

Constant

New Babylon
and the Situationist City
A COLLECTION

Constant: New Babylon and the
Situationist City — *A Collection*

February 2024

SHAPERO
RARE BOOKS

SHAPERO RARE BOOKS
106 NEW BOND STREET
LONDON W1S 1DN

ow@shapero.com
020 7493 0876

SIMS REED

SIMS REED RARE BOOKS
43A DUKE STREET ST. JAMES'S
LONDON SW1Y 6DD

info@simsreed.com
020 7930 5566



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Constant, from No. 13

Introduction

CONSTANT ANTON NIEUWENHUYS (1920–2005), known always by the mononym Constant, was a Dutch painter, poet, sculptor, musician, philosopher and theoretician associated with several of the most significant groups of the post-war European avant-garde and an important social visionary of the future.

After early artistic studies in Amsterdam and Bergen during the war, Constant, together with his brother, the painter Jan Nieuwenhuys, and the artists Karel Appel and Corneille, founded the 'Experimentele Groep in Holland' (1948) before linking with Asger Jorn, Christian Dotremont and Joseph Noiret to form CoBrA (Dotremont's neologism composed of the initials of Copenhagen/Brussels / Amsterdam) later in 1948. After the dissolution of CoBrA in 1951, Constant spent time in London where his first thoughts of urbanism and (re)construction were prompted by war damage.

It was Constant's invitation to the congress organised by Asger Jorn's 'Mouvement pour un Bauhaus Imaginiste' and his subsequent meeting with Guy Debord in Alba in 1956 that led directly to Constant's *gesamtkunstwerk*, 'New Babylon'. The Situationist International ('Internationale Situationniste') that emerged from the synthesis of Jorn's 'Mouvement pour un Bauhaus Imaginiste' with Debord's 'Internationale Lettriste' in 1957 was rejected initially by Constant. After the movement adopted the concept of 'unitary urbanism' as propounded in the joint Constant / Debord 'La Déclaration d'Amsterdam' (1958), Constant joined – at least briefly, he left in 1960 – and 'New Babylon' was born.

The coinage 'New Babylon' was Guy Debord's, describing Constant's futuristic urban utopia (Constant rejected the apposite term due to its strictly satiric affect in More's original intention), a planet-wide city governed and served by machines with a new form of man, social and communal, equal and free, liberated from labour: *homo ludens* emerging from the pupa of *homo faber*. Constant's first thoughts on 'New Babylon' were articulated in 'Another City for Another Life' (1959) but these ideas that had begun to germinate in 1956 were developed and explored by Constant over the next 20 years in extensive media: series of models, sketches, etchings, lithographs, maps and collages, as well as manifestos, essays and lectures.

Presented here as a collection are representative materials from all of Constant's oeuvre — from the 'Experimentele Groep in Holland' in the 1940s, his war-inspired '8 x La Guerre', the birth of CoBrA via 'New Babylon', to his late portfolio reproducing paintings ('Plaisir et Tristesse de l'Amour') and his meditations on his important influence Cézanne. There is also important additional contextual material relating to the birth of CoBrA (Constant's presentation copy of Carl-Henning Pedersen's 'Drømmedigte'), the emergence of Situationism, the collaborations of Jorn and Debord ('Fin de Copenhague' and 'Mémoires'), Jorn and his brother Jørgen Nash ('Stavrim, Sonetter'), Debord's psychogeographic 'map' of Paris and the birth of 'New Babylon' itself.

Although 'New Babylon' as a project came to an end in 1974, Constant's magnum opus concluded with the exhibition 'New Babylon' at the Gemeentemuseum Den Haag in that year, the ideas and concepts, the aspirations and ideals that Constant strove to promulgate are as relevant, if not even more so, now.

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Constant

PART I

‘The modern city is dead; it has been sacrificed to the cult of utility. New Babylon is the project for a city in which people will be able to live. For to live means to be creative. New Babylon is the product of the creativity of the masses, based on the activation of the enormous creative potential which at the moment lies dormant and unexploited in the people. New Babylon assumes that as a result of automation non-creative work will disappear, that there will be a metamorphosis in morals and thinking, that a new form of society will emerge.’

— *Constant*

Constant, from No. 13





1 Reflex. Orgaan van de Experimentele Groep in Holland. Nos. 1 & 2. (All Published) AMSTERDAM. 1948-1949

2 vols. 4to. (c.305 × 235 mm). [4 bifolia; 5 bifolia]. Printed text and illustration throughout with original lithographs & monochrome reproductions on thin newsprint paper; the original lithographs are printed recto only on thicker stock. Original publisher's printed wrappers, stapled as issued (here without staples), each with title and illustration to front cover.

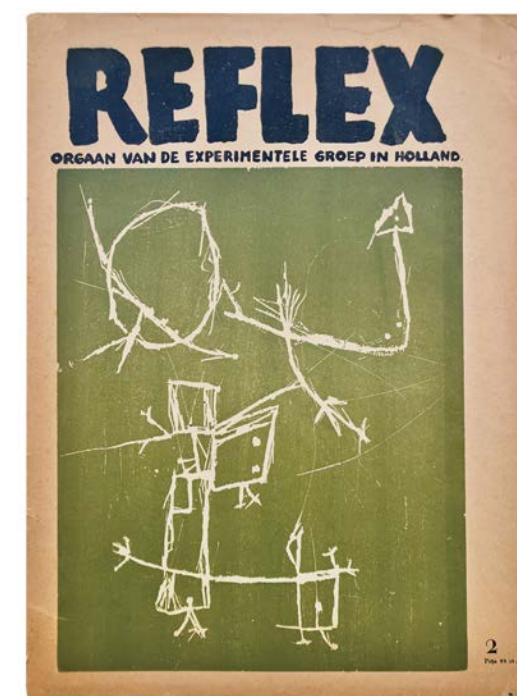
THE COMPLETE SERIES OF THE FRAGILE 'REFLEX', the rare pre-CoBrA publication with original lithographs, issued by 'Experimentele Groep in Holland'.

The CoBrA movement was founded in Paris on Nov 8 1948; these publications were published in September / October 1948 and February 1949. As of March 1, 1949, the magazine 'REFLEX' was renamed CoBrA. In these issues one finds: a Manifesto by Constant; poems and texts by Corneille and Jan Elburg; the text 'To The Point' by Eugene Brands; the first published poem by Lucebert; texts by Gerrit Kouwenaar, A. Roland Holst and a poem by Dotremont.

No. 1: with 4 full page lithographs by Constant, Jan Nieuwenhuijs, Karel Appel, Corneille all recto only on thicker paper;

No. 2: with 4 full pages lithographs by Corneille, Brands, Rooskens and Wolvecamp all recto only on thicker paper.

[Le Fonds Paul Destribats 525].





2

Kouwenaar, Gerrit
goede morgen haan

AMSTERDAM. EXPERIMENTELE GROEP IN HOLLAND. 1949

Large 8vo. (252 × 176 mm). [8 unnumbered leaves]. Leaf with pictorial title recto, six leaves with text and illustration recto and verso, final leaf verso with justification, Kouwenaar's reproduction manuscript text and Constant's illustration in lithography throughout, the illustration with additional colouring by Constant by hand; sheet size: 248 × 172 mm. Original publisher's green printed wrappers with typographic title in lowercase in black to front cover, leaves pierced and with thick scarlet string tie, as issued.

A VERY GOOD COPY OF CONSTANT'S very scarce first book with extensive colouring by hand by the artist.

From the edition limited to 30 numbered copies, each coloured by hand by Constant, this copy signed and numbered by Constant in blue crayon.

Published by the Dutch 'Experimentele Groep in Holland' which Constant had helped found, 'goede morgen haan' by Gerrit Kouwenaar features illustration by Constant to illuminate Kouwenaar's reproduction manuscript text. Although the book appears to be a children's book - the English title is 'Good Morning Cockerel' - the book alludes to deeper and more universal themes.

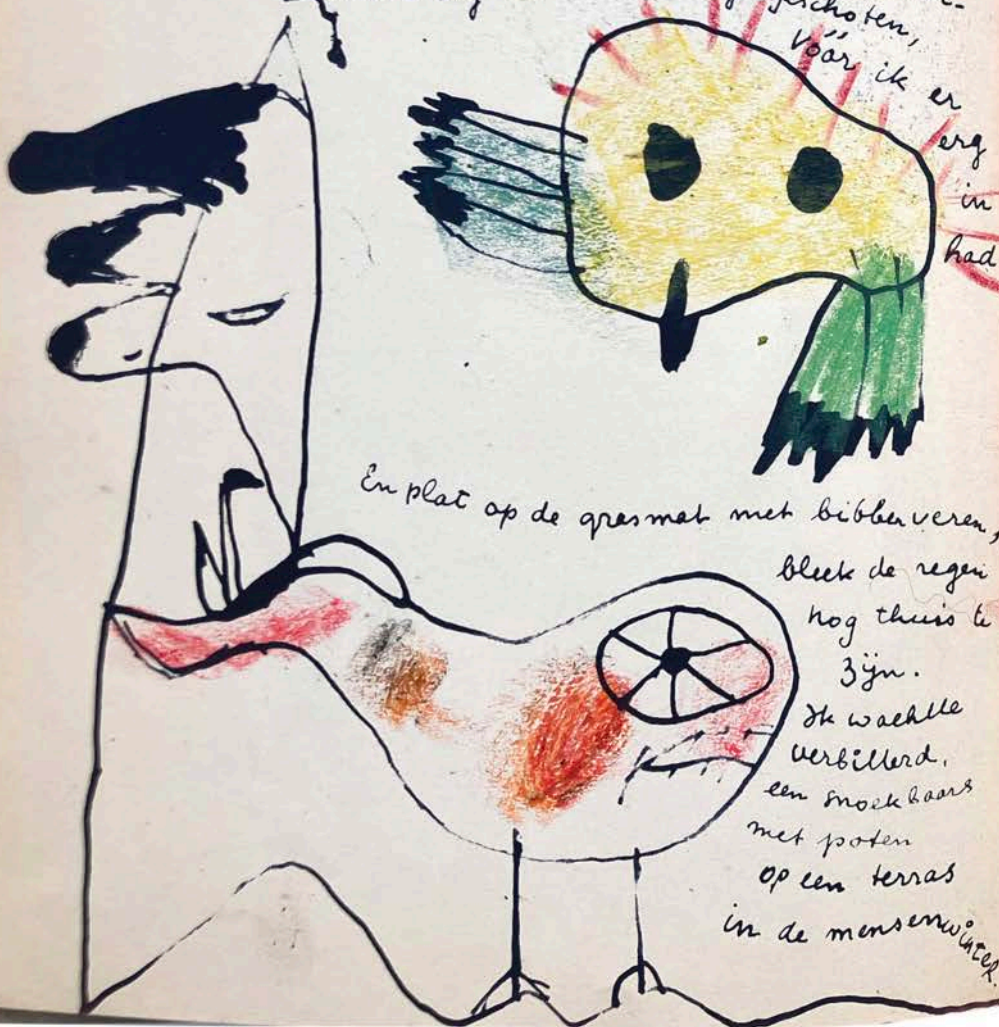
'A small printed booklet with poetry by Gerrit Kouwenaar and drawings by Constant. They created it in 1949 and it was supposed to be a little joke. This is also one of the lines in the booklet: "Everyone considers himself to be a joke. A joke is allowed". The words and drawings are an expression of the playfulness [sic] of their creators where sometimes the words came first and the drawings followed as a reaction and sometimes the other way around.' — *Stichting Constant*

The colour for each example, executed by Constant by hand, varies, with the consequence that each copy of the book is unique.

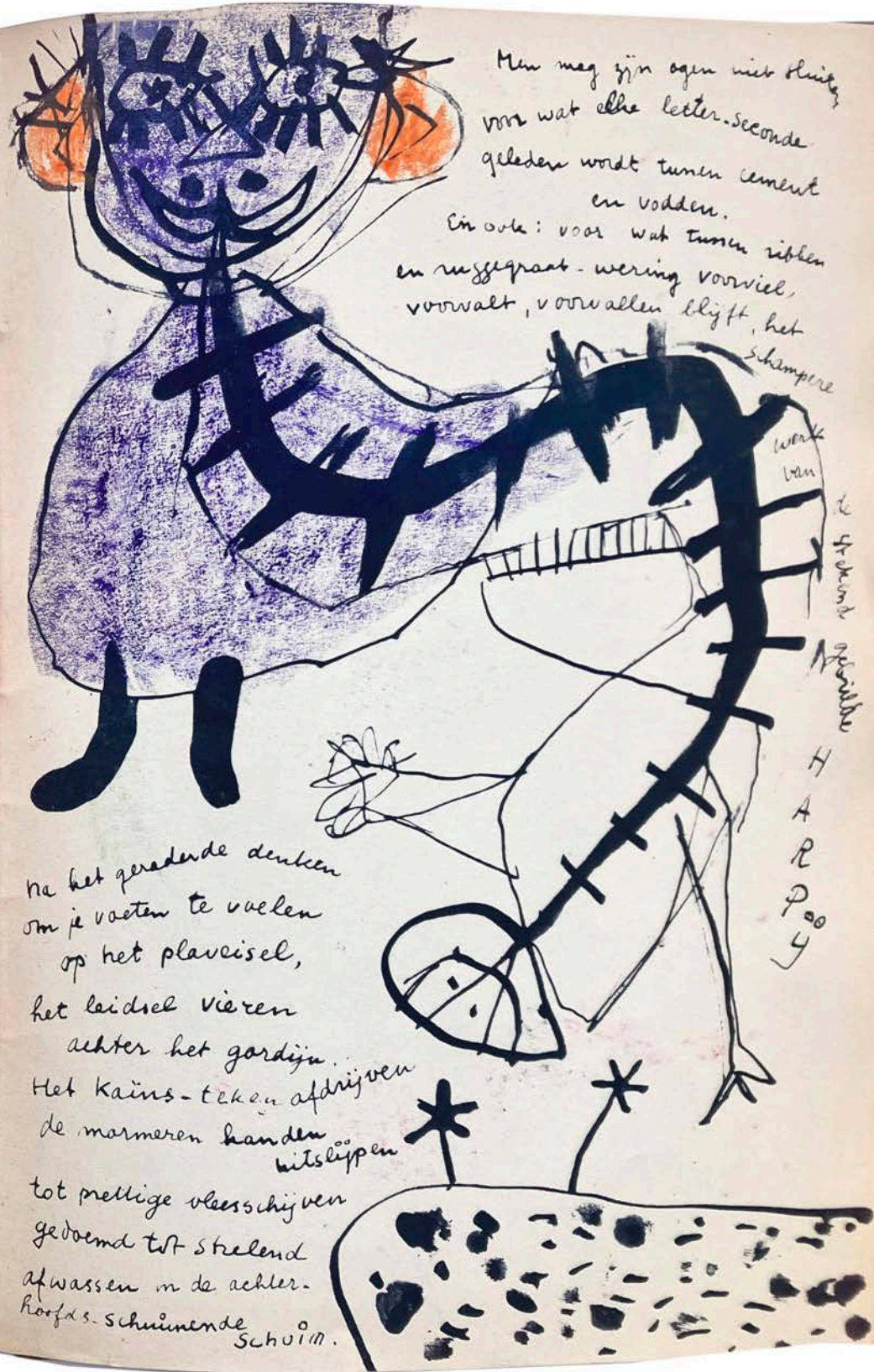


Toen ik eens in een vlieg-
wegen zat, uitstarend
door de geaderde veren
met de ogen zo volge-
lopen, dat ik de
talens-verven der stad

als een verregende hooivoogst zag.
decht ik dat dit niet waar kon wezen
en daalde pijfnel loodrecht, het ver-
melde oog uit de kraag geschoten,
voor ik er erg in had.



En plat op de gresmat met bibberveren,
bleek de regen
nog thuis te
zijn.
Ik waachte
verbijld,
een snoekbaars
met poten
op een terras
in de mensenuitreef.



Men mag zijn ogen niet sluiten
voor wat elke letter-seconde
geleden wordt tussen cement
en vossen.

En ook: voor wat tussen ribben
en rugggraat-wering voorviel,
voorvalt, voorvallen blijft, het
schampere

na het geraderde denken
om je voeten te voelen
op het plaveisel,
het leidseel viereen
achter het gordijn.
Het kains-teken afdrijven
de marmere handen
mitslippen
tot prettige vleeschijven
gedoemd tot strekend
afwassen in de achter-
hoofds-schuimende
Schuim.

work van
H A R P O O Y

3

Kouwenaar, Gerrit
goede morgen haan

AMSTERDAM. EM. QUERIDO'S UITGEVERIJ. 1978

Large 8vo. (246 × 174 mm). 8 unnumbered leaves. Leaf with pictorial title recto, six leaves with text and illustration recto and verso, final leaf verso with justification, Kouwenaar's reproduction manuscript text and Constant's illustration in lithography throughout, the illustration with additional colouring by Constant by hand, explanatory text to interior of rear wrapper. Original publisher's green printed wrappers with typographic title in lowercase in black to front cover, stapled as issued, wrappers faded.

THE LATER FACSIMILE OF CONSTANT'S FIRST BOOK, the collaboration with Gerrit Kouwenaar, 'Goede Morgen Haan'.

Printed in 1978, just under forty years after the original book, this facsimile is of copy number '1' signed by Constant and Kouwenaar in red ink. Published originally by the Dutch 'Experimentele Groep in Holland' which Constant had helped found, 'goede morgen haan' by Gerrit Kouwenaar features illustration by Constant to illuminate Kouwenaar's reproduction manuscript text.



4

8 x La Guerre
AMSTERDAM. (BY THE ARTIST). 1951

Lithographies
50 exemplaires
numérotés
Amsterdam 1951
n°

Folio. (412 x 288 mm). [8 un-numbered leaves]. 8 original monochrome lithographs by Constant numbered 1-8 in pencil verso, white paper label with justification (100 x 138 mm) with lithograph text by Constant pasted to verso of front portfolio flap; sheet size: c.400 x 284 mm. Loose as issued in original publisher's thick black paper portfolio with flap, white paper label (100 x 234 mm) with lithograph title by Constant to front cover, later black cloth grey laid paper-lined box with title in grey to front cover.

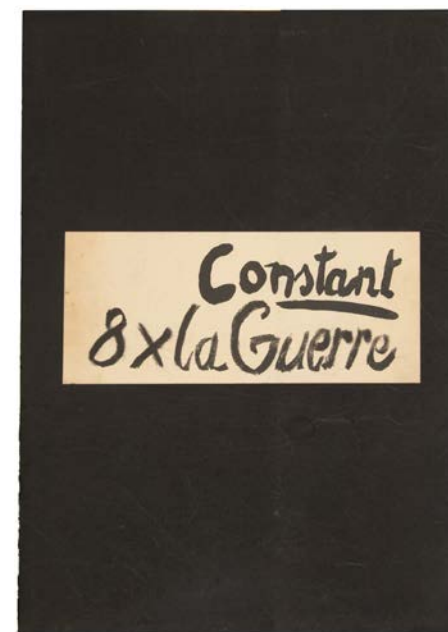
CONSTANT'S FIRST PORTFOLIO OF PRINTS, the powerful lithograph series based on the horrors of war.

From the edition limited to 50 numbered copies, this copy inscribed 'épreuve d'artiste' and signed in pencil by Constant to justification.

'... dans "8 x La Guerre", il montre avec une clarté particulière la condition actuelle de l'homme ... La condition humaine en 1951, six ans après la fin de la Seconde Guerre mondiale, six ans après Hiroshima et la révélation de la Shoah, c'est donc, dans l'ordre des planches: être bombardé aveuglément par des avions, voir les siens mourir violemment, se trouver seul et terrorisé, être poursuivi et attaqué par des chiens de gare ou des loups, mourir parmi les débris d'une ville incendiée, fuir et hurlant, se heurter à un cheval crevé au pied d'une cheminée d'usine, voir un homme à tête de chat tuer à l'arme blanche la symbolique Colombe de la Paix.'

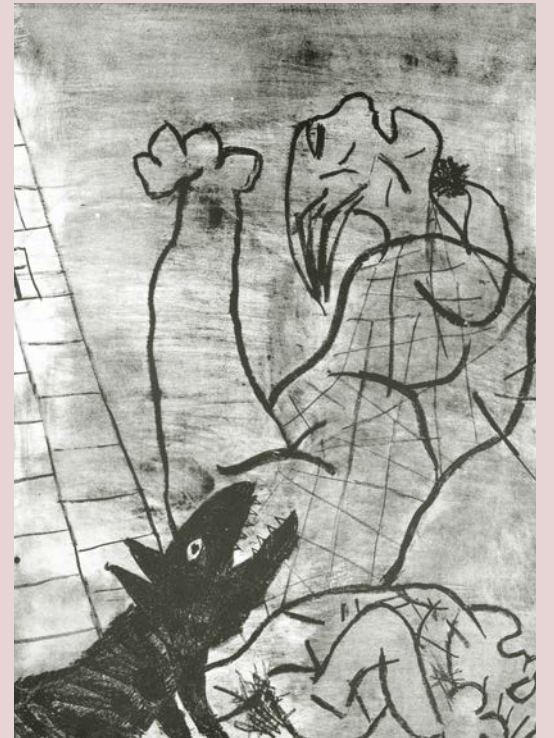
— Philippe Dagen

[Dagen 8-15; see Philippe Dagen's 'La gravure telle une flèche plantée dans l'armure du temps,' pp. 21-34].





ABOVE AND RIGHT:
No. 4, 8 x *La Guerre*, 1951



ABOVE AND LEFT:
No. 4, 8 x *La Guerre*, 1951



Folio. (340 × 272 mm). [9 bifolia]. Bifolium with opening of Elburg's printed verse recto and verso with original colour woodcut by Constant and 8 bifolia numbered 2-9 on first recto each with verse by Elburg and original colour woodcut by Constant as spread, justification to interior of rear wrapper. Loose as issued in original publisher's printed wrappers with titles to front cover in black, justification printed to interior of rear wrapper.

PRESENTATION COPY OF CONSTANT'S COLLABORATION with Elburg, illustrated with original colour woodcuts.

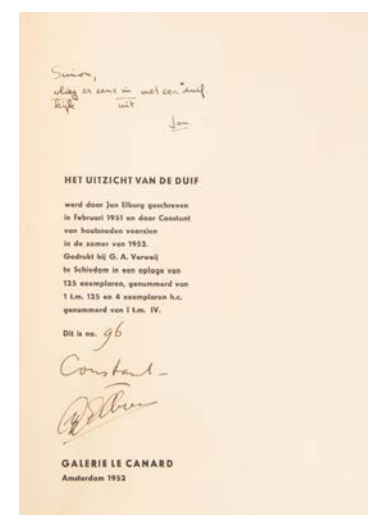
From the edition limited to 125 numbered copies signed by Constant and Elburg; four hors commerce copies were also issued. Elburg's presentation is in sepia ink to the justification: 'Simon, / vlieg / kijk er eens in / nit mit een duif. / Jan'. (The words 'vlieg' and 'kijk' and 'in' and 'nit' have been written so as to be interchangeable). Although we have no evidence for it, it is tempting to imagine that the recipient of this copy was Simon Vinkenoog, the Dutch poet who collaborated with Constant for 'New Bablylon'.

According to the colophon Elburg wrote the poems in February 1951 and Constant made his woodcuts in the Summer of 1952.

'On November 1952, "Het Uitzicht van de Duif" was presented in the Amsterdam gallery Le Canard, a loose-leaf edition of a long three-part poem from 1951 by Jan G. Elburg (1919 - 1992), illustrated with nine color woodcuts, summer 1952, by Constant (1920 - 2005). The large-format edition was published in a limited edition of 129 numbered and signed copies. Four of these - "hors commerce" numbered from I to IV - were intended as personal copies for Constant, Jan Elburg, the Le Canard gallery and the printer G. A. Verwey. The remaining 125 were for sale.'

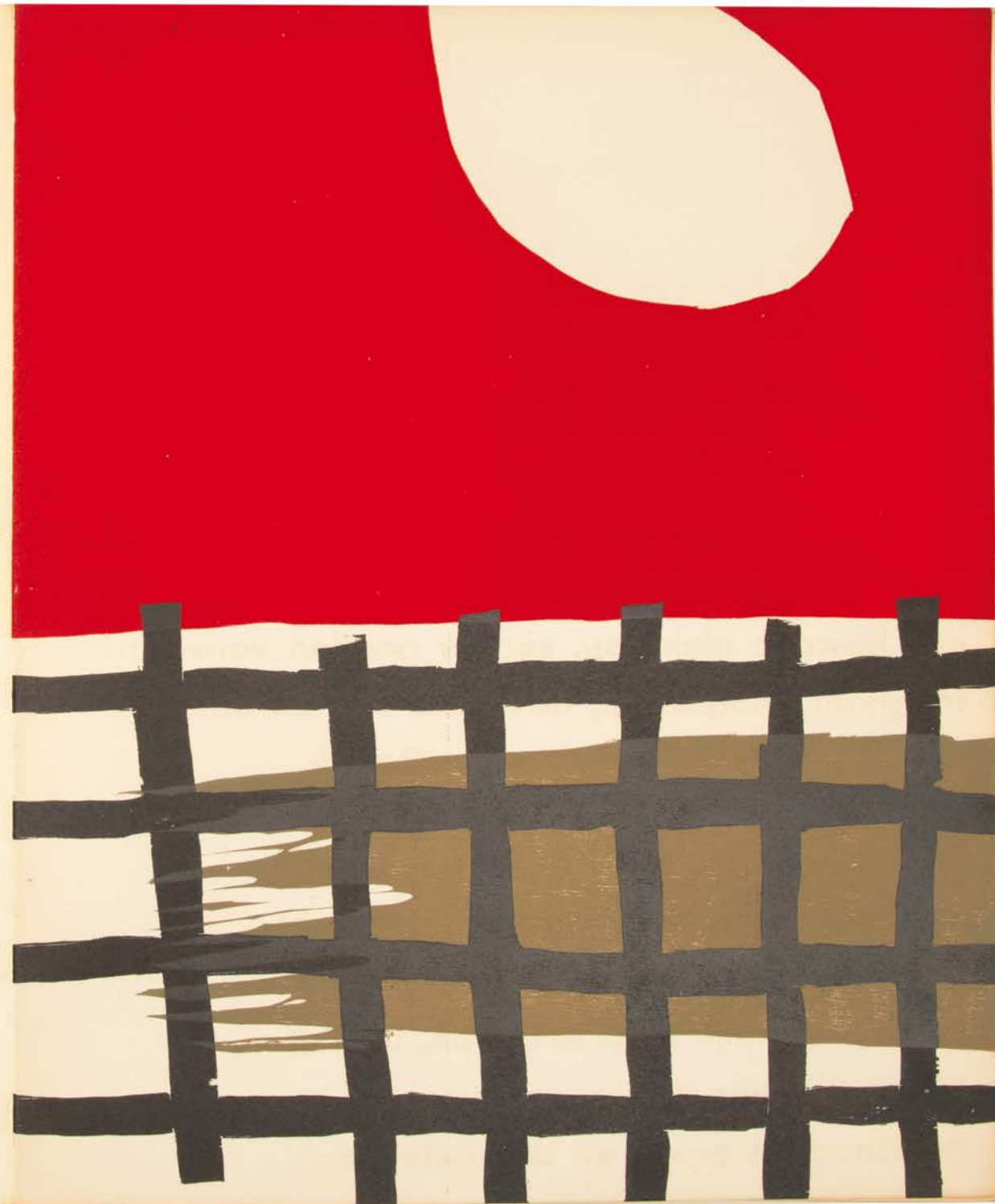
— Stichting Constant

[Dagen 17-25].



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

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



Van oudsher zien de ogen liever dons dan bloed
dat dons groeit op de duiven van Picasso:
daar steken de scherven als messen naar,
daar steken de fosforbommen de brand in,
daar steken die naar ons spugen de draak mee,
daar steekt het verleden de loftrumpetten
van dode verdrukkens.

Vleselijk is onze vrede, gewone begeerte
naar een veilige wieg met een kleine stem,
een vriendelijk woord en een snee kruimig brood:
daar knaagt de dood aan, daar slaat een gele haan
de vlam van zijn vleugels aan,
daar komt men aan met een hand als brand.



6

Van Eyck, Aldo
Voor Een Spatiaal Colorisme
 AMSTERDAM. (PRINTED BY G. A. VERWEIJ TE SCHIEDAM). 1953

Folio. (350 × 260 mm). [5 leaves + bifolium]. Leaf with explanatory text ('een ruimte in kleur'), 3 colour plates printed by Constant by hand, leaf with applied monochrome reproduction photograph, bifolium with printed text 'spatiaal colorisme'; the initial leaf and plates recto only and numbered 1–5, the bifolium with text recto and verso numbered 6–8, justification printed to rear inner wrapper. Loose as issued in original publisher's cream printed wrapper with titles to front cover in black, original glassine (fragile, chipped and worn) preserved.

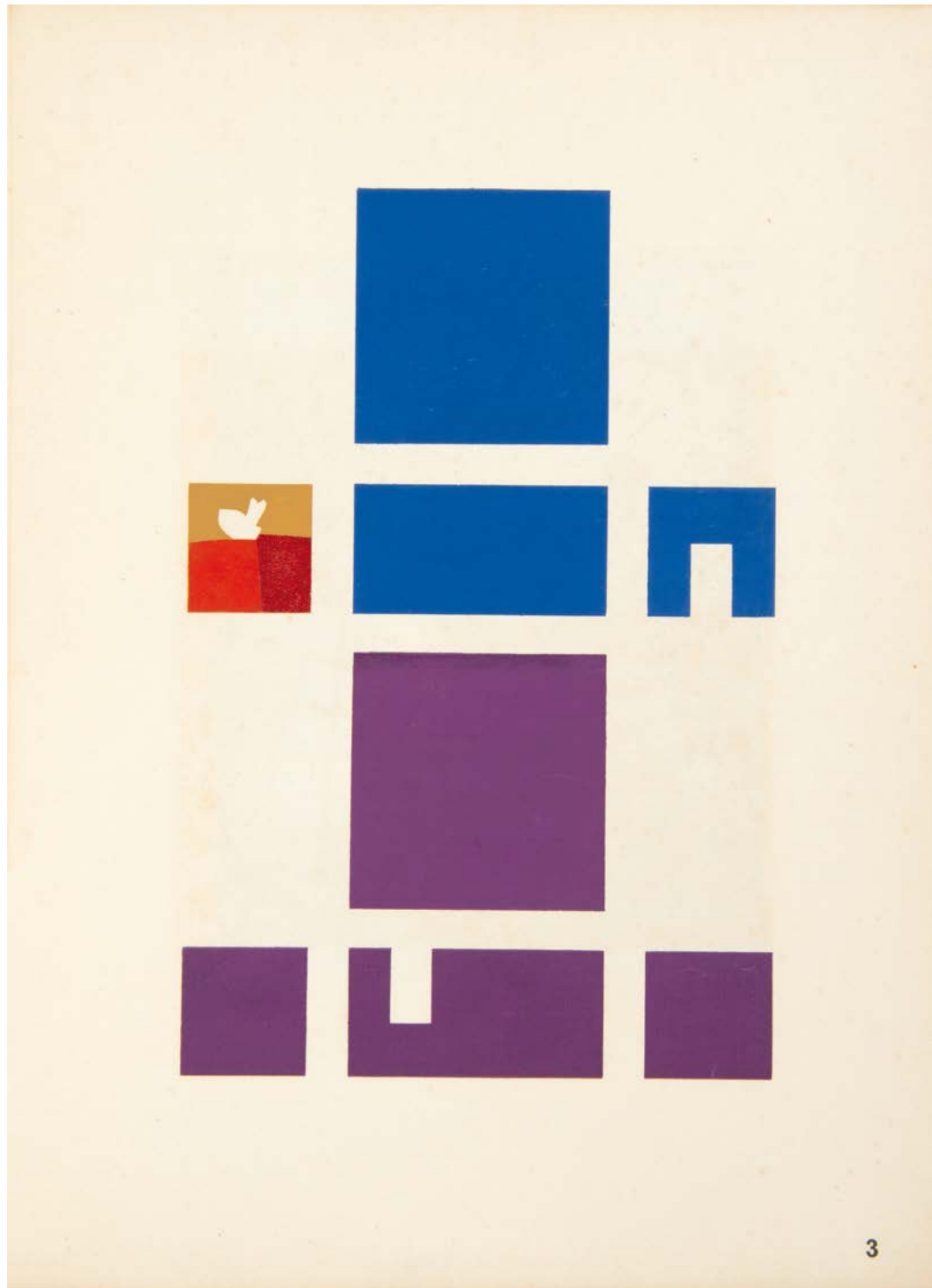
CONSTANT AND ALDO VAN EYCK'S ANALYSIS of colour and its inseparability from form.

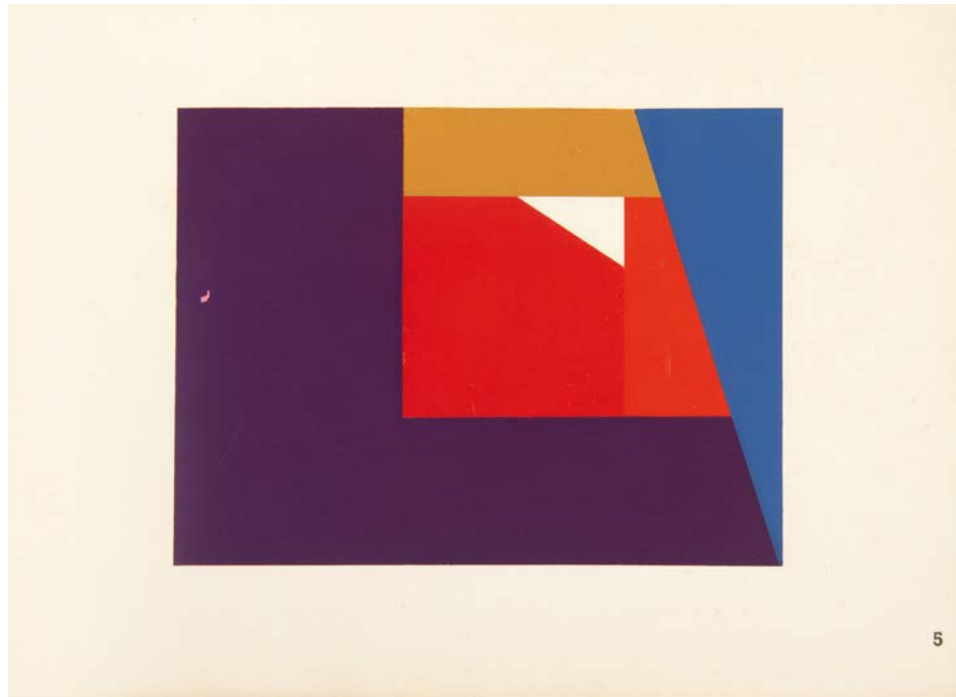
From the edition limited to 50 numbered copies, this copy inscribed 'H[ors]. C[ommerce]!' in pencil to the justification.

Published on the occasion of the design exhibition 'Mens en Huis' held between November 21st, 1952 and January 5th, 1953 at the Stedelijk Museum of Amsterdam, this analysis of colour theory relates specifically to the construction by Constant and Van Eyck of an experimental 'ruimte-kleur' (colour room). Constant and Van Eyck were awarded the Sikkens Prize in 1960 for their work.

In this manifesto, the artist and the architect state that colour appears passively and coincidentally in modern architecture. The emotional effect and space-creating capacity of colour remains unused, while colour is as much a determining factor as the constructive space. Colour should not be added to the construction or form, but should be conceived simultaneously and coherently with it.

'Kleur is niet anders dan de kleur van de vorm en vorm niet anders dan de vorm van de kleur.' (Colour is not different from the colour of the form and form is not different from the form of the colour). — *From the text*

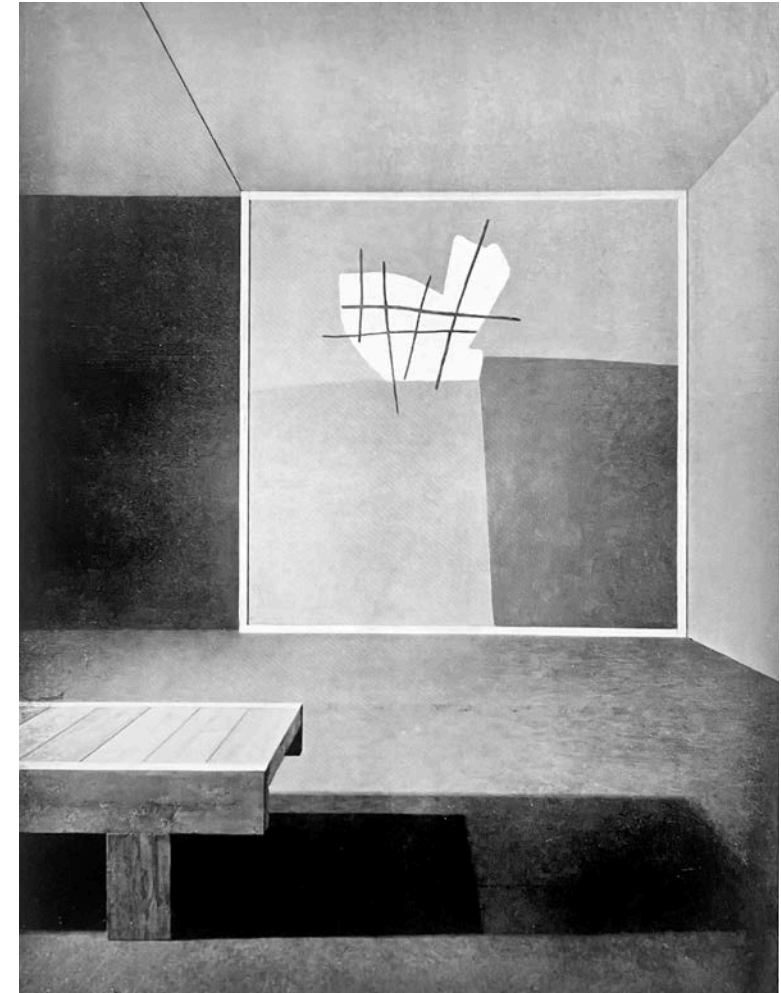




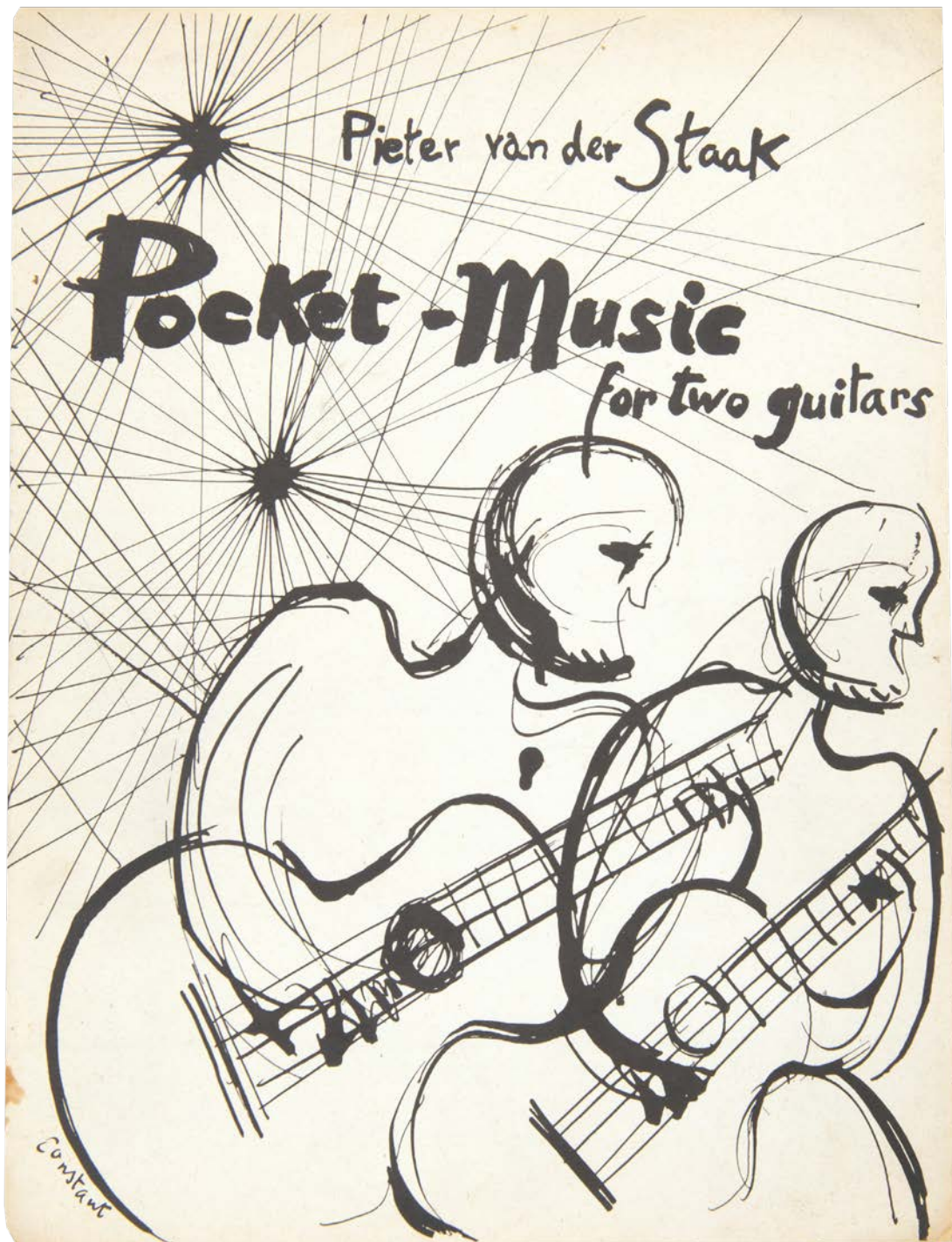
5



2



ABOVE AND RIGHT:
No. 6, *Voor Een Spatiaal Colorisme*



Small folio. (236 × 310 mm). [Bifolium: 2 unnumbered leaves]. Justification / colophon to interior of front cover, inserted bifolium with printed music, the five movements for the guitar duet 'Pocket-Music' (Vestzakmuziek) by Pieter van der StaaK concluding on interior of rear wrapper. Original publisher's white printed paper wrappers with monochrome illustration by Constant to front cover, advertisements to rear, justification to interior of front cover and printed music to rear.

THE MUSICAL SCORE, WITH A COVER and signed presentation from Constant, for Pieter van der StaaK's guitar duet.

From the edition limited to 32 numbered or lettered copies, this copy neither lettered nor numbered but with a signed presentation from Constant; all copies were to be signed by Pieter van der StaaK and the first six examples were, in addition, to be hand-coloured and signed by Constant.

Constant's presentation, in pencil to the justification, follows the printed 'This copy is' and reads: 'for Hillary [sic] / Constant'.

The cover of the catalogue featuring Constant's drawing recalls the famous photograph of Constant seated in his studio playing the guitar while seated on a high ladder and surrounded by his sculptures. Van der StaaK dedicated the duet to Hans Niessen and Mijndert Jape.





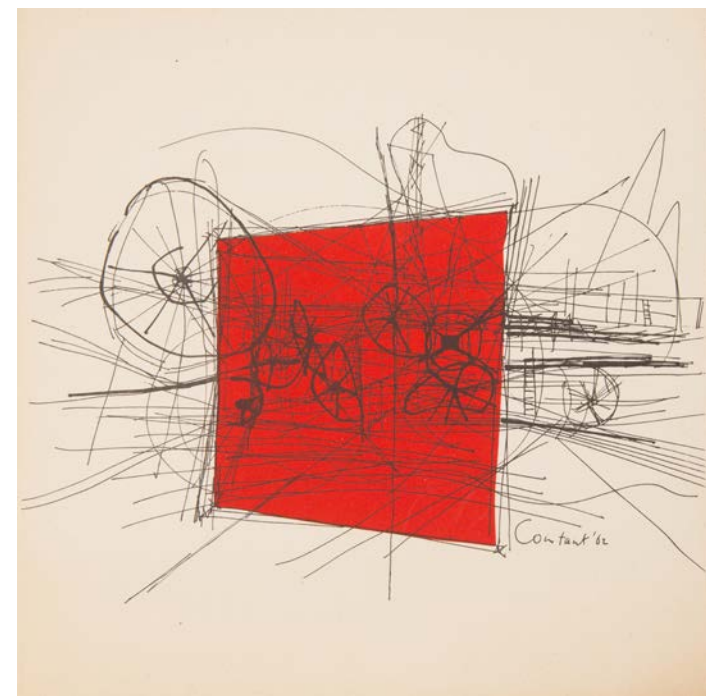
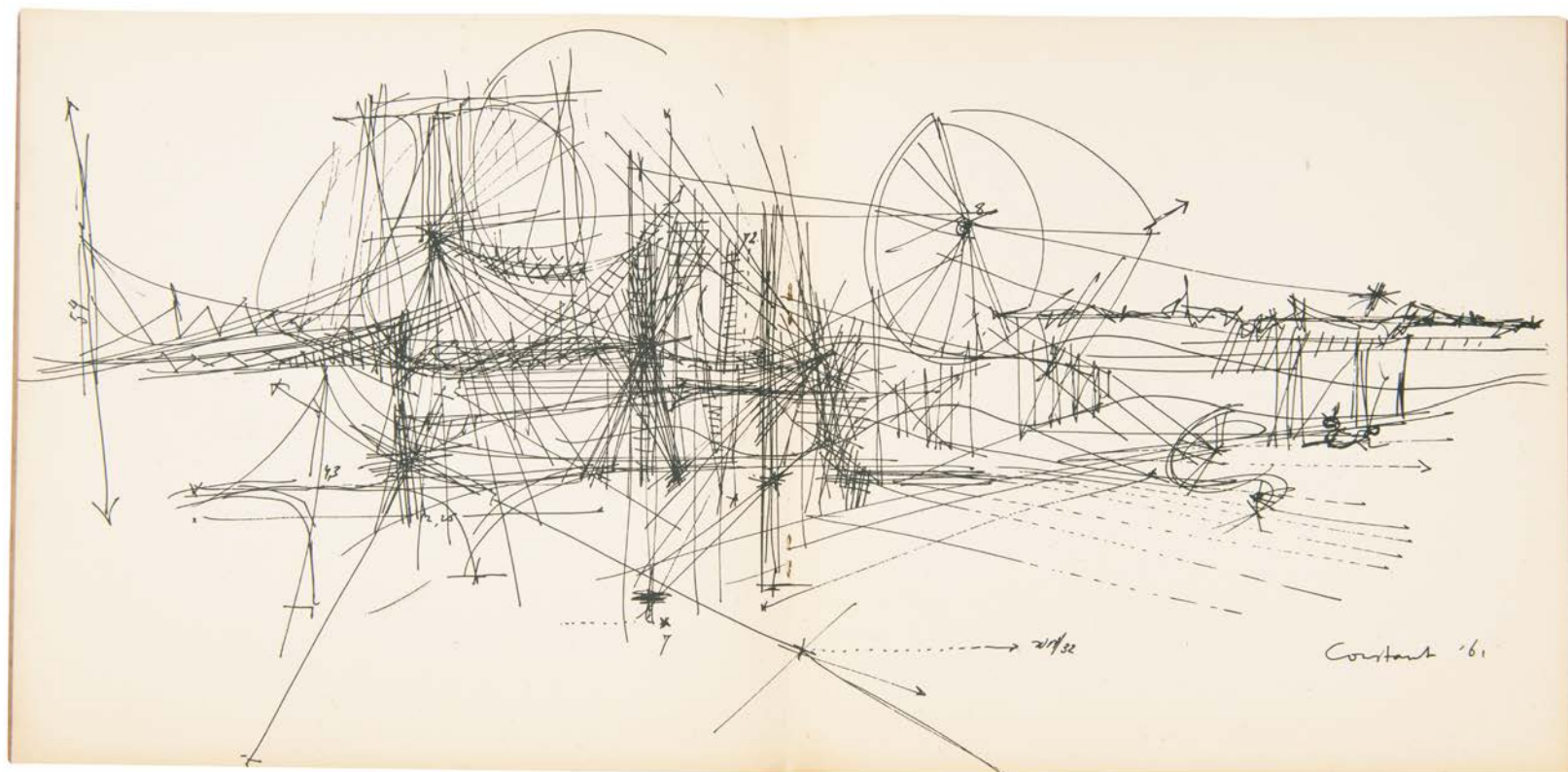
8

New-Babylon Tekeningen 1961-1962 ROTTERDAM. GALERIE DELTA. 1963

Large square 8vo. (222 × 222 mm). [8 bifolia including wrappers]. Leaf with title and gallery details and Caspari's text in German and Constant's text in Dutch illustrated with 13 reproductions of drawings by Constant, one with colour and one double-page, final leaf with list of works verso. Original publisher's grey paper wrappers, stapled as issued, titles to front cover in black.

THE CATALOGUE FOR GALERIE DELTA'S EXHIBITION of Constant's drawings for New Babylon.

Constant had begun his theoretical utopian 'New Babylon' project in the late 1950s however the works presented here all date from the early 1960s prior to the publication of his eponymous book / portfolio.



new-babylon

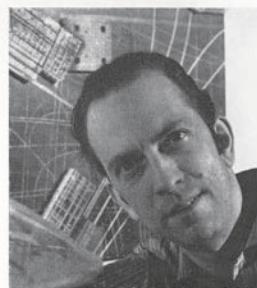
tien lithografieën van constant met een tekst van simon vinkenoog.
steendruk: grafisch atelier p. clement, amsterdam
boekdruk: drukkerij m. spruyt, amsterdam
uitgave: galerie d'eendt, amsterdam
formaat: 38 × 40 cm
de nederlandse oplage bestaat uit 60 gesigeneerde exemplaren. 50 hiervan zijn genummerd van n.1 tot en met n.50 en gedrukt op hahnemühle büttén papier en gebundeld in een kunstlederen band met linnen cassette. 10 luxe exemplaren zijn gedrukt op oud-hollands koperdruk papier van van gelder en genummerd van n.i. tot en met n.x. zij zijn gebundeld in een kunstlederen band met kunstlederen cassette en bevatten ieder een originele schetssteking van constant.
eenzelfde oplage verschijnt in het Duits, vertaald door ludwig kunz, genummerd van d.1 tot en met d.50 en van d.i. tot en met d.x. en eenzelfde oplage in het engels, vertaald door james brockway genummerd van e.1 tot en met e.50 en van e.i. tot en met e.x.
de prijs is bij voorintekening: f. 150,— per gewoon exemplaar en f. 450,— per luxe exemplaar.
Verschijningsdatum 1 mei 1963

new-babylon

10 lithografieën van constant met een preambuul voor een nieuwe wereld tekst van simon vinkenoog

galerie d'eendt nv
spuistraat 272, amsterdam

de ontbinding van de traditionele kunstvormen die na cobra steeds duidelijker aan het licht getreden is, bracht constant ertoe zich te wijden aan het ontwerpen van een toekomstcultuur van een geheel nieuw type, een cultuur waarin alle mensen betrokken worden. dit project noemt hij new-babylon. in een groot aantal maquettes, constructies, plattegronden, afbeeldingen, foto's, beschrijvingen en teksten, tracht hij het beeld vast te leggen van een geautomatiseerde wereld, waarin niet langer arbeid en nut, maar spel en creativiteit als levensnormen voor ieder gelden. simon vinkenoog schreef een preambuul bij tien lithografieën die deze nieuwe wereld illustreren.



9

Constant & Simon Vinkenoog
new-babylon. (Publication Announcement)
AMSTERDAM. GALERIE D'EENDT. (1963)

12mo. (152 × 121 mm). [Single folded sheet]. Printed text in lowercase in Dutch throughout on glossy paper stock recto and verso with titles, two monochrome reproduction photographs of Constant and Vinkenoog, brief descriptive text and details of the editions of the publication; sheet size (unfolded): 152 × 242 mm.

THE VERY SCARCE ORIGINAL PRINTED ANNOUNCEMENT for the Constant / Vinkenoog collaboration 'New Babylon.'

The announcement, issued by the publisher, Amsterdam's galerie d'eendt, gives details of the three editions of 'New Babylon' (it was issued in Dutch, German and English simultaneously) together with the prices: 'f. 150' for an ordinary copy (50 copies in each language) and 'f. 450' for the deluxe copies (ten in each language) that each included an original drawing by Constant. The deluxe copies were also printed on 'oud-hollands koperdruk papier van van gelder' (i.e. Hollandse Van Gelder) as opposed to on Hahnemühle Büttén. The publication date is announced as May 1st, 1963.

The descriptive text detailing the context of Constant's utopian vision of 'New Babylon', here in full, is illuminating: 'de ontbinding van de traditionele kunstvormen die na cobra steeds duidelijker aan het licht getreden is, bracht constant ertoe zich te wijden aan het ontwerpen van een toekomstcultuur van een geheel nieuw type, een cultuur waarin alle mensen betrokken worden. dit project noemt hij new-babylon, in een groot aantal maquettes, constructies, plattegronden, afbeeldingen, foto's, beschrijvingen en teksten, tracht hij het beeld vast te leggen van een geautomatiseerde wereld, waarin niet langer arbeid en nut, maar spel en creativiteit als levensnormen voor ieder gelden. simon vinkenoog schreef een preambuul bij tien lithografieën die deze nieuwe wereld illustreren.'



10

Constant & Simon Vinkenoog
New Babylon
AMSTERDAM. GALERIE D'EENDT. 1963

Square folio. (414 × 390 mm). [Single leaf, mounted leaf with original drawing under passepartout + 10 bifolia]. Leaf of blue paper with justification, passepartout with mounted original signed drawing by Constant in black ink and 10 bifolia numbered 1–10 to initial recto of each, each with an original lithograph by Constant, 8 double page and three with Vinkenoog's text; sheet size (unfolded): 398 × 758 mm. Loose as issued in original publisher's black paper-lined cream cloth chemise with title in blind to front cover and red cloth slipcase.

[Dagen 33–42; see Mark Wigley's 'Constant's New Babylon. The Hyper-Architecture of Desire', Rotterdam, 1998].

AN EXCELLENT EXAMPLE OF THE ÉDITION de tête of the Dutch edition of Constant's utopian vision 'New Babylon' with the signed original drawing.

From the edition limited to 60 numbered copies in Dutch signed by the author and artist, with this one of 10 on Van Gelder's Old Holland white vellum with an original signed drawing by Constant; an additional 50 copies on Hahnemühle-Bütten were also issued.

Matching corresponding editions, save for the language of the printed text, of 60 copies in English and 60 in German were also issued. The mise en page is by Constant himself.

The original drawing by Constant, executed in black ink on a sheet of wove paper (154 x 204 mm), is mounted under passepartout and signed at lower left, as called for. The drawing features elements reminiscent of the 5th and 10th lithographs.

In 1956, Constant started working on a visionary architectural proposal for a future society: 'New Babylon'. Constant, as a co-founder of the CoBrA group in the late forties, stopped painting to concentrate on the question of 'construction'. Or in Constant's own words, he created 'a New World, where surprise and pleasure of the eyes mingle with innumerable questions, insights and speculations' (Mark Wigley). Constant spent some time in London in 1952, moving frequently and became fascinated by the intricacies of urban form. 'New Babylon' envisages a formulation for the new man, a better social place and a new way of living in a community, combining the critique of modern architecture with the deployment of the latest technical developments.

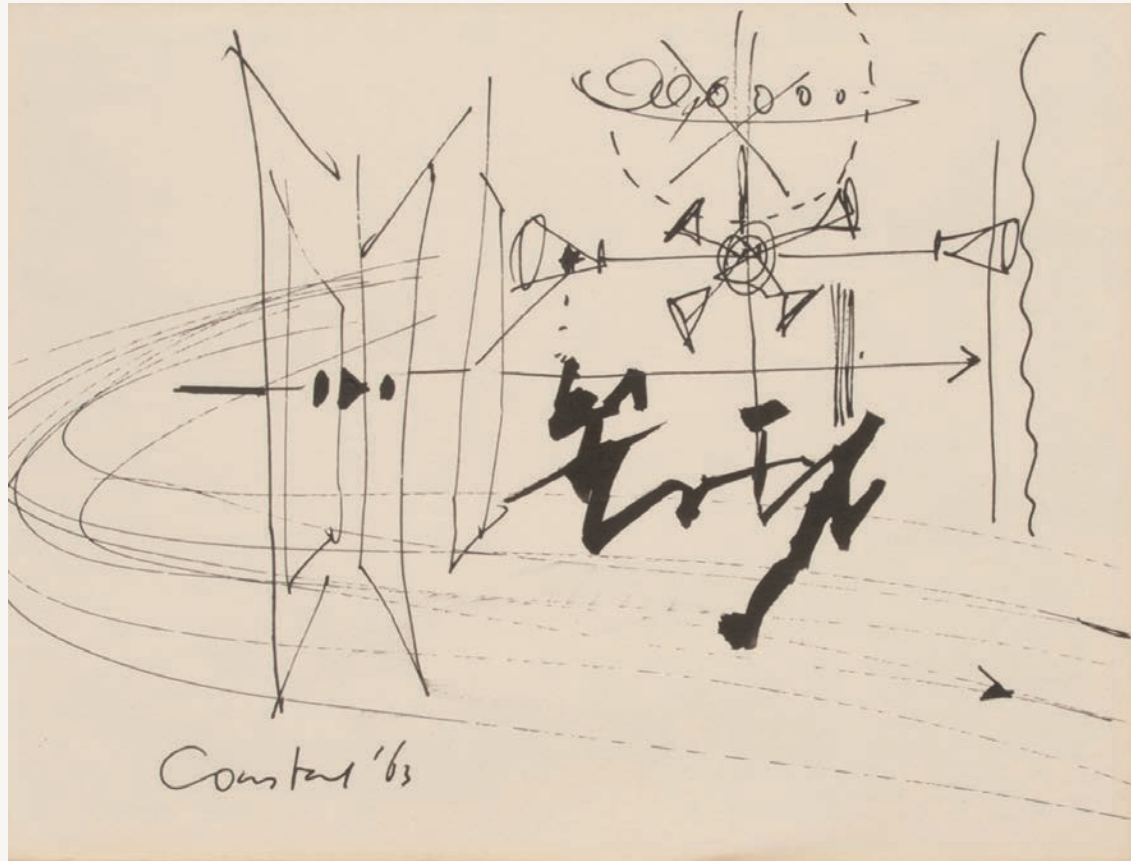
The artist elaborated his ideas subsequently in series of models, sketches, etchings, lithographs and collages, as well as in manifestos, essays and lectures. Constant became an architect himself and insisted that the traditional arts would be displaced by a collective form of creativity. The key words for 'New Babylon' were automation and space. In 'New Babylon' one sees a covered city, with huge labyrinths floating above the ground on tall columns, where vehicular traffic rushes underneath. All forms of mobility are supported and the structure of the city itself will be mobile and lack a clear identity. Social life becomes architectural play in Constant's view. A new architecture, a new city, calls for new media of representation. Due to his lectures, manifestos and interviews, his ideas were widely published in the international press in the 1960's and Constant attained a prominent position in the world of experimental architecture. Until 1974 Constant developed his ideas, acting in the belief that artists had the task to combine new techniques with the complex activity of urbanism.



ABOVE:
No. 10, *New Babylon*, 1963

11 Constant & Simon Vinkenoog
New Babylon
AMSTERDAM. GALERIE D'EENDT. 1963

*Square folio. (400 × 382 mm).
[Single leaf + 10 bifolia]. Leaf
of blue paper with justification
and 10 bifolia numbered 1–10
to initial recto of each, each
with an original lithograph by
Constant, 8 double-page and
three with Vinkenoog's text;
sheet size (unfolded): 398 × 758
mm. Loose as issued in original
publisher's red paper-lined
black cloth chemise with title
in blind to front cover.*



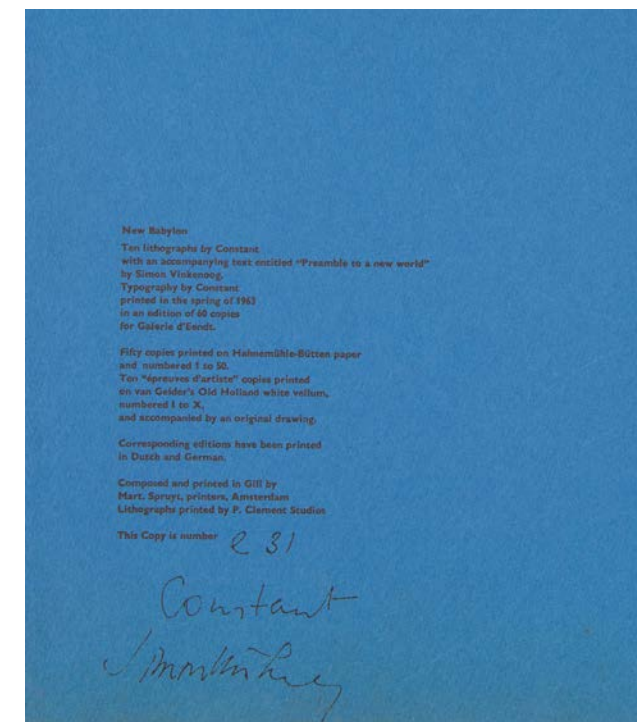
ABOVE:
No. 10, The signed drawing from
New Babylon, 1963

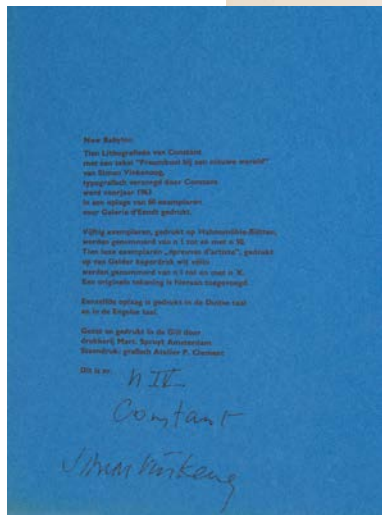
THE ENGLISH EDITION of Constant's utopian vision: 'New Babylon'.

From the edition limited to 60 numbered copies in English signed by the author and artist, with this one of 50 on Hahnemühle-Bütten; an additional 10 copies were issued on Van Gelder's Old Holland white vellum that include an original drawing.

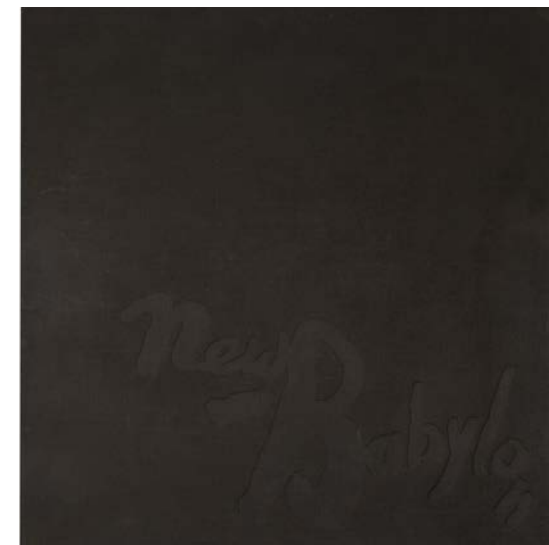
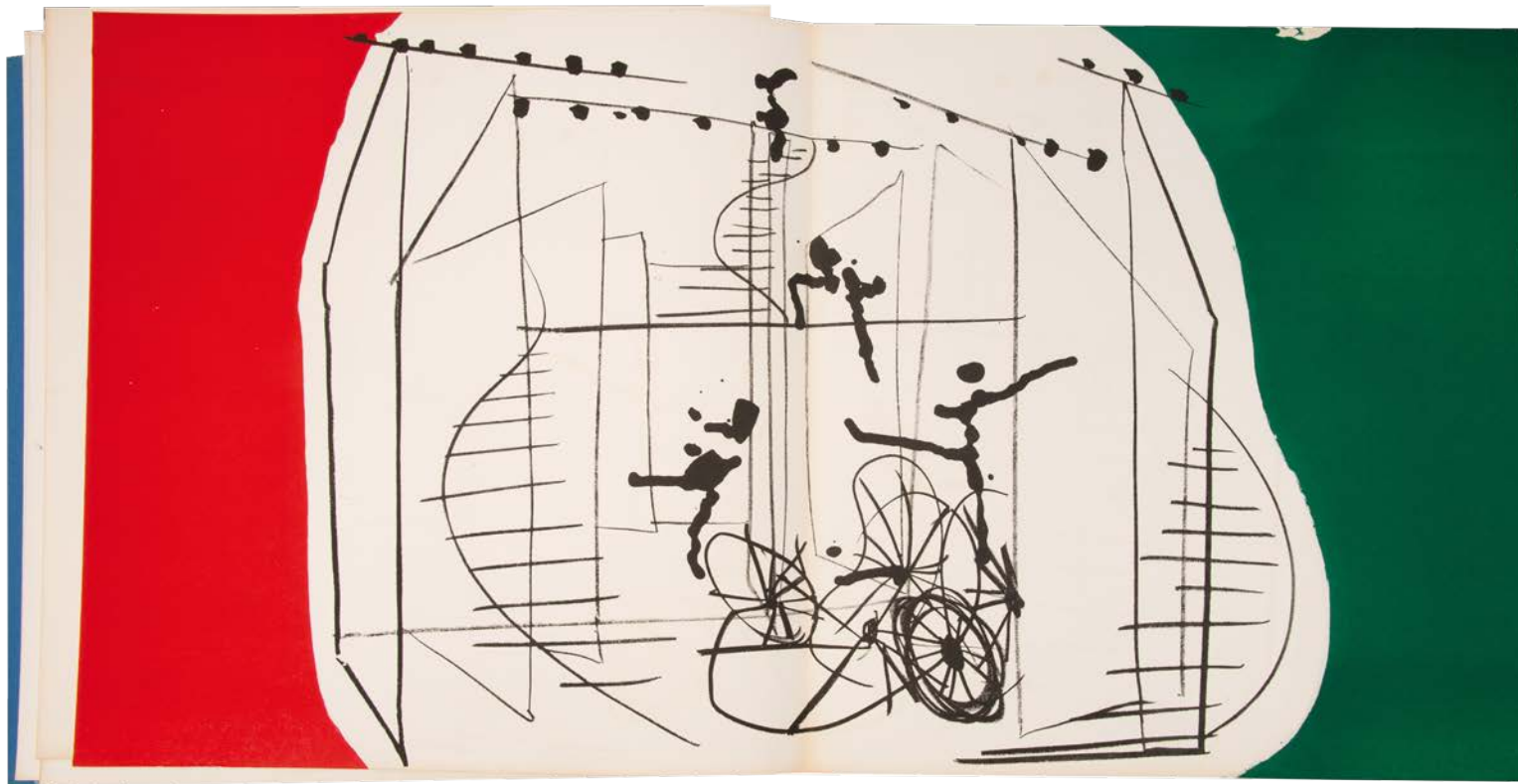
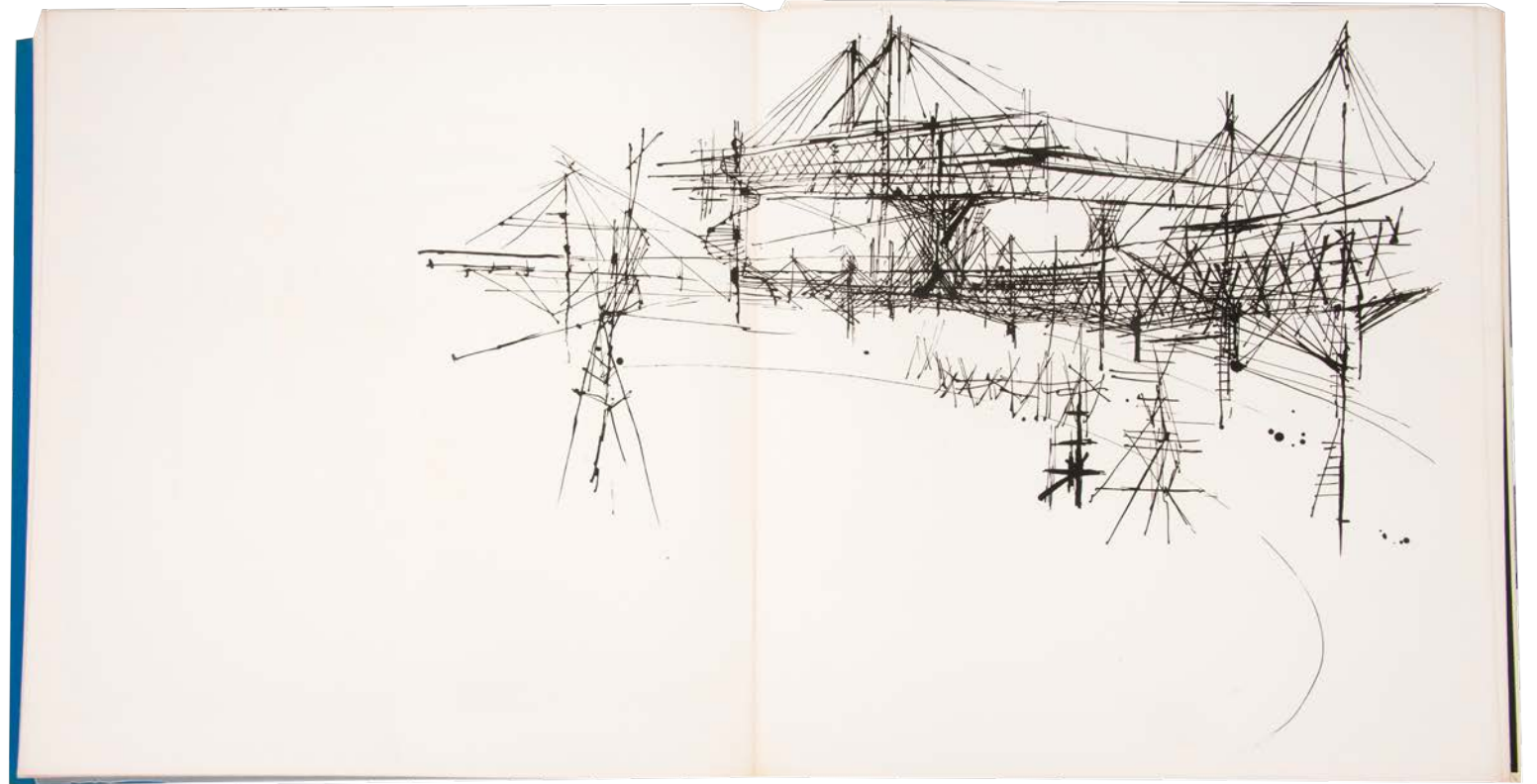
Matching corresponding editions, save for the language of the printed text, of 60 copies in Dutch and 60 in German were also issued. The mise en page is by Constant himself.

[Dagen 33–42; see Mark Wigley's 'Constant's New Babylon. The Hyper-Architecture of Desire', Rotterdam, 1998].





ABOVE AND RIGHT:
No. 10, *New Babylon*, 1963
(Dutch edition)



ABOVE AND LEFT:
No. 11, *New Babylon*, 1963
(English edition)



12 Constant & C. Caspari (Arthus Carlheinz Caspari) Sex-Lieder von C. Caspari mit Sechs Lithografien von Constant AMSTERDAM. P. CLEMENT. 1964

*Small 8vo. (154 × 106 mm).
[18 unnumbered leaves].
Leaf with title, leaf with dedica-
tion ('für Boumi') and Caspari's
6 erotic poems illustrated with
six original colour erotic litho-
graphs by Constant, leaf with
justification and Constant's
presentation; all leaves printed
recto only. Stitched as issued in
original publisher's pink hand-
made paper wrappers, stamped
title in red to upper cover,
additional semi-transparent
handmade paper jacket
and plain tan paper wrapper.*

THE SCARCE EROTIC COLLABORATION between Caspari and Constant with a presentation from Constant to his collaborator on 'New Babylon.'

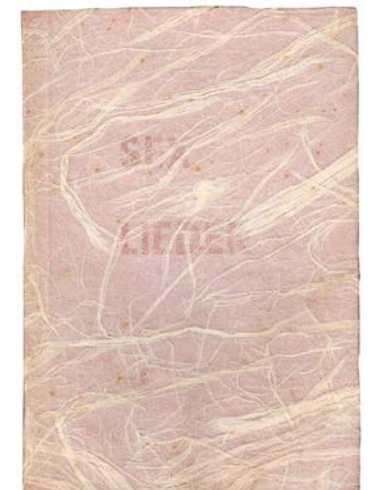
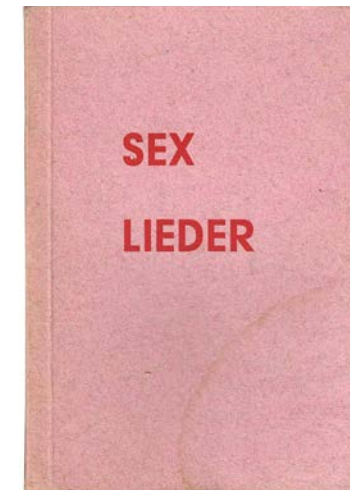
From the edition limited to 40 numbered copies, each signed and numbered by Constant in pencil; three additional 'Sonderexemplare' were also printed.

Constant's presentation is in blue ink to the justification: 'voor Reyneke en / Simon bei gelegenheid / van hun huwelijk / Constant.'

The presentation appears to date from 1964, the year of publication of the illustrated verse collection, and the year that Constant's friend and collaborator on 'New Babylon', Simon Vinkenoog married his fourth - but not last - wife, Reineke von der Lind.

Constant's six erotic lithographs, one for each of Caspari's poems, are executed in tones of light and dark brown, pink and the white of the page. Caspari's poems, literally 'sex songs' but also a pun on 'sechs lieder' i.e. six songs, are titled as follows: 'DIVANLALLE - anarchistische internationale'; 'BURGUNDERS LIEBESBYL - bürgerliche fassung'; 'UBUS ALPTRAUW'; 'DREIERLEILEI - gripsholmer folklore'; 'LITERATURKRITISCHER BORDELLSONG - versuch'; 'TURISTENFREUDE - fremdenführers nachtgesang'. The book features a printed dedication 'für Boumi', Constant's pet monkey Boumibol.

[not in Dagen].





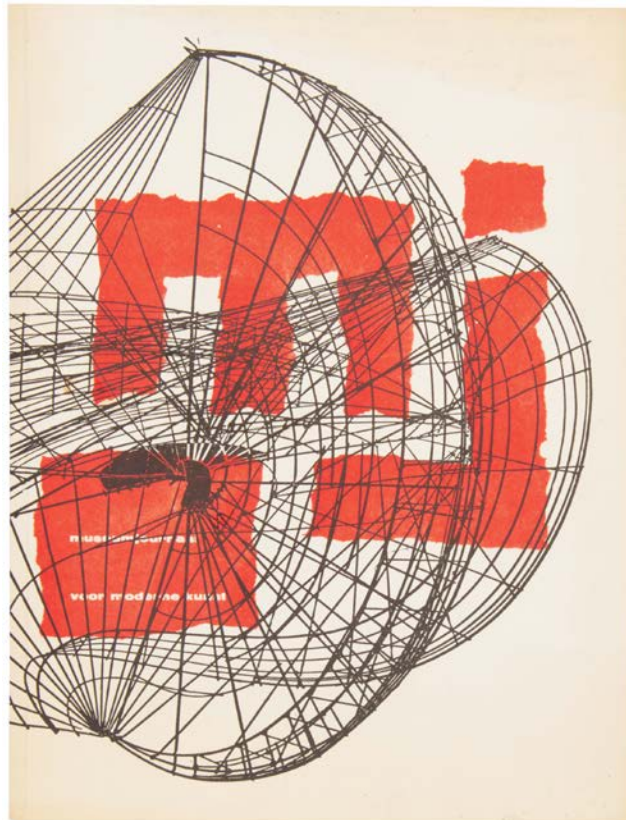
13 Constant 1945 – '65 ROTTERDAM. EDITIE GALERIE DELTA. 1965

Large square 8vo. (230 × 222 mm). [4 bifolia including wrappers]. Biographical text by Victor Nieuwenhuys illustrated with monochrome photographs throughout, reproduction of a work by Constant to interior of rear wrapper. Original publisher's printed wrappers, stapled as issued, monochrome illustration to front cover, gallery details to rear.

THE SCARCE CATALOGUE FOR CONSTANT'S 1965 exhibition in Rotterdam.

The exhibition at Rotterdam's Galerie Delta was held between February 12th and March 7th.

The text is a biographical sketch by Constant's son Victor and is illustrated with extensive documentary photographs of Constant's life. Key figures in the Experimentele Groep in Holland, COBRA, and the Situationists are included as are Constant's monkey Jocko, his family, the poet Caspari, a single reproduction of a work by the artist and a portrait of Constant as a toddler with a book.



14 museumjournaal voor moderne kunst. serie 10, no. 5. 1965 AMSTERDAM/ROTTERLO. RIJKSMUSEUM KRÖLLER MÜLLER. 1965

4to. (250 × 190 mm). [17 leaves; pp. 113–144, (ii)]. Printed text in Dutch throughout, monochrome illustrations on glossy stock, final leaf with advertisements on grey stock, 'museumagenda' printed on red card recto and verso inserted loose. Original publisher's white printed wrappers with monochrome illustration by Constant, orange 'm.j.' and title in white on orange to front cover, contents to rear in black.

SINGLE ISSUE OF THE DUTCH 'museumjournaal' with illustrated articles on Constant and Adolf Loos.

The 'museumjournaal' served as the joint periodical for a number of Dutch museums including the Stedelijk (in Amsterdam and Eindhoven), the Gemeentemuseum (The Hague and Arnhem), the Frans Halsmuseum (Haarlem) and so on. This issue features an extensive illustrated article on Constant (the cover of the issue reproduces his 1958 'turbulente constructie') and includes several images of his New Babylon maquettes.



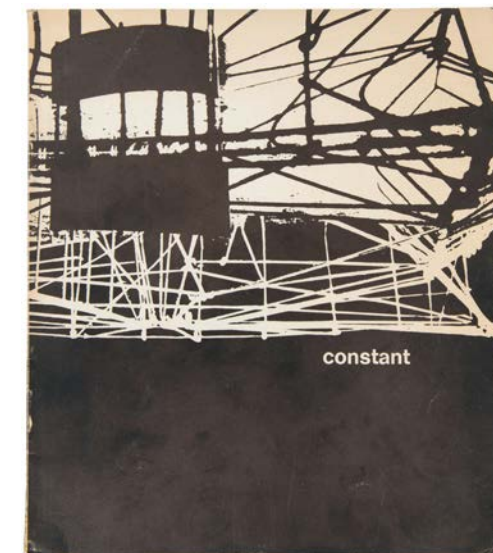
15 Constant. New-Babylon: Schilderijen, Plastieken
 (Catalogue & Exhibition poster)
 THE HAGUE. GEMEENTEMUSEUM. 1965

*Small 4to. (206 × 194 mm).
 + Folio. (590 × 430 mm). [26
 unnumbered leaves + poster].
 12 leaves with introductory text
 &c. on thin tan paper and 14
 leaves with monochrome repro-
 ductions of works by Constant
 recto and verso on white glossy
 paper (a small area c.70 × 145
 mm has been excised from an
 apparently blank area of the final
 leaf) together with the original
 poster for the exhibition printed
 recto only in pink and brown
 with text in red, green and black
 (the poster with one horizontal
 fold but in very fresh condition).
 Original publisher's black print-
 ed wrappers with work by Con-
 stant printed in white over front
 and rear covers, title 'constant'
 in white to front cover, photo-
 graphic portrait of Constant to
 interior of front cover, credits
 to interior of rear cover, stapled
 as issued; poster issued loose.*

THE SCARCE CATALOGUE TOGETHER WITH the striking poster for the important exhibition of work by Constant held in 1965 at the Haagse Gemeentemuseum.

The exhibition 'Constant' was held at the Gemeentemuseum in The Hague from October 1st to November 21st in 1965. The catalogue features an introduction by the director of the museum, Louis Wijsenbeek, Constant's text 'de dialectiek van het experiment' (The Dialectic of Experiment), Jos. de Gruyter's 'kanttekeningen bij het schilderij fauna' (Comments on Painting Fauna), H. van Haaren's 'de uitdaging van new-babylon' (The Challenge of New Babylon), a biography, exhibition history and bibliography as well as details of the exhibited works. The exhibits encompassed sculptures, maquettes, drawings, watercolours and paintings all related to Constant's utopian 'New Babylon'.

The very scarce poster, unlike the catalogue which bears only the artist's name to the front cover, features additional detail concerning the exhibition and its title: 'New-Babylon, Schilderijen, Plastieken'. Although we have no evidence, it seems likely that the poster was designed by Constant himself. We can trace only one other example, that held at the Fondation Constant.



een krant is het produkt van kollektieve creativiteit

de NEW BABYLON

informatief

uitgever stichting artishock
nummer 1195888
juli 1965
losse nummers 25 cent
vrijage 25.000 exemplaren
bij gebroederschap van
new babylon-expositie te maastricht

aantekeningen over de ontwikkeling van het werk van constant als experimenteel.

I

in het schilderij

'après nous la liberté'

dat hing op de documentatiestentoonstelling van cobra in november 1949, stedelijk museum amsterdam, komt voor het eerst in constant's oeuvre een onbeduidend voor van een levend wezen en een bouw. deze verleving in vijf delen, waarvan het bovenste een ietwat pianissimo 'lamscheit' is, begint links anderszins op de rand van het schilderij als een soort paalwoning; op een platform is een in voren gedefinieerd rechteck tot zien, die met de onderkant van het schilderij verbonden is door een ladder.

door: nic. h. m. tummers



die jaar eerder had constant in parijs zijn ontmoet; twee jaar eerder was er een ontmoeting geweest van constant met corneille en appel; constant stelde een manifest op; toen ontstond ook de nederlandse experimentele groep en werd ook het tijdschrift van de groep 'relief' opgericht; een jaar eerder ontstond de groep cobra, twee jaar later zijn deze organisaties opgeheven. ongeveer tien jaar later presenteerde sandberg een documentatiestentoonstelling onder een titel die analoog was aan de titel '... de durch contribution to modern art', van julia's dissertatie: 'The durch contribution to the international development of art...'. julia schreef over de stijl, die men pliegt aan te duiden - met buitings - als uitdrukking van 'nederland's goetsemerk', sandberg schreef: 'men schijnt (tussen beide oorlogen) te geloven aan een rechtlijnige ontwikkeling waarvan de nieuw zakelijkheid en de concrete kunst de artistieke uitdrukking zijn'. van de vier beeldmakers (uit sandberg's presentatie) komt constant voort uit de cobra beweging, wessel couzin vanuit een andere traditie alomst nader cobra meer en meer, terwijl constant zich daarvan ver-widert.

galerie artischunck

jodenstraat 28, maastricht

vrije academie haarlem

van 4 tot 23 juli

stichting artishock

voormalige dominikanerkerk (bezoeken new babylon)

vier kanten

van het werk van graatsma en slachouber voor de stammingen op het gebied van ruimtelijke visuele communicatie

van 13 juli tot 15 augustus

het is zonder meer duidelijk dat het materiaal van de dissertatie van julia een stijl betreft; het is nog de vraag of het materiaal dat sandberg presenteerde een stijl wil bevreemden. het moet en tegen dat schied in de beven gevonden stakjes maakt het niet interessant, maar niet duidelijk. duidelijk komt mij wel voor het bouwk van 6 november 1949 op een congres in het kader van de tentoonstelling van experimentele kunst te amsterdam, dat inhoud dat de 'trade mark' naam cobra, veranderd wordt in de programmatieke naam: 'internationale des artistes expérimentaux-cobra', dan is

experimenteel

zijn, duidelijk een gedrag geworden, dan wordt steeds meer zoals we nu kunnen overzien in de ontwikkeling, cobra een stijl; doch grote sdukkering van een typisch nederlandse goetsemerk! 'erwijl constant zich daaraan ver-widert', constant verwijst zich zelfs van de schied-derkomst. de groeiende figuratie uit het schilderij 'après nous la liberté', stap uit

III

bij gelegenheid van de introductie van 'new babylon' in bezitje in 1964, heb ik gesproken over de oplossing van het labyrinth, graag en gemakkelijk spreekt men ten aanzien van 'new babylon' over een labyrinth, en te sprake van een labyrinth te constant's oeuvre; d.w.z. van een stel van moeilijke omgangen, maar die labyrinth heeft hij over-wonnen vóórdat hij de stap in de richting van 'new babylon' zette: tussen 1955 en 1957, na het moment van de e '55 en vóór de kansprijzing van verschillende spraak- en wiesvoornige tuisse structuren.

dat schilderij en zet het experimentele leven voort buiten de schilderkunst. het experiment kan geen stijl zijn, omdat de handeling ervan zich aan regels onttrekt; constant's ervaringen reflecteren niet meer in een beeld van esthetische interesse, maar zijn werken worden gereïgiseerd van steeds verschillende mogelijkheden van dom of experimentele bewegingen van zijn ervaringen.

- 1945 constant begint met beeldende experimenten.
- 1948 constant maakt het manifest van een experimentele groep.
- 1949 de internationale van de experimentele kunst. 'après nous la liberté', het staketafel en ladder-entree begint geregeld voor te komen in zijn werk.
- 1951 cobra dringt een stijl te worden, de experimentele organisatie wordt opgeheven; constant geeft de schied-kunst op, treedt met zijn werken uit het verflak en gaat experimenten in de ruimte maken.
- 1953 constant ontwaakt zich in de bouw-kunst; experimentele ruimtestrukturen.

II

dada en surrealisme wilden geen stijl zijn; het programmatische experimentele is hierna aan deze beide verwant.

speelruimte

voor zijn experimenten, wij zouden het nog steekler kunnen zeggen: bepaalde kenmerken uit het werk van constant kunnen aansluiten op het experimentele een bepaalde levens-wijze betekenis, be-ruiken! deze kenmerken zijn tekens van kollektieve gevoelens.

III

het muise d'ant moderne in parijs bezit het schilderij uit 1949 dat 'animal sorcier' heet en waarin een soort van-fisoonie voorkomt met de gecombineerde mending aan het onderzij, het éénbomig ladderje verklaart hier nog meer constant labyrinthische ervaringen. in het zelfde schilderij komt ook nog een tweebomig ladderje voor, tussen twee velden; hier verknalt, en is een verknalting met de verzameling van aldo van ryck (eveneens 1949) nagenoeg horizontaal. de symboliek van deze kenmerken is niet moeilijk te achterhalen, een afzonderlijke verklaring te geven gaat het hier niet, maar in een reeks op de juiste volgende verklaren deze kenmerken wel een en ander van de essentiële labyrinth-ervaringen die hierboven genoemd zijn. die volgende te: eenbomig ladderje, meeding, tweebomig ladderje, spiraal, wiel en cirkel of zon. ten opzichte van het labyrinth is dat: aanhik, ingang, op-doorgang, beweging, uitkomsten van constant's laatste schilderijen, in 1956, is getiteld 'zon'.

'spatial coluriem'

etc. het zijn ruimtelijke structuren en ruimtelijke structuren met het tegendeel van een labyrinth.

in de kollektie van de jong in bezitje komt een schilderij 'twee d'ant' (40) voor; beide dieren hebben een typische mond. van het dier dat beneden op het schilderij staat, is de mond aangegeven met een enkele streep en een vijftal dwarsstreepjes, zodat het geheel een soort kippenladderje lijkt; het 'bovenste dier' heeft de mond gepoeld en in plaats van de grote streep is een bolle zijde-kaar. dit soort mondingen komen daarna herhaaldelijk in de figuren van constant's schilderijen voor; deze typische mondingen zijn ook bekend in schilderijen van shagall en bij de beesten die de apocalyptische ruiters beërdigen op de beesthelderigen van de laas in de kerk van wahlwiler.

de auteur over constant

'galeric stiel',	11te jrg. 1953/54	'spatial coluriem'
'colouwe'	17 augustus 1963	'Tère d'un structure nouvelle'
'volbouw'	25 september 1964	'new hab over 'g-greenhage'
'colouwe'	10 december 1964	'sculpto-urbanisme'
berlijn (teening)	oktober 1964	'utansich pain'
maastricht (openingsrede)	15 juli 1965	'provocatie priëne'

zij beoedlen samen in het stedelijk museum te amsterdam in mei 1965 een aanzichtbaker: 'bestaanskontrolé-omloop'.

kollektieve creativiteit.

dese kollektieve creativiteit is de voorwaarde voor het in 1958 bij constant mutante plus 'new babylon', 'new babylon' is het denk- en speelmodel voor een niet utilitaire neder-zetting en wordt door de bewoners zelf ge-realiseerd.

ja constant!



onbewust school het beeld van 'new babylon' reeds in de schilderkunst van constant uit 1949, met name duidelijk in het schilderij 'après nous la liberté', zoals in de eerste regels van dit essay vermeld werd. constant heeft het onbewuste bewust gemaakt, zelfs zijn sculpto-urbanie plastic uit beton in oekmeer in een overwonen labyrinth, een weer verschillende mogelijkheid van doen, een experimentele bewerking van zijn er-ving; evenso het labyrinth op zijn er-ving 'taal en teken', den baag, voorjaar '65.

nic. h. m. tummers mei 1965.

'*) dit schilderij heette oorspronkelijk 'à nous la liberté', deze titel werd later 'après nous la liberté'.



de auteur over constant

'galeric stiel',	11te jrg. 1953/54	'spatial coluriem'
'colouwe'	17 augustus 1963	'Tère d'un structure nouvelle'
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drinkt constant gulpen bier?

1955 constant maakt het grote moment van de wederopbouw te rotterdam op de e '55, in aan de stijl verwante konceptie.

ja constant!



1956 constant maakt verschillende spiraal: 55 vormige wielen, ruimtelijke structuren.

1958 de experimentele nederzetting 'new babylon' ontstaat.

61 constant's experimentele arbeid komt tot (niet) homo ludens voort.

16 de New Babylon Informatief. No. 1. Juli 1965 MAASTRICHT. STICHTING ARTISHOCK. 1965

Folio. (524 x 348 mm). [Single leaf of newsprint paper]. Drop-head title and printed text in columns with two monochrome vignette illustrations and advertisements, all printed recto only; horizontal fold as issued and then folded again. Printed self-wrappers as issued.

THE FIRST ISSUE OF THE 'de New Babylon Informatief' newsletter.

'de New Babylon Informatief' was published to coincide with the exhibition 'New Babylon' held at the Dominikanerkerk in Maastricht in July 1965. Issued in a large edition of 25,000 copies by Stichting Artishock (the sheet also features an advert for the Galerie Artischunk in Maastricht), the newsletter is both serious - it gives details of Constant's work and theories - and comedic featuring the punning beer advert: 'drinkt constant gulpen bier?' ja constant!' with beer bottle vignette.

This issue of 'de New Babylon Informatief' was produced by a large editorial board that included Piet Wouters, Ad Visser, Harry Marks, Harrie Bartels, Felix Van der Beek and others. A further three numbers were issued.

'een krant is het produkt van kollektieve creativiteit'.
— The motto of 'de NEW BABYLON informatief'

17 de New Babylon Informatief. No. 2. Oktober 1965 AMSTERDAM. ANARCHITECTURA. 1965



THE SECOND ISSUE OF THE 'de New Babylon Informatief' newsletter.

This issue of 'de New Babylon Informatief', the second, was published to coincide with Constant's retrospective exhibition held at the Gemeentemuseum in The Hague between October 1st and November 21st, 1965. Issued by 'anarchitectura' the sheet cost 25 cents. The newsletter is both serious - it gives details of Constant's work relating to New Babylon - and comedic and as for the first issue features the punning beer advert: 'drinkt constant gulpen bier?' ja constant!' with beer bottle vignette.

This issue of 'de New Babylon Informatief' was produced by a much smaller editorial group than the first issue and was headed by Constant's son Viktor Nieuwenhuys.

(Details as above)

Een kraak in het product van kollektieve creativiteit

de NEW BABYLON

Edizione speciale per il padiglione Olandese al XXIIIa Biennale di Venezia 1966

Printed in the Netherlands / Not for sale

informatief no. 4

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NEW BABYLON the world of HOMO LUDENS

The world of plenty is New Babylon, the world in which man no longer toils, but plays; poetry as a way of life for the masses, „la poésie faite par tous et non par un". New Babylon, perhaps, is not so much a picture of the future as a Leitmotiv, the conception of an all-comprehensive culture which is hard to comprehend because until now it could not exist, a culture which, for the first time in history, as a consequence of the automation of Labour, becomes feasible although we do not yet know what shape it will take, and seems mysterious to us. Will man of the future be able to play his life? Will he be able to lead a life without the necessity to earn his daily bread in toil and sweat? The answer to these questions entails the condemnation of a moral which still regards labour which can be performed by a machine as the fulfillment of man's life and promises him a fictional paradise as a reward after his death.

When one occupies oneself with New Babylon everything else seems to have become unimportant. Yet the time has not yet come to give a conclusive answer to all the questions which present themselves. This is the dilemma of creative man to-day: yesterday's world has come to an end, the world of to-morrow is still dim in outline. By necessity he continues to be the vague designer, the semi-player. He only suggests whereas he would like to play, he plays whereas he would like to give shape, he outlines only whereas he would like to be precise. But his outlines of the new world to come are important in that at last he deliberately turns away from the utilitarian world in which creativeness was only an escape and a protest, and that he becomes the interpreter of the new man, homo ludens.

Constant

(Constant New-Babylon drawings, 1961-1962
Galerie Eclis, Rotterdam, 1963)



Constant - Notes biographiques

Constant est né à l'étage supérieur d'une maison de la Galeriesstraat à Amsterdam le soir du mercredi 21 juillet 1924. A cette époque, la gare de Middepoort se trouvait juste en face de la maison. Pendant les dix années où Constant y habita, il resta en étroit contact visuel avec la rue, on l'observait l'indistinct et rapide roula du tram. Le motif de la rue revint sans cesse dans ses peintures OOBHA („Fondal sorcier", 1949, Musée d'Art moderne, Paris; „Jette calcinée", 1951, Musée Municipal, Amsterdam; „Jette calcinée", 1952, Musée d'Art contemporain, Vienne). Lorsque il se consacra plus tard aux constructions à trois dimensions, le motif de la rue y occupera encore une place remarquable (groupe de roules en aluminium 1956-1958). Constant fréquenta le lycée de sa ville natale. Puis il suivit pendant quelque temps les cours de l'École des Arts appliqués d'Amsterdam, après que il fit ses études à l'Académie des Beaux-Arts. En 1949 il s'établit à Bergen (Hollande septentrionale), qu'il dut cependant bientôt quitter du fait de la guerre. Il n'y revint qu'en 1945, mais cette fois encore pour peu de temps, et s'installa de nouveau à Amsterdam en 1946. La même année, il vint pour la première fois à Paris où il fit la connaissance de son premier ami August Jurn. Ils eurent ensemble des plans pour une nouvelle organisation internationale pour artistes. Au début de 1948, Appel et Cornelis rendent visite à Constant, car ils ont subi la partie de son travail. Il les encourage à faire leurs propres idées, qu'il avait déjà conçues dans un manifeste. Le juillet 1948, le „groupe expérimental" est créé par Constant, Cornelis, Appel, Hoozem, Jan Nieuwenhuis, Wobcock et Brans. Le „manifeste pour le groupe expérimental", écrit par Constant, est publié dans le périodique

du groupe „Reflex" no. 1. Constant, Appel et Cornelis participent, comme représentants du groupe, à une conférence du centre de documentation sur l'art d'avant-garde", à Paris, organisée par le „groupe du surréalisme révolutionnaire", comptant entre autres Detourné, Jaquez, Noël Arnaud et Passeron. A cette conférence, Constant, Appel, Cornelis, Detourné et Jurn se séparent des autres participants et créent l'organisation internationale OOBHA (Otopanage, Bruxelles, Amsterdam). Constant est le rédacteur du périodique „Oobra" jusqu'en 1950. Cette même année il vient à Paris pour un plus long séjour. Il y habite pendant deux ans, 57, rue Pigalle. C'est l'époque de ses peintures sur la guerre. Dans cette série, le motif de la rue réapparaît clairement. C'est une rue typique, étroite, symbole de la destruction. De 1952 à 1953, il vit à Londres, où il commence le plus clair de son temps à de grandes randonnées à travers la ville. A cette époque son travail devient plus simple, plus direct, il s'occupe surtout de la peinture. Après son retour à Amsterdam en 1953, il s'efforce de plus en plus aux problèmes de l'espace. En collaboration avec Aldo van Eyck, il publie en 1953 „Plan in coloration spatial". Il étudie l'architecture et réalise ses premières constructions. Pendant l'été 1956, Constant séjourne dans le petit village d'Aliso, en Italie. Il y rencontre le peintre Pinot Gallizio, qui y possède un petit terrain. Ils se livrent quelques semaines de grands échanges dans des conditions très primitives. Sur la proposition de Gallizio, Constant ébauche un projet de camp permanent de gitans qui, par un système de cloisons mobiles sans une seule suture, peut toujours modifier son aménagement intérieur et s'adapter au nombre d'habitants. Cela se conduit à une série de maquettes

de New Babylon, la cité des nomades. A la même époque, il fait la connaissance de G. E. Debord. Leur contact conduit à une définition de la notion „d'urbanisme unitaire", que l'on trouve dans la „Déclaration d'Amsterdam" (1960), publiée dans le numéro 2 d'„Internationale situationniste", dont Constant fut quelque temps rédacteur. Cette déclaration note en particulier: ● La possibilité d'une création unitaire et collective est déjà annoncée par la décomposition des arts individuels. L'E.S. ne peut concevoir aucun sens de rénovation de ces arts. ● Le programme minimum de l'E.S. est l'expérience de dénouer complète qui devra s'étendre à un urbanisme unitaire, et la recherche d'un nouveau comportement en relation avec ces dénoués. Cette „Déclaration d'Amsterdam" ouvre à Constant la voie vers une totale nouvelle activité, vers une collaboration artistique pratique, vers une matérialisation. Le refus de l'insécurité des situations de la suite dans cette activité conduit à une rupture en 1960. Depuis 1960 Constant se consacre principalement, à l'étude du thème de New Babylon, dont les premières publications paraissent encore dans les numéros 3 et 4 d'„Internationale situationniste". New Babylon est la libération d'une nouvelle culture qui naît, insistant sur un pouvoir créateur collectif. Le germe de ces idées se trouvait déjà dans le manifeste et dans les articles que Constant écrit pour le groupe Oobra. Constant s'attache ces dernières années à préparer ces idées et à développer plus avant ses plans pour une culture de l'avenir. On en travaille à Amsterdam, Henri Polaklaan 28.

Victor E. Nieuwenhuis

18

de New Babylon Informatief. No 4.
Edizione Internazionale. XXIIIa Biennale di Venezia 1966
AMSTERDAM. ANARCHITECTURA. 1965

Folio. (522 x 348 mm). [2 bifolia: 4 unnumbered leaves]. Drop-head title and printed text in columns in English, French, Dutch and German illustrated profusely with monochrome reproductions of works and photographs with large central spread with map of a city with colour overlay. Printed self-wrappers as issued.

THE LAST OF THE FOUR ISSUES of 'de New Babylon Informatief'

This, the final issue of 'de New Babylon Informatief', was published on the occasion of Constant's exhibition at the Dutch Pavilion at the XXIIIa Venice Biennale in 1966. Edited by R.W. D. Oxenaar, G. J. A. ten Holte, H. J. A. M. van Haaren, and D. Welling, the newsletter presents a detailed analysis in text and image of Constant's oeuvre. In multilingual format with biographical notes, a bibliography and catalogue of the works exhibited there are articles on specific aspects of the work ('NEW BABYLON the world of HOMO LUDENS', 'Van Architectuur tot U.S.-R.' [sic], 'New Babylon - a proposition', 'Vers une liberté nouvelle') and so on). The issue also includes the announcement of Situationism, the seminal 'La déclaration d'Amsterdam' issued in 1958 by Constant and Guy Debord as well as a large central pictorial spread reproducing a section of a map of The Hague. Enlarged and overlaid with colour sections to show the variation between 'une ville traditionnelle' and 'la même région faisant partie d'une système plus étendu de secteurs newbabyloniens' the spread is exemplary of Constant's ideas.

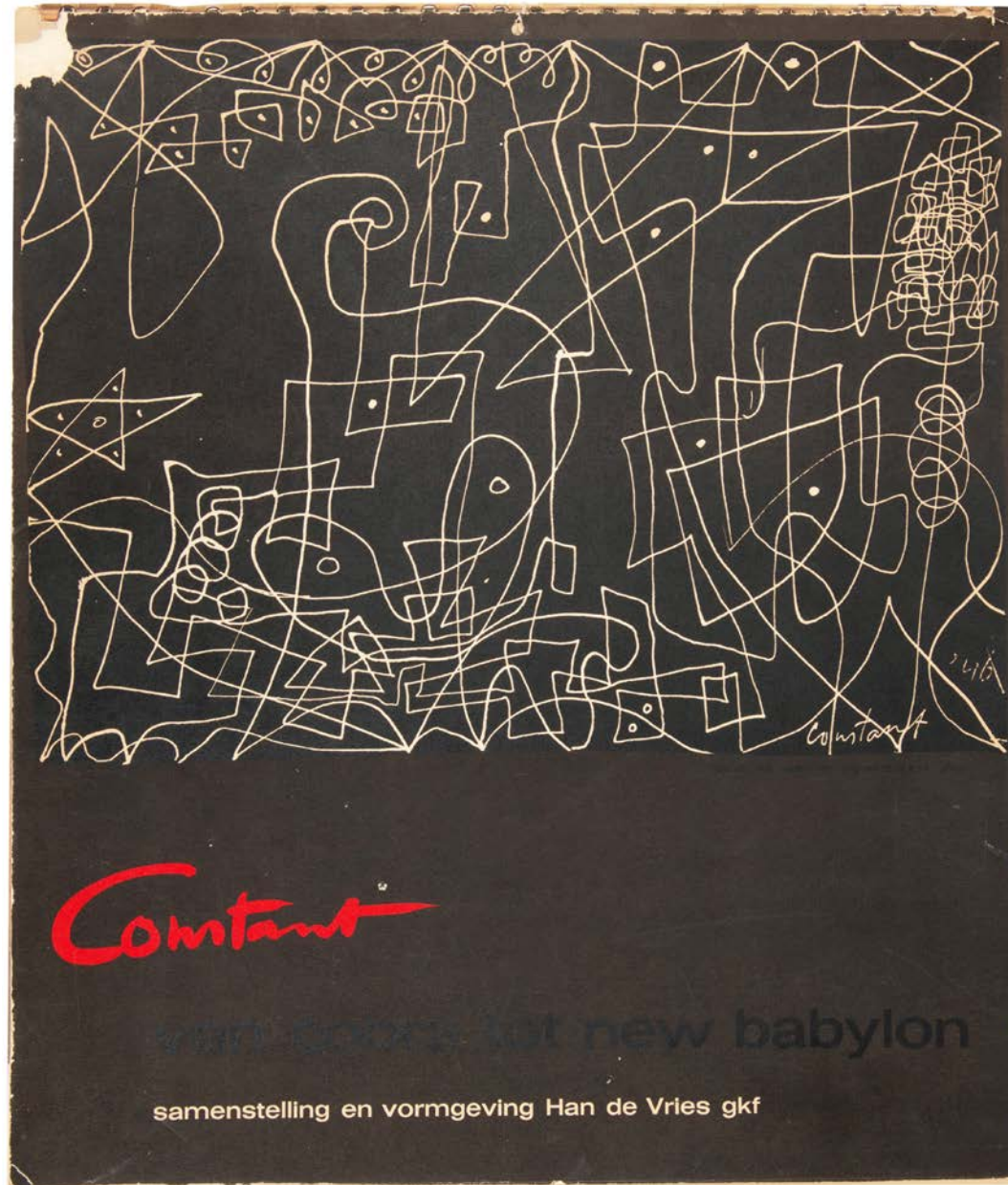
'Plan comparatif montrant la différence d'échelle entre une ville traditionnelle de 600,000 habitants (La Haye) et la même région faisant partie d'un système plus étendu de secteurs newbabyloniens. Il est à noter que la vie à New Babylon étant nomadique, il ny aura pas d'habitants résidentiels mais seulement des habitants de passage. Les espaces entre les secteurs seront transformés en paysages artificiels.'

— From the central spread

This final issue was printed for distribution only and was not for sale.

19

Constant - Van Cobra tot Nieuw Babylon
DEVENTER. NV DRUKKERIJ 'DE IJSEL' VH R. BORST & CO. 1967



Large folio. (410 × 340 mm). [25 leaves]. Leaf with introductory text in Flemish, English, French and German by H. van Haaren and 24 leaves with text in various languages and reproductions of works by Constant, printer's credit to rear wrapper interior. Original publisher's printed wrappers with titles in red, black & white to front cover with reproduction of a work by Constant, rear card wrapper interior with printer's credit, plastic calendar spiral binding as issued.

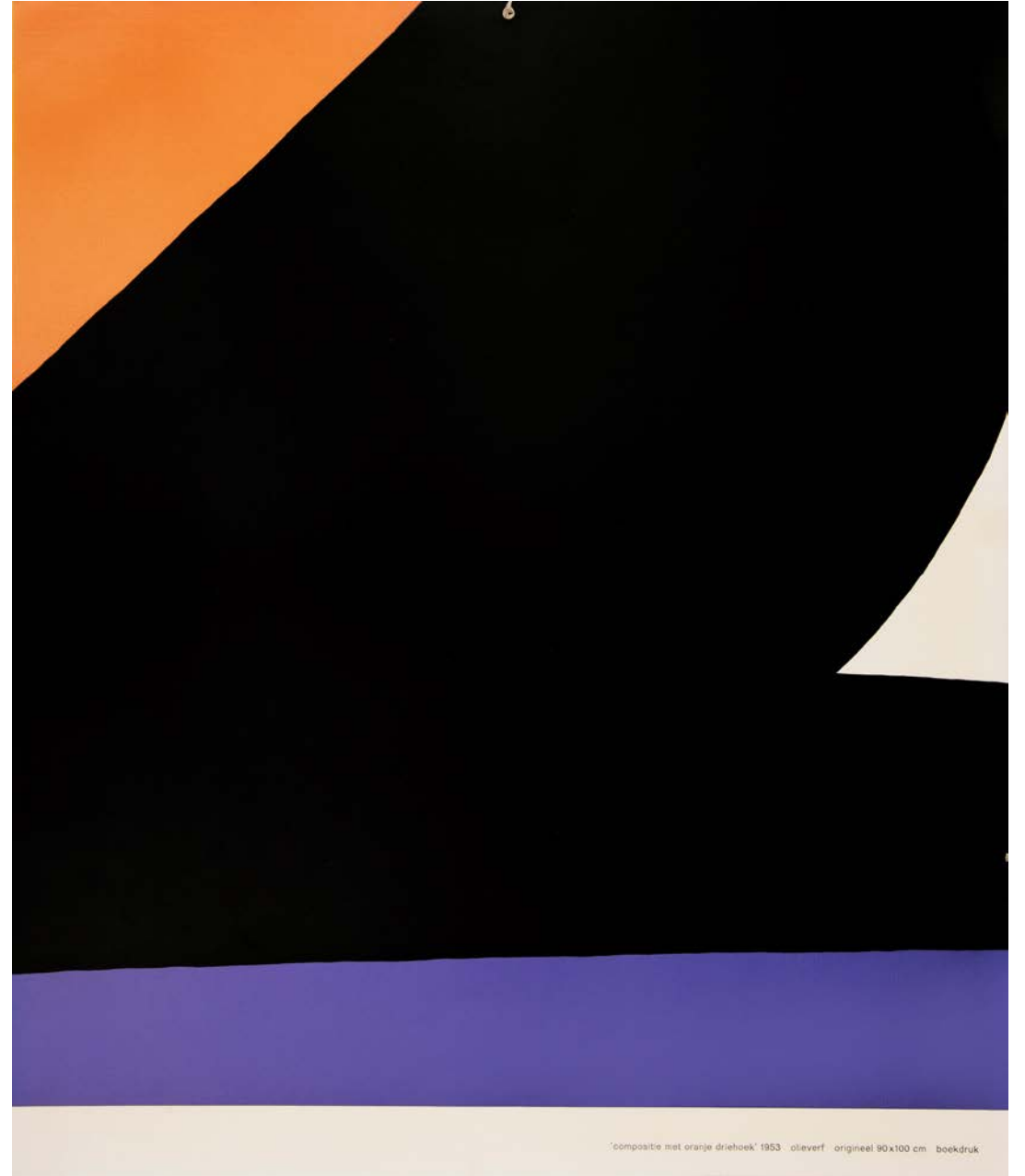
THE CONTEXTUAL CONSTANT CALENDAR with a survey of his work up to the date of publication.

Designed by Han de Vries, this calendar presents a survey of Constant's work in chronological format: each of the calendar leaves (the actual calendar on perforated leaves is detached as usual) features a large reproduction of a work by Constant and is preceded by a leaf with a contextual text (either by Constant or Debord or another related figure). The result is a fascinating survey of Constant's work presented in an exemplary pictorial and critical context.

'Now Constant has made a name for himself, in Holland and abroad, he is lauded and applauded, he gets awards and - at times - he is vilified too ... Constant knew of no limits he gave full rein to his freedom of movement. Through the years he has remained the experimental artist he was back in 1948 when he was the co-founder of "Reflex" ... Basing himself on a critical and analytical observation of our present-day society, he developed his New Babylon concept which has its roots in the belief in the possibilities of collective creativeness... In studies, drawings, constructions and anti-functional vehicles for joy-riding the evolutionary process of New Babylon makes itself felt.' — *From van Haaren's introductory text*



'new babylon, tweede sector' (detail) 1959/61 metaal, plexiglas - da Bram Wisman - offset



'composite met oranje driehoek' 1953 - olieverf - origineel 90x100 cm - boekdruk

ABOVE AND RIGHT:
No. 19, *Constant - Van Cobra*
tot Nieuw Babylon, 1967

NEW BABYLON BULLETIN

redactie: Constant, Henri Polaklaan 25, Amsterdam verschijnt onregelmatig

nummer 1

verkeer

Traffic in towns

Het is veelbetekenend dat in de onder deze titel door de Britse regering in 1963 uitgegeven studie, - het zogenaamde Buchanan report -, geen direct verband te constateren valt tussen de resultaten van het statistisch onderzoek en de aanbevolen oplossingen. Hoewel de kritiek op bestaande omstandigheden scherp en duidelijk is, lijkt het wel of de auteurs gearzeld hebben de voor de hand liggende conclusies te trekken, of zij toch bezweken zijn voor de verleiding waartegen zij zelf waarschuwen wanneer zij in par. 173 schrijven :

"The great danger for the future would seem to lie in the temptation to seek a middle course by trying to cope with a steadily increasing volume of traffic by means of minor alterations, resulting in the end in the worst of both worlds - poor traffic access and a grievously eroded environment."

Het woord "temptation" moet men hier klaarlijkkelijk figuurlijk opvatten, want er blijkt slechts sprake te zijn van angst, de angst namelijk om te erkennen wat uit het onderzoek onmiskenbaar blijkt: dat het verkeersprobleem, ontstaan als een gevolg van de economische ontwikkeling, een afspiegeling is van de maatschappelijke crisis die hieruit voortkomt, en dat het daarom onoplosbaar is zonder een sociale omwenteling, een conclusie die men natuurlijk in een officiële publicatie uitgegeven door "Her Majesty's stationary office" niet behoeft te verwachten. Inmiddels ontkomen de auteurs niet aan een erkenning van hun eigen machteloosheid wanneer zij zich wagen aan enkele praktische studies. Zo schrijven zij in par. 208 :

"The first of the two preceding exercises demonstrates that full car ownership and use in a city the size of Leeds postulates a network of such formidable dimensions that it could not be faced. Yet we are quite sure the public would not accept the other extreme, demonstrated in the second exercise, of confining personal movements to public transport."

20

New Babylon Bulletin. No. 1. Verkeer. (Traffic). (All Published).
AMSTERDAM. (BY THE ARTIST). (1967)

4to. (297 x 210 mm). [12 unnumbered leaves]. Drop-head title and photo-copied typescript text recto only in Dutch with quotations in English throughout, monochrome graphics in the text, final leaf with full-page design of an 'autosaurus' by J. Jacobs. Stapled at upper left as issued.

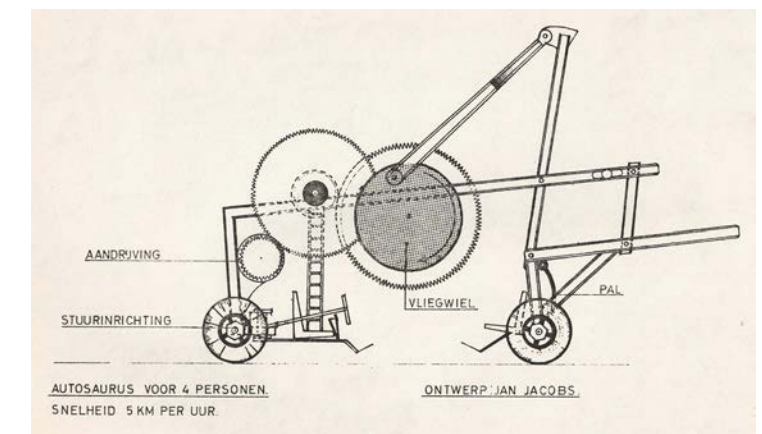
THE VERY SCARCE FIRST AND ONLY ISSUE - an analysis of traffic - of Constant's periodical.

The 'New Babylon Bulletin' was proposed as Constant's forum for analysis of some of the problems of modernity and in particular those that 'New Babylon' would solve. The detailed analysis - the first section 'Traffic in Towns' uses Leeds in the UK as a model - of the problems, associated with the exponential growth of traffic prompted various practical solutions such as the restriction of urban travel to public transport, the staggering of working hours etc. The second section, 'Verkeer in New Babylon' (Traffic in New Babylon), moves to Constant's imagined utopian futurescape where the concerns of the first section are no longer applicable. The final sections are 'Conclusie' (Conclusion) and 'Voertuigen voor joy riding' (Vehicles for Joy Riding), hence the final leaf with Jan Joseph's design for 'Autosaurus voor 4 personen' (Autosaurus for 4 people).

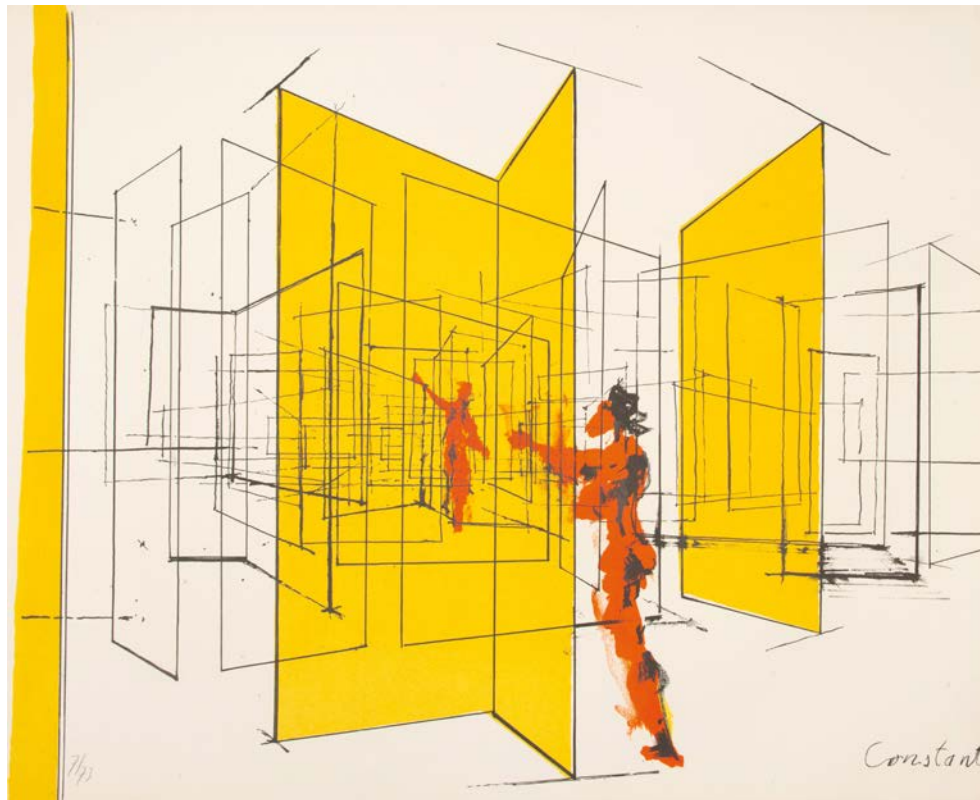
'And so, in his New Babylon Bulletin, Debord's one-time situationist colleague Constant poured over the findings of Great Britain's milestone 1963 Buchanan Report on Traffic in Towns, only to advocate the development of machines for joyriding ...'. - Simon Sadler

We trace only a single example of this scarce document outside The Netherlands (where we locate four copies, at the International Institute of Social History, the Rijksmuseum, the University of Amsterdam and the Koninklijke Bibliotheek), that at Yale in the US.

[see Simon Sadler's 'The Situationist City', MIT Press, 1999].



21 C. Caspari (Arthus Carlheinz Caspari), (Author)
Labyrismen
 AMSTERDAM. BY THE ARTIST / GALERIE KRIKHAAR. 1968



Oblong folio. (400 × 500 mm). [23 leaves]. Leaf with title, ten leaves with Caspari's text, each numbered 1–10 and eleven original colour lithographs each numbered from the edition of 73 in pencil by Constant, the final lithograph also signed by Constant in pencil; Caspari's text in German printed after Constant's manuscript in various colours on Van Gelder Ingres, the lithographs all on Hahnemühle Butten, all sheets printed recto only, this copy with an addition pull of the title. Sheet size: c. 382 × 478 mm. Original hinged scarlet cloth portfolio by F. J. Swendeman, printed reproduction manuscript title in black to upper cover, interior divided into two compartments, printed justification in black to lower section with signature and copy number, original card chemise and slipcase retained.



CONSTANT'S VERY SCARCE POST-New Babylon work 'Labyrismen'.

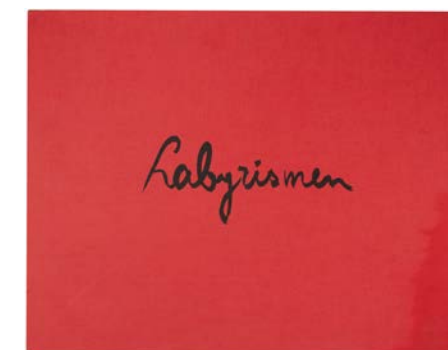
From the edition limited 73 numbered copies, signed and numbered by Constant in pencil to the justification; three hors commerce copies numbered in Roman numerals were also issued.

New Babylon was Constant's nomadic city of the future, which through its labyrinthine network would be able to connect the whole world. The land would be everybody's, robots would automate labour and man would have the freedom to be creative and play. This liberty would also take away the necessity for art, because man was able to be creative in his daily life.

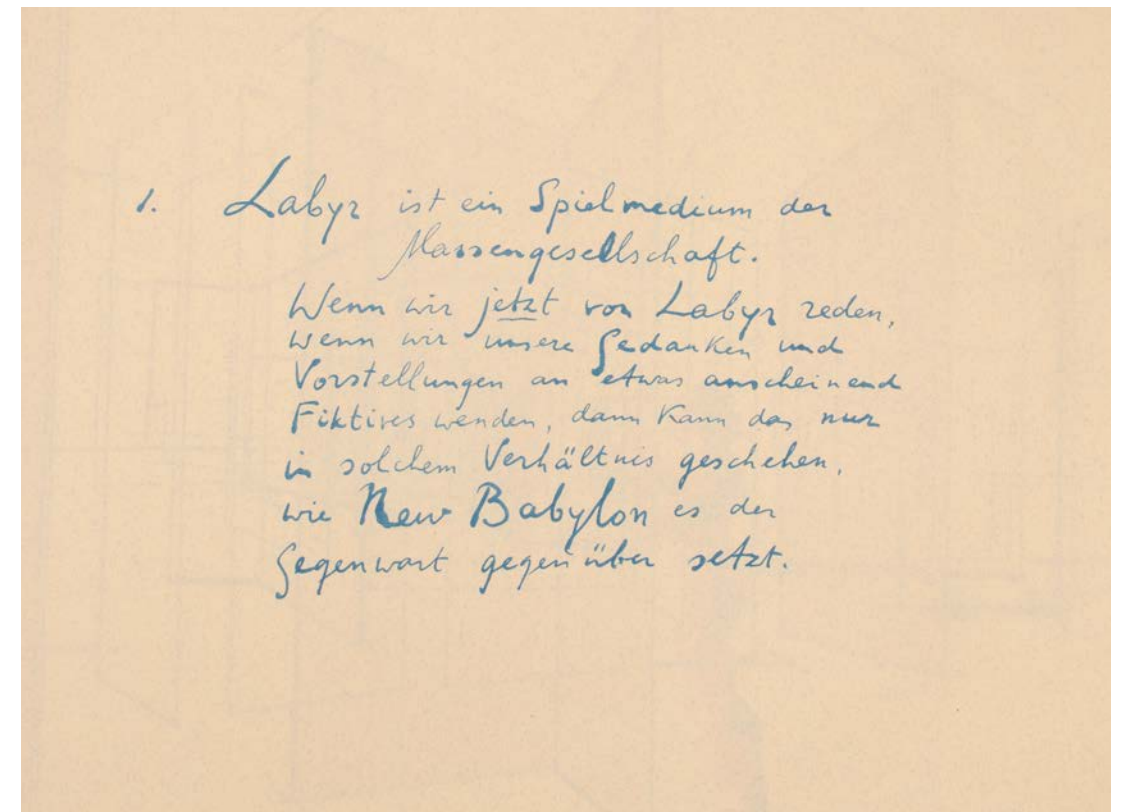
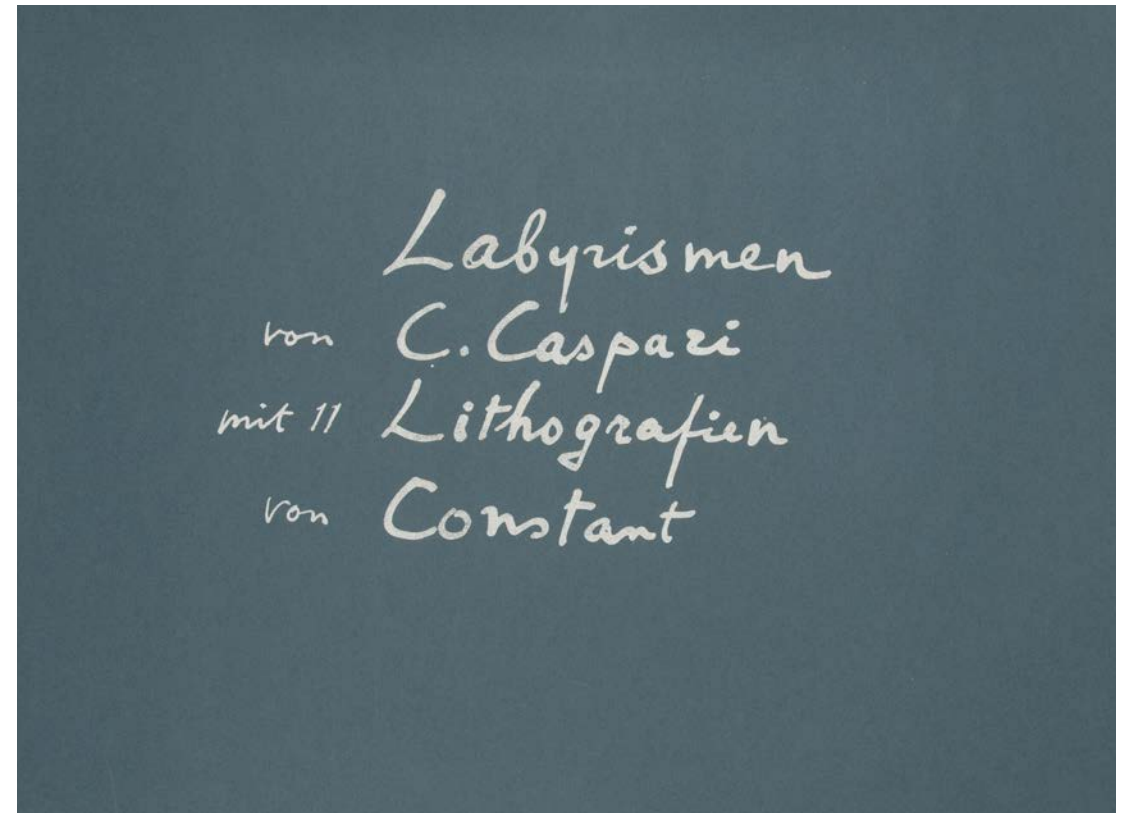
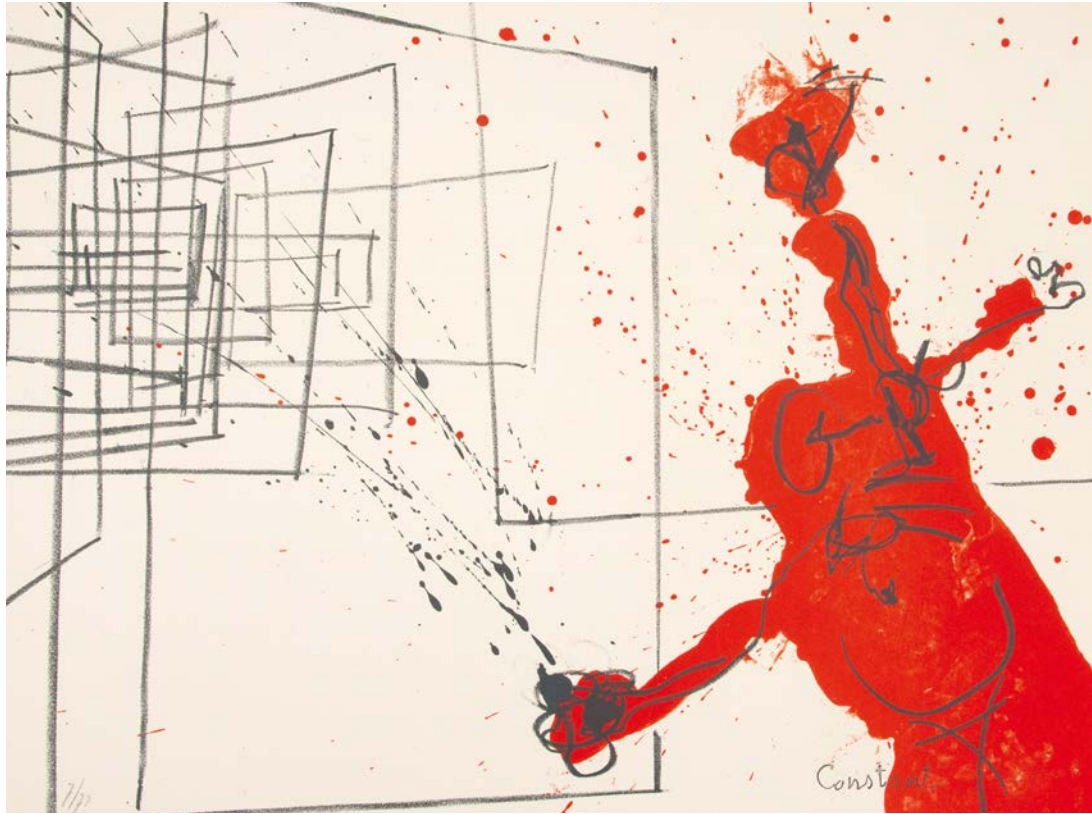
The 'Labyrismen' form both a summary and a tipping point of Constant's utopian undertaking. The war in Vietnam and the events of May 1968 in Paris brought a change to Constant's views. He realised that New Babylon's freedom also enabled people to give full rein to their darker desires. People would turn into their own enemies and eventually kill one another. Constant's fear was that the freedom of this utopian place could also summon its downfall. The final years of New Babylon mainly show the horrors attached to this freedom, and can be detected in his Labyrismen - with the lithographs exhibiting a sense of turmoil, blood, and in the end, a burning city.

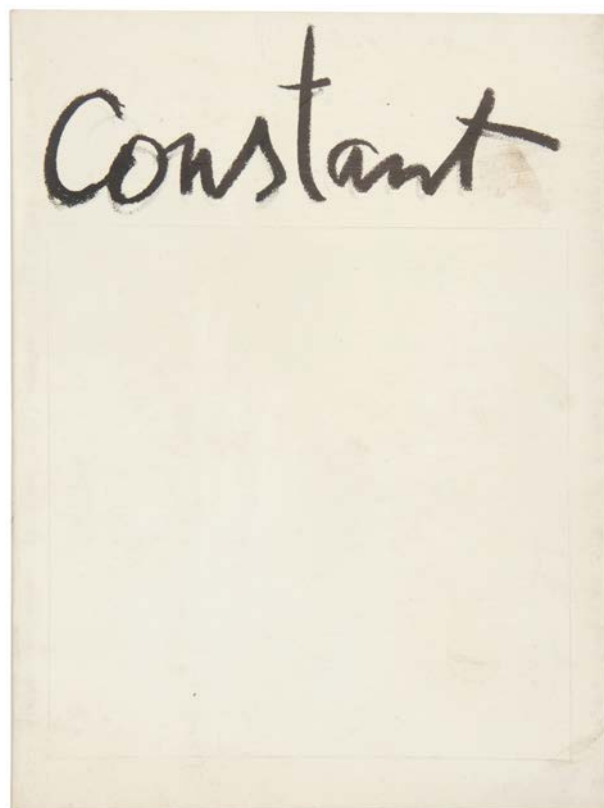
This copy features an additional pull of the title; as usual 'Labyrismen 6', the only colour lithograph not signed in the stone, is signed in pencil (also as usual all of the lithographs are numbered in pencil). The upper cover of the card slipcase features a large unidentified signature in red ink ('Jaap / Hele [illegible]') and at upper right what appears to be notes, or a poem, in blue ink.

[Dagen 58–68].



NEXT PAGE:
 No. 21, *Labyrismen*, 1968





22 Expositie Constant aquerellen en etsen THE HAGUE. GALERIE NOUVELLES IMAGES. 1974

8vo. (210 × 210 mm). [2 bifolia]. Exhibition details to front wrapper verso, leaf with monochrome reproduction of a work by Constant recto and Hein van Haaren's analytic text verso, leaf with another monochrome reproduction of a work by Constant recto and biography verso, interior of rear wrapper with list of exhibitions and works exhibited. Original publisher's white printed paper wrappers, title to front cover in black, gallery details to rear cover, additional glassine jacket (detached) with gallery logo 'ni' in black to front cover.

THE SCARCE CATALOGUE FOR CONSTANT'S 1974 exhibition of watercolours.

The exhibition, at the Galerie Nouvelles Images in The Hague, was held between June 22nd and 3rd August, 1974. Constant exhibited 14 watercolours and forty different etchings not listed in the catalogue.



23 Kelk, Fanny Constant, een illustratie van vrijheid AMSTERDAM. STEDELIJK MUSEUM. 1974

4to. (260 × 190 mm). [20 leaves; pp. 40]. Leaf with title and details about the David Röell-prijs verso, leaf with 'Juryrapport' recto and Fanny Kelk's text on Constant, final leaves with bibliography of books by and on Constant and with a list of exhibited works, illustrated with 17 monochrome illustrations of works by Constant. Original publisher's white printed wrappers with flaps, title 'Constant' to front cover, publication details etc. to front flap, monochrome photograph to rear, grey endpapers.

THE CATALOGUE OF THE EXHIBITION for which Constant was awarded the David Röell-prijs.

The exhibition 'Constant, een illustratie van vrijheid' (Constant, An Illustration of Freedom) was held at the Stedelijk from November 28th 1974 to January 5th 1975 and Constant was awarded the David Röell-prijs for the work presented. The text for the catalogue is by Fanny Kelk and includes 17 illustrations of work by Constant produced between 1937 and 1974. The Jury report for the award is also included.

'The David Röell Award, now called the Prins Bernhard Cultuurprijs, was created in 1963 and is awarded to Dutch residential artists whose exceptional merits have enriched the Fine Arts. David Roëll was director of the Stedelijk Museum Amsterdam between 1936–1945. He did an exceptional job guiding the museum through WWII. He was a member of the board of Prins Bernhard Cultuur Fonds and two years after his death the David Roëll Award was instituted.' — *Stichting Constant*

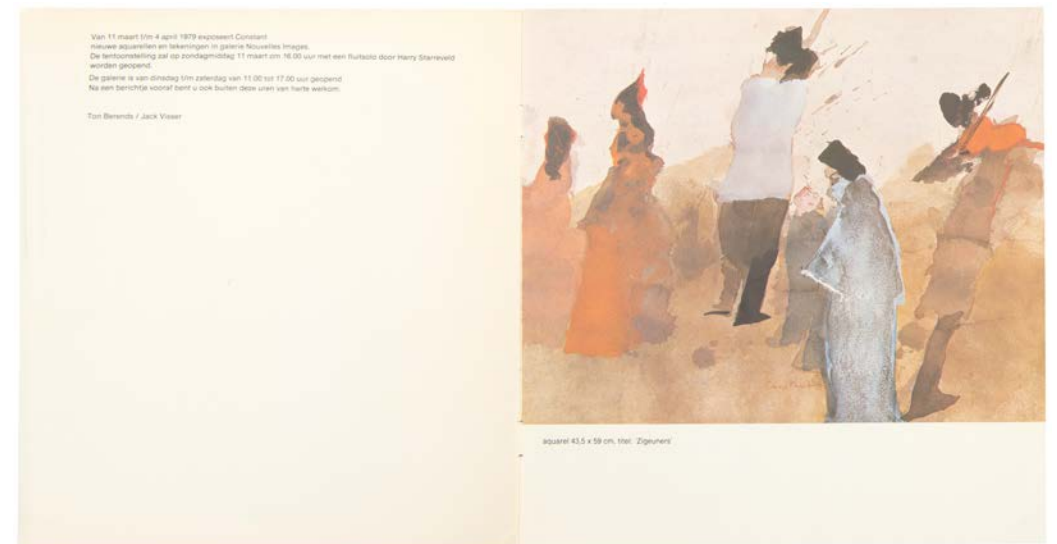
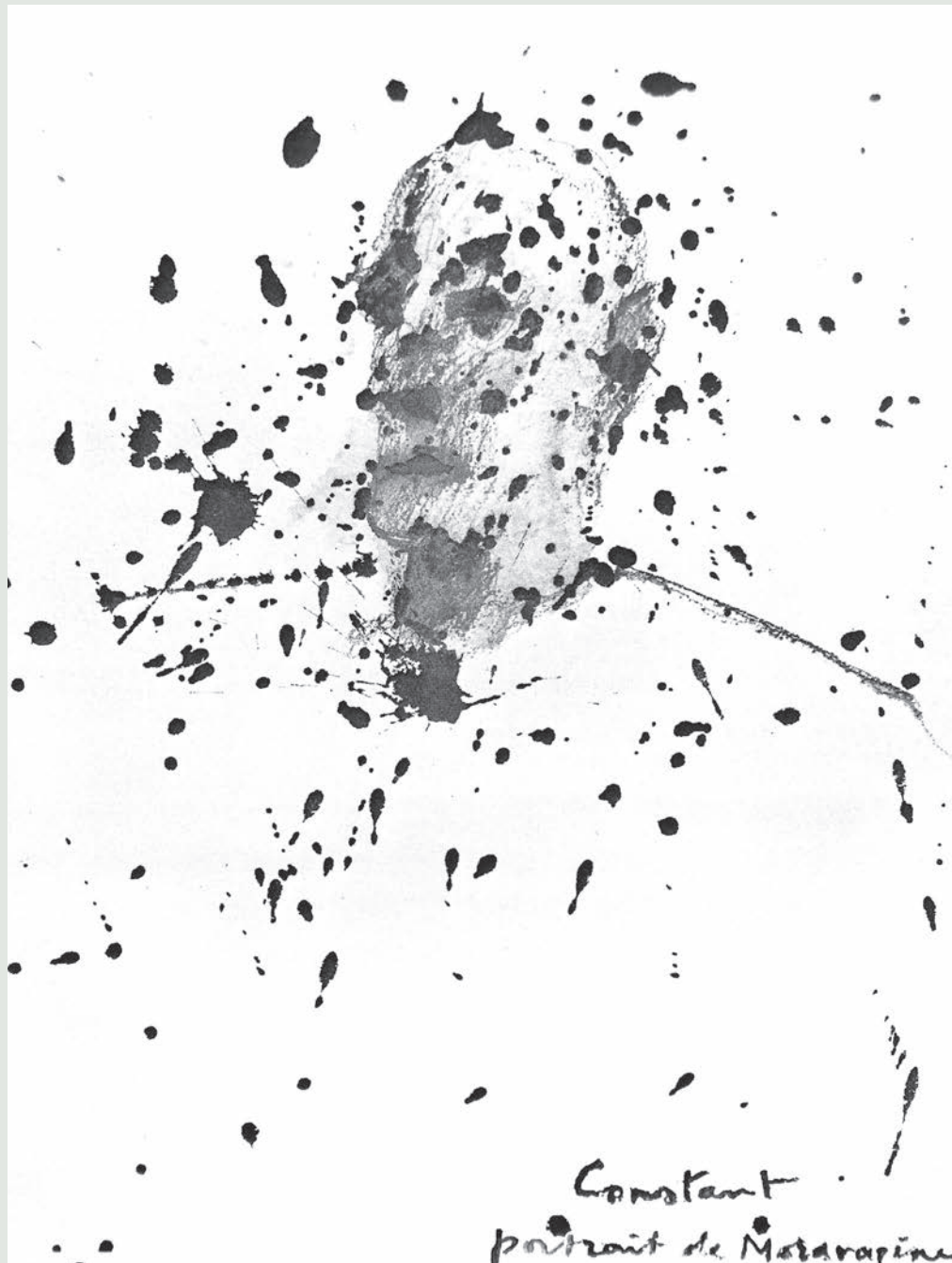
24 Constant

THE HAGUE. GALERIE NOUVELLES IMAGES /
NOUVELLES IMAGES IMARTECT. 1979

*8vo. (210 × 210 mm). [2 bifolia].
Exhibition details to front
wrapper verso, leaf with colour
reproduction of a watercolour
by Constant recto, text 'Kijken
en spelen: Constant exposeert
aquarellen en tekeningen' by Wil
Heins verso and on following
verso and with two monochrome
reproductions of watercolours.
Original publisher's white
printed paper wrappers, title
to front cover in black.*

THE SCARCE CATALOGUE for Constant's exhibition of watercolours, 1979.

The exhibition, at the Galerie Nouvelles Images in The Hague, was held between March 11th and April 4th, 1979.



25

Plaisir et Tristesse de l'Amour
AMSTERDAM. G. I. N. GALLERY. 1979



Large folio. (725 × 608 mm). [9 unnumbered leaves]. Leaf with title, leaf with introductory text by Fanny Kelk 'Constant Beyond New Babylon' dated 1977, leaf with dedication 'Dedicated to the memory on [sic] Fanny Kelk', five original colour etchings with aquatint, each signed and numbered from the edition of 99 in pencil by Constant and final leaf with justification. Loose as issued in original publisher's brown silk-covered board portfolio with flaps, titles and publication details to upper cover in darker brown; large damp-stain with warping to upper left of portfolio, contents unaffected.

FROM THE EDITION LIMITED TO 99 copies with each plate signed and numbered from the edition of 99 by Constant in pencil; 10 é[preuve] [d'] a[rtiste] examples were also issued.

Constant's original etchings with aquatint, each based on a painting made between 1975 and 1978, are titled as follows: 'Het bondgenootschap van Casanova met de moraal' (Casanova's alliance with morality); 'De liefdesverklaring van Cyrano' (Cyrano's declaration of love); 'Plaisir et tristesse de l'amour' (The pleasure and sadness of love); 'De bekering van Venus' (Venus' conversion); 'Het proces' (The process).

The etchings were printed on Magnani di Pescia paper by 'Arte 3', Milan.

[Dagen 129–133].





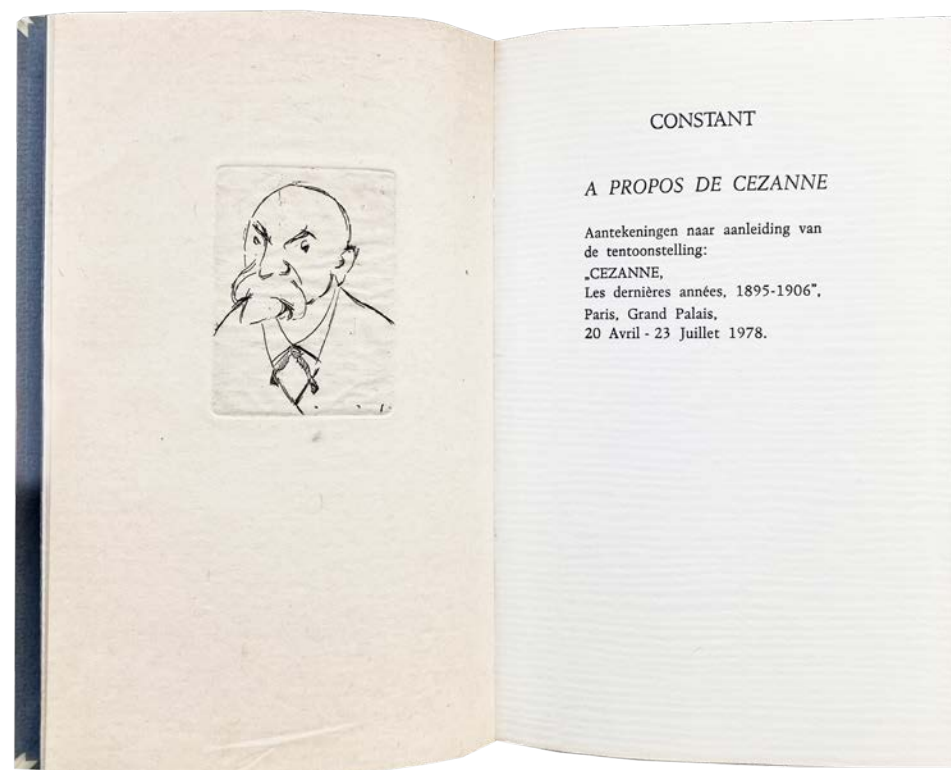
26 Constant. Fanny Kelk, Interview en Kritieken THE HAGUE. GALERIE NOUVELLES IMAGES. (1980)

Square 8vo. (210 × 210 mm). [12 leaves; pp. 24]. Title, monochrome reproduction of a portrait of Kelk by Constant verso, introduction by Constant and text illustrated with colour and monochrome reproductions of work by Constant throughout. Original publisher's white printed wrappers, stapled as issued, title and colour reproduction of a painting by Constant to front cover.

A COLLECTION OF CRITICAL TEXTS on Constant by Fanny Kelk, collected and published posthumously by the artist.

From the edition limited to 500 copies.

The volume includes: 'Constant, een illustratie van vrijheid' (published in November, 1974); 'Constant en de eenzaamheid van de schilder' (published in 'Kunstbeeld', March 1978); 'Gesprek met Constant' (published in the Stedelijk catalogue in March 1978); 'Het aquarelleren van constant' ('Collection d'Art', also March 1978).



27 A Propos de Cézanne. Aantekeningen naar aanleiding van de tentoonstelling: 'Cézanne, Les dernières années, 1895-1906' AMSTERDAM. (WIET VAN ROSSUM). 1985

8vo. (205 × 132 mm). [28 leaves including blanks and inserted doubled leaf with Constant's engraving]. Leaf with half-title, inserted doubled leaf of thick Japon paper with Constant's original etching, a portrait of Cézanne, title & Constant's text recto only throughout dated '28 mei 1978' and final leaf with justification; Constant's engraving was printed by Shirley Clement-Clifton. Original publisher's parchment-backed blue laid paper boards by the Binderij Phoenix, gilt title to spine, matching blue laid paper endpapers.

AN EXCELLENT EXAMPLE of the scarce meditations of Constant on Cézanne, with a presentation to the binder.

From the edition limited to 100 numbered copies, with this number '7' signed by Constant in pencil and with the portrait engraving of Cézanne on Kozo Japon paper.

Constant's presentation is in pencil to the justification: 'Aan David / Simaleavitch [sic] / met dank! / Constant'.

David Simaleavich (b.1952), to whom the book is presented, is a highly respected and innovative American bookbinder who worked extensively in Holland from 1974. He founded the Binderij Phoenix in 1981 (the binder of the present book) and operated for ten years before selling it and returning to the US.

Inspired by the extensive exhibition at the Grand Palais ('Cézanne, Les dernières années, 1895 - 1906'), this book presents Constant's thoughts on Cézanne, his technique, his style, his influence (and influences) and innovation. This deluxe version of Constant's text was issued in velum-backed boards and with the engraving on Japon Kozo; the majority of copies - the number is not specified - were issued in wrappers.

Asger Jorn
Guy-Ernest Debord
Willem Sandberg
Karel Appel
et al.

*Small 8vo. (158 × 217 mm).
 [18 unnumbered leaves].
 Text printed throughout
 in red & black. Stitched as
 issued in original publisher's
 cream flexible relief-printed
 phenolic resin 'flog' boards.*

THE FIRST OF WILLEM SANDBERG'S ICONIC clandestine pamphlet series, here in the majestic relief printed boards.

From the edition limited to 200 numbered or lettered copies, this copy neither numbered nor lettered.

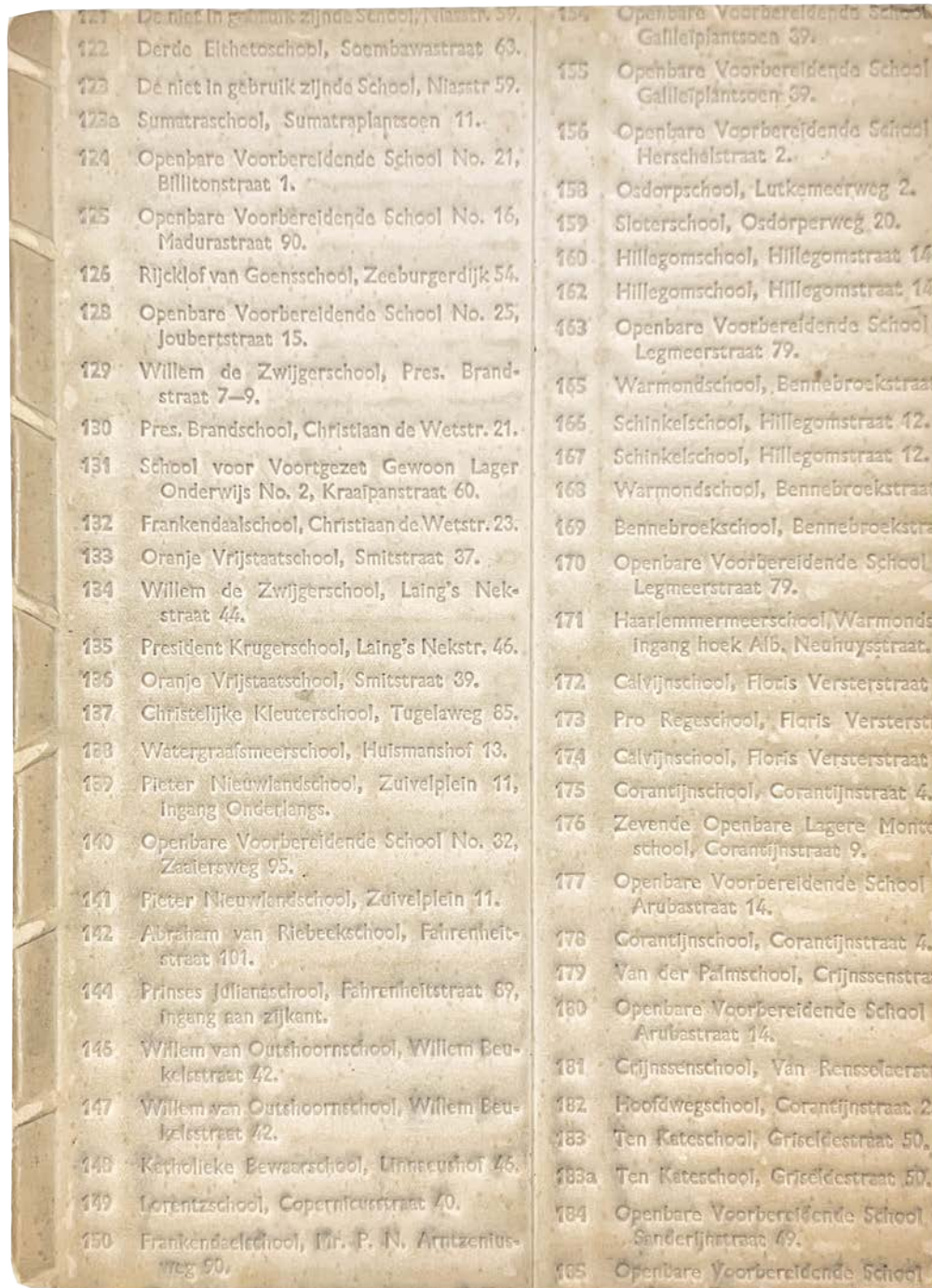
The book was issued with various bindings. The present copy has stiff wrappers cut from a printer's relief matrix (part of a directory) with small partial purple ink stamp on inside of front cover: 'Zeitung-Mater'.

The text is one of 18 clandestine pamphlets created by Willem Sandberg as part of the Dutch resistance movement during World War II. The multilingual text is printed in red and black using several different fonts with occasional decorative elements.

'Throughout the war Sandberg was active in the Dutch resistance movement, and in the spring of 1943 was associated with a daring raid. The Gestapo put a price on Sandberg's head, forcing him to go into hiding for fifteen months under an assumed name. It was during this time that he made the first of his experimenta typographica, hand-made booklets in which he collected inspirational quotes from his wide reading, and to which he added his comments in writing and in typography. In giving each quote a definite typographic character, Sandberg transformed his seemingly loose collections into intensely coherent meditations on the great questions of life so disregarded outside his hiding place. Some of the booklets were later published using a mixture of type and hand-rendered elements. The first of these, "lectura sub aqua" (reading under water), was published illegally in 1944. The experimenta typographica demonstrate the materials, styles and conventions he was later to adopt for a wider audience. The Stedelijk catalogues are in this sense a continuation of the experiments of Sandberg's wartime seclusion, in which he was similarly prolific: he made twelve of the eighteen experimenta typographica in the period from December 1943 to December 1944.'

– Mafalda Spencer
 'Eye Magazine' Issue no. 25, 1997

This copy with faint purple stamp 'Zeitungsmater' to front cover verso.



Proudhon:

la propriété c'est le vol

la propriété c'est le vol

propriété = vol

le vol le vol le vol le vol
propriété

le vol le vol le vol le vol
la propriété
le vol le vol le vol le vol

P la guerre



29 **Servus Fidei. (Willem Sandberg)**
lectura sub aqua - experimenta typografica
AMSTERDAM. J. F. DUWAER & ZN. 1944

*Small 8vo. (206 x 145 mm).
[18 unnumbered leaves]. Text
printed throughout in red and
black. Original publisher's
thick crepe paper wrappers,
stapled as issued, with a large
'I' printed in red to front cover.*

THE FIRST PUBLICATION IN WILLEM SANDBERG'S series of 'typographical experiments', here in crepe wrappers.

From the edition limited to 200 numbered or lettered copies, this copy neither numbered nor lettered.

The book was issued with various bindings. The present copy has the thick crepe paper wrapper used as an interim solution during the German Occupation.

The multilingual text, printed in several different fonts in red and black, is one of 18 clandestine pamphlets created by Willem Sandberg as part of the Dutch resistance movement during World War II.



8vo. (222 × 152 mm). [32 unnumbered leaves]. Leaf with frontispiece recto and justification verso, leaf with reproduction manuscript titles and large vignette and Pedersen's verse in Danish with illumination recto and verso throughout including several spreads without text; lithograph text and illustration throughout. Original publisher's yellow and blue striped printed paper-covered boards, white printed label with titles and lithograph vignette in black to front cover.

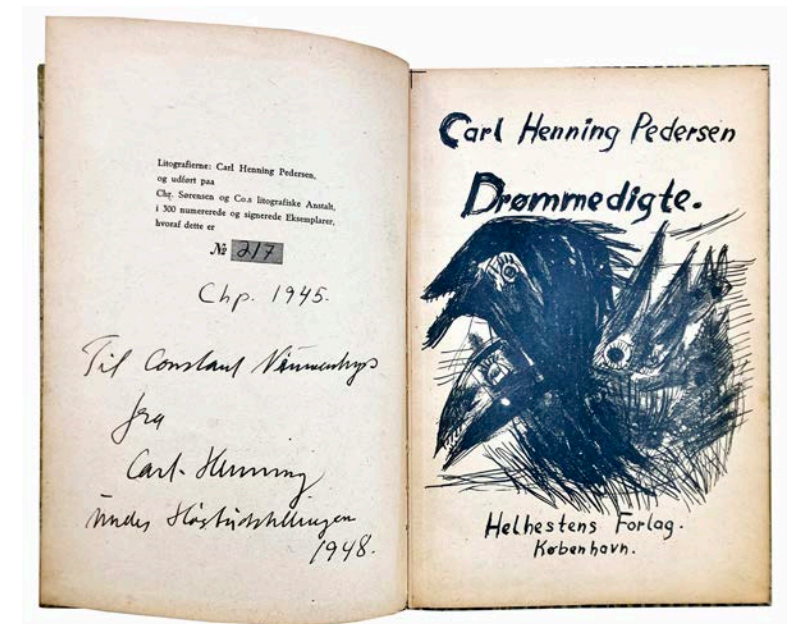
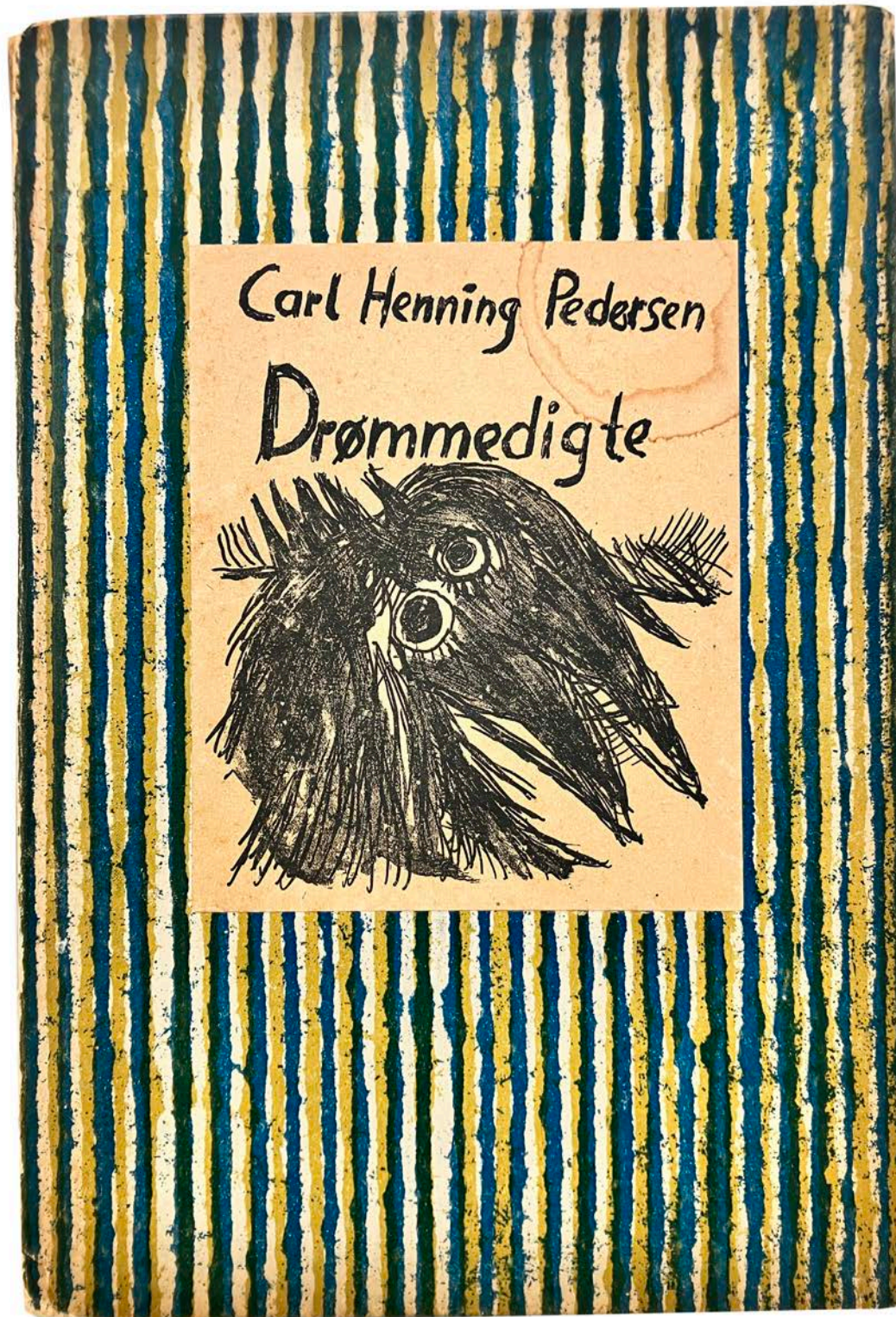
CONSTANT'S PRESENTATION COPY of Carl Henning Pedersen's artist book.

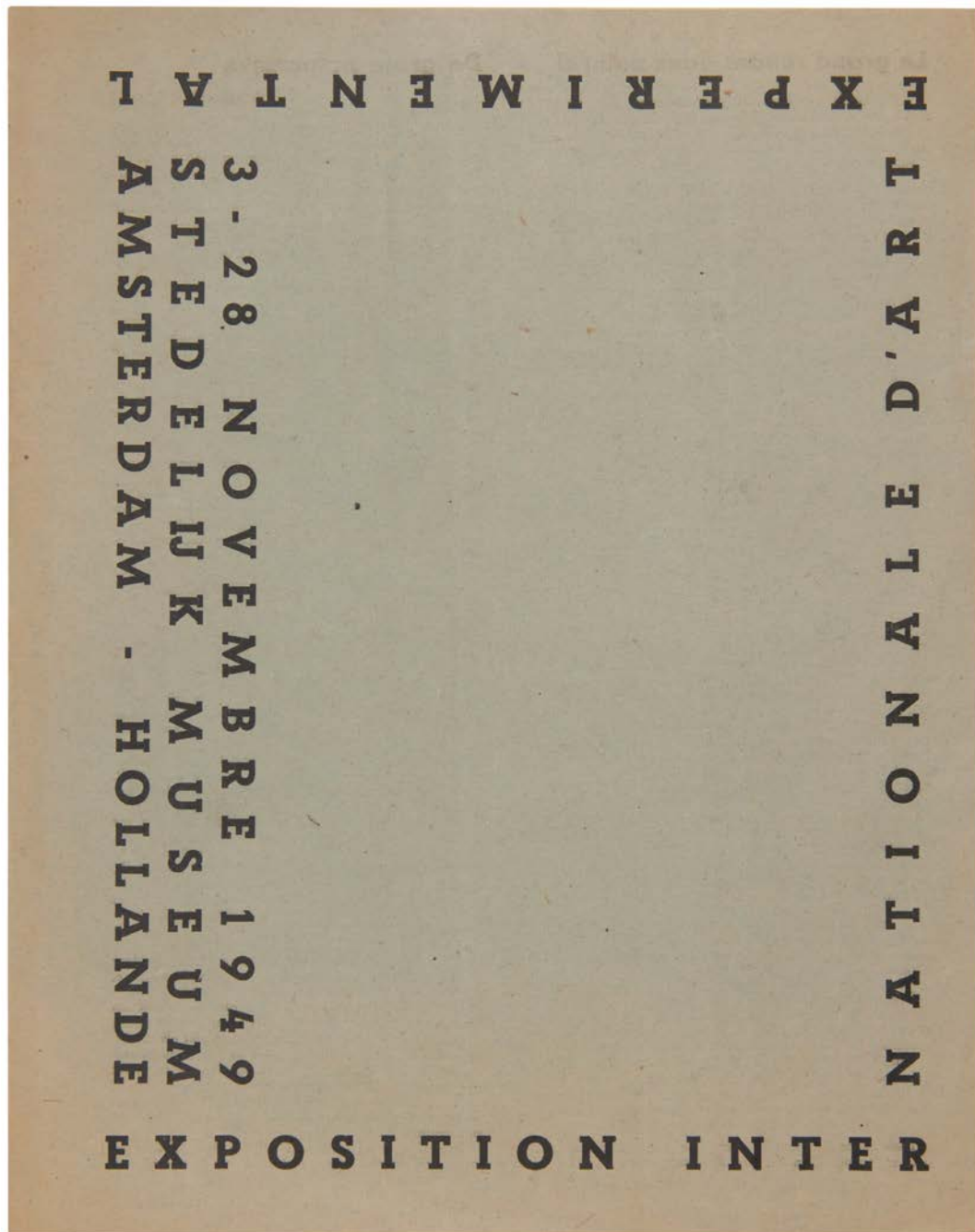
From the edition limited to 300 copies, signed and numbered by Pedersen and dated '1945' in black ink.

Pedersen's presentation is in black ink to the justification: 'Til Constant Nieuwenhuys / fra / Carl-Henning / [undecipherable one word including the name of the Høst group to which Pedersen belonged] / 1948'.

Pedersen was a significant contributor to the subversive Danish avant-garde art periodical 'Helhesten' issued clandestinely during the Second World War. The abstractions of the Helhesten group (also Høst) - as in Pedersen's illustrations and illuminations for the present work - unlike those of the New York Abstract Expressionists, retained a basis in figuration. Pedersen, along with Constant, were founding members of CoBrA, the international art group formed by the amalgamation of the 'Experimentele Groep in Holland', the Danish 'Høst' and Belgium's 'Groupe Surréaliste Révolutionnaire' in 1948. The 1948 presentation from Pedersen to Constant is a notable testament to the founding of the group.

With the ownership signature 'Groenendijk' to the front free endpaper recto.





31

Sandberg, Willem
Exposition internationale d'Art Experimental. 3 - 28 Novembre 1949
AMSTERDAM. 1949

4to. (297 × 235 mm). [2 bifolia]. Printed text in French and Dutch recto and verso on grey paper, Christian Dotremont's 'Le grand rendez-vous naturel' / 'De grote natuurlijke samenkomst' and Corneille's 'Promenade au pays des pommes' and large analytic plan, a spread on yellow paper, headed 'CATALOGUE' and detailing the exhibitors, their nations and the works exhibited. Original publisher's grey / blue printed wrappers with titles to front cover in black (the rear cover concerns Corneille's 'Promenade au pays des pommes').

THE VERY SCARCE CATALOGUE FOR THE first international exhibition of Experimental Art, held at the Stedelijk and organised by Willem Sandberg under the aegis of CoBra .

CoBra was formed by the artists Karel Appel, Constant, Corneille, Christian Dotremont, Asger Jorn, and Joseph Noiret on 8 November 1948 in the Café Notre-Dame, Paris where the Dotremont-penned manifesto 'La cause était entendue' was signed. The artists were united in their adherence to a doctrine of complete freedom of form and colour, their sympathy to Marxism and their antipathy to Surrealism.

Formed as an amalgamation of the Dutch 'Experimentele Groep in Holland', the Danish group 'Høst' and Belgium's 'Groupe Surréaliste Révolutionnaire', CoBra was short-lived but achieved a number of objectives: the periodical CoBra, a series of collaborations between various members called 'Peintures-Mot' and two large-scale exhibitions. The first of these, for which this is the catalogue, was held at the Stedelijk Museum in Amsterdam, November 1949, the second at the Palais des Beaux-Arts in Liège in 1951 after which the group dissolved itself.

For this exhibition at the Stedelijk, the participants, a truly international coterie, included those from England (William Gear and Stephen Gilbert), Germany (Wolfgang Frankenstein, Karl Otto Götz, Heinz Trökes et al.), America (Tajiri Shinkichi), Belgium (Paul Aleschinsky [sic]), Denmark (7 artists including Asger Jorn and Carl Henning Pedersen), France (Jacques Doucet and Atlan), Holland (6 artists including Karel Appel, Constant, Corneille and Anton Rooskens), Sweden (Anders Osterlin), Switzerland (Zoltan and Madeleine Szemere Kemeny) and Czechoslovakia (Josef Istler).

'L'exposition internationale d'art experimental organisée à Amsterdam, dans le musée de la ville, mais sous le signe de Cobra [sic], par le groupe expérimental hollandais réunit les artistes les plus honnêtes et les plus sains d'aujourd'hui.' — *From the text*

This fragile catalogue is necessarily scarce and we can locate only those copies at the Bibliothèque Kandinsky in Paris and at the Stedelijk in Amsterdam.

CATALOGUE

ANGLETERRE

WILLIAM GEAR
Tableaux
Gouaches
Monotypes

STEPHEN GILBERT
Personnages ailés (tableaux)
Formes éphémères ..

ALLEMAGNE

WOLFGANG FRANKENSTEIN (1918)
Monotypes

KARL OTTO GÖTZ (1914)
Gilgamesch II (monotypes)
" IV
Cène à la côte (gouache)

ANNELIESE HAGER (1909)
Le rang d'oignons
Composition aux gouttes d'eau
Composition aux morceaux de verre

KARL HARTUNG (1908)
Gouaches

OTTO HOFMAN (1907)
„Von einer Insel“ (bois)

HEINZ TRÖKES
Gravures

AMERIQUE

TAJIRI SHINKICHI (1923)
Le Guerrier (sculpture)
Oiseaux (gouaches)
Femme enceinte ..
Paysage ..
l'oiseau mécanique ..
dessins au crayons de couleurs

BELGIQUE

PAUL ALESCHINSKY (1927)
Le public (tableaux)
Les mariés ..
Les métiers (eaux-fortes)

DANEMARQUE

ELSE ALFELT (1910)
Jaune et rouge clair 1942 (tableaux)
Paysage alpestre vert 1943 ..

EJLER BILLE (1910)
Masque (1938) (tableaux)
Peinture 1949 ..
" 1947 ..

HENRY HEERUP (1905)
Tête d'animal (sculpture)
Motocycliste ..
Mère et enfant ..
Oiseau rouge ..

ASGER JORN (1914)
Paysage imaginé 1946 (tableaux)
Moloc enchanté 1948 ..

ERIK ORTVAD (1917)
Peinture 1945
" 1947 ..
" 1947 ..

CARL HENNING PEDERSEN (1913)
Les dieux nuages 1943 (tableaux)
Le soleil du matin 1948 ..
Tête de lune 1948 ..
Dieux de la mer 1948 ..

FRANCE

ERIK THOMMESEN (1916)
Femme sculpture (bois) 1947
Tête 1947
L'homme 1949
Femme 1948

JACQUES DOUCET (1924)
Zone insectivore (tableaux)
Jongleur ..
Enfant au cerf-volant ..
Toreador ..

ATLAN

Peinture
Peinture
Peinture

HOLLANDE

KAREL APPEL (1921)
Het ezeltje 1949
Dieren 1 1949
Dieren 2 1949

EUGENE BRANDS (1913)
Gehoornde maan 1949
Victory Borfimah 1949
Ruanda 1949
Oosterse expressie 1949

CONSTANT (1920)

Femme qui a blessé un oiseau avec une feuille morte 1949
Femme qui a quitté sa maison pour la lune 1949
Baisers profonds 1949
L'oiseau devenu femme 1949

CORNEILLE (1922)

Dépouillement 1949
Au sein du désert il y a encore de la place pour les jeux ... 1949.
Personnages, poissons et soleil 1949
Au temps où les prés étaient verts 1949
Fable païenne 1949

ANTON ROOSKENS

Arabesque magique 1949
Fond noir 1949
Signe 1949
Peinture 1949

THEO WOLVENKAMP

Dessins 1949
Tableaux 1949

SUEDE

ANDERS ÖSTERLIN

Horse kissing a face (tableaux)
Landscape with wheel ..
Erotic landscape ..

SUISSE

ZOLTAN KEMENY

Jardin Provençal
Le jardinier entre vases et églantines
Jardinière
Le jardinier par l'orfèvre

MADELEINE SZEMERE KEMENY

Pêcheurs
Têtes
Ecarteuse de rideau en perle de bois
Femme devant un rideau en perle de bois

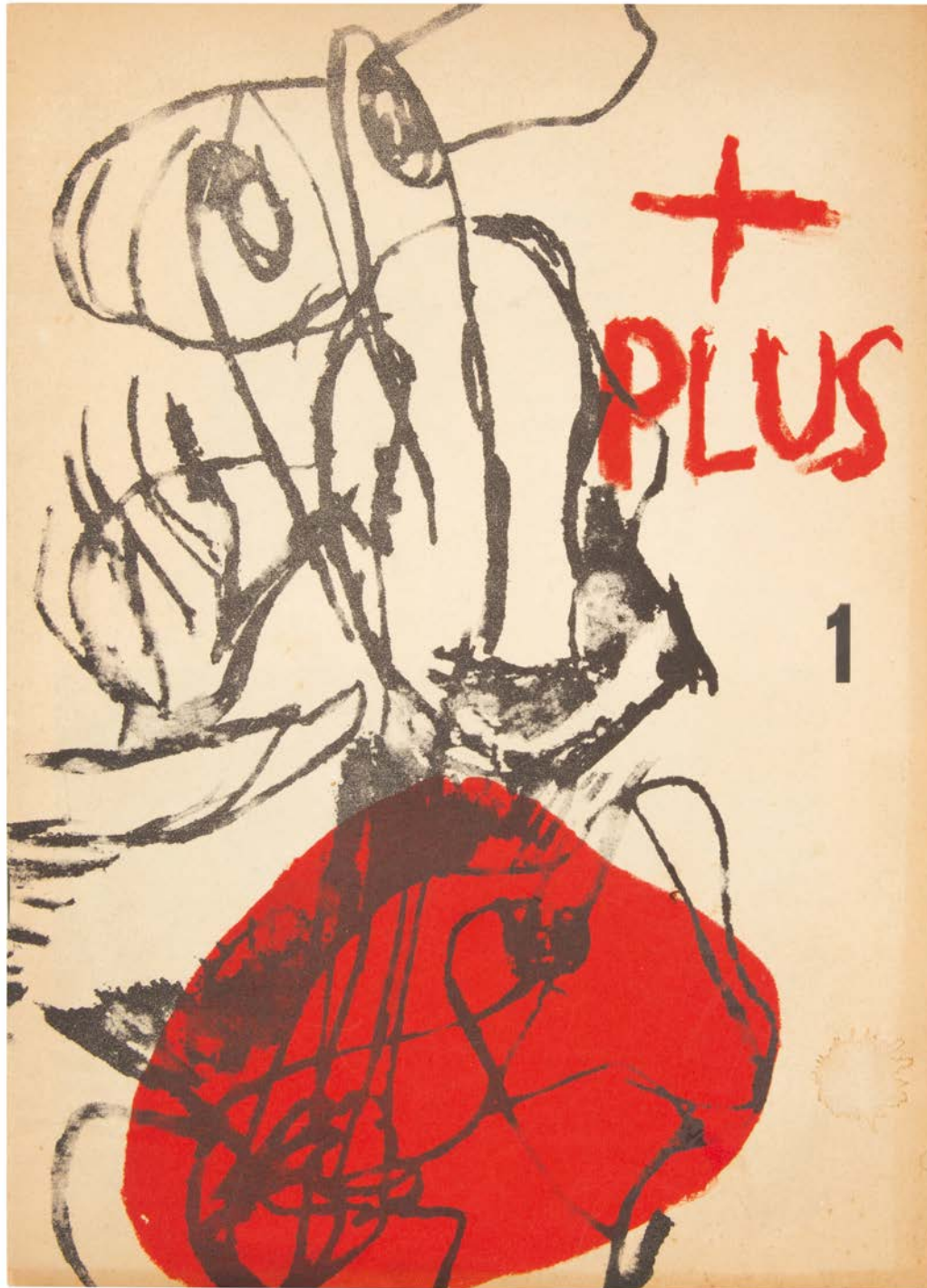
TCHÉCOSLOVAQUIE

JOSEF ISTLER

Gravures

Deze werken worden verkocht, inlichtingen bij het secretariaat

32 Appel, Karel & Pierre Alechinsky, Corneille et al.
PLUS. No. 1.
BRUSSELS. 1957–1958



4to. (298 × 216 mm). Illustrated throughout in black and white with printed text in French, or English, or Italian. Original publisher's printed wrappers stapled as issued with original colour lithograph by Appel in red and black over front and rear covers.

THE FOUNDER OF 'ZERO', Hans Sonnenberg's presentation copy, of the first issue of the CoBrA-influenced periodical 'PLUS'.

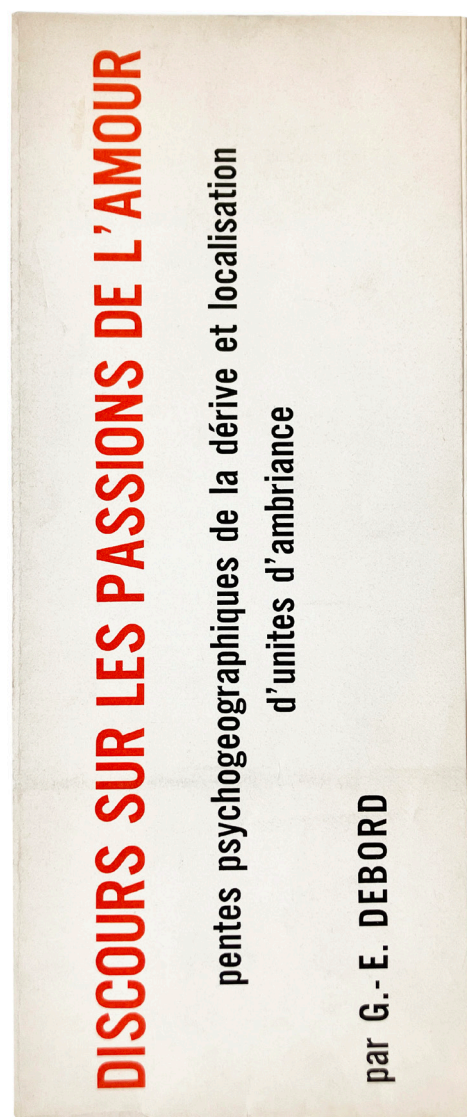
This copy with a presentation in blue ink: 'To Hans Sonnenberg / Very Sincerely / Ph. d'Arschot'; d'Arschot's presentation is at the head of his article 'ART-ESSENTIEL contre ART-JEU.'

'PLUS' was edited by Jean Dypreau, Theodore Koenig, Serge Vandercam, Jean Verbruggen and Philippe d'Arschot, who presented the issue to Hans Sonnenberg as above. Hans Sonnenberg (1928–2017) founded 'ZERO' in 1959 as an artist group for the promotion of young Dutch artists. Offered the management of a gallery in The Hague in 1960 he called it 'EROZ'. His later gallery, Galerie Delta, led to his pseudonym 'Mr. Delta', also the title of an exhibition of his collection at the Museum Boijmans Van Beuningen in Rotterdam in 2012. Constant's important exhibition of New Babylon drawings ('New-Babylon Tekeningen 1961–1962') was held at Galerie Delta in 1963; an exhibition of photographs of Constant and others ('Constant 1945 – '65') was also held there in 1965.

The magazine also contains illustrations of works by Alechinsky, Corneille, S. Vandercam and others. Literary contributors include M. Lecomte, Dylan Thomas, T. Koenig and M. Havrenne.

[Le Fonds Paul Destribats 605].





33

Debord, Guy-Ernest
Guide Psychogéographique de Paris. Discours sur les Passions de l'Amour.
Pentes Psychogéographiques de la Dérive et Localisation d'Unités d'Ambiance
COPENHAGEN. ÉDITÉ PAR LE BAUHAUS IMAGISTE / PRINTED IN DENMARK BY
PERMILD & ROSENGREEN. (1957)

Single folded sheet. (600 × 740 mm, unfolded; 300 × 124 mm, folded). Lithograph printed recto only in red and black. Original printed wrappers (when folded) with printed titles and explanatory text recto in white and black on red and verso in red and black on white.

A VERY GOOD COPY OF DEBORD'S Situationist collage map 'Guide Psychogéographique de Paris', published by Asger Jorn in his new series 'Bauhaus Imaginiste'.

This early 'Guide Psychogéographique' is a typical example of a poetic interpretation of the city in accordance with Situationist concerns, and its format particularly in terms of orientation and printing when folded – references deliberately the familiar Michelin guides. Debord continued to develop his cartographic ideas in 'Situationist International' from 1958.

The full title of the 'guide' translates as 'Discourse on the Passions of Love. Psychogeographic Descents of Drifting and Localisation of Ambient Unities.' The title references an essay by Blaise Pascal (c.1753) of the same title, in which he draws on minds driven by love and *finesse*, tending towards distractions or 'dérives' in a way that would have appealed to Debord.

'But I must here, once and for all, inform you that all this will be more exactly delineated and explained in a map, now in the hands of the engraver ... not to swell the work ... but by way of commentary, scholium, illustration, and key to such passages, incidents, or innuendoes as shall be thought to be either of private interpretation, or of dark and doubtful meaning after my life and my opinions shall have been read over (no don't forget the meaning of the word) by all the world ...'

— *Guy Debord* quoting L. Sterne's 'The Life and Opinions of Tristram Shandy, Gentleman'

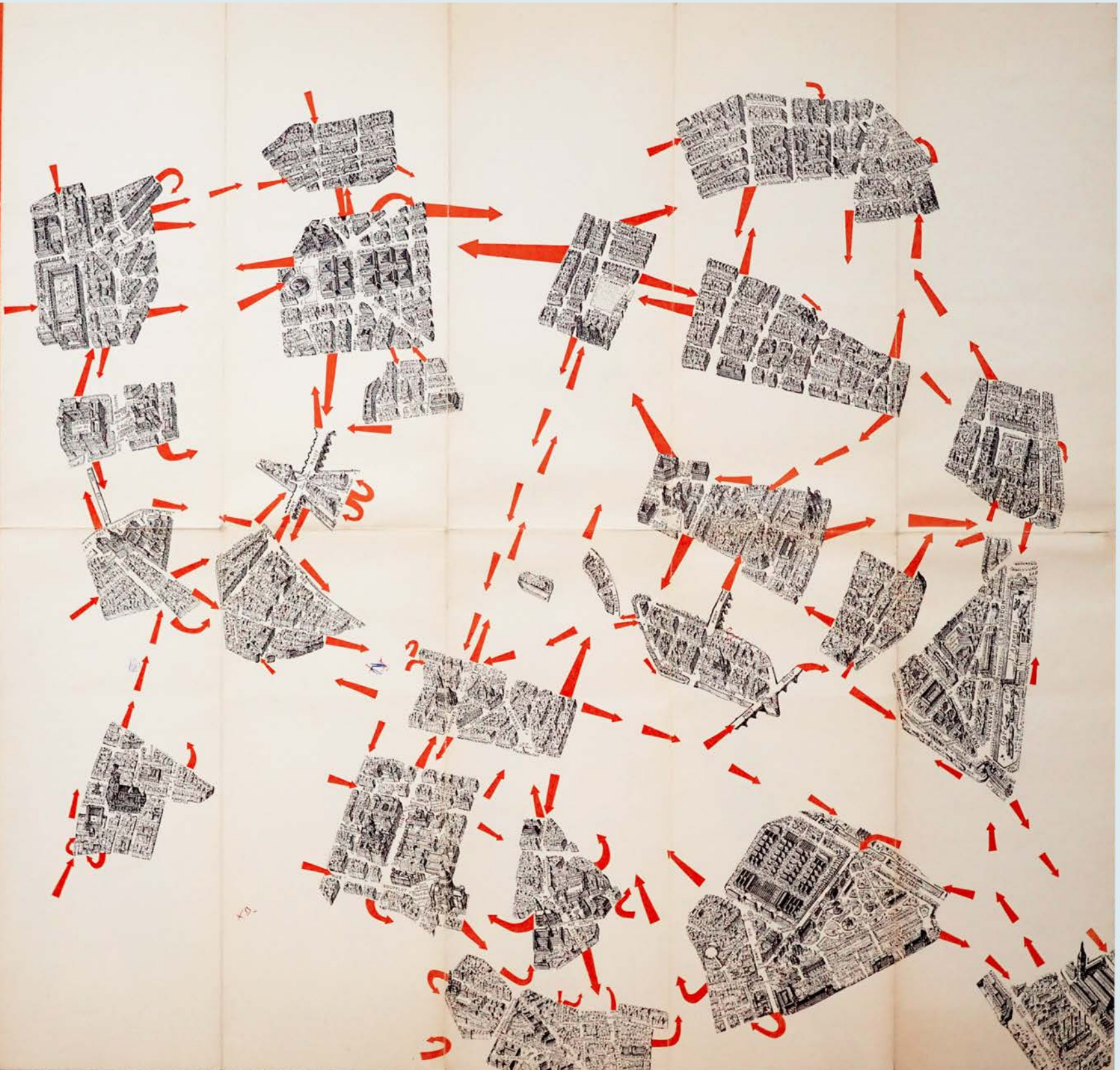
'The 'Guide Psychogéographique' selected a bird's-eye view meticulously drawn by G. Peltier and published by Blondel la Rougery in 1951. Consciously modelled on the celebrated Turgot map of Paris (1739), it showed the city in perspective, at an angle roughly equal to the point of view established for the Carte de Tendre. This oblique view, as opposed to the geometrical survey of the map, offered a sense of place, space, and buildings analogous to the aerial photograph, allowing for the viewer an imaginary entry into the urban fabric. Indeed, in the same year Debord will go so far as to credit Chombart with the perception that an urban neighbourhood is defined by more than the sum of its geographical and economic factors, but also 'by the image that its inhabitants and those of other neighbourhoods have of it.' Data of this kind, noted Debord, were "examples of a modern poetry capable of provoking sharp emotional reactions." — *Anthony Vidler, Drawing Matter*

This copy bears small annotations ('B' / 'BX') in biro to the centre of the map.

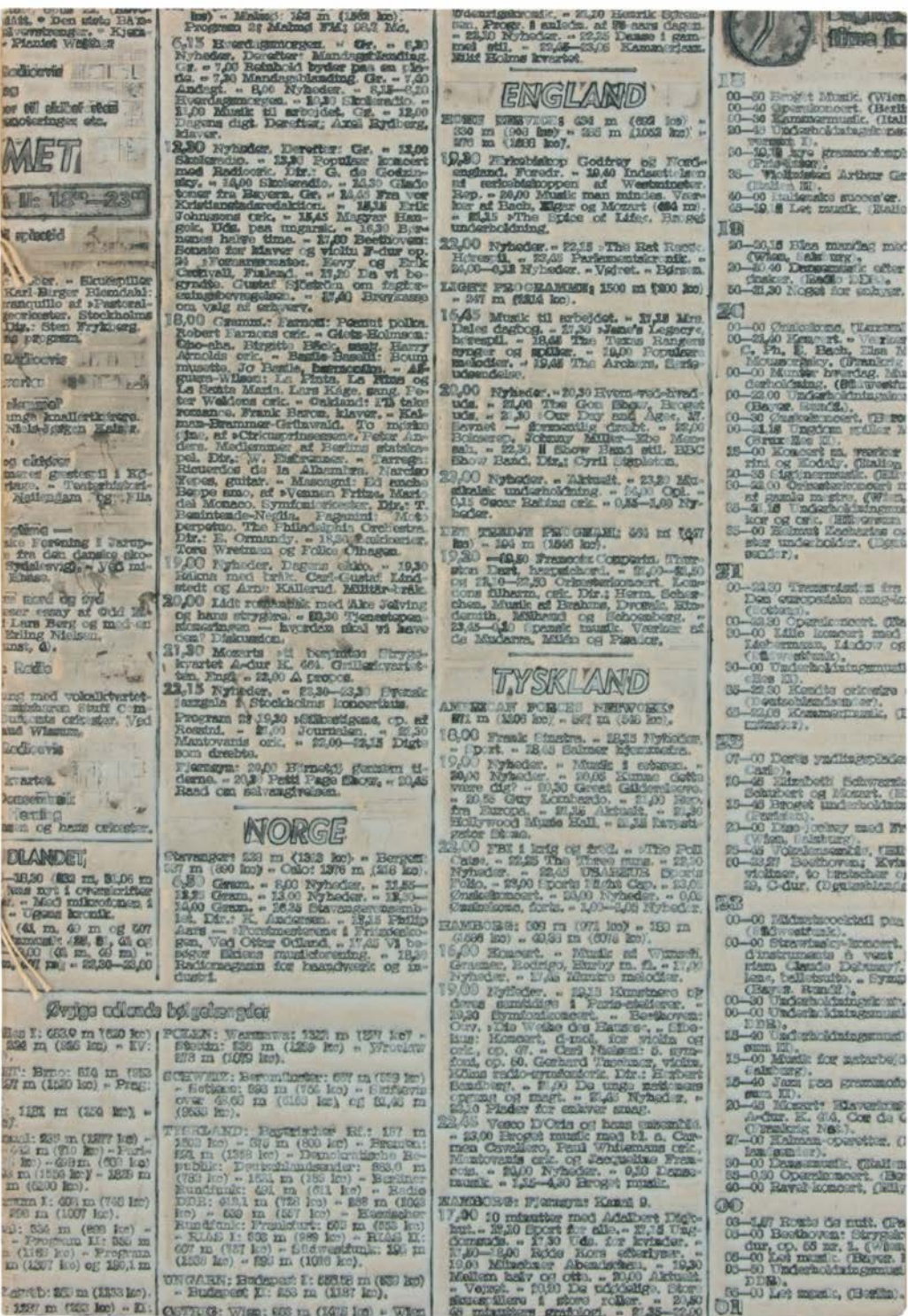
**GUIDE
PSYCHOGEOGRAPHIQUE
DE PARIS**

ÉDITÉ PAR LE BAUHAUS IMAGINISTE
PRINTED IN DENMARK BY
PERMILD & ROSENGREEN

DISCOURS SUR LES PASSIONS DE L'AMOUR
pentes psychogéographiques de la dérive et localisation
d'unités d'ambriance
par G.-E. DEBORD



RIGHT: No. 33
*Guide Psychogéographique
de Paris*, 1957



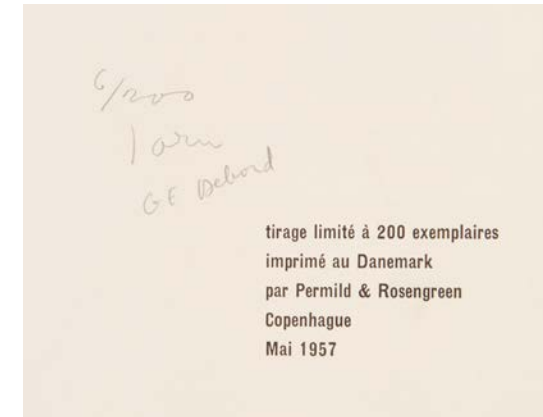
Large 8vo. (256 x 176 mm). [18 unnumbered leaves]. Leaf with printed title recto, 16 leaves with compositions in colour and monochrome by Jorn and Debord and final leaf with printer's credit and justification verso. Stitched as issued in original publisher's blue flexible relief-printed phenolic resin 'fjong' boards, the embossing (unique for every copy) from the Danish newspaper 'Politiken', with the original (?) glassine jacket.

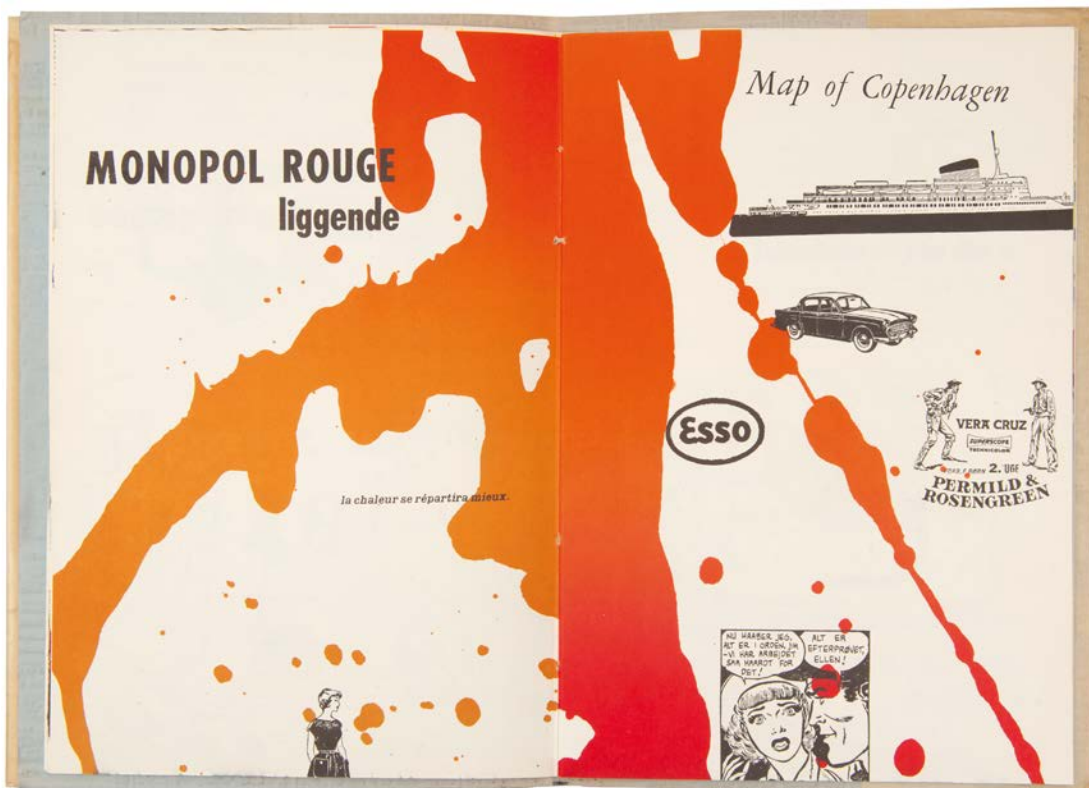
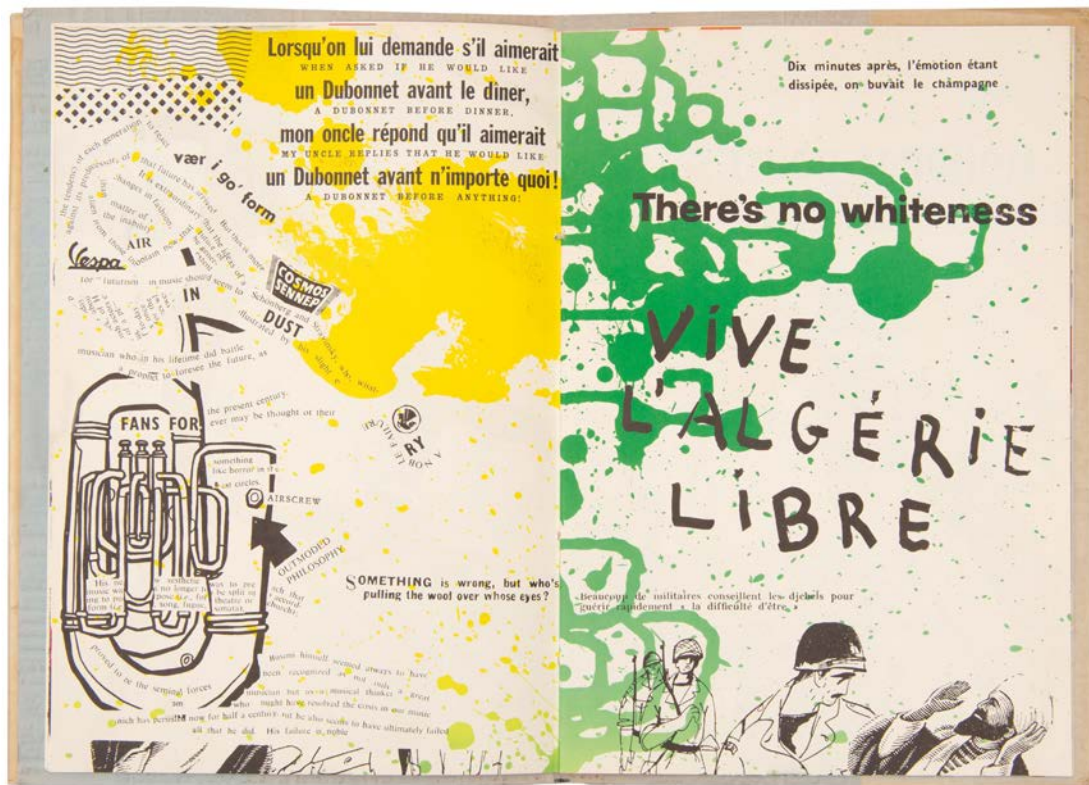
AN EXCELLENT COPY OF THE SPONTANEOUS Jorn / Debord collaboration produced reputedly in a single day.

From the edition limited to 200 copies, this copy signed by both Jorn and Debord to the justification and numbered '6 / 200' in pencil.

The binding of the present copy, protected with its original (?) glassine jacket, is remarkably well-preserved and the pale blue tone of the original printing matrix is notable; many of the small felt supports pasted to the verso of the matrix prior to printing are also preserved.

The first collaboration between Asger Jorn and Guy Debord (the two had met in 1954), produced during the final phase of Debord's Lettrist phase and very shortly before the establishment of the Situationist International, 'Fin de Copenhague' has acquired a mythical cachet. The origins of the book are mysterious but Jorn's authorised version suggests that the book was produced and published in a 24 hour period - other sources suggest 48 hours - of theft, drink and iconoclasm. On Debord's arrival in Copenhagen, Debord and Jorn stole a stack of newspapers and magazines (the multilingual and visual content of 'Fin de Copenhague' suggests that magazines had to have been included in the theft) from either a shop or a newstand before alcohol prompted the creation of a series of typographic and visual text collages incorporating advertisements, maps and text clippings from the stolen material. A visit to Jorn's printer followed, where the artist, seated atop a ladder, poured, dripped and splashed paints of various colours (green, yellow, red, blue, orange, brown, black and mixtures thereof) directly onto the printing plates for the recto and verso of an eight-page sheet (roughly 984 x 332 mm when trimmed); the sheets for the book were then printed with





Jorn's action-painting structure as the basis for a second run through the press when the collages were added in black. A different prevailing idea is that the collages were printed initially and provided the structure on which Jorn then based his action-painting before the large sheets were printed, folded and cut to form the block of the published book with a single added sheet for the title and justification in letterpress. The book was then bound in an embossed binding, made using the 'flong' method of relief printing, of pale blue phenolic resin, the relief for each copy taken from a random section of the Danish newspaper 'Politiken.' The binding for each copy is therefore unique.

'The old Futurist and dadaist technique of insult, abuse and satire die hard, if only because the Modern Movement that grew out of them has developed almost as many pomposities, inhumanities and hypocrisies as the attitudes it replaced. Among the most salutary recent eruptions of the grand old method is Asger Jorn's "Fin de Copenhague" ... that uses the combined techniques of collage and action-painting to satirize gemütlich Europe in general, the author's native Copenhagen in particular and Le Corbusier in passing. Thus, much of the text has been clipped from steamy newspaper serials and confronted with clippings from the ultimate guardian of middle-class morality, the agony column of "Elle".'

— *The Architectural Review*

'Among proto-situationist visual works, Ansgar [sic] Jorn and Guy Debord's "Fin de Copenhague" (1957) is distinguished by its radical approach to cartography ... in "Fin de Copenhague" the map almost disappears in the labyrinth of visual poetry, collage, and modifications of readymade visual material. The end result is not illegibility, but a short-circuiting of different technologies of reading; the text reads like a map, collage like a text, and map like a drip painting.'

— *Branislav Jakovljevic*

[see 'Marginalia', pg. 223, 'The Architectural Review', Vol. 122, No. 729, October, 1957; see Branislav Jakovljevic's 'The Space Specific Theatre: Skewed Visions 'The City Itself'', 2005].





35 **Jorn, Asger & Guy-Ernest Debord**
Mémoires – Structures Portantes d'Asger Jorn
PARIS. IMPRIMÉ ... PAR PERMILD & ROSENGREEN [&] EDITÉ
PAR L'INTERNATIONALE SITUATIONNISTE. 1959

4to. (276 × 214 mm). [32 unnumbered leaves]. Half-title recto, black verso, title and Debord's text with images printed in black, Jorn's 'structures portantes' in lithograph colour, final leaf verso with printer's and distributor's credits. Original cream paper wrappers, with original sand-paper dustjacket.

AN EXCELLENT COPY OF THE MOST FAMOUS of Situationist collaborations with the original sand-paper jacket.

Guy-Ernest Debord's 'prefabricated' texts are framed within Jorn's psychogeographic designs, thereby creating one of the most memorable, politically-committed artist books of the last century. The sand-paper wrappers were intended to damage any other books that 'Mémoires' might come into contact with or be shelved alongside.

The warning on the title page 'Cet ouvrage est entièrement composé d'éléments préfabriqués' refers to the practice of 'détournement' developed by the Internationale Lettristes and adopted by the Situationists.

This copy, unlike many, is in excellent condition, with the text block inserted loose into the jacket.

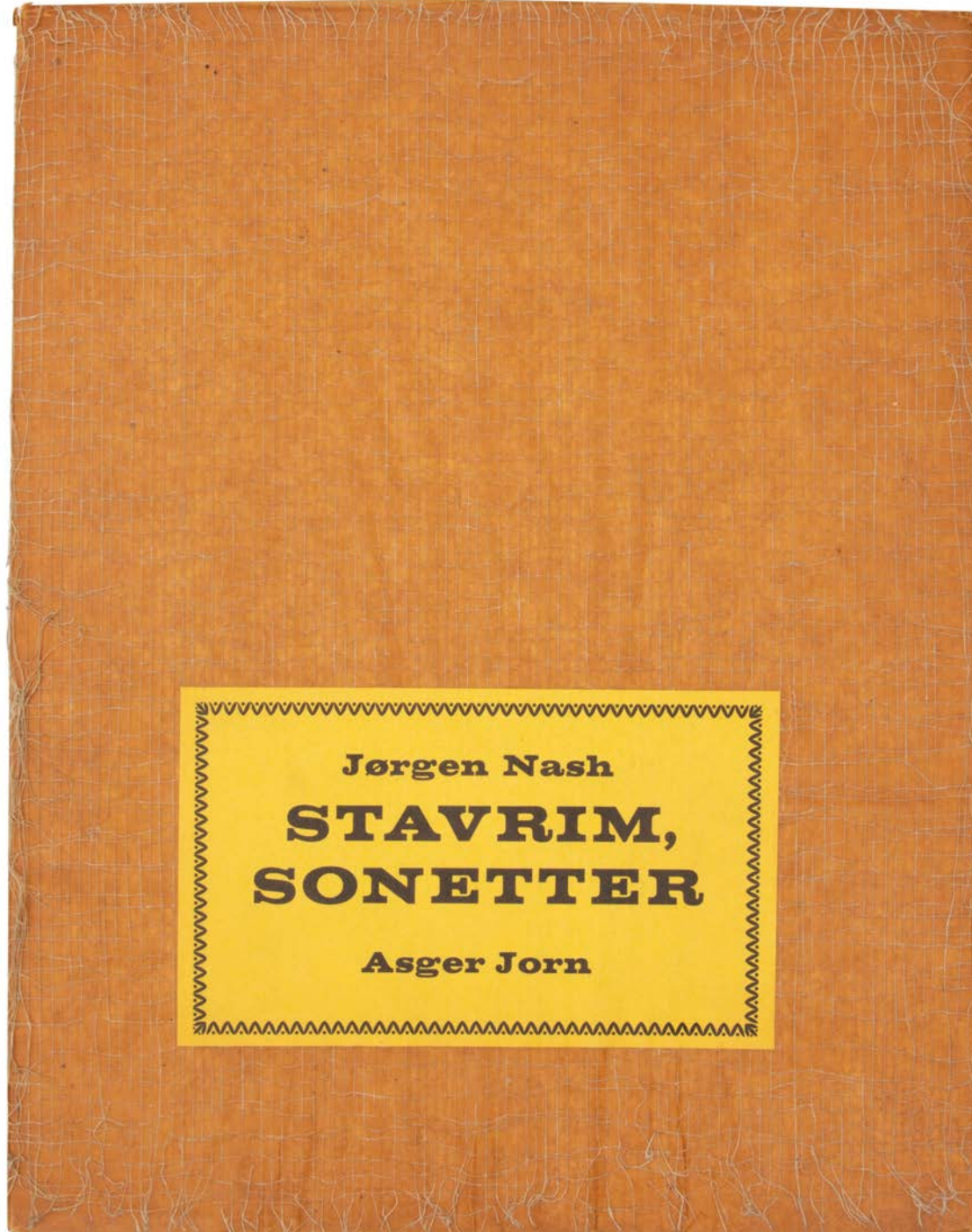
[Kellein pg. 57].



36

**Jorn, Asger & Jørgen Nash
Stavrim, Sonette**

COPENHAGEN. PERMILD & ROSENGREEN. 1960



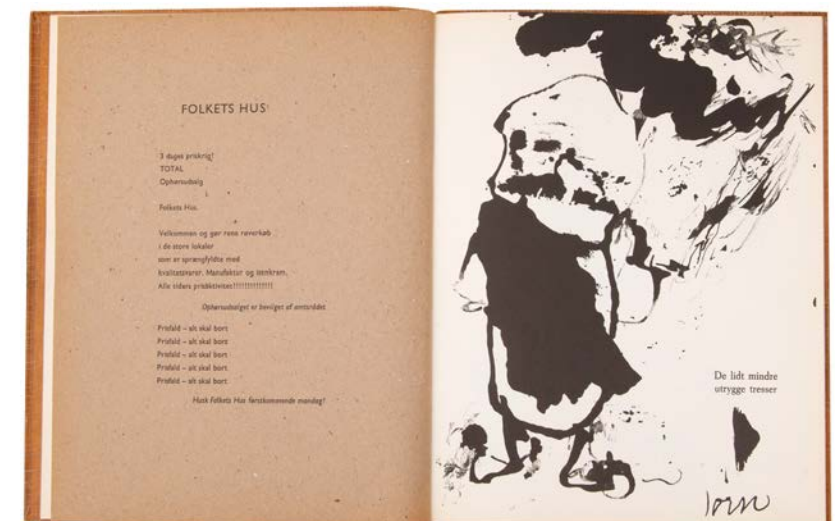
4to. (270 × 214 mm). [30 unnumbered leaves]. Leaf with monochrome photographic portrait (in police line-up form) of Nash verso as frontispiece, printed title with list of published works verso, pictorial title by Asger Jorn and Nash's verse illustrated and illuminated with lithograph vignettes and full-page and double-page lithographs by Jorn throughout, final leaf with publisher's credit recto against a yellow background and printer's credit verso in English; printed text in Danish on various paper stock. Original publisher's card wrappers, brown twine-covered paper jacket with yellow printed label with titles to front cover in black.

A SIGNED COPY OF Jørgen Nash's poetry collection illustrated by his brother the painter Asger Jorn, here in excellent condition.

Signed and dated '16.3.1960' by Jørgen Nash in black ink to the first leaf.

This book of Jørgen Nash's poetry, 'Stavrim, Sonetter' (Rhymes, Sonnets) was issued on his 40th birthday – as per his inscription '16.3.1960' – and was illustrated by his brother, Asger Jorn. Jorn's illustration and illumination is characteristic and although in monochrome only for the present book is reminiscent of his work for Debord's 'Fin de Copenhague' and 'Mémoires'.

Also included is the publisher's announcement for the book, a single sheet of cream stock (250 × 200 mm) with printed text recto only. The text, in Danish, begins 'En bog af Asger Jorn og Jørgen Nash - to kættere i dansk kunst og poesi' (A book by Asger Jorn and Jørgen Nash two heretics of Danish art and poetry) and continues in a similar vein.



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Kelvin, Thomas. *Fröhliche Wissenschaft: Das Archiv Sohm*. Staatsgalerie Stuttgart, 1986

Jakovljevic, Branislav. *The Space Specific Theatre: Skewed Visions 'The City Itself'* TDR (1988-) 49, no. 3 (2005): 96–106.

Sadler, Simon. *The Situationist City*. MIT Press, 1999

Wigley, Mark, and Constant. *Constant's New Babylon: The Hyper-architecture of Desire*. 010 Publishers, 1998.

Le Fonds Paul Destribats: Une Collection De Revues Et De Périodiques Des Avant-gardes Internationales À La Bibliothèque Kandinsky. Bibliothèque publique d'information du Centre Pompidou, 2011.

'The Architectural Review', Vol. 122, No. 729, October, 1957



TEXT

Rupert Halliwell

PHOTOGRAPHY

Natasha Marshall

CATALOGUE DESIGN

Juliet Ramsden

Printed February 2024
by Blackdog Digital

Right:

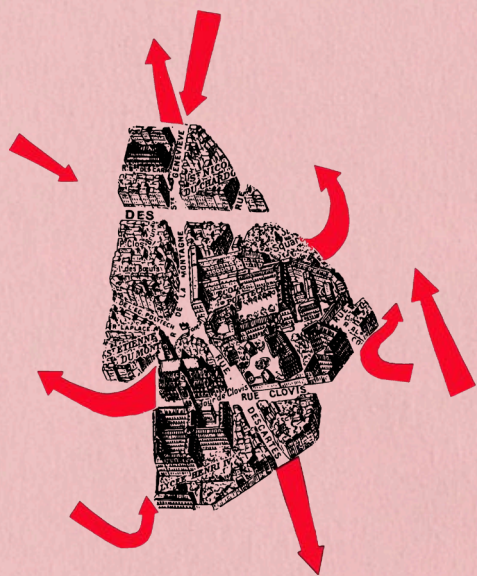
Experimentele Groep (*top to bottom:* Appel, Corneille and Constant), from No. 13

SIMS REED RARE BOOKS
43A DUKE STREET ST. JAMES'S
LONDON SW1Y 6DD

info@simsreed.com
+44 (0) 20 7930 5566
@simsreed_books

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106 NEW BOND STREET
LONDON W1S 1DN

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