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DRAFT

In 1942, at the age of forty, Jean Dubuffet finally decided to devote his full energies to painting. At the same time he destroyed most of his earlier work. Among the few surviving examples is the cheerful sanguine of his grandmother, drawn at the age of nineteen, which prefaces an exhibition of fifty of his later drawings shown at The Museum of Modern Art from November 9 through January 2.

Dubuffet: Persons and Places offers an informal survey of the artist's constantly evolving statements as a draftsman beginning in 1943. Persons and places represented are real or imagined. Those remembered range in subject from a French painter and poet to a New York Bowery Bum, from the palm trees of El Golea in the Sahara to the counters of a department store in Paris. Persons and places imagined are revealed by an extraordinary vision which can transform figure and still life into landscape or invent, in exacting detail, microcosms and phenomena of unvisited worlds.

On paper, as in paint, Dubuffet usually composes in series. Among those illustrated in the exhibition are: Marionnettes of the City and Country; Portraits: More Beautiful Than They Think; Roses of Allah: Clowns of the Desert; Metro and Metromania; Radiant Lands; Texturologies; Did You Pluck the Flower of the Beard?, Paris Circus; and Legends. The last drawings shown belong to the series "L'Hourloupe" the colors of which are blue, white and red. Today, as for several years, Dubuffet concentrates his major efforts upon sculpted and painted environments and monuments, often ^{built} east on an heroic scale such as the recently unveiled Three Trees in Chase Manhattan Plaza.

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Dubuffet: Persons and Places is one in a continuing series of exhibitions installed in the Paul J. Sachs Galleries on the 3rd floor to familiarize visitors with the Museum's extensive collection of drawings. The exhibition will subsequently be shown in Europe under the auspices of the Museum's International Program.

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September 9, 1968

WFL EXHIBITED ARTISTS' LIST

The Museum of Modern Art

Agostini, Peter
 Alton, Josef m/a
 Anselmi, Richard m/a
 Aronson, William m/a
To EMILY STONE
From William S. Lieberman

de Maria, Walter m/a
 Dehner, Dorothy
 de Rivera, Jose m/a
 Fine, Jim cc: Virginia Allen
 Donati, Enrico Bates Lowry
 Duchamp, Marcel m/a
 Eubank, Friedl

Date September 9, 1968

Re Artists' List for Dubuffet Opening

Barnet, Will m/a
 Bayer, Herbert
 Beal, Jack
 Bearden, Romare
 Dear Emily:

Ehrst, Jimmy m/a

Attached is an artists' list for the Dubuffet opening on September 30.
 It might also be helpful for other evenings and special events.

Fablatron, Gyvind m/a
 Fagor, Wojciech

The list is fairly well studied and angled to those in and around
 New York. Others, however, should focus on it.

Fleiss, Don m/a
 Frazier (see Hatheway)

Photographers, architects, designers and film-makers are not included.

Bourgeois, Louise
 Briggs, Ernest
 Brooks, James m/a
 Burt, David
 Balaban, Fritz m/a

Frankfort, Antonio m/a

Gabo, Naum
 Gallo, Frank
 Glarner, Fritz m/a
 Glasco, Joseph
 Goldberg, Michael
 Goodman, Sidney m/a
 Gough, Robert m/a
 Goussard, Joseph
 Green, Richard
 Green, Stephen m/a
 Gray, Clive m/a
 Green, Ted m/a
 Green, Chaim m/a
 Guston, Philip m/a

Calder, Alexander m/a
 Caro, Anthony
 Castro-Oid, Enrique m/a
 Cavallon, Georgia
 Chamberlain, John m/a
 Crawford, Balston m/a
 Christo, m/a
 Chryssa
 Connor, Bruce m/a
 Copley, William
 Cornell, Joseph

D'Arcangelo, Allan
 Davis, Mrs. Stuart
 De Young, Elvira
 De Young, William

Hare, David m/a
 Hartigan (see Price)
 Held, Al m/a
 Hinman, Charles m/a
 Horvitz, Sam m/a

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September 9, 1968

WSL SUGGESTED ARTISTS' LIST

Agostini, Peter
 Albers, Josef m/m
 Alcopley
 Anuszkiewicz, Richard m/m
 Arman m/m

de Maria, Walter m/m
 Dehner, Dorothy
 de Rivera, Jose m/m
 Dine, Jim m/m
 Donati, Enrico m/m
 Duchamp, Marcel m/m
 Dzubas, Friedl

Barnet, Will m/m
 Bauermeister, Mary
 Bayer, Herbert
 Beal, Jack
 Beardon, Romare
 Beauchamp, Robert
 Bell, Larry
 Bladen, Ronald
 Blaine, Nell
 Bluhm, Norman m/m
 Bontecou, Lee
 Botero, Fernando m/m
 Bourgeois, Louise
 Brach, Paul m/m
 Briggs, Ernest
 Brooks, James m/m
 Budd, David
 Bultman, Fritz m/m

Ernst, Jimmy m/m

Fahlstrom, Oyvind m/m
 Fangor, Wojchiech
 Ferber, Herbert m/m
 Ferren, John m/m
 Flavin, Dan m/m
 Francis, Sam m/m
 Frankenthaler (see Motherwell)
 Frascioni, Antonio m/m
 Freilicher, Jane

Calder, Alexander m/m
 Caro, Anthony
 Castro-Cid, Enrico m/m
 Cavallon, Georgio
 Chamberlain, John m/m
 Crawford, Ralston m/m
 Christo, m/m
 Chryssa
 Conner, Bruce m/m
 Copley, William
 Cornell, Joseph

Gabo, Naum
 Gallo, Frank
 Glarner, Fritz m/m
 Glasco, Joseph
 Goldberg, Michael
 Goodman, Sidney m/m
 Goodnough, Robert m/m
 Gottlieb, Adolph
 Greene, Balcomb
 Greene, Stephen m/m
 Grey, Cleve m/m
 Grooms, Red m/m
 Gross, Chaim m/m
 Guston, Philip m/m

D'Arcangelo, Allan
 Davis, Mrs. Stuart
 De Kooning, Elaine
 De Kooning, William

Hare, David m/m
 Hartigan (see Price)
 Held, Al m/m
 Hinman, Charles m/m
 Horwitt, Will m/m

Hillsmide, Fannie

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September 9, 1968

WSL SUGGESTED ARTISTS' LIST

Indiana, Robert

Jenkins, Paul m/m
 Jensen, Alfred
 Johns, Jasper
 Johnson, Lester m/m
 Jones, E. Powis m/m
 Judd, Donald m/m

Kaprow, Allan m/m
 Kelly, Ellsworth
 Kiesler, Mrs. Frederick
 King, William m/m
 Kitaj, Ronald m/m
 Krasner, Miss Lee
 Krushenick, Nicholas m/m
 Kulicke, Bob m/m

Laing, Gerald m/m
 Lassaw, Ibram
 Lawrence, Jacob m/m
 Lekakis, Michael
 Leslie, Al m/m
 Levine, Les
 Levinson, Mon m/m
 Lewitt, Sol
 Liberman, Alexander m/m
 Lichtenstein, Roy
 Lindner, Richard
 Lipchitz, Jacques m/m
 Lippold, Richard m/m
 Lipton, Seymour m/m

Mallary, Robert
 Marca-Relli, Conrad m/m
 Marisol
 Marsicano, Nicolas m/m
 Martin, Agnes
 Matter, Herbert m/m
 Mitchell, Joan
 Morris, Robert m/m
 Motherwell, Robert m/m

Nakian, Reuben m/m
 Namuth, Hans m/m
 Netter, Terence m/m
 Nevelson, Louise (Mrs.)
 Nivola, Constantino
 Noguchi, Isamu
 Noland, Kenneth m/m
 Newman, Barnett m/m

Okada, Kenzo m/m
 O'Keeffe, Georgia
 Oldenburg, Claes m/m
 Olitski, Jules
 Ortiz, Ralph
 Ortman, George m/m
 Osborn, Robert m/m
 Ossorio, Alfonso

Parker, Raymond m/m
 Parker, Robert Andrew
 Parsons, Mrs. Betty
 Pavia, Philip m/m
 Pearson, Henry m/m
 Peterdi, Gabor m/m
 Poons, Larry m/m
 Porter, Fairfield
 Pousette-Dart, Richard m/m

Rauschenberg, Robert
 Rayo, Omar
 Raysse, Martial
 Resnick, Milton
 Rickey, George m/m
 Rivers, Larry m/m
 Rosati, James m/m
 Rosenquist, James m/m
 Roszak, Theodore m/m
 Rothko, Mark m/m
 Ruscha, Ed

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September 9, 1968

WSL SUGGESTED ARTISTS' LIST

Samaras, Lucas
 Schanker, Louis m/m
 Schapiro, Miriam (see Brach)
 Schmidt, Julius m/m
 Segal, George m/m
 Seley, Jason m/m
 Shahn, Ben m/m
 Smith, Leon Polk
 Smith, Tony
 Spaventa, Giorgio
 Stamos, Theodore
 Stankiewicz, Richard m/m
 Steinberg, Saul
 Stella, Frank m/m
 Sterne, Hedda
 Still, Clyfford
 Stout, Myron
 Sugarman, George
 Summers, Carol

Zox, Larry m/m

Avery, Mrs. Milton
 Archipenko, Mrs. Alexander
 Baziotes, Mrs. William
 Kuniyoshi, Mrs. Yasuo
 Reinhardt, Mrs. Ad.
 Zogbaum, Mrs. Betsy

Thek, Paul
 Thiebaud, Wayne
 Ting, Walasse m/m
 Trova, Ernest m/m
 Twombly, Cy
 Tworckov, Jack m/m

Vincente, Esteban m/m

Warhol, Andy
 Watts, Robert m/m
 Wesselman, Tom m/m
 Wilson, Jane
 Wines, James m/m

Youngerman, Jack
 Yunkers, Adja m/m

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ART IN NEW YORK

By JOHN GRUEN

MAD, MAUDLIN, MUTE

Jean Dubuffet (Museum of Modern Art, 11 W. 53rd): Dubuffet's work has never turned me on. An acknowledged master of contemporary art, his style is for me more a matter of compulsion than one of inspiration. The present show, consisting of 200 paintings, sculptures, watercolors, drawings, collages and assemblages, etchings, woodcuts, gouaches, pastels, lithographs, and posters is, to say the least, most impressive—the more so since all of the works save one belong to the collection of the Museum of Modern Art.

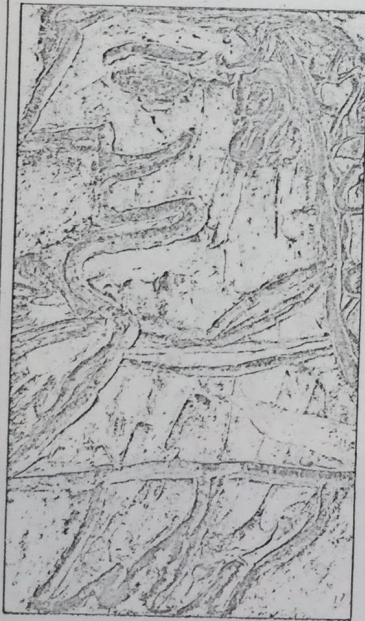
Still, walking through the show is akin to walking through the very innards of one man's obsessions. Dubuffet's art is tinged with madness—and the crazed streak found in all of his work finally palls. His nerve-shattered figures, often burned and etched into the impasto of his mixed-media backgrounds, appear like the helpless victims in a schizophrenia ward. His drawings, with their preponderance of *horror-vacui*, look like the desperate scrawlings of the demented. And those skull-like faces—bewildered or horror-struck—are like the imaginings of the pathologically tortured. Even his sculptures speak of a distressing inner turbulence.

Dubuffet is a master of *l'art brut*, and there is craftsmanship of a special kind at every turn. And yet again, one wearies of the chaos, no matter how artfully it has

been produced. The celebration of fear and madness is not, per se, depressing. By their genius or vision, artists have often been able to transcend the reality of such subject matter. Somehow, Dubuffet has not managed to do this.

There is a rawness and a calculated bizarreness that, for me at least, borders on the self-conscious. Somewhere the artist has written, "I like to call my art an enterprise for the rehabilitation of discredited values . . . there is only one 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. . ."

At the age of 67, he continues—in his overwrought way—to give preferential treatment to the "embryonic, the poorly shaped, the imperfect, the scrambled." But his message never quite reaches real depth or real despair.



Dubuffet: *High Heels* (1948)

NEW YORK - MAG.
10-21-68.

WSL

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The Museum of Modern Art

To Miss Virginia Allen
From Pearl L. Moeller
Date October 7, 1968
Re Installation Photography Dubuffet Exhibition - Project order number 1182
First floor - Galleries 3 & 4

Dear Virginia:

Confirming our conversation of today, Jerry Hubel has kindly arranged for a guard to accompany Alexandre Georges this evening. The job will begin at 6 p.m. sharp until approximately 9 p.m. As agreed, approximately 12 black and white shots will be made.

As nothing is to be moved, and installation shots only to be made, just a guard is necessary.

(PLM)

cc: Miss Dudley
Miss Halpern
Mr. Hubel
Security
Files

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The Museum of Modern Art

To Virginia Allen

From Joan Wiggins, Public Information

Date 9/17

Re Dubuffet

Attached is copy of Mrs. Shaw's list of photographs she wants. I have ordered four prints of everything that is checked.

✓ Cherwin Vajank '51 - no loan agreement
(Risks) - dupes
VA has 2
F. Boesch
03-12-68-19

✓ Portrait and developments - '52 - Annex -
R.P. 2927

✓ Work table of letters - 6/11 - 5 11.193 -
(52)

✓ Payson - 52 - R.P. 2960

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✓ Desart et Bedouin - Amst -
R.P. 2993 -
(48)

✓ Cies - Hahn -
Mathews 1056

✓ Bedouin - 48 -
Burchard mm# 605

✓ Corps de dans - 50 - Amst -
R.P. 2965

✓ Cherschi Vajakod '51 - no loan agreement
(Risks) - dupps
F. Boesch VA has 2
03-12-68-19

✓ Portrait and developments - '52 - Amst -
R.P. 2987

✓ Bank talks & letters - Gini - 5 11.193 -
(52)

✓ Payne - 52 - R.P. 2960

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✓ Maguire - '54 - (date) -
key & notes -
O-E Nelson - 3809

✓ Low - 5. 14492

✓ Key Cont, my garden. Hwy -
516, 57

✓ J' Opere - Weiss Traub
En Polster - 6233

Borde du rayon de l'asie - Imite
duys -
'59 (us - metrise)

Jets aux ~~de~~ Evils - (U.A.)
Jeff D. -

(cat # D 68-112)
Puis s'interie autors Jona tout pame
Lout - Charles Witt -
(912)

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Jeanne Perrier - Puy, en V. -
S 17.761

deux autres - (V.A.)

Jean - R.P. 2962 -
(L. XIX, 71) #A 1-3292

La vue sur l'achat - ('61) V.A.

Jean Perrier - R.P. 2997 -

Personne des Legendes - ^{voir Vanni}
(voir)
(V.A.)

Repe à quatre B - Vanni, voir -
(V.A.)

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Vue de Paris aux premiers printemps - Feb '44 -
Jelmer

* Plage avec baigneurs - '44 - sur jet
Duba -
(162 -
deux. années)

Jane Jupp Band - '44 - (New Orleans)
Bannock - Catala
New Sound - p. 1
Dunlop

WJ
✓ Book 5 in tempéris - Peter son 1563
(145)

✓ B Smith for 2 - 5 9412 - ('45)

✓ Rye Herb - (Jens) '46 - Clements 9495

✓ Joe Bonaguid in Bed - Jupp in
Kronheim 4/18/66

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J. Hans Lange 5 - VA
Stans VA

✓ Long 7 Ten 15 - 66 -
Annex - 2 photos
Pace + photo
(V.A.)

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24 Octobre 1968

JEAN DUBUFFET
au Musée d'Art Moderne
 par Colette ROBERTS

AINSI s'intitule l'exposition qui va, hélas, se terminer le 27 octobre. Ne pas la manquer. Le Musée de New-York dresse, lui aussi, un inventaire des oeuvres de Dubuffet en sa possession dès maintenant et des oeuvres promises par les grands collectionneurs d'Amérique. Max Loreau, en effet, a commencé un catalogue des travaux de Dubuffet, dont le sous-titre est "Inventaire permanent d'une oeuvre capitale".

Que le Musée d'Art moderne soit à même de nous montrer 201 Dubuffet, dont les peintures et sculptures s'accompagnent de toute une série de dessins, de gouaches, d'aquarelles et d'assemblages, de gravures diverses et d'affiches, ceci nous donne à la fois la mesure des richesses du Musée en art contemporain comme aussi les dimensions mêmes de l'artiste.

L'exposition, dont le mérite du choix des éléments et de l'installation revient au Conservateur Alexandre Lieberman, également Directeur de la section des Arts graphiques du Musée, qui peut s'enorgueillir de posséder la plus grande collection de Dubuffet, comporte une vingtaine de peintures, trois sculptures, 60 dessins et aquarelles et cent gravures et livres illustrés datant de 1921 à 1968.

En 1967, Dubuffet avait fait une donation importante au Musée d'Art moderne de Paris; cette année, c'est au Musée d'Art moderne de New-York que l'artiste fera don de 20 de ses oeuvres, hommage à ses premiers collectionneurs et amis américains, M. et Mme Ralph Colin.

De cette oeuvre graphique, Virginia Allen nous dit, dans sa préface au catalogue des dessins (39) de la collection Avnet, que les dessins de Dubuffet suivent l'évolution de l'oeuvre et l'ordonnance des séries.

Rappelons que le cycle de l'Hourloupe (cet entourloupe au réel des autres) commença l'année même de la grande rétrospective du Musée d'Art moderne de 1962 et apparut complète à la Biennale de Venise en 1964. En tout cas, la rétrospective de la galerie Tate de Londres devait, en 1966, l'inclure.

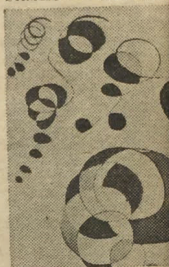
Depuis les expositions particulières, à Paris chez Jeanne Bucher et à New-York chez Pace, le monde de l'Hourloupe est sorti du mur. Il est devenu sculpture d'abord, puis caverne à l'intérieur d'un habitacle où nous demeurons soumis à l'Hourloupe, comme du reste sur les murs extérieurs.

Nous abordons la série des "Tours", dont nous trouvons ici un exemple prêté par l'artiste, et sur les murs, toute la documentation concernant la "Tour aux Images" de 24 mètres, destinée à être un vaste monument tricolore. A l'intérieur, une promenade "en montagne, lieu de méditation pour célibataire" sera rendue possible par un escalier. La matière, légère comme des sceaux à glace, solide comme le bois grâce à une résine qui en supprime la porosité, ce monument est une statue de liberté, celle de l'auteur. Le tricolore y chante l'Hourloupe sur toutes ses surfaces.

Le Co
CALDER

LES rapports de la terre et des planètes, leur projection à travers l'espace qui les régissent dans les leçons d'Euclide sont inscrits au centre des notions éthiques et esthétiques de Calder au cours des années 1932.

Ces calculs de probabilité devaient l'amener à l'équilibre, l'on sait et qui l'a rendu stable — célèbre.



Rising Loops

Une rigueur quasi mathématique, une logique imaginaire de vitalité se dégage de l'encre, de ses précisions à un évident besoin de catégorisation au domaine magistral de l'ingénieur, contesté de balance et de professionelles.

Cernant un mouvement en forme de quête scientifique, il paraît ainsi sa participation à l'expression d'un monde qui fut éminemment moderne.

"Contemporaines", 1967-68 — qui éblouissent par leur éclat métallique, se rattachent à la famille illustrée par Miro. Cercles et spirales à coeur joie jouent le rôle d'une vedette toujours présente.

Bravo Calder! Une Perle a fait mouche.

BETTS

Galer

Peintre "maison" réaliste, plaisir, maître et disciple, adepte du dessin, de l'huile, de la gouache, vision impressionnée



Great Wave

et les manières de l'Orient, Edward Betts brille de mille feux à la Gallery.

Constamment en dialogue avec l'abstraction, il