



**EUROPEAN**

**DRAWINGS**







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DRAWINGS**

**THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK**

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*Library of Congress Card Catalogue Number: 66-17460*

*Printed in The Netherlands*



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A series of drawing shows, no less than three, were held at The Solomon R. Guggenheim Museum since 1962. They have proved their relevance to the museum's exhibition program and their appeal for the public. EUROPEAN DRAWINGS follows a similarly conceived American installment presented here in 1964. Neither of the two selections was made to point to continental attributes and the decision between "American" and "European" is therefore an arbitrary one that allowed for convenient concentration within a limitable geographic entity.

Lawrence Alloway, the Museum's curator, has chosen both shows. The current selection, which like its predecessor will be presented in museums and art centers throughout the United States and Canada, features 37 artists from 13 countries.

Thomas M. Messer, Director

## ACKNOWLEDGEMENTS

*I am grateful to Arne Ekstrom, Robert Fraser, Alexander Iolas, Mr. and Mrs. John Lefebre, Pierre Matisse, and Arturo Schwarz for their personal help in the preparation of this exhibition. I am indebted to Frederick Tuten and Simona Morini for their translations of artists' texts from French, German, and Italian. The bibliography is the work of Susan Tumarkin and Susan Bissell. Mary Grigoriadis prepared the final manuscript for the printer and Linda Konheim was editor of the catalogue.*

*L. A.*

## LENDERS TO THE EXHIBITION

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## INTRODUCTION

Asger Jorn has stated that "I do not accept the existence of any European art" (1). There is a sense in which he is correct, because Europe is divided in a way that America, for instance, is not. However, it is not the purpose of this exhibition to demonstrate an infra-style, uniting Belgium and Italy, England and Holland, a kind of Common Market esthetics. High-level generalizations can still be heard about the art of the American and European continents, as if they were comparable units. But such comparisons are usually no more than reflexes (French logic, German metaphysics) or dinner table insights. The reason for this exhibition being restricted to European artists (as an earlier drawings exhibition was limited to American) is that a continental division is a convenient way of organizing a pile of artists. Furthermore there are connections which, though not amounting to a European style, reveal specific short-term groupings. Jorn himself was part of one such group, (Cobra 1948-51) which joined Danish, Belgian, and Dutch artists. Ten years later another pattern of contacts involved Paris, Milan, and Düsseldorf (see below). It is not, therefore, in defense of a European mythos that these drawings are presented, but as a collection of work by a group of living individuals born after 1900. This year is perhaps the earliest birth date of artists who were to emerge decisively and originally in the 1940's (except for Fontana, born just beyond my time limit). Four of the artists died prematurely: Manzoni at 30, Réquichot at 32, Klein at 34, and Wols at 38. The work of each one is essential in any showing of original post-war art.

In the 1940's a generation of American and European artists, born between 1900 and 1914, developed a new sensibility. There was a widespread shift from pure abstract art to a preoccupation with the 'subjects of the artist' and from a geometric vocabulary to a freer, improvisatory technique. In Europe, drawing played an important part in this general shift of emphasis, far larger than in New York where paintings were, fundamentally, the serious element in any esthetic development or discussion. The European development, which was separate from that of New York, owing to World War II and time-lags in communication afterwards, has various approximate labels, as has the American. Here Abstract Expressionism, School of New York, and Action Painting are in fitful use; in Europe the terms *l'art informel*, *l'art au tré*, *Tachisme*, *abstraction lyrique*, have been proposed, either as general labels or in connection with special interests. Simply to make some initial generalizations possible we might use the first term, translated as Informal Art. (The doubtful premise is that earlier modern art was formal, whereas the new work is not. Actually, what is being discussed is a change in formality, not its demise.) Informal Art, then, in Europe is demonstrated variously by the works of Dubuffet, Michaux, and Wols (as well as by Camille Bryen, Jean Fautrier, and Georges Mathieu). What these diverse individuals have in common is an increased responsiveness towards the materials of art and a belief in the mystery of art, though not mystery in the creepy and sexual terms of surrealism. (A group of Dubuffet's lithographs of 1944 is called, significantly, *Matière et Memoire*.)

Wols' drawings are his prime expression, his paintings secondary: as he observed in one of his aphorisms (or poems): "One tells his little earthly fable/On tiny sheets of paper". His scale is always that of the page, usually a notebook; from the early drawings, full of echoes of schizophrenic art which might be called his Prinzhorn period (2), through the tiny drawings of huge cities and harbour scenes, to the organic clumps of line and color, some like wounds, some like terrain. Here he communicates a sense of fertile, swarming life, pervading everything and hence finding natural expression in endless metamorphoses. His later forms have the blind organic power of flowers that rupture concrete. Landscape, with biomorphic potentials is the premise of Wols' iconography, whereas Henri Michaux has treated the head as a world. Taking as his point of departure the fact that heads occur spontaneously where anybody scribbles aimlessly, he has pursued the reflex head in a mixture of automatism and economic style. He identifies these naturally occurring heads with an internal human image, a psychic inhabitant (see Quotations\*). By drawing in amniotic water color, especially between 1939 and 1947, Michaux provokes internal phantoms, charged with human content, indissolubly linked with the medium. Here is that compound of technical responsiveness and of natural mystery (mystery that grows out of being a man) that is basic in early European Informal Art.

With one exception (a landscape of 1944), the drawings by Dubuffet in this exhibition are later than the heroic period of the 40's, though he is absolutely central to it, from the *Mirobolus, Macadam & Cie. Hautes Pâtes*, 1945-46, to the *Corps de Dames* series, 1947-50. The drawings shown here relate to the extraordinary series of lithographs called, as a whole, *Les Phénomènes*, 1958-62 and to the *Texturology*, 1958, and *Materiology*, 1960, paintings. What is common to his drawings, lithographs, and paintings is the definition of an evenly textured surface. These all-over marks evoke earth, water, air, as a primal continuum. Thus, the continuous field should not be regarded as abstract art (like many American paintings with an equally unaccented distribution), but as a kind of figuration by association. Dubuffet has listed "geography, geology, descriptive physics, biochemistry" (3) as providing possible references. It is clear that underlying early European Informal Art is a substratum of allusion. The scatter or flow of the artist's marks propose an existing world.

Dubuffet has pointed out, apropos *Les Phénomènes*, the way in which "the suggestive power endowing each (lithographic) plate multiplied as soon as it had its name, and the irresistible strength with which each plate embodied the idea suggested by the name, however arbitrary it sometimes seemed. It is enlightening to see to what extent the artist's function consists of naming things as much as in creating pictures... I believe that fruitful discoveries are made, not through the production of images, but from the interpretation of them" (4). Dubuffet, by opposing problems of interpretation to the physical process, goes far beyond usual contrasts of visual form and content. He proposes that meaning is not necessarily a determining fact in the creation of a work of art but that it may appear subsequently. (This view also allows for the fact that paintings and drawings have variable meanings in historical time.) Thus he goes counter to the doctrine, or assumption, that a work of art is a purely visual structure. What he says is that the physical structure of a work of art is a carrier and/or a provoker of meanings. Inter-relations of visual organization and meaning, including inversions of expected order (when a work begins to resemble a title conferred after completion), make association and reference an integral part of the work.

Dubuffet's openness to the interaction of visual and verbal meanings has parallels in the simultaneous practice of art and poetry of other Europeans. (This differs, not only in quantity but in type, from the statements of American artists, which are usually commentary on their art). Michaux is a poet, as well as an artist, a selection of Wols' poems from his sketchbooks are in the anthology, and Lucebert began as a poet for the Cobra group, only painting and drawing later. Thus there is an implicit poetics accompanying much of Informal Art and its ramifications. Obviously art and writing have different and special properties, but there is also a unity conferred by 1. common authorship and by 2. shared themes. These themes raise the issue of transferable content: to what extent can themes be stated in two ways and retain

\* References to Quotations can be found in the Anthology on page 22.



common properties (which is the problem translators face). It is clear that there are redundancies of meaning that survive being moved from one language to another. Similarly, there are transfers possible between two different media of communication. To restrict art's value only to the unique properties of the medium is to exaggerate the characteristics of the channel. It is true that the channel characteristics are important, but to suppose the domination of the channel over every other fact is too narrow a conception of human communication. Ideas and images can operate beyond the medium and outside the creative act. When Lucebert writes "she no longer comforts man/She comforts the larvae the reptiles the rats" or "every eye is a bedbug in a dream's gigantic alhambra" (5), his literary images are comparable to that of his drawings. Just as literary sources have led artists to visual configurations (as iconographers reveal), so the writing and painting of one man can be mutually sustaining. (This is not intended to lower the level of visual organization that one looks for in a work of art, but simply to deny the adequacy of pure visibility as a criterion.)

Wols and Michaux are primarily draughtsmen. Dubuffet is a draughtsman, but no more than he is a painter or a graphic artist. Though the central definition of his art does not therefore depend on drawing, it plays a substantial part in his oeuvre. Another way in which drawing characterizes early European Informal Art is in the rapidity possible with its direct techniques. Georges Mathieu, for example, transferred the speed of drawing to the area and materials of painting (6). The large canvases that he produced have a linear suddenness, an impetuous lunge, unlike, for example, Pollock's large drip paintings which are rhythmically repetitive and/or tend towards the continuous color skin of painting. A younger artist in whose work speed is structural (he frequently records execution-span) is Sonderborg. Although his grids and repetitions of line bear no resemblance to Mathieu's work, he is like Mathieu, and unlike Pollock, operationally. Both men have accelerated the creative act, but without giving up the traditional tools of the artist. Whereas Pollock to paint fast invented a way of pouring and dropping paint onto a horizontal surface, Mathieu and Sonderborg have kept the pressure of the hand, with brush or pen, as their means of contact with the surface.

Klee's influence on artists after his death in 1940 has been little discussed, possibly because it is the heritage of Cubism that critics, though inconclusively, have been worried about. Possibly, too, evaluation has been deterred by the fact that so many of Klee's important works except at the end of his life, are drawings without the physical fullness of painting. Nevertheless, a Klee drawing is frequently to a painting by another artist what espresso coffee is to regular. His drawings usually postulate a definite origin, in an object, event, or idea, from which he proceeds to use an abundance of notational systems. In addition to figurative representation in various degrees of abstraction, he used letters, numbers, arrows, exclamation points, serial rows, checker boards, and crosses. The use of different codes within one work led him to invent forms of reciprocal ornament between different levels of signification. Growing arabesques and sequential patterns combine iconographical references and decorative invention. This play of conventions is a major addition to modern art's formal possibilities, an opening-out of drawing (and painting) to include signs and symbols not previously available. Another aspect of his work is investing abstract-looking forms with organic implications and it was this which interested American artists, such as Baziotes and Gottlieb. (Tobey's all-over fields also seem to derive from Klee in a way that Pollock's do not). In Europe, however, Klee meant a great deal more, though in somewhat underground terms. Wols, for instance, starts from Klee and extrapolates to a more amorphous and rough style. In Europe Klee made possible drawing as a medium for serious statement; he was defender of the scale of drawing, of multiple encoding, and of personal projection in art. As early as 1902 he wrote: "I am my own model, a pictorial projection of myself. I see myself as a complex but flat configuration, clinging to the canvas. I am my own style" (7).

Asger Jorn's early work reveals his awareness of Klee (among other encounters), and his drawings of the early 40's reveal, with classic clarity, the gradual relaxing of Klee's precision and the emergence of an improvisatory free-wheeling line that pulls oceanic intuitions of personages and landscape into linear definition. Gestural energy gradually overwhelms iconographical exactness as Jorn establishes his typical style of racing hand and emergent phantasmagoric figures. In him, the mark of the individual man becomes, as it were, the graffiti of Nordic Man. At this time American art was strongly biomorphic, but subsequently moved in the direction of abstract art. European art, on the other hand, which shared stylistic parallels (8) with American art in the 40's, has retained its curiosity about figuration and iconography, especially in those forms compatible with improvisation. The interest in reductive forms of art, characteristic of the 1900-1914 generation in the United States, is not shared by European artists, who retain a range of associative imagery which grows like fruit out of the process of work. Troels Andersen, writing about connections between verbal and visual symbols in the art of the Cobra movement, observed: "The alliance between art and literature in Cobra probably arises from the synthetic conception of surrealism" (9) in which art and poetry were theoretically exchangeable. Jorn's collaboration with Dotremont on *La Chevelure des Choses* (started when both men were in a sanatorium in Silkeborg) is a vivid case of the scenic and the verbal, objects and language, running into one another (see illustration).

Among various possible groupings in this exhibition (other people will have their own patterns, their own teams) is one that connects four artists from Germany, Italy, England, and Sweden who were not aware of one another's work in the development of their own styles. However, all have, in one way or another, picked up Klee's proposal of an art making simultaneous use of more than one sign system. Mary Bauermeister's ink drawings consist of striations and series of repetitive marks, but with the spatial display directionalized by words which can only be read in one direction. She brings, covertly or flamboyantly, the temporal element of words into the spatial display of art. (Klee, too, considered art as a temporal unfolding as well as an instant spatial show.) Baruchello's drawings (he admires Duchamp and Klee), with their scatter of diagrammatic parts and details, are also temporal; one's attention is directed from point to point within the sheet. He has written: "I observe how the terminology of time is also apt for space... Do distances grow older? Can they be slow or not? What about the mid-gest second? Or if we investigated the tactile nature of distance for example?" (10). In Bernard Cohen's drawings the individually distinct signs generate sequences and coalitions like those of discourse. Fahlstrom's imagery is organized in a narrative, instructional order, but one rich

in contradiction and cross reference. Common to these artists is a discursive style, discursive, not because of a story to be told, but because of the contrast and interplay of visual signs. Their imagery is cartographic, whether we can find our way somewhere with it or not, the play of signs implies causal relationships that are being recorded or programmed. (Another possible graphic use of line is shown by those drawings of Alechinsky, which are serial or multiple images with recurring but changing motifs. The recurrence and change of an image is firmly associated in one's mind with development or temporal nature of these images of inexplicit activity as stressed by such titles as *Open Journal* or *Photomaton*.)



Asger Jorn, Christian Dotremont.  
Page from *La Chevelure des Choses*, 1952.

This exhibition includes the work of a group or a loose cluster, of artists who regard the notion of drawing as a special procedure as "a concept of merely conventional value" (11). In the late 1950's an anti-*Informal* body of art and opinion developed which involved contacts between artists in Paris, Milan, and Düsseldorf. Castellani, in 1960, for example, dismissed the art of Wols as merely part of "a fashionable tendency arising out of a macabre taste for all that is pathological" (12). In Paris Yves Klein was seminal, with his polemical candour about the creative act and with his monochrome canvases, solid hunks of blue, compared to the organic complexities of *Informal Art*. Jean Tinguely was important, representing an art of man and machines in opposition to the nature and man terms of *Informal Art*. In Düsseldorf, Piene and Mack know of their work and of the work of Fontana and Manzoni in Milan. Themes of pro-technological opinion, color simplicity, systematic form, and technical experiment were combined. From the German Zero Group formed in 1958 to the Dutch Nul Group, 1962, the interaction of these themes became increasingly fruitful to their originators and attractive to other artists (13).

Of great importance here, is the influence of Fontana who has a meaning and value in Europe that has not been registered in the United States. By 1947 he made drawings that consisted of perfunctory pen-strokes accompanied by trails of perforations. (In paintings of this period he pierced the canvas similarly and, a little later, scattered ceramic chips across it, so that the canvas became a tangible layered space). Later the rough perforations became more regular and then, abruptly, stretched into a few long cuts, as opposed to collections of bullet holes. This way of work, rawly physical at first, and systematic later, proposes a drawing without graphic traces, with the surface disrupted in order to create light and shadow; the piercing that we associate with violation or destruction has become order. Developments of this method are seen in Castellani and Uecker. Castellani presses into moist paper from the back, developing, in negative, rows of impressions grouped in blocks of varying shape and density. Uecker presses pins, nails, and screws into his paper from the back in sequences like the flow patterns of magnetized particles. The effect of the impressed surface, highly sensitive to sources of illumination, is to make the paper, as Uecker wrote of his white objects, into "a zone of light" (14).

Yves Klein is a central figure in the anti-*Informal* European avant-garde. His development, in terms of technique and scale, is significant both as personal record and as ideal prospectus. He rejected the brush as "too psychological. I painted with the roller, more anonymous" (15). After the rolled monochrome paintings, usually blue, he directed paint-smearers, as "living brushes", to print their bodies on canvas. The procedure was much publicized for an obvious reason and for a less obvious one: his aim was "to tear down the temple veil of the studio. To keep nothing of my process hidden" (16). Later he put a canvas on top of his car and drove in the rain to elicit the collaboration of nature. The ascending scale of brush, roller, body, rain, leads to air architecture (see Klein quotation), of which the drawings in the present exhibition are a part. Though Piotr Kowalski has pointed out a debt to Moholy Nagy's proposal of air furniture (cushions of compressed air), the logic of Klein's development is unmistakable. He was aiming, first in terms of public spectacle, later in terms of large projects, at the new scale of the 20th century. First, the magnitude of the new audience and secondly, the expansion of engineering to instant air fields and harbours in World War II and of architecture to neighborhood development and city planning rather than individual houses. have their echo in Klein's ambition. To compare Klein's profile of activities with Manzoni's (see Quotations) reveals a comparable curiosity and environmental stretch. Piene, with his light ballets (groups of coordinated illuminated sculptures), and Mack with his Sahara Project (17), an artificial island for erection in deserts, Antarctica, or the sea (all areas of future big-scale development) reveal parallel interests in an art transcending intimacy, growing to a new scale.

Manzoni, who like Klein died unstatistically early, is represented in the exhibition by a group of figurative drawings, sour but direct, and one non-figurative drawing, a single line across the paper that anticipates his subsequent moves. His later work rejects the assumption (certainly accepted by Informal and Cobra artists) of the work of art as an area into which significance is compressed. The figurative drawings show Manzoni engaged in the "allusion, expression, and representation" that he subsequently dismissed as "non-existent problems." "Only... a single uninterrupted and continuous surface from which all interpretative possibilities are excluded" (18) is sufficiently wholistic. The objective art, without formal surprises, for which Manzoni sought, connects with various forms of current systematic art. Mack, for instance, worked in black and white from 1958 to 1964 regarding color as, to quote the artist, too problematic. Then he began to use colored day-glo wax crayons, rubbing over a corrugated surface, often glass, to obtain the graded effects explored in his earlier work often by other technical means. He regards the use of color in art as divisible into the decorative and the physical; color is physical when it follows the spectrum (green between yellow and blue, for instance), decorative when spectral order is violated (green between orange and red). His drawings of vertical bands of black and white or of color are tonally heavier at the base than at the top where they are more diffused and atmospheric; internally, too, each color step or tonal change echoes this rising rhythm. Clearly the systematic character of the work, deriving from a conceptual origin, is strong, but the idea is sensitized and made more complex by the act of drawing. Touch, as usually defined in art is not present, but the interference of the physical medium in the originating idea, preserves sensibility as a kind of underground factor.

The new scale revealed in post-*Informal Art* projects has nothing to do with the size of post-war paintings. The expansion of both size and number of recent paintings has not in fact, carried them far out of traditional limits of scale and quantity. Scale, in the present sense, can be evoked better by drawings than by paintings. A painting ultimately becomes a finished object, whatever traces it bears of its creation by the artist. It is not a diagram. On the other hand, drawing is naturally diagrammatic, a form of expression that lends itself to projects, proposals, and rehearsals. Klein, with a kind of Shangri-La panache, invents fire fountains. Etienne Martin's drawings vary in inferred scale from a hop-scotch grid on the street to a schematic for a building at least the size of Le Corbusier's *Unités d'Habitations*. Having put down the grid, however, Etienne-Martin tangles it with a network of cross-overs, like a flow pattern of Ariel. Play is a strong element in these drawings: not play as a frivolous pastime, but play as activity to discover order. The maze of connections invite excursions far more extensive than Etienne-Martin's architecturally-scaled sculpture, such as *Les Demeures* which are actually occupied by the spectator. Sitting or standing in it we are made aware of its physical bulk and presence, far removed from the codes and signs of drawing. Kowalski's drawings express the new scale simply as the record of an experience. He used under-water explosive forming to create instantly the main forms of a twenty foot high stainless steel sculpture in Long Beach, California. The sketches are not working drawings but reminiscences, recording in processions of colored ideograms the new method of work (used in sculpture for the first time).

Technology in the art of the Zero Group tends to be reticent and smooth, but in the hands of Tinguely it is wildly conspicuous. The mechanical elaboration of his constructions suggests a nostalgia for early technology and an infatuation with engineers' experimental models. His drawings record an improvisatory process that proliferates systems of pulleys and gear wheels. Paolozzi's later sketches, in which serpentine and blocky shapes coalesce (as if a snake charmer were working with geometric solids) and his Mickey Mouse to Robot variations have a comparable attitude. Technology nourishes fantastic play: with the functioning engine in Tinguely's case, with the product or the packaged machine in Paolozzi's. Despite the differences between the economical, streamlined Zero Group style and the copious inventions of

Tinguely and Paolozzi, they have in common a pro-technology attitude. None of these artists regard art's function as the recovery of an archaic level of identity as a defence against the machines. Implicitly much modern art has operated on this assumption (the Cobra group, for example). Awareness of the man-made environment and an acceptance of it within the process (techniques and materials) or iconography of art provides a link to artists like Hamilton and Blake who accept the man-made scene as given. Hamilton compiles discrete objects which he then places in a simulated environment (as in *Hers is a Lush Situation* or *\$he*), whereas Blake, though a quoter of existing signs, is an observer of landscapes and people. His drawing in the format of a polaroid photograph is both quotation and, in the figures, an acute piece of English realism (a convention in which tone and lack of finish oddly concur in creating bodies in space).

Giacometti is often regarded as a man whose life, or at least work, divides in two parts: the surrealist works of the 30's and the later figurative works, divided by the long period in the late 30's when he worked from the model. In fact, fantastic elements are not restricted to the earlier works. *Composition with 7 Figures and a Head (The Forest)* 1950 "reminded me" wrote the artist, "of a forest corner seen for many years (that was during my childhood)" (19). Writing of one of the early works, *The Palace at 4 A.M.* 1932-3, he identified one of the figures as "the statue of a woman, in which I recognize my mother, just as she appears in my earliest memories" (20). In both works memory intersects with the literal present image. The prose-poems quoted in the anthology reveal a similar resonance: in *Burned Grass* the space and the sequence of images is dream-like; in the prose poem, *Silent, Moving Objects* the effect of change and fugitive detail has not stopped with waking. That is to say, both dreams and sensations are subject to one organizing principle, that of mutability. This is beautifully embodied in his pencil drawings where multiple pressures and strokes in the soft medium state a complexity which remains in the air, without reassurance of firm boundaries. His drawings do not merely show a post-Cézanne world of objects half obliterated by the persistence of analysis, but a world whose solidity is eroded by memory and anxiety. In these terms the past, whether as dreams or as hesitancy about present substance, shakes the outline, eats at the surfaces of forms. It is not the transience of the Impressionist (painting a world on the move), but a self-generated restlessness and doubt that dissolves objects into pale simulacra.

The nude, a traditional theme of drawing, appears only rarely in this exhibition. Giacometti might have been represented by nudes, but it happens he is not; Scott and Mikl are the two artists with nudes in the show. Scott's large reclining nude is in a traditional pose, one arm up, one down, but beyond that point the reference is changed by the archaistic outlines and the ghosts of previous poses. Her flatness is such that it suggests a map of the Métro or the subway, as the long lines run from junction to junction. Mikl's reclining nudes, on the other hand, are glimpsed through a screen of gestural marks, either emanating from, or falling upon, the model. It is curious that the most realistic techniques of rendering in the exhibition are applied to fantastic subjects. Dado's bestiary is meticulously drawn, but the subjects are bizarre; Blake's *April with Pipalo and Star-King* represents a child with imaginary companions. D'Haese, who draws with a soft firm touch that evokes atmospheric bulk, nevertheless describes fantastic scenes, like the Bruegel of *Dulle Griet* rather than of the *Seasons*.

THE THEORY OF OPPOSITES OR  
THE HISTORY OF NOTHING WITH  
THE SUPPRESSION OF TALENT  
INVOLVING THE WHEEL OF THE  
LOCOMOTIVE THE BRAIN OF THE BOG  
& CRANK SHAFT OF A SHIP  
THE CYLINDER HEAD OF THE AEROPLANE  
THE VALUE OF THE OVEN  
VARIOUS DOMESTIC ARTICLES  
NEW & OLD  
AN ARCHITECTURE FROM  
TOOLS OF THE CHILD  
THE SEARCH FOR ARCH-TYPES  
TO AID THE  
METALLISATION OF THE 'DREAM'  
A SHORT HISTORY OF THE COMMON  
WOODEN CIRCLES, PAPER SQUARES  
, INK WHEEL 1924, OLD NEWSPAPERS  
AND A DICTIONARY OF GUNS.  
THE CAMERA RUINED & VIRGIN  
A CLOCKWORK MASK LIKE AN EYE /  
PALLAS

Eduardo Paolozzi.  
Page from *Metafisikal Translations*, 1962.

Hollegha makes his “drawings after the visible reality of certain objects (like rotten tree trunks, dolls, and so on)” and he makes them large “as my whole body has to move doing it” (21). The size of the drawings make it hard at times to hold on to the starting point, for the objects are open in drawing as well as dilated. There is, however, an unbroken sense of remote nature supplying the image, as there is in Mundy’s drawings. However, Mundy refers less to objects than to a sense of space (largely landscape in his earlier work, interiors in the present drawings), which he creates as the analogue of an original spatial experience. Objects are no more than cues or semi-familiar surfaces, uninventoried points of use and traffic in his scenic space. Such works, alluding to the physical world of perceived objects and spaces, is the reverse of work like Pedersen’s or Saura’s. Their art is figurative, but not perceptual in the way that Hollegha, Mikl, or Mundy are: Saura invents spectacular iconographies on the basis of his hard curling calligraphy and Pedersen expands a fixed cast of creatures and encounters into expressive symbols.

In Tàpies’ drawings the basic precision that has tended to be buried in the thick crust of his paintings is out in the open. His drawings are spare and pale, a terse and economical mark, or cluster of marks, which activate the paper even though occupying so little of it. The central citing of symmetrical forms, as in the drawings in the exhibition, has a capacity for meaning which is not restricted to formal description. Symmetry, in even its least demonstrative forms, has implicit references to experiences that are not purely esthetic. A touch of the urgency of graffiti, as well as the elegance of restraint, is present. Perhaps because of art’s extraordinary capacity for communication (formality itself, as order, is communicative), the decision not to use so many of its resources makes economy poignant.

Lawrence Alloway

#### NOTES

1. Asger Jorn. Letter to the author. October 29, 1965.
2. H. Prinzhorn. *Bildneri der Geisteskranken*, Berlin, Springer, 1922, reproduces schizophrenic art and influenced, with other studies, Dubuffet’s “Compagnie de l’Art Brut”. Ernst Kris comments that Prinzhorn’s material “was meant to support an aesthetic thesis and to plead the cause of German expressionistic art”. cf. *Psychoanalytic Explorations in Art*, London, Allen and Unwin, 1953, p. 88.
3. Bibliography no. 48, p. 17.
4. *Ibid.*
5. Bibliography, no. 107.
6. Unfortunately the speed of Mathieu’s art was not matched by his correspondence; hence his regrettable absence from this exhibition.
7. Will Grohmann. *Paul Klee*, New York, Harry N. Abrams, 1954, p. 101.
8. Lawrence Alloway. “Danish Art and Primitivism”, *Living Arts*, London, no. 1, 1965, pp. 44–52.
9. Galerie K. K., Copenhagen. September 30–October 14, 1961, *Cobra*. Introduction by Troels Andersen.
10. Gianfranco Baruchello. Unpublished typescript, 1964.
11. Bibliography no. 142. (See Quotations).
12. Städtisches Museum, Leverkusen. March 18–May 8, 1960, *Monochrome Malerei*.
13. Bibliography no. 10.
14. Uecker. Statement in bibliography no. 4.
15. Yves Klein. “Truth Becomes Reality”, bibliography no. 4.
16. *Ibid.*
17. Heinz Mack. “The Sahara Project”, bibliography no. 4.
18. Bibliography no. 113.
19. Bibliography no. 68, p. 55.
20. *Ibid.*, p. 44.
21. Wolfgang Hollegha. Letter to the author, October 26, 1965.







## QUOTATIONS

Translations by FREDERICK TUTEN and SIMONA MORINI

### WOLS

- (1) In every instant,  
in all matter,  
is eternity.
- (2) If the world had the possibility  
of not existing,  
being would still have existed.
- (3) Sad poem:  
a dog does not see his own leash.
- (4) From the very beginning, a man,  
honestly interested in himself,  
must be prepared to answer  
the following questions:  
Am I a vessel,  
or a funnel,  
or a spring  
*Or am I nothing?*
- (5) Rocks—though they too are ephemeral—  
can teach us to what degree  
we ourselves are ephemeral.
- (6) Earth without humans—  
a few small giraffes, some lizards—  
here and there a bug in the grass—  
and a tiny sky above!  
Not to think—  
that's the dream.
- (7) At work imitate the cat,  
stay still like furniture that sits around;  
this leads you to the goal.
- (8) From the beginning life teaches you suffering.  
But even suffering is useful.  
It brings out whatever is in you  
(these waters that cannot be checked).
- (9) One tells his little earthly fable  
on tiny sheets of paper.
- (10) In Cassis the stones, the fish,  
the rocks, that I viewed with a magnifying glass,  
the salt in the sea and the sky  
made me forget the importance of humans.  
All this urged me away from  
the chaos of our industrial life,  
and have shown me  
the ever-returning, ever-changing  
waves of the harbor....
- (11) Everything I dream takes place  
in a large, beautiful, unknown town  
with spacious roads and suburbs;  
I dare not draw it.
- (12) As we can see, the best are killed  
and without reason.  
Society slaughters them more quickly  
than cattle:  
Ch. Baudelaire, E. A. Poe, Rimbaud, Lautréamont,  
Roger le Comte, Van Gogh, Modigliani, Wols,  
Artaud, Novalis, Mozart, Shelley...

*Werner Haftmann. ed. Wols Aufzeichnungen:  
Aquarelle, Aphorismen, Zeichnungen,  
Cologne, Verlag Dumont Schauberg, 1963, pp. 50–55.*

## GIACOMETTI

## BURNED GRASS

Turning in the void, in broad daylight, I watch the space and stars rushing through the liquid silver surrounding me, and Bianca's head slightly turned to the echo of her voice, and the feathered steps near the red, decaying wall.

I revisit the buildings I love, which live in their own surreality. A beautiful palace—it's white-diced floors with black and red spots on which we walk, the rocket-like columns, the aerial, laughing ceilings, and the pretty, perfect, useless mechanisms.

I grope in the emptiness for the invisible, white thread of the marvelous, from which facts and dreams rush out with the sound of a brook gushing over tiny, precious, quivering stones. It gives life to life, and the shimmering swirls of circling dice and needles alternately precede and follow each other, and the drop of blood on milk white skin; but suddenly a shrill cry: the air vibrates, the pale earth trembles.

The whole life is contained in the marvelous encircling sphere that glitters and spins by the water jet.

I search for agile, smooth-faced women, who sing soundless songs, their heads slightly bent—the same women imagined by the little boy, all dressed up, who ran through a meadow where time forgets time; he paused, and looked inside and outside many marvelous things. Oh! palace palace!

*La Surréalisme au Service de la Révolution, Paris, no. 5, May 1933, p. 15.*

## SILENT, MOVING OBJECTS

All things... near, far, all things that are gone, and others yet to come, all things shift, and my girls change (you are beside them, yet they remain distant), others approach, climb, descend, ducks in the water, there and there, in space, climbing, descending—I sleep here, the flowered tapestry, the leaking water faucet, the design of the curtains, my trousers on the chair, voices in a distant room: two or three people, from what station? The whistling locomotives, there is no station here, you threw orange peels from the terrace down into the deep and narrow street—the night, the mules brayed despairingly, toward morning they were slaughtered—tomorrow I'll go out—she draws her mouth to my ear—her leg, big—they speak, they stir, there and there, but all is gone.

*La Surréalisme au Service de la Révolution, Paris, no. 3, December 1931, pp. 18–19.*

## HENRI MICHAUX

## THINKING ABOUT THE PHENOMENON OF PAINTING

*The will—death of art.* H. M.

If you doodle mechanically, without any particular purpose, almost invariably you find yourself having drawn faces. Since we lead such a facial life, we suffer from facial fever. From the moment I pick up a pencil, a brush, faces multiply on the paper, one after the other, ten, fifteen, twenty. And for the most part, they are savage.

Am I drawing myself? Others? From what depth do they come? Could they be the projections of my thought? (Expressions of another face? A suffering adult, who dares not cry and therefore suffers internally, has a poker face which covers a multitude of grimaces.) Behind an immovable, blank mask, the other face writhes in an unbearable paroxysm. From behind the frozen features, like howling dogs, expressions try to escape. In some way or other the brush frees them.

The first time it happens one is amazed.

Lost faces, criminals perhaps, faces neither known nor particularly unknown (strange, remote correspondence!). ... Faces of sacrificed personalities, of egos suffocated by will, ambition, the taste for honesty and coherence. Faces that will reappear to the end (it's difficult to drown, to completely suppress things).

Faces of childhood, of childhood's fears, whose meaning and object are lost, though not the memory of the fears; faces which don't believe that all is settled with adulthood and which still fear dreadful regressions.

Faces of will perhaps, will which always dominates us and tends to decide all things; faces also of memory and desire.

Or a kind of epiphenomenon of thought (perfectly useless intellectually, but impossible to stop—like making faces while talking on the telephone)... as if we were constantly shaping a fluid, ideally plastic face, which forms and unforms itself in response to ideas, and impressions modelled automatically in instant and, somehow, cinematographic synthesis.

Endless crowd: our clan.

It is not in the mirror that one sees oneself. My friends, look for yourself on paper...

There is a certain internal phantom which one should be able to paint, and not the nose, the eyes, the hair found externally. A fluid being which has no affinity with bones and skin, and which we see in friends, enemies, lovers, parents, acquaintances, instantly recognizing them at the moment of encounter, not two minutes later: a characteristic that is understood by all sensitive people, except—unfortunately—by painters.

Had I loved "isms" and wanted power over people, I would have initiated a school of painting called PHANTOMISM (or psychologism). The face has features, but I'm not interested. I paint the features of the phantom

(who does not necessarily have nostrils and may have a whole cluster of eyes). I also paint the phantom's colors. He has some red, not necessarily on his cheeks or lips, but in some spot where his fire is. I put also some blue, on his forehead, if he deserves it, (I forgot to mention that I have been practicing psychologism for some time). These colors are the essence of the individual, they comprise the beautiful, the ugly, the infinite variety of temperaments.

At times, some unassuming caricaturists have guessed the real inside features, and more rarely, some painters have rendered (but with quite different preoccupations in mind) some of the phantom's colors—though they essentially have seen their own temperament, or maybe solved a pictorial problem.

*Henri Michaux, "Peintures et Dessins", Paris, Le Pont du Jour, 1946.*

## ANTONIO SAURA

### CROWDS

Conglomerations in a two-dimensional space of numerous, bodiless faces which would conform to some law of association of ensembles of antiforms, ceaselessly trying, as in certain biological processes, to accomplish unions and separations, in which the contradictory and simultaneous movements will create a feeling of continuity and expansion. Composition of a restless, moving, expanding mass, which expresses the clamour of human masses attracted, as by a beam of light, toward a cult, a spectacle or a sudden explosion of anger. Any break or eruption in the luminous beam reveals, in a flash, the variety of antiforms of some antiportraits.

### COCKTAIL PARTY

Illustrations of the western degeneration of the primitive, orgiastic feast, which allowed the individual to participate in the collective life of the tribe.

### CATHEDRALS

Transpositions of Spanish altar-pieces. The best contributions to Spanish architecture—from the Arabs down to Gaudi, through plateresque and baroque—are the result of an excessive capacity for accumulation and of a mixture of forms and styles. One can hardly conceive of a Spain that is racist; and the best dishes of its traditional cuisine contain a number of ingredients which, at first sight, seem contradictory.

### THE TEMPTATIONS OF ST. ANTHONY

The only way to possess hundreds of women at one time, is with the imagination, by means of *collage*.

*Galerie Stadler, Paris, May 25–June 26, 1965,*  
Saura: Oeuvre Graphiques.

## PIERRE ALECHINSKY

### NOTE ON A BITE

**Start** A few old lines. A wave. A skull. A second skull. Yet another. The character and his double.

**Model** A heap of orange peels collected by my friend Reinhold, which he keeps dry or musty on his desk, near the ink and the paper. Yes, sometime, at night, draw one of them, as if it were a little, mute girl, who died of elegance perhaps, but who is available to our living eyes. Recognize her among all by her body, docile to the whims of hygrometry. Give her a name.

**Evocations** From purple: a memory of school. The ink-pot at desk-level, ill-smelling, filthy.

From blue: short distances. The bottom of the water. Colorless. Diurnal.

From green: in the movement, the comb of the wave. Fringes.

From red: vigor. A seal which means nothing that isn't pleasure.

From white: the place. The absence. Do not touch. Pass by.

**Technique** The head alone. Lost. Spiral, serpent, maze. We follow, clumsily, spitting dryly. The full ones and the unravelled, thin ones, willingly without reason. Without support? Here are my qualms, my weak barrier. At the risk of jumping, of passing to the other side of things, of going astray.

**Support** Then boards eaten by acid, except in certain places reserved for the graver and the brush.

**End** Character on the mountain. Never seen before. Not too convincing, that lonely character, because never really seen. But an answer leads the image into familiar places, provokes the connection. Now I see. It's as recognizable as a head on the victor's pedestal. Like a ball of earth... as some old lines are.

*Galerie La Hune, Paris, May 8, 1963.*

*This text includes specific reference to "Morsures", 1962, 10 etchings by the artist.*

**OTTO PIENE**

"Graphic art" is nowadays a concept of merely conventional value. It obviously belongs to the past, for in art "to write" means "to transfer thoughts." But contemporary and future art set out to accomplish a transfer of power. Phenomena always precede concepts; it will take some time before "graphic art", which is not graphic at all, will cease being called graphic art.

In my graphite drawings light is represented in a rather traditional way, though they anticipate a "formal" theme for later smoke drawings and paintings. At that time the material I used was graphite powder, which I then rubbed with cloth.

I came across the technique of smoke drawings when I observed candle soot leaking through a screen and depositing itself at the edges. I placed a sheet of paper over the screen and held a candle under it — the smoke impressed the sheet with its vibrating pattern. By mixing different processes, I reached the desired intensity of vibration.

In order to make the paper resistant to heat, I applied different colors to it. Red is the most suitable color for smoke: it requires a greater amount of it. Vibrations become pulsations, a breathing, aesthetic form of energy. Smoke produces light. Light-graphic art, like light-ballet, is a manifestation of the human urge to hold the fleeting moment. Light itself is used as the formative power, I simply provide the situation in which it operates: through a "light filter", light falls on a photo-sensitive paper. My moderate success in this area encourages me to experiment further with the countless possibilities of the uses of light.

*Städtisches Museum, Leverkusen, Germany, January 12-February 2, 1962, Licht und Rauch-Graphik.*

**YVES KLEIN**

## A PLAN FOR AIR-ARCHITECTURE

"Air-architecture has existed in our minds only as an idea, but today it is being considered for the conditioning of exclusive living areas." The sketch shows a project for sheltering a town with a roof of flowing air. A central highway leading to the airport divides the town into a residential area and an industrial section.

The air-roof at once conditions and protects the living area.

Floors are of transparent glass.

Kitchens, bathrooms, stockrooms and workrooms are underground.

The concept of privacy, which many of us still have, disappears in this light-flooded, completely exposed town.

A new condition of human intimacy is possible.

The inhabitants are naked.

The old patriarchal family structure disappears.

Society is completely free, individual, impersonal.

The inhabitants' main occupation is leisure.

What before were for architecture only tedious, inevitable obstacles, are now luxuries:

firewalls

waterwalls

objects floating in the air

fire fountains

water fountains

pools

airbeds, airchairs...

The true goal of immaterial architecture: the conditioning of yet larger residential areas.

The conditioning will be accomplished not so much by technical miracles, but rather through a metamorphosis of human sensibility into a function of the universe. The theory of "dematerialization" negates the spirit of science-fiction. Through this new sensibility, "the new human dimension governed by reason," the climate and the essential conditions of nature will, in the future, undergo a metamorphosis.

To want means to invent. Together with this wanting is a desire to experience one's own invention. Thus, miracles are accomplished in all the domains of nature.

Ben Gurion: "He who does not believe in miracles is not a realist."

*From Heinz Mack and Otto Piene, eds. Zero, Düsseldorf, vol. 3, 1961, n.p.*

**ENRICO CASTELLANI**

The reliefs I make on paper (drawings) have for me the same value of the ones on canvas; in other words, they are both conceived by the same aesthetic principle applied to different kinds of technical processes. The result is, ultimately, very different because of the basic difference between the materials I use: the very texture of the respective materials plays a major role in the execution of either drawings or paintings. For the canvas, due to its natural elasticity, requires a stretching process, thus acquiring a dynamic quality, still perceptible in the completed work; while paper, which is a more inflexible material, communicates the sensation of the repeated pressures to which it was subjected. Nevertheless, drawings and paintings have in common the reiteration of "punctuation", the major characteristic of my work. I may add that it is not accidental that my work develops in agreement with these two materials: they are the only ones which maintain, even after the moulding process, their membrane characteristic, thus preventing the equivocal classification of my work as bas-relief. In any case, the drawings, in addition to being a variation of my painting themes, constitute a field of research for rhythms and new formal solutions, executed on a material which can be more easily and promptly treated.

*A letter by the artist to Lawrence Alloway, October 28, 1965.*

**PIERO MANZONI**

In 1957 I made my first "achromes" using cloth soaked in kaolin and glue; in 1959 the screens for the "achromes" were sewing-machine seams. In 1960 I made some in cotton-wool and expanded polystyrene. I experimented with phosphorescent ones, and others soaked in cobalt chloride, which in time changed color. In 1961 I made some of straw and plastic, and a series of white paintings with balls—at first of cotton-wool, then of fur—and clouds of natural or artificial fibres. I also made a sculpture of rabbit skin.

In 1959 I prepared a series of forty-five "air bodies" (pneumatic sculptures), about 80 cm. in diameter and 120 cm. high, including the base.

In 1960 I completed an old project, the first sculpture in space: a suspended sphere supported by an air jet. Working on the same principle, I then produced bodies of pure light—spheroids held up by an air jet, which turn vertically on themselves virtually creating a volume. At the beginning of 1959, I produced my first lines, short at first, then longer (10 meters, 11, 33, 63, 1000 etc.). The longest I ever made so far is 7200 meters (1960, Herning, Denmark). All these lines are enclosed in sealed boxes. In 1960, during two conventions (Copenhagen and Milan), I consecrated to art a number of hard-boiled eggs, signing them with my finger-prints. The audience was able to come directly in contact with these objects of art, devouring the entire exhibition in 70 minutes...

In January 1961 I built my first "magic base": whatever person or object rested on it became, for the time it remained there, a work of art. I built a second one in Copenhagen; a third one is in a park in Herning, Denmark: it's of iron, very large, and over it rests the Earth—the base of the world...

From 1958 to 1960 I worked on a series of "verification charts", eight of which have been lithographed and published in a portfolio (maps, alphabets, finger-prints...).

*Stedelijk Museum, Amsterdam, April 15–June 3, 1965, Nul, Negentienhonderd, Vijf en Zestig, Deel I Teksten.*

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65. BUCARELLI, PALMA. *Giacometti*, Rome, Editalia. 1962. Bibliography. 12 drawings illustrated.
66. DUPIN, JACQUES. *Alberto Giacometti*, Paris, Maeght Éditeur, 1962. Bibliography. 26 drawings illustrated.
67. *Alberto Giacometti Drawings*, New York, Pierre Matisse Gallery, October 24, 1964. Text by James Lord. 47 drawings illustrated. On the occasion of the exhibition at Pierre Matisse Gallery, New York, November 17-December 12, 1964.
68. MUSEUM OF MODERN ART, June 9-October 12, 1965, *Alberto Giacometti*. Reproduction of autobiographical statement by the artist including sketches. 21 drawings illustrated.
- ROËL D'HAESE 1921. Gramment, Belgium. Resident Rhode-Saint-Genèse, Belgium.
69. GALERIE CLAUDE BERNARD, Paris, October 1958. *Roël d'Haese Sculptures et Dessins*. 1 drawing illustrated.
70. WALRAVENS, JAN. "Dessins de Roël d'Haese", *Quadrum*, Brussels, no. 8, 1960, pp. 115-122, 197-198. 7 drawings illustrated.
71. GALERIE CLAUDE BERNARD, Paris, October 25, 1962, *L'Exposition des Dessins de Roël d'Haese*. 15 drawings illustrated.
72. GALERIE RUDOLF ZWIRNER, Cologne, January 17-February 17, 1963, *Drawings of Roël d'Haese*. 1 drawing illustrated.
73. DYPRÉAU, JEAN. "Roël d'Haese ou L'Angoisse Apprivoisée", *XXe Siècle*, Paris, vol. XXVI, no. 23, May 1964, pp. 59-63. Discussion about drawing.
74. MEURIS, JACQUES. *Roël d'Haese*, Brussels, Les Éditions Meddens, S.A., 1964. 3 drawings illustrated.
- RICHARD HAMILTON 1922, London. Resident London.
75. HAMILTON, RICHARD. "Hommage à Chrysler Corporation". *Architectural Design*, London, no. 3, 1958, pp. 120-121. 1 drawing illustrated.
76. HAMILTON, RICHARD. "For the Finest Art Try POP", *Gazette*, London, no. 1, 1961, n.p.
77. HAMILTON, RICHARD. "Urbane Image", *Living Arts*, London, no. 2, 1963, pp. 44-59. 10 drawings illustrated.
78. HANOVER GALLERY, London, October 20-November 20, 1964, *Paintings etc. '56-'64*. Commentary by the artist. 9 drawings illustrated.
- WOLFGANG HOLLEGHA 1929, Klagenfurt, Austria. Resident Vienna.
79. B(UTLER), B(ARBARA). "Wolfgang Holleggha", *Arts*, New York, vol. 34, no. 9, June 1960, pp. 58-59. 1 drawing illustrated.
80. HOFMANN, WERNER. "Wolfgang Holleggha", *Quadrum*, Brussels, no. 11, 1961, pp. 148-149. 1 drawing illustrated.
- JEAN IPOUSTEGUY 1920, Dun-sur-Meuse, France. Resident Paris.
81. GALERIE CLAUDE BERNARD, Paris, June 1962, *Ipousteguy*. Statements by the artist.
82. HOCTIN, LUCE. "Ipousteguy", *L'Oeil*, Lausanne, no. 105, September 1963, pp. 30-35. Conversation in the studio.
83. LACOSTE, MICHEL CONL. "Of the Surreal and the Erotic" *Studio International*, London, vol. 167, no. 852, April 1964, p. 162.
84. HANOVER GALLERY, London, July 14-August 29, 1964. *Ipousteguy*. Introduction by John Ashbery. 1 drawing illustrated.
- ASGER JORN 1914, Jutland, Denmark. Resident Paris and Albisola sur Mare, Italy.
85. DEBORD, CUY-ERNST. *Fin de Copenhague*, Copenhagen, Conseil Technique pour le Detournement, 1957. This and no. 86 below illustrated by Jorn in improvisatory silk-screen techniques.
86. DEBORD, CUY-ERNST. *Memoires*, Copenhagen, Structure portantes d'Asger Jorn, 1959.
87. STATENS MUSEUM FOR KUNST, Copenhagen, Summer 1961, *Den Kgl. Kobberstiksamling: Fru Elise Johansens Samling*. 5 drawings illustrated.
88. JORN, ASGER and DOTREMONT, CHRISTIAN. *La Chevelure des Choses, 1948-1953*. Paris, Éditions Galerie Rive Gauche, 1961. Preface by Pierre Alechinsky.
89. OLSEN, R. DAHLMANN. *Beskedne Luxusbilleder*, Copenhagen, 1962. 23 drawings illustrated.
90. KUNSTFORENINGEN, Copenhagen, February 22-March 17 1964, *Papirer*. Foreword by R. Dahlmann Olsen. 2 cover illustrations.



91. ATKINS, GUY. *Asger Jorn*, London, Methuen, 1964. Statement by the artist. 1 drawing illustrated.
92. ATKINS, GUY and SCHMIDT, ERIC. *Bibliografi over Asger Jorn's Skrifter til 1963*, Copenhagen, Permild and Rosengreen, 1964. 14 drawings illustrated and 2 cover drawings.
93. SCHADE, VIRTUS. *Asger Jorn*, Copenhagen, Stig Vendelkaer, 1965. 8 drawings illustrated.
- YVES KLEIN 1928, Nice; died 1962, Paris.
94. WEMBER, PAUL. "Yves Klein", *Art International*, Zürich, vol. V, no. 2, March 1961, pp. 58-65. 9 drawings illustrated.
95. GALLERIA APOLLINAIRE, Milan, November 1961, *Yves Klein: Il Nuovo Realismo del Colore*. Text by Pierre Restany. 4 drawings illustrated.
96. "Klein", *Art International*, Zürich, vol. VI, no. 1, February 1962, p. 77. 1 drawing illustrated.
97. TOKYO GALLERY, Tokyo, July 23-July 31, 1962, *Retrospective Yves Klein*. 7 drawings illustrated.
98. ALEXANDER IOLAS GALLERY, New York, November 5-24, 1962, *Yves Klein*. Accompanied by Yves Klein, text in collaboration with Neil Levine and John Archambault. 2 drawings illustrated.
99. RESTANY, PIERRE. "Yves Klein (1928-1962)", *XXe Siècle*, Paris, vol. XXV, no. 21, May 1963. 4 drawings illustrated.
100. GALERIE SCHMELA, Düsseldorf, April 15, 1964, *Peintures de Feu*. Texts by Otto Piene and Pierre Restany. 1 drawing illustrated.  
See no. 13.
- PIOTR KOWALSKI 1927, Lwow, Poland. Resident Paris.
101. CHOAY, FRANÇOISE. "Structures natives, formes coulées et Architecture", *Ring des Arts*, Zürich, no. 2, 1961.
102. *Babel 65*, Paris, no. 1, 1965. Statement by Piotr Kowalski included.
103. SYDHOFF, BEATE. "Experiment Med Formens Møjlichkeit", *Konstrevy*, Stockholm, vol. XLI, no. 1, 1965, pp. 12-15.
- LUCEBERT 1924, Amsterdam. Resident Bergen, Holland.
104. STEDELIJK MUSEUM, Amsterdam, April 17-May 26, 1959, *Lucebert*. Introduction by Jan G. Elburg, statements by the artist. 7 drawings illustrated.
105. GALERIE ESPACE N.V., Amsterdam, March 7-April, 1962, *Lucebert: Gouaches*. Also shown at Marlborough Fine Art Ltd., London, 1963.
106. BEZALEL NATIONAL MUSEUM, Jerusalem, April 14-May 8, 1962, *Lucebert: Dessins, Gouaches, Eaux-fortes*. Introduction by Ad Petersen. 3 drawings illustrated.
107. MARLBOROUGH NEW LONDON GALLERY, London, 1963, *Lucebert Edited By Lucebert*. Poems and texts by Lucebert.
108. MUSEUM BOYMANS VAN-BEUNINGEN, Rotterdam, March 14-April 26, 1964, *Lucebert*. Text by H.R. Hoetink. 26 drawings illustrated.
109. GALERIE NIEPEL, Düsseldorf, April 15-May 6, 1964, *Gouachen und Zeichnungen von Lucebert*.
110. STAATLICHE KUNSTHALLE, Baden-Baden, July 11-27, 1964, *Lucebert, Zeichnung, Gouache, Grafik*.
- HEINZ MACK 1931, Düsseldorf. Resident Düsseldorf and New York.  
See nos. 7, 12, 13.
- PIERO MANZONI 1933, Milan; died 1963, Milan.
111. DA AZIMUT, Milan, December 4-24, 1959, *Manzoni*. Text by Vincenzo Agnetti.
112. *Azimuth*, Milan, 1959. 1 drawing illustrated.
113. Piero Manzoni. "Libra Dimensione", *Azimuth*, Milan, no. 2, 1960, n.p.
114. PEETERS, HENK. "Piero Manzoni †", *Nul-O*, series 1, no. 2, April 1963.
- HENRI MICHAUX 1899, Namur, Belgium. Resident, Paris.
115. MICHAUX, HENRI. *Peintures, sept poèmes et seize illustrations*, G.L.M., 1939. Foreword by Louis Cheronnet.
116. MICHAUX, HENRI. *Peintures et Dessins*, Paris, Le Point du Jour, 1946. Foreword by author, and excerpts from his poetry. 43 drawings illustrated.
117. MICHAUX, HENRI. *Movements*, Paris, Le Point du Jour, 1951. 1 poem. 65 drawings illustrated.
118. MICHAUX, HENRI. "Signes", *XXe Siècle*, Paris, no. 4, January 1954, pp. 47-50. 4 drawings illustrated.
119. GALERIE RENÉ DROUIN, Paris, May 25-June 16, 1956, *Parcours Henri Michaux 1939 à 1956*. 7 drawings illustrated.
120. BENSE, MAX. "Henri Michaux", *Das Kunstwerk*, Baden Baden, vol. XII, no. 10, April 1959, pp. 31-32.
121. MICHAUX, HENRI. "Snabbhet och Tempo", *Konstrevy*, Stockholm, vol. XXXVI, no. 2, 1960, pp. 68-71. 4 drawings illustrated.
122. GALERIE DANIEL CORDIER, Paris, October 25, 1962, *Henri Michaux-oeuvres récentes 1959-1962*. Text by Geneviève Bonnefoi. 17 drawings illustrated.
123. BONNEFOI, GENEVIÈVE. "Le Lointain intérieur d'Henri Michaux", *XXe Siècle*, Paris, vol. XXV, no. 22, December 1963. 13 drawings illustrated.
124. STEDELIJK MUSEUM, Amsterdam, February 7-March 22, 1964, *Henri Michaux*. Text by Geneviève Bonnefoi, René Bertelé, quotations from Michaux, bibliography. 33 drawings illustrated.
125. MUSÉE NATIONAL D'ART MODERNE, Paris, February 12-April 4, 1965, *Henri Michaux*. Preface by Jean Cassou. 12 drawings illustrated.

- JOSEPH MIKL 1929, Vienna. Resident Vienna.
126. SCHIMMELER, A. "Josef Mikl", *Quadrum*, Brussels, no. 8, 1960, pp. 158-159.
127. GALERIE DER SPIEGEL, Cologne, March 1963. *Josef Mikl*. 1 drawing illustrated.
128. MUSEUM DES 20. JAHRHUNDERTS, Vienna, January 17-March 8, 1964, *Josef Mikl*. Text by Werner Hofmann. 8 drawings illustrated.
- HENRY MUNDY 1919, Birkenhead, England. Resident London.
129. HANOVER GALLERY, London, September 6-30, 1960, *Henry Mundy*. Text by Alan Bowness.
130. MUNDY, HENRY. "Effects Used in Painting", *Gazette*, London, no. 2, 1961, p. 1 (Reprinted in catalogue. The Solomon R. Guggenheim Museum. New York. 1964, *Guggenheim International Award*). 1 drawing illustrated.
131. HANOVER GALLERY, London, June 6-30, 1962, *Henry Mundy*. Text by David Sylvester. 3 drawings illustrated.
132. HANOVER GALLERY, London, March 2-April 2, 1965, *Henry Mundy*. 1 drawing illustrated.
- EDUARDO PAOLOZZI 1924, Leith, Scotland. Resident London.
133. PAOLOZZI, EDUARDO. "Notes from a Lecture at the Institute of Contemporary Arts", *Uppercase*, London, no. 1, n.d. [1958]. 7 drawings illustrated.
134. PAOLOZZI, EDUARDO. *Metafisikal Translations*, London, privately printed, 1962.
135. PAOLOZZI, EDUARDO. *The Metallization of a Dream*, London, Lion and Unicorn Press, 1963. Commentary by Lawrence Alloway. 33 drawings and collages illustrated.
136. PAOLOZZI, EDUARDO. "The History of Nothing", *Cambridge Opinion*, Cambridge, no. 37. 1964, pp. 61-63. Filmscript by the artist.
137. HATTON GALLERY, University of Newcastle, Newcastle-upon-Tyne, England, February 8-March 6, 1965, *Eduardo Paolozzi, Recent Sculpture, Drawings and Collage*, 7 drawings illustrated.
- CARL-HENNING PEDERSEN 1913, Copenhagen. Resident Copenhagen.
138. DOTREMONT, CHRISTIAN. *Carl-Henning Pedersen*, Copenhagen, Biblioteque de Cobra 15, 1950. Cover and 5 drawings illustrated.
139. STATENS MUSEUM FOR KUNST, Copenhagen, Summer 1961, *Den Kgl. Kobberstiksamlng: Fru Elise Johansens Samling*. 6 drawings illustrated.
140. GALERIE DE FRANCE, Paris, February 15-March 16, 1963, *Carl-Henning Pedersen*. Text by Christian Dotremont. 8 drawings illustrated.
141. DEN FRIE Udstillings Bygning, Copenhagen, November 23-December 8, 1963, *Carl-Henning Pedersen Retrospektiv Udstilling 1963*. Text by Christian Dotremont. 7 drawings illustrated.
- OTTO PIENE 1928, Laasphe, (Westfalen), Germany. Resident Düsseldorf and New York.
142. STÄDTISCHES MUSEUM, Leverkusen, Germany, January 12-February 25, 1962, *Piene: Licht und Rauch-Graphik*. Text by the artist. 4 drawings illustrated.
143. GALERIE ALFRED SCHMELA, Düsseldorf, September-October, 1963, *Piene: Ölbilder und Gouachen*. Text by the artist. 6 drawings illustrated.
144. HOWARD WISE GALLERY, New York, November 4-20, 1965, *Piene: Light Ballet*. 2 pages of diagrams. See nos. 7, 12.
- BERNARD RÉQUICHOT 1929, Saint Gilles, France; died 1961.
145. GALERIE DANIEL CORDIER, Paris, December 6, 1961-January 9, 1962, *Réquichot*. 3 drawings illustrated.
146. ALVARD, JULIEN. "Réquichot", *Cimaise*, Paris, vol. 9, no. 58, March-April 1962, pp. 46-53. 2 drawings illustrated.
147. LASSAIGNE, JACQUES. "Réquichot (1928-1961)", *XXe Siècle*, Paris, vol. XXV, no. 21, May 1963, pp. 86-91. 4 drawings illustrated.
148. GALERIE DANIEL CORDIER, Paris, June 30-September 29, 1963, *Bernard Réquichot*. 5 drawings illustrated.
149. CORDIER, DANIEL. "Bernard Réquichot: Lettre ouverte de Daniel Cordier à l'éditeur", *Art International*, Zürich, vol. VII, no. 7, September 25, 1963, pp. 82-83. 2 drawings illustrated.
150. GALERIE DANIEL CORDIER, Paris, April 1964, *Retrospective (1929-1961)*. 5 drawings illustrated.
- ANTONIO SAURA 1930, Huesca, Spain. Resident Madrid.
151. PIERRE MATISSE GALLERY, New York, March 6-April 1, 1961, *Antonio Saura*. Text by José Ayllon. 5 drawings illustrated.
152. GALERIE DELL'ARIETE, Milan, March 27, 1961, *Saura*. Text by Juan-Eduardo Cirlot. 4 drawings illustrated.
153. TAILLANDIER, YVON. "Saura: J'aime passionnément les spectacles de la vie", *XXe Siècle*, Paris, vol. XXV, no. 22, December 1963, pp. 49-59. 2 drawings illustrated.
154. PIERRE MATISSE GALLERY, New York, March 10-April 4, 1964, *Antonio Saura*. Reprint of no. 153. 1 drawing illustrated.
155. STEDELIJK MUSEUM, Amsterdam, April 4-May 25, 1964, *Antonio Saura: Drawings*. Text by José Ayllon. 23 drawings illustrated.
156. GALERIE STADLER, Paris, May 25-June 26, 1965, *Saura: Oeuvre Graphiques*. Notes by Saura. 13 drawings illustrated.
- WILLIAM SCOTT 1913, Greenock, Scotland. Resident Somerset, England.
157. MARTHA JACKSON GALLERY, New York, October 29-November 17, 1956. *William Scott: Paintings and Drawings*.

158. GALERIE CHARLES LIENHARD, Zürich, 1959, *William Scott*. Text by Alan Bowness.
159. ESTER ROBLES GALLERY, Los Angeles, January 1961, *William Scott*. Introduction by John Anthony Thwaites. 2 drawings illustrated.
160. MELVILLE, ROBERT. "William Scott", *Motif*, London, no. 8, Winter 1961, pp. 31-49.
161. MARTHA JACKSON GALLERY, New York, September 25–October 20, 1962, *William Scott*. Text by Alan Bowness. 2 drawings illustrated.
- K. R. H. SONDERBORG (K. R. H. HOFMANN) 1923, Sonderborg (Alsen), Denmark. Resident Paris.
162. GALERIE KARL FLINKER, Paris, November 15–December 10, 1960, *Sonderborg*. Text by Will Grohmann, statement by the artist. 1 drawing illustrated.
163. GROHMANN, WILL. "K. R. H. Sonderborg", *Quadrum*, Brussels, no. 10, 1961, pp. 131-140, 195-196. Cover and 3 drawings illustrated.
164. GALERIE KARL FLINKER, Paris, October 30–November 30, 1962, *Sonderborg*. Text by Annette Michelson. 25 drawings illustrated.
165. BAYL, FRIEDRICH. "K. R. H. Sonderborg", *Art International*, Zürich, vol. VII, no. 8, October 25, 1963, pp. 50-56. 5 drawings illustrated.
166. VII BIENAL, São Paulo, 1963, *K. R. H. Sonderborg*. Text by Werner Schmalenbach. 8 drawings illustrated.
167. HAHN, OTTO. *Sonderborg*, New York, Harry N. Abrams, Inc., 1964. 12 drawings illustrated.
168. GALERIE KARL FLINKER, Paris, February 9–March 6, 1965. 23 drawings illustrated.
169. KÖLNISCHER KUNSTVEREIN, Cologne, September 3–October 3, 1965, *K. R. H. Sonderborg: Gemälde Zeichnungen*. 4 drawings illustrated.
- ANTONI TÀPIES 1923, Barcelona. Resident Barcelona.
170. THE SOLOMON R. GUGGENHEIM MUSEUM, New York, March–April 1962, *Antoni Tàpies*. Text by Lawrence Alloway, bibliography.
171. BERGGRUEN & CIE, Paris, May 1963, *Papiers et Cartons*. Text by Jacques Dupin. 12 drawings illustrated.
172. GALLERIA D'ARTE, Rome, February 1, 1964, *La Tartaruga: Tàpies*. Statement by the artist.
173. SALA GASPÀR, Barcelona, November 7, 1964, *Antoni Tàpies: cartons, papiers, fustes i collages*.
174. GALERIE VAN DE LOO, Munich, April 1965, *Antoni Tàpies: Gouachen, Zeichnungen und Collagen aus den Jahren 1963–1965*. Text by Tàpies. 20 drawings illustrated.
- JEAN TINGUELY 1925, Fribourg, Switzerland. Resident Soisy-sur-école, France.
175. *Azimuth*, Milan, 1959. Insert of reproduction of "Meta-Matic no. 72".
176. TOMKINS, CALVIN. "Beyond the Machine, Jean Tinguely", *The New Yorker*, New York, February 10, 1962, p. 44. (Reprinted in Calvin Tomkins. *The Bride and The Bachelors*, New York, Viking Press, 1965, pp. 145–187).
177. KUNSTHALLE, Baden-Baden, July 5–July 27, 1962, *Tinguely*. Text by Dietrich Mahlow and Godula Bucholz.
178. BOUDAILLE, GEORGES. "Jean Tinguely", *Cimaise*, Paris, vol. 9, no. 60, July–August 1962, pp. 52–59.
179. ALEXANDER IOLAS GALLERY, New York, November 27–December 30, 1962, *Tinguely*. Text by Willem Sandberg.
180. HULTÈN, K. G. "Une Sculpture-machine de Tinguely pour les lecteurs de Metro", *Metro*, Milan, no. 8, January–March 1963. Drawings for moving "do-it-yourself" sculpture; fold-out insert.
181. GALERIE ALEXANDRE IOLAS, Paris, December 10, 1964–January 9, 1965, *Tinguely "Meta"*. Text by Gerard Minkoff and K. G. Hultèn, bibliography. 4 drawings illustrated.
182. ALEXANDER IOLAS GALLERY, New York, March 19–April 10, 1965, *Tinguely, "Meta II"*. Text by K. G. Hultèn. 4 drawings illustrated.
- GÜNTHER UECKER. 1930, Wendorf (Mecklenburg), Germany. Resident Düsseldorf.
183. *Uecker: Weisstrukturen*, Düsseldorf, Hofhaus Presse, 1962. Introduction by John Anthony Thwaites, statements by the artist. 2 drawings illustrated.
184. STRELOW, HANS. *Günther Uecker*, Cologne, Verlag M. Dumont Schauberg, n.d. [1965]. 1 drawing illustrated.
- See nos. 7, 12, 13.
- WOLS (ALFRED OTTO WOLFGANG SCHULZ) 1913, Berlin. Died Paris, 1951.
185. GUILLY, RENÉ. *Wols*, Paris, Editeur René Drouin, 1947.
186. GALERIE RENÉ DROUIN, Paris, 1948, *Wols*. Text by Sylveire and Wols.
187. RESTANY, PIERRE. "Wols", *Cimaise*, Paris, vol. 6, no. 1, October–November 1958, pp. 14–23. 4 drawings illustrated.
188. DORFLES, GILLO. *Wols*, Milan, Vanni Scheiwiiler 1958. Bibliography. Cover and 16 drawings and engravings illustrated.
189. HOFMANN, WERNER, "Der Maler Wols", *Werk*, Winterthur, Switzerland, vol. 46, no. 5, May 1959, pp. 180–186. 2 drawings illustrated.
190. GROHMANN, WILL. "Das Graphische Werk von Wols", *Quadrum*, Brussels, no. 6, October 1959, pp. 95–118. Illustrated.
191. FAHLSTRÖM, ÖYVIND. "Wols", *Konstrevy*, Stockholm, vol. XXXVI, no. 3, 1960, pp. 64–66.
192. HAFTMANN, WERNER, ed. *Wols Aufzeichnungen, Aquarelle, Aphorismen, Zeichnungen*, Cologne, Verlag M. Dumont Schauberg, 1963.

## DRAWINGS IN THE EXHIBITION

### PIERRE ALECHINSKY

1. OPEN JOURNAL. 1963. Ink, 24½ x 35¼".  
Collection Arthur T. Bloomquist, Rye, New York.
2. FAMILY ALBUM (LEFT PAGE). 1965. Ink,  
four sheets, each 16½ x 21¾".  
Lent by Lefebvre Gallery, New York.
3. PHOTOMATON. 1964. Ink, 23½ x 26⅞".  
Collection Mr. and Mrs. Hans Warmbrunn, New York.
4. THE WHEEL. 1965. Watercolor and ink, 20 x 16".  
Collection Mr. and Mrs. Sidney M. Feldman, Pittsburgh.

### GILLIAN AYRES

5. UNTITLED. 1964. Crayon, 9½ x 12".  
Lent by Kasmin Gallery, London.
6. UNTITLED. 1964. Crayon, 18 x 24⅞".  
Lent by Kasmin Gallery, London.
7. UNTITLED. 1964. Crayon, 24⅞ x 36⅞".  
Collection Jane F. Umanoff, New York.
8. UNTITLED. 1964. Crayon, 19⅞ x 24½".  
Lent by Kasmin Gallery, London.

### GIANFRANCO BARUCHELLO

9. BUT WHAT'S THE DEATH OF A BILLION MEN  
(AS LONG AS WE ARE AMONG THE  
SURVIVORS). 1964. Gouache and ink, 19⅞ x 25½".  
Lent by Cordier and Ekstrom Inc., New York.
10. THE REASON FOR AN ABSURD PROCEDURE  
WHEREBY THE IMPORTANCE OF THE  
AREA OF TOTAL USELESSNESS IS  
DELIBERATELY DISGUISED. 1964.  
Gouache and ink, 19⅞ x 25½".  
Lent by Cordier and Ekstrom Inc., New York.
11. HUGE SHED WILL SHELTER THE WORKERS  
LOOKING INTO VIVIDLY COLORED  
DEMI-JOHNS. 1964. Gouache and ink, 19⅞ x 25½".  
Lent by Cordier and Ekstrom Inc., New York.

**MARY BAUERMEISTER**

12. UNTITLED NO. 10. 1962. Ink and gouache, 19½ x 29½".  
Lent by Galería Bonino, Ltd., New York.
13. DRAWING NO. 16, THREE PERGAMENTS. 1964.  
Ink and collage, 19½ x 23½".  
Lent by Galería Bonino, Ltd., New York.
14. DRAWING NO. 27, 27 PERHAPS. 1964. Ink, 22½ x 18".  
Lent by Galería Bonino, Ltd., New York.
15. UNTITLED NO. 19. 1964. Ink, 19½ x 23½".  
Lent by Galería Bonino, Ltd., New York.

**PETER BLAKE**

16. GRAUMAN'S CHINESE THEATER. 1963.  
Watercolor and pencil, 13 x 10".  
Lent by Robert Fraser Gallery, London.
17. APRIL WITH PIPALO AND STAR-KING. 1963.  
Pencil, 24½ x 29½".  
Lent by the Baltimore Museum of Art,  
Thomas E. Benesch Memorial Collection.
18. HOLLYWOOD. 1963. Crayon and ink, 10 x 12½".  
Collection Mr. and Mrs. Bruce Chatwin, London.
19. "A TRANSFER". 1963.  
Ink, crayon and pencil, 12½ x 10".  
Collection Michael White, London.

**ENRICO CASTELLANI**

20. DRAWING. 1964. Paper relief, 27 x 41¼".  
Lent by Galleria dell'Ariete, Milan.
21. DRAWING. 1964. Paper relief, 27 x 41¼".  
Lent by Galleria dell'Ariete, Milan.
22. DRAWING. 1964. Paper relief, 27½ x 41¼".  
Lent by Galleria dell'Ariete, Milan.
23. DRAWING. 1964. Paper relief, 27½ x 41¼".  
Lent by Galleria dell'Ariete, Milan.

**BERNARD COHEN**

24. UNTITLED (TRYPTICH). 1962.  
Crayon and pencil, a. 9 x 10½", b. 9 x 10½", c. 9 x 10¼".  
Private collection, London.
25. UNTITLED. 1962. Crayon and pencil, 20½ x 25".  
Lent by Kasmin Gallery, London.
26. UNTITLED. 1964. Crayon and pencil, 20½ x 25".  
Private collection, London.
27. UNTITLED. 1964. Sprayed ink, 22½ x 30¼".  
Lent by Kasmin Gallery, London.

**DADO**

28. UNTITLED #1. (DOGS). 1964. Ink, 19½ x 23½".  
Lent by Cordier and Ekstrom Inc., New York.
29. UNTITLED #3. 1964. Ink, 19½ x 25½".  
Lent by Cordier and Ekstrom Inc., New York.
30. UNTITLED #2. 1965. Ink, 19½ x 25½".  
Lent by Cordier and Ekstrom Inc., New York.

**JEAN DUBUFFET**

31. LANDSCAPE. 1944. Gouache and ink, 8½ x 9½".  
Lent by the artist.
32. PERSON LOOKING FOR ROCKS. 1960.  
Ink, 9¼ x 12".  
Lent by the artist.
33. AREA II. MATERILOGIES SERIES. 1961.  
Ink, 19½ x 25½".  
Lent by the artist.
34. AREA III, MATERILOGIES SERIES. 1961.  
Ink, 19¼ x 25½".  
Lent by the artist.
35. AREA V, MATERILOGIES SERIES. 1961.  
Ink, 19¼ x 25¼".  
Lent by the artist.

**ETIENNE-MARTIN**

36. PLAN NO. 44. 1964. Ink, 25½ x 19¾".  
Lent by Galerie Breteau, Paris.
37. PLAN NO. 46. 1964. Ink and pencil, 19¾ x 25¾".  
Lent by Galerie Breteau, Paris.
38. PLAN NO. 54. 1964. Ink 12¾ x 17¾".  
Lent by Galerie Breteau, Paris.
39. PLAN NO. 55. 1964. Ink, 12¼ x 17¾".  
Lent by Galerie Breteau, Paris.

**ÖYVIND FAHLSTRÖM**

40. NOTES FOR "SITTING... SIX MONTHS LATER", (Double drawing). 1962.  
Ink, 8¾ x 10½" and 8¾ x 11¼".  
Collection Jasper Johns, Edisto Beach, South Carolina.
41. NOTES "150 PERSONS". 1963.  
Tempera, collage, and ink, 18¾ x 23¾".  
Lent by Cordier and Ekstrom Inc., New York.
42. THREE PACKAGES (TRIPTYCH). 1953.  
Ink and collage, 23 x 17¾".  
Lent by Cordier and Ekstrom Inc., New York.

**LUCIO FONTANA**

43. SPACIAL CONCEPT. 1947. Ink, 10¾ x 8¾".  
Lent by Marlborough Galleria d'Arte, Rome.
44. SPACIAL CONCEPT. 1949.  
Ink and perforations, 9¾ x 6¾".  
Lent by Marlborough Galleria d'Arte, Rome.
45. SPACIAL CONCEPT. 1949.  
Ink and perforations, 8¾ x 13".  
Lent by Marlborough Galleria d'Arte, Rome.
46. SPACIAL CONCEPT. 1950.  
Perforations on white cardboard, 13¼ x 10¼".  
Lent by Marlborough Galleria d'Arte, Rome.
47. SPACIAL CONCEPT. 1951.  
Ink and perforations, 13 x 9½".  
Lent by Marlborough Galleria d'Arte, Rome.

**ALBERTO GIACOMETTI**

48. JEAN-PAUL SARTRE. 1946. Pencil, 11¾ x 8¾".  
Lent by Pierre Matisse Gallery, New York.
49. INTERIOR WITH A DOG. 1948. Pencil, 20 x 13¼".  
Lent by Pierre Matisse Gallery, New York.
50. VASE AND CUP. 1952. Pencil, 19¼ x 13¾".  
Collection The Solomon R. Guggenheim Museum, New York.
51. INTERIOR. 1957. Pencil, 25¾ x 19¾".  
Collection The Solomon R. Guggenheim Museum, New York.
52. STUDY OF A CHAIR. 1962. Pencil, 19¼ x 12¾".  
Lent by Pierre Matisse Gallery, New York.

**ROËL D'HAESE**

53. UNTITLED. 1954. Charcoal, 12¾ x 10".  
Lent by Galerie Claude Bernard, Paris.
54. UNTITLED. 1958. Ink, 12¾ x 9¾".  
Lent by Galerie Claude Bernard, Paris.
55. UNTITLED. 1961. Charcoal, 15 x 11¼".  
Lent by Galerie Claude Bernard, Paris.
56. UNTITLED. 1964. Pencil, 22 x 15".  
Lent by Galerie Claude Bernard, Paris.

**RICHARD HAMILTON**

57. STUDY FOR "HOMMAGE À CHRYSLER CORPORATION". 1957.  
Ink, collage and gouache, 13½ x 8½".  
Collection Mrs. Mary Banham, London.
58. STUDY FOR "HERS IS A LUSH SITUATION". 1958.  
Ink, collage and gouache on silver paper, 7¼ x 11¾".  
Private collection, New York.
59. STUDY FOR "\$HE". 1958.  
Collage, watercolor and ink, 10 x 6¼".  
Collection Benn Levy, London.
60. THE SOLOMON R. GUGGENHEIM. 1965.  
Pastel and gouache, 20 x 23".  
Lent by Robert Fraser Gallery, London.

**WOLFGANG HOLLEGHIA**

61. TRUNKS. 1962. Crayon, 39¾ x 52¾".  
Collection Dr. Otto Breicha, Vienna.
62. FRUITS. 1963. Pencil, 51 x 60".  
Lent by the artist.

**JEAN IPOUSTEGUY**

63. AGED WOMAN. 1958. Ink,  $19\frac{1}{8} \times 25\frac{1}{8}$ ".  
Lent by Galerie Claude Bernard, Paris.
64. UNTITLED. 1959. Ink,  $25 \times 19\frac{1}{2}$ ".  
Lent by Galerie Claude Bernard, Paris.
65. OLD CHRIST IN REPOSE. 1959. Ink,  $19\frac{1}{2} \times 25\frac{1}{8}$ ".  
Lent by Galerie Claude Bernard, Paris.

**ASGER JORN**

66. UNTITLED. 1940. Ink and pencil,  $9\frac{1}{8} \times 7\frac{1}{8}$ ".  
Collection Jon Streep, New York.
67. UNTITLED. 1941. Ink and pencil,  $10\frac{1}{8} \times 9\frac{1}{4}$ ".  
Collection Jon Streep, New York.
68. UNTITLED. 1941. Pencil,  $12\frac{1}{4} \times 9\frac{1}{8}$ ".  
Collection Jon Streep, New York.
69. UNTITLED. 1945. Ink and pencil,  $10\frac{1}{2} \times 7$ ".  
Collection Jon Streep, New York.
70. UNTITLED. 1945. Ink,  $11\frac{1}{8} \times 8\frac{3}{4}$ ".  
Collection Jon Streep, New York.
71. UNTITLED. 1947. Ink,  $11\frac{1}{4} \times 8\frac{3}{4}$ ".  
Collection Jon Streep, New York.

**YVES KLEIN**

72. NO. 2, STUDIES FOR LUMINOUS FOUNTAINS.  
1958-59. Ink and pencil,  $14\frac{3}{8} \times 23\frac{1}{8}$ ".  
Lent by Alexander Iolas Gallery, New York, Paris, Geneva.
73. NO. 3, STUDIES FOR LUMINOUS FOUNTAINS.  
1958-59. Ink and pencil,  $11\frac{1}{8} \times 14\frac{1}{8}$ ".  
Lent by Alexander Iolas Gallery, New York, Paris, Geneva.
74. NO. 5, STUDIES FOR LUMINOUS FOUNTAINS.  
1958-59. Ink and pencil,  $13\frac{3}{8} \times 18\frac{3}{8}$ ".  
Lent by Alexander Iolas Gallery, New York, Paris, Geneva.
75. NO. 6, STUDIES FOR LUMINOUS FOUNTAINS.  
1958-59. Ink and pencil,  $14\frac{3}{8} \times 13\frac{3}{8}$ ".  
Lent by Alexander Iolas Gallery, New York, Paris, Geneva.

**PIOTR KOWALSKI**

76. HIGH ENERGY EXPLOSIVE-FORMING  
PROGRAM FOR STAINLESS STEEL;  
"NOW", I/III. 1965. Ink and watercolor,  $25\frac{1}{4} \times 39\frac{1}{2}$ ".  
Lent by the artist.
77. HIGH ENERGY EXPLOSIVE-FORMING  
PROGRAM FOR STAINLESS STEEL;  
"NOW", II/III. 1965. Ink and watercolor,  $25\frac{1}{4} \times 39\frac{1}{2}$ ".  
Lent by the artist.
78. HIGH ENERGY EXPLOSIVE-FORMING  
PROGRAM FOR STAINLESS STEEL;  
"NOW" III/III. 1965. Ink,  $25\frac{3}{8} \times 39\frac{1}{2}$ ".  
Lent by the artist.

**LUCEBERT**

79. DRAWING NO. 2A. February 7, 1960. Ink,  $10\frac{1}{2} \times 8\frac{1}{4}$ ".  
Lent by Marlborough Fine Art Ltd., London.
80. A STRANGE HARE. 1961.  
Crayon and gouache,  $25\frac{1}{2} \times 20$ ".  
Lent by Marlborough Fine Art Ltd., London.
81. DRAWING 3A. 1962. Ink,  $8\frac{1}{4} \times 10\frac{3}{8}$ ".  
Lent by Marlborough Fine Art Ltd., London.
82. THE OLD WOMAN PAYS ATTENTION. 1962.  
Gouache and crayon,  $15 \times 20\frac{1}{8}$ ".  
Lent by Marlborough Fine Art Ltd., London.

**HEINZ MACK**

83. BLACK DRAWING. 1965. Crayon,  $60 \times 56\frac{1}{2}$ ".  
Lent by Howard Wise Gallery, New York.
84. COLOUR DRAWING. 1965. Crayon,  $60 \times 49\frac{7}{8}$ ".  
Lent by Howard Wise Gallery, New York.

**PIERO MANZONI**

85. UNTITLED NO. 2235. 1956. Tempera,  $27\frac{1}{8} \times 19\frac{1}{8}$ ".  
Lent by Piero Manzoni Estate, Milan.
86. UNTITLED NO. 2229. 1957.  
Tempera,  $19\frac{1}{2} \times 13\frac{3}{4}$ ".  
Lent by Piero Manzoni Estate, Milan.
87. UNTITLED NO. 2230. 1957.  
Oil on paper,  $19\frac{1}{2} \times 15\frac{1}{8}$ ".  
Lent by Piero Manzoni Estate, Milan.
88. UNTITLED NO. 2231. 1959. Ink,  $26 \times 19$ ".  
Lent by Piero Manzoni Estate, Milan.

**HENRI MICHAUX**

89. LAZINESS (I LOVE TO SWIM). 1934.  
Pastel,  $9\frac{1}{2} \times 12\frac{1}{4}$ ".  
Lent by the artist.
90. IN THE MAGIC COUNTRY. 1939.  
Watercolor.  $9\frac{1}{4} \times 8\frac{1}{2}$ ".  
Collection René Bertelé, Paris.
91. TROPICS. 1943. Gouache on black paper,  $9\frac{1}{2} \times 12\frac{1}{4}$ ".  
Lent by the artist.
92. PERSON AND ANIMAL ON ROSE GROUND.  
1946. Watercolor and ink,  $12 \times 9\frac{1}{4}$ ".  
Lent by the artist.
93. FIGURES ON A MAUVE AND  
BROWN GROUND. 1946.  
Gouache and ink,  $12\frac{1}{4} \times 9\frac{1}{4}$ ".  
Lent by the artist.
94. HEAD ON BLUE GROUND. 1947.  
Watercolor and ink,  $18\frac{1}{2} \times 12\frac{1}{4}$ ".  
Lent by the artist.
95. OVA ROSE FORM. 1947.  
Gouache and ink,  $18 \times 12$ ".  
Lent by the artist.

**JOSEF MIKL**

96. NO. 14, RECLINING WOMAN. 1962.  
Ink,  $14\frac{1}{2} \times 19\frac{1}{2}$ ".  
Lent by the artist.
97. NO. 15, RECLINING WOMAN. 1962.  
Ink,  $13\frac{1}{2} \times 19\frac{1}{4}$ ".  
Lent by the artist.
98. NO. 23, BRUSH DRAWING. 1963.  
Gouache,  $9\frac{7}{8} \times 6\frac{3}{8}$ ".  
Lent by the artist.
99. NO. 24, BRUSH DRAWING. 1963-64.  
Gouache,  $9\frac{7}{8} \times 7$ ".  
Lent by the artist.

**HENRY MUNDY**

100. COMPOSITION. 1964.  
Charcoal, gouache and collage,  $22\frac{3}{8} \times 30$ ".  
Lent by Hanover Gallery, London.
101. COMPOSITION. 1964.  
Charcoal, gouache and collage,  $22\frac{3}{8} \times 30$ ".  
Lent by Hanover Gallery, London.
102. COMPOSITION. 1964.  
Charcoal, gouache and collage,  $22 \times 30\frac{1}{4}$ ".  
Lent by Hanover Gallery, London.

**EDUARDO PAOLOZZI**

103. DRAWING FOR A SCULPTURE. 1947.  
Ink,  $12\frac{5}{8} \times 16$ ".  
Lent by Robert Fraser Gallery, London.
104. STANDING SCULPTURES. 1949.  
Ink,  $13\frac{1}{8} \times 16\frac{3}{8}$ ".  
Lent by Robert Fraser Gallery, London.
105. HERMAPHRODITIC IDOL. 1963.  
Ink,  $12\frac{5}{8} \times 9\frac{1}{2}$ ".  
Lent by Robert Fraser Gallery, London.
106. TWO VARIATIONS ON A THEME OF  
MICKI. 1964. Ink,  $9\frac{1}{4} \times 12\frac{3}{4}$ " and  $9\frac{1}{4} \times 14$ ".  
Lent by Robert Fraser Gallery, London.
107. PERMUTATIONS. August 1964. Ink,  $8 \times 13$ ", and  
ALUMINUM STRUCTURES. 1964. Ink,  $9\frac{5}{8} \times 12\frac{3}{4}$ ".  
Lent by Robert Fraser Gallery, London.

**CARL-HENNING PEDERSEN**

108. BIRD WITH GOLDEN EGG. 1939.  
Watercolor and crayon,  $12\frac{7}{8} \times 14\frac{3}{8}$ ".  
Lent by the artist.
109. THE MEETING. TWO BIRDS MEET. 1940.  
Watercolor and crayon,  $13\frac{1}{4} \times 18\frac{1}{4}$ ".  
Lent by the artist.
110. FIREBIRD. 1965. Watercolor,  $15 \times 18$ ".  
Lent by the artist.
111. LEAVE-TAKING. 1965. Watercolor,  $15\frac{1}{2} \times 18\frac{3}{8}$ ".  
Lent by the artist.

**OTTO PIENE**

112. SMOKE DRAWING. 1959. Smoke,  $19\frac{3}{8} \times 28\frac{5}{8}$ ".  
Lent by Howard Wise Gallery, New York.
113. SMOKE DRAWING. 1959. Smoke,  $15\frac{1}{4} \times 39\frac{3}{4}$ ".  
Lent by Städtische Kunsthalle, Recklinghausen.
114. SMOKE DRAWING ON RED. 1960.  
Smoke and paint,  $20\frac{1}{4} \times 15\frac{3}{8}$ ".  
Lent by Howard Wise Gallery, New York.
115. ROSE OR STAR. 1964-65.  
Smoke over silk screen,  $19\frac{5}{8} \times 25\frac{1}{4}$ ".  
Lent by Howard Wise Gallery, New York.



**BERNARD RÉQUICHOT**

116. UNTITLED. 1958. Ink and gouache, 38 $\frac{3}{4}$  x 25 $\frac{1}{4}$ ".  
Collection D.B.C., Paris.
117. UNTITLED. 1961. Ink, 27 $\frac{1}{2}$  x 29 $\frac{3}{8}$ ".  
Collection D.B.C., Paris.
118. MUSHROOMS LOOKING AT THE THRESHOLD  
OF THE EAR. 1961. Ink, 28 $\frac{1}{2}$  x 20 $\frac{3}{8}$ ".  
Collection D.B.C., Paris.

**ANTONIO SAURA**

119. CURÉ. 1957. Ink, 26 $\frac{3}{4}$  x 18 $\frac{3}{8}$ ".  
Lent by Galerie Stadler, Paris.
120. 25 CURÉS. 1960. Ink, 23 $\frac{3}{8}$  x 34 $\frac{3}{8}$ ".  
Lent by Galerie Stadler, Paris.
121. MUTATIONS. 1961. Ink and gouache, 24 $\frac{3}{8}$  x 35".  
Lent by Galerie Stadler, Paris.
122. CROWD, NO. 6. 1962. Ink and oil, 24 $\frac{1}{2}$  x 35 $\frac{3}{8}$ ".  
Lent by Galerie Stadler, Paris.

**WILLIAM SCOTT**

123. RECLINING NUDE 1955/56. 1955-56.  
Charcoal, 29 $\frac{1}{4}$  x 81 $\frac{3}{8}$ ".  
Lent by Hanover Gallery, London.

**K. R. H. SONDERBORG**

124. UNTITLED. 1965. Ink, 42 $\frac{3}{8}$  x 29 $\frac{3}{8}$ ".  
Lent by Galerie Karl Flinker, Paris.
125. UNTITLED. 1965. Ink, 42 $\frac{3}{8}$  x 29 $\frac{3}{8}$ ".  
Lent by Galerie Karl Flinker, Paris.
126. UNTITLED. 1965. Ink, 42 $\frac{1}{2}$  x 29 $\frac{3}{8}$ ".  
Lent by Lefebvre Gallery, New York.
127. UNTITLED. 1965. Ink, 10 $\frac{3}{8}$  x 8 $\frac{3}{4}$ ".  
Lent by Lefebvre Gallery, New York.
128. UNTITLED. 1965. Ink, 10 $\frac{1}{4}$  x 10 $\frac{1}{4}$ ".  
Collection Mr. and Mrs. John Lefebvre, New York.

**ANTONI TÀPIES**

129. GOUACHE NO. 680. 1962. Gouache, 19 $\frac{3}{8}$  x 25 $\frac{3}{8}$ ".  
Lent by Galerie Stadler, Paris.
130. GOUACHE NO. 682. 1962. Gouache, 20 $\frac{7}{8}$  x 25 $\frac{3}{8}$ ".  
Lent by Galerie Stadler, Paris.
131. GOUACHE NO. 686. 1962. Gouache, 19 $\frac{3}{8}$  x 26 $\frac{3}{8}$ ".  
Lent by Galerie Stadler, Paris.
132. GOUACHE NO. 692. 1962. Gouache, 19 $\frac{3}{8}$  x 26 $\frac{3}{8}$ ".  
Lent by Galerie Stadler, Paris.

**JEAN TINGUELY**

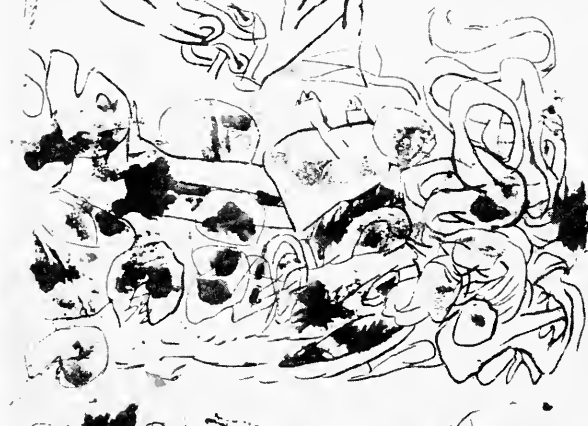
133. STUDY OF MACHINE. 1965. Ink, 12 $\frac{3}{8}$  x 15 $\frac{3}{8}$ ".  
Lent by Alexander Iolas Gallery, New York, Paris,  
Geneva.
134. STUDY OF MACHINE. 1965. Ink, 12 $\frac{3}{8}$  x 16 $\frac{3}{8}$ ".  
Lent by Alexander Iolas Gallery, New York, Paris,  
Geneva.
135. STUDY FOR SCULPTURES. 1965.  
Ink and pencil, 12 $\frac{3}{8}$  x 16".  
Lent by Alexander Iolas Gallery, New York, Paris,  
Geneva.
136. STUDY OF MACHINE. 1965. Ink, 11 $\frac{3}{8}$  x 16 $\frac{3}{8}$ ".  
Lent by Alexander Iolas Gallery, New York, Paris,  
Geneva.

**GUNTHER UECKER**

137. SPIRAL, SPIRAL, SPIRAL. 1965.  
Stamped paper, 25 $\frac{1}{2}$  x 19 $\frac{3}{4}$ ".  
Lent by the artist.
138. FOUNTAIN. 1965. Stamped paper, 25 $\frac{1}{2}$  x 19 $\frac{3}{4}$ ".  
Lent by the artist.
139. WHITE RAIN. 1965. Stamped paper, 25 $\frac{1}{2}$  x 19 $\frac{3}{4}$ ".  
Lent by the artist.
140. RIVER. 1965. Stamped paper, 25 $\frac{1}{2}$  x 19 $\frac{3}{4}$ ".  
Lent by the artist.

**WOLS****(ALFRED OTTO WOLFGANG SCHULZ)**

141. UNTITLED. n.d. Watercolor and ink, 6 $\frac{1}{4}$  x 4 $\frac{3}{8}$ ".  
Collection The Solomon R. Guggenheim Museum,  
New York.
142. UNTITLED. n.d. Ink and gouache, 4 $\frac{1}{2}$  x 6 $\frac{3}{8}$ ".  
Collection Alexander Iolas, New York.
143. UNTITLED. n.d. Ink and gouache, 6 $\frac{1}{8}$  x 8 $\frac{3}{8}$ ".  
Collection Mr. and Mrs. John de Cuevas, New York.
144. UNTITLED. n.d. Ink and gouache, 4 $\frac{1}{2}$  x 7".  
Collection Alexander Iolas, New York.
145. UNTITLED. n.d. Ink and gouache, 9 x 6".  
Collection Mr. and Mrs. John de Cuevas, New York.
146. UNTITLED. n.d. Ink and gouache, 5 $\frac{1}{4}$  x 4 $\frac{3}{8}$ ".  
Collection Mr. and Mrs. John de Cuevas, New York.



1. Pierre Alechinsky, *Open Journal*, 1963. Ink, 214 x 351'.



7. Gillian Ayres. *Untitled*. 1964. Crayon, 24 $\frac{3}{8}$  x 36 $\frac{1}{2}$ ."



11. Gianfranco Baruchello. *Large Shed With Shelter the Workers Looking into Tricolor Demijohns*. 1964. Gouache and ink. 19 1/2 x 25 1/2".



13. Mary Bauermeister. *Drawing No. 16, Three Pergaments*. 1964. Ink and collage, 19 1/2 x 23 1/2".

# GRAUMAN'S CHINESE THEATRE

A POLAROID LAND PRINT



**FINISHED IN 60 SECONDS**  
**SOUVENIR FREE**

**HOLLYWOOD, CALIF.**

*Peter Blake*



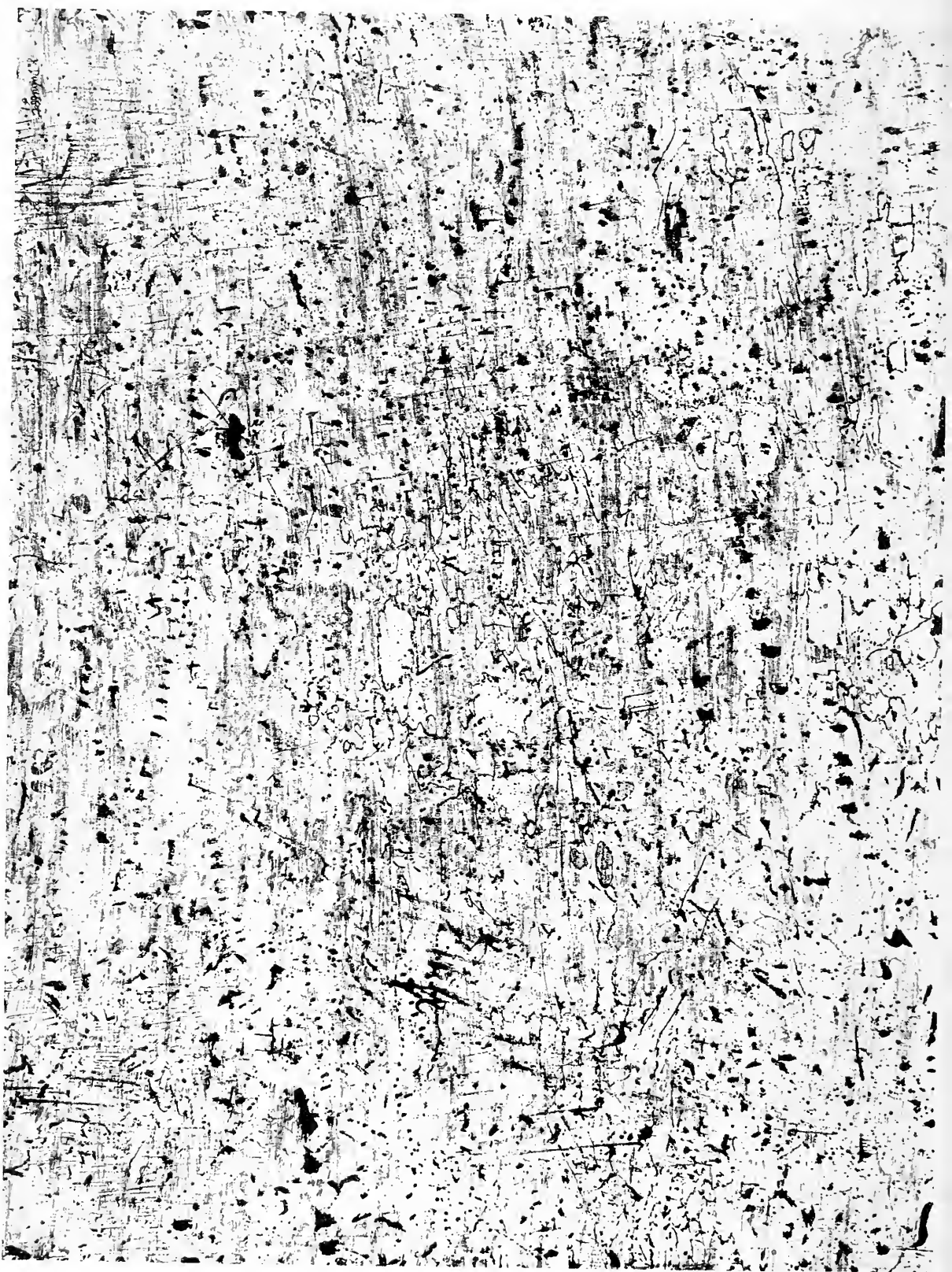


26. Bernard Cohen. *Untitled*. 1964. Crayon and pencil, 20 3/8 x 25 1/2.



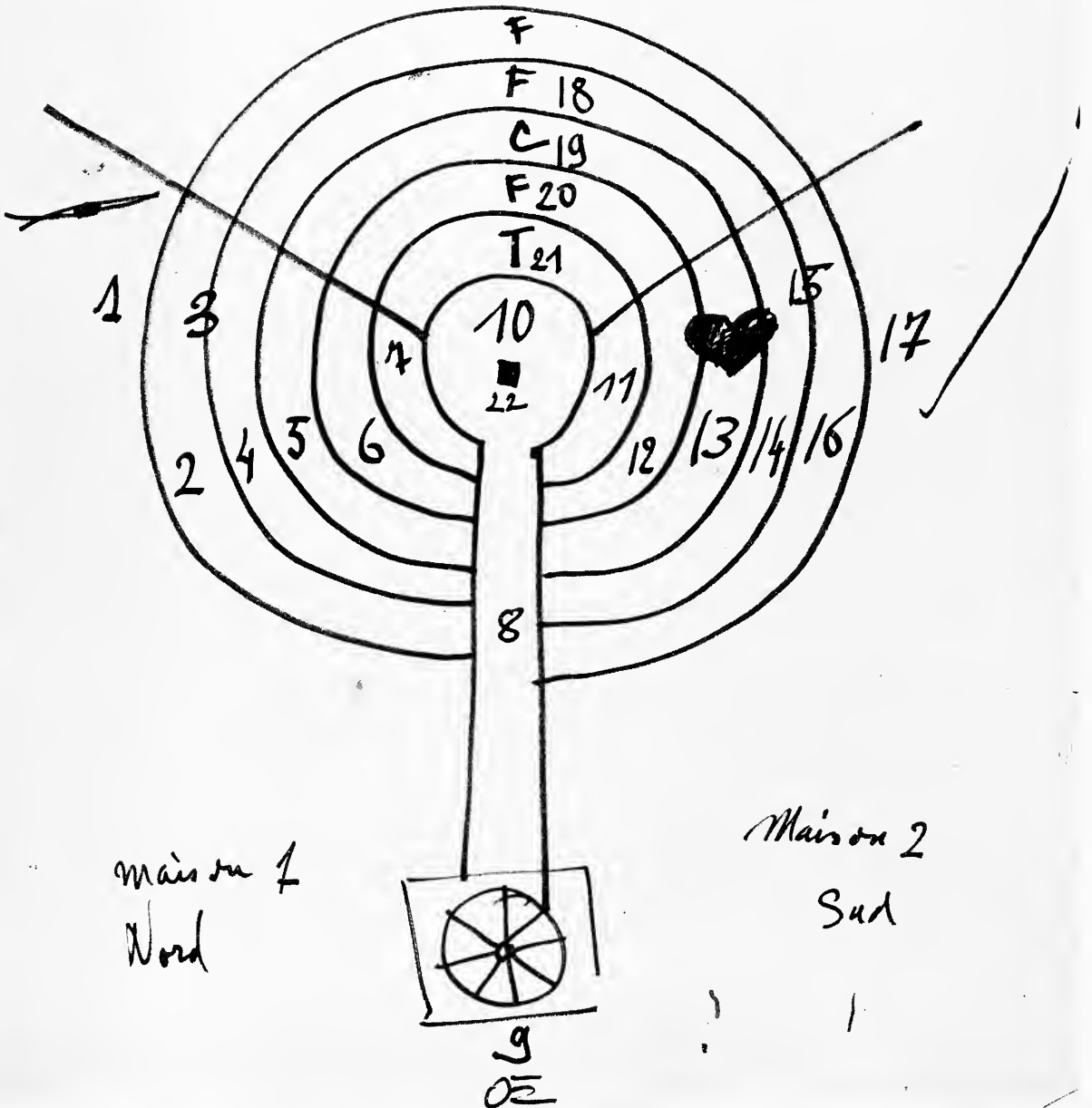


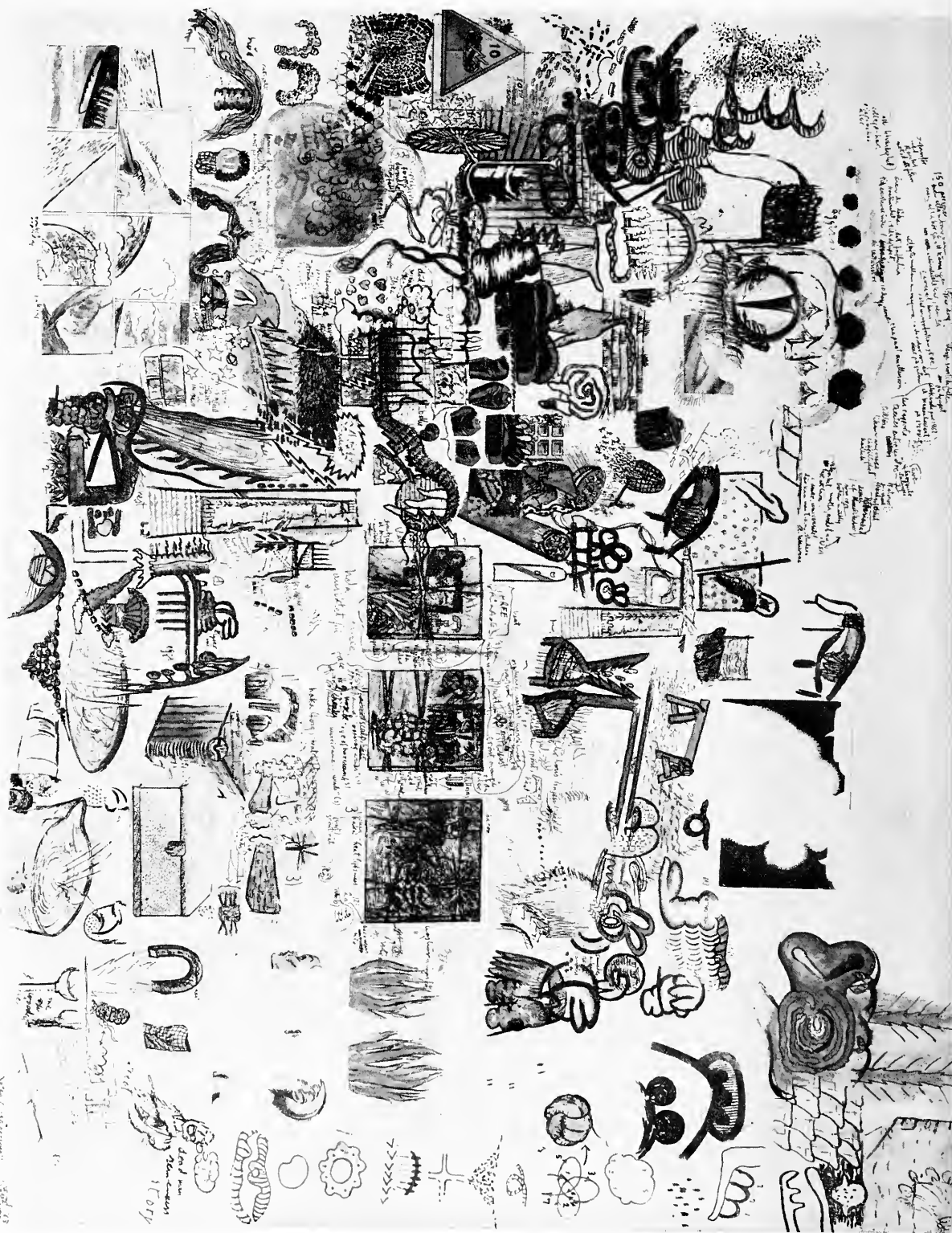
28. Dado. *Untitled #1. (Dogs)*. 1964. Ink, 191 x 233".



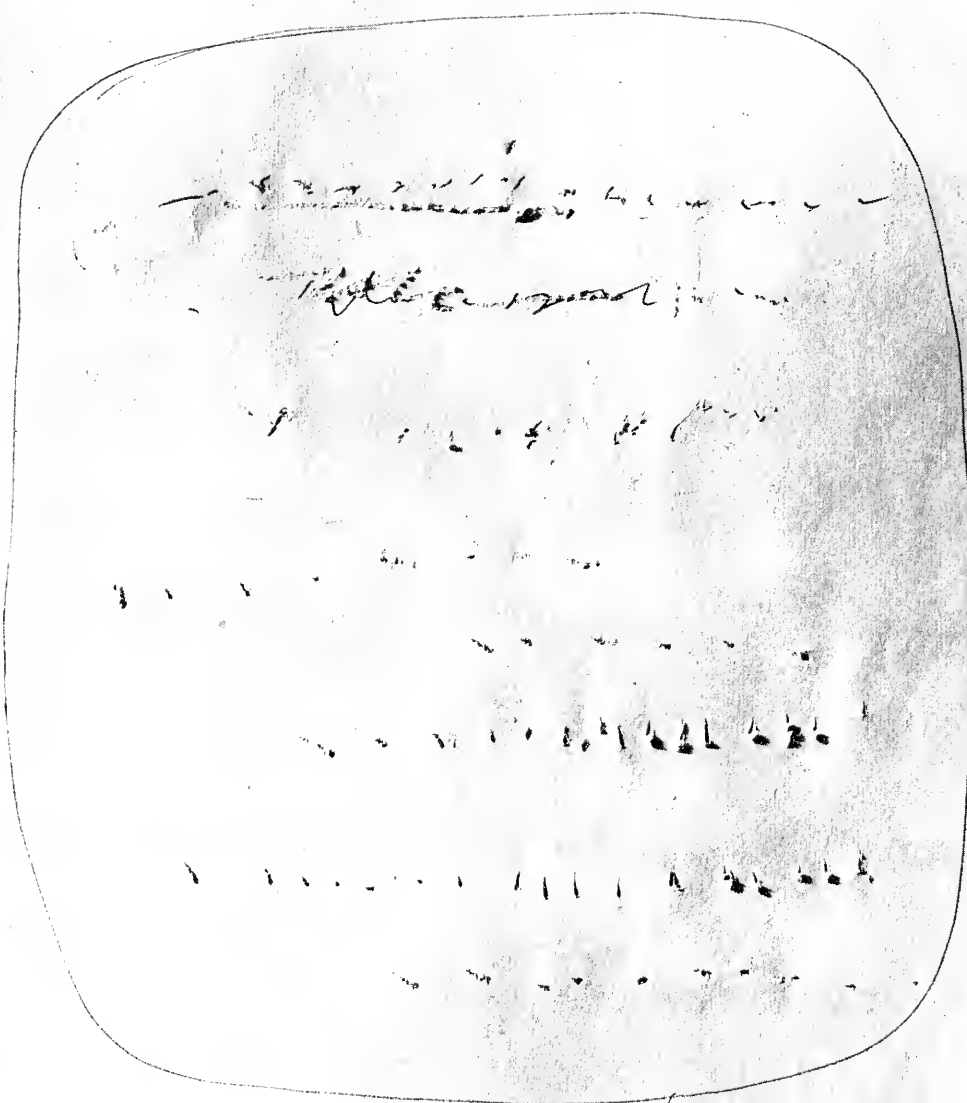
34. Jean Dubuffet, *Jeu III*. *Matériologies Series*, 1961. 191 x 257.

EST  
maison 3





41. Öyvind Fahlström. Notes "150 Persons", 1963. Tempera, collage and ink, 18 1/2 x 23 1/2".



51

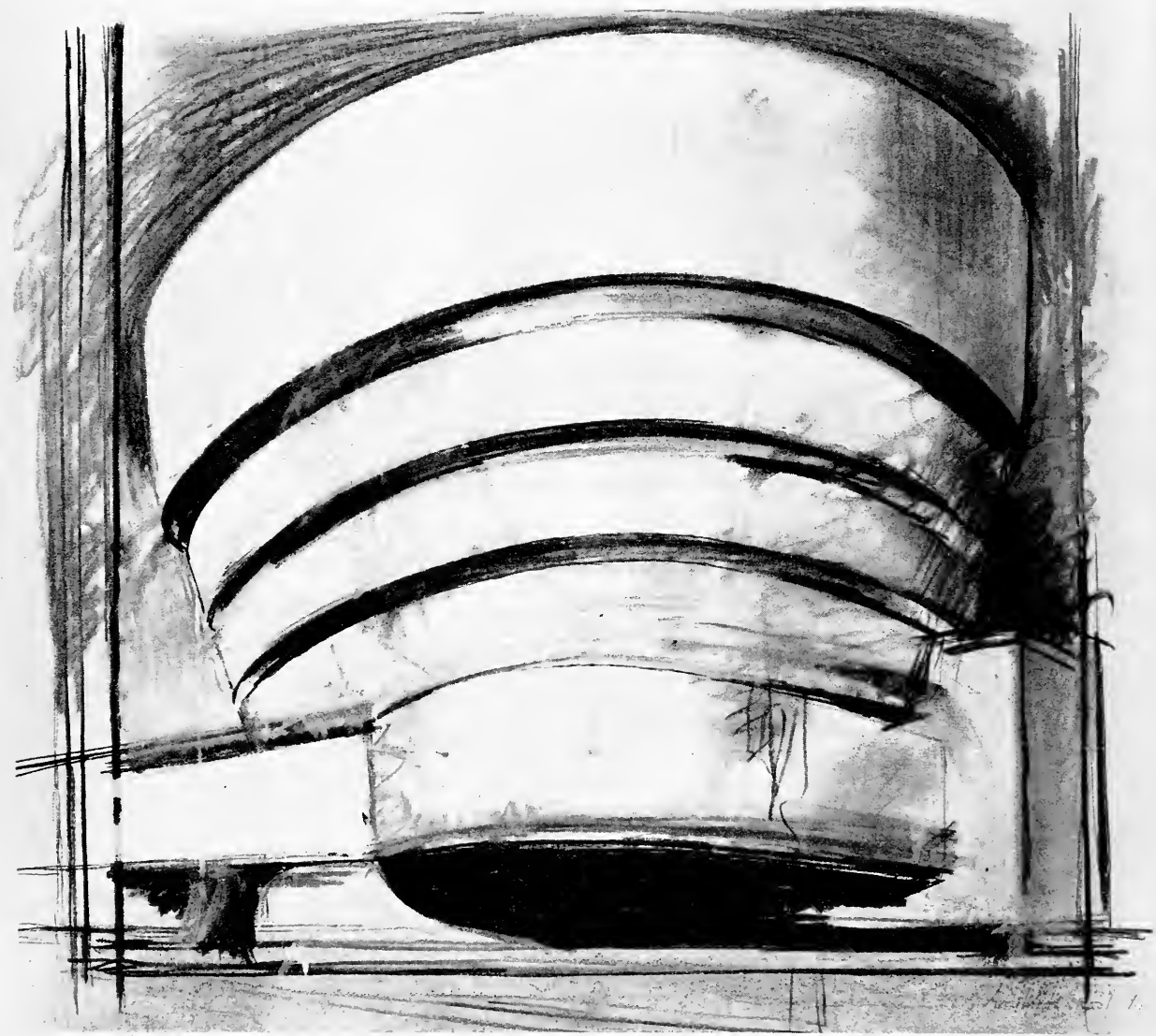
47. Lucio Fontana. *Spacial Concept*. 1951. Ink and perforations, 13 x 9 1/2".



48. Alberto Giacometti. *Jean-Paul Sartre*. 1946. Pencil. 11½ x 8¾".



56. Roël D'Haese. *Untitled*, 1964. Pencil, 22 x 15".



60. Richard Hamilton. *The Solomon R. Guggenheim*. 1965. Pastel and gouache, 20 x 23".

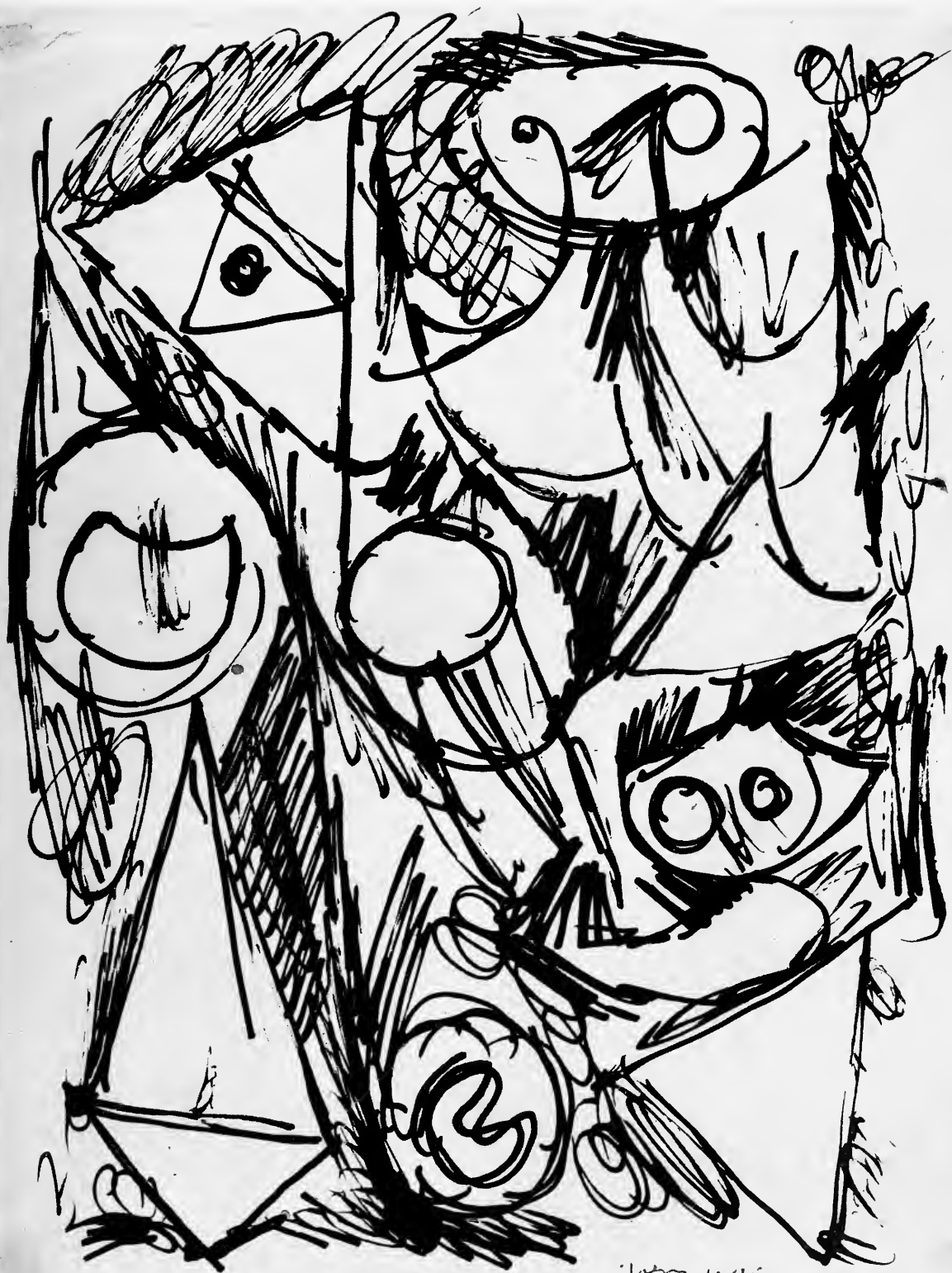




62. Wolfgang Hollegha. *Fruits*. 1963. Pencil. 51 x 60".

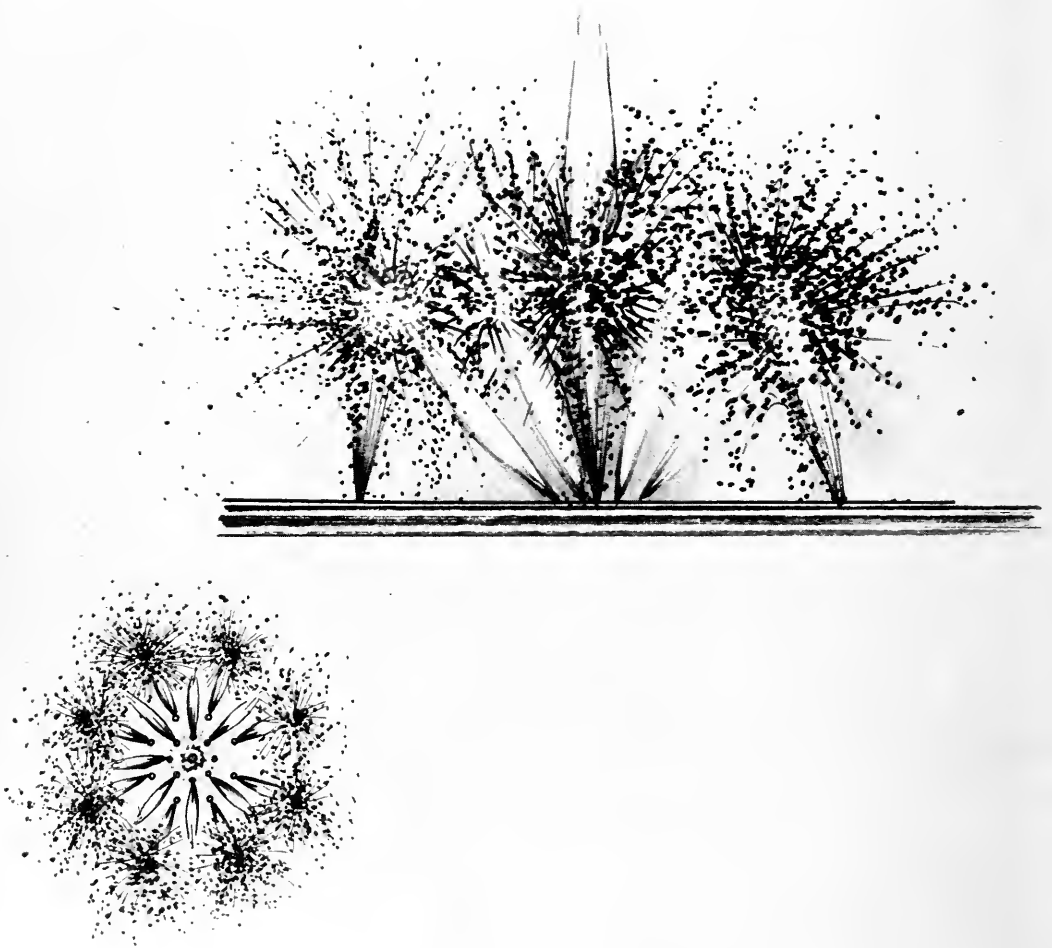


63. Jean Ipousteguy, *Agée Woman*, 1958. Ink, 19 1/2 x 25 1/2".



Jorn 1945.

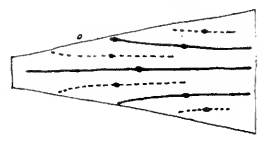
70. Asger Jorn. *Untitled*. 1945. Ink, 11½ x 8½".



75. Yves Klein, *No. 6, Studies for Luminous Fountains*, 1958-59. Ink and pencil. 14 $\frac{1}{4}$  x 13 $\frac{1}{4}$ ".

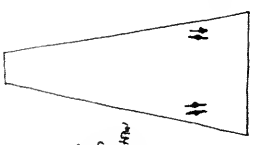
# I/II

**A**



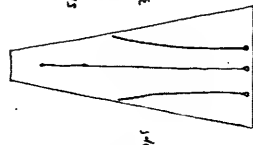
557° = 2.63 lbs  
 494° = 2.15 lbs  
 4.87 lbs TNT  
 7.681 ceps

Shot I



80° = 0.59 lbs  
 4.09418 lbs TNT  
 3.0 E81

Shot II



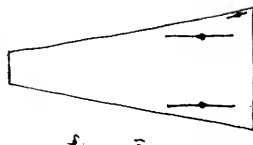
519° = 2.52 lbs  
 3.0 E81

Shot III



172° = 0.81 lbs  
 3.0 E81 ceps

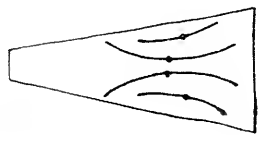
Shot IV



172° = 0.81 lbs  
 3.0 E81 ceps

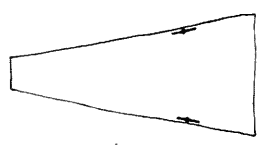
1000" TNT = 4.87 lbs

**B**



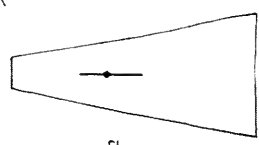
464° = 2.33 lbs  
 4.0 E81 ceps

Shot I



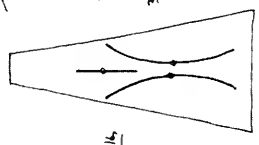
46° = 0.45 lbs  
 2.0 E81

Shot II



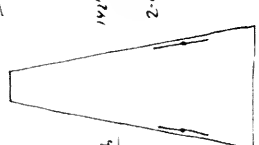
794° = 0.38 lbs  
 1.0 E81

Shot III



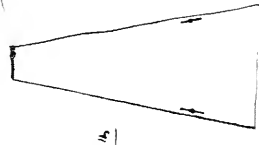
336° = 1.65 lbs  
 3.0 E81

Shot IV



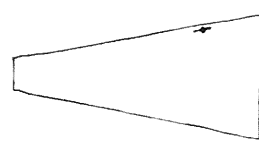
142° = 0.68 lbs  
 2.0 E81

Shot V



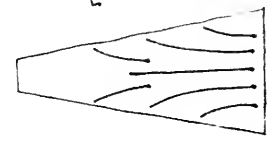
40° = 0.31 lbs  
 2.0 E81

Shot VI



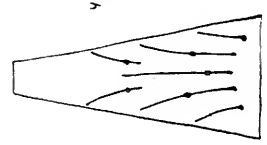
15° = 0.061 lbs  
 1.0 E81

**C**



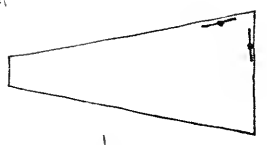
522° = 2.62 lbs  
 3.0 E81

Shot I



496° = 2.42 lbs  
 3.0 E81 ceps

Shot II



81° = 0.41 lbs  
 2.0 E81 ceps

Total explosive charges:

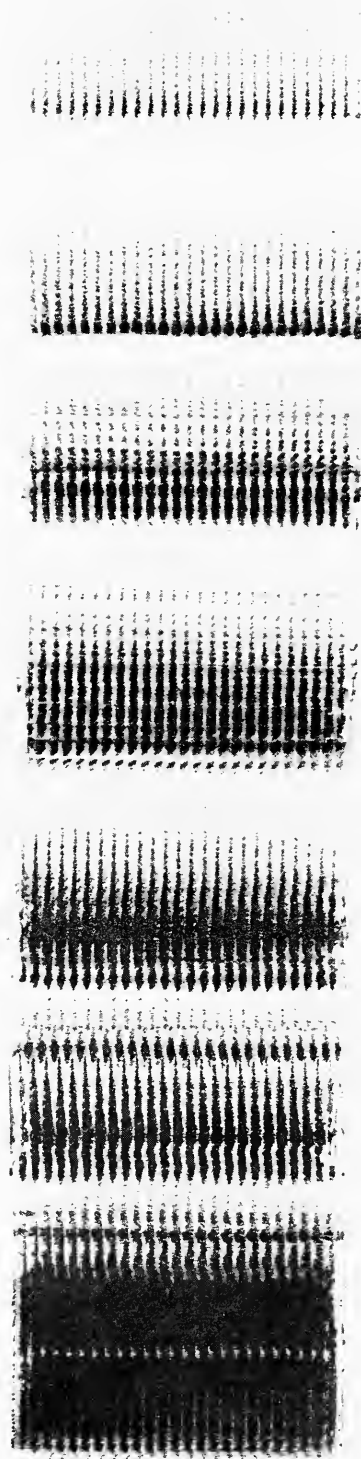
A	-	18.02	lbs TNT
B	-	14.03	lbs
C	-	14.04	lbs
D	-	3.25	lbs
E	-	4.00	lbs

Total lbs TNT = 53.34 lbs

Kowalski



30. Luciebert. *A Strange Hare*, 1961. Crayon and gouache, 25½ x 20".



83. Heinz Mack, *Black Drawing*, 1965. Crayon, 60 x 56½".

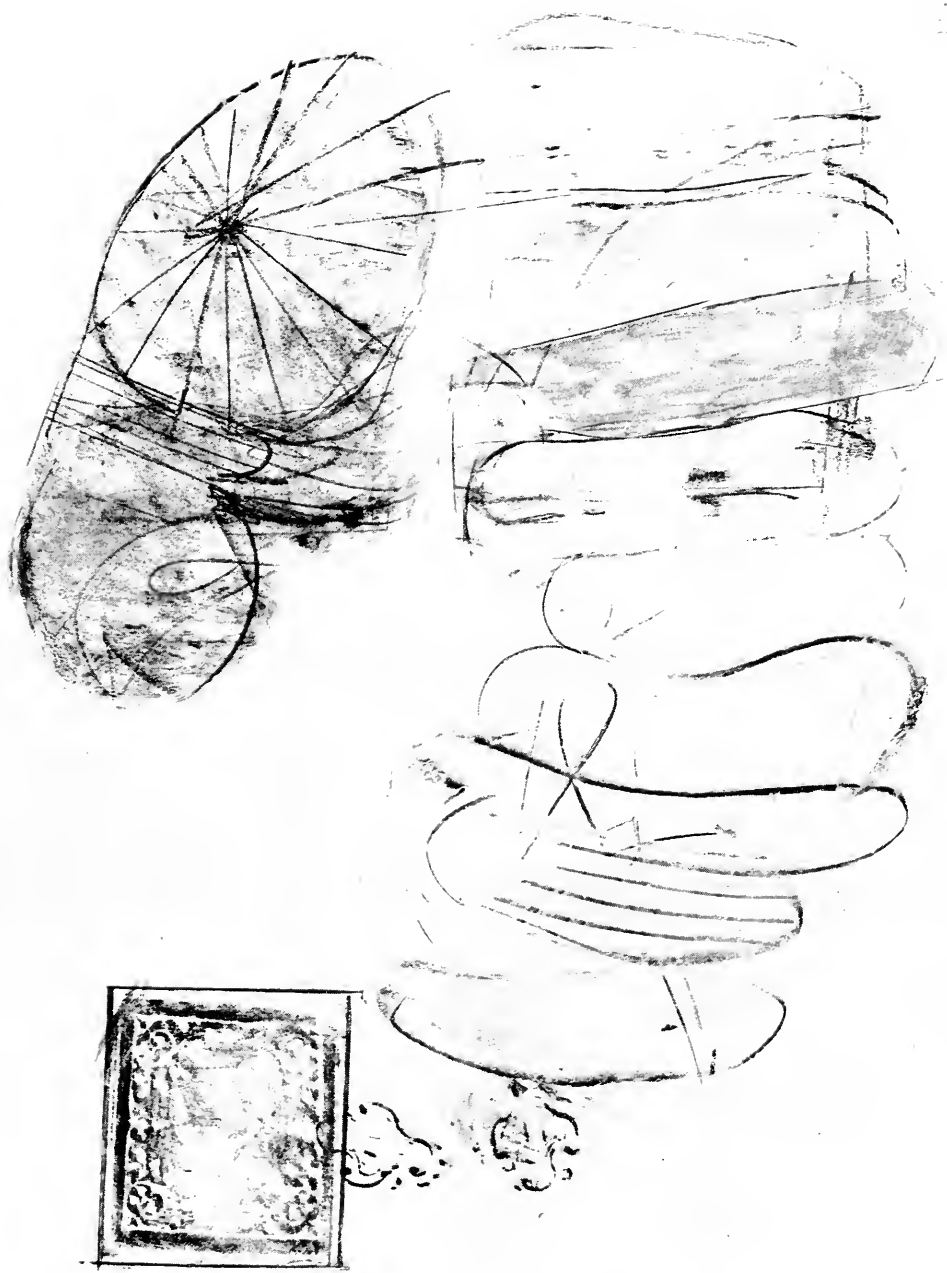




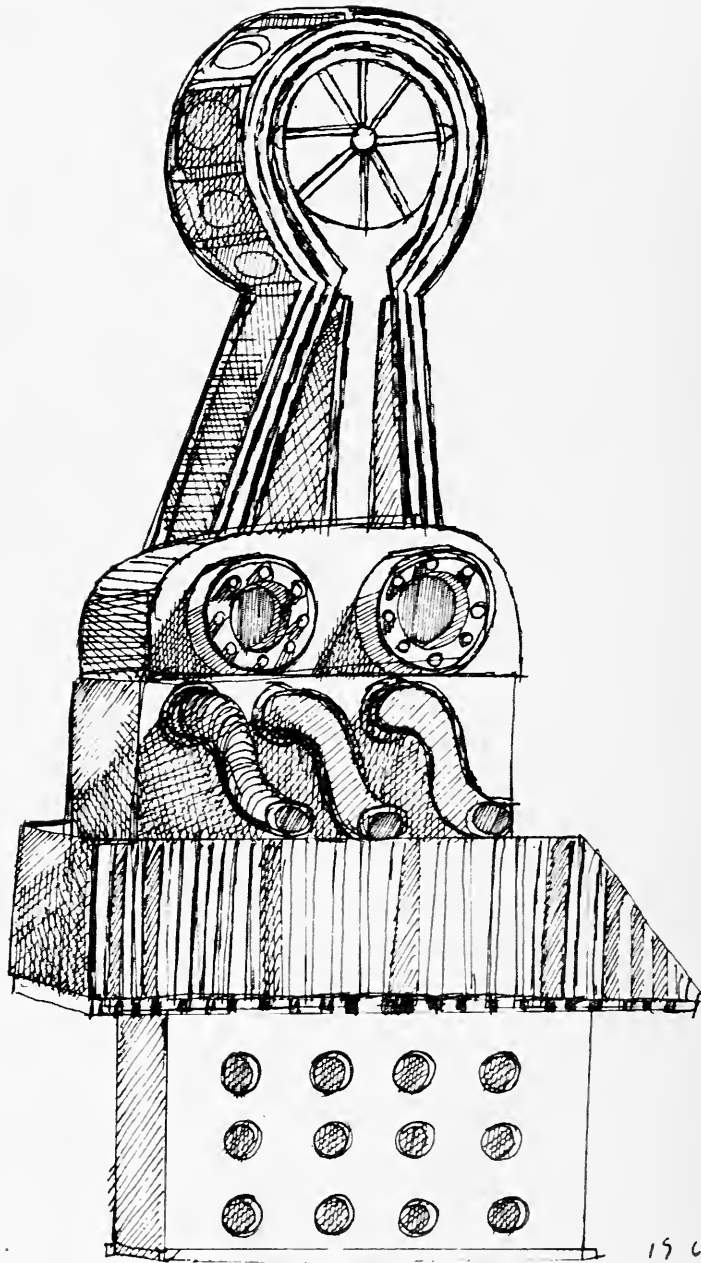


94. Henri Michaux. *Head on Blue Ground*. 1947. Watercolor and ink, 18½ x 124".





101. Henry Mundy. *Composition*. 1964. Charcoal, gouache and collage, 22½ x 30".



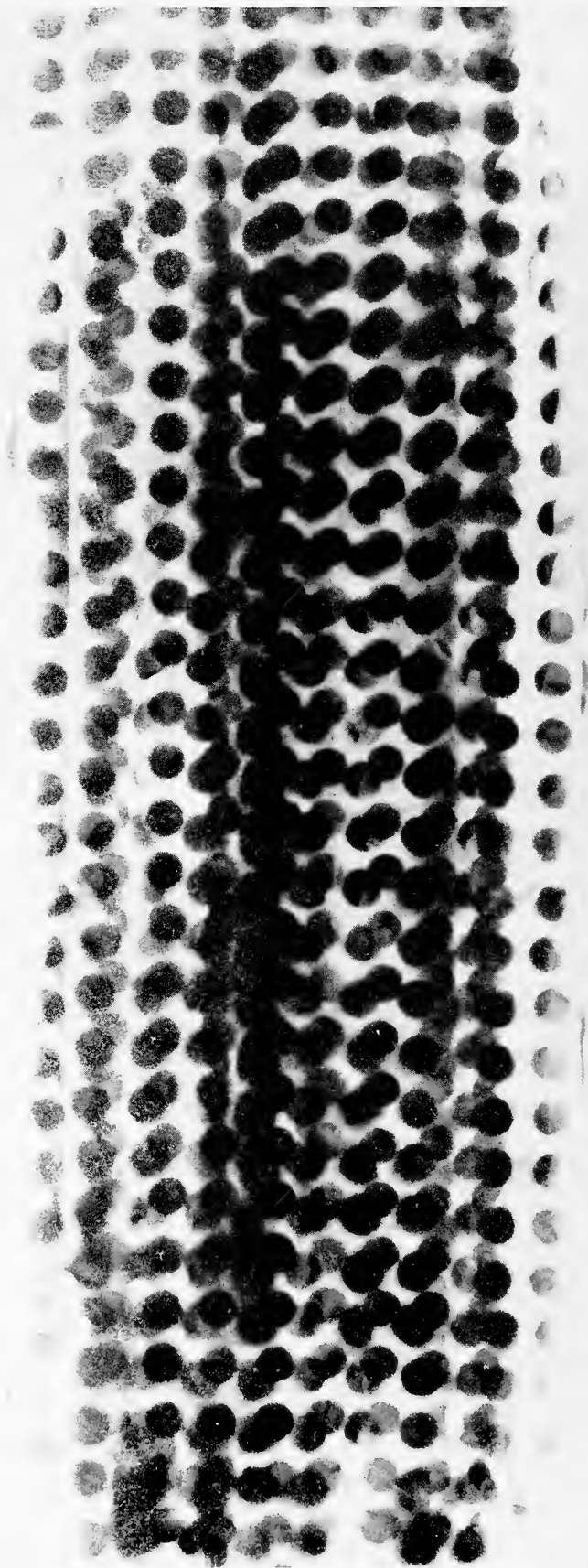
5 Paolozzi

1963

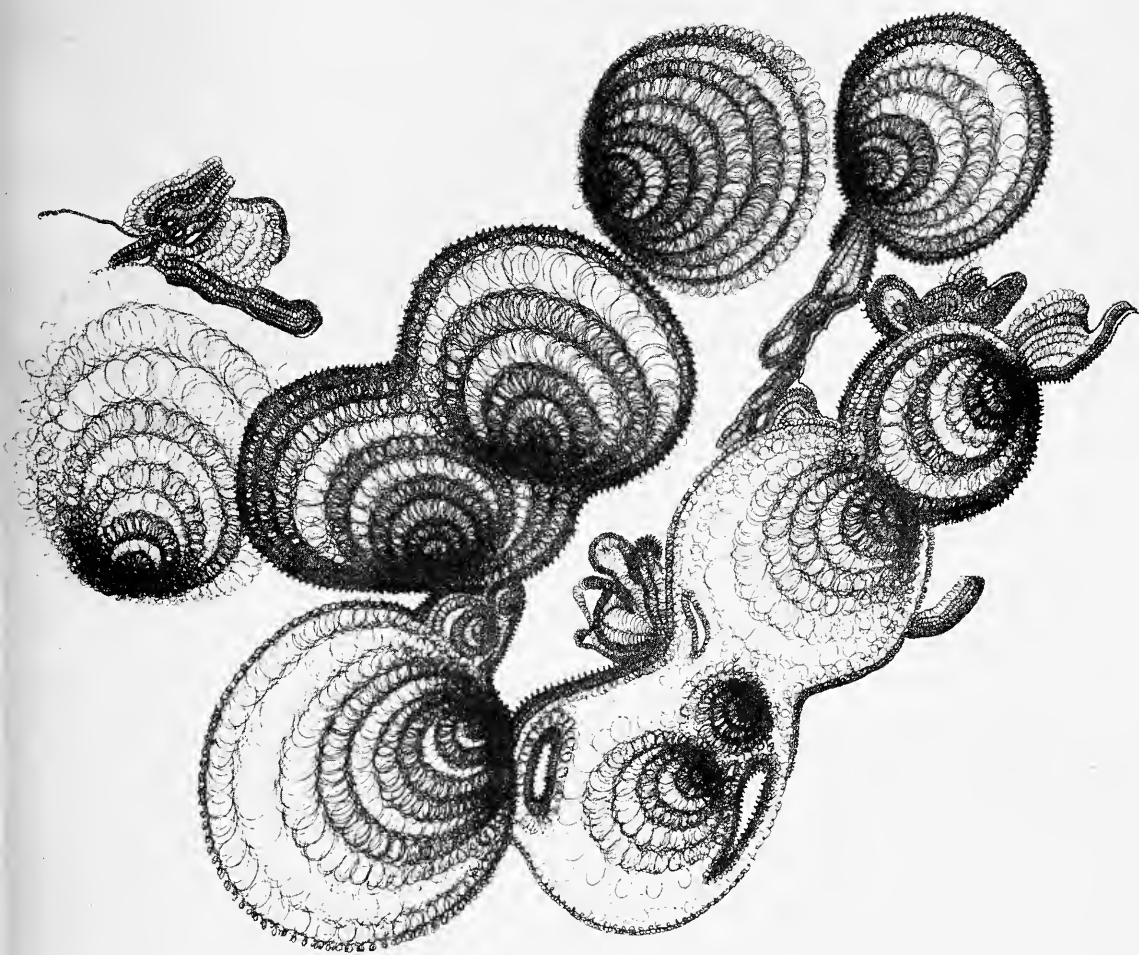
Hermaphroditic Idol



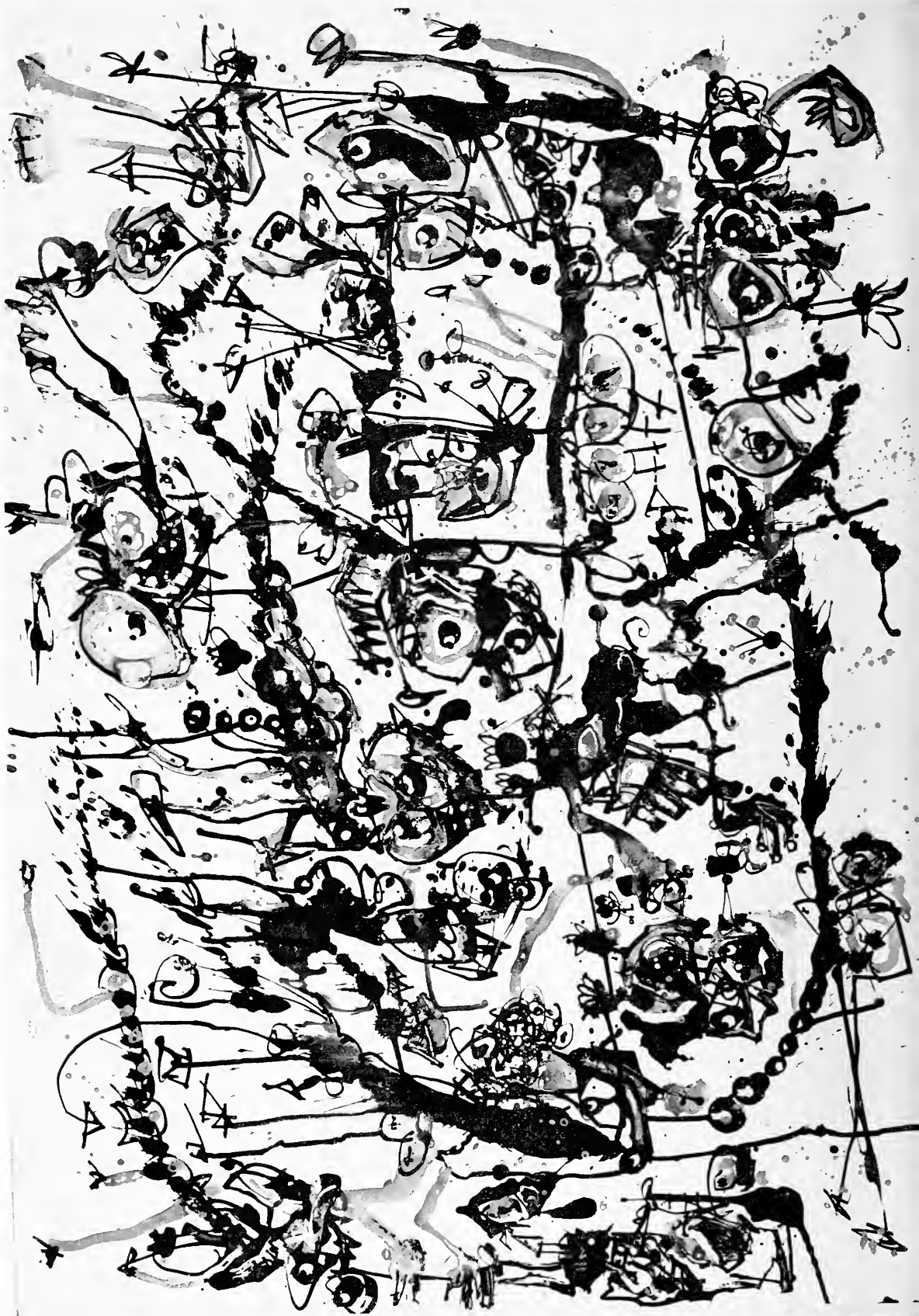
109. Carl-Henning Pedersen. *The Meeting. Two Birds Meet*, 1940. Watercolor and crayon, 134 x 183".



112. Otto Piene, *Smoke Drawing*, 1959. Smoke, 194 x 284.

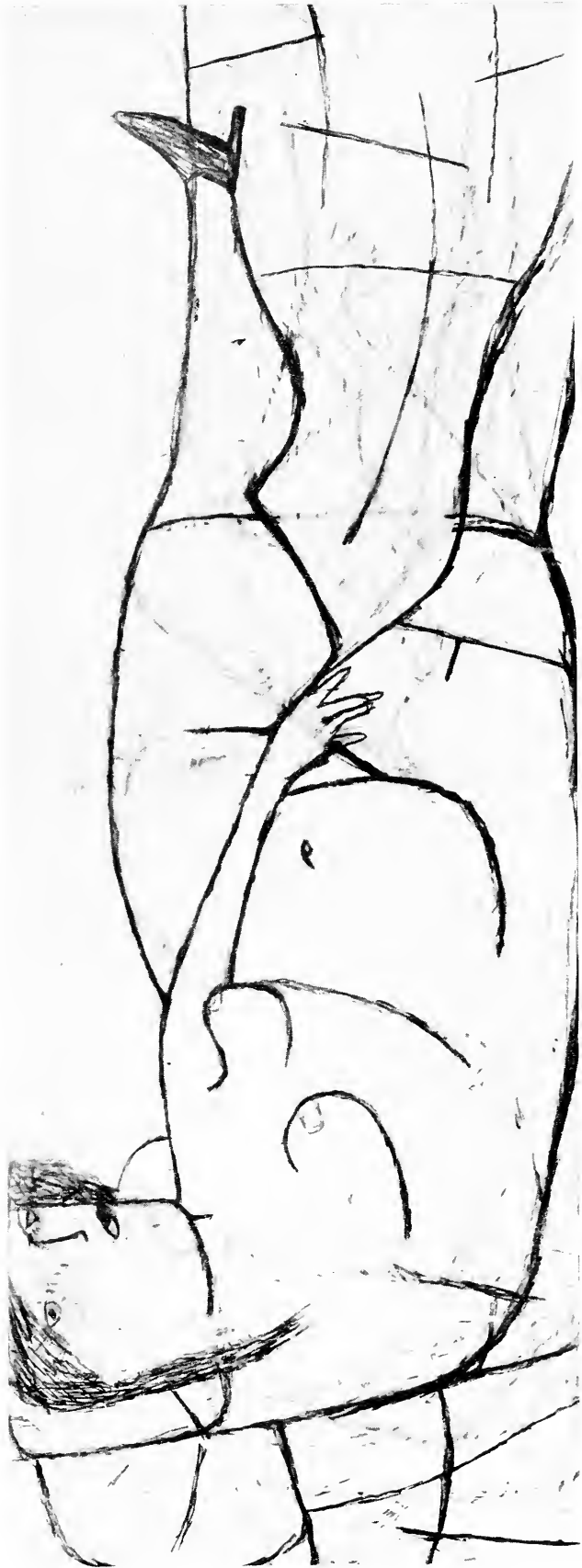


117. Bernard Réquichot. *Untitled*. 1961. Ink, 27½ x 29¾".

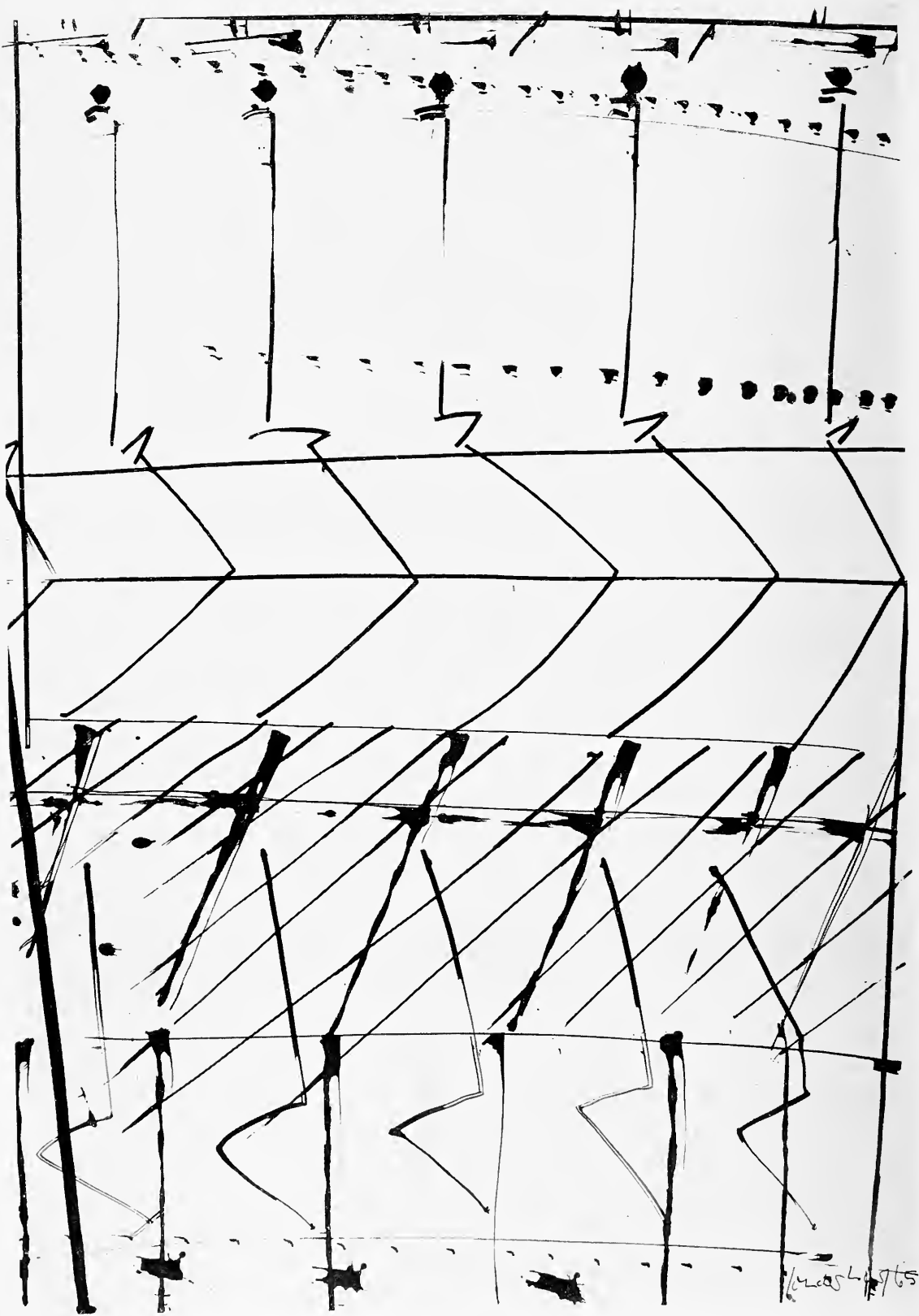


121. Antonio Saura. *Mutations*, 1961. Ink and gouache, 24 1/2 x 35 1/2.

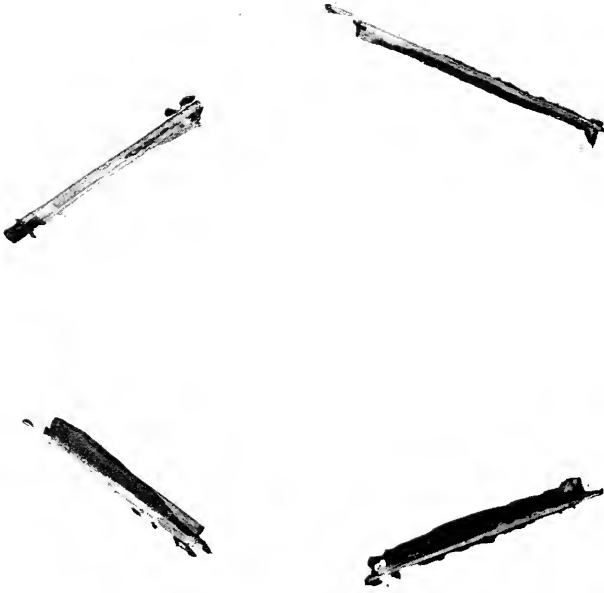




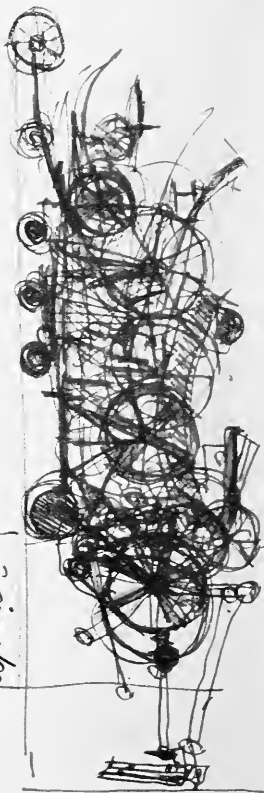
123. William Scott. *Reclining Nude 1955/56*. 1955-56. Charcoal, 291 x 811/2".



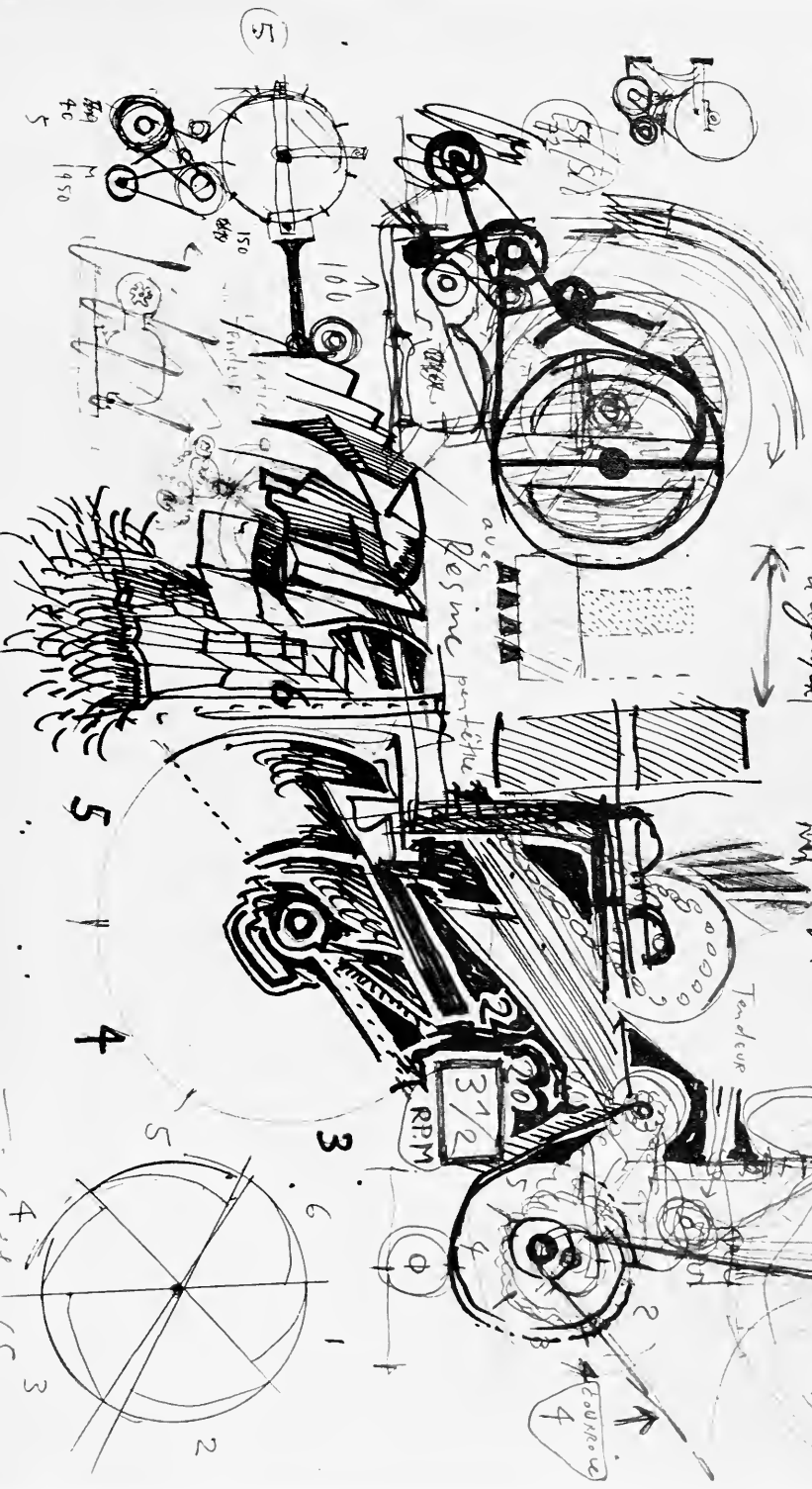
124. K. R. H. Sonderborg. *Untitled*. 1965. Ink, 42 $\frac{1}{2}$  x 29 $\frac{1}{2}$ ".



132. Antoni Tàpies. *Gouache*, No. 692. 1962. *Gouache*, 19 3/4 x 26 3/4".



à ajouter



Resine pastiche

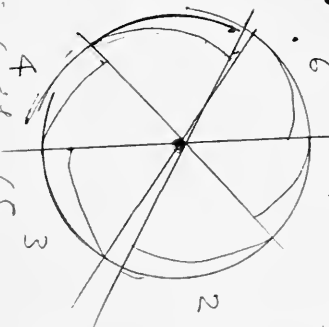
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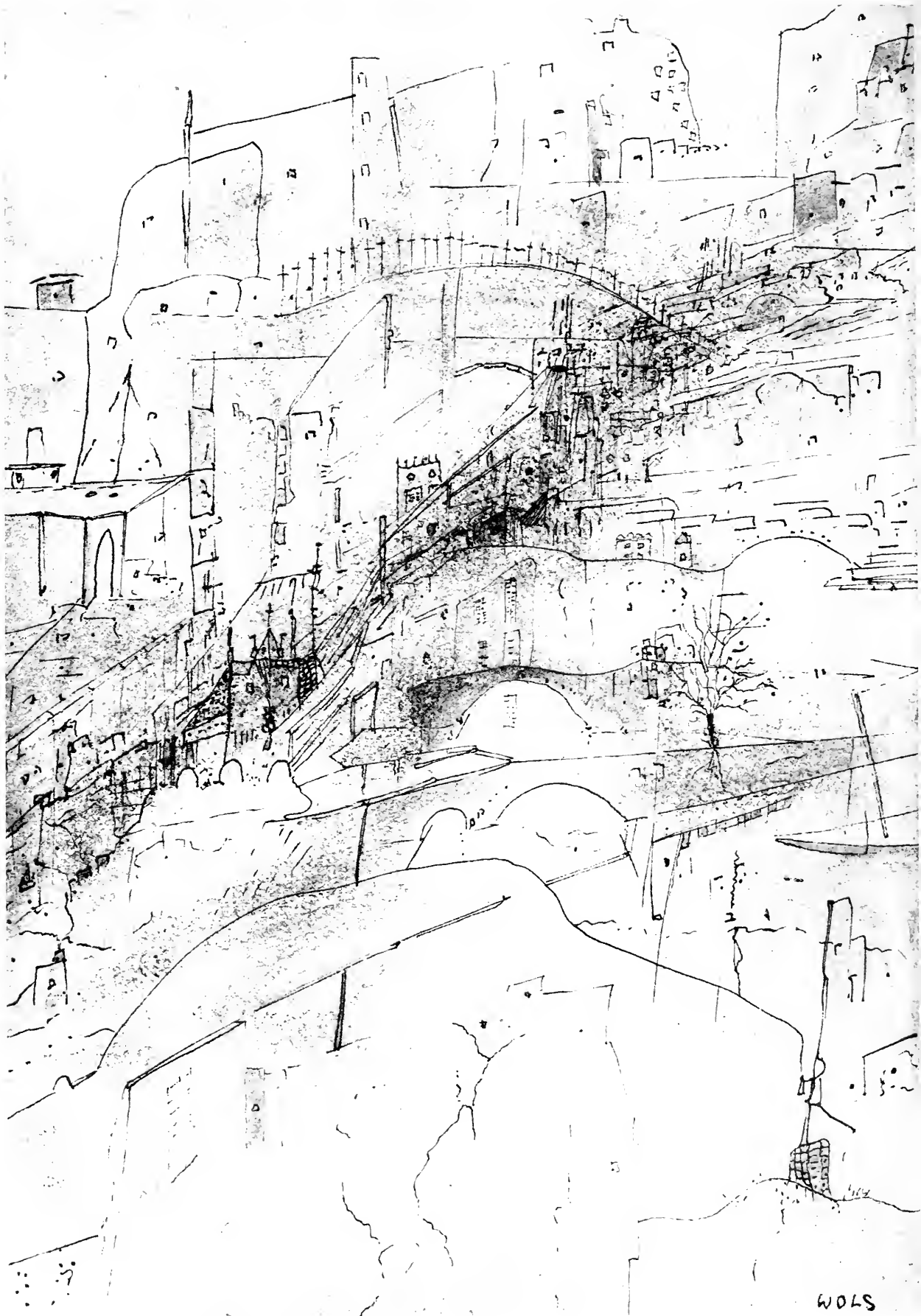
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WOLS

141. Wols. *Untitled*, n.d. Watercolor and ink. 6½ x 4¾".







THE SOLOMON R. GUGGENHEIM MUSEUM

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*Exhibition 66/1*

*February-March, 1966*

*3,000 copies of this catalogue  
designed by Herbert Matter  
have been printed by Joh. Enschedé en Zonen, Haarlem, Holland  
in January 1966  
for the Trustees of The Solomon R. Guggenheim Foundation  
on the occasion of the exhibition  
"European Drawings"*









**THE SOLOMON R. GUGGENHEIM MUSEUM**

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