

DUBUINET

1962 - 66

JEAN DUBUFFET
1962-66

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

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Library of Congress Card Catalogue Number 66-28456

Printed in the United States of America

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Originality, contrary to popular notions, does not come from strained and eccentric gestures, but is the result of a probing attitude and of courage. The probing is applied to an inherited vision which, always in need of skeptical reevaluation, requires abrupt replacement when it outlives its truthfulness. Courage is needed to challenge reigning assumptions and to confront and admit the evidence of one's own insights.

Jean Dubuffet, in this proper sense of the word, is among the most probing, courageous and therefore original artists of our time. Setting himself against a preponderant esthetic orientation that is founded on the Greco-Roman ideal of beauty, he reinforced, perhaps with more consistency and relentlessness than anyone before him, a sensibility that saw in prehistoric expression a more relevant precursor for the art of our time. Far from exhausting himself in this massive effort he subsequently found the strength for constant self-renewal, abandoning his own gains as he immersed himself again and again in new searches that bore no certain promise of results.

The *l'Hourloupe* phase which constitutes the core of Dubuffet's work since 1962 is only the most recent of such periodic renewals. One may recall the already well-known sequences of the African Landscapes of 1948, the *Corps de Dames* of 1950, the *Fleur de Barbe* series of 1959, and the *Materiologies* of 1960 to mention a few of the clearly identifiable contents and corresponding form images that preoccupied Dubuffet in the past. These and other phases of Dubuffet's work were seen in the full retrospective exhibition at the Museum of Modern Art in 1962 when the New York public was given an opportunity to follow the artist's development from his virtual beginnings in the early 1940's to the current idiomatic departure. *L'Hourloupe* which, separated from the long lineage of Dubuffet's previous work, is placed under a magnifying glass in this exhibition, constitutes a radical break with earlier modes and furnishes a dramatic example of Dubuffet's capacity for self-renewal. It is a phase that preoccupied the artist longer and more intensively than any previous one, allowing him to give expression to a rich diversity of thought within the defined framework of a particular formal premise.

The artist has followed the exhibition plan with attentive interest thereby contributing importantly to the selection that was carried out by Lawrence Alloway, the Guggenheim Museum's Curator.

Thomas M. Messer, Director

ACKNOWLEDGEMENTS

I am grateful to Jean Dubuffet for discussing in detail with me the choice of works for this exhibition. Ursula Schmitt of the Dubuffet Secretariat in Paris was helpful. I wish to thank Diane Waldman for the bibliography; Susan Tumarkin, editor of the catalogue; and Jane Umanoff for arranging the transportation of the works. My special thanks are due to Mary Grigoriadis for her work on every phase of both the exhibition and the catalogue.

L. A.

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TWENTY THIRD PERIOD OF MY WORKS

by Jean Dubuffet

(July 1962 to June 1965)

This new series begins without transition in July 1962 with the small book entitled *L'Hourloupe*, which was followed by a series of about fifteen gouaches with collage and another of elements (personnages) painted in gouache on paper to be cut out and used in compositions of this kind.

The theme of urban sites (Paris street) which had occupied me in the preceding months, continued to appear often in these gouaches (*Street with Pipe Smoker*, *Houses of One's Own*, *Continuum of the City* and numerous others. There were some, however, like *Hunt Scene* or the figures of dogs (*Dog 2*, *Dog 6*) that were far from this subject.

The same theme of urban streets, treated for so long, is more marked in the five gouaches of the *Paris Plaisir* group, done in November 1962, to which a sixth was added very late, in May 1964.

At this time, there was only one painting produced (*Run the Streets*, the site of which still relates, although very allusively, to the street).

After a three month interruption (occupied by the installation of the collections of l'Art Brut returned from the U.S.A. and by the editing of various texts) there appeared in February 1963 a series of a dozen gouaches, several again incorporating collage, which break completely with the theme of urban life and present almost unidentifiable personnages or objects relatable to the drawings in the small book of *L'Hourloupe* (*House with two trees*, *Locus putatus*, etc.).

Two small paintings (*Transit* and *Exploits and Glories*) are in the same vein as these gouaches (February 1963): however the following paintings, also made during February, (*The Street Shatters Euthusiasm* and many others, including the large painting *Puppet City*, then in May, *Legend of the Street*) return to the theme of the streets of Paris, in the vein of the *Paris Plaisir* gouaches and far from the spirit of *L'Hourloupe*.

In March 1963, two paintings *Uneven and Ambling* and *The Rich Fruit of Error* were done with others in the same new vein in which the style of *L'Hourloupe* is affirmed and the theme of the Parisian street is completely eliminated.

A series of a dozen gouaches, in May and June 1963 (the group of *Theater of Vagaries*, then *Crease in the Log*, *Discharging of the Error*, *Drudging Camel*, *The Aberrater*, etc.) expands *L'Hourloupe*. The systematic blue and red stripes used until now will be joined by a second style to be developed for many years concurrently with the first.

It is this second line of l'Hourloupe which is manifested in many of the paintings made in the following months (*Clean Up Sonny*, "Mouchon Berloque", *Opera Sconce*, and then in July, *Being and Seeming* and *The Life of the Family*.)

In contrast, belonging to the first style, and coming more directly in the line of the painting *Uneven and Defective* were the two paintings done in July, *Bank of Ambiguities* and *Err and Deviate*.

Isolated personages standing against a black background were done in June and July, like *The Couriers*; there are also paintings composed of more parts (in the same vein as the gouaches like *Street with Pipe Smoker*) in which personages figuring in the delirious writing of the small book *L'Hourloupe* are arbitrarily inserted in scenes treated in a different and more immediately allusive manner. This is the case with *The Pastoral Life I* and *The Gay Knowledge*.

In August and September 1963, some works were painted in Vence which may be considered foreign to the cycle of L'Hourloupe, like *Landscapes of the Straits of Dover*, *The Automobile on the Black Road*, relatable to small country landscapes (gouaches and paintings) of 1943, and also one isolated painting (*Paris the Festival*). These in addition to the series of *Paris Plaisir* gouaches mentioned above, the paintings made in February (*The Street Shatters Enthusiasm* and others of the same group, and *Puppet City*) and those made in May (*Center City* and *Legend of the Street*), are linked to the Paris Circus style and not to that of l'Hourloupe.

A return to the line properly called l'Hourloope occurred in October 1963 and has been pursued without interruption in all the works of the following months and until this day (*The Tide of l'Hourloupe*, *The Cosmopolite*, *Bench of Prosperity*, etc.).

From January 1964 (*Parade of Objects*) objects and utensils appeared (drawings in marker in February, drawings in chinese ink or marker in April), and *The Chair* and *L'Hourloupe Cab* were painted in April.

These objects and utensils (*Counterpoint to the Tools*, *Society of Tools*) constitute the constant theme of most of the works done from May until October. Listed below are the objects which individually give rise, in the following months, to groups of paintings:

the typewriter
the lamp and the scale
the fishing boat
the wheelbarrow
the bed

Mention must be made of two paintings of July (with which several gouaches are associated) showing houses of Etaples (*Vogue of Television in the Picard* and *The Fantastic Village*).

From October to December 1964, recourse to objects ceased for a period and people inserted in landscapes (*The Bolter*, *Red Beret*, *Nimble and Rescuing Hand*, *Married Couple Making a Visit*) or isolated figures (*Old Man with a Cane*, *The Doleful One*) are treated constantly.



Jean Dubuffet. Page from L'Hourloupe, 1963. (actual size)

In February, the objects and utensils are manifested again and the new themes treated in this framework are:

- the tap
- the washbasin
- the open book
- the clock

Simultaneously with the works concerning these objects, from March to June 1965, gouaches and paintings were executed destined for large ceramic decorations for the Faculté des Lettres de Nanterre.

ODRION MARVAQUE
ANAT JÉZE CARCANNE

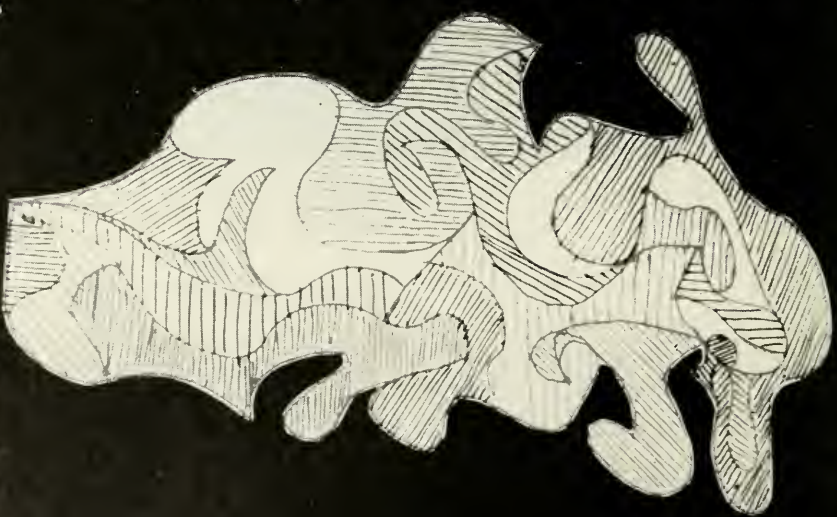


ONUFLÉ

L'AMBUQUE JIT L'OFIANT
RODINNE LO MARMÉLE OU
ZIOUT PORQUE ARDE HOUPLOUPE

PODANT L'ENTAUNE

AGRAGULE



FIÂFE L'AGRAGULE

INTRODUCTION

by Lawrence Alloway

Dubuffet's account of the *Twenty-Third Period of My Works* records the development of L'Hourloupe since its sudden beginning in July 1962. As he points out, other themes persisted even as the possibilities of L'Hourloupe flourished, and by mid-1963 completely absorbed him. Imagery of the preceding period, Paris Circus, continued, though modified by the shift in his outlook: the scenes which began in a gay celebrative spirit ended in a more spectral, comparatively estranged, style. There are overlaps, too, in the mingling of earlier and new periods, with the insertion of the new figures into soft fields held over from the earlier work. (In addition, in October 1962, Dubuffet executed one of his Materilogies.) The present exhibition does not sample every one of Dubuffet's moves during the period, but aims to isolate the dominant elements in his new work. The bulk of his recent work is in this style and the momentum which has produced an abundance of work in the past four years is keyed to the imagery and concepts of L'Hourloupe.

To Dubuffet's descriptive chronology we can add the fact that the paintings, as well as the drawings, are dated to the day. Thus the transformation of known forms and the emergence of new ideas can be traced with unusual exactness. Dubuffet's copious production puts the spectator who follows the contour of the work in time in a position to share the ongoing process of work as well as the spectacle of each completed work singly. Dubuffet has taken care that where possible L'Hourloupe should be shown in detail, with a kind of lavishness geared to his own productivity. It is essential, for a close view of an artist, to be able to make cross-references within a period, so that an internal standard emerges, derived from the work in question. We can see the mutual exchange of media-switches, intensification of some possibilities and forgetfulness of others (and the latter's sudden return). The large scale showing of the earlier L'Hourloupe and late Paris Circus at the Palazzo Grassi, in 1964, for example, is a model for the present exhibition. Instead of the traditional humanist idea of high selectivity revealing master-works, we have a concept of the total show.¹ If a retrospective is like an archipelago, the tops of a mountain range showing above water, a total show investigates one of the mountains all over.

The sketches in the initiatory book *L'Hourloupe* are crisp and neat, counter to the popular expectation of Dubuffet's work as being brutal and shaggy. Each page of the book carries an emblem, derived from a duck, coffee pot, hunter, gendarme, umbrella, cow, mosquito, etc., and surrounded by ironically aberrant inscriptions, such as *Moucetic* for *moustique* and *Jeandarme* for *gendarme*. The book is prophetic, both in iconography and in

style. The drawings are made with red and blue ballpoint pens; in place of the emphases possible with a split nib, the succession of pauses and replenishments, the ball-point gives a hard, unaccented, continuous line. In 1964 the drawings with markers develop the unaccented line further: the evenly plump track of a felt pen, strongly but softly, produces a quasi-streamline. Pitchers and rifles, houses and scissors, have the thick, animistic look of General Motors automobiles of the late 40s. By March 1963, after some preliminary gouaches of single figures, the style to be called L'Hourloupe is clearly stated in *Uneven and Ambling* and *The Rich Fruit of Error*. In these, as in other early L'Hourloupe paintings, hard outlines, directional stripes, and a palette restricted to red, white, and blue (and black) were used to create all-over fields. The personnages² are always present but meshed and camouflaged in the linear continuum. Is it necessary to remark that Dubuffet is never an abstract painter? Not only do his figures exist within the webs of L'Hourloupe, but even his least accented all-over works are conceived as parts of an existing world.³

There are two types of all-over painting in the earlier L'Hourloupe period, though both exemplify the kind of organization that Dubuffet defined in connection with another artist: "the center of the picture is everywhere all at once: all being is center".⁴ First is the hard-contoured, directionally-striped group; second the equally packed, but more variously colored, more phantasmogoric, group, including *Crease in the Log* and *Virtual Virtue*. Gnomish heads and shredded bodies make focal points in the grinding milieu. The paint of this sub-series within the group of all-over paintings has creamy weight and a sensuous color play, unlike the restricted palette of the, in my opinion, dominant sub-series. The crowded streets, the well-inhabited façades of the houses in the Paris Circus paintings, are unlike these works in that the location, the human place, is never in doubt. Here are crowds whose origin, except in the creative act, is blocked to us. The title, *Virtual Virtue*, is one of those which, as Max Loreau has pointed out, "lead expressly, insistently, to the Kingdom of the Virtual".⁵ Thus, what is being proposed, in these virulently manic crowd paintings, seems to be a shift away from the unadulterated humanity of Dubuffet's earlier work. Without any diminution of the figurative element, the work seems to connect less intimately with the human. If this is so, we have to find a form different from the primal imagery of Dubuffet's main work though not, on the other hand, non-figurative.

One group, then, with brightly-colored faces in the jumble, is lyrical, though with hints of claustrophobia in the swarms of forms. The other group has a sinuous but rigid linearism, with adjacent areas interlocking like jealous countries, neither able to relax the pressure first. Whereas, in the past, Dubuffet seemed to work outwards, in a slow stretch or an impatient lunge, from the center of a glob of material, here he lays contours down on the canvas, as hard as cables, drawn taut from point to point. The colors are red, white, and blue, shading off into purples and violets, sometimes like the color of hung meat. The density of the stripes and their directional play produce a kind of frozen abundance, very different from the earth-flesh cluster of colors and textures of his preceding work. The all-over composition of this first phase of L'Hourloupe became less important through 1964 and 1965 with an important exception. The big paintings of 1965, *Epokhé* and *Nunc Stans*, the largest that

Dubuffet has made, return to the pulverized personages, the camouflaged crowds. In *Nunc Stans*, for instance, numerous figures are rife, clear in preparatory sketches, but plunged into ambiguity in the painting itself. Given the mood of these paintings, their concealment is more like ambush than acquiescence to formal requirements.

James Fitzsimmons has pointed out, in the best whole view of the artist that has yet been written, that Dubuffet's color derives from the "natural colors, of stone, old walls, bark, sand, heather, of metals and minerals, of clay, autumn leaves, humus and wet earth, of flesh and grass and the bleached colors of the desert".⁶ This color range from flesh to earth characterizes most of his work from 1945 to the early 60s; therefore his recent reliance on red and blue in *L'Hourloupe* is a drastic change, greater, in fact, than neatness and precision of form. Dubuffet's development has alternated between the amorphous and the crystalline, between Matter Painting and the sharply defined *Tableaux d'assemblage*, 1955-56. The latter works, done after he moved to Vence, were described by Fitzsimmons as "equivocal...ornamental gardens".⁷ The precise arrays of small forms, cut from prepared canvases, echoed the dry stony ground of Vence in their clarity. In this respect the crystalline imagery of Dubuffet is like the amorphous; neither are separated from common human experience. The encrusted portraits of *Mirobolus*, *Macadam et Cie.*, 1945-46, are concerned with human identity at the level of survival and historical time, not with individual gesture and personal time. The *Corps de Dames*, 1951, are splayed bodies, the torso like an island from which arms and legs sprout like flowers or roots. The sexual nudes, like his primal portraits (all male), and his close-ups of "the foot of the wall" in Vence, are part of Dubuffet's power of pulling everything he touches, the ferocious and the formless, into the human reach of art.

This policy of copious rehumanization, in opposition to the formal preoccupations of much earlier 20th century art, extends through his work from 1944 to 1962 without a break. The reason one hesitates to say it was present earlier is owing to the fact that it was only in 1942, at the age of 41, that Dubuffet finally adopted the role of artist, after aborted earlier attempts. Within two years, his personal and technical experiences coincided to form the sustaining ground for two decades of extraordinary work. The reasons that one raises the doubt as to whether the work of the past four years is really comparable in meaning must be argued now.

Dubuffet, with his dislike for the forms of classically-descended art, has organized an alternative to it by more means than that of his art, though that would have been enough. To oppose the Renaissance-derived idea of professionalism in the artist, he devised the theory and began the collection of *l'Art Brut*. *L'Art Brut* is the art of children, prisoners, mediums, schizophrenics, and intense provincials, anybody who is pre-art, sub-art, or beyond art defined as a professional activity. In 1947 Dubuffet's collection opened in René Drouin's Gallery as the "Foyer de l'Art Brut", moved to a pavillion in Gallimard's garden, and then, in 1951, was moved to the United States. Alfonso Ossorio housed the collection, by now consisting of about a thousand objects, at East Hampton. In the winter of 1962-63, Dubuffet brought the collection back to Paris, organized a kind of private museum for it, and began the publication of a series of monographs based on the artists, largely written by himself (see bibliography nos. 3-8).

The kind of art Dubuffet collects under the term Art Brut is familiar as part of the 20th century expansion of the term art into the general environment. This operation has taken many forms, one of which is the promotion of anthropological and psychotic material by means of a capacious rather than a restrictive esthetic.⁸ Dubuffet's early work, because it was rugged and raw, was often compared to l'Art Brut, either because critics were unfamiliar with unprofessional art or because they were carried away by the word "brut". At any rate, l'Art Brut does not consist of savage and simple images, the awful imagery of a primordial mind erupting in art; on the contrary, psychotic and lay art is more usually the product of compulsion and systematic delusion. It is not the violence of a psychotic, which occurs in *this* world, as Dubuffet has pointed out in conversation, that shapes his art. On the contrary, psychotic and lay art tend to create an *alien* realm by means of a complex self-referring system. It is an order that is closed to us, an order with hidden co-ordinates, that characterizes *Art Brut*. Such is the work which Dubuffet has been studying and writing on in the past four years. In fact, we can now guess why Dubuffet, to whom the collection had become onerous in 1951, should now want it under his hands again. It relates to the recent development in his work, with its move from the gestural and the textural to the systematic and the linear. In fact, it was after the drawings of July 1962, for the book *L'Hourloupe*, that Dubuffet's interest in the collection intensified.

The reflex by which order is regarded as classical, by which systems are invested with inevitability, is blocked by Dubuffet. The world of *L'Hourloupe* is logical but artificial, systematic but arbitrary. The decorative quality is like the clenched order of the schizophrenic artist, whose uncheckable logic works against our environment, neither with nor out of it. The outlining is the cloisonnée of alienation. *L'Hourloupe* is a turning away from the world and the construction of a fantastic alternative to *where we are*: a parallel world produced by elaboration and repetition of pattern. Writing about *L'Hourloupe*, Dubuffet defended painters who are unconcerned to illuminate reality, which is, in one form or other, the usual ultimate exploration of art's purpose. "Perhaps because they are impelled by nature to creation rather than to understanding or possibly because they have so little trust in the notion of truth that the idea seems futile, they decide to present (and present themselves) *things which do not exist* . . . can not a man in all legitimacy choose, once at least—and why not, perhaps, once for all?—not truth (a shifting thing anyway), but change and delusion?"⁹ (For "they", read Dubuffet.) This sounds remote from the reactions of critics who regarded *L'Hourloupe* as an affirmation of decorative style. In fact, bright color and linear patterning are a screen which Dubuffet has wrenched into fresh meanings. The formal elaboration of these paintings is an obstacle to identification, a withdrawal from the pervasive humanity of the earlier work. Stereotyped patterns and a *horror vacui* makes the new work deceptively bright and lyrical. It is this basis of *L'Hourloupe* in the arbitrary and the compulsive that separates Dubuffet's planar shapes from Cubism, though a resemblance has been suggested by some critics.

The large painting *Parade of Objects*, early 1964, and drawings of single objects after that, begin the second phase of *L'Hourloupe*. This phase was indicated in the *L'Hourloupe* book, but the direction of the succeeding paintings had postponed their devel-

opment. Among the personages and animals were a coffee pot and an umbrella. In addition to the all-over figure compositions, Dubuffet painted a number of all-over still-lives (such as *Carnival of Objects* and *Counterpoint to the Tools*, 1964), but the main emphasis is on single objects. These objects, bulking large in the painting, are the opposite of the status symbols of mid-century affluence. Tap, bottle, wheelbarrow, bed, are all objects that have grown anonymously from repeated similar use, rather than having been, as it were, suddenly formed by individual design. (Sears Roebuck not Olivetti or Eames). The wash-basins, though modern in design (note the tap fittings), lose their newness in the chunky pattern which camouflages detail. The basin is structurally like a mortared wall made of irregular stones and bricks. Like the earlier tables of the artist (1951), incidentally, the wash-basins, beds, and gas stoves are closely identified with the canvas area, the outer limits of the image never far from the picture's edges. In seeing the painting we confront the object wholistically at the same time.

These objects share with Dubuffet's early work a common anthropomorphism: the human contour is everywhere. The "face" of the clock is just that; coffee-pots resemble gesturing personages; the tap, on a huge scale, releases human correspondences usually concealed by our hands. These objects are isolated on a black ground. The endless stress of the all-over paintings is arrested by these images, which are like monumentalized segments of the artist's fertile continuum of matter. An essential step in establishing a connection of the objects with their users, ourselves, is the device of enlarged dimensions. The dilated bottle, with its honeycombed interior, becomes an analogue of our body and its contents, thus echoing Dubuffet's earlier organic imagery. The Utopian Utensils, as Dubuffet calls them, might appear to be the product of a Rabelaisian power of fusing the everyday and the fantastic, the common and the gigantic.

In these works Dubuffet has, in effect, replaced the still life by the object. Still life, as defined in the early twentieth century, was especially valued because of the neutrality of the articles. The use of pots and pans, books and clocks, left the artist free to concentrate on problems of organization, without being distracted by meanings beyond the purely formal. The objects of Dubuffet, on the contrary, possess both human sources and body analogies. Instead of the interrelationship of "pure" forms, the humanity of objects seems inescapable. Hence the importance of the single object which is monumentally present and yet complex in implication, as an alternative to a formal view of the still life as relational. To Roger Fry, for instance, the still life was a tranquil realm, from which all non-esthetic factors were banished. We can see much of Dubuffet's work as an alternative to this hygienic concept of objects. His sense of vital life has found validation in both the Sahara Desert and the streets of Paris.

Within the massive contours of the pseudo-Rabelaisian objects, the mighty pots, the taps for giants, however, there is little of that flow of primal and intimate textures that evoked common human experience. As these objects dilate and solidify, they become not more intimate but more alien. Their distance is not the detachment of a formal view of still life which intervenes between us and the recognized objects. Within the familiar contour everything spreads into a web of divisions and color patches that block our initial responses.

Instead of continuous matter, there is a labyrinth; instead of the primal field, there is a puzzle that jumbles and divides the object. The utensils, as common objects, are large, *there*, present, but the qualifying "Utopian" indicates a counter possibility. The utopian is that which is conceptual, unreal, and, at least for the present, unusable. It is the utopian element which signifies the alienation, the estrangement, which characterizes the period of L'Hourloupe.

Typical images of Dubuffet have persisted through the new period, of course, among them the theme of the single personage, bust, half-length, or seated. Whereas his earlier figures, spreading like pancakes before us or facing us like monoliths, supported empathic links with ourselves, the recent figures are counter-empathic, made of hard fins and mineral petals, like unfitting armor. The bodies bend and curve in ways that violate our own body-image. Thus they resemble the Utopian Utensils which seem, at first, common, but then open into arbitrary labyrinthine patterns that block recognition and kinship. The "hard" style of L'Hourloupe suits the monolithic object with an equivocal humanity and, of course, all-over painting, better possibly than the single figure. The single figures with their sinister, ornate crusts, seem too openly bizarre, like knights and warriors dressed to kill, whereas their purpose, and their definition, is more ambiguous and complex in the all-over paintings. Dubuffet's art balances the quotidian and the fantastic; he can be fantastic without affectation or fancy, and realistic without valuing the conventions of naturalism. *The Castle of Bottles* is one of the few pieces in which a metaphoric reference seems in excess of the realistic basis. On the other hand, the series of *Houses*, all of which are swung around the stone of the threshold, centers on a convincing metaphoric function. The point of entry is like the sex in one of the Corps de Dames, making the house into a fantastic, inhabitable body.

The relation of the real and the fantastic, previously geared to vital phenomena, is changed in L'Hourloupe. Dubuffet proposes a new de-humanization of art, not like that of Ortega which is only art's autonomy distancing the world. The new work is a speculation on order itself as a self-referring system, separated from the organic world by the eloquence of alienation.

FOOTNOTES

1. The total show is not a retrospective, (which of necessity is usually a purified sample) but an almost complete showing of some coherent unit of an artist's life. Another example of this hitherto unknown fullness of information, would be the so-called Picasso Museum of Antibes, before it was depleted. The documentation of Guernica (dated sketches, work photographs) in which total data on the formation of one work is available is comparable. "Total" is not literally true, but it means revealing enough of everything relevant to seriously typify a defined area in an artist's life. A concept of density replaces a belief in key-works and high moments.
2. The French word *personnage* is kept throughout the titles (otherwise translated). A *personnage* is, in dictionary usage, "a personnage, great person, somebody", more, that is to say, than a "personne". The overtones of Surrealist usage are appropriate, here, with *Personnage* holding hints of an apparitional shock and irrational being.
3. Apropos of his series of lithographs, *Phenomena*, tablets and slabs of evenly diffused marks, Dubuffet wrote: "a fragment of some sort detached from a continuous element, substances belonging to the realm of geography, geology, descriptive physics, biochemistry...my poetico-geography" (Philadelphia Museum of Art. *The Lithographs of Jean Dubuffet*. November 18, 1964-January 10, 1965.) It is important to stress the fundamentally allusive and referential character of Dubuffet's work, if one is to respond to his sense of scale. Given his different premise his scale is quite different from, and unrelated to, all-over paintings by American abstract artists.
4. Jean Dubuffet. "Commentary". *Ivan Albright Retrospective Exhibition*, Art Institute of Chicago. 1964.
5. Bibliography no. 16.
6. James Fitzsimmons. "Jean Dubuffet: a short introduction to his work". *Quadrum*, 4. Brussels, 1957, pp. 27-50.
7. *Ibid.*
8. The definition of esthetics as pure visual display, unencumbered by meaning, has become increasingly restrictive in current art criticism. The alternative to a reductive esthetics, which functions to exclude as much as possible, is a copious esthetics, more descriptive than prescriptive. It would have to take in not only such extensions of the definition of art as l'Art Brut, but also iconography, and compound or mixed art forms, such as opera, movies, happenings.
9. Bibliography no. 2.

WORKS IN THE EXHIBITION

Media Description: Oil and vinyl paintings are on canvas unless otherwise stated:
ink and gouache drawings are on paper unless otherwise stated.

All measurements are in inches; vertical precedes horizontal measurement.

Works marked * not exhibited.

1. PERSONNAGE. July 27, 1962.
Gouache and collage, 26 $\frac{3}{8}$ x 19 $\frac{5}{8}$ ".
Collection D.B.C., Paris.
2. PROFILE OF HEAD. July 29, 1962.
Gouache and collage, 19 $\frac{3}{8}$ x 14 $\frac{1}{4}$ ".
Collection Mr. and Mrs. George Block, Hong Kong
3. DOG. August 2, 1962.
Gouache and collage, 19 $\frac{1}{2}$ x 26 $\frac{1}{4}$ ".
Lent by the artist.
4. PERSONNAGE. August 30, 1962.
Collage, 26 $\frac{1}{2}$ x 12 $\frac{1}{4}$ ".
Collection Mr. and Mrs. Otto Preminger, New York.
- *5. TREMOLO IN THE EYE. October 1962.
Chinese ink, 8 $\frac{1}{4}$ x 6 $\frac{3}{4}$ ".
6. USUAL OBJECTS. February 7, 1963.
Gouache, 13 $\frac{1}{4}$ x 19 $\frac{5}{8}$ ".
Lent by the artist.
7. UNEVEN AND AMBLING. March 7, 1963.
Oil, 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ".
Collection Jean Planque, Paris.
8. THE RICH FRUITS OF ERROR. March 12, 1963.
Oil, 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ".
Collection Max Loreau, Brussels.
9. I WILL OPT FOR ERROR. March 25, 1963.
Oil, 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ".
Collection Mr. and Mrs. Elias M. Pinto, New York.
10. CREASE IN THE LOG. May 26, 1963.
Gouache, 19 $\frac{5}{8}$ x 26 $\frac{1}{4}$ ".
Lent by the artist.
11. CLEAN UP SONNY. June 13, 1963.
Oil, 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ".
Lent by the artist.
12. VIRTUAL VIRTUE. June 25, 1963.
Oil, 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ".
Lent by Saidenberg Gallery, New York.
13. OPERA SCONCE. July 4, 1963.
Oil, 31 $\frac{7}{8}$ x 39 $\frac{3}{8}$ ".
Collection Suzanne Cizey, Paris.
14. BANK OF AMBIGUITIES. July 17, 1963.
Oil, 59 x 76 $\frac{3}{4}$ ".
Lent by the artist.
15. ERR AND DEVIATE. July 22, 1963.
Oil, 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ".
The Pinto Collection, Paris.
16. BEING AND SEEMING. July 25, 1963.
Oil, 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ".
Lent by Robert Fraser Gallery, London.
17. THE LIFE OF THE FAMILY. August 19, 1963.
Oil, 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ".
Lent by the artist.
18. THE TIDE OF L'HOURLOUPE. October 11-23, 1963.
Oil, 86 $\frac{5}{8}$ x 118".
The Pinto Collection, Paris.
- *19. PERSONNAGE. November 24, 1963.
Ink, 8 $\frac{1}{4}$ x 5 $\frac{3}{8}$ ".
20. PERSONNAGE. November 27, 1963.
Ink, 8 $\frac{1}{4}$ x 5 $\frac{3}{8}$ ".
Lent by Galerie Jeanne Bucher, Paris.
- *21. PERSONNAGE. November 1963.
Ink, 8 $\frac{1}{4}$ x 5 $\frac{3}{8}$ ".
22. PERSONNAGE. December 4, 1963.
Ink, 8 $\frac{1}{4}$ x 5 $\frac{3}{8}$ ".
Lent by the artist.

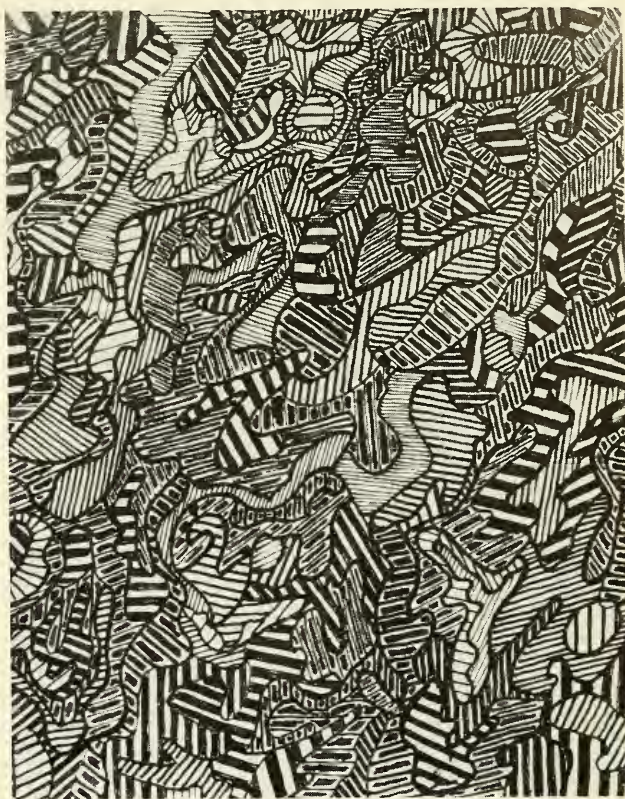
23. HOUSE. December 12, 1963.
Ink, $8\frac{1}{4} \times 5\frac{3}{8}$ ".
Lent by the artist.
24. THE FEASTER. January 12, 1964.
Oil and vinyl, $76\frac{3}{4} \times 51\frac{1}{8}$ ".
Collection The Dallas Museum of Fine Arts.
Gift of Mr. and Mrs. James H. Clark.
25. PARADE OF OBJECTS. January 12, 1964.
Oil, $51\frac{1}{8} \times 76\frac{3}{4}$ ".
Lent by Galerie Beyeler, Basel.
26. PITCHER. February 3, 1964.
Ink, $10 \times 6\frac{3}{8}$ ".
Lent by the artist.
27. DOLL. February 3, 1964.
Ink, $10 \times 6\frac{1}{2}$ ".
Lent by the artist.
28. UTENSIL. February 3, 1964.
Ink, $10 \times 6\frac{3}{8}$ ".
Lent by the artist.
29. CARNIVAL OF UTENSILS. February 11, 1964.
Oil, $51\frac{1}{8} \times 63\frac{3}{4}$ ".
Lent by Galerie Beyeler, Basel.
30. INCONSISTENCIES. February 18-March 8, 1964.
Vinyl, $51\frac{3}{8} \times 307\frac{5}{8}$ ".
The Pinto Collection, Paris.
31. CONJECTURES. March 12, 1964.
Vinyl on paper, $25\frac{7}{8} \times 39$ ".
Collection Mademoiselle Carmen Bebian, Paris.
32. THE NOTABLE. March 14, 1964.
Vinyl on paper, $26\frac{1}{2} \times 19\frac{3}{4}$ ".
Lent by the artist.
33. PERSONNAGE ON HIS BACK. March 1-19, 1964.
Ink, $10\frac{5}{8} \times 8\frac{1}{4}$ ".
Lent by Galerie Jeanne Bucher, Paris.
34. I HURRY. March 27, 1964.
Oil, $76\frac{3}{4} \times 51\frac{1}{8}$ ".
Private collection, New York.
35. CHAIR. April 11, 1964.
Vinyl, $76\frac{3}{4} \times 51\frac{1}{8}$ ".
The Kate Maremont Foundation, Chicago.
36. SCATTERED OBJECTS. April 12, 1964.
Ink, $7\frac{1}{4} \times 10\frac{1}{4}$ ".
Lent by the artist.
37. BUST OF A WOMAN. April 16, 1964.
Ink, $13\frac{1}{4} \times 8\frac{1}{4}$ ".
Lent by the artist.
38. HOUSE. April 17, 1964.
Ink, $9\frac{7}{8} \times 8\frac{7}{8}$ ".
Collection Mr. and Mrs. Miles Fiterman, Minneapolis.
39. RIFLE IV. April 24, 1964.
Ink, $6\frac{3}{4} \times 9\frac{7}{8}$ ".
Lent by Galerie Beyeler, Basel.
40. TREE IV. April 26, 1964.
Ink, $13\frac{1}{4} \times 9\frac{3}{4}$ ".
Lent by the artist.
41. SCISSORS I. May 26, 1964.
Ink, $10\frac{5}{8} \times 8\frac{1}{4}$ ".
Lent by the artist.
42. COUNTERPOINT TO THE TOOLS. May 29, 1964.
Oil, $35 \times 45\frac{5}{8}$ ".
Lent by the artist.
43. TYPEWRITER III. June 1, 1964.
Ink, $8\frac{1}{4} \times 10\frac{5}{8}$ ".
Lent by the artist.
44. TYPEWRITER I. June 29, 1964.
Oil, $39\frac{3}{8} \times 31\frac{7}{8}$ ".
Collection Trevor F. Peck, Montreal.

45. WHEELBARROW VI. July 11, 1964.
Ink, $10\frac{3}{4} \times 8\frac{1}{4}$ ".
Lent by Galerie Jeanne Bucher, Paris.
46. WHEELBARROW II. July 17, 1964.
Oil, $35 \times 45\frac{5}{8}$ ".
Lent by Saidenberg Gallery, New York.
47. WHEELBARROW VIII. July 18, 1964.
Ink, $10\frac{5}{8} \times 8\frac{1}{4}$ ".
Collection Mr. and Mrs. W. B. Dixon Stroud,
West Grove, Pennsylvania.
48. WHEELBARROW SEEN FROM ABOVE.
July 26, 1964.
Oil, $57\frac{1}{2} \times 44\frac{7}{8}$ ".
Lent by Galerie Jeanne Bucher, Paris.
49. WHEELBARROW XIX. August 11, 1964.
Ink, $10\frac{5}{8} \times 8\frac{1}{4}$ ".
Lent by the artist.
50. BED I. August 16, 1964.
Vinyl, $76\frac{3}{4} \times 51\frac{1}{8}$ ".
Collection David Talbot Rice, London.
51. BED III. August 16, 1964.
Gouache, $12\frac{3}{8} \times 8\frac{1}{4}$ ".
Lent by the artist.
52. PERSONNAGE IV. October 22, 1964.
Ink, $10\frac{5}{8} \times 8\frac{1}{4}$ ".
Lent by Saidenberg Gallery, New York.
53. PERSONNAGE XIII. October 28, 1964.
Ink, $10\frac{5}{8} \times 8\frac{1}{4}$ ".
Lent by Robert Elkon Gallery, New York.
54. PERSONNAGE XXII. November 5, 1964.
Ink, $10\frac{5}{8} \times 8\frac{1}{4}$ ".
Collection Dr. and Mrs. Arthur E. Kahn, New York.
55. PERSONNAGE XXV. November 7, 1964.
Ink, $10\frac{5}{8} \times 8\frac{1}{4}$ ".
Lent by the artist.
56. THE BRAWLER. November 18, 1964.
Vinyl, $51\frac{1}{8} \times 38\frac{1}{8}$ ".
Lent by Saidenberg Gallery, New York.
57. THE DOLEFUL MAN. January 5, 1965.
Oil, $39\frac{3}{8} \times 31\frac{7}{8}$ ".
Collection Mr. and Mrs. Leigh B. Block, Chicago.
58. WHARF. January 15, 1965.
Gouache, $16\frac{3}{4} \times 24\frac{5}{8}$ ".
Lent by the artist.
59. LEGENDARY FIGURE OF A TAP.
February 23, 1965.
Vinyl, $39\frac{3}{8} \times 31\frac{7}{8}$ ".
Lent by the artist.
60. FABULATION OF A WASHSTAND.
February 28, 1965.
Vinyl, $39\frac{3}{8} \times 31\frac{7}{8}$ ".
Private Collection, New York.
61. ILLUSTRATION OF A WASHSTAND.
March 4, 1965.
Vinyl, $31\frac{7}{8} \times 39\frac{3}{8}$ ".
Lent by Galerie Jeanne Bucher, Paris.
62. AMPLIFICATION OF A TAP. March 6, 1965.
Vinyl, $63\frac{3}{4} \times 51\frac{1}{8}$ ".
Collection Stedelijk Museum, Amsterdam.
63. PARISH FEAST. March 10, 1965.
Gouache, $19\frac{3}{4} \times 26\frac{3}{8}$ ".
Collection Mr. and Mrs. Ralph F. Colin, Jr., New York.
64. MUTE ECHO. March 12, 1965.
Gouache, $19\frac{1}{2} \times 26$ ".
Lent by the artist.
65. GOINGS AND COMINGS. March 16, 1965.
Gouache with vinyl mounted on canvas, $19\frac{3}{4} \times 26\frac{3}{8}$ ".
Collection J.-F. Jaeger, Paris.
66. NUNC STANS. March 23-24, 30-31, April I, 1965.
Vinyl, gouache and collage mounted on canvas,
 $26\frac{1}{2} \times 132\frac{1}{4}$ ".
Lent by The Archive for Decorative Art,
University of Lund, Sweden.
67. ÉPOKHÊ. April 10-17, 1965.
Vinyl on paper, $26\frac{3}{8} \times 123$ ".
Lent by Galerie Jeanne Bucher, Paris and
Galerie Beyeler, Basel.
68. PERPETUATION OF THE HOUR (CLOCK II).
April 23, 1965.
Vinyl, $51\frac{1}{8} \times 38\frac{1}{8}$ ".
Lent by Galerie Beyeler, Basel.
69. TRAIN OF CLOCKS. April 24-28, 1965.
Vinyl, $49\frac{1}{4} \times 158$ ".
Lent by l'État français.
70. NUNC STANS. May 16-June 5, 1965.
Vinyl, $63\frac{3}{4} \times 323\frac{1}{2}$ ".
Lent by Galerie Beyeler, Basel and
Galerie Jeanne Bucher, Paris.
71. PLATES, UTENSILS. August 12, 1965.
Vinyl on paper mounted on canvas, $39\frac{3}{8} \times 31\frac{7}{8}$ ".
Lent by the artist.
72. CASTLE OF BOTTLES. September 2, 1965.
Vinyl on paper mounted on canvas, $31\frac{7}{8} \times 37\frac{3}{8}$ ".
Lent by Robert Elkon Gallery, New York.
73. CUP AND SAUCER, COFFE POT, PLATE.
SUGAR BOWL. September 12, 1965.
Vinyl on paper mounted on canvas, $19\frac{3}{8} \times 26\frac{3}{8}$ ".
Lent by Galerie Jeanne Bucher, Paris.

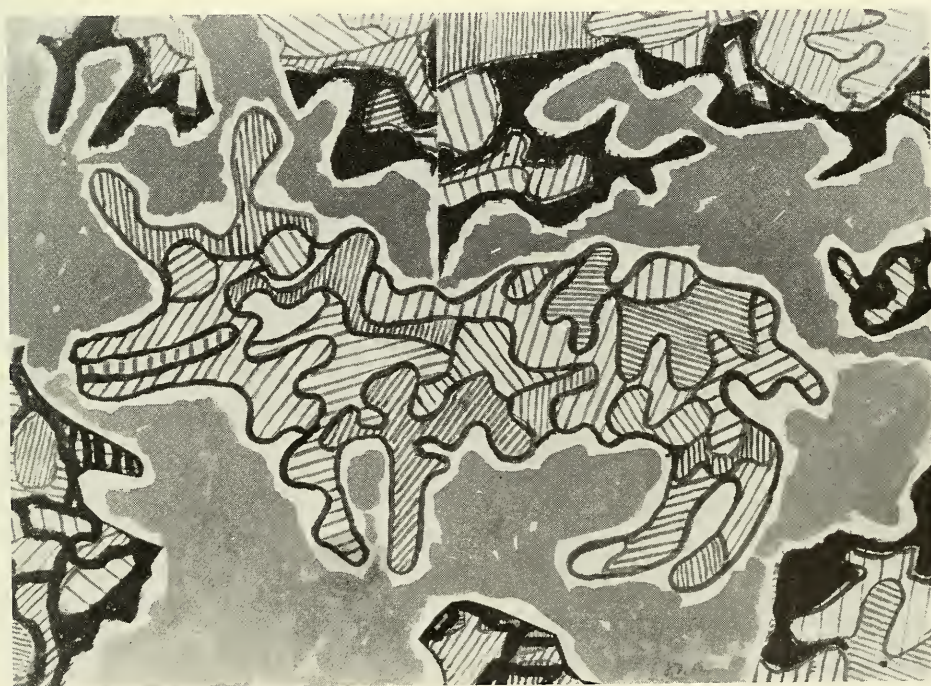
74. COFFEE POT, CUP AND SUGAR BOWL.
September 23, 1965.
Vinyl on paper mounted on canvas, 28¾ x 23⅝".
Lent by the artist.
75. THEATRICALIZATION OF OBJECTS.
December 12, 1965.
Vinyl on paper mounted on canvas, 63¾ x 23⅝".
Lent by Galerie Beyeler, Basel.
76. COFFEE POT III. December 16, 1965.
Vinyl on paper mounted on canvas, 41¾ x 27⅛".
Lent by Galerie Beyeler, Basel.
77. COFFEE POT V. December 17, 1965.
Vinyl on paper mounted on canvas, 41 x 27⅛".
Lent by the artist.
78. BOTTLE III. December 22, 1965.
Vinyl on paper, 40⅛ x 26⅜".
Lent by Galerie Jeanne Bucher, Paris.
79. CUP OF TEA IV. December 27, 1965.
Vinyl, 51⅛ x 38⅛".
Lent by Robert Fraser Gallery, London.
80. BOTTLE V. January 2, 1966.
Vinyl, 67 x 31½".
Collection Mrs. Sidney Solomon, New York.
81. CUP OF TEA V. January 4, 1966.
Vinyl, 51¼ x 31⅞".
Lent by the artist.
82. DOMESTIC SITE WITH SWORDFISH,
INCA HEAD, AND SMALL ARM CHAIR
ON RIGHT. January 28, 1966.
Vinyl, 49¼ x 78¾".
Collection Edouard Cournand, New York.
83. DOUBLE-BARRELLED GUN. February 3, 1966.
Vinyl, 49¼ x 78¾".
Collection Robert Fraser, London.
84. MECHANICAL MUSIC. February 6, 1966.
Vinyl, 49¼ x 78¾".
Lent by the artist.
85. L'HOURLOUPE GARDEN. February 14, 1966.
Vinyl, 45⅝ x 35".
Lent by the artist.
86. PIANO. February 21, 1966.
Vinyl, 45⅝ x 35".
Lent by Robert Fraser Gallery, London.
87. GAS STOVE I. February 23, 1966.
Vinyl, 45⅝ x 35".
Lent by Galerie Jeanne Bucher, Paris.
88. REASONABLE FIGURE OF SCISSORS.
February 26, 1966.
Vinyl, 34⅞ x 45½".
Lent by Saidenberg Gallery, New York.
- *89. ARMCHAIR. February 27, 1966.
Ink, 11½ x 8⅜".
90. GAS STOVE II. March 1, 1966.
Vinyl, 45⅝ x 35".
Lent by the artist.
91. SITE WITH PEASANT WOMEN. March 19, 1966.
Vinyl, 31⅞ x 39⅜".
Lent by the artist.
92. HOUSE IV (WITH FRONT STEPS).
March 30, 1966.
Vinyl, 57½ x 44⅞".
Lent by the artist.
93. HOUSE V (WITH STEPS AND MANY ROOMS).
April 8, 1966.
Vinyl, 57½ x 44⅞".
Lent by the artist.
94. HEAD WITH CHIGNON. April 17, 1966.
Ink, 10⅝ x 8¼".
Lent by the artist.
95. VILLA 4. April 17, 1966.
Ink, 10⅝ x 7¼".
Lent by the artist.
96. CHAIR. May 25, 1966.
Ink, 10⅞ x 7¼".
Lent by the artist.
97. POT OF JAM. June 11, 1966.
Ink, 9⅞ x 6½".
Lent by the artist.
98. COFFEE POT II. June 18, 1966.
Ink, 9¾ x 6½".
Lent by the artist.
99. LADDER IV. June 22, 1966.
Ink, 9⅞ x 6½".
Lent by the artist.
100. TREE VI. June 29, 1966.
Ink, 9⅞ x 6½".
Lent by the artist.
101. THE ANXIOUS ONE. July 3, 1966.
Ink, 9⅞ x 6½".
Lent by the artist.
102. VALISE IX. July 4, 1966.
Ink, 9⅞ x 6⅝".
Lent by the artist.



Personnage. July 27, 1962. Gouache, 26 $\frac{3}{4}$ x 19 $\frac{5}{8}$ ".



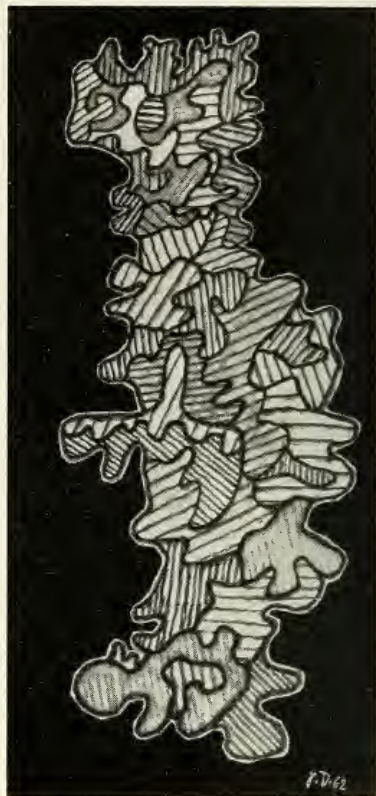
*5. *Tremolo in the Eye*. October 1962. Chinese ink, 8 $\frac{1}{4}$ x 6 $\frac{3}{4}$ ".



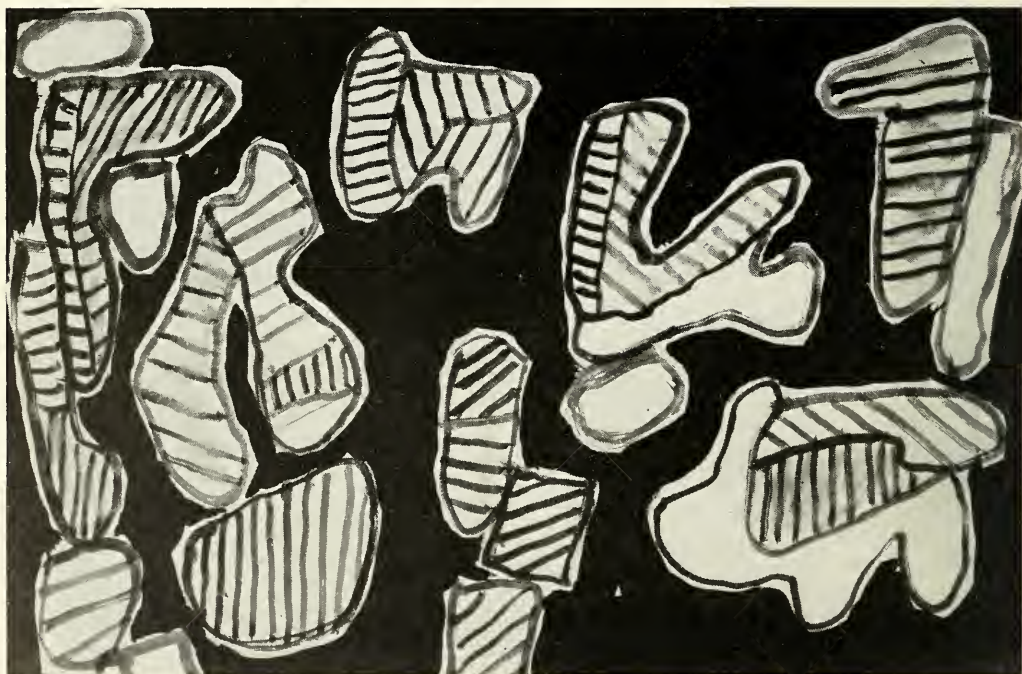
3. *Dog*. August 2, 1962. Gouache, 19 $\frac{1}{2}$ x 26 $\frac{1}{4}$ ".



2. *Profile of Head*. July 29, 1962. Gouache, 19 $\frac{5}{8}$ x 10 $\frac{3}{8}$ ".



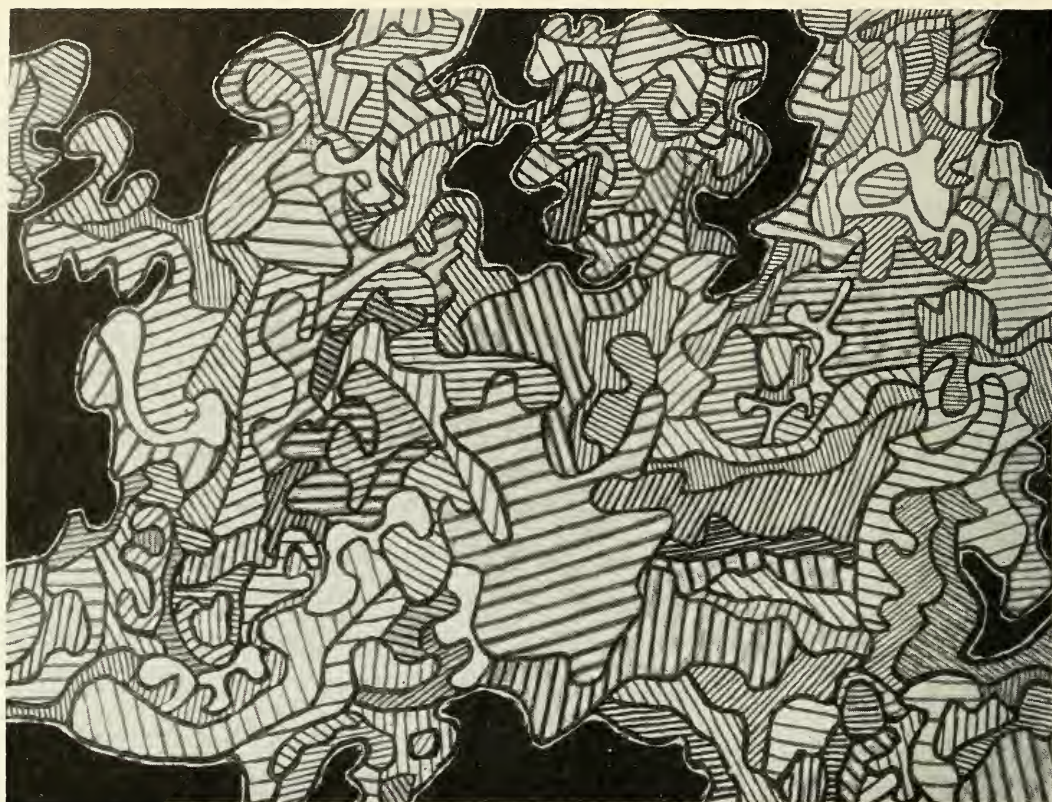
4. *Personnage*. August 30, 1962. Collage, 25 $\frac{1}{4}$ x 12 $\frac{1}{4}$ ".



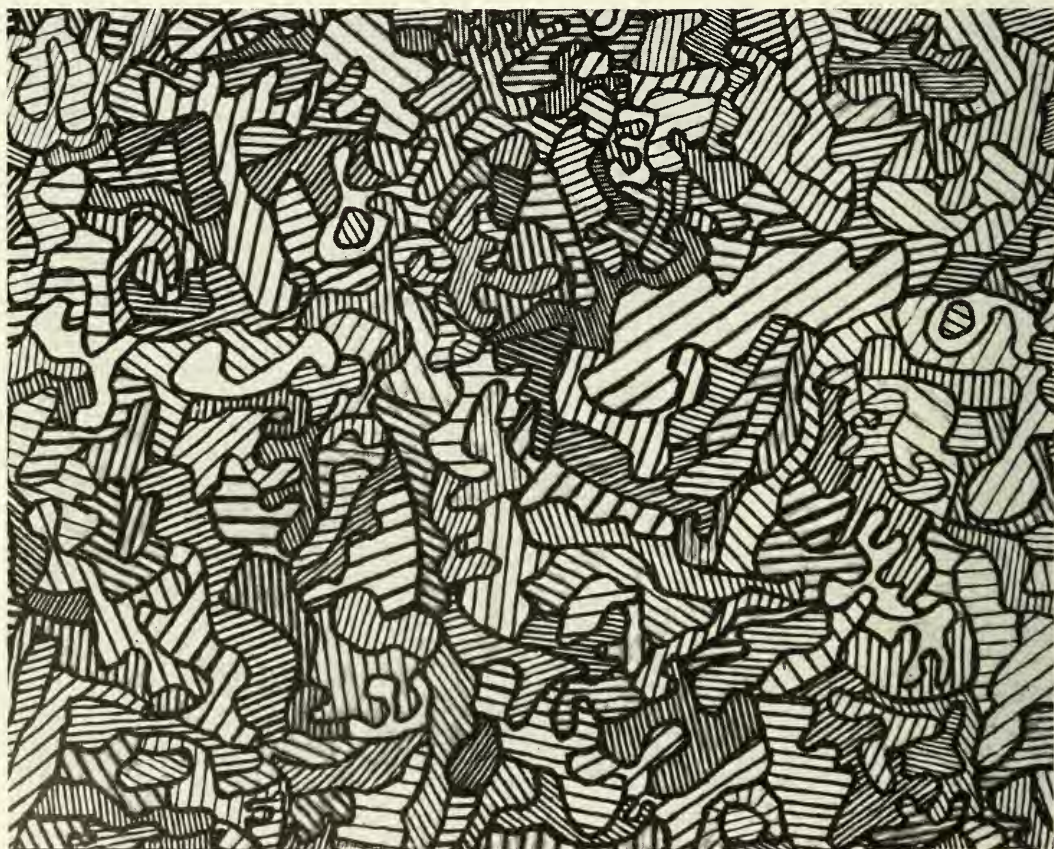
6. *Usual Objects*. February 7, 1963. Gouache, 13 $\frac{3}{4}$ x 19 $\frac{5}{8}$ ".



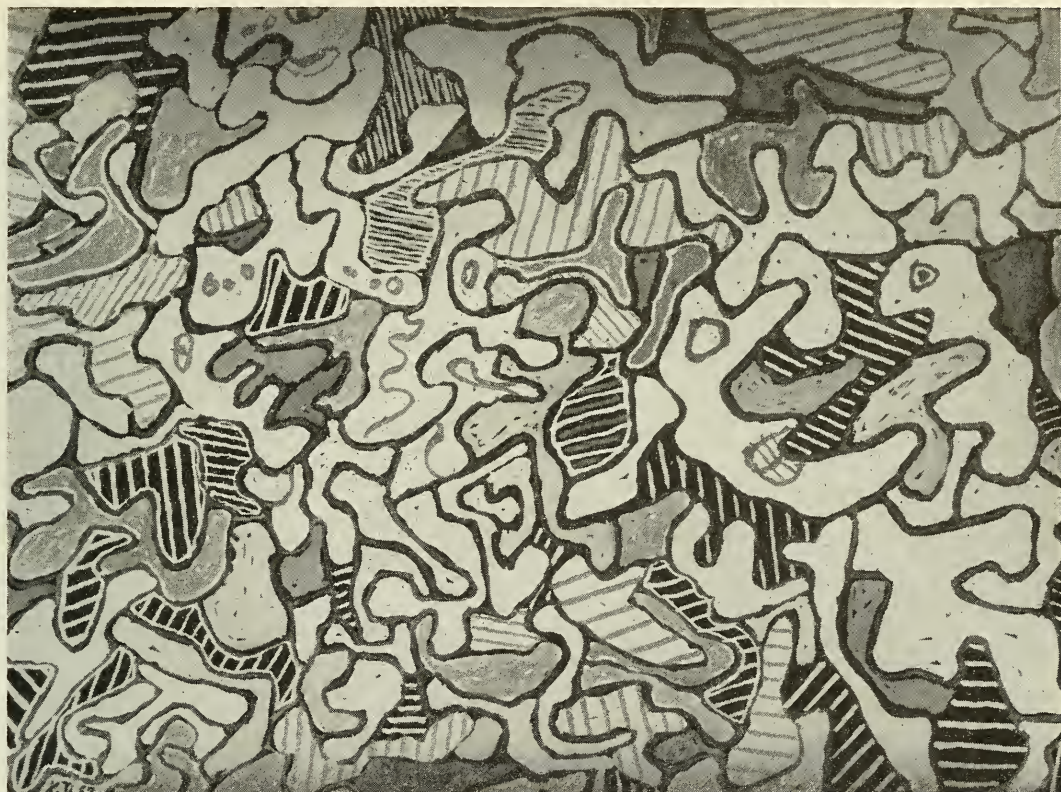
9. *I Will Opt for Error*, March 25, 1963. Oil, 44⁷/₈ x 57¹/₂".



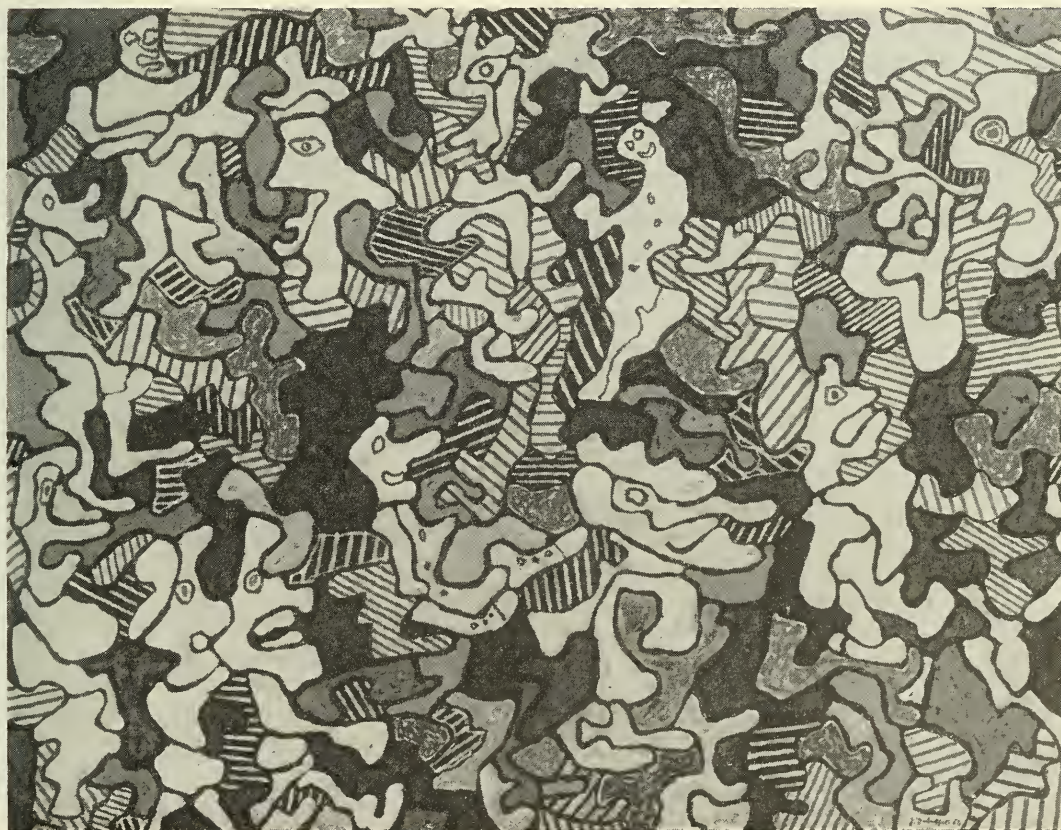
7. *Uneven and Ambling*. March 7, 1963. Oil, 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ".



8. *The Rich Fruit of Error*. March 12, 1963. Oil, 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ".



10. *Crease in the Log*. May 26, 1963. Gouache, 19 $\frac{5}{8}$ x 26 $\frac{1}{4}$ ".

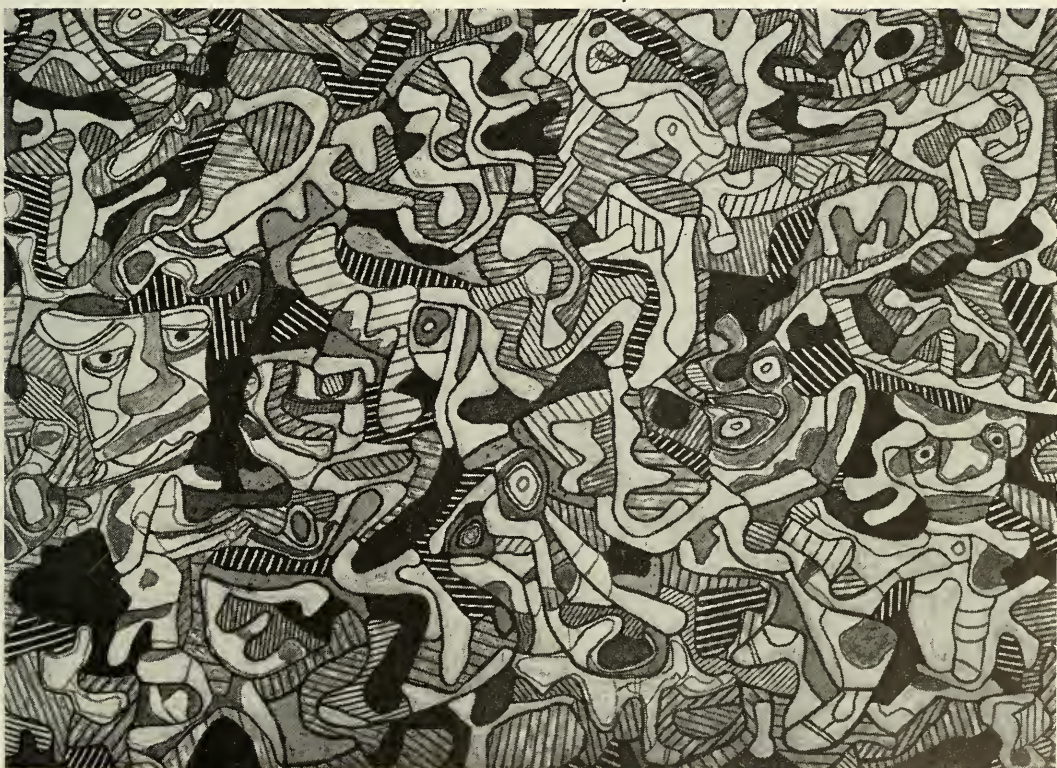


11. *Clean Up Sonny*. June 13, 1963. Oil, 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ".





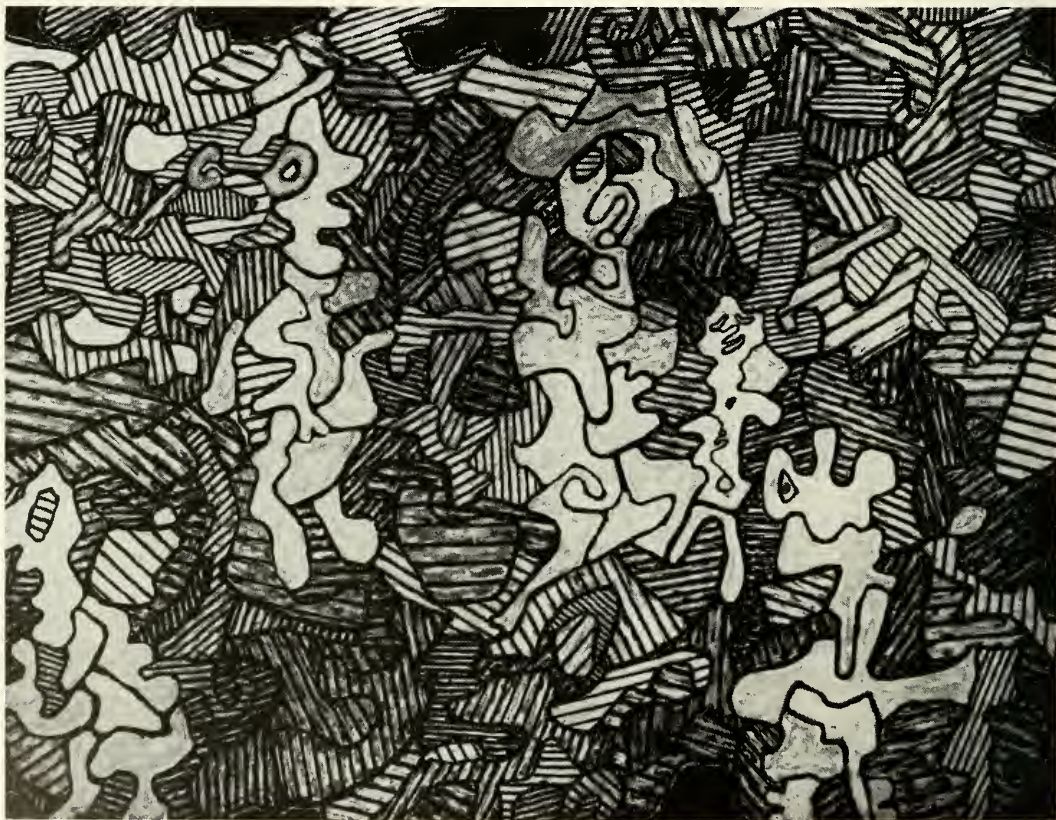
13. *Opera Sconce*. July 4, 1963. Oil, 31 $\frac{7}{8}$ x 39 $\frac{3}{8}$ ".



18. *The Tide of L'Hourloupe*. October 11-23, 1963. Oil, 86 $\frac{5}{8}$ " x 118".



14. *Bank of Ambiguities*. July 17, 1963. Oil, 59 x 76¾".



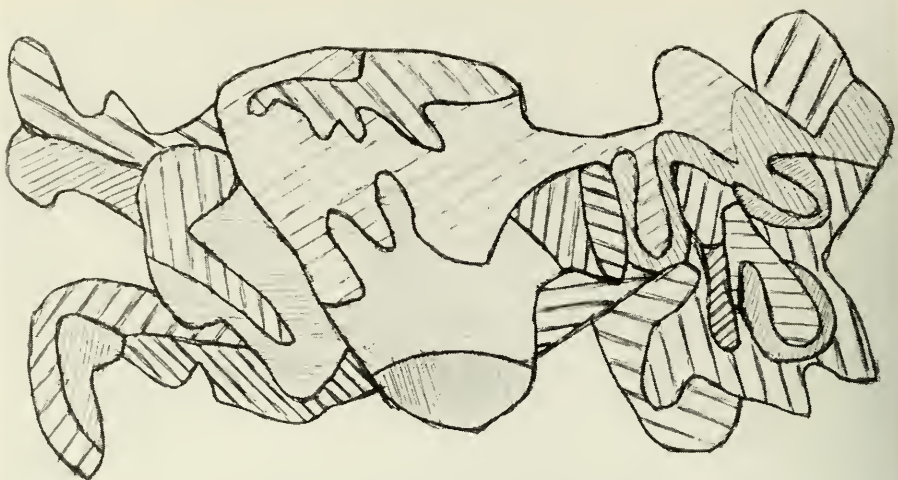
15. *Err and Deviate*. July 22, 1963. Oil, 38½ x 51½".



16. *Being and Seeming*. July 25, 1963. Oil, 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ".



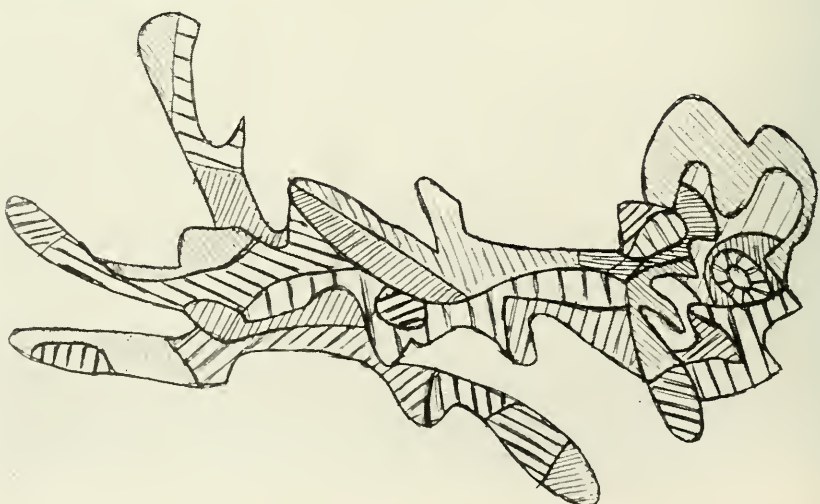
17. *The Life of the Family*. August 19, 1963. Oil, 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ".



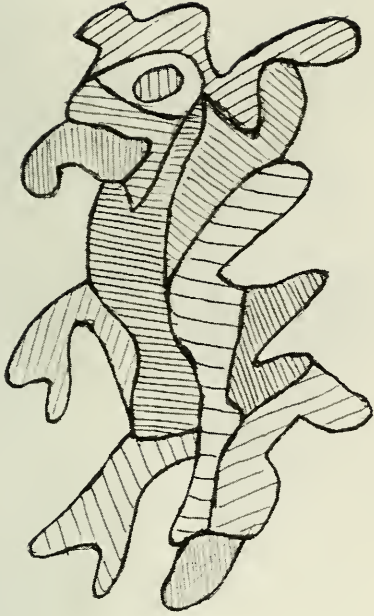
*19. *Personage*. November 24, 1963. Ink, 8 3/4 x 5 3/8".



20. *Personage*. November 27, 1963. Ink, 8 3/4 x 5 3/8".



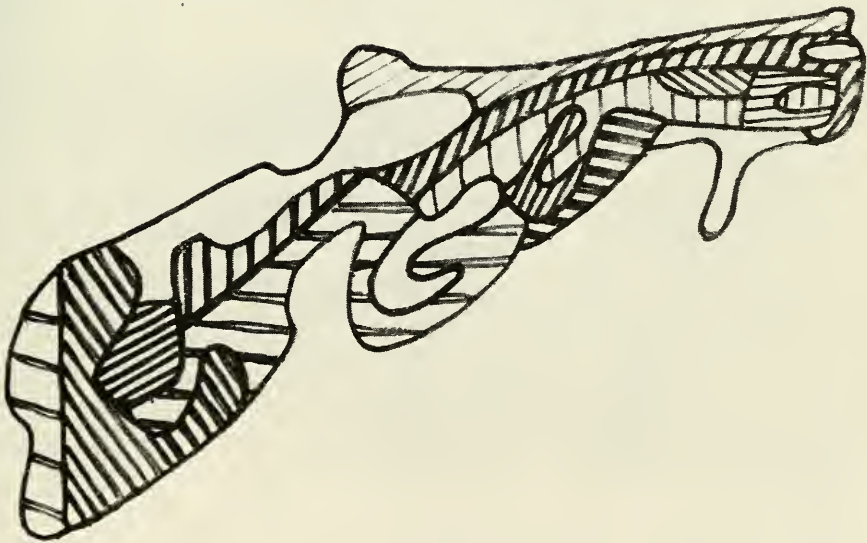
*21. *Personage*. November 1963. Ink, 8 3/4 x 5 3/8".



22. *Personnage*. December 4, 1963. Ink, $8\frac{1}{4}$ x $5\frac{3}{8}$ ".



23. *House*. December 12, 1963. Ink, $8\frac{1}{4}$ x $5\frac{3}{8}$ ".



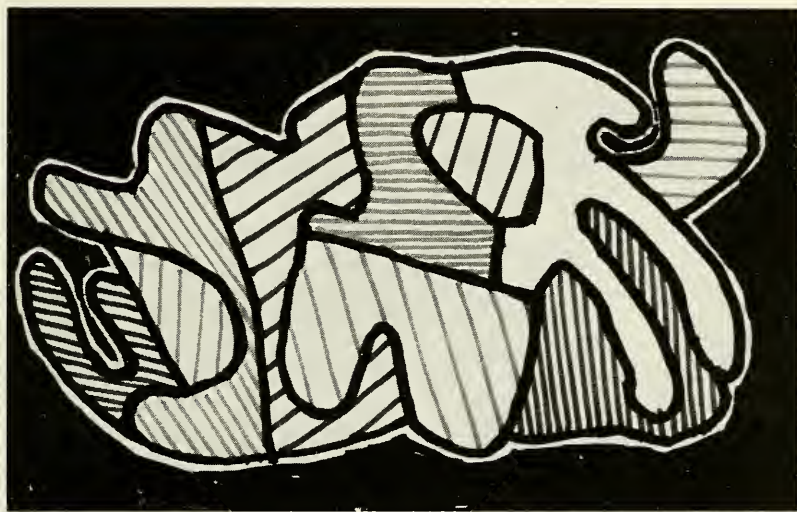
39. *Rifle IV*. April 24, 1964. Ink, $6\frac{3}{4}$ x $9\frac{7}{8}$ ".



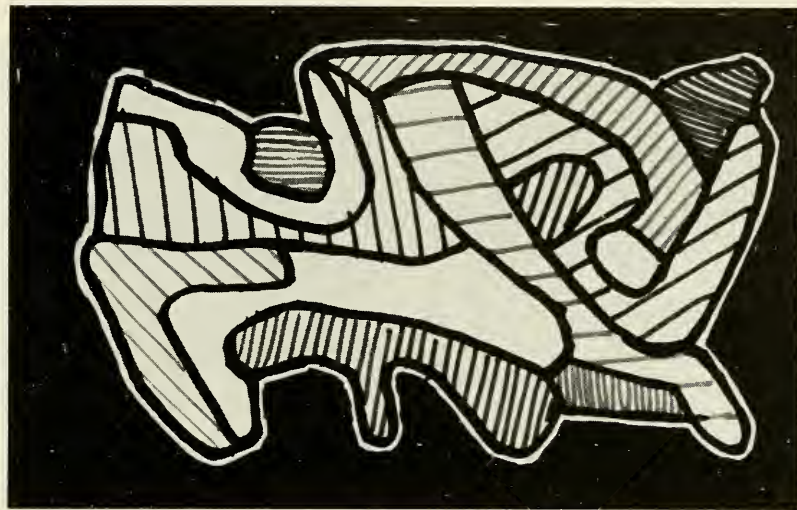
25. *Parade of Objects*, January 12, 1964. Oil, 51 1/8 x 76 3/4".



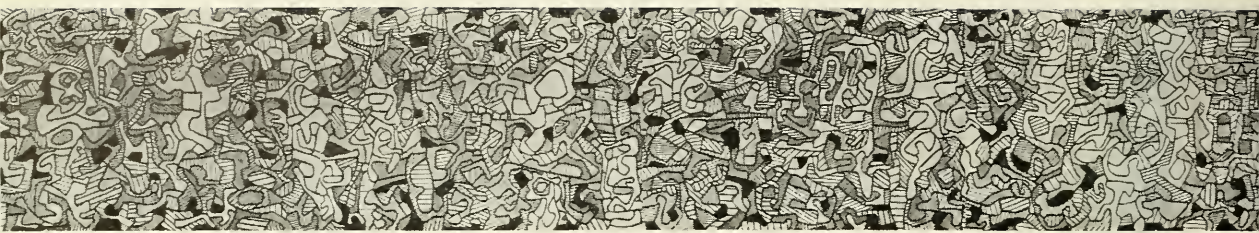
26. *Pitcher*, February 3, 1964. Ink, 10 x 6 $\frac{3}{8}$ ".



27. *Doll*, February 3, 1964. Ink, 10 x 6 $\frac{1}{2}$ ".



28. *Utensil*, February 3, 1964. Ink, 10 x 6 $\frac{3}{8}$ ".



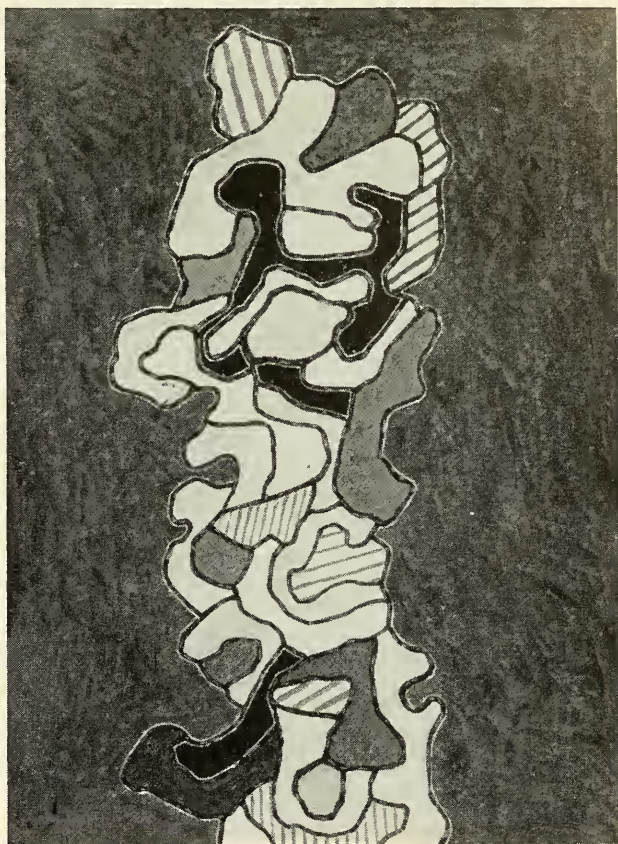
30. *Inconsistencies*. February 18-March 8, 1964. Vinyl, 51 $\frac{1}{8}$ x 303 $\frac{1}{2}$ ".



31. *Conjectures*. March 12, 1964. Vinyl on paper, 25 $\frac{7}{8}$ x 39".



31. *The Feaster*. January 12, 1964. Oil and vinyl, 76 $\frac{3}{4}$ x 51 $\frac{1}{8}$ ".



32. *The Notable*. March 14, 1964. Vinyl on paper, 26 $\frac{1}{2}$ x 19 $\frac{3}{4}$ ".



36. *Scattered Objects*. April 12, 1964. Ink, 7 $\frac{1}{4}$ x 10 $\frac{1}{4}$ ".



35. *Chair*. April 11, 1964. Vinyl, 76 $\frac{3}{4}$ x 51 $\frac{1}{8}$ ".



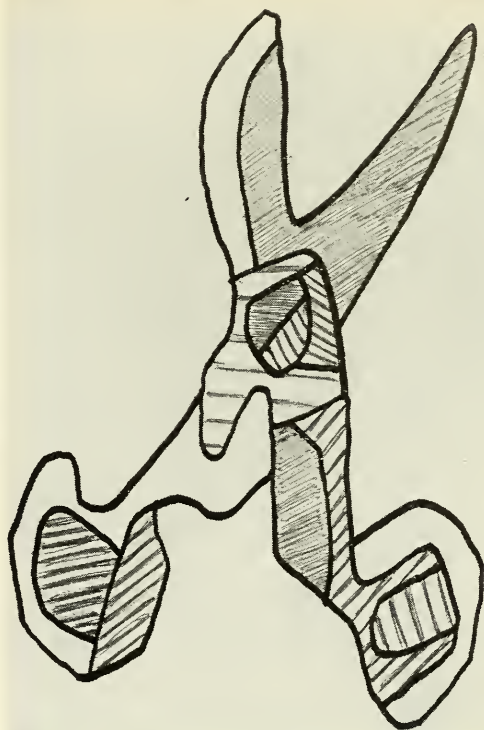
29. *Carnival of Utensils*. February 11, 1964. Oil, 51½ x 63¾".



42. *Counterpoint to the Tools*. May 29, 1964. Oil, 35 x 45⅝".



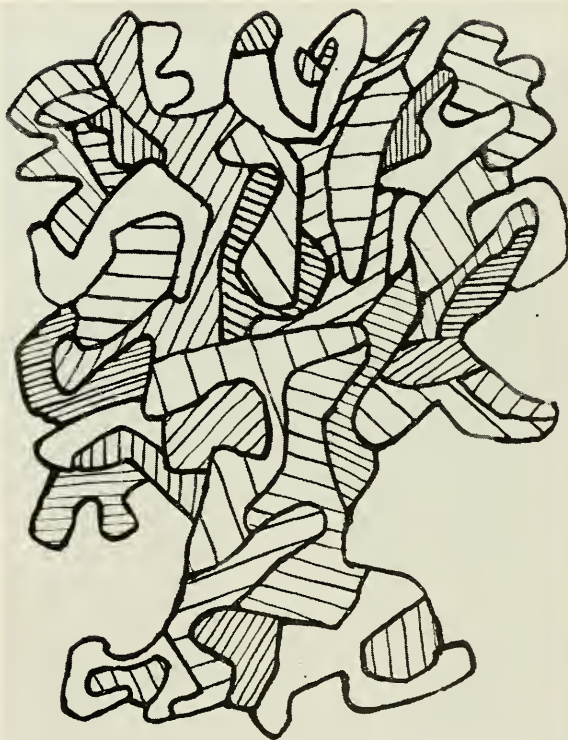
37. *Bust of a Woman*. April 16, 1964. Ink, 13¼ x 8¼".



41. *Scissors I*. May 26, 1964. Ink, 10⅝ x 8¼".



38. *House*. April 17, 1964. Ink, 10 x 6⅝".



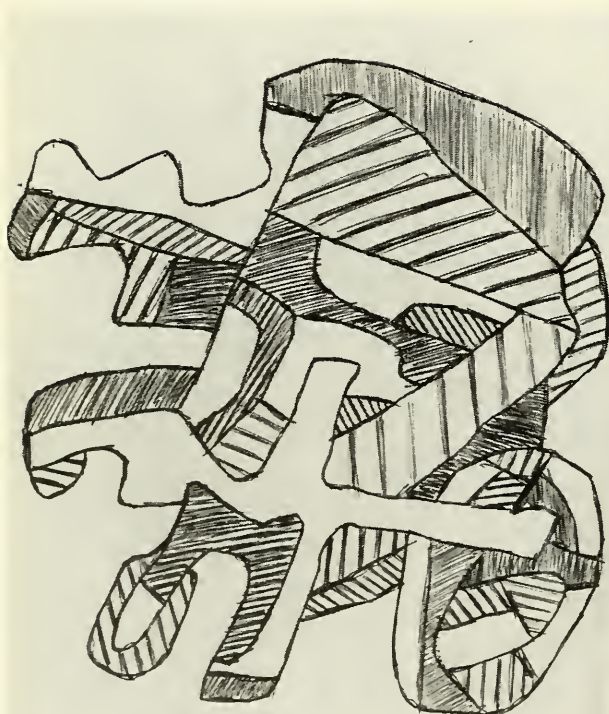
40. *Tree II*. April 26, 1964. Ink, 13¼ x 9¾".



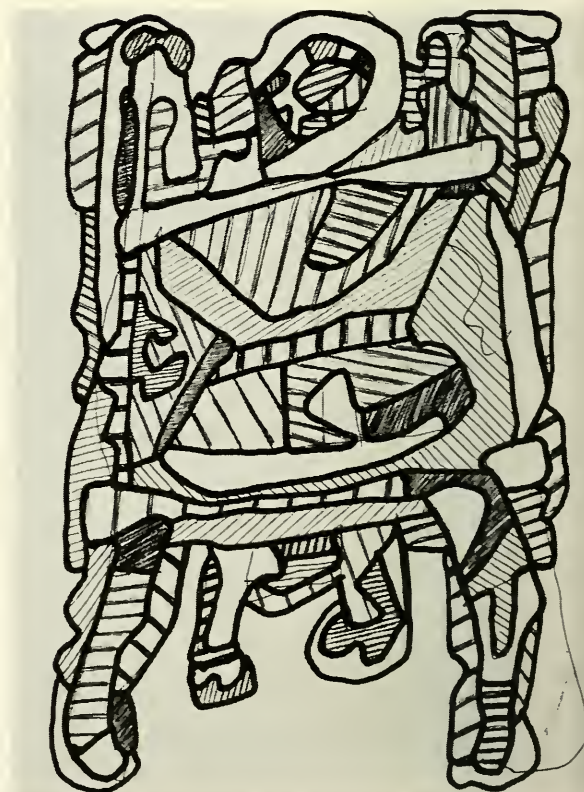
43. *Typewriter III*. June 1, 1964. Ink, 8¼ x 10½".



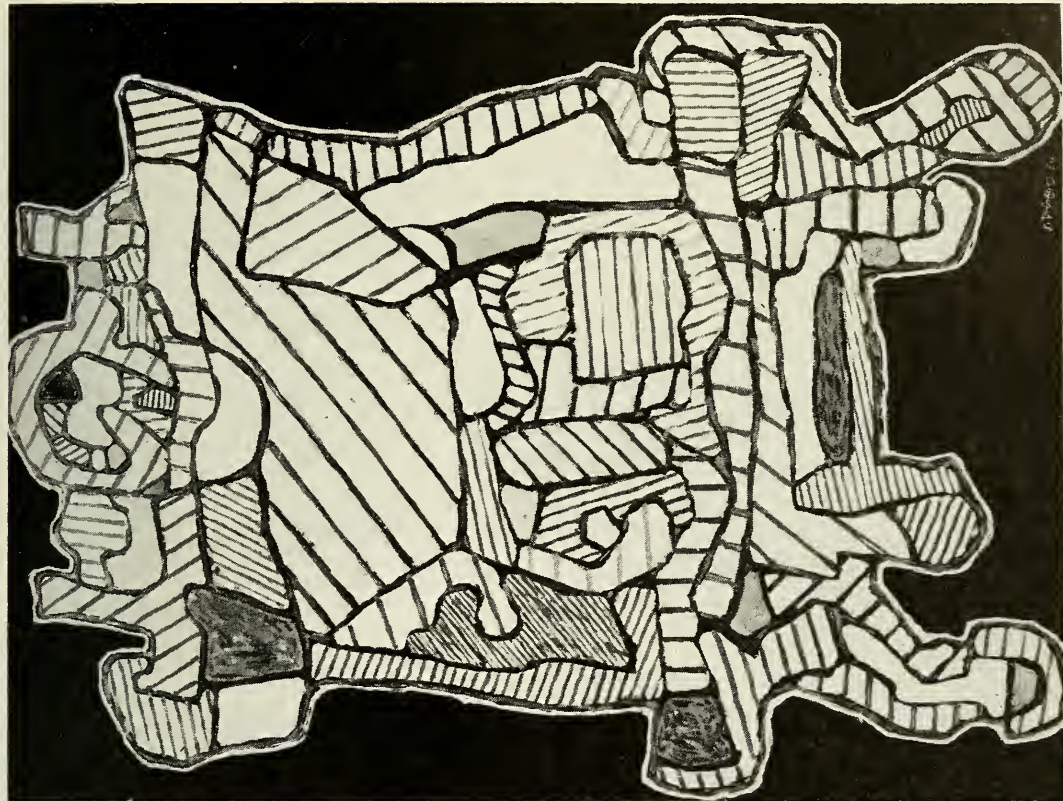
51. *Bed III*. August 16, 1964. Gouache, 12¾ x 8¼".



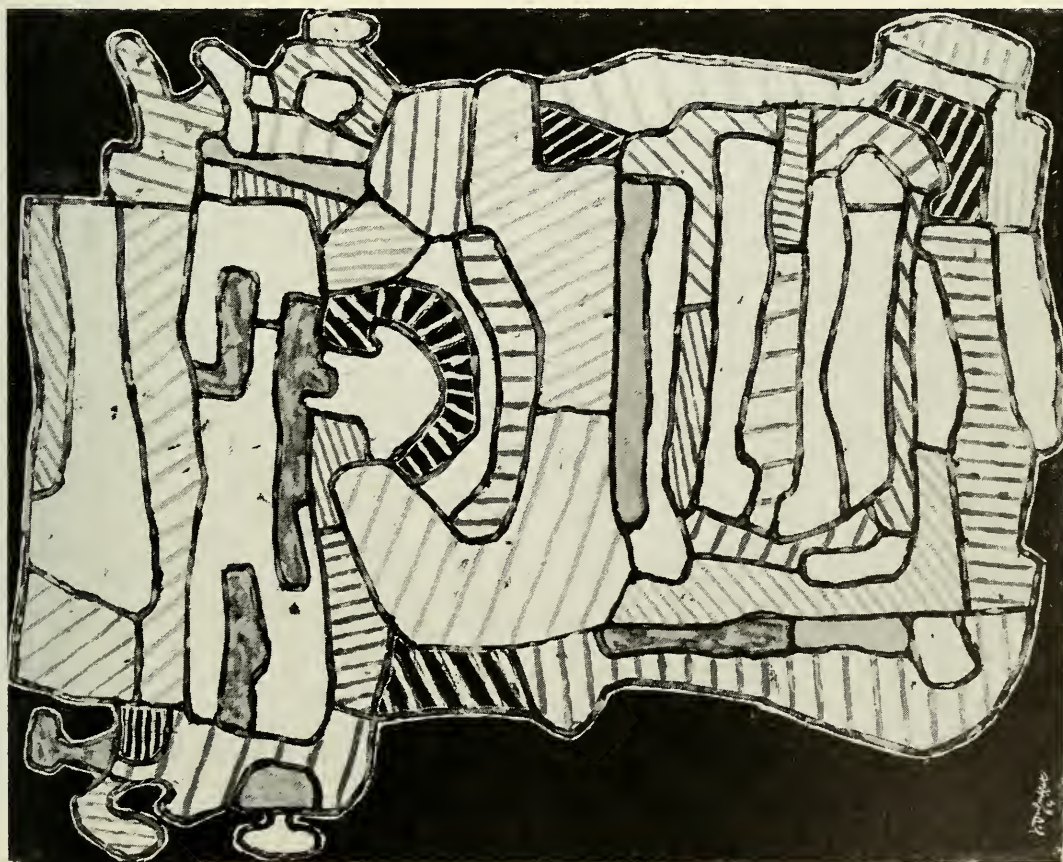
45. *Wheelbarrow VI*. July 11, 1964. Ink, 10¾ x 8¼".



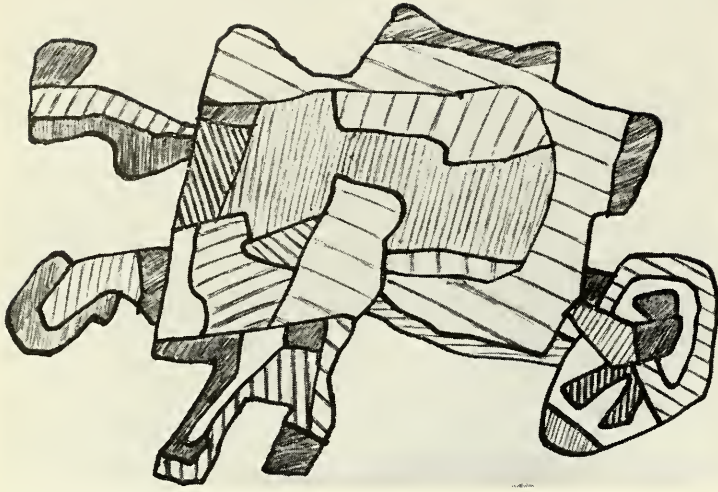
49. *Wheelbarrow XIX*. August 11, 1964. Ink, 10½ x 8¼".



48. *Wheelbarrow Seen From Above*. July 26, 1964. Oil, 57½ x 44⅞".



44. *Typewriter I*. June 29, 1964. Oil, 39¾ x 31⅞".



47. *Wheelbarrow VIII*, July 18, 1964. Ink, 10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ ".



52. *Personnage IV*, October 22, 1964. Vinyl on paper, 10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ ".



46. *Wheelbarrow II*, July 17, 1964. Oil, 35 x 45 $\frac{5}{8}$ ".



33. *Personnage on His Back*. March 1-19, 1964. Ink, 10 $\frac{5}{8}$ " x 8 $\frac{1}{4}$ "



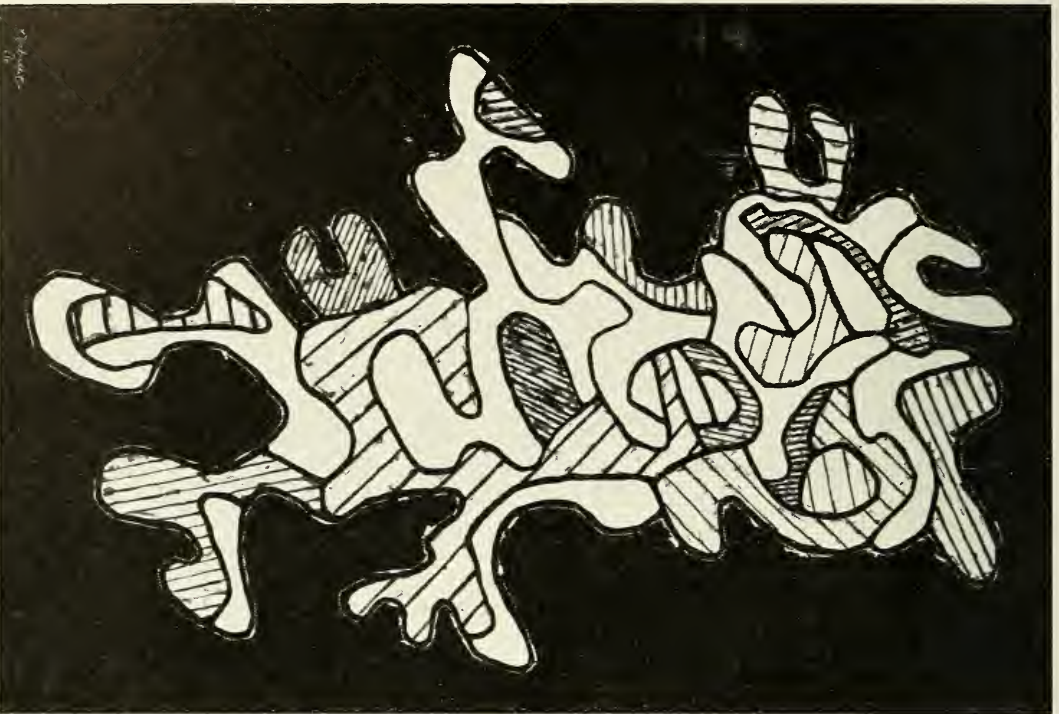
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54. *Personnage XXII*. November 5, 1964. Ink, 10 $\frac{5}{8}$ " x 8 $\frac{1}{4}$ ".



55. *Personnage XXV*. November 7, 1964. Ink, 10 $\frac{5}{8}$ " x 8 $\frac{1}{4}$ ".



34. *I Hurry*. March 27, 1964. Oil, 76 $\frac{3}{4}$ x 51 $\frac{1}{8}$ ".



56. *The Bravler*. November 18, 1964. Vinyl, 51 $\frac{1}{8}$ x 38 $\frac{1}{8}$ ".



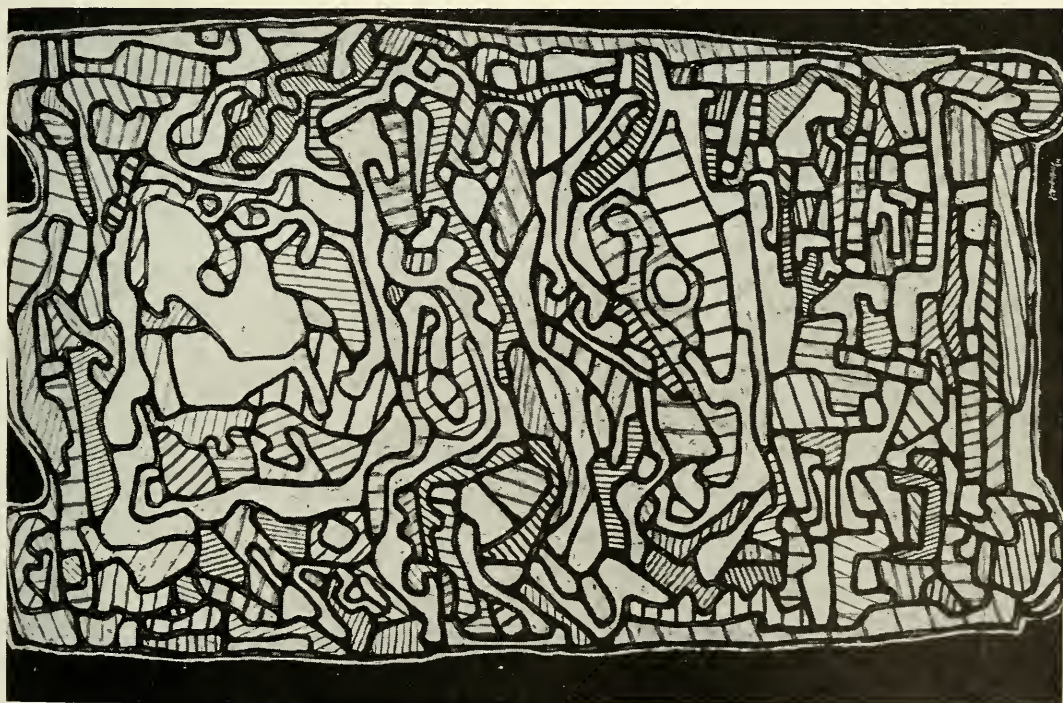
9. *Legendary Figure of a Tap*. February 23, 1965. Vinyl, 39% x 31%.



58. *Wharf*. January 15, 1965. Gouache, 16 $\frac{3}{4}$ x 24 $\frac{3}{8}$ ".



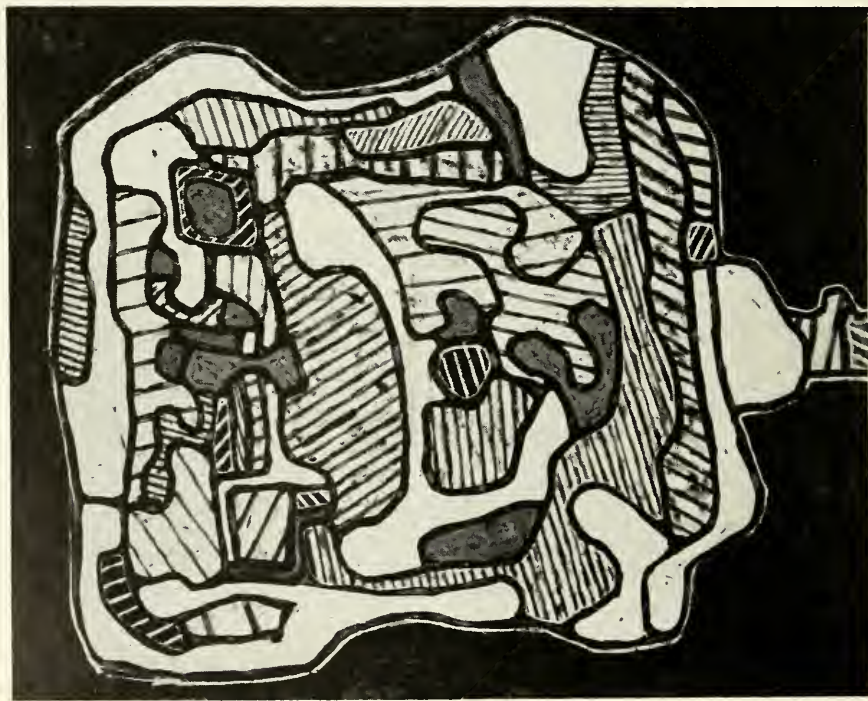
63. *Parish Feast*. March 10, 1965. Gouache, 19 $\frac{3}{4}$ x 26 $\frac{3}{8}$ ".



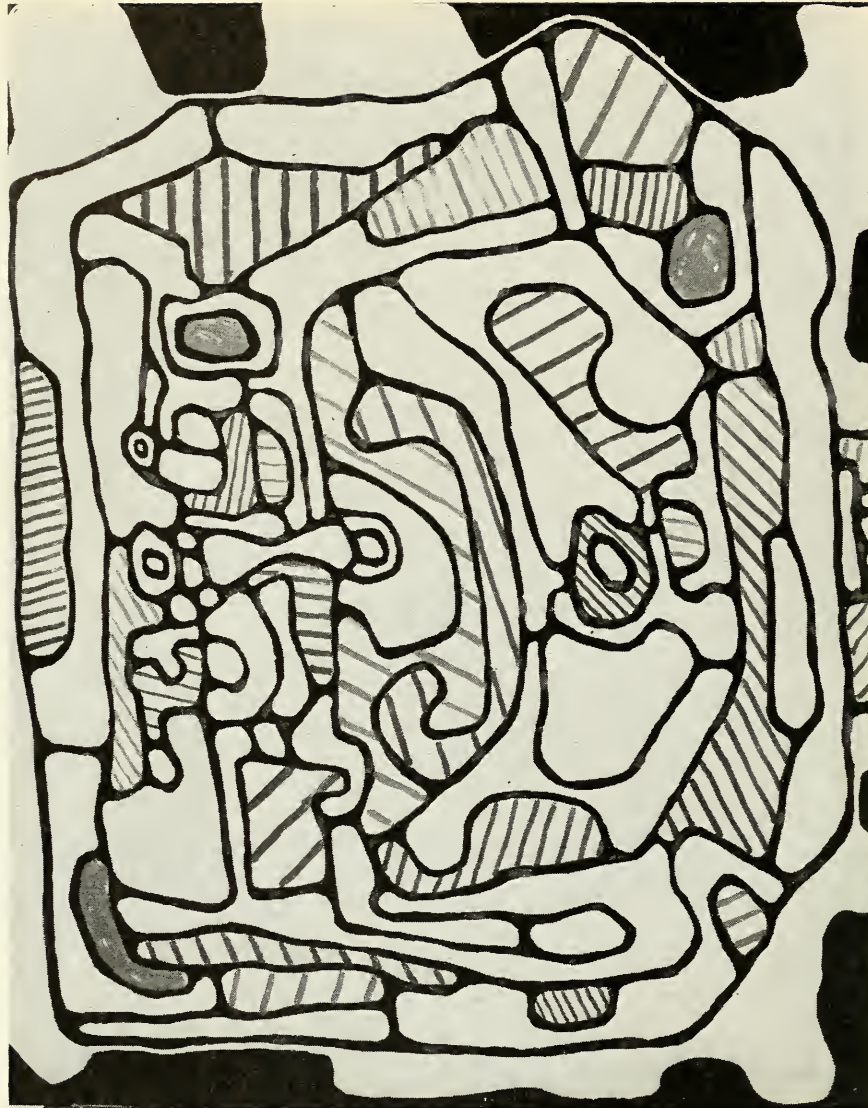
50. *Bad I*, August 16, 1964, Vinyl, 76 $\frac{3}{4}$ x 51 $\frac{1}{8}$ ".



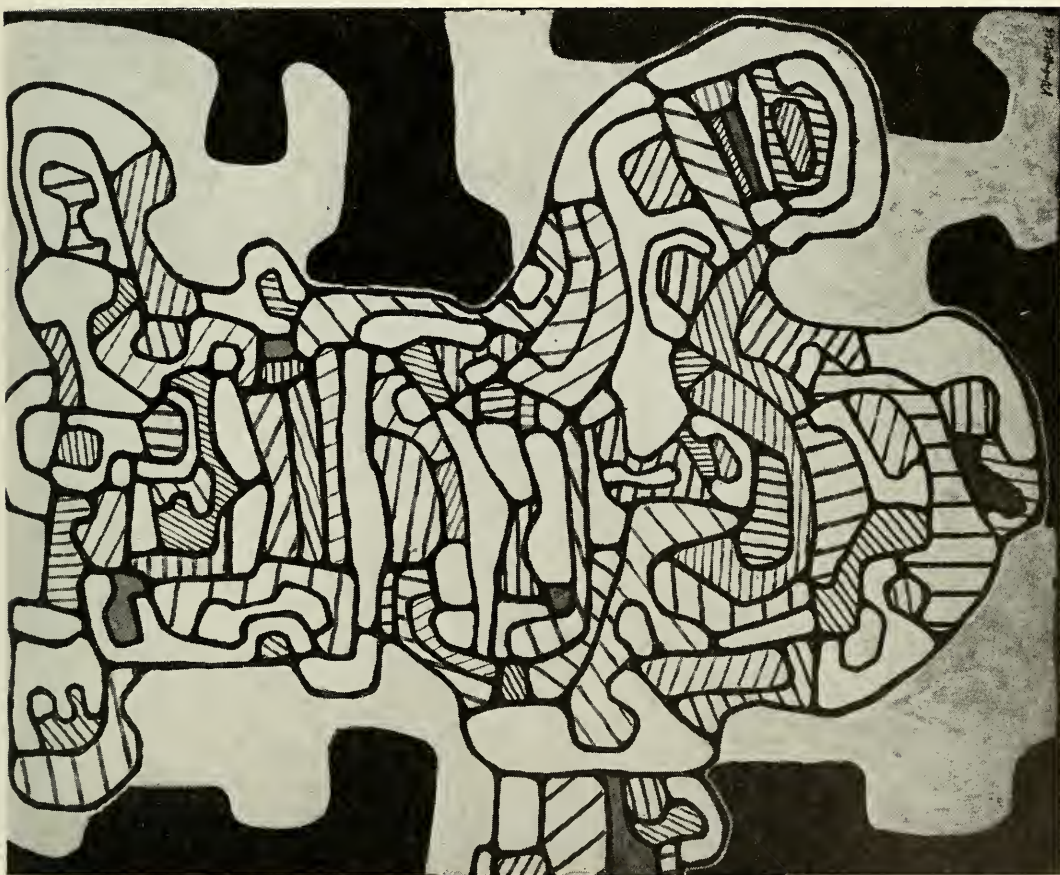
57. *The Doleful Man*, January 5, 1965, Oil, 39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ ".



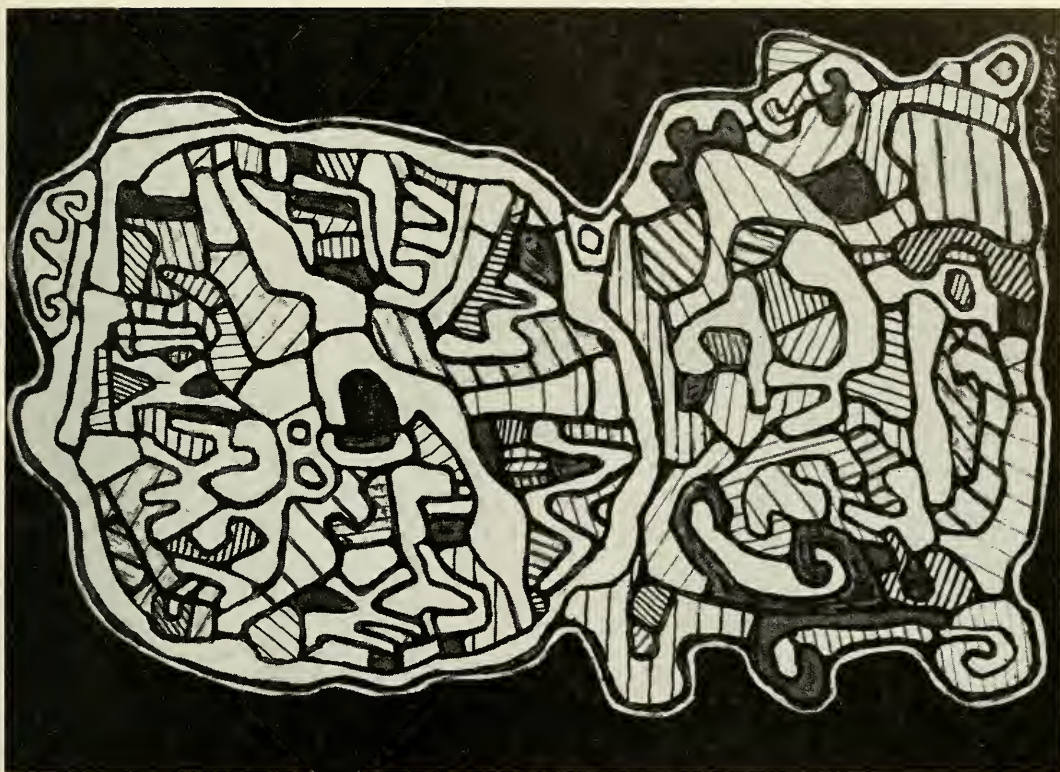
60. *Fabulation of a Washstand*, February 28, 1965. Vinyl, 39% x 31 7/8".



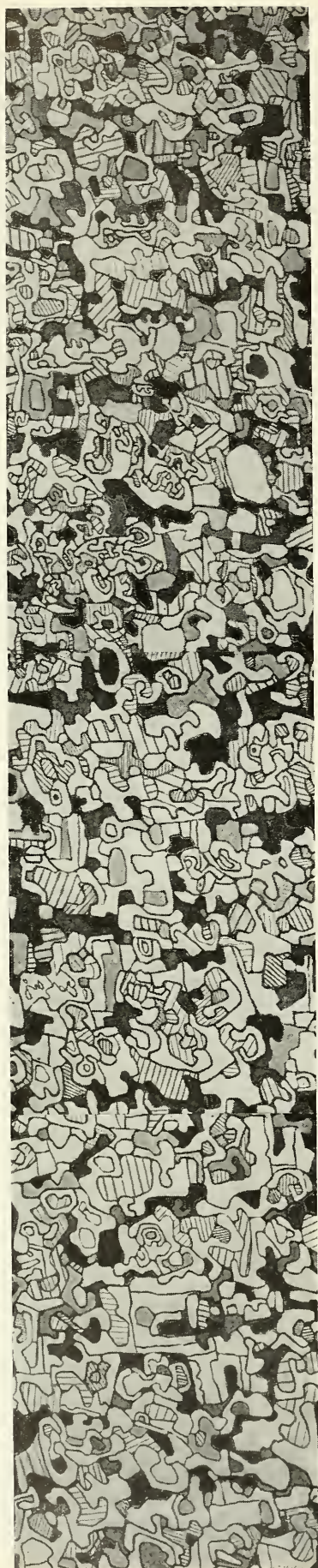
61. *Illustration of a Washstand*, March 4, 1965. Vinyl, 31 7/8 x 39 3/8".



62. *Amplification of a Tap*. March 6, 1965. Vinyl, 63 $\frac{3}{4}$ x 51 $\frac{1}{8}$ ".



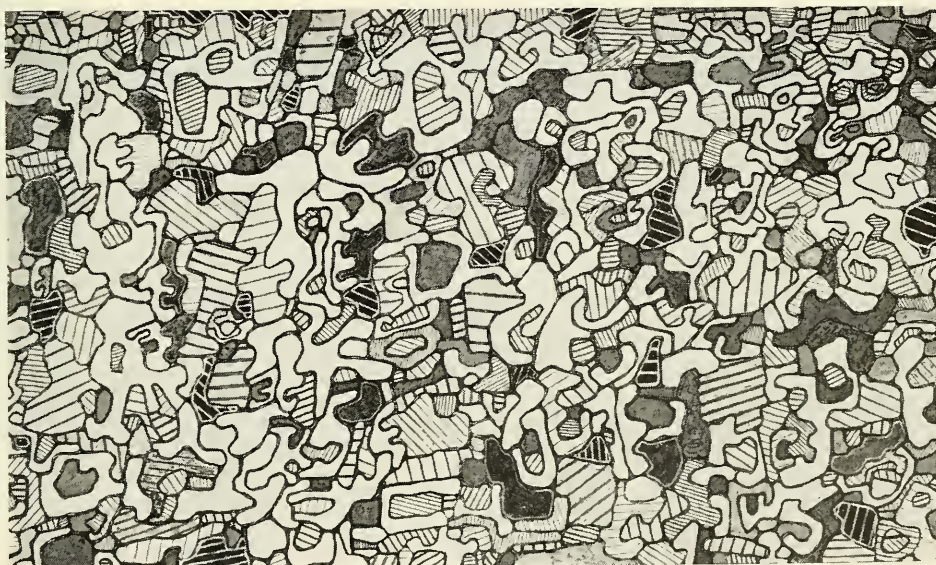
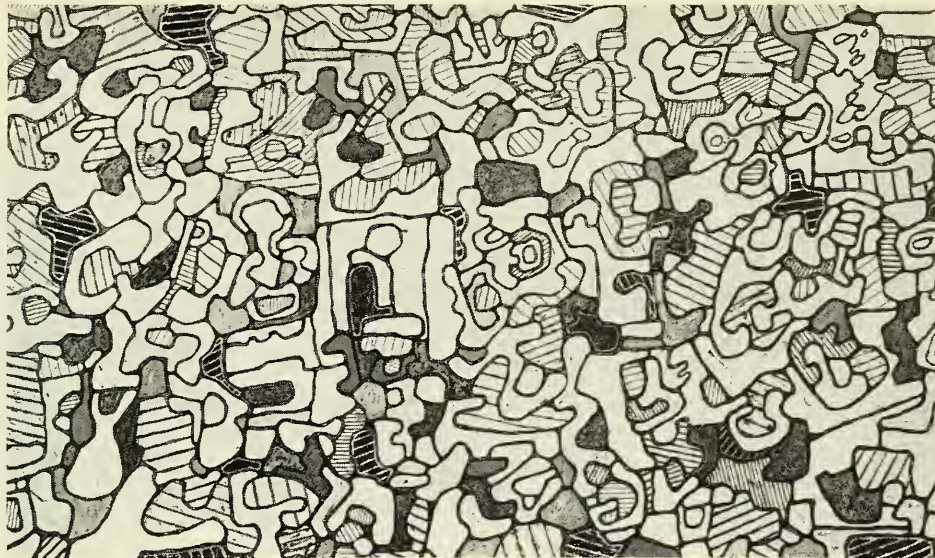
68. *Perpetuation of the Hour (Clock II)*. April 23, 1965. Vinyl, 51 $\frac{1}{8}$ x 38 $\frac{1}{8}$ ".



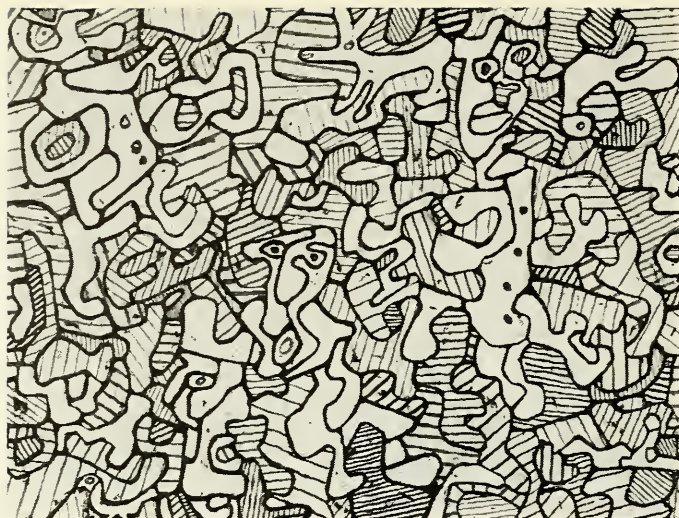
66. *Nunc Stans*. March 23-24, 30-31, April 1, 1965. Vinyl, gouache, and collage mounted on canvas, 26½ x 132¼".



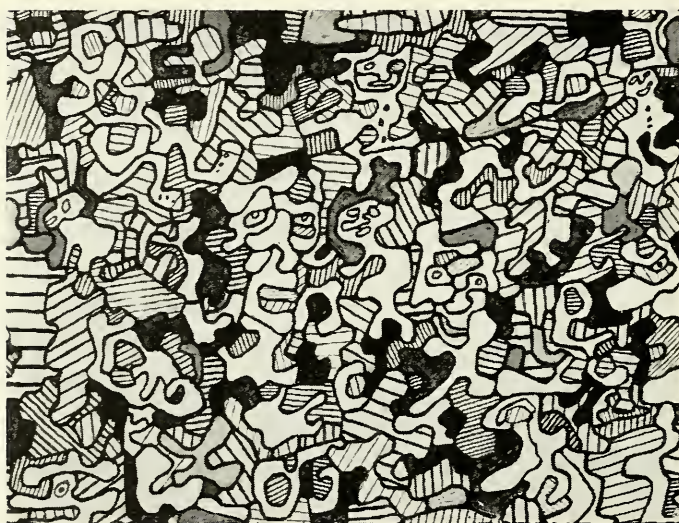
67. *Épokhé*. April 10-17, 1965. Vinyl on paper, 26¾ x 123".



70. *Nunc Stans*. May 16-June 5, 1965. Vinyl, 63 $\frac{3}{4}$ x 323 $\frac{1}{2}$ ". (Reproduced in three parts).



64. *Mute Echo*. March 12, 1965. Gouache, 19½ x 26".



65. *Goings and Comings*. March 16, 1965. Gouache with vinyl mounted on canvas, 19¾ x 26¾".



91. *Site with Peasant Women*. March 19, 1966. Vinyl, 31¾ x 39¾".



9. *Train of Clocks*. April 24-28, 1965. Vinyl, 49¼ x 158".



2. *Castle of Bottles*. September 2, 1965. Vinyl on paper mounted on canvas, 31⅞ x 37⅞".



71. *Plates, Utensils*. August 12, 1965. Vinyl on paper mounted on canvas, 39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ ".



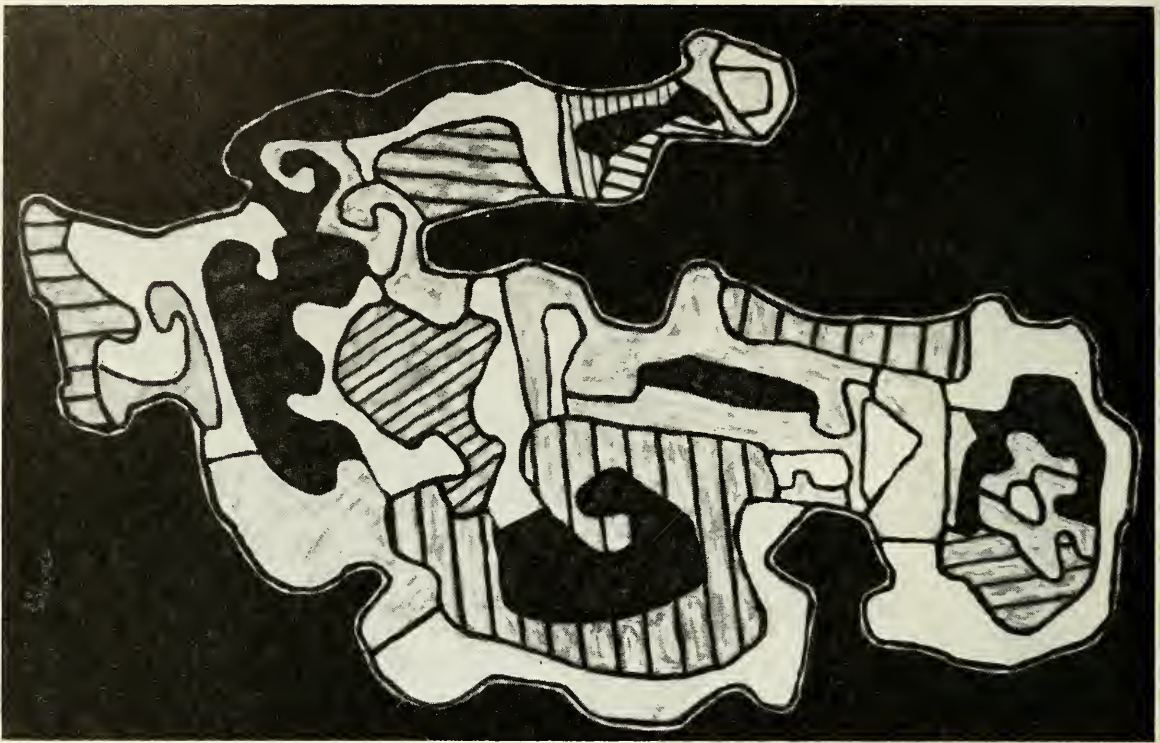
74. *Coffee Pot, Cup, and Sugar Bowl*. September 23, 1965. Vinyl on paper mounted on canvas, 28 $\frac{3}{4}$ x 23 $\frac{5}{8}$ ".



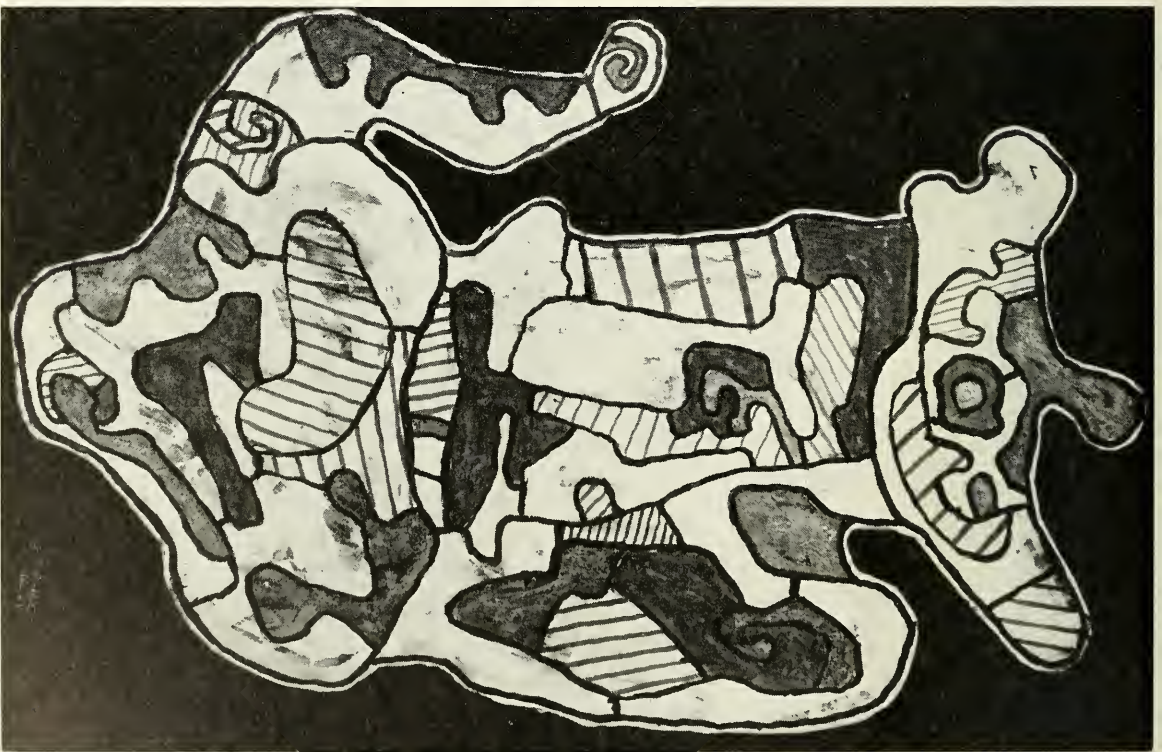
73. *Cup and Saucer, Coffee Pot, Plate, Sugar Bowl*. September 12, 1965. Vinyl on paper mounted on canvas, 19 $\frac{5}{8}$ x 26 $\frac{3}{8}$ ".



75. *Theatricalization of Objects*. December 12, 1965. Vinyl on paper mounted on canvas, 63 $\frac{3}{4}$ x 23 $\frac{5}{8}$ ".



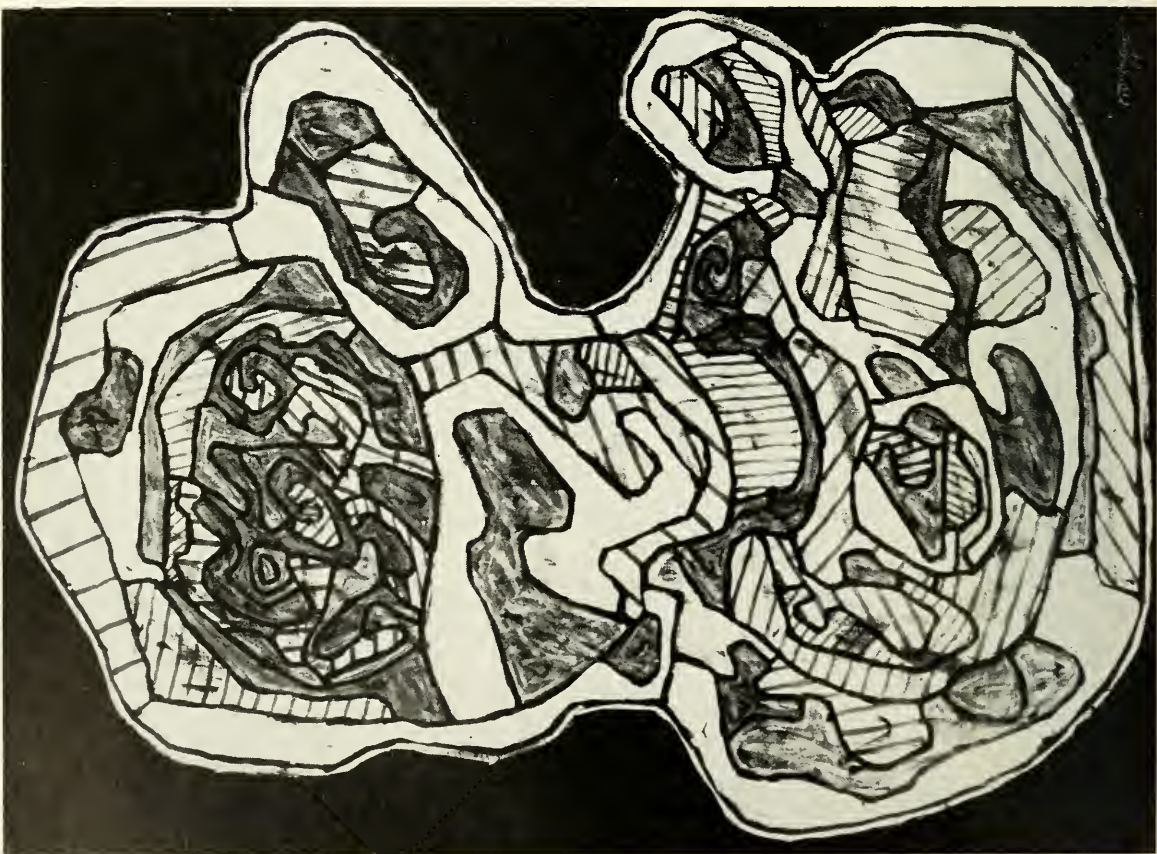
76. *Coffee Pot III*. December 16, 1965. Vinyl on paper mounted on canvas, 41 $\frac{3}{4}$ x 27 $\frac{1}{8}$ ".



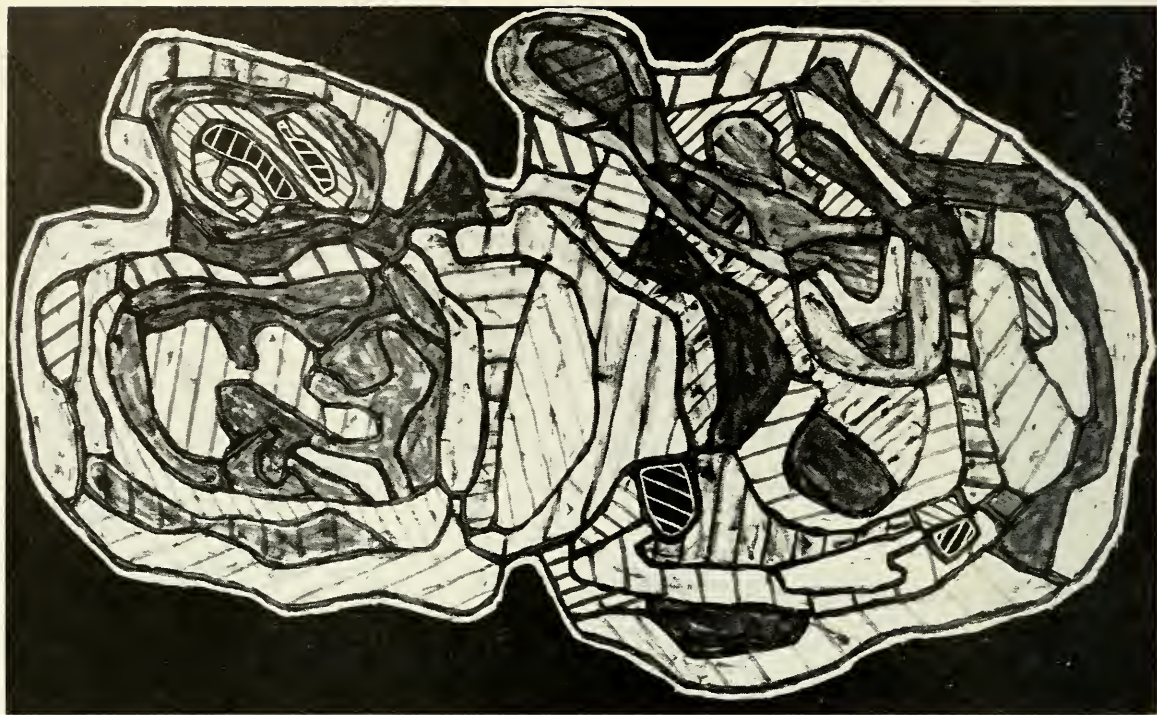
77. *Coffee Pot I*. December 17, 1965. Vinyl on paper mounted on canvas, 41 x 27 $\frac{1}{8}$ ".



80. *Bottle V*. January 2, 1966. Vinyl, 67 x 31½".



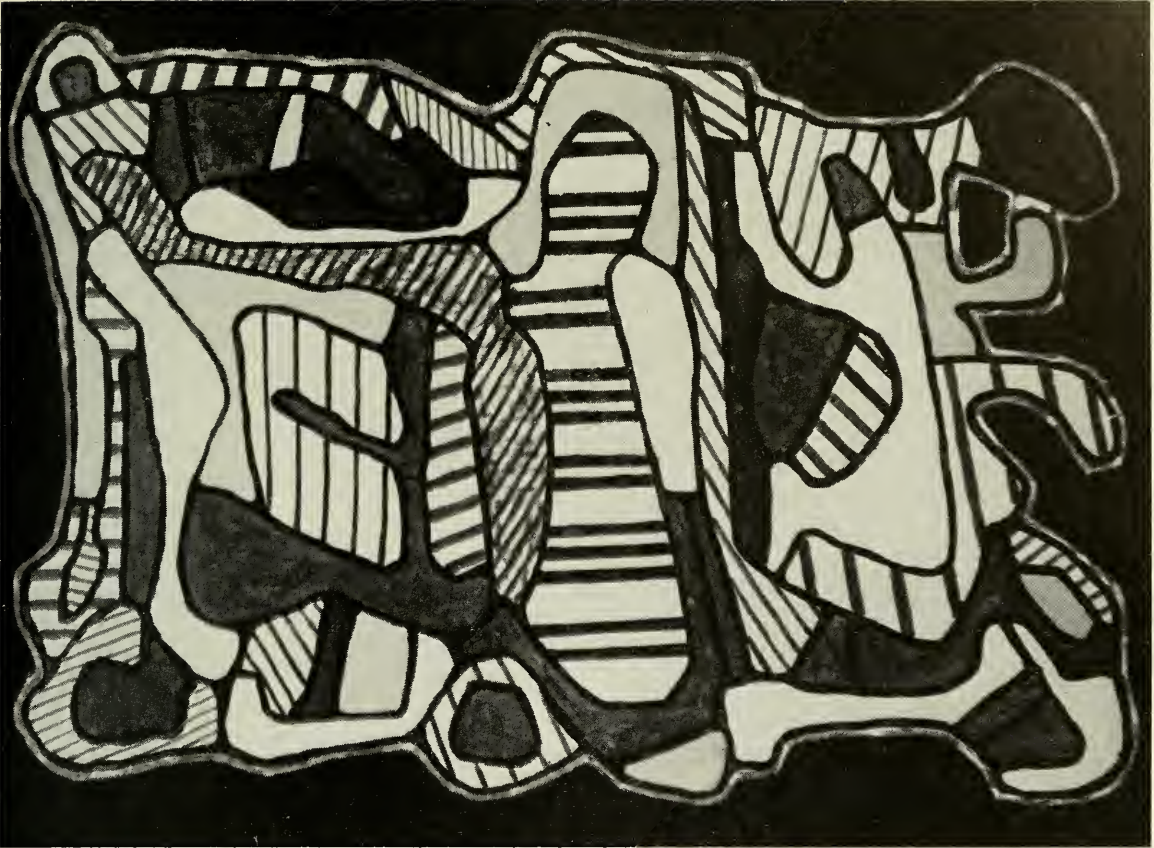
79. *Cup of Tea II*. December 27, 1965. Vinyl. 51 1/4 x 38 1/8".



81. *Cup of Tea I*. January 4, 1966. Vinyl. 51 1/4 x 38 1/8".



78. *Bottle III*. December 22, 1965. Vinyl on paper, 40 $\frac{1}{8}$ x 26 $\frac{3}{8}$ ".

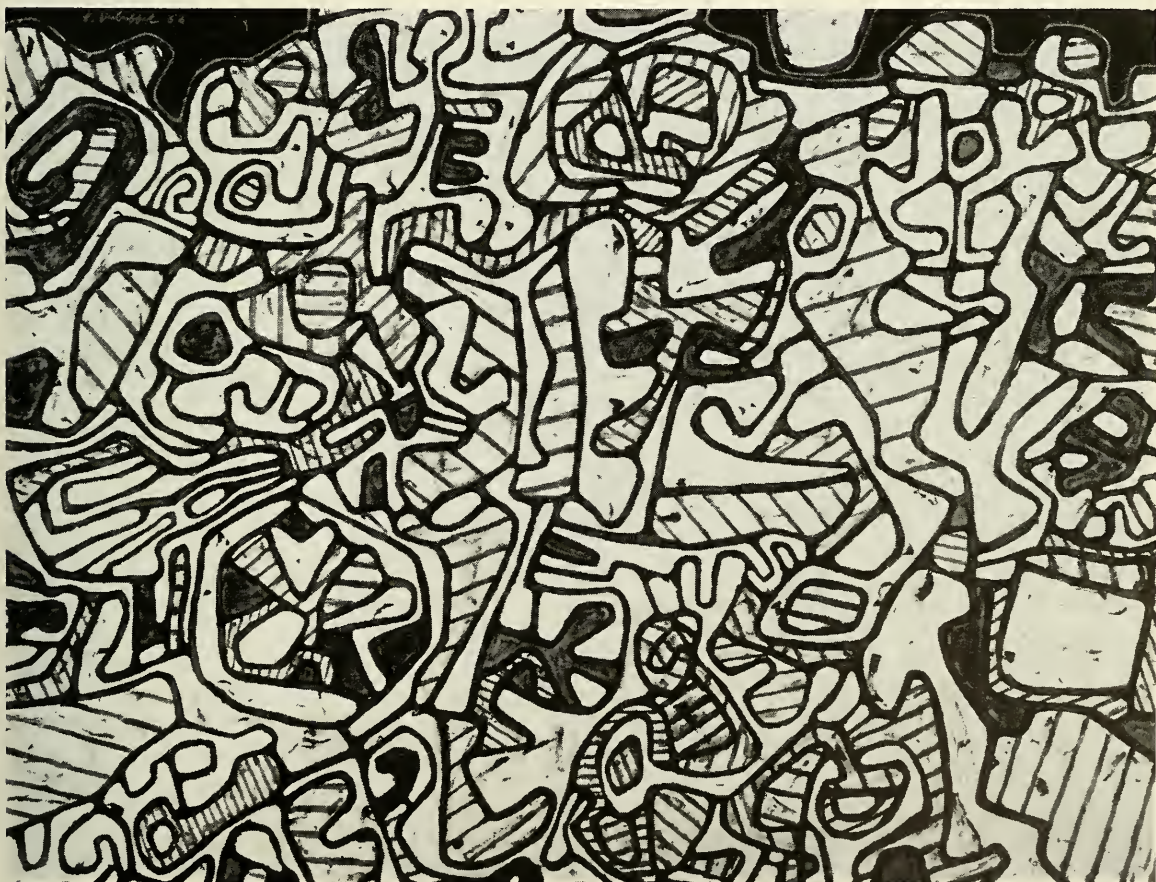


86. *Piano*. February 21, 1966. Vinyl, 45 $\frac{5}{8}$ x 35".





82. *Domestic Site With Swordfish, Inca Head, and Small Armchair On Right*. January 28, 1966. Vinyl, 49¼ x 78¾".



85. *L'Hourloupe Garden*. February 14, 1966. Vinyl, 35 x 45½".



83. *Double-Barrelled Gun*. February 3, 1966. Vinyl. 49¼ x 78¾".



88. *Reasonable Figure of Scissors*. February 26, 1966. Vinyl. 34¾ x 45½".



87. *Gas Stove I*, February 23, 1966, Vinyl, 45 $\frac{5}{8}$ x 35".



90. *Gas Stove II*, March 1, 1966, Vinyl, 45 $\frac{5}{8}$ x 35".



*89. *Armchair*. February 27, 1966. Ink, 11½ x 8¾".



95. *Villa 4*. April 17, 1966. Ink, 10⅝ x 8¼".



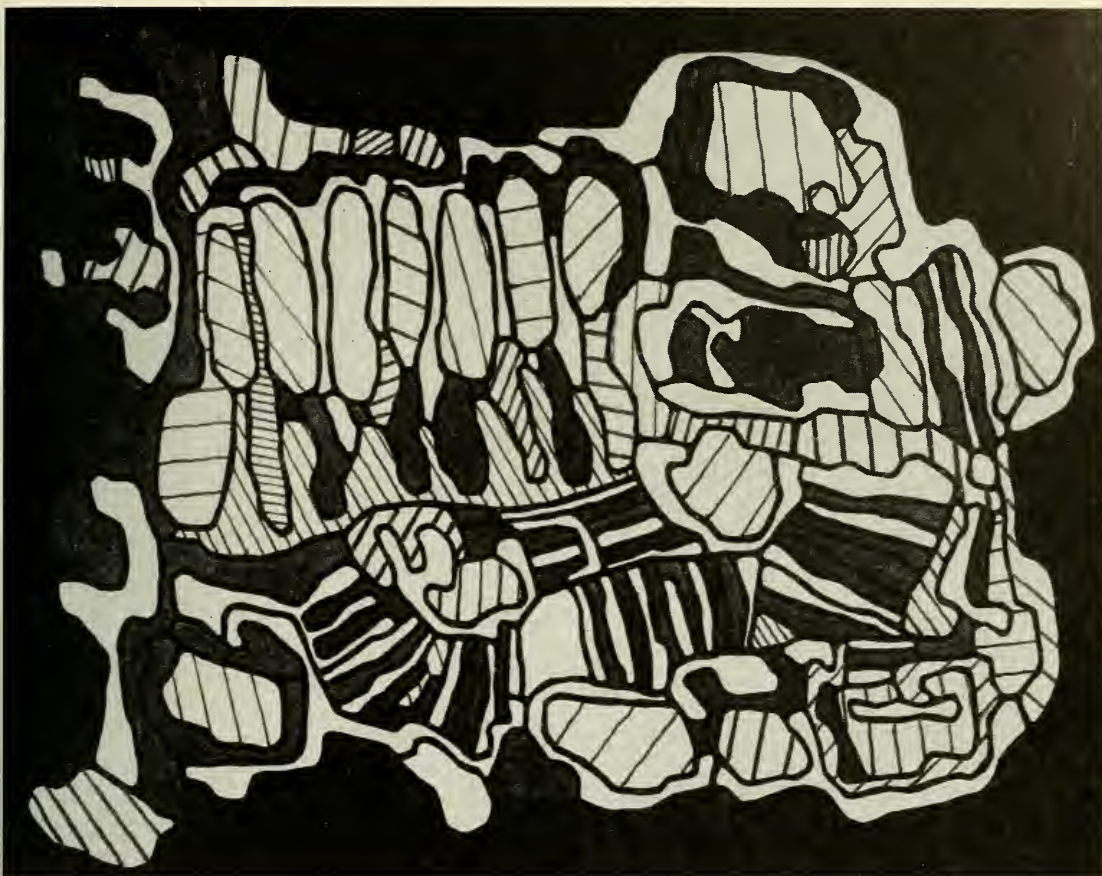
94. *Head with Chignon*. April 17, 1966. Ink, 10⅝ x 8¼".



101. *The Anxious One*. July 3, 1966. Ink, 9⅞ x 6½".



92. *House IV (With Front Steps)*. March 30, 1966. Vinyl, 57½ x 44⅞".



93. *House V (With Steps and Many Rooms)*. April 8, 1966. Vinyl, 57½ x 44⅞".



96. *Chair*. May 25, 1966. Ink, 10 $\frac{7}{8}$ x 7 $\frac{1}{4}$ ".



99. *Ladder IV*. June 22, 1966. Ink, 9 $\frac{7}{8}$ x 6 $\frac{1}{2}$ ".



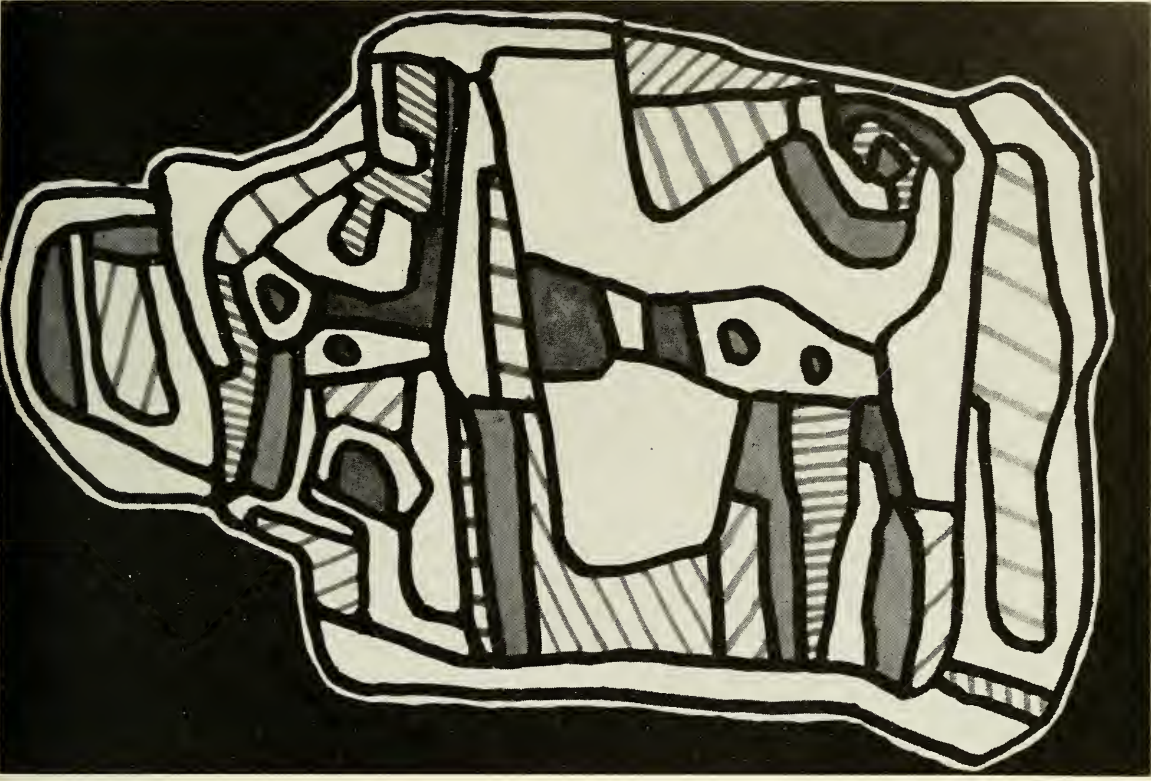
97. *Pot of Jam*. June 11, 1966. Ink, 9 $\frac{7}{8}$ x 6 $\frac{1}{2}$ ".



100. *Tree VI*. June 29, 1966. Ink, 9 $\frac{7}{8}$ x 6 $\frac{1}{2}$ ".



98. *Coffee Pot II*. June 18, 1966. Ink, 9¾ x 6½".



102. *Valise IX*. July 4, 1966. Ink, 9¾ x 6⅝".

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by Diane Waldman

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<i>Membership</i>	<i>Carol Tormey</i>
<i>Registrar</i>	<i>Alice Hildreth Goldman</i>
<i>Conservation</i>	<i>Orrin Riley and Saul Fuerstein</i>
<i>Photography</i>	<i>Robert E. Mates</i>
<i>Custodian</i>	<i>Jean Xceron</i>
<i>Business Administrator</i>	<i>Glenn H. Easton, Jr.</i>
<i>Administrative Assistant</i>	<i>Viola H. Gleason</i>
<i>Office Manager</i>	<i>Agnes R. Connolly</i>
<i>Purchasing Agent</i>	<i>Elizabeth M. Funghini</i>
<i>Sales Supervisor</i>	<i>Judith E. Stern</i>
<i>Building Superintendent</i>	<i>Peter G. Loggin</i>
<i>Head Guard</i>	<i>Fred C. Mahnken</i>

PHOTOGRAPHIC CREDITS All photographs but the following were made by P. L. Thiessard, Nice, France:
Robert E. Mates, nos. 9, 12, 80.

Exhibition 66/5

October 1966—February 1967

*3,000 copies of this catalogue
designed by Herbert Matter
have been printed by Sterlip Press
in September 1966
for the Trustees of The Solomon R. Guggenheim Foundation
on the occasion of the exhibition
“Jean Dubuffet: 1962-1966”*

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 FIFTH AVENUE, NEW YORK 10028