



From De Stijl to Boekie Woekie

Artists' Publications from the Netherlands

Artists

Pierre Alechinsky, Else Alfelt, Karel Appel, Atlan, Ejler Bille, Marinus Boezem, Bram Bogart, Pieter Brattinga, Sigrid Calon, Ulises Carrión, Hans Clavin, Constant, Corneille, Wim Crouwel, Herman Damen, Ad Dekkers, Theo van Doesburg, Christian Dotremont, Jaques Doucet, Sonja Ferlov, Stephen Gilbert, Marijke de Goey, Walter Gropius, Henriëtte van Egten, Michael Gibbs, Svavar Gudnason, Harry Haarsma, Henry Heerup, Harmen de Hoop, Egill Jacobsen, Asger Jorn, Bart van der Leck, Wybo Meyer, Bert Loerakker, Lucebert, Bruno Munari, Jan van Munster, Carl-Henning Pedersen, Willem de Ridder, Dieter Roth, Tajiri Shinkichi, K. Schippers, Peter Struycken, Oej Tjeng Sit, Fiona Tan, Jan van der Tii, Rúna Thorkelsdóttir, Henk Visch, Friedrich Vordemberge-Gildewart, Jan Voss, herman de vries, Marijke van Warmerdam, Alicja Werbachowska, H.N. Werkman, Robert Zandvliet.

Collections

The works presented in the exhibition are from the following holdings at the Centre for Artists' Publications:
 Archive for Small Press & Communication
 Archive Boekie Woekie
 BFA Collection herman de vries
 BFA Collection Dutch Art

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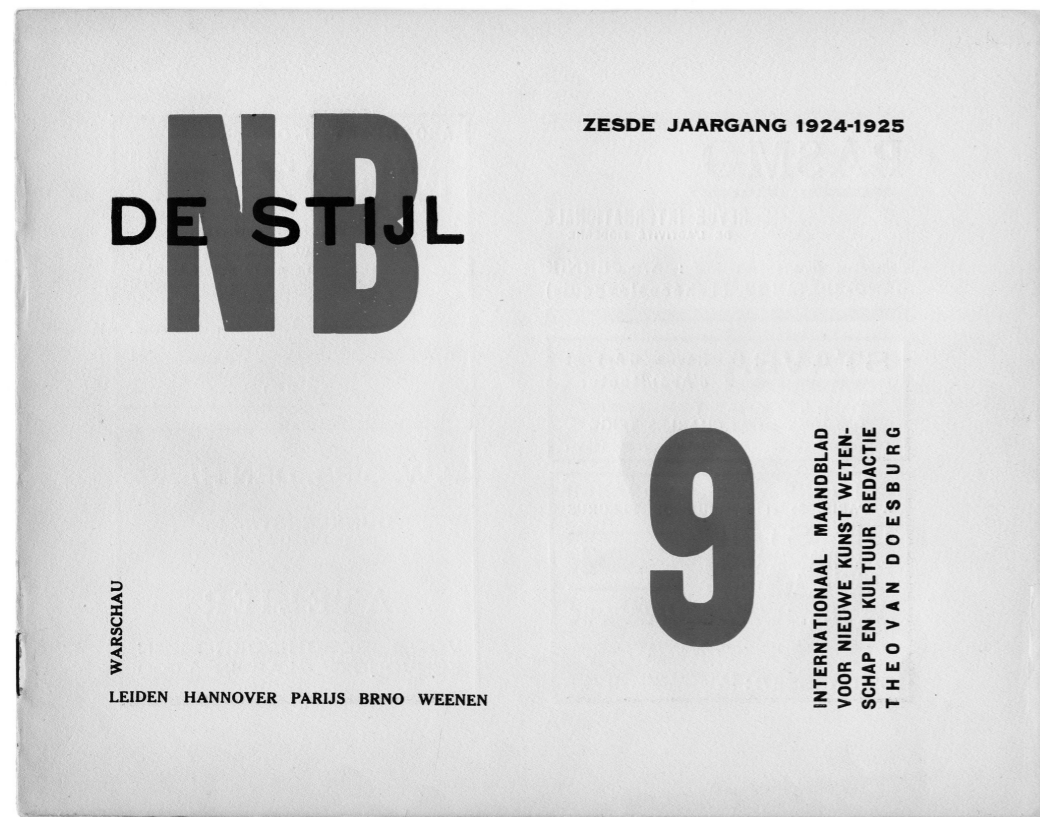
The exhibition *From De Stijl to Boekie Woekie* presents an overview of artists' publications from the Netherlands from the beginning of the 20th century until today. On display are artists' books, artists' magazines, artists' records and audio cassettes, multiples, graphics, graphic works, artists' posters, and digital art works. In addition, original paintings, works on paper, and objects by individual artists are also on view. The works thus span an arc from the De Stijl movement to the legendary artists' bookshop Boekie Woekie in Amsterdam. Works by over 50 artists from the Netherlands and other European countries with direct links to the Netherlands are presented.

From De Stijl to Boekie Woekie is a collaboration between the Centre for Artists' Publications at Weserburg Museum für moderne Kunst and the Dutch Brokken Zijp Foundation of modern and contemporary Art (BFA). On the occasion of the opening of this exhibition, the BFA donated three important collections to the Weserburg for the Centre for Artists' Publications: the BFA Dutch Collection, the BFA Collection herman de vries, and the BFA Collection Daniel Göttin. For the donation of a total of over 1,700 works and the wonderful cooperation, a very special thank you goes to the Brokken Zijp Foundation of Art. These works are a congenial addition to the holdings of the Centre for Artists' Publications. Thanks to the important works of the BFA Dutch Collection, it is possible to show lines of development in the history of Dutch artists' publications by means of a high-caliber and in part rare selection of artists' publications. The exhibition features a special selection of works by the more than 300 Dutch artists in the holdings.

After several exhibitions on Dutch art in recent years, *From De Stijl to Boekie Woekie* features mostly works from the holdings of the BFA Dutch Collection and the Archive Boekie Woekie. Previ-

ous exhibitions on Dutch artists' publications included 2022's *The Use of Color: Nan Groot Antink and Fransje Killaars* and 2018 *herman de vries: Taken from Nature. Artists' Books, Editions, and Works on Paper* in cooperation with the BFA, as well as 2006 *Stanley Brouwn* and 2003 *Kunstenarsboeken et.al. – Artists' Publications from the Netherlands*. The Archive Boekie Woekie was acquired for the Centre for Artists' Publications in recent years with the support of the Knecht-Drenth Fonds / Prins Bernhard Cultuurfonds, Amsterdam, the Netherlands.

Using selected works, the exhibition presents the history of artists' publications or the artists' book in the Netherlands, which began with the De Stijl movement in 1917 and is then told chronologically up to the present day. Clockwise – starting from the entrance on the 3½ floor – eight room segments including the gallery follow, which thematically stand for this development and are briefly presented on the following pages. Most of the works came from the Dutch collection of BFA.



Theo van Doesburg, *De Stijl* Nr. 9, 1924/25

The artist Theo van Doesburg, (alias Christian Emil Marie Küpper, *1883 in Utrecht, Netherlands, †1931 in Davos, Switzerland) founded the artists' association De Stijl in Leiden in 1917, as well as the artists' magazine of the same name.

Important principal co-workers of the magazine *De Stijl* are the Dutch artists Piet Mondrian, Bart van der Leck, Gerrit Rietveld (from 1918) and the architect Jacobus Johannes Pieter Oud. Several foreign artists namely the Hungarian artist Vilmos Huszar (from 1917), the Italian Futurist Gino Severini (from 1917 to 1918), the Belgian sculpture Vantongerloo (from 1918) and Friedrich Vordemberge-Gildewart (from 1924) were also important co-workers' members. *De Stijl* appeared between 1917 and 1928 with a total of 75 issues. During the whole period Theo van Doesburg was the sole editor and designer of interior part of the magazine. Initially the cover was designed by Vilmos Huszar and from 1921 onwards by Theo van Doesburg. From 1918 onwards Theo van Doesburg was the sole publisher and financier of this magazine. His personal financial position has been always very weak during his life, but he still was capable to start with the magazine in the middle of the First World War and continued with publishing, although at a lower rate, during the deep

financial depression in Germany when *De Stijl* was printed in Germany.

The magazine was dedicated to the renewal of the visual arts, architecture, design, typography, as well as new experimental poetry, prose, dance, film, photography, and musique. The number of articles written by van Doesburg himself between 1917 and 1920 in *De Stijl* was small in relation to the articles written by the principal co-workers and other authors from outside De Stijl group. From the articles written during that period it is clear, that from the beginning onwards that there was no mutual opinion about the basic characteristics of "De nieuwe beelding" of the Stijl group members. How large the difference was, is also clear when looking at the names who undersigned the three Manifests about "De nieuwe beelding", published in *De Stijl*. Manifest I from De Stijl of 1918 was undersigned by Theo van Doesburg, Robert van 't Hoff, Vilmos Huszar, Anthony Kok, Piet Mondrian, G. Vantongerloo, and Jan Wils. Manifest II of 1920 was undersigned by Theo van Doesburg, Piet Mondriaan, and Anthony Kok, but no names are mentioned for Manifesto III of 1921. Theo van Doesburg tried to give the impression of more unity in opinion, by selecting in advance in quite detail the subjects each author was allowed to write. This actually enhanced the

contradictions and accelerated the leaving of early principal co-workers of De Stijl group.

In January 1922 Theo van Doesburg published the first issue of the magazine *Mécano* as a supplement to *De Stijl*. The magazine was distributed in Leiden between January 1922 and January 1924 in 5 numbers (4 issues). The title is meant to allude to the machine as a symbol of functional efficiency, precision, and speed.

Van Doesburg became very disappointed by the lack of agreement in opinion and the limited impact the ideas of "De nieuwe beelding" had on the art world outside the Netherlands. In 1920 he decided, after discussing it with Mondrian, to broaden the influence by enhancing the contacts with other innovative foreign artists and groups and to use a modified *De Stijl* magazine as an important tool to realize this. He designed himself a completely new and daring cover, changed considerably the content, modernized the internal design and found new printers and selling points outside the Netherlands. He left the Netherlands and started to travel through Europe by himself and invited foreign artists and foreign publishers of innovative artists publications to show their daring work in *De Stijl*. He showed and wrote much more about his own recent art in this magazine, and he started with organizing international Conferences about latest development in art and reported about it in *De Stijl*. One of the places he travelled to in 1920 was Berlin. The new contacts he made there opened the possibility to contact directly Walther Gropius, director of the Bauhaus in Weimar and to discuss with him the possibility of obtaining a permanent position as master at the Bauhaus. Ultimately Gropius decided not to do so. Still Theo van Doesburg stayed in Weimar in 1921 and 1922 and decided to teach architecture and design in Weimar outside the regular Bauhaus schedule by providing private courses in his house. At that time, there were no courses on this subject at the Bauhaus. Theo van Doesburg intervened massively in everyday life and artistic life at the Bauhaus. His goal was to reorient the educational program. He never had an official rank, but he had a great influence on the students. The importance of Theo van Doesburg and the De Stijl movement for the Bauhaus can also be seen in the publications of three De Stijl artists in the series of Bauhaus books. These are Piet Mondrian: *New Design. Neoplasticism. Nieuwe Beelding*. Volume 5, Munich 1925. Theo van Doesburg: *Grundbegriffe der neuen gestaltenden Kunst*. Volume 6, Munich 1925. Jacobus Johannes Pieter Oud: *Dutch Architecture*. Vol. 10, Munich 1926 (2nd, enlarged ed. 1929). From 1925 to 1930, the Bauhaus published a total of 14 books with the aim of presenting, justify-

ing, and explaining the work done at the Bauhaus, as well as dealing with artistic creation and contemporary art theories.

Van Doesburg designed the cover of his *Bauhausbuch* and the covers of the *De Stijl* issues shown in the exhibition. These covers strongly reflect his opinion about "De nieuwe beelding" in art. The composition is dominated by asymmetric color contrast. By using playful text lines on a small black horizontal and vertical line between the color blocks in red, blue, yellow, and grey the illusion of the third dimension is kept intact. This illusion would be spoiled completely when the strong black vertical and horizontal lines, used in several other covers by Laszlo Moholy-Nagy of the *Bauhausbücher* would be used. This difference is also evident in the following two books.

While the publications described here are all about conveying theoretical and artistic ideas and concepts, two publications stand out from the rest:

Die Scheuche (The Scarecrow), of Theo van Doesburg (design), Kurt Schwitters (text), and Käthe Steinitz (printing). Published in 1925 in Hanover by Aposs Verlag.

Het Vlas (The Flax), designed, drawn, and colored by Bart van der Leck. Published in 1941.

In *Die Scheuche* Theo van Doesburg, Kurt Schwitters and Käthe Steinitz break away from an overall harmonic and static two-dimensional overall impression and changed it into a dynamic three-dimensional overall illusion image with the suggestion of movement enforced by diagonal lines in figures and by the chosen specific positioning of letters/texts fragments on the page. To a large extent the typography becomes the actual work in an experimental and visual way.

Already before 1917 van der Leck has designed his own typeface for letters in which he has modified the contours of the natural forms of letters into strictly horizontal, vertical and diagonal lines to enhance the harmony between letter and image. The same approach Van der Leck used for the forms in his paintings made 1916. This approach was also used by Bart van der Leck for *Het Vlas*. Moreover, to enhance further the harmony and balance between text and images van der Leck developed a new drawing method for figures and a new typeface for letters for this publication. He drew the figures and text himself directly on the support needed for printing. To optimize further the two-dimensional geometric balance between text and images he guided in detail a young printer with the extensive testing trials of different types of paper support, printing ink and printing methods. He also convinced the translator Marie Nijland-van

der Meer to change several times her Dutch text to enhance this balance further. After more than three years testing, the final printing started with a strong focus on a static harmonic composition with horizontal and vertical blocks. As payment van der Leck obtained all the forty copies made for the special edition in which only the very expensive paper, recommended by van der Leck, was used. He was not allowed to sell these copies, but only to give them to friends.

While *Die Scheuche* tells the story of a scarecrow, *Het Vlas* follows the life of the flax plant from flowering to harvesting to processing into linen. Both books, designed by respectively van der Leck and van Doesburg, reflect their mayor difference in opinion about "De nieuwe beelding" in art. Both books are ostensibly the design or illustration of fairy tales, but in a broader sense they are works of art in the form of a book. Although they are actually children's books, this is only partially true, since the design makes the books prototypes of the New Design or Nieuwe Beelding movement, prototypes of a new concept of visual art. Visually strictly composed, the books are limited to specific forms presented in primary colors and/or black and white. The choice of a fairy tale lends itself to a form of free artistic composition, which in itself becomes the actual artistic subject of the work. It is no longer a matter of illustrating fairy tale texts, but text and image merge into an artistic unity in the sense of free art.

Works

- Theo van Doesburg: *De Nieuwe Beweging in de Schilderkunst*, 1917 (BFA)
- Theo van Doesburg: *De Stijl*, 3 issues, 1924-1927. (Cover design: Theo van Doesburg) (BFA)
- Theo van Doesburg: *Mecano* nos. 1-4/5, (1922/1923) Facsimile 1979 (BFA)
- Walter Gropius and Laszlo Moholy-Nagy: *Internationale Architektur*. Bauhausbücher 1, 1927 (BFA)
- Theo van Doesburg and Laszlo Moholy-Nagy: *Principles of Neo-Plastic Art*. Bauhausbücher 6, 1927 (BFA)
- H.N. Werkman: *The Next Call*, (1923/1926), special facsimile 1978 (BFA)
- Wybo Meyer: Poster, 1936 (BFA)
- Wim Crouwel: Poster *het nieuwe bouwen*. *De Stijl*. Van Doesburg, 1983 (BFA)
- Wim Crouwel: Poster *Het nieuwe bouwen Voor-geschiedenis*, 1983 (BFA)
- Theo van Doesburg, Kurt Schwitters, Käthe Steinitz: *Die Scheuche*, 1961 (1925), Special facsimile (BFA)
- Bart van der Leck: *Het Vlas* (The Flax), 1941 (Text: Hans Christian Andersen, translation: Marie Nijland-van der Meer; special edition, number of copies: 40. This is number XIX.) (BFA)

The CoBrA group was founded by the Dutch artists Karel Appel, Constant, Corneille, the Belgian artists Christian Dotremont and Joseph Noiret, and the Danish artist Asger Jorn on 8 November 1948 in the Café Notre-Dame in Paris. All artists signed the manifesto, „La cause était entendue" (The Case Was Settled), which was drawn up by Dotremont. The style of work of these artists made was completely different from the ideas of the De Stijl movement. The name was formed from the first letters of the cities Copenhagen, Brussels and Amsterdam, from which the founding members came. Among the members were Pierre Alechinsky, Carl-Henning Pedersen, Luciebert, Pierre Alechinsky and Tajiri. The first major CoBrA exhibition at the Stedelijk Museum Amsterdam in 1949 included 29 artists from ten countries. The members were artists and poets from various European countries who also saw themselves as working politically and sought international cooperation. Their transnational understanding and collaboration were unusual for the time and distinguished them from other avant-garde movements.

The onomatopoeic resemblance to the venomous snake cobra was meant to illustrate the artistic progressiveness with which the group worked against academic and social norms. Artistically, the CoBrA artists strove for the revival of Expressionism with the stylistic means of Informel. Their mostly very spontaneously created, colorful and abstract-figurative paintings incorporated elements from naive folk art, children's drawings and the art of the so-called 'primitives'. With figurative elements and clear colors, the works of the Dutch CoBrA artists exude spontaneity. Drawings by children were often an important source of inspiration. CoBrA can be seen as a counterpart to De Stijl, as they opposed any traditional idea of aesthetics of the older generation. The artists began to produce their own artist's books and artist's magazines to inform the outside world about their new art. Largely pushed and shaped by Asger Jorn and Christian Dotremont, the CoBrA group published ten issues of the international magazine of the same name until its dissolution in 1951. In 1950, CoBrA's only joint literary documentation was the publication series *Artistes Libres. Première serie du bibliothèque de COBRA*. The portfolio consists of an introduction and 15 booklets with 9 color lithographs, 1 lithograph, 1 offset lithograph, and 4 color offset lithographs as cover illustrations, covered in a box. The box of stiff paper with a Litho on top was designed by Asger Jorn.

The artists' books *Promenade au pays des pommes* with drawings by Corneille and *Les jambages au cou* with drawings by Corneille and texts by Christian Dotremont were both published in 1949 in an edition

of 12 copies and in 1966 in a 2nd edition of 300 copies. Another artists' book *de ronde kant van de aarde* appeared in 1952 with poems by Hans Andreus and drawings by Karel Appel.

When a documentary film about Karel Appel was made by Jan Vrijman in 1961, showing the artist at work in his studio, Appel created the soundtrack *Musique Barbare* in his studio in Utrecht, and listening to the musique he made a painting. Like this and his other paintings, the music, created through the use of percussion instruments and electronic sounds, is spontaneous and expressive. The album was released in 1963. Connected to the album is a 30-page brochure with over 30 (double-page) photographs made by Ed van der Elksen during the activities of Karel Appel painting and making music. Jan Vrijman was filming at the same time for his documentary *De werkelijkheid van Karel Appel*. A separate portfolio contains an original lithograph signed by Appel.

Works

- *COBRA No.1, Bulletin pour la coordination des investigations artistique*, 1949 (BFA)
- *Cobra. Artistes Libres*. Première serie du bibliothèque de COBRA, 1950 (15 brochures by Pierre Alechinsky, Else Alfelt, Karel Appel, Atlan, Ejler Bille, Constant, Corneille, Jaques Doucet, Sonja Ferlov, Stephen Gilbert, Svavar Gudnason, Henry Heerup, Egill Jacobsen, Asger Jorn, Carl-Henning Pedersen) (BFA)
- Corneille: *Promenade au pays des pommes*, (1949) 2nd edition, 1966 (BFA)
- Corneille, Christian Dotremont: *Les jambages au cou*, (1949), 2nd edition 1966 (BFA)
- Karel Appel, Hans Andreus: *de ronde kant van de aarde*, 1952 (BFA)
- Corneille: *Incontro con un artista. Corneille e le immagini del Pinocchio*, 1975 (BFA)
- Karel Appel: *Musique Barbare*, 1963. (LP with brochure and separate portfolio with a signed lithography) (BFA)
- Corneille: 3 posters, Paris, 1968 / 1973 / 1979
- Corneille: *Unique*, (lithography) 1997 (BFA)
- Anthony Kok: *Gedichten en aforismen*, 2000 (BFA)

The Influence of the De Stijl Movement and the Experimental Poetry after 1945

8

The influence of the De Stijl group and especially of Theo van Doesburg on art and literature after World War II is very strong. Friedrich Vordemberge-Gildewart was a member of the De Stijl movement and continued with the ideas of Theo van Doesburg after World War 2. In 1954 he was appointed to the Hochschule für Gestaltung Ulm, which was co-founded in 1953 by Max Bill, among others, who became the most prominent representative of concrete art. Max Bill was already present at several of the meetings connected to Theo van Doesburg's new magazine *Art Concret*, which he started in 1930. Theo van Doesburg died in 1931, so only one issue was published.

Wim de Haan was a member of the *Liga Nieuw Beelden* from 1958 to 1959. As a painter, sculptor and assemblage artist, Wim de Haan is one of the most important Dutch abstract material painters, along with Jaap Wagemaker and Bram Bogart. Material painting made use of the plastic effect and visual power that materials can have. This often resulted in artworks that incorporated other materials (sand, metal, wood, etc.) in addition to pasty and expressive paint. The material from which the artwork is made is both form and content, source of inspiration and purpose. The two-dimensionality is broken up in the process.

Bruno Munari and Dieter Roth were inspired by the ideas and art of various De Stijl artists as well as concrete art. They used similar abstract geometric shapes, colors, and compositions in their works between 1945 and 1960. Bruno Munari created *An Unreadable Square Print* in 1953 and Dieter Roth created *Square Sheet* in 1965. The *Kwadraat-Bladen* (square prints or square sheets) appeared at irregular intervals until 1974 in an edition of initially 2,000 and later 3,000 copies. The total of 35 issues in 25 × 25 cm format were given away free of charge to customers and friends of Steendrukkerij De Jong & Co. all over the world. The graphic designer and print shop manager Pieter Brattinga (1931-2004) was responsible for editing and publishing the *Kwadraat-Bladen*. He defined the themes, selected the designers and typographers – or designed them himself – and ensured high quality in the implementation. The themes of the *Kwadraat-Bladen* came from graphic design, the fine arts, literature, architecture, photography, and music.

In parallel, Dutch artists such as Lucebert, Simon Vinkenoog, and K. Schippers combined new experimental poetry, texts and/or visual elements in their works. Since publishing their work in traditional media was problematic, they began to publish their art in magazines and books that they produced and published themselves. Well-known artists' maga-

zines from this period are *Blurb* (1950-1951), *Braak* (1950-1951), and *Barbarber* (1958-1971). Eight issues of *Blurb* appeared at irregular intervals from 1950 to 1951, with a maximum circulation of 250 copies, edited by Simon Vinkenoog. He began publishing the magazine as a student at the age of 21 in Paris in April 1950. Starting with issue 5, Lucebert, Hans Andreus, and Armando, among others, also collaborated. *Braak*, *Cahier for Prose, Poetry and Criticism*, appeared monthly between 1950 and 1951, with Remco Campert and Rudy Kousbroek as editors and, from the third issue on, Lucebert and Bert Schierbeek as well. Important contributors included Hans Andreus and Simon Vinkenoog. They rebelled against a poetry that was too influenced by tradition. *Barbarber*, *tijdschrift voor teksten*, appeared between 1958 and 1971, and was founded jointly by K. Schippers (alias Gerard Stigter), Gerard Bron (pseudonym: G. Brands), Henk Marsman (J. Bernlef), and Frits Jacobsen. The magazine for texts explicitly wanted to distance itself from renowned literature but offer space to all kinds of texts. The 'literary ready-mades', in reference to Marcel Duchamp's concept of the ready-made, became particularly well known. These are texts that were not written but 'found', and in the context of *Barbarber* they took on a different function, to question the boundary between art and reality.

The magazines *Braak* and *Blurb* stand for the breakthrough of the Vijftigers – these were, among others, the poets Lucebert, Hugo Claus and Gerrit Kouwenaar, among whom the CoBrA artists also counted themselves. They saw aesthetic conventions as inhibiting freedom. Spontaneity and directness were important to them. They found examples of direct expression primarily in children's drawing and in African folk art. They used almost no rhyme, no regular verse forms, and punctuation marks, such as periods, commas, and other punctuation marks, and no capital letters in their poems. Experimental poetry became the brand of the Vijftigers.

Works

- Wim de Haan: untitled, (painting) 1957 (BFA)
- Wim de Haan: untitled, (painting) 1956/57 (BFA)
- Peter Struycken: untitled, (graphics) 1966 (BFA)
- Geer van Velde: untitled, ca. 1950 (BFA)
- Lucebert and others: *Braak*, (magazine), 1950/1951 (BFA)
- Dieter Roth: *Quadrat Blatt*, 1965 (Ed. Pieter Brattinga) (BFA)
- Bruno Munari: *An Unreadable Quadrat-Print*, 1953 (Ed. Pieter Brattinga) (BFA)

9

In the 1960s and 1970s, artists' publications in the Netherlands were shaped, among others, by artists for whom artists' books and artists' magazines became the central artistic work. The numerous artists created a variety of multiplied, published and edited artworks ranging from artist's stamps and artist's books to works of sound art and radio art.

The artists' magazine *Revue nul = 0*, edited by Armando, Henk Peeters and herman de vries, appeared in november 1961. This was the magazine of the group Nul, founded in 1961 by Armando, Jan Henderikse, Henk Peeters, and Jan Schoonhoven. Very soon the collaboration between the editors came to an end, as there were fierce conflicts between them about the permissible degree of innovation in design and content in their magazine. For the third and fourth number herman de vries was the only editor. After winning his process for the Dutch court Henk Peeters continued his editorial work for *Revue nul = 0* and herman de vries was forced by the court to stop using the name *Revue nul = 0* and he became the sole publisher and editor of the new artists' magazine *revue integration*, which he edited from 1965 to 1972. As early as 1960, herman de vries had published his own first artists' books. In 1974, he founded the artists' publishing house *eschenau summer press publication* (1974 to the present). Since then, this publishing house has published some of the artist's books he created himself, as well as artist's books by other Dutch and foreign contemporary artists. More than 45 years later, herman de vries still publishes artist's books in the eschenau summer press, both by himself and by other artists. This publication series has become very well known and gives a wonderful overview of artists' books of the last fifty years.

From 1968 to 1989, Art & Project Space published 156 issues of the artist magazine *Art & Project* as part of their exhibitions. Then, as early as 1969, Peter van Beveren founded the Art Information Centre in Middelburg and was one of the first in the Netherlands to collect these published art works. Ulises Carrión opened his shop-gallery Other Books and So in 1975, which soon became an important archive for these artworks. In the same year he wrote *The new art of making books*, laying the important theoretical background for the artist's book. Ulises Carrion later also edited the magazine *Ephemer* (1977-1978), in which he published works of mail art.

The 1960s and 1970s

Works

- Bram Bogart: *Geelgeelblauw*, 1971 (BFA)
- herman de vries: *to be all ways to be*, 1974, (unique copy and artist book published by the eschenau summer press) (no.2) (BFA)
- *Art & Project Bulletins*, Amsterdam: Jan Dibbets: *Bulletin 36*, 1971 | stanley brouwn: *Bulletin 63*, 1972 | Peter Struycken: *Bulletin 16*, 1969 | Marinus Boezem: *Bulletin 29*, 1970
- Lucebert and others: *Poppetgom – Theater Scarabee*, Amsterdam, 1970 (BFA)
- K. Schippers: *Barbarber*, Zeitschrift, 12 issues, 1964-1971, Editors K. Schippers, G. Brands, J. Bernlef. (BFA)
- K. Schippers: *Te veel, te weening*, (graphic) 1974 (BFA)
- Ulises Carrión, Aart van Barneveld, Salvador Flores (Ed.): *Ephemer*, Nr. 1, 1977
- Ulises Carrión: *The Poet's Tongue*, 1977
- Ulises Carrión: *In Alphabetical Order. Cres*, 1978
- *Kunstenarsboeken. Artists' Books uit het / from the Other Books & So Archive Amsterdam*, 1981
- Willem de Ridder: *Cassettes*. Radio Art Foundation, 1980er Jahre
- Willem de Ridder: *Spoken Word*, NYX, 1992
- Ad Dekkers: *Reliefs*, 1969 (BFA)
- Ad Dekkers: *8 cards in a box*, 1970 (BFA)
- Oej Tjeng Sit: *67*, 1984 (BFA)
- Herman Damen: *AH. tijdschrift voor verbaal-plasticisme*, Nr. 1/2, 1966
- Hans Clavin: *L'angerie. concrete poëzie*, 1973 (BFA)
- Michael Gibbs: *Ohne Titel* [this is a limited edition of one million copies...], 1976
- Peter van Beveren: *Art Information Center*, Middelburg

Since the 1980s, many artists have created artist's books in the context of object art and painting. The oeuvre of Jan van Munster (*1939), Bert Loerakker (*1948), Harry Haarsma (*1955) and Robert Zandvliet (*1970) can be seen as exemplary for this.

Jan van Munster initially worked with the materials wood, stone, bronze, and glass. Since the 1970s, the use of light has become very important. Since then, his works thematically revolve around all forms of energy, such as magnetic forces, sound, and radio-activity. For him, energy is a metaphor for life, with an emphasis on light and the energy with which it is charged. It is about energies and opposites: Light and dark, warm and cold, hate and love, attraction and repulsion, noise and silence. Tensions and opposites are also often illustrated in his artist's books. Projects worth highlighting are the *Plus-Minus Initiative* and the "IK" works, which are also the subject of the artist's book *IK in dialogue*, published in 2013.

The basis for Bert Loerakker's painting and artist's books is the choice between nature and geometry, between emotion and reason, the choice between the beauty of the world and the underlying order. His paintings are determined by the form of the diptych (double image), which allows a variety of associations. One half looks like a landscape, the other like a picture made up of color areas put together. A closer look reveals that the diptychs have a compositional coherence and a pictorial connection between the individual halves, which support each other in terms of color – even if they seem to be in opposition to each other. The dialogical determines the conceptual orientation of the paintings and also of Bert Loerakker's artist's books.

Harry Haarsma combines his painting with the creation of artist's books in which he reflects on the everyday world. Word, image, and painterly intervention enter into a relationship. Haarsma's work consists of a combination of drawings, edited photographs, postcards, post-its, newspaper clippings, poems, quotes from near and far, newspaper headlines, paintings. He creates extraordinary artist's books, glues newspaper strips to linen, paints over them, cuts out images, or focuses entirely on quotes. He blasts photographs with contrast and grids them, giving them a mysterious abstract quality. A fine example of this is the image that resembles a thin cloud over the sea, which is actually soap suds used to clean a window. He creates works that are filled to the brim with images, the size of a postcard. These postcards can come from Haarsma's own archive, but they can also be painted.

The painter Robert Zandvliet always understands a painting as an analysis of its subject. He reflects on the question of what painting is and how it works. In doing so, he is guided by questions of color, composition, art historical reference, reception, and the effect of the image. Zandvliet often works on the same subject over several years, examining it like a researcher. He assumes that drawing, painting, and artistic production are part of a scientific process of knowledge. So far, he has explored the human figure in the series *Stage of being*, the crucifix in the series *Crucifix* and stones in the series *Stones*, among others. *Stage of Being* was also published as an artist's book in 2018. In his latest series of works, he enters into a dialogue with existing paintings from different periods of art history. He attempts to get into the heads and under the skin of painters such as van Gogh, Cézanne, Mondrian, and Pollock. *I Owe You the Truth in Painting* presents over 30 paintings from this series.

Works

Jan van Munster: Artist's Books

- *Jan van Munster*, 1970 (BFA)
- *Jan van Munster*, 1972 (BFA)
- *I - Ich - Я - IO - JÁ - YO - MOI - JAG - MINÄ - IK*, 1992 (BFA)
- *K in dialogue*, 2013 (BFA)

Bert Loerakker: Artist's Books and Paintings

- Untitled 1980 (BFA)
- Untitled, (screenprint) 1983 (BFA)
- *Parts of Paintings*, 1983 (BFA)
- *5 verzamelingen*, (five screenprints) 1984 (BFA)
- *3x brons* (three screenprints), 1984 (BFA)
- *Twee gezichten van één ego*, 1985 (BFA)
- *Rome*, 1985 (BFA)
- Untitled, (painting) 2013 (BFA)
- *Het kanaal van brug tot brug*, 2013 (BFA)
- Untitled, (painting) 2018 (BFA)
- *Naar grotere artistieke vrijheid*, 2018 (with loose unique painting on paper, special edition) (BFA)

Harry Haarsma: Artist's Books

- *Tuigkoppen*, 2018 (BFA)
- with Robert Zandvliet: *Veronica*, 2011 (BFA)

Robert Zandvliet: Artist's Books

- *The Varick Series*, 2000, with poems by Elaine Equi, Vincent Katz (BFA)
- *I owe you the truth of painting*, 2012 (BFA)
- *Stage of Being*, 2018 (BFA)
- with John Yau: *Midway*, 2018 (BFA)
- *Aan't Groothoofd*, 2019 (BFA)

Sigrid Calon (*1969) and Harmen de Hoop (*1959) extend in different ways the creation of artist's books with digital expressions. While Sigrid Calon extends her artist's books with digital performances, Harmen de Hoop creates digital artist's books that can be viewed on the Internet.

Sigrid Calon's work moves between autonomous and applied art. Over the years she has developed her own visual language. She analyzes forms and patterns from various techniques and crafts, from embroidery to computer processes. She draws her inspiration from structures, textile materials, and techniques. Characteristic of Calon's work are intuition, ratio and playfulness. She draws inspiration from the everyday things that surround her. Her work is created through experimentation; by rearranging and playing. For this „game“ she sets her own rules and creates her own framework. In this way, Sigrid Calon constantly re-examines the power of color and form. She says: „My work is about color, the power of color, the surprise of color, combinations with color, emotion of color. Along with color, form is also an important element, it's all about the right combination and balance.“ Her first artist book, *To the Extend of / \ | & -*, helped Calon achieve an international breakthrough in 2012. Her books are created using risography, a stencil printing technique similar to screen printing.

Harmen de Hoop is known for his anonymous and illegal interventions in public space. From 1984 to 1986 he worked in abandoned buildings. He entered them without permission and used the walls as his canvas, adding photocopies and paint. From 1987 to 1991 he made interventions in waiting rooms, stores, cafeterias, and other semi-public spaces. He asked permission to make an intervention with tape. When he was done, the owners had the choice to keep it or have it removed. In 1992, de Hoop moved his activities outdoors and became a pioneer of a new form of street art. His interventions consist of re-contextualizing existing signs or objects, adding them to a place in unexpected ways and thus questioning „normality.“ Often it is about the functionality of materials and objects or about rules and regulations and the behavior of people in public spaces. Before making a work, he visits and photographs an unlimited number of places in a selected city until he finds the right place for his intervention. Since 1998, the majority of Harmen de Hoop's work consists of carefully planned actions in public space, which he presents in his artist books. The small but very direct actions often address the lack of freedom the individual has when it comes to the way public space may be used

and the overregulation of society. Some of his artist's books are created as digital artist's books and can be looked at on his website.



harmendehoop.com.

Works

- Sigrid Calon: *To the extend of*, 2013 (Special Edition) (BFA)
- Sigrid Calon: *To The Extend Of Sounding Bodies*, 2013 (Jacqueline Hamelink: Cello, Oona Doherty: Dance, Sigrid Calon: Images, Video: Joost van Dijk; Trailer of a 20 minute Performance), loan from the artist
- Sigrid Calon: *Letters become patterns*, 2014 (BFA)
- Sigrid Calon: *Memory Time*, 2016 (BFA)
- Sigrid Calon: *SC_1/1_1/2_1/4_1/8*, 2020 (Special edition) (BFA)
- Sigrid Calon: *Details of Every Day – Gold*, 2022 (BFA)
- Harmen de Hoop: *Beelden voor Rotterdam*, 2011 (BFA)
- Harmen de Hoop, 2011 (BFA)
- Harmen de Hoop: *Boogschuttersplein*, 2011 (BFA)
- Harmen de Hoop: *Laten Staan*, 2011 (BFA)
- Harmen de Hoop: *Handelingen*, 2011 (BFA)
- Harmen de Hoop: *Sloten*, 2011 (BFA)

This room presents an overview of artists' books from recent years in the Netherlands. Among them are works by Marinus Boezem (*1934), Henriëtte van Egten (*1948), Marijke de Goey (*1947), Tajiri Shinkichi (*1923), Fiona Tan (*1966), Jan van der Til (*1972), Henk Visch (*1950), Auke de Vries (*1937), Marijke van Warmerdam (*1959), and Alicja Werbachowska (*1939).

The painter and video artist Marijke van Warmerdam is represented in the exhibition with several works. Her work represents a symbiosis between film, painting, and sculpture. The positive energy of her works and their lightness succeed in bringing space and time into motion. The artist's book *Lila la la* from 1998 documents an action made of table tennis balls in four colors with „Lila“ and „la“ printed on them. The balls were thrown from a window in the attic of an exhibition space and landed on a large terrace. Children collected the balls in straw hats and kept carrying them upstairs, where they were thrown out the window again. The ping pong balls made a wonderful warm sound as they did so. The two stickers *Very Good, Very Bad* were produced in 1997 as inserts for the catalog *Einfach, Doppelt, Quer*, which the reader could stick anywhere in the catalog. The 2005 artist's book *Het schaap en de zwaan, de zwaan en de schaap* (The Sheep and the Swan, the Swan and the Sheep) is a photo book without words in which van Warmerdam captures, among other things, sheep and swans in a mirror.

Alicja Werbachowska is known for her editions of artists' books, drawings, and photographs. Her works are characterized by the repetition of geometric patterns with slight variations in detail.

Marijke de Goey's work ranges from large monumental sculptures and sculptural paintings to small table sculptures and jewelry. The exhibition includes the two scale models she made for her project *Vlinderpoort* (Butterfly Gate) in 1995. This is the model of a sculpture in Rosmalen. The steel sculpture stands in public space and was commissioned in 1995 by the Stichting Beeldende Kunst Rosmalen as a final ode to the former municipality of Rosmalen, which was annexed in 1996 by the municipality of 's-Hertogenbosch.

Auke de Vries first worked as a painter and graphic artist. Since the 1970s he has been making metal sculptures. His sculptures are airy, abstract constructions of geometric shapes such as lines,

cones, cubes, cylinders, and planes, which he seems to make float. In his *Fotobook 1971/1974* photos are shown made by himself of interesting objects and other things he saw outside during his travels. This book was published when he got the Ouborg price for his oeuvre in 1997.

Works

Artists' Books

- Marijke van Warmerdam: *Het schaap en de zwaan, de zwaan en de schaap*, 2005 (BFA)
- Marijke van Warmerdam: *It crossed my mind*, 2000 (BFA)
- Marijke van Warmerdam: *Lila la la*, 1998 (BFA)
- Alicja Werbachowska: *Fade into black Raster*, 2005 (BFA)
- Alicja Werbachowska: *ohne Titel*, 2014 (BFA)
- Alicja Werbachowska: *ohne Titel*, 2009 (BFA)
- Marinus Boezem: *All shows*, 2021 (with multiple) (BFA)
- Tajiri Shinkichi: *Ferdj*, 1971 (BFA)
- Jan van der Til: *Book I*, 2004
- Fiona Tan: *Provenance*, 2008 (BFA)
- Fiona Tan: *Disorient*, 2009 (BFA)
- Auke de Vries: *Fotoboek 1971/1975*, 1997 (special edition) (BFA)

Other works

- Marijke de Goey: *Vlinderpoort*, (Butterfly Gate), 1995 (Multiple / Model) (BFA)
- Marijke van Warmerdam: *Uit of thuis*, 2013 (BFA)
- Marijke van Warmerdam: *Very Good, Very Bad* (Sticker), 1997 (BFA)
- Tajiri Shinkichi: *Hommage to my father*, (poster) 1973 (BFA)
- Henk Visch: *untitled*, (screenprint), 1999 (BFA)
- Jos van Meerendonk: *untitled*, 1997 (BFA)
- Henriëtte van Egten: *Lieder der Wasservögel*, 1991 (graphic work)

The legendary artist bookshop Boekie Woekie in Amsterdam has its own room at the gallery. Founded in 1986, the shop is run by the artists and publishers Jan Voss (*1945), Henriëtte van Egten (*1948) and Rúna Thorkelsdóttir (*1954). To this day, Boekie Woekie is a central point of contact in Europe for anyone interested in artists' publications, especially artists' books. It publishes and sells artists' books and other publications by artists from all over the world, as well as by Jan Voss, Henriëtte van Egten and Rúna Thorkelsdóttir themselves. The artist's books of Jan Voss are based on drawing and on texts written by himself, which are often connected conceptually. A characteristic of Rúna Thorkelsdóttir's works is her preoccupation with plants and especially blooming flowers, which she often depicts like patterns. Henriëtte van Egten's favorite motifs are animals, such as cats, rabbits, or giraffes, which she depicts in colorful artist's books and prints.

Publishing catalogs printed by Boekie Woekie between 1986 and 2000, the publication *Twenty Years of Boekie Woekie* from 2006, which contains contributions by 57 artists in Dutch, German and Icelandic, a press review of Boekie Woekie's work covering the years 1986 to 1991, the publication *Vis-à-vis*, a biography by Henriëtte van Egten and Jan Voss from 1991 and the Boekie Woekie Stocklist from 2016, two of seven volumes of 1000 pages each with references to all book sales in Boekie Woekie from 1986 to 31. Dec. 2016, round out the presentation on Boekie Woekie. Furthermore, 39 issues of the publication series *Het Andre Behr Pamflet* with artistic contributions and theoretical texts, edited by Boekie Woekie, are presented. Among the authors are Clive Phillpot, Pétur Magnússon, Andrea Toppel, Kamala Dawar, Martyn Last, Jesper Fabricius, Ulises Carrión, Guy Schraenen, Dorothy Iannone, Rúna Thorkelsdóttir, and Ann Noël.

Works

- Henriëtte van Egten, Rúna Thorkelsdóttir, Jan Voss: *Boekie Woekie Prints*, 1986-2000 (24 graphics, DIN A4, offset prints)
- Rúna Thorkelsdóttir: *Heads and Tails Of Fairy-Tales*, 1986 (8 offset graphics)
- Rúna Thorkelsdóttir: *Chasing the Rainbow*, 1990 (Offset print)
- Rúna Thorkelsdóttir: *Flower Prints*, 1996 (4 DIN A2 offset graphics)
- Henriëtte van Egten, Rúna Thorkelsdóttir and Jan Voss: *Boekie Woekies Gesammelte Werke*, 1989 (40 books on a bookshelf signed by the 3 artists of Boekie Woekie, held by 2 papier maché figures)
- Henriëtte van Egten, Jan Voss: *Vis-à-vis Biografie de Henriëtte van Egten and Jan Voss*, 1991
- Henriëtte van Egten, Rúna Thorkelsdóttir, Jan Voss: *Some More Pages By Boekie Woekie And Friends Of A Very Big Book*, 2002

Rúna Thorkelsdóttir: Artist's Books

- *lost shadows*, 2020 (Boekie Woekie)
- *CHASING THE RAINBOW*, 1990
- *ISLAND*, 1989
- *IN THE WAKE OF BLIND NAVIGATION*, 2008
- *BARCYCLING*, 1988
- *leave collection*, 1994 (Boekie Woekie)
- *PAPER FLOWERS TOO*, 2018
- *PAPER FLOWERS*, 1996 (Vossforlag)
- *SOTTO VOCE. I.*, 1984 (Boekie Woekie)
- *SOTTO VOCE. II.*, 1984 (Boekie Woekie)
- *Short Long Story*, 1991 (Vossforlag)
- *Untitled*. 2020 (Boekie Woekie)

Henriëtte van Egten: Artist's Books

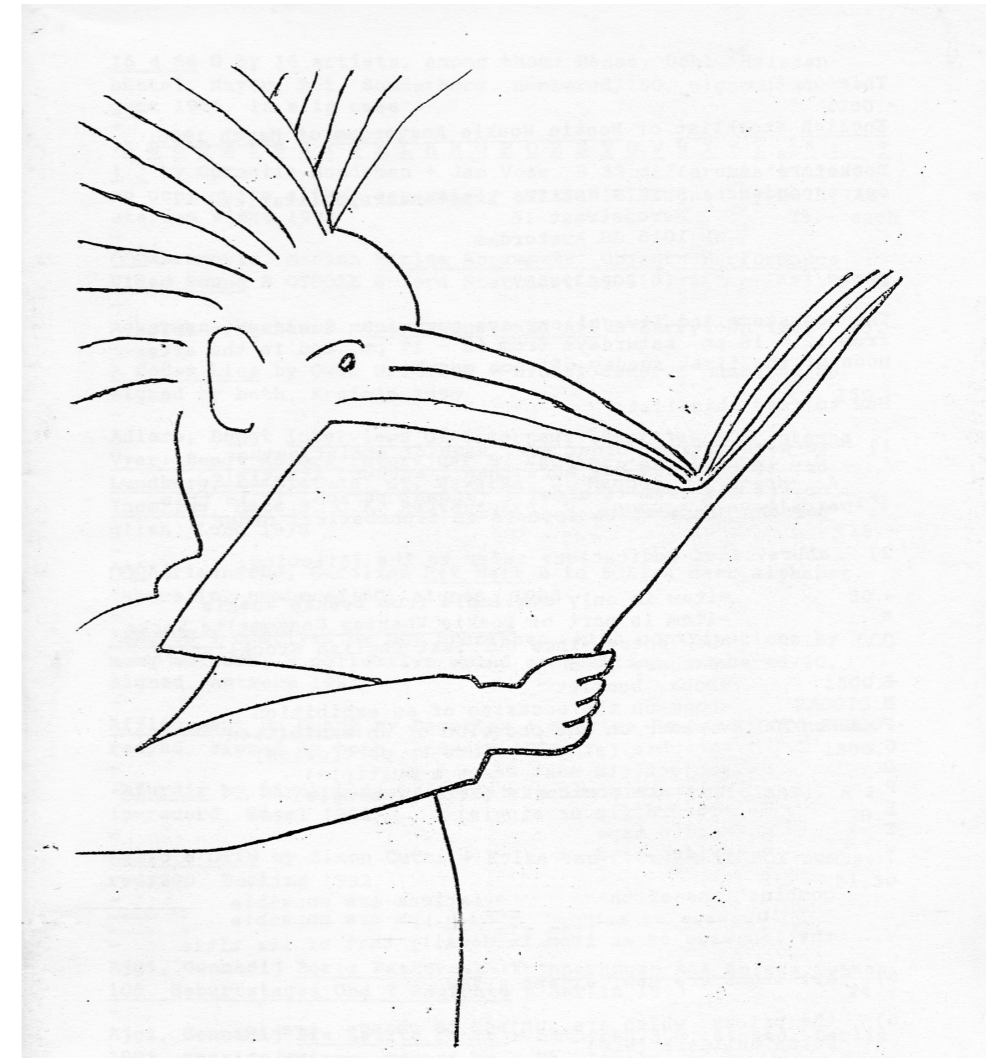
- *DE GENIALE REPETITIE*. Amsterdam: Boekie Woekie, 1981
- *Cats, No Dogs*. Amsterdam: Boekie Woekie, 2020
- *Floppy*. Amsterdam: Boekie Woekie, 2020
- *TOO LONG*. Amsterdam: Vossforlag, 1991
- *FARBAUS/ANZUG*. Amsterdam: Vossforlag, 1990
- *daytrip*. Amsterdam: Vossforlag, 2000
- *Liederbuch der Wasservögel*, 1989
- *W.C. / DOUBLE YOU SEE*. 1992-1993 / NR. 3. Amsterdam: Boekie Woekie, 1988
- *Tu Bibfns Tug Tpoias*. Amsterdam: Vossforlag, 1989
- *Elf Portretten*. 1984-85. Berlin: Rainer Verlag, 1986
- *SHEEP ON DRY*. Amsterdam, 1993 (postcards)
- *St... Uttered*, 1983 (18 small graphics in plastic box)

Jan Voss: Artist's Books

- *MÖBIUSBANDET*. Göteborg: Hong Kong Press, 1986
- *Seiten, Zeiten, Kilos Kram 1969-1991*. Klagenfurt: Ritter Verlag, 1992
- *25 PORTRETTE VAN MIJ (SCHETSENEN RECONSTRUCTIES)*. Amsterdam, 1985
- *Frühstück*. Berlin: Rainer Verlag, 1978
- *NADRUK*. Amsterdam, 1984
- *Bilder vom rauchenden Lauf*. Stuttgart / London / Reykjavik: Edition Hansjörg Mayer, 1975
- *CAN*, 1979
- Jan Voss, Einar Gudmundsson: *CONVERSATION*. Brüssel / Hamburg: Edition Lebeer-Hossmann, 1977
- *Fifty Four Peanuts*. Amsterdam: Boekie Woekie, 2007
- *DER GUTE RUFNAME*. Odenthal: Felix Verlag, 1991
- *Wisch wasch*, 1988
- *Fussnoten*, 1975
- *Platz für Schwerbeschädigte*. München, 1970
- *DÜRER UND ICH / BILDERGESCHICHTE. 4 Geschichten von Young Voss*. Düsseldorf, 1971
- [Untitled]. Reykjavik / Amsterdam: Sizzer Press, 1974
- *Alle Vöglein*. Amsterdam, 1984
- *meerwärts steuer*. Berlin / Köln: Edition Hundertmark, 1988
- *BRIEF MARKS*. Amsterdam: Kontexts Publications, 1979

Boekie Woekie Archive

- *Het Andre Behr Pamflet 1-39*, 2013 / 2015
- *Press Reviews 1986-1991*
- *Boekie Woekie Stocklist*, 7 volumes, 2016
- *Boekie Woekie publisher's catalogues*, 7 brochures printed between 1986 and 2000
- *Twenty Years Of Boekie Woekie*, 2006
- *Catalogus Van Wat Er Is Uitgegeven Door Boekie Woekie*, 1993



Logo Drawing Boekie Woekie

In collaboration with

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