie Ariel, Paris. Mars 1968 in 500 copies only. This is nr. 467



Título/Title/Titre: *Composition VIII(Homme au chien bleu)*

N° Inventario/ Object No / N° Inventaire: CO-LIND-COMPOSVIII (1970)

Editor/Publisher/Editeur: Editions
Empreinte, Paris

Impresor/Printer/Imprimeur:

Formato/Format: 80 x 60 cm

Ilustraciones/Illustrations: Original
lithograph on Arches signed by Lindström

Tirada/Print run/Tirage: 100

Referencias museísticas/Museum

References/Numéro d'inventaire Musée:

**Catálogos razonados/Catalogues
raisonnés:**

**Presencia en Subastas/Art Sales/ Ventas
aux enchères:**

**Ejemplares en venta en 2017/ En vente en
2017 / For sale in 2017:**

Spaightwood Galleries, Inc. 120 Main
Street, Upton MA: *Composition VIII*.
Original color lithograph, c. 1970 . 100
signed & numbered impressions on Arches.
Ours is signed and annotated "HC."
Published by Editions Empreinte, with their
drystamp. What appears to be a woman is
holding and petting a creature that seems to
be a pet. Image size: 800x600mm. Price:
\$1150.

Art Brokerage, 1000 N. Green Valley
Pkwy, Suite #440-235, Henderson, NV,
U.S.A. : "Visage et chien". Bengt Lindstrom
Limited Edition Print Size: 31.52 x 23.64 in
| 80 x 60 cm Edition: H.C. Hand Signed :
Signed lower right Condition: Excellent
Purchased from : Auction House
Provenance : Oportunity Leiloes, Lda.,
Cascais, Portugal. Certificate of
Authenticity : Art Brokerage

Place des Arts, 3 Rue de Téhéran, 75008

Paris : *Homme au chien bleu*. Lithographie Signée et numérotée au crayon Dim. papier : 80x60 cm Dim. image :
80x60 cm Tirage de l'édition : 110 ex. Ref. 1357 # 130



Bram Van Velde

Título/Title/Titre: *Derrière le Miroir 43: Bram Van Velde*

N° Inventario/ Object No / N° Inventaire: CO-DLM-43 (1952)

Autor/Author/Auteur: Georges Duthuit

Editor/Publisher/Editeur: Maeght, Paris 1952

Impresor/Printer/Imprimeur: Mourlot, Paris

Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: two original lithographs by Bram Van Velde

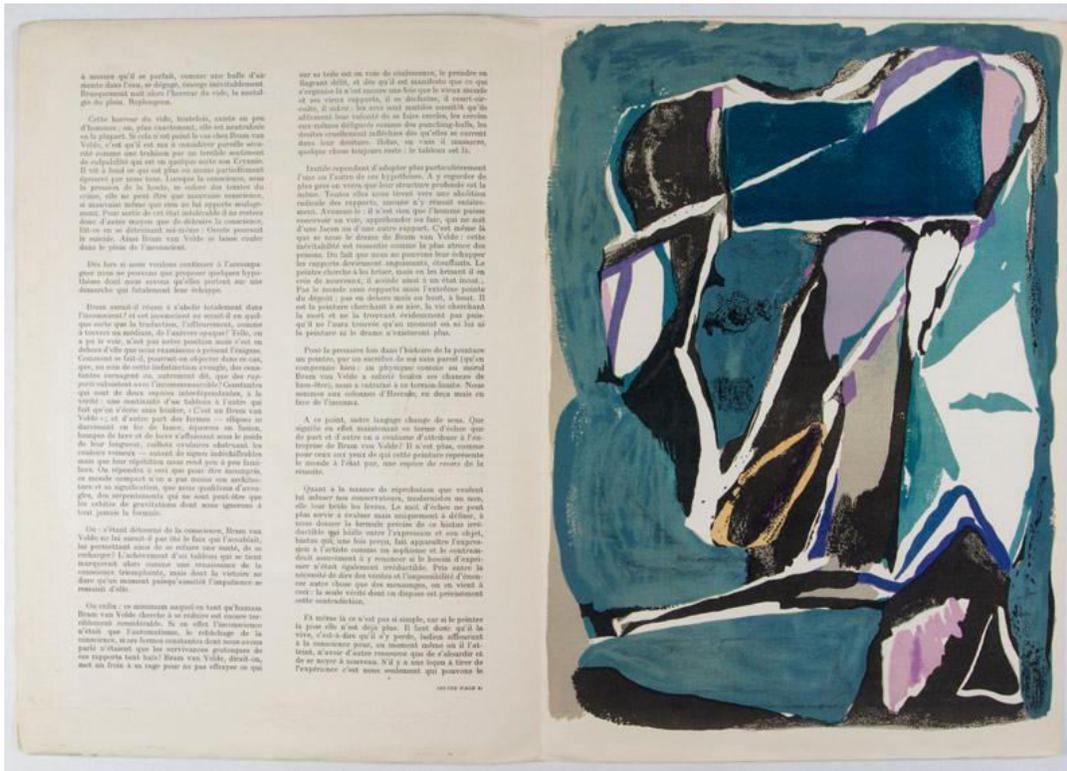
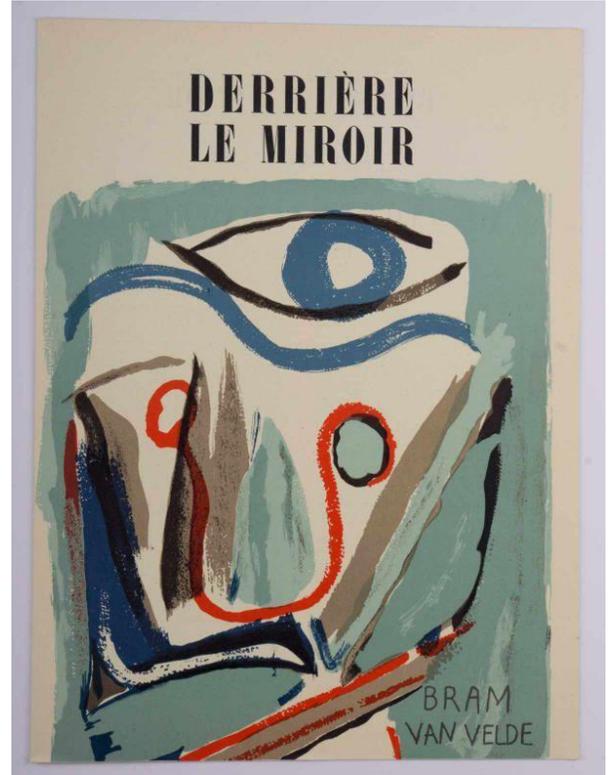
Referencias museísticas/Museum References/Numéro d'inventaire

Musée:

Catálogos razonados/Catalogues raisonnés: MASON, Rainer Michael, PUTMAN, Jacques *Bram van Velde. Les lithographies I* (1923 – 1973) Neuchatel, Yves Rivière éditeur, 1973 Nos. 6a (cover) & 6b

Bram Van VELDE - Derrière le Miroir 43. Paris, Maeght, Février 1952, in-folio, 38 x 28 (H x L).

2 lithographies originales en couleurs. Texte de Georges Duthuit "Bram van Velde ou aux Colonnes d'Hercule"./ No. 43. Fevrier 1952. "Bram van Velde" (special issue). (Paris: Editions Pierre a Feu). First edition. Single sheet, French-folded to make eight folio pages, illustrated (with two full-page color lithographs by Bram van Velde). Prints Georges Duthuit's essay, "Bram van Velde ou Aux Colonnes d'Hercule." A fine copy, with the two full-color lithographs very fresh and bright. Illustrated by VAN VELDE, BRAM., contains 2 full-page original color lithographs (including cover) by Bram van Velde; fine in wrappers.



Título/Title/Titre: *Derrière le Miroir n° 216. Bram van Velde*

N° Inventario/ Object No / N° Inventaire: CO-DLM-1975-216 BRAM VAN VELDE

Autor/Author/Auteur: Fernando Arrabal, Hubert Juin

Editor/Publisher/Editeur: Maeght, Paris 1975

Impresor/Printer/Imprimeur: Arte, Paris

Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: 3 multi colour lithographs (two double page 38x56 cm)

Referencias museísticas/Museum

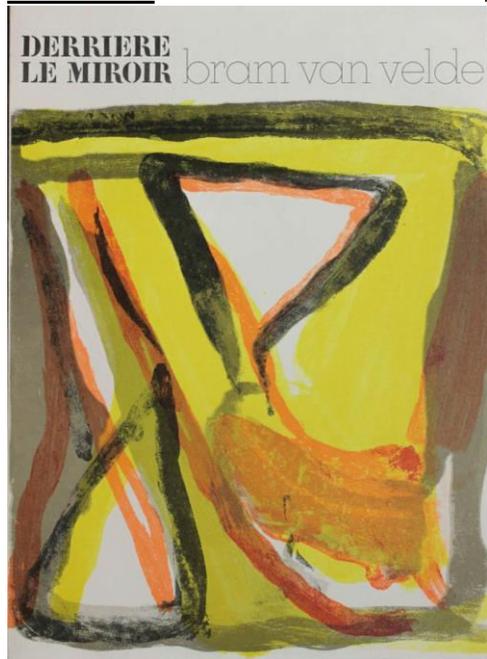
References/Numéro d'inventaire

Musée:

Catálogos razonados/Catalogues

raisonnés: MASON, Rainer Michael, PUTMAN, Jacques *Bram van Velde. Les lithographies II* (1974-1978) Cabinet des Estampes Musée d'Art et d'Histoire, Genève (1979)

Presencia en Subastas/Art Sales/ Ventes aux enchères:



French. Maeght 400 €

Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:

VELDE Bram van, ARRABAL et JUIN, *Derrière le Miroir n° 216*. Bram van VELDE - Arrabal et Hubert Juin. Paris, Maeght, novembre 1975, In-4, en feuilles, chemise lithographique, sous emboîtage, 24-(8) pp., 38 x 28 (H x L). 3 lithographies originales en couleurs dont 2 en double page (1 la couverture). 5 reproductions en couleurs et 8 reproductions en noir et blanc. Texte d'Arrabal "Texte" et d'Hubert Juin "Le lièvre d'automne". Trois lithographies originales en couleurs (dont la couverture). In-4, en feuilles, chemise lithographique. Titre, 32 pp. dont la justif. et l'ach. d'impr. /28 pp. three multi colour lithographs (two double page). Five pages colour reproductions, six pages b/w reproductions of paintings in exhibition. Poetry by Arrabal and essay by Hubert Juin. Text in



Título/Title/Titre: *Derrière le Miroir n° 240. Bram van Velde*
N° Inventario/ Object No / N° Inventaire: CO-DLM-1980-240 BRAM VAN VELDE

Autor/Author/Auteur: Pierre Alechinsky, Daniel Abadie

Editor/Publisher/Editeur: Maeght, Paris 1980

Impresor/Printer/Imprimeur: Arte, Paris

Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: 3 original lithographs, two of them double page (38 x 56 cm)

Referencias museísticas/Museum References/Numéro d'inventaire

Musée:

Catálogos razonados/Catalogues raisonnés: MASON, Rainer Michael, PUTMAN, Jacques *Bram van Velde. Les lithographies III.* (catalogue raisonné of the lithographs 1979 - 1981) Daniel Lelong, Yves Rivière & Cabinet des



Estampes, Genève-Paris (1984) Nos. 354, 355, 356.

Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017: VELDE Bram van, ALECHINSKY et ABADIE, *Derrière le Miroir 240.* Paris, Maeght, Octobre 1980, in-

folio, 38 x 28 (H x L). 2 lithographies originales en couleurs en double page. 1 lithographie en couleurs en

couverture. 7 reproductions en couleurs. Textes de Pierre Alechinsky "Bram van Velde, le maître" et de Daniel Abadie "Les laisses de la mer". Traduction de Françoise Gaillard. Paris, Maeght, 1980, 28 x 38 cm, illustré de 2 lithographiques en couleurs originales en double page et 7 quadrichromies, dans couverture illustrée d'une lithographie en couleurs. Exposition de 15 peintures de 1940 à 1979. / Maeght Editeur, October 1980. Pap., loose as issued, 28p, 3 original lithographs in colour (one on cover, two double-page), seven reproductions in colour. Texts by Pierre Alechinsky and Daniel Abadie. Van Velde. *Derrière le Miroir. DLM #240.* Bram Van Velde. With 2 Original lithographs. Maeght, October, 1980.



Pierre Alechinsky

Título/Title/Titre: *Derrière Le Miroir No. 247 Pierre Alechinsky*

N° Inventario/ Object No / N° Inventaire: CO-DLM-1981-247
ALECHINSKY

Autor/Author/Auteur: Antonio Saura, Jean Frémon

Editor/Publisher/Editeur: Maeght, Paris 1981

Impresor/Printer/Imprimeur: Arte, Paris

Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: 6 planches en offset original en couleurs dont 2 en double page

Catálogos razonados/Catalogues raisonnés:

Presencia en Subastas/Art Sales/ Ventes aux enchères:

Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:



DERRIÈRE LE MIROIR NO. 247: **Pierre Alechinsky** Paris, Maeght, Octobre 1981, in-folio, 38 x 28 (H x L). 6 planches en offset original en couleurs dont 2 en double page. 14 reproductions en noir et blanc. Texte "trouvé" par Pierre Alechinsky "Ornez vos murs" et signé A. Saura, et texte de Jean Frémon "Notes et remarques sur le motif". Alechinsky. // DLM #247. Alechinsky. With offset originals. Maeght, October, 1981. Ornez Vos Murs. by Calvino, Italo. Folio, Periodical, np, 41 illustrations in color and b&w. Text in French. This is a monographic edition of Maeght's legendary periodical featuring the great artists & writers of the 20th Century,

devoted solely to Pierre



Alechinsky's 1981 exhibition.



Jean-Paul Riopelle

Título/Title/Titre: *Derrière le Miroir n° 171 Riopelle*
N° Inventario/ Object No / N° Inventaire: CO-DLM-1968-171 RIOPELLE

Autor/Author/Auteur: Pierre Schneider

Editor/Publisher/Editeur: Maeght, Paris 1968

Impresor/Printer/Imprimeur: Arte, Paris

Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: 10 original lithographs: 4 double-page fold-outs, four single pp, all in color

Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:

RIOPELLE. NO. 171 Paris, Maeght, Avril 1968, in-folio, 38 x 28 (H x L). 10 lithographies originales en couleurs dont 4 en double page. 22 reproductions en noir et blanc. Texte de Pierre Schneider "Passages". /). 10 original colour lithographs by Riopelle (incl. wrs. & 3 double-page). many b/w illus. loose signatures, as issued, in lithographed wrs. 10 original lithographs: 4 double-page fold-outs, four single pp, all in color. Plus 6 pp b/w repros. of Riopelle's works, April 1968 issue of the newsletter of the Maeght Foundation. Full color



illus. on wraps, both front and back. This publication includes five original full-page color lithographs and four double-page lithographs in addition to numerous black and white illustrations. The pages and plates are loose as issued. The text is in French.









Título/Title/Titre: *Derrière le Miroir n° 185 Riopelle*
N° Inventario/ Object No / N° Inventaire: CO-DLM-1970-185 RIOPELLE

Autor/Author/Auteur: Franco Russoli

Editor/Publisher/Editeur: Maeght, Paris 1970

Impresor/Printer/Imprimeur: Arte, Paris

Formato/Format: 38 x 28 cm

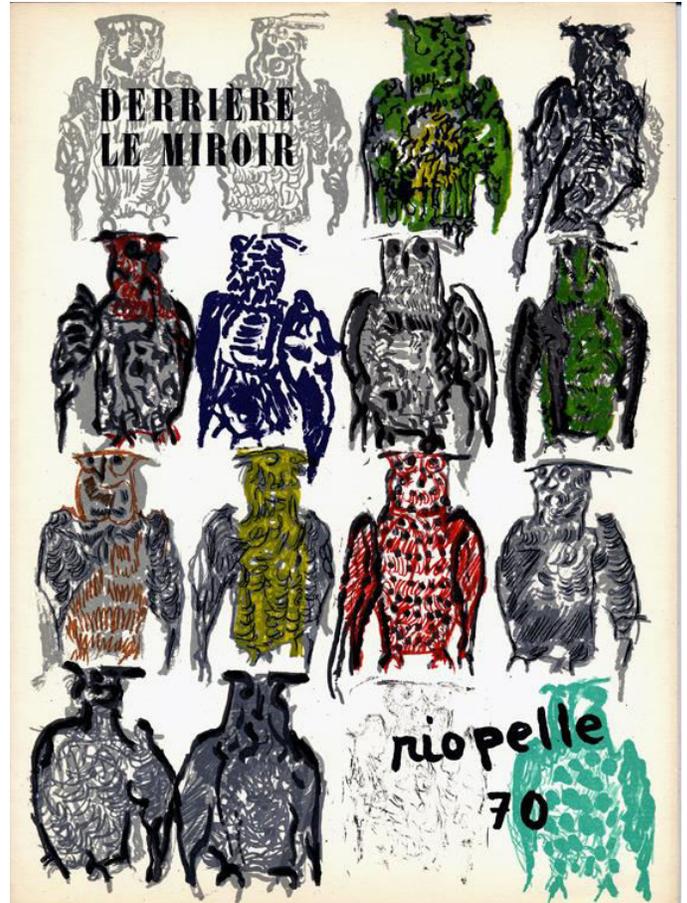
Ilustraciones/Illustrations: 5 colour lithographs(1 double page, 2 three page fold-outs)

Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017: ç

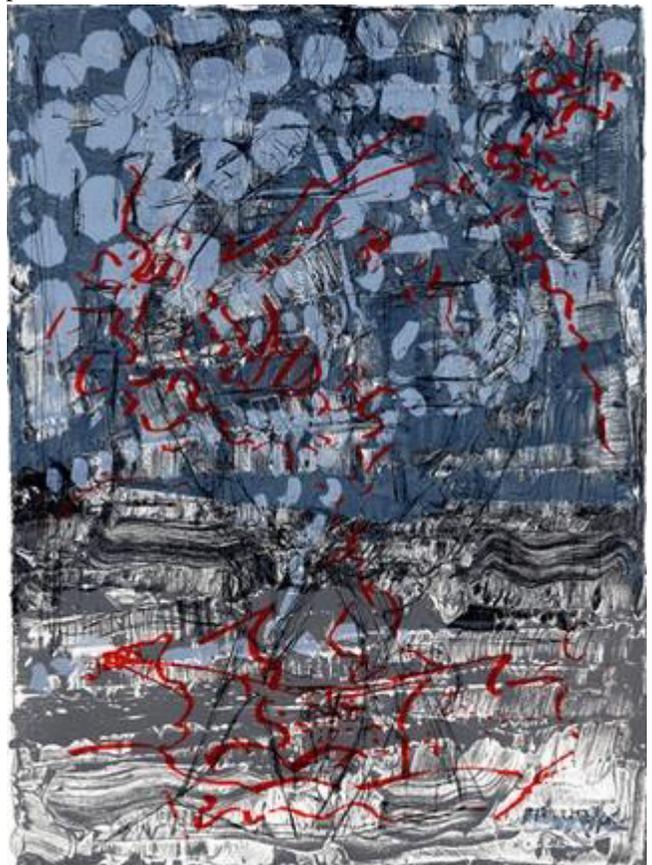
RIOPELLE Jean-Paul, **RUSSOLI** Franco, *Derrière le Miroir* n° 185. Paris, Maeght, Avril 1970, in-folio, 38 x 28 (H x L). 5 lithographies originales en couleurs dont 2 en triple page. 24



Russoli "Riopelle ou l'obsession de la peinture". Riopelle, /.
Folio - over 12" - 15" tall. 28 pp. loose in wraps. 5 colour lithographs(1 double page, 2 three page fold-outs), 7 pages b/w photo reproductions of sculpture and paintings in the exhibition. Essay by Franco Russoli.. Paris, Maeght, 1970. - In-4, 30 pp. en feuilles, sous chemise lithographique. Texte de Franco Russoli. 5 lithographies originales en couleurs (dont la couverture).



reproductions en noir et blanc. Texte de Franco





Título/Title/Titre: *Catalogue Exposition Palais des Beaux Arts, Charleroi 9 janvier-7 février 1971*

N° Inventario/ Object No / N° Inventaire: CO-RIOPELLE-1971-CHARLEROI

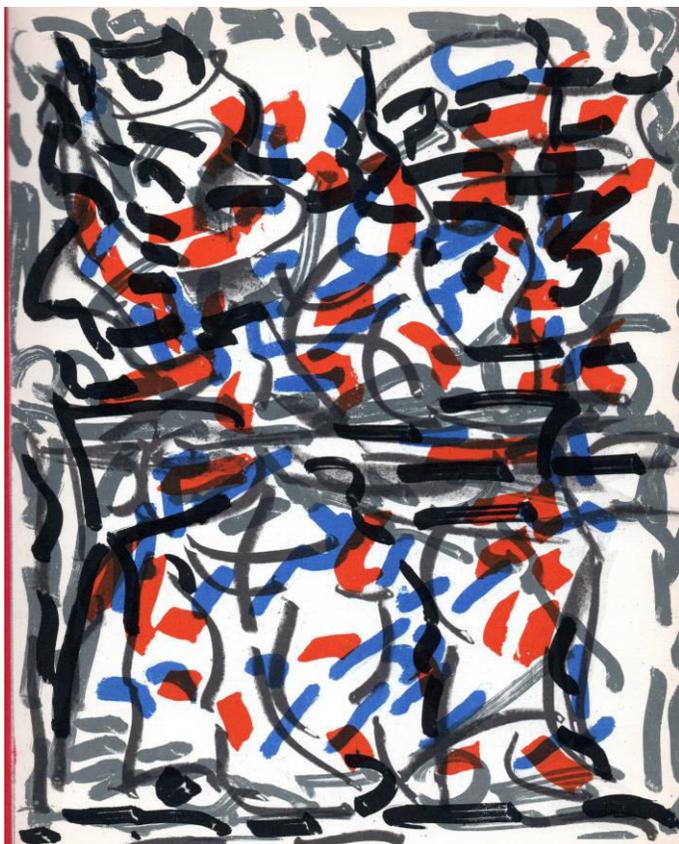
Autor/Author/Auteur: Robert Rousseau, Franco Russoli

Editor/Publisher/Editeur: Palais des Beaux Arts, Charleroi, 1971

Impresor/Printer/Imprimeur: Pierard's, Charleroi

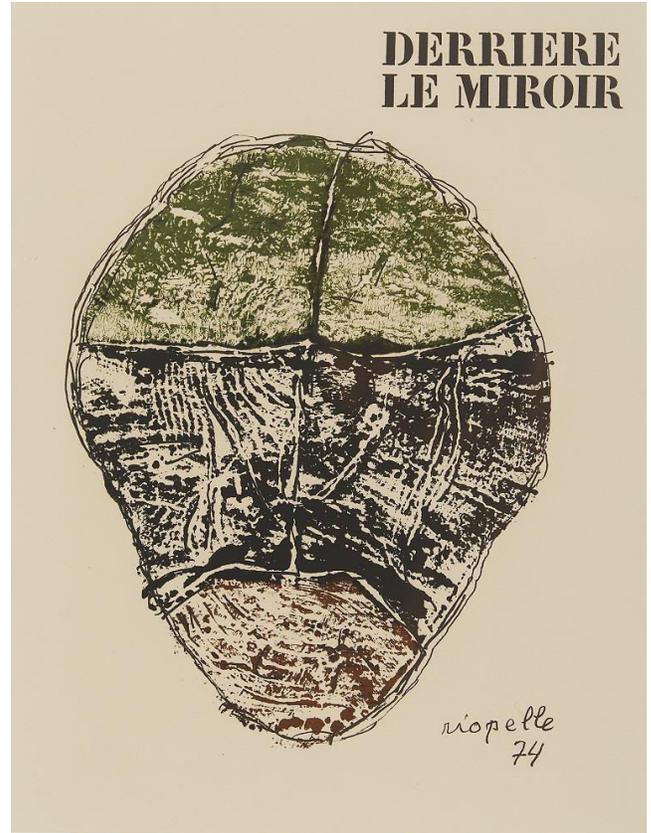
Formato/Format: 22,6 x 18 cm, 51 pags

Ilustraciones/Illustrations: 3 original lithographs on thick paper



Título/Title/Titre: *Derrière le Miroir n° 208 Riopelle*
N° Inventario/ Object No / N°Inventaire: CO-DLM-1974-208
RIOPELLE

Autor/Author/Auteur: Jacques Dupin
Editor/Publisher/Editeur: Maeght, Paris 1974
Impresor/Printer/Imprimeur: Arte, Paris
Formato/Format: 38 x 28 cm



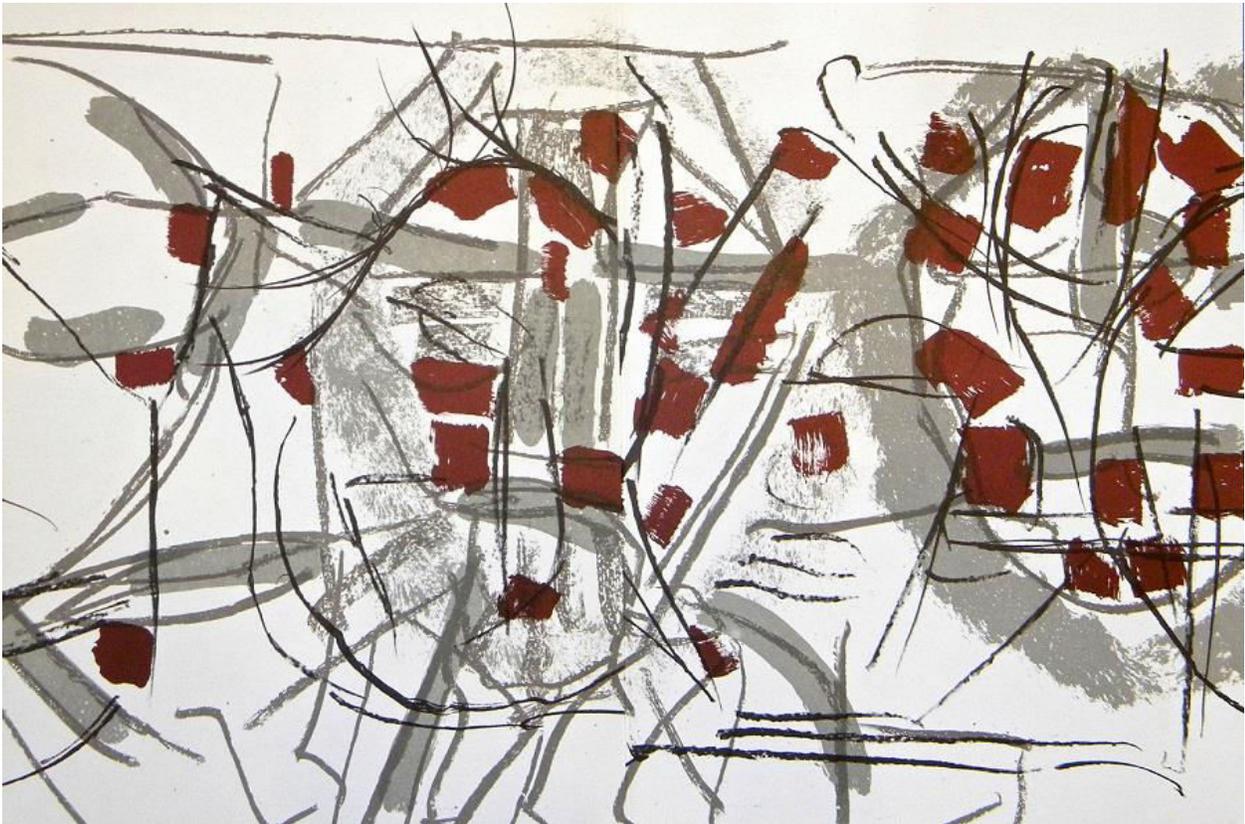
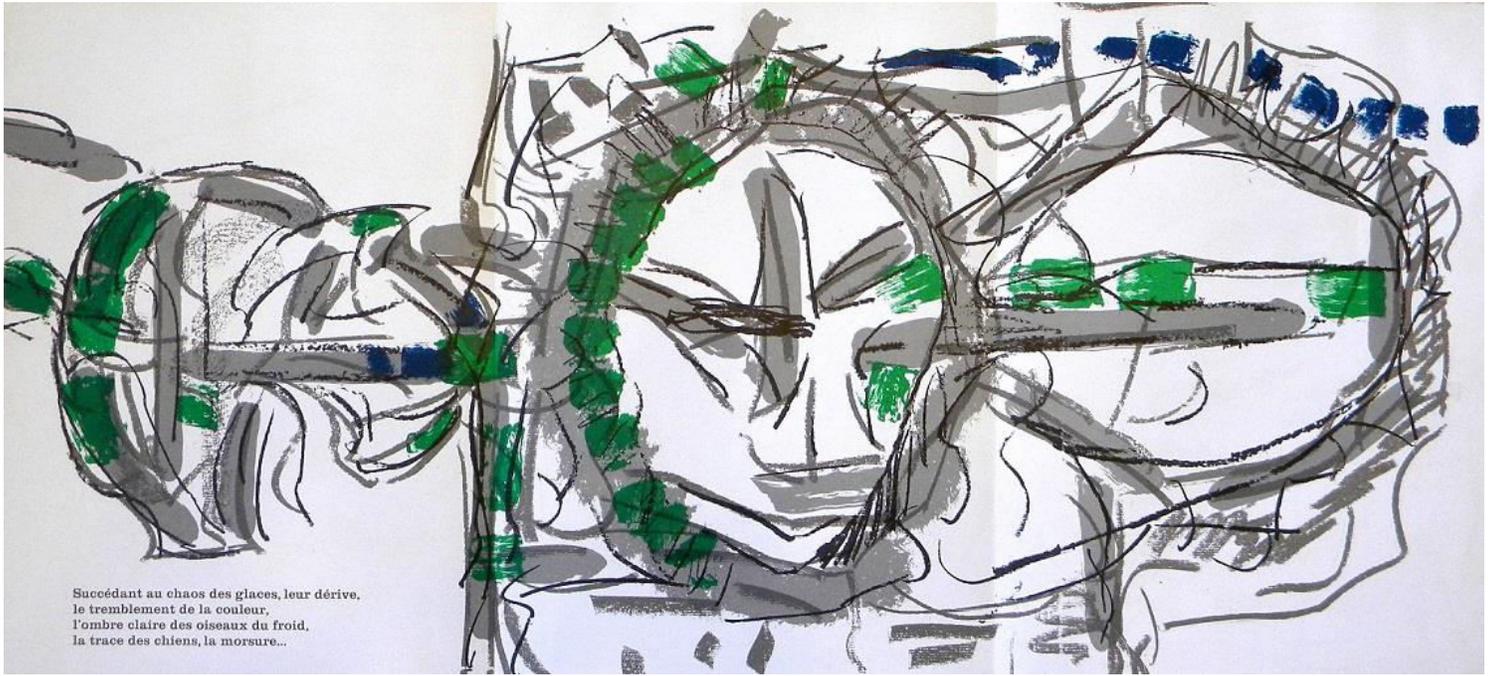
Ilustraciones/Illustrations: 14 original lithographs on 7 double-sided leaves

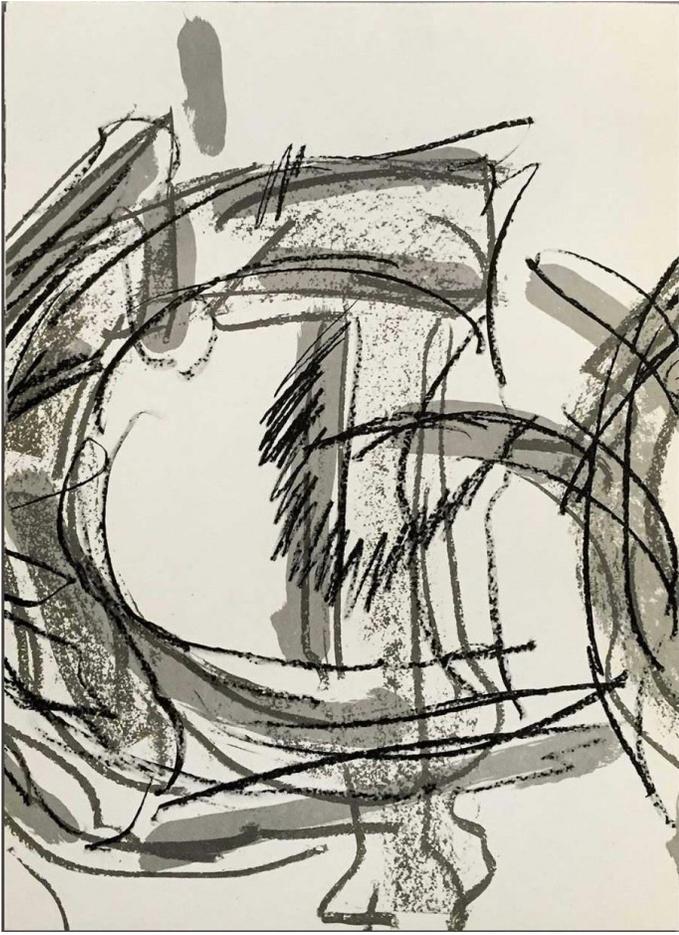
Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:

208 Février 1974 Riopelle Paris, Maeght, Février 1974, in-folio. , 38 x 28 (H x L). 12 lithographies originales en couleurs dont 9 en double page et 1 en triple page. 50 reproductions en noir et blanc. Texte de Jacques Dupin "

Arctique ". 12 lithos originales . Avec 22 lithographies originales!!! / First limited and numbered edition. Large folio. 15 unpaginated leaves, containing 14 original lithographs on 7 double-sided leaves. 4 page essay on artist by Hess, and 6 pages of black & white reproductions of selected works. Of 150 examples of this limited edition, this is number 15.







Título/Title/Titre: *Galería Maeght,
Barcelona*

Nº Inventario/ Object No / Nº Inventaire: CO-
RIOPELLE-1975 BARCELONA

Editor/Publisher/Editeur: Maeght

Impresor/Printer/Imprimeur: Arte, Paris

Formato/Format: 72 x 46 cm

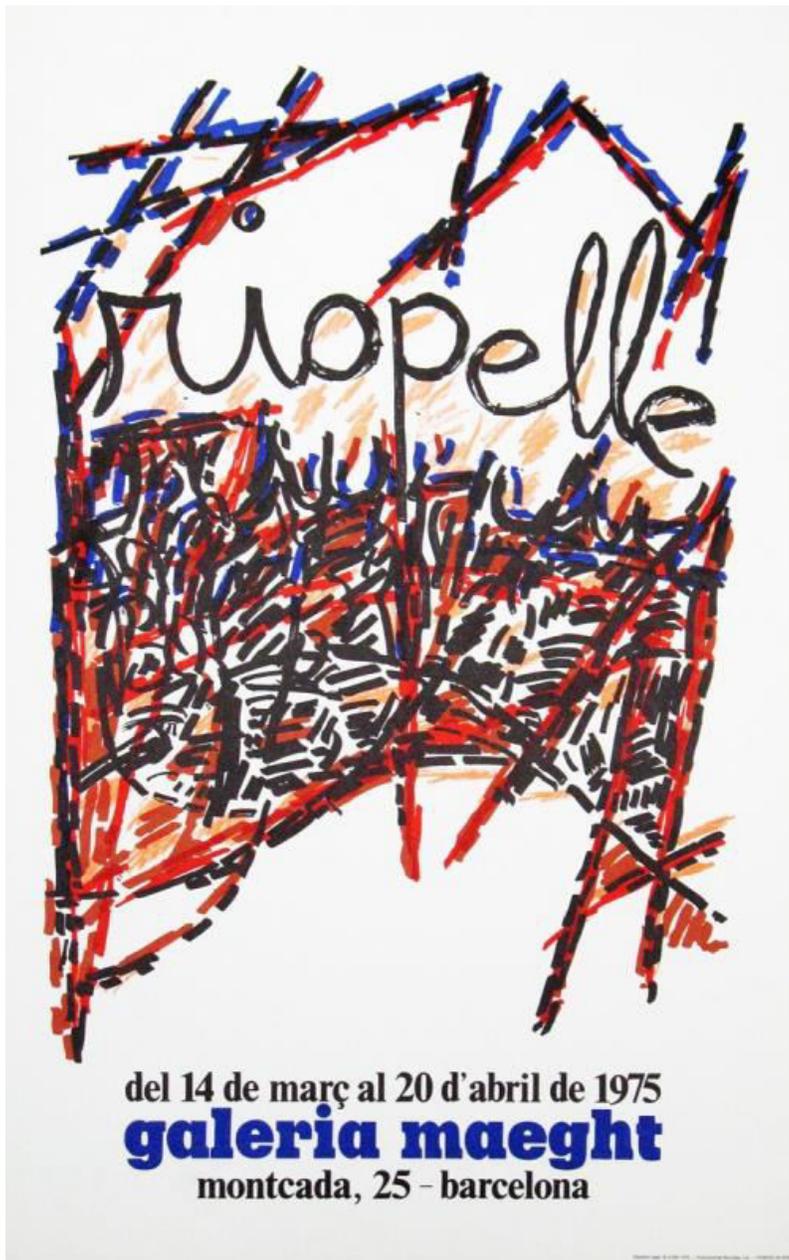
Ilustraciones/Illustrations: Affiche /Cartel

Riopelle Galería Maeght 1975

poster for the exhibition Galerie Maeght Barcelona
1975

colour lithograph

72 cm x 46 cm



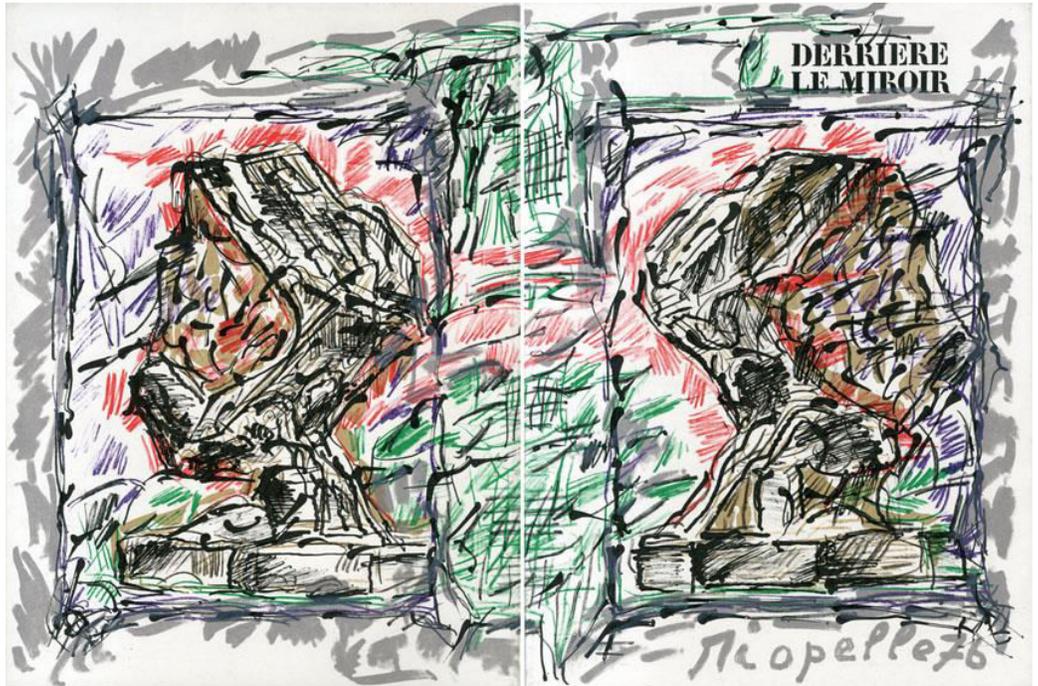
Título/Title/Titre: *Derrière le Miroir n° 218 Riopelle*

N° Inventario/ Object No / N°

Inventaire: CO-DLM-1976-218 RIOPELLE

Autor/Author/Auteur: Paul Auster

Editor/Publisher/Editeur: Maeght, Paris 1976



Impresor/Printer/Imprimeur: Arte, Paris

Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: 6 Lithographies originales en couleur en doublepage

Tirada/Print run/Tirage:

Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:

218 RIOPELLE

Paris, Maeght, Mars 1976, in-folio, 38 x 28 (H x L). 4

lithographies originales en couleurs dont 1 en double page et 1 en triple page. 3 reproductions en couleurs. 16 reproductions en noir et blanc.

Texte de Paul Auster "Lumière boréale". Mars 1976 Preface de Paul Auster.

Couverture plus pages 3, 6, 10, 11 & 12 sont des lithographies originales de Riopelle tirées dans les ateliers de l'imprimerie

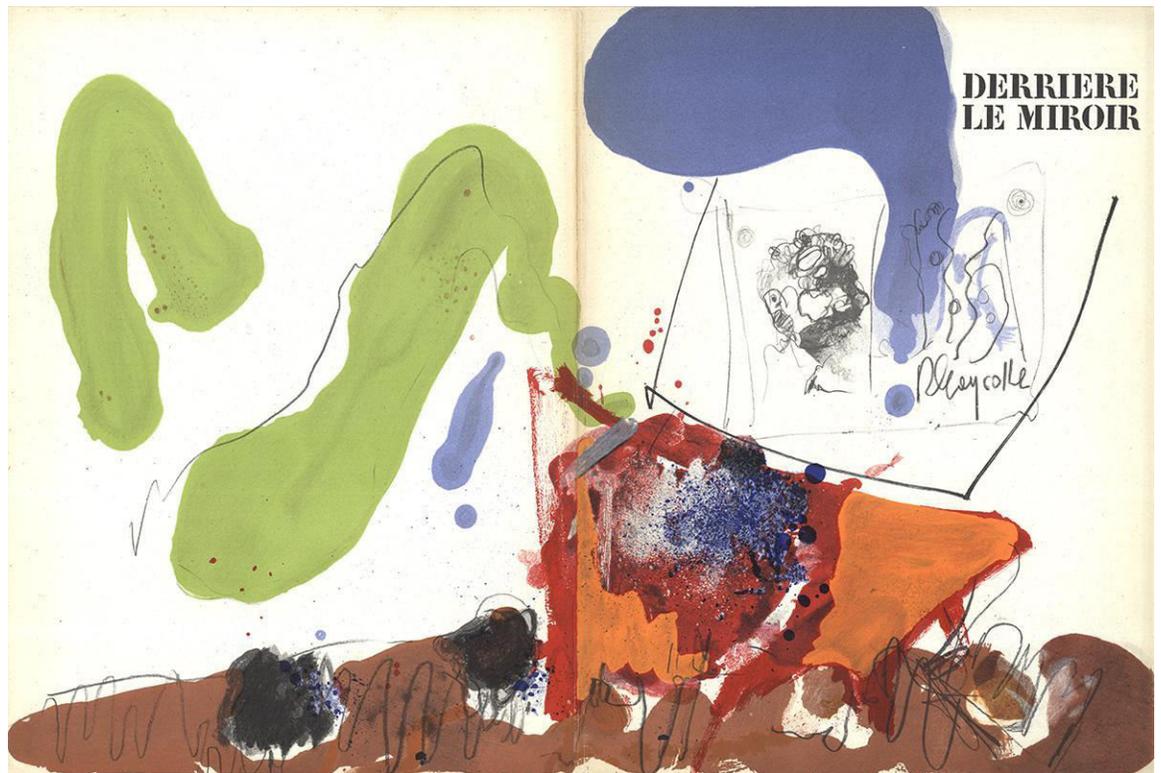


Arte, Adrien Maeght RIOPELLE Ant., 1970, folio, 30p., 10 lithographs. Riopelle ou l'obsession de la peinture (texte de F. Russoli). Avec 10 lithographies originales!!!



Paul Rebeyrolle

Título/Title/Titre:
Derrière le Miroir
No 163 Rebeyrolle
N° Inventario/ Object
No / N° Inventaire:
CO-DLM-1967-163
REBEYROLLE
Autor/Author/Auteur:
Claude Roy



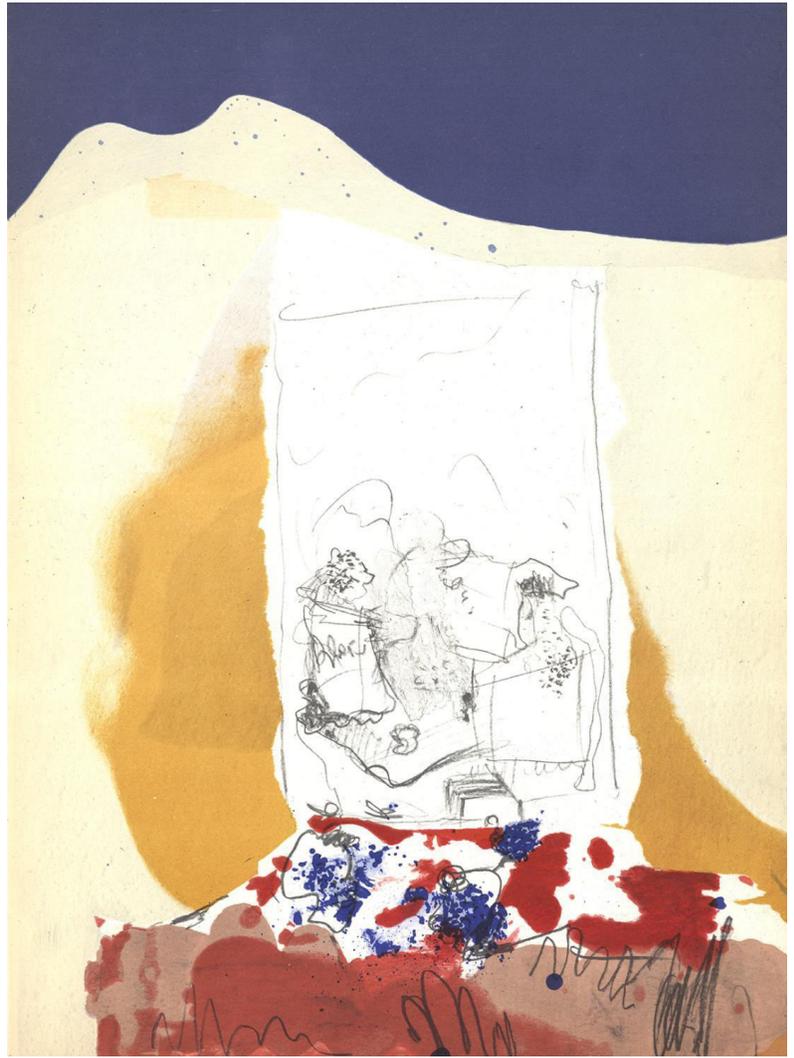
Editor/Publisher/Editeur: Maeght, Paris 1967
Impresor/Printer/Imprimeur: Arte, Paris
Formato/Format: 38 x 28 cm
Ilustraciones/Illustrations: 8 colour original lithographs(3 double page)
Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:

REBEYROLLE,
PAUL -
DERRIERE LE
MIROIR NO
163: Rebeyrolle.
Paris, Maeght,
Mars 1967, in-
folio, 38 x 28 (H
x L). 8
lithographies
originales en
couleurs dont 2
en double page. 1
lithographie
originale en noir.
11 reproductions
en noir et blanc.
Texte de Claude
Roy "La
peinture;



l'aperture". 1967 Paris: Maeght Editeur 1967. Rigt illustr. i s/h og farver. Fol. 17 s. Richly illustr. in black/white and colour..., Rebeyrolle, Illustrated by Paul Rebeyrolle Derrière Le Miroir #163, Mars 1967, Paul Rebeyrolle Paris: Galerie Maeght, 1967 Original Wraps. First Edition. Folio - over 12" - 15" tall. 28 pp., loose in wraps. 8 colour lithographs (3 double page), 1 monochrome illustration, 11 b/w illustrations of paintings. Essay by Claude Roy.





Título/Title/Titre: *Derrière le Miroir No 177 Rebeyrolle «Guerrilleros »*

N° Inventario/

Object No / N°

Inventaire: CO-

DLM-1969-177

REBEYROLLE



Autor/Author/Auteur: Carlos Franqui

Editor/Publisher/Editeur: Maeght, Paris 1969

Impresor/Printer/Imprimeur: Arte, Paris

Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: 7 original lithographs

**Ejemplares en
venta en 2017/ En**

vente en 2017 /

For sale in 2017:

REBEYROLLE
Paul, FRANQUI
Carlos, Derrière le
Miroir n° 177.
Paris, Maeght,
Mars 1969, in-
folio, 38 x 28 (H x
L). 7 lithographies
originales en
couleurs dont 4 en
double page. 10
reproductions en
noir et blanc dont 1
en double page.
Texte de Carlos
Franqui " Lettre-
préface
".Rebeyrolle.
Derrière le Miroir.
DLM #177.
Rebeyrolle. With 7



original lithographs. Maeght, March, 1969. Bookseller Inventory #02-0101 Price: US\$ 140.00 (Convert Currency)
Bookseller: Wittenborn Art Books, San Francisco, CA, U.S.A Franqui, Carlos, Illustrated by Rebeyrolle 6 original
lithographs: 4 double-page fold-outs, two single pp., all in color. Plus 8 pp. b/w reproductions of Rebeyrolle's works.



Full color illustrations on wraps, both front and back. Text in French, appears to be salute to the Cuban Revolution and its heroes in both prose and poetry. In folio (28 x 38 cm.), 28 pages illustrées, notamment par 7 lithographies originales, dont trois à double page (y compris la couverture).





Título/Title/Titre: *Derrière le Miroir No 187 Rebeyrolle Coexistence*

N° Inventario/ Object No / N°

Inventaire: CO-DLM-1970-187
REBEYROLLE

Autor/Author/Auteur: Jean-Paul Sartre

Editor/Publisher/Editeur:
Maeght, Paris 1970

Impresor/Printer/Imprimeur:
Arte, Paris

Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: 5
original colour lithographs(double
page)

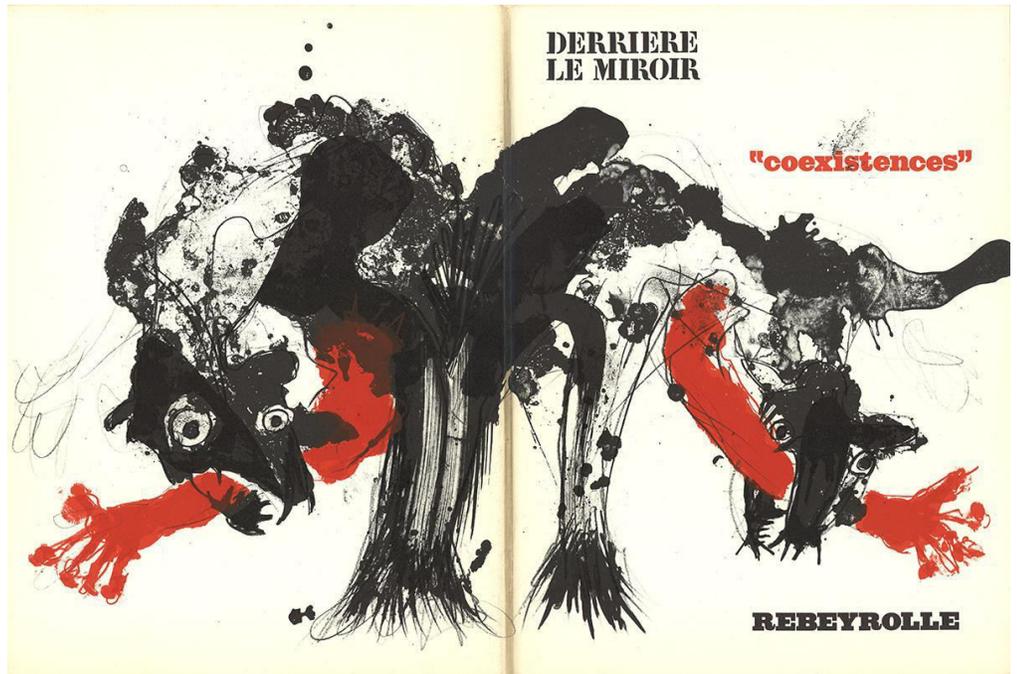
**Ejemplares en venta en 2017/ En
vente en 2017 / For sale in 2017:**

Derrière le miroir N° 187
Rebeyrolle. Paris, Maeght, Octobre
1970, in-folio, 38 x 28 (H x L). 5
lithographies originales en couleurs
en double page. 15 reproductions
en noir et blanc.

Texte de Jean-Paul Sartre

"Coexistence". 5 lithos. originales

en couleurs en double page, Texte de J. P. Sartre "Coexistences ", Exposition des 15 peintures de la série
"Coexistences ", First Edition. Folio - over 12" - 15" tall. 24 pp. loose in wraps. 5 original colour lithographs(double
page). 5 pages of b/w photo reproductions of paintings in the exhibiton. Essay by Jean-Paul Sartre. The exhibit at
Maeght included 25 paintings produced in 1967-1968. Over the years, Rebeyrolle had several important exhibits at
Maeght. The texts in the program book were written by Carlos Franqui.







Título/Title/Titre: *Derrière le Miroir No 219 Rebeyrolle - Natures Mortes et Pouvoir*

N° Inventario/ Object No / N° Inventaire: CO-DLM-1976-219 REBEYROLLE

Autor/Author/Auteur: Carlos Franqui

Editor/Publisher/Editeur: Maeght, Paris 1976

Impresor/Printer/Imprimeur: Arte, Paris

Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: 5 lithographies originales
3 double page et en couverture

Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:

1. From: Orca Knowledge Systems, Inc. (Novato, CA, U.S.A.) Price: US\$ 99.95 (EUR 83,96) Derrière Le Miroir No. 219: Rebeyrolle Maeght Editeur; Derrière Le Miroir (1976) Description: Maeght Editeur, 1976. Loose Leaf. Book Condition: Very Good. First Edition. First edition. Lightly read if read at all. No markings in book. Binding is tight. B&W and color images. Text in French. Bookseller Inventory # mon0000015845

2. From: Antiquariat Clement (Bonn, Germany) Price: US\$ 73.57 (EUR 60,00) Derrière Le Miroir: Rebeyrolle - Natures Mortes et Pouvoir. No. 219 - Mai 1976. Published by Maeght, Paris (1976) Description: Maeght, Paris, 1976. Erstaufage Broschur Tadellos. Book Condition: 0. Text Französisch. Text von Carlos Franqui: Peinture, Nature Morte et Pouvoir. Aus dem Spanischen übersetzt von Veronique Berri. Komplet! Mit Originallithographie illustrierter, broschierter Einband, 16 paginierte Seiten und 12 seitiger Bogen mit Fotos und Verzeichnis der ausgestellten Werke, 4 Originallithographien, davon 2 doppelseitig. +++ Paul Rebeyrolle (3. November 1926 in Eymoutiers nahe Limoges; 7. Februar 2005 in Boudreville, Burgund) war ein französischer



Maler. Rebeyrolle malte abstrakte Figuren und war nach Urteilen von Fachleuten ein sehr bedeutender Naturalist seiner Zeitepoche. Seine Werke galten als Ausdruck seiner Wut gegen jede Art von Unterdrückung. Eines seiner bekanntesten Gemälde ist "Das Blut der Vögel". Im Jahr 1959 war Paul Rebeyrolle Teilnehmer der documenta II in Kassel. Er starb im Alter von 78 Jahren in Boudreville in Burgund (aus: Wikipedia). +++ Un numéro complet de la revue légendaire "Derrière le Miroir" contenant en tout 4 lithographies originales dont 2 doubles. Propre et en très bon état.+++ A complete edition of this publication on the French artist Rebeyrolle (1926-2005) by the legendary publisher Maeght containing 4 original lithographs (2 are double), altogether excellent condition. 28 x 38,5 Cm. 0,3 Kg. +++ Stichwörter: Moderne Kunst Originalgraphiken Gewicht in Gramm: 300. Bookseller Inventory # 015483



Rebeyrolle. Natures mortes et pouvoir. Derrière le miroir. N 219. MAI 1976. AVEC 3 LITHOGRAPHIES ORIGINALES Paris, Maeght, Mai 1976, in-folio, 38 x 28 (H x L). 3 lithographies originales en couleurs en double page. 2 lithographies originales en noir. 3 reproductions en couleurs dont 1 en



double page. 16 reproductions en noir et blanc. Texte de Carlos Franqui " Peinture, nature morte et pouvoir ".ED. MAEGHT. PARIS 1976 . Original Wraps. First Edition. Folio - over 12" - 15" tall. ISBN:2855870224. 28 pp. loose in wraps. 5 colour lithographs(3 double page), 10 pp. photo reproductions of painting and sculpture(some in colour). Essay by Carlos Franqui. Text in French.

