

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

No. 92

FOR RELEASE:

Wednesday, October 2, 1968

PRESS PREVIEW:

Monday, September 30, 1968

11 a.m. - 4 p.m.

JEAN DUBUFFET AT THE MUSEUM OF MODERN ART OPENS OCTOBER 2

The first Dubuffet retrospective to integrate the French artist's work in all media, including architectural projects, will be on view at The Museum of Modern Art October 2 through 27. Drawn entirely from the Museum's own holdings and including many recently acquired works not previously shown, the exhibition consists of 201 paintings, sculptures, drawings and gouaches, watercolors, collages and assemblages, etchings, woodcuts, lithographs and posters.

Except for a drawing made when he was 19, they range from 1943, when the artist at the age of 42 turned exclusively to art, to his most recent work at the age of 67, a ten foot high model for a monumental tower especially finished for the exhibition and on view here for the first time. It was lent by Dubuffet and is the only object in the show not in the Museum collection.

Jean Dubuffet at The Museum of Modern Art is the first in a new series of exhibitions which will demonstrate in depth the wealth of the Museum's holdings of individual artists or of movements significant in modern art. As these surveys will also include works promised to the Museum by its friends, they will thus offer an opportunity to consider the Museum collections of the future.

On the occasion of this exhibition, Dubuffet has given the Museum 20 works in honor of his first and staunchest American friends, Mr. and Mrs. Ralph F. Colin. It is due to their generosity that the Museum now has the most extensive and complete collection of Dubuffet's graphic work in the world. Mr. Colin, a Museum Trustee, and his wife have also given the Museum a major oil Work Table with Letter (1952) by Dubuffet and several illustrated books. Other important gifts being shown for the first time are 39 drawings and the L'Hourloupe sculpture Cup of Tea II (1966) presented to the Museum by Mr. and Mrs. Lester Francis Avnet.

Jean Dubuffet at The Museum of Modern Art was selected and installed by William S. Lieberman, Director of the Department of Drawings and Prints and Curator of Painting and Sculpture, assisted by Virginia Allen, Assistant to the Director of the Department of

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Drawings and Prints, and Riva Castleman, Assistant Curator for Prints and Illustrated Books.

"Dubuffet's evolution as an artist has been consistent, even methodical," Mr. Lieberman points out. "It has been nourished by sincerity, singlemindedness, controversy and deep concern for man in our time. It has also been irritated, in stimulating dialogue, by a conflict between what is intellectually considered and calculated and what is directly and emotionally expressed. He experiments relentlessly with ideas and with any media he chooses to explore. In astonishing detail he has varied the methods of his painting, sculpture, printmaking and collage. Dubuffet composes in series, sometimes obsessively. For each series, he has developed special techniques, forms, perspectives and colors."

In a catalogue* of the gift of 39 drawings from Mr. and Mrs. Avnet, published for the exhibition, Miss Allen expands on this point. "No sequence of drawings is without its counterpart in another medium, and generally the major series in all media coincide and interact," she writes. "During his explorations of a given subject, Dubuffet moves from drawing to painting, from lithography to sculpture and back again, with the insatiable appetite of one whose total absorption is too great to be contained within the confines of any one medium. He makes no distinction between media on the basis of importance, and recognizes no limitations other than the changes in approach dictated by the materials themselves."

The Tower (La Tour I) (1968) is shown on a revolving pedestal with photographs of studies for the interior. It is a model for a structure that would be roughly the size of a five-story building and is the most ambitious of Dubuffet's recent plans for castles, chateaux, pavilions, and gardens that project into the gigantic dimension of national monument the red, white, blue, and black image of his "L'Hourloupe" painted sculpture.

"Dubuffet's tower invites comparison," an exhibition wall label states. "Though free-form rather than geometric, its continuous ramp suggests the ascending spiral of The Solomon R. Guggenheim Museum. Like Claes Oldenburg's "Monuments for New York City" which would place bananas, teddy bears, and popsicles among the impersonal spires of skyscrapers, the tower

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*JEAN DUBUFFET: DRAWINGS with an introduction by Virginia Allen. 48 pages; 36 illustrations; paperbound \$2.50.

relies greatly on the visual jolt of being seen out of context. And like 18th-and 19th-century architectural "follies," the tower's raison d'être is purely the gratification of the owner's whim."

In another wall label, Bates Lowry, Director of the Museum, comments on his recent visit to Dubuffet's studio and suggests that one of his sculptured landscapes would be an ideal vest pocket park, or a floating island or pleasure raft. "Indeed, Dubuffet has begun to create the setting for an entirely new world--an aesthetic vision akin to that of Ledoux at the end of the 18th century; for Dubuffet, too, is involved with creating a setting for a new social order, not with providing a new look for the establishment."

Forty lithographs from the entire Phenomena series of 362 given to the Museum by Mr. and Mrs. Colin are shown. In this series, created between 1958 and 1961, Dubuffet exploited an endless variety of techniques. "Contrary to traditional methods of lithography," Mr. Lieberman points out, "he never used crayon or brush and seldom let his own hand directly intervene. Often he took direct impressions on inked paper of natural substances, for instance orange peels, and transferred them to the lithographic stone. Sometimes he cut the stone with acid or even dragged a burning rag across its surface. The results are illusive, half accident, but always initiated, witnessed and controlled by Dubuffet himself."

A gallery in the exhibition is devoted to books illustrated by Dubuffet. His real contribution to the art of the book came in 1948 when, interested in the naïve or l'art brut, he rebelled against the deluxe illustrated books and handprinted Ler dla Canpane on newsprint. The small relief prints made from cheese boxes, linoleum and other ephemeral materials, combined with mimeographed text, were later reissued with other unpublished prints in 1962 coincidentally with the founding of a museum devoted to l'art brut. In most of his books Dubuffet has transformed the text, either by writing on it or by arranging very rough type unconventionally. While the pictorial material of the recent books is reproduced drawings, the format is a unique artistic creation. Historically, the most important is L'Hourloupe, illustrated with red and blue ballpoint pen drawings. They are the first works in a style which culminated in the monumental tower sculpture.

Among the Museum's Dubuffet drawings are examples from most of his major series which provide the opportunity to examine in depth the whole range of his draftsmanship. "From such

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a study comes the inescapable conclusion that unpredictability and duality are among the few constants in Dubuffet's work," Miss Allen observes. "As it undergoes metamorphosis from restrained to frenetic, line alternately defines and obliterates solid form. Objects dissolve into texture, only to reappear in different guise. Table tops tilt to reveal, not the still life that Cubism has conditioned us to expect, but the teeming activity of a micro-landscape. The subject matter is as varied as Dubuffet's treatment of it, traversing man, his machines, and his activities; nature, from grandiose to microscopic; and animals."

Among the paintings promised to the Museum are Paris Street with Furtive Pedestrians (1944), lent by Mr. and Mrs. Jacques Gelman; La Juive (1950), lent by Mr. and Mrs. Pierre Matisse; My Cart, My Garden (1955), from Mr. and Mrs. James Thrall Soby; Grand Jazz Band (New Orleans) (1944), lent by Mr. and Mrs. Gordon Bunshaft; Wandering Knight (1951), from Mr. M. Ricklis; and two collages, Beard of the Asian Wisemen (1959) and Beard Source (1959), promised gifts of Mrs. Bertram Smith. Four pictures from the Harriet and Sidney Janis Collection, given to the Museum last year, are shown: High Heels (1946), Henri Michaux (1947), Blue Short Circuit (1950), and Baptism of Fire (1959).

Newly acquired works are The Magician (1954), gift of Mr. and Mrs. N. Richard Miller and Purchase; Bedouin (1948), extended loan of Mr. and Mrs. Arthur Wiesenberg; and Place of Awakening (1960), given to the Museum by Dubuffet in honor of Mr. and Mrs. Colin. Mr. and Mrs. Stephen Hahn have given Arab, a colored chalk drawing, and Mr. and Mrs. Maxime L. Hermanos, a 1947 portrait in graphite pencil of Gaston Chaissac. Other recent gifts are Marriage Vows (1955) and Georges Dubuffet in the Garden (1956), both given by William H. Weintraub.

All the prints and illustrated books are being exhibited at the Museum for the first time.

Paintings which have been in the Museum collection for some time include two acquired through the Mrs. Simon Guggenheim Fund, Joe Bosquet in Bed (1947) and Business Prospers (1961); Wall with Inscriptions, (1966) a gift of Mr. and Mrs. Gordon Bunshaft; and Beard of Uncertain Returns (1959), acquired through the Sam A. Lewisohn Fund; Work Table with Letter (1952), from Mr. and Mrs. Colin; Snack for Two (1944), a gift of Mrs. Saidie A. May; and The Cow with Subtile Nose (1956 - Benjamin Scharps and David Scharps Fund).

Dubuffet's work was first shown in Paris in 1944 after the Liberation and in New York in the late '40s. In 1962 The Museum of Modern Art presented a large retrospective which included 20 of the 201 works currently on view. At that time the Museum published a monograph on the artist by Peter Selz.

Additional material available on request includes photographs, Jean Dubuffet: Drawings, complete texts of the exhibition wall labels, a brief chronology of Dubuffet's life, and selected excerpts from his writings. For further information contact Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

1. The Artist Dubuffet (chronology of the artist). 1971. Catalogue, 18 1/2 x 11 1/2" (46.8 x 29.2 cm.). Gift of the artist. III, 66. (Photo: Mathews 2012)

From the series "Landscapes" ("Paysages")

2. Cyclists with View from Cyclists' point of view. (July) 1943. Cassin, watercolor, ink and ink, 8 1/2 x 5 1/2" (21.6 x 14.0 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Collin. III, 66. (Photo: Mathews 2012) L.I., 28

From the series "Views of Paris" ("Vues de Paris")

3. Paris Street with Pedestrians (Vues de Paris avec piétons). February 1944. Oil on canvas, 15 1/2 x 18 3/4" (39.0 x 47.6 cm.). Gift of Mr. and Mrs. Jacques Selman. III, 197. (Photo: Selman 2010) L.I., 227

4. Shadows from the View from the Artists' point of view. Cassin, 2 views 1944. Ink and ink, 8 1/2 x 5 1/2" (21.6 x 14.0 cm.). Gift of Mr. and Mrs. Lester Francis Benet. III, 66. (Photo: Benet 2006) L.I., 265

5. Beach with Bathing (Plage avec baigneurs). Cassin, 3 views 1944. Ink and ink, 8 1/2 x 5 1/2" (21.6 x 14.0 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Collin. III, 66. (Photo: Mathews 2011) L.I., 269

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October 2 - October 27, 1968

Checklist

In the listing below, dates enclosed in parentheses do not appear on the works themselves. Dimensions are given in inches and centimeters, height preceding width. "L." refers to the definitive Catalogue des travaux de Jean Dubuffet, edited by Max Loreau, thirteen volumes published to date.

1. Mme Arthur Dubuffet (grandmother of the artist). 1921. Sanguine, 18 1/8 x 14 1/2" (46.0 x 36.9 cm.). Gift of the artist. XXX.68. (Photo: Mathews 2012)

from the series "Landscapes" ("Paysages"):

2. Cyclist with Five Cows (Cycliste avec cinq vaches). (July) 1943. Gouache, watercolor, brush and ink, 6 1/8 x 9 7/8" (15.4 x 25.1 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2023) L.I, 78

from the series "Views of Paris" ("Vues de Paris"):

3. Paris Street with Furtive Pedestrians (Vue de Paris aux piétons furtifs). February 1944. Oil on canvas, 35 1/8 x 45 3/4" (89.0 x 116.1 cm.). Lent by Mr. and Mrs. Jacques Gelman. 68.1197. (Photo: Baker 21-169) L.I, 225
4. Shadows Cast in the Pine Forest (Ombres portées dans la pinède). Cassis, 3 June 1944. Pen and ink, 5 3/8 x 6 7/8" (13.6 x 17.5 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 236.68. (Photo: RP 2988) L.I, 265
5. Beach with Bathers (Plage aux baigneurs). Cassis, 5 June 1944. Pen and ink, 6 3/8 x 9 1/8" (16.2 x 23.0 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2011) L.I, 269

6. Figure (Personnage). 29 June 1944. Incised ink on gesso on cardboard, 11 1/4 x 6 5/8" (28.3 x 16.7 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 237.68. (Photo: RP 2955) L.I, 296

from the series "Jazz":

7. Grand Jazz Band (New Orleans). December 1944. Oil on canvas, 45 1/8 x 57 3/4" (114.6 x 146.8 cm.). Promised gift of Mr. and Mrs. Gordon Bunshaft. 68.1424. (Photo: Baker 19-604) L.I, 379

from the series "Walls" ("Les Murs"):

8. Wall with Inscriptions (Mur aux inscriptions). April 1945. Oil on canvas, 39 3/8 x 31 7/8" (99.7 x 81.0 cm.). The Mr. and Mrs. Gordon Bunshaft Fund. 186.66. (Photo: RP 1563) L.I, 445

from the series "Mirobolus, Macadam et Cie/Hautes Pâtes":

9. Snack for Two (Casse-croute à deux). (August 1945). Oil on canvas, 29 1/4 x 24 1/4" (74.3 x 61.6 cm.). Gift of Saidie A. May. 280.49. (Photo: S-9412) L.II, 31
10. High Heels (Les Hauts talons). (June-July) 1946. Oil and sand on canvas, 25 5/8 x 21 1/2" (65.1 x 54.3 cm.). The Sidney and Harriet Janis Collection. 590.67. (Photo: Clements 9495) L.II, 152

from the series "More Beautiful Than They Think: Portraits" ("Plus beaux qu'ils croient: portraits"):

11. Michel Tapié. (August) 1946. Gouache and charcoal, 16 3/8 x 10 7/8" (41.6 x 27.5 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 238.68. (Photo: RP 2969) L.III, 11
12. Henri Michaux (gros cernes crème). (4-5 January 1947). Oil on canvas, 51 1/2 x 38 3/8" (130.7 x 97.3 cm.). The Sidney and Harriet Janis Collection. 591.67. (Photo: Clements 28-903) L.III, 112
13. Joë Bousquet in Bed (Joë Bousquet au lit). (Paris, January 1947). Oil emulsion in water on canvas, 57 5/8 x 44 7/8" (146.3 x 114.0 cm.). The Mrs. Simon Guggenheim Fund. 114.61. (Photo: Rosenblum 4686) L.III, 116

"Portraits" (continued)

14. René Bertelé. (July-August) 1947. Reed pen and ink, 13 3/16 x 9 5/8" (33.5 x 24.5 cm.). Lent anonymously. 68.XXX. (Photo: RP 2976) L.III, 137
15. Gaston Chaissac. (July-August) 1947. Graphite pencil, 15 1/2 x 10 1/8" (39.2 x 25.7 cm.). Gift of Mr. and Mrs. Maxime L. Hermanos. 591.64. (Photo: Mathews 2021) L.III, 143
16. Jean Fautrier. (July-August) 1947. Pen and ink, 10 5/8 x 8 1/4" (26.7 x 20.9 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 239.68. (Photo: RP 2975) L.III, 140.

from the series "Roses of Allah, Clowns of the Desert" ("Roses d'Allah, clowns du désert"):

17. Pollination of Palm Trees (Fécondation des palmiers). (El Goléa, January-April) 1948. Distemper, 17 3/4 x 21 7/8" (45.0 x 55.5 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2022) L.IV, 106
18. Desert and Bedouin (Désert et Bédouin). (El Goléa, January) 1948. Pen and ink, 12 5/8 x 9 1/4" (31.9 x 23.4 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 240.68. (Photo: RP 2993) L.IV, 210
19. Arab. (Tamanrasset, January) 1948. Colored chalks, 13 5/8 x 10 1/8" (34.4 x 25.6 cm.). Gift of Mr. and Mrs. Stephen Hahn. 234.68. (Photo: Mathews 1056)
20. Bedouin (personnage gris et rougeâtre). (Paris, May-June 1948). Oil on canvas, 39 1/4 x 28 3/4 (99.5 x 73.0 cm.). Promised gift of Mr. and Mrs. Arthur Wiesenberger. XXX.68. (Photo: Burckhardt MMA 605) L.IV, 225

from the series "Grotesque Landscapes" ("Paysages Grotesques"):

21. The Visitors Welcomed (Les Visiteurs bienvenus). August 1949. Wash, pen and ink, 9 7/8 x 12 3/4" (24.9 x 32.4 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 241.68. (Photo: RP 2992) L.V, 87

from the series "Metro and Metromania" (Métro et Métromanie"):

22. Metro. (September or October) 1949. Incised ink on gesso on cardboard, 12 3/4 x 9 1/4" (32.1 x 23.5 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 243.68. (Photo: RP 2998) L.V, 117.
23. Metro. (September or October) 1949. Incised ink on gesso on cardboard, 12 5/8 x 9 7/8" (32.0 x 24.8 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 242.68. (Photo: RP 2990) L.V, 118

from the series "Corps de dame":

24. Olympia. April 1950. Oil on canvas, 35 x 45 3/4" (88.8 x 116.1 cm.). Lent by Mrs. M. Victor Leventritt. 68.1429. (Photo: Baker 7407-21) L.VI, 85

25. La Juive. (October) 1950. Oil on canvas, 45 7/8 x 35" (116.3 x 88.7 cm.). Promised gift of Mr. and Mrs. Pierre Matisse. 68.1431. L.VI, 109

26. Blue Short Circuit (Court-circuit bleu). (February) 1951. Oil on canvas, 46 1/8 x 35 1/4" (117.0 x 89.4 cm.). The Sidney and Harriet Janis Collection. 593.67. (Photo: Clements 30-861) L.VI, 118

27. Corps de dame. (June-December) 1950. Pen and ink, 10 3/4 x 8 3/8" (27.2 x 21.1 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 245.68. (Photo: RP 2965) L.VI, 168

28. Corps de dame. (June-December) 1950. Pen, reed pen and ink, 10 5/8 x 8 3/8" (27.0 x 21.2 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 244.68. (Photo: RP 2971) L.VI, 183

29. Corps de dame. (June-December) 1950. Wash, reed pen and ink, 12 3/4 x 9 7/8" (32.3 x 24.9 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 246.68. (Photo: RP 2982) L.VI, 184

30. Figure: Nude (Personnage: femme nue). (c. February 1951). Reed pen and ink, 12 3/8 x 9 3/8" (31.3 x 23.7 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 263.68. (Photo: RP 2980) L.VI, 186

from the series "Landscape Tables" ("Tables paysagées"):

31. Table Laden with Objects (Table chargée d'objets). 17 March 1951. Pen, reed pen and ink, 12 3/4 x 10 1/4" (32.4 x 26.0 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 247.68. (Photo: RP 2968) L.VII, 13
32. Work Table with Letter (Table de travail avec lettre). (New York, January) 1952. Oil and Swedish putty on composition board, 35 5/8 x 47 7/8" (90.5 x 121.6 cm.). Gift of Mr. and Mrs. Ralph F. Colin. 46.52. (Photo: S-11.193) L.VII, 138

from the series "Knights" ("Chevaliers"):

33. Wandering Knight (Chevalier vagabond). September 1951. Oil on canvas, 36 1/4 x 28 7/8" (92.0 x 73.2 cm.). Promised gift of The McCrory Corporation. 68.1430. (Photo: Boesch 03 12 68-19) L.VII, 79

from the series "New York Drawings" ("Dessins de New York"):

34. Woman Ironing a Shirt, I (Repasseuse de chemise, I). (December 1951), dated 1952. Pencil, pen and ink, 11 3/4 x 9" (29.7 x 22.6 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 249.68. (Photo: RP 2970) L.VII, 109
35. Bowery Bum. (December) 1951. Reed pen and ink, 12 x 9" (30.4 x 22.7 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 248.68. (Photo: RP 2973) L.VII, 112
36. Evolving Portrait (Portrait aux développements). (January) 1952. Reed pen and ink, 18 3/4 x 13 3/4" (47.5 x 34.9 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 250.68. (Photo: RP 2987) L.VII, 162

from the series "Radiant Lands" ("Terres radieuses"):

37. Landscape (Paysage). June 1952. Brush, pen, reed pen and ink on paper mounted on board, 17 7/8 x 23 3/4" (45.3 x 60.2 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 253.68. (Photo: RP 2960) L.VII, 258
38. Dematerialization (Dématérialisation). June 1952. Pen and ink, 18 3/4 x 23 7/8" (47.5 x 60.6 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 251.68. (Photo: RP 3000) L.VII, 259

"Radiant Lands" (continued)

39. Tumultuous Landscape (Paysage agité). June 1952. Pen, reed pen and ink, 18 3/4 x 23 7/8" (47.5 x 60.5 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 254.68. (Photo: RP 2959) L.VII, 260
40. Storm on the Steeple (Orage sur le clocher). June 1952. Pen and ink, 18 3/4 x 23 3/4" (47.5 x 60.3 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 252.68. (Photo: RP 2964) L.VII, 266.
41. Ties and Whys: Landscape with Figures (Liaisons et raisons: paysage avec personnages). July 1952. Pen and ink, 19 3/4 x 25 3/4" (50.0 x 65.2 c.m.). Gift of Mr. and Mrs. Lester Francis Avnet. 255.68. (Photo: RP 2967) L.VII, 267

from the series "Little Statues of Precarious Life" ("Petites statues de la vie precare"):

42. The Magician. 1954. Slag and roots, 43 1/2" high. Gift of Mr. and Mrs. N. Richard Miller and Purchase. 871.68. (Photo: O. E. Nelson 3809)

from the series "Cows, Grass, Foliage" ("Vaches, herbe, frondaisons"):

43. The Cow with the Subtile Nose (Vache au nez subtil). (Paris, September) 1954. Oil and Duco on canvas, 35 x 45 3/4" (88.9 x 116.1 cm.). The Benjamin Scharps and David Scharps Fund. 288.56. (Photo: S-14.492) L.X, 109
44. Cow (Vache). (December) 1954. Wash, pen and ink, 8 7/8 x 11 7/8" (22.3 x 30.1 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 257.68. (Photo: RP 2979) L.X, 139.
45. Cow (Vache). December 1954. Pen and ink, 12 3/4 x 9 7/8" (32.4 x 25.0 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 256.68. (Photo: RP 2989) L.X, 155.

from the series "Carts, Gardens" ("Charrettes, jardins"):

46. Donkey and Cart (Ane et charrette). (May) 1955. Pen and ink, 9 3/8 x 12 5/8" (23.6 x 32.0 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 260.68. (Photo: RP 2977)
47. My Cart, My Garden (Mon char, mon jardin). (June) 1955. Oil on canvas, 35 1/4 x 45 5/8" (89.2 x 116.0 cm.). Promised gift of Mr. and Mrs. James Thrall Soby. 68.1427. (Photo: S-16-657)

"Carts, Gardens" (continued)

48. Post at the Foot of a Wall (Pied du mur au poteau). June 1955. Pencil, 12 5/8 x 9 1/4" (32.0 x 23.5 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 258.68. (Photo: RP 2978)
49. Tree (L'arbre). (c. June) 1955. Ink transfer, wash, pen and ink, 19 5/8 x 12 1/8" (49.8 x 30.6 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 259.68. (Photo: RP 2961)

from the series "Monolithic Figures" ("Personnages monolithes"):

50. Marriage Vows (Les vœux de mariage). (July-September) 1955. Oil on canvas, 39 x 32" (99.0 x 81.3 cm.). Gift of Mr. and Mrs. William H. Weintraub. 499.64. (Photo: Baker 19-839)

from the series "Painting Assemblages" ("Tableaux d'assemblages"):

51. George Dubuffet in the Garden (Georges Dubuffet au jardin). (December, 1955 ?), dated 1956. Cut-up oil paintings on canvas, 61 1/4 x 36 1/8" (155.5 x 91.7 cm.). Gift of Mr. and Mrs. William H. Weintraub. 500.64. (Photo: Rainford: Matisse Gallery)

from the series "Texturologies":

52. Stone Transcription (Transcription aux pierres). (November) 1958. Pen and ink, 14 1/4 x 9 1/8" (36.1 x 23.0 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 261.68. (Photo: RP 3001)
53. Textural Transcription (Transcription texturologique). (November) 1958. Pen and ink, 9 x 14 1/4" (22.9 x 36.2 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 262.68. (Photo: RP 2981)

from the series "Botanical Elements" ("Éléments botaniques"):

54. Baptism of Fire (Baptême du feu). (September) 1959. Assemblage of leaves on paper, 21 5/8 x 27 1/8" (54.9 x 68.9 cm.). The Sidney and Harriet Janis Collection. 594.67. (Photo: Clements 55-718)

from the series "Beards" ("Barbes"):

55. Beard Source (La source de barbe). (June) 1959. Collage of ink transfers, 20 x 13 1/2 (50.7 x 33.8 cm.). Promised gift of Mrs. Bertram Smith. 68.1183. (Photo: Mathews 1891) L.XV, 28
56. Beard of the Asian Wisemen (Barbe des sages de l'Asie). (June) 1959. Collage of ink transfers, 20 1/8 x 13 1/4" (51.1 x 33.5 cm.). Promised gift of Mrs. Bertram Smith. 68.1182. (Photo: Mathews 1890) L.XV, 41
57. Beard of Uncertain Returns (Barbe des retours incertains). (Begun in Vence, completed in Paris, November) 1959. Oil on canvas, 45 3/4 x 35 1/8" (116.1 x 89.2 cm.). The Mrs. Sam A. Lewisohn Fund. 63.61. (Photo: S-16.957) L.XV, 85

from the series "Drawings in India Ink and Wash" ("Dessins à l'encre de Chine et lavis"):

58. Figure in a Landscape (Personnage dans un paysage). July 1960. Pen and ink, 9 1/4 x 12" (23.3 x 30.3 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 264.68. (Photo: RP 2995)
59. Figure with Hat in a Landscape (Personnage au chapeau dans un paysage). August 1960. Pen and ink, 12 x 9 3/8" (30.4 x 23.7 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 266.68. (Photo: RP 2995)
60. Landscape with Figure (Paysage avec personnage). August 1960. Pen and ink, 15 5/8 x 12 7/8" (39.7 x 32.7 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 265.68. (Photo: RP 2972)

from the series "Materiologies":

61. Epidermis (Epiderme). (October-November) 1960. Ink imprint, 20 x 26 5/8" (50.6 x 67.4 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2030)
62. Place of Awakening (Site aux éveils). (November) 1960. Sand, pebbles, and plastic paste on board, 34 3/4 x 45 1/8" (88.3 x 114.6 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2020)

from the series "Paris Circus":

63. Rear of the Bus/Gare Montparnasse-Porte des Lilas/"Cirage Grand Luxe"
(Train arriere autobus Gare Montparnasse-Porte des Lilas: cirage grand luxe). 25 February 1961. Watercolor, wash, pencil, pen and ink, c. 19 3/8 x 26 1/4 (49.3 x 66.5 cm.). Lent by Mr. and Mrs. Lester Francis Avnet. 68.1426. (Photo: Uht 912) L.XIX, 2
64. Baba Solstice (Baba Solstice). 1 May 1961. Gouache, watercolor, brush, ink and pencil, 19 3/4 x 26 3/8" (50.0 x 67.0 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2014) L.XIX, 35
65. Bon Marché II (Le Bon Marché II). 5 May 1961. Gouache, watercolor, brush, ink and pencil, 19 3/4 x 26 3/8" (50.1 x 66.8 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2024) L.XIX, 38
66. Business Prospers (Le Commerce prospère). (Vence, 12-17 June) 1961. (Reworked 10-12 July 1961.) Oil on canvas, 65 x 86 5/8" (165.1 x 220.0 cm.). The Mrs. Simon Guggenheim Fund. 115.62. (Photo: S-17.761) L.XIX, 55
67. Two Automobiles: Ford and Citroën (Deux automobiles: Ford, Citroën). 18 June 1961. Watercolor, wash, pen and ink, 17 1/8 x 13 1/8" (43.3 x 33.5 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2015) L.XIX, 68
68. Two Automobiles: Ford and Renault (Deux automobiles: Ford, Renault). 20 June 1961. Pen and ink, 17 3/8 x 13 1/8" (44.0 x 33.3 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 267.68. (Photo: RP 2962) L.XIX, 71
69. Street and Sidewalk (Rue et chaussée). July 1961. Pen and ink, 19 7/8 x 13 1/4" (50.3 x 33.4 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2029) L.XIX, 90
70. The Operator (L'Opérant). (25 August) 1961. Oil on canvas, 45 7/8 x 35 1/4" (116.5 x 89.3 cm.). Lent by Mr. and Mrs. William Weintraub. 68.1428. (Photo: Pollitzer 6233) L.XIX, 108

from the series "Pisseurs":

71. Pisseur à droite X. (28 August) 1961. Pen and ink, 10 5/8 x 8 1/4" (26.9 x 21.0 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 269.68. (Photo: RP 2991) L.XIX, 135
72. Mountain View (La Vue sur l'Adret). 14 September 1961. Wash, brush, pen and ink, 13 x 15 7/8" (33.0 x 40.2 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2013) L.XIX, 150

from the series "One Episode from 'Legends': Exodus" ("Un épisode des légendes: Exodus"):

73. Thirteen Figures, Black Background (Treize personnages fond noir).
1 October 1961. Brush, pen and ink, 9 7/8 x 13 1/8" (25.0 x 33.3 cm.).
Gift of Mr. and Mrs. Lester Francis Avnet. 270.68. (Photo: RP 2994)
L.XIX, 169
74. Six Figures, Landscape Background (Six personnages fond paysage).
(1) October 1961. Brush, pen and ink, 9 7/8 x 13 1/8" (25.1 x 33.3 cm.).
Gift of Mr. and Mrs. Lester Francis Avnet. 272.68. (Photo: RP 2997)
L.XIX, 174
75. Figure, Black Background (Personnage fond noir). 3 October 1961. Brush,
pen and ink, 13 1/4 x 9 7/8" (33.5 x 25.0 cm.). Gift of Mr. and Mrs.
Lester Francis Avnet. 271.68. (Photo: 2996) L.XIX, 185

from the series "Legends" ("Légendes"):

76. Landscape with Three Figures (Paysage avec trois personnages).
(26 November) 1961. Collage, gouache, brush and ink, 21 5/8 x 26 1/8"
(54.8 x 66.2 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 273.68.
(Photo: RP 2958) L.XIX, 227
77. Landscape with Three Figures (Paysage avec trois personnages).
5 December 1961. Collage, gouache, brush and ink, 21 5/8 x 26 1/8"
(54.8 x 66.2 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 274.68.
(Photo: RP 2983) L.XIX, 232
78. Figure: Bust (Personnage: buste). (13 March) 1962. Gouache,
10 3/8 x 8 1/8" (26.2 x 20.6 cm.). Gift of the artist in honor of
Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2031) L.XIX, 310
79. Figure (Personnage). (22 March) 1962. Gouache, watercolor, brush and ink,
26 3/8 x 13 1/8" (66.8 x 33.3 cm.). Gift of the artist in honor of
Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2016) L.XIX, 348
80. Meal for Four III (Repas à quatre III). (2 May) 1962. Watercolor, wash,
brush and ink, 21 1/4 x 15 5/8" (54.0 x 39.6 cm.). Gift of the artist in
honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2017)
L.XIX, 403

from the series "L'Hourloupe":

81. Algebra of Uncertainty (L'Algèbre des incertitudes). (20 March) 1964.
Vinyl paint on paper, 19 3/4 x 26 1/2" (50.2 x 67.3 cm.). Gift of the
artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo:
Mathews 2018) L.XX, 282
82. Typewriter III (Machine à écrire III). (1 June) 1964. Felt pen and
ballpoint pen, 8 3/8 x 10 5/8" (21.1 x 27.0 cm.). Gift of the artist
in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews
2026) L.XX, 340

"L'Hourloupe" (continued)

83. Figure XXV (Personnage XXV). (7 November) 1964. Felt pen, 10 5/8 x 8 3/8" (27.0 x 21.1 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2025)
84. Verbal Agreement: Six Figures (Texte putatif: avec six personnages). (4 April) 1966. Felt pen, 10 3/4 x 8 1/4" (27.1 x 20.8 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2027)
85. Villa L. (17 April) 1966. Felt pen, 10 3/4 x 8 3/8" (27.1 x 21.1 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2028)
86. Stairs III (L'Escalier III). (19 June) 1966. Felt pen, 10 x 6 1/2" (25.4 x 16.6 cm.). Gift of the artist in honor of Mr. and Mrs. Ralph F. Colin. XXX.68. (Photo: Mathews 2019)
87. Cup of Tea II (Tasse de thé II). (19 August) 1966. Cast polyester resin and vinyl paint, 77 7/8 x 46 1/4 x 3 3/4" (197.8 x 117.3 x 9.5 cm.). Gift of Mr. and Mrs. Lester Francis Avnet. 720.68. (Photo: Mathews 1928, 1929)
88. Half-Figure (Personnage mi-corps). 1967. Polychromed vacuum form relief, 21 1/4 x 13 1/8" (54.0 x 33.3 cm.). Promised gift of Mr. and Mrs. Ralph F. Colin. 68.1422.
89. Tower I (La Tour I). (Summer, 1968). Cast polyester resin and vinyl paint, approx. 10' high. Lent by the artist. 68.1432. (Photo: MMA 8872, 8873, 8874)

JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

October 2 - October 27, 1968

LITHOGRAPHS

All lithographs are the gift of Mr. and Mrs. Ralph F. Colin.

Dimensions are given of the composition only; height precedes width and measurements are in inches. Unless otherwise noted, the works are printed in black. "A" or "S" refer to the Silkeborg Museum catalogs of prints by Jean Dubuffet, compiled by Noël Arnaud and Ursula Schmitt.

from the series "First Lithographs" (Premières lithographies)

90. Landscape with Onlooker (Paysage au veilleur). (12 July 1944).
11 3/8 x 8 5/8". 762.65. (Photo: Mathews 1044) A.8

from the series "At the School of Lithography" (A l'école de la lithographie)
- See ILLUSTRATED BOOKS

from the series "The Walls" (Les murs)

91. Stuck to the Wall (Adhésion au mur). (January-March 1945).
14 3/8 x 10 15/16". 764.65. (Photo: Mathews 1038) A.63
92. Man in Soft Hat before a Wall (Homme au chapeau mou devant un mur).
(January-March 1945). 14 9/16 x 9 1/2". 765.65 (Photo: Mathews
1039) A.64
93. Bird Perched on the Corner of the Wall (Angle de mur à l'oiseau
perché). (4 January 1945). 14 3/8 x 11". 770.65. (Photo:
Mathews 1040) A.70
94. Decayed Walls at 34 Rue Lhomond (Les murs vétustes du 34 rue
Lhomond). (28 March 1945). 14 3/4 x 11". 775.65. (Photo:
Mathews 1041) A.76

from the series "Return to Lithography" (Retour à la lithographie)

95. Subway (Métro). (September) 1949. 12 15/16 x 10 3/16". 789.65.
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from the series "Introduction of Botanical Elements into Lithography"
(Incursion de la botanique dans la lithographie)

96. Angry Cat (Chat furieux). November 1953. 10 15/16 x 16 1/16".
692.65. (Photo: Mathews 1029) A.146
97. The Mountaineers (Les montagnards). (1953). Printed in color,
14 1/2 x 17 9/16". 693.65. (Photo: Mathews 1030) A.147
98. Vegetation (Végétation). 1953. 13 3/4 x 20 9/16". 697.65.
(Photo: Mathews 1031) A.151
99. The Tillers II (Les défricheurs II). 1953. Printed in color,
25 1/4 x 19 5/8". 699.65. (Photo: Mathews 1032) A.153
100. Stranger (L'étranger). (1953). Printed in color, 6 13/16 x
5 1/2". 700.65. A.154
101. Landscape with Madwoman (Paysage à la folle). 1953. 19 5/8 x
26 1/8". 704.65. (Photo: Mathews 1035) A.158
102. Landscape with Foliage (Paysage aux frondaisons). 1953.
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103. The Feather in a Cap (La plume au chapeau). 1953. 20 1/8 x
12 13/16". 710.65. (Photo: Mathews 1034) A.164
104. The Man in a Cap (L'homme à la casquette). 1953. 20 1/16 x
6 1/16". 711.65. (Photo: Mathews 1036) A.165
105. The Poacher (Le braconnier). 1953. 19 15/16 x 25 3/4".
712.65. (Photo: Mathews 1037) A.166
106. Work and Play (Jeux et travaux). (1953). Printed in color,
25 7/8 x 19 3/4". 714.65. (Photo: S-15.393) A.168
107. Hat with Fern (Fougère au chapeau). (December 1953). Printed
in color, 20 3/4 x 16". 794.65. (Photo: RP 1736) A.170

from the series "Transfers of Assemblages" (Les reports d'assemblage)

108. Bust (Buste). (January 1958). Printed in color, 12 x 7".
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109. Portrait of a Woman (Portrait de femme). (January 1958).
Printed in color, 12 1/4 x 7 5/16". 716.65. (Photo: Mathews
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from the series "Phenomena" (Les Phénomènes): black and white plates

110. Stone with Tracks (Pierre aux traces), plate I from "L'élémentaire." (January 1958). 12 5/8 x 16 1/8" 719.65.1. A.176
111. Dispersion (Dispersion), plate XV from "L'élémentaire." (January 1958). 20 1/16 x 13 1/2". 719.65.15. A.190
112. The Life of Water (La vie de l'eau), plate XIII from "La terre et l'eau." (March-April 1958). 11 13/16 x 15 3/4". 720.65.13. A.206
113. Pustulous Effusion (Epanchement aux pustules), plate III from "Le preneur d'empreintes." (July 1958). 18 11/16 x 15 5/16". 722.65.3. (Photo: Mathews 1017) A.232
114. Pavement of Skin (Pavage de peau), plate IX from "Le preneur d'empreintes." (July 1958). 16 1/2 x 14 1/8". 722.65.9 A.238
115. Cut Straw (La paille hachée), plate XII from "Le preneur d'empreintes." (July 1958). 17 3/4 x 12 3/16". 722.65.12. A.241
116. Spots (Tavelure), plate XIII from "Le preneur d'empreintes." (July 1958). 21 1/4 x 15 3/4". 722.65.13. A.242
117. Cosmography (Cosmographie), plate XIV from "Le preneur d'empreintes." (July 1958). 21 1/4 x 15 3/4". 722.65.14. A.243
118. Wall with Memories II (Mur aux souvenirs II). (November 1958). 18 7/8 x 15 3/4". 724.65. A.259
119. Ardor (Ardeur), plate I from "Eléments, moments." (February 1959). 21 1/2 x 15 7/8". 725.65.1. (Photo: Mathews 1018) A.260
120. Memory and Oversight (Mémoire et oubli), plate XV from "Eléments, moments." (October 1958). 19 11/16 x 13 3/8". 725.65.15. A.274
121. Refraction (Réfraction), plate II from "Le vide et l'ombre." (August 1958). 17 5/16 x 15 3/4". 727.65.2. A.289
122. Rubble (Rocaille), plate II from "Territoires." (September 1958). 22 7/8 x 16 1/2". 728.65.2. A.307
123. Waiting (Attente), plate XV from "Territoires." 1959. 18 1/2 x 16 1/8". 728.65.15. A.320
124. Continued Animation (Animation continue), plate XVI from "Territoires." 1959. 20 1/2 x 14 15/16". 728.65.16. A.321

125. Torrent (Torrent), plate I from "Eaux, pierres, sable."
(February 1959). 21 3/16 x 15 1/4". 731.65.1. (Photo:
Studley BK 86) A.360
126. Rock Foam (L'écume des roches), plate X from "Eaux, pierres,
sable." (February 1959). 21 3/8 x 16 5/8". 731.65.10.
(Photo: Mathews 1016) A.369
127. Geometry (Géométrie), plate XVI from "Sites et chaussées."
(March 1959). 20 3/16 x 15 1/2". 734.65.16. (Photo:
Studley BK 83) A.421
128. Rectilinear Tracings (Tracés rectilignes), plate VII from
"Etendues, parois." (August 1959). 21 1/4 x 15 3/4".
735.65.7. A.440
129. The Shade Tree (L'arbre d'ombre), plate X from "Etendues, parois."
(August 1959). 21 1/4 x 15 3/8". 735.65.10. (Photo: S-16.645).
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130. Scratching (Ecorcherie), plate XVI from "Planches de rebut II."
(May 1961). 20 7/8 x 15 3/4". 744.65.16. S.551

from the series "Phenomena" (Les Phénomènes): color plates

131. Antelope (L'Antilope), plate I from "Aires et lieux." (August
1958). 15 3/4 x 11 13/16". 723.65.1. A.248
132. Water (L'eau), plate II from "Aires et lieux." (August 1958).
18 1/8 x 11". 723.65.2. A.249
133. Texturology (Texturologie), plate III from "Aires et lieux."
(August 1958). 18 1/4 x 11". 723.65.3. (Photo: Mathews 1019)
A.250
134. Muddy Highway (Chaussée terreuse), plate IV from "Aires et lieux."
(August 1958). 15 3/4 x 12 3/16". 723.65.4. A.251
135. Gold Burnished by Earth (Ors brunis du sol), plate VII from
"Aires et lieux." (September 1958). 16 1/2 x 13 3/4". 723.65.7.
(Photo: Mathews 1015) A.254
136. Earth Text (Texte de terre), plate V from "Champs de silence."
(August 1958). 18 7/8 x 14 5/8". 726.65.5. (Photo: Mathews 1020)
A.282
137. Ballet (Ballet), plate III from "L'arpenteur." (March 1959).
18 7/8 x 14 9/16". 733.65.3. A.398

138. Earth Spirit (Esprit de terre), plate VII from "L'arpenteur."
(March 1959). 20 1/16 x 15". 733.65.7. A.402
139. Blanket of Earth (Nappe du sol), plate VIII from "L'arpenteur."
(September 1958). 13 x 15 3/4". 733.65.8. (Photo: Mathews
1013) A.403
140. Russet Ground (Terrain roux). (September 1958). 22 7/8 x
15 3/4". 795.65. A.258
141. Scintillating (Scintillement), plate I from "Géographie."
(August 1959). 18 1/2 x 14 1/2". 735.65.1. (Photo: Mathews
1021) A.424
142. Awakening (Eveil), plate VII from "Géographie." (August 1959).
21 1/4 x 15 3/8". 735.65.7. A.430
143. Games and Congress (Jeux et congrès), plate IV from "Cadastre."
(April 1959). 19 11/16 x 15 1/8". 737.65.4. A.455
144. Songs (Chansons), plate I from "Banalités." (August 1959).
18 15/16 x 13 3/4". 738.65.1. A.462
145. Earth Spectacle (Spectacle au sol), plate III from "Spectacles."
(September 1958). 22 7/8 x 15 3/4". 739.65.3. A.474
146. Impermanence (Impermanence), plate VI from "Spectacles." (August
1959). 19 11/16 x 15". 739.65.6. A.477
147. The Appeal of Emptiness (L'attrait du vide), plate III from
"Tables rases." (August 1959). 18 7/8 x 14 5/8". 745.65.3.
(Photo: Mathews 1014) S.495
148. Chalky Legend (Légende plâtreuse), plate VI from "Tables
rases." (August 1959). 18 1/2 x 14 9/16". 745.65.6. S.498
149. Buoyant Earth (Le sol allègre), plate II from "L'anarchitecte."
(September 1958). 20 1/2 x 15 3/4". 746.65.2. S.490

from the series "Lithographs Made by Transfers of emblems"
(Lithographies par reports d'assages)

Stages in the preparation of Figure in Red:

150. Figure in Red (Personnage au costume rd. 1961. Collage maquette for the lithograph, sheet 14 7/8 x 17 3/4". Promised gift of Mr. and Mrs. Ralph F. Colin. 623.1
151. Figure in Red (Personnage au costume rd. (1961) Ink drawing on acetate for the lithograph, 20 7/8 x 10 5/8". Promised gift of Mr. and Mrs. Ralph F. Colin. 68.1423.2
152. Figure in Red (Personnage au costume rd. (April) 1961. Progressive proof of the first three colors, 20 5/8 x 15". 760.65.5
153. Figure in Red (Personnage au costume rd. (April) 1961. Proof of fourth color, 20 5/8 x 11 1/4 760.65.6
154. Figure in Red (Personnage au costume rd. (April) 1961. Progressive proof showing the first five colors, 20 5/8 x 15 1/16". 760.65.9. (Photo: Mathews3)
155. Figure in Red (Personnage au costume rd. (April) 1961. Proof of sixth color, 21 1/4 x 15 5/16 760.65.10. (Photo: Mathews 1024)
156. Figure in Red (Personnage au costume rd. (April) 1961. Progressive proof showing the first six colors, 20 5/8 x 15 1/16". 760.65.11. (Photo: Mathews25)
157. Figure in Red (Personnage au costume rd. (April) 1961. Proof of seventh color, 21 1/4 x 15 5/16 760.65.12. (Photo: Mathews 1026)
158. Figure in Red (Personnage au costume rd. (April) 1961. Progressive proof showing the first seven colors, 20 5/8 x 15 1/16". 760.65.13. (Photo: Mathews27)
159. Figure in Red (Personnage au costume rd. (April) 1961. Proof of eighth color, 20 5/16 x 11 1/4. 760.65.14. (Photo: Mathews 1028)
160. Figure in Red (Personnage au costume rd. (April) 1961. Finished print, 20 5/8 x 15 1/16". 75. (Photo: S-19.158). S. 556

ose (Nez carotte). 1962. Printed in color,
x 14 7/8". 748.65. S. 557

epwalker (Le Noctambule). (April) 1961. Printed
r, 18 1/2 x 15 1/4". 749.65. (Photo: RP 1738).

Hours (Loisirs). 1962. Printed in color, 16 3/16 x
. 750.65. (Photo: Mathews 1048). S. 559

a Hat (Personnage au chapeau). 1962. Printed in
21 5/8 x 15". 751.65. (Photo: RP 1737). S. 560

(Sourire I). 1962. Printed in color, 20 9/16 x
52.65. S. 561

La pierre). (May 15, 1962). Printed in color,
15/16". 755.65. S. 570

nd II (Bon vent II). 1962. Printed in color,
x 6 3/4". 756.65. S. 571

Profile (Profile à droite). (October) 1962. Printed
or, 20 1/2 x 15 1/8". 757.65. (Photo: RP 1735). S. 572

II (Sourire II). 1962. Printed in color, 20 3/8 x 15".
. S. 573

ay Afternoon (Samedi tantôt). (May 1964). Printed in
21 5/8 x 15 13/16". 627.66. (Photo: Mathews 1198).

(Affairements). 1964. Printed in color, 21 5/8 x
". 761.65. (Photo: Mathews 1199). S. 575

JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

October 2 - October 27, 1968

BOOKS AND ILLUSTRATIONS

In the listing below the dates cited are those of publication. When no author is mentioned, the text is by Jean Dubuffet. Dimensions of individual plates are composition size, and in all cases height precedes width. "A" or "S" refer to the Silkeborg Museum catalogs of prints by Jean Dubuffet, compiled by Noël Arnaud and Ursula Schmitt.

172. "Quatrains" by Roger Vitrac in *Aventure*, No. 2, December 1921. Five woodcuts, cover size $9 \frac{1}{8} \times 5 \frac{13}{16}$ ". 96.68. A.1-5
- from the series "At the School of Lithography" (A l'école de la lithographie)
173. L'Homme du commun ou Jean Dubuffet by Pierre Seghers. Paris, Editions Poésie, 1944. Two lithographs and added suite of color separations, page size $10 \frac{1}{2} \times 7 \frac{1}{2}$ ". Louis E. Stern Collection of Illustrated Books. 805.64. A.11 and 21
174. Matière et mémoire ou les lithographes à l'école by Francis Ponge. Paris (Fernand Mourlot) 1945. Thirty-four lithographs, page size $12 \frac{7}{8} \times 10$ ". Gift of Leo Castelli. 6.47. A.1-44

Individual plates from Matière et mémoire:

175. Departure on Horseback (Départ à cheval), plate XI. Lithograph, printed in color, $9 \frac{1}{2} \times 6 \frac{1}{2}$ ". Gift of Mrs. Blanche W. Knopf. 531.60.11. (Photo: Mathews 1332) A.21
176. Piano Player (Pianiste), plate XV. Lithograph, $11 \frac{1}{16} \times 7 \frac{3}{16}$ ". Gift of Mrs. Blanche W. Knopf. 531.60.15. (Photo: Mathews 1324). A.25
177. Bird Eaters (Mangeurs d'oiseaux), plate XX. Lithograph, $12 \frac{7}{8} \times 8 \frac{5}{8}$ ". Gift of Mrs. Blanche W. Knopf. 531.60.20. (Photo: Mathews 1327) A.30
178. Torture by Telephone (Le supplice du téléphone), plate XXX. Lithograph, $11 \frac{1}{2} \times 7 \frac{1}{8}$ ". Gift of Mrs. Blanche W. Knopf. 531.60.30. (Photo: Mathews 1329) A.40
179. Coffee Grinder (Mouleuse de café), plate XXXII. Lithograph, $11 \frac{1}{2} \times 7 \frac{5}{8}$ ". Gift of Mrs. Blanche W. Knopf. 531.60.32. (Photo: Mathews 1336) A.42
180. Chicken Plucker (Plumeuse), plate XXXIII. Lithograph, $12 \frac{15}{16} \times 7 \frac{1}{8}$ ". Gift of Mrs. Blanche W. Knopf. 531.60.33. (Photo: Mathews 1325) A.43

from the series "The Walls" (Les murs)

181. Les Murs by Guillevic. (Paris) Les Editions du Livre (1950). Fifteen lithographs, page size 15 x 11 1/4". Gift of Mr. and Mrs. Ralph F. Colin. 821.65. (Photos: Mathews 1333-4-5) A.47-61

Individual plate from Les Murs

182. Wall and Man (Mur et homme). February 22, 1945. Lithograph, 12 13/16 x 10 5/8". Monroe Wheeler Fund. xxx.68. A.48

from the series "Mirobolus, Macadam et Cie"

183. Elégies by Guillevic. (Paris) Le Callegraphe, 1946. One color lithograph, page size 8 3/4 x 6 3/4". Louis E. Stern Collection of Illustrated Books. 807.64. A.91

from the series "Prints in Honor of L'Art Brut" (Gravures en l'honneur de l'art brut)

184. Ler dla canpane. (L'art brut, 1948). Six relief prints from various materials, page size 7 3/8 x 5 3/8". Given anonymously. 769.68. (Photo: Mathews 2098) A.99-104
185. Vignettes Lorgnettes. (Basle, Galerie Beyeler, 1962). Twenty-four relief prints from various materials, seven previously published in Ler dla canpane (1948), with one original woodblock, page size 12 5/8 x 10". Gift of Mr. and Mrs. Ralph F. Colin. 822.65. (Photos: Mathews 2100-1-2) A.96,98-103,106-122

from the series "Return to Lithography" (Retour à la lithographie)

186. Mémorial de la petite exposition de dessins et de peintres de Jean Dubuffet... Brussels, 1949. Eight lithograph pages, page size 7 7/8 x 7 7/8". Given anonymously. 770.68. A.133
187. La Métromanie ou Les dessous de la capitale by Jean Paulhan. (Paris, chez les auteurs, 1949). Ninety-one offset transfer lithograph pages, page size 8 x 8". Louis E. Stern Collection of Illustrated Books. 810.64. (Photos: Mathews 2093-4) A.134

from the series "Beards" (Les barbes)

188. La Fleur de barbe. (Paris, chez l'auteur, 1960). Five plates and eighteen pages of autographed text reproduced by collotype, page size 19 3/8 x 12 5/8". Gift of Mr. and Mrs. Ralph F. Colin. 740.65. A.509

from the series "Origin of L'Hourloupe, The Shower of Little Books"
(Origine de L'Hourloupe, l'"averse de petits livres")

189. Oreilles gardées by Pierre Benoit. (Paris & Alès, P.-A. Benoit, 1962). Thirteen reproductions of ink drawings, page size 10 1/4 x 9 13/16". Gift of Mr. and Mrs. Ralph F. Colin. 2203.67. (Photos: Mathews 2085-6) S.576
190. L'Hourloupe. (Paris, Noël Arnaud, 1963). Twenty-six offset reproductions of ballpoint pen drawings, page size 6 1/8 x 5". Gift of Mr. and Mrs. Ralph F. Colin. 2204.67. (Photo: Mathews 2097) S.577
191. Mordicus by Kay Sage. (Alès, P.-A. Benoit, 1962). Ten collotype reproductions of ballpoint pen drawings, page size 8 3/16 x 6 3/8". Gift of Mr. and Mrs. Ralph F. Colin. 2205.67 (Photo: Mathews 2099) S.578
192. Le Mirivis des naturgies by André Martel. (Paris, Alexandre Loewy, 1962-3). Sixteen color lithographs, page size 11 1/4 x 9". Gift of Mr. and Mrs. Ralph F. Colin. 823.65. (Photos: Mathews 2090-1-2) S.579-594

Individual plate from Le Mirivis des naturgies

193. Frontispiece. 1962. Lithograph, printed in color, 10 1/4 x 8 1/16". Gift of Mr. and Mrs. Ralph F. Colin. 626.66. S.581
194. Couinque. (Alès, P.-A. Benoit, 1963). Seven celluloid engravings, page size 8 5/8 x 6 1/4". Gift of Mr. and Mrs. Ralph F. Colin. 2206.67. S.595-601
195. Trémolo sur l'oeil. (Veilhès, Lavaur, Gaston Puel, 1963). Eighteen photo-lithograph reproduced drawings, page size 8 5/16 x 6 11/16". Gift of Mr. and Mrs. Ralph F. Colin. 2207.67. (Photo: Mathews 2095) S.607
196. La Lunette farcie. (Paris and Alès, P.-A. Benoit, 1963). Eleven lithographs, page size 17 1/8 x 15". Gift of Mr. and Mrs. Ralph F. Colin. 824.65. (Photo: Mathews 2103-4) S.608-618
197. Parade funebre pour Charles Estienne. (Paris, Editions Jeanne Bucher, 1967). Seventeen serigraphs, page size 10 3/4 x 8 1/2". Gift of Mr. and Mrs. Ralph F. Colin. 2208.67. (Photo: Mathews 2096)
198. Cerceaux 'sorcellent by Max Loreau. (Basle, Editions Beyeler and Paris, Jeanne Bucher, 1967). Twenty serigraphs, page size 10 3/4 x 8 1/2". Monroe Wheeler Fund. 97.68. (Photos: Mathews 2087-8-9)

JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

October 2 - October 27, 1968

POSTERS

199. As-tu Cueilli la Fleur Barbe. 1960. Photo-lithograph, 25 1/2 x 19 3/4".
Gift of Mr. and Mrs. Ralph F. Colin. 741.65.
200. Ustensiles Utopiques. 1966. Photo-lithograph, 17 1/2 x 22 1/4".
Gift of Robert Fraser Gallery. 672.66. (Photo: Mathews 122).
201. J. Dubuffet Ustensiles Demeures Escoliers. 1967. Photo-lithograph,
22 1/4 x 14 1/4". 127.68. (Photo: Mathews 143).
202. Jean Dubuffet Ecrits et Lithographies. 1968. Photo-lithograph,
24 1/8 x 18 3/4". Given anonymously. 751.68.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

October 2 - 27, 1968

Dubuffet on Art

The suitable task of culture is to cast a brilliant light on certain creations, to use that light for the profit of some; if necessary plunging the rest into obscurity....

Every artist who is an innovator and who commits himself to rediscovering the essence of art and its primordial evolution, by stripping away its outmoded concepts -- every artist who is engaged in the experimental and the unknown -- always has those who snap at his heels. And the artist's wounds have never varied; they have always fit the barbs....

I applaud, I celebrate. The do-gooders, the reformers make me laugh. Even the very idea of the good and the bad, the beautiful and the ugly, what should be conserved and what should be modified, makes me laugh....

There are people for whom painting is a passion: such people will walk 100 miles to see a picture and won't eat for days in order to be able to buy a drawing or a print. I am such a person. I am also a painter....

I like to call my art an enterprise for the rehabilitation of discredited values... There is only healthy diet for the creation of art: permanent revolution...One must leave room for all chance accidents appropriate to the medium employed...I also like the embryonic, the poorly shaped, the imperfect, the scrambled....

Culture is identified with institutionalization...Institutionalization -- whatever the objects of its attitudes -- is something which must be continually combatted, because it is a force opposed to individual thought and thus to life itself; it is clearly the force against which thought is organized....

(more)

I am completely opposed to awarding prizes, to the notion of merit being attributed to art. The true aim of art is subversive; its real nature is such that it would be legitimate to outlaw and to hound it down, and certainly not encourage it by bounties....

Do not be concerned about what is at the end of the road. There is no end of the road, at least not one that is ever reached.

* * * * *

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

October 2 - 27, 1968

Wall Label

200 paintings, sculptures, watercolors, drawings, collages and assemblages, etchings, woodcuts, gouaches, pastels, lithographs, and posters comprise this exhibition of the work of the French artist, Jean Dubuffet.

The exhibition is extraordinary for two reasons. First, with one exception, every object shown belongs to The Museum of Modern Art or has been promised to the Museum. Second, the exhibition is the first Dubuffet retrospective to integrate his work in all media, including architectural projects.

Today Jean Dubuffet is 67 years old. In the exhibition the earliest drawing, shown at your right, was done in 1921, when Dubuffet was 19. It is an exception. The rest of exhibition is devoted to works done since 1943 when he decided to devote himself exclusively to art.

The one object shown that does not belong to the Museum has been lent by the artist himself, his most recent work, a model for a large tower approximately 90 feet high. On the occasion of the exhibition he has also presented to the Museum 20 works in honor of his first and staunchest American admirers, Mr. and Mrs. Ralph F. Colin.

The exhibition, as the weight of its contents indicates, has been directed by the Museum's Department of Drawings and Prints, Virginia Allen, Riva Castleman, and William S. Lieberman in charge.

Three publications on Dubuffet are available in the Museum's bookstore: The Work of Jean Dubuffet by Peter Selz (1962); especially published for this exhibition, Jean Dubuffet: Drawings, Gifts of Mr. and Mrs. Lester Francis Avnet, by Miss Allen, both published by the Museum; Jean Dubuffet: EDIFICES with a text by the artist himself.

Jean Dubuffet is also eloquent as a writer. A few excerpts from his texts on art appear at the left.

William S. Lieberman

The Museum of Modern Art

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JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

October 2 - 27, 1968

Phenomena 1958 - 1961

In 1958 Dubuffet equipped with elaborate lithographic equipment two studios -- one in the south of France in Vence, the other in Paris. He was determined to learn as much as he could about every possible lithographic technique and to achieve in lithography images never printed before. The result was Phenomena, a series of 24 albums containing 362 lithographs. The inclusive title, Phenomena, relates to the cosmography of the universe and earth, as well as to natural substances, cycles and changes in nature.

In the Phenomena Dubuffet exploited an endless variety of techniques. Contrary to traditional methods of lithography, he never used crayon or brush and seldom let his own hand directly intervene. Often he took direct impressions on inked paper of natural substances, for instance orange peels, and transferred them to the lithographic stone. Sometimes he cut the stone with acid or even dragged a burning rag across its surface. The results are illusive, half accident, but always initiated, witnessed and controlled by Dubuffet himself.

William S. Lieberman

The entire Phenomena series of 362 lithographs is a gift to The Museum of Modern Art of Mr. and Mrs. Ralph F. Colin.

40 are shown.

Models of many different types of buildings -- towers, castles, châteaux, houses -- surround one in his studio, and one begins to imagine how it would be if the ugly series of rectangular boxes that have invaded the once beautiful countryside of the Île-de-France could be replaced by these creations. One of the sculptured landscapes by Dubuffet -- a modulated series of volumes of different shapes and sizes cast in white concrete with edges picked out in black which transform a rectangle of flat ground into an area of mysterious space -- would be an ideal vest pocket park. Or, as Dubuffet himself suggested, this garden could also be conceived as a floating island; cast in the polyester used in making boats, it would look, he says, somewhat like the white of a beaten egg -- a pleasure raft floating in a body of water. Indeed, Dubuffet has begun to create the setting for an entirely new world -- an aesthetic vision akin to that of Ledoux at the end of the eighteenth century, for Dubuffet, too, is involved with creating a setting for a new social order, not with providing a new look for the establishment.

Bates Lowry
Director, Department of Painting
and Sculpture

The Museum of Modern Art

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JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

October 2 - 27, 1968

Bates Lowry's Visit to Studio

A visit to Dubuffet's studio in Paris to see the vast output of the recent years not only helps to put into perspective the few smaller pieces of cast polyester resin sculpture that have been shown recently in various European and American galleries, but makes clear the exciting and important direction Dubuffet's work is taking. Stated simply, this tendency must be described as architectural and monumental, although the fashionable use of these words makes it necessary to point out that in Dubuffet's case they have a different, more traditional meaning.

The utensils, furniture, interiors of rooms, buildings, monuments, and landscaped gardens which make up Dubuffet's new sculpture all evolve naturally from everything the artist has done previously. Seeing these sculptures one remembers that Dubuffet's subject matter has always been derived from the real world around him, whether the natural world of fields and countryside and cows and butterflies and people, or the man-made world of city and metro and walls and the things man writes on walls or the art man makes when he is deranged. The names of the various series -- Les Murs, Corps de Dame, Grotesque Landscapes, Sols et Terrains, Inhabited Heavens, Topographies, Texturologies -- reveal as much about the subject matter that has interested Dubuffet as they do about the techniques and the materials he has used. These interests and the continuous exploration of how best to express them, particularly the later fragmentation of objects and surfaces by the network of black lines, in retrospect become steps that have made possible and even necessary this new development of Dubuffet's work. The black dividing lines of the previous work which so clearly and forcefully divided surfaces into shapes of color and areas of density have now become the precise and controlling edges of volumes that suggest interior space and demand architectonic definition. And Dubuffet now works in terms of such interior space, forming with a more fluid and plastic vocabulary the interior of the buildings.

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Models of many different types of buildings -- towers, castles, châteaux, houses -- surround one in his studio, and one begins to imagine how it would be if the ugly series of rectangular boxes that have invaded the once beautiful countryside of the Île-de-France could be replaced by these creations. One of the sculptured landscapes by Dubuffet -- a modulated series of volumes of different shapes and sizes cast in white concrete with edges picked out in black which transform a rectangle of flat ground into an area of mysterious space -- would be an ideal vest pocket park. Or, as Dubuffet himself suggested, this garden could also be conceived as a floating island; cast in the polyester used in making boats, it would look, he says, somewhat like the white of a beaten egg -- a pleasure raft floating in a body of water. Indeed, Dubuffet has begun to create the setting for an entirely new world -- an aesthetic vision akin to that of Ledoux at the end of the eighteenth century, for Dubuffet, too, is involved with creating a setting for a new social order, not with providing a new look for the establishment.

Bates Lowry
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JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

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The Towers

La Tour I, shown on the adjacent pedestal, is actually a model for the much larger Tour aux figures, a structure that would be nearly 90 feet high with a base 50 feet square -- roughly the size of a five-story building. As yet, it has not been constructed. The site has not been chosen, but Dubuffet suggests a small hill covered with sand or asphalt, or a city intersection or small square (see montage). Tour aux figures is the most ambitious of his recent plans for towers, castles, châteaux, and pavilions that project into the gigantic dimension of national monument the red, white, blue, and black image of his "L'Hourloupe" painted sculpture.

The tower is not conceived as a dwelling in the usual sense. The plans include no kitchen, no bath, and no furniture; the chance protuberances of the uneven floor would function as beds, tables, chairs. "The advantage of all this," we are told, "is that the entire house can be washed down at any given moment with a fire hose. On the other hand, one is forced to live there without belongings. Unless the user is resigned to leading the life of a bachelor or hermit, he will use this dwelling only as a place for occasional retreat and contemplation. In the absence of other luxuries, he will enjoy the exceptional profusion of space, and will be able to wander about without having to go through doors, delighting in his climbing habitat, like that of a mountain goat."

These photographs reproduce four progressive studies for the interior structure. A continuous ascending spiral of ramps and staircases forms the skeletal core, which would be made of reinforced concrete. Rooms and landings are not added appendages, but occur as organic extensions or widenings of this continuous upward path, accommodated on the exterior by convex bulges in the surface skin. L'Aérogire (photographs 1 and 2) illustrate Dubuffet's first, rough plan. Both are probably casts from the same mould, the second heightened by black delineation of contours that simultaneously recalls the altitude indications of

(more)

topographic maps, and the leading between panes of stained glass typical of his earlier "L'Hourloupe" paintings and sculpture. Le Gastrovolve (photographs 3) is closer to the final solution and resembles the internal configurations of a seashell. The projected walk from base to summit, discounting side trips into the various rooms and halls, measures approximately 380 feet. The fourth and final study (photograph 4) suggests the function of the exterior skin -- to be made of pre-stressed or stratified resinous epoxy -- in defining the contours of the interior space.

Dubuffet's tower invites comparison. Though free-form rather than geometric, its continuous ramp suggests the ascending spiral of The Solomon R. Guggenheim Museum. Like Claes Oldenburg's "Monuments for New York City" which would place bananas, teddy bears, and popsicles among the impersonal spires of skyscrapers, the tower relies greatly on the visual jolt of being seen out of context. And like 18th- and 19th- century architectural "follies," the tower's raison d'être is purely the gratification of the owner's whim. Ultimately, Dubuffet's tower, like environmental sculpture of the sixties, must satisfy the dual criteria of objet and functional space because man's presence in the structure and the accommodation of his needs must to some extent condition its design.

William S. Lieberman and Virginia Allen

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JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

October 2 - 27, 1968

Chronology

- 1901 Born in Le Havre of a family of successful wine merchants.
- 1918 Arrives in Paris to paint and to live alone. Follows courses at the Académie Julian but stops after six months and works independently. Also studies languages, as well as literature and music. Meets Suzanne Valadon, Raoul Dufy, Max Jacob, Charles Albert Cingria, and, subsequently, Fernand Léger.
- 1924 Renounces art and its academism and gives up painting for eight years in order to become a "working man." Leaves for the Argentine where he works in commercial business in Buenos Aires.
- 1925 Returns to Le Havre and enters his family's business.
- 1930 Establishes his own wholesale wine concern in Bercy.
- 1933 Begins to paint again; also models masks and sculpts puppets.
- 1935 Makes a few papier-mâché masks.
- 1937 Unsatisfied with his experiences, once again renounces art, abandons painting, and resumes his wine business.
- 1942 For a third time, decides to devote himself exclusively to art. His commitment is permanent; he does not stop again.
- 1944 A few months after Liberation, his first exhibition at the Galerie René Drouin, Paris (October 20 - November 18), arouses controversy. Exhibitions in the future invite the same reactions: passionate admiration by some, vivid irritation on the part of most, scandal, violent disputes. First lithographs.
- 1946 Sells wine business. Publication of a group of texts titled PROSPECTUS AUX AMATEURS DE TOUT GENRE. Second exhibition at the Galerie René Drouin (May 3 - June 1)
- 1947-49 Three successive trips to the Sahara. Pierre Matisse organizes exhibitions in New York and Chicago. The American public shows a lively interest in the paintings, an interest that grows with the years. In Paris, Dubuffet begins to organize exhibitions of highly emotional works of art, originating on the borderline of culture, to which he gives the general term l'art brut. (In 1962, these collections of l'art brut will be installed in a private museum in Paris.)
- 1949 Returns to lithography.
- 1951-52 Visits New York from November 1951 through April 1952; delivers lecture, ANTICULTURAL POSITIONS, at the Arts Club of Chicago in December. Returns to Paris.
- 1954 Retrospective exhibition at Cercle Volney, Paris (March 17 - April 17).

(more)

- 1955 Settles in Vence, where he lives until 1961.
- 1960 Retrospective exhibitions in Italy, Germany, France. Undertakes some musical experiments using exotic instruments, first with Asger Jorn, then independently. These experiments have been recorded.
- 1961 Begins to divide his time between Vence and Paris.
- 1962 Begins the cycle "L'Hourloupe," which continues through the present. Begins short visits to Touquet where he builds a house. Large retrospective at The Museum of Modern Art, New York.
- 1964 Exhibition of "L'Hourloupe" at The Tate Gallery, London; Stedelijk Museum, Amsterdam; The Solomon R. Guggenheim Museum, New York. Begins a long series of sculptures made of cast polyester resin and vinyl paint. Short visit to New York.
- 1967 Important gifts to the Musée des Arts Décoratifs, Paris. Publication of PROSPECTUS ET TOUS ECRITS SUIVANTS, a collection of his writings devoted to his own painting and to l'art brut.
- 1968 Important gifts to The Museum of Modern Art, New York.

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The Museum of Modern Art

To City Desks, Radio and Television

From Elizabeth Shaw, Director of Public Information, Phone: 245-3200

Date September 27, 1968

Re PRESS PREVIEW - JEAN DUBUFFET AT THE MUSEUM OF MODERN ART

You are cordially invited to attend the press preview of JEAN DUBUFFET AT THE MUSEUM OF MODERN ART on Monday, September 30, from 11 a.m. to 4 p.m.

The exhibition includes almost 200 works, ranging from drawings and oil paintings of the 1940s to the watercolors and architectural sculptures, such as the monumental ten-foot Tower (1968), exhibited for the first time.

Among the important gifts to the Museum, many shown for the first time, are 39 drawings and the "L'Hourloupe" sculpture Cup of Tea II from Mr. and Mrs. Lester Francis Avnet, Dubuffet's nearly complete graphic oeuvre from Mr. and Mrs. Ralph F. Colin, and 19 drawings, gouaches, watercolors, and one painting from the artist himself. All the works are drawn from the Museum's holdings--either owned by or promised to the Museum.

JEAN DUBUFFET AT THE MUSEUM OF MODERN ART will be on view from October 2 - 27. It is directed by William S. Lieberman, Curator of Painting and Sculpture and Director of the Museum's Department of Drawings and Prints.

Photographs, catalogues (for the drawings), checklist, and additional information will be available.

Note to television crews and photographers: Please let us know if you would like to cover the black tie preview for invited dinner guests, Monday, September 30, 6:30 to 8:00 p.m., or Contributing Members preview, 4:00-6:00 p.m. and 8:00-11:30 p.m.

* * * * *