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Cobra Group with Lawrence Alloway, 1964

LAWRENCE ALLOWAY

The subject this afternoon is the CoBrA group. And the word CoBrA has a double application. First, the painters in the CoBrA group used a lot of animal imagery. So, CoBrA is apt. In fact, they'd never make a wavy line, a serpentine line, without it turning into a snake, a monster, a [01:00] body. They are people who painted impulsively. But every painterly impulse, every linear impulse, turned into animals, flowers, people themselves. They're figurative painters persistently.

The way the word was formed refers, I think, to its North European characteristic. Although the movement actually was formed in Paris, the artists were anti-Paris. CO stood for Copenhagen, BR for Brussels, A for Amsterdam. So, the word both refers to the cities of the three main countries involved as well as to an aspect of their imagery.

And they were anti-Mediterranean. They were anti-Paris. Paris, to them, was a good place [02:00] to meet. It had excellent services for intellectuals who wanted to meet one another and so forth. It was a place where one had to show. It was a great distribution center. But the center, but you couldn't get by without it. In a way their attitude, perhaps, towards Paris is like the attitude of San Francisco painters towards New York. They wouldn't want to live here. But what else can they do but show here? And although Paris figures in the history of the CoBrA movement, the movement itself is pro-expressionistic, pro-an ideal image of northern man. And as northern man is a much more rugged, irrational kind of archetype than rational, relaxed, suntanned Mediterranean man.

I'm only going to show you the Danish painters [03:00] in the group this afternoon, mainly because I think that the Danish painters are the head of the snake. The Belgian and the Dutch painters are pretty small stuff, I think, compared to what Denmark did. And in fact, the history of Danish painting in the last 30 years is tied up thoroughly with CoBrA. CoBrA as a formal movement existed three years -- 1948 to '51. And then, like every time a group of people, artists, anybody, get together, the thing broke up. And Europe still has people who won't speak to one another who used to be founder members of the group, you know? This always happens.

But it wasn't an episode merely in Danish art. It grew out of the cultural situation in Denmark. And it persists still in later painters. Indeed, maybe [04:00] what's needed in Denmark right now is an anti-CoBrA movement because none of the younger painters in Denmark seem to be able to think of anything to do, except the CoBrA.

Let's go back to the '30s and show you one or two early works. Here is a painting by Bille of 1933, B-I-double L-E. And it's called *Symbols in Changing Architecture*. Now, what happened in Denmark is that Denmark did not make any noticeable contributions to the modern movement and wasn't especially plugged in in touch to the modern movement until the '30s. And then in the '30s there was a rush of information. They got cubism. They got geometric abstract art. They got surrealism all in a bundle, and so that [05:00] modern art inundated Denmark in a way that separated them from the squabbles and problems that people who had been brought up with geometric art or surrealism were stuck with.

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In a painting like this, background has references to geometric art. But the figures swinging about, wriggling about, in the geometry come out of Miró. And right back therefore in 1933, one finds artists in apparently provincial, apparently marginal Denmark, able to toss together Dutch abstract art and Miró without worrying about it. And this freedom of the stylistic habits of earlier twentieth-century art has been a great influence on Danish painting, a great benefit.

[06:00] Here is another early work. This one is by Mortensen. Later he became an abstract painter. And there's one of his abstract paintings upstairs. But he was an important CoBrA painter. And here is a drawing of his of 1935. Well, you'll see the influence of Miró, I'm sure, when you look. These forms changing from positive to negative, white to black, on a sinuous line which implies anatomy or blossoms or buds of flowers and so forth.

But, what is rather interesting about it is the -- and very indicative of what was to come in Denmark -- is the fact that Mortensen has created a flowing, all-over pattern. He hasn't structured the painting in a very formal way. He's created a rippling composition which runs from edge to edge of the paper with emphases fairly even distributed all over it. [07:00] And that is just like the mixture of the geometric and the human, the emergence of a human within the geometric, as in the Bille. So, in the Mortensen, this all-over ripple of forms, these are absolutely characteristic of the later Danish painting that we call CoBrA.

Now, here is a painting by Jacobsen. It's a painting, again remarkably early, if you feel like sort of thinking sideways to what else was going on in 1938. Jacobsen painted this picture, called *Moved Object*, in 1938. And I think you can see in a way what's happening is there's a kind of cubist structure in the painting. Some of those, you know, black guidelines holding forms and so forth certainly, I think, derived from cubism. But, down in one corner, a sun is popping out, in the [08:00] left-hand corner. Up at the top, a form like a house or like a head is being tipped to one side with a reference to child art.

So that, here is a picture which is sophisticated enough to refer to cubism and yet has that kind of innocent humanity which enables it also to refer to child art. And it was out of pictures of this kind that later the formal movement of CoBrA was to develop.

Here is a painting -- a drawing, excuse me -- by Pedersen, Carl-Henning Pedersen. And the date, again, is pretty early. It's 1939. There are references to other artists. One can see connections there to Jawlensky in this way of formalizing the face. But if you take this head in [09:00] relation to all the other early works of Denmark, the other works being done in Denmark in the '30s, it seems to be quite significant. For instance, the head is being turned into a couple of ellipses. And the eyes are being simplified. It's being very rigidly rather geometrically simplified.

But it's not being simplified to create an image of pure form. It's not being simplified for the sake of Euclid. It's being simplified, especially in relation to those staring eyes, on another basis. The geometry is being used to create a feeling of a fixed expression. And the expression has to do with human anxiety, so that when geometry is used by the Danish painters back in the '30s, the Danish artists, it's connected with geometry, with anxiety rather than with order.

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Here is another Pedersen. And this is, I think, [10:00] a very remarkable painting indeed for 1940. It takes the theme of the head, the geometrized head, elaborates its connections with primitive art, and turns the geometry which up until that time we had tended very much to equate with order and classicism in twentieth-century art with human feeling, with the clamped anxiety of primitive art, with staring, fixed expressions. Yes, that's enough of that.

Here's another Pedersen. What I plan to do is to try to show you a kind of rapid chronological profile of [11:00] Danish paintings from the '30s up until recently, from about '33 where we started till '62. And I'm going to treat it in a way almost as if one man were painting the whole thing, almost as if something called CoBrA were painting the whole thing. We'll use the work of different artists whom we'll characterize individually a bit, but maybe not too much. I want mainly to show you the continuity of Danish painting since the '30s and also to try to demonstrate something of the consistent properties of the imagery of CoBrA which all the artists share.

Now this one, this is another Pedersen of 1940, the same year as *Mask*. And this one was done -- this one is called *Mother and Child*. Now, it's a kind of image which we can certainly connect in time with other paintings. One can connect it, say, [12:00] with Paul Klee. One can also connect it later on with Dutch painters like Appel. But it seems to me to be different from either one. It's different from Appel because Appel has derived his image directly from paintings of this kind. And it seems to me it doesn't have the tenderness and exactness of painting, of handling, which *Mother and Child* of Pedersen does.

On the other hand if you relate it to Klee, despite the obvious links, there is also an obvious difference. And the difference is that it's been turned into painting. Klee tended to work on a smallish scale. And when he did enlarge his scale as a painter, he moved into another direction than this. It's a certain phase of Klee has been picked up by Pedersen and turned into [13:00] a vigorous, rather ripe, free painting style.

Now, what's rather interesting, I think, is that this is an analogy to what was happening in America. In America, one of the things I think that happened and led to the great period of American abstract painting, is that America's abstract painters were able to pick up graphic ideas of the surrealists. The surrealists used to do automatic drawings but on a small scale. They did little drawings and so forth, you know? Americans found a way to transfer the ideal of automatic painting into big, coherent paintings.

Similarly, I think Pedersen, not knowing about the Americans as the Americans didn't know about him, Pedersen has found a way of enlarging the curiosity about the various ways humanity reveals itself in images [14:00] of humanity, which Klee had. He's found a way of connecting the graphic and linear vision of Klee with a very bold painting technique. And he actually says, he actually -- Pedersen makes a statement. He says, "The picture is developed quickly." So that, paintings like this bounce along. They go fast, which means that the painter creates a space and creates a form that he hasn't necessarily seen before he sets to work. The figure emerges in the act of painting.

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Perhaps the same things apply to a picture like this. This is called *Sawdust Man*, like a scarecrow, you know, with an animal over at the side. Now this again is a picture which is painted quickly so that, although it belongs to the regular kind of imagery, [15:00] a regular run of images which the CoBrA painters used, nevertheless, it's not specifically predictable. The act of painting is done fast so that the artist improvises spontaneously. And again, there's a link here with American painting because Jackson Pollock said that he thought painting came from the unconscious. And he implied, by working fast, if he could get around his conscious mind, then his unconscious would be revealed in quickly-produced paintings.

Similarly, the Danish painters, although they were always figurative and Pollock abstract, they thought by working fast they would create unknown forms, unknown spaces. They would liberate not the conscious parts of the mind, not the tidy bits of the mind, which I'm trying to call on to give a lecture which runs in one line, but all spontaneous, [16:00] energetic, violent, hidden parts of the mine. These, it was thought, could be reached by painting quickly, by improvising.

The date of this painting, I think if one didn't know and if one gave this to a class to guess, you know, I think would cause a great deal of problems because, again, there's certainly a debt to Klee. But at the same time it's been turned into a ripe, strong painting. And Pedersen painted this picture in 1940. And this is called *Little Man*. And don't forget, in 1940, you know, Europe was thoroughly -- one country was isolated from another in Europe. The war was on, so that European countries were isolated, even more decisively sometimes, than America [17:00] was from Europe. So this art developed in the '30s in an international milieu and then flared or flourished and continued to work in the '40s with pictures like this, with this rather flat blue plane down one side and the figure of the little man, as the picture is called, squeezed over and confined to one part of the painting.

One of the essential clues, I think, to CoBrA art, is that the painters were always projecting themselves very directly, manifesting themselves very directly, in their work. You're always finding images which either one relates to oneself or which one relates to the artist. And this squeezed-up figure here on one side of the painting is, I think, a kind of self-image of the artist. We'll come back to that, though.

I think you'll see [18:00] from what I said that Bille, Mortensen, Jacobsen, Pedersen, all these men in their different ways laid the groundwork for CoBrA, and especially Pedersen. Carl-Henning Pedersen had an extraordinarily fertile period early on. With the 40s, another painter emerges. And he is a man of exceptional importance, Asger Jorn, J-O-R-N. And this is a head of his in 1942. One of the interesting things about CoBrA artists is they've never felt themselves restricted just to easel paintings. They write poems. They write books. They do graphic work. They do ceramics and so forth. They've always spread themselves over a wide range of activities.

And here is one of Jorn's fairly early [19:00] lithographs. You'll see it's a two-color one in which one head -- it's either one head divided or two heads overlapping. And that's an image which comes directly out of Picasso. But later, as you will see, Jorn develops this in a very different direction.

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Well, keeping to this plan of just showing you the paintings in the order in which the CoBrA artists, the Danish CoBrA artists painted them, here was a painting of 1942 by Carl-Henning Pedersen again. And this is called *Little Fairy Picture*. And you'll see that, again, you can make a connection certainly with Klee, the tiny houses down at the bottom dominated by a great figure above the houses. This is a theme that occurs in various Klees, early-ish Klees, referring, I think, to air raid situations.

[20:00] Now, what's happening here, on the other hand is that, as you see, the thing is that the painting is being developed very impulsively, very spontaneously. And not only that. The central figure above the house has an uncanny resemblance, I think, to some of the women that De Kooning was to paint later in New York. It's not a question of influence. It's a question of parallel developments in the two countries, a much more painterly style and a much higher degree of improvisation than painters were accustomed to enjoying.

Back to Asger Jorn again, another of his graphic works. And this one is 1945. And you will see that, here in a painting like this, the persistent [21:00] humanity of his references. You will see that you can always make out animals, birds, family groups, lovers, whoever they may be. There's a tremendous cast of characters which populate CoBrA painting, and especially perhaps Jorn's. Jorn's paintings of the middle 40s are very crowded in this way.

What's interesting to note, aside from that, is the fact that there's a kind of reversal of perspective. By making the ground blue, which is what we expect the sky to be, all solidity seems to be subtracted from the lower part of the lithograph so that the painting is flat or floating. And this abandoning of the horizon ground, horizontal, and getting rid of the solidity of the ground so that forms either float or the forms are flat, this again is something which American painters [22:00] were achieving in different ways at the same time.

This is harder to see. It's a fairly large painting by Asger Jorn done in the same year of 1945. And I think you can see here this -- what is it? It's partly folklore, partly Walt Disney, partly Danish memories of tales told by nurses to keep children quiet in Jutland because Jorn comes from Jutland. There's a great flood of animal heads, animal forms. And this is a form which Jorn has used a great deal, the swan, the flood of figures. It's as if, in a way, a Jackson Pollock were to turn into a horde of Mongols thundering down on one or something, you know? [23:00] It's a kind of humanizing. It's an injection of human images into the all-over pattern which American painters were using.

Back to Pedersen again for a moment, here is a painting of his done from -- all the painting we've seen so far is pre-CoBrA. It's all pure Danish. But it is pre-CoBrA. And here is a painting done during that short time that CoBrA was a formal movement, from 1948, winter of '48, until '51. This was done in 1949. It was called *Orange Figures*, by Pedersen. And you can see there's the tremendous lustrous quality of the paint which marks a great many of the earlier Pedersens and unlike Jorn, who always had a much more rugged way of handling paint.

But not only that -- you will see [24:00] suggestions of crowns, suggestions of robes. And I think what runs through a great deal of Pedersen's imagery is a kind of child-as-king feeling. You know, the infant feels himself to be king when he's waited upon by a mother, father. Every

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wail is answered. Everything he wants is taken care of. There's a feeling, despite the fact that this has worked out in terms of regal splendor, there's nevertheless a kind of stiffness like child art, which reminds one both of one's early memories in imagined form and the ritual imagery of kinship at the same time. And this is again very typical of CoBrA artists to try to combine infantile memory with the peak of ritual. And I think a picture like this hints at that.

[25:00] Jacobsen continued working all through this time. And here's a watercolor of his from 1949, the second year of the formal existence of the CoBrA group. And you can see he was, I think, a less powerful painter, maybe, than the other CoBrA group. But, nevertheless, you can see here he's taking a sort of cubist form -- late Picassos of the '30s -- and turning them into kites which look like faces. There's always an element of metamorphosis. And there's always an element of mask running through Jacobsen's work. I'll show you later ones in a moment.

Now, here is a drawing by Pedersen done in 1949 which again allows me to remind you of one of the main themes of CoBrA art, a recurring [26:00] theme, and that is birds. They've used them constantly. The bird appears as delicate as the doves, say, that you get in Chagall, the cooing behind the lovers, or the bird which pecks out the liver of the demigod who tries to steal fire from mankind. And the whole range between lovers' birds and the bird as an instrument of punishment, all the degrees between this range are used on various occasions by CoBrA artists. There is one of the examples by Pedersen. Another one from the same year, '49, also by Pedersen, is this. This is a lithograph.

And here you will see how the bird's head turns into a crown. So one gets again that undercurrent of loyalness. But since it's a bird who is crowned, you get the feeling that the crown is natural. It's not something that's been added by man or by [27:00] the bird. But it's something which grows like a bony structure. So you get analogies between human experience and human objects and animal structures.

And I think the reason that animals occur so constantly in the art of CoBrA artists is probably that they see animals as not like as with trapped in a complex society but as freer human beings, freer human beings, hence symbols of freedom, of energy, of strong desires and direct drives. And so there is this kind of not regressive but a celebration of Man's capacity for energy and so forth which runs through, I think, the CoBrA zoo.

Here is another bird [28:00], thought this is cubed up a good deal. This one is by Bille, who did the first painting we say, *Symbols in Changing Architecture*. I'm just showing you this to show you variety. Here the bird is turning into some kind of cubist chalice or something.

Here's a Jorn of the same year. No, this is 1950. And here you can see a very characteristic composition of Jorn's which grew out of this all-over pattern that he used. Cellular, as he calls it, this is his own word for it. He thinks that proper to northern man is the cellular composition, you know, the kind of thing one gets in Celtic ornamentation, for example, which a subject that interests him greatly. And he's used the cellular form to create the conditions for a kind of dialogue or confrontation between these [29:00] different figures.

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Here's another. This is a lithograph by Jorn, again, in which you get a flow which animates the whole surface of the painting. And yet the flow is always parting and concentrating to create this cellular composition. And the point I mentioned about the artist being continually in the painting and being present as himself an image is perhaps indicated in a figure like the one here in which in a way the whole picture -- that figure, a head going down, standing on the very base of the picture, the whole picture in a way swings around him. And I'm sure that this is a self-image of Asger Jorn surrounded by episodes of his life, things he is thinking of [30:00].

And this is also a self-image of Asger Jorn. This one he painted in 1956 after the CoBrA group had dissolved. And this is called *Flat Self-Portrait*. And this is one of the ones which has -- he painted himself repeatedly, sometimes in fantastic forms, sometimes in forms of great self-dislike, and sometimes, as here, I think, rather ironically. And in a way, the title is handy. It reminds me to say that what the CoBrA painters did is they found a way to reconcile the flatness, which everybody wants twentieth-century art to be -- you know, it's always supposed to be flat because there's the canvas. You've got to find ways to keep the flatness.

They've reconciled this flatness which everybody talks about with a very rich, fertile and abundant imagery, because at any point their fantastic imagery can be flat and go back to the surface of the canvas [31:00] again. About '56 Jorn began to paint more and more freely. And here is a lithograph which is an example of this much more brutal and sketchy style which characterizes his work from about '56 onwards. It's a landscape but a landscape inhabited with all kinds of polymorphic forms.

This is big painting called *Carnival* which is based on references to his personal life and one of his children. And this was done in 1957, circa about 1957. And again, we get a sort of carnival image which reminds one of James Ensor, like the swarm of heads that he painted, and yet also reminds one, too, of Asger Jorn's [32:00] way of combining the improvisatory way of painting with memories of Celtic ornament at the same time. And out of this unlikely marriage of the improvised and the racial memory of Celtic ornament, the swarm of emerging animal human heads comes.

Here's a painting called *Forbidden Planet* of 1957. Now, I keep referring to subject matter in a way that one doesn't always hear done at the moment. But the subject matter is not simply something which exists to which the painter refers. Sometimes the subject matter is discovered in the course of painting, or even afterwards. In this painting, for example, there are two figures, particularly, one very dark, which you see around here [33:00], and then in the background, on the other side, a very pale, cool, fleshy color, almost like a de Stael nude or something. It's obviously the dramatic confrontation of two figures.

Jorn had some title for this. And I remember I was talking to him once about a science fiction film I'd seen which was called *Forbidden Planet*. And he thought that was such a marvelous title, *Forbidden Planet*, he'd put it on this picture, which was the picture he had most recently finished at the time. So, he didn't do this because he wanted to trick us into not knowing what the subject was. But neither did he do it because the subject was not important. I think he did it because these words evoked the kind of general situation which is in this painting -- that is to say of a kind of feminine form over there on the left and a guardian form over on the right-hand side

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of the painting [34:00]. So there is something forbidden, or possibly threatened, in the painting. It was enough to evoke, in general terms, the kind of situation he paints.

Here's another Jorn, a later one. This one's called *Normal State*. And this was done in 1959 at a period of considerable distress. So, the title is ironical. And yet at the same time he's suggesting that the normal state for Man is a state of visions appearing, a state of the phantasmagoric, is the normal one for human beings to be in. And again we see the cellular composition persists even though the cells are crowded and running together in his more hectic, more free, later style.

Now, Jorn began to be recognized about 1959. And this [35:00] was not altogether a source of satisfaction to him. So he stopped what he was doing and began a series called *Defigurations*. And this is one of them. It's called *Paris By Night*. And in this, what has happened is that he's found -- he bought a lot of paintings in the flea market in paintings -- old paintings, 1900 or earlier -- and took them back to the studio and then painted on them himself. There are two new areas in this painting -- all this stuff down here and this floating form up here. And he's added this to a sentimental turn-of-the-century image of a young man looking reflectively down at Paris. And he's rapidly being surrounded by a kind of aerial jellyfish, aerial or whatever it might be.

Now, what Jorn has done is to keep his additions in line with the original [36:00] tonality of the canvas so that one has both the confrontation of Jorn's marks with the original artist, the poor man who's engaged in an unconscious collaboration with Jorn. And yet his additions do thread in, do join with the original image.

After a group of *Defigurations*, he returned to his painting style. And this one is called *They Never Come Back*. And again, the subject relates, I think, to a group of paintings that Jorn did which had to do with World War II. He knew of the survivor of an Italian ski brigade who was at Stalingrad in World War II. I don't know how many Italians would be in this kind of a brigade. But I think about [37:00] five of them came back out of a tremendous number of men. And this was something which preyed on Jorn's mind as an image of our violent times. And he painted this, among other pictures. And it's called *They Never Come Back*.

So that what you have to do is not necessarily translate his paintings into individual situations but recognize the general verities of life, death, sex, violence, dream, sleep, whatever it might be, in relation to this flowing, curling, continuous imagery of his.

Jorn made another change in 1961 because, again, mainly I think motivated by the fact he is an experimental kind of a man. And he's nervous at success. And so he painted a series of what he calls luxury paintings, which are a kind of parody of Jackson Pollock with the drips in [38:00] this case. This painting is called *Shim the Gracehoper*. It's from James Joyce's *Finnegans Wake* where grasshopper is turned into gracehoper. And all this, the group of luxury paintings, or most of this group of luxury paintings, have James Joyce titles.

That's another point I might have mentioned earlier but didn't, and that is that the CoBrA artists have never been anti-literature. They've never been pure form people like so many twentieth-century artists. They've always loved poems, been friends with poets, got as many poetic titles

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to their works as possible. There's a strong welcoming to literature in their painting, though my feeling is without, in any way, weakening their structure.

Now, a painting like this did begin as a kind of a parody of Jackson Pollock in these dripped lines. But it was also [39:00] a kind of demonstration of something else because he decided that any arbitrary system could produce art as long as it was being handled the right way. So what he did was dripped pieces of string in paint and then dropped them from various heights. And he determined the heights at which these were to be dropped and then dropped them and gradually build up the painting so that there's -- what he did was he chose a kind of insanely methodical system to produce a painting which resembled spontaneously done American work.

And he also, at the same time, was not only showing that action painting could be reduced to order. He was also taking pointillism, especially some of the followers of Seurat more than Seurat himself. And in paintings like this he would multiply the dots and the [40:00] spots -- again, the system. The colors were put on by paint flicked from a toothbrush. But the toothbrush had to be placed at various heights above the canvas according to predetermined heights for colors and so forth.

So that the idea was to show that, irrational as human order may be -- but even human order can be irrational. And as you will see, I think, one of Jorn's usual human heads begins to loom through. The regular CoBrA image is still there coming through the picture which might have started as parody, but which I think has turned into something else.

'61 was the year for those luxury paintings which he stopped now. And then he went back to the *Defigurations*. This is the second group of *Defigurations*. And you can see right in the middle a kind of swashbuckling, nineteenth-century cavalier image [41:00] surrounded by -- well, I don't know, friendly, unfriendly -- a kind of swarm of Walpurgisnacht sort of figures, carnival figures, whichever way it is, surrounding him. Again, the self-image of the artist, it seems to me, because about this time Jorn grew a beard. And the fact that there's a beard on the man in the center of the canvas again, I think, would be one of those personal connections which constantly arises in his art.

Asger Jorn, as you know, did not take the prize which was given him by the jury in the Guggenheim International Award. And there have been similar problems of other Danes. Pedersen, for example, sold a group of his work to an American collector who collected all the work at once, gave him a huge check for the stuff, and [42:00] then discovered the check never been paid in. So he contacted Pedersen, and Pedersen said, oh, you can keep the pictures. But I decided if I cashed this check it would change my way of life. And he likes to live very simply. And so he let the paintings go and threw away the check. And maybe it's a Danish sense of humor.

And here, finally, are a couple of Jacobsen's, Egill Jacobsen. One of his paintings is upstairs. This is two figures of 1960. It's again a lithograph. And you can see that, although I think Pedersen and Jorn continue with the utmost vitality and are among the most interesting artists of their generation working today in America or in Europe, I don't think that Jacobsen is their equal. It seems to me that he keeps doing in a rather repetitive way [43:00]. And perhaps Jorn's

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way of jumping about and changing his style has in fact preserved much more energy for him than Jacobsen, who's gone on turning out these rather amiable but perhaps rather limited figures year after year.

One more Jacobsen, and I think this is a better one. It's a painting of 1962. But again, it seems to me that, you know, the risks that attend every movement have attended CoBrA. Some of the best friends have fought and parted, never to speak again. Others, like Jorn and Pedersen, have continued to nourish their art on its imagery. Others, like Jacobsen, perhaps, have somewhat academized the possibilities of the style.

And I think that's about as much as I want to say, except perhaps to remind you that upstairs there are some Danish CoBrA paintings in the [44:00] international exhibition and also paintings by Corneille, who is Dutch, and Lucebert and also by Alechinsky, all of whom were early members of CoBrA. Lucibert, by the way, was not originally a painter. When he was a member of CoBrA, he was a poet. He said very modestly once that he thought the painters kept him around to have someone to write CoBrA poetry for them, you see. But he has since become a CoBrA painter himself. And so, as I say, Alechinsky, Lucibert and Corneille are upstairs in addition to Pedersen, Jacobsen and Jorn. If you've got any questions, (inaudible) [45:00].

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