ARP

Stiftung Arp e.V. Papers

Hans Arp & Other Masters of 20th Century Sculpture

Volume 3

Edited by Elisa Tamaschke, Jana Teuscher, and Loretta Würtenberger

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Director's Foreword

Engelbert Büning

Hans Arp is one of the established greats of twentieth-century art. As a founder of the Dada movement and an associate of the Surrealists and Constructivists alike, as well as co-author of the iconic book *Die Kunst-ismen*, which he published together with El Lissitzky in 1925, Arp was active at the very core of the avant-garde. His oeuvre never followed a single trend but rather was extremely innovative and versatile: Arp's formal language sought its own unique forms of expression, finding them in the most diverse materials, in two and three dimensions, and in literature.

The conference organized by the Stiftung Arp at the Fondation Beyeler in October 2019 focused on Arp's sculptural production and examined it in the context of the works of other international masters of sculpture, including Moore, Hepworth, Brâncuși, and Giacometti. We would like to express our sincere thanks to the speakers, all of whom are recognized experts in the field of sculpture, for sharing their knowledge and ideas with us in the context of this conference publication. Specifically, their expansive viewpoints repeatedly open up new perspectives on a master like Hans Arp, who has since become a "classic" himself. Thus, the essays also examine Arp's influence on other artists, including proponents of postwar French art and American Minimal art. These modes of artistic reflection not only tell us about Arp and his milieu but also shed light on formative social and artistic upheavals of the twentieth century more broadly.

Our sincere thanks go to the Fondation Beyeler and its director Sam Keller, who has been extremely generous in his support of our proposal for a conference from the very beginning. We could not have imagined a more

suitable venue than this exceptional museum in Riehen/Basel. Its founder, Ernst Beyeler, was an extraordinarily committed patron of classical modernism whose collection naturally encompassed Hans Arp's work. Yet discussing Arp and twentieth-century sculpture at the Fondation Beyeler was meaningful in other ways, as the artist also had connections to the city of Basel itself. Time and again, he resided at Lange Gasse 5, and today he remains present in the cityscape through his works of public art. We would also like to thank Raphaël Bouvier, curator at the Fondation Beyeler. He provided significant support in the run-up to the conference. Without Susanne Battke's organization on site, the conference would not have been as successful—we would like to take this opportunity to thank her once again for her fantastic teamwork.

The present publication of the conference proceedings would not have been possible without the excellent work of many people. We thank Sarah McGavran and Michael Wolfson for their intelligent translations. Once again, Pierre Becker and his team at Ta-Trung are to be thanked for the exquisite design of our publication series and for their seamless communication.

We would also like to thank our advisor Loretta Würtenberger for helping to conceive the conference. The Stiftung Arp is greatly indebted to her. Last but not least, we would like to thank our curator, Jana Teuscher, and our research associate, Elisa Tamaschke, for organizing and leading the conference and for producing this publication.

A central concern of the Stiftung Arp is the lively community of Arp scholars, which we aim to support, expand, and connect. Since 2015, we have supported more than thirty researchers through our ARP-Research Fellowships. In addition, the conferences we organize are pivotal to our work and aims. Finally, we would like to take this opportunity to offer a preview of our forthcoming plans to organize our first conference on the work of Sophie Taeuber-Arp. We look forward to it very much.

Hans Arp & Other Masters of 20th Century Sculpture

An Introduction

Jana Teuscher

Every two years, the Stiftung Arp e.V. invites scholars and art enthusiasts to a conference held in different locations to discuss the work of either Sophie Taeuber-Arp or Hans Arp and, importantly, to provide the Arp community with a space for exchange. The proceedings of the 2019 conference, which took place at the Fondation Beyeler, are presented in the current volume, the third in the Stiftung Arp e.V. Papers series.

The conference focused on Hans Arp's powerfully influential work as a sculptor. When he began making sculpture around 1930, the Alsatian-born artist revisited the biomorphic forms that he had developed in earlier drawings, collages, and reliefs. In doing so, he created a singular body of sculpture that centered on the generation and transformation of forms and an engagement with processes close to nature. To this day, other sculptors recognize his work, which he carried out until his death in 1966. The purpose of the conference, therefore, was to analyze Hans Arp's iconic oeuvre and to explore its premises, interrelationships, and legacies. Among the topics of interest were how Arp confronted the challenges of his time through art, his attitude toward ongoing artistic innovations, and the ways he adapted the work of other artists. In exploring the reception of Arp's sculptures, it became clear that there were marked differences between postwar Europe and the United States. What is more, the ways that artists, critics, collectors, museums, and galleries responded to his sculpture varied significantly.

The Stiftung Arp e.V.'s guest appearance at the Fondation Beyeler was significant for two reasons. First, Arp's *Tree of Bowls*[1] (1960) is part of its extraordinary collection of twentieth-century sculpture. And second, as was announced at the conference, in 2021, the Fondation Beyeler plans to mount an exhibition dedicated to two masters of sculpture, namely Auguste Rodin and Hans Arp.

The 2019 conference on twentieth-century sculpture began with a consideration of Auguste Rodin's far-reaching legacy. The Parisian artist is regarded as one of the most influential pioneers in the field of sculpture at the turn of the twentieth century, in part due to his activation of the sculptural surface[2] and fragmented representations of the figure. These innovations paved the way for subsequent generations of modern sculptors, who strove toward greater abstraction. Thus, it is unsurprising that Rodin provided Arp with an important point of departure as well. His abandonment of mimesis in favor of simplified forms was particularly important for Arp's engagement with the torso in his early sculptures. Furthermore, the influential Austrian art historian Werner Hofmann's observation that the significance of Rodin's sculpture lay not only in its "unfinished elementary form" but also in the "incessant transformation of its appearance,"[3] with its multiple possibilities for interpretation, is also relevant for Arp. He conceived sculptures with multiple points of view; terms such as above and below, standing and reclining can no longer be applied with certainty. Sometimes Arp made this ambiguity explicit through titles such as *Metamorphosis* (*Shell–Swan–Swing*)[4] (*fig. 1*),

Fig. 1 Hans Arp: *Metamorphosis (Shell–Swan–Swing)*, 1935 (GW 024). Plaster, 23.5 × 15.8 × 14.5 cm. Stiftung Arp e.V., Berlin/Rolandswerth

and other times he allowed it to remain implicit, leaving it up to viewers to decide what they see. Indeed, "they contain a great many possible images," as Arie Hartog puts it.[5]

During Arp's stay in Weggis, Switzerland, from 1908 to 1910, the Lucerne artist Fritz Huf (1888–1970) taught him how to work with plaster. This experience, however, would only serve as a brief prelude to Arp's practice as a sculptor. At first, he tried his hand at almost everything else: He drew, made collages, and created reliefs in wood and cardboard, approaching the three-dimensional piece by piece. It was not until shortly before 1930,[6] when he was already in his forties, that Arp began working regularly in plaster and, depending on the commission, having the resulting sculptures carved in stone or cast in bronze, often many years later.

On the one hand, with respect to the material, Arp worked like a traditional sculptor, proceeding from volume and physicality. On the other, he embraced many of the developments in sculpture of the 1910s, 1920s, and 1930s. He was familiar with Constantin Brâncuși's simplified forms and smooth surfaces and certainly knew Alberto Giacometti's *Suspended Ball* of

Fig. 2 Hans Arp: *Mountain, Navel, Anchors, Table*, 1925 (Rau 69).
Gouache on board with cut-outs, 75.2 × 59.7 cm.
The Museum of Modern Art, New York

Fig. 3 Hans Arp: *Garland of Buds II*, 1936 (GW 031). Bronze, 48 × 38 cm. Stiftung Arp e.V., Berlin/Rolandswerth

1931, which incorporated motion and may have inspired the moving pieces in Arp's multipart works, like *Two Thoughts on a Navel*[7] of 1932. Moreover, he was fascinated by the use of negative space in works by sculptors such as Alexander Archipenko and Rudolf Belling. Negative space had been integral to Arp's reliefs of the 1920s (*fig. 2*), in the 1930s, he began experimenting with it in sculptures such as *Garlands of Buds I* and *II*[8] (*fig. 3*) of 1936.

The process of giving shape to absent matter and using positive and negative space to interweave figure and form, foreground and background is the subject of Daria Mille's contribution to the present volume. She sketches out the historical circumstances that brought about such great interest in negative space and cut-outs and explains how the surrounding positive shapes reframe and lend meaning to supposedly empty spaces. As such, her essay anchors the first thematic section of this volume, which focuses on Arp's approach to sculpture.

Werner Schnell addresses Arp's rejection of traditional, representational works of art. Specifically, he explores how, in the search for direct contact

with nature, Arp and his artist colleagues became interested in the art of children and prehistoric cultures. In this context, Schnell illuminates Arp's organoid elementarism, which allowed him to create sculptures that no longer betray the hand of the artist and "look like nature."[9]

In 1937, the Swiss art historian Carola Giedion-Welcker published *Moderne Plastik*, the first survey of modern sculpture of the early twentieth century. In her book, she juxtaposed sculptures, including several works by Arp, with photographs of nature and prehistoric art. Megan R. Luke interprets *Moderne Plastik* as a visual history of contemporary art, whose author incorporated photographs as material, bringing them into harmony with new sculptural techniques.

Marta Smolińska draws attention to the sense of touch, which has played a secondary role in the experience of sculpture since the Enlightenment, when educational standards dictated that the trained eye should take over.[10] Smolińska, however, identifies a renewed emphasis on haptic perception in the work of Hans Arp, Alberto Giacometti, and Constantin Brâncuși. Through their renunciation of the pedestal, she argues that the artists reduced the distance between the work of art and the beholder, thereby strengthening the appeal to touch.

The second thematic section of the conference proceedings examines the reception of Arp's sculpture after the Second World War. In postwar Europe, public monuments that were largely grounded in the tradition of nineteenth-century sculpture and erected to memorialize the suffering, death, and destruction of war drew a great deal of attention. Yet sculptures that did not serve commemorative functions also made their way from museums and galleries to open-air exhibitions, parks, and gardens. Like architecture, these sculptures traversed genres and spaces to become part of urban planning. In this way, sculpture as a dialogic art form can mediate between viewers and the surrounding environment, as in the version of Hans Arp's *Tree of Bowls* at the University of St. Gallen or Marta Pan's *Sculptures flottantes* of 1961 (*fig. 4*), whose forms remind of Arp. Whether experienced directly or indirectly, the horrors of war and the ensuing flight, imprisonment, and destruction marked a turning point for many European artists. Sculptures of emaciated bodies were prevalent on the art scene after 1945, but other approaches were just as influential. The curved forms and smooth surfaces of Arp's sculptures held special fascination for many sculptors, especially in Europe. Furthermore, Arp continued to express the doubts about modern technology

Fig. 4 Marta Pan: *Sculpture flottante, Otterlo*, 1960–61. Fiberglass-reinforced polyester resin and aluminium, 216 × 226 × 185 cm. Kröller-Müller Museum, Otterlo

that had informed his work and thought since Dada. In doing so, he struck a nerve with fellow artists, who likewise strove to make a place in the world for sensuality and a heightened sense of the natural.

In his essay on the Italian sculptor Alberto Viani (1906–1989), Emanuele Greco explores the ways Arp's sculptural language resonated with European artists. Greco is especially interested in demonstrating that Arp's influence on Viani was not unilateral, although it may seem so at first. Rather, Arp drew inspiration from the Italian artist's oeuvre as well.

Jana Teuscher analyzes the significance of Arp's sculpture in postwar France, where the art form was highly valued and almost innumerable

sculpture exhibitions took place. A glance at the accompanying exhibition catalogues and contemporary art journals reveals an impressive number of artists who were inspired by Arp's formal language. Teuscher shows why Arp's sculpture resonated so strongly in France, elucidating its appeal to very different audiences.

Julia Wallner not only discusses international artists like Barbara Hepworth, Joan Miró, and Alexander Calder, with whom Arp was in contact in Paris in the 1930s, but also the younger generation of abstract artists in Germany after 1945, such as Karl Hartung (1908–1967), Bernhard Heiliger (1915–1995), and Emil Cimiotti (1929–2019). She draws attention to the fruitful ways these artists engaged with Arp's work. In doing so, they ultimately realized autonomous oeuvres that remain significant today.

Arp's reception in the United States is not as straightforward. In 1949, the Buchholz Gallery in New York City dedicated the first solo exhibition to Arp in that country. It emphasized his sculpture, displaying three-dimensional works alongside reliefs. However, in contrast to Arp's reliefs and works on paper, for which American artists held a deep appreciation, his sculptures were not initially understood in the United States. Almost ten years later, during the 1958 Arp retrospective at the Museum of Modern Art, things had barely changed. In general, his sculptures were met with disdain, with the critic William Rubin going so far as to proclaim that they were a "dead end for the history of art" and "incapable of serving as a starting point for others."[11]

As Christian Spies explains, critics were not alone in their skepticism. American Pop artists and Minimalists were especially ambivalent toward Arp's work. Although his sculptures exhibited an objecthood that was relevant to their own art, they saw Arp as a traditional European artist who was, therefore, rooted in an outdated concept of art. At the same time, because he was a recognized European modernist, Arp's work was highly sought-after on the American art market.[12] An ever-growing contingent of American collectors was acquiring contemporary sculpture, which they often displayed in their homes.[13]

The sculptures of Hans Arp have achieved canonical status. Although they may be found in the collections of museums worldwide, they still have a significant impact on the contemporary sculpture scene, and his organic, interlocking forms continue to fascinate sculptors to this day.

1 Eduard Trier: *Hans Arp. Sculpture 1957–1966* (Introduction by Eduard Trier, Bibliography by Marguerite Arp-Hagenbach, Catalogue of the Sculptures by François Arp; trans. by Karen Philippson), London 1968. Citations from the original German edition, Stuttgart 1968: Trier 230.

2 Rosalind E. Krauss: *Passages in Modern Sculpture*, Cambridge, Mass. 1981, p. 29.

3 Werner Hofmann: *Die Plastik des 20. Jahrhunderts*, Frankfurt am Main 1958, p. 46.

4 Carola Giedion-Welcker: *Hans Arp* (With a Documentation by Marguerite Arp-Hagenbach), New York 1957. Citations from the original German edition, Stuttgart 1957: GW 024.

5 Arie Hartog writes: "The plaster models are not images, although they contain a great many possible images." Arie Hartog: "Processes and Production. Observations on the Sculptures of Hans Arp 1929–2012," in: id.: *Hans Arp. Sculptures, A Critical Survey*, Ostfildern 2012, pp. 14-41, p. 22.

6 Stefanie Poley: *Hans Arp. Die Formensprache im plastischen Werk*, Stuttgart 1978, p. 170.

7 GW 012.

8 GW 030 and 031.

9 See Werner Schnell's contribution to the present volume, pp. 26–53.

10 Monika Wagner: "'Das Auge ward Hand, der Lichtstrahl Finger': Bildoberfläche und Betrachterraum," in: *Das haptische Bild: Körperhafte Bilderfahrung in der Neuzeit* (ed. by Markus Rath, Jörg Trempler, and Iris Wenderholm), Berlin 2013, pp. 253–266, p. 258.

11 William Rubin: "Month in Review," in: *Arts* 33/2 (November 1958), p. 51.

12 In addition to the aforementioned Buchholz Gallery, the Sidney Janis Gallery and the Galerie Chalette represented Arp's sculpture in the US.

13 On the American art market in the 1960s, see Arie Hartog: "The Loyal Underdog. Observations on Hans Arp and Galerie Chalette," in: *Hans Arp and the United States* (ed. by Maike Steinkamp and Loretta Würtenberger), Berlin 2016 (*Stiftung Arp Papers*, Vol. 1), pp. 142–161.

Negative Space in the Art of Hans Arp

Daria Mille

In the 2019 exhibition *Negative Space. Trajectories of Sculpture*, the ZKM| Karlsruhe attempted to more closely understand the essence of modern sculpture based on the term "negative space" (*fig. 1*). Unlike sculpture from antiquity to the nineteenth century, modern artists did not proceed from the body when conceiving and executing their works, but from space. Instead of mass, volume, and gravity, they placed constructed elements, virtual or dissolving volumes, and suspension at the core of their sculptural work. The primary categories of classical sculpture as such were negated as far as possible and space became the constituent component of sculpture.

The reason for the rejection of the body is to be found in an experience of space that was considerably reshaped by new technologies and media at the turn of the twentieth century. The Industrial Revolution and innovative means of transportation drastically altered everyday life, not only making the experience of space dependent on one's own body but also on machines. Novel communication media made the transmission of news by the physical bodies of messengers unnecessary. X-rays made an in-depth look at the core of objects possible. Insights from modern natural sciences and quantum physics also changed traditional concepts concerning the character of physical space in art. As opposed to the notion that all static and self-contained objects and bodies form a common space, it was realized that space and objects are enmeshed with one another in a dynamic interrelationship for which new means of artistic expression had to be found.

Instead of producing solid sculptures, modern artists focused on the outlines of objects, the contours of space, and intermediate spaces that were placed as freestanding works in the space rather than on pedestals. Losing its frontal viewpoint, sculpture was now increasingly intended to be seen from all sides. The principle of construction was preferred over the principle of material subtraction or addition. The phenomenon of negative space thus

encompasses such formal aspects as in-between and hollow spaces, spatial constructions and illusions, spatial lines and contours, holes and recesses, empty spaces, mirrored and shadowed spaces, virtual volumes, and suspended and disembodied sculpture. In order to lend expression to the notions of transparency and weightlessness, artists experimented with innovative modern materials like plastic or employed traditional substances in unconventional ways. Furthermore, mathematical models made up one of the most important sources of inspiration for twentieth-century abstract sculptors. Since the latter half of the nineteenth century, these had been used in scholarship and teaching at mathematical institutes (for example by Henri Poincaré in Paris and by Felix Klein in Erlangen) and became widely known in artistic circles after the publication of André Breton's article "Crise de l'objet" (1936), with photographs of the models by Man Ray.

While the expression "negative space" was coined by artists themselves in order to point to the essence of spatial sculptures,[1] art theory paid little attention to it. The objective of the exhibition *Negative Space. Trajectories of Sculpture* at the ZKM was to elucidate and establish the term in the artistic discourse and by doing so, construct a new methodological apparatus for the field of modern sculpture.[2]

Fig. 1 Installation view of *Negative Space. Trajectories of Sculpture* with Hans Arp's *Star* (1956/1976, GW 061), ZKM|Zentrum für Kunst und Medien Karlsruhe, 2019

What did Hans Arp's sculptural oeuvre contribute to the concept of negative space? Several fundamental characteristics of Arp's sculptural vocabulary can be explained by his position within various currents of avant-garde art. As a co-founder of the Dada movement, his work was already represented at the first Surrealist exhibition that went on view in 1925 at the Galerie Pierre in Paris. With his move to Clamart in 1929, he came closer to the Surrealist circle in Paris, whose activities he participated in for a while. He also came into contact with Constructivism at an early date.[3] Together with Sophie Taeuber-Arp and Theo van Doesburg, he designed the interior of the Café de l'Aubette in Strasbourg. In the 1930s, Arp was a member of the Constructivist artists' groups Cercle et Carré and Abstraction-Création. The influence of Dadaism as well as Surrealism and Constructivism would remain central for his work as a sculptor throughout his career. The comprehension of the sculptural language of each of these "isms of art" and the amalgamation of diverse principles of form was just as natural for him as the switching back and forth between French and German, his two native tongues. At that time, there were frequent vehement conflicts between the orthodox proponents of the two major European traditions of modern sculpture, namely the non-representational geometric abstract and the organic morphology that proved popular among the Surrealists. Hans Arp did not partake in this trench warfare but sought to make productive use of the stimuli offered by these two movements. Their positions were indeed much closer than is claimed, because both sides were concerned with the question of the principles and growth of form.

Arp's concept of space veered between various paradigms, the thingness and substantial (through his connection to Dadaism and Surrealism) and the biomorphic constructivist, which expressed itself in his selection of materials. Until the 1930s, Arp made a conscious decision to use wood for the construction of his reliefs. He was concerned with lending his works the character of objects, causing them to appear like *objets trouvés*. When he turned to the production of freestanding sculpture after 1930, he worked primarily in plaster, but also with other materials. He sought a completely new method of working in plaster, negating for the most part—like many other artists of negative space—traditional academic notions regarding this material. As Gert Reising has noted, Stefanie Poley's widely disseminated theory concerning the secondary significance of this material for Arp[4] must be questioned, especially against the backdrop of the working method the artist employed

with plaster. He created his works in an arduous and labor-intensive process that involved the separation and addition of moist and soft pieces of plaster. This method enabled him, for example, to incorporate a Surrealist approach to his work, because the forming process of stiffening plaster without a wire armature (which of course predetermines a specific form) strips the artist of all objective control, thus leading the way to the finding an organic form.[5] Even after 1930, he still continued to produce "object sculptures" that are more Surrealist in nature and thus do not really involve the architectonic principles of sculptural construction or consider the integration of the space into the piece. One example of this kind of work is *To Be Exposed in the Woods* (1932), (fig. p. 70).[6] Alternately, Arp took on this tedious manufacturing process using plaster because it enabled him to construct his works as opposed to modeling them, as necessitated by clay or wax. This change of material, Gert Reising wrote, caused a conceptual change, with sculptural thinking giving way to a constructive aspiration that distances itself from artistry and personal style.[7]

His dealings with Constructivist concepts or, as Gert Reising suggests, with his friend, the artist Kurt Schwitters, reinforced Arp in his wish to work constructively and architectonically.[8] The object character of his works increasingly changed in the direction of the sculptural. This turn made it possible for him to emphasize the physical dimensions of sculpture and to more intensely integrate the surroundings and the space. It is only with such works that we can speak of spatial sculpture.

For Arp, the integration of space into his works involved a vibrant interplay between mass and void, positive and negative forms, curvatures and cavities. Excesses expanded into the space and, conversely, space pervaded the sculpture through the recesses created by the artist. In addition, Arp did not attempt to produce his sculptures through voluminous forms but rather to dematerialize them as far as possible. He did not focus on the radical annulment of the border between mass and space but rather on a differentiated play with the relationship between mass and emptiness, creating dynamic, spatially active forms in the process. Through the activation of the space and the creation of a specific spatial system by means of transparent structures, the sculptures lost their primary viewpoints. Their perceived appearances now shifted constantly when viewers walked around them. The viewer moves in a space defined by a sculpture that enables diverse points of reference between them. The opening up of Arp's sculptures to and the inclusion

of negative space within them is most radically expressed in the works whose surfaces are broken through, creating hollow spaces and voids. Examples include *Star*[9] (1939), the *Forest Wheel*[10] group of works (early 1960s), and the *Ptolemy*[11] sculptures (1953 and 1958). Space appears as a constructive element more strongly in the latter works than in the other sculptures. In terms of space, the perforation of the mass is one of Arp's most effective principles of form. He endowed the mass with transparency in these works; the viewer could look through the sculpture at the surrounding space. The works with a disbanded center now featuring voids emerged at a relatively late date, after the latter half of the 1930s. While they represent more of an exception in Arp's oeuvre, Uwe Schramm boldly asserts their significance, namely that these works in particular merge central contents of Arp's art—the relationship between inside and outside, positive and negative, form and void, humankind and nature, the Self and the world—into a highly memorable expression that is deserving of increased attention.[12]

1 László Moholy-Nagy already described several stylistic phenomena of negative space in his book *The New Vision. From Material to Architecture* (1929), New York 1930. Bruce Nauman defined it as "thinking about the underside and the backside of things." Fujiko Nakaya characterized her fog sculptures as "negative sculpture covering the positive sculpture of reality," etc.

2 The exhibition was preceded by other exhibition and publication projects carried out under the direction of Peter Weibel. See, for example, *Ruth Vollmer, 1961–1978: Thinking the Line* (ed. by Nadja Rottner and Peter Weibel), Ostfildern 2006; *Giuseppe Uncini. Scultore/Bildhauer 1929–2008*, Milan 2008; Peter Weibel: "Das Virtuelle im Realen: Von der Möglichkeitsform," in: *Von der guten Form zum guten Leben. 100 Jahre Werkbund* (ed. by Michael Andritzky), Frankfurt am Main 2008, pp. 160–175, as well as various lectures by Peter Weibel, for example at the Institut für Raumexperimente, Universität der Künste Berlin, 2009, etc.

3 See Uwe Schramm: *Der Raumbegriff bei Hans Arp*, Münster and Hamburg 1995 (*Interpretation und Vermittlung*, Vol. 1, ed. by Kunibert Bering), pp. 275–281.

4 Stefanie Poley writes that Arp absolutely did not proceed from the material: "Neither the suppleness of clay nor the structure or the scale of certain wood or stone blocks held an attraction for him." Stefanie Poley: *Hans Arp. Die Formensprache im plastischen Werk*, Stuttgart 1978, p. 24. See also Gert Reising: "Die Tücke des Objekts. Entstehung und Veränderung des 'Torsos' im Werk von Hans Arp 1931–1961," in: *Wallraf-Richartz-Jahrbuch* Vol. 43 (1982), pp. 347–378, here pp. 347–348.

5 See Reising (1982), p. 349.

6 Carola Giedion-Welcker: *Hans Arp* (With a Documentation by Marguerite Arp-Hagenbach), New York 1957. Citations from the original German edition, Stuttgart 1957: GW 10, 1932.

7 See Reising (1982), p. 348.

8 Uwe Schramm emphasizes the fact that the Constructivists did not only have a selective influence on Arp, placing a binding benchmark on his representational spatial consciousness, but also played a universal role in the artist's artistic development: Schramm 1995, p. 278; see also Reising 1982, pp. 348–349.

9 GW 061.

10 Eduard Trier: *Hans Arp. Sculpture 1957–1966* (Introduction by Eduard Trier, Bibliography by Marguerite Arp-Hagenbach, Catalogue of the Sculptures by François Arp; trans. by Karen Philippson), London 1968. Citations from the original German edition, Stuttgart 1968: Trier 259, 264, 266, 267, 287, 322, and 328.

11 GW 128 and Trier 167.

12 See Schramm 1995, p. 359.

Similar, Although Obviously Dissimilar

Paul Richer and Hans Arp Evoke Prehistory as the Present

Werner Schnell

"Hans Arp, né à Strasbourg, a son atelier dans l'âge des cavernes… Comme ses ancêtres firent la pierre, il a discipliné la couleur […] Il vit à Cromagnon l'été […] Habile à lire dans les lignes du monde, il interroge souvent les rides jurassiques et les froissements du pliocène. Car Hans Arp sait qu'il mourra à l'âge du bronze."[1] This is how Paul Hooreman (1886–1966) catapulted the Alsatian Hans Arp—who was very much alive—back into prehistoric times in 1928.[2]

One could easily imagine that this piece of criticism was written in 1890, at the time when Paul Richer (1849–1934) exhibited his sculpture entitled *Premier artiste*[3] (*The First Artist*) (*fig. 1*) at the Salon, inscribing the pedestal with the identifying words "AGE DE LA PIERRE TAILLÉ," or "Carved in the Stone Age." Previously, in *L'homme à l'âge de pierre* (Man of the Stone Age) of 1872, Emmanuel Frémiet (1824–1910) depicted a naked man dancing triumphantly with the head of a slain bear (*fig. 2*). Later, in 1885, he returned to the subject of the prehistoric bear catcher, this time portraying him in direct battle, where a victorious outcome is not certain but he is not quite a victim, as in Frémiet's sculpture of a woman strangled by an orangutan in 1892.[4] The flâneur in the Salon or the Jardin des Plantes, where Richer's sculpture would later be erected (*fig. 3*), had no need to fear the brutality of prehistoric times because the sculptures were made of plaster or bronze. Auguste Rodin likewise located his male nude, which he sculpted after a living model, in prehistoric times by titling it *L'âge d'airain* (*The Bronze Age*)[5] for the 1877 Paris Salon, albeit in the era following the Neolithic period.

Paul Richer's nude has escaped his battle for survival, at least for the moment, and in his work as a sculptor has also lost something of his proximity to the animal, which is more evident in Frémiet's works. Because sculpture, and particularly works such as his *L'homme à l'âge de pierre*, generally does not allow the artist to characterize the setting or milieu, Frémiet

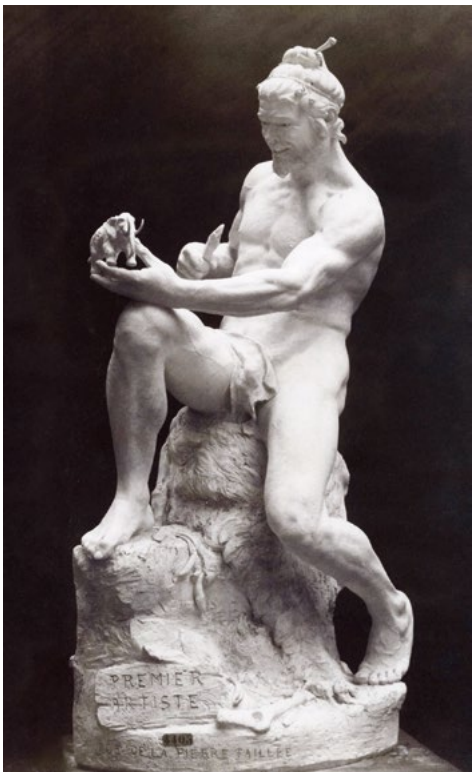


Fig. 1 Paul Richer: *Le Premier artiste, âge de la pierre taillé* (The First Artist, Carved in the Stone Age), 1890. Plaster, 179 × 67 × 80 cm. On view at the Salon des artistes français, 1890. Now: Musee Crozatier, Puy-en-Velay

authenticated the work, as it were, by inscribing "crane et armes d'après des objets de l'époque"[6] under the title on the base.

Owing to his doctorate in neurology and the accompanying excellent knowledge of human anatomy which was incorporated into the corresponding atlases he had edited since the 1890s,[7] Paul Richer went much further in terms of this assurance of reality in sculpture. His teacher Jean-Martin Charcot (1825–1893) had already taken advantage of Richer's stupendous powers of observation and representational skills in his own lectures and academic demonstrations, despite the fact that hysteria was then all the rage at the Salpetrière.[8] Views have changed in this regard.[9] Brouillet depicted one such presentation in his 1887 painting that has been reproduced countless times,[10] where it remains uncertain whether Richer, whose drawing is recognizable on the wall at the left, is jotting down images or words.

Fig. 2 Emmanuel Frémiet: *L'homme de l'âge de pierre* (Man of the Stone Age), 1872–75. Bronze, 240 × 140 × 145 cm. Jardin des plantes, Paris

Fig. 3 Paul Richer: *Le Premier artiste, âge de la pierre taillé* (The First Artist, Carved in the Stone Age), 1890. Bronze (1891), 178 × 78 × 86 cm. Jardin des plantes, Paris

In 1875, Richer had already illustrated[11] the thesis of his classmate Marc Sée on cardiac physiology.[12] His trained eye, specialized in medical diagnostics and actions conditioned by etiology, prompted Richer to be historically accurate as possible as regards the somatics. As far as I can see, he seems to have been largely self-taught as an artist. He was nevertheless a friend of Jules Dalou (1838–1902), one of the most recognized sculptors in the Third Republic. Later, Richer would even become one of the executors of his estate. It is not a coincidence that in the 1890s, Richer would model sculptures that, like those of Dalou,[13] depict workers, farmers (*fig. 4*), and athletes,[14] representing them in poses typical of their professions. Richer likewise produced portrait medals of his medical colleagues[15] (*fig. 5*) as well as monuments, for example the one commemorating Louis Pasteur. While these works can indeed be considered conventional, art history rests less on revolutions than on conventions—and it is the latter with which we must concern ourselves here. In any case, with his representational realism, Richer's œuvre complied with the official aesthetic standards of the Third Republic in France. Particular attention should be paid to the fact that he depicted persons with neurological

disorders, for example an elderly woman with Parkinson's disease.[16] Richer modeled such plaster sculptures, which he based on drawings made after photographs, in order to make use of them as case studies in his lectures. If it was unproblematic for centuries to accept the historically legitimized canon, it was possible, to the extent that one had anthropomorphic concepts of God, to trust in the idea that Zeus, Adam, or Christ had a body like any other contemporary. Of course, images of these figures were given a special potential for idealized beauty, without a thought given to historical accuracy. A scientist like Richer, especially if he was familiar with the diorama of Cro-Magnon men at the 1889 Exposition universelle de Paris,[17] would have even less cause to give into such naivety than Frémiet when it came to representing an individual who had lived 28,000 years ago.

In 1891, after the state acquired the bronze version of *Le premier artiste*, Richer delivered an expansive statement, in which he sought through sculpture to interest the reader in this period before writing, which is immersed in darkness that evades all human experience. He relied on "récentes découvertes de la science,"[18] which included, alongside artifacts, the osteological and above all craniological findings, which, according to his own account, derived from the most recent publications by Jean Louis Armand de Quatrefage, Emile Cartailhac, and René Verneau.[19] Discovered in 1867, the so-called "homme de Cro-Magnon," who lived 28,000 years ago, served as the basis for Richer's figure.[20] He oriented the work to the Cro-Magnon's bodily proportions, especially the skull, the volume of which is considerably larger than "chez les Parisiens modernes."[21] His extensive physiological characterizations will not be discussed in detail here. Richer had no identifiable model for the soft tissue, although as a physician he could have arrived at convincing solutions based on the form of the bones. Based solely on the constant battle for survival, Richer found "des muscles puissants, une constitution athlétique"[22] to be plausible. At the same time, however, the sculptor had ample subjective and creative leeway at his disposal. Richer's artistic license is all the more evident when one takes into consideration the bone erosion in the right and left frontal bones and on the nose bridge, which is symptomatic of a neurofibromatosis type 1 (= morbus Recklinghausen) on the 3-D reconstruction produced by Philippe Froesch, based on the research of Philippe Charlier and his team.[23] This detail does not appear in his sculpture.

Richer was not solely concerned with an anatomical reconstruction. He selected a momentary situation in which the man holds up his small sculpture

Fig. 4 Paul Richer: *Aux champs* (In the Fields), 1890s. Bronze, height: 20.8 cm. Private Collection

of a mammoth in order to demonstrate its similarity to the model from nature, about which he is apparently amazed and thrilled in equal measure.[24] Because it is easy to handle, the small format makes the ability to dominate the violent animal believable, revealing its magical function. At the same 1890 Salon, Jean-Léon Gérôme's *Tanagra*[25] wholly constitutes—albeit involuntary—a counterpoint to Richer's *Premier Artiste*.[26] As Richer emphasized in his account, his reconstruction is based on remains of human bones that had nothing to do with the few prehistoric depictions of human beings. However, he made up for the inaccessibility of prehistoric animal sculptures[27] by referring to stone engravings,[28] divergent renderings of which could be found in the literature and served as the basis for his three-dimensional translations into other media. Despite all their scientifically based precision, he allowed himself a certain amount of artistic freedom, which he admitted to at least as far as the non-interlocking legs were concerned.[29] The amazingly lifelike portrayal of animals in the prehistoric era must have been fascinating for both *fin de siècle* artists and audiences alike. They perfectly fulfilled expectations regarding exactitude in representation. Although he was not the first to do so, Richer attributed them without reservation to the realm of art because their production "n'avait rien de la naïvité des inhabiles ou des débutants."[30] He did not understand

this art as "primitive," or as a preliminary stage that had to be viewed with indulgence as an inevitable step on the path to high art, according to Renaissance criteria. Instead, he thought it was already on target 20,000 years ago. Richer shores up his judgment by citing an 1889 text by Salomon Reinach: "il n'y a pas de trace de convention. C'est un art sincère, primesautier, né pour ainsi dire au contact et *sous l'impression immédiate de la nature*."[31]

As a monument to an artist,[32] *Le premier artiste* is absolutely comparable with Dalou's memorial to Eugène Delacroix[33] that was unveiled on October 5, 1890.[34] Richer, however, did not create his work for a sculptor who, like Pygmalion or Daidalos,[35] came from Greco-Roman mythology and its sculptural derivatives. Instead he honors an artist from the earliest French prehistory as its nameless progenitor.

We see the artist here back at square one, unburdened by visual traditions and directly in contact with nature. One could indeed also believe that the sculptor himself is still a part of nature. Consequently, he might maybe have possessed the innocent eye of which John Ruskin and the Impressionists dreamed.[36] What seemed suitable as a program in 1890 was just an illusion. However, it could appear possible at the historical birth of prehistory, at least at the moment of auspicious pictorial production. In the inevitable battle for survival (*fig. 2*), such an innocent eye was deadly.

Fig. 5 Paul Richer (left): Medal in honor of Dr. Saturnin Arloing (revers), 1911, Bronze, 5.4 × 6.5 cm; Paul Richer (right): Medal in honor of Dr. Victor Henri Hutinel (revers), 1910. Bronze, Ø 6.7 cm

Richer's *Le premier artiste* could have become a devotional image for the following generation of artists when one takes into consideration that after the seemingly eternal, normative validity of the Renaissance and its derivatives, these artists sought a zero point. As a consequence, painters and sculptors as well as writers deliberately aimed at a form of primitivism. They found support for this endeavor in so-called primitive images by ethnic groups from outside of Europe with different cultural trajectories or even in the trivial pictures made by children.

Primitivism was programmatic, not only for aesthetic reasons but also for psychosocial ones, which arose from the fear of an increasing alienation from nature due to the growing rationality permeating all sectors of life as the solely valid organizational principle. Regardless of the differences in their political views, many artists saw the resultant technical and scientific progress and the capitalism that both supported as well as profited from it as hindrances to the development of personal happiness and the success of a humane society.[37]

After the Dada period at the latest, Hans Arp came to share this stance, which he maintained for the rest of his life.[38] He set this thinking into motion with curved surface forms that spontaneously opened one's eyes. Neither their variances in shape and size nor the contrasting, homogeneously applied colors diminish their genuine similarity. The organization of these elementary forms equally emphasizes the individuality of each one. It appears as natural as if the chance that Arp always referred to had taken[39] charge, not an individual maker who vanishes in the work.

It is precisely this mode of pictorial organization that lent a mysterious impact to these highly simplified forms that were cut, sawn, and knurled from banal materials. Arp bestowed them with meaning after he created them, which remains latent in these sketches in particular. It is noteworthy that Arp often employed the word navel to describe oval shapes, thus evoking in his titles a primary sign of all things that has transcultural as well as transepochal validity.[40] Arp's "navel" is just as much an elementary sign[41] as Constantin Brâncuși's *Le nouveau-né* of 1915 and *Le commencement du monde* of 1920.[42] The elementary form that one does not dare to call "primitive" because of its ingenious simplicity is a significant marker of the onset of ontogeny, although it does not have an illustrative function, and was understood by the sculptor as the "essence" of nature beyond all historicization. In this way he legitimated the monomorphic form in all its fascinating presence.

The canonization of the art of antiquity and its renaissances and the wide dissemination thereof through numerous reproductions led to the fact that such forms, which Hugo Ball characterized in reference to Arp as a "voluntary poverty of means,"[43] were called "primitive." As such, primitivism can be claimed for modernism as a whole and has frequently been used as a scale of values since the Futurists. If Claire Goll is to be believed, Arp was said to have called himself "primitive" during his time in Zürich.[44] In any case, he signed the "Call to Elementary Art" in 1921.[45]

As opposed to Richer, Arp had little interest in the images of animals that are so realistic it is possible to differentiate the species, breed, and genus of reindeer or mammoth bones; he rejected such art more than once.[46]

Prehistory, however, offered other even more mysterious signs whose functions, let alone their code, have yet to be deciphered after 15,000 years. In 1929, Christian Zervos began his review in *Cahiers d'Art* of Arp's exhibition at the Galerie Goemans by noting that the artist lent him the *Corpus des signes gravés des monuments mégalithiques du Morbihan* by Xavier Le Rouzic, Marthe Péquart, and Saint-Just Victor Péquart, thus allowing him to familiarize himself with numerous photographs.[47]Arp traveled with Sophie Taeuber-Arp und Robert and Sonia Delaunay to visit the collector Jean Delhumeau in Nantes in February 1929. Afterwards, as a series of photographs testify,[48] they spent three weeks in Carnac, where they saw the megaliths of Brittany in person. They returned to Carnac in August and September of that year.[49]

The *Chronique artistique* of the Galerie Le Centaure in Brussels had already pointed out in 1929 that Arp, along with Joan Miró and Max Ernst "découvrent aujourd'hui la magie linéaire de certaines peintures préhistoriques."[50] In 1978, Stefanie Poley wrote about the influence that numerous prehistoric rock carvings had on Arp's collages and sculptures.[51] It should be noted, however, that Arp developed his repertoire of organoid forms before any datable contact he had with prehistoric markings. It may be noted with caution, however, that in such carvings he found a confirmation of his own compositions that relied on a reduction of form and syntax; especially since elementary forms appearing in parataxis seem quite similar.

The 1927 publication, however, not only simply presented photographs of these linear structures that are often difficult to recognize on the stone. It also included, independent from all materiality, autonomous line drawings on the transparent paper inserted between the pages not only to protect the photographs (*fig. 6*), but above all to make the signs more clearly visible.

These drawings must triggered Arp's enthusiasm all the more because they suddenly opened up a different, millennia-old genealogy for his Concrete art. It extended back before all conventional art history, the beginnings of which he dated to the "cavernes" in 1942,[52] because he was perhaps thinking of Altamira or Lascaux and whose further development into a perfect likeness he vehemently opposed.[53]

When Arp's transition to sculpture in the round was accomplished around 1930, with a sculpture of a torso of all things,[54] he remained true to his elementary forms, concentrating as he already had in 1915 with his wood relief *Torse–Nombril*[55] on the self-contained core of the human volume. Since Rodin, this art form offered many sculptors the potential of attaining the highest possible degree of sculptural self-containment without foregoing representation.[56]

While one can still interpret the basic shapes of Arp's torso as truncated thighs over which the figure is constructed, he rounded off the protuberances

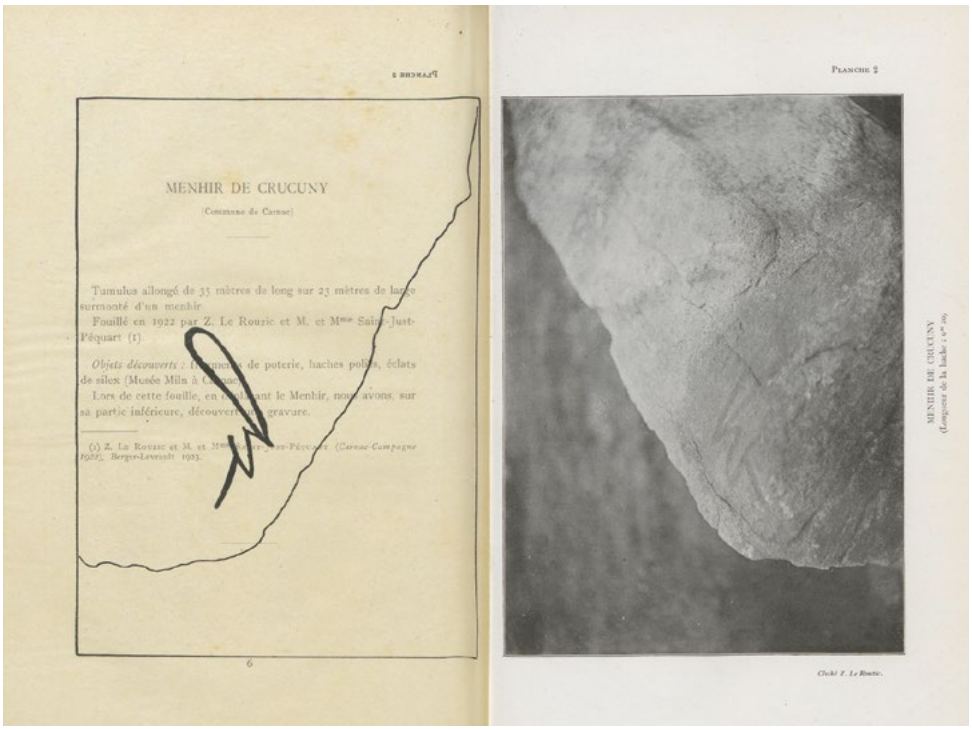


Fig. 6 Menhir de Crucuny in: Marthe et Saint Juste Pequart et Zacharie Le Rouzic: *Corpus des signes gravés des monuments mégalithiques du morbihan*, Paris 1927, plate 2

in 1931 (*fig. 7*), and we are prepared to read them as the stumps of limbs on account of the vertical mounting. As is the case with the suspended relief forms, each curve returns to the three-dimensional center. In fact, the massive plaster negates gravity. Even the lower volumes remain fully visible.[57]

While Arp anchored the *Torse préadamite*[58] (*fig. 8*) of 1938 more firmly to the ground, it does not appear overly weighty. In the photograph of the piece that is most often reproduced, it seems as if the rounded upper portion grows out of the lower portion of this sculpture constructed from three bulges lying on top of one other. Because of the vertical positioning, they may remind us of the stumps of arms; the form resembling the base of the neck from 1931 sculpture is no longer apparent.

Had Arp not offered us some indication of the meaning of the piece through its title, it would not necessarily be seen as anthropomorphic. One is not compelled to attribute its composition to the prehistoric female figures[59] that were reproduced in 1930 in the *Cahiers d'art*, with which Arp was familiar. Their shared emphasis on volume is an insufficient criterion; syntax, epoch, and function lead to differences. The important thing here, however, is that Arp used the epithet "préadamite," or "pre-Adamite," which goes back to a book by Isaac de la Peyrère (1596–1676) from 1655[60] and was also used in Arp's time as an idiom for "very old" in everyday French. In this way, Arp casts his sculpture back into prehistory, even before the Cro-Magnon, bringing the human being, which is in the process of formation, as close as possible to biological, animal-like as well as vegetative nature. Most importantly, the human is not separated from nature by means of malicious reason and perishable rationality. Arp characterized another sculpture[61] in 1938 as "préadamite." It is by all means possible to accept the stretched arch with the full-grown corners of *Fruit préadamite* (1938) as a torso. Arp did not resolve the question of whether it was *fruit de legume* or *fruit humain*, in the sense of a much desired naturalization of the human being who has long been suffering under the weight of reason. Who would want to claim in this regard that the human being stands over vegetative nature?[62] Significantly, in 1942 and 1945, he called works featuring concentric irregular ovals—or navels, if you will—"formes préadamites." And again in 1964, he titled a work *Poupée préadamite*.[63]

The aforementioned Paul Hooreman, a musician from the circle of Belgian Surrealists, associated *Plastron et Cravate*[64] of 1928, which was shown the same year at the *L'Époque* exhibition, with pre-historic times, although the

Fig. 7 Hans Arp: *Torse* (*Torso*), 1931 (GW 008).
Marble, 61 × 39.5 × 18.5 cm. Private collection

title did not provide justification for his interpretation. In November, Hubert Croxley praised Arp's "dessins," which had "la pureté qu'on voit à ceux des cavernes préhistoriques."[65] He was aiming at circumventing the trite judgment that presented Arp's reduction of form as a loss of complexity. Instead, this comparison had the effect of enhancing the value of Arp's works by invoking images that were thousands of years old and that will eternally maintain their mystery because they come from a time before writing.

The art historian Carola Giedion-Welcker (1893–1979) was introduced to Arp by László Moholy-Nagy in 1924[66] and Arp would play a decisive role in her examination of modern sculpture. She characterized the decorative scheme for the walls in the interior of the right wing of the Palais de l'Aubette he devised with Sophie Taeuber-Arp and Theo van Doesburg as a "modern prehistoric cave."[67] In 1928, van Doesburg as co-creater wrote of a "prehistoric conception" while Giedion-Welcker generally described his forms as "prehistoric images" in her 1937 book *Moderne Plastik,* to which Arp made a significant contribution.[68] In her first essay on Arp, she wrote about them as "magical thing-signs, like purely aboriginal optical originary forms."[69] "Aboriginal" in the sense of native is either given a religious connotation, corresponding to the Unigenitus, or an ethnological one, which today would favor the more correct term "indigenous." It was only in 1957 that she first

Fig. 8 Hans Arp: *Torse préadamite* (*Pre-Adamic Torso*), 1938 (GW 054). Pink Limestone, 48.5 × 36.5 × 29.5 cm. Kunstmuseum Basel, gift of Marguerite Arp-Hagenbach in rememberance of Hans Arp, 1966

made use of the image of a "prehistoric cave." James Joyce awakened Giedion-Welcker's interest in the prehistoric stone menhirs of Brittany, occasioning a 1934 trip with the Magnellis and Yvonne and Christian Zervos, in order to "aller dans les pierres" or "walk among the rocks."[70] As mentioned above, Zervos owed his familiarity with Le Rouzic's (1864–1939) book to Arp. Giedion-Welcker later relied on his research in her 1938 essay on the menhirs in *Transition,*[71] which is illustrated with both of their photographs.

In 1937, however, she not only concluded the sequence of images in her book with two photographs from Morbihan but also inserted a photograph of the 25,000-year-old so-called *Venus of Lespugue,* discovered in 1922, in the series of photographs of Arp's sculptures. In the 1955 edition, a view of the figure from behind was added. Giedion-Welcker also integrated a page-spread with two photographs of a nature that seems to stand outside of history.[72] There could not be a more astute way of visualizing Arp's organoid elementarism solely through images: the creation of seemingly natural sculptures that were nevertheless shaped by human hands, the subjectivity of which appears suspended, indeed extinguished—like that of the Neolithic man Richer reconstructed.

As *Urformen*, or primordial forms, the term regularly used to describe Arp's sculptures,[73] they claim to carry the potential of all evolution and specification. They elude any accusation of not having a recognizable illustrative function and cannot be questioned because their genealogy extends back to the Neolithic period. Moreover, they are removed from any specific time and culture.

Due to their size alone, the menhirs leave no individual unmoved. Because the meaning behind the abstract upright stones remains unknown despite numerous efforts, Arp's sculptures can also be understood as semaphores, over and above their purely decorative beauty. The artist himself expressed his conviction thereof: "Each of these bodies has a spiritual content, but only on completion of the work do I interpret this content and give it a name."[74]

"L'enfance néolithique" was the title Carl Einstein (1885–1940) selected for an essay on Arp's reliefs, which was published in 1931 in *Documents*[75] (*figs. 9* and *10*). However, anyone who might assume that that the author was referring to megaliths or that, like Giedion-Welcker, he would present their markings as the inspiration behind Arp's art, will be disappointed. Arp's reliefs and collages, nine[76] of which Einstein reproduced in a gesture that

taken by itself demonstrates an appreciation for them, awakened childhood memories, to which he dedicated a quarter of the whole text.[77]

Arp's forms reminded Einstein of the games in which he and his friends pretended they were members of barbaric, uncultivated tribes, even cannibals.[78] Somewhat later he summarized, paralleling non-European cultures and early European history, in keeping with conventional patterns: "We chewed prehistory and lived in caves […] Back then children lived in the Neolithic age."[79] Arp's forms also reminded him of "Dambedeys." In the Karlsruhe region where Einstein spent his childhood,[80] *Dambedei* was the name of an anthropomorphically shaped pastry with rounded edges and few interior forms. Known in other German regions as "Stutenkerl," "Weck(en) mann," "Weckbobbe" and "Krampus," it is distributed among children around Christmas and New Year.[81]

Although Einstein recognized that Arp cultivated "la manie de l'ovale,"[82] as an admirer of the Cubists, he criticized Arp's open compositions with their isolated, precisely defined formal elements—despite having familiarized himself with Surrealist ideas.[83] Einstein wrote nothing about the reliefs's material properties,[84] nothing about the process of production in which a carpenter

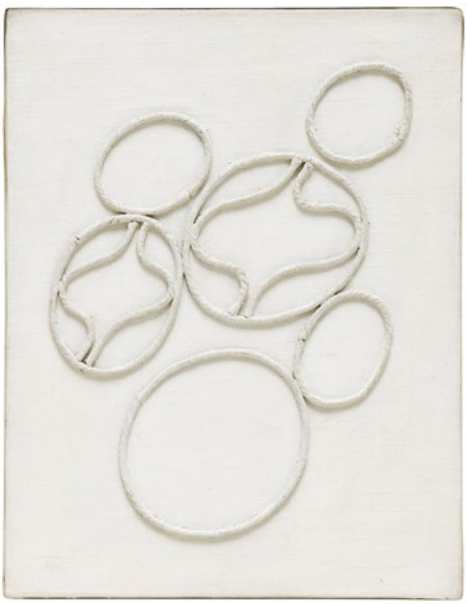


Fig. 9 Hans Arp: *Leaves and Navels*, 1929 (Rau 193). Oil and cord on Canvas, 35 × 27.3 cm. Museum of Modern Art, New York

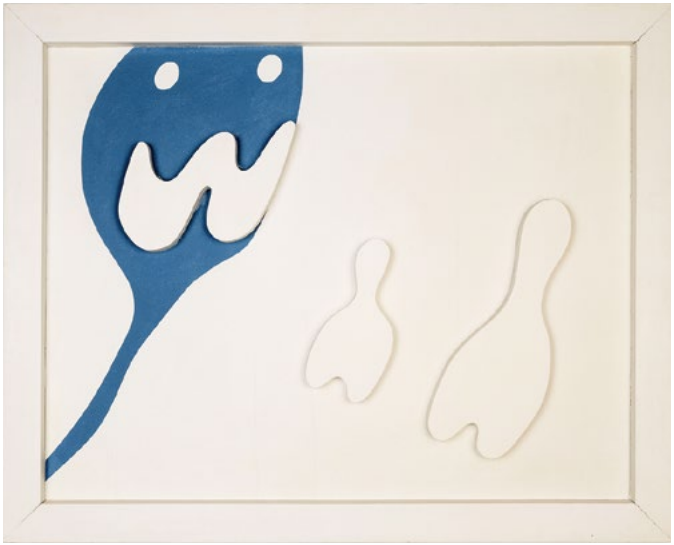


Fig. 10 Hans Arp: *Tête-Moustache et Bouteilles – Visages et Torses* (Head-Mustache and Bottles – Faces and Torsos), 1929 (Rau 189). Painted wood, 80 × 99.5 cm. Centre Pompidou, Paris

was involved with the woodwork for the reliefs and Sophie Taeuber-Arp with creation of the twine pictures. He does not mention the use of color and the black and white reproductions offer only shades of gray.[85]

According to Eugène Jolas,[86] Einstein and Arp met and exchanged ideas on several occasions. Although the conversations they had in Paris have faded away forever, Arp left us his comments on Einstein's poem "Design of a Landscape"[87] in his *Diary* in 1932. Arp underscored the boundless sorrow of the cold inhospitable world described by Einstein, "an ice-cold pit" where humankind had exhausted all the resources and was no longer the measure of all things. A "handful of snuff" was all that remained of culture.

Arp's remarks about Einstein's critical view of Karlsruhe,[88] which does not mention the poem but rather cites Arp by name, cause one to prick up one's ears. More important was his conviction that Einstein's approach to comprehending art proceeds from its function: "Einstein is not satisfied with the *l'art pour l'art* of the world. He is for the delusional ideas of the good old days and against reason."[89]

He points here to Einstein's longing for the magical function of artworks in prehistoric cultures, where their social and epistemological values required the aesthetic in the first place. Einstein could only wish for his contemporaries

that the work of art would serve as the community-endowing source of energy that it was in a myth-based society, particularly when it was bestowed with magic potency. He wrote: "Pictures must regain meaning and grow out of the dangerous elements of the soul, in order to become nothing less than visions, serving as means of living and dying."[90] According to Einstein, an artwork with its apotropaic function was just as important a means for people to allay their fears around 1931 as it was for the peoples of prehistoric cultures.[91] Art, however, should become even more powerful in the present: "Now the artist will again possess the old power of the prophecy and, as the most sensitive of fellows, chart the realities of the future."[92] For Einstein, art only counts "insofar as a worldview, a myth is co-determined and co-created in it."[93]

Arp and Einstein both felt alienated from the burden of contemporary civilization, where logic and technological progress had become normalizing values. As different as their journeys through life were, they also rejected the dominance of artistic subjectivity as value that guaranteed aesthetic quality. Einstein, however, completely missed Arp's point when he claimed: "Arp s'attache anxieusement au thème précis des objets."[94] He did not resist the temptation of meaning called for in the title and made conjectures that had nothing at all to do with Arp. For the artist selected the name of each piece based on his associations with it after its completion and also often varied the title.[95] Einstein saw Arp, but spoke about himself,[96] projecting à la Freud forgotten demons and happy childhood memories like the Dambedeis.

Einstein did not employ the term Neolithic to express a quantifiable prehistorical period but simply to evoke something long past and obsolete. In his unpublished autobiographical novel *Bebukin* II, he spoke, for example, about a "Paleolithic Sunday" and in 1919, just after the end of World War I, he had already denigrated a work as "prehistoric, if it does not conform to the social reconstruction."[97]

Einstein only made use of these primeval epithets, which he never employed in a concrete manner, as a means of finding a seemingly self-explanatory pattern for the fact that Arp reduced the highly elaborate centuries-old representational code down to elementary forms appearing in simple syntax. He saw such a regression as the necessary caesura in the history of highly developed civilizations. Art as such would again be assigned to fulfill an influential task. He also used this idea to protect Miró in an earlier issue of *Documents*, concluding his review of the artist's exhibition at the Galerie

Pierre: "Prehistoric simplicity. We're becoming more and more archaic. The end meets the beginning."[98]

According to Lucien Lévy-Bruhl's concept of participation,[99] which was topical in the 1920s, albeit essentially racist,[100] the boundaries between subject and object are fundamentally indistinct for the world experience of primitive peoples, just as it is active in animism. Jean Piaget adopted this thesis in 1927 for his developmental-psychological study of children.[101] When ontogeny and phylogenesis are set in parallel, a world that is not completely rationalized by logic and economy reappears, thus making the subject-object difference less determinative. Throughout Arp's oeuvre—his poems, his reliefs, his sculptures, and his statements on his art—the artist opposed this painfully experienced development, which was aimed at efficiency.

On this point, Arp could agree with Einstein, who relied less on the Neolithic as a prehistoric epoch in his *Documents* text than as on the "childhood" that opened up to him when Arp's elementary, immediately graspable forms had an effect on him similar to that of Marcel Proust's *Madeleine*. To the extent that Einstein reprinted the text in 1931 almost in note form, with five reproductions for the third edition of his volume on the twentieth century in the *Propyläen Kunstgeschichte,* albeit leaving out his childhood memories,[102] he regarded Arp's art as the promise of a new mythmaking art, which he comprehended as a source of energy in prehistoric cultures.

His manuscript *Fabrikation der Fiktionen* shows, however, that this hope was shattered. The text[103] is a desperate radical rejection of the modernism he so vigorously advocated long before, when he declared Cubism to be its pivotal element. As such, one should not read his text on Arp in *Documents* as an analytical reflection aimed at illuminating an individual artistic personality[104] but rather as a collage-like essay in which sage reflections on violence[105] that implicate every artistic form—not only those that Arp created in his reliefs with scissors and saws—collide with Einstein's personal childhood memories. In this way, Einstein coaxes the reader to project the labile subject-object relationship of a child, his openness in dealing with conventionalized semantics, onto Arp and hence, irrespective of the millennia between then and now, to see the psyche of a Neolithic human being mirrored in his art.

Like the experimental archaeologists of the present day, Richer attempted to scientifically reconstruct the phenotype of a Cro-Magnon from cranial as

well as postcranial elements (*fig. 1*). The sculptor depicted him in his stunned amazement at being able to work a stone or a piece of wood in such a way that it resembles the mammoth that both threatened and nourished him. In the process, he shows feeling that could have been shared by every *flâneur* in the *Jardin des Plante*s: the joy in producing things without any material benefit in self-determined work that promises happiness and satisfaction. This sculpture, because it has stood in public space since 1891, could not only be understood as a "dialectical play" in the sense of historicism but also in this function as a counterpoint to the present, as a backward-looking utopia.

Arp saw an evil that was detrimental to human life in all-pervading rationalism, and he confronted it with simply curved elementary forms (*fig. 10*). He distributed them randomly across a surface, as if they came naturally upon him or in a writing-like fashion, giving him the feeling that his elementarism was confirmed by prehistoric menhirs and their markings. They furthermore bear witness to a world in which Arp's poetic question would not seem rhetorical: "Are the stars not sentient beings like us?"[106] As opposed to Frémiet (*fig. 2*), Arp did not see prehistory as shaped by brutality and privation but rather—like Einstein—as a backward-looking utopia. The term "préadamite" also takes on this connotation, particularly in light of Paul Morand, who in 1937 wrote about the promise of happiness before undertaking a voyage: "cette liberté d'esprit, cette enfance retrouvée, ce bonheur inavouable que donnent les voyages […], font de vous l'être léger, indépendant, simplifié, préadamique que les difficultés et les fatigues de la vie moderne avaient dissous."[107]

1 "Hans Arp, born in Strasbourg, has his studio in the stone age … Just as his ancestors did with stone, he has disciplined color […] He lives in the Cromagnon age during the summer […] Able to read the lines of the world, he often questions Jurassic wrinkles and Pliocene creases, because Hans Arp knows that he will die in the Bronze Age." Paul Hooreman: "Hans Arp et ses nombrils," in: *Variétés* no. 2 (June 1928), p. 98.

2 See Bernard Huys: "Paul Hooreman (1903–1977)," in: *Revue Belge de Musicologie*, Vol. 32/33 (1978/79), pp. 226–231.

3 Armand Dayot: *Explication des ouvrages de peinture, sculpture, architecture, gravure et lithographe des artistes vivants*, Palais des Champs-Elysées, May 1, 1890: no. 4405; Paul Richer: *Premier artiste, âge de la pierre taillée*, statue, plaster; inscribed: "PAUL RICHER Mars 1890," 179×67×80 cm; now in the collection of the Musée Crozatier, Puy-en-Velay, Inv. no. 2014.4.5.55. Wood engraving by Michelet after drawing by Richer, pen 35.1×22.9 cm, Musée du Louvre, Département des Arts graphiques, RF 22451 rect., published in *Catalogue illustré du Salon* 1890, Paris: Baschet 1890, plate p. 337. On the purchase of the bronze, see Dayot 1890, p. 101.

4 Emmanuel Frémiet: *Le dénicheur d'Oursons*, 1885; *Orang-outang étranglant une sauvage de Bornéo*, 1895, Jardin des Plantes at the entrance to the Galerie de Paléontologie, Paris. See Shalon Parker: *Painting in the Prehistoric Body in Late Nineteenth-Century France*, Newark and Lanham 2019, note 31, pp. 31–32; Emile Joseph Nestor Carlier (1849–1927): *Avant l'âge de pierre, combat d'un homme contre un loup*, Salon 1881, plaster, 230×130×110 cm, 1882, Musée des Beaux-Arts, Cambrai, Inv. No. 177, published in F. G. Dumas: *Catalogue illustré du Salon 1881*, Paris 1881, drawn copy by David-Riquiers, p. 267. The long-lost sculpture was rediscovered in a Cambrai chapel in 2012. It is in extreme need of restoration. (I am very grateful to Mrs. Tiphaine Hébert, Régisseur du Musée des Beaux-Arts de Cambrai, for her helpful information from December 4, 2019.) In recognition, Carlier was awarded a travel grant. See *La Petite Presse* Vol. 15, no. 5518, June 16, 1881, p. 3; Émile Langlade: *Artistes de mon temps*, Vol. 3, Arras 1936, pp. 9–25; A. Riffard: *L'âge de pierre*, Salon 1892, no. 3022 (*Catalogue illustré* […] *Salon 189*2, p. 26); see Philippe Dagen: "*Le Premier Artiste*," in: *Romantisme*, Paris, no. 84, 1994, pp. 69–77.

5 Antoinette Le Normand-Romain with Hélène Marraud and Diane Tytgat: *Rodin et le Bronze*, *Catalogue des Œuvres Conservées au Musée Rodin*, Paris 2007, pp. 121–129.

6 "skull and weapons based on period objects."

7 Paul Richer: *L'anatomie dans l'art: proportions du corps humain, canons artistiques et canons scientifiques*, Conférence faite à l'Association française pour l'avancement des sciences, Paris 1893; *Canon des proportions du corps humain*, Paris 1893; *Nouvelle anatomie artistique du corps humain. Cours supérieur*, 3 Vols., Paris 1906–1929.

8 Paul Richer: *Études cliniques sur l'hystéro-épilepsie ou grande hystérie*, Paris 1881. The book shows the difficulty that clinicians had at that time in distinguishing epilepsy from seizures due to poisoning or simulated neuropathy (electroencephalography was only invented in 1929 by Hans Berger).

9 Georges Didi-Huberman: *Invention de l'hystérie: Charcot et l'iconographie photographique*, Paris 1982; Céline Eidenbenz: "L'hystérie libératoire, L'émancipation créative du corps féminin autour de 1900," in: *Bacchanales modernes! Le nu, l'ivresse et la danse dans l'art français du XIX^e siècle*, exh. cat. Galerie des Beaux-Arts, Bordeaux; Musée Fesch, Ajaccio 2016, pp. 231–238.

10 André Brouillet: *Une leçon clinique à la Salpêtrière*, 1887, oil on canvas, 290 cm×430 cm, Université Descartes, Paris. Published in Richard Thompson: *Art of the Actual*, New Haven and London 2012, fig. 76.

11 For a discussion that does not name Richer as the author of the drawings: Marc Sée: *Recherches sur l'anatomie et la physiologie du cœur*, Paris 1875, pp. 69, 71, 73, and 75.

12 "Les remarquables dessins qui illustrent son ouvrage sont devenus classiques à un tel point que ceux qui maintenant les empruntent ne songent plus à en indiquer l'auteur. C'est une des formes de la gloire que de voir son bien propre devenir le bien commun." Gilles de la Tourette: "Le Dr. Paul Richer, Membre de l'Académie de Médecin," in: *Le progrès médical*, 3rd Series, Vol. 8 (1898), p. 10.

13 Amélie Simier: *Jules Dalou, le sculpteur de la république catalogues. Catalogue des sculptures de Jules Dalou conservées au Petit Palais*, Paris 2013, cat. nos. 132–173, 174–227, 228–241; *Portrait de Richer*, between 1896 and 1900, plaster 44×19×23 cm, inv. no. PP00316, fig., cat. no. 268.

14 Henry Meige: "Les statuettes athlétiques du Dr. Richer," in *La Vie au grand air*, 3/112 (November 4, 1900), pp. 766–768; 3/113 (November 11, 1900), pp. 777–778.

15 Olivier Walusinski: "Médaillons et médailles de Paul Richer (1849–1933)," in: *Clystère* no. 49 (2016), pp. 59–70: www.clystere.com.

16 Paul Richer: "Note sur la forme extérieure du corps dans la maladie de Parkinson" (December 21, 1895), in: *Comptes rendus hebdomadaires des Séances et Mémoires de la Société de Biologie*, Vol. 2, 10th Series (1895), pp. 834–837; Natasha Ruiz-Gómez: "The Scientific Art Work of Doctor Paul Richer," in: *Medical Humanities*, Vol. 39, Issue 1 (April 17, 2013), pp. 4–10; Péricles Maranhão-Filho: "A arte e a neurologia de Paul Richer," in: *Arquivos de Neuro-Psiquiatria* 75/7 (July 2017), pp. 480–487; Natasha Ruiz-Gómez: "Shaking the Tyranny of the Cadaver: Doctor Paul Richer and the 'Living Écorché,'" in: *Bodies Beyond Borders. Moving Anatomies 1750–1950* (ed. by Kaat Wils, Raf de Bont and Sokhieng Au), Leuven 2017, pp. 231–257, p. 238.

17 Reconstitution d'hommes du Cro-Magnon, Exposition universelle de Paris 1889, Section 1, photograph 35.5×25 cm, Musée d'art national, Saint-Germain-en-Laye, published in *Préhistoire*, exh. cat. Centre Pompidou, Paris 2019, fig. p. 62.

18 Paul Richer: "L'art préhistorique à propos de la statue, Le premier artiste," in: *L'Artiste*, Vol. 61, New Series, Vol. 1 (June 1891), pp. 453–474, p. 456.

19 Jean Louis Armand de Quatrefage de Bréau (1810–1892): *Histoire générale des races humaines. L'introduction à l'étude des races humaines*, Paris 1887; Emile Carthaillac (1845–1921): *La France préhistorique, d'après les sepultures*, Paris 1889; René Verneau (1852–1938): *L'enfance de l'humanité, âge de pierre*, Paris 1890.

20 "Cro-Magnon I," the first of five skulls with postcranial skeletal remains, was discovered in 1868 by Louis Lartet, son of Édouard Lartet, in the Abri de Cro-Magnon (Dordogne). Jean Louis Armand de Quatrefage and Ernest Hamy described a Cro-Magnon in 1874; in *L'Éspece humaine* in 1877; indirect dating through additions to 27,680 +/- 270 B.C.E., thus also skeletons from Gravettien (early Aurignacien, not the older "Aurignacien typique") belong to this group. Georges Vachet de Lapouge named it as a type specimen for the species "Homo spelaeus" in 1899.

21 Richer 1891, p. 457 ("those of modern Parisians").

22 Richer 1891, p. 458 ("strong muscles, an athletic constitution").

23 Philippe Charlier, Nadja Benmoussa, Philippe Froesch, Isabelle Huynh-Charlier, Antoine Balzeau: "Did Cro-Magnon 1 have neurofibromatosis type 1?," in: *The Lancet* 391/10127 (March 31, 2018), p. 1259; id.: "Did Cro-Magnon 1 have neurofibromatosis type 2?," in: *The Lancet*, 392/10148 (August 25, 2018), pp. 623–633, p. 633.

24 "Le rire en sculpture n'est presque toujours qu'une grimace. C'est à peine si Richer dans sa fort spirituelle statue 'L'Age de la pierre taillée' viendrait infirmer ce jugement. Aussi bien le rire exprime ici un véritable sentiment, la joie de ce premier artiste presque surpris, heureux de ses premiers essais artistiques." Alexis Villedeu: "Salon de 1890, La Sculpture," in: *Journal des Artistes*, Vol. 9, nos. 19, 20, and 23 (May 18, 25, and June 16, 1890), pp. 145–147, 155–156, 180–182, p. 156.

25 Jean-Léon Gérôme, *Tanagra*, 1890, marble, 154.7×56×57.3 cm, holding in her hand the *Danseuse au cerceau*, polychrome marble, Musée d'Orsay, Inv. No. RF 2514. As with Richer and Frémiet's sculptures, the title is engraved directly into its base.

26 Ironically, Gérôme defended himself against scientifically based canons for artists. See his letter of February 15, 1892 to Richer and Richer's reply of February 22, 1892, in: Paul Richer: *Canon des proportions du corps humain*, Paris 1893, pp. 8–9, 10–12.

27 Richer 1891, p. 461, p. 466. Sculptures discovered by Lartet in 1864, now in the Musée Saint Germain-en-Laye. Reprinted in Maurice Maindron: "Animals," in: *Revue des arts décoratifs* (1891), fig. 2, p. 321. This drawing is more simplified than the one in Richer 1891.

28 Salomon Reinach: *Description raisonnée du Musée de St. Germain-en-Laye*, Paris 1889, fig. p. 228; Richer 1891, p. 466, fig. 11.

29 Richer 1891, p. 466.

30 Richer 1891, p. 469 ("was nothing like the naivety of the incompetent or the inexperienced").

31 Quoted in Richer 1891, p. 470 ("there is not a trace of convention. It is a sincere, primal art, born, so to speak, in contact with and *under the immediate impression of nature*", my emphasis), only with author names in: Salomon Reinach: *Antiquités nationale: Description raisonnée du Musée de Saint-Germain-en-Laye, I. Époque des alluvions et des cavernes*, Paris 1889, p. 171, note 1. Reinach had been working at this museum since 1886. He became curator in 1893 (vice director), and director in 1902.

32 See Mechthild Schneider: *Denkmäler für Künstler in Frankreich*, PhD Dissertation, Frankfurt a. M., 1975.

33 Jardin du Luxembourg, Paris 6e. Published in Simier 2013, fig. p. 116 and cat. no. 70–71.

34 Stanislas Lami: *Dictionnaire des sculpteurs de l'école française au 19e siècle*, Vol. 2, Paris 1916, p. 10.

35 Margaretha Huber: "Daidalos," in: id.: *Spiegelungen*, Frankfurt a. M. and Basel 2010, pp. 119–160; Ernst Kris and Otto Kurz: *Die Legende vom Künstler* (1934), Frankfurt a. M. 1979, pp. 94–96, pp. 100–101; Mechthild Schneider: "Pygmalion — Mythos des schöpferischen Künstlers. Zur Aktualität eines Themas in der französischen Kunst von Falconet bis Rodin," in: *Pantheon* Vol. 45 (1987), pp. 111–123.

36 Ernst W. Gombrich: *Art and Illusion. A Study in the Psychology of Pictorial Representation* (1960), Princeton 2000, pp. 300–317; Annika Lamer: *Die Ästhetik des unschuldigen Auges*, Würzburg 2009, pp. 22–44; Review by Brigitta Coers, in: *sehepunkte*, 10/4 (April 15, 2010): http://www.sehepunkte.de/2010/04/16224.html. G. B. (George Bataille): "Cheminée d'usine" in: *Documents* Vol. 1, Issue 6 (November 1929), pp. 329 and 332, p. 332 (see note 75). The child's gaze also perceives something different than that of a technician.

37 August K. Wiedmann: *The German Quest for Primal Origins in Art, Culture, and Politics 1900–1933. Die "Flucht in Urzustände,"* Lewiston, New York 1995, (*Studies in German Thought and History*, Vol. 11).

38 For overviews of Arp's reading interests and intellectual sources, see Rudolf Suter: *Hans Arp. Weltbild und Kunstauffassung im Spätwerk*, Bern, Berlin and Brussels 2007; id.: *Hans Arp. Das Lob der Unvernunft*, Zurich 2016, pp. 243–286.

39 Pierre Schneider: "Arp speaks for the Law of Chance," in: *Art News* 57/7 (November 1958), pp. 34–35, 49–51. See Marc Le Bot: "Jean Arp: Art et hazard," in: *Arp — Poête — Plasticien*, ed. by Aimé Bleikasten, Paris 1987 (*Mélusine, Cahiers du Centre de Récherches sur le Surréalisme*, no. IX), pp. 143–148; Suter 2007, pp. 286–310; Suter 2016, pp. 257–262.

40 As early as 1928, Jacques Baron emphasized the importance of this primary form in Arp's work: "Un nombril c'est le centre de tous les corps si j'en crois le témoignage de la "planche à œufs." See Baron: "Arp," in: *Cahiers de Belgique*, 1/6 (July 1928), pp. 221–224, p. 223. Baron is referring to the following work in Bernd Rau: *Hans Arp, Die Reliefs, Œuvre-Katalog*, Stuttgart 1981, Rau 43. See also Hans Arp: "Der Nabel ist zu einer Sonne geworden, zu einer maßlosen Quelle, zur Urquelle der Welt," in.: id: *Unsern täglichen Traum*, Zurich 1955, p. 88. See Arp's Lithographic series *Die Arpaden*, first published in the magazine *Merz* 5, 1923. (Wilhelm Friedrich Arntz (ed.): *Hans (Jean) Arp. Das graphische Werk 1912–1966*, Haag/Obb. 1980: Arntz 307). According to Rau's œuvre-catalog, 1981, Arp used the word "Nabel" as the title or as part of the title of twenty-five reliefs made between 1915 and 1930 and of sixteen works from the time between 1949/1950 and 1962.

41 Baron 1928, p. 223.

42 Brâncuşi: *Le nouveau-né I*, 1915, marble, 15.2 x 21.6 cm, Philadelphia Museum of Art, Philadelphia, Inv. No. 1950-134-10; 2 bronzes 14.6×21 cm; *Le nouveau-né II*, c. 1920?, marble, 16.5×26 cm, Moderna Museet, Stockholm, Inv. no. NM Sk 1795; *Le commencement du monde*, c. 1920, marble, 29×75.2 cm, Dallas Museum of Art, Inv. no. 197751FA, 2 bronzes. Published in Friedrich Teja Bach: *Constantin Brâncuşi, Metamorphosen plastischer Form*, Cologne 1987, cat. nos. 126, 165, 166, 162, and 200.

43 Hugo Ball: *Flucht aus der Zeit*, Munich 1926, p. 80.

44 Claire Goll: *Ich verzeihe keinem*, Bern and Munich 1978, p. 51; Joachim Schultz: *Wild, irre und rein. Wörterbuch zum Primitivismus*, Giessen 1995, pp. 149–154.

45 Raoul Hausmann, Hans Arp, Ivan Puni, and László Moholy-Nagy, "Aufruf zur elementaren Kunst," in: *De Stijl* 4/10 (October 1921), p. 156.

46 Hans Arp: *On My Way: Poetry and Essays 1912–1947* (ed. by Robert Motherwell), New York 1948 (*Documents of Modern Art*, Vol. 6), pp. 82, 97, and 98; Arp 1955, pp. 79–80, 81.

47 Christian Zervos: "Hans Arp (Galerie Goemans)," in: *Cahiers d'art* 5/7 (1929), p. 420.

48 Archive Stiftung Arp, Berlin, Folder II/161-168, (1929); Folder II/169, 172, 177, 179–182, 185, 186 (1934); Folder III/81–83 (1939), III/105 (c.1928–1934). On October 31, 2019 in Riehen, Gabriele Mahn kindly drew my attention to photos by Sophie Taeuber-Arp in the Arp Foundation, Clamart. As Chiara Calzetta Jaeger confirmed to me through Sébastien Tardy of the Arp Foundation in Clamart on December 18, 2019 — for which I am most grateful — these photos depict the "Grand Menhir" and "La Table des Marchands" in Locmariaquer and the "Alignements" in Carnac and Ile d'Er Lannick. In principle, these photographs would also have been available to Arp if he had wanted to use them as models.

49 Isabelle Ewig: "La voyage à Carnac de Robert et Sonia Delaunay, Jean Arp et Sophie Taeuber-Arp," in: *Préhistoire, une énigme moderne*, exh. cat. Centre Pompidou, Paris 2019, pp. 191–192.

50 "are discovering the linear magic of certain prehistoric paintings today." Untitled (Le Centaure): "Retour à la Barberie," in: *Le Centaure* 3/9 (June 1929), pp. 225–228, Arp's one-man exhibition was shown at the gallery November 7–23, 1928.

51 Stefanie Poley: *Hans Arp. Die Formensprache im plastischen Werk*, Stuttgart 1978, pp. 154–162; see also for Arp's reception of the works of Yves Tanguy and Alberto Giacometti.

52 Jean Arp: in: *10 origin.*, Allianz-Verlag, Zürich 1942, n. p.

53 "Besonders diese nackten Männer, Frauen und Kinder aus Stein und Bronze […] die unermüdlich tanzen, nach Faltern jagen, Pfeile abschießen, Äpfel anbieten, Flöte blasen, sind der vollkommenen Ausdruck einer unsinnigen Welt. Diese irrsinnigen Gebilde dürfen nicht mehr die Natur verunreinigen." See Arp 1955, p. 81.

54 Carola Giedion-Welcker: *Hans Arp* (With a Documentation by Marguerite Arp-Hagenbach), New York 1957. Citations from the original German edition, Stuttgart 1957: GW 005, 1930. marble, plaster, terracotta and GW 121.

55 *Torse–Nombril*, 1915, wood; *Bonhomme-Torse nombril*, 1924, 1926 (Bernd Rau: Hans Arp. Die Reliefs, Oeuvre-Katalog, Stuttgart 1981: Rau 5 a–c, appendix A 2, A 4.

56 Werner Schnell: *Der Torso als Problem der modernen Kunst*, Berlin 1980, pp. 156–159, pp. 303–306; Gert Reising: "Die Tücke des Objekts, Entstehung und Veränderung des 'Torsos' im Werk von Hans Arp 1931–1961," in: *Wallraf-Richartz-Jahrbuch* Vol. 43 (1982), pp. 347–378; Iris Bruderer-Oswald: *Das neue Sehen: Carola Giedion-Welcker und die Sprache der Moderne*, Bern 2007, p. 49.

57 Arp: *Torse*, 1931, marble, 61 × 39.5 × 18.5 cm, 4 in bronze, 2 in brass, plaster; 1931/1960, 30.5 × 19.5 × 12 cm, marble, 6 bronzes, 2 plasters (WVZ 8, 8a); but more emphasizing its gravity: *Torse*, 1934, plaster 53 × 42 × 34 cm (GW 016).

58 Arp: *Torse préadamite*, GW 054, 1938, pink limestone, 48.5 × 32.5 × 35 cm, Kunstmuseum, Basel, Inv. No. G 1966.14, plaster, 4 bronzes. See Stefanie Poley: "*Präadamitischer Torso/Torse préadamite*," in: *Von Rodin bis Giacometti*, exh. cat. Staatliche Kunsthalle, Karlsruhe 2009/10, pp. 263–267.

59 Poley 1978, p. 160.

60 *Sive exercitatio super versibus duodecimo, decimotertio, & decimoquarto, capitis quinti Epistolae D. Pauli ad Romanos. Qvibvs indvcvntvr primi homines ante Adamum conditi* of 1655 assumes that there were people before Adam who are not mentioned in Genesis. Suter suspects that Arp's source was the *Petit Larousse*, 1922. See Suter 2007, p. 440–441; Anthony McKenna: "Sur l'hérésie dans la littérature clandestine," in: *Dix-huitième Siècle*, no. 22, 1990, pp. 301–309. Palentologists claim that the corresponding terms "préadamique" and "homme préadamique" are untraceable: "Le squelette préhistorique, ou antérieur à Adam, n'a jamais été trouvé." See D. Michel Sanchez: "Le système préhistorique IX," in: *Annales catholiques* Vol. 8 (June 6, 1874), pp. 574–581, here p. 575, 576, 580. The term is also used banally to characterize mammoths, see Léon Baylet de Fabrizia in: *La Légitimité* (later: *Revue historique*) 3/36 (June 9, 1885), p. 567.

61 Arp: *Fruit préadamite*, GW 051, 1938, marble, cement, 5 bronzes, 29.5×23.5×17 cm, and Trier 275, 1962, marble, bronze 60×52×37 cm.

62 "reason tells man to stand above nature and to be the measure of all things. Thus the man think he is able to live and to create against the laws of nature and he create abortions. Through reason man became a tragic and ugly figure. […] I love nature but not its substitute." Hans Arp: "Notes from a Diary," in: *Transition* (ed. by E. Jolas), no. 21 (March 1932), pp. 190–194, p. 191.

63 Hans Arp: *Untitled*, Rau 352 a, 1942, pencil 27×21 cm; *Configuration—Formes préadamites*, 1945, wood, 27×26×2 cm, Fondazione Marguerite Arp, Locarno. See *Hans Arp Metamorphosen*, exh. cat. Museum Liner, Appenzell 2000, cat. no. 59, 60. *Pre-Adamite Doll*, Trier 319, 1964, marble, 48.7×32.9×32.9 cm, on gray marble base 11×28 cm, The Sidney and Harriet Janis Collection, Museum of Modern Art, New York.

64 See note 76.

65 "drawings," which had "the purity that you see in those prehistoric caves." Hubert Croxley: "Quelques considérations sur le problème plastique qu'il se propose pour Hans Arp," in: *Le Centaure*, 3/2 (November 1928), pp. 36–38, here p. 37. Croxley has not yet used this comparison in his previously published article: "Hans Arp," in: *Cahiers d'art*, 3/5–6 (1928), pp. 228–230.

66 Iris Bruderer-Oswald: "Carola Giedion-Welcker und die Entdeckung der Moderne," in: *Das Bauhaus und Frankreich* (ed. by Isabelle Ewig, et al.), Berlin 2002, pp. 415–431, here p. 420; Bruderer-Oswald 2007, p. 49.

67 Carola Giedion-Welcker: *Hans Arp* (With a Documentation by Marguerite Arp-Hagenbach), New York 1957, p. XXX.

68 Theo van Doesburg: "Notices sur l'Aubette à Strasbourg," in: *De Stijl, Maandblad voor nieuwe Kunst, wetenschaft en kultur* 8/88–89, Series XV (1928), pp. 1–8, p. 13; Carola Giedion-Welcker: *Moderne Plastik: Elemente der Wirklichkeit, Masse und Auflockerung*, Zürich 1937, p. 10; id.: *Plastik des XX. Jahrhunderts, Volumen- und Raumgestaltung*, Stuttgart 1955, p. XV.

69 Carola Giedion-Welcker: "Hans Arp, Dichter und Maler," in: *Das Kunstblatt* 12 (1930) pp. 248–249, p. 248. This was preceded by a lecture on October 30, 1929, about "Hans Arp, Kurt Schwitters and Georges Antheil and Surrealism" on the occasion of the exhibition *Abstrakte und Surrealistische Malerei und Plastik*, which was held at the Kunsthaus Zürich, October 6–November 2, 1929. See *Carola Giedion-Welcker. Schriften 1926–1971* (ed. Reinhold Hohl), Cologne 1973, p. 516. Arp selected the French participants and therefore corresponded with her several times. For Bruderer-Oswald, there is an indication that she had been acquainted with Arp since 1924. It is, however, unlikely that Arp led Giedion-Welcker through the group exhibition *La peinture Surrealiste* at the Galerie Pierre in Paris from November 14 to 25, 1925, in which Arp also participated. See Bruderer-Oswald, 2002, p. 419–420. Suter notes that Arp received permission to return to France shortly before Christmas. It was not until March 1926 that he had a studio there. See Suter 2016, p. 110–111.

70 Contemporary idiom per Carola Giedion-Welcker: "Besuch in Carnac" (1934), in: Hohl 1973, pp. 11–13, p. 11. It should be mentioned that her husband Sigfried Giedion (1888–1968) did not travel with her in 1934 but shared her interest in early cultures from the perspective of contemporary art. He had lectured on this subject at the ETH Zürich since 1950, and in the United States as well as in Hamburg in 1958; published in:

The Eternal Present. The Beginning of Art. A Contribution on Constancy and Change, New York 1962. German edition: *Ewige Gegenwart*, Cologne 1965. On p. 51, there is a quote from Arp.

71 Carola Giedion-Welcker: "Prehistoric Stones," in: *Transition* 10/27 (April–May 1938), pp. 335–360, with photographs by the author and Le Rouzic. Arp introduced Giedion-Welcker to Eugène Jolas, the journal's editor. For more information, see Andreas Kramer and Rainer Rumold (eds.): *Eugène Jolas: A Man from Babel*, New Haven and London 1998, p. 130.

72 On this book, see: Bruderer-Oswald 2007, pp. 115–142; Arie Hartog: "Der Bildhauer Hans Arp. Gibt es eine Moderne ohne Avantgarde," in *Hans Arp, Der Nabel der Avantgarde*, exh. cat. Georg Kolbe Museum, Berlin 2015, pp. 79–86; see further on this subject Megan R. Luke's essay in this publication.

73 Carola Giedion-Welcker: "Urelement und Gegenwart in der Kunst Hans Arps," in: *Werk* 39/5 (1952), pp. 164–172, reprinted in: Hohl 1973, pp. 251–260, here p. 259.

74 "Jeder dieser Körper hat einen geistigen Inhalt, aber erst nach vollendeter Arbeit deute und benenne ich ihn." Hans Arp: "Der Keim einer neuen Plastik," in: Arp 1948, p. 97.

75 In: *Documents, Doctrines, Archéologie, Beaux-Arts, Ethnographie*, magazine illustré, 2. vol., No. 8, 1930 (published January 1931), pp. 35–43, reprinted in: *Carl Einstein, Werke*, Vol. 3: 1929–1940, ed. by Marion Schmid and Liliane Meffre, Berlin 1985, pp. 531–534, German translation: pp. 101–108, in: *Élan vital - oder Das Auge des Eros*, exh. cat. Haus der Kunst, Munich 1994, pp. 483–485; *Carl Einstein: Werke*, Vol. 3, ed. by Hermann Haarmann and Klaus Siebenhaar (so-called "Berlin Edition"), Berlin 1996, pp. 170–174; German translation by Brigitta Restorff, pp. 597–601. To date, no Arp-related autographs by Einstein have been found among his papers (I am very grateful to Prof. Dr. Klaus H. Kiefer for confirming this information on December 4, 2019). Together with Arp, Jolas (see note 86) and Samuel Beckett, Einstein signed the poem "Poetry is Vertical" in 1932, in: *Transition*, March 1932, pp. 148–149. The lines "The transcendental 'I' with its multiple stratifications reaching back millions of years is related to the entire history of mankind, past and present, and is brought to the surface with the hallucinatory irruption of images in the dream, the daydream…," correspond, as his text on Arp shows, to Einstein's thinking. Since 1987, the literature on *Documents* has grown so extensive that only the most recent study can be listed here: Sébastien Côté: *L'Ethnologie détournée: Carl Einstein, Michel Leiris et la revue Documents*, Paris 2019, pp. 154–159 (on Einstein's view of Arp).

76 Einstein 1930, fig. p. 35: *Moustache sans fin*, 1926; p. 36; *Tête—moustache—bouteilles (Tête-moustaches et bouteilles; Visages et torses)*, 1929; *Feuilles—nombrils (II)*, 1930, p. 37; *Tête*, 1930 (Einstein's date is 1931), *Addition-feuilles-torses (Addition énigmatique; Addition-feuilles-torse)*, 1928 (Einstein's date is 1931); reproduced upside down), p. 40; *Bouteille-cravate*, 1929, p. 41; *Nombril-buste-soulier (Soulier-lèvres-nombril)*, 1930, p. 42; *Feuilles (Feuilles et nombrils)*, 1929, p. 43; *Cravate-chemise (Plastron et cravate; Chemise et cravate)*, 1928 (Rau 82, 189, 214, 220, 168, 174, 177, 193, and 146). Einstein's picture legends are mentioned first, then the titles used by Arp and listed by Rau (not on show in the Goemans-Exhibition, 1929: Rau 82, 214, 220, and 174).

77 In these passages, Klaus H. Kiefer takes an ethnological approach to analyzing art. See Klaus H. Kiefer: *Diskurswandel im Werk Carl Einsteins*, Tübingen 1994, p. 488. Although they do not refer to Arp, the following authors elaborate upon child developmental psychology. See Jean Piaget et al.: *La représentation du monde chez l'enfant*, Paris 1926.

78 Michel Leiris used the term "anthropophagie rituelle", albeit with a different connotation, in the first review of Arp's works in *Documents*: "Hans Arp (Galerie Goemans)," in: *Documents* 1/6 (1929), pp. 340–342, p. 340.

79 "Nous mâchions de la préhistoire et habitions dans des cavernes […] Les enfants vivaient alors à l'âge néolithique." Einstein 1930, p. 38; reprinted in: Einstein, *Werke*, Vol. 3, 1996, p. 170.

80 Carl Einstein: "Kleine Autobiographie," in: *Gustav Kiepenheuer zum 50. Geburtstag am 10. Juni 1930*, Leipzig 1930, reprinted in: *Werke*, Vol. 3, 1996, pp. 154–156; Sibylle Penkert: *Carl Einstein: Beiträge zu einer Monographie* (= Diss. Göttingen 1967), Göttingen 1969, pp. 25–43; Hansgeorg Schmidt-Bergmann: *Carl Einstein und Karlsruhe "Die Stadt der Langeweile,"* Marbach 1992; Michael Hübl: "Die Moderne war sein Metier. Carl Einstein verbrachte in Karlsruhe seine Kindheit," in: *Badische Neueste Nachrichten*, June 10, 2015, p. 17.

81 Telephone information from a 97 year old lady in Karlsruhe and the 'Bäckerinnung-Karlsruhe' in October 2019; see: Lemma *Dampedei*, in: *Badisches Wörterbuch* 1/6 (1934), p. 412–413; Rudolf Post: "Dambedei," January 28, 2004, updated December 7, 2012 (http://post.gabsm.de/dampedei.html; last accessed January 25, 2020) (I am grateful to Dr. Tobias Streck, Albert-Ludwigs-Universität Freiburg, for his kind assistance.); Lemma "Dambedei," in: Herbert Baum: *Taschenwörterbuch für Baden*, Freiburg i. Br. 1972, p. 45.

82 Einstein 1930, p. 43 (= *Werke*, Vol. 3, 1996, pp. 170–174, p. 173); on this subject, see Arp himself in: Pierre Schneider: "Arp speaks for the law of chance," in: *Art News* 57/7 (Nov. 1958), pp. 34–35, 49–51, here p. 50; Margherita Andreotti: *The Early Sculpture of Jean Arp*, Ann Arbor and London 1989, pp. 134–146; Suter 2007, pp. 282–284.

83 Kiefer 1994, pp. 366–529; Uwe Fleckner: *Carl Einstein und sein Jahrhundert, Fragmente einer intellektuellen Biographie*, Berlin 2006, pp. 357–396.

84 Einstein does indeed refer to wood in general, but not to the individual wooden panels, which are usually about 3 cm thick–sometimes they are also glued or screwed on top of each other. Nor does he refer to the string or the cardboard, which are only few millimeters thick. The shapes of their drop shadows change depending on the light and are therefore constitutive for the whole image.

85 In this respect, I can only contradict the recent assessment that Einstein's text reads "like a precise description of this visuality of a series of remarkable reliefs." See Christian Zeidler: "Nach der Kosmogonie—Carl Einstein über Jean Arp," in: *Neolithische Kindheit, Kunst in der falschen Gegenwart c. 1930*, exh. cat. Haus der Kulturen der Welt, Berlin 2018, pp. 64–71, p. 65.

86 Eugène Jolas (1894–1952), on whose journal *Transition* (Cover, "Notes from a Diary" March 1932, pp.190–194, and see notes 62, 75, 86) Arp collaborated, reports that the artist visited Einstein's apartment in Paris, where he also met them several times. They spoke about modern German literature, including poems they had read by Benn, Heym, Trakl, Mombert, and Stadler. Einstein advised Jolas to go to Berlin in the winter of 1929/30, where he met on his recommendation the Sternheims, Grosz, Benn, Flechtheim, and Döblin, whose book *Berlin—Alexanderplatz* he then translated (New York 1931). (Kramer and Rumold 1998, pp. 123–125). See also Klaus H. Kiefer: "Dialoge—Carl Einstein und Eugène Jolas im Paris der frühen 30er Jahre," in: *Carl Einstein et Benjamin Fontane. Avantgarde et émigration dans le Paris des années trente* (ed. by Liliane Meffre and Olivier Salazar-Ferrer), Brussels, Bern, and Berlin 2008, pp. 153–172.

87 "Entwurf einer Landschaft," a poem of 1930, was published in an edition of 100 copies by Daniel-Henry Kahnweiler's Galerie Simon, Paris, with five lithographs by Gaston-Louis Roux (1904–1988). Translated as "Design of a Landscape" by Jolas in: *Transition*, no. 19/20 (June 1930), pp. 212–217; reprinted in Einstein: *Werke*, Vol. 3, 1996, pp. 73–81 with reproduction of Roux's lithographs. For more on the poem, see Kiefer 1994, pp. 397–411.

88 See note 80.

89 Arp 1932, p. 193.

90 "Bilder müssen wieder Sinn gewinnen und aus den gefährlichen Elementen der Seele wachsen, um nichts anderes zu sein als Visionen, dienende Mittel zum Leben und Sterben." Carl Einstein: *Georges Braque*, in French translation, Paris 1934; according to the typescripts in the Carl-Einstein-Archiv at the Akademie der Künste, Berlin: *Werke*, Vol. 3, Berlin 1996, pp. 251–516, here p. 285.

91 Lecture held by Carl Einstein at the Staatliche Kunstbibliothek, Berlin, early 1931 (his text on Arp was published at that time, see note 75), in: Sibylle Penkert: *Carl Einstein, Existenz und Ästhetik*, Wiesbaden 1970, pp. 51–61, here p. 58.

92 "Nun wird der Künstler wieder die alte Kraft der Prophetie besitzen und als empfindsamste Typen das künftig Wirkliche aufzeichnen." Einstein: *Werke*, Vol. 3, 1996, p. 278.

93 "soweit in ihr ein Weltbild, ein Mythos mitbestimmt und miterzeugt wird." Einstein: *Werke*, Vol. 3, 1996, p. 316.

94 "Arp s'attache anxieusement au thème précis des objets." Einstein 1930, p. 39; (= Einstein: *Werke*, Vol. 3, 1996, p. 173, German: p. 600).

95 See note 76 and Arp in: *Arp* (ed. by James Thrall Soby), exh. cat. Museum of Modern Art, New York 1958, p. 14; Poley 1978, pp. 128-134; Andreotti 1989, pp. 94–95; Daniel Klébaner: "Les titres des reliefs," in: *Arp demi-sommeil. Les reliefs de Jean Arp*, Paris 1989, pp. 40–43; Suter 2016, pp. 52–53, 174–175.

96 Zeidler 2018, pp. 64–71.

97 "paläolithischen Sonntag"… "prähistorisch, wenn es nicht dem sozialen Umbau sich einordne(t)." Einstein, formerly Parisian Bequest XXII, cited in: Sibylle Penkert: *Carl Einstein: Beiträge zu einer Monographie* (1967), Göttingen 1969, p. 35; the article about Arp is also discussed in more detail: "Menschen, sie werden feierlich archaisches Festfressen statt Menschenfressen zu Ehren Gottes. […] eine Art wilder Kinderkolonie im Wald." Carl Einstein: "Zur primitiven Kunst" (1919), in: id.: *Werke*, Vol. 2, Berlin 1996, p. 27.

98 "Simplicité préhistorique. On devient plus en plus archaïque. La fin rejoint le commencement." Carl Einstein: "Joan Miró (Papiers collés à la Galerie Pierre)," in: *Documents* Vol. 2, Issue 4 (1930), pp. 241–243, p. 243, reprinted in: *Werke*, Vol. 3, 1996, pp.134–135, p. 135; in German pp. 591–592, p. 592.

99 Lucien Lévy-Bruhl: *La fonction mentales dans les sociétés inférieures*, 1910; *La mentalité primitive*, Paris 1922. Zeidler 2018, p. 64, note 2, points to him and Piaget; see notes 77, 101.

100 Sally Price: *Primitive Art in Civilized Places*, Chicago 2001.

101 Piaget 1926; Jean Piaget: *Das Weltbild des Kindes*, Introduction by Hans Aebli, Munich 1988, pp. 118–156.

102 Carl Einstein: *Die Kunst des 20. Jahrhunderts* (= Propyläen Kunstgeschichte, Vol. 16), Berlin [3]1931, p. 229, fig. p. 624–629, plate XI; reprinted in: Carl Einstein: *Werke* Vol. 5 (ed. by Thomas W. Gaehtgens and Uwe Fleckner), Berlin, 1996, p. 282, fig. 759–762, plate XI. On Einstein's publication see: Kiefer 2003, Johanna Dahn: *Der Blick des Hermaphroditen, Carl Einstein und die Kunst des 20. Jahrhunderts*, Würzburg 2004; Fleckner 2006, pp. 159–214.

103 Written between c. 1930 and 1936; edited posthumously from the typescripts in the Carl-Einstein-Archiv, Akademie der Künste, Berlin, but not with all corrections and additions, by Sibylle Penkert, with essays by Helmut Heißenbüttel and Katrin Sello, Reinbek 1972. There are numerous critical comments on the "primitive" tendencies that Einstein saw with even greater sympathy around 1930: p. 30, 37, 42, 52, 54, 66, 92, 115, 116, 128. See the discussions of this text in: Ines Franke-Gremmelspacher: *"Notwendigkeit der Kunst"? Zu den späten Schriften Carl Einsteins*, Stuttgart 1989, pp. 85–130; Liliane Meffre: *Carl Einstein et la problématique des Avant-Gardes dans les arts plastiques*, Bern, Frankfurt a.M., New York 1989, pp. 118–133; Erich Kleinschmidt: "Die Dekonstruktion der Moderne in Carl Einsteins *Die Fabrikation der Fiktionen*," in: *Carl Einstein im Exil. Kunst und Politik in den 1930er Jahren* (ed. by Marianne Kröger and Hubert Roland), Munich 2007, pp. 133–152.

104 This is characteristic of Einstein's monographic works. In the book on Braque, 1934 (in German in: Einstein, *Werke*, Vol. 3, 1996, pp. 251–516), one learns much about Einstein's ideas of art and how art potentially works in a constantly changing world, but little about Braque's pictures. This can hardly be faulted because he was correctly thinking (p. 253) that language and images are completely divergent media.

105 Einstein's stimulating collaboration with Bataille should be mentioned at this point; see note 75: Didi-Huberman (1995) 2010; Sung Cheng 2016; Stavrinaki 2018, pp. 158–160.

106 "Sind die Sterne nicht fühlende Geschöpfe wie wir?" Hans Arp: *Gesammelte Gedichte* Vol. 3, Wiesbaden 1984, p. 174.

107 "[…] this freedom of spirit, this rediscovered childhood, this unavowable happiness that travel gives you […], which makes you the light, independent, simplified, pre-Adamite being that the difficulties and weariness of modern life have dissolved." Paul Morand: "Le départ en voyage," in: *Nouveauté*, 3/13 (July 4, 1937), pp. 12 and 16, p. 12.

Formlinge

Carola Giedion-Welcker, Hans Arp, and the Prehistory of Modern Sculpture

Megan R. Luke

Could a photo-sequence offer a new kind of sculptural experience? This is a question that appears to have motivated the first book to survey an international history of modern sculpture, *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, published by the art historian and literary critic Carola Giedion-Welcker in 1937.[1] Developing ideas first articulated three years prior in her photo-essay "New Roads in Modern Sculpture," which appeared in the avant-garde literary journal *Transition*, Giedion-Welcker collaborated remotely from Zürich with the typographer Herbert Bayer, who, following the dissolution of the Bauhaus by the Nazi government in 1933, was running a successful design studio in Berlin.[2] Prefaced by a short, thirteen-page textual introduction, the heart of *Moderne Plastik* consists of 131 pages that structure a rhythmic composition of photographic reproductions, expanses of white space, and brief captions with condensed descriptions and quotations from the artists represented. Giedion-Welcker and Bayer debated at length about the relative scale of the images on each page, which follow no predictable pattern. Some float on the page, others are full-bleed illustrations; some demand us to draw the book near in intimate inspection, others push their objects dramatically into our field of vision. Through this dynamic design, *Moderne Plastik* readily departed from protocols governing the photographic reproduction of sculpture. Popular series such as *Die Blauen Bücher*, published by Karl Robert Langewiesche and dedicated primarily to German sculpture and architecture, or *Kulturen der Erde*, edited by Ernst Fuhrmann for the Folkwang Press, typically isolated photographs to one or two per page, regularized their printed size, and adhered to the formal conventions for reproducing sculpture long established by the large photography firms

and distributors.[3] By contrast, Giedion-Welcker corresponded directly with sculptors themselves to obtain photographs of their work, and Bayer greatly exaggerated the variable size of the illustrations on each page, frustrating any impulse to assume a uniform standard against which we might deduce conclusions about the relative scale of the sculptures illustrated.

Photography would not only be the means through which to narrate the development of a new kind of sculpture; it would also give form to the perception that such sculpture demanded. In the process, modern sculpture would appear to be an art that was photographically conditioned, and photography, in turn, could be seen as a kind of sculptural technique. By prompting us to reflect on how we see sculpture through the medium of photography, *Moderne Plastik* also challenges us to understand photography as a mass medium using the specific perceptual training we obtain through our engagement with a new kind of sculptural object. At the same time, we are regularly asked to see individual views of modern sculptures, not just in relation to one another but also to works of art from the African continent, archaic relics of Cycladic civilization, or prehistoric monuments. By means of these photographic comparisons, Giedion-Welcker asserted that the sculptural medium is fundamentally atavistic, essential for our most basic rituals in navigating how we perceive the world and find our place within the cosmos.

Inspired by her close exchange with James Joyce, who urged her to read Giambattista Vico's philosophy of history and to make the pilgrimage to visit the Neolithic sites of Brittany, Giedion-Welcker sought to cement the resonance between contemporary art, on the one hand, and what she called "a decisive ur-form," on the other.[4] In one key comparison, she contrasted the monumental prehistoric Dolmen des Marchands in Locmariaquer with Brâncuși's marble sculpture, *The Fish* (1930), installed in the artist's Paris studio (*fig. 1*). The photograph of the megalithic tomb is cropped to measure the length of the depicted capstone, and this measurement appears, in turn, to be the standard used to enlarge the photograph supplied by Brâncuși, such that the form of his veined marble slab is reproduced at the exact same size on the facing page. In this way, Giedion-Welcker could visualize her claim that this form "was not created for the construction of an atelier, but for the expanse of a landscape."[5] The measure of sculpture is not the human body but the fluid and fungible space of the book, presented here as a function of the camera's aperture and the format of the page. In short, Giedion-Welcker aimed to offer a visual history of the art of her time, which appeared to

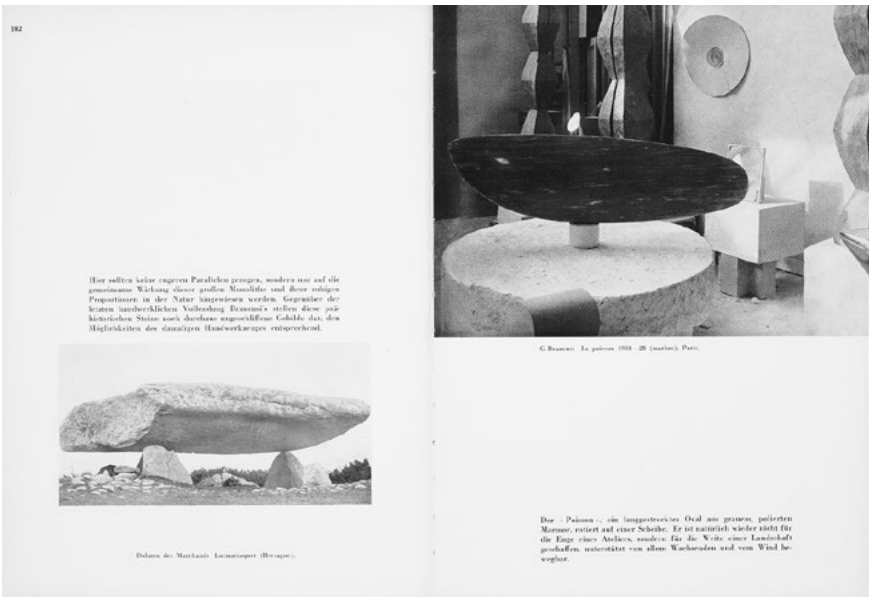


Fig. 1 "Dolmen des Marchands Locmariaquer (Bretagne)." and "C. Brâncuși, Le poisson, 1918–1928 (marbre), Paris." From Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zürich 1937, pp. 102–103

demand a new method for historical narration when its place within the museum and the academy was by no means as secure as it is today. Indeed, we ought to recognize how paradoxical her ambition to write a history of the present was and remains. For Giedion-Welcker, it was not possible to imagine that modern sculpture was the inevitable consequence of all that had come before—the *telos* toward which history progressively unfolded. Art's ancient claim to embody an epoch or to serve as its symbol was no longer simply given to the historian, intact, to be described, but had to be constructed anew out of the fragments left in the wake of a technologized modernity.

The sculptural imagination of Hans Arp occupies a central position within *Moderne Plastik*, as, indeed, it did within Giedion-Welcker's entire intellectual enterprise. Apart from Joyce, no other artist would shape her thinking and her criticism so profoundly. Shortly after her husband Sigfried Giedion visited the Bauhaus for the first time in the autumn of 1923, László Moholy-Nagy introduced her to Arp's work. This initial encounter came by way of Arp's poetry, however, which inspired her to pay a visit to the home he shared with Sophie Taeuber-Arp in Zürich in December 1924. At this first

meeting, he impressed her as a "cross between a late medieval holy fool and a modern dandy"—a character type she would later recognize among the "droll-tellers" of Cornwall, storytellers who travel from town to town, singing ballads that weave tales of the region's enchanted past together with reports on current events.[6] Writing in 1949 about the survival of these folk performances in the shadow of the prehistoric menhirs and "under the hard crust of modern civilization," she recalled the ambitions of Joyce's *Finnegan's Wake*, "a simultaneous history of humanity, a dissolve of the present into the past [. . .], mythos and clowning merged into one. Here, too, the auditory, not the written sign dominates."[7] The words she enlisted to describe this dissolve is *Überblendung*, a term that specifically denotes how images in the cinema or soundscapes on the radio are edited to overlap and supplant each other across a transition. It is a potent metaphor for the critical project that eventually consumed all of Giedion-Welcker's writing, whether about sculpture or poetry—namely, a diagnosis of the persistence of magic and myth at the heart of technological "progress."

When Giedion-Welcker presented Arp's sculpture in a striking pair of photographic spreads at the very center of *Moderne Plastik*, she did not compare it to other works hewn by human hands but to forms discovered and recorded in nature itself. In the first spread, we find, on the left, a photograph of the glacial potholes and polished boulders of the Lucerne Gletschergarten, a nature park in the heart of the city that opened to the public in 1874 (*fig. 2*). Facing it on the right is a photograph of one of Arp's *Configurations*, a series of sculptures that consist of smaller parts arranged, but not affixed, on a larger form, which the beholder was invited to rearrange at will. The photograph of the landscape is printed smaller than that of the sculpture, and the relative scale of each set of objects represented is inverted from what we would expect. Arp's sculpture looms larger than an entire field of sandstone; its photograph spans the width of the page, bringing it close so that, by comparison, the boulders in Lucerne appear as if we were seeing them through the wrong end of a telescope. A similar distortion of scale effected through photography governs the dynamic between the images in the following spread, where clumps of melting snow in a river are set against a photograph of *Concrétion Humaine* (1933), taken by Hans Finsler (*fig. 3*).[8] Yet here we no longer have a horizon to help anchor our perception of what Giedion-Welcker identifies as "plastic snow formations" in the landscape. Using a square rather than a rectangular format, the photograph gives the

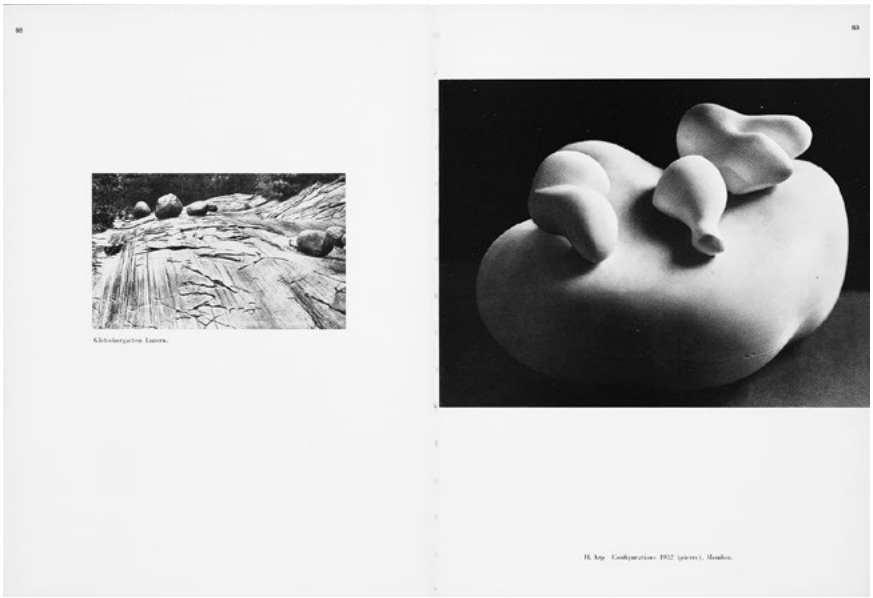


Fig. 2 “Gletschergarten Luzern.” and “H. Arp, Configurations, 1932 (pierre), Meudon.” From Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zürich 1937, pp. 88–89

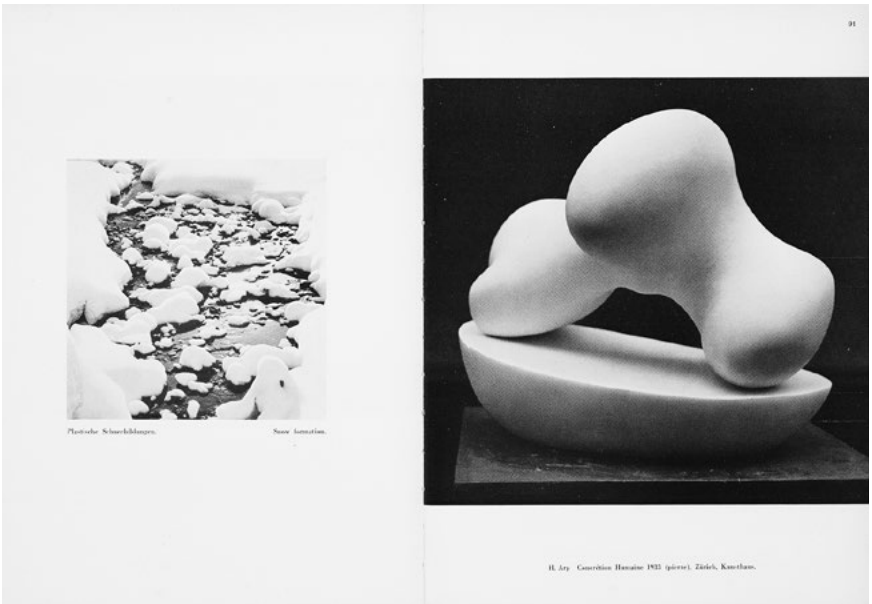


Fig. 3 “Plastische Schneebildungen. Snow formation.” and “H. Arp, Concrétion Humaine, 1933 (pierre), Zürich, Kunsthaus.” From Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zürich 1937, pp. 90–91

impression that the field of snow-forms extends indefinitely beyond the frame of the image in all directions. It abstracts natural phenomena into patterns of tonal contrast and lends a different sensation of vastness to the photograph of Arp's sculpture. Here his precarious white forms are set against a black ground in an image that is also square, but which is enlarged to bleed off the page, making the sculpture appear like a magnified detail of the abstract-natural world it mimics. Stone carved slowly by ice in the first spread gives way to liquid flux in the second. From one pair to the next, we are made to feel how nature changes at different rates, variously animating and inflecting how we perceive each sculpture in turn.

In Giedion-Welcker's eyes, Arp's early sculptures visualized the specific temporality of the modern sculptural medium—and this beyond their remarkable openness to reconfiguration, reorientation, and contingency. As she put it twenty years later in her 1957 monograph on the artist, the "dimensional contrasts" in his collages, reliefs, and sculptures "repeatedly disclose the tragi-comic conflict between human smallness and cosmic infinity—a conflict to which our poor existence is constantly exposed."[9] Like the prehistoric stones of Cornwall or Stonehenge, which she photographed

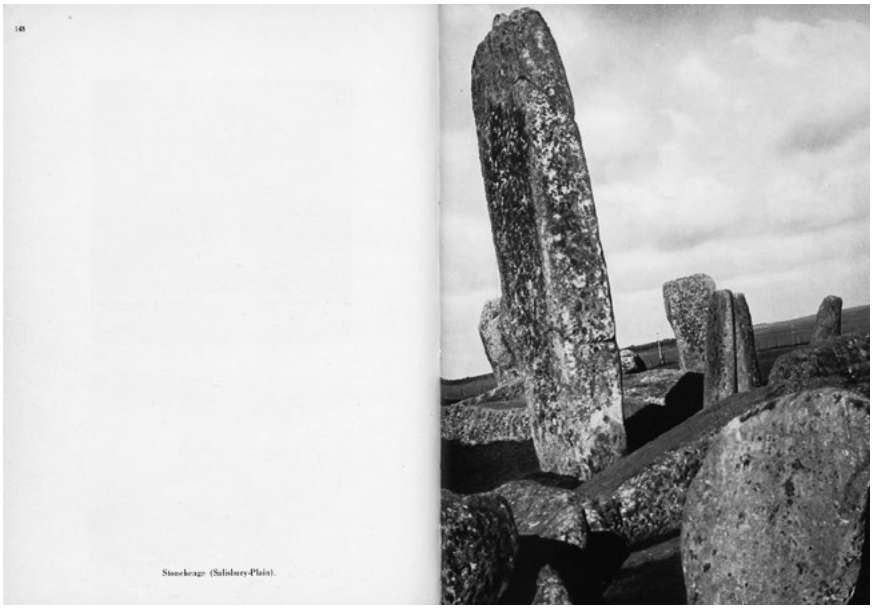


Fig. 4 "Stonehenge (Salisbury-Plain)." From Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zürich 1937, pp. 148–149. Photograph by Carola Giedion-Welcker

herself, his art seemed to belong outside of history—insofar as we conceive history to be a written chronicle of past time. Instead, both the very new and the very old appeared tethered to natural history. Through Arp, we are made to understand this history to be a primal inscription, not of the word of but of form—a history genetically encoded in organic life itself.[10] And through the specific form of the photographs, we come to see that such visual documents are not intended to reproduce their objects according to the logic of substitution.[11] That is, the photographs do not "stand in for" the sculptures, but rather they index our immersion in the world and our shared existence in space with the other bodies we perceive (*fig. 4*). In an earlier essay on the megalithic stones of Carnac published in 1934, Giedion-Welcker was quick to insist that "no reproduction can communicate a true impression, an impression of the spatial dimension, of the great gasp of those lithic alleys," and when we look at these prehistoric monoliths, "we automatically think of contemporary sculptural form-creation."[12] Although photographs fail to transmit the auratic "here and now" of the stones, she used these images in *Moderne Plastik* to assert that they can nevertheless facilitate a productive perceptual immediacy of another sort. The photographs are diagnostic tools, which make present a universal urge to form that finds a cyclical, even uncanny, expression across extremes of space and time. Through these photographs, what we see in prehistoric art is not a distant relic, but "above all and with a poetic directness, the unencumbered power of vision and [the impulse to] form."[13] To see the distant past in the present is not, she argued, the same as the banal appropriation of an eclectic repertoire of forms borrowed here and there in the service of a fashionable primitivism. Instead, she envisioned a strictly formal kinship between the modern and the archaic that would be linked to the dream state and a renewed interest in "pre-logical, irrational phenomena."[14] By narrating a history of sculpture through photographs, Giedion-Welcker attempted to make visible an unconscious wellspring of form that operates across millennia. Contemporary sculpture could thereby appear to be a reproduction of a primal, original vocabulary of form, one that asserts the proximity of human creativity to that of nature.

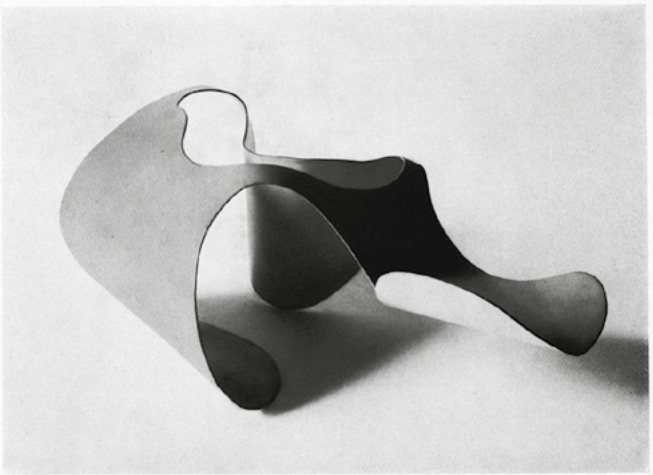
At stake for Giedion-Welcker was the question, whose time and whose space governs our encounter with sculpture? Does it occupy our space or does it create one anew? Does the corporeal presence of the sculptural object encourage us to reflect on our perception in time or to indulge in fantasies of cognitive immediacy? For her mentor, Heinrich Wölfflin, no single

photograph, no matter how perfectly it conformed to the "standard view" (*Normalansicht*), could ever reproduce the distinct pleasure of viewing sculpture in the round, "of allowing the purified image to emerge from inadequate appearances, which stands there calm and clear and is felt to be a liberation, in the true sense of the word."[15] For Giedion-Welcker, however, it remained an open question as to whether such pleasure could be obtained through a photographic montage or sequence. In her initial reflections on modern sculpture for *Transition*, she had argued that the history of recent sculpture was not the product of a linear evolution of style, but a cyclical return to "the fundamental phenomena of the plastic world," chief among them the simple fact that "the human body is a plastic reality, just as much as the world of the objects surrounding it."[16]

As a photo-book, *Moderne Plastik* is thereby explicitly concerned with the inscription of fleeting perceptual images that irrupt repeatedly into visibility every time we mediate the world with our bodies. Giedion-Welcker visualized this concern most concretely in her treatment of the perforated form of *Spatial Composition [9]* (1933) by the Polish sculptor, Katarzyna Kobro, a work she undoubtedly came to know through Arp, who had been in contact with the artist through the poet and critic Jan Brzękowski (*fig. 5*).[17] On a single page, she juxtaposed Kobro's work with a photograph by Hugo Erfurth that captured the dancer Gret Palucca mid-leap, cropped to excise the surrounding space that registered the extraordinary height of her jump and the expressionistic play of shadows in the studio. This pairing certainly allows us to see the sculpture as Palucca's mirror image, to recognize a basic formal symmetry between the way her limbs curl and stretch within the confines of the photographic frame and the shape that the metal sculpture assumes as it absorbs and carves out ambient space. At the same time, we are also meant to recognize how the density of Palucca's body dissipates when seen as an analogue to a sculpture that is all surface, without any hidden core. The reversible skin of Kobro's sculpture—painted grey above and white below—is punctuated by an aperture open to space and to light. Like a photographic apparatus, this sculpture choreographs and stabilizes an inchoate play of shadows. And Palucca, in turn, appears less as an object petrified by the camera and rather more an instrument for shaping the space of light projection.

We see a related approach at work in photographs that Brâncuși and Naum Gabo supplied to Giedion-Welcker for a different comparison in

Palucca Sprung im Raum. Palucca Leaping in space.



K. Kobro Construction dans l'espace 1933, Lodz.

Fig. 5 "Palucca Sprung im Raum. Palucca Leaping in space." and "K. Kobro Construction dans l'espace 1933, Lodz." From Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zürich 1937, p. 147

Moderne Plastik (*fig. 6*). Gabo's vibrating *Kinetic Construction (Standing Wave)* (1919–20), for instance, is made visible by fixing its disturbance of light against a darkened plane. Consisting of a wire rod attached to an electric motor, it is an object that traces the limits of our corporeal vision when it comes to parsing time: its movement is too rapid for us to distinguish in discrete phases, and so our eyes can only see a blur, a ghostly apparition fleshing out a virtual volume. Giedion-Welcker pointedly compares this image to Brâncuși's own photograph of his marble *Bird* (1925) with the following remark:

> The impression of movement, which the constructivists produce via technology, Brâncuși achieves by retaining real mass, through proportion, tension, and the luster of the polished marble or metal (light). The dematerialized swing up *into* space happens here and there with works that were made completely independently from one another.[18]

These photographs obscure, even eradicate qualities that we might have felt to be indispensable for the perception of sculpture, such as a legible material specificity or a fixed and bounded form that affirms our confidence in our

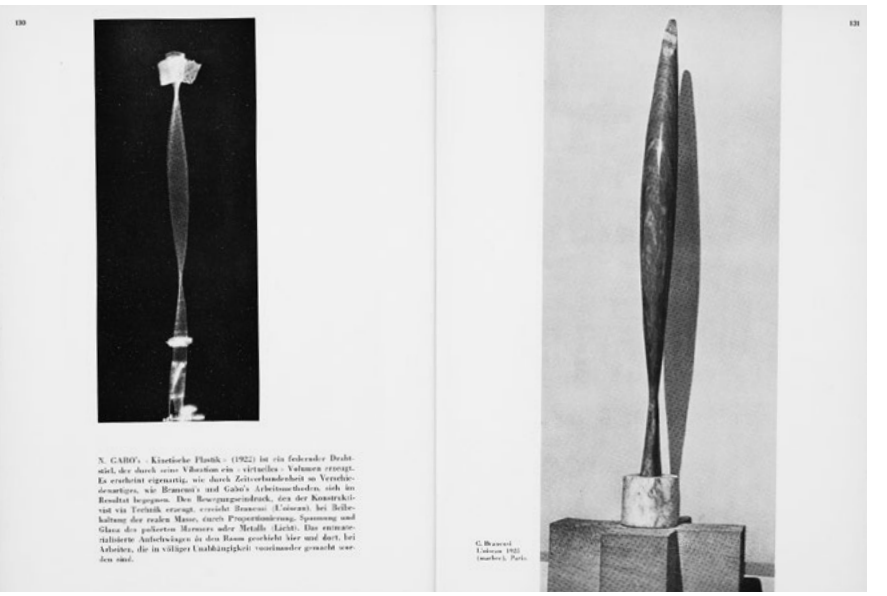


Fig. 6 "N. Gabo's 'Kinetische Plastik' (1922) […]" and "C. Brancusi, L'oiseau, 1925 (marbre), Paris." From Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zürich 1937, pp. 130–131

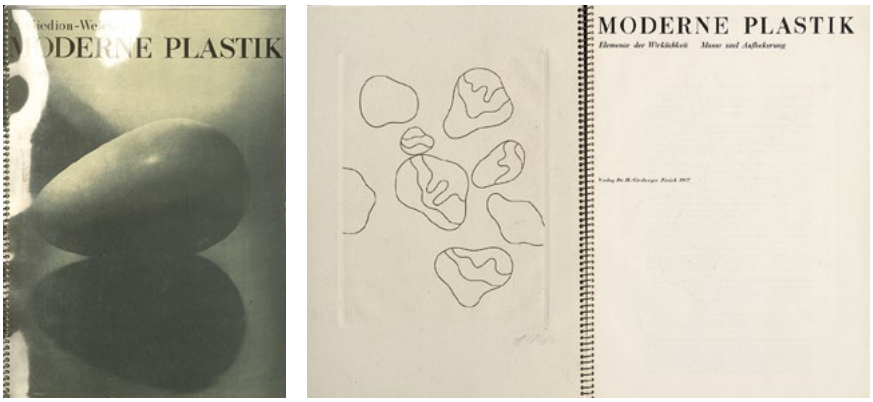


Fig. 7 Hans Arp: Etching *Coquilles* in luxury edition of Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zürich 1937

bodily command over space. As such, they are documents, not of an objective image of the objects they register, but of their modernity—of sculpture made in the photographic age. Indeed, this focus presents itself on the very cover of the spiral-bound, luxury edition of *Moderne Plastik*, which included a clear plastic sheet through which the reader-beholder would see the photograph of Brâncuși's *Le Commencement du monde* (The Beginning of the World), c. 1920. When the book is closed, our eyes penetrate this film, enforcing the illusion that the pictorial space of the photograph is transparently available, both to sculpture and to vision. But once we lift this plastic cover to enter into the book-space, we must confront a difference that had, at first, remained invisible and unconscious. Suddenly, Brâncuși's carefully carved and polished stone cannot be seen apart from the synthetic and pliable field we now hold in our hands. And this plastic material—so emblematic for Gabo's work—becomes a palpable metaphor, not just for *Plastik*, but for its photographic condition.

Moving past this dyad of the mythic and the modern, the haptic and the optical, we find a signed etching by Arp inserted as a frontispiece to the luxury edition (*fig. 7*). Initially, the flat, linear contours of this graphic work appear tangential to the subject of sculpture, and yet they exemplify what Giedion-Welcker regularly called the artist's "concise sign language"—a language I believe she ultimately felt to be modern sculpture's mother tongue.[19] She provocatively characterized these signs as *Formlinge*, a term devised by the ethnologist Leo Frobenius in his studies of South African rock painting

to describe the embodiment of past time in perpetually adaptable forms.[20] "Primeval shapes seem to rise from the dead to get mixed up in today's burlesque games," she writes. "Arp is less interested in the fixed, individual example than in the animated play of relationships, the sounds and echoes within that dynamic order in which everything fluctuates and is eternally subject to change and transformation."[21] Giedion-Welcker would later extend this morphological conception of history to her account of the artist's *papiers déchirés*, a remarkable body of work he initiated at the same time he began to make free-standing sculptures.[22] Here I can only gesture to her vivid description of these collages as "penetrated by the destructive tear in passing time, by death." That is, the manifestly visible technique of tearing paper, extant drawings, or photograph prints to shreds suggested "a new relationship to temporality, this presence of death in life."[23] When Arp applied this technique, in turn, to photographs of his own sculptures, we may see this gesture as a response to the kind of visual history Giedion-Welcker presented in *Moderne Plastik* (*fig. 8*). Does sculpture register time in the lived perception of the beholding body, he seems to ask, or does it record a confrontation between the intractable material world and a formative impulse that we can only ever encounter belatedly? Rather than obscure sculpture's claim on time, the manipulation of photographs—in *Moderne Plastik* to tell its recent history, in the *papiers déchirés* to contemplate its future—multiplies that claim instead, from the distant past to our present moment.

Fig. 8 Hans Arp: Photo-collage with a portrait of Hans Arp, n.d. Torn photograph on cardboard, 20.4 × 34.1 cm. Kunstmuseum Basel, Kupferstichkabinett, Schenkung Marguerite Arp-Hagenbach 1968

1 Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zürich 1937; and *Modern Plastic Art. Elements of Reality; Volume and Disintegration* (trans. by P. Morton Shand), Zürich 1937. This essay expands a discussion I first developed in Sarah Hamill and Megan R. Luke: "Reproductive Vision. Photography as a History of Sculpture," in: *Photography and Sculpture: The Art Object in Reproduction* (ed. by Sarah Hamill and Megan R. Luke), Los Angeles 2017, pp. 1–32. I am grateful for the support of Mario Luescher and Michael Schmid, SIK-ISEA, Zürich; Almut Grunewald, gta Archiv/ETH Zürich; and Jana Teuscher, Stiftung Arp e.V., Berlin/Rolandswerth, for their support of my research for this essay.
All translations from German are my own.

2 Carola Giedion-Welcker: "New Roads in Modern Sculpture," in: *Transition* 23 (1934–35), pp. 198–201. On the genesis of this book and the collaboration with Bayer, see Iris Bruderer-Oswald: *Das neue Sehen: Carola Giedion-Welcker und die Sprache der Moderne*, Bern 2007, pp. 115–141; and Iris Bruderer-Oswald: "Carola Giedion-Welcker und die Entdeckung der Moderne," in: *Das Bauhaus und Frankreich/Le Bauhaus et la France*, 1919–1940 (ed. by Isabelle Ewig, Thomas W. Gaehtgens, and Matthias Noell), Berlin 2002, pp. 415–429.

3 Rainer Stamm: *Der Folkwang-Verlag. Auf dem Weg zu einem imaginären Museum*, Frankfurt am Main 1999; Gabriele Klempert: *Die Welt des Schönen. Eine hundertjährige Verlagsgeschichte in Deutschland. Die Blauen Bücher, 1902–2002*, Königstein im Taunus 2002.

4 Carola Giedion-Welcker: "Neue Wege der heutigen Plastik" (1934), in: *Schriften 1926–1971. Stationen zu einem Zeitbild* (ed. by Reinhold Hohl), Cologne 1973, p. 388. Eugene Jolas gives the translation as "a decisive first form" in Giedion-Welcker 1934–35, p. 200. On the importance of Joyce on her thinking about historical narration and prehistoric form, see Bruderer-Oswald 2002, pp. 177, 186.

5 Giedion-Welcker 1937, p. 103.

6 Quoted in Gert Schiff: "Carola Giedion-Welcker," in: *Du. Kulturelle Monatsschrift* 22/3 (1962), p. 60.

7 Carola Giedion-Welcker: "Verzaubertes Cornwall," in: *Schweizer Journal* 15 (May–June 1949), pp. 36–39; 46–47, p. 46.

8 On this photograph, see *The Giedion World. Sigfried Giedion and Carola Giedion-Welcker in Dialogue* (ed. by Almut Grunewald), Zürich 2019, p. 309. Finsler attended Heinrich Wölfflin's art history seminar in Munich, where he met Giedion in 1913 and Giedion-Welcker in 1915; see his reminiscences of his close friendship with the pair in *Hommage à Giedion. Profile seiner Persönlichkeit*, Basel 1971, pp. 96–99.

9 Carola Giedion-Welcker: *Hans Arp* (With a Documentation by Marguerite Arp-Hagenbach), New York 1957. Citations from the original German edition, Stuttgart 1957, p. xiv.

10 On this point, Giedion-Welcker repeatedly acknowledged the reflections on modern sculpture by the biologist C. H. Waddington in his essay "The Character of Biological Form," in: *Aspects of Form: A Symposium on Form in Nature and Art* (ed. by Lancelot Law Whyte), London 1951, pp. 43–56. See Carola Giedion-Welcker: "Urelement und Gegenwart in der Kunst Hans Arp," in: *Das Werk* 39/5 (1952), pp. 164–172, p. 169; and Giedion-Welcker 1957, p. xxviii.

11 Joel Snyder: "Sculpture and the Rhetoric of Substitution," in: *Sculpture and Photography: Envisioning the Third Dimension* (ed. by Geraldine A. Johnson), Cambridge 1998, pp. 21–34.

12 Carola Giedion-Welcker: "Besuch in Carnac" (1934), in: Giedion-Welcker 1973, pp. 11–12.

13 Carola Giedion-Welcker: "Prähistorie, Vico und die Moderne Kunst" (1938), in: Giedion-Welcker 1973, p. 13.

14 Ibid., p. 14. In her exchanges with Bayer about the layout of the proofs for *Moderne Plastik*, Giedion-Welcker likewise insisted that the very form of these comparative images in the book should reflect a structural, rather than superficial connection to modern form: "Unfortunately, we haven't had enough discussion concerning the African sculpture [*Negerplastik*]. I have always attacked the big fashion for all things African, which was so acute in books that appeared around ten years ago. This is why, sadly, I have to make the large African photographs — which, in themselves are wonderfully successful — smaller still. These objects were only used for comparison, and precisely because of their superb (photographic) execution, they shouldn't receive such focus in terms of content." Cited by Bruderer-Oswald 2002, p. 425.

15 Heinrich Wölfflin: "How One Should Photograph a Sculpture" (trans. by Geraldine A. Johnson), in: *Art History* 36/1 (February 2013), pp. 52–71, pp. 58–59. (Translation modified.)

16 Giedion-Welcker 1934–35, p. 198.

17 Maike Steinkamp states that Kobro likely intended this sculpture for Arp, a gift that was never realized, however; see "The A-Geometric World of Hans Arp," in: *A-geometria. Hans Arp i Polska/A-Geometry. Hans Arp and Poland* (ed. by id. and Marta Smolińska), exh. cat. Muzeum Narodowe w Poznaniu, Poznań, 2017, pp. 14–73, p. 44. On Arp's connections to the Polish avant-garde, see *Kilométrage. Jan Brzękowski und seine Künstlerwelten* (ed. by Tomasz Dąbrowski), Cologne and Berlin 2011.

18 Giedion-Welcker 1937, p. 130.

19 Giedion-Welcker 1952, p. 166.

20 Referring to Arp's "amorphous form-signs," Giedion-Welcker wrote that "Frobenius first called their UR-brothers in African rock paintings 'Formlinge,' which were characterized by eternal coming-into-form," in: Carola Giedion-Welcker: *Hans Arp. Ausstellung 1959/60*, exh. cat. Museum Folkwang, Essen 1959, p. 4. In other texts on Arp from the 1950s, she defined the *Formlinge* as "the genetic formations of prehistory [*Urgeschichte*]"; see Giedion-Welcker 1952, p. 166 and Giedion-Welcker 1957, p. xiv. For an illustration of these *Formlinge* in a contemporary modernist context, see Leo Frobenius and Douglas C. Fox: *Prehistoric Rock Pictures in Europe and Africa*, New York 1937, pp. 48–49 and pl. 130.

21 Giedion-Welcker 1957, p. xiv.

22 On the relationship between Arp's sculptures and the *papiers déchirés*, see Eric Robertson: *Arp: Painter, Poet, Sculptor*, New Haven 2006, pp. 107–108.

23 Giedion-Welcker 1957, p. xxxii.

Appealing to the Recipient's Tactile and Sensorimotor Experience

Somaesthetic Redefinitions of the Pedestal in Arp, Brâncuşi, and Giacometti

Marta Smolińska

Hans Arp wrote that frames and pedestals had amused him since childhood.[1] In those days, he liked to stand on empty pedestals and imitate the facial expressions of nymphs.[2] It therefore comes as no surprise that in his work, especially that produced in the context of Dada and Surrealism, he repeatedly sought to redefine the traditional function of the pedestal (*fig. 1*). In this essay, I analyze two multi-part sculptures by Arp from the early 1930s: *Head with Annoying Objects*[3] of 1930–32 (*fig. 2*) and *Sculpture to Be Exposed in the Woods*[4] of 1932 (*fig. 3*). I compare them with selected works by Arp's contemporaries Constantin Brâncuşi (1876–1957) and Alberto Giacometti (1901–1966), who in this context were inspired by both August Rodin's (1840–1917) groundbreaking approach as well as so-called primitive art. They, too, attempted to modify the pedestal's conventional function as a rhetorical expression for the presentation of art. I argue that all three artists questioned the traditional forms of the pedestal, namely in close connection with a rejection of ocularcentrism and the discovery of the potential role that the sense of touch may play in the perception of a sculpture. From today's perspective, I will also address this topic in the context of tactility, in terms of the sensorimotor and somaesthetic experiences as defined by Richard Shusterman,[5] and in relationship to the question of horizontality and the phenomenological properties of biomorphic forms.

Within the framework of an *anachronistic* (in George Didi-Huberman's sense of the term) reading of the selected works by Arp, Brâncuşi, and Giacometti, the following topics are of particular interest: the de(con)struction of the aura, participatory art, and lifting the aesthetic barrier[6] to enhance authenticity and the degree of realism. These modifications to the pedestal blurred the boundary between art and life. Consequently, it came to be understood that—as Arnold Berleant has argued—art does not necessitate experience that is distinct from other aspects of life, and that the identity of

Fig. 1 Hans Arp and Michel Seuphor in Brissago, 1950

the aesthetic does not require a distancing from other kinds of human experience.[7] Rather, it has to do with aesthetic engagement, which according to Berleant encompasses a holistic, contextual, participatory, processual, and creative experience of art that is not limited to the sense of sight.[8] Paradoxically, I would like to sketch out Arp, Brâncuşi, and Giacometti's roles as pioneers of modernism through an analysis of the interrelationship between the pedestal and the (un)touchable, that is, something apparently marginal or parergonal and something that is devalued vis-à-vis aesthetic experience, per Georg Wilhelm Friedrich Hegel, i.e. the sense of touch. Here, tactility is understood as a mode of perceiving an artwork that is grounded in actual touch—in contrast to Alois Riegl's definition of hapticity, which considers touch as a modality of sight.[9]

Fig. 2 Hans Arp: *Head with Annoying Objects*, 1930–32 (GW 004). Head 36 × 26 × 19 cm; mandolin 13 × 6 × 5 cm; mustache 13.5 × 10.5 × 8 cm; fly 16 × 7.5 × 12 cm.
Stiftung Arp e.V., Berlin/Rolandswerth

Fig. 3 Hans Arp: *To Be Exposed in the Woods*, 1932 (GW 010). Plaster, Large form 9.5 × 22.5 × 14 cm; medium form 7 × 12 × 10 cm; small form 5 × 9.5 × 6 cm.
Stiftung Arp e.V., Berlin/Rolandswerth

The traditional pedestal fulfills the manifold functions of a frame in order to bring about the desired effect of auratic isolation and impalpability. As Bernhard Kerber has noted, the pedestal ennobles and signifies artistic value more than any other mode of display.[10] In 1912, Wilhelm Waetzoldt had already written: "The most important function of the pedestal is to distance the plastic entity from the real world, to clearly separate it from reality, and quite literally to elevate it to a higher sphere of existence and effect."[11] By contrast,

according to Hans Holländer, pedestals are elements of a perspectivity that has been transferred to three dimensions.[12] They create clear boundaries between sculptures and their surroundings yet appear neutral in the process. Joachim Heusinger von Waldegg elaborates: "Like the frame, the pedestal defines the limits of the plastic work in the same way that it validates its autonomy and status, correspondingly in terms of structure or motif."[13] Or as Dieter Brunner aptly summarizes:

> Pedestals define standpoints, above all the viewer's relationship to the plastic world. The pedestal serves as an intermediary, realizing the virtual and ideal elevation and complementing the comprehensive presentation. It holds the viewer at a distance by lifting it to its own sphere. The "pedestal" is the plastic pendant to the frame, which defines and delimits the painting on or in front of the wall. With the pedestal, the sculpture is isolated from the surrounding space; as a foundation it does not only prepare the appropriate "terrain" for the sculpture but also separates the work from the ground.[14]

He also points out that, ultimately, the pedestal is not the sculptor's invention because it is copied from nature.[15]

The pedestal brings about distance and separation, which result in a contemplative, or rather, passive mode of reception. Arie Hartog argues that the pedestal "generates aura. More intensely than a frame, which always accentuates the ever-present notion of a painting as a window, the pedestal serves to physically and symbolically elevate the object. Whatever it may be, as soon as it is placed on a pedestal, it is important."[16] However, Hartog adds that the pedestal is, therefore, a tool of staging theatricality, in Michael Fried's sense of the word.[17] Arp, Brâncuşi, and Giacometti very often staged their sculptures in relationship to the sense of touch, which from my point of view increases theatricality, because viewers are invited to consider these works of art in a performative, phenomenological, sensorimotor, and tactile manner. The term, developed by Fried in 1967 in the context of minimalist works, refers to what sculptor Robert Morris called the "extended situation" that encompasses the sculpture, its surroundings, and the viewer and that calls for "physical participation."[18] Applying Fried's term to the sculptures of Arp,

Brâncuşi, and Giacometti allows me to argue that the transcendental power of art is destroyed by the literal, concrete present of the tactile works, which are often displayed without pedestals, or which seek to redefine them.

In what ways did these three avant-garde artists carry out their attack on the pedestal in order to knock elite art down from it? Within their separate strategies, what were the roles of tactility and lability, which call into question the stereotypical function of the pedestal as static, stationary, stabile, immobile, and rooted to the ground? Which modes of perception could be developed by abandoning the pedestal or integrating it into the work? Specifically, I focus on the ways Arp dealt with the pedestal in his multi-part sculptures of the 1930s, a topic that has not been examined until now.

All three artists produced their works within the broader context of Dada and Surrealism. Nina Gülicher, who has conducted research on the role of the pedestal in Dada, stresses, "The pedestal was deemed an indicator for artistic stance with respect to institutional convention."[19] It was particularly important to evoke the sensual and physical presence of the works and thereby align life and art as closely as possible.[20] She continues, "Together with the plinth, the pedestal marks the neuralgic zone between a sculpture and its surroundings, therefore bringing the work into a specific relationship with the surrounding space."[21] Arp's early plaster works clearly stem from Dada and Surrealism. The artist also used them to reflect upon the role of the pedestal, which had amused him since his childhood, as "a medium that embodies formulas for pathos from the past and that would always be tied to the association with establishment and elevation […]."[22] As Brunner notes, the abolishment of the distance between the work of art and the recipient is brought to the fore, as are the activation of a form of perception other than contemplative observation and a new definition of a sculpture's relationship to the surrounding space. In the history of sculpture, the phenomenon of lability has garnered increasing attention. Hans Sedlmayr feared it so much that he wrote about sculpture without a base in the context of designing the unstable in his 1948 book *Verlust der Mitte* (*Art in Crisis: The Lost Center*). The theorist deemed such symptoms of the renunciation of the tectonic as negative signs representing the de(con)struction of an artwork's aura.

Influenced by the postulates of Dada, Arp turned to the potential of organic forms.[23] In a manner similar to that of Giacometti, he de(con)structed the status of traditional "untouchable" works of art[24] that were perceived under the conditions accorded to them by the forms of their individual pedestals.

With respect to the devaluation of the artwork's aura and the de(con)struction of its aloofness and untouchability, Arp, Brâncuşi, and Giacometti also shared the strategy of creating works that hovered between sculpture and utilitarian objects. As such, Arp — together with Sophie Taeuber-Arp[25] — created works such as *Untitled (Powder Box)* of 1916, *Amphora* of 1917, and *Chalice* of 1918, which invite interaction and activate the sense of touch. Meanwhile, in the work of his Romanian colleague, *Coupe I* of c. 1917 (*fig. 4*) serves as a prime example of this form: the cup tempts the recipient to put his or her finger on the handle. *Vide-poche* (*Empty Pocket*) (*fig. 5*), a multi-part, moveable plaster sculpture, which is dated to 1930–31 and evokes utilitarian objects, stands out within Giacometti's oeuvre.[26] None of these works are classical sculptures on traditional pedestals. By contrast, Arp, Brâncuşi, and Giacometti evoke everyday objects through their programmatic renunciation of the pedestal and often through their decisions to display the objects directly on furniture. *Sleeping Muse* (1909–10), one of Brâncuşi's most renowned works, was intended to be presented in this manner.[27] At the Salon Dada in Paris in 1921, Théodore Fraenkel[28] displayed his works this way, which reinforces the idea that we are dealing with a strategy that was consciously drawn from the Dadas: the rejection of the traditional pedestal and the appeal to the recipient's sense of touch.

In 1936, Walter Benjamin addressed this aspect of Dada and Surrealist art in "The Work of Art in the Age of Mechanical Reproduction," writing that their artworks were characterized by tactility and thereby constituted ballistic instruments that destroyed the aura and contemplation.[29] By contrast, Janine Mileaf has described André Breton as a tactile flaneur (*tactile flâneur*), who perused flea markets in search of interesting objects.[30] The revolutionary quality of Dada and Surrealism thus derives from this turn to tactility, which requires — to put it in today's language — participation and somaesthetic perception, based on the sensorimotor inclusion of the recipient's body in the aesthetic experience. Indeed, the aforementioned theorist Richard Shusterman understands the body as a central site of perception, performance, and self-expression, and has argued that better somatic knowledge enhances our understanding of art and humanity.[31] Along these lines, a text accompanying an exhibition of Surrealist objects in Paris in 1936 claimed that the works would yield more if touched in the dark or in low light.[32]

In this respect, the primary issue at hand is the potential of not seeing or hardly seeing, which necessitates touch and the activation of the Surrealist

Fig. 4 Constantin Brâncuşi: *Coupe I*, c. 1917. Fruitwood, 15.5 × 28 × 24.5 cm. Centre Pompidou, Paris

Fig. 5 Alberto Giacometti: *Vide-poche*, 1930–31. Painted plaster, 17.3 × 22 × 29.2 cm. Collection Fondation Giacometti, Paris

imagination, bringing latent desires to the surface. For Brâncuşi, a sculpture must not only be well made, but should also be pleasant to the touch and suitable to live with.[33] According to anecdotes, his work *Beginning of the World* (*Sculpture for the Blind*) of 1954, often lay on the artist's bed, where he would touch it with his eyes closed.[34] The artist also presented it in a closed sack with two openings resembling sleeves, through which one could

put his or her hands. Most viewers thought it was a joke. However, as Sebastiano Barassi has suggested, the idea for this presentation could have come from Duchamp, who had wanted to include Brâncuşi in the circle of Dadas.[35] When he received visitors at his Paris studio, the artist always touched his sculptures, thereby drawing attention to the tactility of their surfaces. Likewise, Giacometti conceived *Disagreeable Object* (*fig. 6*) and *Disagreeable Object to Be Thrown Away* (*fig. 7*), both 1931, as objects to be touched.[36]

At this point, I would like to stress that in order for the hand to function as a "vital organ of sensual perception,"[37] artists like Arp, Brâncuşi, and Giacometti had to redefine the role of the pedestal or fully negate its right to existence. Only then could an explicit appeal be made to tactility and the sensorimotor system. Thus, it was no coincidence that Arp and Giacometti met in 1934 at a group exhibition in Zürich entitled *Objects without Pedestals*.[38] Paradoxically, their artistic strategies rendered the pedestal invisible while simultaneously drawing attention to it.

In retrospect, Arp declared that he had first attempted to overthrow artistic tradition between 1908 and 1910.[39] Such efforts include treating the base as an integral part of the work or renouncing it altogether. According to Ulrike Becks-Malorny: "Before he embarked upon his work in three-dimensional sculpture, Hans Arp visited Constantin Brâncuşi in his Paris studio and subsequently wrote a poem in homage to Brâncuşi's *Colonne sans fin*."[40] As is well known, Brâncuşi insisted that if the pedestal were not an integral component of the statue, then it must be wholly relinquished.[41] Pontus Hulten has observed, "It is clear that very early on, Brâncuşi did not differentiate between sculpture and pedestal."[42] Similarly, Johannes Myssok notes that it is often no longer possible to distinguish where the sculpture ends and the pedestal begins.[43] Annette Ludwig has set forth the thesis that a strong affinity for Brâncuşi's work does not appear until Arp's late work, because he initially favored a free presentation without the pedestal, which lent his sculptures the intended metamorphic closeness to nature.[44] However, I want to point out the fact that two common approaches are apparent in his work much earlier: playing with the relationship between sculpture and utilitarian objects and a similar concept of the pedestal as an integral part of the work, especially between 1916 and 1918, and in the works *Head with Annoying Objects* and *Sculpture to Be Exposed in the Woods* (*figs. 2* and *3*), both from the early 1930s.

Arp strove to eradicate the boundary between human, nature, and object.[45] In order to achieve this, he appealed to the sense of touch and invited the recipient to engage in sensorimotor interaction, among other things. Particularly important in this context is the fact that the multi-part plaster sculptures were not fixed, in contrast to the wood sculptures composed from multiple parts. As such, the recipient is invited to change them and rearrange their movable parts.[46]

Fig. 6 Alberto Giacometti: *Disagreeable Object*, 1931. Bronze (Cast 1961), 15.1 × 47.9 × 11.8 cm. Collection Fondation Giacometti, Paris

Fig. 7 Alberto Giacometti: *Disagreeable Object to Be Thrown Away*, 1931. Bronze, 22.8 × 34.3 × 25.9 cm. Collection Fondation Giacometti, Paris

In this manner, chance was introduced to the composition, as were intimacy and informality in the relationship between the recipient and the sculpture. *Head with Annoying Objects* and *Sculpture to Be Exposed in the Woods* consisted of pebble-like forms that were meant to be rearranged. Smaller pieces lay upon larger organic forms, which resembled bowls. I would say that in the case of these two sculptures, Arp did away with the pedestal, or—insofar as our understanding is contingent upon the seemingly inseparable pair of the sculpture-pedestal—made the pedestal an integral component within a multi-part composition. In both *Head with Annoying Objects* and *Sculpture to Be Exposed in the Woods*, two larger forms act as horizontal and organic bases for the smaller, moveable pieces. Their rounded surfaces resemble safe harbors for the remaining, easily manipulatable pieces, which lent themselves to being rearranged, as Arp intended. Thus, they were un-pedestal-like pedestals. Instead of elevating or isolating the sculpture, making it stand out, or creating a distance from the recipient—they did precisely the opposite: they called for touch, encouraged recipients to pick up the small, biomorphic forms in their hands, which they could then put back in their snug hollows, without having to worry that they would roll away and break. When Arp called the aura of the untouchable work of art into question, he also stimulated the sensorimotor and somaestehtic modes of perception, uninhibited by the presence of a pedestal in the traditional sense. Arp's pedestal display did not result in auratic isolation: It was possible to lean over the sculpture with one's whole body and to touch it instead of observing it from the distance established by the pedestal—as in art that is separated from reality. Moreover, the horizontality of these forms brought about a redefinition of the role of the pedestal, which usually stands upright.[47] By contrast, Arp's works lay themselves down and invite the recipient's hands to trace their forms and—in a somewhat erotic manner—stroke them horizontally. In other words, they lifted the aesthetic barrier. The forms cannot be stacked upon one another: One can place them next to one another on the bowl and celebrate theatricality—in Michael Fried's sense of the word. In this manner, these forms become means for staging, just like the traditional pedestal. However, through their horizontality, lability, and the tactility initiated by the artist, they bring about a somaesthetic form of bodily perception, not a contemplative form of viewing from a distance.

The organic forms of *Head with Annoying Objects* and *Sculpture to Be Exposed in the Woods* appear similar from every perspective. The sculptures,

therefore, do not have ideal viewing points. Arp's second wife, Marguerite Hagenbach, recalled that the artist preferred round pedestals because he thought they encouraged viewers to walk around his sculptures and to see them from all sides.[48] According to Margherita Andreotti, Arp's preference may have arisen from the challenge of freeing sculpture from the tyranny of front and back, top and bottom, and from a fixed orientation in space—"freedom from a fixed orientation," as she calls it.[49] She considers this to be one of the most important innovations that Arp introduced in the early 1930s. I would like to add that this innovation would not have been possible without the fusion of two strategies: the redefinition of the pedestal's function and tactility. The undulating lines and rounded forms of both sculptures invite the recipient to move around them and to slip into the role of the tactile flaneur, as Janine Mileaf described André Breton. They exude something that I would like to call an "organic aura," which is starkly different from that which Benjamin described as "the singular appearance of a distance," and that the Dadas and Surrealists de(con)structed with such fervor. The "organic aura" that emanates from the sculptures' undulating bodies[50] draws the recipient to these forms that evoke growth like living beings subject to constant processes of biomorphic change. Somasthetic perception, which involves the sensual carnality of the recipient in the *here and now*, could awaken in the "organic aura" a pulse,[51] as exemplified by grasping and rearranging the individual elements on the "bowl."

Giacometti's *Disagreeable Object* of 1931 is just as tactile yet possesses a different, highly fetishistic character. The artist intended for the object to be touchable, which comes through in a photograph by Man Ray (*fig. 8*). A bare-breasted model holds the thorny, phallic object close to her naked body. This act is made possible both through the absence of the pedestal as well as the lack of a specific position from which the sculpture is meant to be viewed.[52] As Johannes Myssok has observed, "The renunciation of the pedestal is thus to be understood as integral to the strategy of lending plastic objects autonomous standing."[53] Under these circumstances, the recipient, therefore, functions as a tactile voyeur.

Through the transformation of the pedestal, Arp—like Brâncuşi and Giacometti—turned to proximity and tactility instead of distance and untouchability. In his work, sculpture and pedestal form a plastic unity, which allows the biomorphic body of the sculpture and the living body of the recipient to be bridged. Markus Stegmann describes it as such:

Fig. 8 Man Ray: *Woman Holding Giacometti's Disagreeable Object*, 1931–32

> Arp's works […] display striking volumes and suggestive convex and concave curves alike, which do not recall dry, hardened materials but rather fluid, soft ones. Contrary to factual circumstances, it seems as if these dynamic, rounded forms are in a state of slow yet continuous change, as if they were bound to latent but intensive processes of transformation.[54]

This thrilling vivacity, an integral part of the whole sculpture that is contained within the biomorphic form of the pedestal itself, communicates with the recipient and initiates aesthetic engagement, theatricality, and a somaesthetic, tactile mode of perception. In this way, the pedestal may also be understood as a sphere of activity (*Aktionsraum*),[55] to use Birgit Möckel's term.

Arp's work of this period also includes organic plaster sculptures without pedestals, and indeed small objects that were conceived as household

Fig. 9 Hans Arp: *Shell and Head*, 1933 (GW 015). Plaster, 20 × 25 × 18.5 cm. Stiftung Arp e.V., Berlin/Rolandswerth

objects[56] from the outset and were meant to lie directly on furniture, for example *Head and Shell*[57] of 1933 (*fig. 9*). Their very forms predestined them to be held in the hand, turned, and moved: Only then could their tactile merits be fully grasped. During the early 1930s, Arp once more reinforced the connection between utilitarian objects and tactility, as he had done in the collaborative works with Sophie Taeuber-Arp between 1916 and 1918. He also created such objects in the following decades, for example *Cloud Bowl*[58] of 1961, which measured 10.5 × 14 cm (*fig. 10*).

In this case, the lack of a pedestal in these small organic sculptures reflects the intention "to place them in the thick of life"—not only in a nominal sense but also in a physical one—and thereby overcome the distancing that is associated with the placement of every sculpture.[59] This corresponds to the strategy of the Dadas and Surrealists, who placed their objects directly upon furniture in order to rob them of any aura. Renouncing the pedestal also increases the effect of tactility, invites the recipient to interact, and lifts the aesthetic barrier. The work of Medardo Rosso marks an exception that

paradoxically reinforces this rule. Johannes Myssok writes, "Medardo's work no longer had a base, was conceived and created without the base."[60] However, the artist himself insisted: "A work of sculpture is not made to be touched, but to be seen from a certain distance, according to the artist's intended effect. Our hand does not permit us to bring to our consciousness the values, the tones, and colors—in a word, the life of the thing."[61] Arp, Brâncuşi, and Giacometti must have held the opposite point of view: Their approach was to activate the hand of the recipient by removing the pedestal.

The lack of the pedestal or its treatment as an integral part of the sculpture also leads to an extremely intense interaction between the sculpture and the surrounding space. Whereas Arnold Berleant[62] analyzes this phenomenon in relationship to Brâncuşi's oeuvre and Reinhold Hohl[63] mentions it with respect to Giacometti's work, Arp's multi-part sculptures of the early 1930s have not yet been interpreted within this framework, as mentioned above. Berleant points out that, through the redefinition of the pedestal, the Romanian artist's works charge and activate the space by emanating lines of force that are tied to the objects' optical instability. The American aesthetician also associates this effect with tactility: "Brâncuşi's *Sculpture for the Blind* and his marble versions of *Beginning of the World* are intended to be touched

Fig. 10 Hans Arp: *Cloud Bowl*, 1961 (Trier 251a). Plaster, 15 × 11.5 × 11 cm. Stiftung Arp e.V., Berlin/Rolandswerth

[…]. By physical incorporation of our bodies through direct or imagined contact, sculpture extends its volumes beyond itself."[64] Similar effects are found in *Head with Annoying Objects* and *Sculpture to Be Exposed in the Woods* (*figs. 2* and *3*) as well as in the small objects without pedestals that Arp originally intended to be placed on furniture.

The redefinition of the pedestal, therefore, blurs the boundary between art and reality and thereby boldly directs attention to the space in which the recipient experiences the sculpture in a somaesthetic and tactile manner. Yet according to Markus Stegmann, this process also operates in reverse: "The space is not only similar to […] a pedestal, but also takes part in the silent metamorphosis of the forms through its Gestalt and materiality. Moreover, it may be compared to a resonator that strengthens and molds the visual and optical characteristics of the forms—like the intensity and volume of tones."[65] It was precisely this two-way, dynamic interaction between the sculpture that either has an unconventional pedestal or lacks one entirely, on the one hand, and the recipient and the space, on the other, that Arp achieved above all in his studio, where he invited visitors to touch his works.[66]

The context of the studio or the private apartment, however, did not generally carry over well to the exhibition space. As Poley notes, that is why Arp's sculptures could not always be displayed without pedestals:

> The reason Arp used pedestals at all was psychological in nature. Arp no doubt followed it unconsciously. The small and the medium sculptures alike do not realize their [intended] effects when displayed freely on the floor of an exhibition space. That is, the great distance between the object and the eye of the beholder inhibits not only the proper formal reception of the work but also the physical "touchedness." Thereafter, Arp wanted to put his sculpture on [pedestals]; it was only by bringing the object higher and nearer to the eye and hand that the beholder would be invited to engage with it more intimately.[67]

If the pedestal is understood as an indication of an artist's position with respect to institutional conventions, I would argue that from today's perspective, one could speak of failure: The tactile and somaesthetic experience originally intended by the artists was ultimately replaced by haptic experience. Although Arp, Brâncuşi, and Giacometti redefined the role of the pedestal

with respect to the sense of touch and tactility, the aura has been returned to their works, which may only be touched by the eyes at art institutions today. But that is another topic.

In conclusion, I would like to emphasize that Arp, Brâncuşi, and Giacometti's strategies to redefine the pedestal, or their renunciation thereof, were closely tied to the fascination with touch that was prevalent in their day. I associate the pedestal with ocularcentrism and untouchability. However, the three avant-garde artists strove for an art that was not limited to contemplative viewing by the eye alone. Their works opened up new possibilities that seem especially relevant today. They may be described *anachronistically* with the help of the following terms: tactility; theatricality; somaesthetic, sensorimotor, and physical modes of perception; participation; lifting the aesthetic barrier; and aesthetic engagement.

1 Margherita Andreotti: *The Early Sculpture of Jean Arp*, London 1989, p. 216.

2 Hans Arp: *On My Way. Poetry and Essays 1912–1947* (ed. by Robert Motherwell) New York 1948 (*The Documents of Modern Art*, Vol. 6), p. 48.

3 Carola Giedion-Welcker: *Hans Arp* (With a Documentation by Marguerite Arp-Hagenbach), New York 1957. Citations from the original German edition, Stuttgart 1957: GW 004.

4 GW 010.

5 See Richard Shusterman: "Introduction: Aesthetic Experience and Somaesthetics," in: *Studies in Somaesthetics. Embodied Perspectives in Philosophy, the Arts, and the Human Sciences* (ed. by Richard Shusterman), Leiden and Boston 2018 (*Somaesthetics and Aesthetic Experience*, Vol. 1), pp. 1–13.

6 Bernhard Kerber, "Skulptur und Sockel. Probleme der Realitätsgrades," in: *Gießener Beiträge zur Kunstgeschichte*, Vol. 8 (1990), pp. 113–193, p. 122.

7 Arnold Berleant, *Re-Thinking Aesthetics. Rogue Essays on Aesthetics and the Arts*, Aldershot 2004, p. 7.

8 See Arnold Berleant: *Art and Engagement*, Philadelphia 2010.

9 See Léa Barbisan: "Vom Gefühl zur Taktik. Der Tastsinn in den visuellen Künsten von Johann Gottfried Herder bis Walter Benjamin," in: *Herder und die Künste. Ästhetik, Kunsttheorie, Kunstgeschichte* (ed. by Elisabeth Décultot and Gerhard Lauer), Heidelberg 2013 (*Beihefte zum Euphorion*, Vol. 72), pp. 258–259.

10 Bernhard Kerber: "Sockel und Sockelformen seit der Antike. Ein kunsthistorischer Exkurs," in: *Das Fundament der Kunst. Die Skulptur und ihr Sockel in der Moderne* (ed. by Dieter Brunner et al.), exh. cat. Städtische Museen Heilbronn; Gerhard-Marcks-Haus, Bremen; Arp Museum Bahnhof Rolandseck, Remagen 2009, pp. 19–28, p. 19. See also Nicholas Penny: "The Evolution of the Plinth, Pedestal and Socle," in: *Collecting Sculpture in Early Modern Europe* (ed. by Nicholas Penny and Eike D. Schmidt), New Haven and London 2003, pp. 461–481.

11 Wilhelm Waetzoldt: *Einführung in die Bildenden Künste*, Leipzig 1912, pp. 113–114.

12 Hans Holländer: "Das Problem des Alberto Giacometti," in: *Wallraf-Richartz-Jahrbuch* 33 (1971), pp. 259–284, p. 273.

13 Joachim Heusinger von Waldegg: "Der Sockel als 'Umsteigestation.' Von der Skulptur zur Architektur," in: *Von Rodin bis Giacometti. Plastik der Moderne* (ed. by Siegmar Holsten), Heidelberg 2009, pp. 51–52, p. 51.

14 Dieter Brunner: "Der Sockel des Bildhauers. Das Prinzip 'Sockel' in der Skulptur der Moderne," in: exh. cat. Heilbronn 2009, 9–17, p. 9.

15 Dieter Brunner: "Der Angriff auf den Sockel. Die Auseinandersetzung mit Pathosformel und Denkmalkult," in: ibid., pp. 97–114 p. 113.

16 Arie Hartog: "Die Frage der Augenhöhe. Beobachtungen zu Sockeln in der Bildhauerei um 1900," in: ibid., pp. 37–44, p. 37.

17 Ibid., p. 37.

18 Michael Lüthy: "Theatricality/Michael Fried," in: *skulptur projekte münster* 07 (ed. by Brigitte Franzen, Kasper König, and Carina Plath) exh. cat. Westfälisches Landesmuseum Münster 2007, pp. 465–466, p. 465. Quoted from: https://michael-luethy.de/scripts/michael-fried-theatricality-theatralitaet-minimal-art/ (Accessed May 28, 2019).

19 Nina Gülicher, "Revolution von innen. Sockellösungen im Umfeld von Dada," in: *Der Sockel in der Skulptur des 19. & 20. Jahrhunderts* (ed. by Johannes Myssok and Guido Reuter), Cologne 2013, pp. 83–102, p. 84.

20 Ibid., pp. 83–86.

21 Ibid, p. 84.

22 Brunner 2009, p. 113.

23 See Jürgen Fitschen: *Die organische Form 1930–1960. Bildhauerkunst—Hans Arp, Henry Moore und die Erneuerung der modernen Plastik nach dem Zweiten Weltkrieg*, Bremen 2003, p. 33.

24 Stefanie Poley: *Hans Arp. Die Formensprache im plastischen Werk. Mit einem Anhang unveröffentlichter Plastiken*, Stuttgart 1978, p. 37. In the work of Arp, Brâncuși, and Giacometti, interaction with the recipient is also meant to unleash the potential of chance, marking a parallel with Dada thought. See Annerose Rist: "Der Zufall als zweite schöpferische Instanz," in: *Purer Zufall. Unvorhersehbares von Marcel Duchamp bis Gerhard Richter*, exh. cat. Sprengel Museum, Hannover 2013, pp. 8–13, p. 9.

25 The attribution of the works in wood to Arp and Taeuber-Arp was first made posthumously. During Sophie Taeuber-Arp's lifetime, these works were solely attributed to her. See Walburga Krupp: "Hans Arp und Sophie Taeuber-Arp: Auf den Spuren eines Paares," in: *Art is Arp. Zeichnungen, Collagen, Reliefs, Skulpturen, Poesie* (ed. by Oliver Kornhoff), exh. cat. Arp Museum Bahnhof Rolandseck, Remagen 2009, pp. 40–45.

26 For an overview of Giacometti's objects, see the Fondation Giacometti's website: www.fondation-giacometti.fr/en/article/4/4-objects [Accessed June 5, 2019].

27 David J. Getsy: "Fallen Woman: The Gender of Horizontality and the Abandonment of the Pedestal by Giacometti and Epstein," in: *Display and Displacement. Sculpture and the Pedestal from Renaissance to Post-Modern* (ed. by Alexandra Gerstein), London 2007, pp. 114–129, p. 115.

28 Gülicher identifies this strategy as a flexible system of presentation. Gülicher 2013, pp. 98–99.

29 Janine Mileaf, *Please Touch. Dada & Surrealist Objects after the Readymade*, Hannover and London 2010, p. 12.

30 Ibid., p 85.

31 Shusterman 2018, pp. 1–13.

32 Jan Švankmajer: *Touching and Imagining. An Introduction to Tactile Art* (ed. by Cathryn Vasseleu, trans. by Stanley Dalby), London and New York 2014, p. 106.

33 Alberto Gallace and Charles Spence: "The Neglected Power of Touch: What the Cognitive Neurosciences Can Tell Us about the Importance of Touch in Artistic Communication," in: *Sculpture and Touch* (ed. by Peter Dent), Dorchester 2014, pp. 107–124, p. 109.

34 Ibid., p. 109

35 Sebastiano Barassi: "The Sculptor is a Blind Man: Constantin Brâncuşi's 'Sculpture for the Blind,'" in: ibid., pp. 169-179, p. 173.

36 Gallace and Spence 2014, p. 112.

37 Adam Jolles: "The Tactile Turn: Envisioning a Postcolonial Aesthetic in France," in: *Yale French Studies* no. 109 (2006) (*Surrealism and Its Others*), pp. 17–38.

38 Giacometti exhibited *Disagreeable Object to Be Thrown Away* (1931). See the Fondation Giacometti's database: www.fondation-giacometti.fr/en/database/163934/disagreeable-object-to-be-thrown-away [Accessed: June 6, 2019].

39 Hans Arp: *Unsern täglichen Traum…Erinnerungen, Dichtungen und Betrachtungen aus den Jahren 1914–1954*, Zürich 1955, p. 7.

40 Ulrike Becks-Malorny: "Verschmelzung und Integration," in: exh. cat. Heilbronn 2009, pp. 83–96, note 6, p. 85. See also Jean Arp: "La Colonne sans Fin," in: *Constantin Brancusi. Sculptures, peintures, fresques, dessins* (ed. by Christian Zervos), Paris 1957, p. 30.

41 Holländer 1971, p. 146. See also Friedrich Teja Bach: *Constantin Brâncuşi. Metamorphosen plastischer Form*, Cologne 1987, endnote 115, p. 66. As Stephanie Poley writes: "Arp's approach to the problem of display was twofold. On the one hand, similar to Brâncuşi's method, he used part of another sculpture as a pedestal. In the process, it was not necessary to destroy the old sculpture; he made separate casts from three parts of the plaster model for *Colonne à éléments interchangeables* […]. On the other, Arp used external elements as pedestals […]. It also seems that, for a time, Arp had a predilection for placing his sculptures on pedestal-assemblages made from piles of rough, natural stones. However, he restricted this type of assembly to his private sphere […]. Arp intentionally chose […] the round form, because he thought that angular pedestals incorrectly lead one to forget that one should walk around a sculpture." See Poley 1978, p. 107.

42 Pontus Hulten, "Brâncuşi und die Idee der Plastik," in: *Constantin Brâncuşi* (ed. by Pontus Hulten, Natalia Dumitrescu, and Alexandre Istrati), Stuttgart 1986, pp. 7–54, p. 23.

43 Johannes Myssok: "Relationen: Abstoßung und Affirmation des Sockels," in: *Skulptur Pur* (ed. by Ulrike Lorenz, Stefanie Patruno, and Christoph Wagner) exh. cat. Kunsthalle Mannheim 2014, pp.62–75, p. 64. See also Heusinger von Waldegg 2009, pp. 51–52.

44 Annette Ludwig, "Wo endet die Skulptur und wo beginnt der Sockel? Über Emanzipation und Autonomie," in: exh. cat. Heilbronn 2009, pp. 63–82, p. 65.

45 Eduard Trier: *Hans Arp. Sculpture 1957–1966* (Introduction by Eduard Trier, Bibliography by Marguerite Arp-Hagenbach, Catalogue of the Sculptures by François Arp; trans. by Karen Philippson), London 1968. Citations from the original German edition, Stuttgart 1968: pp. I–XII, p. V.

46 Ulrike Becks-Malorny compares this process to a game: "In the three-part work *Sculpture to Be Exposed in the Woods* by Hans Arp (1886–1966), two irregular forms lie loose like stones upon an organically undulating base. In hardly any other work by this artist is the parallel between artwork and product of nature so clearly manifest […]. The unfixed format was important to Arp because it allowed exhibition visitors to reorganize the parts of the sculpture according to their own preferences. Comparable to the uneven ground, the form may be understood as a kind of playing field, which, without binding specifications from the artist, catches and aggregates the sculptural parts, just as it could happen on the ground." See Ulrike Becks-Malorny 2009, p. 83. According to Sarah-Lena Schuster: "Moore, however, created rectangular plinths that firmly tied the forms together. In Arp they lie only loosely atop a larger organic shape, so the arrangement is not formally binding and subject to modification. Arp surrenders control over the ultimate appearance of his work, leaving it up to the viewer and—just as with stones in nature—to chance." See Sarah-Lena Schuster: "Creation. Henry Moore und Hans Arp," in: *Henry Moore. Vision. Creation. Obsession* (ed. by Oliver Kornhoff), exh. cat. Arp Museum Bahnhof Rolandseck, München 2017, pp. 120–171, pp. 124–125.

47 See Katharina Brandl: "Vertikale, Horizontale. Zur impliziten Horizontalität in Alois Riegls Grundbegrifflichkeiten," in: *All-Over* Issue 7 (Fall 2014), http://allover-magazin.com/?p=1840 [Accessed May 28, 2019]. Brandl writes that Alois Riegl, in his essay "Mood as the Content of Modern Art," likewise implicitly inscribed verticality within his concept of the distant view and horizontality within his concept of the close-up view. I would like to add that the close-up view is closely tied to the lack of a pedestal and the sense of touch.

48 Andreotti 1989, pp. 217–218.

49 Ibid., pp. 217–218. Andreotti uses the English critic Hugh Gordon Porteus's term "dislocated sculpture" to describe this pathbreaking phenomenon in Arp and Giacometti's kinetic sculptures. Ibid., p. 210. It should also be noted that Arp and Giacometti anticipated the possibility of dislocation in the titles of their works: *Sculpture to Be Exposed in the Woods* and *Disagreeable Object to Be Thrown Away*.

50 The term "undulating bodies" is from Fitschen 2003, p. 10.

51 See Yve-Alain Bois and Rosalind Krauss's interpretation of Georges Bataille's concept of the pulse in: Yve-Alain Bois and Rosalind E. Krauss: *Formless. A User's Guide*, New York 1997, pp. 133–168.

52 "Giacometti's surrealist sculpture has a secondary pioneering importance in dispersing with the base or pedestal. […] 'Disagreeable object' [1931] may be placed in more than one position […] it may be thrown down and allowed to assume its own position. These features of the work contribute to the surrealist process of disorientation, as well as supporting Duchamp's campaign for de-artifacation." See Douglas Hall: *Alberto Giacometti. Woman with Her Throat Cut*, 1932. Edinburgh, 1980, p. 14.

53 Myssok 2014, p. 64.

54 Markus Stegmann: "'Die schwarze Wolke im weißen Rock gebiert unter Freuden ein Vogelding.' Eine Platzbefindlichkeit zu Beginn der dreißiger Jahre," in: *Plätze und Platzzeichen. Der Platz—Ein Thema der Kleinplastik seit Giacometti* (ed. by Andreas Pfeiffer and C. Sylvia Weber), Heilbronn 1996, p. 52.

55 Birgit Möckel: "Modell und Wirklichkeit. Der Sockel als Aktionsraum," in: exh. cat. Heilbronn 2009, pp. 129–145.

56 Andreotti 1989, p. 219.

57 GW 015.

58 Trier 245.

59 See Peter Springer: "Rhetorik der Standhaftigkeit. Monument und Sockel nach dem Ende des traditionellen Denkmals," in: *Wallraf-Richartz-Jahrbuch Vol.* 48–49 (1987–1988), pp. 365–408, p. 383.

60 Johannes Myssok: "Medardos Ansichten," in: *Der Sockel in der Skulptur des 19. & 20. Jahrhunderts* (ed. by id. and Guido Reuter), Cologne, Weimar, and Vienna 2013, pp. 63–82, p. 63.

61 Ibid., p. 63–64.

62 Arnold Berleant: "Brâncuşi and the Phenomenology of Sculptural Space," in: id: 2004, pp. 141–148.

63 Reinhold Hohl: *Alberto Giacometti*, Stuttgart 1971, p. 135. Hohl offers a new definition of space and distance vis-à-vis the pedestal.

64 Berleant 2004, pp. 141–148.

65 Stegmann 1996, p. 54.

66 Marta Smolińska: "Haptyczność organicznych form: Hans Arp a sztuka polska 2. połowy XX i początku XXI wieku/Hapticity of Organic Form: Hans Arp and the Polish Art of the Second Half of the 20th and Early 21st Centuries," in: *A-geometria. Hans Arp i Polska/A-Geometry. Hans Arp and Poland* (ed. by id. and Maike Steinkamp), exh. cat. Muzeum Narodowe w Poznaniu, Poznań 2017, pp. 139–232, pp. 170–172.

67 Poley 1978, p. 108.

Arp and the Italian Sculptors

His Artistic Dialogue with Alberto Viani as a Case Study

Emanuele Greco

The relationship between the work of Alberto Viani (*fig. 1*), a prominent postwar Italian sculptor, and the organic sculptures of Hans Arp, one of the most important masters of modern sculpture, is highly significant in the field of sculpture after 1945 and has been the topic of much debate among Italian critics and scholars.[1] In fact, since the second half of the 1940s, when Viani produced mature work that embraced abstraction, critics have recognized his intense engagement with Arp. Some even accused Viani of openly imitating the Alsatian sculptor. For example, in 1950, the art critic Giuseppe Marchiori stated: "At present […] critics assert that Viani is a plagiarist, that he copies Arp's sculptures; and in saying so, they have the air of making a great discovery."[2] For a long time, critics have generally understood the relationship between Arp and Viani as closer to that of master and student. Recently, this interpretation has been reconsidered, opening a path for a broader historical contextualization of the exchange between the artists. Since the 1950s, some scholars have rightly observed that the artists had entirely different artistic viewpoints. Yet the stereotypical notion of Viani as a mere follower of Arp has long determined the Italian sculptor's reception, to the extent that he is almost always aligned with and presented as secondary to Arp.[3]

Through an analysis of unpublished documents, this essay aims to reconstruct the nature of Arp and Viani's artistic dialogue from the 1940s to the 1960s and to demonstrate that while their works are stylistically similar, the underlying ideas are quite different. Moreover, it seeks to explain how Arp's work became a source of inspiration to Viani in the late 1940s and whether Arp may have referred to Viani's works representing the human figure, which were grounded in the humanist tradition, in the 1950s.

Fig. 1 Alberto Viani working on *Torso Femminile* (Female Torso), 1954

Arp's Reception in Italy

As in other countries, Arp's artworks were primarily disseminated in Italy during the second half of the twentieth century.[4] Before that period, it was rare to find his works in that country, although there are a few exceptions. One of the first artworks by Arp to appear in Italy is from the Dada period, a xylograph originally published as plate number five in Richard Huelsenbeck's book *Phantastische Gebete* of 1916.[5] It was reprinted in June 1917 in *Noi*, an avant-garde journal with Futurist leanings that was edited by Bino Sanminiatelli and Enrico Prampolini. In the 1930s, the presence of Arp's artworks, especially the reliefs, was significant to the artists and critics associated with the Galleria del Milione in Milan. At the beginning of that decade, the gallery became a focal point for avant-garde artists who were

proponents of international abstraction and worked within geometric and Constructivist frameworks, such as Gino Ghiringhelli, Osvaldo Licini, Lucio Fontana, Fausto Melotti, Mauro Reggiani, Atanasio Soldati, Luigi Veronesi, Oreste Bogliardi, Cristoforo De Amicis, and Ezio D'Errico. The theorist and critic Carlo Belli served as an important touchstone for these artists. His text *Kn*, a sort of manifesto of the Italian abstract movement, was published in 1935. Kandinsky deemed *Kn* "the gospel of so-called abstract art,"[6] and other international artists such as Arp held it in high esteem.[7] Thus, it was not by chance that Arp's artworks—probably for the most part drawings, gouaches, and reliefs—were presented for the first time in Italy at the Galleria del Milione, from March 2 to 17, 1938, in a collective exhibition of abstract art. Other participants included Wassily Kandinsky, César Domela, Alberto Magnelli, Kurt Seligmann, Sophie Taeuber-Arp, and Paule Vézelay.[8]

Arp's works were widely circulated and received in Italy after the Second World War, when the artist participated in several editions of the Venice Biennale from 1948 onward.[9] He became increasingly well-known after winning the International Prize for Sculpture in 1954 (*fig. 2*),[10] an award that signaled his status as a master of modern sculpture. In fact, his works of

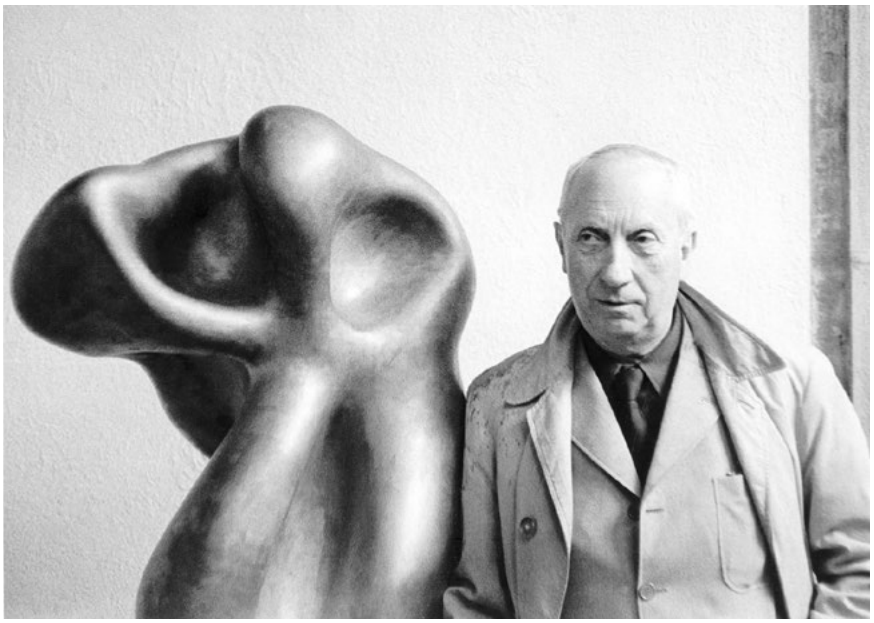


Fig. 2 Hans Arp with *Human, Lunar, Spectral* (1950, GW 100) at the Venice Biennale, 1954

organic abstraction, some of which had been created in the 1930s, were deeply admired by the new generation of Italian artists. Active between the second half of the 1940s and the 1950s, they were eager to learn about the latest trends in international abstraction.

A few years before Arp exhibited at the Venice Biennale, young Italian artists, especially Venetian sculptors such as Alberto Viani, Salvatore Messina, and Bruno De Toffoli,[11] already considered him to be a sort of "father" of modern sculpture. His work had been made famous by the international books, magazines, and newspapers distributed in Italy during the mid-1940s. In fact, along with Picasso's Surrealist drawings, paintings, and sculptures of the 1920s and 1930s, Arp's art served as a source of inspiration as they explored non-figuration and organic abstraction in their own sculpture.

The art of Hans Arp also provided an impetus for artistic experimentation in printmaking and painting in the subsequent years, especially during the 1950s, as demonstrated by the close relationship between Arp and the Armenian painter and critic Leone Minassian. The latter, who lived in Venice, was one of the first artists in Italy to pay close attention to Arp's works, along with Piero Dorazio, a young abstractionist who was fascinated by his reliefs.

The Case of Alberto Viani

Arp's relationship with these young Italian artists most often resembled that between master and student. There were few instances of direct contact or exchange, and even cordial interactions were never equal. In fact, it was quite the opposite: Arp held such weight that the young Italian artists regarded him as a role model and a master from whom they could learn. In this regard, the relationship between Arp and Viani was an exception. Counter to what has long been believed, it was characterized by a sort of equilibrium. Notwithstanding the artists' differences, there is no doubt that the sculptors were united by a deep, genuine, and reciprocal appreciation. Viani was twenty years younger than Arp, and looked to him and other, more established artists for inspiration. During the immediate postwar period, when he was developing his mature work, he was among the first to develop an interest in Arp's works. It is highly likely, however, that Viani had known about the Alsatian artist's work since the 1930s. Born at Quistello near Mantua in 1906, Viani studied at the Accademia di Belle Arti in Venice during the 1920s and

Fig. 3 Hans Arp: *Human Concretion*, 1933–34 (GW 021). Marble, 32 × 56 × 43 cm. Musée national d'art modern, Paris

Fig. 4 Alberto Viani: *Nudo* (Nude), 1944. Plaster, 110 × 75 × 65 cm. Location unknown

the 1930s, first with Eugenio Bellotto, a later practitioner of Symbolist sculpture, and then with Arturo Martini, the most important Italian sculptor of the first half of the twentieth century, as well as one of the main proponents of monumental figurative sculpture during the fascist regime. Viani was Martini's assistant at the Accademia from 1944 to 1947. During the mid-1940s, he witnessed his master undergo an artistic crisis. After experimenting with abstract sculpture and painting, in 1945 Martini published a cryptic book entitled *La scultura lingua morta*, in which he proclaimed that monumental sculpture (*statuaria*), more precisely defined as sculpture dedicated exclusively to the true and realistic representation of the human body, was a "dead language."[12] By contrast, during this period, Viani explored the very characteristics of sculpture that precipitated Martini's crisis—volume, shadow, and surrounding space—into a highly individual and fruitful examination of biomorphic abstraction that remained grounded in the traditional subject of the human figure. Viani's visual language synthesized the major strains of modernism: the lessons of Picasso's printmaking and Surrealist sculptures flowed together with Arp's organic sculptures (*fig. 3*); he had probably encountered both in the form of illustrations in books and magazines between 1944 and 1946.[13] It was not until 1948, at the first edition of the Venice Biennale after the war, that Arp and Picasso's works were presented for the first time in public in Italy. By that time, however, Viani had already developed a mature sculptural language of biomorphic abstraction (*fig. 4*). Many of his works in that style were presented at the Biennale with the heterogeneous avant-garde group Fronte Nuovo delle Arti.[14]

Viani studied Arp's organic forms, as well as the work of Picasso and other modernists. However, his visual language remained strongly tied to that of Martini, which was indebted to the figurative tradition of antiquity. It is this idiosyncrasy within Viani's visual language that distinguishes him from Arp, whose organic forms, which evoke natural processes, stem from a completely different source: the irony of Dada. Nevertheless, in a 1946 letter to the Italian art critic Sergio Bettini, Viani confirmed that Arp was a source for his art: "In these things [the sculptures made between 1939 and 1946] there are all my loves: there is the myth and the hermetic poetry—the idols and the Surrealists (Arp, Mirò...)—Greece and Picasso."[15] Importantly, Viani continued to harbor a deep respect and appreciation for Arp in subsequent years, and in 1957, Viani referred to Arp as a true "'patriarch' of modern sculpture, as I consider him."[16]

There is no doubt that Arp was essential to the evolution of Viani's plastic oeuvre. Yet Arp also admired the work of the young Italian sculptor, whom he had known personally since the beginning of the 1950s, as established by direct and indirect sources.

The oldest document that attests to the cordial nature of Arp and Viani's relationship stems from the correspondence between Arp and Minassian, who was a mutual friend. In this correspondence, Viani's name first appears around 1953,[17] a year after Minassian and Arp had begun an intense correspondence that ended only with Arp's death in June 1966; Minassian continued writing to the artist's second wife, Marguerite Hagenbach, until the 1970s.[18] In Viani's papers, the first source to indicate a direct relationship between Arp and Viani can be traced to 1954, when Viani worked at the Accademia di Belle Arti of Venice, and where he taught until 1976.[19] In a letter that has been unknown until now, Viani introduced Arp to one of his young students, who was traveling to Paris to continue his studies, and explained that he had suggested the student should meet Arp given "all we [artists] owe you [Arp]."[20]

It remains unknown when the artists first met in person. However, since Viani never traveled outside of Italy, it is highly likely that the two met in Venice during the Biennale; most likely at the edition of 1948 or 1950, when both artists exhibited. By 1954, when Arp was awarded the international prize, they were already acquainted. Other unknown letters between Viani, Arp, and Hagenbach, dated between 1954 and 1963, have been discovered. Although these letters largely consist of pleasantries and therefore hold little interest for researchers, they prove the existence of a direct and long-term relationship between the artists.[21]

Arp's first public demonstration of his admiration for Viani was in 1956, in the context of the Premio Parigi for young Italian artists, which was awarded to one painter and one sculptor exhibiting at the seventh Quadriennale in Rome. The prize included a solo exhibition at a Parisian gallery, a monograph written by an important French critic, and a trip to Paris. Among the judges were influential critics and artists from the French art scene, including Arp, Maurice Brianchon, André Chastel, Pierre Courthion, Jacques Villon, and Ossip Zadkine. According to Viani's aforementioned letter of 1957, Arp had unsuccessfully proposed Viani as the winner. He was on the short list of artists, as were Pietro Consagra, Francesco Somaini, Umberto Mastroianni, Nino Franchina, Luciano Minguzzi, Emilio Greco, Giacomo

Manzù, and Pericle Fazzini. After much deliberation, however, the judges gave the award to Giuseppe Negrisin, a very young and relatively unknown sculptor, while the award for painting went to the more established artist Enrico Prampolini.[22] Viani wrote: "Arp has always shown appreciation and sympathy toward me and at the Quadriennale he defended my works and wrote to me about his sorrow at the compromise he had to make."[23]

Perhaps the most noteworthy manifestation of Arp's appreciation for Viani was "Little Poems for Viani," a poem that he wrote for the Italian sculptor at the end of December 1957. It is highly significant, as Arp dedicated his texts and poems only to a select group of friends and distinguished colleagues, such as Max Ernst, Robert Delaunay, Wassily Kandinsky, Sophie Taeuber-Arp, and Theo van Doesburg.

In the summer of 1957, the young art critic Enrico Crispolti had the brilliant idea that led Arp to write this poem. Crispolti, whom the Roman art gallery La Medusa had commissioned to put together a new monograph on Viani, proposed that Arp write the introduction.[24] Although the volume was never published, Arp's introduction—that is, the poem dedicated to Viani—reveals his view of the Italian sculptor.[25] Moreover, at that time, Crispolti was well aware of how a text by Arp could influence Viani's reception. Although their artistic approaches were diametrically opposed, Arp's text would nevertheless convey his appreciation for the Italian artist, such that Viani would no longer be considered as a disciple of Arp. Instead, he would be regarded as an original artist who was recognized as such by the father of modern sculpture.

Arp's writings from the second half of the twentieth century, particularly those he dedicated to young artists,[26] often offer critical interpretations of contemporary art and reflections upon the historical period in which he lived, which he characterized as pervaded by the "insane" idea of technological progress. This approach holds true for the poem he dedicated to Viani. In fact, Arp aligned Viani's work with his own conception of modern sculpture, describing it as soft, sinuous, and conceived with the same irrationality of nature's creations. He set up a contrast between their work and the modern rational machines (such as the "sputniks, loud speakers, vespas, autos, radios"[27]) that he condemned as well as the mechanical sculpture of the modern era. For Arp, logic had become destructive, leaving the isolated artist to live in disgust and estrangement. Yet he felt a certain kinship with Viani and established a direct dialogue with the younger artist's work. For example, in

the first quatrain, which is repeated in almost the same form at the end, the author seems to converse with Viani's sculptures:

> D'où venez-vous?
> Du jardin des pierres et des étangs.
> Où allez-vous?
> Au jardin des pierres et des étangs.[28]

> Where do you come from?
> From the garden of stones and ponds.
> Where are you going?
> To the garden of stones and ponds.[29]

The garden, the stone, and the pond are archetypal images within the pantheistic universe of Arp's art and poetry. Furthermore, they evoke the Eastern mysticism and the Zen thought that he valued so deeply.[30] For example, Arp was fascinated by the "stone garden" of Ryoan-ji in Kyoto that he had seen reproduced on a postcard in 1954.[31] Arp addresses Viani directly at several points in the text:

> Bonjour Viani!
> Est-ce que vous m'entendez par ce vacarme? [32]

> Bonjour Viani!
> Can you hear me amidst all this din? [33]

In the main section of the poem, which is set off by the line "Viani's sculptures," Arp offers an analysis of the plastic work. Written in capital letters and in free verse, the lines are characterized by a simple syntactic structure and an intermittent rhythm that, as Marguerite Hagenbach noted in a letter, are poetic images of sculptures by Viani that had inspired the Alsatian master.[34] Arp describes Viani's work as follows:

> MIRAGE SYMÉTRIQUE LE RÊVE D'UNE PLANTE AU JARDIN D'ÉDEN

> RÊVES ÉLÉGANTS GREFFÉS SUR DES RÊVES ÉVEILLÉS

MIROIRS DE SIGNES ET DE CYGNE

RIMES SUR LE SILLAGE DU SOLEIL

POUPÉES NUES SANS AILES NI LANGUES NI GRIFFES[35]

SYMMETRICAL MIRAGE THE DREAM OF A PLANT IN THE GARDEN OF EDEN

ELEGANT DREAMS GRAFTED ON TO WALKING DREAMS

MIRRORS OF SWOONS AND SWANS

RHYMES ON THE WAKE OF THE SUN

NAKED DOLLS WITHOUT TONGUES OR CLAWS [36]

[…]

DOUCER DE L'APPARENCE

MÉLODIES DE VOILIERS [37]

TENDERNESS OF APPEARANCE

MELODIES OF WINDJAMMERS [38]
[…]

DAIS D'AILES
FLAMMES D'OISEAUX
ARMURES DIURNES
PLANTES A LONGUES CHEVELURES HUMAINES
BOURDONNEMENTS JAPONAIS [39]

CANOPY OF WINGS
BIRD-FLAMES
DIURNAL ARMORS
PLANTS WITH LONG HUMAN TRESSES
JAPANESE HUMMING [40]

All these images arise from unexpected verbal associations, which derive from musical assonances evoking a dream-like dimension and unfolding in a manner that defies logic and common sense. The images of the dream, nature, and the cosmic element of the sun appear throughout. Yet there is no trace of human presence, just the appearance of the "naked doll," an inanimate object and simulacrum of the human figure that Arp most likely included because it resembles Viani's female nudes. Moreover, in the midst of the above lines, Arp offers a profound assessment of the Italian artist's work:

> Les sculptures de Viani ressemblent aux miennes bien qu'elles diffèrent.
> Les sculptures de Viani ressemblent aux miennes comme un homme anti-mécanique ressemble à un autre homme anti-mécanique.
> Elles ont des affinités, des conformités, des rapports, des liaisons.[41]

> Viani's sculptures are like mine but different.
> Viani's sculptures resemble mine the way an antimechanical man resembles another antimechanical man.
> They have affinities, conformities, connections, and relations.[42]

> […]

> Les sculptures de Viani ne sont ni des analyses, ni de l'imitations, ni de l'artifice, ni du maléfice, elles sont des existences, des entités.[43]

> Viani's sculptures are neither analyses, nor imitation, nor artifice, nor evil spells; they are existences, entities.[44]

Existence, entities, living beings: for Arp, these words characterized the sculptures of his Italian friend. In light of this, it is possible to affirm that Arp appreciated the formal purity of Viani's sculptures. Moreover, as evidenced by Crispolti, Arp recognized some of the traits of his own pantheistic approach to art in the works of the Italian artist. He perceived them as silent "objects," or better "entities," suspended in the deafening noise of life. Yet he overlooked Viani's spiritualism and humanism, which were essential themes in his sculptures that took up the human body as their primary subject.[45] Despite this oversight, it is probable that Arp may have turned to Viani's work for inspiration.

Since the 1950s, the art historian Carlo Ludovico Ragghianti has published extensively on the relationship between Arp and Viani. In his essays, Ragghianti overturned the notion that the Italian sculptor merely imitated the Alsatian artist's style. He has always acknowledged that, until the beginning of the 1950s, Viani occasionally referred to the sculpture of the European avant-garde, in particular to that of Hans Arp and Constantin Brâncuşi. However, he also highlighted the great divide between them. On the one

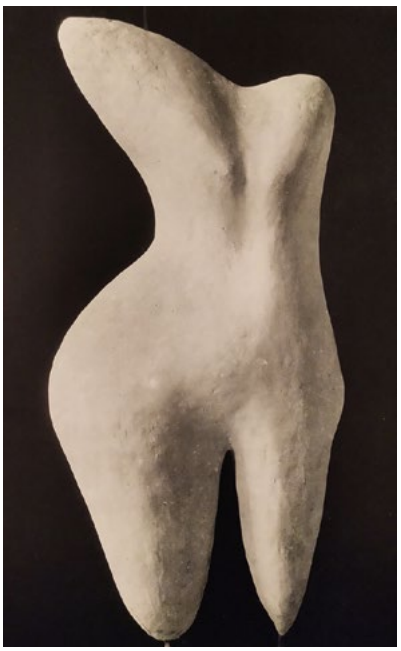


Fig. 5 Alberto Viani: *Nudo* (Nude), 1943,
Plaster, 120 × 65 × 40 cm. Location unknown

Fig. 6 Hans Arp: *Pyrenean Torso*, 1959 (Trier 188).
Plaster, 103 × 58 × 41 cm. Fondation Arp, Clamart

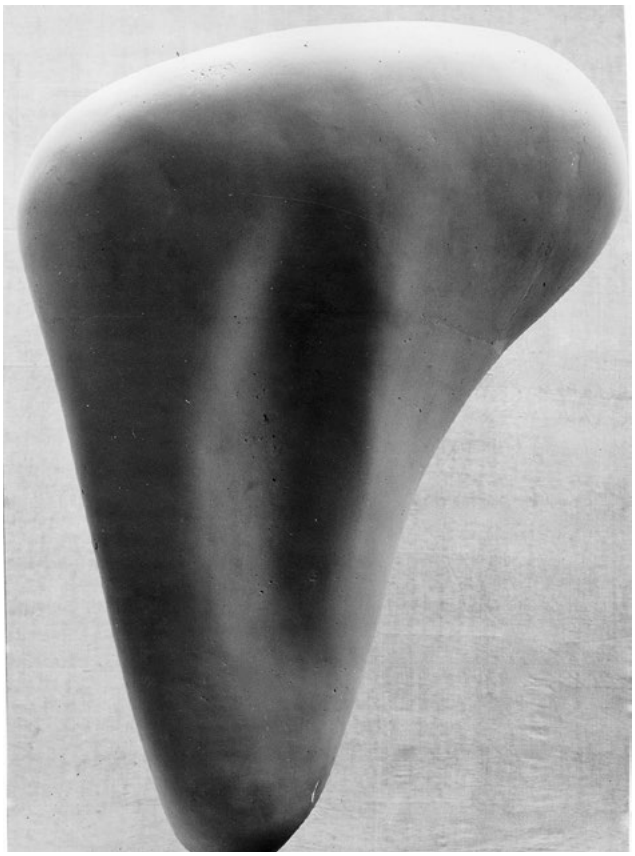


Fig. 7 Alberto Viani: *Torso virile* (Masculine Torso), First version, 1953.
Plaster, measurements unknown, not preserved

hand, Arp's sculpture is characterized by the melody and rhythm present in the surface. On the other, Viani's sculpture has an architectonic structure and weight that stems from the idea of the human body.[46] Furthermore, in his most important essay on Viani, published in October 1963 and later, the Italian critic proposed that some of Viani's works, especially the mature pieces of the 1950s, could have been a source of inspiration for Arp's human torsos of that same period (*figs. 5* and *6*). Ragghianti observed that Arp's sculpture is usually characterized by allegorical and symbolic elements made explicit in the titles of the works. His series of torsos, however, marks an exception to this rule. As such, it resembles Viani's oeuvre, in which the straightforward titles refer to the subject of the human body. Ragghianti, therefore, concludes that Arp could have been influenced by Viani.[47]

It is not possible to elaborate fully upon Ragghianti's fascinating thesis in this short essay. Still, there is additional supporting evidence in the form of a letter that Viani wrote to Crispolti in 1957. In it, Viani recalled Arp's praise for his artworks, in particular the *Torso virile* (Masculine Torso) of 1953 (*fig. 7*), which he exhibited at the Venice Biennale in 1954: "Arp very much liked the Torso, and I maintain that it is one of my best pieces."[48]

Fig. 8 Catalogue of the exhibition *Alberto Viani. Sculture in bronzo*, Rome, Galleria Odyssia, May–June, 1961, with a critical text by Enrico Crispolti and a poem by Hans Arp

Conclusion

Although Arp and Viani engaged in a productive, reciprocal exchange of ideas, the complexity of their relationship has not been fully understood until now. Given the evidence presented above, Viani was no mere imitator of Arp, but a serious and valid interlocutor whom Arp appreciated as an equal.

The foundations of the artists' oeuvres were highly distinct: Arp's work was grounded in pantheism, whereas Viani's was based on humanism. Their divergent approaches, however, found common ground in an organic matrix, allowing a fruitful relationship to grow between the artists. The critic Enrico Crispolti, who was well aware of these similarities and differences, encouraged Arp to write about Viani. In 1961, he published Arp's poem on the occasion of Alberto Viani's first solo exhibition in Rome at the Galleria Odyssia, along with a text he himself had written (*fig. 8*). For Crispolti, Arp's poem served to distinguish Viani and Arp's artistic languages. By analyzing their different approaches, it is possible to see that while Arp generated his work in a manner that resembled natural processes like budding, Viani's work stemmed from the idea of spiritual growth. Crispolti wrote:

> Arp's sculpture comes from a progressive, almost automatic configuration, form by form, allusion by allusion, analogically; whereas Viani's sculpture is born as an idea, an emotional goal, and is only materialized through the adjectivization of the visual profile on which the idea of the sculpture is definitively realized.[49]

Thus, it may be said that in Arp there is a joyous regression from the human to the organic, whereas in Viani it is the polar opposite: a progression from the organic to the human. Somehow, their distinct approaches to artmaking met in the middle.

This contribution is based on research carried out for my post-graduate dissertation: Emanuele Greco: "Il rapporto d'immaginario organico tra Alberto Viani e Jean Arp, fra realtà e illazione critica," Scuola di Specializzazione in Beni Storico Artistici, Università degli Studi di Siena, Siena, 2014. These studies were resumed and expanded during my post-doctoral fellowship at the Stiftung Arp e.V. in Berlin in 2019, where I researched the theme "Arp and Italy: The Reception of Hans Arp's Work in the Italian Artistic and Cultural Context." I would like to thank all the institutes and people who have supported my research, and in particular the Stiftung Arp e.V.

1 On the critical response to the relationship between Arp and Viani, especially in the Italian context, see Greco 2014. For further information on Alberto Viani, see Pier Carlo Santini (ed): *Alberto Viani*, exh. cat. Palazzo Te, Mantua, 1990; and Giuseppe Appella (ed.): *Alberto Viani. Opere dal 1939 al 1984*, exh. cat. Circolo La Scaletta, Matera, 2006.

2 "Au présent […] des critiques affirment que Viani est un plagiaire, qu'il copie les sculptures de Arp; et, en disant cela, ils ont l'air de faire une grande découverte." Giuseppe Marchiori: *Viani*, Paris 1950, n.p.

3 See Luigi Paolo Finizio: "Note per il convegno 'Alberto Viani e il suo tempo,'" in: *Alberto Viani e il suo tempo* (ed. by Saverio Simi de Burgis), Mariano del Friuli 2007, pp. 29–44, in particular pp. 32–35.

4 See for example Maike Steinkamp and Loretta Würtenberger (eds.): *Hans Arp and the United States*, Berlin 2015 (*Stiftung Arp e.V. Papers*, Vol. 1).

5 See the catalogue raisonné of Arp's graphic works: Wilhelm Friedrich Arntz (ed.): *Hans (Jean) Arp. Das graphische Werk 1912–1966*, Haag/Obb. 1980: Arntz 7, 1916.

6 "l'évangile de l'art dit abstrait." See Carlo Belli: *Lettera sulla nascita dell'Astrattismo in Italia*, Milan 1978, p. 39. See also id.: *Kn* (1935), Milan 1988, p. 19. All the translations are by the author.

7 The third augmented edition of *Kn*, published in 1988, also provides some assessments of the book by important artists and intellectuals of the 1930s, such as Massimo Bontempelli, Anton Giulio Bragaglia, Alfredo Casella, Wassily Kandinsky, Bruno Barilli, Gianfrancesco Malipiero, Léonce Rosenberg, Gino Severini, Ossip Zadkine, and Hans Arp. The inclusion of Arp's name is important because it confirms his contact with Italian cultural figures in the 1930s. Arp wrote: "*Kn* me donne une sorte de joie de vivre en artiste./Paris, 19 septembre 1937." See Belli 1988, p. 246.

8 See "Arp, Domela, Kandinsky, Magnelli, Seligmann, Täuber-Arp, Vézelay," in: *Bollettino della Galleria del Milione* no. 58 (March 1938). It is not certain which artworks Arp presented at the exhibit. The catalogue refers to fifty-seven works of art overall, including "gouaches, watercolors, drawings, collages, plastics, etc." Furthermore, the same catalogue indicates that at that time Arp's work was "completely unpublished" in Italy. See ibid., p. 3.

9 Arp's work was included in the Venice Biennale editions of 1948, 1950, 1954, and 1962. He was represented posthumously in the editions of 1968, 1976, and 1986.

10 The International Prize for Sculpture amounted to 1,500,000 lire. It is interesting to note that at this edition of the Venice Biennale, among the international artists, two former Surrealists won awards: Max Ernst, for painting, and Joan Mirò, for engraving. See "I premi," in: *La Biennale di Venezia* 4/19–20 (April–June 1954), pp. 5–6, p. 6.

11 See Luca Vianello: "De Toffoli, Viani, Salvatore. Venezia 1948–1958: fonti per una linea della scultura italiana," in: *Saggi e memorie di storia dell'arte* no. 40 (2016), pp. 269–283.

12 Arturo Martini: *La scultura lingua morta e altri scritti* (1945), (ed. by Elena Pontiggia), Milan 2001.

13 Regarding this period in Viani's career, see Giorgio Nonveiller: "La formazione e

le fonti della scultura di Alberto Viani," in: *Venezia Arti* Vol. 6 (1992), pp. 85–96.

14 See Luca Massimo Barbero (ed.): *Il Fronte Nuovo delle Arti: nascita di una avanguardia*, exh. cat. Basilica Palladiana, Vicenza, 1997.

15 "In queste cose ci sono tutti i miei amori: c'è il mito e la poesia ermetica—gli idoli e i surrealisti (Arp, Mirò...)—la Grecia e Picasso." Letter from Alberto Viani to Sergio Bettini, May 13, 1946, published in Michela Agazzi: "1946, Alberto Viani e Sergio Bettini. Scultura e fotografia," in: *Fotologie. Scritti in onore di Italo Zanier* (ed. by Nico Stringa), Padua 2006, pp. 31–34, pp. 31–32.

16 "'patriarca' della moderna scultura, come io lo considero." Letter from Alberto Viani to Enrico Crispolti, September 11, 1957, Archivio Crispolti Arte Contemporanea, Rome, published in Greco 2014, pp. 203–204, p. 203.

17 It is interesting that Arp mentioned Viani in a letter to Minassian, which is dated September 10, 1953. At the end of the letter, Arp wrote: "Ayez la gentillesse de dire bonjour à votre ami Viani," a phrase similar to a verse in the poem that Arp dedicated to Viani in 1957, which is discussed below. See the letter from Hans Arp to Leone Minassian, September 10, 1953, Archive Stiftung Arp e.V., Berlin/Rolandswerth.

18 On Minassian, see Annalisa Cera (ed.): *Leone Minassian: 1905–1978*, exh. cat. Centro di Informazione e Documentazione Visive, Rovigo, 1995; Antonio Romagnolo: *Leone Minassian*, Milan 2000.

19 On Viani as a teacher, see Emanuela Pezzetta: "Alberto Viani e la cattedra di scultura. Un percorso dagli anni Quaranta agli anni Settanta attraverso i tabelloni didattici," in: *L'Accademia di Belle Arti di Venezia. Il Novecento* Vol. 1 (ed. by Sileno Salvagnini), Crocetta del Montello 2016, pp. 155–170.

20 "per quello che noi le dobbiamo." Letter from Alberto Viani to Hans Arp, September 24, 1954, Archive Stiftung Arp e.V., Berlin/Rolandswerth. The young sculptor mentioned was Luis Baracco.

21 In the Archive Stiftung Arp e.V., Berlin/Rolandswerth, there are a total of six unpublished letters between Alberto Viani, Hans Arp, and Marguerite Hagenbach. In addition to the aforementioned letter from Viani to Arp of September 24, 1954, the archive holds the following letters: from Viani to Arp, November 24, 1957; from Hagenbach to Viani, January 1, 1958; from Viani to Hagenbach, January 8, 1958; from Viani to Arp, August 26, 1960; from Viani to Arp, November 4, 1963. Moreover, there are seven letters (from 1957 to 1958) pertaining to the poem Arp dedicated to Viani. Six of these are also held in the Archivio Crispolti Arte Contemporanea in Rome, and are published in Greco 2014: from Enrico Crispolti to Hans Arp, October 31, 1957; from Crispolti to Hagenbach, November 23, 1957; from Hagenbach to Crispolti, January 1, 1958; from Crispolti to Arp and Hagenbach, January 30, 1958 [unpublished]; from Crispolti to Arp and Hagenbach, May 25, 1958; from Crispolti to Hagenbach, July 3, 1958; from Hagenbach to Crispolti, July 15, 1958. The Archivio Crispolti Arte Contemporanea also holds a draft of Arp's poem to Viani with some modifications.

22 See the copy of the "Verbale della Giura del Premio 'Parigi,'" March 26–29, 1956, Archive Stiftung Arp e.V., Berlin/Rolandswerth.

23 "Arp, mi ha sempre dimostrato stima e simpatia e anche alla Quadriennale difese le mie cose e mi scrisse molto rattristato per il compromesso al quale dovette partecipare." Letter from Alberto Viani to Enrico Crispolti, September 11, 1957, Archivio Crispolti

Arte Contemporanea, Rome, published in Greco 2014, pp. 203–204, p. 203.

24 This event is reconstructed in Greco 2014, pp. 100–119.

25 The poem was published for the first time in the Enrico Crispolti (ed.): *Alberto Viani. Sculture in bronzo*, exh. cat. Galleria Odyssia, Rome, 1961. It also appears, with some small variations, in the following compilation, from which this text quotes: Jean Arp: *Jours Effeuillés: Poèmes, essais, souvenirs 1920-1965* (Préface de Marcel Jean), Paris 1966, pp. 459–462.

26 Marcel Jean: "Préface," in: Arp 1966, pp. 7–26, p. 24. On Arp's late poetry, see Agathe Mareuge: "Arp's 'Moods' from Dada to Experimental Poetry. The Late Poetry in Dialogue with the New Avant-Gardes," in: *The Art of Arp after 1945* (ed. by Jana Teuscher and Loretta Würtenberger), Berlin 2018 (*Stiftung Arp e.V. Papers*, Vol. 2), pp. 125–138.

27 Jean Arp: "Little Poems for Viani," (1957) in: *Arp on Arp: Poems, Essays, Memories* (ed. by Marcel Jean, trans. by Joachim Neugroschel), New York 1972 (*The Documents of Modern Art*, ed. by Robert Motherwell), pp. 363–365, p. 363.

28 Arp 1966, p. 459.

29 Arp 1972, p. 363.

30 On Arp's interest in Eastern mysticism and his particular interpretation of Zen, see Rudolf Suter: *Hans Arp. Weltbild und Kunstauffassung in Spätwerk*, Bern 2007, pp. 97–104; and id.: *Hans Arp. Das Lob der Unvernunft. Eine Biografie*, Zürich 2016, pp. 247–248.

31 In an unpublished letter to the Japanese painter Taro Okamoto, Arp wrote about his fascination with a garden depicted on a postcard that Walter Gropius had sent to him: "J'aimerais vous prier encore de me faire un grand plaisir. Monsieur Gropius, le fameux architecte américain, m'a envoyé une carte postale qui en se dépliant a la longueur de trois cartes postales et qui représente le jardin d'un couvent Zen. Sur la carte il y a encore les indications suivantes: Stone Garden (garden of Ryoanji). Pourriez-vous me procurer une bonne grande photographie de cet émouvant lieu?" Letter from Hans Arp to Taro Okamoto, August 16, 1954, Archive Stiftung Arp e.V., Berlin/Rolandswerth.

32 Arp 1966, p. 460.

33 Arp 1972, p. 364.

34 "Tout ce qui est écrit en lettres majuscules sont des images poétiques que votre sculpture lui a inspiré." Letter from Marguerite Hagenbach to Alberto Viani, January 1, 1958, Archive Stiftung Arp e.V., Berlin/Rolandswerth.

35 Arp 1966, pp. 460–461.

36 Arp 1972, pp. 364–365.

37 Arp 1966, p. 461.

38 Arp 1972, p. 365.

39 Arp 1966, p. 462.

40 Arp 1972, p. 365.

41 Arp 1966, p. 461.

42 Arp 1972, p. 365.

43 Arp 1966, p. 461.

44 Arp 1972, p. 365.

45 Crispolti 1961, n.p.

46 In 1952, in one of the first texts dedicated to Viani, Ragghianti already pointed out the difference between Arp and Viani. See Carlo Ludovico Ragghianti: "Viani," in: *seleArte* 1/1 (July/August 1952), p. 58. As late as 1974, the author continued to maintain the differences between the two artists. See id.: *Arte, fare e vedere (dall'arte al museo)*, Florence 1974, p. 139.

47 See Carlo Ludovico Ragghianti: "Alberto Viani," in: *I Biennale Nazionale d'Arte Contemporanea*, exh. cat., Castello Svevo, Bari, 1963, pp. 43–53; pp. 47–48. A few months later, the text was republished, with some small variations, in the more diffused magazine *Critica d'arte*. See id.: "Alberto Viani," in *Critica d'arte* 11/61 (May 1964), pp. 19–32.

48 "Il torso piacque moltissimo anche ad Arp ed io lo ritengo una delle mie cose migliori." Letter from Alberto Viani to Enrico Crispolti, October 3, 1957, Archivio Crispolti Arte Contemporanea, Rome, published in Greco 2014, p. 205.

49 "La scultura di Arp nasce da un progressivo, quasi automatico, configurarsi, di forma in forma, allusione per allusione, analogicamente; mentre la scultura di Viani nasce come idea, traguardo emozionale, e si concreta soltanto nell'aggettivazione di quel profilo grafico in cui l'idea stessa è definitivamente fermata." Crispolti 1961, n.p.

An Old Modernist

Hans Arp's Impact on French Sculpture after the Second World War

Jana Teuscher

Postwar French Art

Postwar French art brings to mind Existentialism, Sartre, and the war-ravaged, craggy, and deformed sculptures by artists such as Germaine Richier (1902–1959) and Alberto Giacometti (1901–1966). These works are generally understood as artistic reactions to the horrors of the Second World War, the French collaboration with the Vichy regime, and the accounts of the returned prisoners of war and those of the individuals who had been freed from concentration camps. Along these lines, they are the fruits of a quest for redemption and a new form of humanity, a process initiated by the Liberation of Paris in August 1944. These representations of suffering have been understood as artistic means for grappling with aggression and death in the hope of being able to feel again, and ultimately to bring about renewal.[1]

This essay challenges the overarching narrative about French postwar sculpture, the repertoire of which was by no means restricted to mutilated forms. Artists found ways to achieve redemption through means other than the deformation and violation of figures, or "with an arrow through the body," as the French art critic Jean Selz put it.[2] A glance at salon exhibition catalogues, surveys,[3] and art magazines[4] of the 1950s and 1960s demonstrates that Hans Arp's abstract organic forms, with their smooth surfaces and alteration between concave and convex forms, influenced the sculpture scene in France during these years (*fig. 1*).


LE 4e SALON DE

LA JEUNE SCULPTURE

Fig. 1 *L'Art d'Aujourd'hui* 6 (August 1952), p. 24–25

Arp's Organic Forms as Points of Departure

What drew the postwar generation of French sculptors to Arp's work? Why was Arp able to invigorate French sculpture after 1945 and why was his work widely received? Why Arp, whose plastic oeuvre was largely an uninterrupted continuation of his early work, despite two major disruptions to his everyday life—his flight from Paris following the German occupation of the French capital in 1940 and the period of crisis after the death of his wife, Sophie Taeuber-Arp, in 1943? Not only did he find success in using forms that he had created in the 1930s, when he had begun making three-dimensional work, but he also repeatedly turned back to existing sculptures, which he augmented, enlarged, combined anew, or disassembled.[5] For instance, *Human Concretion on Oval Bowl*[6] is based on the 1935 work *Human Concretion*,[7] to which he first added the bowl in 1948 (*figs. 2* and *3*). Alternately, *Pagoda Fruit*[8] of 1949 is an enlargement of a work of the same title from 1934.[9] Arp also made new works, in which he isolated parts of existing ones and developed them further. For example, he reworked the "mouth" of *Kaspar*[10] to create *Yawning Shell*.[11]

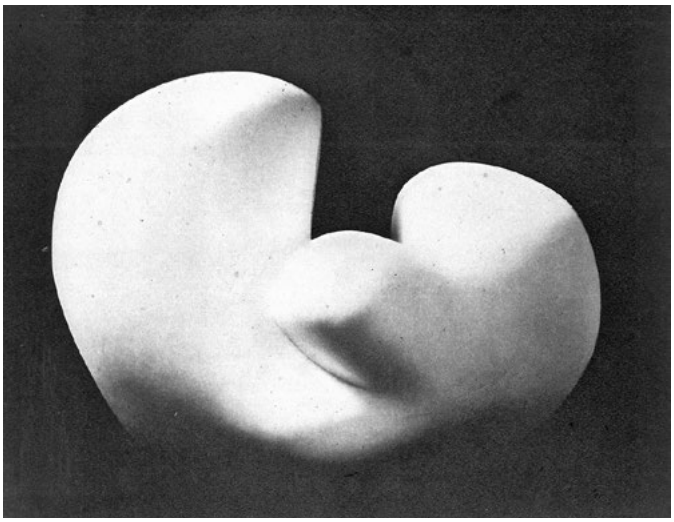


Fig. 2 Hans Arp: *Human Concretion*, 1935 (GW 023). Cement, 49.5 × 47.6 × 64.7 cm. Museum of Modern Art, New York, gift of the Advisory Committee.

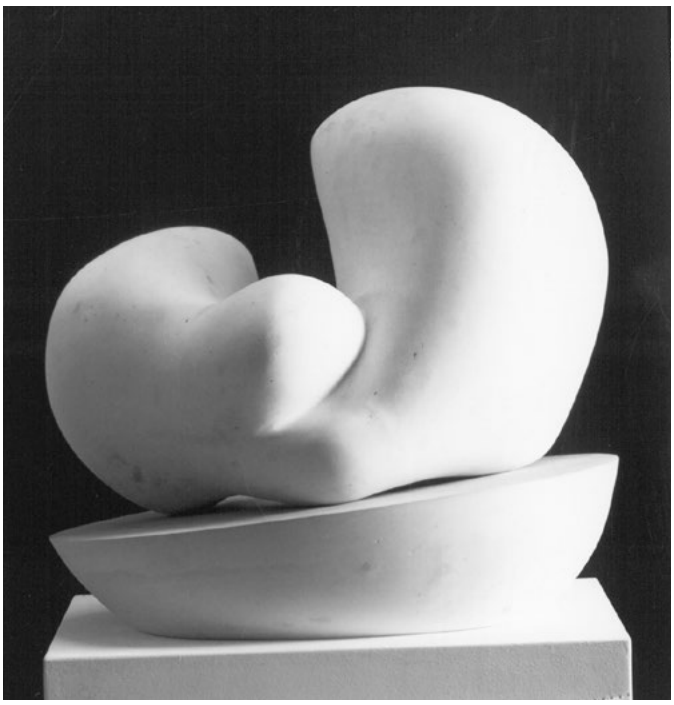


Fig. 3 Hans Arp: *Human Concretion on Oval Bowl*, 1948 (GW 089). Plaster, 50 × 46 × 67.3 cm and 19.5 × 72 × 53.3 cm. Stiftung Arp e.V., Berlin/Rolandswerth

Arp also engaged with many of the Surrealists' ideas and their approach to sculpture, including multi-part works, the integration of movement, and negative space.[12] Yet he renounced other fundamental innovations in sculpture that had arisen since the 1920s. Neither did he adopt new materials, such as iron or synthetics, nor did he produce sculpture made from welded pieces of wire mesh in which volume gives way to line. Arp did not adhere to a Constructivist approach and he never experimented with kinetic or cybernetic sculpture. Just the opposite—as in traditional sculpture, his works remain grounded in volume and beholden to traditional materials, whether he had his plaster models cast in bronze or carved in stone by skilled artisans. Of all artists, why did Arp have such a profound impact in France during the postwar years?

Arp in France after 1945: Presence, Recognition, and Success

Arp's impact on French art of the postwar period evidently stemmed from his very presence: A French citizen since 1926, Arp had lived near Paris since 1929, with the exception of the period of the German occupation.[13] Beginning in the 1920s, his work could be seen in numerous exhibitions. After World War II, Arp's Paris dealer, Denise René, became the energetic advocate for international modernism, giving him a solo exhibition at her gallery for the first time in 1950. Their voluminous correspondence[14] demonstrates that Arp's work sold regularly from then on, securing his commercial success.

Arp was not only under contract with a dynamic gallerist who marketed his work to a public with an affinity for art, but his fellow artists also greatly admired him. In the 1950s, French practitioners of Art Informel did not consider his work new, but they nevertheless saw it as contemporary. These artists valued the incoherent and misshapen[15] and were committed to the "principle of formlessness" in "tension with the dissolution of form and the process of taking shape."[16]

Over the course of his life, Arp was active in various artists' circles and involved in countless collaborations. Given Arp's engagement with the Constructivists of Cercle et Carré and its successor Abstraction-Création while maintaining his support for the Surrealists, it is unsurprising that he could exhibit alongside adherents to geometric abstraction at Denise René's gallery while working with the Tachistes.[17] Nevertheless, my intent is not to explore

the topic from Arp's perspective; he strove for synthesis, and understood distinct approaches as complimentary rather than contradictory. Instead, I am interested in outside views on his work, which offered points of departure for diametrically opposed artistic movements after 1945, when stylistic plurality dominated the art scene. Arp's friend, the Swiss art historian Carola Giedion-Welcker, characterized his work as such: "Not closure but an opening."[18] In addition to his recognition from artist colleagues and his commercial success, which gradually solidified in the postwar period, winning the Grand Prize for Sculpture at the Venice Biennale in 1954, the major retrospective of his work in Paris in 1962, and being awarded the Prix National the following year mark the institutional recognition that cemented his reputation as the most successful contemporary sculptor in postwar France. French art magazines from these years testify to Arp's status. Hardly an edition of *Cimaise*, *L'art d'aujourd'hui*, *XXème Siècle*, or *L'oeil* was published without a piece recognizing Arp as the most significant proponent of abstraction.[19]

The Conditions for Artists in Postwar France: The Paris Art Scene

Paris proved to be the ideal place for Arp and his fellow sculptors, as the intense interest in sculpture during the postwar period was hardly matched anywhere else. First, an active gallery scene had already been established during the early 1940s,[20] the protagonists of which positioned themselves on the Paris art market after the Libération and were therefore able to influence aesthetic debates.[21] The gallerists had a monopoly over exhibitions, sales, and dissemination of recent works and they were also closest to the artists. In doing so, they demonstrated a remarkable commitment to promoting contemporary sculpture, which was cultivated by gallerists like the aforementioned Denise René, who gave a platform not only to Arp but also to members of the younger generation of artists.[22]

Second, during the immediate postwar period, the artists themselves founded various salons, thereby creating opportunities to exhibit and appear in public. Among these newly founded organizations was the Salon de la Jeune Sculpture,[23] which offered sculptors an exclusive exhibition forum. The salons aimed not only to foster and promote these works but also to prevent sculpture from being confined within the gallery space, positioning it instead within the public sphere. This had a demonstrable impact. After the

Fig. 4 Hans Arp in Meudon, c. 1950

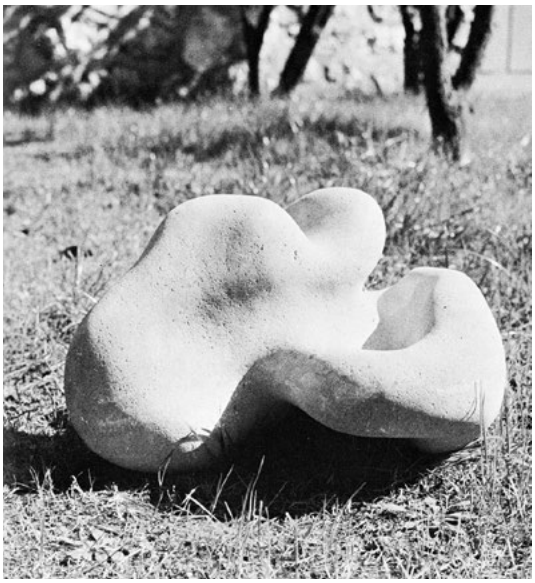


Fig. 5 Hans Arp: *Snake Movement I* (1950).
Limestone, 22.2 × 37.5 × 30.5 cm

first Salon de la Jeune Sculpture of 1949, where works were displayed in the garden of the Parisian Musée de Rodin, more open-air exhibitions were held on a regular basis.[24]

In this way, the works left the spaces of the studio and the gallery. Yet they were not typically erected as monuments in public squares. More often, they were integrated into gardens and parks. Some sculptures lacked pedestals, intensifying their relationship to their surroundings and establishing a different relationship between sculpture and nature. Photographs of Arp's garden in Meudon, where his works—at least within the frames of these images—are displayed in the garden or lie in the grass without pedestals, document this development (*figs. 4* and *5*).

Art Criticism

The aforementioned French art magazines regularly provided critical commentary on these exhibitions.[25] Arp almost always served as a point of reference for the large, almost unwieldly group of sculptors who created simplified, abstract forms, which were also recognized in the magazines as the prevailing visual language in what the French-based art critic Herta Wescher deemed the "stylistic chaos of the postwar period."[26] At the same time, she counted Etienne Hajdú, François Stahly, Emile Gilioli, Marta Pan, and Etienne Martin among the artists who likewise relied on a reduced formal vocabulary but had developed signature styles distinguishing their work from that of the masses.[27]

In order to sketch out references to the interplay between form and thought in Arp's oeuvre, I would like to consider François Stahly[28] (1911–2006) as pars pro toto in this context. Having studied at the progressive Académie Ranson during the 1930s, Stahly produced sculpture that is also characterized by biomorphic forms, smooth surfaces, and flowing lines. Like Arp, he lived in the south of France during World War II, and the two were in contact.[29] Stahly's titles, including *Growth* of 1963 (*fig. 6*) and *Metamorphose* of 1948 (*fig. 7*), which incidentally crop up in Arp's oeuvre as well, signal his programmatic interest in representing nature-oriented processes. Along a continuum of flowing transitions, Stahly traces a germinating, sprouting, growing form as it strives plant-like toward the light. Within a surprising breadth of work that encompasses both crystalline as well as organic forms,

Fig. 6 François Stahly: *Growth*, 1963. Bronze, 118.5 × 44 × 35 cm. Tate Gallery, London

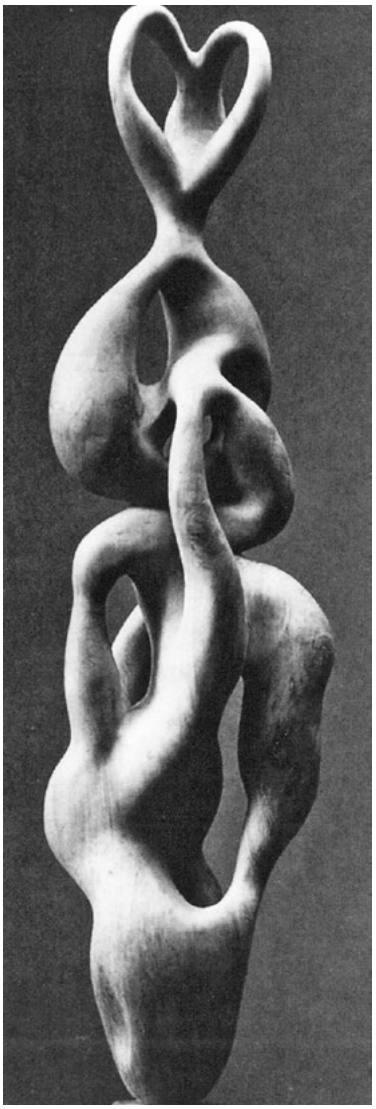


Fig. 7 François Stahly: *Metamorphose*, 1948. Limewood, 190 × 30 × 30 cm. Private collection

Stahly's focus lies in the expansion of forms: buds and bulges evoke foaming, bubble-like billows (*fig. 8*). His interest also extends to the balance of forces that nature so often brings forth, which, as in Arp's sculptures, may be seen in the massive lateral projections that appear to suspend gravity (*fig. 9*). Arp's work of this period displays similar effects, whereby pliant inversions

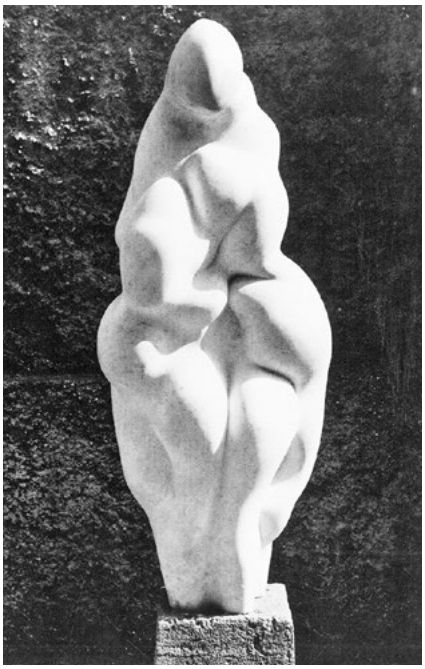


Fig. 8 François Stahly: *Venus*, 1958–66. Marble, 145 × 58 × 55 cm. Private collection

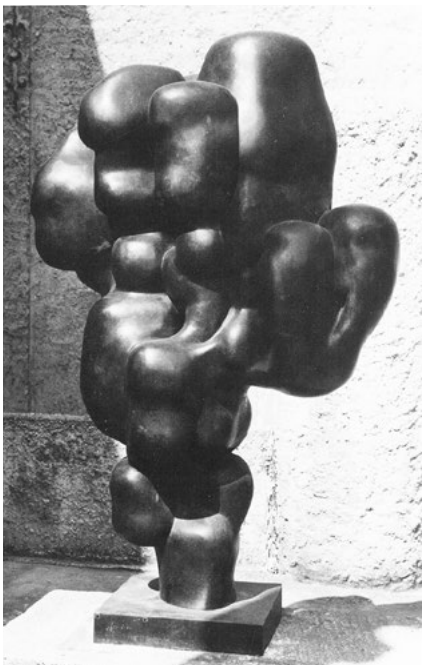


Fig. 9 François Stahly: *L'Arbre-Mère* (Tree Mother), 1961–62. Bronze, 160 × 100 × 70 cm. Private collection

and protrusions emerge from hard material, as in bronzes such as *Pistil*, 1950 (*fig. 10*),[30] *Human, Lunar, Spectral*, 1950 (*fig. 11*), and *Dancing Flower*, 1957 (*fig. 12*).[31] As such, they bespeak oft-stated conception of a work as vital, as an entity that must be imbued with its own life force.[32] Following this metaphor for the forces prevailing within, Arp developed as a working maxim the terms Concrete art and concretion,[33] which he conceived as an analogy to processes of natural growth that are subjected to changing dynamics. Concretion "is something that has grown,"[34] and involves natural processes such as generation, growth, and decay.[35] Like Arp, Stahly was unmistakably concerned with visualizing such natural or near-natural processes.

Conception of Nature

That both artists reflected upon the relationship between nature and sculpture is no coincidence. Rather, as Christa Lichtenstern has observed, their shared interest is a hallmark of the postwar period.[36] Indeed, in 1958, a

special edition of the French magazine *XXe Siècle*[37] was dedicated to the relationship between nature and art. Significantly, the editor Gualtieri di San Lazzaro[38] argued that an art oriented toward nature was divorced from contemporary life and positioned the former as the antithesis to the technological development of the time. "Contemporary art escapes its century, which is a century of technology that the sciences define better than the arts," he argued.[39] In other words, through its connection to nature, contemporary art distanced itself and ultimately absconded from the technological ethos that prevailed during the twentieth century.

Carola Giedion-Welcker developed this line of thought, writing of an "overestimation of the latest thing [stemming from] faith in progress […] in abrupt detachment from human and artistic roots."[40] Given both the increasing mechanization of the world, which came to be understood as an evil that brought about the horrors of war, as well as the skeptical view of technological progress, many artists confronted technology without comprehension and looked helplessly upon its frenzied development. Thus, many artists positioned their engagement with nature as a countermovement to postwar modernism. This stance harks back to attitudes that swept through the avant-garde after World War I, by the mid-1920s at the latest. Previously

Fig. 10 Hans Arp: *Pistil*, 1950 (GW 107). Bronze, 34 × 17 × 12.5 cm. Stiftung Arp e.V., Berlin/Rolandswerth

Fig. 11 Hans Arp: *Human, Lunar, Spectral*, 1950 (GW 100). Bronze, 28 × 22.5 × 17 cm. Stiftung Arp e.V., Berlin/Rolandswerth

Fig. 12 Hans Arp: *Dancing Flower*, 1957 (Trier 153). Bronze, 116.8 × 20.6 × 24.7 cm

euphoric about technology, they began to doubt it could lead to utopia and instead centered their attention on the relationship between man and nature and inner fortitude.[41]

As is well known, from the very beginning, Arp questioned modernism, faith in progress, and a rational approach to the world, which for him "only [cultivate] terrible characters [leading] people into battle with one another"[42] and, therefore, brought about all calamities. As an artist who had taken a decisive anti-war stance since his Dada days, Arp was an especially convincing example for other artists during the postwar period. In his misgivings about mechanization and automation, he served as a moral and artistic compass for artists, particularly during the Cold War.[43] Ernst Gombrich dismissed

this artistic stance as escapist, in that it supposedly resulted in work that had nothing to do with the present and as such could not contribute anything substantial to contemporary art.[44] However, it remains useful to approach Arp's negative attitude toward progress neither as regressive nor as a banal and naive denial of reality. Rather, Arp proceeded according to his Dadaist understanding of art, which embraced destruction as part of living with intensity. Hence, Arp's oeuvre presents a productive oppositional model for artistic engagement with destruction, death, and psychological trauma. Ultimately, his sculpture offered an alternative to working through pain and sorrow in the wake of the Second World War, when the prevailing modernist drive toward progress grew to encompass a profound longing for an art of the sensual and the irrational that was in harmony with nature.

1 Sarah Wilson: "Paris Post War. In Search of the Absolute," in: *Post War Paris. Art and Existentialism 1945–55*, (ed. by Frances Morris), exh. cat. Tate Gallery, London 1993, pp. 25–52, p. 31. In the Galerie Maeght's catalogue to an exhibition on Giacometti (which was also an edition of the gallery's magazine), Jean-Paul Sartre wrote in similar terms about the artist, whom he thought had sublimated his wartime experiences through extreme undertakings. Jean-Paul Sartre: "Giacometti," in: *Derrière le miroir* 65 (May 1954), n.p.

2 Jean Selz, *Ursprünge der modernen Plastik*, Munich 1963, p. 238.

3 See for example Ionel Jianou, Aube Lardera, and Gérard Xuriguera: *La sculpture moderne en France depuis 1950*, Paris 1982.

4 Examples of such art magazines include *Cimaise, L'art d'aujourd'hui, XXe Siècle*, and *L'oeil*.

5 Arp returned to earlier works and subjected them to ongoing modifications in what might be understood as a kind of recycling loop. He also exercised this economy of forms in his poems, which would sometimes arise from a limited number of words. Alternately, he would rework them again and again, expanding or transforming them through translation. Stefanie Poley has described the process creation through the combination and alteration of existing works in detail. Stefanie Poley: *Hans Arp. Die Formensprache im plastischen Werk*, Stuttgart 1978, pp. 26–36.

6 Carola Giedion-Welcker: *Hans Arp* (With a Documentation by Marguerite Arp-Hagenbach), New York 1957. Citations from the original German edition, Stuttgart 1957: GW 089, 1948.

7 GW 023, 1935.

8 GW 097, 1949.

9 GW 018, 1933–34.

10 GW 003, 1930.

11 Eduard Trier: *Hans Arp. Sculpture 1957–1966* (Introduction by Eduard Trier, Bibliography by Marguerite Arp-Hagenbach, Catalogue of the Sculptures by François Arp; trans. by Karen Philippson), London 1968. Citations from the original German edition, Stuttgart 1968: Trier 330a.

12 See Margherita Andreotti: *The Early Sculpture of Jean Arp*, Michigan 1989, p. 251.

13 Arp returned to Paris in 1945, where he first stayed with his brother before finally going back to his home in Meudon in 1946.

14 Their correspondence is held in the Archive Stiftung Arp e.V., Berlin/Rolandswerth.

15 Georges Mathieu: *De la révolte à la Renaissance. Au-delà du tachisme*, Paris 1973, pp. 47–48. See also: Isabelle Ewig: "People Are like Flies. Hans Arp, Camille Bryen, and Abhumanism," in: *The Art of Arp after 1945* (ed. by Jana Teuscher and Loretta Würtenberger), Berlin 2018 (*Stiftung Arp e.V. Papers*, Vol. 2), pp. 60–79, pp. 60–61.

16 Rolf Wedewer: *Die Malerei des Informel. Weltverlust und Ich-Behauptung*. Munich and Berlin 2007, pp. 15–16.

17 On the collaboration with Camille Bryen and the exhibition with the French artist Georges Mathieu, see Ewig 2018, pp. 60–65.

18 Carola Giedion-Welcker: "Neue Wege der heutigen Plastik" (1934), in: *Schriften 1926–1971. Stationen zu einem Zeitbild* (ed. by Reinhold Hohl), Cologne 1973, pp. 386–389, p. 389.

19 See for example Léon Degand: "H. Arp," in: *L'art d'aujourd'hui* 1 (December 1951), p. 3; M. Gert Schiff interviewed by Edgar Pillet, in: *L'art d'aujourd'hui* 1 (February 1954), pp. 16–17; M. Mario Pedrosa interviewed by Edgar Pillet, in: *L'art d'aujourd'hui* 1 (December 1953), pp. 14–16; Roger Bordier: "L'Art et la Manière. Arp, les reliefs et le plâtre," in: *L'art d'aujourd'hui*, 4–5 (May–June 1954), pp. 44–45; Michel Seuphor: "Jean Arp," in: *L'œil* 28 (April 1957), pp. 42–49; Anonymous: "Diversité des oeuvres, des hommes, des idées," in: *L'art d'aujourd'hui* 8 (December 1954), pp. 6–10.

20 Véronique Wiesinger: "Mouvements et marchés de l'Abstraction. De la Libération de Paris à la 'Documenta II' de Cassel (1944–1959)," in: *Denise René, l'Intrépide. Une Galerie dans l'Aventure de l'Art Abstrait. 1944–1978*, (ed. by Jean-Paul Ameline), exh. cat. Musée Centre Pompidou, Paris 2001, pp. 42–53, p. 43.

21 Julie Verlaine: *Les galeries d'art contemporain à Paris. Une histoire culturelle du marché de l'art, 1944–1970*, Paris 2012, pp. 133–180.

22 Denise René was primarily devoted to the proponents of Neo-Plasticism and kinetic art, including Herbin, Schöffer, and Vasarely. For example, in 1954, she held the first Salon de la Sculpture Abstraite in her gallery and also had contracts with French artists such as Emile Gilioli. On Denise René's gallery activity, see Wiesinger 2001, pp. 43–53.

23 The Salon de la Jeune Sculpture was founded in 1948 and held annual exhibitions until 1990. The group's first salon exhibition was held at the Musée Rodin in Paris in May 1949.

24 On the aims of the Salon, see the interview with Denise René's assistant, Pierre Descargues, in: exh. cat. Paris 2001, pp. 54–58, p. 56. Additional open-air exhibitions were held in locations such as Biot in southeastern France, for example *Cimaise* 2. Série, 1 (September–October 1954), p. 11.

25 See for example: Léon Degand: "3e Salon de Jeune Sculpture," in: *L'art d'aujourd'hui* 7 (July 1951), p. 37; Id.: "Le 4e salon de la jeune sculpture," in: *L'art d'aujourd'hui* 6 (August 1952), pp. 24–25; Id.: "La salon de jeune sculpture," in: *L'art d'aujourd'hui* 5 (July 1953), p. 24; R.B. [Roger Bordier]: "Salon de la jeune sculpture," in: *L'art d'aujourd'hui* 4–5 (May–June 1954), p. 58; Herta Wescher: "La sculpture actuelle dans l'école de Paris," in: *Cimaise* 3. Série, 7–8 (June–August 1956), pp. 28–35; Michel Ragon: "Premier festival de l'art d'avant-garde," in: *Cimaise* 4. Série, 1 (September–October 1956), pp. 30–33; Herta Wescher: "Regards sur la sculpture actuelle, in: *Cimaise* 5. Série, 3–4 (March–April 1958), pp. 11–20.

26 Herta Wescher: "Servir l'art: *Cimaise* 4. Série, 9–10 (September–October 1957), pp. 12–19, p. 14: "Le retour aux formes pures et simples, à partir de Brancusi et Arp, forme une ligne ferme dans l'enchevêtrement des tendances régnant depuis la guerre."

27 Wescher was also critical of the salons, repeatedly complaining that they were sometimes dull, without an overarching concept to unify the unnecessarily large selection of work. See for example Herta Wescher: "La sculpture actuelle dans l'école de Paris," in: *Cimaise* 3. Série, 7–8 (June–August 1956), pp. 28–35, p. 28.

28 He was also on the committee of the Salon de la Jeune Sculpture.

29 For Francois Stahly's recollections of this time, see *Six Artistes à Grasse, 1940–1943*, (ed. by Georges Vindry), exh. cat. Grasse, Société du Musée Fragonard, Musée Régional d'Art et d'Histoire 1967, n.p.

30 *Pistil*, GW 107.

31 *Human, Lunar, Spectral*, 1950 (GW 100) and *Dancing Flower*, 1957 (Trier 153) were exhibited in 1962 at the Musée National d'Art Moderne in Paris. For a discussion of the exhibition: André Verdet: "La rétrospective de Arp au musée national d'art moderne," in: *XXe siècle* 19 (June 1962), pp. 100–106.

32 Henri Bergson, *L'évolution créatrice*, Paris 1907. See also Hubertus Gaßner: "Realität der Sympathie. Parallelismus der Naturreiche," in: *Elan Vital* (ed. by id.), exh. cat. Haus der Kunst, Munich, 1994, pp. 25–38, p. 37.

33 First published in Jean Arp: "A propos d'Art Abstrait," in: *Cahiers d'art* 7–8 (1931), pp. 357–358, p. 358; Id.: "Art concret," in: id.: *Hans Arp: On My Way. Poetry and Essays 1912–1947* (ed. by Robert Motherwell), New York 1948 (*The Documents of Modern Art*, Vol. 6), pp. 9–99, p. 98; Jean Arp: "Looking," in: *Arp* (ed. by James Thrall Soby), exh. cat. Museum of Modern Art, New York 1958, pp. 12–16, pp. 14–15: "Concretion signifies the natural process of condensation, hardening, coagulating, thickening, growing together […] Concretion is something that has grown." Hans Arp: "Konkrete Kunst," in: id.: *Unsern täglichen Traum*, Zürich 1955, pp. 79–81.

34 Arp 1955, p. 83.

35 Eric Robertson: *Arp. Painter, Poet, Sculptor*, New Haven 2006, p. 110.

36 Lichtenstern presents a deliberate relationship with nature as an epochal signifier of sculpture and plastic art after 1945. Christa Lichtenstern, "Voraussetzungen und Entwicklungen naturästhetischer Perspektiven in der Skulptur und Plastik nach 1945," in: *Marburger Jahrbuch für Kunstwissenschaft* 23 (1993), pp. 19–42, p. 19.

37 *XXe Siècle*, N.S. 11, special issue: *Les nouveaux rapports de l'art et de la nature* (1958).

38 Gualtieri di San Lazzaro founded the magazine *XXe Siècle*, which he edited until 1974.

39 "L'art contemporain échappe à son siècle qui est le siècle de la technique et que les sciences caractérisent dont mieux que les arts." Gualtieri di San Lazzaro, Pourquoi la nature revient-elle à l'Àrt, in: *XXe Siècle*, N.S. 11, 1958, pp. 1–9, p. 8.

40 Carola Giedion-Welcker: "Organik und Architektur in Mirkos Werk" (1965), in: *Schriften 1926–1971. Stationen zu einem Zeitbild* (ed. by Reinhold Hold), Cologne 1973, pp. 436–456, p. 454.

41 Christoph Vitali: "Einführung in die Ausstellung," in: exh. cat. Munich 1994, pp. 10–15, p. 11.

42 Jean Arp: "Fils de la lumière," in: id.: *Jours Effeuillés: Poèmes, essais, souvenirs 1920–1965*, Paris 1966, p. 315.

43 To a certain extent, Arp had incorporated alternating forces into his work as inverses since the beginning of his artistic career. He accepted destruction, death, and transience as parts of the life cycle thematized within his oeuvre. Arp's *papiers déchirés* are the primary examples of this destructive tendency. See Hans Arp: "So schloss sich der Kreis," in: Arp 1948, pp. 117–118, p. 118. However, as Eric Robertson has argued, it is also apparent in his sculpture, for example Surrealist works such as *Three Disagreeable Objects on a Face* (*Trois objects désagréables sur une figure)*, which is also known by the alternative title *Head with Annoying Objects*. Robertson 2006, pp. 113–114.

44 Ernst Gombrich: *Die Geschichte der Kunst*, 16th ed., Berlin 2002, p. 614.

Hans Arp and the Sculpture of the 1940s and 1950s

Julia Wallner

"Arp is an artist who influences art itself rather than individual artists." Herbert Read, 1968*

"There is perhaps no starker opposition imaginable within modern sculpture than that between the logically thinking Constructivists and the Surrealists, who sought to give form to the irrational, that which cannot be grasped by the intellect, the uncontrolled, and the deprivation of reason. Nevertheless, these extreme stances within the art of the twentieth century were bound by shared formal interests."[1] That is how Eduard Trier summarized Hans Arp's divergent—and what at first seems to be irreconcilable—artistic approach in his definitive book on modern sculpture of 1954. In chronicling the prewar period, Trier rejected categorizing art according to "isms." Instead, his stylistic history placed contemporary artistic production within the framework of a "new reality."[2] As is well known, during these years European roots took hold in the United States. Soon, however, they would be consciously severed in order to claim autonomy within art history. In a review of Hans Arp's retrospective at the Museum of Modern Art in 1958, William Rubin stated: "Arp's work involves little or no stylistic evolution."[3] He described the perspectival challenge that arose from the negligible variation in size of Arp's sculptures and continued:

> His development was hermetic, motivated by a single-minded search for the most perfect plastic realization of a poetic and formal language that was already clearly established in 1916. […] While a perfect fulfillment of Arp's creative personality, and perhaps for that very reason, his sculpture, like the mature painting of Mondrian, represents a dead end for the history of art. Unlike "break-throughs" such as the Cubism of 1911–14 or Pollock's work of 1949–51,

> it cannot serve as a starting point for others. Arp's immediate heirs (Viani, Signori, and Gilioli), like the depressing followers of Mondrian, have mistakenly tried to incorporate quantitative elements of his plastic language divorced from the deeply personal poetic sensibility from which they sprang, with cliché-like results.[4]

Rubin, however, concluded that Arp's *papiers déchirés* were highly influential for Abstract Expressionist painting and that his mature sculptures were unmatched in their mastery. Thus, in Rubin's opinion, because these works were detached from the avant-garde, they were imbued with a sense of timeliness, that of contemporaneity—a present-day, current, and immediate presence.[5] Almost ten years later, Arp was represented posthumously in the Guggenheim International Exhibition in New York in 1967. Several of his sculptures were presented alongside those of Alexander Calder, Zoltán Kemény, Friedrich Kiesler, and David Smith as a prologue to the exhibition. The gallery text justified including the work of recently deceased artists in a survey of contemporary art because it continued to provide inspiration for living artists. Not without presumption, the foreword stated that the United States produced genuinely radical, innovative approaches to sculpture, whereas developments in Europe could be understood as echoes of Cubist, Constructivist, and Surrealist-Expressionist innovations by their precursors from the 1920s.[6]

In this essay, I would like to trace the two contrasting poles in Arp's work and the art that grew out of it. The first is represented by the British art historian Herbert Read's observation, which is remarkable in many respects: "Arp is an artist who influences art itself rather than individual artists."[7] Maike Steinkamp has aptly summarized the opposite pole: "To be sure, after 1945, Arp's organic forms had become a cipher for modern art."[8]

I will focus on artists whose work has a pronounced and close connection to that of Hans Arp and whose art still speaks to us today due to its autonomy or independent trajectory. To that end, I deliberately leave out numerous successors. There are simply too many uninspired sculptures, in which the polished, lustrous, sensually rising forms that so clearly stem from Arp's work branch off into grotesque outgrowths.

In the summer of 2015, we at the Georg Kolbe Museum in Berlin, a former sculpture studio dating to 1928, dedicated a retrospective to Hans Arp entitled *The Navel of the Avant-Garde*. Planned in cooperation with the Arp

Museum Bahnhof Rolandseck and the Stiftung Arp e.V., it was the first comprehensive solo exhibition dedicated to the artist in Berlin and included approximately forty sculptures and about the same number of works on paper, several paintings, and numerous early reliefs. The motif of the navel, a primal element (or *Urelement*, the term used by Carola Giedion-Welcker) in Arp's artistic language, provided the basis for an examination of the themes in his work that were fundamental to the art of the twentieth century. Alongside his formal and artistic innovations, the exhibition focused on the artist's network and the broader intellectual and cultural context, including Arp's internationalism and his uncompromising pacificism and environmentalism. Through the inclusion of Ellsworth Kelly's *White Ring* (1966) from the Fondation Beyeler's collection, the exhibition also spanned a broad formal history, transferring Arp's central motif to a key work in Minimalist Conceptual art and with it both the radicalism as well as the radius of his "formal elementarism" (*formaler Elementarismus*, another term used by Carola Giedion-Welcker). In a catalogue essay that examined the relationship between modernism and the avant-garde in Arp's sculpture, Arie Hartog argues provocatively that Arp's influence on the subsequent, ergo postwar generation of artists was often negated in large part due to political motivations.[9] In postwar abstract art, Arp's fundamental term "concretion,"[10] which he coined in 1931, was "redirected" toward the idea of nature as model. His many surviving statements, however, make it clear that this was never his intention.[11] The artist reiterated his earlier stance in the journal *Art News* in November 1958:

> I knew Brancusi and I admired him enormously […] but our ways were very different. He moved from real things to abstractions. So did the Cubists. I wanted a more direct, a more spontaneous contact with the world, untroubled by rationality. The problem for me, as early as 1907 or 1908, was to discover the purely plastic side of painting.[12]

In Arp's thought, nature had never been formative. Rather, as he often repeated, it was an idea, a self-forming and, therefore, animated—vitalistic—embodiment of a spiritual and intellectual construct. The influential art theorist Carola Giedion-Welcker made it her life's work to develop this foundational interpretive framework and to anchor it within the history of international

art. In her survey of modern sculpture, Giedion-Welcker quoted a diary entry by Arp of 1931: "Reason has made man a tragic and hideous figure—I love nature, but not its ersatz. Illusionistic art is a substitute for nature."[13] The historical misunderstanding that Hartog has described and the conscious rewriting of (art) history by the next generation helps explain the mythos of the zero hour. It serves as the point of departure for Sartre's Existentialist narrative of postwar art, which is built upon the lost unity of the individual and conceives of abstract art as a purifying, healing, re-humanizing force. This influential, path-defining creed originated in Sartre's famous text on Alberto Giacometti, and reverberates through the history of twentieth-century art like a long echo.[14]

Barbara Hepworth

Between 1933 and 1935, the British artist Barbara Hepworth was affiliated with the quickly growing group Abstraction Création, which was formed as a successor to the similar association Cercle et Carré in Paris in 1931; Arp was a founding member. In the art historical literature of the day, Hepworth's organic, often horizontally oriented sculptural works were regarded as fluid figurations hovering between body and landscape. Like Arp, it presented her attitude as peaceful, although in her case, such interpretations may have been influenced by gender. Because women were so underrepresented in the field sculpture, they have often been subject to questionable interpretations that rehearse stereotypes and clichéd, gendered hierarchies: "Moore tunnels mountains: even fields of his great large wooden figures are unearthed. In the main line of Barbara Hepworth's work there is no tumult. Organic no less than geological suggestions are serene in curve and depth, evade disputations of power or antagonism."[15]

In her notes, Barbara Hepworth reported that she had visited Arp's studio in Meudon in 1932. Although she only met Sophie Taeuber-Arp and not Arp himself, Hepworth summarized her impression of the couple's studio, interestingly referring to Arp's work alone, with an emphasis on its materiality:

> Plaster is a Material which I have always particularly disliked because of the absence of tactile pleasure and light carrying particles—a dead material excluding all the magical and sensuous

qualities of the sculptural idea. Therefore, my delight in the poetic idea in Arp's sculptures, although they lacked these special qualities of material which I cannot do without in my work, came as a surprise to me, and the next day, as we travelled to Avignon, I considered the question. I had never had any first-hand knowledge of the Dada movement, so that seeing Jean Arp's work for the first time freed me of many inhibitions and this helped me to see the figure in landscape with new eyes. I stood in the corridor almost all the way looking out on the superb Rhone valley and thinking of the way Arp had fused landscape with the human form in so extraordinary a manner. Perhaps in freeing himself from material demands his idea transcended all possible limitations. I began to imagine the earth rising and becoming human. I speculated as to how I was to find my own identification, as a human being and a sculptor, with the landscape around me.[16]

Fig. 1 Barbara Hepworth: *Mother and Child*, 1927. Hoptonwood stone, 45 × 27.6 × 21 cm. Art Gallery of Ontario, Toronto, purchased with Assistance from the Volunteer Committee Fund, 1983

In her figurative sculpture *Mother and Child* of 1927 (*fig. 1*), the artist presents a traditional art historical subject but in a classical, monumental, blocky form that merges the closely intertwined stylized cubic bodies with their stone pedestal. She addressed the theme anew in 1934 (*fig. 2*), albeit using a fundamentally different approach grounded in the work's horizontal orientation. Having dissolved into free, yet carefully balanced forces, the bodies appear as two loosely assembled parts. The concept of a process-oriented, variable relationship between the individual sculptural elements and the dynamization of sculptural space are significant themes within Surrealist sculpture, which also informed the art of Hans Arp. At three points, Hepworth's large reclining figure comes to rest upon a flat plinth that is wholly autonomous within this work. Hepworth consciously includes the empty interior and intermediary spaces as compositional elements, using "the negative space" that was so important for the development of Constructivist sculpture in the 1910s to create rhythmic and fluid forms.[17] The third version of the subject from 1934 is likewise named for the two figures, which have now merged into a single form (*fig. 3*). The constitutive circular hole in the center defines the dynamic relationship between the interior and exterior and resembles one of Arp's navels: as a mythical *Urelement* and the origin of an ultimately abstract pictorial narrative.

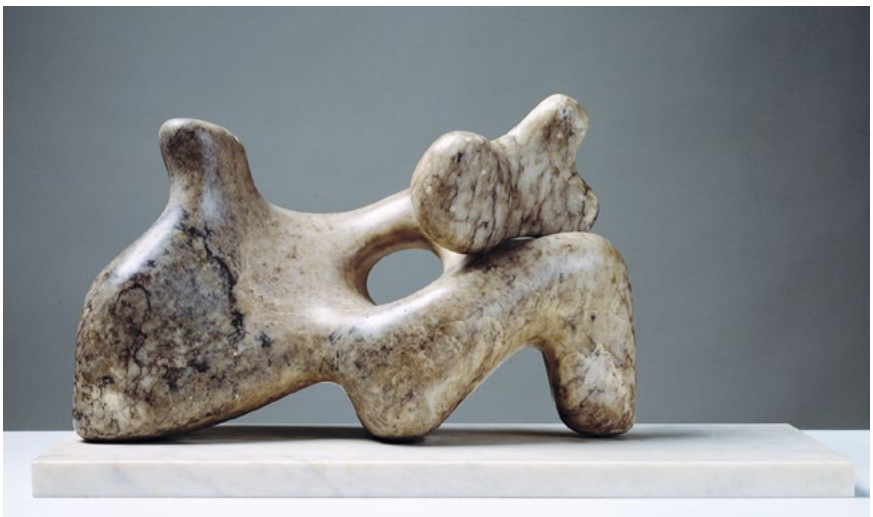


Fig. 2 Barbara Hepworth: *Mother and Child*, 1934. Cumberland alabaster on marble base, 220 × 455 × 189 cm. Tate Gallery, purchased from Browse & Darby with assistance from the Friends of the Tate Gallery, 1993

Fig. 3 Barbara Hepworth: *Mother and Child*, 1934. Iron stone, 13 × 12.5 × 3.5 cm. Private collection

Fig. 4 Hans Arp: *Chair and Bottle*, 1926 (Rau 91). Painted cardboard, 23 × 30 cm. Stiftung Arp e.V., Berlin/Rolandswerth

It is possible to trace a process of abstraction from Hepworth's earlier sculptures entitled *Mother and Child* from 1927 and 1934, but the final work in the sequence stands as an independent form that barely hints at the first figurative version. Arp's approach to his early sculptures was fundamentally different from this incremental process of abstraction. As a rule, the progression of his sculptures does not lend insight to his compositional principles. Arp often used the spontaneously invented forms of his early reliefs and his early works on paper as sources for his freestanding sculptures. At first glance, his relief *Chair and Bottle* (*fig. 4*) of 1926 may resemble Hepworth's abstract sculpture of 1934, but the artists followed divergent artistic paths.[18]

Alexander Calder

The connection between Arp's work and that of the American artist Alexander Calder, who was twelve years his junior, seems especially fruitful, as the artists held distinct artistic positions with significant overlap (*fig. 5*). Like Hepworth, Calder was a member of Abstraction Création; he joined the Paris-based artists' group in 1932. Around the same time, he began creating mobiles, a term that Marcel Duchamp coined for his suspended sculptures. His works, in which colorful, organic-geometric forms made from metal are joined by what are often almost invisible armatures of steel or wire, almost immediately found great resonance in contemporary European art. In the late 1920s, around the time Calder's works were initially presented in Europe, the sculpture of Hans Arp could be seen for the first time in American exhibitions and collections; due to National Socialism and the war, the intercontinental artistic exchange that had begun in the 1930s took on a new dynamic, which became independent in the postwar period.

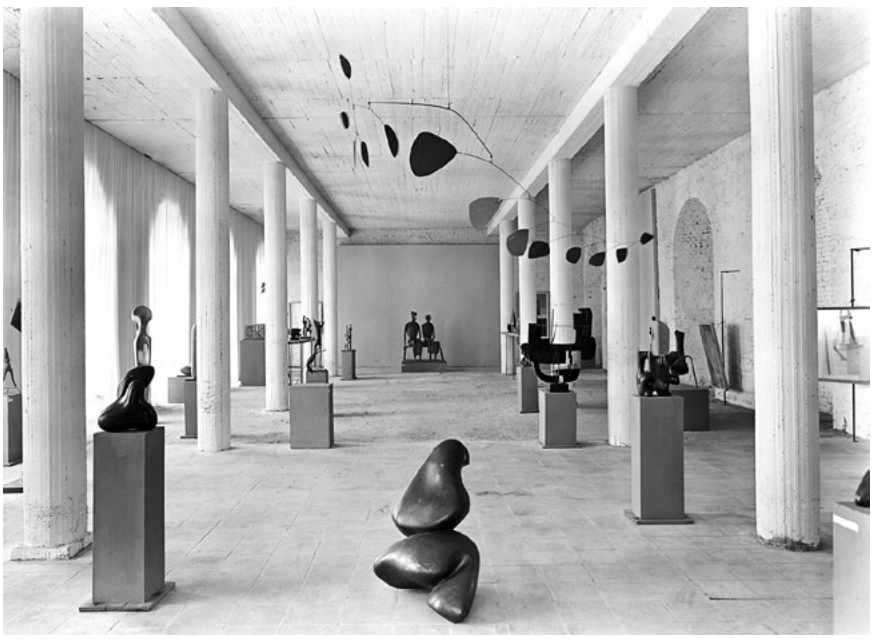


Fig. 5 Installation view of *documenta 1* with Hans Arp's *Pagoda Fruit*, 1949 (GW 097) and *Mirr*, 1949 (GW 098), and works by Henry Moore, Alexander Calder, Barbara Hepworth, Raymond Duchamp-Villon, and Berto Lardera at the Museum Fridericianum, Kassel, 1955

Calder's delicate objects dynamize a principle borrowed from painting in space. With surfaces conceived as three-dimensional forms, they may be understood as new hybrids of previously impenetrable boundaries between genres. The subsequent generation of artists, including Ellsworth Kelly and Frank Stella, applied this principle in their shaped canvases and as such, pursued the question of the relationship between figure and ground, a central theme in twentieth-century art. This idea is embedded in Arp's early, multi-layered reliefs, which, like Calder's underlying constructions that fuse the organic and the technical, are created from two-dimensional forms.[19] Both concepts extend into space: Arp's subsequent work was more closely bound to the autonomous laws of sculpture, although from the beginning he repeatedly flouted the genre's technical rules—which are indeed difficult to avoid—through the process-oriented nature of his work. The term "stabile," used to distinguish the sculptures that Calder carefully balanced on vertical armatures and anchored to the ground or pedestals from his suspended "mobiles," originally comes from Hans Arp. The relief *Head-Stabile*, which dates to 1926, is one of the first freestanding three-dimensional objects in Arp's oeuvre, and as such, does without a two-dimensional support. In the 1954 history of modern sculpture quoted above, the art historian Eduard Trier wrote: "Calder's art is not limited to playful things. There are also menacing, trap-like devices made of dark, raw metal, because Calder is no decorator, but rather an interpreter of his times, who knows how to conjure the demonism and annihilative powers of technical forms in addition to their beauty."[20]

Trier aligned Calder's art with that of Arp and the criticism he often leveled toward technology and progress, of which his contemporaries were certainly aware. In an interview that appeared in the American journal *Art News* in 1958, Hans Arp said: "There's a direction to the world's evolution. We are devoured by machines. […] The role of art is […] to consolidate the essential, the spiritual life. To fight against the rationalization and mechanization—the dehumanization of man."[21] A second parallel in terms of the perception of their art may be found in the entrenched point of view that Arp's work distanced itself from its radical roots in the postwar period, developing instead a modish, stylistically influential, but ultimately decorative, and even empty formal language. In 1952, the German weekly *Die Zeit* published the following assessment of Calder:

> And if they are not as varied as nature, that also means they do not imitate nature. […] As such, Calder belongs to those artists, who after the great and necessary purifying wave of pomp and plush, which gave birth to the "Neue Sachlichkeit" after the First World War, won so much influence on the redesign of our apartments after the Second World War. Thanks to them, we can tastefully express our desire for embellishment and our newly won joy in life. Today, is becoming apparent everywhere that the stultified rectangles and cubes so prevalent in our dwellings are being dissolved: The architects build undulating spaces; tables and armchairs have curved forms; bookshelves hang suspended between columns and neon lamps as curves of light on the ceilings.[22]

These observations directly relate to reviews that categorized Arp's oeuvre as part of the modish mainstream because it lent itself to decorative contexts. Sartre's assessment of Calder is starkly different:

> These hesitations, renewals, gropings, blunders, brusque decisions, and, above all, this marvelous swan-like nobility make Calder's mobiles strange creatures existing between matter and life. […] Although Calder has tried to imitate nothing—he has wanted to create only scales and harmonies of unknown motions—his works are both lyrical inventions and almost mathematical, technical combinations. They are symbols of nature—that great vague nature which wastes pollen or which suddenly produces the flight of a thousand butterflies, that unknown nature which might be a blind chain of cause and effect or a timid development, always delayed, always disturbed, inspired by an Idea.[23]

Joan Miró

The following analysis of the close ties between Joan Miró and Hans Arp's sculpture is supported by the formal similarities between their representations of bird-like creatures. In *Squelette d'oiseau* (*Bird Skeleton*) of 1947 (*fig. 6*), Arp makes a symbolic allusion to Sophie Taeuber-Arp. After her sudden accidental death at Max Bill's house, he devoted numerous texts to her in

Fig. 6 Hans Arp: *Bird Skeleton*, 1947 (GW 085).
Bronze, 34 × 22 × 18 cm. Stiftung Arp e.V., Berlin/Rolandswerth

Fig. 7 Joan Miró: *Lunar Bird*, 1945/1966. Bronze (5/5),
234 × 210 × 150 cm. Fondation Beyeler, Riehen/Basel

which the bird serves as a metaphor or a cipher for memory. By contrast, Miró's *Lunar Bird* of 1945/1966, is characterized by its vitalism (*fig.* 7): the undulating forms that represent growth and sensual physicality.[24] Like many sculptures in the artist's late oeuvre, they appear to be manifestations of his painterly ideas in space. When transferred to bronze, the flowing black lines that characterize Miro's energetic, mystically charged paintings seem to define space, form, and contours. The individual sculptural elements more clearly constitute the overall gestalt and appear more earthbound and, in a sense, more relational than Arp's spiritualized and withdrawn forms.

The artists knew each other from their Paris days, and were even neighbors for a short time at the end of the 1920s. Numerous shared connections with Dadaist activities, which were formative for both artists, and later with Surrealists like Tristan Tzara, Alexander Calder, and Max Ernst, demonstrate that they were part of an active network that was enormously influential in Europe before the Second World War and in the United States in the postwar period as well. In 1952, a journalist for *Art News* asked Arp: "Your opinion on Miró?" to which he responded: "He has grace, something careless and almost divine, like children." The conversation continued: "Did you break

with the Surrealists later?" "I've never broken with anyone."[25] On the one hand, the Alsatian's succinct, abbreviated, and characteristically humorous answer suggests that he had paid little attention to what he characterized as the somewhat frivolous work of the Catalan artist, who was almost his exact contemporary. On the other, it implies that Arp's long-ago connection to Surrealism and what were at times its bitter infighting did not define his work. This seems to be supported by Arp's remarkably open and astonishing ties to various and sometimes seemingly irreconcilable artistic movements and groups. Thus, despite his prominent position and demonstrably significant influence, Arp always comes across as a free spirit who may engage in dialogue with others but ultimately draws from his own cosmos.[26]

Max Bill

Although this essay addresses Arp's sculptures, his work can only be understood within the broader framework of his artistic and poetic methods. Like Arp, Max Bill engaged in a universal practice. Born in 1908, Bill was an architect, painter, typeface designer, industrial designer, and writer. He completed his training as a silversmith in 1925 at the applied arts school in Zürich where Sophie Taeuber taught. In a letter of 1930 to Hanns Fischli, he described Arp as the "abstract grandfather."[27] Just a year later, Arp would encourage his younger colleague to join Abstraction Création in Paris. Arp would also introduce the twenty-five-year-old Bill to Piet Mondrian. Bill's friendship with Arps continued, and he remained close to Arp after Sophie Taeuber-Arp's death.

In the foreword to the exhibition *Concrete Art* at the Kunstmuseum Basel in 1944, Bill wrote that Concrete art: "strives toward absolute clarity, regularity, and in doing so, toward reality itself. But according to its innermost nature, it is a reality that embraces the spiritual more than the material, based on the knowledge that in order to find rest, the human mind and spirit need order and direction carried out according to specific rules."[28] In the catalogue, Bill reiterated the difference between concretion and abstraction and differentiated Constructivist and Concrete art to arrive at his programmatic statement: "the goal of concrete art is to develop physical objects for spiritual use."[29]

In 1947, on the occasion of Hans Arp's sixtieth birthday, the Swiss artist wrote: "Today, Dadaism has gone down in the history of art as the

predecessor of Concrete art on the one hand and Surrealism on the other."[30] He thus expresses, as a matter of course, the way that Arp's work developed over the decades between these two poles that were often historically irreconcilable. He continued that Arp's "art is poetic and formal. The poetic becomes form, the formal becomes poetry. That is why we encounter such an unusual variety of expression in his work, despite the unity of his creative thought."[31] In 1949, Bill published his programmatic text "The Mathematical Approach in Contemporary Art," in which he wrote that the union of thought and feeling was a prerequisite for art. Only thought could facilitate "the process of organizing sentiment in a manner that produced works of art."[32] His aim of constructing continuous space by means of flowing bands that generate space (*fig. 8*) mirrors Arp's Constructivist approaches, as in *Ptolemy II* of 1958 (*fig. 9*), the form of which, however, is difficult to ascertain through mathematics.

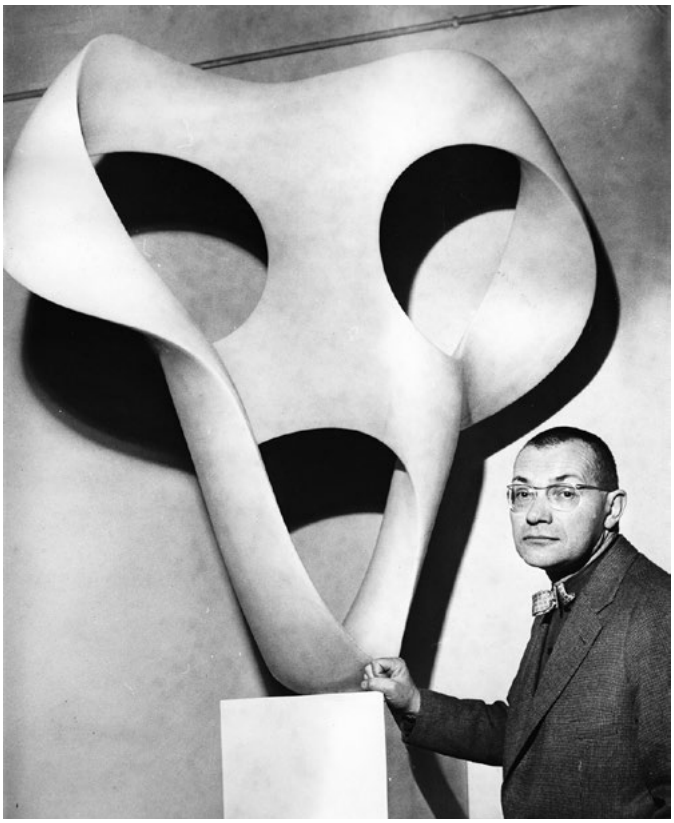


Fig. 8 Max Bill with *Rhythm in Space*, 1947–48. Granite, c. 225 cm high

Fig. 9 Hans Arp: *Ptolemy II*, 1958 (Trier 167). Bronze, 100 × 52 × 48 cm.
Stiftung Arp e.V., Berlin/Rolandswerth

Emergent Abstractionists in Germany after 1945: Hartung, Heiliger, and Cimiotti

In conclusion, I would like to briefly address emergent art after 1945, which is most revealing from a (West) German perspective (*figs. 10–12*). On the one hand, this subsequent generation, which had been defined by war and National Socialism, had a strong affinity for Arp and the schools of artistic thought and creation that had become part of the historical past with the caesura. The radical and complete break with figuration, often referred to as the "zero hour" of a new stance unburdened by the immediate past, is often understood within a political and moral framework. The postwar generation

offered novel perspectives in terms of geography and history but cut ties with the recent past. Hence, in "The Unknown in Art" of 1947, Willi Baumeister wrote that art's primary purpose was the "visualization of primal forces."[33] He continued: "Abstract forms can develop, retain, and absorb real forces. They are forces of form, they are forces. Immaterial expressions of the human mind and spirit are opened to the transcendental."[34] The liberation from the material world in the sense of any form of representation certainly relates to the premises of van Doesburg's early thought on Concrete art, but overwrites the transcendental core with its own, time-bound meaning. The reaction to the concept of art chosen for its opposition to the forces of nature also corresponds to numerous statements by Hans Arp, who repeatedly places natural growth above the hand of the artist in his programmatic poetic texts: "Great works do not appear to have been made by someone, but rather as if they created themselves. Nature has spoken."[35] Although it may not be apparent or ascertained in individual works, Arp's thought is clearly the inspiration behind these statements.

Fig. 10 Karl Hartung: *Durchlöcherte Form* (*Abstrakte Form*) (Perforated Form (Abstract Form)), 1935. Bronze, 42 × 30 × 25 cm. Stiftung Schleswig-Holsteinische Landesmuseen Schloss Gottorf, loan from the estate of Karl Hartung

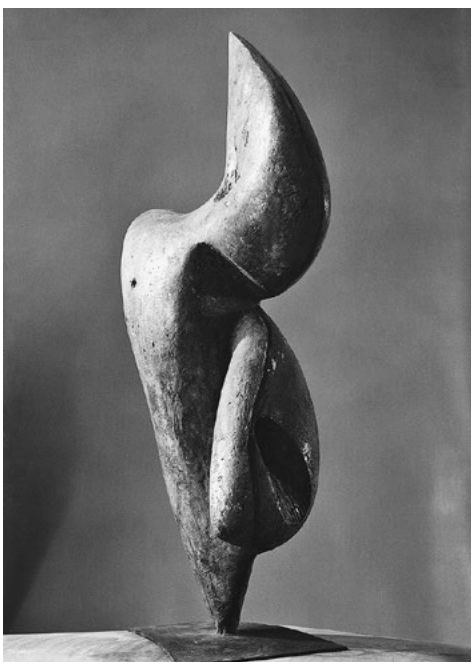


Fig. 11 Bernhard Heiliger: *Verwandlung I* (Transformation I), 1957. Bronze, 102 × 52 × 32 cm. Private collection

Fig. 12 Emil Cimiotti: *Der Berg und seine Wolken* (The Mountain and Its Clouds), 1959. Bronze, 46 × 44 × 24 cm. ACT Art Collection, Berlin

In 1950, Will Grohmann, who had been teaching at the University of Fine Arts Hamburg since 1948, first compared the work of the young Berlin-based artist Bernhard Heiliger to that of Henry Moore. At that time, the first exhibition featuring works by the British artist took place in Hamburg and Düsseldorf. Previously, his work had been unknown to the wider public in Germany. Around 1956, Heiliger wrote: "Even within a non-objective plastic concept, I want to achieve an organic form, a sculpture pulsing with inner

life and blood that extends into space."[36] Heiliger's titles, such as *Vegetative Column* (1965) and *Bird Tree* (1963) are reminiscent of Arp, but they quote Moore. Looking back on Art Informel, the late Emil Cimiotti wrote:

> Until then, the path to sculpture led almost exclusively from the conceptual drawing to a small model, then from the model to the armature, and from the armature to the construction of the object. We combined these three steps into a direct and immediate initiation of the process. For this purpose, wax was the ideal material, because it allows for changes time and again until the final stage, and then again it allows for the greatest degree of spontaneity — and this was another aspect of the informalist credo.[37]

The spontaneity of expression marks a key difference between Art Informel and the art of Hans Arp. His sculptural process differed from the one he employed in the early works on paper and to a certain extent in the reliefs, as he did not allow room for chance or spontaneous ideas. Because sculptural materials have their own laws, Arp's work may relate more to the history of sculpture than the history of Dada or Surrealism, which, as movements, fractured the rigidity of form, although it was far more difficult to chip away at the integrity of the material.

* Herbert Read: *The Art of Jean Arp*, London 1968, p. 188.

1 Eduard Trier: *Moderne Plastik. Von Auguste Rodin bis Marino Marini*, Berlin 1954, p. 76. See also Carola Giedion-Welcker: "Urelement und Gegenwart in der Kunst Hans Arps," in: *Werk* 39/5 (1952), pp. 164–172, p. 172: "After all, it seems revealing that such diametrically opposed circles support Arp so fully: by those [who practice] a highly spiritual, ascetic form of meditative painting and by those [practitioners of] a surrealist art that is aligned with the impulsive and the demonic."

2 See Trier 1954, pp. 60–79.

3 William Rubin: "Month in Review (The Jean Arp Retrospective at the MOMA)," in: *Arts* 33/2 (November 1958), pp. 48–52, p. 49.

4 Ibid., pp. 49–51.

5 Ibid., p. 51.

6 Thomas M. Messer: *Guggenheim International Exhibition, 1967. Sculpture from Twenty Nations*, New York 1968, p. 15

7 Herbert Read: *The Art of Jean Arp*, London 1968, p. 188.

8 Maike Steinkamp: "The Art of Hans Arp after 1945. An Introduction," in: *The Art of Arp after 1945* (ed. by Jana Teuscher and Loretta Würtenberger), Berlin 2018 (*Stiftung Arp e.V. Papers*, Vol. 2), pp. 16–24, p. 23.

9 See Arie Hartog: "Der Bildhauer Hans Arp: Gibt es eine Moderne ohne Avantgarde?," in: *Hans Arp. Der Nabel der Avantgarde* (ed. by Julia Wallner), exh. cat. Georg Kolbe Museum, Berlin 2015, pp. 78–88.

10 Jean Arp: "A propos d'Art Abstrait," in: *Cahiers d'art* 7–8 (1931), pp. 357–358.

11 Hartog 2015, pp. 78–88.

12 Pierre Schneider: "Hans Arp. Arp Speaks for the Law of Chance (with illustrations by Robert Doisneau)," in: *Art News* 57/7 (November 1958), pp. 34–35; 49–51, p. 50.

13 "Durch den Verstand ist der Mensch eine tragische und häßliche Figur geworden— Ich liebe die Natur, aber nicht ihren Ersatz. Die illusionistische Kunst ist ein Naturersatz." Hans Arp, diary entry of 1931, quoted in Carola Giedion-Welcker: *Moderne Plastik. Elemente der Wirklichkeit. Masse und Auflockerung*, Zürich 1937, p. 11.

14 Jean Paul Sartre: *Die Suche nach dem Absoluten*, Hamburg 1999.

15 Adrian Stokes: *Barbara Hepworth. Recent Work. Sculpture, Paintings, Prints*, London 1970, n.p.

16 *Barbara Hepworth, Carvings and Drawings*. London 1952, note 2, quoted from Read 1968, p. 185.

17 In 2019, Peter Weibel, Anett Holzheid, and Daria Mille presented a comprehensive exhibition on the theme of negative space at the Zentrum für Kunst und Medien (ZKM) in Karlsruhe: *Negativer Raum. Skulptur und Installation im 20. / 21. Jahrhundert (Negative Space. Trajectories of Sculpture)*.

18 Arp used the so-called *découpages*, or paper collages cut out of black and colored paper and cardboard, for reliefs and sculptures. The principles of transformation, the transgression and penetration of spatial principles and artistic genres were central themes that guided his work from the outset. See Steinkamp 2018, p. 23.

19 See Astrid von Asten: "'Als ich meine ersten konkreten Reliefs ausstellte, erklärte ich die Kunst des Bürgers für sanktionierten Irrsinn.' Zu Ursprung und Entwicklung des Reliefs im Oeuvre von Hans Arp," in: exh. cat. Berlin 2015, pp. 58–78. For von Asten's essay see also the booklet which provided an English translation of the exhibition catalogue.

20 Trier 1954, p. 71.

21 Schneider 1958, p. 50.

22 Eka v. Merveldt: "Schwingende Mobile," in: *Die Zeit*, July 3, 1952. Quoted from: www.zeit.de/1952/27/schwingende-mobile [Accessed October 20, 2019].

23 Jean-Paul Sartre: "Les Mobiles des Calder," in: *Alexander Calder: Mobiles, Stabiles, Constellations*, exh. cat. Galerie Louis Carré, Paris 1946, pp. 9–19. Published in English translation as: "Existentialist on Mobilist," in: *Art News* (December 1947). Quoted from: www.artnews.com/art-news/retrospective/from-the-archives-jean-paul-sartre-on-alexander-calder-in-1947-8609/ [Accessed February 7, 2020].

24 *Lunar Bird* is the pendant to *Solar Bird*, which is dated to 1944–46/66.

25 Schneider 1958, p. 51.

26 See Maike Steinkamp: "Die letzte Truppenschau aller Ismen …," in: exh. cat. Berlin 2015, pp. 28–44.

27 Letter from Max Bill to Hans Fischli, February 3, 1930, in: Angela Thomas: *Mit subversivem Glanz. Max Bill und seine Zeit*. Vol. 1: 1908–1939, Zürich 2008, p. 258, quoted from the note on p. 447.

28 *Konkrete Kunst*, exh. cat. Kunsthalle Basel 1944, pp. 9–10.

29 Max Bill: "Konkrete Kunst," in: *Josef Albers, Hans Arp, Max Bill*, exh. cat. Galerie Herbert Herrmann, Stuttgart, 1948, n.p.

30 Max Bill: "Bei ihm wird das Poetische zur Form," in: *Weltwoche* 47/3 (September 26, 1947), n.p. The article was published on the occasion of Hans Arp's sixtieth birthday.

31 Ibid.

32 See Trier 1954, p. 75.

33 Willi Baumeister: *Das Unbekannte in der Kunst*, Stuttgart 1947, p. 83.

34 Ibid., p. 152.

35 Ibid., p. 171.

36 Bernhard Heiliger, "Reflexionen aus der Werkstatt des Bildhauers," in: *Neue deutsche Hefte* 3 (1956/57), p. 485.

37 Emil Cimiotti: "Notizen zur informellen Plastik," in: *Europäische Plastik des Informel 1945–1965*, Duisburg Oberhausen 1995, pp. 41–45, p. 43. Quoted from Christa Lichtenstern (ed.): *Emil Cimiotti. Denn was innen das ist außen*, exh. cat. Georg Kolbe Museum Berlin 2017, p. 16.

Sculpture and/or Object

Hans Arp between Minimal and Pop

Christian Spies

Arp as Ketchup, or: Three Voices Beforehand

In February 1966, *Artforum* magazine published Bruce Glaser's discussion with the three major figures of New York's Pop Art scene, namely Claes Oldenburg, Andy Warhol, and Roy Lichtenstein. Over the course of their talk, Oldenburg explained his own artistic strategy of parody with the help of an equally disconcerting and characteristic comparison: "So if I see an Arp and I put that Arp into the form of some ketchup, does that reduce the Arp or does it enlarge the ketchup, or does it make everything equal? I am talking about the form and not about your opinion of the form. The eye reveals the truth that the ketchup looks like an Arp."[1] As absurd as this comparison may appear, the viewer indeed becomes immediately aware of surprising formal analogies between a work like Oldenburg's *French Fries and Ketchup* of 1963 (*fig. 1*) and Hans Arp's *Forest* of c. 1917 (*fig. 2*), at least for as long as one—in keeping with Oldenburg—really follows Oldenburg's suggestion and restricts oneself to a formal comparison. In both cases, we are confronted with amorphous, insular forms that are spread out like thick ketchup over the French fries. The context of the discussion nevertheless makes it evident that Oldenburg was not in the least solely concerned with such formal similarities. The young New York Pop artist instead intended a provocative comparison of the reliefs and sculptures by the older renowned European avant-garde artist with the commonplace world of American fast food, on top of that with a sticky and grimy smudge of ketchup. Apparently—as the passage from the discussion can still be interpreted today—the difference between a work of art and an ordinary everyday object cannot be defined. On the one hand, we have an artwork that not only stands in a long tradition but also lays claim to permanence for itself, and on the other we have an everyday object whose significance is only short-lived.

Fig. 1 Claes Oldenberg: *French Fries and Ketchup*, 1963. Vinyl and kapok on a wood base, 26.7 × 106.7 × 111.8 cm. Whitney Museum of American Art, New York, 50th Anniversary Gift of Mr. and Mrs. Robert M. Meltzer

Fig. 2 Hans Arp: *Forest*, c. 1917 (Rau 19). Painted wood, 41.3 × 53 × 8.3 cm. The Cleveland Museum of Art, Contemporary Collection of The Cleveland Museum of Art 1970.52

It was precisely this difference between artwork and everyday object that concerned the young Oldenburg as well as his two fellow discussion partners, Warhol and Lichtenstein. They arrived on the art scene under the label Pop with the objective of setting the ideal of the autonomous artwork as it had established itself in Europe over the course of the previous 200 years against the banality of the everyday objects typical of life in the United States at that time, for example soup cans, automatic dishwashers, and even French fries with ketchup. For this second generation of post-war New York artists, Hans Arp was a typical protagonist of old Europe. He stood not only for abstraction and thus the autonomy of the self-reflexive artwork but also for the art capitals of pre-war Europe with his relationships to both Dadaism and Surrealism.

Such an opposition to Hans Arp as is evident in Claes Oldenburg's ketchup comparison is only one side of the coin in the New York of the 1960s. Despite the distance assumed by the previous generation of the Abstract Expressionists to the heroes of the pre-war Parisian avant-garde, Arp had been accepted in New York as an established European avant-gardist since the late 1940s.[2] Initially, his reliefs from the Dada period were shown more than any other art form by the artist.[3] Later, in the 1950s, his sculptures were exhibited more and more, which led to a considerable decline in his reputation among New York painters.[4] Instead, his bronzes increasingly garnered the attention of the city's private collectors, and the polished bronzes and smoothed stone figures became standard accessories in their Upper East Side homes, where they often accompanied the large-format canvas paintings of the Abstract Expressionists (*fig. 3*).[5]

Aside from the critical voices raised by members a younger generation of artists from the 1960s, as exemplified by Claes Oldenburg, Arp's art found positive and supportive advocates, above all the Minimalist Donald Judd. For him, Arp was always an important artistic benchmark and role model with a view to pre-war European art.[6] "Arp's work is nearly always good, and so the exhibition is,"[7] noted the young artist and critic in his almost euphoric review of the 1963 Arp exhibition at the Sidney Janis Gallery in New York. The brief text makes it unmistakably clear why Judd valued Arp's sculpture so much. As a result of reading it under the auspices of his own theoretical program for sculpture, he found it simple and unpretentious, and classified it accordingly into successful and less successful groups of works.

Fig. 3 A New York apartment with Hans Arp's *Winged Being* (1961, Trier 252)

Judd thought that Arp's sculptures were informed by the principle of "wholeness," without pedestals, not assembled from separate parts, and "specific."[8] Such descriptions are just as revealing with respect to Judd's attitude toward his own theory of sculpture, which he would tackle in greater detail some two years later using similar terms and categories in his famed essay "Specific Objects."[9] Even the literalness, meaning the pure self-referentiality that the Minimalist placed such great value upon regarding his own works brought him over to Arp's side: "The emptiness suggests that if you are interested in a thing it is interesting, and if you are not it is not. That isn't as obvious as it sounds. You have to like Arp's sculptures as single things or they are not going to appear interesting."[10] As with his own objects, Judd declared Arp's sculptures to be indifferent "specific" works that were already shown to be important because of how they addressed the receivers and because they differed from ordinary everyday things. It was not the form of the sculptures but rather the attentiveness of their viewers that was decisive for their absence. In contrast to Claes Oldenburg, whose ketchup comparison ironically emphasized the difference between Arp's sculptures and banal everyday objects and consequently that of Pop Art as well (Arp ≠ ketchup), Donald Judd took the exact opposite route by seamlessly incorporating the European artist's sculptures into his program of Minimalism.

Let me come to a third American voice that implicitly addressed this opposition between Claes Oldenburg and Donald Judd, namely that of the infamous critic Clement Greenberg. A generation older than Oldenburg and Judd, the legendary spokesman for the Abstract Expressionists likewise expressed his opinion concerning Arp on numerous occasions. He arrived at an ambiguous assessment of the artist at the very opening of his review of Arp's first solo exhibition in New York, the 1949 show at the Buchholz Gallery, when he wrote: "The Alsatian constructor and sculptor, Jean or (Hans) Arp is at the very least a great minor artist."[11] Greenberg expressed a certain appreciation for Arp's art here but also the distance felt by New York artists of the 1950s toward their older pre-war European colleagues. According to Greenberg's logic, it was fundamentally impossible for Arp to be a first-class artist because this status was reserved exclusively for contemporaries from the New York art scene. But as far as Europeans were concerned, Greenberg granted him a prominent position as a splendid second-class artist. "The future may come, perhaps" Greenberg observed in the second sentence of his review, "to regard him as a major one because of his role as an innovator and first master in modern art of the silhouetted shape against a flat background."[12]

Of greater interest than this ranking for the present context, however, are Greenberg's reflections on why Arp, despite all of this, is ultimately not a paramount example of his modernistic logic of development. As consequential as Arp's early development from collage to relief was in the 1920s, according to Greenberg's evolutionary model the next logical step would have been abstract constructive sculpture analogous to Cubist collage. "The work of art here was no longer a *statue*, but an *object*."[13] Yet Arp's development, took the opposite path in the 1930s. Instead of following through with the innovative development from sculpture to object, which Greenberg regarded as definitive since Marcel Duchamp, Arp returned to the monolithic statue. And even in this regard, Arp's innovation of reducing the body to a simple geometric figure, as it were, was already anticipated several decades earlier by Constantin Brancusi. It is again evident here the extent to which the development from the collage and the relief to the freestanding sculpture more or less triggered disconcertment among New York's art critics in the late 1940s. In short, instead of fulfilling the expectation of innovative objects, Arp delivered reactionary sculptures.

Breaking Points of Modernism

Insofar as this opposition—statue or object—reflects Greenberg's normative judgment as a critic, Arp's resistant position within post-war American art can also be stated and defined more precisely. Over and above the hierarchization of art criticism (Greenberg), parody (Oldenburg), and positivization or assimilation (Judd), respectively, we will analyze within the theoretical framework of sculpture, why Arp's sculptures literally had to remain "foreign substances" in the context of American art of the 1950s and 1960s, and this despite all the success they immediately garnered.

Greenberg's conceptual pair of statue/object naturally leads to a simplistic historical perspective on the history of sculpture, over the course of which focus is placed on several of the most prominent breaking points of early modernism. As Georg Wilhelm Friedrich Hegel established in his Aesthetics, the statue represented one of sculpture's central lines of development, and this would remain the case until well into the twentieth century:

> The original function of single statues is the real function of sculpture as such, i.e. to furnish images in temples; they are erected in temple interiors where the whole surroundings have a bearing on them. [...] Here sculpture retains its most perfect purity because in executing the figure of the gods it sets them in beautiful, simple, inactive repose in no specific situation, or free, unaffected, in naive [or harmless] situations without any specific action or complication, as I have more than once indicated already.[14]

A statue is a body that stands erect in the space that the likewise upright standing viewer encounters as a counterpart. Thus, the statue differs in this way not only from the constructed spaces in which they stand as well as from the other miscellaneous objects of everyday life. As a recognizable body, it is alive and—in Hegel's words—nonetheless simultaneously "in no specific situation" and "unaffected" as a stone body. This ideal and the resultant self-evidency of sculpture as statue were called into question in numerous steps in modernism since the late nineteenth century. In a first step, it was the figure of the human body whose surface was broken up until its recognizability was finally relinquished in favor of an abstract body. The best examples can be found in the works of Auguste Rodin and Medardo Rosso

Fig. 4 Medardo Rosso: *Bambino malato*, 1893–95. Wax and Plaster, 26.5 × 25.0 × 18.0 cm. Private Collection

(*fig. 4*). The second shift was accomplished when recognizability was no longer reproduced or abstracted and autonomous bodies were constructed instead. The principles of standing, weighing, and carrying were increasingly called into question with these constructions. One is reminded in this regard of examples by artists such as Aleksander Rodchenko and Katarzyna Kobro (*fig. 5*). In the end, the autonomy of the shaped form of sculpture that fundamentally differentiated them from ordinary everyday things was abandoned, all the more so when sculpture and everyday object threatened to become indistinguishable from each other under the auspices of the readymade and the *objet trouvé* (*fig. 6*).

This third turning point famously marks the introduction of the concept of the object within the history of modern sculpture before it attained enormous and ongoing significance in New York in the 1950s. While the object as a material thing was previously secured as sculpture through its form, one

Fig. 5 Katarzyna Kobro: *Kompozycja przestrzenna* (4) (Spatial Composition (4)), 1929. Painted steel, 40 × 64 × 40 cm. Muzeum Sztuki, Łódź

Fig. 6 Alfred Stieglitz: Marcel Duchamp's *Fountain*, 1917

was now concerned with—as Clement Greenberg observed of New York sculpture of the late 1950s—the "look of non-art."[15] In order to attain this look, "the borderline between art and non-art had to be sought in the three-dimensional, where sculpture was, and where everything material that was not art also was."[16] This borderline was marked with the sculpture as object that was supposed to be neither shaped body nor a mere everyday thing. Rather, this object stood for the paradox of a work of art that was not intended to look like one. "The shape *is* the object," Michael Fried wrote pointedly about this strategy in which form and object congruently fall into each other: "at any rate, what secures the wholeness of the object is the singleness of the shape."[17] Since Duchamp, sculpture had been almost completely intertwined with the object, which led to the central question about the relationship between sculpture and the ordinary object.

The Unapproachability of the Statue

Claes Oldenburg and Donald Judd presupposed these auspices of objectness in their respective commentaries on Hans Arp. For Oldenburg, it was indeed the banality of the industrial product that he recognized as a ketchup smudge in Arp's reliefs.

Characteristically, the form of the relief is again crucial. However, it is no longer the hallmark of the artwork but the very opposite with respect to its semblance to the ordinary. Judd, by contrast, trusted in the categories of his theory of sculpture above all. The objectness of his own works is founded upon preserving the unity of the form: "[...] you see, the big problem is that anything that is not absolutely plain begins to have parts in some way. The thing is to be able to work and do different things and yet not break up the wholeness that a piece has."[18] It is precisely this criterion that Judd saw realized as a special quality in Arp's sculptures:

> One of the interesting aspects of Arp's sculpture, and a relevant one currently, is that a good piece is a whole which has no parts. The protuberances can never clearly be considered other, smaller units; even partially disengaged sections are kept from being secondary units within or adding up to a larger one. This lack of distinct parts forces you to see the piece as a whole.[19]

Judd nevertheless again imposed a qualification in this context: To the extent that the experience of wholeness in Arp's sculptures is largely defined by the limitation to a single form, he likewise regards an all too great resemblance to the human body as problematic. "The least likable sculptures are the few which actually resemble the human body. *Sculpture Classique* is obviously a standing figure, although smoothed and without feet. *Demeter* is also insufficiently changed."[20]

Judd's criticism of several of Arp's later sculptures returns us to the concept of the statue because it is precisely its tradition of the freestanding upright figure that was obviously invoked with the mention of *Sculpture Classique* and *Demeter*, both 1960. The stylized bodies and ultimately the smoothly polished surfaces inevitably recall the tradition of the cult images addressed by Hegel: "figure of the gods […] in beautiful, simple, inactive repose in no specific situation, or free, unaffected without any specific action or complication."[21] Even Johann Joachim Winckelmann's famous allusion to "noble simplicity and quiet grandeur" was invoked through the matte white marble surfaces. Marble and patinated bronze were just as evidently traditional sculptural materials for the Minimalist, although he personally distanced himself from the use of materials of industrial mass production.[22]

The return to the monolithic sculptures that Greenberg described in Arp's work is thus not only comprehensible but also all the more characteristic of the artist's ambivalent relationship to 1960s Minimalism and Pop Art in New York: The question regarding the differentiation of statue and object is, therefore, not a matter of "either/or" but rather "as well as." On the one hand, Arp's sculptures of the 1950s and 1960s were so relevant for contemporary New York artists primarily because of the objectness that Oldenburg and Judd described. On the other hand, however, Greenberg had already determined that despite all this, Arp remained a European artist who continued working in the tradition of the statue. While Arp's sculptures could be addressed as objects within the context of Minimalism, they simultaneously remained resistant against this conceptualization. Their viewers encountered them as statues that clearly isolated themselves by means of their sharply contoured silhouettes against the surrounding space in which they stood (*fig. 7*). It was not by chance that in a room in the 1963 exhibition at the Sidney Janis Gallery, the white marble sculptures were shown to great effect against a black wall while the adjacent white wall served as the backdrop for the dark patinated bronzes.

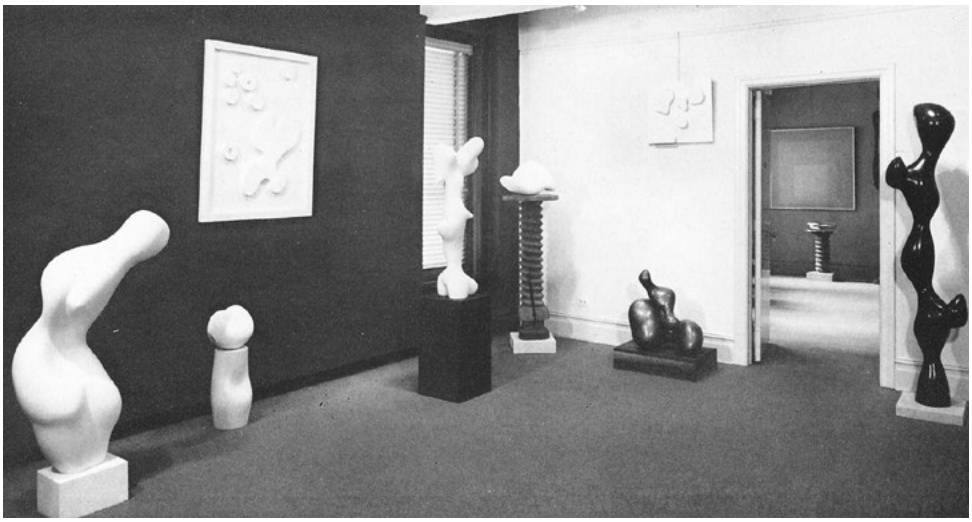


Fig. 7 Installation view of the exhibition *Sculpture by Jean Arp in Marble, Bronze, and Wood Relief from the Years 1923–1963*, Sidney Janis Gallery, New York, 1963

Stage Presence without the Stage

This two-fold reading of Arp's sculptures as objects and statues at the same time ultimately leads to a further criterion that was of particular significance for sculpture with a view to its minimalistic objectness in the 1960s, namely its staging in the exhibition space. Placement in a constructed space or landscape was naturally always an imminently important component of the perception of sculpture. However, at the moment when sculpture was equated with everyday things, the difference between them had to be all the more powerfully ensured by way of its staging. In other words, how can one differentiate between a simple box by a Minimalist and the adjacent piece of furniture or radiator?

Two striking shifts were required in this regard. Firstly, the transgression over and above the work of art; at the place where the artwork, its autonomous form, hitherto defined itself, the objectness of the artwork now prompted an experience in a spatial and chronological situation. Per Michael Fried's incisive observation, "a kind of stage presence"[23] and a theatrical effect were required, with which the inherently indistinguishable object could be staged as a work of art for its viewers. This is also tied to the second shift, namely

the adaption of the exhibition space as a stage on which this theatrical effect can first and foremost be achieved. Brian O'Doherty famously characterized this stage as the white cube:

> The ideal gallery subtracts from the artwork all cues that interfere with the fact that it is 'art.' The work is isolated from everything that would detract from its own assessment of itself. This gives the space a presence possessed by other spaces where conventions are preserved through the repetition of a closed system of values. Some of the sanctity of the church, the formality of the courtroom, the mystique of the experimental laboratory joins with chic design to produce a unique chamber of aesthetics.[24]

To the extent that all perception is formalized in this white cube, the intrinsically ordinary boxes of a Tony Smith or Donald Judd (*fig. 8*) can be differentiated from the tables, ashtrays, and fire extinguishers that remain left over in the gallery spaces as the last remnants of the everyday. Released and thus exhibited, they are staged as works of art as opposed to the everyday items.

If it is the case that the white cube was a necessary condition for the theatrical staging of Minimalist objects, the question must be asked whether this was also true for Arp's sculptures (*fig. 9*). The effective stagings in the empty galleries that were painted black and white for the 1958 retrospective in New York's Museum of Modern Art demonstrate how contemporary strategies were already being used to exhibit Arp's sculptures. They were presented within large open spaces against light and dark backgrounds. Some were even set against the backdrop of semicircular walls, creating the effect of an apse. The two-fold interpretation of statue and object was once again underscored when the white cube here recalled the temple, which Hegel defined as the space of the statue.

In his 1963 exhibition review, Donald Judd focused attention on an additional contemporary staging practice, namely the lack of a pedestal that was inherent to many of Arp's sculptures. Several were nevertheless exhibited on bases like Brâncuși's sculptures, despite the fact that Arp did not arrive at this solution himself, as it contradicts his approach to sculpture: "This adds useless parts and confuses the appearance of the pieces."[25]

This interest in doing away with the base demonstrates again how Judd was, above all, following his own theoretical program, in which he declared

Fig. 8 Donald Judd: *Untitled*, 1969. Steel, 6 elements, each 100 × 100 × 100 cm, in-between elements 25 cm. Kunstmuseum Basel

Fig. 9 Installation view of *Jean Arp. A Retrospective*, October 8, 1958–November 30, 1958, Museum of Modern Art

the pedestal of a sculpture obsolete. A very different impression can be garnered from a glimpse at Judd's exhibitions at the Museum of Modern Art in 1958 and at the Sidney Janis Gallery in 1963.

Counterexamples can be cited immediately. These include *Sculpture Classique*, which stood on a bronze and a light plaster base and Judd himself had criticized, as well as a number of other works from both shows (*fig. 10*). As was usual in his later works, Arp incorporated the base—often made of the same material—directly into the statue; the standalone pedestal itself is missing entirely. It thus becomes evident that the question of the pedestal was anything but dogmatic for Arp. In keeping with the program of objectness, he completely eliminated the use of a pedestal for some works simply by placing them on the floor and balancing out their position with the help of

Fig. 10 Installation view of *Sculpture by Jean Arp*, Sidney Janis Gallery, New York, 1963

Fig. 11 Installation view of *Jean Arp*, Sidney Janis Gallery, New York, 1968

the force of gravity. In the case of other works made at the same time, he regularly integrated pedestals made of the same material directly onto the shaped bodies, often simply for reasons of stability, in order to enable the slender forms to stand upright on their own. Finally, contemporary installation views of exhibitions show very different temporary bases, which were often merely situational in many cases. A photograph taken at the solo exhibition shown at the Sidney Janis Gallery two years after Arp's death (*fig. 11*) is highly characteristic. The white marble version of *Gesticulant* (1964–65) stands in the center of the semicircular arrangement of sculptures with stele-like bases, where it is presented on a low "Tulip" dining room table by Eero Saarinen. Even in the white cube of the gallery, the domestication of sculpture in the Upper East Side apartment was already anticipated, complete with fashionable designer furniture.

Fig. 12 Hans Arp in his studio at Meudon, 1958

Fig. 13 A New York interior with a painting by Fernand Léger and Hans Arp's *Crouching* (1960, Trier 232)

Although the framework of the white cube and the lack of a base were essential for the Minimalists to stage their objects as sculptures, they necessarily remained programmatic for Arp. He continued to draw on the tradition of the statue. In as much as they could be theatrically staged in exhibitions in accordance with the zeitgeist of the 1960s, as statues they were also defined through themselves as autonomous shaped bodies. They should and could hold their ground within the most diverse surroundings, whether in the self-contained world of Arp's own overflowing studio as well as in the eclectic stagings in the homes of collectors (*figs. 12* and *13*). At the places where Minimalist objects required the empty space as their stage in order to differentiate themselves as "specific" objects from "normal" everyday things, Arp's statues could similarly be suspended from their time "free" and "unaffected," as in Hegel's description of ancient sculpture. In the end, however, it is possible that Oldenburg's ironic ketchup comparison was indeed significant: On the one hand, Arp's sculptures certainly arrived as objects in the banal everyday world of interior decoration. But on the other, they assert themselves against this commodification by means of their anachronistic implicitness as statues, with which they boldly asserted their place in the established space of art.

1 Bruce Glaser: "Oldenburg, Lichtenstein, Warhol. A Discussion," in: *Artforum* 4/6 (Feb. 1966), pp. 20–24, p. 23.

2 See *Hans Arp and the United States* (ed. by Maike Steinkamp and Loretta Würtenberger), Berlin 2016 (*Stiftung Arp e.V. Papers*, Vol. 1), especially the essays by Catherine Craft: "Arp's Reception and Impact in the New York Art World between 1936 and 1966," pp. 32–52; Cara Manes: "One Man Laboratory: Hans Arp and the Museum of Modern Art," pp. 53–68; and David Nash: "Hans Arp in American Collections," pp. 173–185.

3 See Craft 2016, p. 35.

4 Ibid., p. 44.

5 Important in this regard were not only Arp's regular exhibitions held in the Curt Valentin Gallery and the Sidney Janis Gallery but also the purchases made by such influential collectors as G. David Thompson, Emily Hall Tremaine, and Nelson Rockefeller. See Nash 2016, pp. 173–185.

6 In his reviews, Judd regularly compared young and little-known artists to Arp, presupposing knowledge of the artist as an established name. He likewise used corresponding descriptive phrases such as "organic, Arpish sculpture," "Arp-like shapes," and "un-Arpian aspects."

7 Donald Judd: "In the Galleries: Jean Arp" (September 1963), in: id.: *Complete Writings 1959–1975*, Halifax and New York 1975, p. 92.

8 Ibid.

9 Donald Judd: "Specific Objects" (1965), in: Judd 1975, pp. 181–189.

10 Judd (1963) 1975, p. 92.

11 Clement Greenberg: "Review of an Exhibition of Jean Arp" (1949), in: id.: *The Collected Essays and Criticism, Vol. II, Arrogant Purpose, 1945–1949* (ed. by John O'Brian), Chicago and London 1988, pp. 282–284, p. 282.

12 Ibid.

13 Greenberg (1949) 1988, p. 283.

14 G.W.F. Hegel: *Aesthetics. Lectures on Fine Art*, Vol. 2 (trans. by T. M. Knox), Oxford 1975, p. 766.

15 Clement Greenberg: "Recentness of Sculpture" (1967), in: id.: *The Collected Essays and Criticism, Vol. IV, Modernism with a Vengeance, 1957–1969* (ed. by John O'Brian), Chicago and London 1993, pp. 250–256, p. 252.

16 Ibid.

17 Michael Fried: "Art and Objecthood" (1967), in: id.: *Art and Objecthood. Essays and Reviews*, Chicago and London 1998, pp. 148–172, p. 151.

18 Bruce Glaser: "Questions to Stella and Judd. Interview with Bruce Glaser" (1964), in: *Minimal Art. A Critical Anthology* (ed. by Gregory Battcock), Berkley, Los Angeles, and London 1969, pp. 148–164, p. 155.

19 Judd (1963) 1975, p. 92.

20 Ibid.

21 Hegel 1975, p. 766.

22 Aside from reliefs, the exhibition presented ten marble sculptures and eighteen bronzes. *Déméter* and *Sculpture Classique* were both shown as bronze casts.

23 Fried (1967) 1998, p. 155.

24 Brian O'Doherty: *Inside the White Cube*, Berkeley and Los Angeles 1976, p. 14.

25 Judd (1963) 1975, p. 92.

Contributors

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Daria Mille studied art history and cultural management in Saint Petersburg, Weimar, and Paris. From 2008 to 2011, she was a curatorial assistant and project manager at the Moscow Biennale for Contemporary Art. Since 2011, she has been a curatorial and research associate at the ZKM|Center

for Art and Media Karlsruhe. Her research focuses on the museumization of avant-garde art in the 1920s, artistic positions of the 1960s, and contemporary art. At the ZKM, she curated and co-curated among other exhibitions *Art in Europe 1945–1968. Facing the Future* (2016–17), *Hybrid Layers* (2017), *Art in Motion. 100 Masterpieces with and through Media* (2018) and *Negative Space. Trajectories of Sculpture* (2019). Additionally, Mille publishes scholarly articles and is active as a juror on various committees.

In 1971, **Werner Schnell** passed the state examination to teach art education at the college level. He went on to earn a doctorate in art history at the University of Cologne with the dissertation *The Torso as a Problem of Modern Art* (Berlin 1980). In 1977, Schnell became a research assistant at the Museum Schloss Morsbroich, Leverkusen, and from 1978 to 1983 he was a research assistant at the Technical University in Berlin, where he completed his habilitation with a monograph on Georg Friedrich Kersting (1785–1847) in 1986. After teaching at the universities of Bamberg, Heidelberg, and Göttingen, he was professor of modern art history at the Georg-August-University of Göttingen from 1989 to 2009. Schnell's research and publications focus on sculpture and painting from the nineteenth century to the present, with an emphasis on Germany and France.

Marta Smolińska is a full professor of art theory at the University of the Arts Poznań (Poland). She serves as chair of the department of art history and philosophy and also works as a curator and art critic. In 2003, she received her doctorate in Poznań on the topic of *The Young Mehoffer*. Her habilitation on *Opening the Picture. The De(kon)construction of the Universal Mechanisms of Seeing in Non-Representational Painting in the Second Half of the Twentieth Century* followed in 2013. Smolińska's research has been supported by numerous fellowships. She has received several grants from the DAAD in Berlin and Munich and a grant from the Stiftung Arp e.V. in Berlin in 2015. Her research addresses non-representational painting of the second half of the twentieth-century, border art, transmediality, and haptics. In 2017, she co-curated the exhibition *A-Geometry. Hans Arp and Poland* with Maike Steinkamp at the National Museum in Poznań.

Christian Spies studied art history, art, and German literature at the University of Siegen, the University of Florida in Gainesville, the Goethe University

Frankfurt, and the University of Basel. He received his doctorate in 2005 at the University of Basel with a dissertation entitled *Zur Trägheit des Bildes. Bildlichkeit und Zeit zwischen Malerei und Video*. From 2008 to 2015, he was a senior lecturer for modern art history at the University of Basel. Spies was director of the research group *Image and Ornament* from 2009 to 2014. Since 2012, he has been curator of the Lambrecht-Schadeberg Collection in Siegen (Germany). From 2015 to 2017, he was professor of art history at the Goethe University Frankfurt, with a focus on contemporary art, and was also an eikones senior research fellow at the University of Basel. Since 2017, he has held the chair of modern and contemporary art and aesthetic theory at the University of Cologne. Spies's research focuses on image theory and image history, conceptual painting, the history of video art, and the history of sculpture. He is a member of the international DFG research network *Theory of Sculpture*.

Elisa Tamaschke studied art history and protestant theology at the University of Leipzig, and earned her doctorate with a dissertation on the Swiss artist Otto Meyer-Amden. From 2011 to 2016, she was a research assistant at the Institute of Art History and European Archaeology in Halle (Saale) on the history of modern and contemporary art followed by an assistant curatorship at the Georg Kolbe Museum from 2017 to 2019. Elisa Tamaschke is a research associate at the Stiftung Arp e.V. as well as at the Georg Kolbe Museum. Furthermore, she freelances as a curator and publishes on modern and contemporary art.

Jana Teuscher studied art history and history at the University of Hamburg and the University of Cádiz (Spain). In 2008, she earned her doctorate with a dissertation on seventeenth-century Roman church facades and their relationship to interior and exterior space. She then worked as a research assistant at the Kupferstichkabinett (Museum of Prints and Drawings) at the National Museums in Berlin. This was followed by projects on provenance research for the New National Gallery, Berlin, and the Bröhan Museum, Berlin. Since 2018, she has been the Arp Foundation's curator.

Julia Wallner has been the director of the Georg Kolbe Museum in Berlin since 2013. After studying art history, politics, and German literature at the universities of Marburg, Freiburg, and Madrid, she completed her doctorate

in 2006 on the American artist Jenny Holzer. Afterward, she was curator of modern and contemporary art at the Kunstmuseum Wolfsburg, where she co-curated *Alberto Giacometti. The Origin of Space–Retrospective of Mature Work* (2010), among other exhibitions. At the Georg Kolbe Museum, she has curated *Hans Arp. The Navel of the Avant-Garde* (2015), *Auguste Rodin and Madame Hanako* (2016), and *Alfred Flechtheim. Modernism's Art Dealer* (2017). Most recently, she has presented solo exhibitions on major sculptors of international post-war modernism, including Emil Cimiotti, Lynn Chadwick, and Emy Roeder.

Loretta Würtenberger earned her doctorate in international copyright law at the Max Planck Institute after studying Law, Philosophy, and Art History. She is the founder of the Institute for Artists' Estates and the Sculpturepark Schlossgut Schwante. Loretta has been lecturing regularly at universities across Europe for over fifteen years. She is the author of the book *The Artist's Estate: a Handbook for Artists, Executors, and Heirs*, and has been working with the estates of Hans Arp and Sophie Taeuber-Arp since 2009.

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ARP

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Hans Arp ranks among the most versatile artists of the twentieth century. Celebrated as one of Zürich Dada's most creative minds, he later joined the Surrealist circle in Paris. During this period, he not only achieved success with his works on paper and wood reliefs but was also acclaimed for his poetry.

Around the age of forty, Arp further broadened his artistic spectrum, turning to plastic works that testify to his unending powers of innovation: these biomorphic sculptures, with their alternating concave and convex contours, evoke nature while conveying a spiritual experience thereof. With this artistic strategy, Arp became a protagonist of twentieth-century sculpture. Honored with prizes, he was a significant role model for the younger generation of sculptors, especially in France and Italy. Artists in the United States who were on the path to abstraction likewise recognized the achievement of his unified, harmonious forms.

This volume of conference proceedings gathers eight contributions, in which scholars from different fields of research explore Arp's plastic work within these distinct contexts.

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