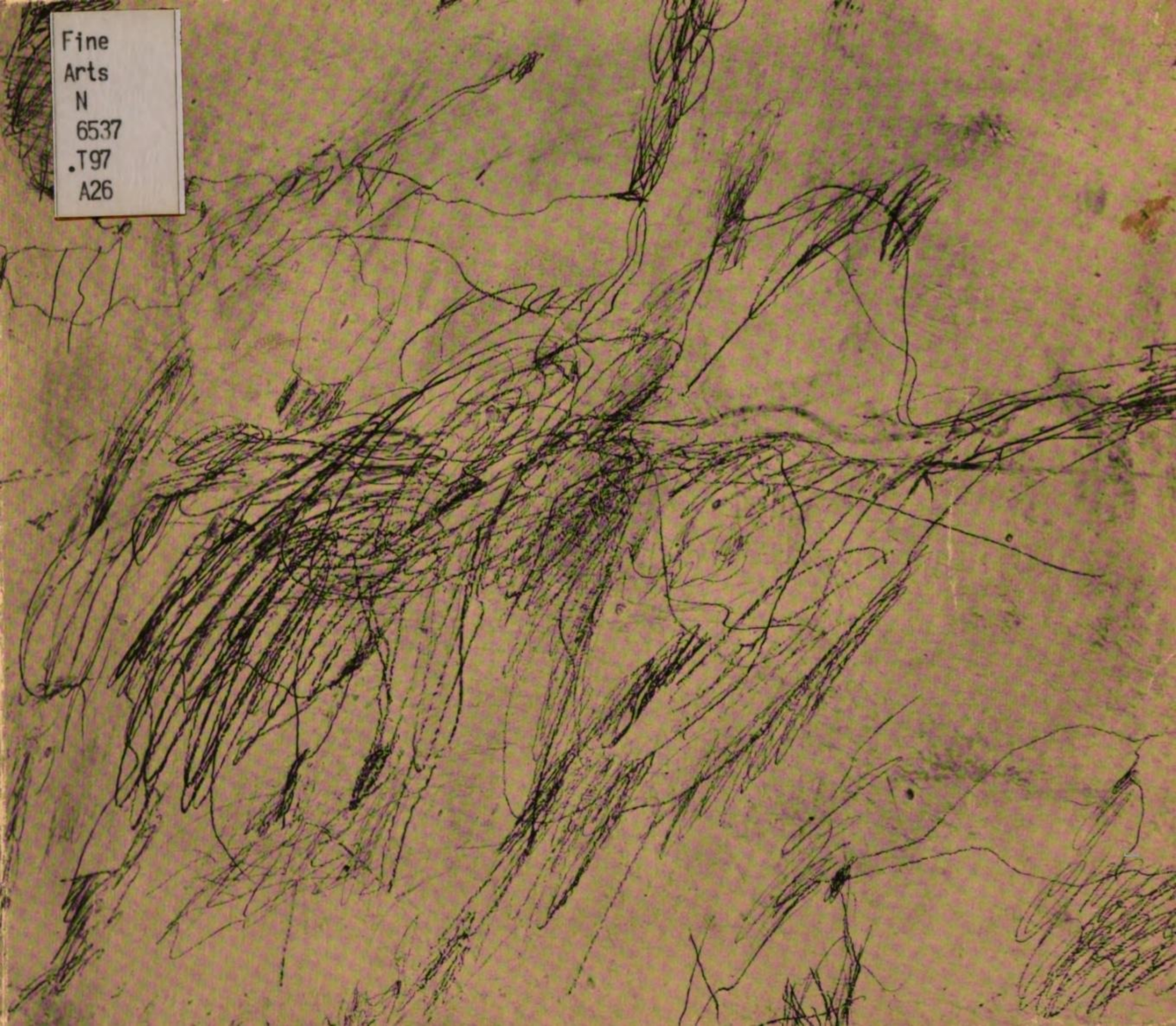


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What wing can be held? Mallarmé

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Cy Twombly

Paintings, Drawings, Constructions 1951-1974

Institute of Contemporary Art
University of Pennsylvania
Philadelphia

March 15 to April 27, 1975

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San Francisco Museum of Art
San Francisco, California
May 9 to June 22, 1975



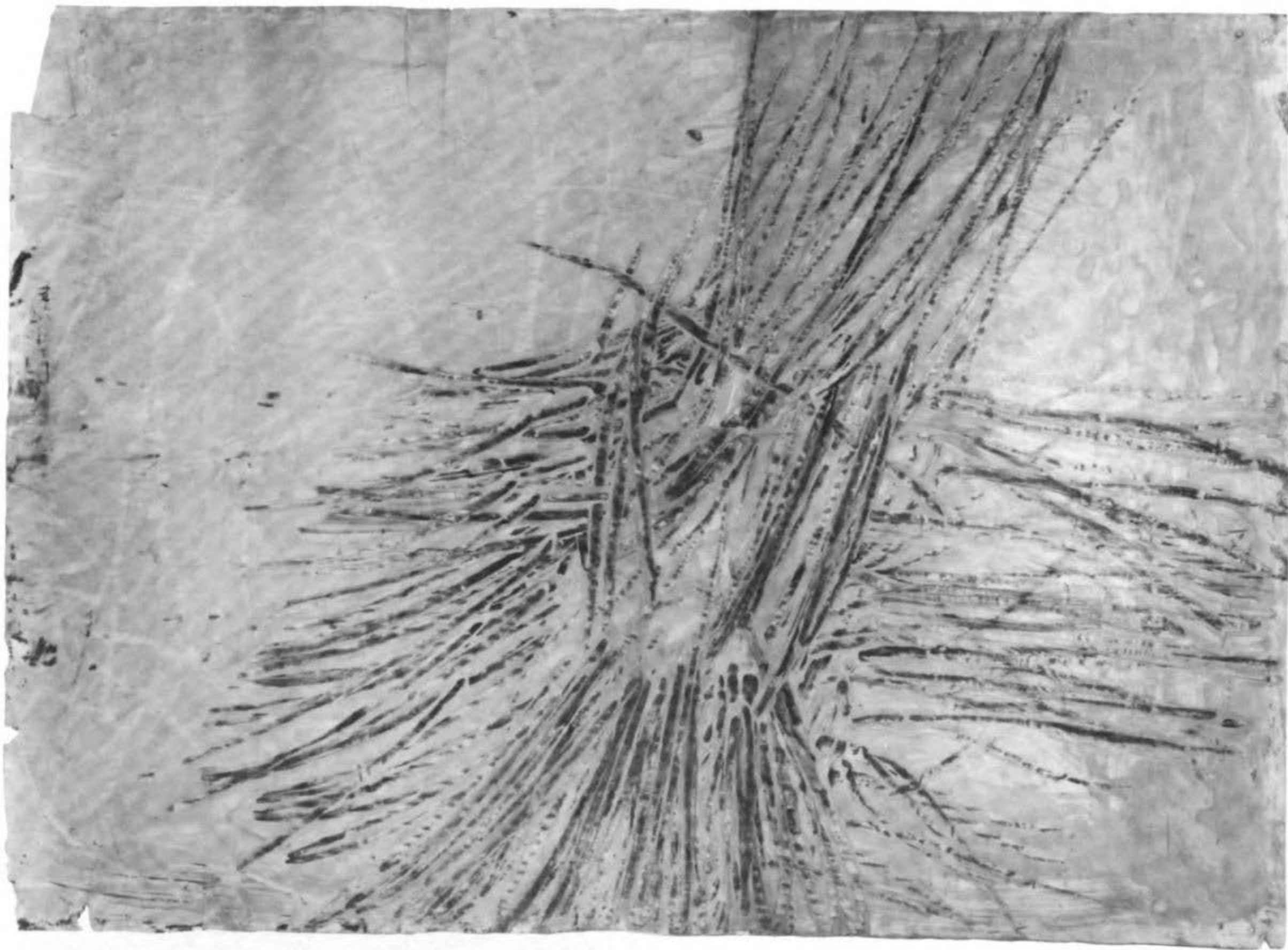
Untitled St. Martin January 1969 pencil and crayon on paper 22½ x 30¾ lent by Mr. and Mrs. Donald Judd

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Untitled Bolsena 1969 oil, crayon and pencil on canvas 79 x 95 lent by Jan Runnqvist



lala New York City 1951 oil and crayon on paper 19 x 27½ lent by Robert Rauschenberg

Preface and Acknowledgments

In nearly a quarter century, Cy Twombly has created a compelling and prolific body of work which includes approximately a dozen constructions, more than two-hundred twenty-five paintings as well as a still larger number of drawings and collages, among them, twenty-four *Poems to the Sea* 1959, thirty-eight *Letters of Resignation* 1959-1967 and fifty-five *Delian Odes* 1961. Because Rome has been Twombly's home since 1957, and because Europe was early to recognize Twombly's singular vision and sensibility, a large portion of his work is abroad. In the United States, Twombly's art has long held the admiration of an ardent but limited audience and found growing esteem among younger artists. Hopefully, this exhibition and publication, the first comprehensive survey of Twombly's art in this country, will not only bring new insights to his achievement, but will also nurture a wider public understanding of his art.

Organizing an exhibition of Twombly's work has been an enlightenment; my deepest thanks to Cy Twombly for the art which first inspired this project. I wish to extend my thanks to Leo Castelli who provided encouragement and invaluable information. I am also grateful to the many private collectors, museums and gallery owners here and abroad who generously provided information about Twombly's work and, in many instances, kindly allowed me to see works in their holding. Susan Brundage of the Leo Castelli Gallery, Tejas Englesmith and Gordon Locksley were extremely helpful in locating works; my special appreciation to them and to Debra Skorupa and Owen Lee for their enthusiastic assistance. The Institute's staff members have my warmest thanks for their devotion to this project. Michael A. Quigley, curatorial assistant, capably assisted with research and coordination. Marcia Olives and Debra Steffani cheerfully handled research correspondence. Randall Dalton, James Juszczuk, John Taylor and Gregory Tobias provided their special skill in the handling and installation of works.

This publication is the result of the dedication of many. I give my deepest thanks to Heiner Bastian for his revealing and poetic essay on Twombly's work which, like the art it describes, provides new insights at each new reading. We are grateful to Theresa Margherita for translating Bastian's text from the German. Sarah Williams assisted with the translation and also served as the publication's editorial advisor. Lynn Lewis typed and proofread the catalogue text and essays. Will Brown and Eric Pollitzer provided most of the photographs for this publication. My special thanks to Eugene Feldman of the Falcon Press for his encouragement and expertise which made the preparation of this catalogue a particular pleasure.

We are pleased that Henry T. Hopkins, director, and Suzanne Foley, curator, at the San Francisco Museum of Art share our respect for Cy Twombly's art and have arranged for the exhibition to be seen in the Bay Area. Above all, we wish to extend our deepest gratitude to the lenders to the exhibition for generously sharing these much treasured holdings with audiences on both east and west coasts.

Suzanne Delehanty
Director, Institute of Contemporary Art, University of Pennsylvania

The Alchemy of Mind and Hand

"It is man," said Delacroix, "whom Poussin studied via the antique." Fascination with classical antiquity is legendary: in admiration of the Greeks, the Romans made replicas of their sculpture; Leonardo expanded classical knowledge with a humanist's passion for inquiry and clarity; Poussin left France to study in Rome. Virgil modelled his gods and heroes after those of Homer; in the Mediterranean, the Romantics found inspiration for the poetic ideal; Nietzsche extracted the essences of Apollo and Dionysus to categorize the polarities of human emotions; Goethe wrote *Voyage into Italy*; with bravura, Picasso challenged Poussin and all the ancients. The history of art belongs to all artists. What each chooses from the past reveals his affinities, and his means of appropriation lay bare his identity.

Since childhood, Cy Twombly has been passionately interested in Greek and Roman history and mythology. In his imagination Twombly revisits the classical world with a sensual immediacy and through his art he reinvents the past as a means of self-discovery. Drawing is the alchemy of Twombly's mind and hand, memory and imagination, reason and passion. Drawing transforms his experience into a personal actuality of sign and system.

Twombly's system of signs and their linear portrayal found an auspicious beginning in the late forties and early fifties when he attended the Art Students League in New York. The intellectual climate of New York was filled with ideas which, broadly speaking, were existentialist: the moment, myth and the situation preoccupied both artist and intelligentsia. The surrealists' advocacy of the irrational had liberated the creative community and contributed to the emergence of abstract expressionism as the leading 'modern' style. When Twombly was barely twenty, Pollock was painting his heroic canvases.

In 1951 at the suggestion of his friend and contemporary Robert Rauschenberg, Twombly went to Black Mountain College in North Carolina where he met Ben Shahn and two major leaders of abstract expressionism, Robert Motherwell and Franz Kline. Motherwell's elegant calligraphy and his interest in the automatic handwriting of surrealist artists, as well as his thorough appreciation of symbolist poetry, cannot be discounted as early influences on Twombly's attitudes about art. Certainly, Twombly's black and white paintings such as *lala* 1951 (p.8) are indebted to Kline and Shahn. Although he was to reject the aggressive emotion of the abstract expressionists, as Robert Pincus-Witten has observed,¹ Twombly did bring to his own art the expressionist's roots in surrealism with its affirmation of the creative moment.

Many of the thematic and formal elements of Twombly's mature style are implied in the early constructions, drawings and paintings. His imagery ranges from the illusive figure of *Untitled* 1952-1953 (p.49), rising in archaic mystery like a cycladic votive statue, to landscapes with



The Italians Rome January 1961 oil, crayon and pencil on canvas 78¾ x 102¼ lent by The Museum of Modern Art Blanchette Rockefeller Fund, 1969

wing-swept movement hovering centrally on the canvas. The constructions made of found objects, wood, string and cloth, which Twombly described as "kind of homemade looking,"² occupied him sporadically from 1952 to 1954. For Twombly as well as for Rauschenberg and Johns at this time, working three-dimensionally was a way of exploring materials. In the constructions, string and wire lines, soft extended pouches, and ordinary doorknobs become brooding, ambiguous forms with human attributes. In both the constructions and the paintings of this period, Twombly collaborated with his paint; he drew lines with his fingernails, incised the surface with pencil and palette knife. Frank O'Hara eloquently recorded Twombly's response to materials in a 1955 review: "A bird seems to have passed through the impasto with cream-colored screams and bitter claw-marks. His admirably esoteric information, every wash or line struggling for survival, particularizes the sentiment."³ Not only do these objects and paintings reveal Twombly's directness, but they also bear the beginnings of a complex system of personal signs which would appear in baroque abundance in his later work.

By the mid-fifties Twombly began to merge figural and landscape lines into random, but calculated, events sweeping canvas and paper. Pencil lines bearing fragments of rectangles, half-born numbers and letters move across the canvas in a manner reminiscent of Pollock's allover compositions (p.13). Unlike Pollock's and Kline's robust drawing, Twombly's line is nervous and swift like Giacometti's; its lively refinement speaks of Klee, its biomorphic vestiges of the surrealist handwriting of Miró and Gorky. The fresh immediacy of his line, which at a superficial glance might resemble street graffiti, is highly educated and deliberate. As Nicholas Calas has noted: "When the act of painting does not involve the formation of either image or geometric forms, the artist's oeuvre is most readily understood in terms of a development of a personal style of 'handwriting'. In antiquity the connection between painting and writing seemed obvious: in ancient Greece the word *egraphen* (i.e. written by) was affixed to the artist's signature."⁴ Twombly's remarkable draftsmanship with its rich tonal scale would become carrier of sign and system, autobiography and landscape, bearer of eros and logos.

The journey to Rome which was crucial to Poussin was no less so to Twombly. Rome, his home since 1957, put him in direct contact with layers of the antiquity that had fascinated him since childhood: the Forum seen from the Campidoglio, medieval streets along the Tiber, windowed facades of Renaissance palaces became part of his environment as they had for the Romantic poets in the nineteenth century. It was the magical convergence of specific place, maturity and perhaps a more sympathetic ambience than he found in the United States. Here Ovid, Leonardo, Raphael, Poussin and Keats released in Twombly a potent creativity which emerged in an art uniquely his own.

In *Arcadia* 1958 (p.15) the tentative letter-like marks become legible inscriptions. This use of words and signs ties Twombly to a long genealogy from the Egyptians, whose hieroglyphs



Untitled New York City 1956 oil, crayon and pencil on canvas 46 x 62½ Private Collection, New York

Plato called "gardens of letters,"⁵ to the cubists, to the dadaist Schwitters, to Magritte and Klee, the surrealist poet-painters. For Twombly, words written on the works such as "meditation," "bang," "memory," "song," hold thoughts which drawing could not. Under the influence of his new Mediterranean environment the tight compositions made in New York expand into the light-catching constellations of an *Arcadia* which question the difference between reading and seeing. Perceptual ambiguity is central to Twombly's system of either/or/and readings. Equivocal symbols and words complete his vocabulary of signs. Akin with dada and the surrealists, he delights in puns: Actaeon appropriately looks like action; cavo ("hollow" in Italian) becomes Cairo. In a series of 1966 works, "agori," a word scribbled on the wall of his son Alessandro's playroom, becomes the invented plural of *agora*. *Arcadia* is also Twombly's invocation of Poussin's *et in Arcadia ego* and reveals his self-identification with the neoclassical, romantic landscape tradition. Lines cling to the surface of *Arcadia* in the arrested time of Virgil's unattainable pastoral, where frustrated love and death are unreal, a blissful state which Twombly would continue to seek in his art.

In the following year, erotic male and female symbols along with suggestions of architecture—memory notes perhaps of the temples and sculpture depicted in first-century Roman wall painting—began to inhabit Twombly's pastoral landscapes. In *View* 1959 (p.17) as in the drawings made during the summer by the sea in Sperlonga, winged phalluses, a notation to Alexander and provocative heart-shaped forms which can be read simultaneously as breast, vagina and backside multiply with lusty playfulness in sea-lets of creamy paint. Like an antiquarian's findings, Roman numerals also appear as markings and, more precisely, as dates for drawings and paintings made at this time. Arabic numbers count out intervals and figures on the canvas and paper: Are they cast as cryptic measurements? Are they symbols for states of mind? Notations for pictorial movement? Abstractions of personal relationships? Fragments of time? As the only immediately recognizable signs, these numerals whose multiple meaning is sensed but not known, bring the viewer into Twombly's drawn fiction. Although more elusive than Jasper Johns's emblematic numbers, both Twombly's and Johns's mathematical figures assure us of the picture's irrevocable flatness. Unlike suggestions of architecture and landscape, which in the mind's eye are associated with space in the tangible world, numbers no less than words are symbols without physical dimension.

Concurrent with these tableaux of carnal desire, Twombly did a suite of drawings called *Poems to the Sea*, which recall a similar series by Motherwell. Just as sexuality is an analogue for artistic creation, the timeless sea, a theme which would reoccur in grandeur in Twombly's later work, is here an emblem of elemental drive. In the work of the early sixties, erotic figurations drawn with uncanny marine rhythm sometimes merge with aquatic themes in a distillation of basic human forces or erotic themes are particularized by mythological and poetic references (p.19). Rectangles, appearing tentatively in earlier work, become pictures within pictures,



Arcadia Rome 1958 oil, crayon and pencil on canvas 72 x 79 lent by Mr. and Mrs. Nicola Bulgari

moments of logical order amid erotic figurations. Sometimes they contain schematized mountains which read simultaneously as reflections of mental geography or oneiric charts. Frequently these rectangles, masquerading as ancient plinths, centralize the composition and carry inscriptions from Sappho, Keats and Mallarmé. Quotations record the word or word-sounds that inspired Twombly and document an association made in the drawing process or a flashing union with the poet's imagined moment of cognition. Poetry and literature charge his imagination and bring forth images. This process calls to mind Baudelaire's realization that "It is Imagination that first taught man the moral meaning of colour, of contour, of sound and of scent. In the beginning of the world it created analogy and metaphor."⁶

As in French symbolist poetry, Twombly's pictorial system is a-narrative. The relationships among his words, numbers, erotic pictographs and globs of luscious paint are alogical and non-sequential, an order which follows our impressions of felt experiences. Drawing is the convergence of mind, pencil and hand to distill out of the time of real events single moments of conscious recognition. In describing Twombly's drawing process Heiner Bastian called upon Pound: "This for an instant and the flame is gone."⁷ Twombly's concern with the moment as the only means of understanding his own existence echoes the existentialist and surrealist atmosphere of his New York years. For Twombly, drawing is both the principle of visual creation and autobiography. Like journals, the paintings and drawings almost always bear along with his signature the name of the place where they were created: Sperlonga, New York, Mykonos, Captiva Island, Bolsena. Twombly absorbs and reconstitutes the singularity of each new landscape which, like the polymorphous places of the ancient hero's voyage, releases the unknown self.

While many artists were finding inspiration in pop culture during the early sixties, Twombly—removed from New York by choice—transformed his arcadias into epic panoramas; his erotic, surrealist-rooted tableaux metamorphosed into mythical episodes of violent and tragic love. It was not newspaper headings and supermarket shelves—the usual repositories of modern life—that gave him visual stimulus, but rather the majestic panoramas, classical landscapes and love cycles from the High Renaissance and the Baroque, that satisfied both Twombly's temperament and his new need for pictorial scale. Although Twombly did not draw directly from these sources, Raphael's *The School of Athens* and also his frescoes of Galatea's triumph in the Villa Farnesina, a five-minute walk from Twombly's residence, and perhaps Galatea's descendants by the Carracci and Poussin were at the forefront of his visual memory.

Many of the large canvases from 1961-1962 are composed with panoramic space; rectangles, grids, abbreviated stairs and composite temples establish spatial zones comparable to those created by the antique ruins in classical vistas of the eternal Rome, or function as props in a stage setting for the re-creation of personal drama. In *The Italians* 1961 (p.11) a pantheon of

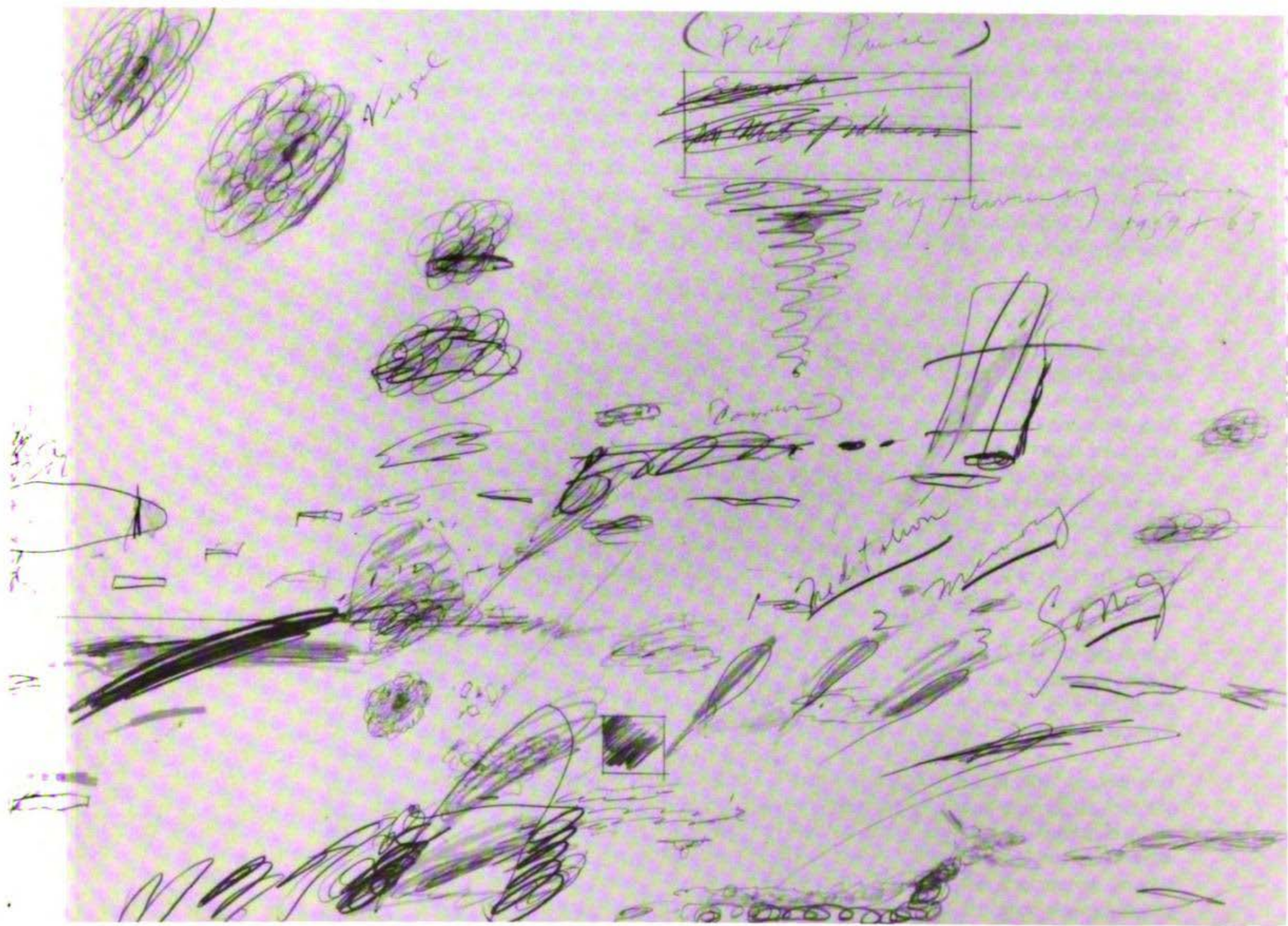


View Rome 1959 oil, crayon and pencil on canvas 70 x 79 lent by Mr. and Mrs. Morton G. Neumann

erotic signs—breasts, lips, phalluses, hearts, slashes, scribbles of oil base crayon—enact complex private epics. Drips of pink, red and blue paint in *August Notes from Rome* 1962, for example, course to the lower edge of these canvases like a Dionysian aftermath.

In contrast to the open panoramas, Twombly interpreted Raphael's noble interior space with arched bands of thickly applied paint in his own *The School of Athens* 1961. A proscenium space also characterizes Twombly's mythical episodes of perverse and unrequited love. In both *Leda and the Swan* and *The Triumph of Galatea*, a painting and a drawing from 1961, highly charged lines explode front and center. Twombly squeezed paint onto the Leda canvas directly from the tube in color figurations at once seductive and repulsive; color is smeared into motion with an intensity equal to mythical love-hate attractions. Twombly's heavy use of color in the tormented love cycles was sudden. Although mood rendering washes or lines of colored pencil and crayon had appeared previously, Twombly's art was and is grounded in his drawing and aristocratic underpainting. In an interlude of overt self-examination, a reoccurring aspect of Twombly's art, he analyzed the significance of color in a 1962 painting inscribed "Sappho: But their heart turned cold + they dropped their wings." Along a high horizon line in the Sappho picture, he put down a patch of white pigment with the annotation "cloud," a black scribble, resembling a mound of Venus, is captioned "mirror." Daubs of color in an enigmatic heart-palette shape below the horizon line are labeled "white for diluting dreams...brown for earth...red for flesh and blood."

During 1963 the examination of tormented, albeit mythical love relationships became an equally brutal analysis of color and personality. The bloody deaths of heroes and powerful men possess Twombly in a series of portraits of Apollo, Achilles, Patroclus, Actaeon and Pompey who, like ancient alter egos, join the artist on canvas. Twombly was attracted to the contradictory personalities of these men of myth and history; he found them perfect examples of action and sensibility.⁸ In these portraits, such as *Untitled* 1963 (p.44), vestiges of rectangles lie within a vertical format, constructs for the near and far pictorial spaces found in Renaissance and Mannerist portrait painting. The intermediaries for Twombly's portraits, however, were the antique sculpture which he collects. He did not portray his gods and heroes in the moment of classical apotheosis like the busts that silence the Grand Salon of Statues in the Capitoline Museum. Rather, he whipped asunder the sculptural pedestal with red paint to unmask the heroes' human moment of death, a violent death which was their shared and tragic fate. In the *Discourses on Commodus* 1963, an ambitious cycle of nine portraits conceived while reading Robbe-Grillet, he not only explored the variations of psyche and color's psyche, but painting as an abstraction of time. Commodus, like many of Robbe-Grillet's characters, is a classic anti-hero. Twombly found this emperor a hypersensitive person who, because of inherited circumstances, could not express himself artistically.⁹ Are the portraits masks like the guise of Hercules which Commodus adopted in his imperial statues? Are they windows on the self? Discourses on color? An expiation of expressionism? Portraits of the trials of painting?



Untitled Rome 1959-63 pencil and crayon on paper 19¾ x 27½ lent by Mr. and Mrs. Leo Castelli

It has been said of Paul Klee's art, "Everything we know of reality...comes to us through tormented paradox."¹⁰ This could be said of Twombly as well, for his art is rooted in the paradoxes inherent in perception and meaning. Twombly's *Commodus* is the idea of the artist's paradox: creativity suppressed to destruction. If Twombly's portraits of the hero's death can be read as the clashing of reason and passion, *Virgil* 1963 (p.21) harnesses these polarities in an affirmation of poetic inspiration. In the *Virgil* picture, Twombly discarded the garish colors and brutal gesturing which personify Commodus for a pure white canvas composed with elegiac restraint, while his depiction of Commodus' tormented psyche becomes classical repose. With breathtaking self-assurance, Twombly recognized the exact moment of completion; in *Virgil* he knew a minimal number of markings could claim and hold pictorial space.

The paradoxes of love—the carnal and destructive love of Venus and Mars—finds its polarity in the mythical incarnation of the cosmic female. *The Birth of Venus* 1963 (p.23), a subject that frequently appears juxtaposed to the Venus of profane love in the artist's notebooks and drawings since 1960, personifies universal creativity. Formed of ambiguous male and female shapes, Venus rises jubilantly through a high horizon line of ultramarine blue which, in both disposition and color, polarizes the orange pigment squeezed on the abundant figure. Through placement, quantity and gesture, Twombly—as miraculously as he carved out pictorial space in *Virgil*—transformed the vulgar orange paint into a seemingly dignified shade. Twombly's sea-born goddess is a composite of the Venuses of art: the many-breasted Venus of Ephesus, Praxiteles' legendary Aphrodite and, in its frontal, upward sweeping movement, of the nascent Venus of the Ludovisi Throne, a renowned fifth century B.C. relief in the Museo Nazionale in Rome. *The Birth of Venus*, like his 1959 *Poems to the Sea*, is an analogue for elemental movement and creative drive.

Just as the ancient Greeks created mythology as an explanation of natural phenomena and human character, Twombly used myths as a means of clarifying his own paradoxical and equally artificial system. Myth is at once an intermediary in the annexation of personal style and a betrayal of identity; Olympia is both the alienation of self and a vehicle of inspiration.

Twombly, by 1964, had emptied himself of epic panoramas and expressionistic portraits. Freed of the classical myth as the transport between his experience and his art, Twombly spent the mid-sixties sorting out the options and directions implied in his previous work. The window, words and numbers, the vertical portrait format and, particularly, the horizontal landscape would become agents for a more universal investigation of the nature of art. Movement, time and pictorial space would be conceived, not so much through the invocation of the myth as narrative, but through a rethinking of mythical characters as abstract principles. Self would be discovered, not through the mediation of Renaissance, Baroque and later art, but through a reconsideration of Leonardo, Duchamp and the Italian Futurists.



Virgil Rome 1963 oil and pencil on canvas 84 x 48 lent by Mr. and Mrs. S. Brooks Barron

During the summer of 1964, spent at Val Gardena in the Italian Alps, Twombly did a series of drawings in which his persistent rectangle, more clearly centered, contemplates a passionate landscape of phalluses and hearts put into flight by scribble line-patches recalling the mound of Venus which was captioned "mirror" in the Sappho painting. The mythical lovers' union and consequent fusion of identity recedes as the window of reason seems to brood over lost passion and intuition. The window of the Val Gardena series becomes in another 1964 drawing (p.43) a carefully ruled rectangle containing the schematized mountain peaks familiar in Twombly's vocabulary. Beneath and on axis with the mountain peaks, which are drawn like seismographic charts of reason, lies a passionate tangle of hills bathed in orange-pink. Landscape again is Twombly's vehicle for examining paradoxes of form and content; he pits disciplined renderings of peaks against curving, spontaneous line. These opposite qualities of form are juxtaposed states of being and correspond to the cosmic paradox of male and female.

The window questions the nature of art and the artist's activity in *Untitled* 1965 (p.25), one of a sequence of witty drawings done in New York based on the theme of the artist and his model. A grid-marked rectangle, a surrogate for the artist's canvas, now appears within the drawn window. Erotic palette shapes—alter egos—regard a voluptuous cloud-like nude who, as object and idea, rests on a schematized pedestal. Captioned "modello," she mimics the classical odalisque. The conceptual exchange among palettes, modello and measured canvas shifts from perception to the ambiguity between illusion and artifice, reality and fiction. Twombly's parody of the artist and his model, a theme which has preoccupied artists, most notably Picasso, since Velázquez included himself in *Las Meninas*, is a vehicle for ponderous inquiry. What or who is the object and subject of art?

Twombly's playful mood in the palette and modello series becomes one of cool intellect in a group of works from 1966, appropriately called *Problems*. In these, as in *Untitled* 1967 (p.50), Twombly abandoned his emotive use of color to reconsider the pictorial possibilities in the black and white color scheme he used early in the fifties. However, he now lightens black to grey, not to suggest a schoolroom blackboard, but to "make a black and white painting without making a black and white painting."¹¹ Placed in the middle of the vertical canvas, the ubiquitous rectangle is an image of the painting itself. As opposed to the Renaissance notion of the canvas as reality's window, Twombly's rectangle is a twentieth-century window, a construct to delineate near and far, interior and exterior pictorial space. It is, perhaps, an unconscious memory of Delaunay's window paintings. It is Magritte's eye!

The immobile rectangle is splayed and activated in a 1968 painting (p.51) to create progressive movement into the imagined space of the canvas. Movement, space and time, central to Klee, are at the heart of Twombly's art as well. Around 1967-1968, Twombly isolated the abstraction of movement, whether at rest or in motion, and its coefficient, space-time; the passionate



The Birth of Venus Rome 1963 oil, crayon and pencil on canvas 79 x 79 Private Collection, West Germany

centrifugal motion of Galatea is transformed into the supreme poetry of movement which intrigued Leonardo throughout his life. Leonardo, whom Twombly has always admired for his passion and cool intellect, became a guide for rational inquiry. It is as if Twombly entered Leonardo's mind to envision the affinities between natural and human processes—to see the drawn line, like a natural phenomenon, unfold in space and time. The movement of water, an equivalent for the creative process first used in *Poems to the Sea* 1959 and later in *Birth of Venus* 1963, inspired a large number of works with lasso lines springing across grey or cream-colored surfaces. In a group of collages Twombly acknowledged the kinship between these works, which have preoccupied him intermittently since 1967, and Leonardo's studies of geological motion. Taped at the top of one of these compositions from 1968 (p.27), mirroring Twombly's association, is a facsimile of Leonardo's spiraling deluge study; below it, like distant echoes of da Vinci's storm, rolling lines scrawled on overlapping strips of paper move across the surface in a variety of tempos and moods.

Reminiscent of Leonardo's drawing as well as of Palmer handwriting drills and Klee's pedagogical exercises, these contracting and expanding lines incised into the grey surfaced canvas from 1967 (p.33) merge drawing with painting. The inherent disparities of these two form-rendering procedures, a dilemma for Twombly as it was, not only for Pollock and Kline, but also for de Kooning and Gorky, found resolution in the lasso line. The loop line, one of the early forms appearing in children's art, was a way for first Pollock and then Twombly to claim space in a manner at once elementary and sophisticated. For Twombly pictorial space comes to be through line rather than through the meeting of the colorist's painted edges. The drawn lasso line, which could suitably be transferred to painting, is Twombly's constant for endless transformation of pictorial space, movement and mood. At times the rolling line is tight and dense, as Twombly deliberately avoided drawing too facilely; at other times it bears windswept freedom and energy as in *Untitled* 1969 (p.59) or it can expand, as it does in a 1971 painting, with sensuous fullness in an analogue for an exuberant Venus.

Even Alexander the Great is called into the investigation of motion in space and time. It is not the duality of the hero's personality but, like the exuberant Venus as the essence of earthly love, the hero as the embodiment of action that is Twombly's muse. The battle plan of Alexander's phalanx for Issus, which is suggested in the faint undersketching of a 1967 drawing on cardboard, is a conceptualization of movement in a 1968 painting, just as the calendar markings in *Orion II* from the same year are notations for time.

The confrontation of the problem of movement in space and time joined Twombly to the Italian Futurists and to Duchamp, creator of a personal system as enigmatic as his own. Like shadows of Duchamp's *Nude Descending a Staircase*, figure eights, frequent personages in Twombly's cosmos of signs, borrowed perhaps from the mathematical symbol for infinity, multiply, recede



Untitled New York City 1965 pencil and crayon on paper 26½ x 34 lent by Malcolm Goldstein

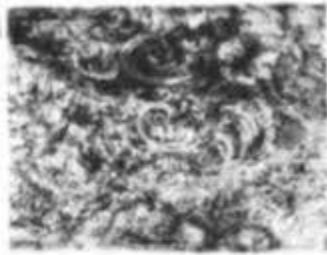
and climb through the surface of a 1968 oil on paper (p.46) to express, as does the 1912 nude, an abstraction of motion in space-time. Parabolic curves intersect and weave in and out of diagonals in Twombly's 1971 reinvention (p.54) of *States of Mind*, Boccioni's time-space composition. Twombly's fiction for high speed is an expression of personal emotion as it was for the Futurists. It is also a study of light and shadow, a vehicle for disciplining the natural left to right direction of his drawing and an exercise in dynamic counterpoint.

Counterpoint also informs Twombly's overall working practices. For example, he shifted between proscenium and panoramic spaces during 1961-1962 or alternated the single image contained in a vertical format with the expanded space of a horizontal canvas. Together with the rolling line pictures which began in 1967, Twombly explored new possibilities for the rectangle; he multiplied the 'window' in several grey paintings to chart water currents as much as to establish an arena for formal action. An abstract notion again releases form from within him. In contrast to the shallow space-continuum of the lasso paintings, muscular drawing not only throws rectangles and rhombs into perspective in *Untitled* 1968 (p.56), but sends them diagonally into space to challenge the luscious trailings of paint which announce the picture's flatness and question the spatial fiction; the perennial paradox of the twentieth-century painter.

The rectangle, a constant in Twombly's ever-changing continuum, is merged again with the erotic pantheon of the early sixties in a group of works done in St. Martin (p.5) and in Bolsena (p.7) during 1969. Figure eights, phallic forms, scribble-emblazed hearts, equivocal numbers and rectangles fly through these works to create a landscape that is both natural and psychic. Like a diary recording logos and eros, the atmosphere, rhythm and distribution of signs in the Bolsena paintings change from turbulence to weighted lethargy, from a preponderance of rhombic sheets to an abundance of phallic shapes. Color, the frequent agent of emotion, in Bolsena is subdued and autumnal; in St. Martin it is tropically lush. Emotive tones and suggestive forms in both works make visible the invisible currents which move through the time and space of a psychological landscape, a charting of the labyrinth of existence.

It is characteristic of Twombly's curious and erudite mind that he examines simultaneously the paradox in each situation and the facets of each phenomenon. If the complexity of Commodus' character generated nine portraits of psychic color and time, movement led him to a more exacting study of time and space. For Twombly the act of drawing and painting holds Pound's instant. The process carries pasts and futures; it uncovers the present. Paradoxically, the tangible result of this activity is, in the visual arts but not in the performing arts, atemporal. This contradiction between the process and the finished work haunts Twombly as it does many artists of this century.

The romantic timelessness and expansive white spaces of *Arcadia* 1958 become the explicit time of measured spaces in *The Veil of Orpheus* 1968. Here horizontal line, which Twombly



Handwritten text, possibly a signature or title, located below the collage element.

Two lines of dense, dark, handwritten scribbles or cursive text.

A large, light-colored, handwritten scribble or cursive mark.

A large, light-colored, handwritten scribble or cursive mark.

Untitled Captiva Island, Florida December 1968
pencil and collage on paper 36 x 18
lent by Mr. and Mrs. Donald Judd

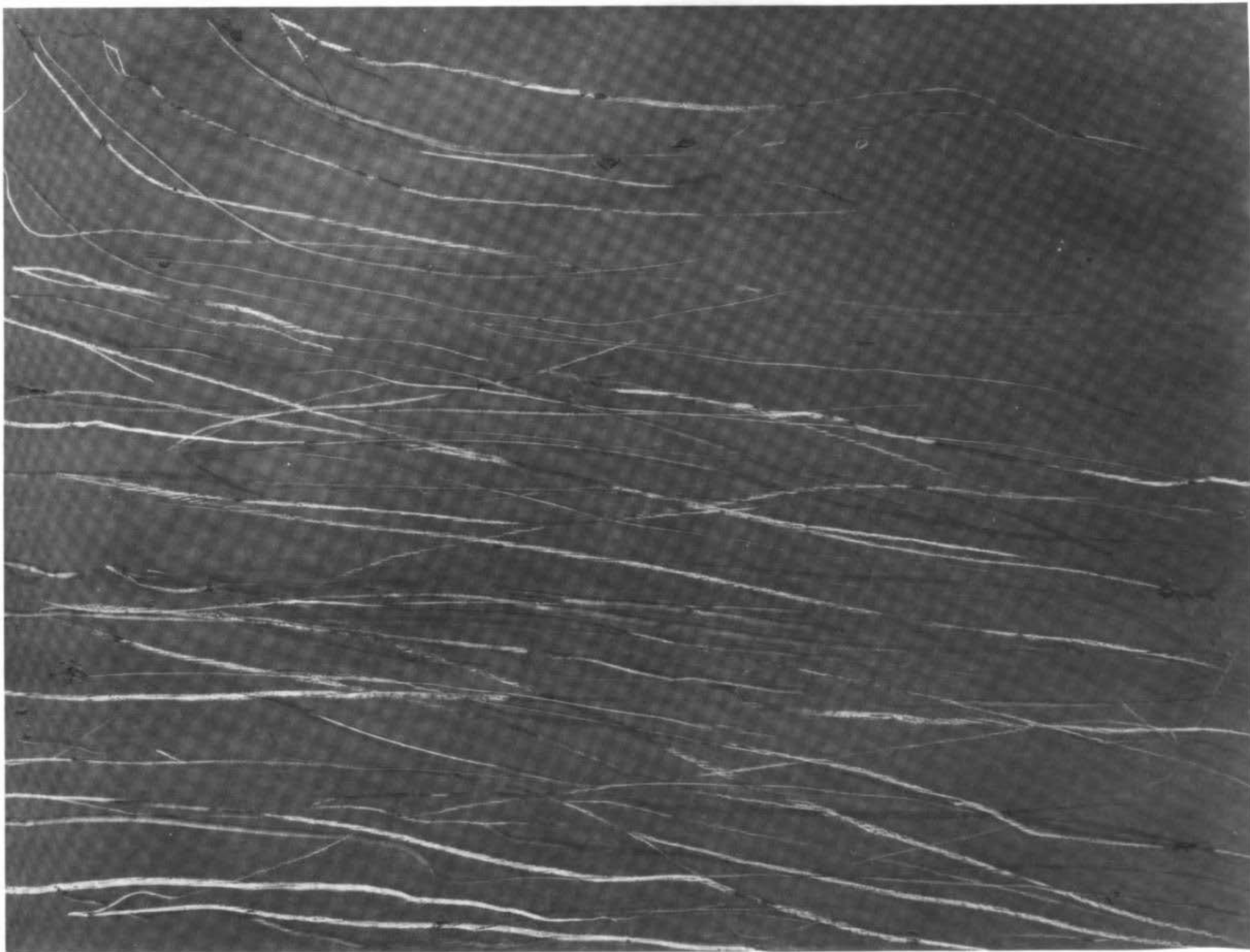
calls a time-line, is reconstituted not only from Leonardo's drapery studies, Muybridge's photograph of a veiled bride, but also from Duchamp's bride and a tune from the twenties about Orpheus.¹² The embodiment of the paradox of time, the mythical Orpheus, in an ancient relief sculpture, lost eternal time by lifting the veil of Eurydice in a fatal moment of human weakness. The convergence of many seemingly dissimilar elements into a personal, comprehensible whole discloses the machinations of Twombly's byzantine mind which creates the either/or/and readings underlying his visionary system.

Nine lines of varied weight and length quietly cross the four panels of the Orpheus picture at different points on the horizon; some are annotated with numbers set in multiplication or dimension form; in other instances, numbers bear the mark for feet or are followed by the word "miles" to signify the measurement of geographical distances. Numbers, wanderers from mathematics, a system as artificial as Twombly's own, give an aura of exactness only to elude definition. As seductive as the hearts in the erotic tableaux, the numbers draw the mind's eye into the vast expanse of the Orpheus canvas to participate in Twombly's speculations on measurable and infinite space and space's coefficient, time.

From the *Veil of Orpheus* 1968 came the time-line landscapes and a group of collages called *Treatise on the Veil*. The elegiac restraint of *Virgil* 1963 becomes a patrician tranquility in the landscapes and paintings of the timeless sea which capture the essences of these natural phenomena as correspondents for states of being and qualities of form. The changing horizon of physically tangible places becomes a construct for pictorial space; two white lines, etched in suspension, float low on the horizon of *Untitled* 1969 or multiply in quiet grace across a paper painting from the same year (p.29). On these surfaces, veiled in grey paint, white line measures the time and distance between two points in space, as if the drawn line were the artist's analogue for points of planetary time and space.

The tranquility and detached intimacy of these grey time-line paintings reoccurs in a series of buff and cream-colored paintings made in 1971. With trembling stillness, ruled and hand-drawn blue-green lines calm the horizon in *Untitled* 1971 (p.35) where elegant, transparent underpainting voices Twombly's counter-brushwork down the picture's vertical surface; drops of paint acknowledge themselves, an acceptance of the painting's two-dimensional reality both as fiction and as the artist's actuality.

Between the quiet grandeur of the time-lines threading canvas and paper from 1969 to 1971, Twombly turned from the poetic to the rational implications held in the *Veil of Orpheus*. The *Treatise on the Veil* series from 1970 established, as did thematic motifs such as Twombly's water currents or Monet's haystacks or Picasso's bathers, a self-defined sequence of works exploring related picture making problems. The collages from this series (p.52) analyze tonal



Untitled New York City February 1969 oil and crayon on paper 30 x 40 lent by Malcolm Goldstein

scale and layered surface planes. Twombly's use of numbers in the treatises signifies a methodical intent; no longer cast as enigmas, numerals now precisely codify the rectangular elements and define the organization of the spatial plane. Even the exchange of rubber-stamped name and date for written signature manifests Twombly's detached objectivity.

Although tempered by poetry, the spirit of rational inquiry nevertheless continues in a number of collages which, in 1971, begin to appear with greater regularity in Twombly's work. Collage, which engaged Twombly briefly in 1959 and indirectly informed the shallow drawn planes found in other works, allies him to the dadaists and their descendants—Rauschenberg and Johns, among others. The invasion of visual information from everyday life into Twombly's work functions as commentary and, in many instances, elucidates the oblique references previously found in his art. Postcards and illustrations, which are often assigned the polar identities of 'male and female'¹³ in Twombly's personal cosmos, are agents of both structure and meaning. Twombly reveals his process of visual association—the thing that set his mind and hand a go—in a 1971 collage (p.34) in which he cuts into the drawing sheet to expose a reproduction of one of Leonardo's anatomical studies. This facsimile and the banal postcard of the Florida tree pods that appears in a collage made on Captiva Island in 1972 (p.31) both establish an axial focus and function in the same way as the window or rectangle of Twombly's visual vocabulary. Gathered in Twombly's veil of crayon lines, pod-like forms are transformed into provocative male presences, recalling the phallic shapes apparent in *View* 1959. Even the tourist-stand postcard joins Twombly's own past to expand the possibilities and meanings in his ever-renewing system.

A postcard; a trip to India. Incidental as well as major events are annexed and transformed by Twombly's mind and hand. Reading an ancient history book—literature his constant muse—sparked a drawing of the barge of Sesostrius. A legendary journey to the sun or the phrase "love's infinite causes" enter Twombly's system. The lotus, symbol of the universe, becomes the dominant element in a 1974 sequence of collages composed of clusters of pencil and oil base crayon line as well as sheets and torn fragments of graph paper (p.63).

Botanical illustrations of mushrooms, in real life reminders of Alessandro Twombly's favorite pastime, are literally taken into Twombly's personal system as the foundation of a group of collages collectively called *Natural History, Part I* 1974 (p.45), a project that calls to mind Pliny's lifelong undertaking *Historia Naturalis*. Like the creative process, the arcadian wanderings of the mushroom hunt demand intuitive and exacting knowledge, reason and passion. The mushroom is a compendium of polarities; both male and female, it is deadly and benign, repellent and attractive. Dense overlapping sheets of graph paper taped over and under arcs of automatic line are assembled with rectangles in the guise of mailing labels, four-process color charts, grey scales and imageless snap-shots. The compositional elements,



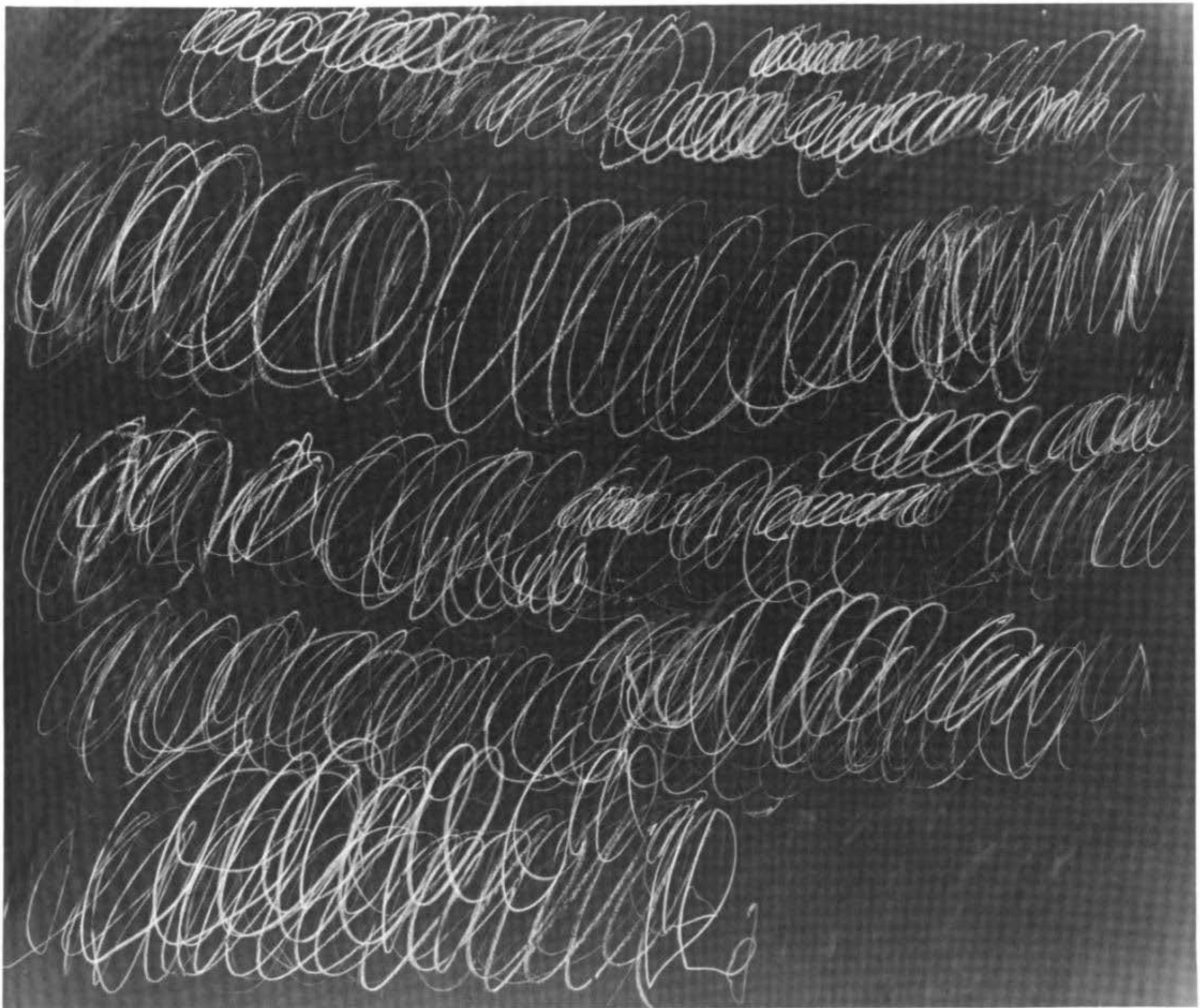
Untitled Captiva Island, Florida 1972 crayon, pencil and collage with postcard on paper 22 x 30 lent by Grant and Sims

as polar as the mushroom, not only establish positive and negative spaces around an invisible vertical axis, but play void against solid, dark against light. The radiating cap of the mushroom, illustrated in cross-section, is measured by the echoing curve of Twombly's crayon line. Its shape and schematization is repeated in a consciously awkward architectural elevation which too is measured to scale. Both diagram and plan, fictions of plant and building, question the conceptualized measurements and two-dimensional presentation. Convened without focus, this compendium of inseparable polarities of meaning and form evade an exact reading. Throughout his works these external elements and odd links to tradition, such as Leonardo, Duchamp, Poussin, mythology and poetry, are merely points of reference animating Twombly's inner vision and the mysterious private actuality of his art which expands to offer us a fresh window for self-discovery.

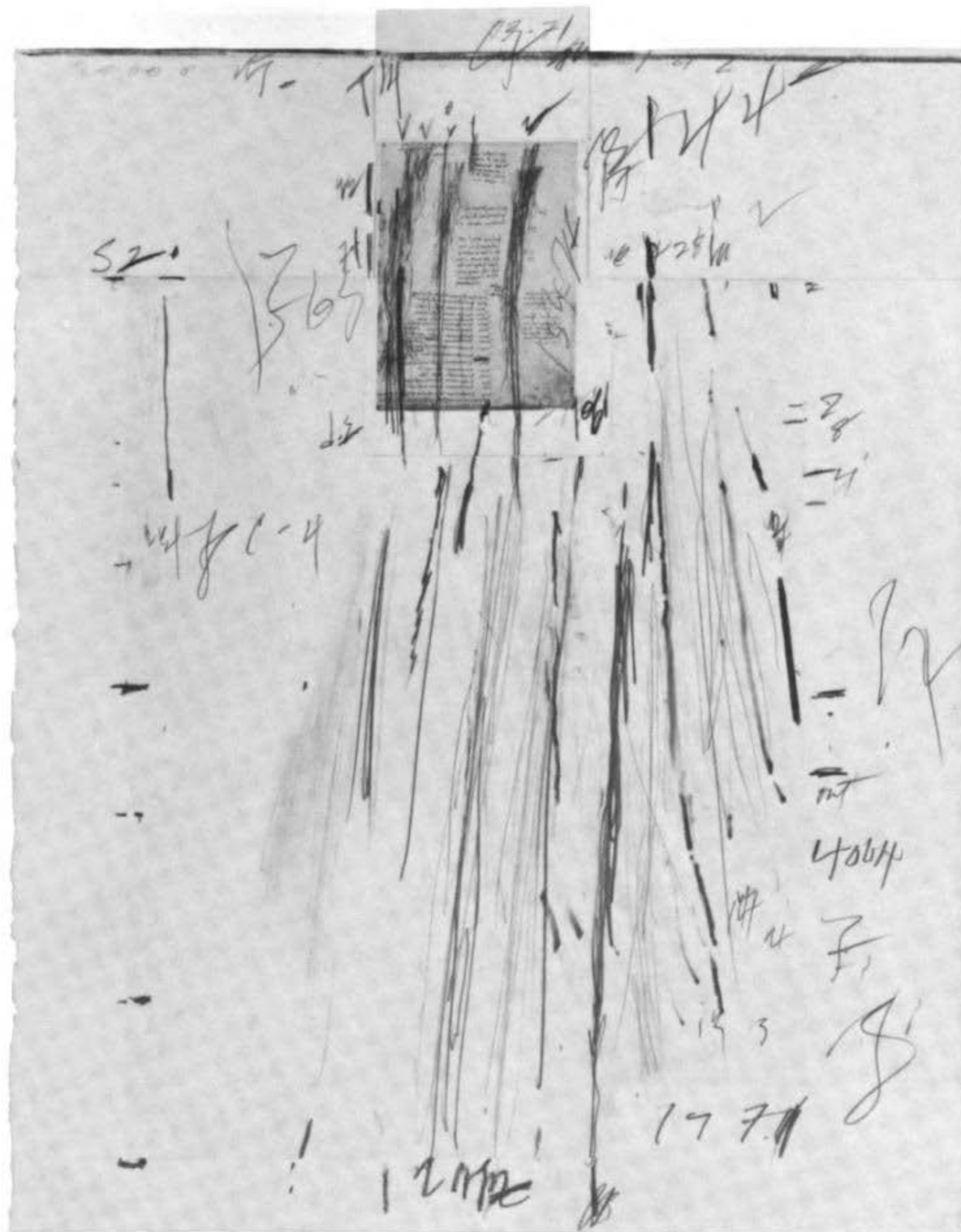
Suzanne Delehanty

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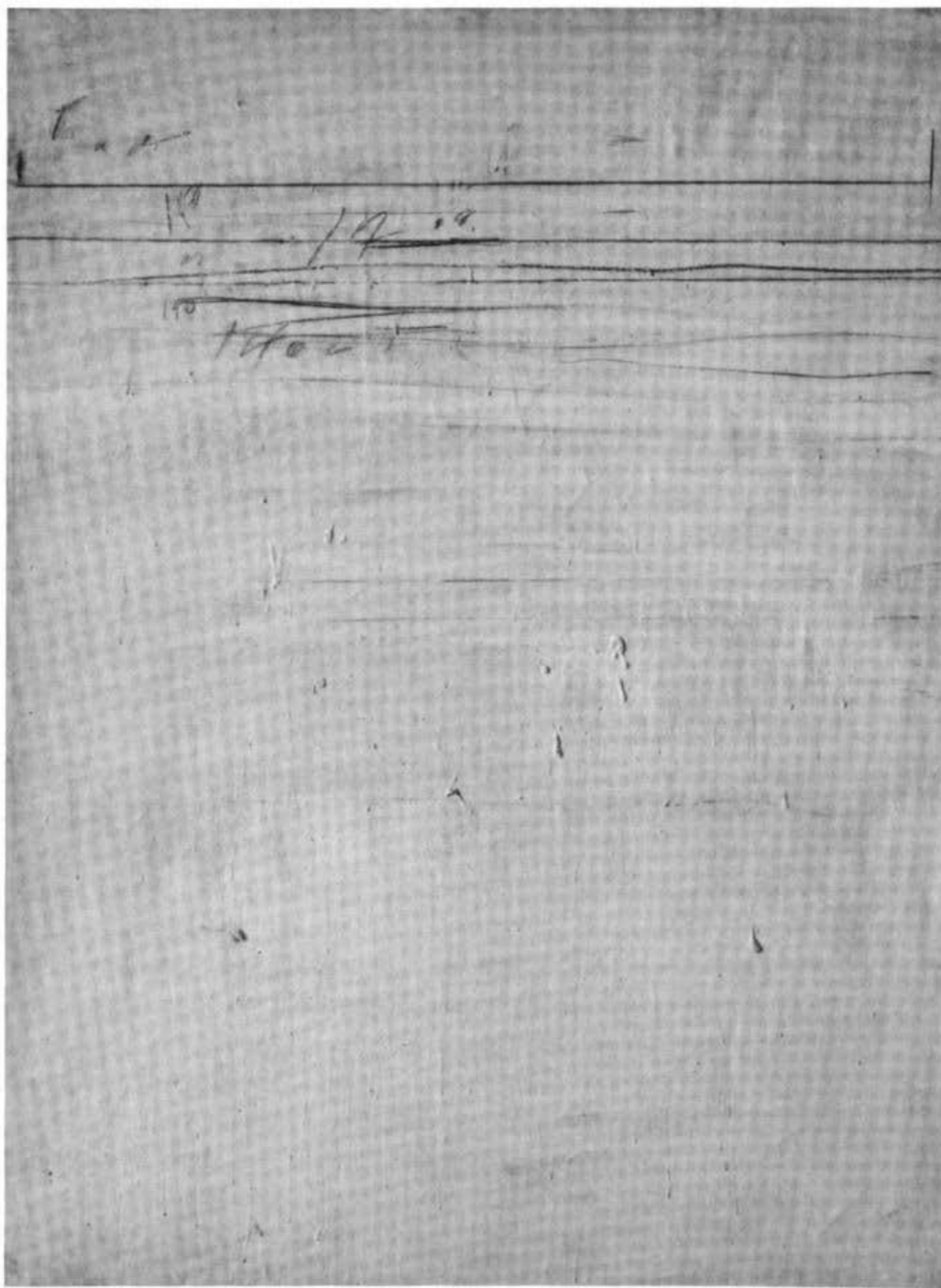
1. Robert Pincus-Witten "Learning to Write" *Cy Twombly Paintings and Drawings* Milwaukee Art Center, Milwaukee 1967 unnumbered pages
2. Conversation with the artist, June 4, 1974
3. Frank O'Hara "Exhibition at Stable" *Art News* January 1955 p.46
4. Nicolas Calas "Lettrism" *Icons and Images of the Sixties* by Nicolas Calas and Elena Calas E.P. Dutton & Co., Inc. New York 1971 p.131
5. *Ibid.* p.132
6. Charles Baudelaire *The Mirror of Art* translated and edited by Jonathan Mayne Doubleday & Company, Inc., Garden City, New York 1956 p.234
7. Ezra Pound "Histrion" *Exultations* Elkin Mathews, London 1909 p.38
8. Conversation with the artist, June 4, 1974
9. Conversation with the artist, June 4, 1974. It is also mentioned in Carlo Huber *Cy Twombly Bilder 1953-1972* Kunsthalle, Berne, Switzerland 1973 unnumbered pages
10. Giulio Carlo Argan *Paul Klee: the thinking eye/the notebooks of Paul Klee* edited by Jürg Spiller translated by Ralph Manheim George Wittenborn, Inc., New York 1961 *The Documents of Modern Art*, Vol. 15 p.12
11. Conversation with the artist, June 4, 1974
12. Franz Meyer "Cy Twombly—Zeichnungen 1953-1973" *Cy Twombly—Zeichnungen 1953-1973* Kunstmuseum, Basel, Switzerland 1973 p.12
13. Sigrid Metken "Facteur Cherals Posttache, die Bildpostkarte in der Kunst" *Das Kunstwerk* January 1974 pp.7-8



Untitled New York City 1967 oil and crayon on canvas 58 x 70 lent by Stephen Mazoh and Co., Inc.



Untitled Captiva Island, Florida 1971 pencil, crayon and collage on paper 35 x 33
lent by Locksley Shea Gallery



Untitled New York City 1971 oil and crayon on canvas 66 x 49 lent by First City National Bank

The first part of notes on mythology and the manner in which it is found in the works of Cy Twombly

I often think that over all these paintings lies a remarkable peace, yet that at the same time they are also seized by a kind of breathlessness, seized by the meanderings of lines in a constantly changing space. And if I am to paint a picture of this peace for you, then I think of cool, clear mirrors in certain lofty rooms, and the things which pass through them are like a yearning to hold fast to moments of time before time erases them. But I also mean that feeling when one imagines time stands still for him, for one moment only, and like a veil comes over us and lets us go.

Time blots out nearly everything. Our impressions and dreams, these do not remain in new impressions and dreams. Yet there does remain an illusion of everything, as if always it were already too late for any other image of life. Only once in a while it seems to us one day that our life takes its course with an unreal clarity which is beyond all reason. And the coldest blue is like the real color of the sky. But of each image mainly remains whatever part of it is time: like something indefinable and at the same moment fully transparent; and I say it is like a necessity which makes our life less labyrinthine, but it is also like a promise which no one will keep.

Everything has always been already written. It is there just as the breathlessness is unceasingly there, even when we forget it in the course of years and so much further away from these images. Oh, what places can be united by the merest motion and now lose their mystery? And what they tell of only unfolds always against this very same background; like Pyramus and Thisbe separated by a veil and only whispering reaches them. Traces in a strangely changeable forgetting of time. And only the breathlessness which also is that remarkable peace and only the moments which also are our impressions and dreams are like the whispering of those images springing up in us to which we cling as time.

Time is not . . . in each story, in every line, in every symbol Twombly has written this invisibly, unceasingly. What exists is only that clinging moment after moment to an image of time; the indelible and transparent traces of that very upspringing itself: if it is morning which means identification with night, then it is the morning in which likewise this night will pass away. And what we begin throughout all time is nothing but an unravelling of longing as it encounters us in everything: in Mallarmé's ennui in 'noia,' nostalgia, 'malinconia e vanità.' And every line and every symbol is of this truth—in its most fleeting, most intricate movements still this morning and this night.

The enduring; duration as transience as the only certainty: this is the veil of darkened images, the ephemeral and the fleeting, in which our imaginative power is the ever-returning reality: this is the veil of allegories in which we incessantly invent our true life. (Proust is imagination, truly the idea of an autobiography which he wrote as life, instead of really living it as such.) Proust is end and topos of this imaginative power! Yet, instead of this, of all our days: days or a single hour or less, which we surrender when the most fleeting of our stage settings awakens a sense which nothing else can replace.

But Pound thought of his own identity as space and time. That he was 'Nobody', that throughout all history he found his own true name in Odysseus' reply to the Cyclops. That a life is the medium of things and is their changing center in all the riddles which surround them and which thread their way through this life toward one great image: to read in the sea's mystery and darkness, yet the profound light as their mirror; to see in formlessness every form and permutation, in which the inside and outside of one's own life finds itself again in beginning and end—that nothing, from which we set out, is without context. And there is no other image.

Space and time like looking out from the land. Beyond all the kaleidoscopic, a seeking after the unity of connecting light; in the Cantos not Homer's search in sailing around the coasts on a river-ocean. Instead of this, in the midst of sense impressions—a great sea. The true Mediterranean Atlantic! Between Homer's

descent into Hades and Ovid's *Metamorphoses* the vision of life in mythology as something personally lived like one of the basic figures in Twombly's paintings. Time as a dimension of space, yet equally reversible in the functions of the mythological as in the symbolic process to make life itself revealed. Every notation the continuation of one's own identity in the masks and roles of this identity.

To grasp a pictorial conception of the language of things, of Castalia, to see like the "image," which is itself already language. The language of things like the form of things, like the idea intrinsic to them which is to be seized upon. Castalia is the source—symbolically form of flowing water; in the return to Parnassus poetry in the images. Each line and each symbol of these images: immediacy on a long journey's many details. In Pound's manner of work and its dimension the evolving epic in truly encyclopedic density. No serialization, instead of this, evocative detail upon detail, context upon context creating: the journey of the living to the dead: *Nekyia*, the constantly remaining center of the journey, from which all constitutive elements of a great form issue forth as movement.

Movement like a growing organism. Open space in the large structure, in which any reflection is possible: resolution lies not between visual precision and semantic opaqueness—form as symbol is not the discursive! Twombly's lines and symbols are like a holding fast to a purely syntactic immediacy—to point out only the quintessence of historical metamorphoses today in an afternoon, as they penetrate the present as the fleeting yet sensually tangible in one's life. Form merely an imaginary net of changing voices between anonymity and identity—citing, implying, holding fast in ever-larger fields of imagination. In the mirrors of history, in tradition already the hidden facets of our own time.

Pound is reproduction of substance toward a new perception: "To build the city of Dioce..." through the contribution of one's own dream! Pound's annals in almost planetary symbolism! Brightness and darkness so close to one another as in the light of returning water. Twombly is total transparency; to lay bare one's self—the sources of mythology without the direct function of being part of the large structure. Instead of this, contained in each of his individual historical

"quotations," as if his own presence: this happened in real life to someone, as if it had happened today. Yet this is also Twombly's large structure. It is transparency of a second kind, so that the canvas is completely empty, so that it alone becomes the space dimension of history, for the first time now as the dramatic happening in a painting coming to be.

That in a moment the objective "outside" of things metamorphoses into that personal yearning for their true quality: to be held tightly in every symbol, in every line—to build a real place out of this longing, a place which remains in the memory like a special kind of actuality: this life, always tangible for only a brief time! Whatever stifles in habit, vanishes in painting. Instead of definitive form, the state of form like a cut-out. Instead of semantically relevant contexts, the recurring constants of personal fictions as the order in these paintings, that a secret, that an enigmatic quality remains in things themselves as in all personal emotions—thus remains in every explanation. Untranslatable "form," the space behind the mask, in order to take up each role against everything static.

Even when it is perfectly still, restlessness is like this stillness, like "things in movement, movement in things." In these pictures, painting like a time beyond all time! Twombly's personal tropisms like slices dividing through the events, whose differing temporal depths we experience here as movement. Nostos' fundamental problem of identification of the human psyche—Odysseus roaming abroad, destroying Troy on his way to Ithaca, yet at the same time such an affinity also to that Aeneas who defended it. Then how much of a fragile balance is destroyed by the yearning for artistic expression in the bloodbaths of a Commodus? Untranslatable form, synonymous with the emblem, with personal analogy.

The analogy to Leucothea's rescuing veil rather than the force driving Odysseus as synthesis of qualities as an order: that the redemptive is mysterious, but also the creative like knowledge and fantasy is the idea of the beautiful: originating in Plotinus and Porphyrius—in Dante 'kalon' is already really 'kaloun': Pound awestruck by beauty as an "invocation to the soul." Aphrodite in the Cantos, the code of man-eluding forces which has to be deciphered. In Twombly the

embodiment of the seemingly intangible beautiful, the feminine symbol in recurring paintings as an avalanche of seduction. Recollection of Praxiteles' Cnidian Aphrodite, the Venus di Milo, Diana of Ephesus, the Ludovisi Relief. Crystallization in 'Birth of Venus.'

The essence of the beautiful as static presence in the statue of the goddess. Physical impulse and consciousness of the beautiful then in 'Aphrodite Anadyomene': light dwelling in the waters also as the prismatic light in the thought paintings of water. Sensory perception instead of conceptual thought—the Venus of form now arising from our breath. Here the moment is masculine and feminine in such a way that words are directly things and at the same time the opening up of symbolic intercourse with them. The birth of Venus, the extreme as an attraction of opposites and the reconciliation of elements, dazzling in the ideas of opened space, dazzling in a handful of water in the light! The expression of desired principle: Odysseus' journey on the recurring meridians of the encounter with Aphrodite.

Experience of space first in the grasping of forms. The amorphic, the emblem of chaos in water still the place of genesis, in which the sea wrote its own mighty volumes: the place of forms out of the quintessence of water, in wood in limestone in marble in crystallization—in its own depths like the imprisoned light in every petrification. At first on the surface marine affinity noticeable in the living spirit of hewn rock. Become form, spiritual reality in Porphyrius: the sea as the place of origin of all lasting thought-pictures of man. This the interpretation of space as well as of the painted images directly: the true Odyssey the personal measure-taking, pounding out marble, "form cut into time," a form out of psyche.

Twombly's oceans, his light, the weight of Mediterranean sensitivity in the forms, the abandonment of identity in the duality of metamorphoses: from the movement of the individual line to the movement of all lines: only proportion as convention and method in all dimensions. From 'Birth of Venus' as a painting in the center, in every interpretation between form and the state of form, to the complex analytical discourses and the "empty" contemplative paintings of the realization of a single

form: at the mid-point the dramatic imagination of space! Even in the “baroque” paintings emotive events as the center of experience, almost becoming extinguished in the intricate currents of delineative apraxia: to be read still the archetypal forms of survival.

In all these paintings the self-renewing return to these forms—recurring as emblematic symbols; like a holding fast to the flowing lines—in the earliest paintings and drawings dialogues of a purely delineative formal action—the Venus of form, like a challenge to final closure of the lines in a square! Form of beginning and form of beginning again! Ultimate answer also recurring in the same way in all paintings like fire and cold, dream and reality—grammar of transition. This as Twombly’s transparency in a third form: with respect to the problem of drawing as a real portrayal of cognitive aspects, the connection of architectonic objects proper with purely architectonic space. From the painting ‘Birth of Venus’ to the paintings ‘Problem I’, ‘II’ and ‘III’.

In between the Arcadia of the poetic power of fantasy: the analogies between Greek spirit and the most universal of all Latin poems in changing motifs: from Ovid, Virgil, Horace, the Homeric epics, the lyric poems of Sappho, Anacreon’s songs, to Keats, Mallarmé and Pound: painting and poetry in Cicero’s sense mixed past all recognition. The significance of a symbiosis whose historical example was a friendship lasting barely two years between Giovanni Battista Marino and Nicolas Poussin. Marino’s ‘concetti’ become in Poussin the “exploration of the antique world” in theme, composition and use of colors in form-determining force, become his concept of the ‘colori poetici’ never again abandoned. How many points of contact? The recurring moments of this kind of dream of that totally individual Arcadia, today, on any afternoon in Twombly’s paintings as well.

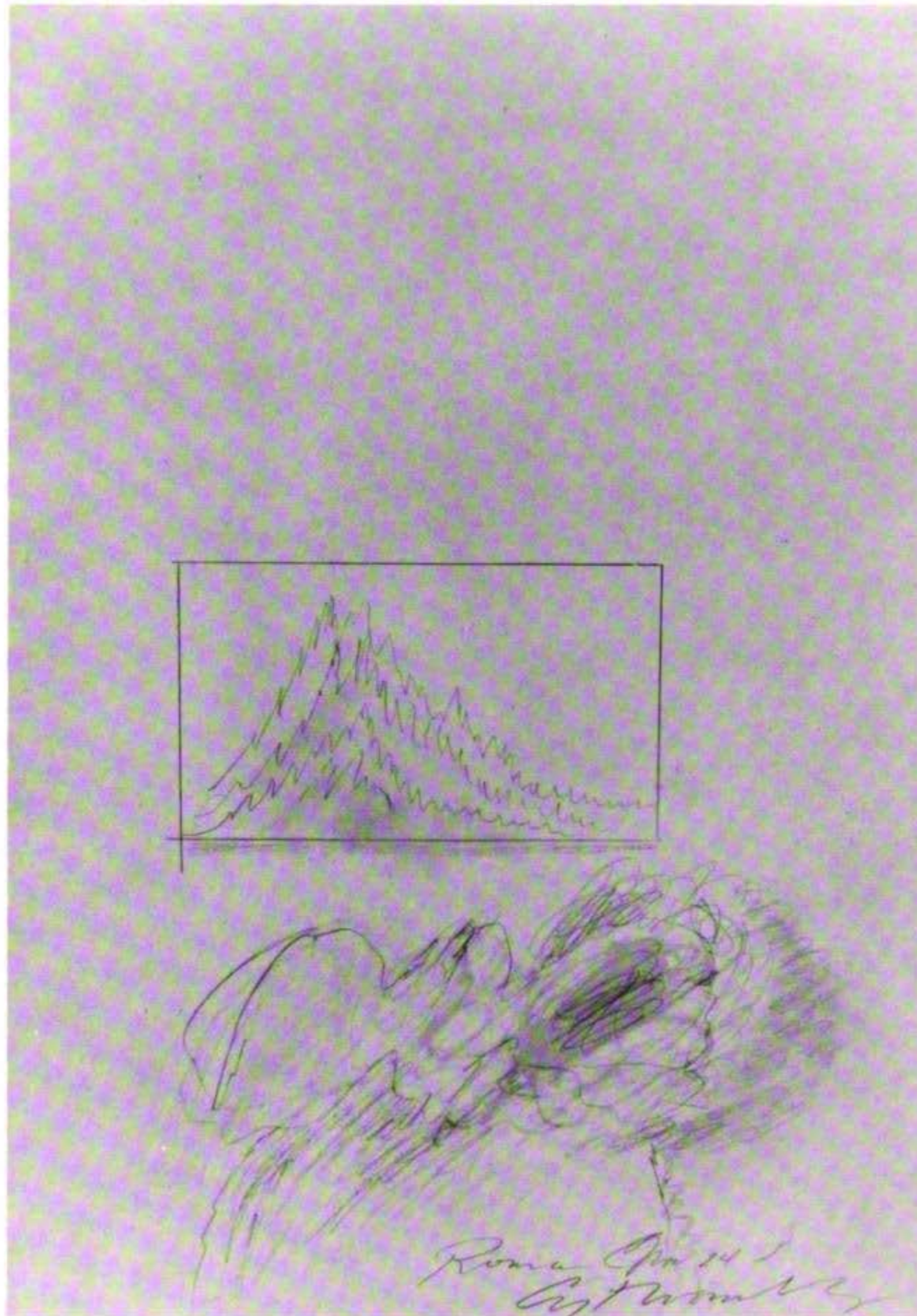
In Poussin the spirit of the antique gods in exact sensuous fantasy: light and color of one order. Lasting stillness in changing forms and physiognomies; unapproachable distance in the brightness and darkness of unbroken light. Godlike still the murder and bloodshed of terrifying battles: the silence of horror

by means of coldest color contrasts. But what supremacy in the architecture of colors! Colors in Twombly in the most extreme reduction as legible abstraction of the object. Human the presence of the gods, human as flesh and blood this abbreviation of colors in their raw state. In the tale of mythology the alliance of colors as qualities of human characters, as the culminating moments of the story. Colors as ideogramatically fixed points, pressed onto the canvas with the fingers, in fleeting contact, a crystalline moment and a new reality of events.

Crystalline, become form as a setting in the architecture of the lines. Gemistus' world of forms made of "fluid light" nearer than any other cipher. Here are the continuities to be discovered: the existence of archetypal forms and colors, the new visualizations corresponding time and again to their nature: ideograms of associations, truly moments of contact in the space, time and distance of fleeting lines. The closure of lines in form—the starting point of the myth 'Birth of Venus'. Yet also starting point of the paintings of the middle as the paintings of mythology! How many secret connections of these lines with the lines of the imaginary spaces in 'Free Wheeler', 'Criticism', 'Academy', 'Sunset', or 'Blue Room'? And how many lines already the abstractions as well of those pictorial spaces of time and of those discourses in movement in later paintings?

The great landscapes of Arcadia, Twombly's fantasies in his own Iliad, in the paintings of mythology. Gardens of the sea and land, water and rock, of light and darkness, dream and awakening: a seeking after the masks of identity. Great mirror—the masks as well of Pound's Personae. Who speaks in Venus and Mars, Amor and Psyche, Leda and the Swan, Achilles and Patroclus, Achilles' mourning and vengeance, in Io's punished desires, in Orion's blind fate, in Psyche, Diana, Flora, Theseus, Galatea's triumph, Sesostris' sun journey, in the madness of Aurelius Commodus, in Catullus, in Caesar's Ides of March. Mirror of the masks, the conscious loss of identity—the actual seeking after one's self! In the 'Veil of Orpheus' the song of everything in flux, a magical moment like the evening of this Arcadia. Veil over the song moving to tears the shades of the dead. Veil, line of time, changing context of Mallarmé's quotation, "What wing can be held?" again and again in the works which follow.

Heiner Bastian



Untitled Rome November 24, 1964 pencil and crayon on paper 27½ x 19½
lent by Jan Runqvist



Untitled Rome 1963 oil and pencil on canvas 39 1/4 x 32 lent by Mr. and Mrs. John M. Shea, Jr.



Untitled (Natural History, Part I) Rome 1974 pencil, crayon and collage on paper 28 x 20
lent by Roger Davidson



Untitled New York City 1968 oil and crayon on paper 30 x 40 lent by Mr. and Mrs. Victor W. Ganz

Catalogue to the Exhibition

Dimensions are given in inches; height precedes width precedes depth. Place and, when known, the month and day a work was made precede the year.

Paintings

Untitled New York City 1953
house paint and pencil on canvas 28 x 45
lent by Harold M. Fondren

Untitled New York City 1956
oil, crayon and pencil on canvas 46 x 62½
Private Collection, New York

Arcadia Rome 1958
oil, crayon and pencil on canvas 72 x 79
lent by Mr. and Mrs. Nicola Bulgari

View Rome 1959
oil, crayon and pencil on canvas 70 x 79
lent by Mr. and Mrs. Morton G. Neumann

The Italians Rome January 1961
oil, crayon and pencil on canvas 78¾ x 102¼
lent by The Museum of Modern Art
Blanchette Rockefeller Fund, 1969

The Birth of Venus Rome 1963
oil, crayon and pencil on canvas 79 x 79
Private Collection, West Germany

Untitled Rome 1963
oil and pencil on canvas 39¼ x 32
lent by Mr. and Mrs. John M. Shea, Jr.

Virgil Rome 1963
oil and pencil on canvas 84 x 48
lent by Mr. and Mrs. S. Brooks Barron

Untitled New York City 1967
oil and crayon on canvas 58 x 70
lent by Stephen Mazoh and Co., Inc.

Untitled New York City 1967
oil and crayon on canvas 66 x 58
lent by Jared Sable

Untitled New York City 1968
oil and crayon on canvas 68 x 57
lent by Peder Bonnier

Untitled New York City 1968
oil and crayon on canvas 72 x 84
lent by Neue Galerie, Ludwig Collection

Untitled New York City 1969
oil on canvas 79½ x 104
lent by David Whitney

Untitled Bolsena 1969
oil, crayon and pencil on canvas 79 x 95
lent by Jan Runqvist

Untitled New York City 1971
oil and crayon on canvas 66 x 49
lent by First City National Bank

Untitled Rome 1971
oil and crayon on canvas 57 1/3 x 76
lent by Gian Enzo Sperone

Untitled Rome 1971
oil and crayon on canvas 62 x 77½
lent by Locksley Shea Gallery

Works on Paper

Iala New York City 1951
oil and crayon on paper 19 x 27½
lent by Robert Rauschenberg

Untitled Augusta, Georgia 1953
pencil on paper 21¾ x 29¾
lent by John Bedenkapp

Untitled New York City 1955
pencil on paper 10 x 14
lent by John Bedenkapp

Untitled New York City 1955
pencil on paper 10 x 14
lent by John Bedenkapp

Untitled New York City 1955
pencil on paper 10 x 14
lent by John Bedenkapp

Untitled New York City 1955
pencil on paper 10 x 14
lent by John Bedenkapp

Untitled New York City 1955
pencil on paper 14 x 10
lent by John Bedenkapp

Untitled New York City 1955
pencil on paper 14 x 10
lent by John Bedenkapp

Untitled Rome 1959-63
pencil and crayon on paper 19¾ x 27½
lent by Mr. and Mrs. Leo Castelli

At Sea Rome November 20, 1960
pencil and crayon on paper 10 x 14
lent by Mr. and Mrs. Michael G. Sundell

Untitled Ischia 1960-61
pencil, crayon and ink on paper 19 x 27
lent by Dayton's Gallery 12

The Sadness That Cast a Shadow over Her Heart Rome 1961
pencil, crayon and paint on paper 27 x 40
lent by Bill Bass

Untitled Val Gardena 1964
pencil and crayon on paper 27½ x 39¼
lent by Jasper Johns

Untitled Rome November 24, 1964
pencil and crayon on paper 27½ x 19½
lent by Jan Runqvist

Untitled New York City 1965
pencil and crayon on paper 26½ x 34
lent by Malcolm Goldstein

Untitled New York City 1967
pencil on cardboard 26½ x 34½
lent by Malcolm Goldstein

Untitled Captiva Island, Florida December 1968
pencil and collage on paper 36 x 18
lent by Mr. and Mrs. Donald Judd

Untitled New York City 1968
oil and crayon on paper 30 x 40
lent by Mr. and Mrs. Victor W. Ganz

Untitled St. Martin January 1969
pencil and crayon on paper 22½ x 30¾
lent by Mr. and Mrs. Donald Judd

Untitled New York City February 1969
oil and crayon on paper 30 x 40
lent by Malcolm Goldstein

Untitled New York City 1969
oil and crayon on paper 30 x 40
lent by Mr. and Mrs. Leo Castelli

Untitled Rome 1969-71
oil and crayon on paper 30 x 40
lent by Mr. and Mrs. Clyde M. Reedy

Treatise on the Veil (Study) Rome 1970
crayon, pencil and collage on paper 27½ x 39½
lent by Cy Twombly

Untitled Rome 1971
oil, crayon and pencil on paper 25¾ x 20
lent by Margo Leavin Gallery

Untitled Captiva Island, Florida 1971
pencil, crayon and collage on paper 35 x 33
lent by Locksley Shea Gallery

Untitled Captiva Island, Florida 1972
crayon, pencil and collage on paper 22 x 30
lent by Grant and Sims

Untitled (Natural History, Part I) Rome 1974
pencil, crayon and collage on paper 28 x 20
lent by Roger Davidson

Untitled Captiva Island, Florida 1974
pencil, crayon and collage on paper 29½ x 41¾
lent by Robert Pincus-Witten

Constructions

Untitled New York City 1952-53
found object and wire mounted on wood
22½ x 3¾ x 3¾
lent by Eleanor Ward

Untitled New York City 1953-54
wood, cloth and string painted white
18 x 10 x 3
lent by Robert Rauschenberg

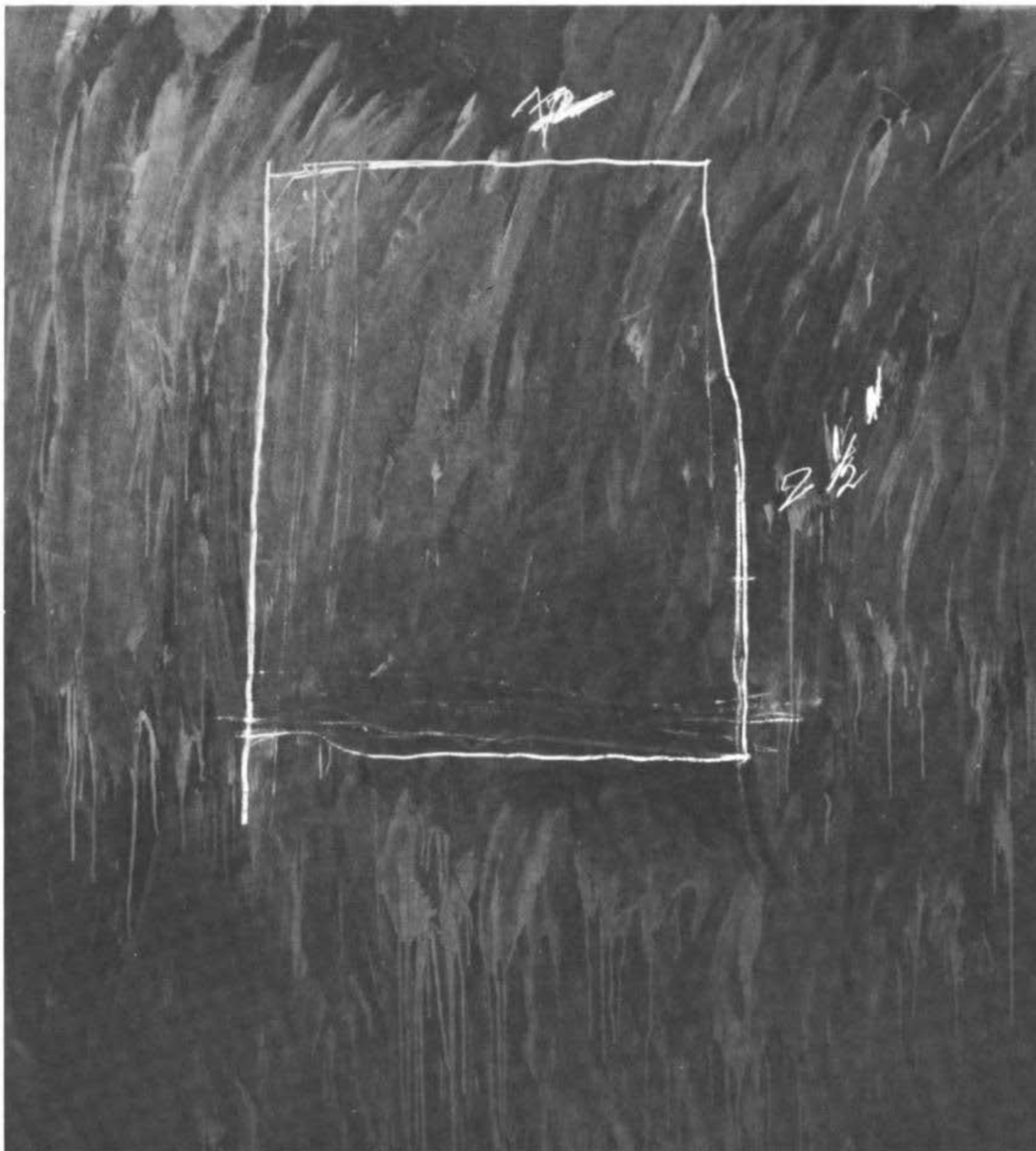
Untitled New York City 1954
wood, cloth and string painted white
22¼ x 5½ x 5
lent by Cy Twombly

Untitled New York City 1954
wood, cloth and string painted white
35½ x 3¼ x 3¼
lent by Cy Twombly

Untitled New York City 1954
wood, metal and cloth painted white
14 x 12 x 10½
lent by Cy Twombly



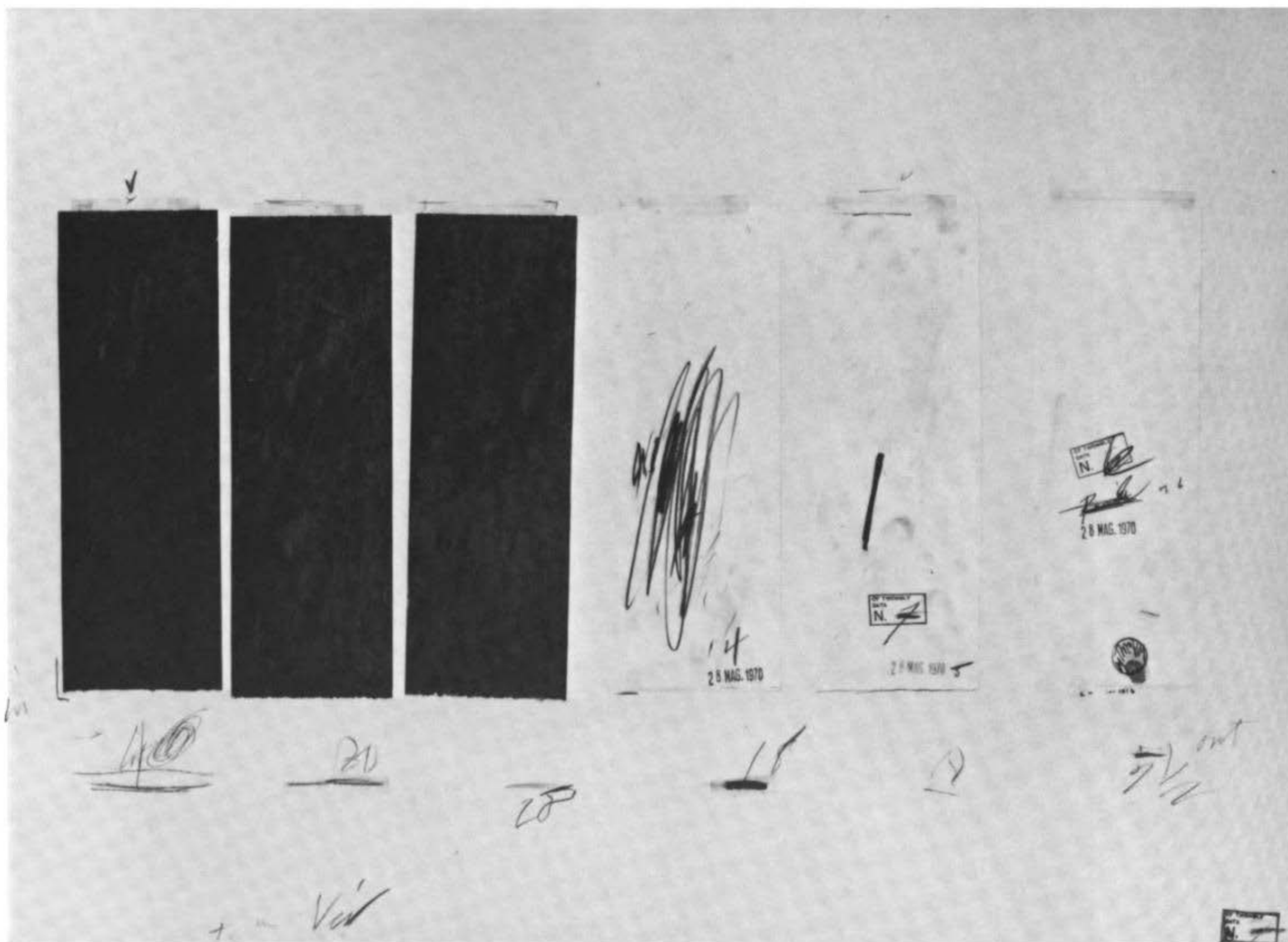
Untitled New York City 1952-53
found object and wire mounted on wood
22½ x 3¾ x 3¾
lent by Eleanor Ward



Untitled New York City 1967 oil and crayon on canvas 66 x 58 lent by Jared Sable



Untitled New York City 1968 oil and crayon on canvas 68 x 57 lent by Peder Bonnier



Treatise on the Veil (Study) Rome 1970 crayon, pencil and collage on paper 27½ x 39½ lent by Cy Twombly

Chronology

Born April 25, 1929 in Lexington, Virginia. Studied at Washington and Lee University in Lexington, Virginia. Attended the Boston Museum School in Boston, Massachusetts and the Art Students League in New York. In 1951 he studied at Black Mountain College, North Carolina. From 1951 to 1953 he lived in Spain, North Africa and Italy. Twombly has lived and worked in Rome since 1957.

Individual Exhibitions

1951

Kootz Gallery, New York
The Seven Stairs Gallery, Chicago

1953

Stable Gallery, New York

1955

Stable Gallery, New York

1957

Stable Gallery, New York

1958

Galleria la Tartaruga, Rome
Galleria del Naviglio, Milan
Galleria del Cavallino, Venice

1960

Galerie 22, Düsseldorf (with Robert Rauschenberg)
Gallerie del Naviglio, Milan
Leo Castelli Gallery, New York
Galleria la Tartaruga, Rome

1961

Galerie Zwirner, Essen
Galerie J., Paris

1962

Galleria Notizie, Turin
Galerie Aujourd'hui, Brussels
Galleria del Leone, Venice

1963

Galerie Anne Abels, Cologne
Galleria la Tartaruga, Rome
Galerie Zwirner, Cologne
Galerie Bonnier, Lausanne
Galerie Benador, Geneva

1964

Leo Castelli Gallery, New York
Galerie Handschin, Basel
Galerie Friedrich und Dahlem, Munich

1965

Galleria la Tartaruga, Rome
Museum Haus Lange, Krefeld
Palais des Beaux-Arts, Brussels

1966

Stedelijk Museum, Amsterdam
Kunstverein Freiburg im Breisgau, Freiburg
Leo Castelli Gallery, New York

1967

Leo Castelli Gallery, New York
Galleria Notizie, Turin
Galleria la Tartaruga, Rome

1968

Milwaukee Art Center, Milwaukee
Leo Castelli Gallery, New York

1969

Galerie Zwirner, Cologne
Nicholas Wilder Gallery, Los Angeles

1970

Galleria la Tartaruga, Rome
Galerie Neuendorf, Hamburg
Lucio Amelio/Modern Art Agency, Naples
Svensk-Franska Konstgalleriet, Stockholm
Galerie Bonnier, Geneva
Galleria la Tartaruga, Rome

1971

Galleria Sperone, Turin
Galerie Mollenhoff, Cologne



Untitled Rome 1971 oil and crayon on canvas 57 1/3 x 76 lent by Gian Enzo Sperone

Galerie Yvon Lambert, Paris
Galleria dell'Ariete, Milan
Galerie Denise René-Hans Mayer, Düsseldorf
Lucio Amelio/Modern Art Agency, Naples

1972

Dunkelman Gallery, Toronto
Leo Castelli Gallery, New York
Janie C. Lee Gallery, Dallas
Locksley Shea Gallery, Minneapolis
Lucio Amelio/Modern Art Agency, Naples

1973

The School for the Visual Arts, New York
Galerie Art in Progress, Zurich
Galleria Sperone, Turin
Cy Twombly Zeichnungen 1953-1973 Kunstmuseum, Basel
Cy Twombly Bilder 1953-1972 Kunsthalle, Bern, Switzerland
and Städtische Galerie im Lenbachhaus, Munich
The Mayor Gallery, London

1974

Galerie Oppenheim, Brussels
Leo Castelli Gallery, New York (with Robert Rauschenberg)

1975

Galerie Heiner Friedrich, Munich
Lucio Amelio/Modern Art Agency, Naples
Galerie Benador, Geneva

Selected Group Exhibitions

1958

International Festival Osaka

1961

Premio Lissone Milan

1963

Schrift und Bild Stedelijk Museum, Amsterdam and
Staatliche Kunsthalle, Baden-Baden

1964

XXXII Biennale Venice
Contemporary Drawings The Solomon R. Guggenheim
Museum, New York

1966

Recent American Painting The Museum of Modern Art,
New York.

1967

*Annual Exhibition of Contemporary American
Painting and Sculpture* Whitney Museum of American Art,
New York

1968

Sammlung Hahn Wallraf-Richartz Museum, Cologne
Italianische Kunst des 20. Jahrhunderts Kunstmuseum
Bochum and Kunsthalle, Cologne

1969

Sammlung Karl Ströher Nationalgalerie, Berlin
*Annual Exhibition of Contemporary American Painting
and Sculpture*, Whitney Museum of American Art,
New York
Painting and Sculpture Today-1969 Indianapolis Museum of
Art, Indianapolis, Indiana
Art on Paper Weatherspoon Art Gallery, University of North
Carolina, Greensboro

1970

Due Decenni di Eventi Artistici Palazzo Pretorio, Prato

1971

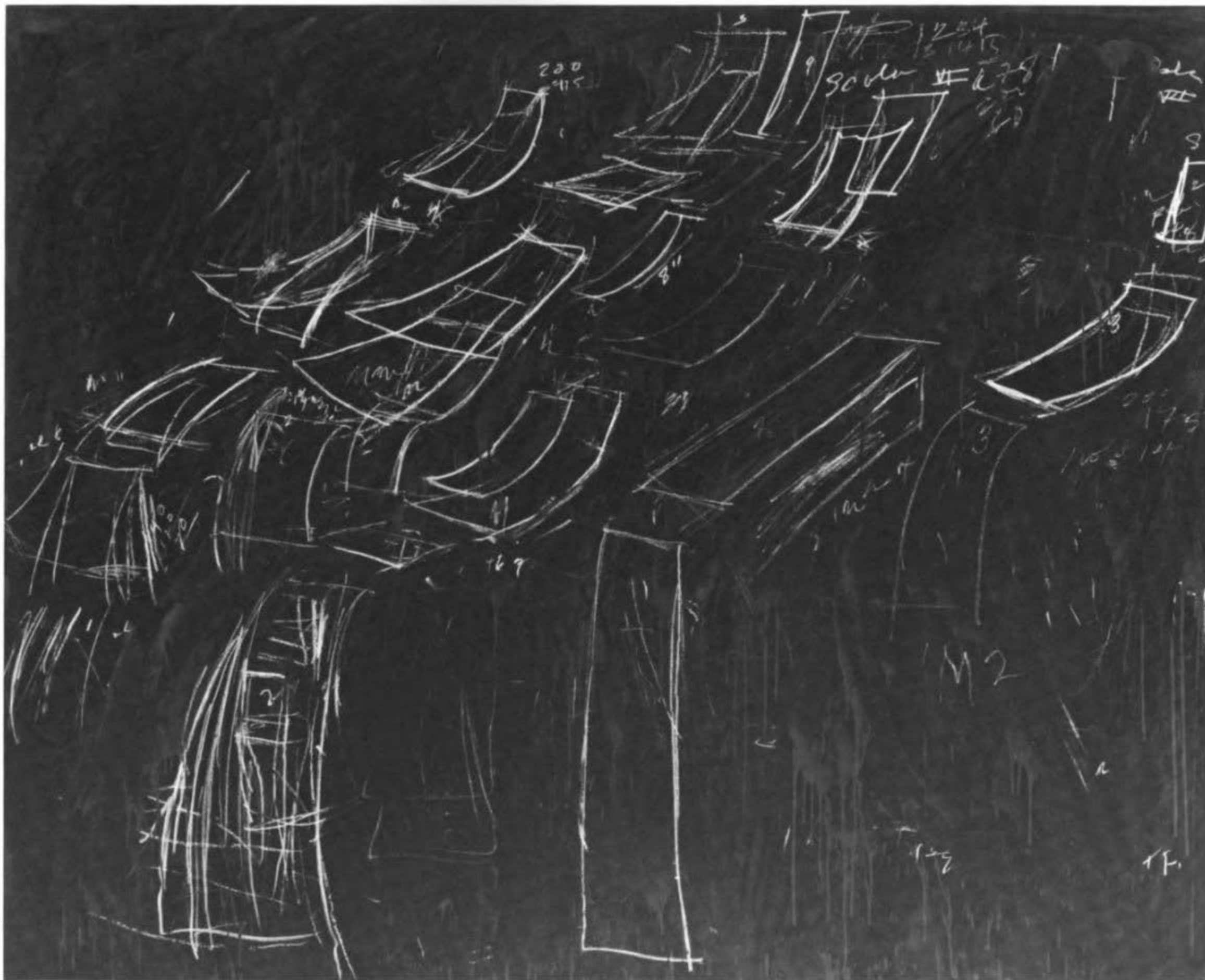
Rosc '71 Royal Dublin Society, Dublin
The Drawn Line in Painting: Line as Form Parker Street,
Boston, Massachusetts

1973

*Biennial Exhibition of Contemporary American Painting
and Sculpture* Whitney Museum of American Art, New York
Pittori Americani in Europa Palazzo Pretorio, Prato
American Drawings 1963-1973 Whitney Museum of American
Art, New York

1974

Contemporanea Parcheggio di Villa Borghese, Rome
Surrealität-Bildrealität 1924-1974 Städtische Kunsthalle,
Düsseldorf and Staatliche Kunsthalle, Baden-Baden



Untitled New York City 1968 oil and crayon on canvas 72 x 84 lent by Neue Galerie, Ludwig Collection

Bibliography

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1970

Kleiner Katalog Heutige Kunst im Suermondt Museum
Suermondt-Museum, Aachen, text by Klaus Honnef

1971

Nicolas Calas and Elena Calas *Icons and Images of the Sixties*, New York, E.P. Dutton and Company

Bernhard Kerber *Amerikanische Kunst Zeit 1945* Stuttgart
Reclam-Verlag

1972

Kunst um 1970 - Art Around 1970 - Sammlung Ludwig
Neue Galerie der Stadt Aachen, Aachen, introduction by
Wolfgang Becker and interview with Peter Ludwig

1973

Heiner Bastian Cy *Twombly Zeichnungen 1953-1973* Berlin,
Propyläen Verlag

Exhibition Catalogues

1951

The Seven Stairs Gallery, Chicago, "Notes on Cy Twombly"
by Robert Motherwell

1961

Galerie J., Paris, "Twombly, la revolution du signe" by
Pierre Restany

Galerie Rudolf Zwirner, Cologne

Galleria del Naviglio, Milan, text by Cesare Vivaldi

Galleria la Tartaruga, Rome, "Cy Twombly e una parafrasi
per Cy Twombly" by Emilio Villa

1962

Sculture di Nevelson, Dipinti di Twombly Galleria Notizie,
Turin, reprinted 1961 essay by Pierre Restany

1963

Schrift und Bild Stedelijk Museum, Amsterdam and
Staatliche Kunsthalle, Baden-Baden, essay by
Dietrich Mahlow

Galerie Änne Abels, Cologne, text by Manfred de la Motte

Galerie Benador, Geneva

Galleria la Tartaruga, Rome, essays by Palma Buccarelli,
Manfred de la Motte, Gillo Dorfles, Franco Marino, Frank
O'Hara, Pierre Restany, Emilio Villa and Cesare Vivaldi

Galleria Notizie, Turin, text by Carlo Lonzi

1964

Galerie Friedrich und Dahlem, Munich, text by Manfred
de la Motte

Galerie Handschin, Basel, text by Manfred de la Motte

1965

Museum Haus Lange, Krefeld, text by Paul Wember

1966

Kunstverein Freiburg im Breisgau, Freiburg, text by
Siegfried Bröse

Stedelijk Museum, Amsterdam, text by Paul Wember

1967

Galleria Notizie, Turin

1968

Italienisches Kunst des 20. Jahrhunderts Staatliche
Hochschule für bildene Künste, Berlin

Milwaukee Art Center, Milwaukee, "Learning to Write" by
Robert Pincus-Witten

1970

*Bildnerische Ausdrucksformen 1960-1970: Sammlung Karl
Ströher* Hessisches Landesmuseum, Darmstadt, text by
Gerhardi Bott and Götz Adriani

Galerie Bonnier, Geneva

1971
Galleria dell'Ariete, Milan, text by Gillo Dorfles

1973
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Cy Twombly Bilder 1953-72 Kunsthalle, Bern, Switzerland and Städtische Galerie im Lenbachhaus, Munich, foreword by Carlo Huber and Michael Petzt, text by Carlo Huber
Cy Twombly Zeichnungen 1953-1973 Kunstmuseum Basel, Basel, text by Franz Meyer and Heiner Bastian
Pittori Americani in Europa Palazzo Pretorio, Prato, text by Alberto Busignani and C. B. Michahelles

1974
Contemporanea, Iconti Internazionali d'Arte Parcheggio di Villa Borghese, Rome, edited by Bruno Mantua, essays by Achille Bonito-Oliva and others
Eight Artists Art Museum of South Texas, Corpus Christi, introduction by David Whitney, text by Roberta Bernstein
Surrealität - Bildrealität 1924-1974 Städtische Kunsthalle, Düsseldorf and Staatliche Kunsthalle, Baden-Baden

1975
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1951
James Fitzsimmons "Exhibition at Kootz" *Art Digest* December 1, p. 20
Prudence B. Read "Exhibition at Kootz" *Art News* December, p. 48

1953
Dore Ashton "Exhibition at Stable" *Art Digest* September 15, p. 20
Lawrence Campbell "Rauschenberg and Twombly" *Art News* September, p. 50

James Fitzsimmons "Art" *Arts Architecture* October p. 8ff.

1955
Hubert Crehan "Exhibition at Stable" *Art Digest* January 1, p. 26
Frank O'Hara "Exhibition at Stable" *Art News* January, p. 46

1957
Martica Sawin "Exhibition at Stable" *Arts Magazine* February, p. 57
Cy Twombly "Signs" *Esperienza Moderna* no. 2

1959
Milton Gendel "Recent Exhibition in Milan" *Art News* January, p. 52

1960
Richard Hayes "Exhibition at Castelli" *Art News* December, p. 15
K. Leonhard "Stuttgarten Kunstbrief" *Das Kunstwerk* July, p. 78
Martica Sawin "Exhibition at Castelli" *Arts Magazine* November, p. 59

1961
Manfred de la Motte "Cy Twombly" *Blätter und Bilder* January/February, pp. 62-71

1962
Gillo Dorfles "Le immagini scritte di Cy Twombly/Written Images by Cy Twombly" *Metro* No. 6, pp. 63-71
F. C. Legrand "Peinture et Ecriture" *Quadrum* vol. 13, pp. 5-48
Edouard Roditi "The Widening Gap" *Arts Magazine* January, p. 55

1963
Rolf-Gunter Dienst "Ausstellungen in Düsseldorf und Köln" *Das Kunstwerk* May, p. 83
Dietrich Mahlow "Die Schrift in der Malerei von Heute/Warum Geschriebene Bilder?" *Das Kunstwerk* April, p. 3



Untitled New York City 1969 oil and crayon on paper 30 x 40 lent by Mr. and Mrs. Leo Castelli

1964

Lawrence Campbell "Exhibition at Castelli" *Art News* May, p. 13

Manfred de la Motte "Cy Twombly" *Quadrum* no. 16, pp. 35ff.

Donald Judd "Exhibition at Castelli" *Arts Magazine* May, p. 38

Georges Peillex "Cy Twombly/Galerie Bonnier" *WERK-Chronik* Nr. 3, p. 55

Paul Wember "Mein schönster Ankauf—Cy Twombly" *Neue Rhein Zeitung* November 13

1965

Enrico Crispolti "Les Nouveaux Romains" *Aujourd'hui* January, pp. 68-69

Manfred de la Motte "Cy Twombly" *Art International* June, p. 32f.

1966

Dore Ashton "The Artist as Dissenter" *Studio International* April, pp. 164-165

Jane Gollin "Exhibition at Castelli" *Art News* April, p. 54

1967

Lawrence Campbell "Exhibition at Castelli" *Art News* December, pp. 55-56

Cindy Nemser "Exhibition at Castelli" *Arts Magazine* December, p. 55

1968

Jerry Bowles "Exhibition at Castelli" *Arts Magazine* December, p. 59

1969

Martin Last "Exhibition at Castelli" *Art News* January, p. 64

James R. Mellow "New York Letter" *Art International* February, p. 46

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Hanno Reuther "Cy Twombly" *Das Kunstwerk* February, pp. 79-80

1970

Günter Pfeiffer "'Roman Notes' in Köln" *Das Kunstwerk* June, p. 73

1971

Henry Martin "Milan and Turin" *Art International* December, p. 77

Tomaso Trini "Mostre/Cy Twombly alla Galleria dell'Ariete" *Domus* November, p. 51

1972

Kenneth Baker "Exhibition at Castelli" *Artforum* April, pp. 81-82

April Kingsley "Exhibition at Castelli" *Art News* March, p. 56

Bryan Robertson "Cy Twombly at Castelli" *Art in America* March, pp. 119-120

Carter Ratcliff "New York Letter" *Art International* March, p. 35

Carter Ratcliff "Whitney Annual" *Artforum* April, pp. 28-32

Denise Wolmer "Exhibition at Castelli" *Arts Magazine* March, p. 58

1973

Ursula Binder-Hagelstange "Geschrieben in Zeit und Raum" *Frankfurter Allgemeine Zeitung* May 29

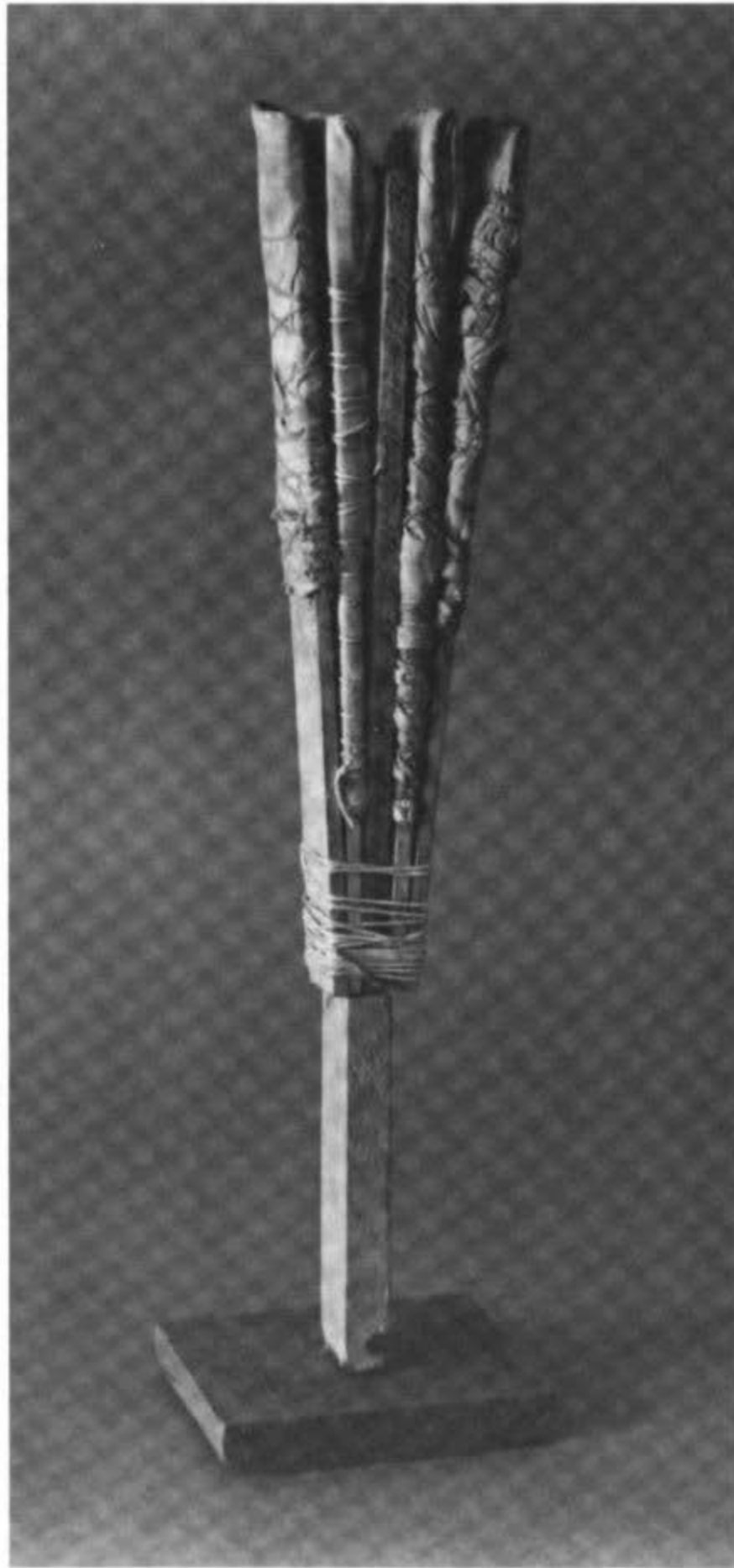
Douglas Crimp "New York Letter" *Art International* April, pp. 57-58

Christian Geelhaar "Schweiz" *Pantheon* July, pp. 325-326

Christian Geelhaar "Schweiz" *Pantheon* October, pp. 449-450

Laszlo Glozer "Auffinden von Gestalt: Zeichen für Zeichen" *Süddeutsche Zeitung* July 21

Catherine Lampert "Exhibition at Mayor Gallery" *Studio International* July, p. 44



Untitled New York City 1954
wood, cloth and string painted white
22¼ x 5½ x 5
lent by Cy Twombly

Rosemary Mayer "Exhibition at the School of the Visual Arts" *Arts Magazine* March, p. 73

Annemarie Monteil "Auf der Suche nach einer Sprache" *National-zeitung* May 17

Edith Schloss "Art in Rome" *Herald Tribune* March 6

1974

Laszlo Glozer "Die psychische Züständigkeit der Zeichnung" *Suddeutsche Zeitung* April 3

Sigrid Metken "Facteur Chevals Posttache, die Bildpostkarte in der Kunst" *Das Kunstwerk* January, pp. 7-8

L. Morris "Strata: Paintings, Drawings, and Prints at the Royal College of Arts Galleries London" *Studio International* February, p. 92

Heinz Ohff "Geschriebene Bilder" *Tagesspiegel* Berlin, January 27

Robert Pincus-Witten "Cy Twombly" *Artforum* April, pp. 60-64

Jean-Marc Poinot "Cy Twombly: Quand la ligne n'est plus un tracé" *Art Press* May, pp. 8-10

Reiner Speck "Leonardo zwischen Beuys un Twombly" *Löwenich* November, pp. 3280ff.

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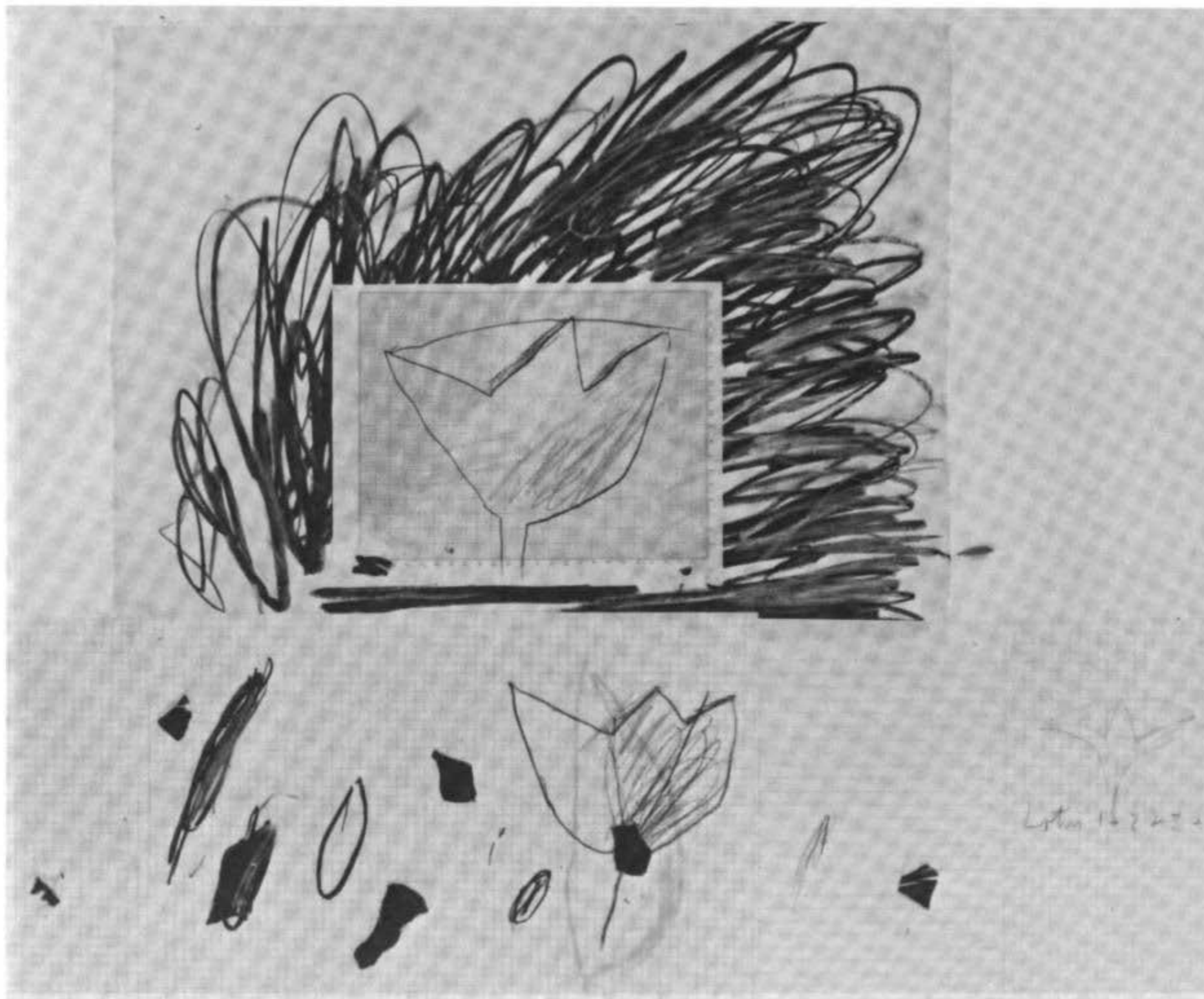
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LOT 15

Untitled Captiva Island, Florida 1974 pencil, crayon and collage on paper 29½ x 41¾ lent by Robert Pincus-Witten

