

HUNDERTWASSER

Karl Flinker, Paris 1967



Hundertwasser

Peintures récentes
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Galerie Karl Flinker
34, rue du Bac Paris
548-20-59

C'EST PARCE QUE JE PEINS SI PEU QUE JE PENSE BEAUCOUP QUE JE ME PROMÈNE ET QUE JE RÉFLÉCHIS UNE FOIS DEUX FOIS TROIS FOIS POUR NE PAS FAIRE ENCORE UNE FOIS CE QUI EST EFFECTIVEMENT A MON AVANTAGE PARCE QUE LE PEU PARAÎT ÊTRE BEAUCOUP PLUS PUISSANT ET OFFENSIF DANS LE BON SENS ET FAIT BEAUCOUP DE PLAISIR A TOUS PARCE QUE A PEINE PEINTES SIGNÉES POURVUES D'INSCRIPTIONS ET DE RECOMMANDATIONS ET INSCRITES DANS L'ARCHIVE ON M'ENLÈVE DES PEINTURES SOUS DES PRÉTEXTES DIVERS SOIT AMABILITÉS SUCRERIES ET GATEAUX AVEC DE L'OR ET DES SERVICES DIVERS SOIT AVEC DE NOUVELLES DENTS UN ESCALIER EN TIRE-BOUCHON DES COUPLES DES COMPLETS VESTONS OU DES SERVICES DÉTECTIVES AINSI IL EST TELLEMENT DIFFICILE D'EN RÉUNIR TROIS DIZAINES POUR UNE EXPOSITION C'EST POUR CELA QUE J'AI EU L'IDÉE DE MONTRER AU LIEU DES TABLEAUX LEURS BELLES REPRODUCTIONS EN TOUTES JOLIES COULEURS DANS UN CATALOGUE POUR QUE LES GENS CONNAISSENT CE QUE JE PEINS ENTRETEMPS BIEN QUE J'AIE SOUFFERT ÉNORMÉMENT SENTIMENTALEMENT DES FEMMES QUI M'ONT FUI SI TRISTE QUE MÊME LES PISSENLITS SUR LE PRÉ M'ONT LAISSÉ INDIFFÉRENT ALORS LES AIMABLES GENS QUI POSSÈDENT MES TABLEAUX DES TROIS DERNIÈRES ANNÉES N'ÉTAIENT PAS FACHÉS POUR LES TROIS QUARTS ET ME PRÊTENT GENTIMENT LES TABLEAUX JE PENSE PARCE QUE JE VAIS BEAUCOUP MIEUX PARCE QUE JE ME SUIS ACHETÉ UN NOUVEAU MANTEAU ET DES CHAUSSURES BRUNES MIEUX QUE NOIRES IL ME SEMBLE

UNE GRANDE POITRINE QUE DOIS JE FAIRE SI ELLE A DES YEUX BLEUS DOIS JE M'EN ALLER OU TIRER AU RÉVOLVER JE CROIS QUE JE VAIS M'ENTERRER ET ME MEUBLER JOLIMENT

IT IS SO THAT BECAUSE I PAINT SO LITTLE I THINK A LOT I WALK I RECONSIDER EVERYTHING ONE TIME TWO TIMES THREE TIMES SO THAT I DO NOT HAVE TO DO IT TWICE WHICH IS EFFECTIVELY BRINGING ME SLOW SURE ADVANTAGE BECAUSE THE FEW IS SO MUCH HEAVIER AND CUTTING IN THE GOOD SENSE AND GIVES A LOT OF JOY TO EVERYONE AND OTHERWISE NOT YET QUITE DRY BUT ALREADY FOTOGRAHPHED REPRODUCED IN COLOUR NUMBERED SIGNED LETTERED AND ENTERED THEY TAKE AND TEAR AWAY THE PAINTINGS FROM ME UNDER ALL SORTS OF MAYBE RIGHT AND MAYBE FALSE PRETENSES FROM THAT ONE PART ARE TEMPTATIONS WITH SWEET CAKES GOLD BARS AND FRIENDLY SERVICES THE OTHERS ARE NEW TEETHS COUPOLAS DETECTIVE ENQUIRIES WINDING STAIRS AND SUITS SO THAT IT IS SO DIFFICULT TO KEEP THREE DOZEN TOGETHER FOR A ONE MAN SHOW THAT IS WHY I GOT THE IDEA TO SHOW INSTEAD OF THE ORIGINALS THEIR NICE BEAUTIFUL COLOUR PLATE REPRODUCTIONS EVERY YEAR ONCE SO THAT THE PEOPLE KNOW WHAT I HAVE PAINTED IN THE MEANTIME EVEN IN THE VERY PERIOD OF MY SENTIMENTAL TROUBLES RUN AWAY FROM ME ONE BEAUTIFUL WOMAN AND ONE MORE ONE MORE ONE SO THAT I COULD NOT EVEN ENJOY THE VIOLETS IN THE MEADOWS THE TREES THE APPLES THE MANY NICE PEOPLE WHO HAVE MY PAINTINGS OF THE LAST THREE YEARS WERE SO KIND FOR THREE QUARTERS OF THEM TO LEND THEM FOR THIS ITINERANT SHOW BECAUSE I FEEL MUCH BETTER NOW BECAUSE I BOUGHT A NEW COAT AND SHOES BROWN IS BETTER THAN BLACK

BIG BEAUTIFUL BREASTS WHAT SHALL I DO IF SHE HAS BLUE EYES SHALL I WALK AWAY OR SHOOT I WILL DIG MYSELF IN AND HAVE A NICE NEAT FLAT UNDER THE EARTH

ES IST SO DASS WEIL ICH SO WENIG MALE ICH VIEL DENKE SPAZIERE
UND ALLES GENAU ÜBERLEGE EINMAL ZWEIMAL DREIMAL DAMIT ICH
NICHT NOCH EINMAL MACHEN MUSS WAS EFFEKTIV MIR ZUM VORTEIL
GEREICHT WEIL DAS SPÄRLICHE SCHEINBAR VIEL WUCHTIGER STREIT-
SÜCHTIGER IM GUTEN SINNE ALLEN GROSSE FREUDE BEREITET DA
MAN MIR KAUM GEMALT FOTOGRAFIERT KLISCHIERT NUMERIERT
SIGNIERT BESCHRIFTET UND EINGETRAGEN DIE MALEREIEN ENTZIEHT
UNTER ALLEN MÖGLICHEN VORWÄNDEN VON DENEN LOCKUNGEN
UND BESTECHUNGEN MIT GELD UND LIEBESDIENSTEN NUR EINIGE
SIND UND ANFERTIGUNGEN VON WENDELTREPPEN GOLDZÄHNEN DE-
TEKTIVARBEIT NADELHILFE KUPPELGESCHENKE DIE ANDERN SIND ES
SO SEHR SCHWIERIG IST DREI DUTZENDE FÜR EINE AUSSTELLUNG
ZUSAMMENZUHALTEN UND ICH SO AUF DIE IDEE GEKOMMEN BIN
STATT BILDERSCHAU MICH ALLJÄHRLICH MIT DEN BUNTEN UND
SCHÖNEN FARBIGEN REPRODUKTIONEN DER BILDER VORZUSTELLEN
DAMIT DIE LEUTE WISSEN WAS ICH IN DER ZWISCHENZEIT GEMALT
HABE OBWOHL ES MIR SENTIMENTAL SO SCHLECHT ERGANGEN IST
DASS MICH NICHT EINMAL MEHR DIE GÄNSEBLUMEN AUF DER WIESE
ERFREUT HABEN KURZ UND GUT DIE VIELEN LIEBEN LEUTE DIE MEINE
BILDER AUS DEN LETZTEN DREI JAHREN HABEN WAREN NETT ZU DREI
VIERTELN UND GAR NICHT BÖSE SIE FÜR DIESE EXPOSITION HERZU-
BORGEN WEIL ES JETZT MIR GLAUBE ICH VIEL BESSER GEHT KANN
SCHON SEIN WEIL ICH MIR NEUEN MANTEL UND SCHUHE GEKAUFT
HABE IN BRAUN IST VIEL BESSER WIE SCHWARZ ICH HABE SO DAS
GEFÜHL

GROSSE SCHÖNE BRÜSTE WAS SOLL ICH TUN WENN SIE BLAUE AUGEN
HAT SOLL ICH WEGGEHEN ODER SCHIESSEN ICH GLAUBE ICH WERDE
MICH TIEF EINGRABEN UND FEIN EINRICHTEN

- 136 **Il Bacio Ceux qui s'aiment Zwei sich Küssende**
36 cm by 50 cm 14¼ in. by 19¾ in.
Watercolour, restored with egg, polyvinyl; on partly primed paper. Venezia, July 1952; Giudecca, October 1966.
J.J. Aberbach, New York.
- 237 **Le Cercle Felix**
52 cm by 75 cm 20½ in. by 29½ in.
Eggtempera and oil; on primed paper, glued on linen and mounted on canvas. Grabelsdorf, 1955; Giudecca, March 1965.
Otto Henkell, Wiesbaden.
- 240 **Bain pour les Yeux**
50 cm by 65 cm 19¾ in. by 25¾ in.
Ink wash, finished with watercolour; on partly primed paper, background layer. St. Maurice, November 1955; La Picaudière, November 1965 to April 1966.
Galerie Krugier, Genève.
- 339 **Les sept années prospères de la Taupe**
45 cm by 55 cm 17¾ in. by 21¾ in.
Eggtempera, oil and watercolour; on a former painting, mounted on canvas. La Picaudière, January 1958; Stockholm, December 1964.
Sonja Henie & Nils Onstad Coll., Oslo.
- 348 **Contretemps I Les Peines du Contretemps dans l'Amour**
56 cm by 46 cm 22 in. by 18 in.
Oil and polyvinyl; on a former painting, mounted on canvas. La Picaudière, February 1958; Zürich, June 1965; La Picaudière, October 1965.
Jean Audouin, Paris.
- 362 **Eglise de Gibraltar**
65 cm by 51 cm 25½ in. by 20 in.
Watercolour, egg, polyvinyl and dammar; on primed nylon, mounted on canvas. Gibraltar; Paris, May 1958; Ramsau, August 1959; Paris, October 1965.
Gunther Sachs, Paris.
- 394 **Les Lunettes en s'adoucissant d'Alain Jouffroy**
50 cm by 65 cm 19¾ in. by 25½ in.
Watercolour, finished with tempera, oil and egg; on primed wrapping paper, glued on hemp and mounted on canvas. Paris, December 1958; La Picaudière, April 1966.
Eric Meyer, Haute Savoie.
- 423 **Bête sur Pieds**
65 cm by 81 cm 25½ in. by 32 in.
Oil and egg; on primed paper, glued on linen and mounted on canvas. Hamburg, December 1959; Stockholm, December 1964.
P.T. Nielsen, Holte.

- 600 **Nachbarn III Eurasiatic**
130 cm by 195 cm 51½ in. by 76¾ in.
Egg, oil, watercolour, polyvinyl, gold and silver; on primed paper, glued on jute and mounted on canvas. La Picaudière, April to May 1964.
Ny Carlsbergsglyptotek, Copenhagen.
- 601 **Himmel der Friseure**
43 cm by 41 cm 17 in. by 16 in. (irregular)
Watercolour; on partly primed earlier watercolours. Hannover, April 1964; Hamburg, May 1964.
Karl Ströher, Darmstadt.
- 602 **Lauf in die Sonne**
36 cm by 100 cm 14¼ in. by 39¼ in.
Watercolour with gold dust; on primed wrapping paper. Travelling across Northern Germany, May to June 1964.
P.T. Nielsen, Holte.
- 603 **Sonnenuntergang Tramonto**
26 cm by 33 cm 10¼ in. by 13 in.
Watercolour; on primed wrapping paper. Bruxelles; München; Salzburg, July 1964.
Yuuko Ikewada, Venezia.
- 604 **Autofahrer in der Nacht**
92 cm by 66 cm 36¼ in. by 26 in.
Two watercolours, finished with oil and polyvinyl; on primed paper, glued on hemp and mounted on canvas. La Picaudière, July 1963; Giudecca, July 1964.
Otto Henkell, Wiesbaden.
- 605 **Landschaft am Silberfluß**
50 cm by 57 cm 19¾ in. by 22½ in.
Watercolour, finished with oil and polyvinyl; on primed paper, glued on hemp and mounted on canvas. Pinzgauer Alpen, August 1964; Giudecca, October 1964.
Anne Abels, Köln.
- 606 **Hana No Hana Die Nasenblume Konrad Bayers Tod**
57 cm by 50 cm 22½ in. by 19¾ in.
Watercolour, finished with oil and polyvinyl; on primed paper, glued on hemp and mounted on canvas. Hagenberg, October; Giudecca, October 1964.
F. Raddatz, Hamburg.
- 607 **Mädchenfund im Gras**
20 cm by 28 cm 8 in. by 11 in.
Etching; not coloured by the artist. Hannover, March 1964. 300 copies for the Kestner Gesellschaft, 50 copies for the artist.
- 608 **Das Ende der Griechen Ost- und Westgoten**
49 cm by 68 cm 19¼ in. by 26¾ in.
Watercolour, finished with watercolour and oil; on primed paper, glued on hemp and mounted on canvas. On a cruise in Greece, September 1964; Giudecca, October 1964.
Siegfried Poppe, Hamburg.

- 609 **Schiffbruch Untergang Venedigs**
68 cm by 49 cm 26¾ in. by 19½ in.
Watercolour, finished with oil and polyvinyl; on primed paper, glued on hemp and mounted on canvas. On a cruise in Greece, September 1964; Giudecca, October 1964.
Dr. Bernhard Sprengel, Hannover.
- 610 **Narrenhaus Mausoleum der Maler Die Maler haben Bethäuser und benutzen sie nicht**
61 cm by 73 cm 24 in. by 28¾ in.
Watercolour, oil, egg; on primed paper, glued on jute and mounted on canvas. Giudecca, November 1964 to January 1965.
Kunsthalle Hamburg.
- 611 **Heimweh der Fenster Heimweh ins Meer**
70 cm by 97 cm 27⅔ in. by 38¼ in.
Watercolour, oil, egg and polyvinyl; on primed paper, glued on hemp and mounted on canvas. Lausanne, October 1964; Giudecca, November 1964.
Dieter Rosenkranz, Wuppertal.
- 612 **Hase im Krieg**
100 cm by 81 cm 39⅓ in. by 32 in.
Oil, egg and polyvinyl; on primed paper, glued on hemp and mounted on canvas. Giudecca, January to September 1965.
Theo Wormland, Hahnwald b. Köln.
- 613 **Dampferteil mit Wiesenteil**
31 cm by 55 cm 12⅓ in. by 21⅔ in.
Watercolour; on primed paper. Giudecca, May 1965.
Galerie Anne Abels, Köln.
- 614 **Glasbäume im Kupferwald**
22 cm by 44 cm 8⅔ in. by 17½ in.
Watercolour; on primed paper. Giudecca, August 1965.
J.J. Aberbach, New York.
- 615 **Maison née à Stockholm, morte à Paris und die Beweinung meiner selbst**
81 cm by 60 cm 32 in. by 23⅔ in.
Watercolour, finished with watercolour, polyvinyl and oil; on primed paper, glued on hemp and mounted on canvas. Stockholm, January 1965; La Picaudière, October 1965; Giudecca, November 1965.
J.J. Aberbach, New York.
- 616 **Das Auge und der Bart Gottes**
73 cm by 50 cm 28¾ in. by 19¾ in.
Watercolour, finished with watercolour and oil; on primed paper, glued on linen and mounted on canvas. La Picaudière, October 1965.
J.J. Aberbach, New York.

- 617 **Réveil tôt le matin Spiralkopf**
92 cm by 73 cm 36¼ in. by 28¾ in.
Watercolour, oil, egg and polyvinyl; on primed paper, glued on jute and mounted on canvas. La Picaudière, May 1965.
Erich Cremer, Köln.
- 618 **Akt Waltraude**
33 cm by 41 cm 13 in. by 16¼ in.
Watercolour, oil and egg; on parchment, glued on jute and mounted on canvas. Giudecca, January 1963; August 1965.
Unfinished.
- 619 **Chemin au soleil et dans l'ombre de l'âme du survivant de Laszlo XXVI**
22 cm by 16 cm 8⅔ in. by 6⅓ in.
Watercolour, oil and Ingres paper; on primed wrapping paper, glued on hemp and mounted on canvas. Paris 1959; Giudecca, July 1965.
J.J. Aberbach, New York.
- 620 **Contretemps II Berlin**
46 cm by 55 cm 18 in. by 21⅔ in.
Oil, polyvinyl, egg and tile; on primed paper, glued on hemp and mounted on canvas. Berlin, August; Giudecca, September 1965.
Galerie Flinker, Paris.
- 621 **Contretemps III Silbergesicht Nuages sur Contretemps III**
34 cm by 56 cm 13½ in. by 22 in.
Watercolour with silver; on primed paper. Berlin, August; Paris, October 1965.
Hans Ravenborg, Hamburg.
- 622 **Der Nasenbohrer und die Beweinung Egon Schieles**
116 cm by 73 cm 45⅔ in. by 28¾ in.
Watercolour, oil and polyvinyl; on primed paper, glued on jute and mounted on canvas. La Picaudière, October; Montagnola, December 1965.
S. Adler, Montagnola.
- 623 **End of Night Die waagrechten und senkrechten Tränen des Mannes, auf den die Sonne und der Schatten fällt Guillotine**
92 cm by 65 cm 36¼ in. by 25⅔ in.
Watercolour, egg, polyvinyl and oil; on primed paper, glued on jute and mounted on canvas. Giudecca, March 1966.
Gustav Grobe, Isernhagen.
- 624 **Der Geher**
65 cm by 54 cm 25⅔ in. by 21¼ in.
Watercolour, egg, oil and polyvinyl; on primed paper, glued on hemp and mounted on canvas. Giudecca, November 1965; Paris, Februar 1966.
Othmar Peter Gross, St. Ingbert/Saar.

- 625 **Winterbild Polyp The Snow**
92 cm by 60 cm 36¼ in. by 23⅔ in.
Watercolour, egg, oil and polyvinyl; on primed paper, glued on hemp and mounted on canvas.
Giudecca, April 1966.
J.J. Aberbach, New York.
- 626 **Der Weg zu Dir**
60 cm by 73 cm 23⅔ in. by 28¾ in.
Watercolour, oil, egg and polyvinyl; on primed paper, glued on hemp and mounted on canvas.
La Picaudière, June 1966.
Owned by the artist.
- 627 **Weißer Elefant**
18 cm by 24 cm 7 in. by 9½ in.
Watercolour, egg and polyvinyl on primed paper. Giudecca, June 1966.
Karl Flinker, Paris.
- 628 **La rencontre dans la Piscine Deligny Sonne Tränen Blut**
54 cm by 73 cm 21¼ in. by 28¾ in.
Oil and egg; on primed paper glued on hemp and mounted on canvas. Giudecca, June to July 1966.
S. Adler, Montagnola.
- 629 **Der Tod des Mannequins**
50 cm by 66 cm 19¾ in. by 26 in.
Egg, watercolour and oil; on primed aluminium paper, glued on hemp and mounted on board.
Giudecca, July 1966.
Galerie Rudolf Zwirner, Köln.
- 630 **Mit der Liebe warten tut weh, wenn die Liebe woanders ist Gelbe Häuser Eifersucht**
80 cm by 130 cm 31½ in. by 51¼ in.
Egg, oil and polyvinyl; on primed paper, glued on hemp and mounted on canvas. Giudecca, July to August 1966.
Owned by the artist.
- 631 **Das Tor ins Glück Das Warten bei Herrn Schell**
48 cm by 66 cm 19 in. by 26 in.
Watercolour; on primed paper. Wien and Traun, July to August 1966.
Galerie Anne Abels, Köln.
- 632 **Versäumte Weihnachten Die Grippe**
73 cm by 60 cm 28¾ in. by 23⅔ in.
Watercolour on primed paper, finished with egg and oil; glued on hemp and mounted on canvas.
La Picaudière, May 1966; Hahnsäge, December 1966.
S. Adler, Montagnola.
- 633 **Versäumter Frühling Das schwarze Loch**
53 cm by 73 cm 21 in. by 28¾ in.
Watercolour, egg, oil, polyvinyl and gold; on primed paper, glued on jute and mounted on canvas.
Kanzelhöhe, May 1966; La Picaudière, June 1966; Hahnsäge, October 1966.
S. Adler, Montagnola

- 634 **Marta spatri svého pritele**
82 cm by 132 cm 32¼ in. by 52 in.
Watercolour, egg, oil, aluminium, gold and copper, polyvinyl; on primed paper, glued on hemp and mounted on canvas. Giudecca, October 1966.
Galerie Krugier, Genève.
- 635 **Ma jiz nekte re snalosti cestiny**
118 cm by 82 cm 46½ in. by 32⅓ in.
Watercolour, egg, oil, gold and polyvinyl; on primed paper, glued on hemp and mounted on canvas. Giudecca, October 1966.
Galerie Flinker, Paris.
- 636 **Sonne und Mond Slunce dava zivot Die Azteken**
82 cm by 118 cm 32¼ in. by 46½ in.
Egg, oil, gold and silver; on primed paper, glued on hemp and mounted on canvas. Giudecca, October to November 1966.
J.J. Aberbach, New York
- 637 **Wartende Häuser**
33 cm by 48 cm 13 in. by 18⅔ in.
Watercolour; on primed paper. Olomouc, November 1966.
Gustav Peichel, Wien.
- 638 **Die Augen von Macchu Picchu**
50 cm by 65 cm 19¾ in. by 25⅔ in.
Lithograph, Paris, November 1966. Edition Claude Givaudan; printed at Michel Cassé.
200 copies, 66 glued in segments on boxbook 'Hauteurs de Macchu Picchu'.
- 639 **Die Seereise I**
32 cm by 24 cm 12⅔ in. by 9½ in.
Etching; Giudecca, April 1966; Paris, November 1966 to January 1967. Edition Lazar-Vernet.
200 copies for 'Eros Energumene', 25 copies for the artist.
- 650 **Der blaue Mond Atlantis**
60 cm by 81 cm 23⅔ in. by 32 in.
Egg, oil, polyvinyl and black ink; on primed paper, glued on jute and mounted on canvas. Autumn 1964; Hahnsäge, December 1966.
Hanover Gallery, London.
- 651 **Der siebente Bezirk**
92 cm by 65 cm 36¼ in. by 25½ in.
Egg and oil; on primed paper, glued on hemp and mounted on canvas. Wien, December 1966.
Hanover Gallery, London.
- 652 **Die Seereise II**
50 cm by 65 cm 19¾ in. by 25⅔ in.
Lithograph; Paris, January 1967.
Edition Galerie Krugier; 200 copies, 10 copies on Japan paper, 50 copies for the artist.

Hundertwasser, alias Friedrich Stowasser, was born in Vienna on December 15th, 1928. He finished High School in 1948 and started travelling across Southern Europe, Morocco and Tunisia; in 1953 he settled in Paris. He worked in Japan in 1961. He lives either in La Picaudière, Normandy, or Giudecca, Venice, or Hahnsäge, Waldviertel (Austria).

Hundertwasser, alias Friedrich Stowasser, est né à Vienne le 15 décembre 1928. Ayant terminé ses études secondaires en 1948 il voyage en Europe méridionale ainsi qu'en Afrique du Nord. En 1953 il s'établit à Paris. Depuis il vit tantôt à La Picaudière, Normandie, tantôt à la Giudecca, Venise ou à la Hahnsäge, Basse Autriche. Au cours de l'année 1961 il travailla au Japon.

Exhibitions:/Expositions:

- Wien: Art Club, 1952, 1953; Galerie St. Stephan, 1957
- Paris: Studio Paul Facchetti, 1954, 1956; Galerie Kamer, 1957, 1958; Galerie Cordier, 1960
- Milano: Galleria del Naviglio, 1955
- Venezia: Biennale, 1954, 1962
- Sao Paulo: Biennale, 1957
- Tokyo: Tokyo Gallery 1961; Biennale 1961
- Köln: Galerie Abels, 1963
- Hannover: Kestner Gesellschaft, 1964
- Bern: Kunsthalle, 1964
- Hagen: Museum, 1964
- Amsterdam: Stedelijk Museum, 1964
- Stockholm: Moderna Museet, 1965
- Wien: Museum des XX. Jahrhunderts, 1965
- Oslo: Hammerlunds Kunsthandel, 1966
- 1967: Paris, Galerie Flinker; London, Hanover Gallery; Genève, Galerie Krugier & Galerie Moos; Berlin, Kunstverein

Writings:

- Grammar of Seeing, 1957
- Moisture Manifest; against Modern Architecture, 1958
- Pintorarium; for a new Academy of Arts, 1959
- 36 days in Sweden (novel) 1964
- Manifest: How to live free, 1966

Ecrits:

- La Grammaire du Voir, 1957
- Le manifeste de la Moisissure, contre l'architecture moderne, 1958
- Pintorarium, pour une nouvelle Académie des Beaux Arts, 1959
- 36 jours en Suède (récit) 1964
- Manifeste pour vivre libre, 1966

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