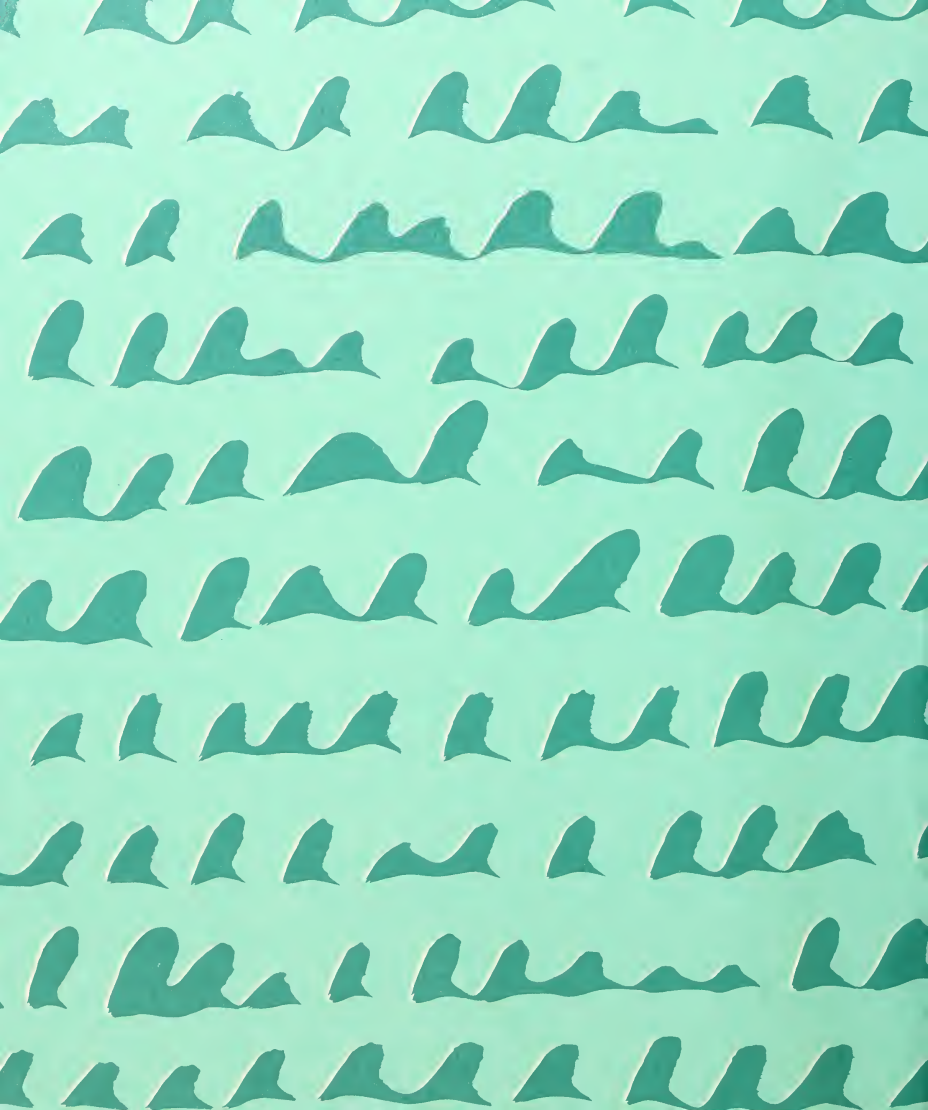
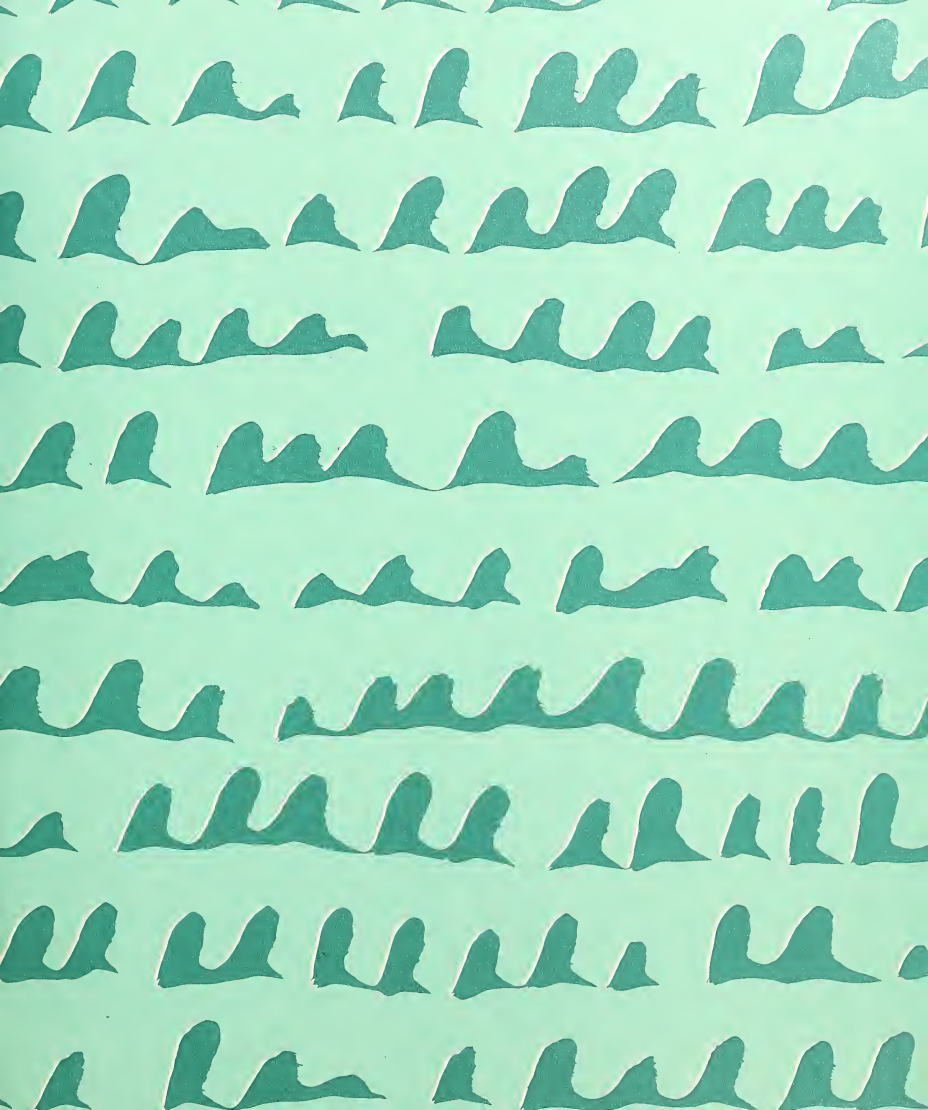
Pierre Alechinsky: Margin and Center





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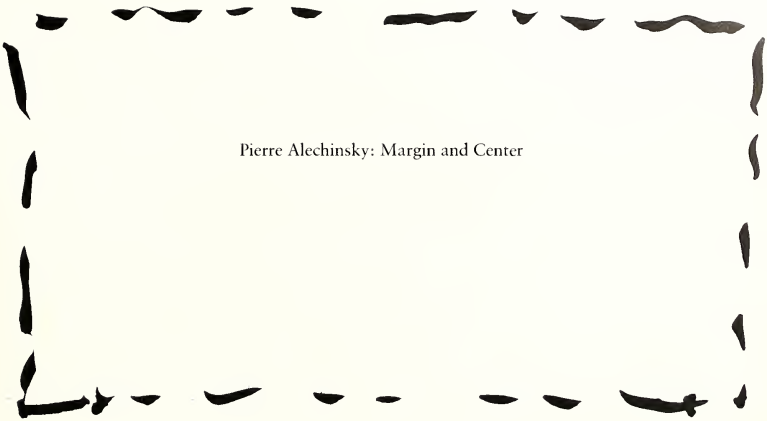

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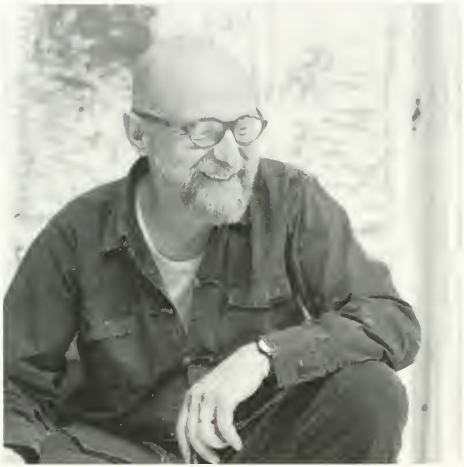

Agnès Bonnot—Agence VU—Paris

Bougival, 1985

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Pierre Alechinsky: Margin and Center

This exhibition has received generous support from the Commissariat Général aux Relations Internationales de la Communauté Française de Belgique, Brussels, and the Association Française d'Action Artistique, Ministry of Foreign Affairs, Paris.

Solomon R. Guggenheim Museum, New York

This Exhibition is Dedicated to John Lefebre.

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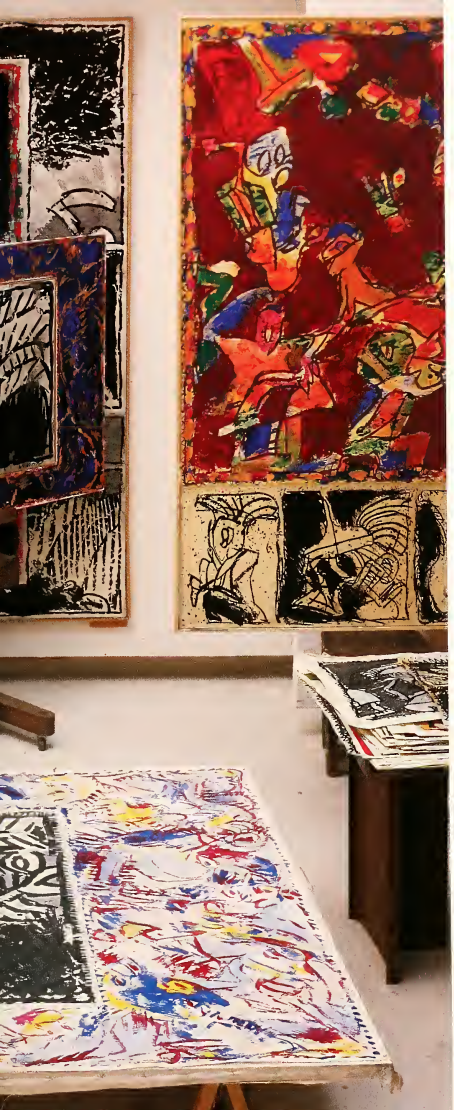

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The trauma and the devastations of World War II that visited the embattled European continent required complex adjustments in the creative realm. While American painting, benefiting from a wave of European emigration, experienced a marked invigoration, artists in Europe were only gradually moving from destruction and occupation to an uncertain peace. France, nonetheless, was expected to continue leadership in the realm of high art.

Such expectations were fulfilled in part by the surviving Parisian demigods who continued to be influential, as well as by an emerging generation of abstract painters nourished and encouraged by the rich traditions of European modernism. But opposing tendencies, which seemed radical and unaccommodating at the time, surfaced in short order. Among these, the examples set by Jean Dubuffet in France and by the *Cobra* artists in Denmark, Belgium and The Netherlands were the most conspicuous. Pierre Alechinsky, surely one of the youngest participants in the shortlived but influential *Cobra* movement, was even then recognizable as standard bearer for the Belgians, marked as he was by extraordinary talent and early achievement.

Cobra has long since been recognized as a meaningful chapter in the history of modern art, and while, happily, a few of its original adherents are still working vigorously, many others have left the scene. Pierre Alechinsky today is, by general consensus, the most distinguished among those who, having outlived *Cobra*, continue to assert valid and emphatic contemporary leadership. Presenting Alechinsky at the height of his powers, this exhibition thus becomes an acknowledgment of the artist's stature and achievement. Although it deliberately eschews the conventional retrospective format, it nevertheless takes in a broad range of work.

The exhibition theme, *Margin and Center*, was formulated during extensive conversations that preceded selection, as we became aware of the pervasive formal and iconographic presence of the two components that comprise the exhibition's title. But in focusing upon it one should

bear in mind that this conspicuous device applies only to a small fraction of the artist's total oeuvre and therefore appears magnified by its isolation.

The contributors to the present catalogue, Michael Gibson and Octavio Paz, as well as Pierre Alechinsky himself, to all of whom we express our appreciation, have found words that allow the theme of the exhibition to reach beyond its visual dimension. We acknowledge as well the participation of Guggenheim Museum staff members on the project. The artist's closest collaborator was Lisa Dennison, the Guggenheim's Assistant Curator, who was instrumental in selecting the exhibition and deserves credit for staging it. The editing of the catalogue was the responsibility of Carol Fuerstein, Editor. Nina Nathan Schroeder, Curatorial Assistant, and Diana Murphy, Assistant Editor, were also involved with many aspects of the exhibition and catalogue.

Pierre Alechinsky: Margin and Center has benefited from the financial support of the Commissariat Général aux Relations Internationales de la Communauté Française de Belgique, Brussels, and the Association Française d'Action Artistique, Paris. We greatly value the assistance of these organizations. The exhibition is scheduled to tour in this country and abroad and will be seen after the Guggenheim's initial showing at the Des Moines Art Center, the Kunstverein Hannover e.V. and the Musées Royaux des Beaux-Arts de Belgique, Art Moderne, Brussels. Neither the original presentation nor the tour could have been arranged without the generosity of many lenders whose names appear elsewhere in this catalogue, unless they have requested anonymity. Our gratitude is herewith conveyed to all of these individuals and institutions.

My final word of thanks is addressed to the artist, with whom I have maintained a long and rewarding friendship.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Foundation

Central Park

The Argument: Some say that, given the exterior world exists, one must deny it; others say that, given the world does not exist, one must invent it; and still others, that only the inner world exists. Pierre Alechinsky turns his head and, saying nothing, paints a rectangle in which he encloses Central Park in New York, in the late afternoon, seen from the window of his closed eyes. The rectangle surrounds the four sides of the park, and is divided into irregular spaces, themselves rectangles, like the boxes in a theater, the cells in a convent or the cages in a zoo. Inside each box swarm bizarre creatures that are somehow vaguely familiar: Are they *they* or *us*? Do we look at them, or are they looking at us? Inside the rectangle, Central Park has been transformed into a green, black and golden Cobra: Is it an anamorphosis of Alice, the Queen of Diamonds in our sleepwalking deck? The painting is not a vision but a spell.

Green and black thickets, bare spots,
leafy river knotting into itself:
it runs motionless through the leaden buildings
and there, where light turns to doubt
and stone wants to be shadow, it vanishes.
Don't cross Central Park at night.

Day falls, night flares up,
Alechinsky draws a magnetic rectangle,
a trap of lines, a corral of ink:
inside there is a fallen beast,
two eyes and a twisting rage.
Don't cross Central Park at night.

There are no exits or entrances,
enclosed in a ring of light
the grass beast sleeps with eyes open,
the moon exhumes razors,
the water in the shadows has become green fire.
Don't cross Central Park at night.

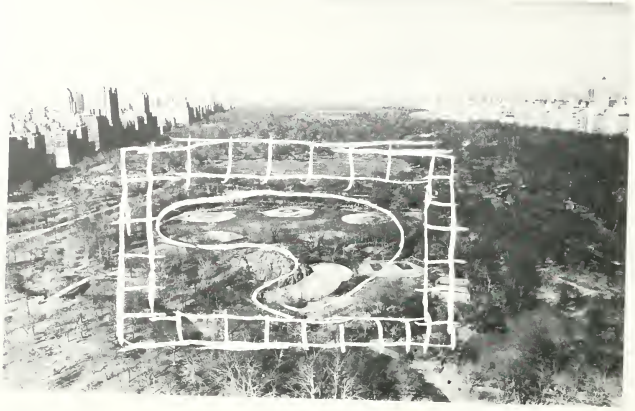
There are no entrances but everyone,
in the middle of a phrase dangling from the telephone,
from the top of the fountain of silence or laughter,
from the glass cage of the eye that watches us,
everyone, all of us are falling in the mirror.
Don't cross Central Park at night.

The mirror is made of stone and the stone now is shadow,
there are two eyes the color of anger,
a ring of cold, a belt of blood,
there is a wind that scatters the reflections
of Alice, dismembered in the pond.
Don't cross Central Park at night.

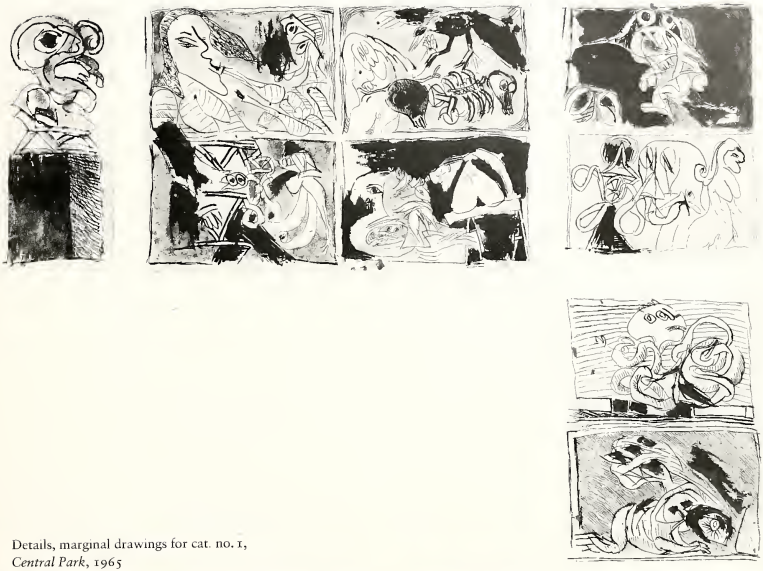
Open your eyes: now you are inside yourself,
you sail in a boat of monosyllables
across the mirror-pond, you disembark
at the Cobra dock: it is a yellow taxi
that carries you to the land of flames
across Central Park at night.

Santander, 5 September 1986

(Translated by Eliot Weinberger)



Study after *Central Park* on a photograph by John Lefebre, New York, 1965



Details, marginal drawings for cat. no. 1,
Central Park, 1965

Bougival, 1983

© David Boeno

Bordering on Something Central

MICHAEL GIBSON: Let's talk about your marginal comments.

PIERRE ALECHINSKY: I pass. No I don't after all. I'll trump with one of Henri Matisse's remarks: "I always start from the frame."

M.G.: What do you make of that statement?

P.A.: Beyond the frame there is . . . well, all the rest! The roving hordes, the outside world, so powerful when you compare it to a small rectangle of paper or canvas. I sense then how urgent it is, not only to concentrate on the composition of the rectangle itself, but also on that of its frontiers, on the *margins*.

Progressively, as I produced my paintings with margins (I have been painting such works episodically, ever since I did *Central Park* in 1965 [cat. no. 1]), I found myself stressing the rectangle, underscoring it even, whether by means of a fringe of pictures around the *center*, or by materializing a border.

M.G.: You did this with the idea of defining a separate space in which a different order of event occurs. Right?

P.A.: And at the same time to annex the frame, to make it part of the picture, rather (let's say in passing) in the manner that an engraver uses a border in his woodcut to prevent the roller from touching areas that have been hollowed out. This is the sort of limitation that can turn out to be an aesthetic advantage—depending on the engraver's talent. I started out as a printer and I have made use of some of the craftsman's notions, tricks or habits in my painting. *Marginalia*—in the form of notes, addenda, subtitles, summaries—have existed ever since the invention of the book. Proof corrections find their proper place in the margin too; they indicate and countermand alongside the column of

type. Authors use the margin to modify the text on which they are working. It can be quite spectacular at times. Lithographers use it to test a tool and try their hand before setting to work. In doing so they trace minute and often charming preparatory sketches, which are erased before the actual printing, once the first test print has been run off. Some rare proofs of this kind are occasionally to be found, described in print and book collector's catalogues in such terms as: " . . . despite a few rust spots, this is a fine proof of the first state with marginal comments." A term I appropriated.

M.G.: Your own *modus operandi* also includes the assembling and mounting on canvas of the work you initially painted on paper. This is at once an additional business of composition and a manual task.

P.A.: Which invites a detour. It is a fortunate thing, really, that painting should demand such a wide range of chores. One would be rather ill-advised to tackle literature head on! But the very act of painting requires a whole ritual of incantatory approach. It is this specific mixture, three parts chores to one part creation, that yields a painting.

M.G.: Let's talk about the work that stands before us: *After Us,* 1980 (cat. no. 46).

© David Boeno

Bougival, 1983

P.A.: The center, both mineral and aquatic, says: color. The border composed of black and white drawings confirms that the subject of the central part is cascades and moving vapors that fall back into water. The viewer's eye is led on through a giratory movement, a cycle. The subject dealt with in the middle of the painting was less apparent: just a deluge of blue . . . . This impelled me to add some clarifications outside the field. And so I painted one rectangle after another, around the big one in the middle, and then adding the comments within their individual frames, each one with its own problems of composition (*After Us*).

M.G.: It might conceivably evoke the way a sixteenth-century tapestry is organized—or even an oriental carpet.

P.A.: The image in itself is isolated and forsaken, therefore vulnerable. From time to time it requires protection. The access border, the commentaries reassure. The painting must stand alone in its struggle against indifference. The viewer is soon enough inclined to turn his eyes to other sights! The image is not always self-sufficient. It needs a specific body of reference to catch and hold the passing glance.

M.G.: All this work of composition prompts the eye to come and go.

P.A.: From the larger to the smaller. These paintings are intended to be seen in two ways—both from a distance and close-up. Just as I made them: first the center, then the margins.

M.G.: First the center, yes. I suppose you allow yourself a pause between the two?

P.A.: Once the center is done I grant myself a moment of respite. I float around or turn to other tasks; the break can last several days, after which I begin working on the border; but it can also last several weeks or months. In exceptional cases, even several years. No schedule, no deadline. No obligation either. *Agoraphobia Square* (cat. no. 20) (a painting, done in 1966, that gives a good idea of where I stood after the twenty years I had remained faithfully wedded to oil painting) waited for three years before receiving, in acrylic at last, the developments on its frame. In any event, I observe the center before venturing into the margins. But, as you know, I have also painted and I still paint a lot of images without marginalia. Evidently they are not a necessity each and every time.

M.G.: What is your understanding of the notion of "spontaneity" which played such an important role in the theories of the *Cobra* movement?

P.A.: Spontaneity was the rallying cry of *Cobra* in contrast to the "pure psychic automatism" favored, no doubt with some extra charge of idealism, by André Breton. This "purity" was dismantled by Asger Jorn in an article published in *Cobra* in 1949: "Discours aux pingouins" ("Speech to the Penguins"). Did Jorn want to convince the armless man?[1]

The action of painting leads the painter to an awareness of the material nature of his craft, much more so than a writer who is never sufficiently conscious of the material act of writing, of the tracing of words. This notion was significantly amplified by Christian Dotremont, who derived his logograms from it.[2] Marcel Havrenne[3] spoke of a poetry "in which the script itself has its word to say." Both of them referred to the impact of the physical act of writing on the imagination. Implicit in this attitude is a mistrust of any idea that is too precise at the outset: it can blind one to new ideas that might otherwise appear *while* work is in progress. Everything significant occurs within this creative "meanwhile" (which is one of the mysteries of art). *Before* is irrelevant, we are told. And *after*, we stand before a *fait accompli*, a definite result, definitely locked into its own moment in time, and which we call a painting.

M.G.: So that, in this view, the term "spontaneity" refers to a form of interaction between conception and execution, the manner in which the physical act of painting inflects the actual result. It implies a readiness to welcome whatever may yet, quite unpredictably, occur. But I also notice, in actual fact, beyond the polemical slogan "spontaneity," a manner of paradoxical tension: on the one hand this openness, availability, "spontaneity," and on the other a demanding attitude, an order, a discipline. Spontaneity, in this sense, does not imply a surrender to mere impulse . . . .

1 Asger Jorn (1914–73). The French title of the article mentioned here hinges on a remote allusion: a variety of penguins is known as "manchot" (without hands) in French because their wings are reminiscent of arms without hands.

2 Christian Dotremont (1922–79). Belgian poet and artist, cofounder of *Cobra* in 1948 and inventor of the acronym (COpenhagen-BRussels-Amsterdam). For logograms, see *Abrupt Fable* and *Seismographic Armful* (cat. nos. 38, 93), made in collaboration with Alechinsky.

3 Marcel Havrenne (1912–57). Belgian poet who belonged to *Cobra*.

Olivier Strebelle

With Dotremont, *Abrupt Fable*, Brussels, 1976

P.A.: The less demanding, the less visual person will indeed surrender—the temptation is too great.

M.G.: And he will invoke spontaneity.

P.A.: As an extenuating circumstance!

M.G.: I bring this up because I gave the matter some thought a few years ago, after a conversation I had with Dotremont. It occurred to me then that there was an abyss between what he actually meant by spontaneity and the vulgar, unthinking meaning the term usually is given. In Dotremont's case this "spontaneity" was coupled with a considerable discipline. When he drew his logogram he never allowed the idea of the text to precede by any great length of time the actual act of setting it down on paper. And not only that: if the result did not satisfy him, he rarely made use of the same text a second time but went on to invent another one. His "spontaneity," consequently, was never devoid of self-discipline, and his cráft was the result of an interaction between openness and stricture.

Henri Cartier-Bresson

Bougival, 1972

P.A.: It's a strange thing: we create limits for ourselves. We invent a game called "painting," governed by disciplines which, all told, are extremely demanding. The artist-legislator is also his own judge. He cannot, however, easily lie to himself, to the extent that he can only feel pleased or displeased by the line he has just drawn. So he has no other choice but to strive after a perfection that cannot exist—"perfection is death," said Jorn. And only in the long run can we measure the scope of the disciplines we have imposed upon ourselves. Discipline! An extravagant word to be coupled with such spacious freedom!

M.G.: As for the openness or availability we mentioned, it is apparent in the very act by which the line is drawn.

P.A.: And which the eye trails.

M.G.: And this is why we can easily recognize a line drawn by Alechinsky. Your draftsman's script, like your handwriting, belongs to you alone. And your graphic

idiom can also be recognized in the choice of a certain format, a way of "centering," of organizing the work as a whole.

P.A.: This concern with composition is the result of a handicap I have. I am left-handed. Educators ordered me to hold my pen in my right hand, the awkward one, but fortunately allowed me to clutch a pencil or brush in my left one. Painting and drawing, as you can see, do not enjoy the same status as writing. I was soon aware of the flow that runs from right to left instead of in the direction followed by a reader's eye. Yet this is the direction in which a viewer surveys a painting. Consequently the situation, as far as I am concerned, is the following: I must allow a free rein to my reverse dynamics, while making allowances for a few features that will permit the viewer (myself included) to return to the cursive flow derived from the act of reading. Hence my predilection for the printer's shop, where I have spent so many hours looking into Alice's mirror where all that has been reversed is again set right.

M.G.: So the eye runs in a set direction, not only when it reads a text, but also when it takes in a picture.

P.A.: This direction is perceptible in the way the brush settles on the paper, rests there and leaves it. Painters discover this if they are curious enough to look at their painting in a mirror. On the other hand, being quite accustomed to seeing our own features reversed, we dislike ourselves in a photograph. A photograph is shocking to its subject.

M.G.: Have you, in any way, taken advantage of your handicap?

P.A.: I would never have been so attentive to composition if I had the blinding good fortune of being right-handed!

My own adventures with writing have made me aware of script in general. I often view a painting as a mass of information. I discover the hand and personality, hesitant or determined, sensitive or dreary, pretentious, measured, captivating, precise, brutal, compassionate, refined, open, flustered, sovereign, adorable, etc. All that, and much more besides, is to be read in the lines of a painting.

M.G.: Do you perceive an affinity between your artistic script and the Far Eastern technique of calligraphy?

P.A.: Our perception of Far Eastern script doesn't go beyond its graphic aspect. We don't understand what it is saying. But we discover a comparable graphic serpentine (our own manner of tying and untying a line), if we take the trouble of holding a page we have written to the light, and looking at it from behind, reversed, so that we can no longer make out the written text. I sometimes write backwards with my left hand. In 1955 I traveled to Japan to study the calligraphers and film them at work on sheets of paper laid out on the floor or placed flat on a low table. In any event, I have chosen to use the same equipment and have acquired a passionate love for paper.

But the precepts of a master must necessarily be disappointing. "What should one do to become a great calligrapher?" And the immediate answer is: "Sit upright and breathe properly." And Bonnard too, advising a young painter, says no more than: "Always have a clean rag."

A calligrapher or a writer can get a kind of satisfaction from tracing an entire sentence or text at one go. Their state of mind is different from that of a painter who traces a form here or there on his canvas, then stands back to judge the effect before continuing. The calligrapher does not pause. He writes cursively and appreciates the formal beauty arising out of his tool, his paper, the movement of his hand inflected by the literary content. A painter does not transmit words; his drawings have no connection with syntax.

M.G.: Have you noticed a change in your script as time goes on?

P.A.: Indeed, a hand armed with a brush acquires practice, encounters surprises and improves with time. A line that expresses at once the artist's idea, his moments of hesitation, the shortcuts of his thoughts and of his decisions, his energy with its phases of acceleration and of subsiding pleases me more than any exaggeratedly neutral one.

M.G.: And all of this is apparent before us, here in a broken line, or there in the hatchmarks that define a frame.

P.A.: In vital chaffings, pauses, wrenches that are, one must hope, perceptible, in the imprint of the brush that reveals the power of a forceful gesture or the delicacy of a caress.

M.G.: What sort of brushes do you use?

P.A.: Preferably goat hair mounted on bamboo. Wolf fur too. Though the so-called wolf may well be no more than some unfortunate dog! "Wolf" naturally sounds more impressive. In any event the manufacturers of Far Eastern brushes claim that they are made of the hairs of this noble and dangerous creature.

M.G.: Looking at such works as *Chromatic Buoy* (cat. no. 75), based on the rubbing of a circular bench, or *Street Pepper* (cat. no. 81), based on rubbings of a cast-iron manhole cover, a question comes to mind: Just what kind of interest do you take in the symbolic value of, say, the circle or the wheel?

P.A.: A painting can evoke different associations each time we look at it—and consequently different ideas. Dotremont said: "A painting is a ventriloquist's doll." This leads us to the literary problem of choosing titles.

When it comes to thinking up a title, the general impression, a detail, some circumstance unrelated to pictorial matters can provide a clue. Each unknown painting must provoke its own title. This explains why the "entitling painter" has almost more experience than a writer. I have had to find titles for several dozen drawings at a go. "Be more specific, please," says the title to the painter.

I have published several books with the word "title" on the cover. The matter obviously preoccupies me. I wrote *Titres et pains perdus* in 1965; then *Le test du titre*, in which I published the responses of sixty-one personalities I had asked to think up titles for six of my drawings. And finally *Le bureau du titre*, a sequence of titles presented without any corresponding pictures, so that they might be savored on their own. As for my *titreurs d'élite*,[4] many of whom are now dead (René Magritte, Jean Paulhan, François Truffaut . . . and so recently Joyce Mansour), most of them, quite independently of one another, had found some sort of common denominator. Much to my surprise!

4. This untranslatable pun combines the notion of *tireur d'élite*, a sharpshooter, and *titreur*, a term coined by Alechinsky to signify a person who finds a title for a painting. A *titreur d'élite* is consequently an expert at inventing titles.

M.G.: My question about symbolic or mythic content was prompted by the fact that you quite recently chose to produce a series of paintings dealing with circular forms.

P.A.: I've been involved with wheels for a long time, and making rubbings of them too. I even wrote a book entitled *Roue libre* for Albert Skira in 1969. At that time I had not yet noticed the cast-iron manhole covers in the streets, but I had painted *Star and Disaster* (cat. no. 19) based on a pattern of concentric circles.

M.G.: As far as content is concerned, there are obviously . . . I was about to say, "universal symbols." When someone draws a circle he brings about, how shall I put it, a sort of . . .

P.A.: Statement.

M.G.: I was thinking more of a state of mind. We collect ourselves, our thoughts or feelings, inside a circle with a certain degree of fascination. Stage directors are aware of this and make good use of the inclination. So there is some irony in the act of taking manhole covers and turning them into mandalas.

Bougival, 1973, with portraits of Micky and Jorn

P.A.: Derision, yes, but marked with a touch of admiration. A distortion of derision. My admiration for the anonymous work of the foundrymen has its share in this. I have been attentive to the variety of decorative motives on these cast-iron plates which the French administration refers to as "*pièces du mobilier urbain*." This leads me back to recollections of childhood (rubbing a coin with a pencil) or to Max Ernst (Max, that lucid child). They are technically rubbings. As it happens, they are also evocative both of childhood and of China.

Is it so unusual to pay attention to these covers shaped like mandalas? A man walking, Jean Dubuffet once observed, is more inclined to look at the ground than straight ahead. Gravity plays its part. I took those extremely heavy plates that communicate with the catacombs of New York, out of whose infernal depths gray fumaroles arise, and turned them into solar wheels: suspended gates of hell!

Other enigmatic forms have come to squat in my paintings. "Universal symbols" I am sometimes told, that also occur in sacred art. But in fact, my own art is profane. I am an atheist, and insistent upon this fact,

Giorgio Soavi, Milan

though I do feel an affinity for such things, and am always stirred, for instance, by Johann Sebastian Bach's *Saint Matthew Passion*—stirred, but without hope. And hopelessly so.

M.G.: You keep your distance from content.

P.A.: It's more a matter of reserve.

M.G.: Of irony, perhaps, masking a modesty which in turn masks a content?

P.A.: Long ago I elaborated a vocabulary made of images. I drew from things laid out on my table next to the paper and the ink bottle—exceedingly humble things (if you will forgive the pathetic fallacy, of attributing an attitude such as modesty to pebbles, roots and orange peels). And then, emerging from them, like sequences of free associations or like puns, I saw all my lady-loves appear, and also the feathered headgear of the Gilles dancers of the Carnaval de Binche (suddenly so close to those of the Mayas), and volcanic eruptions, spirals, volutes, the meanders of a river turning into a lane, a shoelace, a necessary snake.

M.G.: About this matter of content, I would rather say that we are dealing with a symbolic material inherent in society itself, of which a highly elaborate and formalized version is found in the various religions. But this fund of images is already present in the language we are taught, in education and even in good manners. This thing we call "culture" is a free and creative elaboration, by all human societies, of a fund inherited from the animal societies from which we are descended. (I have no use for sociobiology, by the way, which Marshall Sahlins has devastatingly criticized.) These societies also have their symbolic order, as any ethologist can tell, rooted in behavior. No society can function without it, but in our own case it assumes much vaster proportions because it takes the shape of a symbolic language which refers to the meaning and value of all things.

This aspect can easily be neglected, no doubt because our way of describing the world has favored the individual self-perception, taking it in isolation and artificially placing it under glass. As Gavroche might have said, it is, in a sense, *la faute à Descartes*—for Descartes (but Locke too), based his philosophy on individual self-awareness and thus sent into eclipse those aspects of this awareness which arose out of the prehuman collectivity, although they are, in fact, quite as fundamental as the individual aspect. This has always been so, of course, because we inherited this social ground, with its basic behavioral symbolism (which has been studied by Konrad Lorenz, among others) from our prehuman ancestors. We inherited it as a basic pattern, but we also elaborated it (and continue to elaborate it) in a way that allows us to designate goals and values beyond the immediate and tangible ones that alone concern animal societies. And it is primarily this ordering of a society and its goals (inevitably through symbolic terms) that constitutes the material of culture. . . .

The collective order of culture has its inhuman aspect because it often commands a blindly tribal assent, but it is also that which, in an entirely positive sense, goes beyond the individual and represents the things for which the individual is willing to give all of himself, and even his life if necessary. It consequently commands both the most immoral and the most ethical forms of behavior. In the latter case, it refers us to the values that give life a substantiality and a meaning. And all of these

can ultimately be condensed into, and signified by an entirely rudimentary symbol, a circle, for instance. It is far too easy to treat such things as though they were mere speculative theory. Yet when someone draws a circle before us, under certain (theatrical or religious) circumstances, it can call to mind something that has a bearing on a community or a communion—or again, with negative implications, a casting of spells, a separation or, in a better sense yet, a reserved space, a "passage" towards transcendence, in other words towards "what is not there" or "not yet there," though it is of momentous importance to us: our life goal. And when a person deals with forms, as you do, he is constantly making use of such things, be it a circle, or a sequence of images that suggest a narrative, even if the narrative, as it happens in your work, has no definable content.

P.A.: I was recently showing a friend some paintings composed of rubbings, *Chromatic Buoy* among them. And he declared that the trace of these cast-iron entities appeared more important than the objects themselves, in the same way the hollow imprint of a vanished fossil becomes more affecting than the actual fossil. The fossil is gone, the trace remains. The negative concept is more intense than the positive one. Whereupon he began to talk about Tantrism. I replied that as soon as we see a circle anywhere Tantrism will inevitably be mentioned.

Yet walking through the flea-market years ago I had, despite my own fathomless unknowing, been drawn to a Tantric image which I found so beautiful that I carried it home with me. Had it been hanging on my studio wall for so long that I no longer could *see* it? When people recognize "universal symbols" in my work I sometimes recoil, as though the association were undeserved. A reflex. As if to say: "I have nothing to do with this."

M.G.: You are perhaps a bit wary of any interpretation that might be suggestive of mysticism?

P.A.: The truth is that I enjoy coincidences. Nature and culture, in bits and pieces, run through us with their symbols and obscurities, thus producing various beneficial short-circuits.

M.G.: One might suppose that the "sacred symbols," at the outset, refer to a form of experience that does not necessarily derive from any set theory, nor any dogma . . . .

P.A.: Looking at the Apocalypse tapestries in Angers I tell myself that in those days I would have enjoyed (illusion!) drawing clouds and monsters as crude and elegant as those. I recognize these same lines in my own work. And when, for instance, I depict a sort of fortress wall from another age, I should not be surprised if others begin to think of more specific subjects I might not willingly touch upon myself, but which appear according to the fancies of my brush . . . .

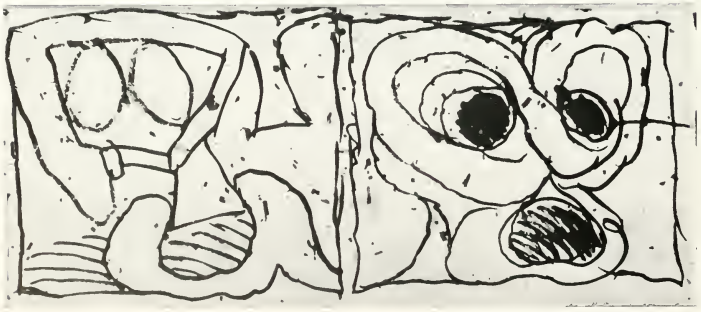
A painting is a revealing slip!

M.G.: Here is a painting that does not exactly have marginal comments. I would be inclined to see a narrative sequence, after the fashion of polyptychs . . . .

P.A.: One might well diagnose a hypertrophy of marginalia complicated by a disappearance of the center.

M.G.: Your marginalia have, a bit too easily, been compared to the comic-strip form. I would prefer to see an affinity with the narrative idiom of the quattrocento frescoes.

P.A.: If any comic-strip style did influence me, it was the black and white variety of yesterday, or even before: the medieval woodcut or again the *Dreams and Lies of Franco* by Pablo Picasso, the father of us all. An admission which should only make orphans sneer!



I came across some drawings and etchings of mine, done in 1951 (in Brussels) and 1952 (in Paris), which seem to anticipate a sequential arrangement of images. But how could I have foreseen the *Unfolded Newspapers* (see cat. nos. 3-6, 8), very much like the marginalia of *Central Park*, a painting begun in New York after having discovered the Park from the thirtieth floor, and seen the paths, rocks and lawns turn, before my eyes, into the maw of a debonaire monster devouring yellow cabs and pedestrians. "Don't cross Central Park at night?" As we know! The painting, begun in New York, was finally completed in the country, on the border of Normandy.

Frame by frame . . . . In *Death and the Maiden*, 1967 (cat. no. 12), I built a sequence of frames like those of an animated cartoon (the predella was an ancestor of the cartoon: the painter showed several scenes or events connected with the main subject). In *Circling the Matter* (cat. no. 13), done the same year, or in *Past Unnoticed*, 1981 (cat. no. 50), I reproduced in the margins some details that appear in the center, details that were enigmatic because of their very singularity. A repetition, with amplifications, turns a singular image into a recognizable form. The image calls for its double.

First the center was in color and the remarks generally in black and white. Later on I reversed the process. The center would be in black and white, in India ink, the margins in color. There were no more separate frames but a single runway without visible beginning or end. This changes the habits of composition.

M.G.: As in *The Sphinx's Repressed Laughter* of 1982 (cat. no. 53). The margins are done on paper subsequently mounted on canvas. Do you always use the same material?

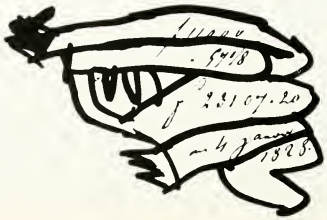
P.A.: I vary the supports. In addition to paper from China, Japan, Taiwan or Korea, I also use pages recovered from record books of past centuries—accountant's sheets, notarized documents, old bills—Russian bonds, obsolete aerial navigation maps, etc., which calls to mind the principle of the palimpsest. This recycling of old material gives me the chance to find something touching: in the discovery of the everyday preoccupations of a bygone age, preoccupations so similar to our own.

M.G.: We were discussing the interpretation of a painting a while ago and you mentioned the "ventriloquist's dummy." Does this metaphor imply that one should not listen to what the dummy has to say?

P.A.: The definitions we add to an indefinite, indefinable yet to be defined or already (momentarily) more or less identified image are derived from daydreams, and each of us does not dream in the same way every time. You cannot bathe twice in the same image. Rather, it is the bather who changes—but let's not go into that.

There is a tree, a quasi-landscape. Great lava flows, a mask in profile, a torso wrapped in bandages. Have I sufficiently respected, sufficiently clarified the intent of the line? Working in the labyrinth, I clutched the thread which (as I perceived it) would lead me to the plausible dome of a skull, or a slow spilling over of lava or of molten iron. *Walkway* is the title that occurred to me after having finished the border of a painting that reminded me of a suspended walkway. This refers to a twofold reminiscence: one, a visit to the Pont-à-Mousson Foundry in Lorraine, and two, the viewing of Fellini's *E la nave va*. Micky and I had been to a dinner party and there we stood, both of us rather ridiculously overdressed, on the walkway beside a foundry Director in a double-breasted suit, like the tourists in the movie looking down on the engine room—on the inferno. (I had gone to Pont-à-Mousson in the hopes of finding some nineteenth-century manhole covers, but in a foundry every scrap of metal is melted down again.) This is merely intended to suggest where a painting's title may be found, and by what devious ways. Another day, I might only have distinguished a tree: *Tree* or *Walkway*, one or the other can *nonetheless* impel one to say: "What do you know, a myth!"

Bougival-Paris, September 1986



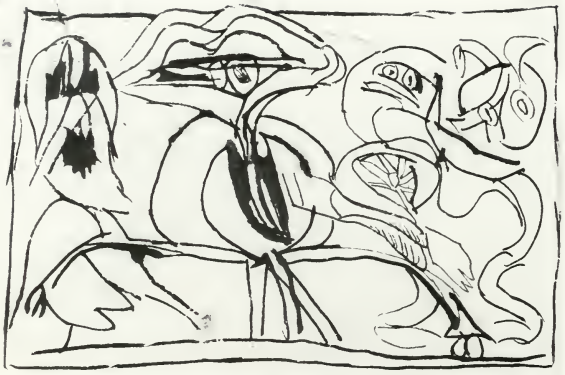
Bougival, 1984

Works in the Exhibition

Unless otherwise noted, marginal drawings surround the central image on four sides.

Detail, marginal drawing for *Central Park*

1. *Central Park*. 1965
Acrylic with marginal drawings in India ink on paper mounted on canvas,
63¾ x 76" (162 x 193 cm)
Collection of the artist

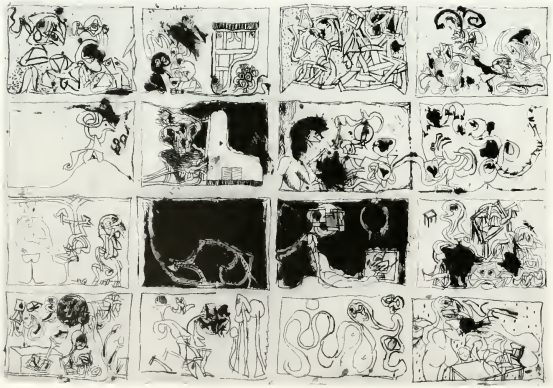


Detail, marginal drawing for *Central Park*

2. *All in One Breath (Le tout venant).* 1966
India ink on paper, 24½ x 35½" (62.5 x 90 cm)
Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Gift of the artist

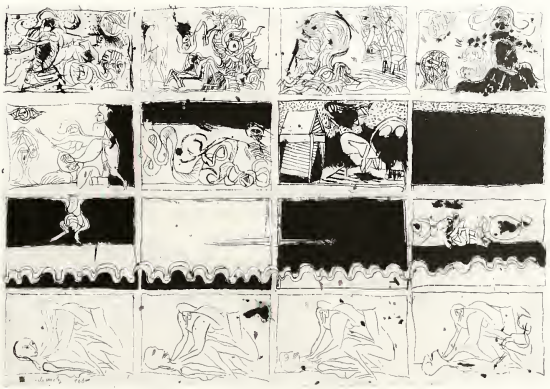
3 *Unfolded Newspaper (Journal déplié)*. 1966
India ink and wax crayon on paper, 24 x 35½" (62 x 90 cm)
Collection Jerome and Marlene Brody

4 *Unfolded Newspaper (Journal déplié)*. 1966
India ink on paper, 24⅜ x 35 1/16" (62 x 89 cm)
Private Collection



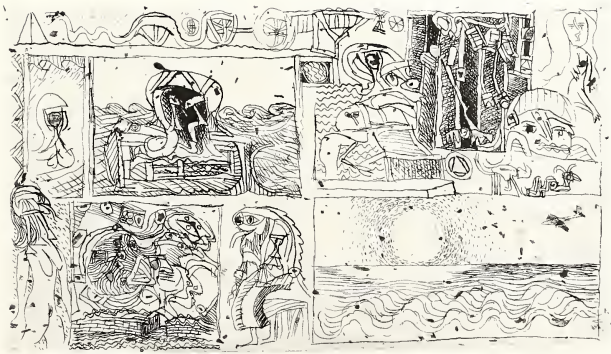
5. *Unfolded Newspaper (Journal déplié)*. 1966
India ink on paper, 24⅛ x 35⅟₁₆" (62 x 89 cm)
Private Collection

6. *Unfolded Newspaper (Journal déplié)*. 1966
India ink on paper, 18⅛ x 34⅝" (46 x 88 cm)
Private Collection



– *After Malevich (Après Malevitch)*, 1966
Acrylic with marginal drawings in India ink on paper mounted on canvas,
55½ x 54" (141 x 137 cm)
Collection Stéphane Janssen, Beverly Hills

8. *Unfolded Newspaper (Journal déplié)*. 1967
India ink on paper, 13⅜ x 24" (34 x 61 cm)
Collection of the artist



9 *Under Fire (Sous le feu)*. 1967
Acrylic with predella drawings in India ink on paper mounted on canvas,
95 x 78 3/4" (214 x 199 cm)
Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Purchase of the State

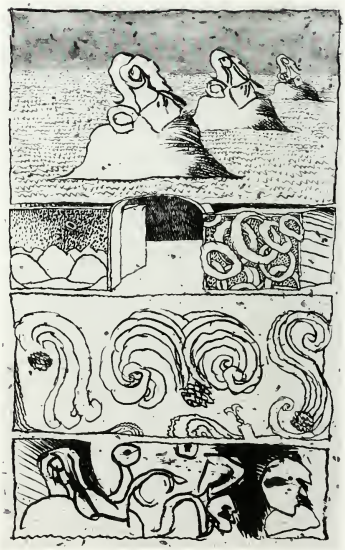
10. *Drastic Cut (Coupe sombre)*. 1967
Acrylic with marginal drawings at left and right in India ink on paper mounted on canvas, 39⅜ x 96" (100 x 244 cm)
Collection Museum Ludwig, Cologne

11 *A Born Mother (Fibre maternelle)*. 1967
Acrylic with marginal drawings in India ink on paper mounted on canvas,
$63\frac{3}{4} \times 51\frac{1}{8}$" (162 x 130 cm)
Collection Mr. and Mrs. Melvin A. Golder

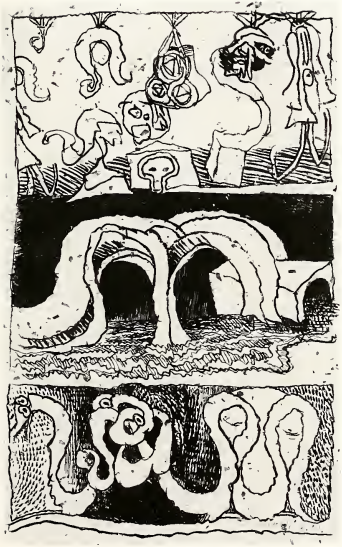
12. *Death and the Maiden (La jeune fille et la mort)*. 1967
Acrylic with marginal drawings in India ink on paper mounted on canvas,
54 x 54" (137 x 137 cm)
Collection Marion Lefebre

11: *Circling the Matter (Le tour de sujet)*, 1967–68
Acrylic on paper mounted on canvas with marginal drawings in India ink on paper mounted on wood, 82¾ x 142" (210 x 360 cm)
Private Collection, France

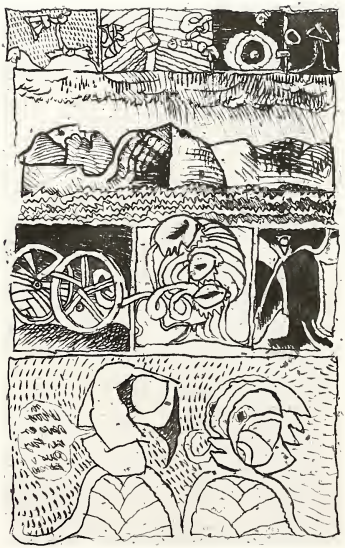
14 *Sources of Information (Sources d'information).* 1968
Ink on paper, 38⅝ x 26⅝" (98 x 66.7 cm)
Private Collection



15. *Sources of Information (Sources d'information)*. 1968
Ink on paper, 38⅝ x 26⅜" (98 x 66.7 cm)
Private Collection



16. *Sources of Information (Sources d'information)*. 1968
Ink on paper, 38⅝ x 26⅜" (98 x 66.7 cm)
Private Collection



17. *Sources of Information (Sources d'information)*. 1968
Ink on paper, 38⅝ x 26⅝" (98 x 66.7 cm)
Private Collection

18. *Sources of Information (Sources d'information)*. 1968
Ink on paper, 38⅝ x 26⅝" (98 x 66 7 cm)
Private Collection

19. *Star and Disaster (Astre et désastre)*. 1969
Acrylic with predella drawings in India ink on silver paper mounted on canvas,
61 x 61" (155 x 155 cm)
Collection Baroness Van Zuylen

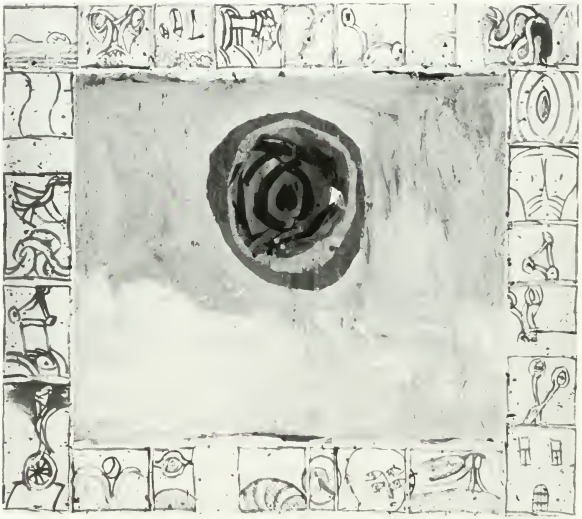
20 *Agoraphobia Square (Le carre des agoraphobes).* 1966 and 1970
Oil on canvas (1966) with marginal drawings in India ink and acrylic mounted on paper mounted on wood (1970), 54 x 55½" (137 x 141 cm)
Collection Joyce and Samir Mansour, Paris

21 *Tooth and Nail (Toutes griffes dehors)*. 1970
Acrylic with predella drawings in India ink on paper mounted on canvas,
72½ x 90⅝" (184 x 230 cm)
Collection Nordjyllands Kunstmuseum, Aalborg, Denmark

22 *Gone Up in Smoke (Parti en fumée)*. 1971
Acrylic with marginal drawings in India ink on paper mounted on canvas,
53½ x 54" (136 x 137 cm)
Collection Pierre Hebey

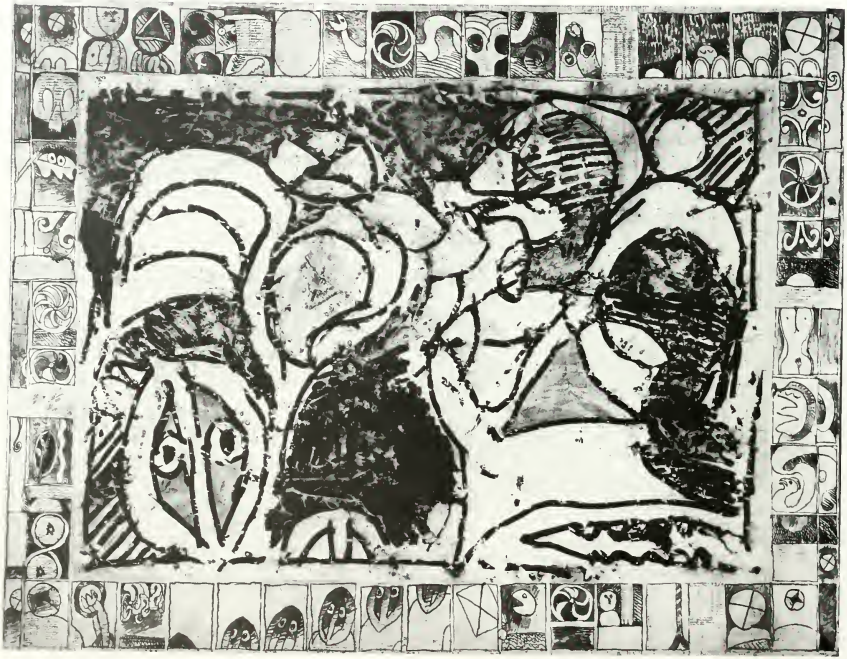
23. *So Many Windows (Autant de fenêtres)*. 1971
Watercolor on paper mounted on canvas, 115¾ x 156" (294 x 396 cm)
Collection of the artist

24 *Boreality (Borealite)*. 1971
Acrylic with marginal drawings in watercolor on paper mounted on canvas, 54 x 61 13/16" (137 x 157 cm)
Collection Guy Georges, Paris



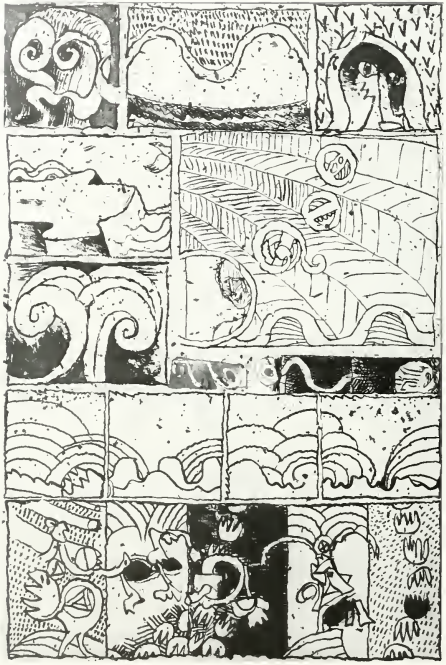
25. *Aztec Volcano (Volcan aztèque)*. 1971
Acrylic with marginal drawings in watercolor on paper mounted on canvas,
61¼ x 79½" (155.6 x 202 cm)
Peggy Guggenheim Collection, Venice. Gift, Enrico and Fiorella Chiari, Venice, 1984
84 3253

26 *Bird's-Eye View (Tour d'horizon)*. 1972
India ink on paper mounted on canvas with marginal drawings in India ink and acrylic on old manuscripts, 118⅛ x 153½" (300 x 390 cm)
Collection The Carnegie Museum of Art, Pittsburgh; The Henry L. Hillman Fund, 1978



27. *Delft Blue (Le bleu de Delft)*. 1972
Acrylic with predella drawings in watercolor on paper mounted on canvas,
78¾ x 118⅛" (200 x 300 cm)
Private Collection; on loan to Louisiana Museum of Modern Art, Humlebaek, Denmark

28 *Sea Sickness (Mal de mer)*. 1972
India ink on paper mounted on canvas, 59½ x 39" (151 x 99 cm)
Collection of the artist



29. *The Blue Tree (L'arbre bleu)*. 1973
Acrylic with acrylic predella on paper mounted on canvas, 71 x 61" (180 x 154 cm)
Collection Michel Fribourg, New York

26. *Redeemed Share (Action de jouissance)*. 1975
Acrylic on paper mounted on canvas with marginal drawings in India ink on documents, 94½ x 109⅛" (204 x 277 cm)
Collection Lens Fine Art, Antwerp

31. *Come from Afar (Venu de loin)*. 1975
Acrylic with predella drawings in India ink on paper mounted on canvas,
78¾ x 118⅛" (200 x 300 cm)
Collection of the artist

32 *The Sound of the Fall (Le bruit de la chute)*. 1975
Acrylic with predella drawings in India ink on paper mounted on canvas,
59 x 60 1/4" (151 x 153 cm)
Collection Louisiana Museum of Modern Art, Humlebaek, Denmark

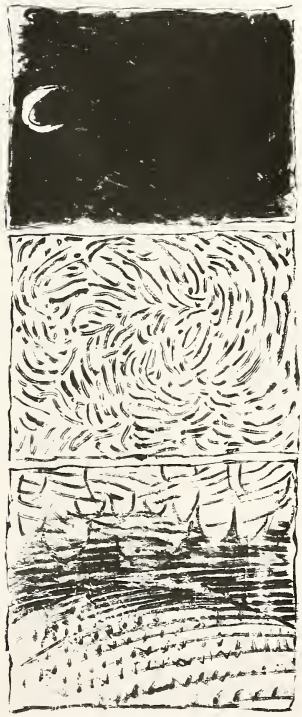
33. *Bouches du Rhône Suite (Suite des Bouches du Rhône)*. 1976
India ink on paper, 84¾ x 36¼" (215 x 92 cm)
Private Collection

34. *Bouches du Rhône Suite (Suite des Bouches du Rhône)*. 1976
India ink on paper, 84¾ x 36¼" (215 x 92 cm)
Private Collection

35 *Bouches du Rhône Suite (Suite des Bouches du Rhône)*. 1976
India ink on paper, 84¾ x 36¼" (215 x 92 cm)
Private Collection

36 *Bouches du Rhône Suite (Suite des Bouches du Rhône)*. 1976
India ink on paper, 84¾ x 36¼" (215 x 92 cm)
Private Collection

37. *Bouches du Rhône Suite (Suite des Bouches du Rhône)*. 1976
India ink on paper, 84¾ x 36¼" (215 x 92 cm)
Private Collection



38 *Abrupt Fable (Abrupte fable)*. 1976
India ink and acrylic on paper mounted on canvas folding screen with logogram by Christian Dotremont, 111¾ x 187" (284 x 475 cm)
Collection of the artist

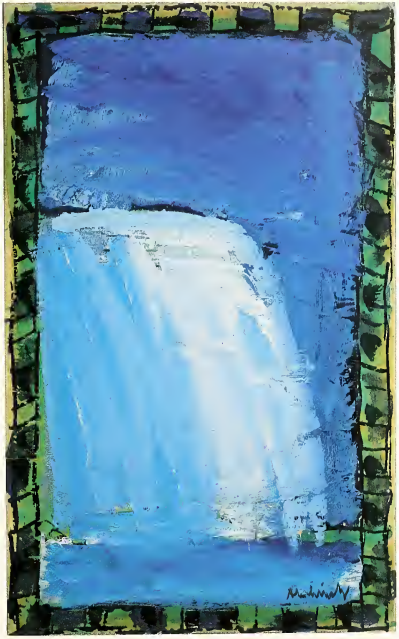
abrupte fable
d'être d'herbe de verbe de sable de flots
à serpentements d'orage
tendre de fruit
à cheminements presque terrestres
à traces de presque pas
à presque rien d'avant
à développements
en roue d'oiseau-lyre
à brusquement voler
de nuances ensemble
à la nuit d'un nuage
doré jusqu'au soleil
à dépliures de cri
à bruissements de jour
à regards de chant

abrupt fable
of being of grass of words of sand of waves
of snakestorms
delicacy of fruit
pathways almost terrestrial
footprints of almost not
almost nothing of before
developments
fanned-out lyrebird style
suddenly flying
light and shade together
by cloudnight
golden through to sun
with cry's unfoldings
with day's rustlings
with the gaze of song

(Translated by Michael Fineberg)

Toutes mes ... ont payables à Bourges. — Mes traites ne sont pas une dérogation au lieu de paiement.
En cas de ... Tribunal de Commerce de Bourges est seul compétent.

39 *Fall (Chute)*. 1977
Acrylic with acrylic border on paper mounted on canvas, 41 x 25½" (104 x 65 cm)
Private Collection, Paris



40. *Sky Square (Carré de ciel)*. 1978
Acrylic with predella drawings in India ink on paper mounted on canvas, 44½ x 39½" (113 x 100 cm)
Collection Mr. and Mrs. Sidney Mindlin

41. *Depict, Describe (Dépeindre, décrire)*. 1979
Acrylic on paper mounted on canvas with acrylic marginalia on old manuscripts,
59 x 78¾" (150 x 200 cm)
Private Collection

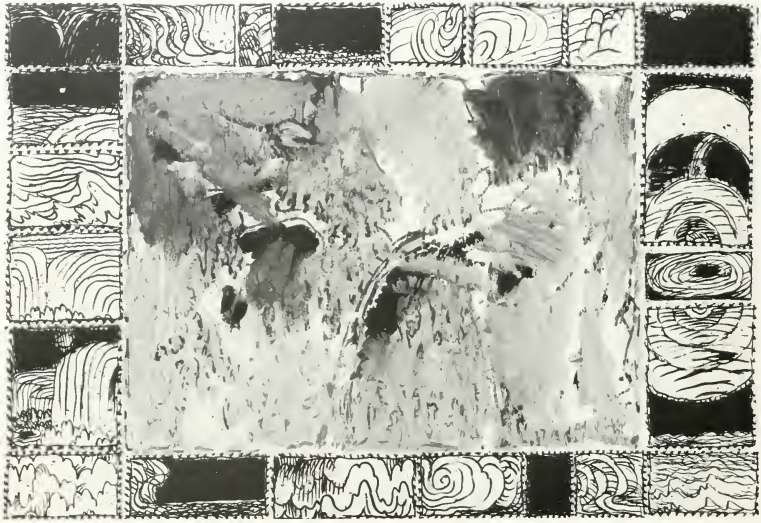
42. *I Am Far (Je suis loin)*. 1979
Acrylic with acrylic predella on paper mounted on canvas, 50 x 36¼" (127 x 92 cm)
Private Collection

43. *In Octavo*. 1979
Acrylic on paper mounted on canvas, 25½ x 38" (65 x 96.5 cm)
Collection Marion Lefebre

44 *Bedtime (Coucher)*, 1980
Acrylic with acrylic marginalia on paper mounted on canvas, 36 x 43" (90 x 110 cm)
Collection Meridian Partners, Inc., New York

45. *Awaking (Réveil)*. 1980
Acrylic with acrylic marginalia on paper mounted on canvas, 36 x 43" (90 x 110 cm)
Collection Meridian Partners, Inc., New York

46 *After Us (Après nous)*, 1980
Acrylic with marginal drawings in India ink on paper mounted on canvas,
61 x 88½" (155 x 225 cm)
Collection of the artist



47. *Legible Athens (Athènes en lecture)*. 1980
India ink on map mounted on canvas with acrylic predella on paper, 55½ x 87" (141 x 221 cm)
Collection of the artist

48 *Codex*. 1981
Acrylic with acrylic border on paper mounted on canvas, 60½ x 118" (153.5 x 300 cm)
Collection Solomon R. Guggenheim Museum, New York. Gift, Mr. Jerome Brody, 1985
85 3280

49. *Unlimited Responsibility (Responsabilité illimitée)*. 1981
Acrylic on paper mounted on canvas with predella drawings in India ink on documents, 60⅝ x 60⅝" (154 x 154 cm)
Courtesy Galerie Maeght Lelong, Paris

50 *Past Unnoticed (Le passé maperçu)*. 1981
Acrylic with marginal drawings in India ink on paper mounted on canvas,
102⅛ x 185″ (206 x 470 cm)
Collection Mr. and Mrs. N. Richard Miller

51 *The Break (La faille)*. 1981
Acrylic on paper mounted on canvas with marginal drawings in India ink on maps, 72 3/4 x 94 1/2" (185 x 240 cm)
Collection The State Museums of the Grand-Duchy of Luxembourg

52. *A Taste of the Abyss (Le goût de gouffre).* 1980–82
Acrylic with border drawings in India ink on paper mounted on canvas,
60¼ x 94½" (153 x 240 cm)
Collection of the artist

53. *The Sphinx's Repressed Laughter (Le réprimé ricanement du Sphinx)*. 1982
India ink with acrylic border on paper mounted on canvas, 73¼ x 112¼" (186 x 286 cm)
Collection of the artist

54 *The Dog King (Le chien roi)*. 1982
India ink with acrylic border on paper mounted on canvas, 81½ x 81½" (207 x 207 cm)
Collection of the artist

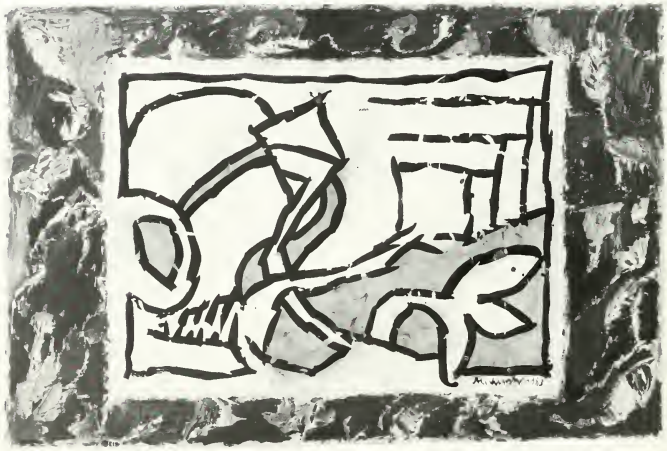
55 *Exquisite Words (Mots exquis)*. 1982
India ink on map with predella drawings in India ink on paper, 52¾ x 51½" (134 x 131 cm)
Collection Général-Major Aviateur P. de Groof, Brussels

56. *Icy Eye (Oeil de glace)*. 1982
India ink with marginal drawings in India ink on map, 42⅞ x 57½" (109 x 146 cm)
Courtesy Galerie Maeght Lelong, Paris

pp. 90-91 57. *Geographic Theater (Théâtre géographique)*. 1983
Acrylic and India ink with marginal drawings in acrylic and India ink on map,
107 x 191¾" (272 x 487 cm)
Private Collection

58. *Gust of Wind (Bourrasque)*. 1981–83
India ink with acrylic border on paper mounted on canvas, 109⅞ x 193¾" (279 x 492 cm)
Private Collection

59 *Three-Leaf Clover (Trèfle à trois feuilles)*. 1983
India ink with acrylic border mounted on canvas, 39⅛ x 59" (100 x 150 cm)
Private Collection



60. *Power of the Tree (Jeu d'arbre)*. 1983
India ink on paper mounted on canvas with acrylic marginalia on paper mounted on wood, 71¾ x 87" (182 x 221 cm)
Courtesy Galerie Maeght Lelong, Paris

61 *Clearing (Clairière)*, 1983
India ink with acrylic border on paper mounted on canvas, 70⅞ x 137¾" (180 x 350 cm)
Collection Norman and Irma Braman

62 *Bridgehead (Tête de pont)*. 1983
India ink and acrylic with acrylic border on map mounted on canvas,
25½ x 40½" (65 x 103 cm)
Collection Mr. and Mrs. Michel David-Weill, New York

63. *Surprise Journey (Voyage surprise)*. 1983
Acrylic on map with acrylic predella on paper, 36⅝ x 35½" (93 x 90 cm)
Collection J. P. Ledeur, Paris

64 *Cardinal Forest (Forêt cardinale)*. 1981–84
Acrylic with marginal drawings in India ink on paper mounted on canvas, 34 7/16 x 73 1/4" (87 x 186 cm)
Private Collection

65. *Little Snail (Petit escargot).* 1984
India ink with acrylic border on paper mounted on canvas,
98¾ x 137¾" (250 x 350 cm)
Courtesy Galerie Maeght Lelong, Paris

66 *Occupied Window (Fenêtre occupée)*. 1984
India ink with acrylic border on paper mounted on canvas,
21¼ x 17¼" (54 x 44 cm)
Private Collection

67 *Green Gold (Or vert)*. 1984
India ink with acrylic border on paper mounted on canvas,
23⅝ x 20" (60 x 51 cm)
Private Collection

68 *Orifice*. 1984
India ink with acrylic border on paper mounted on canvas,
23⅝ x 20" (60 x 51 cm)
Private Collection

69 *Later (Plus tard)*. 1984
India ink with acrylic border on paper mounted on canvas,
21¼ x 17¼" (54 x 44 cm)
Private Collection

70 *Mineral Victory (Victoire minérale)*. 1984
India ink with acrylic border on paper mounted on canvas,
23⅝ x 20" (60 x 51 cm)
Private Collection

71 *Wheel of Earth and of Shadow (Roue de terre et d'ombre)*. 1984
India ink with acrylic border on paper mounted on canvas,
23⅝ x 20" (60 x 51 cm)
Private Collection

66.

69.

67.

68.

70.

71.

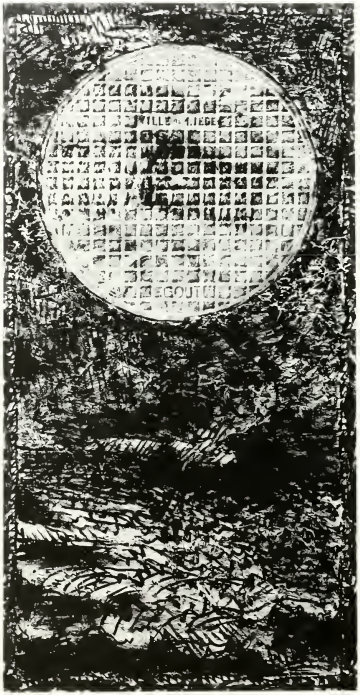
72. *Principal Wheel (Roue principale).* 1984
India ink with acrylic border on paper mounted on canvas,
61 7/16 x 45 9/16" (156 x 116 cm)
Collection Michel Guy, Paris

73. *On the Porch (Sur le perron)*. 1984
India ink with acrylic border on paper mounted on canvas, 39⅜ x 39⅜" (100 x 100 cm)
Private Collection

74 *Fireflies (Lucioles)*. 1984
India ink with acrylic border on paper mounted on canvas, 72⅞ x 114¼" (185 x 284 cm)
Courtesy Galerie Birch, Copenhagen

75. *Chromatic Buoy (Bouée chromatique)*. 1984
Acrylic and India ink with rubbing and acrylic border on paper mounted on canvas, 79 x 79" (200 x 200 cm)
Collection of the artist

76 *Quadrillage*. 1984
India ink with rubbing and acrylic border on paper mounted on canvas,
74 13/16 x 38 3/16" (190 x 97 cm)
Private Collection



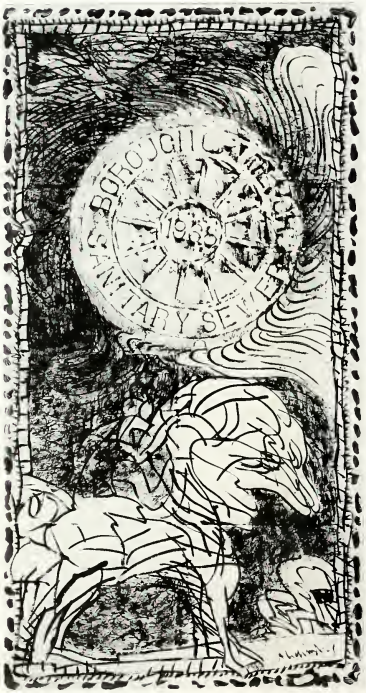
77. *Box and Skull (Boîte et crâne).* 1985
India ink with acrylic border on paper mounted on canvas, 37¾ x 41⅝" (95 x 105 cm)
Collection Mr. and Mrs. Melvin A. Golder

78 *The Forgotten Wool (La laine oubliée).* 1978–85
Acrylic with acrylic border on paper mounted on canvas,
85 x 36 1/4" (216 x 92 cm)
Private Collection

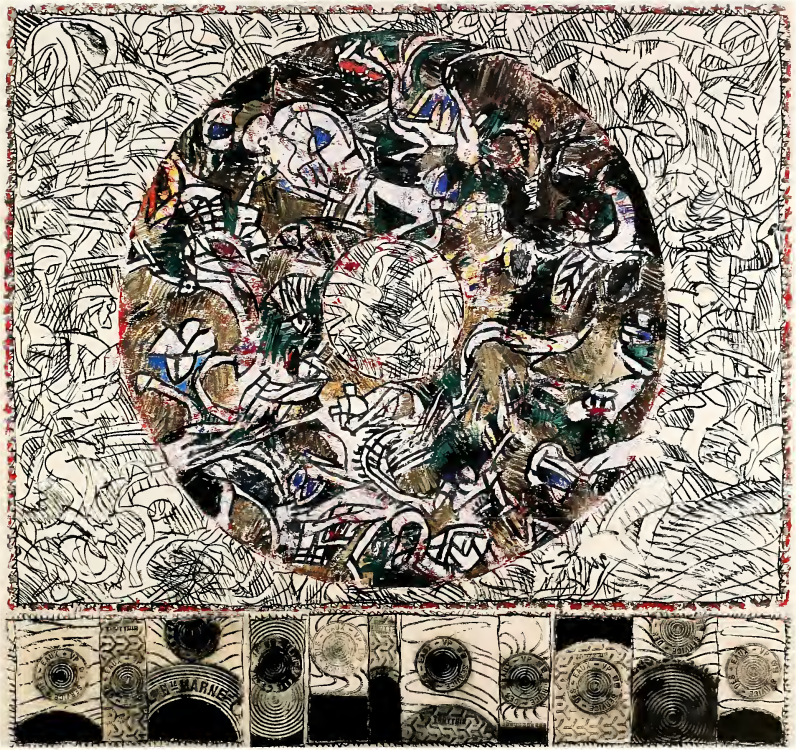
79. *Blue Criterion (Critère bleu)*. 1978–85
Acrylic on paper mounted on canvas with marginal drawings in India ink on paper mounted on wood, 81 x 59⅞" (268 x 152 cm)
Private Collection

80 *Soles' Rose Window (Rosace des semelles).* 1985
India ink with rubbing and acrylic border in India ink on paper mounted on canvas, 74 15/16 x 38 1/16" (190 x 97 cm)
Private Collection

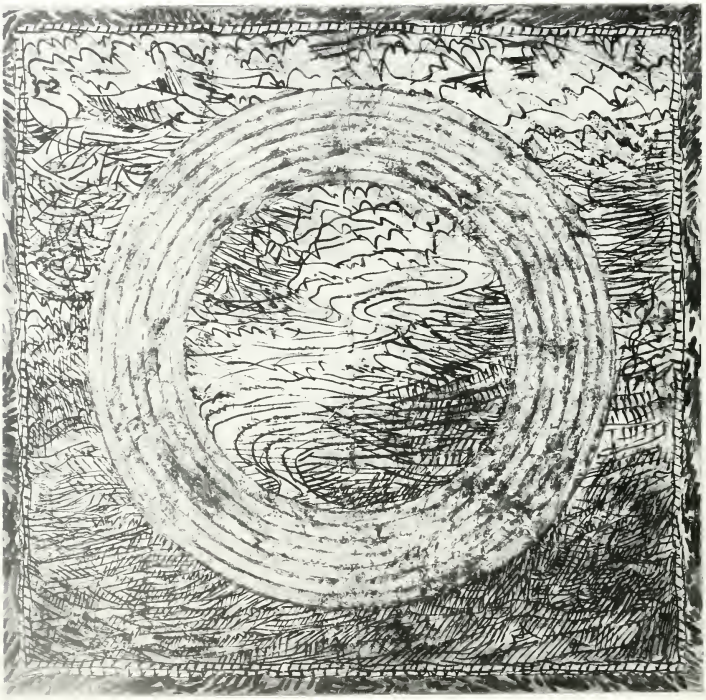
81 *Street Pepper (Poivre des rues).* 1985
India ink with rubbing and acrylic border on paper mounted on canvas, 74 15/16 x 38 1/16" (190 x 97 cm)
Courtesy Galerie Maeght Lelong, Paris



82. *Mill Wheel (Meule)*. 1985
Acrylic and India ink on paper with rubbing and predella drawings in India ink on paper, 106 3/16 x 114 1/4" (270 x 290 cm)
Private Collection

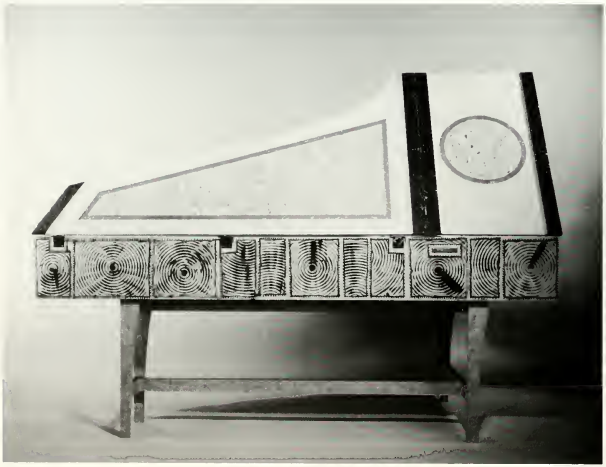


83 *Stirring Water (Remuement d'eau)*. 1985
Acrylic and India ink with rubbing and acrylic border on paper mounted on canvas, 78¾ x 78¾" (200 x 200 cm)
Collection Mr. and Mrs. J. Karel P. van Stuijvenberg, Caracas



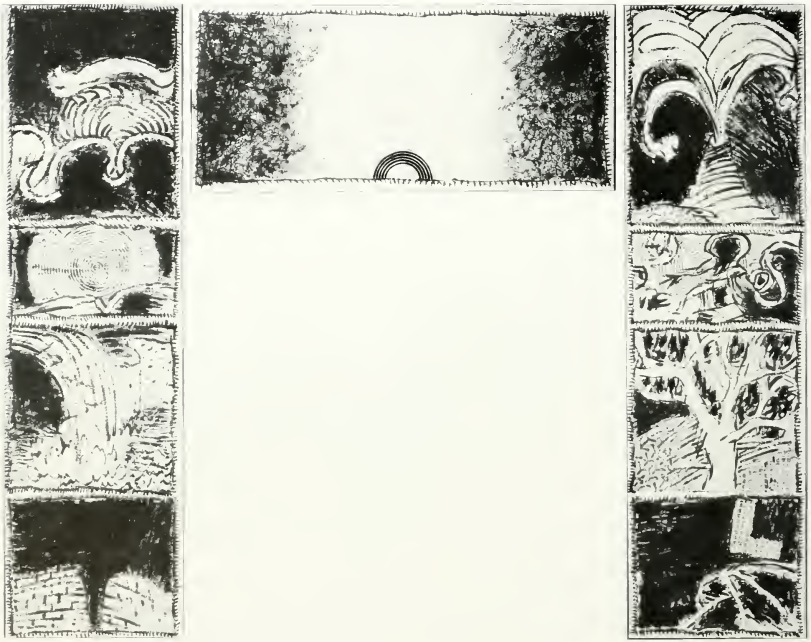
84. *The End of the Tunnel (Le bout de tunnel)*. 1986
India ink with acrylic border on paper mounted on canvas, 37½ x 37½" (95 x 95 cm)
Collection Jacques Putman, Paris

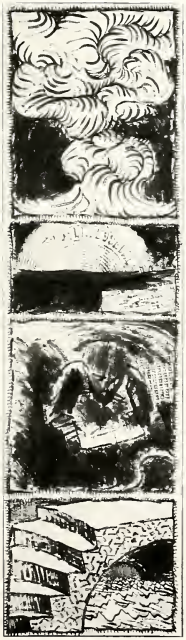
85 *Harpsichord (Clavecm).* 1986
Manufactured by Von Nagel, Paris, 1986
In collaboration with Jiří Kolář: outside of lid, stand base, music stand, lid prop
India ink and acrylic on paper mounted on harpsichord, 32½ x 93½ x 36 13/16" (82.5 x 237.5 x 93.5 cm)
Collection of the artist

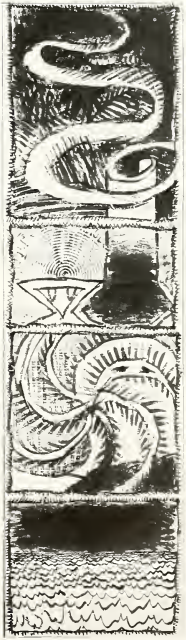


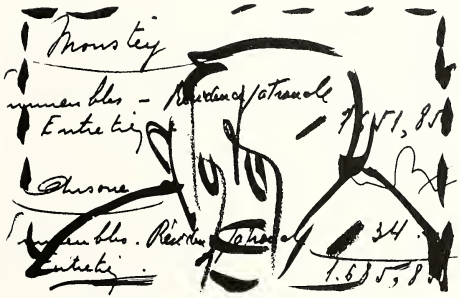
86 *The Days Are Getting Longer (Les jours rallongent)*. 1986
Acrylic with marginal drawings in India ink on paper mounted on canvas, 106¼ x 196⅞" (270 x 500 cm)
Courtesy Galerie Maeght Lelong, Paris

87. *Vocabulary (Vocabulaire)*. 1986
Temporary decorations for 4 Guggenheim Museum elevator entrances,
acrylic on paper mounted on canvas, 8 vertical elements, each 110¼ x 31½" (280 x 80 cm),
4 lintels, each 32 11/16 x 74" (83 x 188 cm)



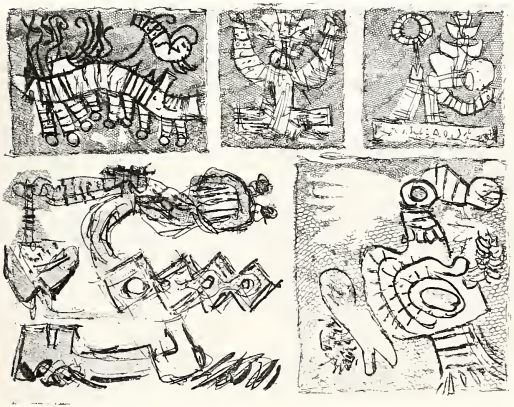




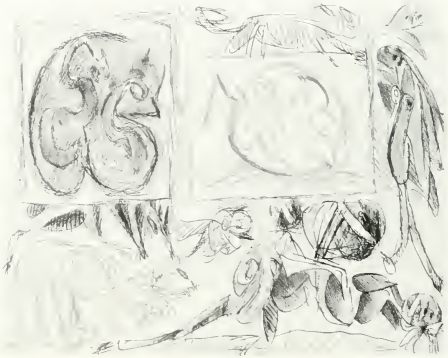


In print shop, Paris, during production of Ting's *1¢ Life*, 1964

88. *Roots (Racines)*. 1952
From *Hayterophilies*, 1952–53, album containing 11 etchings
Etching, 14⅞ x 21⅞" (37.7 x 55.7 cm)
9/30
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3345.2

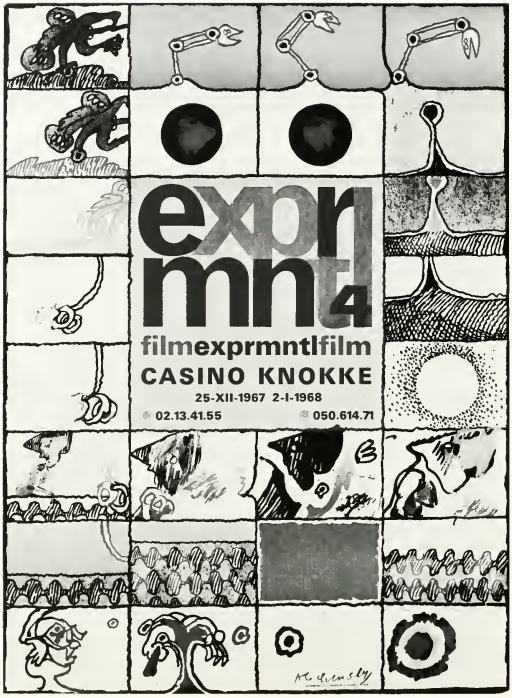


89 *The Cat's Walk (Promenade du chat)*. 1962
Etching, 12 x 13 1/4" (30.5 x 33.5 cm)
8/30
Collection Solomon R. Guggenheim Museum, New York. Gift of the artist
86.3346

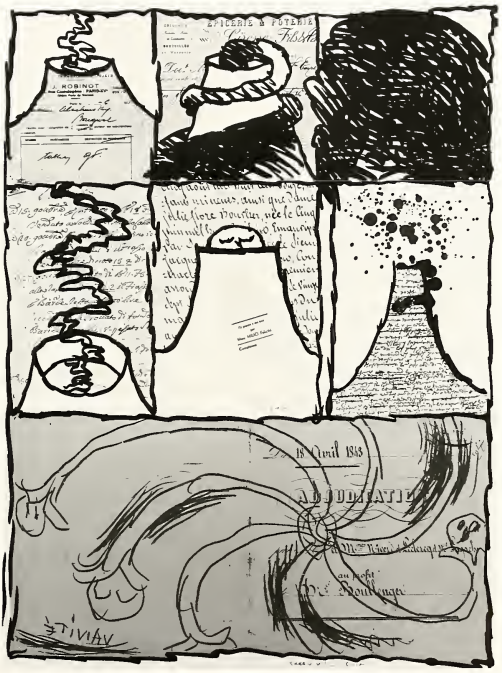


90. *Remarks (Remarques)*. 1960–63
Lithograph, 19¾ x 14¼" (50 x 36 cm)
55/75
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3350

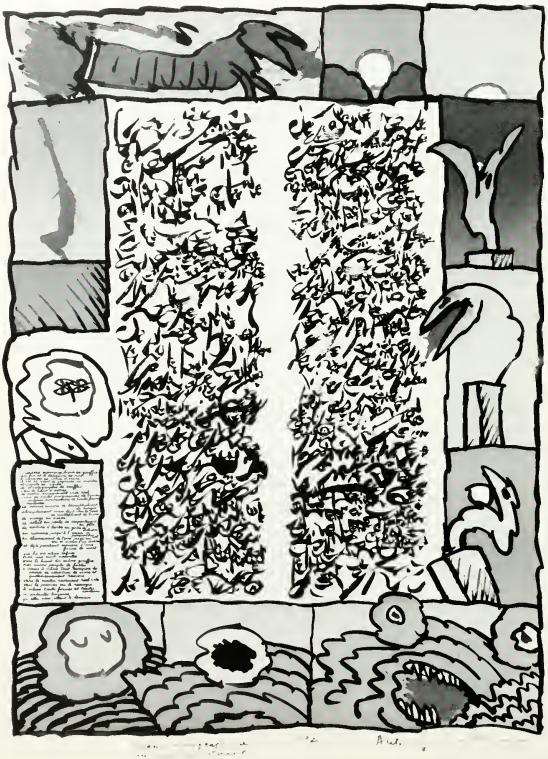
91 *Exprmntl Film*, 1967
Lithograph, 31¾ x 23¼" (80.5 x 59 cm)
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86 3356



92. *Mrs. Felicity Milici (Madame Milici Félicité)*, 1971
Lithograph, 25¾ x 19" (65.5 x 48.2 cm)
3/15
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3367



93. *Seismographic Armful (Brassée sismographique)*. 1972
Lithograph with logogram by Christian Dotremont, 33½ x 24⅜₁₆" (85.1 x 61.1 cm)
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3370



brassée sismographique de gouffre
au fur et à démesure de nuit
à caresses de colère d'encre
à va-et-vient de caprices de montée
striante de roche
de stratigraphie de souffles
vers le haut d'astres
de matin brusquement créé réel
mais de toutes progressions de toutes couleurs
survenantes de toutes formes soulevées
de source encore se démultipliant de surgir
abruptement mais déjà vers le jour se multipliant de vivre
de visage en vision
de soleil en perle de serpentement en fête
de nature d'herbe en gerbe de volcan
en roseaux jusqu'à l'océan si pimpant d'un ciel
en élancement de terre jusqu'au cri si vivace d'un arbre
et déjà pourtant menacé d'une forme de mort
que la vie même refuse
par une nuit nouvelle
vers le haut du même gouffre
non moins peuplé de fables
vivaces à même tout désespoir de source
de condition de vivre et quotidiennement revivre
vers le matin revenant réel créé
vers le premier cri à resurgir
à même toutes formes et toutes couleurs
si ardentes toujours
qu'elles nous jettent à devenir

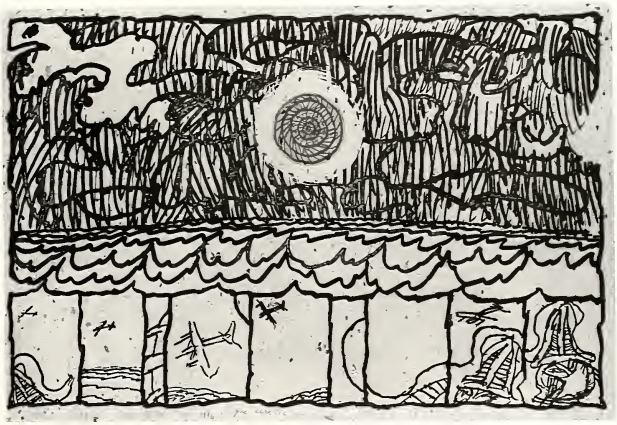
seismographic armful of emptiness
nightwise nightcrazy as and when
with caresses of ink and anger
come and go go as you flow upward
streaking rockpath
of breath stratigraphy
upward and starward
into morning created suddenly there
but from all progressions all colors
arising from all forms arisen
from origin still gearing down from surging
abruptly but already toward the day gearing up from living
from face to vision
from sun to pearl snakeloops to celebration
grass nature to volcanic sheaf
in reeds all the way to the ocean so spick and span from a sky
soaring up from earth all the way to a tree's cry
perennial and yet already threatened by a form of death
that life itself rejects
by a new night
to the highest reach of the same emptiness
no less peopled with fables
hardy in the midst of despair of origin of condition
of living daily reliving
toward the morning created returning real
toward the first cry to arise
in the midst of all forms all colors
so ardent still
they launch us into becoming

(Translated by Michael Fineberg)

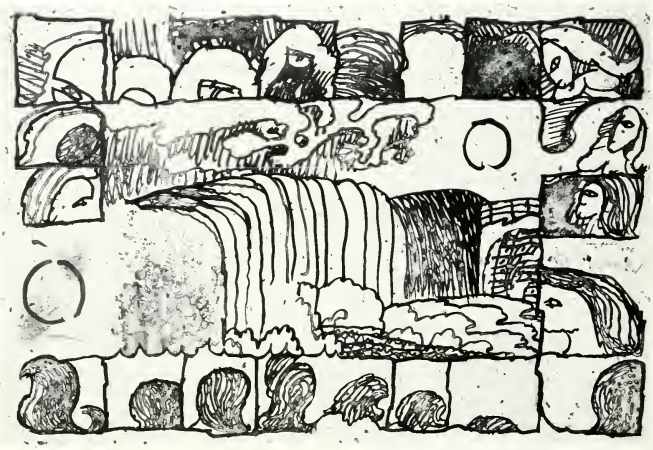
94 *Miró Soiree (Soirée Miró)*. 1974
Occasioned by Miró's 80th birthday celebration, given by Aimé Maeght, Paris
Lithographic print on cheesecloth, 16⅛ x 16½" (41 x 42 cm)
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3374

95. *Exprmntl Film*. 1974
Original offset print, 31⅛ x 23¼" (79 x 59 cm)
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3375

96. *Direct Line (Ligne directe)*. 1976
Etching, 20⅜ x 30" (51.8 x 76.2 cm)
9/12
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3383

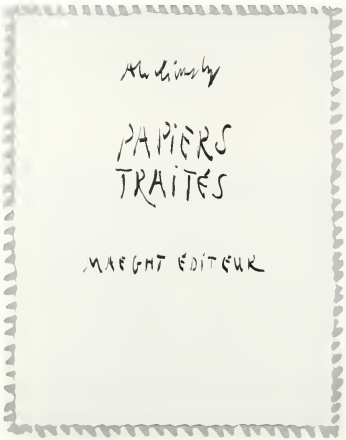


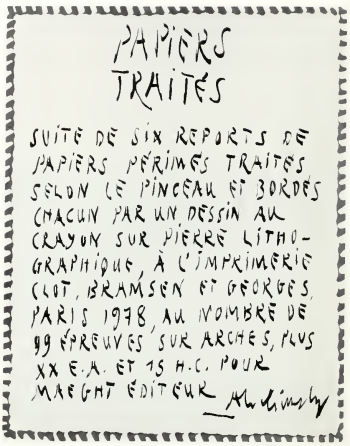
97 *Aqua Fortis (L'eau forte)*. 1976
Etching, 24 ¾ x 37" (62.8 x 94 cm)
Artist's proof, 9/12
Collection Solomon R. Guggenheim Museum, New York. Gift of the artist
86.3384



98 *Watchman's Path (Chemin de ronde)*. 1977
Linocut and lithograph, 24 1/16 x 36 1/2" (63 x 92.7 cm)
137/150
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3387

99 *Recycled Papers (Papiers traités)*. 1978
Paper folder containing title page and 6 lithographs
Folder, 26 1/4 x 20 1/4" (68 x 52.4 cm); title page and lithographs, each 26 3/8 x 20 7/16" (67 x 52 cm)
56/99
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86 3389 1-8





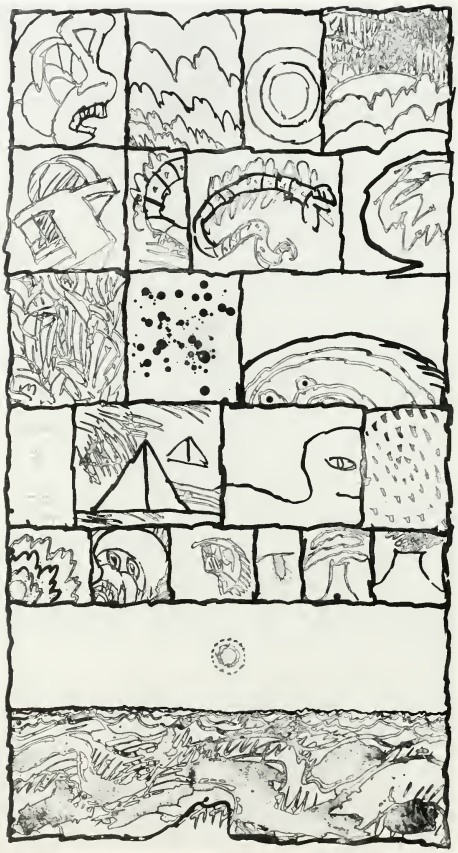
JOUN & FILS

Lithographie
ROUSSEAU FRERES
BORDEAUX

100 *Around the Falls (Autour des chutes)*, 1979
Etching and pochoir, 23 5/8 x 38 3/4" (59.4 x 98.4 cm)
2/14
Collection Solomon R. Guggenheim Museum, New York. Gift of the artist
86.3391

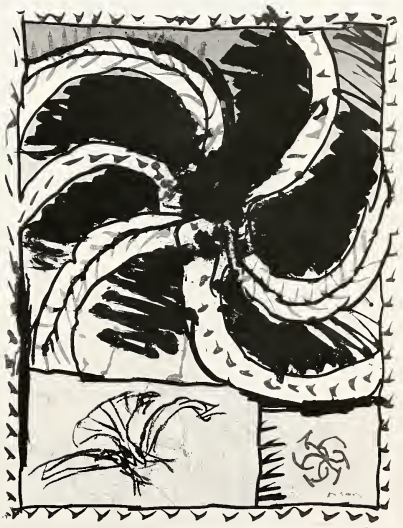
101. *Square by Square (Case par case)*. 1980
Etching, 67¼ x 36" (170 x 91.4 cm)
28/35
Collection Solomon R. Guggenheim Museum, New York. Gift of the artist
86.3393

102. *Scrambled Ephemerides (Ephémérides brouillées)*. 1980
Etching, 73¼ x 36½" (186.1 x 92.8 cm)
2/3
Collection Solomon R. Guggenheim Museum, New York. Gift of the artist
86.3394

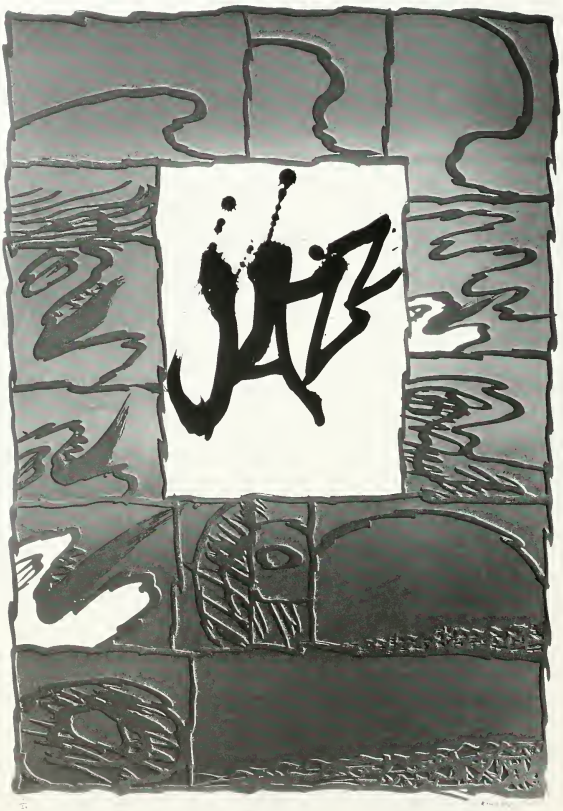


103. *With Michel Portal (Avec Michel Portal)*. 1980
Lithograph, 14 7/16 x 12 7/8" (36.7 x 32.5 cm)
9/10
Collection Solomon R. Guggenheim Museum, New York.
Anonymous Gift
86.3396

104. *Predator (Prédateur)*. 1982
Lithograph and etching, 36 1/8 x 25 1/2" (91.7 x 64.7 cm)
105/120
Collection Solomon R. Guggenheim Museum, New York.
Anonymous Gift
86.3398

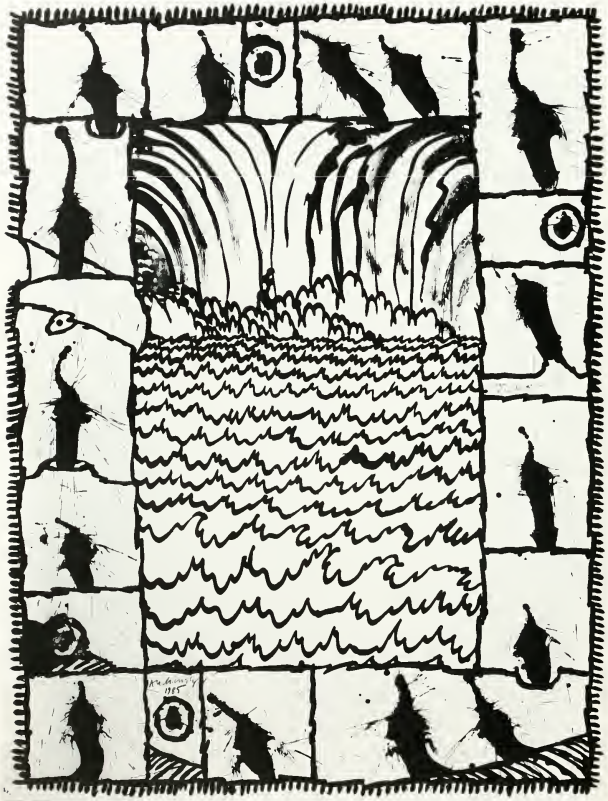


105. *Jazz*. 1984
Lithograph, 59 1/4 x 39 1/4" (154 x 99.7 cm)
14/50
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3399

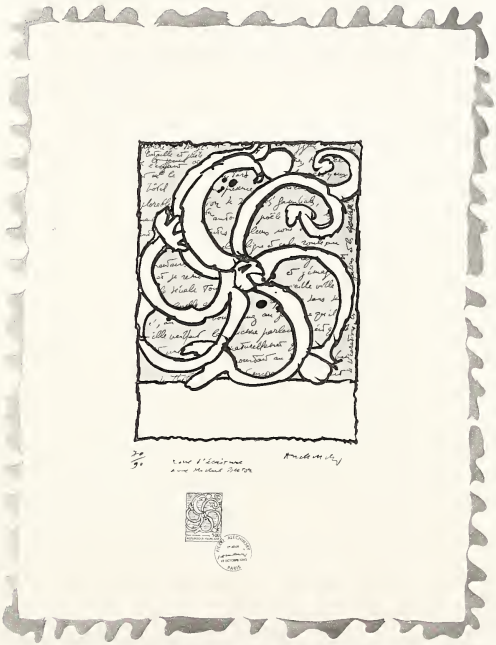


106. *Water (Eau)*. 1981–85
Color lithograph, 29⅜ x 21⅝" (74.2 x 55 cm)
Presentation proof, I/150
Collection Solomon R. Guggenheim Museum, New York. Complete edition, Gift in honor of the artist
84.3439

107. *Water to the Skylight (L'eau à la lucarne)*. 1985
Lithograph, 63 x 47 3/16" (160 x 119.8 cm)
24/26
Collection Solomon R. Guggenheim Museum, New York. Gift of the artist
86 3403



108. *Wheel of Writing (Roue d'écriture)*. 1985
In collaboration with Michel Butor: facsimile of manuscript
Etching and pochoir with stamp cancelled with date of first issue, 26 x 19¾" (66 x 50 cm)
70/90
Collection Solomon R. Guggenheim Museum, New York. Anonymous Gift
86.3402



Noël Arnaud, Alechinsky, Jorn, Ezio Gribaudo and printers, printshop, Fratelli Pozzo, Turin, 1968

CHRONOLOGY

1927

Born October 19 in Brussels to a Russian naturalized Belgian father and a Walloon mother. Both parents were doctors.

1944

Enters Ecole Nationale Supérieure d'Architecture et des Arts Décoratifs, La Cambre, Brussels; studies book illustration and typography.

1946

Reads and wanders.

First attempts at oil painting.

Attends first Carnaval de Binche, held in Hainaut, Belgium, since World War II; he later draws inspiration from this popular festival.

1947

Joins *Jeune Peinture Belge* group.

First one-man exhibition in Brussels, at Galerie Lou Cosyn.

First etchings.

Trips to Morocco and Yugoslavia.

1948

Meets Michèle Dendal (Micky).

First lithographs.

Stay in Paris.

1949

Meets Christian Dotremont in March in Brussels and joins the group *Cobra* (COpenhagen-BRussels-Amsterdam). With sculptors Olivier Strebelle and Reinhoud and graphic artist Michel Olyff establishes a community house, Les Ateliers du Marais, which becomes *Centre de Recherche Cobra*. Through this center will pass Karel Appel, Atlan, Pol Bury, Hugo Claus, Constant, Corneille, Jan Cox, Oscar Dominguez, Peggy Guggenheim, Edouard Jaguer, Asger Jorn, Willem Sandberg, Raoul Ubac, Curt Valentin and others.

Marries Micky.

1950

Hélène Jacquet Prize, La Louvière, Belgium.

Jeune Peinture Belge Prize (ex-aequo).

Lithographs for *Derrière le Miroir*, no. 32, Maeght, Paris.

Cobra moves: Appel and Corneille leave Amsterdam for Paris; Jorn leaves Copenhagen for Suresnes near Paris.

Trip to Scandinavia.

Karl Otto Götz

Pierre and Micky Alechinsky, Dotremont, Corneille and Doucet, *Cobra* exhibition, Stedelijk Museum, Amsterdam, 1949

1951

Dotremont and Jorn are hospitalized in Denmark for pulmonary tuberculosis.

Organizes last *Cobra* exhibition, at Palais des Beaux-Arts, Liège, and publishes "Abstraction faite" in tenth and final issue of review *Cobra*.

Cobra movement dissolves.

Receives French Government scholarship.

Leaves Brussels to settle in Paris.

1952

Studies engraving with Stanley William Hayter at Atelier 17, Paris.

Corresponds with calligrapher Shiryu Morita, director of review *Bokubi* (The Beauty of Ink) in Kyoto. Frequently visits studio of Alberto Giacometti, whom he has known since 1950. Art writer Jacques Putman, a longtime friend, introduces him to Bram van Velde.

Draws from nature at Tourettes-sur-Loup (Alpes-Maritimes): bamboo roots, branches and pebbles.

Birth of Ivan.

1953

Joins organizing committee of *Salon Octobre*, Paris, which includes Charles Estienne, Jean Messagier and others.

Jaguer entrusts him with technical direction of first issue of *Phases*.

Draws "the writings of the tide" at Nieuport, Belgium. With American sculptor Shinkichi Tajiri shows at Kunsthandel Martinet, Amsterdam; catalogue preface by Dotremont: *L'arbre et l'arme*.

1954

First one-man exhibition in Paris, at Galerie Nina Dausset: Victor Brauner, Michel Butor, Max Ernst, Sam Francis, Jacques Hérold, Matta, Henri Michaux and Jean Paulhan attend; catalogue preface by Dotremont: "Language gets bogged down in Assemblies, colors in Schools, but the poet speaks the pure meaning, and so does the painter; I am thinking of Alechinsky. There is something quite rare about this guy. He does not believe that painting is any closer to life if it moves away from painting itself."

Writes "Au-delà de l'écriture" for *Phases*, no. 2.

Meets Walasse Ting, who urges him to visit the Far East.

Paints *Ant Hill*, which James Johnson Sweeney will acquire for Guggenheim Museum in 1957.

1955

Jorn, who is resettling in Paris, stays with him.

Embarks for Japan with Micky in September: Marseille, Port-Said, Djibouti, Colombo, Singapore, Saigon, Manila, Hong Kong, Yokohama.

With Micky and cameraman Francis Haar, Kyoto, 1955

1956

Dotremont organizes first "Cobra after Cobra" exhibition, at Galerie Taptoe, Brussels.

Opening of his film *Calligraphie japonaise* with Morita and Toko Shinoda, shot the preceding year in Tokyo and Kyoto (text by Dotremont, narrated by Roger Blin, music by André Souris and produced by Pierre Braunberger).

1957

Special Citation for *Calligraphie japonaise* at *International Festival of Art Films*, Bergamo, Italy.

At Henri Langlois's request, executes mural for Cinémathèque française, Paris.

First large inks on crumpled paper mounted on canvas.

Collaborates on André Balthazar's and Pol Bury's review *Daily Bûl* (La Louvière).

1958

Becomes member of organizing committee of *Salon de Mai*, Paris.

Joins Galerie de France, Paris, directed by Gildo Caputo and Myriam Prévot-Douatte.

Birth of Nicolas.

1959

Sam Hunter includes him, together with Corneille, César, Eduardo Chillida, Alan Davie, Jean Degottex, Roël D'Haese, Jorn, Robert Müller, Antonio Saura and Antoni Tàpies, in *European Art Today*, at The Minneapolis Institute of Arts.

At invitation of Jorn and Paolo Marinotti participates in *Vitalità nell'arte* at Palazzo Grassi, Venice. Paints large canvases, including *Vanish*, gift of Julian and Jean Aberbach to Guggenheim Museum in 1967.

1960

Hallmark Prize, New York, for his painting *Homage to Ensor*, 1960.

John Lefebre opens a gallery in New York and shows *Cobra 1960*.

Installs and shares studios with Reinhoud in former village school in La Bosse (Oise), France.

Draws after nature: orange peels (see *Guggenheim International Award*, exh. cat., New York, 1964, pp. 98, 100).

1961

Citation of Honor for *Calligraphie japonaise* at *Cultural Film Festival*, Tokyo.

First trip to New York. He works in the Chelsea Hotel, later in Walasse Ting's studio.

Alechinsky, Davie, C. H. Pedersen and David Smith are given one-man exhibitions at *Pittsburgh International*, Carnegie Institute.

Les tireurs de langue: title and illustrations for short stories of Amos Kenan, and paintings, drawings and prints on the theme.

First one-man exhibition in a museum, Stedelijk Museum, Amsterdam; catalogue preface by Putman: "Aggressively. Because to be aggressive is to be absent, and to be absent is to feel; and to feel is...."

First one-man exhibition in Munich, at Galerie van de Loo.

1962

First one-man exhibition in New York, at Lefebre Gallery.

With Dotremont, series of "drawing-words." With Ting, the *Alechings*, "paintings for four hands."

Sends several pages on lost calligraphy to Paulhan, who publishes them in *La Nouvelle Revue Française* (*N.R.F.*, no. 119).

1963

André Breton visits his studio. He had written to him earlier: "That which I savor most in art is that which you command, that power to entwine curves, that clearly organic rhythm, that happy feminine submission which you obtain from color, from light."

He and Jorn exchange work; Jorn donates prints, ink drawings and paintings he obtains to his Silkeborg Museum, Denmark.

Meets Joyce Mansour, many of whose books and poems he will illustrate: *Le Bleu des fonds*, *Astres et désastres*, *Le Grand Jamais*, etc.

Meets Peter Bramsen, who soon becomes the printer of almost all his lithographs at Ateliers Clot, Bramsen and Georges, Paris.

First one-man exhibition of prints in Paris, at Galerie-Librairie La Hune.

Settles in Bougival, near Paris.

1964

First one-man exhibition in Copenhagen, at Galerie Birch, and in Amsterdam, at Galerie Espace.

Paints his largest oil to date, *The Last Day*, acquired by Koninklijk Museum voor Schone Kunsten, Antwerp, in 1968.

With other artists contributes illustrations to Ting's book *1¢ Life*, a project that brings together the protagonists of *Cobra* and Pop Art, among other movements.

Classifies the 421 letters Dotremont had written him since 1949.

With Appel and Ting appears in *Encre*, film on lithography by Jean Cleinge.

1965

Executes *Central Park* (cat. no. 1), his first acrylic painting with marginal remarks: the work from which the concept of the present exhibition issues.

Increasingly abandons oil in favor of acrylic, and for supports adopts paper, which he will learn to mount on canvas.

One-man exhibition including forty paintings from American collections at The Arts Club of Chicago.

Stay in New York, interrupted by trip to Mexico.

Denoël, Paris, publishes his *Titres et pains perdus, Notes on disappearances, losses of meaning, transmission difficulties, blanks, wants and useless persistences.* "The titles inscribed on the backs of paintings usually live with their noses to the wall, in penitence."

Breton includes *Central Park* in the *XIe* (and last) *Exposition Internationale du Surréalisme*, Paris.

1966

Triennial Prize for Printmaking in Belgium.

Prize, *International Biennial of Printmaking*, Kraków (ex-aequo).

Unfolded Newspapers (see cat. nos. 3–6, 8), series of narrative drawings which includes *All in One Breath* (cat. no. 2) and for which he writes a commentary.

1967

First acrylic painting with a predella (a series of images under the principal subject) *Under Fire* (cat. no. 9).

New work in graphics with help of Jean Clerté, whom he knew at Atelier 17 in 1952: books, engravings and lithographs.

Series of paintings, engravings and drawings on the theme of Gilles, hero of the Carnaval de Binche, at Stéphane Janssen's Galerie La Balance, Brussels; catalogue preface by Pol Bury.

One-man exhibition of eighty-five drawings, the *Idéotraces*, at The Museum of Fine Arts, Houston.

1968

Marzotto-Europe Grand Prize for Painting, Valdagno, Italy.

Sources of Information (see cat. nos. 14–18): inks with multiple subjects.

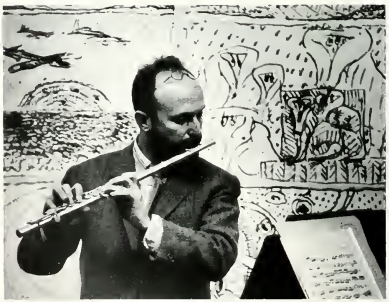
Drawings on Butor's "tapuscrits": appropriation of the author's rejects and rough drafts. Book-object with Joyce Mansour: *Le Bleu des fonds*.

Drawing for Château Mouton-Rothschild label, 1966 vintage.

1969

First retrospective in Belgium, at Palais des Beaux-Arts de Bruxelles, which travels to Denmark and Germany.

Trip to Canary Islands.



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Bougival, 1968, one of the *Star and Disaster* paintings in the background

Stars and Disasters (see cat. no. 19): diverse works evoking spheres and wheels. In collaboration with Arman, *Indivisible Prints*, which are dipped in resin.

Constructs a new studio in Bougival.

1970

Second Prize, *Festival International de Peinture*, Cagnes-sur-Mer.

Luc de Heusch film *Alechinsky d'après nature* (narrated by Claude Rich, music by Michel Portal, Albina Production, Paris).

With Jorn and Ting: "paintings for four hands." Decorative panel for an Air France Boeing 747. The *Volcanoes*: *Volcanalysis*, *Volcanology*, etc.

Leaves organizing committee of *Salon de Mai*, Paris.

1971

Paints *Aztec Volcano* (cat. no. 25), gift of Enrico and Fiorella Chiari to Peggy Guggenheim Collection, Venice, in 1984.

Trip to Norway.

Completes his book *Roue libre*, published by Skira, Geneva, in which he discovers a key to Surrealism, lying somewhere between *Le Musicien de Saint-Merry* by Guillaume Apollinaire and *The Invisible Object* of Giacometti, and which evokes Breton, Butor, *Cobra*, Dotremont, Jorn, Ting, etc.

1972

Invites Dotremont to share the Belgian Pavilion with him at XXXVI Venice Biennale, from which Peggy Guggenheim acquires his painting *Dressing Gown*.

Yves Rivière classifies the 600 prints completed since 1946.

Bird's-Eye View (cat. no. 26), first painting with a black and white ink drawing in the center and colored marginalia drawn on old manuscript pages (palimpsest principle).

1973

Trip to Turkey.

First retrospective of drawings, at Musée Royal d'Art Moderne, Brussels.

Krach: drawings and engravings on worthless stock certificates.

His *L'Avenir de la propriété* published by Yves Rivière, Paris.

Death of his father. Death of Jorn at age 59.

1974

Trip to Lappland.

First retrospective of acrylic paintings, 1965–74, at Mathildenhöhe, Darmstadt, which travels in slightly different forms to Rotterdam, Paris and Zürich until 1975.

Gaspari

Fondation Maeght, Saint-Paul-de-Vence, 1974: left to right and top to bottom, Nuria Farreras, Ubac, Dupin, Farreras, Lelong, Danièle Bourgois, Françoise Simcek, Tal-Coat, Elisabeth Dupin, Meurice, Alechinsky, Frénaud, Micky Alechinsky, Louisa Calder, Aguy Ubac, Pilar Miró, Miró, Marguerite Maeght, Aimé Maeght, Hélène Dupin, Nicole Meurice, Bazaine, Mako Gardy-Artigas, Josep Luis Sert, Fiedler, Pol Bury, Palazuelo, Muncha Sert, Pili Chillida, Chillida, Calder, Garache, Fredrikson, Gardy-Artigas, Adami, Camilla Adami, Jean-Louis Prat, Christine Dupin, Diego Giacometti, Geneviève Picon

At request of Minister Michel Guy, decorates a dinner service, produced by Manufacture Nationale de Porcelaine de Sèvres, for Ministry of Culture, Paris.

1975

Burns 200 paintings which he considers unresolved.

Permanent Alechinsky Room at Louisiana Museum of Modern Art, Humlebaek, Denmark.

Executes *The Sound of the Fall* (cat. no. 31) and other paintings inspired by the movement of water.

1976

Andrew W. Mellon Prize (formerly Carnegie Prize) for his entire oeuvre, Museum of Art, Carnegie Institute, Pittsburgh.

Bouches du Rhône Suite (see cat. nos. 33–37), large drawings on Taiwan paper, executed at Saint-Rémy-de-Provence. With Dotremont, mural for a Brussels metro station. With Appel, works "for two brushes," collaborative inks, drawings and etchings.

1977

Retrospective of works 1946–77 at Museum of Art, Carnegie Institute, Pittsburgh.

A.M.G., Paris, and Abrams, New York, publish *Alechinsky: Peintures et écrits, Alechinsky: Paintings and Writings*, with his "souvenotes," preface by Eugène Ionesco: "Alechinsky is the painter-fisherman, the rod, the hook, the water flowing in the river, and the fish, all rolled up in one. Now it's struck me that I just stated quite simply that this work synthesizes—no, I don't like that word—brings together the interior and the exterior."

Begins drawings and watercolors on d'Arenberg family papers dating from 1812–45.

1978

Retrospective of drawings 1952–78 at Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Recycled Papers (cat. no. 99), lithographs on facsimiles of discarded invoices.

Joins Galerie Maeght, Paris (Galerie Maeght Lelong after 1982).

1979

With Pol Bury and Jean-Michel Folon, a campaign of mockery directed against "surregionalism" in Belgium.

Large etchings on Taiwan paper.

Death of Dotremont at age 56.

1980

Trip to Mexico. In collaboration with Alberto Gironella, drawings of bullfights. Retrospective of drawings at Museo de Arte Moderno, Mexico City.

For the 150th anniversary of Belgium, with Hugo Claus and Henri Pousseur creates a Gans Belgie-L'Oie belge, a form of Snakes and Ladders.

First ink drawings on maps, then on obsolete airforce operational navigational charts.

Retrospective at Kestner Gesellschaft, Hannover.

1981

Pierre Alechinsky: A Print Retrospective, The Museum of Modern Art, New York.

Executes *Past Unnoticed* (cat. no. 50), his largest acrylic painting to date.

With Matta, "Duo lithographique" for Joyce Mansour's poem *Le Grand Jamais*, published by Maeght, Paris.

A group of watercolors and drawings is destroyed in a fire at Calligrammes Gallery, Ottawa.

Paints *Codex* (cat. no. 48), gift of Jerome Brody to Guggenheim Museum in 1985.

1982

Organizes first retrospective of Dotremont's work, *Dotremont, peintre de l'écriture*, shown at Centre Culturel de la Communauté Française de Belgique, Paris.

Works in ceramics with Hans Spinner at Fondation Maeght, Saint-Paul-de-Vence, France.

Large India inks with colored borders mounted on canvas.

1983

Professor of Painting at Ecole Nationale Supérieure des Beaux-Arts, Paris.

First paintings with rubbings of manhole covers.

1984

National Grand Prize of Arts and Letters for Painting, Paris.

His *Ensortilèges*, texts on Dotremont, James Ensor, Jorn and Bram van Velde, published by Fata Morgana, Montpellier.

Drawings on pages from nineteenth-century world atlas.

Peter & Pierre, film by Ole Henning Hansen about a printer and an artist—Bramsen and Alechinsky.

1985

Creates a stamp for French Postal Service: a *Writing Wheel* on a fragment of a manuscript by Butor (see cat. no. 108). At request of Minister Jack Lang, decorates reception room (walls, ceiling and rug) of Ministry of Culture, Paris. *Album and Blue*: ceramic mural for Musée en Plein Air du Sart Tilman, University of Liège.

1986

Temporary decorations for elevator entrances on four ramps of Guggenheim Museum (cat. no. 87), New York.

Death of John Lefebre, to whom *Margin and Center* is dedicated.

Arrival of Rooskens, Schierbeek, Wolvecamp, Brands, Gotz, Corneille, Doucet, Alechinsky, Tony Lucebert, Elburg, Dotremont, Tajiri, Kouwenaar, Constant, Appel, Victor Nieuwenhuys, *Cobra* exhibition, Stedelijk Museum, Amsterdam, 1949

GROUP EXHIBITIONS

° Indicates that prints only were shown

Palais des Beaux-Arts, Brussels, *Jeune Peinture Belge*, October 25–November 9, 1947. Catalogue with text by Paul Fierens

Galerie Maeght, Paris, *Les Mains éblouies*, September 28–November 1, 1948

Stedelijk Museum, Amsterdam, *1ère Exposition Internationale d'Art Expérimental, Cobra*, November 1949. Catalogue published in *Cobra*, no. 4

Galerie Maeght, Paris, *Les Mains éblouies*, October 6–30, 1950. Catalogue, *Derrière le Miroir*, no. 52, with text by Michel Ragon

Charlottenborg, Copenhagen, *Spiralen*, December 30, 1950–January 14, 1951. Catalogue

Palais des Beaux-Arts, Liège, *2ème Exposition Internationale d'Art Expérimental, Cobra*, October 6–November 6, 1951. Catalogue published in *Cobra*, no. 10

Museum of Fine Arts, Carnegie Institute, Pittsburgh, *The 1952 Pittsburgh International Exhibition of Contemporary Painting*, October 16–December 14, 1952. Catalogue with text by Gordon Bailey Washburn

Stedelijk Museum, Amsterdam, *Dertien belgische schilders*, October–November 1952. Catalogue

° Kunsthandel Martinet, Amsterdam, *Quelques graveurs contemporains: Autour de l'Atelier 17*, November 26–December 23, 1953. Catalogue with text by Stanley William Hayter. Traveled to Palais des Beaux-Arts, Brussels, January 9–20, 1954; t'Venster, Rotterdam, February 27–March 27; Nordisk Kunsthandel, Copenhagen, May 20–June; Galleria Numero, Florence, December 16, 1954–January 5, 1955

Galleria Spazio, Rome, *Caratteri della pittura d'oggi*, June 26–July 31, 1954. Catalogue with texts by Luigi Moretti and Michel Tapié

Galleria Schettini, Milan, *Il gesto: rassegna internazionale delle forme libere*, June 18–July 18, 1955. Catalogue

Galerie Taptoe, Brussels, *Dotremont avec Cobra*, July 31–September 26, 1956

Gemeentemuseum, The Hague, *Hedendaagse Belgische en Nederlandse Schilderkunst, Facetten 2*, November 8, 1956–January 14, 1957. Catalogue with texts by W. A. Beeren and R. W. D. Oxenaar

Musée National d'Art Moderne, Paris, *Prix Guggenheim 1956*, November 28–December 16, 1956. Catalogue. Traveled to Solomon R. Guggenheim Museum, New York, as *Guggenheim International Award 1956*, March 26–June 2, 1957, with checklist with text by James Johnson Sweeney

Stedelijk Museum, Amsterdam, *Phasen*, May 10–June 10, 1957. Catalogue with texts by François Arnal, Jacques Audiberti and Camille Bryen, Christian Dotremont, Edouard Jaguer, Ghérasim Luca, Lucebert, Lasse Söderberg and the artist

Palais des Beaux-Arts, Brussels, *Quelques artistes belges depuis Ensor*, April 12–September 30, 1958. Catalogue with text by Paul Haesaerts

Exposition Universelle de Bruxelles, *L'Art Belge Contemporain*, April 21–October 19, 1958

Solomon R. Guggenheim Museum, New York, *Twenty Contemporary Painters from the Philippe Dotremont Collection, Brussels*, March 31–May 24, 1959. Catalogue with texts by Paul Fierens and James Johnson Sweeney

Centro Internazionale delle Arti e del Costume, Palazzo Grassi, Venice, *Vitalità nell'arte*, August 8–October 4, 1959. Catalogue with texts by Paolo Marinotti, Henri Michaux and Willem Sandberg. Traveled to Kunsthalle Recklinghausen, West Germany, November–December; Stedelijk Museum, Amsterdam, December 1959–January 1960

The Minneapolis Institute of Arts, *European Art Today: 35 Painters and Sculptors*, September 3–October 25, 1959. Catalogue with texts by James Fitzsimmons and Sam Hunter. Traveled to Los Angeles County Museum of Art, November 11–December 20; San Francisco Museum of Art, January 6–February 9, 1960; North Carolina Museum of Art, Raleigh, February 26–April 3; National Gallery of Canada, Ottawa, April 20–May 24; French & Company, Inc., New York, June 7–August 13; The Baltimore Museum of Art, September 18–October 16

V Bienal do Museo de Arte Moderna de S. Paolo, Belgian Section, 1959. Catalogue with text by J. Van Lerberghe

Parke Bernet Galleries, Inc., New York, *The Arts of Belgium 1920–1960*, June 29–August 5, 1960. Catalogue with texts by R. Bodart, K. Jonckeere and J. Van Lerberghe

Lefebre Gallery, New York, *Cobra 1960: Alechinsky, Corneille, Jorn*, November 15–December 3, 1960. Catalogue with text by H. L. C. Jaffé

Hengelose Kunstzaal, Hengelo, The Netherlands, *Gestalten*, March 24–April 24, 1961. Catalogue with text by H. L. C. Jaffé

The Arts Club of Chicago, *First Midwestern Exhibition of Belgian Painters*, September 28–October 28, 1961. Catalogue with text by J. Van Lerberghe. Traveled to The Art Gallery, University of Notre Dame, South Bend, Indiana, November 19–December 17; The Toledo Museum of Art, January 12–February 12, 1962; Contemporary Arts Center, Cincinnati, March 5–April 12; The University Gallery, University of Minnesota, Minneapolis, April 16–May 14

Galerie Aujourd'hui, Palais des Beaux-Arts, Brussels, *Cobra et après*, March 31–April 14, 1962. Catalogue with text by Joseph Noiret

Seattle World's Fair, *Art since 1950: American and International*, April 21–October 21, 1962. Catalogue with texts by Norman Davis and Willem Sandberg

Castello Cinquecentesco, L'Aquila, Italy, *Alternativi attuali: Omaggio a Burri*, July–August 1962. Catalogue with texts by Antonio Bandera and Enrico Crispolti

Galerie Westing, Odense, Denmark, *Dotremont: tegninger skrif, boger og tegneord med Alechinsky, Appel, Balle, Claus*, February 16–25, 1963

Stedelijk Museum, Amsterdam, *Schrift en beeld*, May 3–June 10, 1963. Catalogue with text by Dietrich Mahlow. Traveled to Staatliche Kunsthalle, Baden-Baden, June 14–August 4, 1963

Museum des 20. Jahrhunderts, Vienna, *Idole und Dämonen*, July 5–September 1, 1963. Catalogue

Centro Internazionale delle Arti e del Costume, Palazzo Grassi, Venice, *Visione colore*, July 6–October 6, 1963. Catalogue with texts by Christian Dotremont and Paolo Marinotti

Staatliche Kunsthalle, Baden-Baden, *Illustrationen*, January 21–February 27, 1964. Catalogue with texts by Godula Buchholz and Dietrich Mahlow

Kassel, West Germany, *Documenta III: Malerei, Skulptur, Handzeichnungen*, June 27–October 5, 1964. Catalogue with text by Werner Haftmann

Museum voor Schone Kunsten, Gent, Belgium, *Figuratie en defiguratie/Figuration et défiguration*, July 10–October 4, 1964. Catalogue with texts by Bernard Dorival, J. Geirlandt, Paul Haesaerts, Pierre Restany and Patrick Waldberg

L'Oeil, Paris, *L'Ecart absolu: XIe Exposition Internationale du Surréalisme*, December 7, 1965–January 1966. Catalogue with texts by André Breton, José Pierre and Jean-Francois Revel

Solomon R. Guggenheim Museum, New York, *European Drawings*, February 24–April 27, 1966. Catalogue with texts by Lawrence Alloway and Thomas M. Mes-

set. Traveled to University Gallery, University of Minnesota, Minneapolis, May 10–31; DeCordova Museum, Lincoln, Massachusetts, June 26–September 4; Museum of Art, Rhode Island School of Design, Providence, September 14–October 8; The National Gallery of Canada, Ottawa, November 28–December 25; Milwaukee Art Center, January 5–February 5, 1967; The High Museum of Art, Atlanta, March 1–31; Dallas Museum of Fine Arts, April 15–May 15; Krannert Art Museum, University of Illinois, Champaign-Urbana, May 28–June 25; The North Carolina Museum of Art, Raleigh, July 15–August 20

The Public Education Association, Berkeley, California, *Seven Decades: Crosscurrents in Modern Art, 1895–1965*, April 26–May 21, 1966. Catalogue with text by Peter Selz

Museum Boymans-van Beuningen, Rotterdam, *Cobra 1948/51*, May 20–July 17, 1966. Catalogue with text by Willemijn de Haas-Stokvis. Traveled to Louisiana Museum of Modern Art, Humlebaek, Denmark, August 19–October 2, with catalogue, special issue of *Louisiana Revy*, with texts by W. de Haas Stockvis, Knud W. Jensen, Dahlmann Olsen, Willem Sandberg, the artist et al.

Musée des Arts Décoratifs, Paris, *Bande dessinée et figuration narrative*, April 1967. Catalogue with texts by Gérald Gassiot-Talabot and Burne Hogarth

Ausstellungshallen Mathildenhöhe, Darmstadt, West Germany, *2. Internationale der Zeichnung*, July 16–September 10, 1967. Catalogue with text by Otto Stelzer

Centro Internazionale delle Arti e del Costume, Palazzo Grassi, Venice, *Campo vitale: mostra internazionale d'arte contemporanea*, July 27–October 9, 1967. Catalogue with text by Paolo Marinotti

Royal Dublin Society, *Rosc '67: The Poetry of Vision, An International Exhibition of Modern Painting and Ancient Celtic Art*, November 13–December 30, 1967. Catalogue with texts by Jean Leymarie, Willem Sandberg and James Johnson Sweeney

Koninklijk Museum voor Schone Kunsten, Antwerp, *1947–1967: Kontrasten, Schilderkunst in België*, February 18–May 12, 1968. Catalogue with texts by W. Vanbeselaere and the artist

National Gallery of Art, Washington, D.C., *Paintings from the Albright-Knox Art Gallery, Buffalo, New York*, May 19–June 21, 1968. Catalogue with text by Gordon Mackintosh Smith

Kunstmuseum, Lucerne, *Neue Formen expressionistischer Malerei seit 1950*, July 28–September 22, 1968. Catalogue

Kunsthalle, Darmstadt, *Menschenbilder*, September 14–November 17, 1968. Catalogue with texts by Rolf-Gunter Dienst, Arnold Gehlen, Werner Hofmann and Wieland Schmied

Galerie La Balance, Brussels, *Alechinsky, Appel, Corneille, Dotremont, Jorn*, January 8–February 8, 1969. Catalogue

*Tendances Contemporaines, La Louvière, Belgium, *5 Affiches pour un Centenaire: Alechinsky, Pol Bury, Folon, Maurice Henry, Topor*, June 7–24, 1969. Catalogue with text by Ernest Pirotte (pseud. for Pol Bury)

Solomon R. Guggenheim Museum, New York, *Selections from the Guggenheim Museum Collection 1900–1970*, May 1–September 13, 1970. *Handbook: Selections from the Guggenheim Museum Collection 1900–1970*, with texts by Thomas M. Messer and Louise Averill Svendsen and interview of the artist by Jacques Putman, published on occasion of exhibition

Museum of Art, Carnegie Institute, Pittsburgh, *Pittsburgh International 1970: Exhibition of Contemporary Art*, October 30, 1970–January 10, 1971. Catalogue with text by Leon A. Arkus

The Royal Scottish Academy, Edinburgh, *Edinburgh International Festival 1971: The Belgian Contribution to Surrealism*, August 21–September 19, 1971. Catalogue with texts by Peter Diamond, Gisèle Ollinger-Zinque and Roland Penrose. Traveled to Sophienholm Kgs, Lyngby, Denmark, October 7–November 14

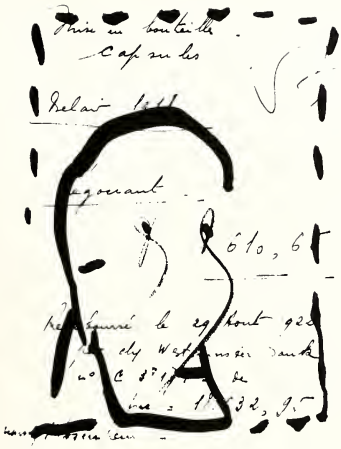
Bergens Kunstforening, Bergen, Norway, *Cobra i dag*, January 7–23, 1972. Catalogue with texts by Gunnar Jespersen and the artist

Grand Palais, Réunion des Musées Nationaux, Paris, *Douze ans d'art contemporain en France: 1960–1972*, May–September 1972. Catalogue with texts by Daniel Cordier, Maurice Eschapasse, François Mathey, Jacques Putman, the artist et al.

Haus der Kunst, Munich, *Welt Kulturen und moderne Kunst*, June 16–September 30, 1972. Catalogue with texts by Manfred Schneckenburger and Siegfried Wichmann

Musée des Beaux-Arts du Havre, Le Havre, *Michel Butor et ses peintres*, March 12–April 15, 1973. Catalogue with text by Michel Butor. Traveled to Palais des Beaux-Arts, Brussels, April 24–May 12; Musée Masséna, Nice, June 19–July 22

Galeria S. Mamede, Lisbon, *Cobra: Alechinsky, Appel, Jorn*, June 1973. Catalogue with texts compiled by Edouard Jaguer



Nationalgalerie, Berlin, *Hommage à Picasso*, July 11–August 27, 1973. Catalogue with texts by Werner Haftmann and Wieland Schmied

Museum of Fine Arts, Carnegie Institute, Pittsburgh, *Art in Residence: Art Privately Owned in the Pittsburgh Area*, October 17, 1973–January 6, 1974. Catalogue with text by Leon A. Arkus

Modern Art in Prints: 1947–1972 (organized by The Museum of Modern Art, New York), traveled in Australia, April–September 1973; New Zealand, October 1973–January 1974; India, February–June; Iran, June–July; Japan, September 1974–March 1975. Catalogue with text by Riva Castleman

Grand Palais, Réunion des Musées Nationaux, Paris, *Jean Paulhan à travers ses peintres*, February 1–April 15, 1974. Catalogue with texts by André Berne-Joffroy, Jean Leymarie and Jean Paulhan

Hôtel de Ville, Brussels, *Cobra '48 '51 '74*, April 4–28, 1974. Catalogue with texts by Jacques Calonne, Constant, Christian Dotremont, Uffe Harder, Asger Jorn and Christiane Rugemer

Château de Saint-Cirq-Lapopie, France, *Aspects du surréalisme*, July 14–October 1, 1974. Catalogue with text by José Pierre

Städtische Kunsthalle Düsseldorf, *Surrealität—Bildrealität 1924–1974: In den unzähligen Bildern des Lebens*, December 8, 1974–February 2, 1975. Catalogue with texts by André Breton, Jurgen Harten and Bernhard Kerber. Traveled to Staatliche Kunsthalle Baden-Baden, February 14–April 13

Galerie Mark, Zürich, *6 from Cobra 1975*, January 31–February 22, 1975. Catalogue with text by Uffe Harder

Stedelijk Museum, Sint-Niklaas, Belgium, *Cobra 1975*, September 21–October 26, 1975. Catalogue with texts by Anne Choisez and Christian Dotremont. Traveled to Maison de la Culture de Namur, Belgium, November 14–December 7

Los Angeles County Museum of Art, *European painting in the seventies: new work by sixteen artists*, September 30–November 23, 1975. Catalogue with text by Maurice Tuchman. Traveled to St. Louis Art Museum, March 16–May 9, 1976; Elvehjem Art Center, Madison, Wisconsin, June 8–August 1

Museum of Fine Arts, Carnegie Institute, Pittsburgh, *Inaugural Exhibition of the Heinz Galleries*, October 25, 1975–January 4, 1976. Catalogue with texts by Leon A. Arkus and David Rockefeller

Fondation Maeght, Saint-Paul-de-Vence, France, *Daily Bûl and C°*, February 7–March 7, 1976. Catalogue.

Traveled to Studio du Passage 44, Brussels, April 9–May 23; Neue Galerie, Aix-La-Chapelle, West Germany, October 16–November 21

The Western Australia Art Gallery, Perth, *Contemporary Drawing*, May 5–31, 1977. Catalogue with texts by Lou Klepac and Bertram Whittle

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, *Paris–New York*, June 1–September 19, 1977. Catalogue with texts by Pontus Hulten and the artist

Kassel, West Germany, *Documenta 6*, June 24–October 2, 1977. Catalogue with text by Wieland Schmied

Galerie Riis, Trondheim, Norway, *Cobra 1948/1978*, September 14–October 8, 1978. Catalogue with text by Per Hovdenakk

Musée d'Art Moderne de la Ville de Paris, *Asger Jorn à Silkeborg: le musée d'un peintre*, October 14–November 12, 1978. Catalogue with texts by Asger Jorn, Jacques Lassaigne and Niels Matthiasen

Nationalgalerie, Berlin, *10 Jahre in neuen Haus*, December 12, 1978–January 21, 1979. Catalogue with texts by Dieter Honisch and Stephan Waetzoldt

* Kunstforeningen, Copenhagen, *Imprimerie lithographique Clot, Bramsen & Georges, Paris*, April 24–July 1, 1979. Catalogue with texts by Charlotte Christensen and Antonio Saura. Traveled to Sonderjyllands Kunstmuseum, Tonder, Denmark, August 25–September 20; Alvar Aalto Museo, Jyäskylä, Finland, September 27–October 14; Sonja Henies og Niels Onstads Stiftelser, Hovikkoden, Norway, December 1, 1979–January 15, 1980

Fondation Maeght, Saint-Paul-de-Vence, France, *Dessins de la Fondation Maeght*, March 29–May 31, 1980. Catalogue with text by Jean-Louis Prat

Lefebre Gallery, New York, *Salute to Belgium*, April 1–26, 1980. Catalogue with text by Luc de Heusch

Palais des Beaux-Arts de Bruxelles, *Belgique—Pays-Bas: convergences et parallèles dans l'art depuis 1945*, June 20–August 10, 1980. Catalogue with texts by Christian Dotremont and Danièle Gillemon. Traveled to Museum Boymans-van Beuningen, Rotterdam, February 20–March 22, 1981

Abbaye de Saint-Savin-sur-Gartempe, France, *Boomerang: une quarantaine d'oeuvres inattendues d'une quarantaine d'artistes contemporains*, June 22–August 17, 1980. Catalogue with texts by Alechinsky on Karel Appel, Christian Dotremont, Asger Jorn, Reinhoud, Walasse Ting, Bram van Velde and himself

Fondaçao Calouste Gulbenkian, Lisbon, *Arte Belga depois de 1945*, November 1980. Catalogue with text by Christian Dotremont

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, *Paris 1937–Paris 1957: créations en France*, May 22–November 2, 1981. Catalogue with texts by Agnès Angliviel de Beaumelle, Jean-Claude Groshens and Pontus Hulten

Museen der Stadt Köln, *Westkunst: Zeitgenössische Kunst seit 1939*, May 30–August 16, 1981. Catalogue with texts by Laszlo Glozer, Kaspar Koenig and Karl Ruhrberg

Espace Lyonnais d'Art Contemporain, Lyon, *Permanence du regard surréaliste*, June 30–September 22, 1981. Catalogue with texts by Edouard Jaguer and the artist

Galerie Birch, Den Frie Udstillingsbygning, Copenhagen, *Paris-Koebenhavn*, September 5–20, 1981. Catalogue with text by the artist

Musée des Arts Décoratifs, Paris, *L'art en soie*, January 14–30, 1982. Catalogue with text by the artist. Traveled to Musée Historique des Tissus, Lyon, March 23–April 30

Fondation Maeght, Saint-Paul-de-Vence, France, *L'Univers d'Aimé et Marguerite Maeght*, July 3–October 3, 1982. Catalogue with texts by André Chastel, Jean Frémon, Jean-Louis Prat and the artist

Rijksmuseum Twenthe, Enschede, The Netherlands, *Informele Kunst 1945–1960*, December 4, 1982–January 16, 1983. Catalogue with text by Willemijn Stokvis. Traveled to Dordrechts Museum, The Netherlands, January 29–March 13

Centre Culturel de la Communauté Française de Belgique Wallonie-Bruxelles, Paris, *Dotremont, peintre de l'écriture, avec Cobra*, December 8, 1982–January 2, 1983. Catalogue with texts by Christian Dotremont, Jean-Clarence Lambert and the artist

Musée d'Art Moderne de la Ville de Paris, *Cobra 1948–1951*, December 9, 1982–February 20, 1983. Catalogue with texts by Gilles Béraud, Bernadette Contensou and Sylvain Lecombre. Traveled to Maison de la Culture, Châlon-sur-Saône, France, March 4–April 17; Musée des Beaux-Arts, Rennes, April 29–June 12

Musée Picasso, Château Grimaldi, Antibes, "*Bonjour Monsieur Picasso*," April 1983. Catalogue with texts by Marie-Laure Bernadac, Gérald Gassiot-Talabot, Danièle Giraudy and the artist

Solomon R. Guggenheim Museum, New York, *Acquisition Priorities: Aspects of Postwar European Painting*,

May 20–September 11, 1983. Catalogue with text by Thomas M. Messer

Galerie de la Ganserhaus, Wasserburg sur Inn, Austria, *Cobra-Spur-Wir-Geflecht-Kollektiv-Herzogstrasse*, July 31–September 15, 1983. Catalogue with text by Eberhard Simons. Traveled to Galerie der Künstler, Munich, November 9–December 2, 1984; Bonner Kunstverein, February 7–March 17, 1985; Gesellschaft für Aktuelle Kunst, Bremen, April

Tokyo Metropolitan Teien Art Museum, *Modern Art in the West* (organized by Solomon R. Guggenheim Museum, New York), October 1–December 23, 1983. Catalogue with text by Thomas M. Messer

Centre National des Arts Plastiques, Villa Arson, Nice, *Ecritures dans la peinture*, April 6–August 31, 1984. Catalogue with texts by Michel Butor, Michel Sicard and the artist

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., *Artistic Collaboration in the Twentieth Century*, June 9–August 19, 1984. Catalogue with texts by Robert C. Hobbs, Cynthia Jaffee McCabe and David Shapir. Traveled to Milwaukee Art Center, November 18, 1984–January 15, 1985; J. B. Speed Art Museum, Louisville, February 21–April 21

Tuchfabrik, Trier, West Germany, *Europäische Malerei der Gegenwart (Spuren und Zeichen)*, August 25–November 18, 1984. Catalogue with texts by Lorenz Dittmann, Eugène Ionesco and Claus D. Kernig

De Zonnehof, Amersfoort, The Netherlands, *Cobra: aventures collectives*, September 18–October 18, 1984. Catalogue with texts by Gilles Béraud, Constant, Christian Dotremont, Erik Nyholm, the artist et al. Traveled to Frans Hals Museum, Haarlem, November 2, 1984–January 6, 1985; Kunstindustrimuseet, Copenhagen, January 17–February 17; Nordjyllands Kunstmuseum Aalborg, Denmark, March 13–April 28; Salle Saint-Georges, Liège, May 10–June 16; Maison de la Culture de Tournai, Belgium, June 22–August 10

Museo de Arte Contemporaneo, Caracas, *El Movimento Cobra en la Coleccion Karel van Stuijvenberg*, September 1984. Catalogue with texts by Sofia Imber, Jean-Clarence Lambert and Christiane Rugemer

Maison de la Culture André Malraux, Reims, France, *Oeuvres croisées—Michel Butor*, November 21–December 21, 1984. Catalogue with text by Michel Sicard

Palais des Beaux-Arts de Charleroi, Belgium, *Autour de la bande dessinée*, January 12–March 3, 1985. Catalogue with texts by Laurent Busine, Jacques Lacarrière, Gilbert Lascault and Jean-Hubert Martin

Solomon R. Guggenheim Museum, New York, *Painterly Visions, 1940–1984*, June 28–September 3, 1985. Brochure with text by Susan B. Hirschfeld

* Château de la Roche-Jagu, Ploëzal, France, *Daily Bûl 1955–1985: 30 années d'éditions d'activité*, July 7–September 30, 1985. Catalogue with texts by Pol Bury et al.

National Museum of Art, Osaka, Japan, *Action et émotion: peintures des années '50*, September 27–November 26, 1985. Catalogue with texts by Jean-Clarence Lambert and Sylvain Lecombre

Museum of Art, Fort Lauderdale, Florida, *Masterworks from the Meyer and Golda Marks Cobra Art Collection*, January 18–March 30, 1986. Catalogue

Hara Museum of Contemporary Art, Tokyo, *Cobra: Karel van Stuijvenberg Collection, Caracas*, February 15–March 19, 1986. Catalogue with text by Sylvain Lecombre

* City Gallery, Department of Cultural Affairs, New York, *Books and Graphics of Cobra Artists*, March 28–April 26, 1986. Catalogue with text by Willemijn Stockvis

Louisiana Museum of Modern Art, Humlebaek, Denmark, *Portrait of a Collector: Stéphane Janssen*, April 5–May 11, 1986. Catalogue with texts by Stéphane Janssen and Knud W. Jensen. Traveled to University Art Museum, California State University, Long Beach, January 27–March 8, 1987

Galerie Artcurial, Paris, *L'Aventure surréaliste autour d'André Breton*, May 13–July 31, 1986. Catalogue with text by José Pierre

Centre Lotois des Arts Contemporains, Musée de Cahors, France, *Changer la vue*, July–August 1986. Catalogue with text by José Pierre

Sala Mendoza, Caracas, *Cobra sobre papel* (Karel van Stuijvenberg Collection), September 14–October 5, 1986. Catalogue

Philadelphia Museum of Art, *Philadelphia Collects Art Since 1940*, September 28–November 30, 1986. Catalogue with texts by Anne d'Harnoncourt, Ann Percy and Mark Rosenthal

Konsthall Malmö, *Cobra as Reflected by the Karel van Stuijvenberg Collection*, October 31–December 17, 1986. Catalogue with texts by Jean-Clarence Lambert and Lasse Söderberg. Traveled to Taipei Fine Arts Museum, January 10–March 15, 1987; Liljevalchs Konsthall, Stockholm, June 12–September 6

Kunstforeningen, Copenhagen, *Fransk Visit, Galerie Maeght Lelong besoger Kunstforeningen*, November 14–December 14, 1986. Catalogue. Traveled to Gum-

mesons Konstgalleri, Stockholm, January 10–February 4, 198-

Galerie Espace, Amsterdam, *Galerie Espace 1956–1986*, November 16, 1986–January 17, 198-

Galerie Janette Ostier, Paris, *Les Sources Japonaises de l'art occidental*, November 28, 1986–February 28, 198-. Catalogue with texts by Nelly Delay, Elisabeth Ostier, Antoni Tàpies, Gabrielle Van Zuylen, the artist et al.

[2] Kunst Forum, Schelderode, Belgium, *Alechinsky: lithographies etsen*, December 6, 1986–February 1, 198-

Au Théâtre du Rond-Point, Cie Renaud-Barrault, Paris, *Sous le signe du Taureau*, December 9, 1986–January 25, 198-. Catalogue

ONE-MAN EXHIBITIONS

Galerie Lou Cosyn, Brussels, *Pierre Alechinsky*, April 15–24, 1947

Galerie Apollo, Brussels, *Fêtes, trouble-fête, peintures, etc.*, November 6–18, 1948. Catalogue with text by Luc Zangrie (pseud. for Luc de Heusch)

Le Diable par la Queue, Brussels, *Alechinsky* (with Jan Cox and Marc Mendelson), April 22–May 10, 1950

Kunsthandel Martinet, Amsterdam, *L'arbre et l'arme* (with Shinkichi Tajiri), February–March 1953. Catalogue with text by Christian Dotremont

Galleria Schwarz, Milan, *Alechinsky*, October 18–31, 1954

Galerie Nina Dausset, Paris, *Alechinsky*, November 19–December 15, 1954. Catalogue with text by Christian Dotremont

Palais des Beaux-Arts, Brussels, *Alechinsky*, March 26–April 10, 1955. Catalogue

Nabis Gallery, Tokyo, *Alechinsky*, September 9–20, 1955

Galerie du Dragon, Paris, *Alechinsky*, May 15–30, 1956

Galerie Espace, Haarlem, *Alechinsky*, January 18–February 9, 1957

Galerie Aujourd'hui, Brussels, *Pierre Alechinsky: dessins*, October 26–November 9, 1957

Galerie Michel Warren, Paris, *Alechinsky*, November 15–December 7, 1957

Galerie Michel Warren, Paris, *Alechinsky* (with Jean Messagier and Bram van Velde), November 13–December 13, 1958. Catalogue

Institute of Contemporary Arts, London, *Alechinsky*, 1958

Kunsthalle Bern, *4 Maler: Tàpies, Alechinsky, Messagier, Moser*, September 26–October 25, 1959. Catalogue with text by Franz Meyer

XXX *Biennale di Venezia*, Belgian Pavilion, July 1960. Catalogue with text by Franz Meyer

Galerie D. Benador, Geneva, *Alechinsky*, October 1960. Catalogue with text by Jacques Putman

Kunstkring, Rotterdam, *Alechinsky, peintures; Reinhoud, sculptures*, March 31–April 30, 1961. Traveled to Stedelijk Museum, Amsterdam, as *Alechinsky + Reinhoud*, May 26–June 26, with catalogue with text by Jacques Putman

Galerie van de Loo, Munich, *Pierre Alechinsky: Aquarelle und Tuschzeichnungen*, October 13–

November 30, 1961. Catalogue with texts by Christian Dotremont and the artist

Museum of Art, Carnegie Institute, Pittsburgh, *The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, one-man exhibition, October 27, 1961–January 7, 1962. Catalogue with text by Gordon Bailey Washburn

Lefebre Gallery, New York, *Alechinsky: oils drawings watercolors*, February 17–March 24, 1962. Catalogue with text by Walasse Ting

Galerie de France, Paris, *Alechinsky*, May 2–28, 1962. Catalogue with text by Jean-François Revel

Stedelijk Museum, Amsterdam, *Que d'encre...wat een inkt*, January 18–March 4, 1963. Catalogue with dialogue between Jacques Putman and the artist

Stedelijk van Abbemuseum, Eindhoven, The Netherlands, *Alechinsky*, March 22–April 29, 1963. Catalogue with text by Hugo Claus

Galerie-Librairie La Hune, Paris, *Alechinsky*, May 8–31, 1963. Catalogue with text by the artist

VII Bienal do Museo de Arte Moderna de S. Paulo Alechinsky (with Marchoul and Reinhoud), 1963. Catalogue with text by Edouard Jaguer

Galerie de France, Paris, *Reinhoud, Alechinsky et Ting: solo de sculpture et divertissement arrangé pour peinture à quatre mains*. October 25–November 25, 1963. Catalogue with text by the artist

Lefebre Gallery, New York, *Alechinsky: recent works*, November 5–December 7, 1963. Catalogue with text by Edouard Jaguer

Galerie Birch, Copenhagen, *Alechinsky*, January 9–23, 1964. Catalogue with text by Christian Dotremont

Instituto Torcuato di Tella, Museo de Artes Visuales, Buenos Aires, *Dos artistas belgas: Alechinsky y Reinhoud*, March 18–April 12, 1964. Catalogue with texts by Jorge Romero Brest and Edouard Jaguer

Galerie Espace, Amsterdam, *Alechinsky: Tekeningen—Grafiek*, April 15–May 6, 1964

Galleria Il Punto Arte Moderna, Turin, *Alechinsky*, opened May 8, 1964. Catalogue with text by Ernest Pirotte (pseud. for Pol Bury)

The Arts Club of Chicago, *Pierre Alechinsky*, February 26–March 27, 1965. Catalogue with text by Jacques Busse. Traveled to University Gallery, University of Minnesota, Minneapolis, April 7–May 4; The Jewish Museum, New York, May 15–June 15

Lefebre Gallery, New York, *Alechinsky: recent works*, April 13–May 8, 1965. Catalogue with dialogue between Jacques Putman and the artist

°Stedelijk Museum, Amsterdam, *Alechinsky: grafiek, een keuze uit 205 litho's en etsen gemaakt de jaren 1947–1965*, February 17–March 27, 1966. Catalogue with text by the artist

J. L. Hudson Gallery, Detroit, *Alechinsky, Corneille, Jorn, Reinhoud*, March 23–April 16, 1966

La Medusa, Rome, *Alechinsky*, May–June 1966. Catalogue with text by Enrico Crispolti

Galerie La Balance, Brussels, *Alechinsky, Appel, Reinhoud*, September 22–October 15, 1966

Galerie de France, Paris, *Alechinsky: oeuvres recentes*, November 9, 1966–January 8, 1967

The Museum of Fine Arts, Houston, *Wash Drawings by Pierre Alechinsky*, April 6–May 3, 1967

Lefebre Gallery, New York, *Alechinsky: recent works*, April 18–May 14, 1967. Catalogue with texts by Jacques Putman and the artist

°Galerie-Librairie La Hune, Paris, *Alechinsky: un ensemble d'impressions*, May 19–June 14, 1967

°Galerie van de Loo, Munich, *Pierre Alechinsky: 20 jahre impressionen oeuvrekatalog druckgraphik*, September 27–October 23, 1967. Catalogue with text by Yvon Taillandier. Traveled to Städtische Kunstgalerie, Bochum, West Germany, December 22, 1967–January 21, 1968; Kunstverein Freiburg, March 24–April 21

Galerie La Balance, Brussels, *Pierre Alechinsky: a propos de Bruche*, November 16–December 9, 1967. Catalogue with text by Ernest Pirotte (pseud. for Pol Bury)

°Galerie Moderne, Silkeborg, Denmark, *Pierre Alechinsky. 80 Grafiske Arbejder*, January 14–February 1, 1968. Catalogue

Galerie de France, Paris, *Pierre Alechinsky: suite acrylique avec quelques notes concomitantes*, March 8–23, 1968. Catalogue with text by the artist

Galerie de l'A.P.I.A.W., Liège, *Pierre Alechinsky: Idéotraces*, March 30–April 10, 1968. Catalogue

Lefebre Gallery, New York, *The 12th Pierre Alechinsky exhibition in the United States*, November 5–30, 1968. Catalogue with text by Julio Cortázar

Galerie Birch, Copenhagen, *Alechinsky*, November 7–16, 1968. Catalogue

Palais des Beaux-Arts, Brussels, *Pierre Alechinsky*, January 7–February 2, 1969. Traveled to Louisiana Museum of Modern Art, Humlebaek, Denmark, with catalogue with texts by Luc de Heusch and Chris Yperman, February 14–March 2; Kunstverein für die Rheinlande und Westfalen, Düsseldorf, as *Pierre Alechinsky: Werke 1958–1968*, March 11–April 13, with catalogue with texts by Karl-Heinz Hering, Luc de Heusch, Chris Yperman and the artist; Kunsthalle Bremen, West Germany, as *Pierre Alechinsky: Gemälde 1958–1968*, June 5–July 13, with catalogue with texts by Jacques Putman, Jürgen Schultze and the artist

Galerie de Montréal, *Pierre Alechinsky*, February 25–April 12, 1969. Catalogue with text by Pierre Descargues

The J. L. Hudson Gallery, Detroit, *Pierre Alechinsky: recent paintings*, October 29–November 29, 1969. Catalogue

London Arts Gallery, *Alechinsky: astres et désastres*, February 19–March 19, 1970. Catalogue with text by Julio Cortázar

Israel Museum, Jerusalem, *Drawings and Prints by Pierre Alechinsky*, April–May 1970. Catalogue with texts by Yona Fischer and the artist

Galleria Rotta, Milan, *Alechinsky*, April 23–May 23, 1970. Catalogue with text by Franco Russoli

Gallery Nippon, Tokyo, *Alechinsky, Voss, Weiss*, September 21–October 10, 1970. Catalogue

Lefebre Gallery, New York, *Alechinsky: recent paintings and drawings*, October 20–November 14, 1970. Catalogue with text by the artist

Galerie Birch, Copenhagen, *Alechinsky, le plaisir de peindre*, December 2–19, 1970. Catalogue with texts by Børge Birch and Gunnar Jespersen

Grand Rapids Art Museum, Michigan, *Paintings by Pierre Alechinsky—Sculptures by Reinhoud*, March 12–April 11, 1971. Catalogue with texts by Fred A. Myers and Jacques Putman

Galleri Haaken, Oslo, *Pierre Alechinsky*, September 4–October 3, 1971. Catalogue

Lens Fine Art, Antwerp, *Alechinsky*, December 10, 1971–January 29, 1972. Catalogue with text by the artist

Lefebre Gallery, New York, *Alechinsky: recent paintings and watercolors*, March 7–April 1, 1972. Catalogue with text by the artist

Maison des Jeunes et de la Culture-Novel and Annecy Action Culturelle, Annecy, France, *Pierre Alechinsky, Idéotraces, 85 dessins originaux et publications diverses*, May 1–31, 1972. Catalogue with text by the artist

°Galerie in der Blutgasse, Vienna, *Pierre Alechinsky*, May 23–June 10, 1972. Catalogue with text by Alfred Schmeller

XXXVI Biennale di Venezia, Belgian Pavilion, *Alechinsky*, June–September 1972. Catalogue with texts

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With Henri Michaux, Joyce Mansour, Elisa Breton, Musée d'Art Moderne de la Ville de Paris, 1975

by Julio Cortázar, Joyce Mansour, Willem Sandberg, Louis Scutenaire, Giorgio Soavi and the artist

Galerie de France, Paris, *Alechinsky à la ligne*, January 25–March 18, 1973. Catalogue with text by Joyce Mansour

*Galleria del Milione, Milan, *Pierre Alechinsky: L'Avenir de la Propriété*, March 9–April 9, 1973

Galerie Birch, Copenhagen, *Alechinsky*, April 3–14, 1973. Catalogue with texts by Borge Birch and the artist

Lefebre Gallery, New York, *The Lefebre collection of Pierre Alechinsky*, September 18–October 13, 1973. Catalogue with text John Lefebre

Lefebre Gallery, New York, *Pierre Alechinsky: recent paintings and watercolors*, October 16–November 10, 1973. Catalogue with text by John Lefebre

Lens Fine Art, Antwerp, *Alechinsky*, November 15, 1973–January 12, 1974. Catalogue with text by Ivo Michiels and the artist

Galerie Stéphane Janssen, Brussels, *Alechinsky: acryliques aquarelles*, November 23, 1973–January 26, 1974. Catalogue

*Musée Royal d'Art Moderne, Brussels, *Alechinsky: cent vingt dessins, donation de l'artiste*, December 14, 1973–January 6, 1974. Catalogue with texts by Francine-Claire Legrand and Philippe Roberts-Jones

Mathildenhöhe, Darmstadt, *Pierre Alechinsky*, June 8–July 21, 1974. Catalogue with text by Bernd Krimmel and the artist

Nordjyllands Kunstmuseum, Aalborg, Denmark, *Alechinsky*, September 14–October 13, 1974. Catalogue with text by Gunnar Jespersen

Museum Boymans-van Beuningen, Rotterdam, *Alechinsky*, November 15, 1974–January 5, 1975. Catalogue with texts by Roger Caillois, Amos Kenan, Jacques Lassaigne and the artist. Traveled to Musée d'Art Moderne de la Ville de Paris, February 5–April 6

*Le Miroir d'Encre, Brussels, *Epreuves d'artiste*, November 19–December 19, 1974. Catalogue

Galeria Turner, Madrid, *Alechinsky*, February 28–March 31, 1975. Catalogue with text by Antonio Saura

Kunsthaus Zürich, *Pierre Alechinsky*, April 27–June 1, 1975. Catalogue with texts by Michel Butor, Antonio Saura, R. Wehrli and the artist

Galerie van de Loo, Munich, *Alechinsky 1975*, December 4–23, 1975. Catalogue

Maison de la Culture de Chalon-sur-Saône, France, *La terre et les volcans, Alechinsky*, November 1975–Janu-

ary 1976. Catalogue with texts by Michel Butor, Jules Verne, Alexandre Vialatte, the artist et al. Traveled to Musee Municipal des Beaux-Arts, Cahors, France, July 2–September 4

° *Alechinsky a l'imprimerie* (organized by Musee National d'Art Moderne, Paris), traveled in France, 1975–79. Catalogue

Galerie Birch, Copenhagen, *Alechinsky: travaux rares*, March 3–12, 1976. Catalogue

Lefebre Gallery, New York, "*The color of time*" *30 aquarelles and 4 large brushdrawings by Alechinsky*, March 9–April 10, 1976. Catalogue with text by Harry Torczyner

Arte Fiera 76, Galerie de France, Bologna, *Alechinsky*, May 22–30, 1976. Catalogue

° Saint Mary's University Art Gallery, Halifax, *Alechinsky*, June 6–30, 1977. Catalogue

Galerie de France, Paris, *Alechinsky: grandes encres et petits tableaux, en compagnie de quelques sculptures: Reinhoud*, June 7–July 30, 1977. Catalogue with text by Freddy de Vree

Museum of Art, Carnegie Institute, Pittsburgh, *Alechinsky*, October 28, 1977–January 8, 1978. Catalogue with texts by Leon A. Arkus, Eugène Ionesco and the artist. Traveled to Art Gallery of Ontario, March 10–April 20

Lefebre Gallery, New York, *Alechinsky*, November 1–December 3, 1977. Catalogue

Lens Fine Art, Antwerp, *Pierre Alechinsky*, December 8, 1977–January 21, 1978. Catalogue

° Kaneko Art Gallery, Tokyo, *Pierre Alechinsky*, 1977. Catalogue

Musée National d'Art Moderne, Centre Georges Pompidou, Paris, *Dessins d'Alechinsky*, July 11–September 11, 1978. Catalogue with texts by Pierre Georgel, Marcel Lecomte and the artist. Traveled to Dordrechts Museum, The Netherlands, September 23–November 12

Loranger Gallery, Toronto, *Alechinsky*, March 11–April 20, 1978

Galerie de France, Paris, *Appel et Alechinsky: Encres à deux pinceaux*, October 12–November 30, 1978. *Appel et Alechinsky: Encres à deux pinceaux et leurs poèmes par Hugo Claus*, Yves Rivière-A.M.G., Paris, 1978, with text by Christian Dotremont and poems by Hugo Claus published as catalogue. Traveled to Musée d'Ixelles, Brussels, January 16–February 25, 1979; Musée des Beaux-Arts, Ostend, 1979; Dordrechts Museum, The Netherlands, May 11–June 30; Louisiana Museum of Modern Art, Humlebaek, Denmark, August 16–September 9; Amos Anderson Konstmuseum, Helsinki, 1979; Sonja Henies og Niels Onstads Stiftelser, Høvikkoden, Norway, December 1979–January 13, 1980; Saint-Savin-sur-Gartempe, France, June 22–August 1

Galerie Van de Loo, Munich, *Pierre Alechinsky: Vieux papiers*, November 1978. Catalogue with text by the artist

° Galerie Omme, Silkeborg, Denmark, *Pierre Alechinsky: Graphik*, February 17–March 17, 1979

Galerie Espace, Amsterdam, *Alechinsky*, April 7–May 27, 1979. Catalogue

Galerie Birch, Copenhagen, *Alechinsky: "Articles suivis,"* April–May 1979. Catalogue

Galerie Rolf Ohse, Bremen, *Pierre Alechinsky: Vieux Papiers Aquarelles 1977–1978*, May 4–June 9, 1979. Catalogue with text by the artist

Chapelle de la Charité, Arles, *Alechinsky & Reinhoud*, June 30–September 16, 1979. Catalogue with text by Jacques Putman

Galerie Albertstrasse, Graz, Austria, *Pierre Alechinsky*, September 13–October 31, 1979

Lefebre Gallery, New York, *Pierre Alechinsky: paintings on paper and three monumental etchings*, October 9–November 10, 1979. Catalogue with text by Carlos Fuentes

° Galerie L'Ollave, Lyon, *Alechinsky: lithographies récentes*, January 10–February 2, 1980. Catalogue with text by Jean Raine

° Sara Campbell Blaffer Gallery, University of Houston, *Pierre Alechinsky: A Print Retrospective* (organized by The Museum of Modern Art, New York), January 11–February 24, 1980. Catalogue with text by Riva Castleman. Traveled to San Jose Museum of Art, May 14–June 29; Edwin A. Ulrich Museum of Art, Wichita State University, September 24–November 2; Art Gallery of Hamilton, Ontario, December 1, 1980–January 11, 1981; Montreal Museum of Fine Arts, February 27–April 12; The Museum of Modern Art, New York, June 10–August 11

Museo de Arte Moderno, Mexico City, *Pierre Alechinsky*, April 29–July 1980. Catalogue with texts by Carlos Fuentes, Fernando Gamboa and the artist

Galerie Maeght, Paris, *Travaux d'impression, principalement*, March 5–April 30, 1980. Catalogue with text by Georges Duby

Galerie Maeght, Zürich, *Alechinsky*, October 9–November 30, 1980. Catalogue with texts by Eugène Ionesco and the artist

Kestner Gesellschaft, Hannover, *Pierre Alechinsky: Bilder, Aquarelle, Zeichnungen: eine Retrospektive*, November 7–December 7, 1980. Catalogue with texts by Roger Caillois, Julio Cortázar, Christian Dotremont, Carlos Fuentes, Carl Haenlein, Eugène Ionesco, Antonio Saura and the artist

Lens Fine Art, Antwerp, *Pierre Alechinsky*, April 2–May 17, 1981. Catalogue

Lefebre Gallery, New York, *Alechinsky*, June 16–July 2, September 8–October 10, 1981. Catalogue

Calligrammes Gallery, Ottawa, *Alechinsky*, June 25–July 27, 1981

Galerie Maeght, Paris, *Alechinsky: encres sur cartes de navigation et peintures de l'année*, October 8–November 16, 1981. Catalogue, *Derrière le Miroir*, no. 247, with texts by Jean Frémon and Antonio Saura

Lefebre Gallery, New York, *Pierre Alechinsky: ink over maps & charts*, October 13–November 14, 1981. Catalogue with texts by James Johnson Sweeney and the artist

* Louis Calder Memorial Library, Miami, *Pierre Alechinsky: A Print Retrospective*, May 1– June 30, 1982. Catalogue

* Galeria Sloane Racotta, Mexico City, *Alechinsky*, June 17–July 9, 1982. Catalogue with texts by Alberto Gironella and the artist

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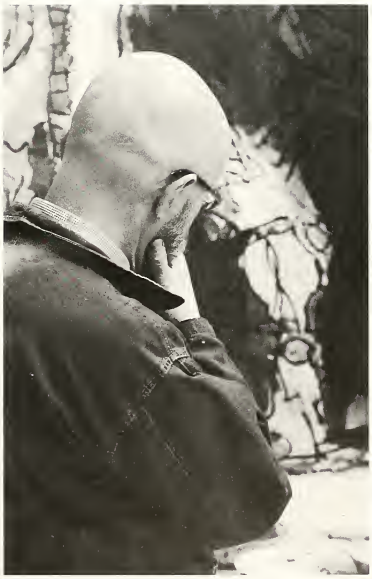

Bougival, 1981

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Mounting of *Past Unnoticed, Gust of Wind* in progress, Bougival, 1981

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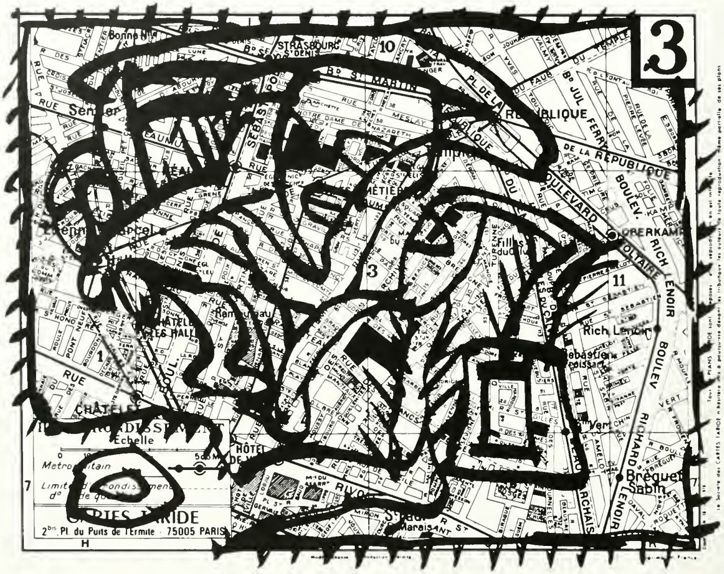

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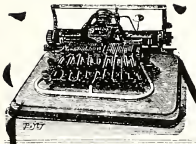

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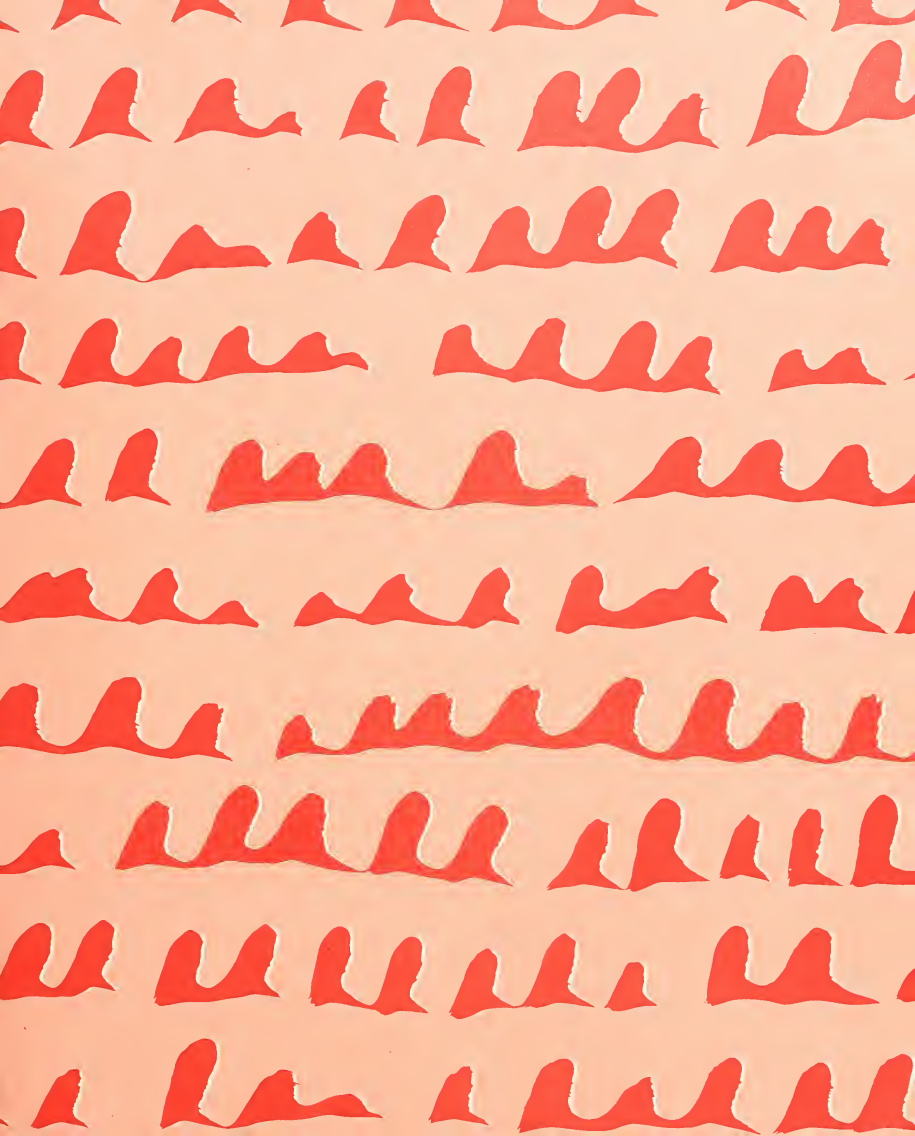

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