

**ROME - NEW YORK
ART FOUNDATION INC.**

FROM SPACE TO PERCEPTION

20, PIAZZA S. BARTOLOMEO ALL'ISOLA TIBERINA - ROMA

NOVEMBRE 1960 - FEBBRAIO 1961

La «ROME-NEW YORK ART FOUNDATION, INC.» ringrazia
Mrs. Katherine Falk, l'architetto Luigi Moretti, monsieur Michel Tapié, la Nordness
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ROME - NEW YORK ART FOUNDATION INC.

Presidente Frances Mc Cann

FROM SPACE TO PERCEPTION
DALLO SPAZIO ALLA PERCEZIONE

a cura di

Michel Tapié

20, PIAZZA S. BARTOLOMEO ALL'ISOLA TIBERINA - ROMA

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DE L'ESPACE À LA PERCEPTION

Le thème qui groupe ces quatre artistes est l'un des points névralgiques essentiels de l'art de maintenant. S'il nous est proposé ici l'exercice d'espaces physiques, mystiques, magiques et essentiels, il y va dans l'art même de repenser la notion d'espace, toutes structures fondamentales actualisées, et d'en livrer les mystères par des techniques de communication de même puissance: comme ces structures fondamentales non-classiques sont autres, les phénomènes de perceptions psycho-sensoriels sont eux-mêmes nécessairement et radicalement remis en question.

Ce qui rend particulièrement difficile, mais d'autant plus passionnant, de vivre et d'explicitier cette fantastique expérience de notre maintenant dans le domaine de l'art c'est que l'art, n'ayant pas eu jusqu'à ce jour son autonomie, n'a pas encore de langage propre, donc de notions ni de critères totalement artistiques: l'art jusqu'ici était au service de domaines extra-artistiques et encore aujourd'hui trop de gens, amateurs ou critiques, lui cherchent comme des alibis extra-artistiques, comme si l'art, rien d'autre que lui-même, se devait de s'en excuser. Alors que justement pour la première fois probablement l'art peut exister totalement et rien d'autre que pour lui-même, l'on aurait envie de dire *en dehors* de l'homme, si l'on oubliait qu'en fin de compte il n'y a d'art que dans ce phénomène de communication entre une oeuvre faite et un amateur disponible, en qui se déclenche la magie opératoire de la série des perceptions psycho-sensorielles.

Jamais l'amateur d'art n'avait été aussi totalement «au pied du mur», dans le plus passionément dangereux des possibles *vertiges*, qu'une exposition comme celle-ci se doit d'essayer de débrouiller, explicitant des notions autres et autres réflexes perceptifs pour aborder en fin de compte les fêtes transcendées de demain avec moins de passion angoissée mais avec toute la profondeur résultant de l'intégration, à l'échelle des nouvelles nécessités, et de la connaissance et de l'amour.

MICHEL TAPIÉ

FROM SPACE TO PERCEPTION

The theme uniting these four artists is one of the critical points in contemporary art. If physical, mystic, magic and essential spaces are employed here, it follows that art itself must reconsider the notion of space. All fundamental structures are actualized, revealing their mysteries, by means of techniques of communication of equal force. As these non-classic, fundamental structures are «autres», the phenomena of psycho-sensorial perceptions are by themselves necessarily and radically re-preposed.

What is particularly difficult, yet at the same time more exciting, is to live now and clarify this fantastic experience of art today. Art has never reached the autonomy which is in evidence today. However, we have still to arrive at a precise language which would express the new notions and the total of artistic criteria. In the past, art has been at the service of the extra-artistic domains, and even today too many people, amateurs and critics, look for extra-artistic alibis, as though art should excuse itself for being just itself. Probably for the first time art can exist totally and rely only upon itself. We would like to say that art may be exterior to man, but in the last analysis, we cannot forget that there is no art except through this phenomenon of communication between an accomplished work and a receptive amateur, in whom the operative magic of the series of psycho-sensorial perceptions takes place.

Never has the amateur of art found himself so completely with his «back to the wall», whirled into the most thrilling and dangerous experience possible. An exhibition such as this has the purpose of explaining, and clarifying concepts «autres», and other perceptive reflexes which finally contact the transcendent feasts of tomorrow, with less passionate anxiety, but with all the depth resulting from integration, in the same way as the new necessities of knowledge and love.

MICHEL TAPIÉ

DALLO SPAZIO ALLA PERCEZIONE

Il tema che riunisce questi quattro artisti costituisce uno dei punti nevralgici essenziali dell'arte contemporanea. Se ci si propongono qui prospettive di spazi fisici, mistici, magici ed essenziali, ciò significa che è proprio il compito dell'Arte di ripensare la nozione di spazio, attualizzandone tutte le strutture fondamentali, e di svelarne i misteri mediante tecniche di comunicazione altrettanto potenti: dato che tali strutture fondamentali non classiche sono d'altra natura, i fenomeni di percezione psico-sensoriale sono essi stessi necessariamente e radicalmente oggetto di una nuova impostazione.

Ciò che rende particolarmente difficile ma altrettanto appassionante vivere e rendere esplicita questa fantastica esperienza della nostra attualità nel campo dell'Arte, è il fatto che l'Arte stessa, non avendo goduto finora di una propria autonomia, non possiede ancora un linguaggio proprio, e non dispone pertanto nè di criteri nè di nozioni esclusivamente artistici: finora l'Arte era al servizio di settori extra-artistici ed ancora oggi troppa gente, cultori o critici, le cercano per così dire degli alibi extra-artistici, come se l'Arte dovesse scusarsi d'essere soltanto se stessa. Ma appunto, forse per la prima volta, l'Arte può esistere interamente ed esclusivamente per se stessa, si potrebbe quasi dire *fuori* dell'uomo, se si dimenticasse che in fin dei conti non esiste Arte che in quel fenomeno di comunicazione tra un'opera compiuta ed un amatore disponibile, nel quale si sviluppi la magica reazione a catena della serie delle percezioni psico-sensoriali.

Mai il cultore d'Arte s'era trovato così completamente « con le spalle al muro », nella più sconvolgente e pericolosa delle possibili *vertigini*, che una mostra come questa ha il compito di cercare di puntualizzare, rendendo esplicite nozioni 'autres' ed altri riflessi percettivi per infine affrontare le feste trascendenti di domani, una passione meno angosciata ma con tutta la profondità risultante dall'integrazione, nella misura richiesta dalle nuove esigenze, sia della conoscenza che dell'amore.

MICHEL TAPIÉ



Interval adjoins interval, - lengthening deepening, widening into an expanding structure. Not only one focus, but a multitude of points arise from the «spaces between». Measured and sectioned, each interval, acts as a unit in a set. Resolving the sets into an «ensemble», recalls the continuous progression of the individual intervals. If we celebrate the event of the resulting structure, it is because of the metamorphosis from space-time to perception.

CLAIRE FALKENSTEIN

CLAIRE FALKENSTEIN

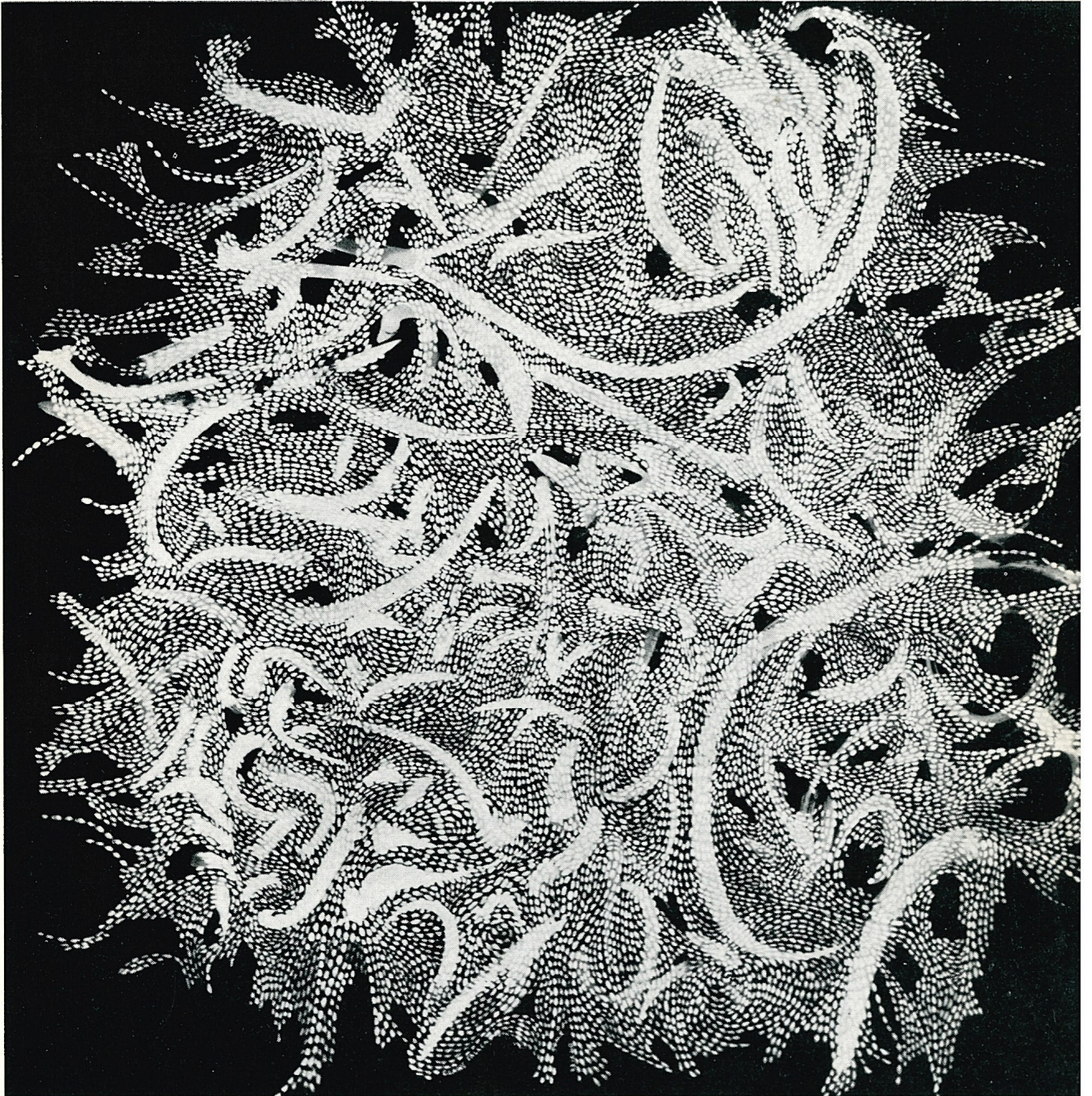
Claire Falkenstein born Coos Bay Oregon U.S.A. studied at University of California taking a degree in letters and science. Technical development achieved by working with craftsmen — began creative activity in graphics which developed into painting and finally concentrated on sculpture. From the beginning was concerned with the dynamics of structure. Left California for Paris in 1950, from that time on, exhibited throughout Europe. Now in exclusivity at Galerie Stadler in Paris.

Returned to America in 1958 and reestablished former ties. In 1959 exhibited the new work at Gallery Mayer New York, will show again this season at the same Gallery. She has worked for Landscape Architects, and Architects. An inclusive monograph has been written on her work by Michel Tapié.

IN COLLECTIONS of Architetto Luigi Moretti Italy; Michel Tapié France; Philippe Dotremont Belgium; Dr. Paolo Marinotti Italy; Principessa Pignatelli Italy; Mark Tobey U.S.A.; Dr. Rolf Jarling Germany; Alfonso Ossorio U.S.A.; Rodolphe Stadler Switzerland; Walter Goodhue U.S.A.; Madeleine Everaert Belgium; F. W. Hillis U.S.A.; Yvonne Hagen U.S.A.; Dallas Conklin U.S.A.; Sofu Teshigahara Japan; Nell Sinton U.S.A.; Jeanne Reynal U.S.A.; Donald Olsen U.S.A.; Mr. and Mrs. John Warneke U.S.A.; Franco Assetto Italy; The Museum of Non objective Art New York; The San Francisco Museum. Gallery for American Art, Andover, Massachusetts; Mills College art Gallery, Oakland, California; Baltimore Museum of Art, Baltimore, Maryland.



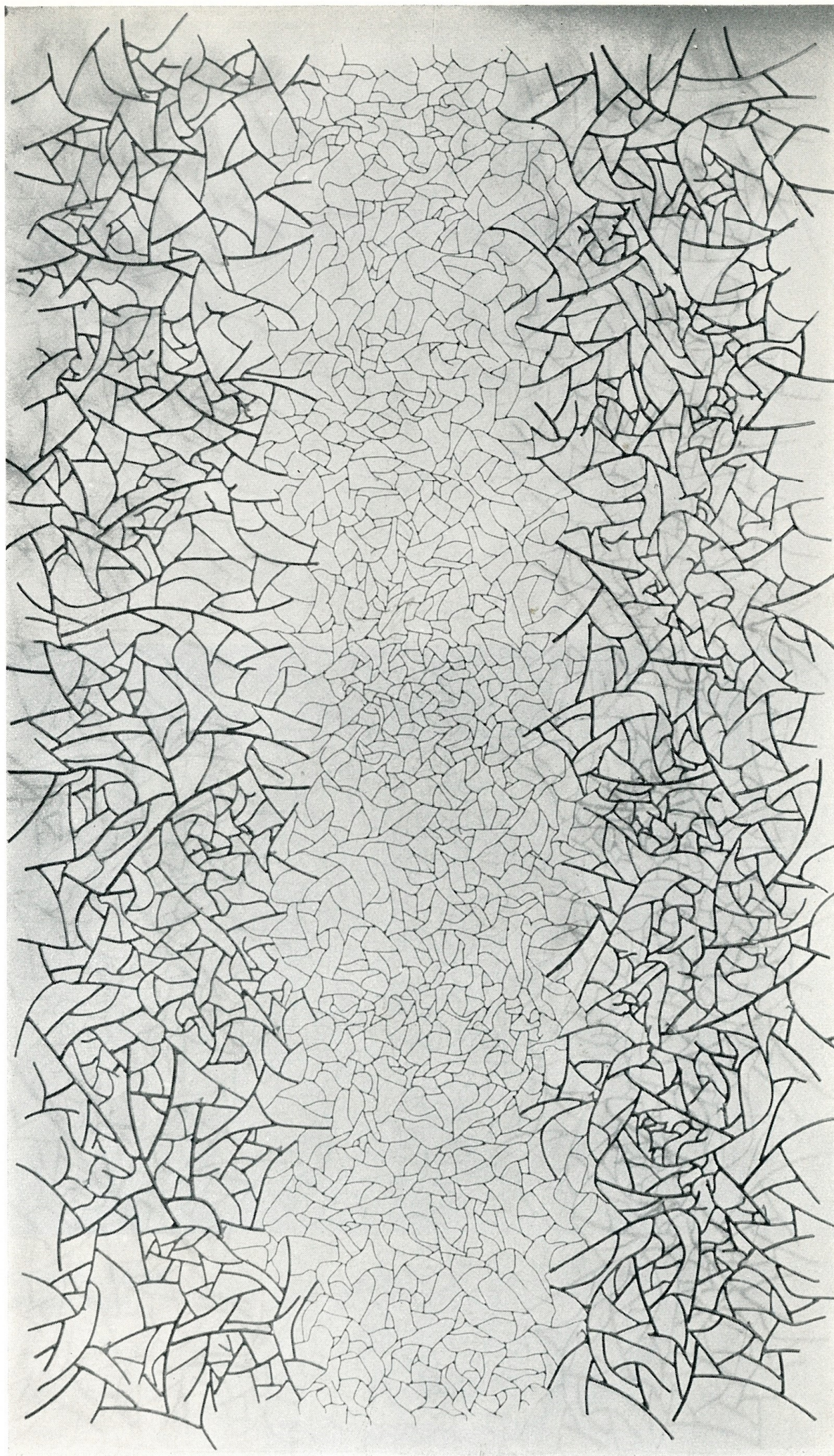
Point as a set N. II, 1960
Collection Architetto Luigi Moretti
Copper and bronze



Gouache drawing in white, 1960



Detail

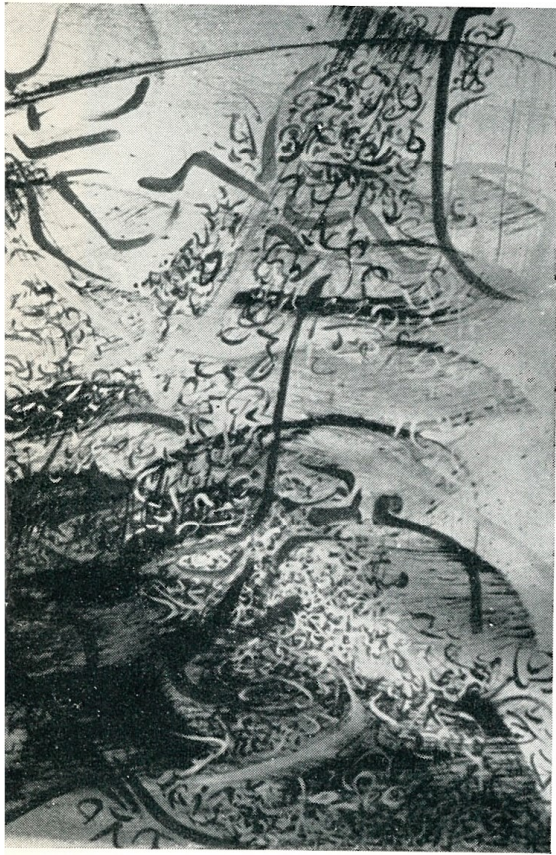


Copper bronze: m. 2,60 x 1,30

One plane in expansion, 1960

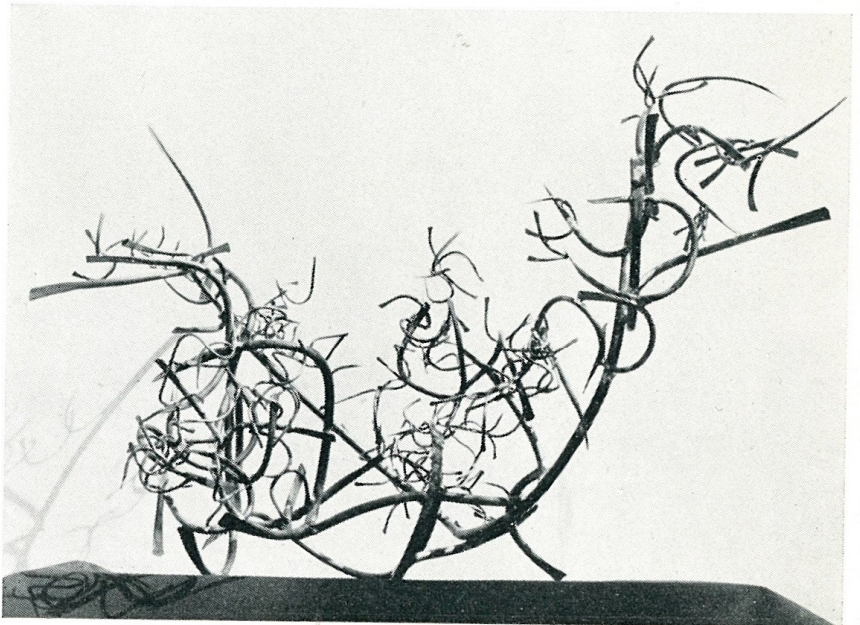


Gouache drawing (m. 4,60 x 1,60)



Time texture, 1958
Collection Michel Tapié

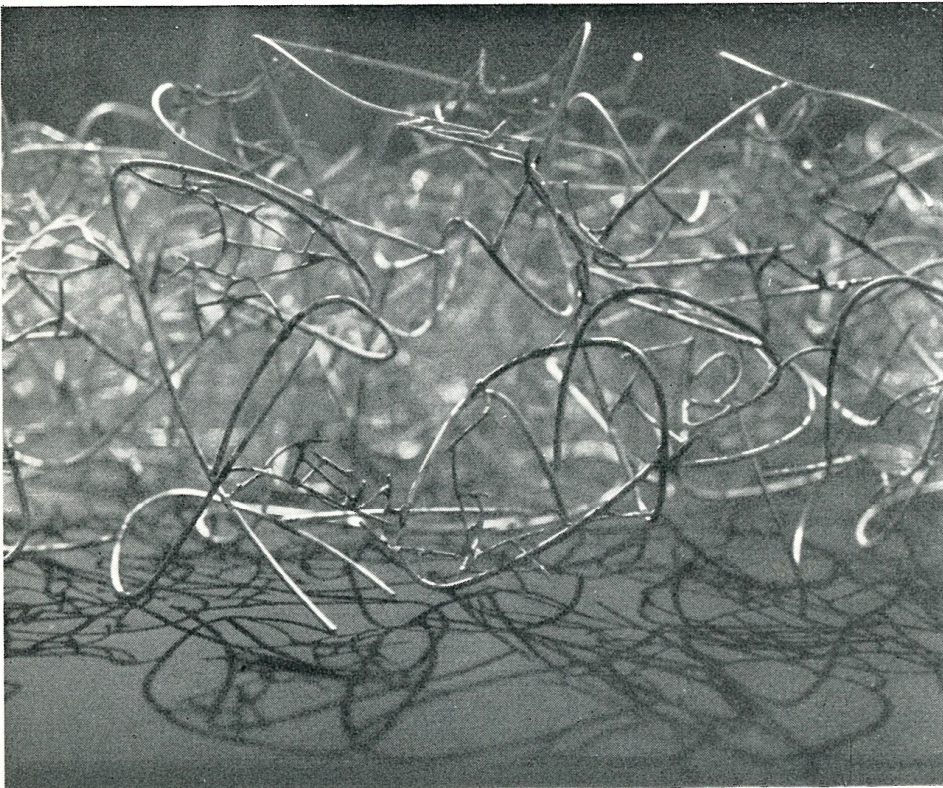
Expanding structure, 1960



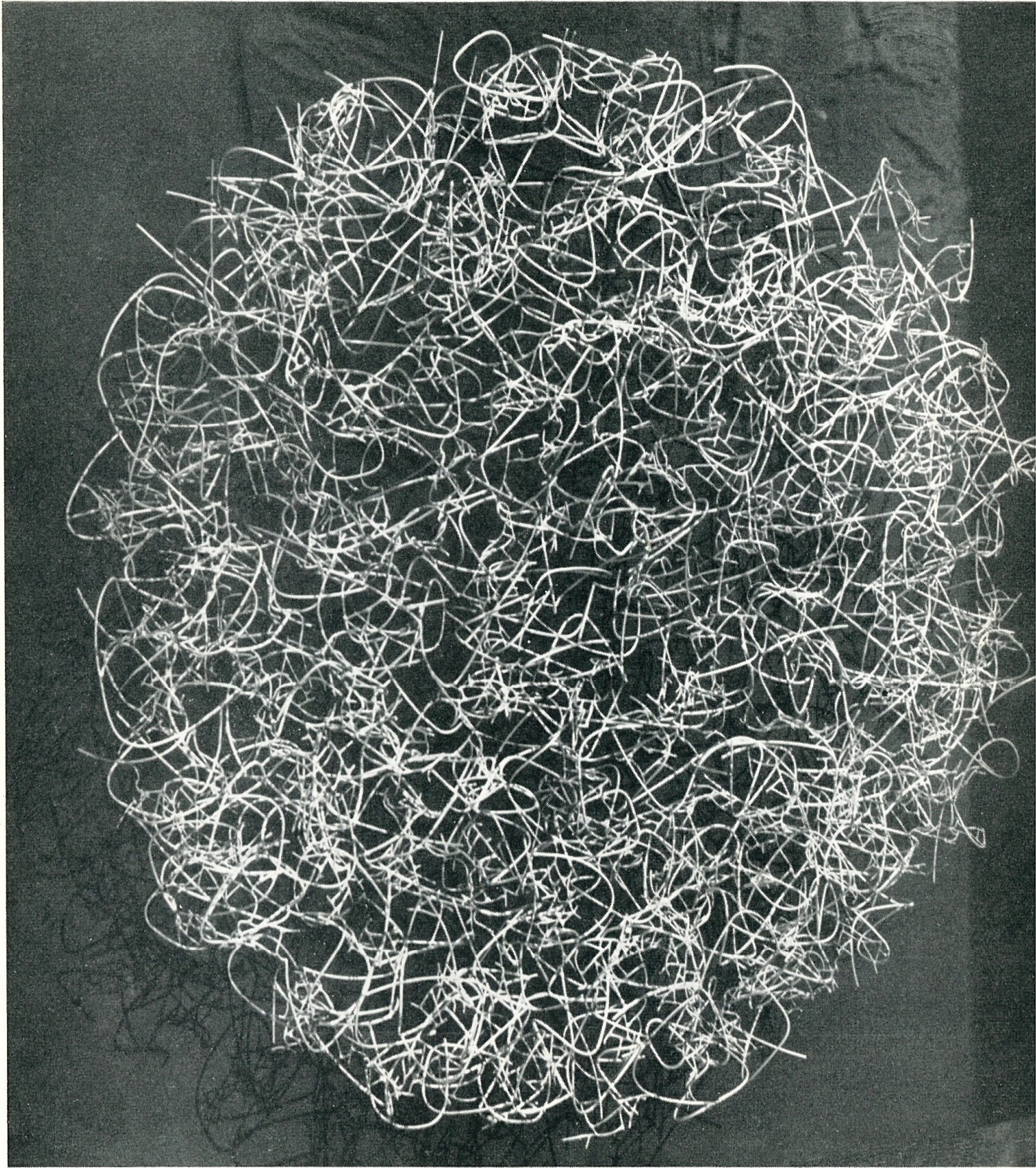
Copper and bronze: m. 1,60 x 1,80



Detail



Detail



Iron m. 1,80 x 1,80 x 0,40

Sun N. 23, 1960



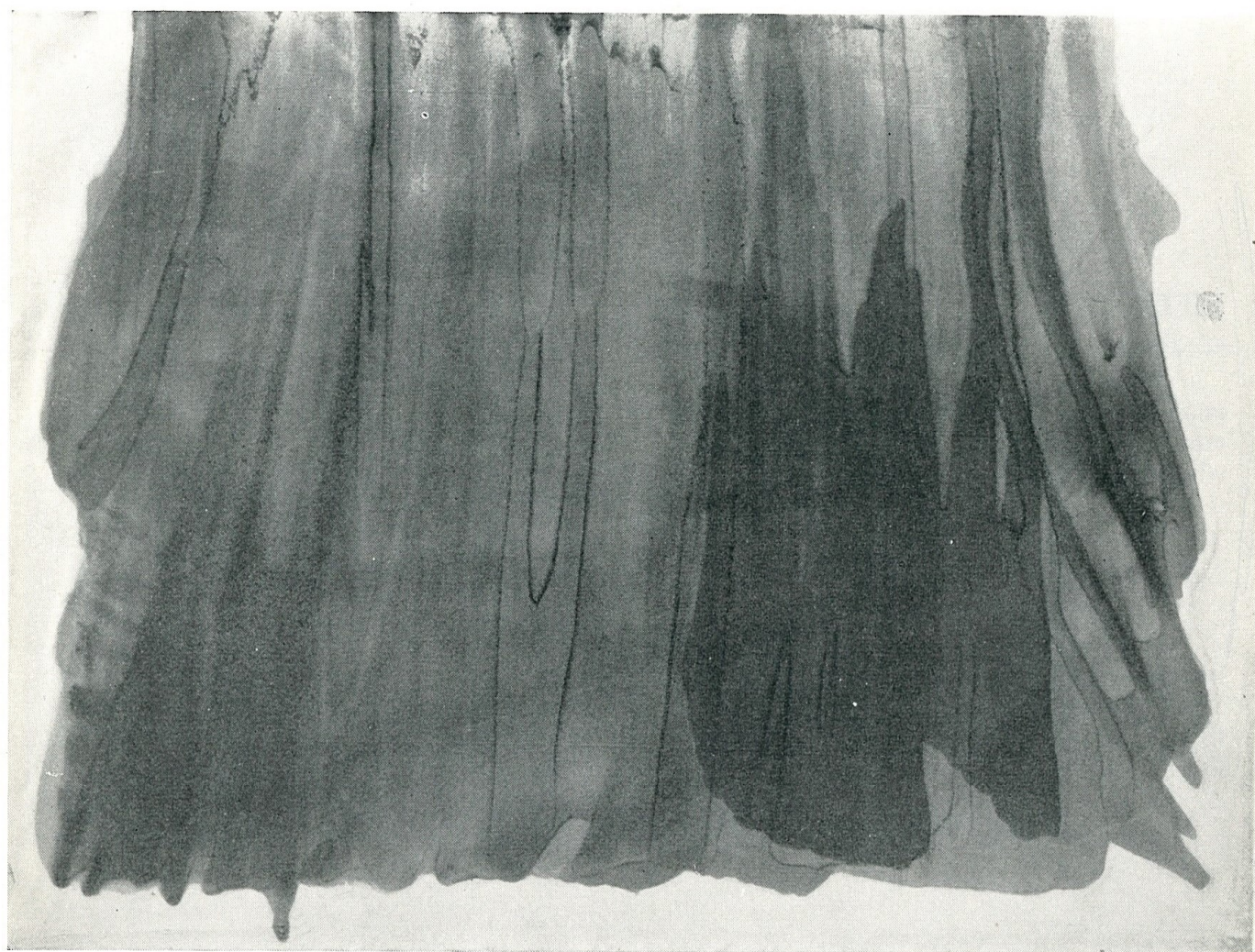
MORRIS LOUIS

Morris Louis was born in Baltimore, Maryland in 1912, where he lived and studied until 1947. He was awarded a scholarship to the Maryland Institute, Baltimore in 1929, and his work has been exhibited at the Baltimore Museum of Art where, in 1949 and 1950, he won the "Best Modern Painting" Prizes.

Louis has also exhibited at the Peale Museum, Catholic University, Barnett Aden Gallery, Washington Workshop and at the Corcoran Gallery Washington, D.C.

In New York, Louis' paintings were included in a "New Talent" show arranged by Clement Greenberg at the Kootz Gallery in January 1954 and in a group show, "New Work", at the Leo Castelli Gallery in May 1957. His first one-man show was held in November 1957, at the Martha Jackson Gallery. One Man shows at French & Co. in 1959 and 1960. Also at I.C.A. in London in 1960.

1960 first Rome exhibit at the "Rome-New York Art Foundation, Inc."



m. 2,10 x 2,73



m. 2,66 x 2,60

Winged Hue

A Center within an infinite universe of cosmic proportions can only be posited within an absolute ideal whole. Otherwise, the infinite becomes indeterminate; discontinuous; splits apart and, the intuitive perception of continuity is destroyed.

If intuitive continuity is destroyed, life lapses into states of discontinuity; indetermination; and eventually is dissolved.

EXTRACT FROM «THE SIMULTANEOUS
EVER-COMING TO BE» BY I. RICE PEREIRA



A position in the universe must have reality; otherwise, man can only perceive space as an observer. When he is merely an observer, man's inquiries are speculative; he can only assume something as self evident. A spectator views space and is merely unconsciously involved in its action, as an object in space. When space is external to the senses, man becomes the object of his own speculations in relation to the manner in which he views space. He is not a conscious participant and, therefore would have no means for making his assumptions real because his mind could not form a structure of space in order to objectify experience.

Once the duality is resolved between the objective experience of matter and the concept of substance, which the image simultaneously makes possible, through inner illumination, man is united with his own constellation in space-time. Man's position is then affirmed in the universe, He has secured a place in space; his sense of time is perceived in light, both inner and outer. In other words, the world of nature is conceived through the image and joined with the symbol of nature - the sun - to man's constellation.

The apprehension of space and the development of human consciousness are parallel. The More energy that is illuminated and redeemed from the substance of matter, the more fluid the preceptions become and the more the mind sums up into abstraction. The mind's capacity for dimensionality and the structure of consciousness become available through experiencing one's own action. Illumination can take

place only through the subject knowing himself first. There is no object unless the subject participates in his own experience. One cannot explore a dimension unless the constellation of one's own consciousness is prepared to apprehend it.

EXTRACT FROM «THE NATURE OF SPACE» BY I. RICE PEREIRA

I. RICE PEREIRA

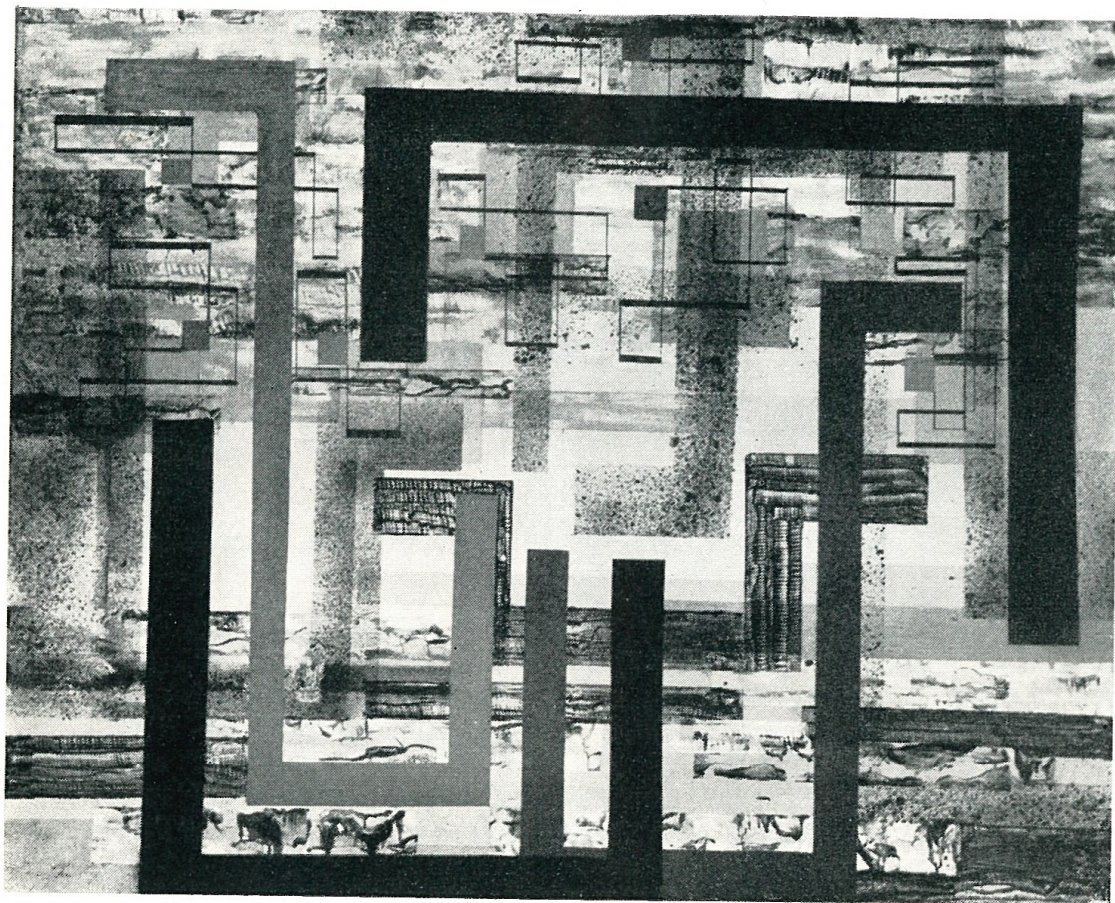
I. Rice Pereira BORN in Boston, Studied with Richard Lahey and Jan Matulka at the Art Students League of New York at the Academic Moderne, Paris; lectures at Design Laboratory, Columbia University, Brooklyn Museum, Town Hall, Vassar College, Dayton Art Institute, University of Michigan, Philadelphia Art Alliance and Pennsylvania Academy. Resides in New York City.

AWARDS: "Paintings of the Year", Pepsi-Cola Award; La Lausca Art Competition, Honorable Mention.

PUBLICATIONS: Well known as a writer in the field of analytical literature, her books include "The Nature of Space" (1956) and "The Lapis" (1957). "Light and the New Reality" and "The Transformation of Nothing and the Paradox of Space", published in THE PALETTE, 1952, 1955. "Some Notations on Space-Time and Art" published in WESTERN ART ASSOCIATION BULLETIN, 1955; also articles and reviews in ART DIGEST, 1946; ART NEWS AND REVIEW (London), 1950; ART NEWS, 1952, ART DIGEST, 1953. Catalog on Miss Pereira by James Fitzsimmons: "Two Women in a Double Retrospective at the Whitney.

ONE-MAN EXHIBITIONS: Since 1933 has had innumerable one-man exhibitions in galleries and museums throughout the country; a partial list includes: Museum of Modern Art, 1946; San Francisco Museum of Art, 1947, 1953; Renaissance Society, University of Chicago, 1947; Portland Museum of Art, 1950; De Young Memorial Museum, 1950; Baltimore Museum of Art, 1951; Retrospective Exhibition, Whitney Museum of American Art, 1953; Des Moines Art Center, 1953; Dallas Museum of Fine Arts, 1953; Durlacher Brothers, 1951, 1953, 1954; ACA Gallery, 6 one-man exhibitions; Lawson Galleries (Chicago), 1954; Philadelphia Art Alliance, 1955; Corcoran Gallery, 1956; Wellons Gallery, 1956; has also shown at the Venice Biennale; Musée d'Art Moderne, Paris; Tate Gallery and Institute of Contemporary Art, London; and in museums and galleries in Barcelona, Brazil and Germany. Nordness Gallery 1958, 1959, 1960 First Rome Exhibition at the Rome New York Art Foundation Inc.

MUSEUM REPRESENTATIONS: Metropolitan Museum of Art; Whitney, Museum of American Art; Museum of Modern Art; Solomon R. Guggenheim Museum; Wadsworth Atheneum; Baltimore Museum; Toledo Museum; San Francisco Museum of Art; Art Institute of Chicago; Addison Gallery, Philips Academy (Andover); Newark Museum; Delgado Museum; Walker Art Center; Detroit Museum of Art; Phillips Memorial (Washington, D.C.); Smith College Museum of Art; Munson-Williams-Proctor Institute; Dallas Museum of Art; Arizona State College; University of Iowa; University of Arizona; Vassar College; Ball State Teachers College; Howard University; Butler Art Institute, Iowa State Teacher's College; Syracuse University, Brandeis University.



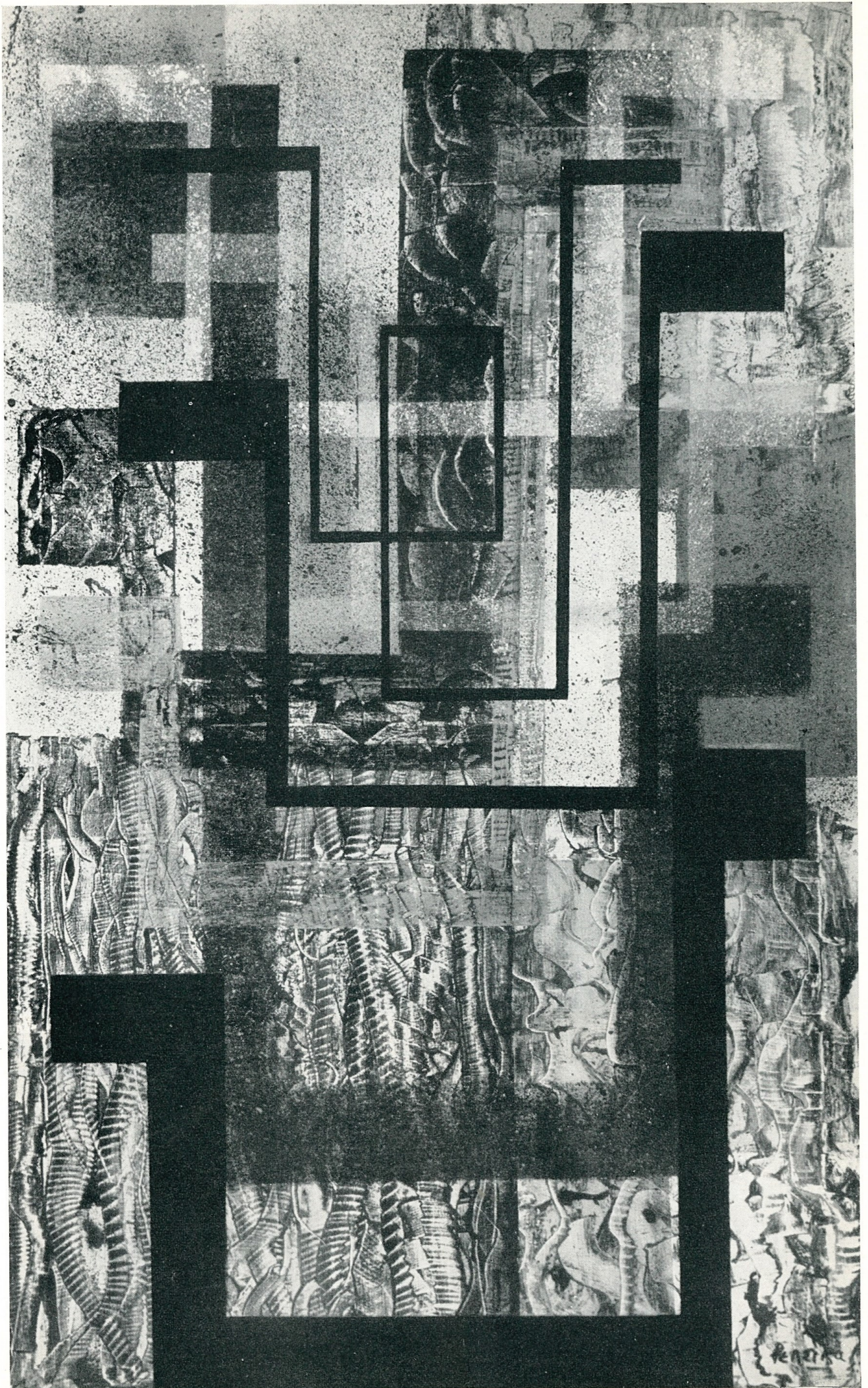
cm. 40 x 50

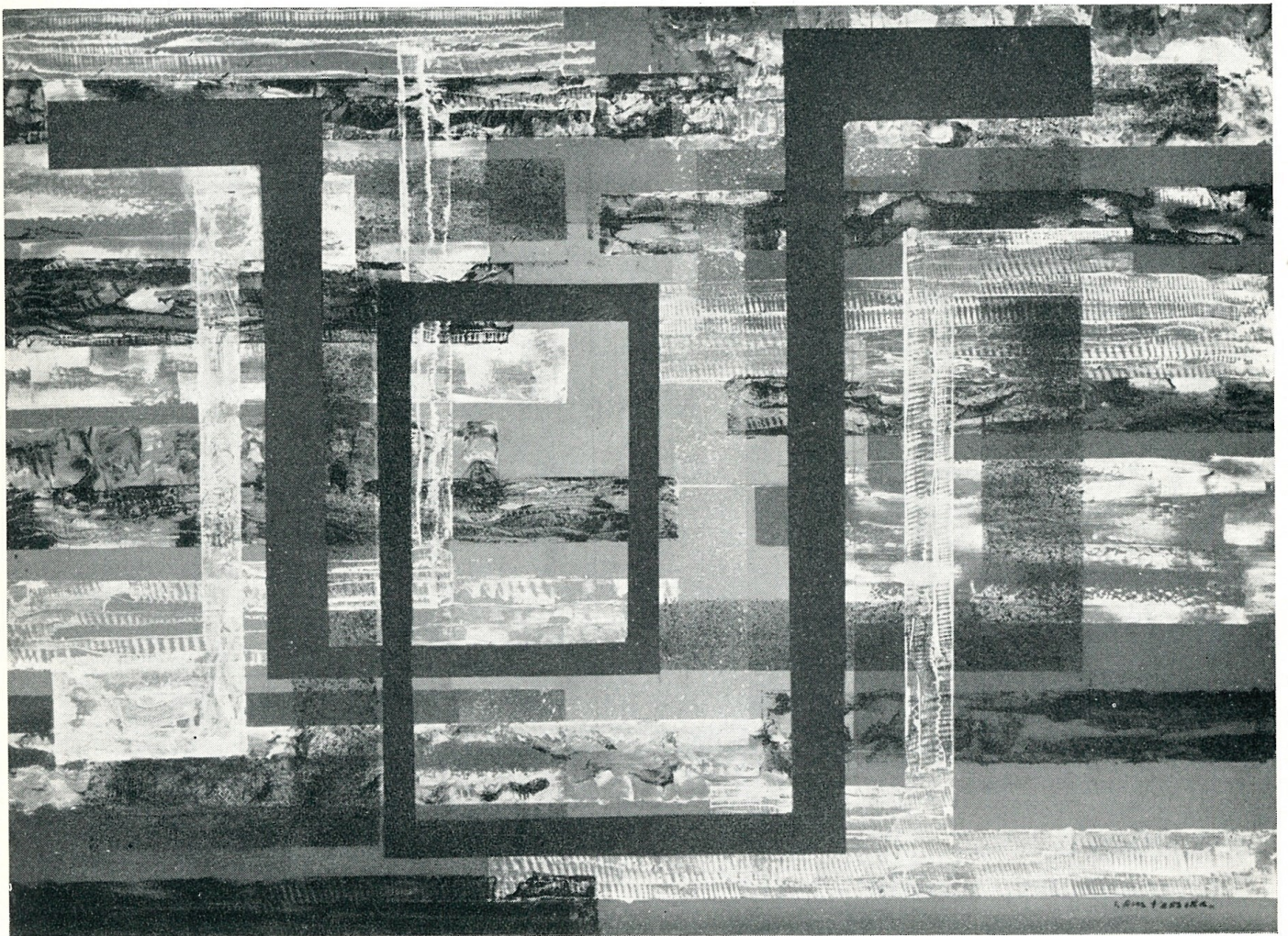
Mecca, 1933



Glass in 3 planes, cm. 17 x 16

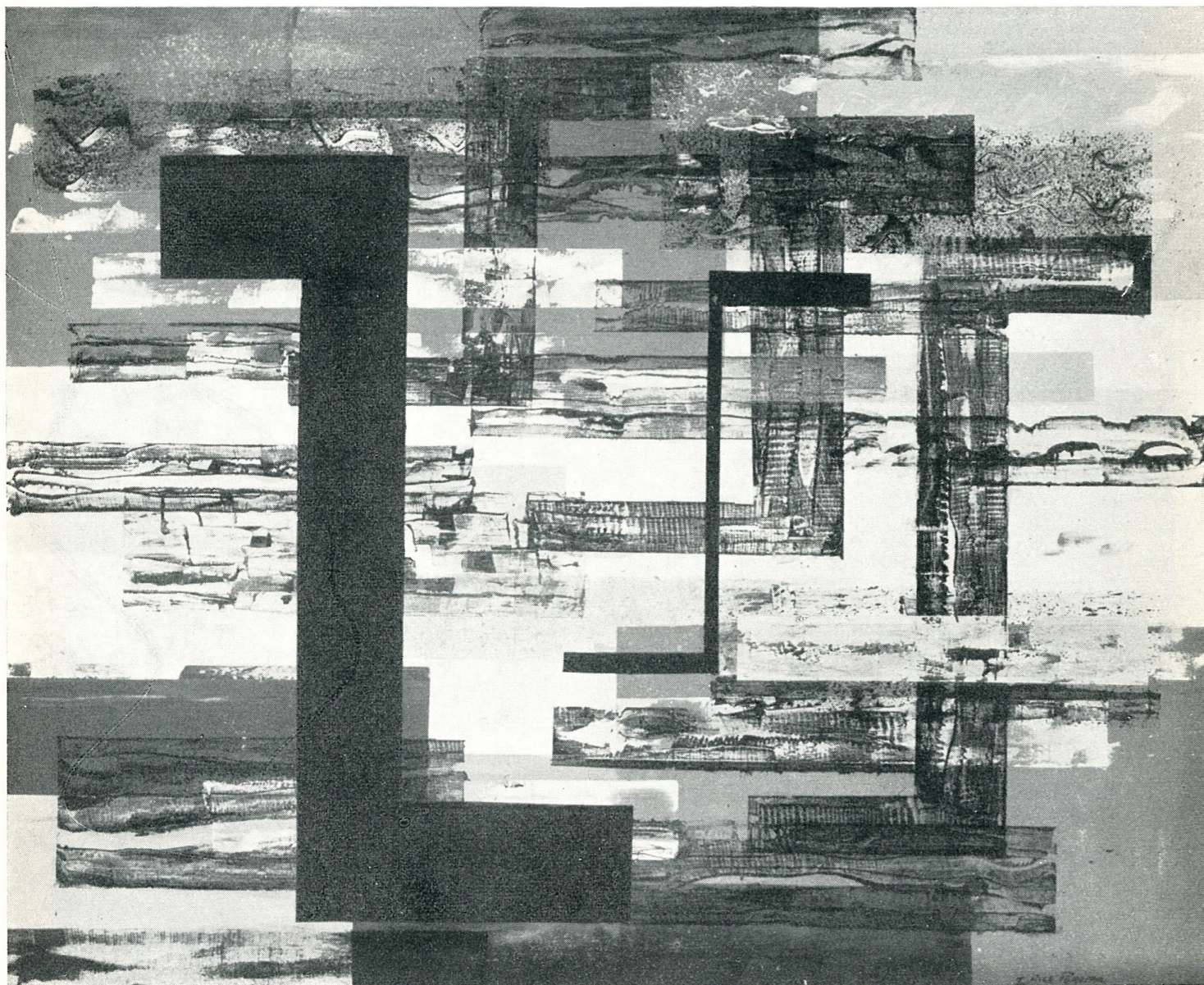
Curved image, 1947
Collection Mrs. Katherine Falk





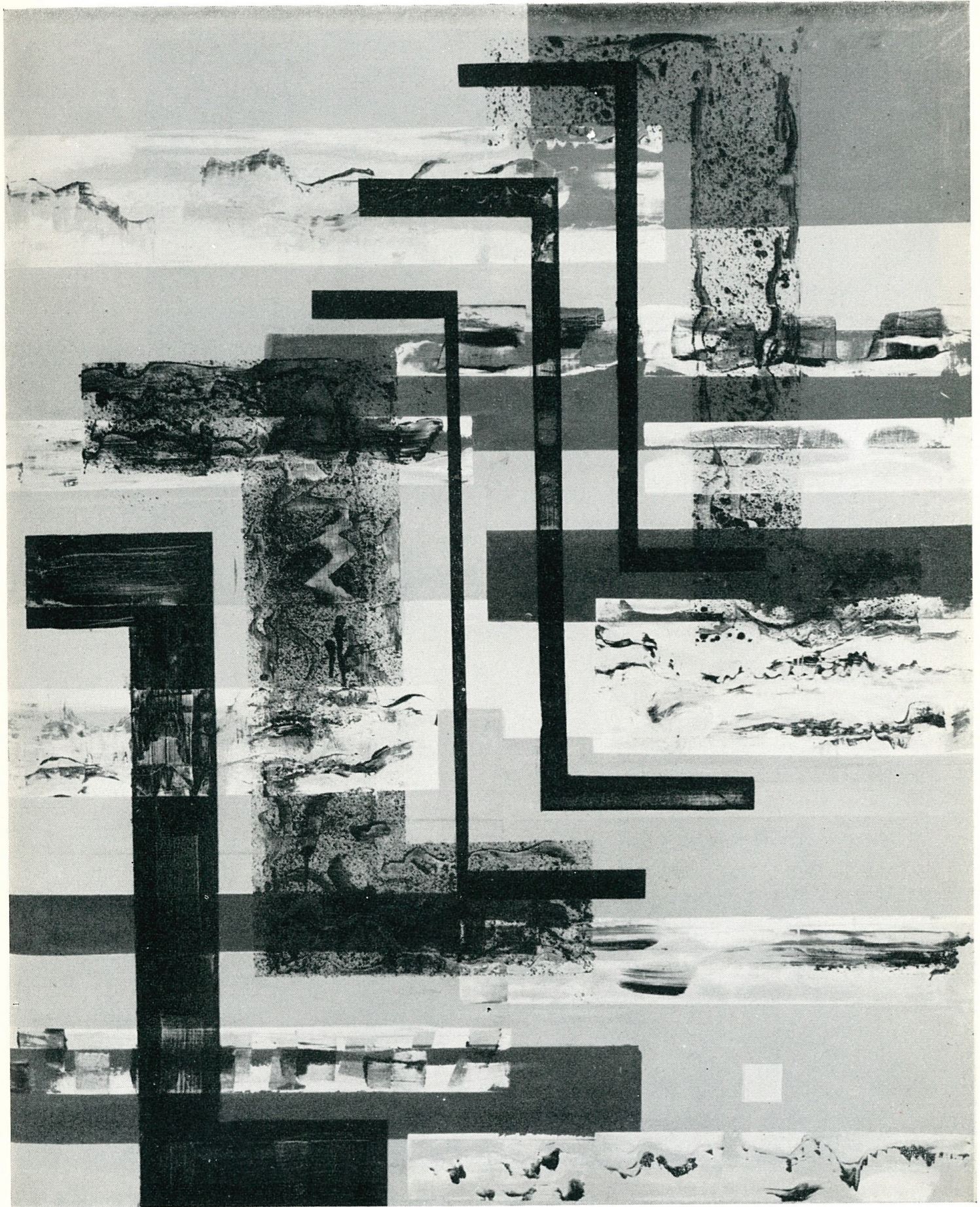
cm. 36 x 50

The wind of the sun, 1953



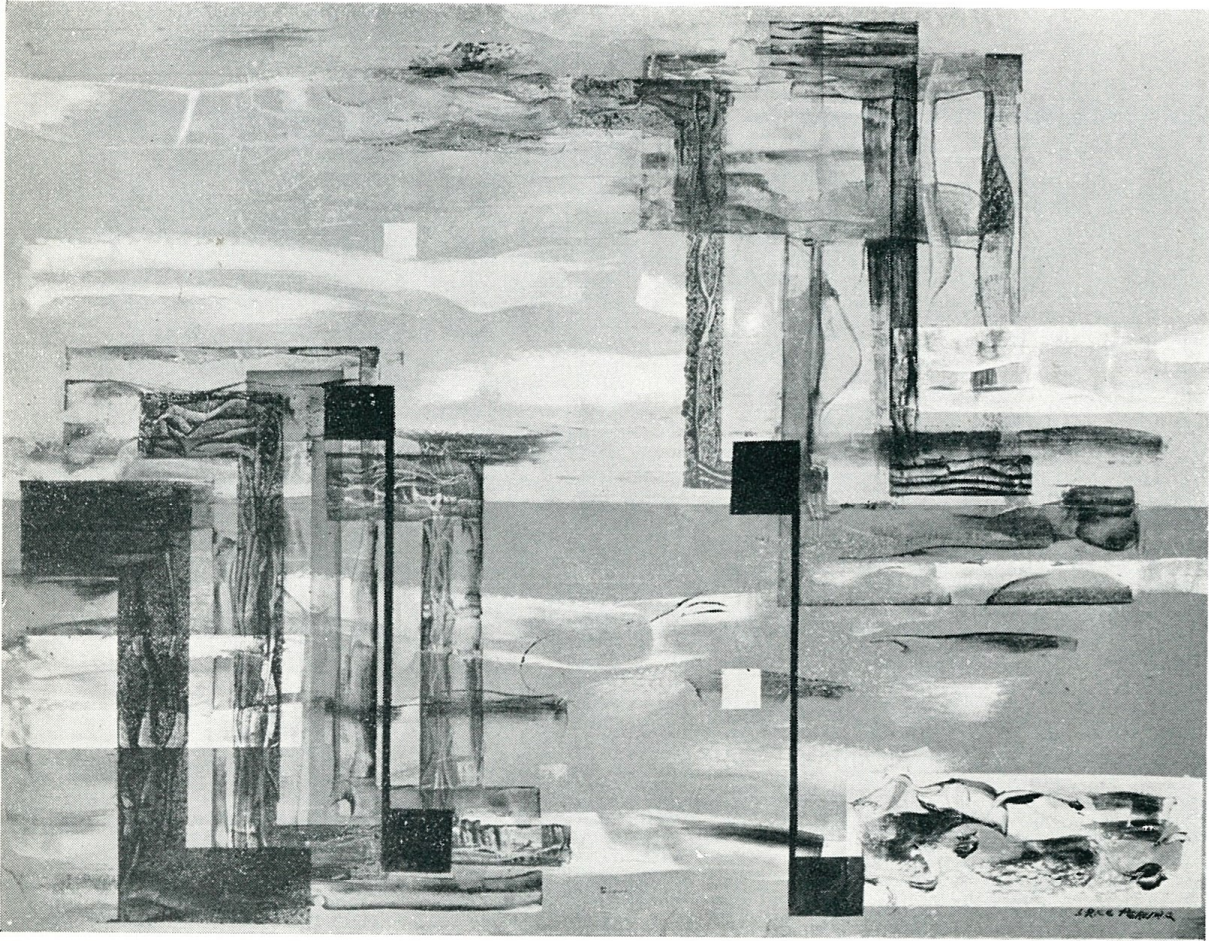
cm. 40 x 50

Time and extension, 1956



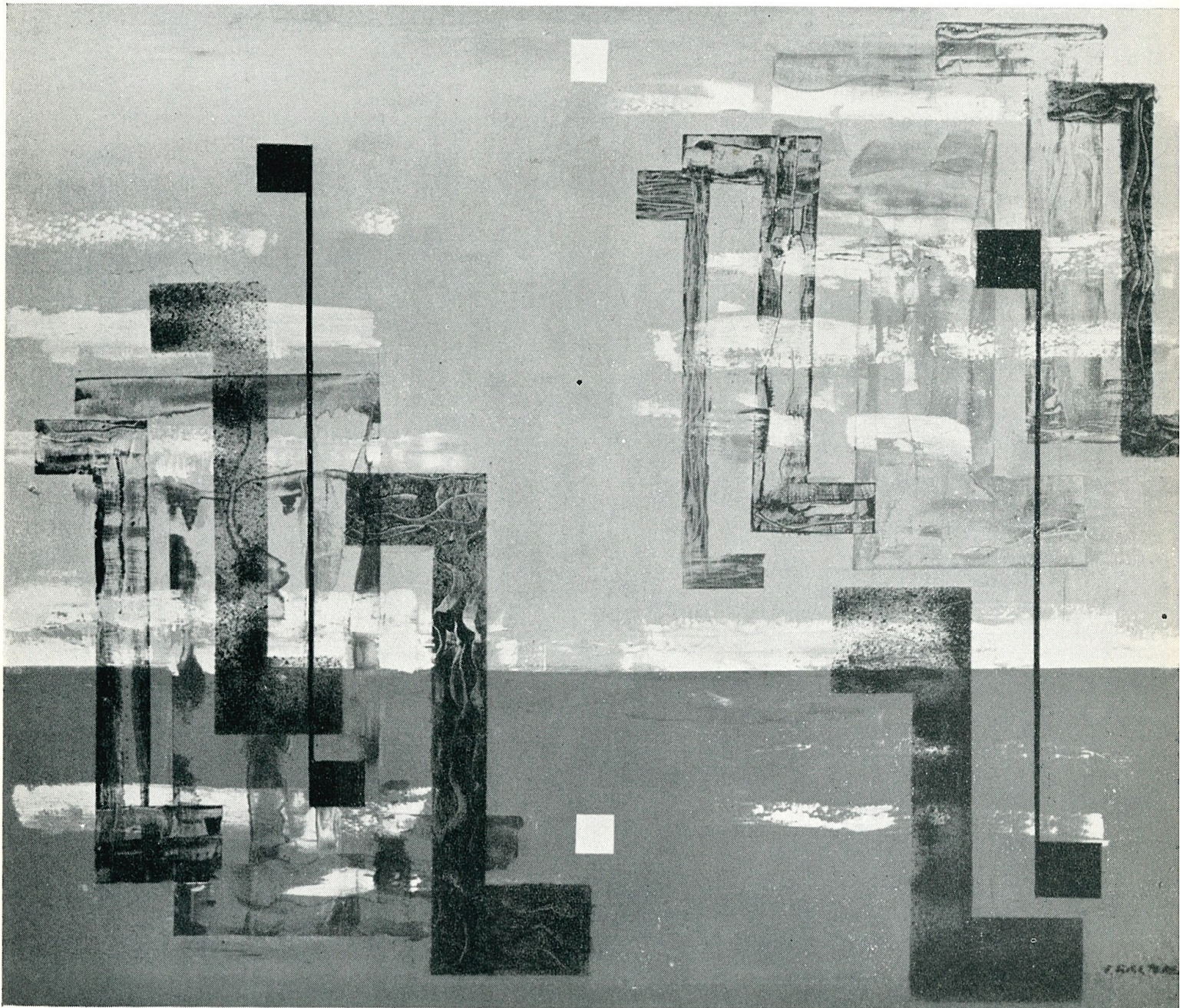
cm. 50 x 36

Beyond daylight, 1957



cm. 32 x 42

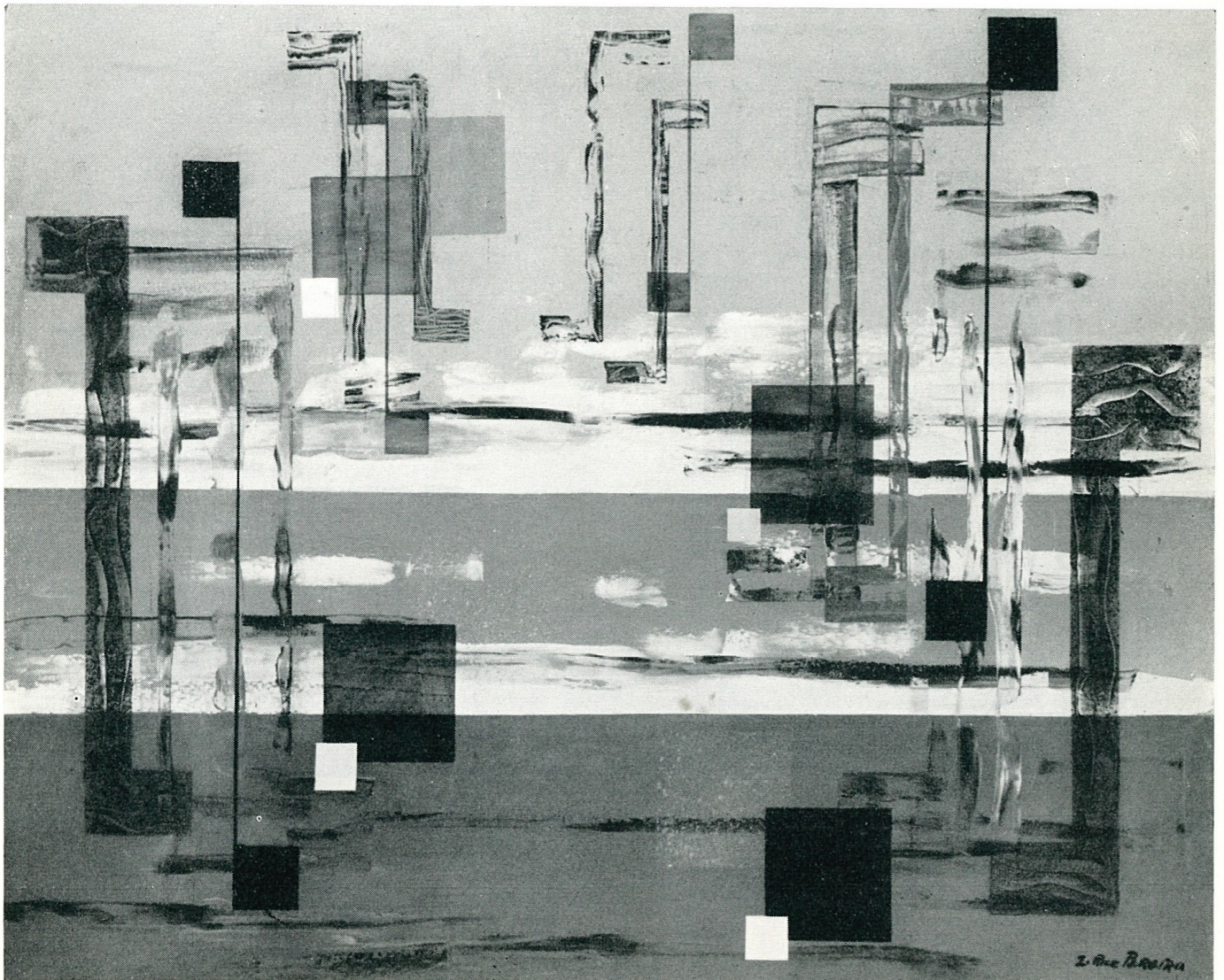
Threshold of infinity, 1958



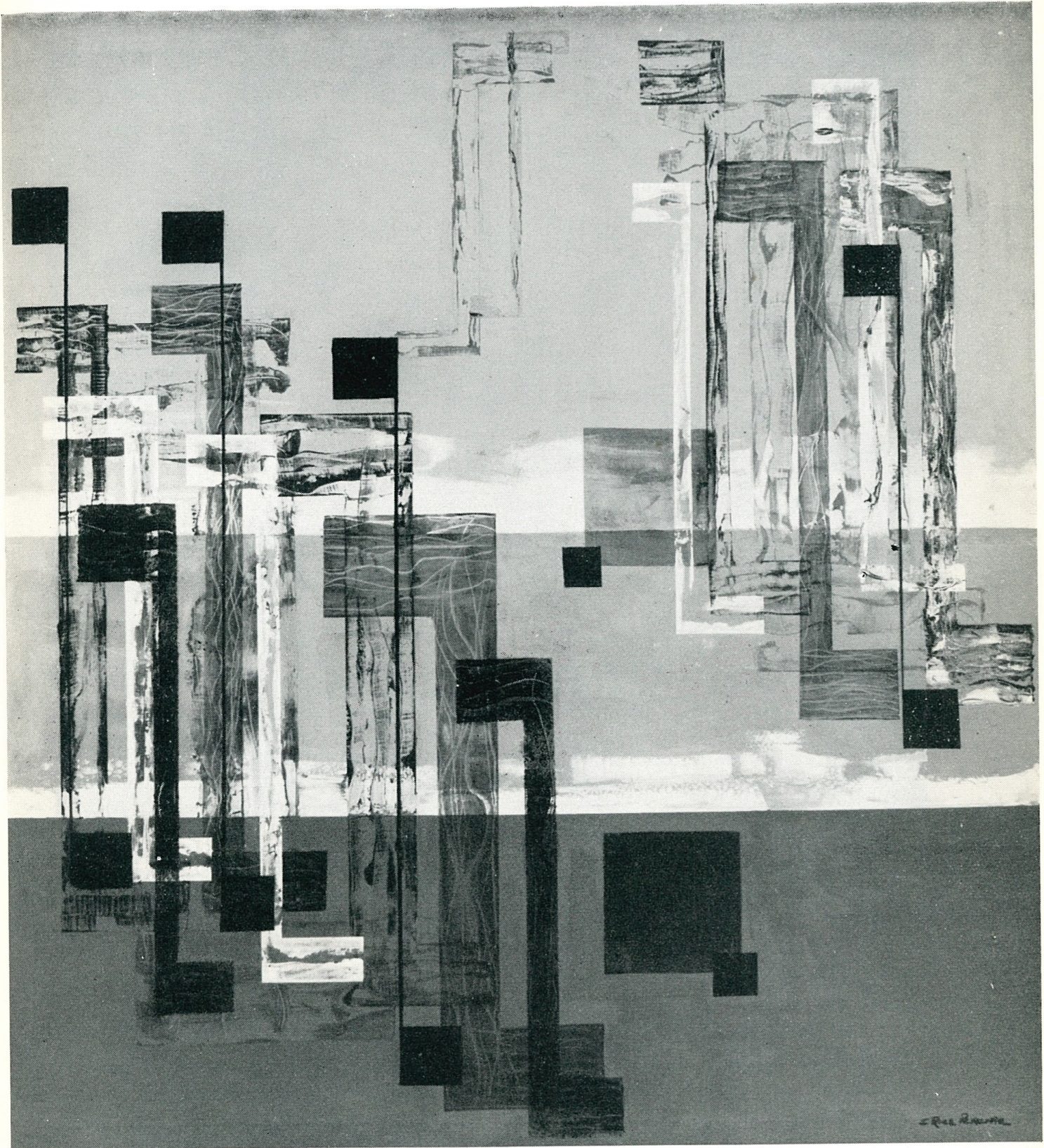
cm 40x50 **The heavenly doors spring on the hinge of the beating heart, 1958**

cm. 40 x 50

Reign of spheres, 1960

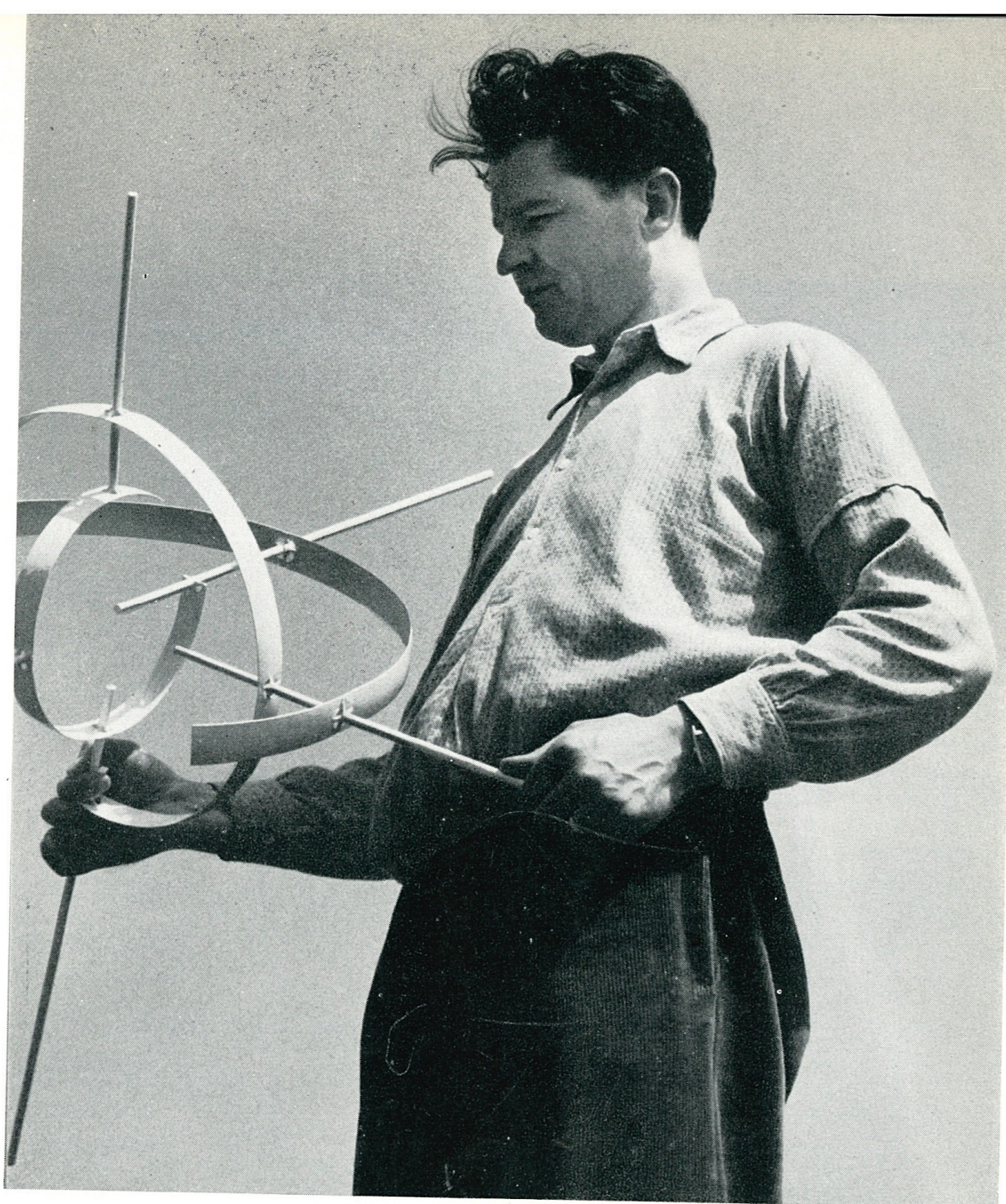


Z. B. B. B. B. B.



56 x 50

The spirit of the constellation Ursa Major, 1959



Ce qui me fascine depuis des années c'est l'espace ouvert, — non seulement ouvert comme un morceau, une partie qui vise à un tout, mais ouvert à cause d'une énergie intérieure. Et cet intérieur rayonnant qui est l'essentiel, qui ordonne et forme l'extérieur, donne à la matière visible son propre existence. On n'existe qu'en se donnant aux autres, — on ne vit qu'en réalisant son intérieur. Avec les plastiques lumineuses je tâche de réaliser avec la matière la plus rayonnante, avec la lumière même, un phénomène d'art symbolisant notre existence: Dans l'art il s'agit toujours de l'extériorisation de l'intérieur. Ce n'est jamais l'extérieur qui peut nous conduire à la vie réelle, c'est toujours l'intérieur qui nous anime et qui nous oriente. L'art c'est l'antipode du matérialisme, tant que ce ne sont pas les objets extérieurs qui dominent et fixent notre action.

ERWIN REHMANN

ERWIN REHMANN

1921 - Erwin Rehmann born november 27 at Laufenburg, Switzerland. Son of a Mechanician.

1938-42 - attends a teaching seminary at Wettingen Switzerland Later teaching for three years in a small village "Siglistorf" in the Canton of Argovie.

1945-46 - 2 semesters at the Bale University faculty of Letters at the same time attends the beaux arts school of Bale under "Walter bodmer".

1946-47 - One year at the Sorbonne Paris (faculty of Letters) in the meantime drawing at the grande chaumiere.

Travels extensively through France, Holland, Belgium, Marocco and Algiers. Hesitates between letters and sculpture.

1948-49 - For one year pupil of the sculptor Edward Sporri from Wettingen.

1949 - 3 months stay in Italy, Florence, Rome, Naples, Assisi, Carrara, Venice, Milan.

1950 - Decides to live in Laufenburg his hometown where he still resides. Travels to England visits Henry Moore and later to Germany, Munich, Bremen, with several visits to Paris.

1955 - Becomes a member of the society of Swiss painters, sculptors and architects.

1958 - Marries

1959 - Becomes a member of the New European school.

1953 - Art Museum of Lucerne (Participating with 19 sculptures).

1954-55 - Open air exhibition of sculpture at Bienne.

1956 - Swiss exhibition of the beaux arts Bale.

1956 - Venice Biennale Italy.

1958 - Swiss contemporary sculpture exhibition (open air) Como.

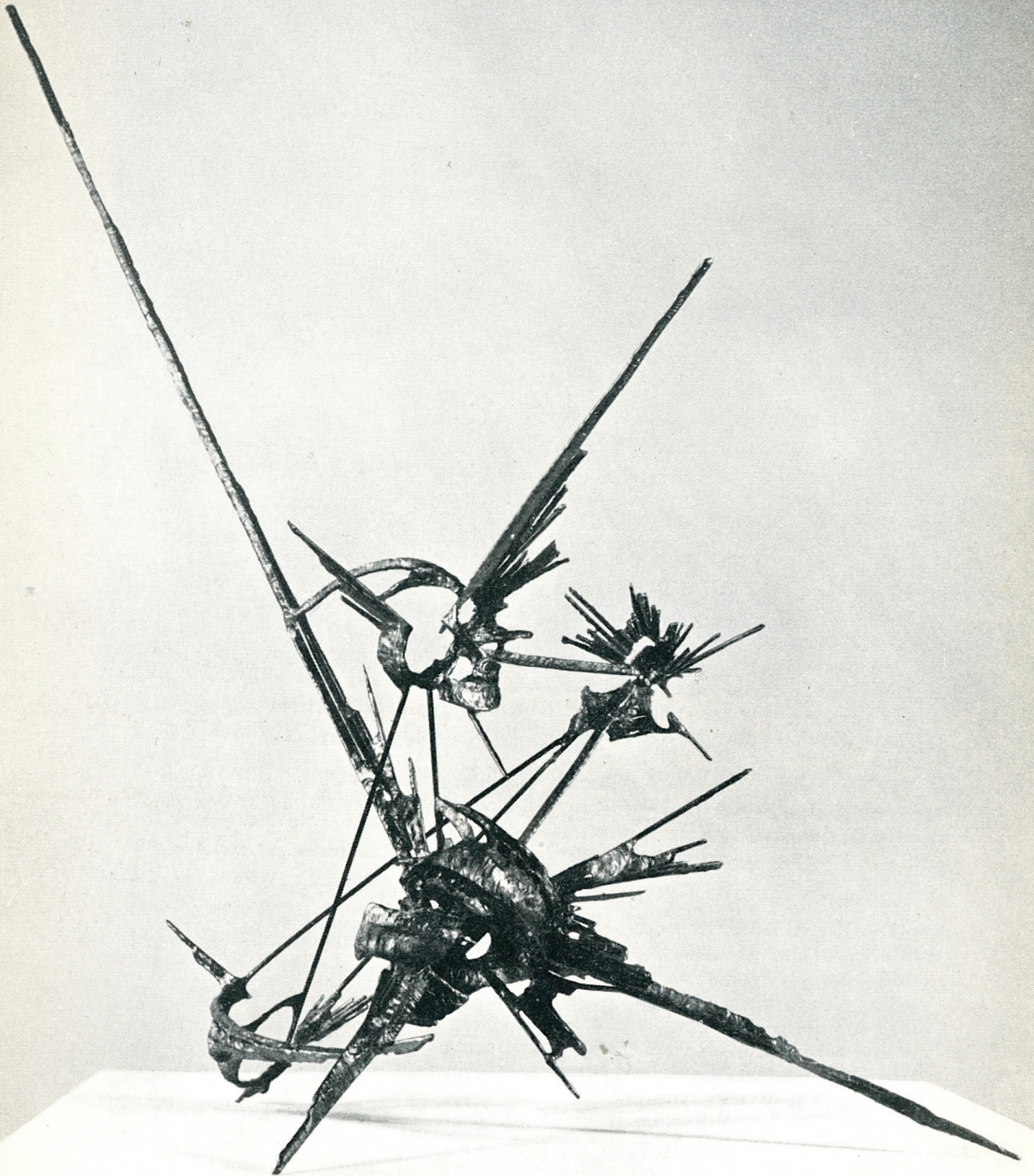
1960 - Beaux Arts Museum Aarau (participating with 46 sculptures).

1960 - Modern Art Gallery Bale, "group show with Jean Arp and Marino Marini".

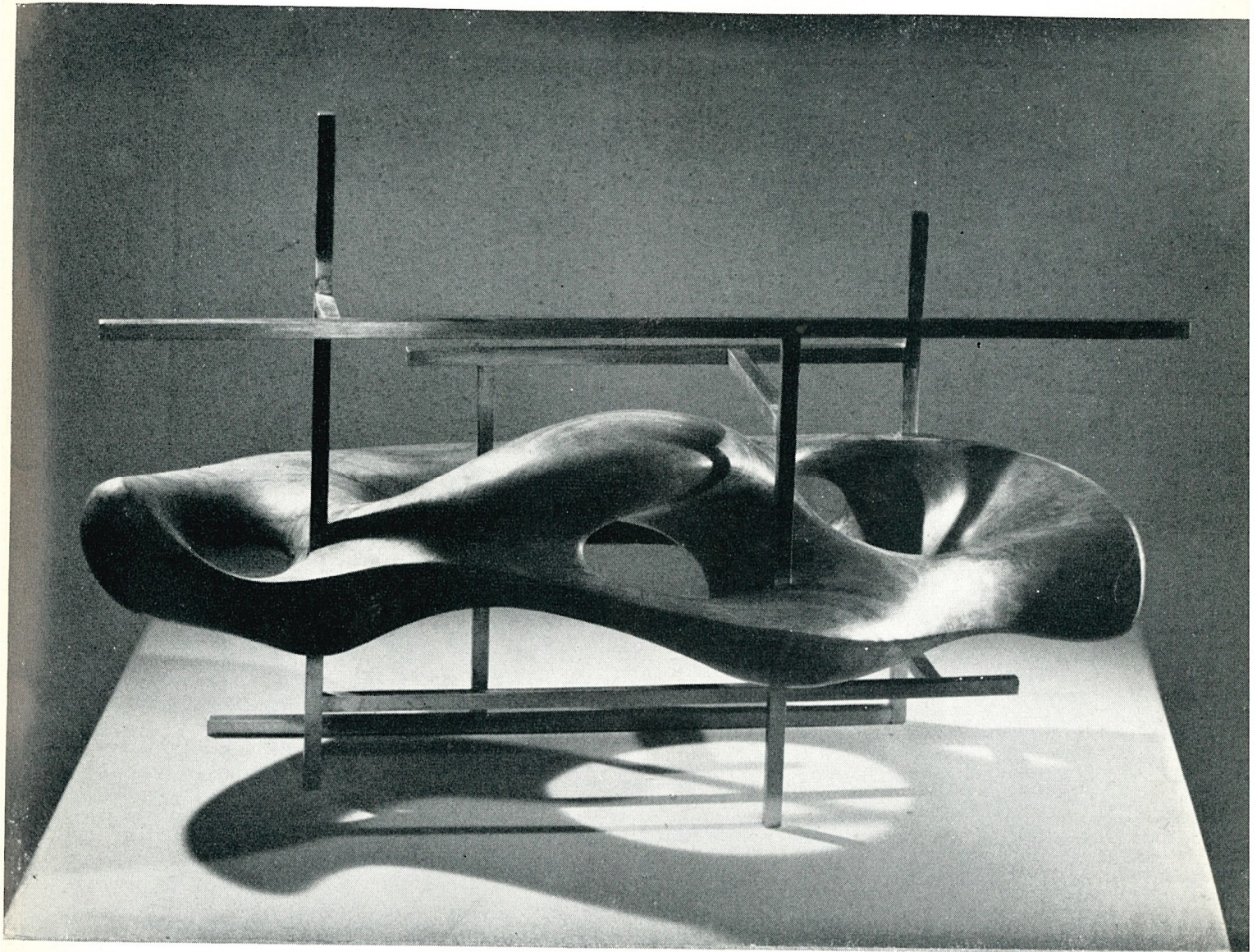
1960 - Galery Kasper Lausanne.

1960 - First Rome exhibition at the "Rome-New York art Foundation, Inc.".

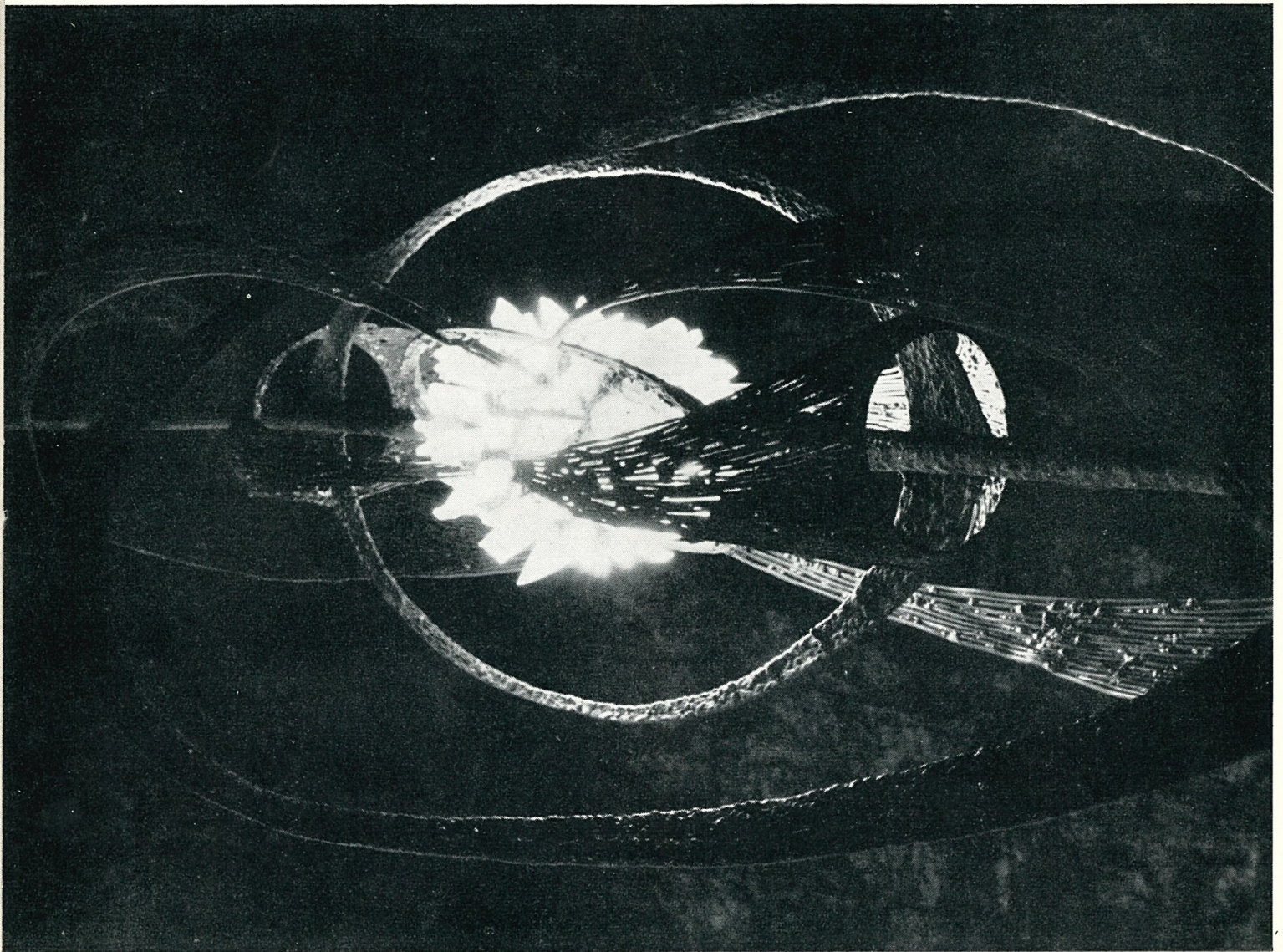
Raumrequis V, 1959



Schwelender Kasper in Raum, 1952

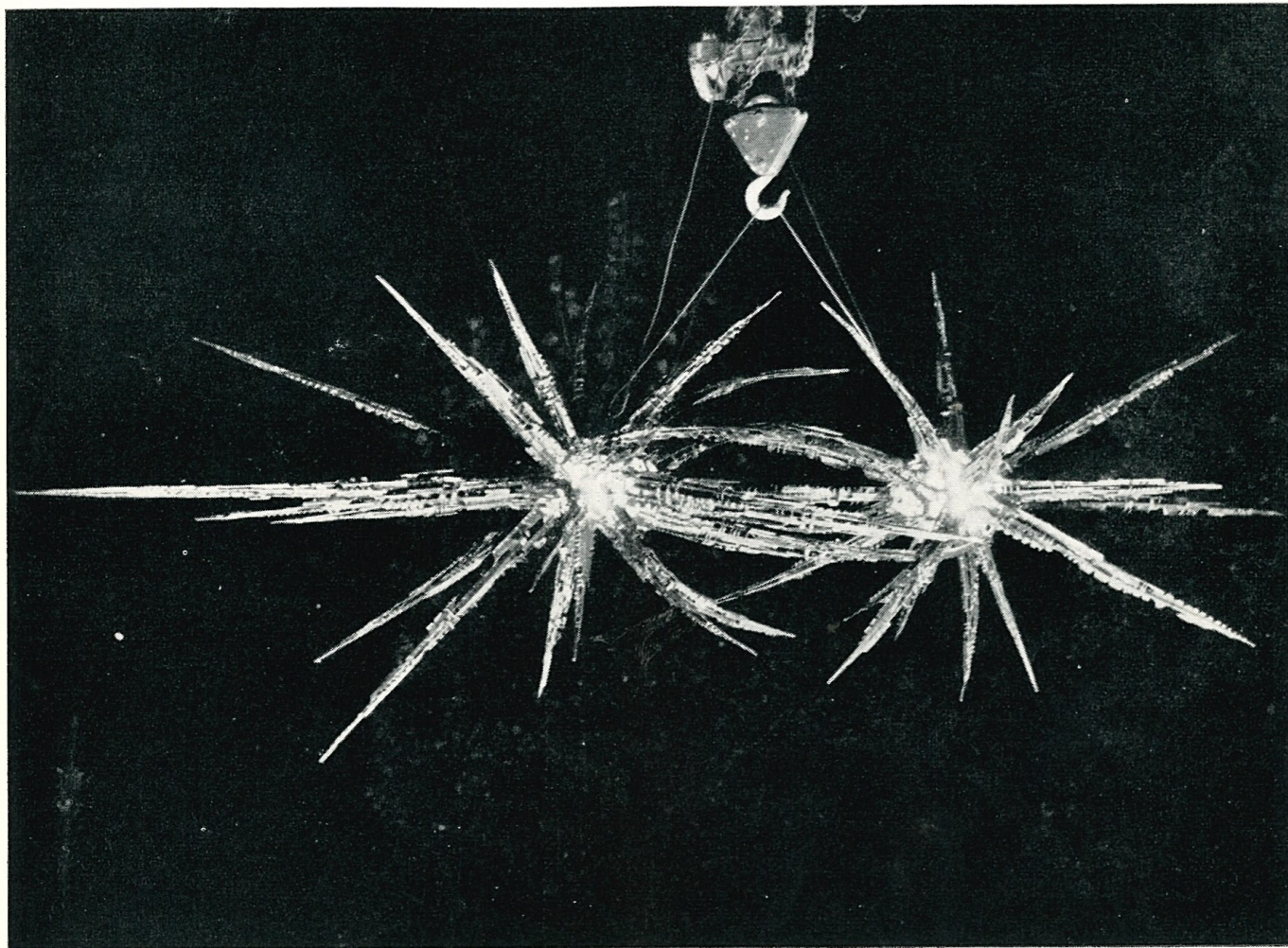


75 x 43 x 49



cm. 75 x 75 x 335

Detail lichtraum, 1958



halfen feen
 a petre ill oca
 re fundat he
 multiphase - some
 wjone postibile -
 expanding structure

Rehmann

1-2 Schmelze - element
Cipri e base -
nafta in parte a plastici e forme
elle moore - poi dal 50
parte al metallo e cristalli
di metallo -

Luis Moron's Winged here
suffocanti - (vedi carta foto alobol
sospensioni di olio
in acqua -)
Un sentì gli di olio -

Pereire si so che in un
unto grò di profondità
elementi an element
resplendenti e plottage -
nel 47 scultore in et -

Reichenstein furch et pietre
il topi henty

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