

# THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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More than 100 collages, string pictures, wood reliefs and stone sculptures by Jean Arp will be on view at the Museum of Modern Art, 11 West 53 Street from October 8 through November 30. The retrospective of work by the 71-year old artist is one of four shows marking the re-opening of the Museum after a four month period devoted to renovating the building.

The exhibition was selected from 52 public and private collections here and abroad by James Thrall Soby, Chairman of the Museum's Department of Painting and Sculpture. It includes collages from 1915 when Arp joined friends in Zurich in founding the "Dada" movement, string pictures and wood reliefs of the 20's, when he exhibited with the Surrealists in France, and more than 45 sculptures in marble, limestone and bronze from the past two decades which have won him his place as one of the major sculptors of our century. Installation is by René d'Harnoncourt, Director of the Museum.

"Arp's world wide fame is based in part on the authority he has brought to biomorphic forms," Mr. Soby points out. "'Art, he says, is a fruit that grows in man, like a fruit on a plant or a child in its mother's womb.' To familiar, even commonplace objects, animate and inanimate--moustaches, forks, navels, eggs, leaves, clouds, birds, snakes, shirt fronts--he gives a hieratic dignity. His originality of vision is seemingly inexhaustible. He has been called with justice a one man laboratory for the discovery of new forms."\*

Jean (Hans) Arp was born in Strasbourg in 1887. He attended art school there and the Weimar Art School. In 1911 he visited Kandinsky, came into contact with the artists of the famous Blue Rider and was soon contributing to their exhibitions and publications. By the time he was 25 he had emerged as a poet and painter of marked distinction.

In Paris where he lived in 1914 he became a friend of Picasso, Apollinaire, Max Jacob, Modigliani, Delaunay and other leaders of the modern movement in the arts. The following year he moved to Zurich where he exhibited his first mature collages and tapestries. There he joined with Hugo Ball, Emmy Hennings, Richard Huelsenbeck, Marcel Janco and Tristan Tzara in founding Zurich's Dada movement. Today he says:

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\*Arp. Edited with an introduction by James Thrall Soby; articles by Jean Hans Arp, Richard Huelsenbeck, Robert Melville, Carola Giedion-Welcker. 128 pages, 114 illustrations (2 in color). Published by The Museum of Modern Art, distributed by Doubleday & Co., Inc. \$4.50

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more. . . .

Dada was against the mechanization of the world...My gouches, reliefs, plastics were an attempt to teach man what he had forgotten--to dream with his eyes open....The important thing about Dada, it seems to me, is that the Dadaists despised what is commonly regarded as art, but put the whole universe on the lofty throne of art. We declared that everything that comes into being or is made by man is art. Art can be evil, boring, wild, sweet, dangerous, euphonious, ugly, or a feast to the eyes. The whole earth is art. To draw well is art. Rastelli was a wonderful artist. The nightingale is a great artist. Michelangelo's Moses: Bravo! But at the sight of an inspired snow man, the Dadaist also cried bravo.

From this period in Arp's career the exhibition includes collages (pictures composed by pasting pieces of paper or other material on a flat surface) of squares and rectangles arranged according to chance, lithographs, and early wood reliefs, Portrait of Tzara, Forest and Plant Hammer.

The playfulness and insolence of the Dada movement obviously appealed to him, Mr. Soby says, yet it did nothing to contaminate his unflinching integrity as an artist. As the Dada movement waned he gravitated with many of his colleagues towards surrealism, and in 1925 took part in the first group exhibition of the surrealist artists at the Galerie Pierre in Paris. Of the surrealists Arp says,

They encouraged me to ferret out the dream, the idea behind my plastic work and to give it a name. For many years, roughly from the end of 1919 to 1931 I interpreted most of my works. Often the interpretation was more important for me than the work itself...

Work from this period in the show includes: painted wood reliefs, Birds in an Aquarium, Shirt Front and Fork and Egg Board; pictures of string and oil, Dancer and Leaf, and oils and cutouts including Moon Frog and Mountain Table Anchors Navel.

But Arp's need for interpretation suddenly vanished and "the body, the form, the supremely perfected work became everything..." In 1930 he began to sculpt and model in plaster.

One of his earliest free standing pieces in the exhibition is the wood Hand Fruit of 1930. In 1932 he began to produce sculptures in bronze and various kinds of stone and by the middle and later 30's, Mr. Soby says, he reached his full stature as a sculptor in the round. Among works from this period on view are Human Concretion in cast stone, Stone Formed by Human Hand in Jura limestone, Interregum in granite and Homage to Rodin in marble.

Among recent work in the show which Mr. Soby signals out for comment are Chimerical Font of 1947, the intensely tactile little Snake Bread of the same year, the almost mystical Head on Claws of 1949, the exquisite Configuration in Serpentine Movements of 1950, the frighteningly real Cobra-Centaur of 1952, the majestic Ptolemy of 1953 with the breathtaking balance of solids and voids, and the enigmatically sensual Assis, executed last year.

Although Arp's production of sculpture in the round since the 30's has been prodigious, he has continued to use collage. The exhibition includes a half dozen torn pictures, collages composed of scraps of paper torn by hand rather than cut

precisely with scissors. Arp speaks of them with particular affection and feeling:

These torn pictures, these papiers déchires brought me closer to a faith in things other than earthly....I believe that they represent the transition from abstract painting to "liberated painting," as I should like to call the new American painting. The divine dream is a bridge between too much and too little. This dream is a fundamental part of my plastic search....

The exhibition also includes a wool rug, designed in 1938 and two tapestries designed this year, attesting to Arp's continued interest in the traditional medium as well as newly invented art forms.

The temporary installation designed by René d'Harnoncourt for the 113 works in the show has transformed the Museum's third floor into a great high ceilinged hall with four canvas wings forming the center pavilion. This pavilion is encircled by five open areas suggestive of separate galleries. This allows enough open space around each sculpture for visitors to see each work from different sides and at the same time provides enough background screens so each piece can be seen without the distraction of too many other works. The large wood reliefs are hung on the outer walls.

Arp's white marble sculpture is placed in a gallery on the right of the entrance, his collages, tapestries, drawings and prints in a gallery on the left. Throughout, the sculpture is generally grouped according to material with marble pieces against white walls, composite stone against black, bronzes against gray, and dark granite against natural color canvas.

For photographs and additional information please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N.Y. CI 5-8900

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## CHECK LIST -- JEAN ARP

### Paintings, Tapestries, Graphic Work

1. Composition I. 1907. Oil on canvas, 15 3/4 x 19 3/4". Collection Oscar Cox, Washington, D. C.
2. Crucifixion. 1914. Engraving, 4 1/2 x 3 1/2". Collection Lucien Lefebvre-Foinet, Paris.
3. Horses. 1914. Six engravings (originally executed for an unpublished deluxe edition of the Bhagavad-Gita). 9 7/8 x 13" each. Collection the artist.
4. Static Composition. 1915. Oil on cardboard, 35 3/8 x 30 1/4". Collection François Arp, Paris.
5. Automatic Drawing. 1916. Ink, 16 3/4 x 21 1/4". The Museum of Modern Art, New York.
6. The Navel Bottle. c. 1918. Lithograph, 16 3/8 x 9 5/8". The Museum of Modern Art, New York, gift of J. B. Neumann.
7. Moustache Hat. c. 1918. Lithograph, 10 3/4 x 13". The Museum of Modern Art, New York, gift of J. B. Neumann.
8. Abstract Composition. 1926. Oil on canvas, 22 3/4 x 26". Collection Mr. and Mrs. G. David Thompson, Pittsburgh.
9. Navels. 1926. Oil on canvas, 19 3/4 x 23 5/8". Collection Mme Marguerite Hagenbach, Basel.
10. Automatic Drawing. 1918. (drawing for woodcut of frontispiece for Les Feuilles Libres, no. 47. 1927 - 28). Ink, 10 5/8 x 8 1/8". Collection Mr. and Mrs. Morton G. Neumann, Chicago.
11. Rug. 1938. Wool, 78 x 59 1/2". The Museum of Modern Art, New York.
12. Dancer II. 1955. (painting after Dancer I, 1928, destroyed relief). Oil on canvas, 57 5/8 x 42 7/8". Collection François Arp, Paris.
13. Planimetric Sculpture. 1958. Pencil, 27 1/2 x 19 3/4". Collection the artist.

- 14. Composition in Grey, Black and Red. 1958. Tapestry (Ateliers Tabard, Aubusson), 60 5/8 x 52 3/8". Galerie Denise René, Paris.
- 15. Skeleton and Moustache. 1958. Tapestry (Ateliers Tabard, Aubusson), 59 7/8 x 49 1/4". Galerie Denise René, Paris.

Collages

- 16. Abstract Composition. 1915. Collage, 9 1/4 x 7 7/8". Collection Mme Marguerite Hagenbach, Basel.
- 17. Rectangles Arranged According to the Laws of Chance. 1916. Collage, 9 7/8 x 4 7/8". Collection the artist.
- 18. Squares Arranged According to the Laws of Chance. 1916 - 17. Collage, 19 1/8 x 13 5/8". The Museum of Modern Art, New York.
- 19. Duo-Collage. 1918 (Executed in collaboration with Sophie Taeuber-Arp). Paper on cardboard, 33 7/8 x 26". Collection Mr. and Mrs. Burton G. Tremaine, Meriden, Conn.
- 20. Papier Déchiré. 1932. Collage, 17 1/8 x 14 3/4". Collection the artist.
- 21. Torn Drawing. 1932. Collage, 20 7/8 x 18 1/8". Collection the artist.
- 22. Navel and Winged Navel. 1933. Collage, 15 3/4 x 13 1/2". Collection François Arp, Paris.
- 23. Composition. 1937. Torn paper, with India ink wash, 11 1/2 x 12 3/4". Philadelphia Museum of Art, A. E. Gallatin Collection.
- 24. Composition. 1937. Torn paper, with India ink wash and pencil, 11 3/4 x 9". Philadelphia Museum of Art, A. E. Gallatin Collection.
- 25. Torn Drawing with Watercolor. 1946. Collage, 13 3/4 x 9 3/4". Collection Mme Marguerite Hagenbach, Basel.
- 26. Drawing and Torn and Colored Papers. 1946. Collage, 13 3/4 x 9 7/8". Collection Mr. and Mrs. Wackernagel-Hagenbach, Basel.
- 27. Color Tear. 1947. Collage and gouache, 24 3/4 x 19". Collection Mr. and Mrs. William Jaffe, New York.

- 28. Personage. 1948. Collage and gouache, 19 1/4 x 10 7/8". Wellesley College Art Museum, gift of Edgar Kaufmann.
- 29. In the Manner of Papiers Déchirés. 1949. Collage, 14 3/4 x 12 7/8". Collection Dr. and Mrs. Charles R. Hulbeck, New York.
- 30. Bird and Necktie. 1954. Collage, 12 1/4 x 9 1/2". Collection Mr. and Mrs. G. David Thompson, Pittsburgh.
- 31. Constellation of Six Black Forms on White Ground. 1957. Collage, 43 1/4 x 13 7/8". Collection the artist.
- 32. Constellation of Three White Forms on Black Ground. 1957. Collage, 27 1/8 x 21 5/8". Collection the artist.

Reliefs

- 33. Portrait of Tzara. 1916. Painted wood relief, 18 7/8 x 18 1/4". Collection the artist.
- 34. Forest. 1916. Painted wood relief, 12 7/8 x 7 1/2". Collection Roland Penrose, London.
- 35. Plant Hammer. 1917. Painted wood relief, 24 3/4 x 19 5/8". Collection the artist.
- 36. Birds in an Aquarium. c. 1920. Painted wood, 9 7/8 x 8". The Museum of Modern Art, New York.
- 37. Shirt Front and Fork. 1922. Painted wood, 22 x 27 1/2". Collection Mr. and Mrs. George Heard Hamilton, New Haven, Conn.
- 38. Egg Board. 1922. Painted wood, 29 1/2 x 39". Collection Fernand C. Graindorge, Liège, Belgium.
- 39. Plate, Fork and Navel. 1923. Painted wood relief, 23 1/4 x 24". Sidney Janis Gallery, New York.
- 40. Dancer. 1923 - 24. String and oil on canvas, 20 x 15 3/4". Sidney Janis Gallery, New York.
- 41. Moon Frog. 1924. Oil on cardboard with cut-outs, 20 1/2 x 27 1/2". Collection Mme Marguerite Hagenbach, Basel.

- 42. Mountain, Table, Anchors, Navel. 1925. Oil on cardboard with cut-outs, 29 5/8 x 23 1/2". The Museum of Modern Art, New York.
- 43. Shirt and Tie. 1928. Painted wood relief, 31 3/8 x 39 3/8". Private collection, New York.
- 44. Two Heads. 1929. Painted wood relief, 47 1/4 x 39 1/4". The Museum of Modern Art, New York.
- 45. Leaf. 1929. Oil and string on canvas, 28 3/4 x 23 1/2". Private collection, New York.
- 46. Leaves and Navels. 1929. Oil and string on canvas, 13 3/4 x 10 3/4". The Museum of Modern Art, New York.
- 47. Arranged According to the Laws of Chance. 1929. Painted wood relief, 55 1/8 x 42 1/8". Private collection, Basel.
- 48. Objects Arranged According to the Laws of Chance or Navels. 1930. Varnished wood relief, 10 3/8 x 11 1/8". The Museum of Modern Art, New York.
- 49. Leaves and Navels I. 1930. Painted wood relief, 31 3/4 x 39 3/4". The Museum of Modern Art, New York.
- 50. Torso, Navel, Head with Moustache. 1930. Painted wood relief, 31 1/2 x 39 1/4". Collection Mrs. Albert H. Newman, Chicago.
- 51. Configuration. 1930. Painted wood relief, 27 1/2 x 33 1/2". Philadelphia Museum of Art, A. E. Gallatin Collection.
- 52. Variation I -- Constellation with Five White and Two Black Forms. 1932. Painted wood relief, 23 1/2 x 29 1/2". Munson-Williams-Proctor Institute, Utica, New York.
- 53. Arrow Cloud. 1932. Painted wood relief, 43 1/4 x 55 1/8". Private collection, Basel.
- 54. Construction. 1934. Oil on board with cut-outs, 28 1/2 x 40". Collection Mr. and Mrs. Herbert M. Rothschild, Kitchawan, New York.
- 55. Three Constellations of Same Forms. 1942. Painted wood reliefs, 35 3/4 x 28" each. Private collection, Basel.

56. Birdlike Cloud. 1943. Painted wood relief, 32 1/2 x 28". Collection Dr. and Mrs. Charles R. Hulbeck, New York.
57. Structure of White Blossoms for my Dead Wife. 1943. Painted wood relief, 55 1/8 x 43 3/4". Collection Mme Marguerite Hagenbach, Basel.
58. Vegetal Symmetry. 1946. Wood relief, 21 5/8 x 19 1/4". Collection Mme Carola Giedion-Welcker, Zurich.
59. Summer Metope. 1946. Wood relief, 55 7/8 x 25 5/8". Collection the artist.
60. Star Seed. 1949. Painted wood, 17 1/2 x 24 1/2". Collection Mrs. Maurice E. Culberg, Chicago.
61. Tournament. 1949. Painted wood relief, 55 x 43 1/2". Sidney Janis Gallery, New York.
62. Configuration: Shell-Star. 1953. Oil on cardboard, 53 1/8 x 39 3/8". Collection the artist.
63. Configuration. 1955. Bronze relief, 21 1/2 x 15 3/4". Collection Mr. and Mrs. Harry Jason, New York.
64. Face. 1955. Painted cardboard relief, 24 5/8 x 21 5/8". Collection Mme Marguerite Hagenbach, Basel.

### Sculpture

The dating and dimensions of the sculpture section are largely based on the catalogue of Arp's sculpture by Marguerite Hagenbach in Jean Arp by Carola Giedion-Welcker, 1957, published by Harry N. Abrams, Inc., New York. Several additions and changes have been made in view of more recent information.

65. Hand Fruit. 1930. Painted wood, 21 5/8 x 34 5/8". Private collection, Basel.
66. Bell and Navels. 1931. Painted wood, 10 1/4 x 19 1/4". Collection the artist.
67. To be Lost in the Woods. 1932. Bronze sculpture in three forms: large, 8 3/4" long; medium, 4 3/4" long; small, 3 5/8" long. Base: 24" high. Sidney Janis Gallery, New York.
68. Human Concretion on Oval Bowl. 1935. Bronze, Sculpture, 18 1/4" high; bowl, 28 3/8" long. Collection the artist.

69. Human Concretion. 1935. Cast stone (1949, after original plaster), 19 1/2" high. The Museum of Modern Art, New York, gift of the Advisory Committee.
70. Metamorphosis (Shell-Swan-Swing). 1935. Bronze, 27 1/8" high (Derived from original plaster, 1935, 9" high). Collection the artist.
71. Crown of Buds. 1936. Bronze (1947, after original limestone), 18 1/2" high. Collection Mr. and Mrs. Samuel M. Kootz, New York.
72. Marital Sculpture. 1937. Wood (lathe-turned and sawed, executed in collaboration with Sophie Taeuber-Arp), 15 3/8" high. Collection the artist.
73. Stone Formed by Human Hand. 1937 - 38. Jura limestone, 16 1/4" high. Kunstmuseum, Basel, Emanuel Hoffmann Fund.
74. Automatic Sculpture (Homage to Rodin). 1938. Granite, 10 1/4" high. Collection Mr. and Mrs. Richard K. Weil, St. Louis.
75. Awakening. 1938. Bronze (1958, after original plaster), 18 5/8" high. Collection Mr. and Mrs. Joseph Slifka, New York.
76. Growth. 1938. Bronze, 31 1/2" high. Philadelphia Museum of Art.
77. Lunar Armor. 1938. Granite, 15" high. Collection Mr. and Mrs. Harry L. Winston, Birmingham, Michigan.
78. Pre-Adamic Fruit. 1938. Bronze, 11 1/4" high. Museum of Art, University of Michigan, Ann Arbor.
79. Shell Crystal. 1938. Granite, 13" high. Collection Nelson A. Rockefeller, New York.
80. Pre-Adamic Torso. 1938. Limestone, 18 7/8" high. Collection Mme Marguerite Hagenbach, Basel.
81. Leaf of the Pyramids. 1939. Granite, 18" long. The Baltimore Museum of Art, Charles and Elsa Hutzler Memorial Collection.
82. Dream Amphora. 1941. Marble, 9" high. Collection Mr. and Mrs. Herbert Bayer, Aspen, Colorado.
83. Concrete Sculpture. 1942. Marble, 14 1/8" high. Collection Miss Pamela T. Colin, New York, courtesy Mr. and Mrs. Ralph F. Colin.

- 84. Little Sphinx. 1942. Bronze, 16 1/8" high. Collection Mr. and Mrs. Joseph Slifka, New York.
- 85. Snake Bread. 1942. Granite, 10 1/4" long. Collection Mr. and Mrs. Frederick Zimmermann, New York.
- 86. Chimerical Font. 1947. Bronze, 31 1/2" high. Collection Mr. and Mrs. George Henry Warren, New York.
- 87. Owl's Dream. 1947. Marble, 15 3/4" high. (Derived from original limestone, 1937 - 38, 10 1/4" high). Collection Lee A. Ault, New York.
- 88. Tree of Bowls. 1947. Bronze, 39 3/8" high. Collection Mr. and Mrs. Richard K. Weil, St. Louis.
- 89. Head with Claws. 1949. Bronze, 18 1/2" high. Collection Joseph H. Hirshhorn, New York.
- 90. Pagoda Fruit. 1949. Bronze, 55 1/8" high. (Derived from cast cement, 1934, 9" high). Galerie Springer, Berlin.
- 91. Silent. 1949. Marble, 20" high. (Derived from original plaster, 1942, 13 3/8" high). Collection Dr. and Mrs. Israel Rosen, Baltimore.
- 92. Concrete Sculpture "Mirr." 1949 - 50. Granite, 13" high. (Derived from bronze, 1936, 5 7/8" high). Private collection, New York.
- 93. Pistil. 1950. Limestone, 34 5/8" high. (Derived from limestone, 1950, 13 3/8" high). Collection Mr. and Mrs. Morton D. May, St. Louis.
- 94. Configuration in Serpentine Movements (Snake Movement I). 1950. Marble, 14" long. Collection Mr. and Mrs. Ralph F. Colin, New York.
- 95. Thales of Miletus. 1951. Granite, 42" high. Collection Mr. and Mrs. G. David Thompson, Pittsburgh.
- 96. Extremity of a Mythical Wineskin. 1952. Granite, 17" high. The Art Institute of Chicago, Samuel P. Avery Fund.
- 97. Cobra-Centaur. 1952. Bronze, 29 3/4" high. Collection Mr. and Mrs. Morton G. Neumann, Chicago.
- 98. Torso. 1953. Marble, 31 3/8" high. (Derived from original plaster, 1930, 12 1/4" high). Smith College Museum of Art, Northampton, Mass.

99. Oru. 1953. Marble, 15 3/4" long. Collection Mr. and Mrs. G. David Thompson, Pittsburgh.
100. Aquatic. 1953. Marble, 25 1/2" long. Walker Art Center, Minneapolis.
101. Ptolemy. 1953. Limestone, 40 1/2" high. Collection Mr. and Mrs. William A. M. Burden, New York.
102. Ganymede. 1954. Bronze, 12 1/4" long. (Derived from Shell, 1938, 4 3/4" high). Collection Mr. and Mrs. Walter Bareiss, Greenwich, Conn.
103. Dream Flower with Lips. 1954. Marble, 29 1/2" high. (Derived from original plaster, 1954, 18 1/8" high). Collection Mrs. H. Gates Lloyd, Washington, D. C.
104. Snake Movement II. 1955. Concrete stone, 29 1/8" long. (Derived from limestone, 1955, 13 3/8" long). Collection Nelson A. Rockefeller, New York.
105. Mediterranean Sculpture II. 1956. Crystallino marble, 15" high. (Derived from white marble, 1942, 14 3/4" high). Collection Mme Marguerite Hagenbach, Basel.
106. Venus of Meudon. 1956. Bronze, 62 1/4" high. Sidney Janis Gallery, New York.
107. Self Absorbed. 1957. Marble, 21 5/8" high. (Derived from limestone, 1956, 21 5/8" high). Collection Dr. and Mrs. John Alfred Cook, New York.
108. Hurlou. 1957. Marble, 38 1/2" high. (Derived from limestone, 1951, 19 5/8" high). Collection Mr. and Mrs. Boris Leavitt, Hanover, Pa.
109. Floral Nude. 1957. Bronze, 37 1/4" high. Collection Mr. and Mrs. Charles Zadok, New York.
110. Seated. 1957. Marble, 23 5/8" high. (Derived from limestone, 1937, 13" high). Sidney Janis Gallery, New York.
111. Torso. 1957. Bronze, 36 3/8" high. (Derived from marble, 1931, 24" high). Collection Mr. and Mrs. Alan Wurtzburger, courtesy The Baltimore Museum of Art.

112. Great Lady. 1957. Bronze, 66" high. Sidney Janis Gallery, New York.

113. Human Lunar Spectral (Torso of a Giant). 1957. Bronze, 47 1/4"high.  
(Derived from marble, 1950, 36 5/8" high). Collection Mr. and Mrs.  
Burton G. Tremaine, Meriden, Conn.