



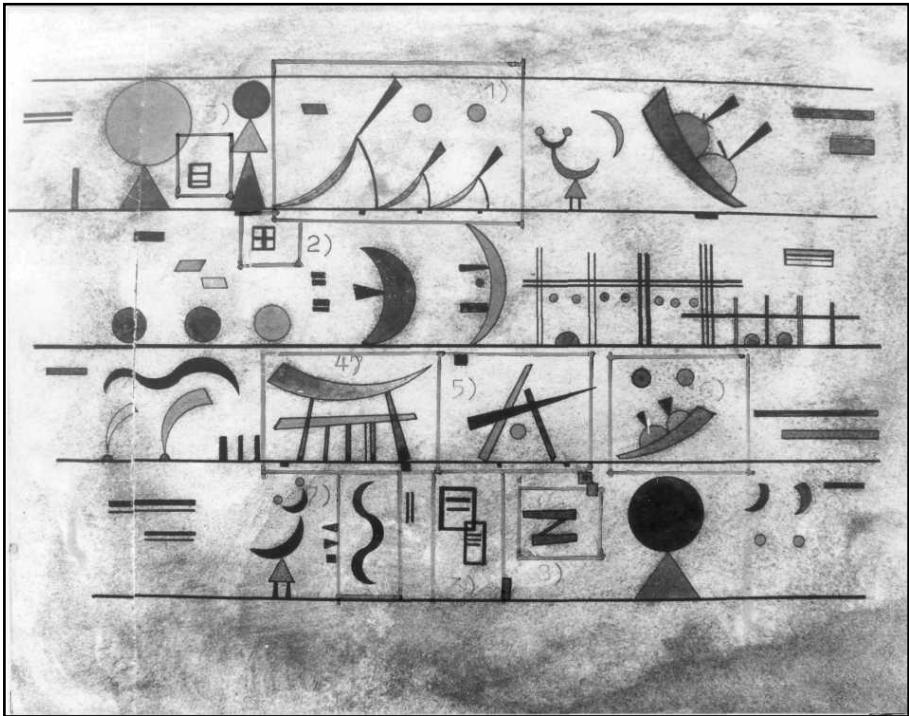
1. Alexander Cozens, *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape*, London 1785



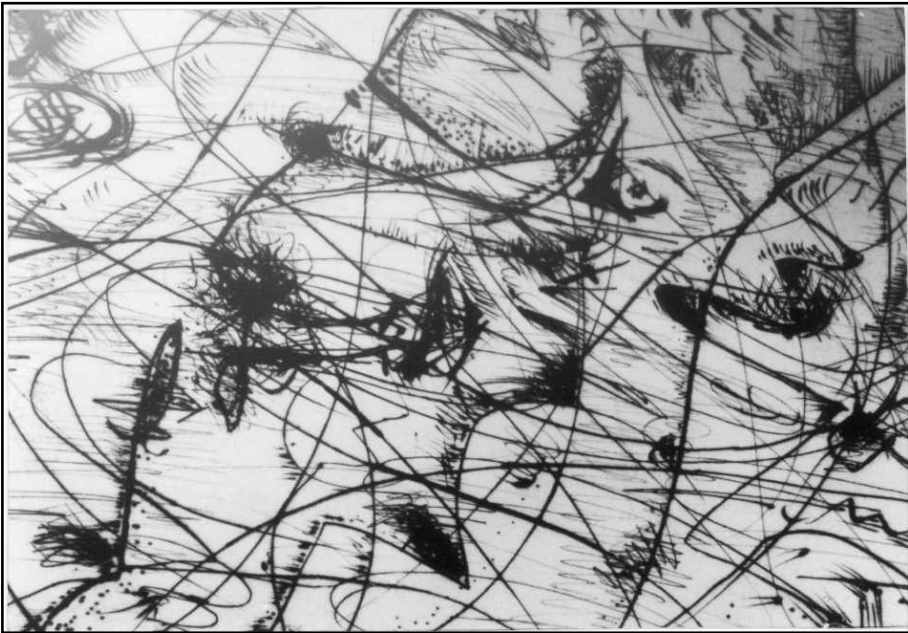
2. Vincent van Gogh, Cottages at Saintes-Maries, 1888,
ink pen drawing, 31x 4 cm,
Museum of Modern Art, New York



3. Painting from the „Mustard Seed Garden“ (Chieh-tzu-yüan hua-chüan), Edition Peking 1978, Volume 1, P.264



4. Kandinsky, Row of signs, 1931, 42 x 51 cm



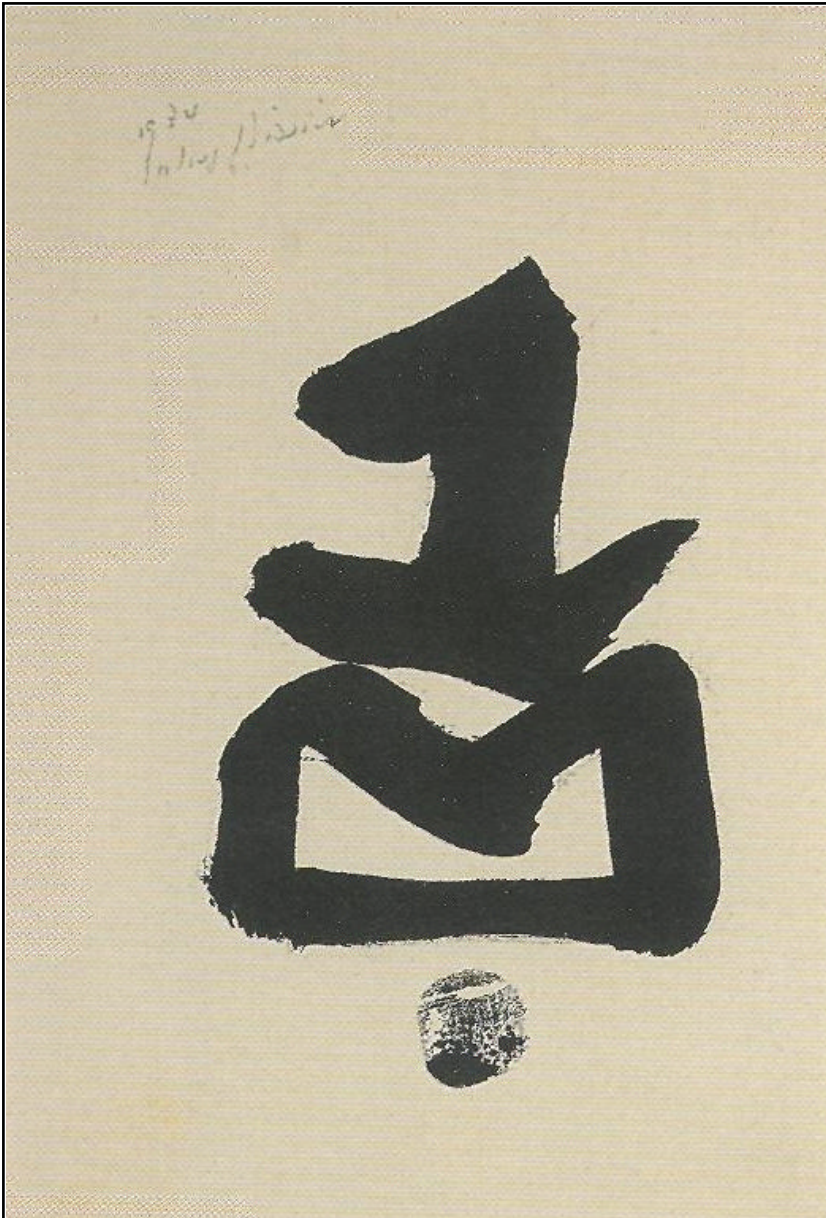
5. André Masson, Rape, 1941, Etching, Museum of Modern Art
New York, 12 1/8" x 16"



6. Jackson Pollock, Untitled 4 (2nd edition), Etching, 38 x 44,8 cm,
Museum of Modern Art, New York, 1945



7. Paul Klee, The Drum Player, 1940, colored paste on paper, 34 x 22 cm, Bern, Klee-Stiftung



8. Julius Bissier, Man-Female Unity Smbol, 1934,
Ink on Japanpaper, 24,5 x 16,6 cm, Düsseldorf,
Kunstsammlung Nordrheinwestfalen



9. Jean Degottex, Ink painting, 1962, 73 x 105 cm,
Paris, owned by the artist,



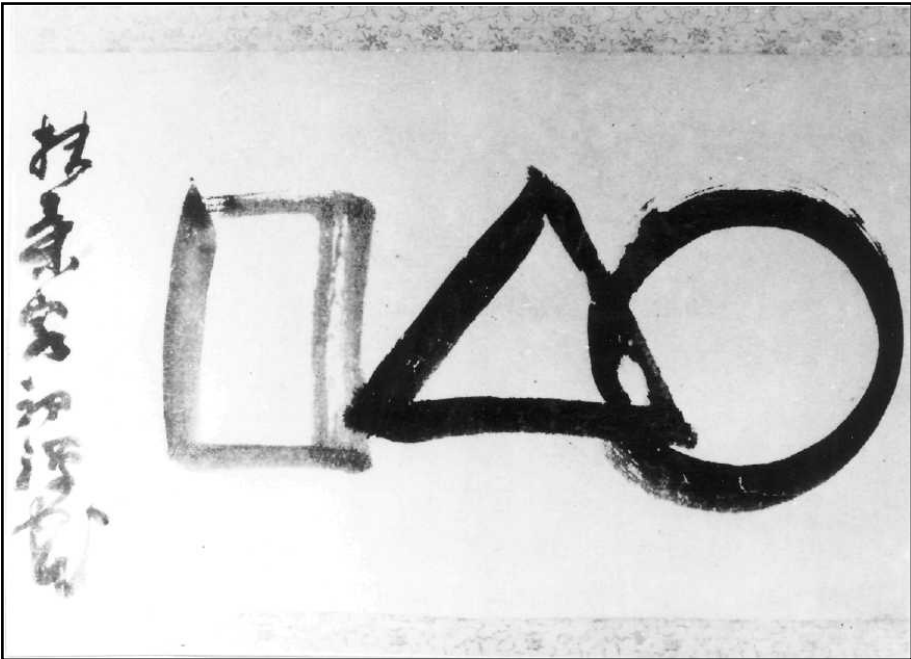
10. Hann Trier, One of four drawings for piano and violine, 1972



12. Pierre Alechinsky, Les Ombres, 1952, Etching, 21 x 26,5 cm



13. Pierre Alechinsky Variations of Sengais Symbols of the universe, 1960, Lithography and ink on paper, 55 x 76 cm, München, Galerie van der Loo



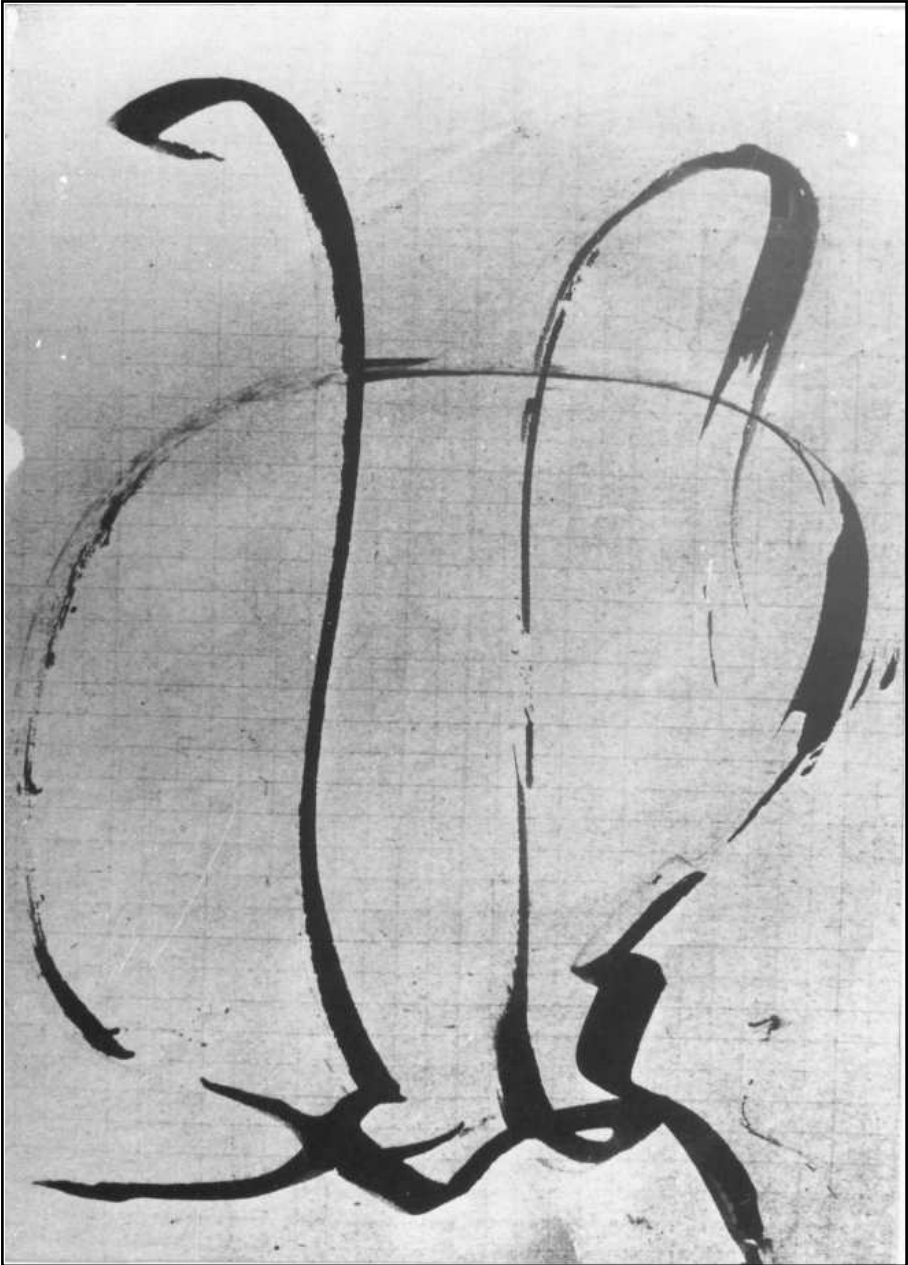
14. Sengai Gibon (仙厓義梵), Symbols of the Universe,
Edo-Period, 1603-1867, Ink on paper, 57 x 109 cm,
Tokyo, Idemitsu-Museum



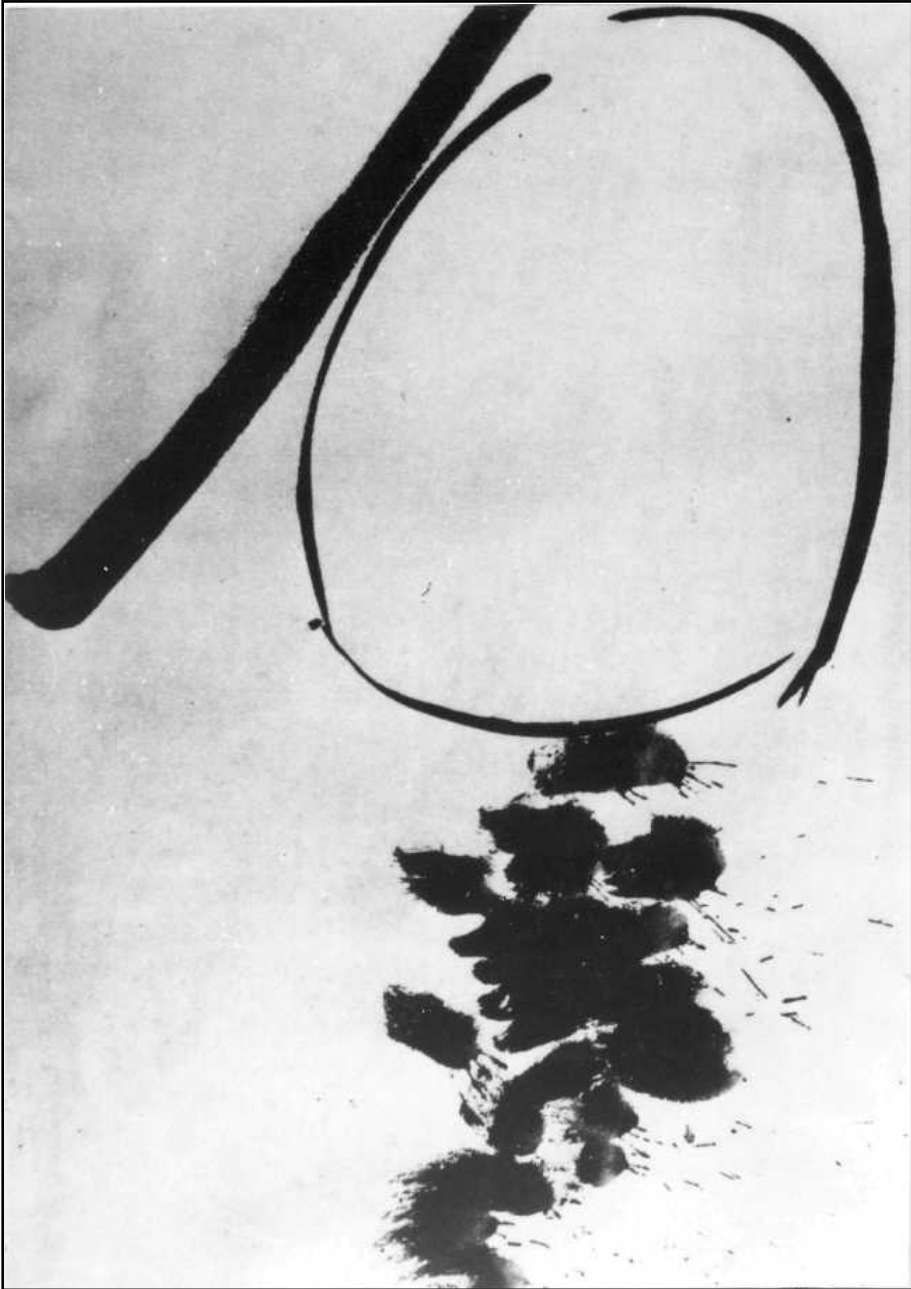
15. Morris Graves, Bird Singing in the moonlight, 1938-1939, Gouache, 26 3/4 x 30 1/8", Museum of Modern Art, New York



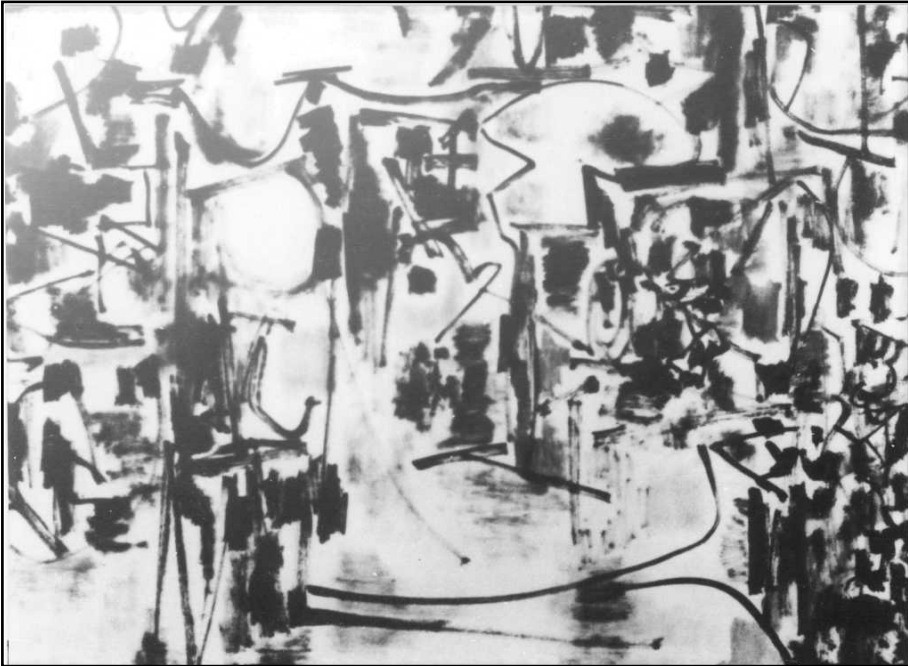
16. Morris Graves, Wounded Seagull, 1943, Gouache, 23 x 28", The Phillips Collection



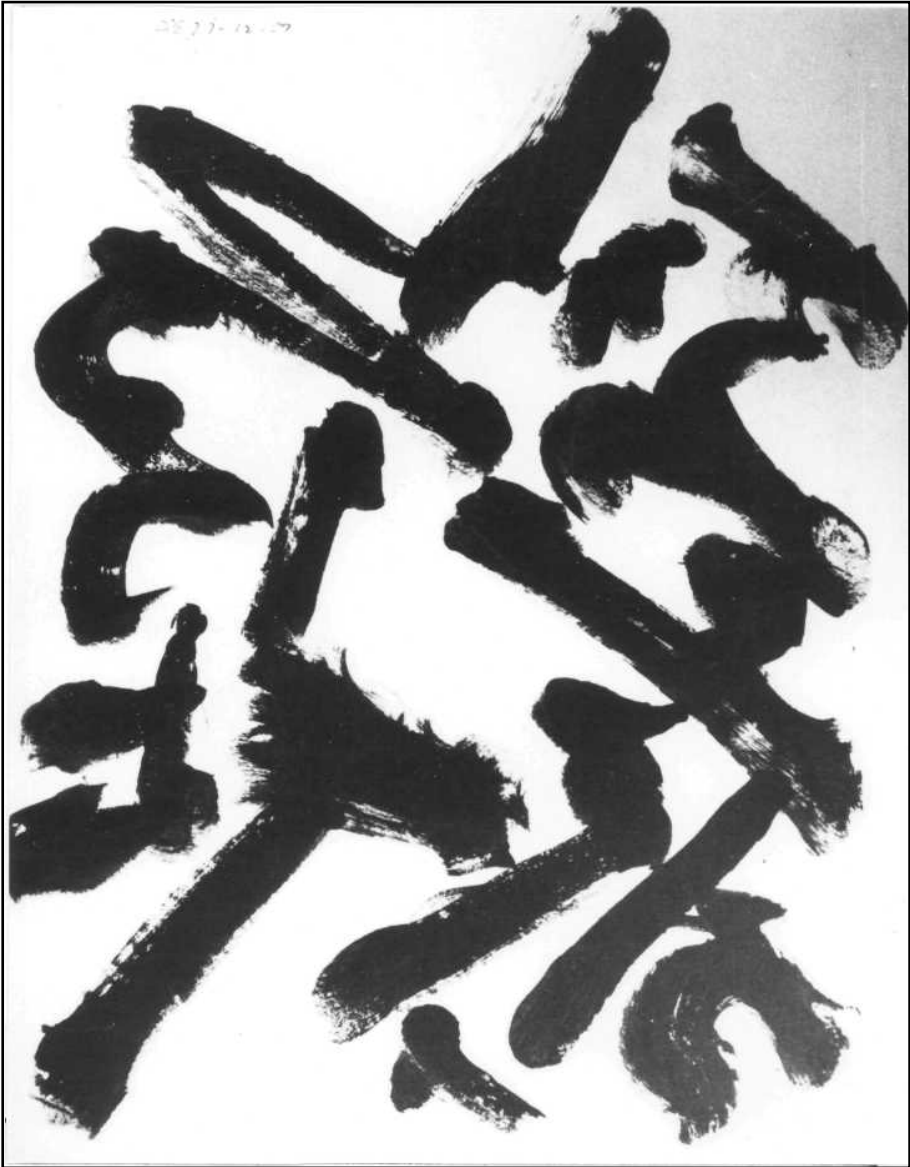
17. Hans Hartung No Title, 1922, Ink on paper,
20,4x15,9 cm, owned by the artist



18. Hans Hartung No Title, 1937, Ink on paper,
47,8x30,5 cm, owned by the artist



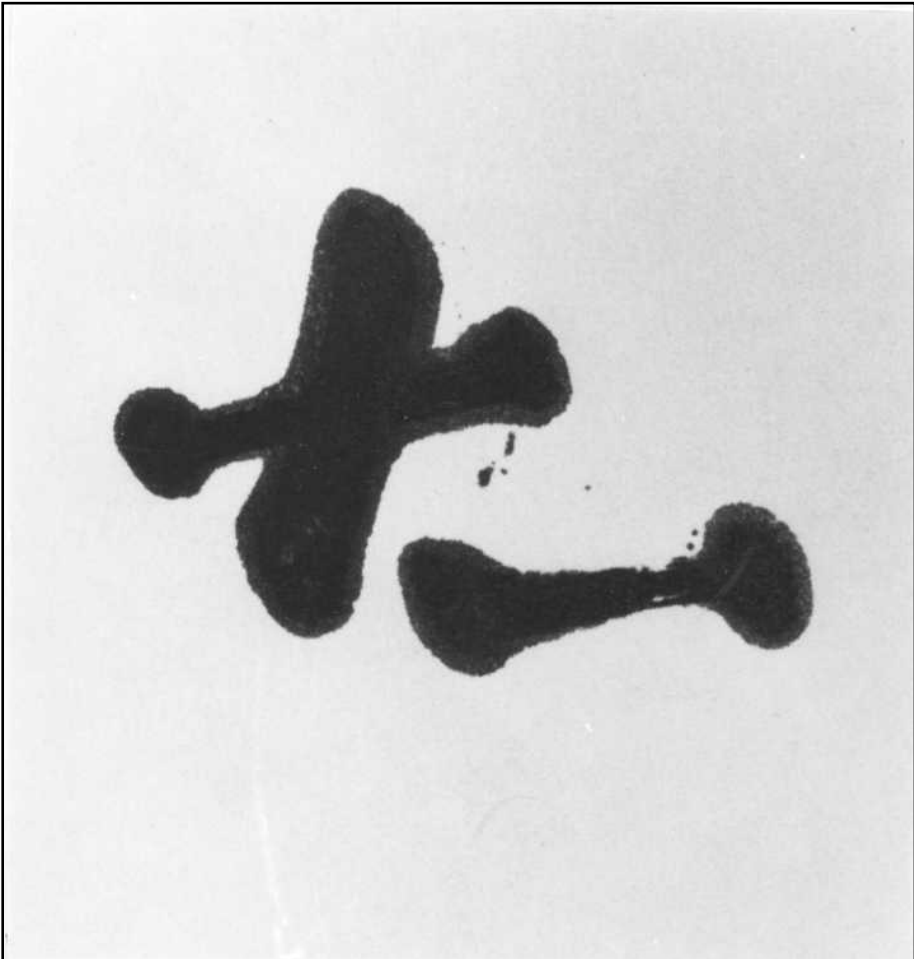
19. Ad Reinhardt: Untitled, 1949, Oil on canvas,
43" x 63", Private collection



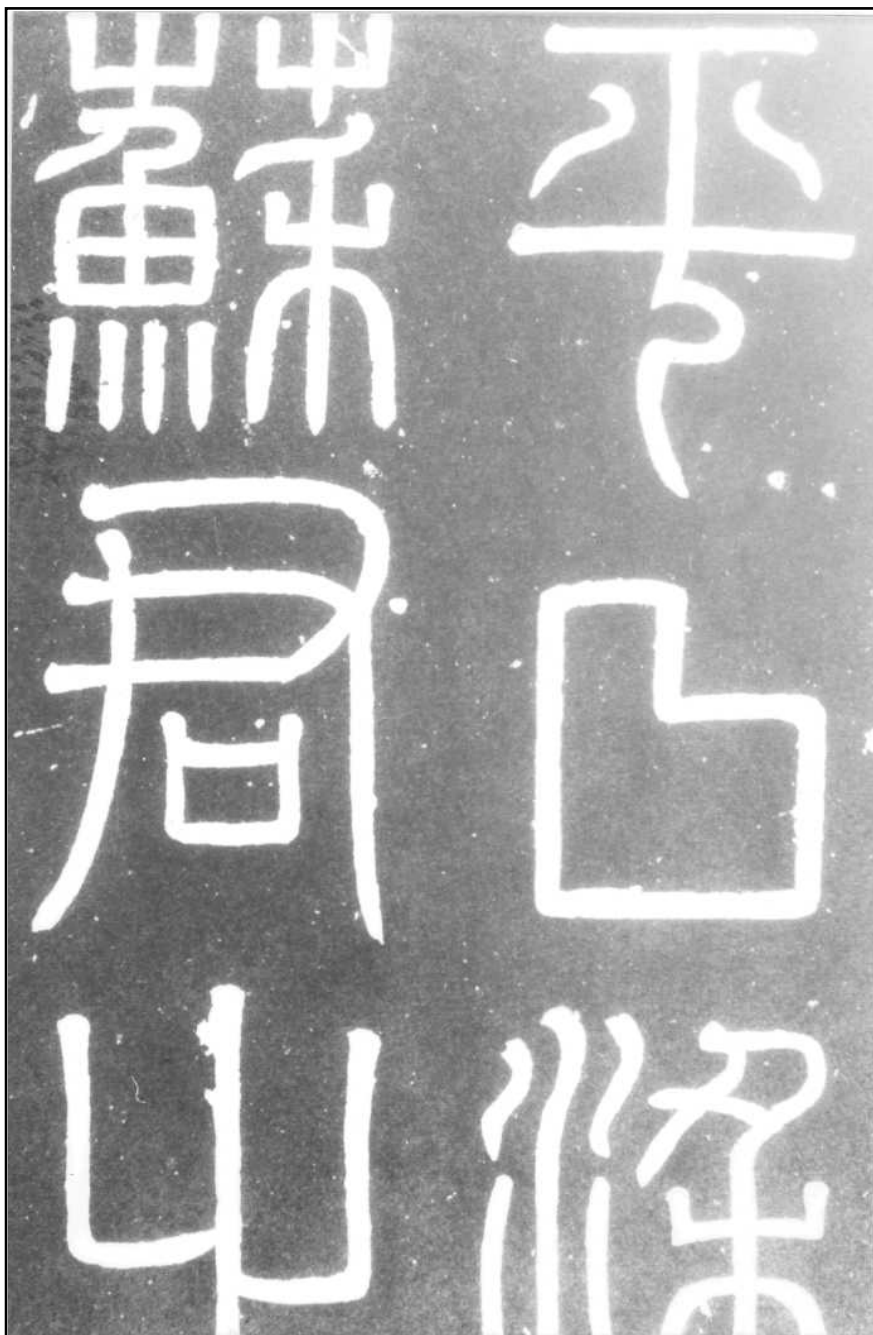
20. David Smith, Untitled, 1957, 17 1/2" x 22 1/2",
(44,5x57,3 cm), Black ink



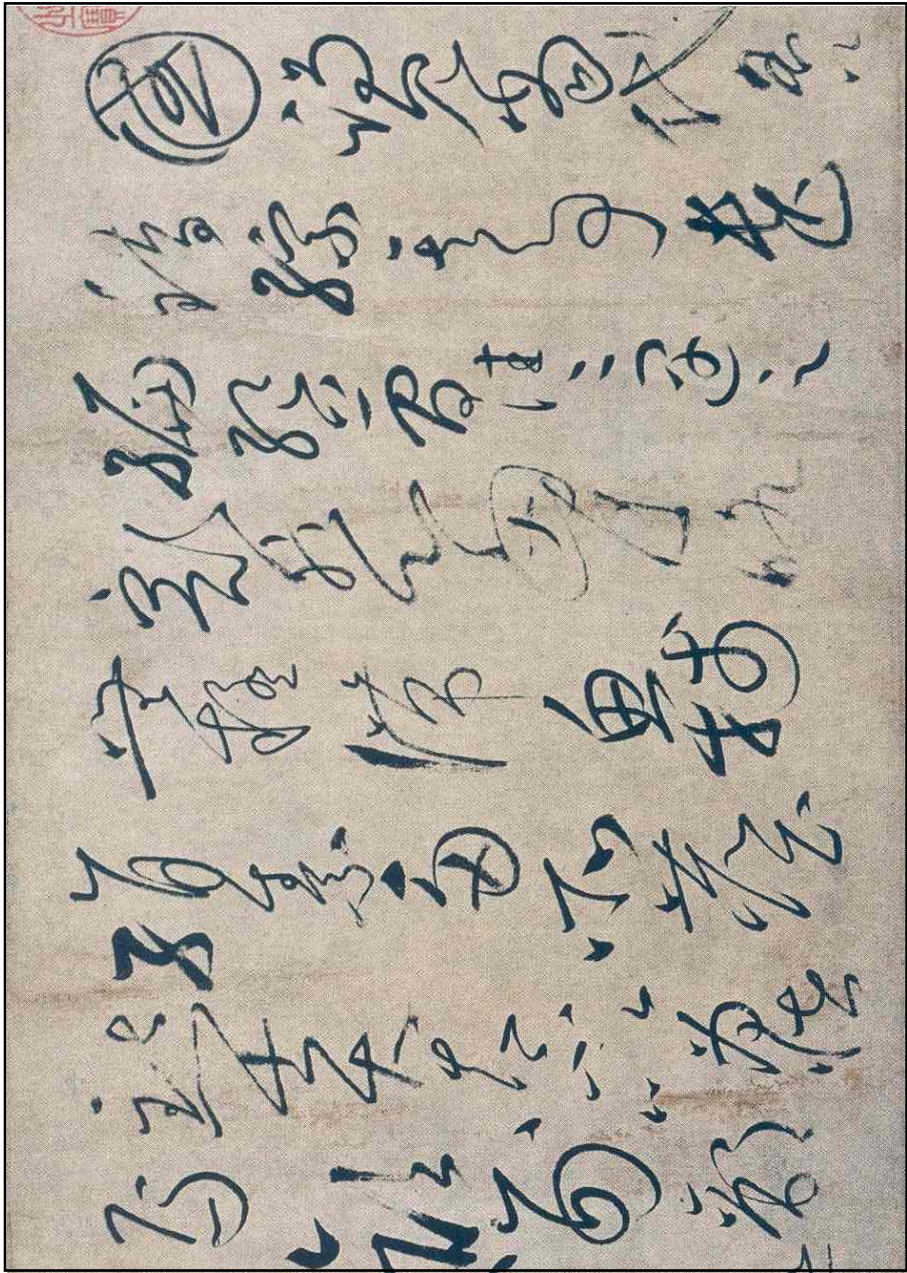
21. Bradley Walker Tomlin, *Tension by moonlight*, 1948, Oil on canvas, 32 x 44", Betty Parsons Gallery, New York



22. Ulfert Wilke, Plus and Minus, Sumi Ink,
1958, owned by the artist



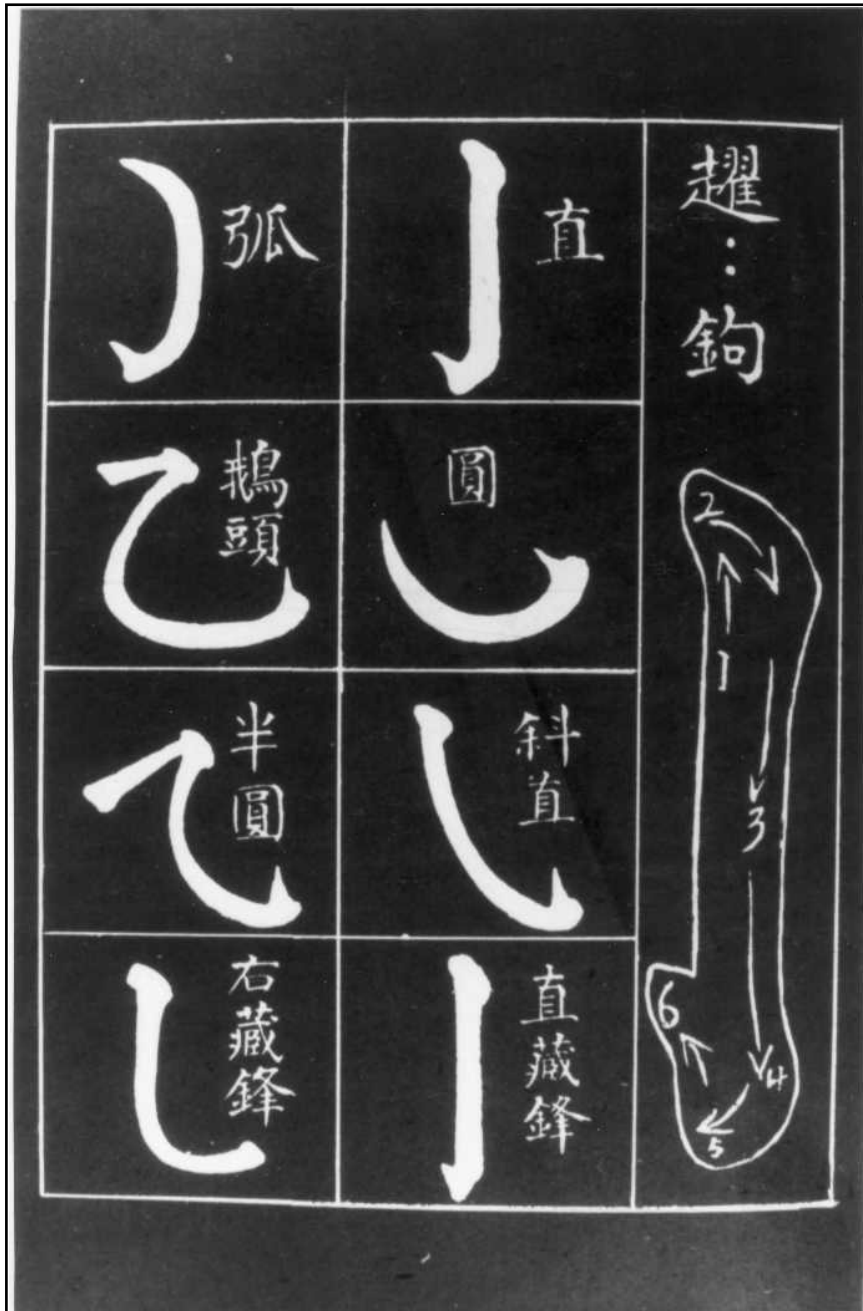
23. Chuan-shu-Calligraphy, China (Hsiao-chuan 小篆)



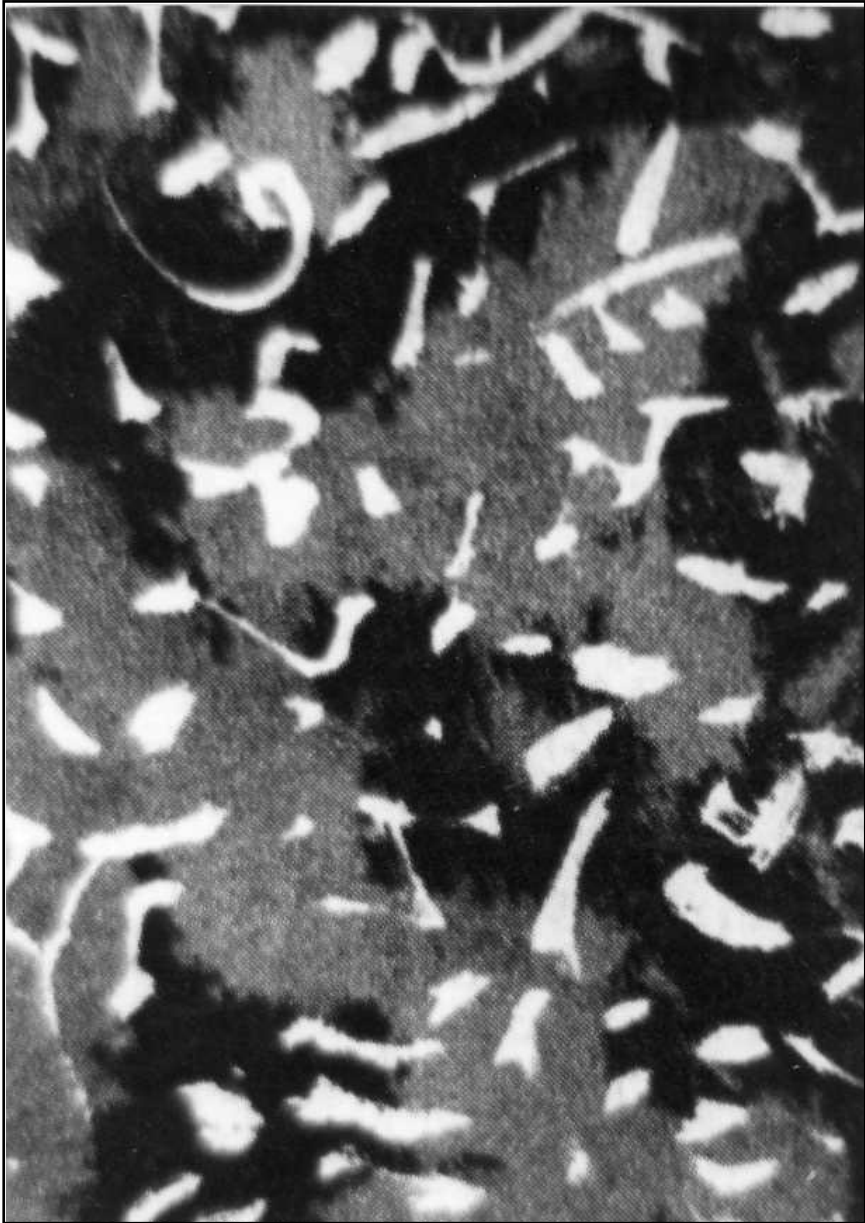
24. Huai Su (懷素), Autobiography, T'ang Dynasty (618-907),
written in Tsao-Shu { 草書 } (K'uangts'ao 狂草)



25. Mark Tobey, *Written over the plains 2*,
Tempera on paper, 1959 (detail)



26. Calligraphic Hook-Stroke (鈎), sample-script after Shih Chengchung (史正中), *Shu-fa ru-men* (書法入門), P. 65



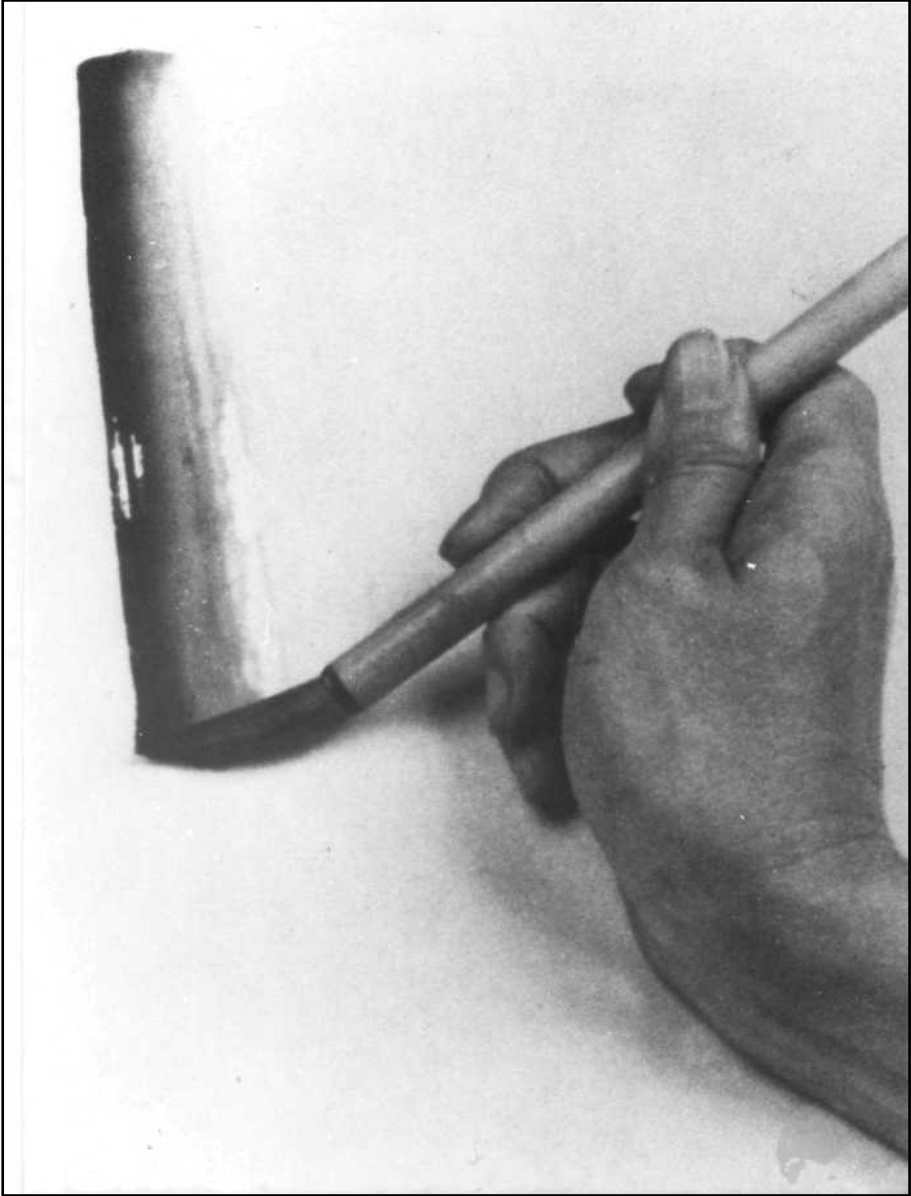
27. Mark Tobey, Lafranca 6.7o, 197o, Aquatinta,
31,5x24 cm, (detail)



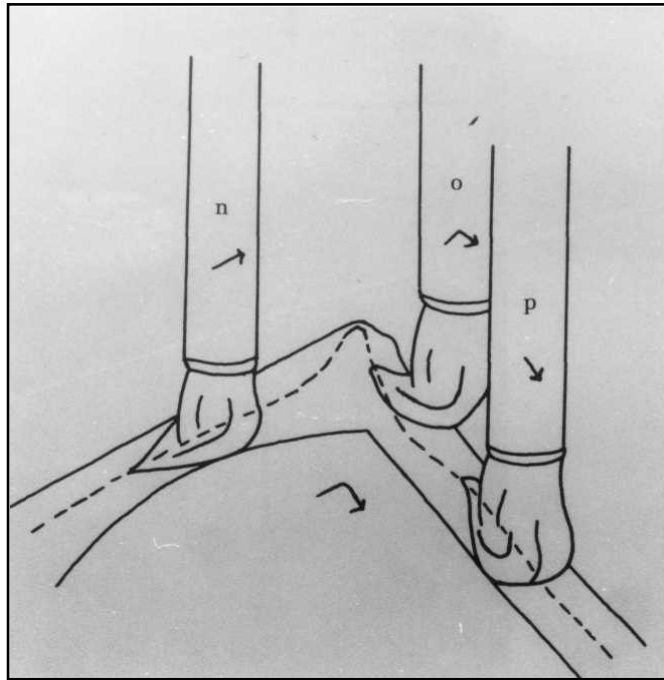
28. Calligraphic Dot Stroke (側), sample-script after Shih Cheng-chung (史正中) (Shu-fa ru-men) (書法入門), P. 66



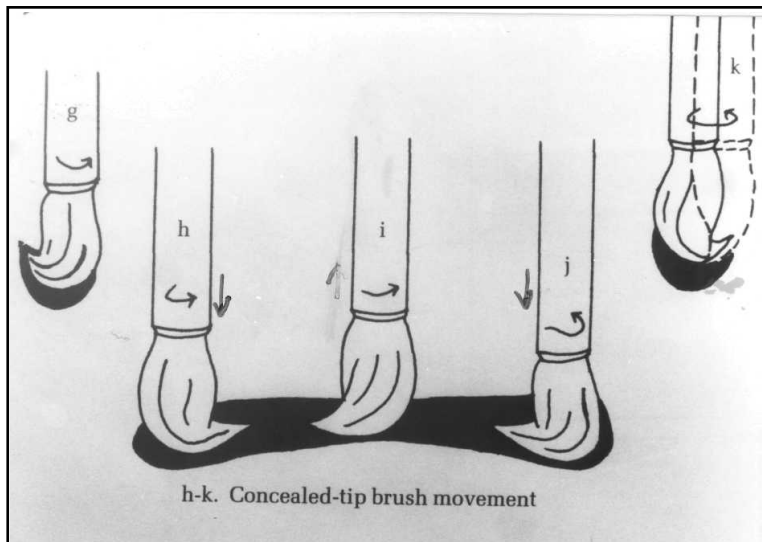
29. Vertical holding of the brush (cheng-pi 正筆)



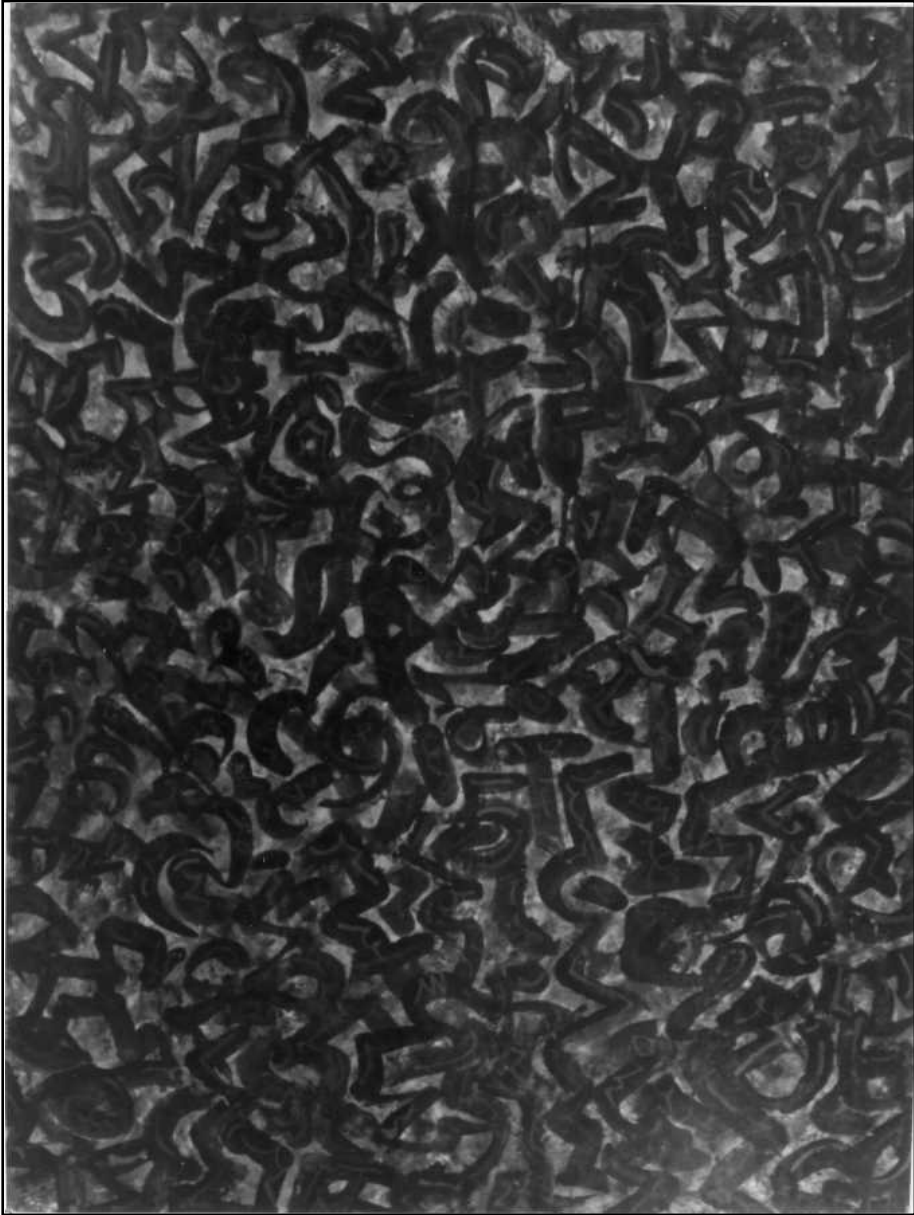
30. Diagonal holding of the brush (ts'e-feng 側鋒)



31. Brushmovement, rotation and pressure curve



32. Brushmovement, lifting and lowering, rotation and turning
 he here from resulting ductus



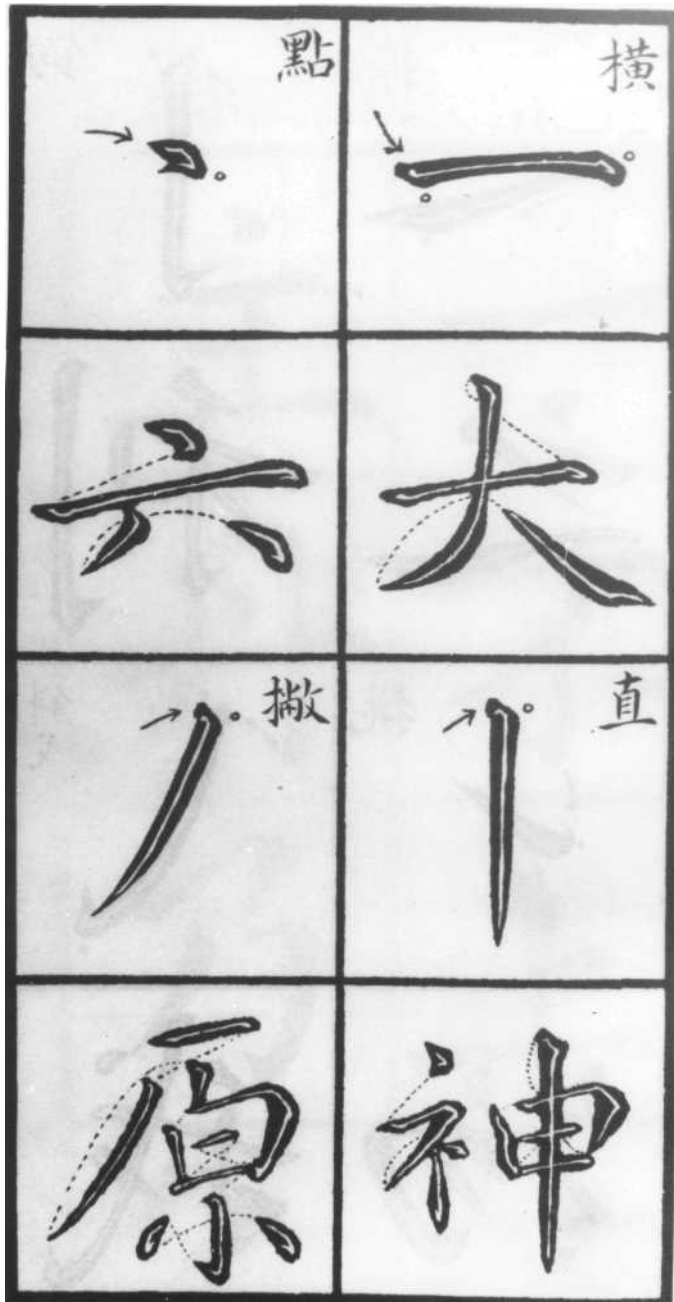
33.1 Mark Tobey, Drum Echos, 1965, Tempera on carton,
114,5 x 86 cm, Galerie Greub, Basel



333. Mark Tobey, Drum Echoes, 1965 (detail)



334. Mark Tobey, Drum Echoes, 1965 (detail)



34. Sample Script style of Wang Hsi-chih (王羲之)



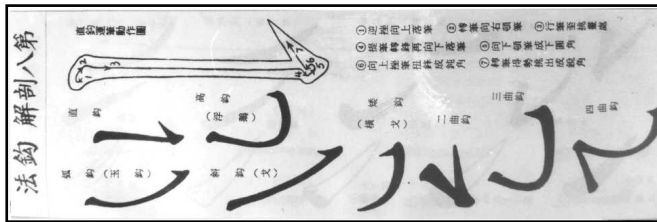
36. André Masson, Entanglement, Tempera on cotton,
1943-44 (1941), 16 1/8 x 12 5/8",
(detail) owned by the artist



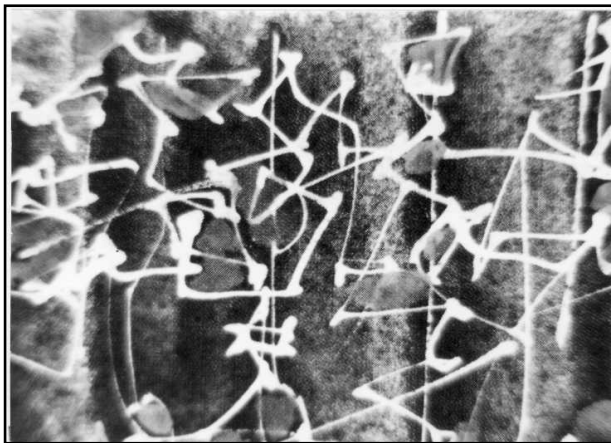
40. Calligraphic Dot-Stroke
sample-script(detail)



37.2 Mark Tobey, Written over the plains 2, Tempera on paper, 1959 (detail)



42. Hook-Stroke of Calligraphy, sample-script



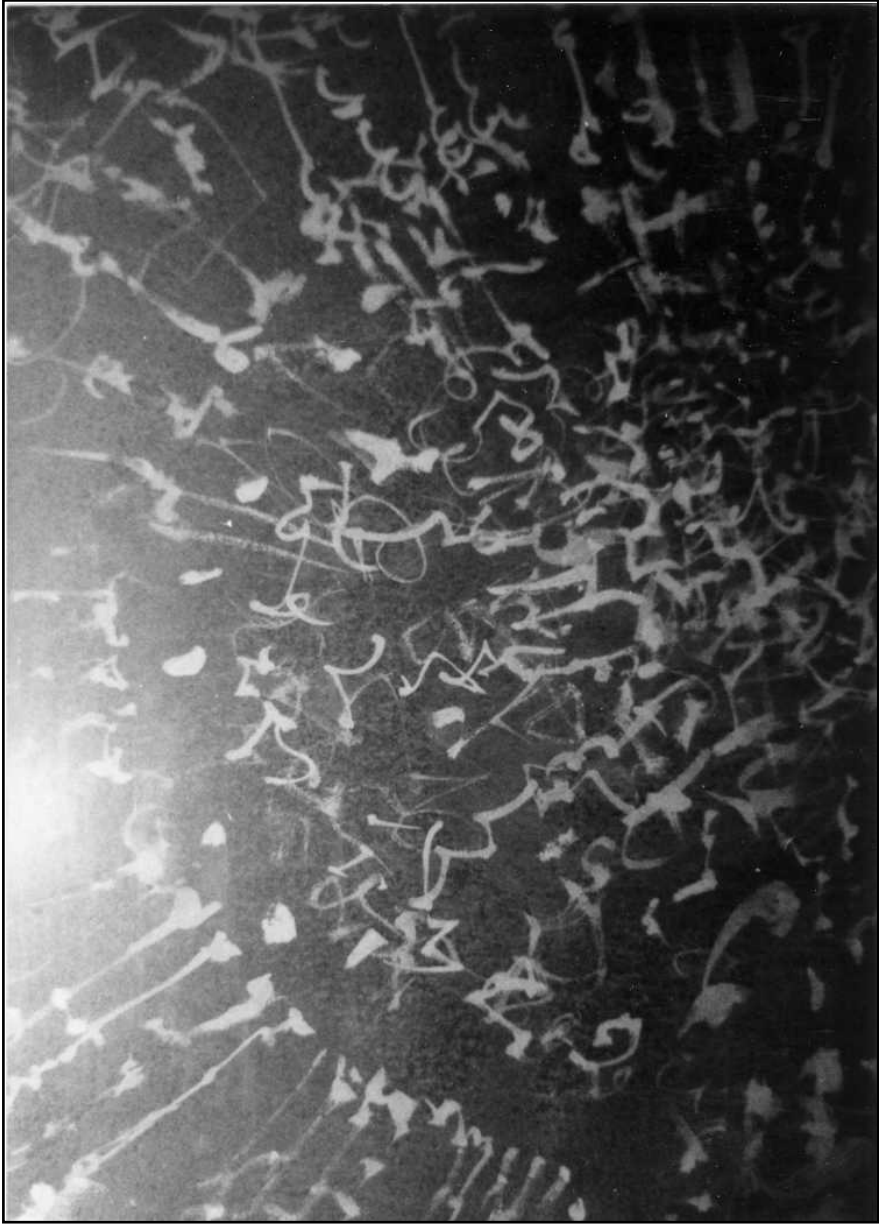
39.2 Mark Tobey, Targets, 1939, Tempera, 12,5 x 20 cm, (detail), formerly owned by the artist



37..3 Mark Tobey, *Written over the plains No.2*, 1959 (detail)



42. Calligraphic Hook-Stroke (鈎), sample-script



38.2 Mark Tobey, Untitled, 1954, (detail), Tempera on carton, Galerie Beyeler Basel, now sold to a private owner



38.1



38.2

Mark Tobey, *Untitled*, 1954, different details



38.4



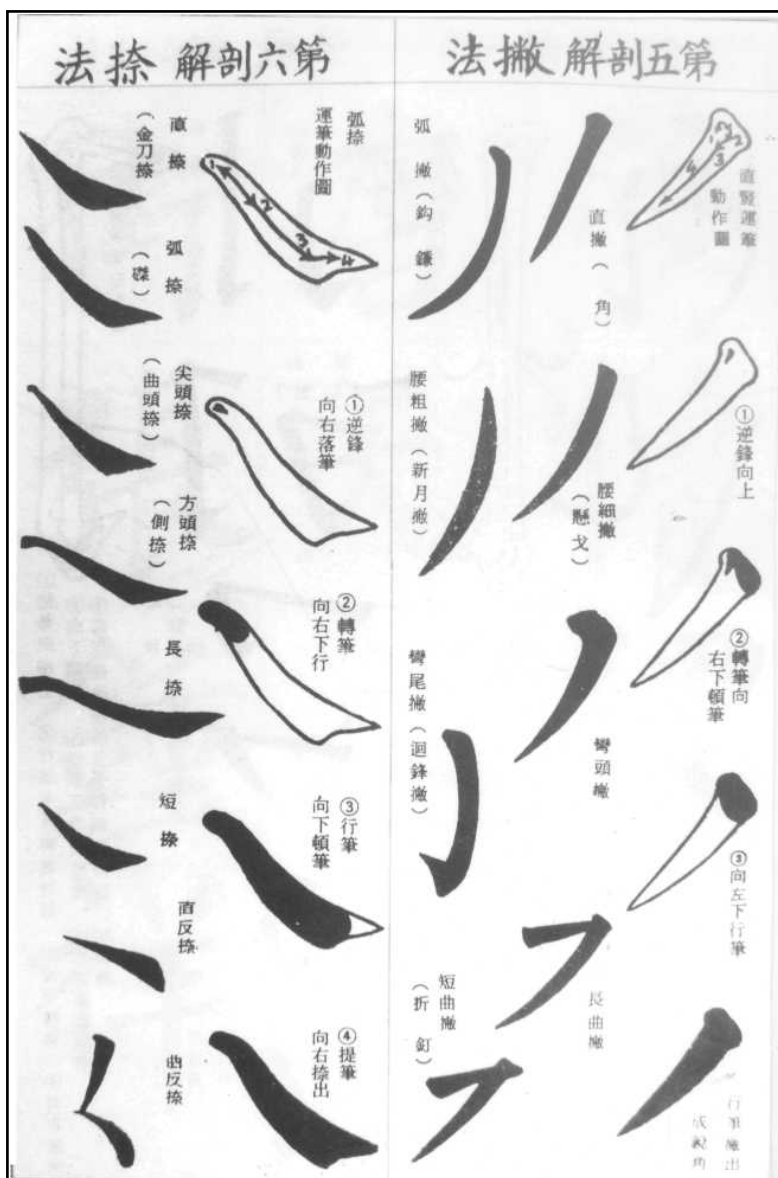
40. Calligraphic T'iao-Stroke (挑) (left) and Tien-Stroke (點), (right), sample-script



36.3 André Masson, Entanglement, 1943/44, (detail)



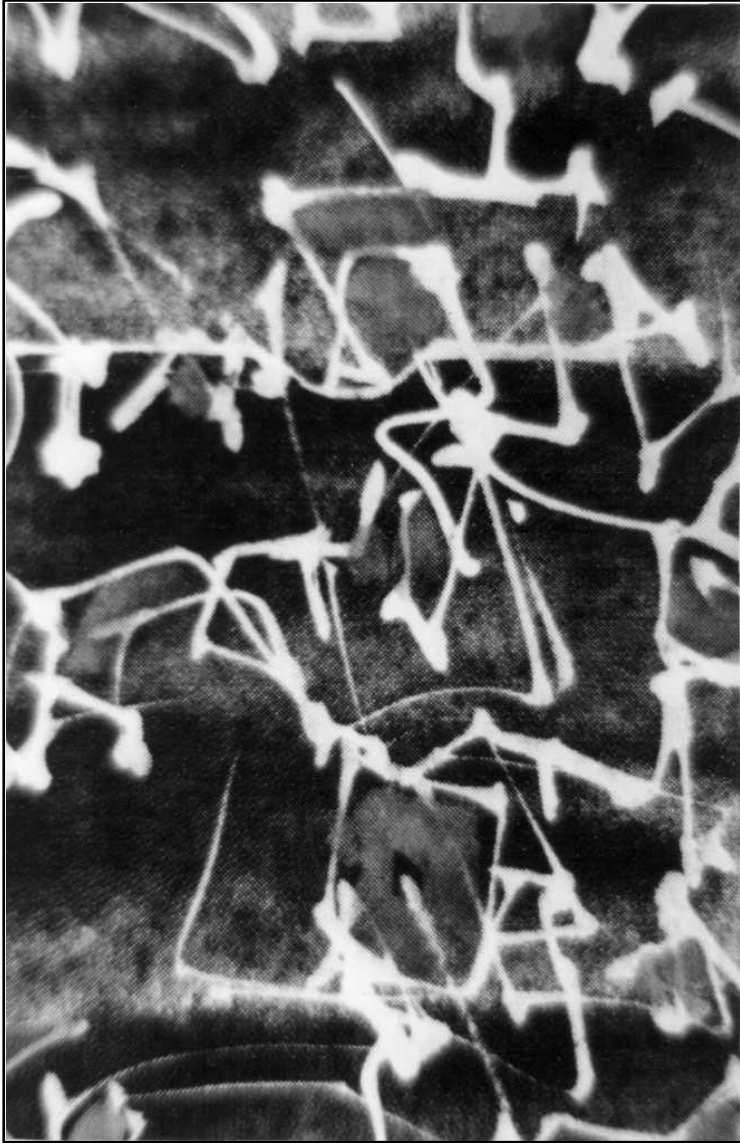
73.2 André Masson, *The Kill*, 1944 (detail)



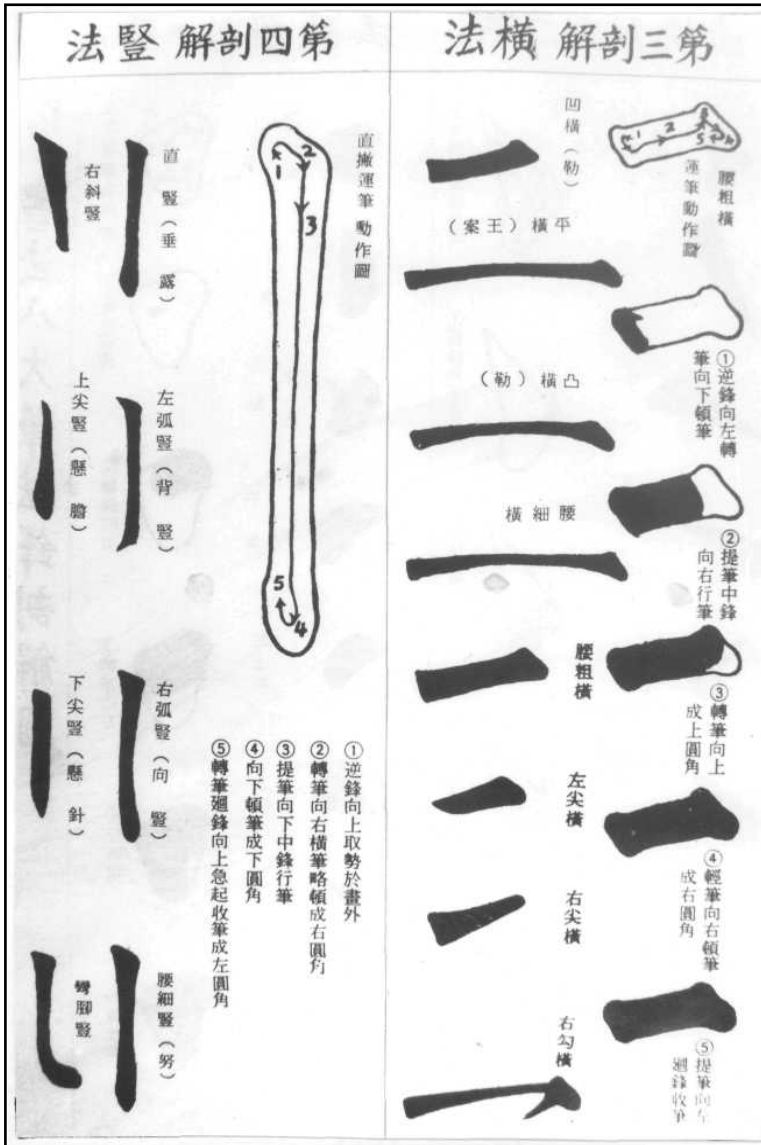
41. Calligraphic Na-Stroke (捺) (left) and P'ieh-Stroke (撇) (right), sample-script. The P'ieh-Stroke corresponds to the Liang-Tso-Stroke (掠 琢)



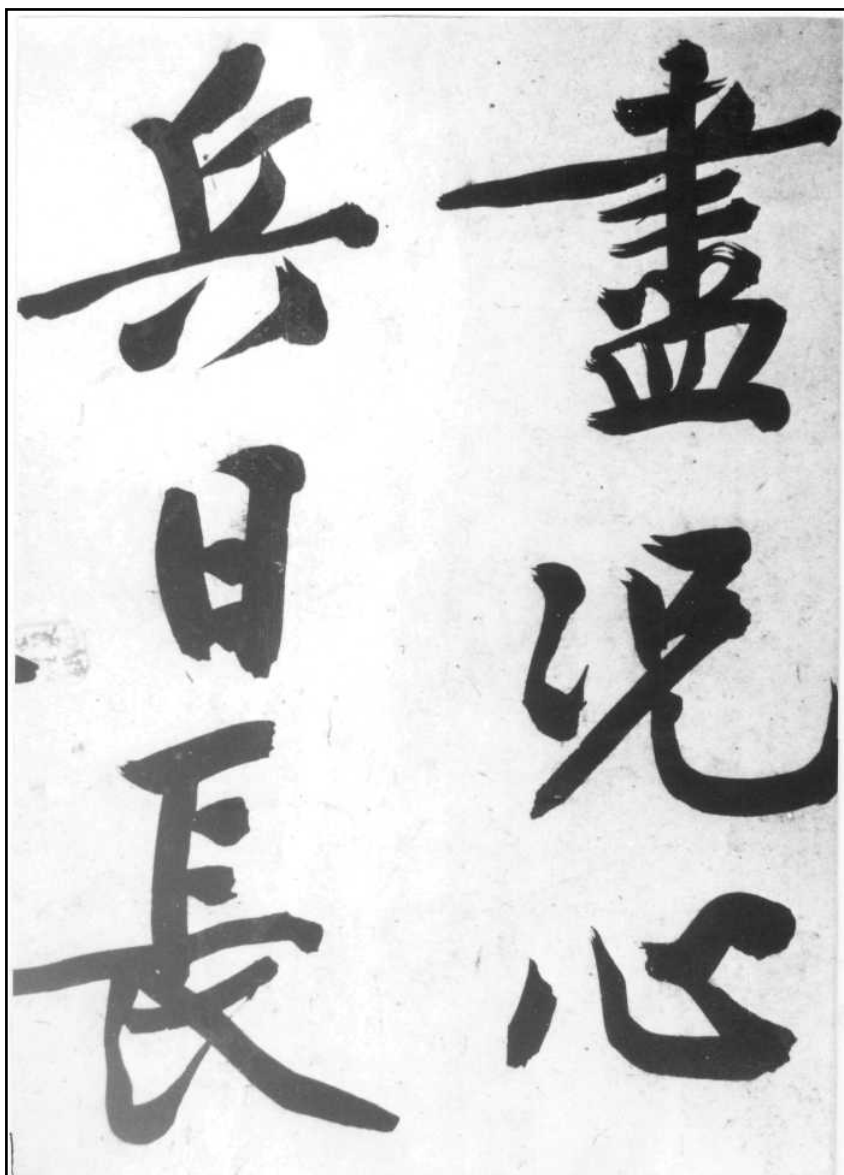
42. Calligraphic Hook-Stroke (鉤), sample-script



39.3 Mark Tobey, Targets, 1959 (detail)



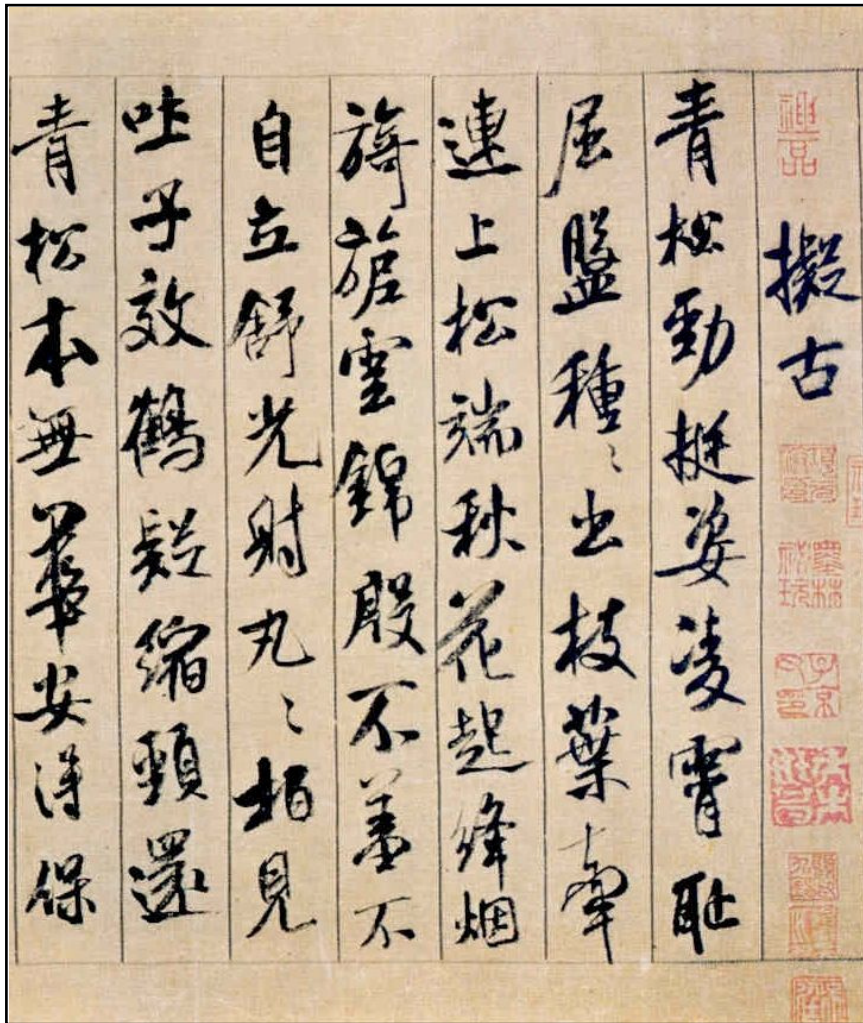
43. Calligraphic Shu-Stroke (left) and Heng-Stroke (right), (detail)



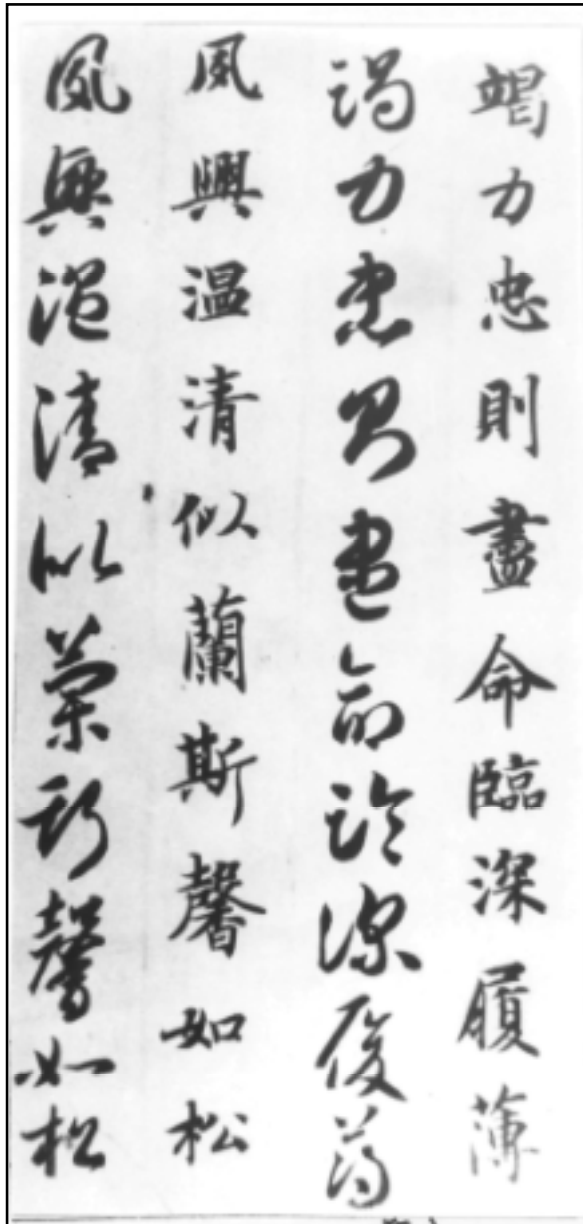
44. Wen Cheng-ming (文徵明) (1470-1559),
Autobiographic Text , (detail),



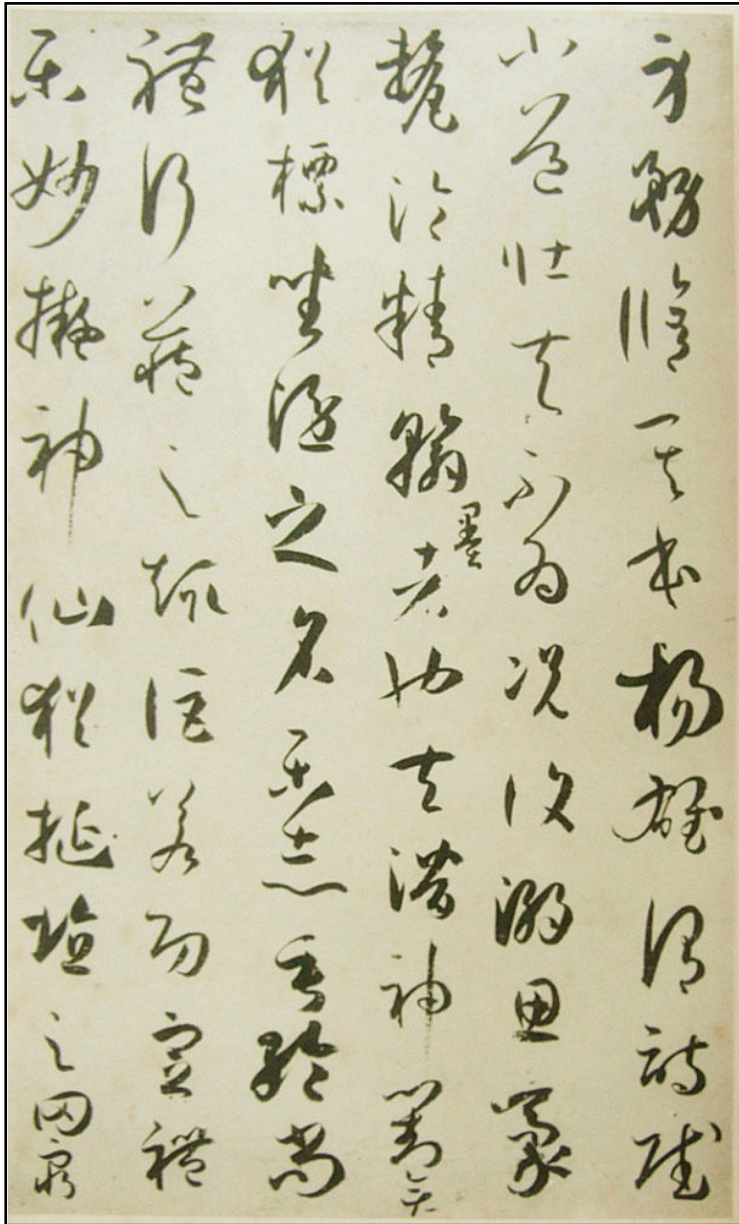
45. Hui-tsung Emperor, Sung-Dynasty (徽宗), Poem,
(1082-1135), National Palace Museum Taipei
National Palace Museum, Taipei



46. Mi Fei (米芾) (Mi Fu) (1051-1107), Calligraphy on Szechuan-Silk, Hsing-Shu (行書)-Style, National Palace Museum Taipei (detail)



47. Chih-yung (智永), (detail), from the Ch'ien-tzu wen (千字文), Ogawa Collection, after Shodo Zenshu, 5.73



48. Sun Kuo-t'ing (孫過庭), (ca. 687 a.D.), Shu-P'u (書譜),
Treatise on the Art of Writing, (detail),
National Palace Museum Taipei



51. Hsü Wei (徐渭) (1521-1593), Bamboo, 12 x 13/16",
Freer Gallery of Art, Washington



40 + 41. Elementary Calligraphic Strokes
(Liang/Tso-Stroke 棕琢)



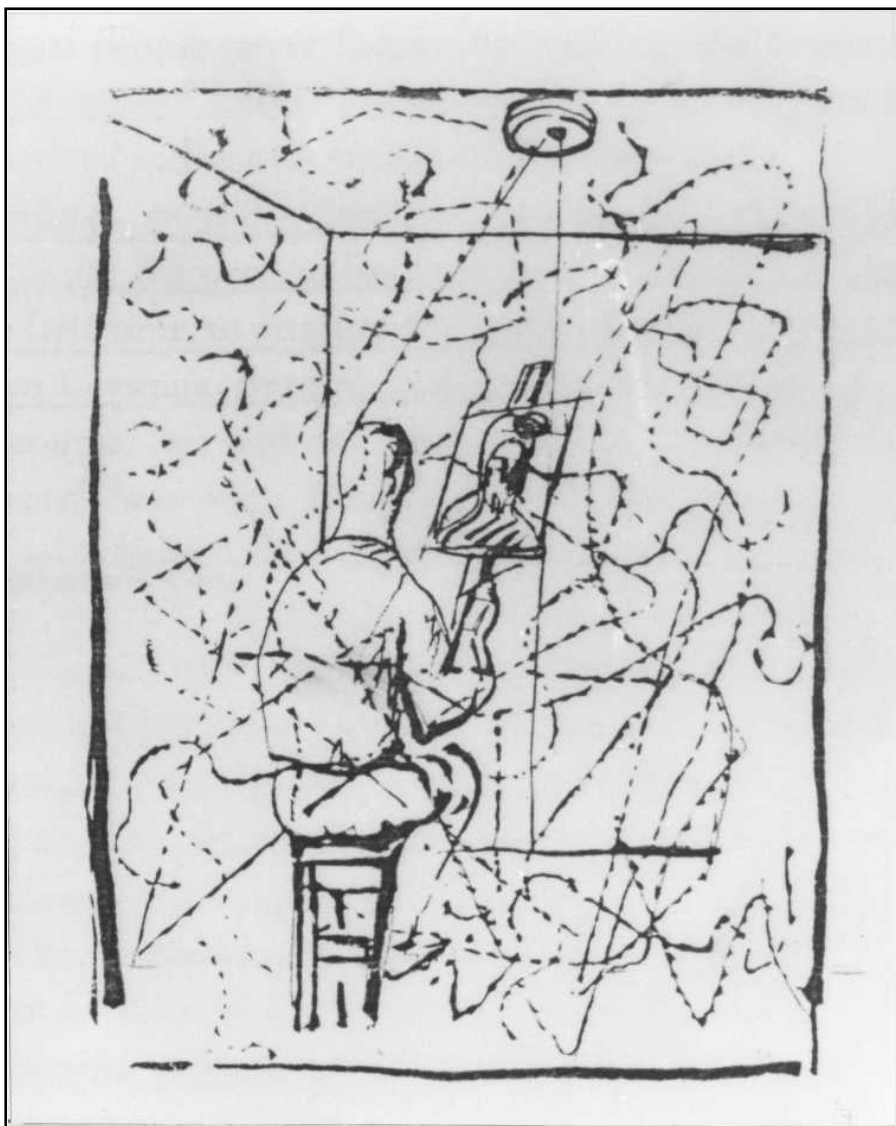
52. Yamada Kensai (1911-1974), Hanging scroll, Ink on paper,
33 x 44 cm, Chuo Tokenkai-Society, Tokyo



53. Sagawa Myoshun, born 1891, Chisoku (Modesty),
Ink on paper, 34 x 42 cm



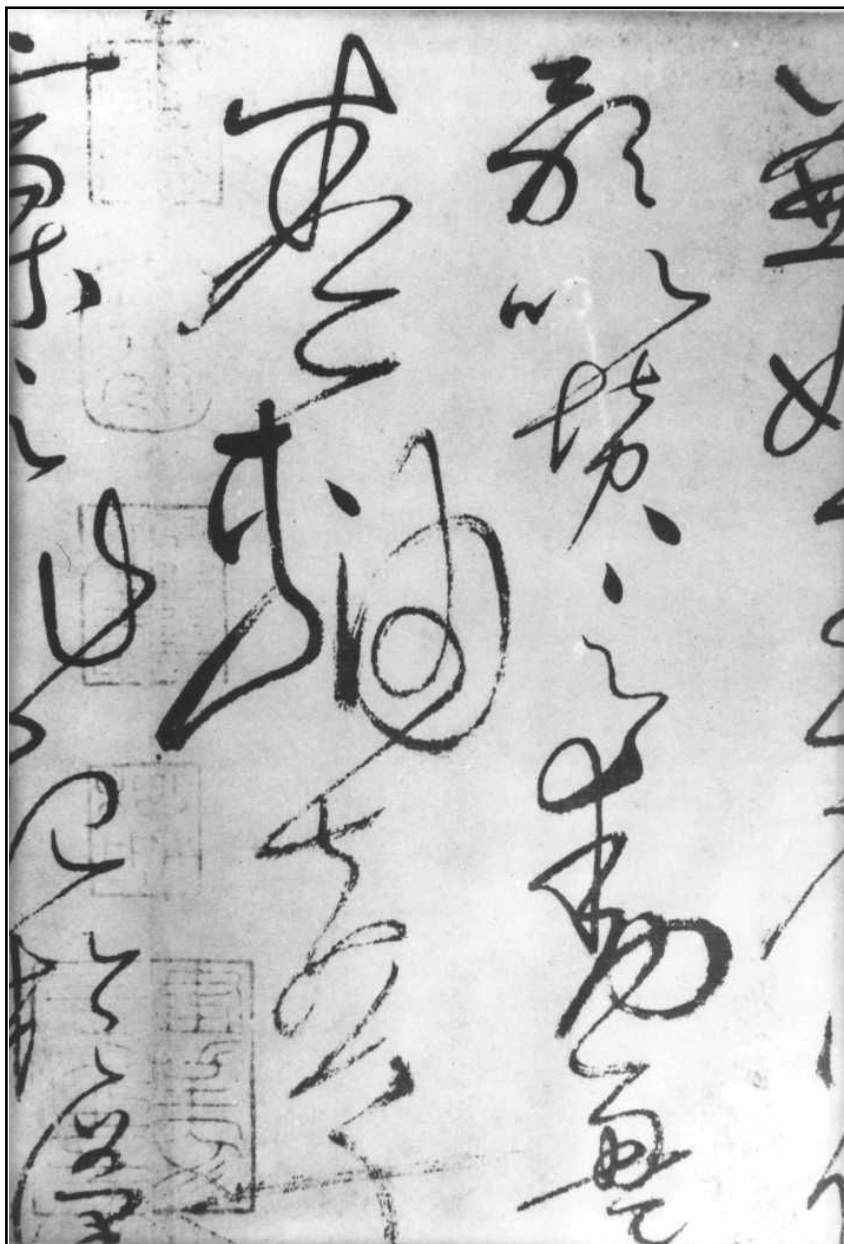
54. Mark Tobey, Sumi-Ink, 1937 (Space Ritual No.1),
21 1/2 x 29 3/4", Willard Gallery, New York



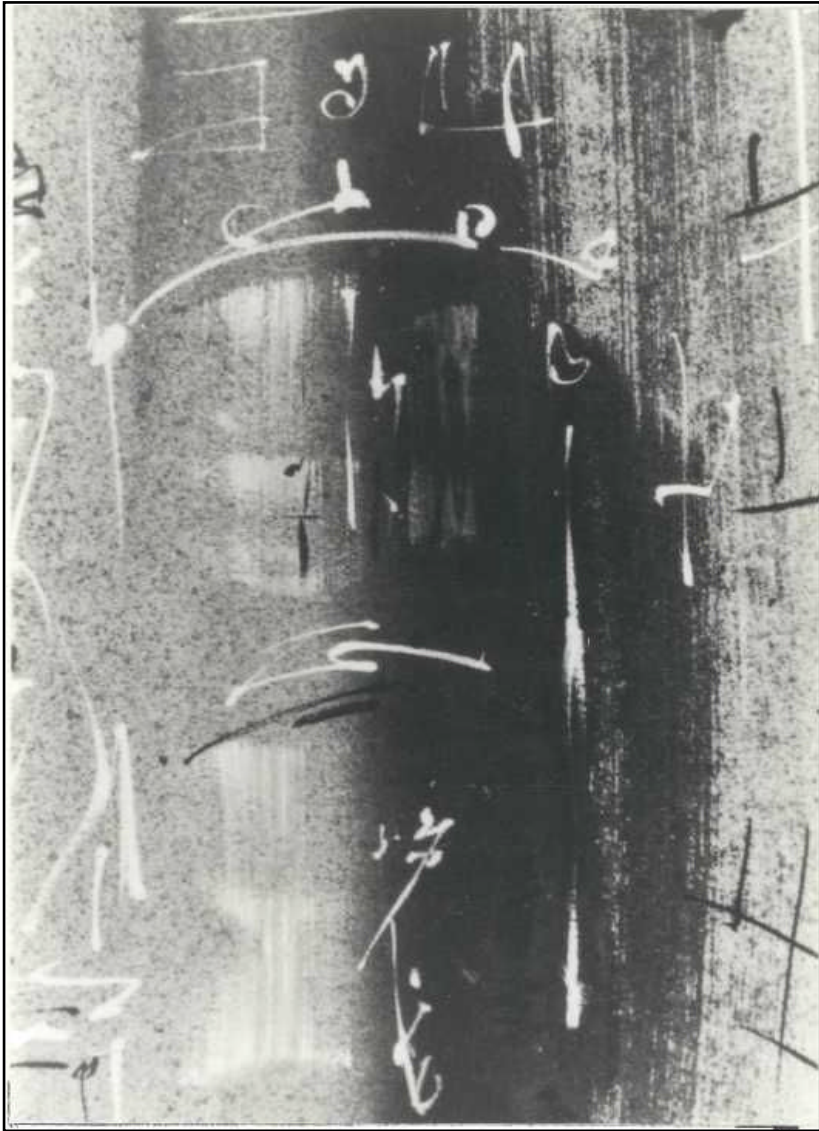
55. Mark Tobey, Sketch "Personal Discovery of Cubism",
New York 1962



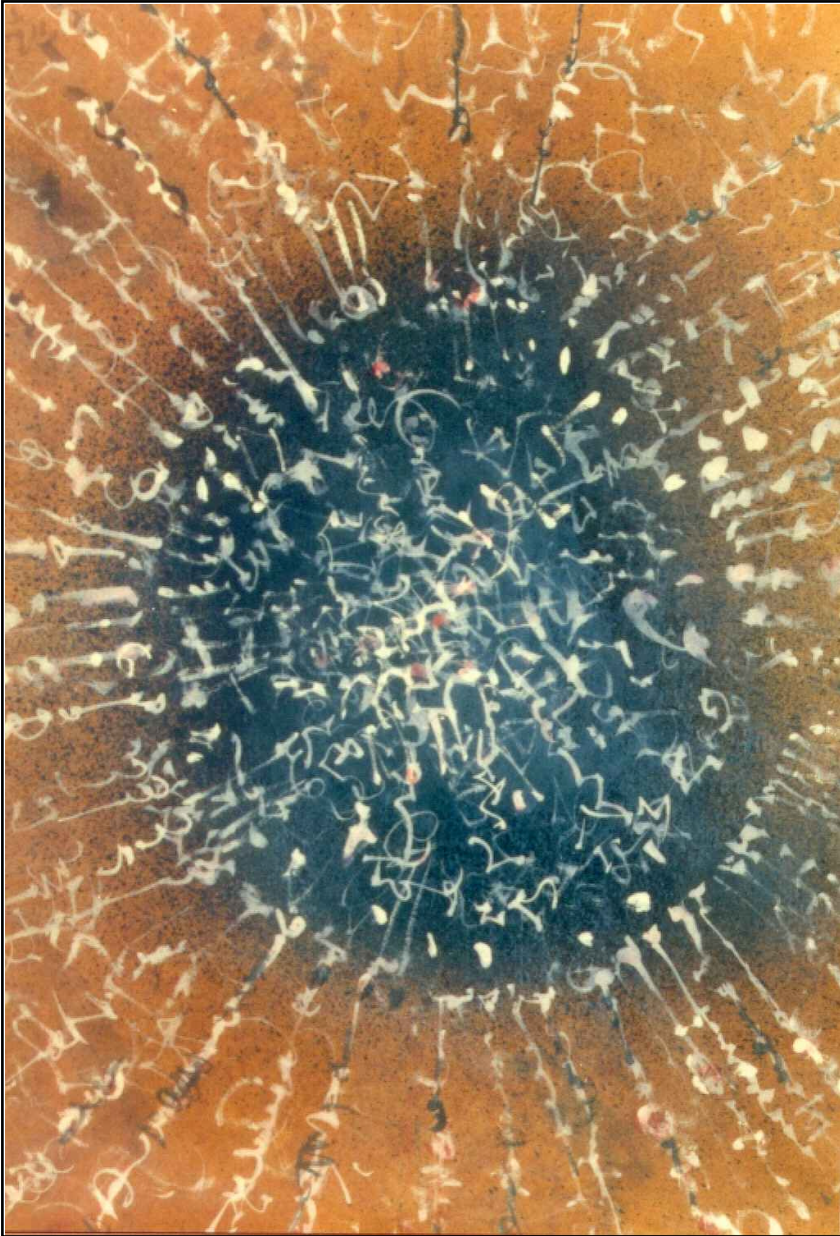
56. Mark Tobey, Broadway Norm, 1935, Tempera,
13 1/4 x 9 3/8" , Collection Garol Ely Harper, Seattle



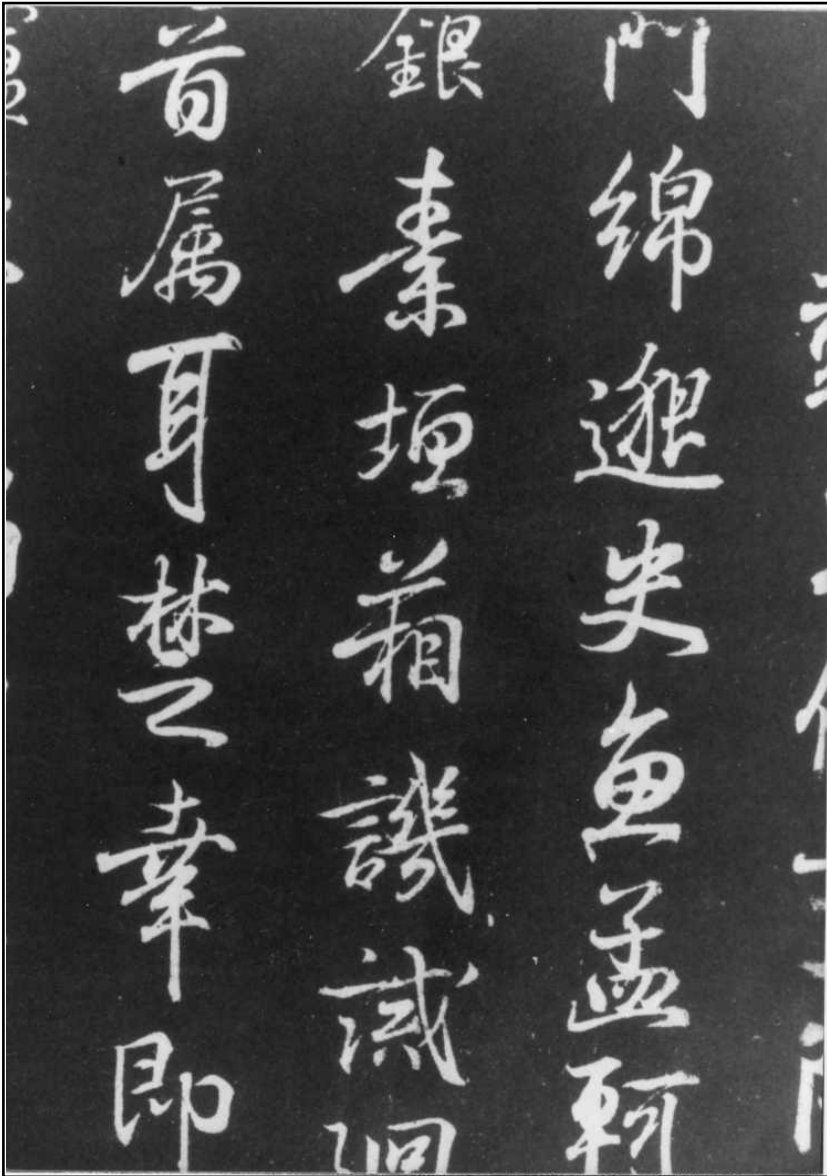
57. Huai Su (怀素), Autobiographic Essay, (detail),
National Palace Museum Taipei



58. André Masson, Venice (detail),
Mixed technique, 49 x 32,5 cm, 1965



38.3 Mark Tobey, Untitled, 1954, (detail), Tempera



59. Wang Hsi-chih (王羲之) (321-379), Style of the Thousand-Character-Classic, (Ch'ien-tzu-wen 千字文)



60.1 André Masson, *Acteurs Chinois*, Etching, 1957,
Louise Leiris Gallery, Paris, 57 x 76 cm



62. André Masson, Birth of the Birds, 1925, Automatic Drawing, 16 1/2 x 12 3/8", Museum of Modern Art New York

SUR LE VIF

DIX-SEPT LITHOGRAPHIES
DE
ANDRÉ MASSON



ÉDITIONS DE LA GALERIE LOUISE LEIRIS
29 bis RUE D'ASTORG PARIS

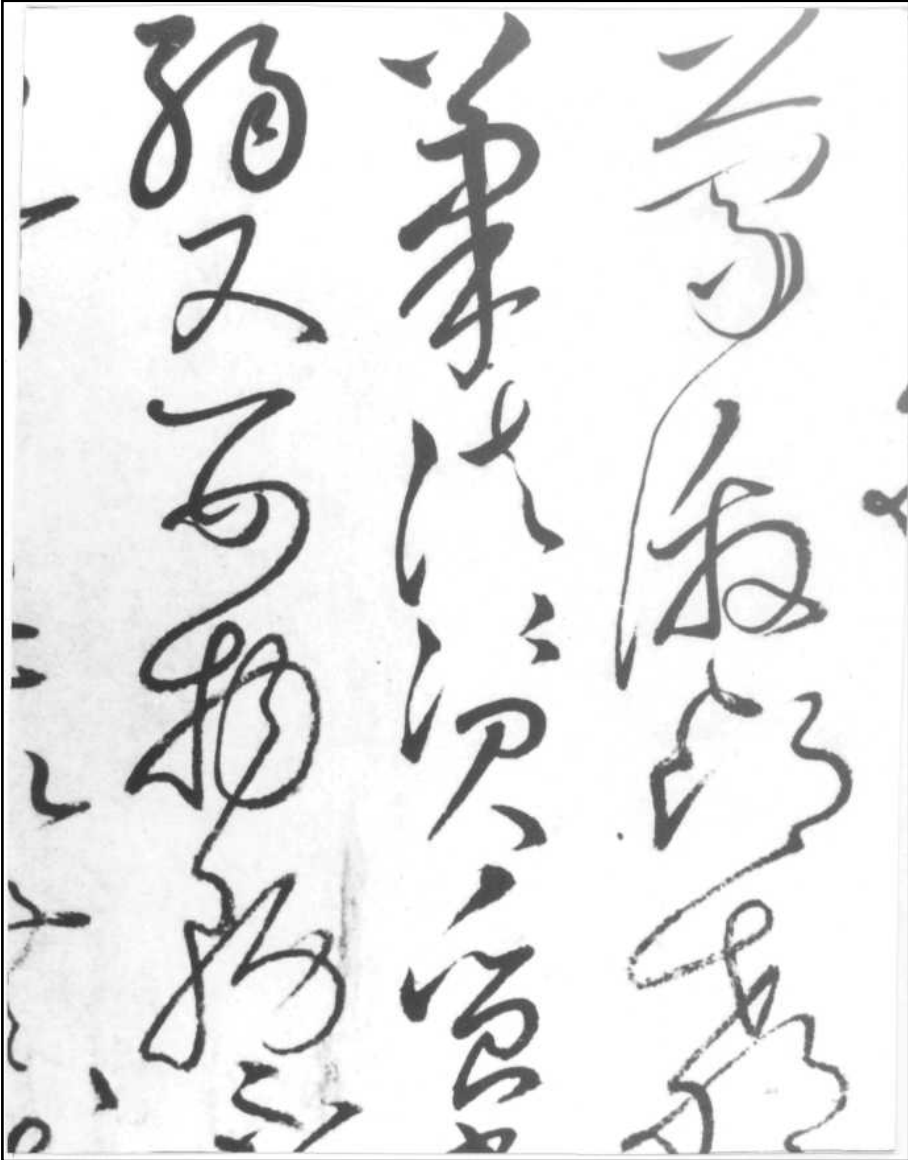
63. André Masson, Title page of an Edition of Texts from Chuangtzu (莊子), illustrated by Masson, Boston, Museum of Fine Arts



64. André Masson, Illustration of Chuangtzu (莊子),
Boston, Museum of Fine Arts



65.4 André Masson, *Multiplication*, 1943, Ink on paper,
10 5/8 x 8 1/4", Owned by the artist, Paris



66. Huai Su (懷素), Autobiography, (detail)



65.2 André Masson, *Multiplications* (detail), 1943



50. Huai Su (懷素), Autobiographic Essay , (detail)



67-1. Chinese 17th century, Formerly attributed to Wu Chen, (吳鎮)
(1280–1354), 75,2 x 54,3 cm,
Museum of Fine Arts, Boston



68. André Masson, Selfportrait, 1944,
Oil on canvas, mounted on carton,
13 1/2 x 9 3/8", owned by the artist, Paris



69. André Masson, *Bison on the Brink of a Chasm*, 1944,
Inkpainting with brush, 31 1/4 x 22 5/8",
Hirschhorn Museum and Scmlpture Garden,
Smithsonian Institution, Washington D.C.



70-1. André Masson, Haystack, 1946,
Chinese Ink, 23 x 18 1/8",
Collection Annick und Pierre Berès, Paris



71. Wang Hsi-chih (王羲之) (321-379) style,
Lan-T'ing-Hsü (蘭亭序) ("Preface to the Poems
Collected from the Orchid Pavilion"), (detail)



36.2 André Masson, *Entanglement*, 1943/44, Tempera on carton, 16 1/8 x 12 5/8", owned by the artist, Paris



73.1 André Masson, *The Kill*, Oil on canvas, 1944,
21 3/4 x 26 3/4", Museum of Modern Art, New York



74. André Masson, Couple, Oil on canvas, 1958,
110 x 140 cm, Musée Nationale d'Art Moderne, Paris