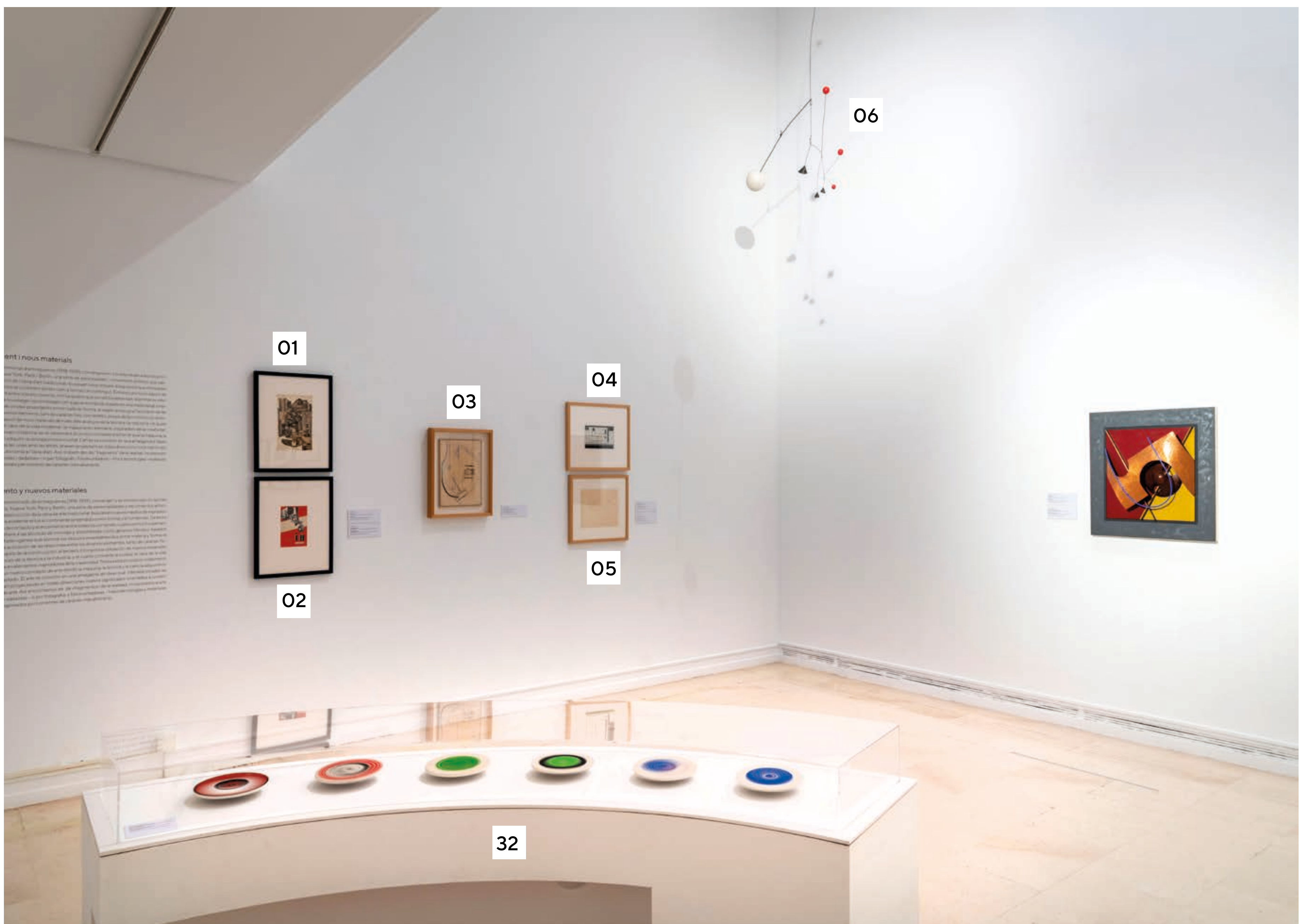


Light, motion and new materials

During the inter-war period (1918-1939), various personalities and artistic movements converged and crossed paths in the three great metropolises of New York, Paris and Berlin, where they announced the destruction of the traditional artwork while seeking new forms of expression to dilute the border between container (understood as form) and content. Among the basic principles for contact and interaction among all these trends, four were fundamental. The first is related to the techniques of montage and assemblage as hybrid genres based on a heterogeneous materiality that eliminates pre-established connections between form and matter. The second calls for the activation of the relations between the different physical and aesthetic elements proper to construction. The third incorporates the use of new materials deriving from technical and industrial advances, while the fourth converts the city, the chaos of modern life and the machine into inspirations for creativity.

All these principles played their part in the birth of a new concept of art that brought machines, science and technology more than ever to the fore. Art became an amalgam of interrelated ideas that projected new meanings in all directions with the aim of achieving autonomy for the artwork. It thus ranged from 'fragments' of reality incorporated into art by Constructivists and Dadaists (or by photographers and photomontage artists) to the explorations of technologies and materials of scientific origin by the more abstract artistic tendencies.



01. Karl Steiner

Untitled, 1925.

Photocollage of printed materials on paper. 29.8 x 20 cm

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02. Grete Stern

Schrägrollenlager, 1927. Original collage for advertisement on paper and cardboard. 22.1 x 15 cm

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03. Francis Picabia

Dessin mécanique, c. 1916–1918.

Watercolour on rag paper. 40.2 x 29.6 cm

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04. Luis Fernández

Abstraction en longitude, c. 1926–1928.

Oil on canvas. 15 x 25 cm

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05. Luis Fernández

Untitled, c. 1926–1928.

Pencil and ink on paper. 25.1 x 32.6 cm

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06. Alexander Calder

Untitled, 1934.

Painted wooden mobile and metal rods. 85 x 170 cm

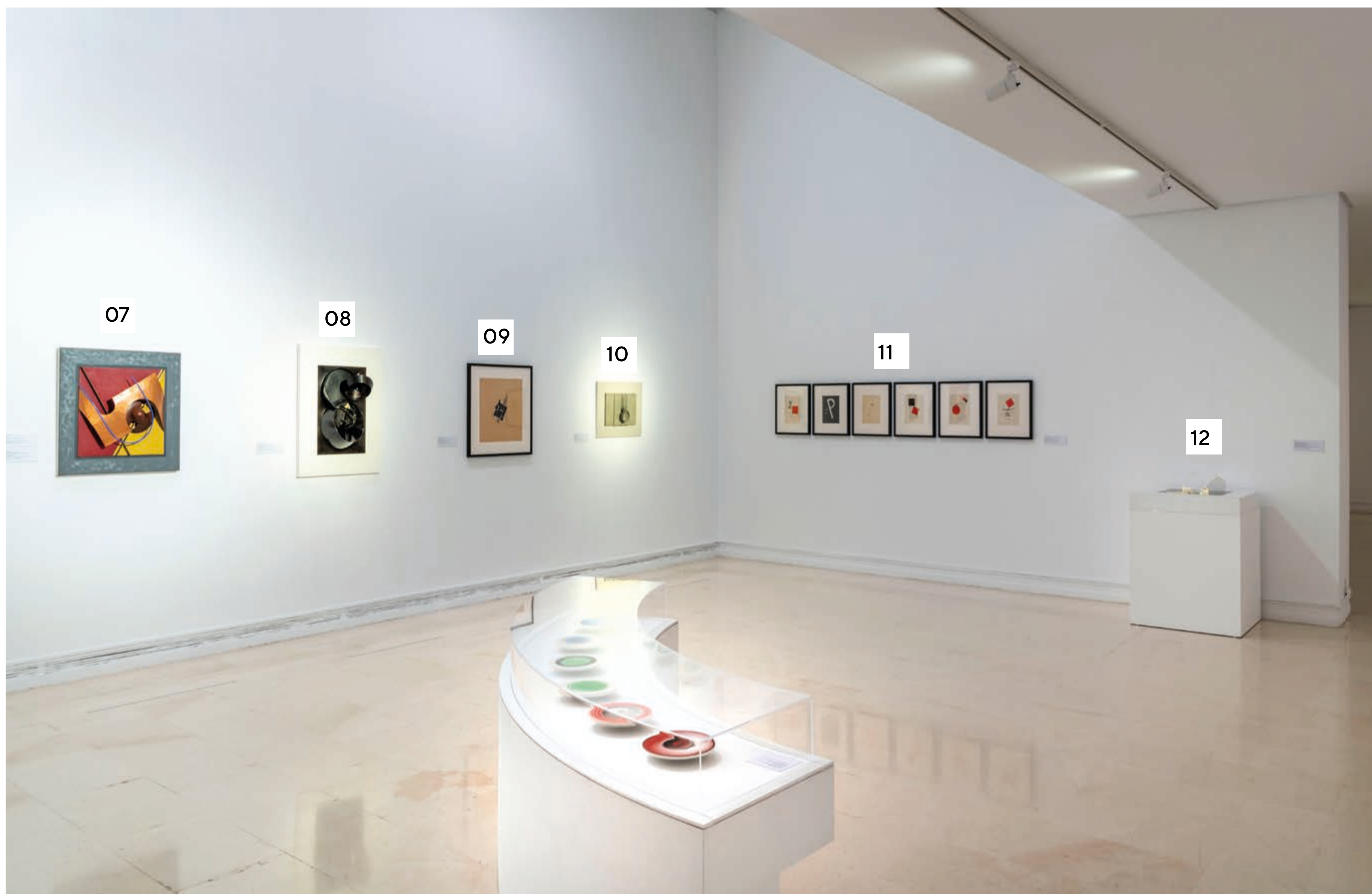
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32. Marcel Duchamp

Optical Disc (Rotorelief), 1935

6 discs with offset lithography on both sides. 20 cm diameter each

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07. Cesar Domela

Relief n° 15, 1938.

Copper, tin, rosewood and oil on wood. 50.5 x 50 x 10 cm

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08. Antoine Pevsner

Construction, 1935

High relief in copper, silver, ivory and glass, 60 x 40 x 17 cm

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09. Ella Bergmann Michel

Untitled, c. 1925-1926

Collage and mixed media on paper. 51 x 48 cm

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10. Léon Arthur Tutundjian

Relief, 1929

Metal and wood. 29 x 43.8 x 8.2 cm

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11. El Lissitzky

Book *Pro Dva Kvadrata* (About Two Squares), 1922

28 x 22.5 cm

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12. Naum Gabo

Square relief, 1937. Plexiglas on aluminium, anodised aluminium base. 44.5 x 44.5 x 16 cm

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13. Original Films of Frank Gilberth, 1908-1924

Selection of films recorded by Frank B. Gilberth between 1910 and 1924 to analyze the workers' movements performing their industrial tasks. From 28'05" to 29'03"/04"

Courtesy of Internet Archive

14. László Moholy-Nagy

Book *Malerei, Photographie, Film*. Munich: Albert Langen Verlag, 1925. 23 x 18 cm

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15. Man Ray

Multiple sequence of images from the film *Emak Bakia*, 1926. Gelatin silver on paper, print taken in 1927.

14.8 x 17 cm

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16. Man Ray

Rayograph, 1921. Gelatin silver on paper, print taken in 1980. 29.5 x 22.4 cm

Colección Gabriel Cualladó- IVAM Institut Valencià d'Art Modern, Generalitat

17. Stefan Themerson

Photo images with and without camera. Photogram, c. 1928-1929. Gelatin silver on paper, copy taken in 1983 for the portfolio published by Editions Ottezec, London, 1983. 16.7 x 22.4 cm

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17. Stefan Themerson

Photo images with and without camera. Photogram, c. 1928-1929. Gelatin silver on paper, copy taken in 1983 for the portfolio published by Editions Ottezec, London, 1983. 17.9 x 21.2 cm

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18. Stefan Themerson

Photo images with and without camera. Photogram, c. 1928-1929. Gelatin silver on paper, copy taken in 1983 for the portfolio published by Editions Ottezec, London, 1983. 17.9 x 21.2 cm

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19. Stefan Themerson

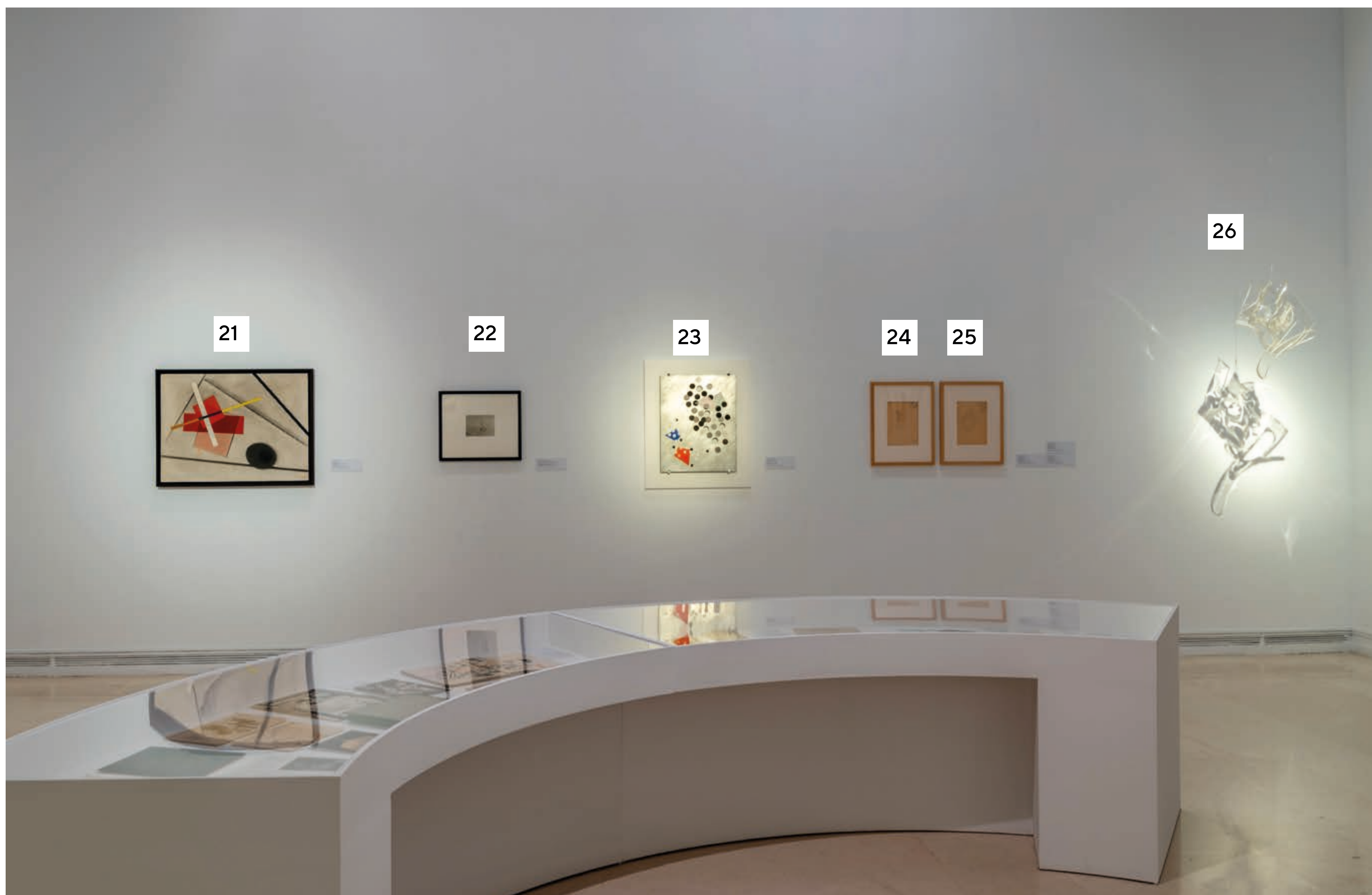
Photo images with and without camera. Photogram, 1929. Gelatin silver on paper, copy taken in 1983 for the portfolio published by Editions Ottezec, London, 1983. 18 x 24.1 cm

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20. Stefan Themerson

Photo images with and without camera. Photogram, 1930. Gelatin silver on paper, copy taken in 1983 for the portfolio published by Editions Ottezec, London, 1983. 8.7 x 14 cm

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21. Luigi Veronesi

Diagonale 5, 1939

Oil and photogram on canvas. 65.6 x 92.8 cm

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22. László Moholy-Nagy

Drahtplastik (Wire Sculpture), 1928

Gelatin silver on paper, vintage print. 18.2 x 13.3 cm

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23. László Moholy-Nagy

Construction AL6, c. 1933-1934

Oil on aluminium. 60 x 50 cm

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24. László Moholy-Nagy

Lines of Force, 1942

India ink on paper. 28 x 21.2 cm

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25. László Moholy-Nagy

Lines of Force, 1942

India ink on paper. 28 x 21.2 cm

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26. László Moholy-Nagy

Leda and the Swan, 1946

Plexiglas. 55.9 x 41.3 x 40 cm

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27. Eugen Wiskovsky

Insulator, 1933

From the portfolio "Reconstructing the Original: Czech Abstractions 1922-1935". Published by J. Andel, printed by Gary Schneider, AV Editions, New York, 1994. Ed. 2/9. Gelatin silver on Guilleminot paper. 38.2 x 28.2 cm

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28. Eugen Wiskovsky

Still Life, 1929

From the portfolio "Reconstructing the Original: Czech Abstractions 1922-1935". Published by J. Andel, printed by Gary Schneider, AV Editions, New York, 1994. Ed. 2/9.

Gelatin silver on paper. 27.3 x 24.7 cm

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29. Eugen Wiskovsky

Insulator II, 1935

From the portfolio "Reconstructing the Original: Czech Abstractions 1922-1935". Published by J. Andel, printed by Gary Schneider, AV Editions, New York, 1994. Ed. 2/9.

Gelatin silver on Agfa paper. 30.5 x 22.5 cm

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29. Eugen Wiskovsky

Insulator II, 1935

From the portfolio "Reconstructing the Original: Czech Abstractions 1922-1935". Published by J. Andel, printed by Gary Schneider, AV Editions, New York, 1994. Ed. 2/9.

Gelatin silver on Agfa paper. 30.5 x 22.5 cm

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30. Jaromír Funke

Composition: Glass Plates, 1923

From the portfolio "Reconstructing the Original: Czech Abstractions 1922-1935". Published by J. Andel, printed by Gary Schneider, AV Editions, New York, 1994. Ed. 2/9.

Gelatin silver on paper, print taken in 1994. 22.5 x 29.8 cm

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31. Jaromír Funke

Untitled, c. 1923-1924

From the portfolio "Reconstructing the Original: Czech Abstractions 1922-1935". Published by J. Andel, printed by Gary Schneider, AV Editions, New York, 1994. Ed. 2/9.

Gelatin silver on paper, print taken in 1994. 21.5 x 30 cm

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33. Francis Picabia

Magazine 391. No. 1, Barcelona (January 25th, 1917)
Cover: *Novia au premier occupant* (First occupant girlfriend). Editorial: *La Sainte Vierge*; Amberses: Ronny van de Velde, 1993. Ed: 351/1200. 37.2 x 27 cm

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34. Francis Picabia

Magazine 391. No. 3. (1 March 1917)
Cover: *Flamenca*; Page 7: *Lampe Illusion* (Illusion lamp);
Page 5: *Marie/ Barcelone* (Mery/ Barcelona). 37.2 x 27 cm

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35. *Cannibale*. No. 1, 25 April 1920. Editor: Francis Picabia.
Contributors: Louis Aragon, Céline Arnould, André Bretón, Georges Ribemont, Tristan Tzara, Jean Cocteau, Marcel Duchamp, Paul Eluard, Philippe Soupault, Paul Draule. 24 x 16 cm

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36. *Cannibale*. No. 2, 25 May 1920. Editor: Francis Picabia.
Contributors: Tristan Tzara, Margueritte Buffet, Georges Ribemont, Paul Dermée, Paul Eluard André Bretón, Philippe Soupault 24 x 16 cm

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37. Francis Picabia

Proverbe: feuille mensuelle, Numéro Spécial d'Art & et de Poesie (Proverb: mensual publication, special number for art and poetry), nº 4 (1920). Editorial: París, Paul Eluard;
Illustrations: Francis Picabia, one circular "La jeune fille, Bracelet de la vie" (The young girl, bracelet of life) and another "Machine de bons mots" (Good words machine).
Collaborations: Eluard, Soupault, Tzara, Eluard Aragon, Breton... 27.7 x 21.5 cm

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38. Programme of the Festival Dada: *Salle Gaveau, Paris mercredi 26 mai 1920*. Drawing by Picabia on the front. 36.7 x 26.8 cm

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39. Exhibition *Francis Picabia, 18 octobre - 8 décembre*. 1922. Barcelona: Galeries Dalmau, 1922. Foreword by André Breton. 19.4 x 13 cm

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40. Francis Picabia

Magazine 291. Special issue, nº5-6 (July-August 1915).
Cover: *Ici, C'est Ici Stieglitz, Foi et amour* (Here, Stieglitz is here, faith and love); Page 2: *Canter*; Page 3: *Portrait d'une fille Américaine dans l'État de Nudité* (Portrait of a young american girl in a state of nakedness); Page 4: *¡De Zayas! De Zayas!* Page 5: *Voilà Haviland* (There is Haviland).
Editorial: *La Sainte Vierge*; Amberses: Ronny van de Velde, 1993. Ed: 351/1200.

Open: 43.7 x 86 cm. Closed: 43.7 x 29.2 cm

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41. Francis Picabia

Exposition Dada (Francis Picabia: *Exposición DADA*), Paris (from April 16th to April 30th, 1920). Text Author: Tristán Tzara. Editorial: *Galerie Au sans Pareil*, Paris. Illustration of the exhibition brochure. 16.3 x 12.8 cm

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42. Jean Arp and Max Ernst

Die Schammade no. 1 (Sole published issue) (April, 1920)
Cover illustration: Hans Arp. Iner cover *Die Schammade* (*Dilettanten echebt euch*): Max Ernst. Editors: Max Ernst and Johannes T. Baargeld. Editorial: Coloine: Schloemilch, Verlag. Includes four original engravings: three by Hans Arp and one by Angelika Hoerle. Texts: Baargeld, Hans Arp, Francis Picabia, Max Erndt, Walter Serner, André Breton, Paul Eluard, Louis Aragon, Georges Ribemont. Cover: 32.5 x 25 cm. Loose gatherings: 29.8 x 23.5 cm

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43. Blaise Cendrars / Fernand Léger

La fin du monde filmée par l'ange de Notre-Dame (The end of the world filmed by the angel of Notre-Dame) 1919. Editorial. Paris: Éditions la Sirène/ Frazier Soye, Paris, Richard, Paris, Ed. n°. 379/1200. Book, illustrated with twenty-two pochoirs at the inside and engravings at line block in the cover and back cover. 31.7 x 25.2 cm

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44. Marcel Duchamp

La mariée mise a nu par ses célibataires, même / Boîte verte, ca. 1934. Collotype on paper, cardboard box lined with silk. 33.2 x 28.5 x 2.5 cm

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45. *L'Objet. Cahiers d'art: Bulletin mensuel d'actualité artistique*. (The object. Art Notebooks: Monthly Art Newsletter) Paris, 11e année, numbers 1-2, 1936. Double inner page with Marcel Duchamp's optical precision machine, 1920-24. Cover: *Fluttering heart*: by Marcel Duchamp. 32.7 x 25 cm

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