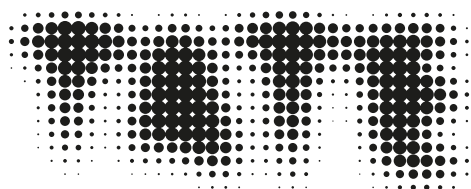


SOPHIE TAEUBER-ARP

15 July – 17 October 2021

LARGE PRINT GUIDE



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CONCOURSE

SOPHIE TAEUBER-ARP

15 Jul – 17 Oct 2021

Organised by Tate Modern, The Museum of Modern Art, New York, and Kunstmuseum Basel

Curated by Natalia Sidlina, Curator, International Art, Tate Modern, Anne Umland, The Blanchette Hooker Rockefeller Senior Curator of Painting and Sculpture, The Museum of Modern Art, Walburga Krupp, Independent Curator, and Eva Reifert, Curator, Kunstmuseum Basel with Sarah Allen and Amy Emmerson Martin, Assistant Curators, Tate Modern

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On black wall at exit

Film 'Marionettes in Motion'

INTRODUCTORY ROOM

White wall right from the room entrance

Film

Dark grey wall left from the room entrance

'Only when we go into ourselves and attempt to be entirely true to ourselves will we succeed in making things of value, living things, and in this way help to develop a new style that is fitting for us'.

Sophie Taeuber-Arp

Timeline

1911

Sophie Taeuber (fourth from left) with fellow students at the Debschitz School, Munich, c. 1911.

Fondation Arp, Clamart, France

1914

Sophie Taeuber in a costume of her own design, Munich, 1914. Photograph by Eduard Wasow.

Fondazione Marguerite Arp, Locarno, Switzerland

1918

Sophie Taeuber and Jean (Hans) Arp with her marionettes for King Stag, Zurich. 1918.

Photograph by Ernst Linck.

Kunsthaus Zürich Library

1920

Sophie Taeuber with her Dada Head, 1920

Photograph by Nic. Aluf

Stiftung Arp e.V., Berlin

1924

Erika Schlegel and Sophie Taeuber-Arp wearing costumes consisting of hats and patchwork tops and trousers, Zurich. c. 1924.

Fondation Arp, Clamart, France

1925

Textile students in the Applied-Arts Department of Zurich's Trade School, with teachers Alice Frey-Amsler and Sophie Taeuber-Arp (standing, at centre), 1925.

Archiv, Zürcher Hochschule der Künste, Zurich

1925

Sophie Taeuber-Arp in costume for a housewarming party organized by artist Walter Helbig, Ascona, Switzerland, August 1925.

Fondation Arp, Clamart, France.

1927

Sophie Taeuber-Arp in the planning office for the Aubette, Strasbourg, France, 1927.

Stiftung Arp e.V., Berlin

1929

Sonia Delaunay and Sophie Taeuber-Arp, both in beachwear designed by Delaunay, Carnac, France, summer 1929.

Stiftung Arp e.V., Berlin

1930

Sophie Taeuber (ninth from left) at the opening of the first international exhibition of the group Cercle et Carré at Galerie 23, Paris, France, 18 April 1930.

Courtesy the estate of Joaquín Torres-García

1940

Sophie Taeuber-Arp's membership card for the Society of Friends of the Ethnographic Museum of the Trocadéro, Paris, 1940.

Fondation Arp, Clamart, France

White wall at the end of the room

INTRODUCTION

Sophie Taeuber-Arp (1889–1943) was a crafts professional, teacher, architect, interior designer, painter, sculptor, performer, jewellery-maker and editor of an international art magazine.

Working first in Switzerland, then France, she developed her distinctive visual style during the First World War. Her practice continually challenged the boundaries between art and design. Unlike other modernist artists of the time, whose path to abstraction came through the breaking down of figurative forms, Taeuber-Arp worked from the geometric grid structures of textile. The colours and forms of crafts and textile making, as well as dance, continued to inspire her throughout her life. Through her engagement with crafts, design, graphic arts and exhibitions, Taeuber-Arp expressed her commitment to abstraction as an aesthetic model suited to everyday life. This can be traced from her crafts projects of the 1910s, through the architectural commissions of the 1920s, to her paintings in the 1930s.

Taeuber-Arp always stood apart from other modernist artists. Combining a successful crafts practice with boldly experimental painting, her work challenges the historically constructed boundaries separating art, craft and design.

ZURICH

White wall to the right of the entrance

FIRST WORLD WAR

Sophie Taeuber was born in 1889 in Davos, Switzerland. She studied in Switzerland and Germany at schools that emphasised the interrelationship of fine art, craft and design. She took classes in drawing, design, woodworking and textiles.

At the outbreak of the First World War (1914–18), Taeuber moved to Zurich. She taught at the Trade School and established herself as a commercially successful crafts professional, resolving to 'make the things we own more beautiful.' She also enrolled at Rudolf von Laban's School of the Art of Movement, one of the early centres for modern, expressive dance.

Switzerland remained neutral during the war. Artists, writers and thinkers from across Europe who wanted to escape from the conflict settled in Zurich. Among them was fellow artist Hans (Jean) Arp, who would become Taeuber's lifelong partner. They married in 1922, after which she took the name Sophie Taeuber-Arp.

Throughout the war years Taeuber was developing her own non-figurative artistic language. She produced a series of vertical-horizontal compositions as both works on paper and cross-stitching embroideries. While other artists reached abstraction through a gradual process of breaking down and simplifying figurative forms, Taeuber drew directly on the grid structures of textiles.

Large Triangle: Vertical-Horizontal Composition

1916

Crayon and graphite on paper

Stiftung Arp e.V., Berlin

X74790

Showcase in middle of the room Left to Right

Taeuber gained experience in woodturning when she was a student at the Debschitz School in Munich. This involves cutting into a piece of wood as it rotates on a lathe to create symmetrical round forms. At the end of the First World War, she used this technique to produce a series of artworks that challenged the traditional division between sculpture, everyday object and portrait. **Powder Box**, is a hollow wooden container that had a practical purpose. Others, such as **Portrait H[ans] A[rp]** were known as 'dada heads'. These were playful busts decorated with stylised facial features or beadwork. Some had round forms suggesting they could double as hatstands.

Dada Head

1918

Oil paint and metallic paint on wood

Musée National d'Art Moderne,
Centre Georges Pompidou, Paris
X74874

Portrait H[ans] A[rp]

1918

Oil paint on wood

Private collection

X74875

Powder Box

c.1918

Oil paint and metallic pigment on wood

Private collection, on long-term loan to the
Aargauer Kunsthaus, Aarau

X74843

Amphora

1917

Oil paint on wood

Arp Museum Bahnhof Rolandseck, Remagen

X74839

Dada Cup

1916

Oil paint on wood

Musée d'Art Moderne et Contemporain de Strasbourg

X74842

DADA

Dark blue wall to the left of the entrance. Clockwise

This group of compositions share the descriptive title **Vertical-Horizontal**. Created between 1916 and 1925, they all have a grid structure and carefully thought through colour scheme. This modular concept, inspired by textile structure, demonstrates the artist's creative process. This approach opened the way to further inventions and her later experiments with textiles, jewellery, architecture, furniture, stained glass and painting.

The group was first brought together in her catalogue raisonné, published in 1948. Taeuber-Arp rarely titled her works. In the catalogue, her first abstract works on paper and collages are described as 'compositions', 'elementary forms', 'abstract motifs or 'free rhythms'.

Vertical-Horizontal Composition

1916

Crayon, gouache and graphite on paper

Stiftung Arp e.V. Berlin

X74787

Vertical-Horizontal Composition

1916

Crayon and graphite on paper

Seroussi Collection, Paris

X74789

Vertical, Horizontal, Square, Rectangular

1917

Gouache, metallic paint and graphite on paper

The Museum of Modern Art, New York. Acquired through the generosity of Marlene Hess and James D. Zirin and gift of Judge and Mrs Henry Epstein (by exchange)

X74799

Embroidery

c.1918

Wool on canvas

Private collection

X74817

Vertical-Horizontal Composition with Elements of Objects

1919/38

Gouache and graphite on cut and pasted paper
on gold leaf on card

Stiftung Arp e.V., Berlin

X74811

Elementary Forms in Vertical-Horizontal Composition

1917

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X74806

Elementary Forms: Vertical-Horizontal Composition

1917

Wool on canvas

Stiftung Arp e.V., Berlin

X74808

Abstract Motif (Boats): Vertical-Horizontal Composition

1917

Gouache and graphite on paper

Private collection, Switzerland

X74803

Abstract Motif (Masks): Vertical-Horizontal Composition

1917

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X74798

Abstract Motif (Knights): Vertical-Horizontal Composition

1917

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X74797

Image credit:

**The Arps' studio-house designed by Sophie Taeuber-Arp
in Clamart, France, 1929.**

Photograph thought to be by Sophie Taeuber-Arp.

Credit: Foundation Arp, Clamart, France.

DADA

The influx of artists and performers fleeing the war made Zurich a centre for the avant-garde. One of the most radical movements to emerge as a result was dada. This group of artists, poets and performers challenged the rationalism and social conventions that they believed had led to the war. Taeuber joined the group, embracing dada's absurdist, playful, radical practices. She was a pupil of, and friends with, the leading contemporary dancers Mary Wigman and Katja Wulff. A single photograph from the time shows her performance at the opening of Galerie Dada in 1917, dancing to Hugo Ball's sound poems in an avant-garde costume and mask. Ball called it 'a dance full of flashes and edges, full of dazzling light and penetrating intensity.'

When Tristan Tzara invited Taeuber to submit a photograph for **Dadaglobe**, an anthology of the dada movement in 1920, she chose to appear with her **Dada Head**. This was a sculpture made using traditional woodturning technique. The carefully staged photograph presents Taeuber as an artist who challenged the established hierarchy of fine art.

In 1918 Taeuber was commissioned to make a series of marionettes for an adaptation of Carlo Gozzi's 18th-century play **King Stag**. The project uniquely combined her interest in performance, her understanding of body movement

aesthetics and her practical experience with woodworking.

Nic. Aluf 1884–1954

Sophie Taeuber-Arp with her Dada Head

1920

Photograph, gelatin silver print on paper

Since childhood, Taeuber had been photographed assuming different guises. Here she poses with her **Dada Head**, its date and title clearly visible. **Dada Head** had a two-dimensional twin – an oil painting titled **Fresco from the Zurich Dada Pantheon** (illustrated, in the vitrine in this room). Both the staged portrait and a photograph of the painting were intended as illustrations for **Dadaglobe**, an unrealised anthology of the international dada movement.

Stiftung Arp e.V., Berlin

X74880

Nic. Aluf 1884–1954

Sophie Taeuber-Arp with her Dada Head

1920

Photograph, gelatin silver print on paper

Stiftung Arp e.V., Berlin

X74881

The Swiss Marionette Theatre in Zurich commissioned Taeuber to create the stage sets and marionettes (string puppets) for the fairy-tale play **King Stag**. Written in 1762 by Carlo Gozzi, it was updated in 1918 by René Morax and Werner Wolff as a humorous take on psychoanalysis. The set design was deliberately flat, while the puppets consisted of turned-wood elements. These precise round forms were strikingly different from traditional carved and clothed marionettes. They had exposed joints and limbs, and were painted in monochrome colours. The marionettes performed loose, uncontrolled movements reminiscent of Taeuber's abstract dances.

Case

Labels on the wall, left side.

Left to Right

Bear (marionette for King Stag)

1918

Oil paint on wood, metal, paper

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74849

Smeraldina (marionette for King Stag)

1918

Oil paint on wood, fabric, artificial flowers,
feathers, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74861

Truffaldino, The Bird Catcher (marionette for King Stag)

1918

Oil paint on wood, feathers, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74866

Tree (prop for King Stag)

1918

Oil paint on wood, feathers, fabric, wire

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74850

Parrot (marionette for King Stag)

1918

Oil paint on wood, brass sheet, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74860

Brighella (marionette for King Stag)

1918

Oil paint on wood, fabric, glass beads, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74851

Freudanalyticus, The Magician (marionette for King Stag)

1918

Oil paint on wood, brass sheet, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74854

Stag (marionette for King Stag)

1918

Oil paint on wood, brass sheet, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74856

Deramo, The King (marionette for King Stag)

1918

Oil paint and metallic paint on wood, fabric,
brass sheet bells, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection
X74864

Labels on the wall, right side.

Left to Right

Statue (marionette for King Stag)

1918

Oil paint on wood, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection
X74862, X74863

Angela (marionette for King Stag)

1918

Oil paint and metallic paint on wood, fabric, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74848

Stag (marionette for King Stag)

1918

Oil paint on wood, brass sheet, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74855

Leander (marionette for King Stag)

1918

Oil paint on wood, fabric, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74858

Guards (marionette for King Stag)

1918

Metallic paint and oil paint on wood, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74867

Dr. Oedipus Complex (marionette for King Stag)

1918

Oil paint on wood, brass sheet, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74853

Pantalon (marionette for King Stag)

1918

Oil paint and metallic paint on wood, fabric,
glass beads, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74859

Tartaglia (marionette for King Stag)

1918

Oil paint on wood, brass sheet, fabric, glass

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74865

Clarissa (marionette for King Stag)

1918

Oil paint on wood, fabric, metal

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74852

Design for a stage set for King Stag

1918

Crayon and graphite on tracing paper on card

Stiftung Arp e.V., Berlin

X74870

Design for a stage set for King Stag

1918

Crayon and graphite on tracing paper on card

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Graphics Collection

X74872

Design for a stage set for King Stag

1918

Crayon and graphite on tracing paper on card

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Graphics Collection

X74873

Design for a stage set for King Stag

1918

Crayon and graphite on tracing paper on card

Stiftung Arp e.V., Berlin

X74871

Red wall

Case labels on the wall, left side.

Top, Left to Right

Geometric Forms (beaded bag)

c.1918

Glass beads, thread, cord, fabric

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74833

Geometric Forms (necklace)

c.1918

Glass beads, metal beads, thread cord

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74832

Beadwork (notebook cover or pouch)

1918

Glass beads, thread, fabric

Bischofberger Collection, Männedorf

X74831

Case labels on the wall, left side.

Middle, Left to Right

Geometric Forms (beaded bag)

1918

Glass beads, metal beads, thread, cord, fabric

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74828

Necklace

c.1918–20

Glass beads, thread, metal

Private collection, on long-term loan to the Aargauer
Kunsthaus, Aarau

X74821

Necklace

c.1918–20

Glass beads, thread, cord, metal

Private collection, on long-term loan to the Aargauer
Kunsthaus, Aarau

X74822

Bottom

Labels in case

Abstract Motif (Figure)

1918

Wool and cotton

Stiftung Arp e.V., Berlin

X74816

Cushion

c.1922

Wool

Arp Museum Bahnhof Rolandseck, Remagen

X74930

Cushion panel

1916

Wool on canvas

During the war, Taeuber's textile works first appeared in exhibitions organised by the Swiss Werkbund (an association of crafts professionals) or museums of applied art.

They were mostly presented in display cases and in shop window arrangements. Some were inventive works of abstraction, while always maintaining a practical purpose. In this cushion cover, she transferred the rectangular structure of textiles to a square vertical-horizontal composition set as a modular structure, bold in colour and design. In 1916, it was reproduced in Franziska Anner's **The Applied Arts Work of the Woman in Switzerland** and acquired into the collection of Zurich's Museum of Applied Arts.

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74814

Fairytale Portfolio

c.1918–20

Cut and pasted paper, fabric on card

Private collection, on long-term loan to the Aargauer
Kunsthaus, Aarau

X74812

Franziska Anner

The Applied Arts Work of the Woman in Switzerland

1916

Tate Library

Z75911

László Moholy-Nagy and Lajos Kassák

Book of New Artists

1922

Tate Library

Z75913

Necklace

c.1918–20

Glass beads, metal beads, thread

Private collection, on long-term loan to the Aargauer
Kunsthhaus, Aarau

X74824

Rosette (bracelet)

c.1918

Glass beads and thread

Private collection, on long-term loan to the Aargauer
Kunsthhaus, Aarau

X74830

Geometric Forms and Letters (beaded bag)

1920

Glass beads, thread, cord, fabric

Stiftung Arp e.V., Berlin

X74835

Case labels on the wall, right side.

Middle

Composition (tapestry)

mid 1920s

Wool

Arp Museum Bahnhof Rolandseck, Remagen

X74928

Case labels on the wall, right side. Top Left to Right

Composition with Abstract Motifs (notebook cover)

c.1917–18

Glass beads, metal beads and thread on canvas

Private collection, on long-term loan to the Aargauer
Kunsthau, Aarau

X74820

Geometric Forms with Bird (Siena)

1920

Glass beads and thread

Private collection, Switzerland

X74834

Case labels on the wall, right side.

Middle Left to Right

Geometric Forms (beaded bag)

1917

Glass beads, metal beads, thread, cord, fabric

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74818

Embroidery

c.1920

Wool on canvas

Private collection, on loan to the Fondation Arp, Clamart

X74927

APPLIED ART

As a student at the von Debschitz school in Munich in 1911, Taeuber told her sister: 'furnishing rooms for an architect – wallpaper, rugs, upholstery, curtains and lamps, and perhaps even designing furniture – is what appeals to me most.'

This use of artistic principles to design practical objects, furnishings and fashion is known as applied art. Taeuber taught at the Applied Arts Department of Zurich's Trade School for 13 years. In her 1922 publication, **Remarks on Instruction in Ornamental Design**, the artist argued that objects should have 'a simple and functional form'.

Taeuber's own output included cushion embroideries, beaded jewellery and accessories as well as designs for rugs and textiles. Rejecting the idea that applied art was less important than fine arts such as painting, she signed some works like textiles, the beaded bag and a **Dada Head** with the initials 'sth' for Sophie Henriette Taeuber.

The first exhibitions of her work were within a crafts context. They were displayed at the museums of applied art and with the Swiss Werkbund, an association of artists, architects and designers. From 1918 she showed her works with the New Life association, which aimed to integrate abstract art

into everyday life. Here her beaded necklace was shown alongside her turned-wood object. Similar works appeared in modernist publications such as **Der Zeltweg** magazine (1919) and El Lissitzky and Arp's **The Isms of Art** (1925).

White wall

Clockwise

Left to Right

Free Vertical-Horizontal Rhythms

1919

Gouache and graphite on paper cut and pasted on card

Private collection. Courtesy Hauser & Wirth Collection
Services, Zurich

X74926

Free Vertical-Horizontal Rhythms, Cut and Pasted on White Ground

1919

Gouache and graphite on paper cut and pasted on card

Stiftung Arp e.V., Berlin

X80686

Composition of Quadrangular, Polychrome, Dense Strokes

1921

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X74955

Quadrangular Strokes Evoking and Framing Figures

1920

Gouache and graphite on paper on card

Bischofberger Collection, Männedorf

X74952

Quadrangular Strokes Evoking Group of Figures

1920

Gouache and graphite on paper

Seroussi Collection, Paris

X74954

Composition with 'U' Form

1918

Gouache and graphite on cut and pasted paper on foil
on coloured card

Stiftung Arp e.V., Berlin

X74809

Diverse Elements in Vertical-Horizontal Composition

1918

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X74801

Elements of Tension

1917

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X74794

Vertical-Horizontal Composition on White Ground

1915–16

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X74793

STRASBOURG

Blue grey walls

Left

**Stained glass window for the apartment of André Horn,
Strasbourg**

1928

Stained glass, lead

Musée des Arts Decoratifs, Paris

X74978

Clockwise round section

Maquette for the stained glass window in the staircase of the Aubette, Strasbourg

1927

Stained glass

Musée d'Art Moderne et Contemporain de Strasbourg
X75001

Geometric Vertical-Horizontal Composition (stained glass windows for the apartment of André Horn, Strasbourg)

1928

5 stained glass

Musée d'Art Moderne et Contemporain de Strasbourg
X74982, X74981, X74983, X74980, X74984

Off-Centre Abstract Composition (stained glass window for the apartment of André Horn, Strasbourg)

1928

Stained glass

Musée d'Art Moderne et Contemporain de Strasbourg

X74979

Taeuber-Arp's first interior design project in Strasbourg was for the murals of the restaurant-dance hall in the Hôtel Hannong, completed in 1926. It was commissioned by André Horn whose house she worked on in 1928. It included seven stained glass designs for skylights (**Geometric Vertical-Horizontal Composition**, displayed in the centre here) and windows. She based these on her vertical-horizontal compositions and her figurative motif from the Hôtel Hannong murals. This group of works also includes a maquette for the stained glass window in the staircase of the Aubette, designed in collaboration with Arp.

Off-Centre Composition with White Lines (design for a stained glass window for the apartment of André Horn, Strasbourg)

1928

Gouache, India ink and graphite on paper

Stiftung Arp e.V., Berlin

X74985

Vertical-Horizontal Composition with White Lines (design for a stained glass window for the apartment of André Horn, Strasbourg)

1928

Gouache, India ink and graphite on paper

Musée d'Art Moderne et Contemporain de Strasbourg

X74977

**Vertical-Horizontal Composition with White Lines (design
for a stained glass window for the apartment
of André Horn, Strasbourg)**

1928

Gouache, India ink and graphite on paper

Musée d'Art Moderne et Contemporain de Strasbourg
X74976

Vertical-Horizontal Composition

1926–27

Gouache and graphite on paper

Stiftung Arp e.V., Berlin
X74986

Sketch for Aubette Composition

1927

Gouache and graphite on paper

Private collection, Switzerland
X75000

Composition for the Aubette

1927

Gouache on cut and pasted card and card

Stiftung Arp e.V., Berlin

X74998

Aubette 198 (design for three walls of the Aubette Bar)

1927

Gouache, metallic paint, graphite, India ink
and coloured ink on diazotype on card

Musée d'Art Moderne et Contemporain de Strasbourg

X74993

Design for the floor of the passageway in the Aubette, Strasbourg

1927

Gouache and graphite on diazotype

Musée d'Art Moderne et Contemporain de Strasbourg

X74988

Aubette 182 (third, unrealised design for the Foyer Bar)

1927

Gouache, metallic paint, graphite and coloured ink on diazotype

This unrealised design for the Aubette's **Foyer Bar** shows Taeuber-Arp applying the techniques of textile and costume design to architectural drawing. Flattened and opened out, the design resembles a garment template. The restricted colour scheme addresses the mixed usage of space situated on the first floor, serving as a passageway between the **Grand Salon** and **Ciné-dancing**, as well as an entertainment space in its own right.

Musée d'Art Moderne et Contemporain de Strasbourg
X74991

Five Extended Figures

1926

Gouache, metallic paint and graphite on paper

Stiftung Arp e.V., Berlin
X74967

Composition with Dancers

1927

Gouache and graphite on paper

Private collection

X74972

Similar motifs of an abstracted human form repeat across these works. The figures often appear as if they are dancing and could look back to Taeuber-Arp's early training as a dancer. The motif of the 'personnage' can also be seen in some stained glass works in this room.

Figure and Amphorae (Off-Centre Edge)

1926

Gouache, metallic paint and graphite on paper

Stiftung Arp e.V., Berlin

X74970

ABSTRACTION IN THREE-DIMENSIONS

After the war Taeuber-Arp travelled around Europe. Her photographs reveal a growing interest in architecture. As other international artists gradually left Zurich, Taeuber-Arp also considered working outside of Switzerland.

In 1926 she and Arp were invited to redesign a wing of the Aubette building in Strasbourg as a modernist entertainment complex. Given the scale of the project, they asked the Dutch artist Theo van Doesburg to join them. Taeuber-Arp took sole charge of the design concept for the Five o’Clock Tea Room, the Aubette Bar and the Foyer Bar, while collaborating with Arp and van Doesburg on other elements. The dynamic abstract environments she created immersed the viewer in geometric shapes and vibrant colour. Her work on the Aubette brought her international acclaim.

From 1926 to 1928 Taeuber-Arp took on various interior design projects for private homes and at the Hôtel Hannong. Collector André Horn commissioned Taeuber-Arp to design stained-glass windows for his apartment. Here she combined traditional techniques with her modernist vertical-horizontal compositions.

Taeuber-Arp and Arp were granted French citizenship in 1926. For the next three years, however, Taeuber-Arp commuted from Strasbourg to Zurich, where she continued to teach.

Table in the middle of the room

Geometric Forms, Abstract Motifs (tablecloth)

1922

Silk on tulle

Museum für Gestaltung, Zürcher Hochschule der Künste,
Zurich. Decorative Arts Collection

X74933

CLAMART

White walls.

Clockwise round room

IN THE ARTIST'S STUDIO

Taeuber-Arp's success with the Aubette commission enabled her to buy a plot of land in the town of Clamart, near Paris. She designed a house for herself and Arp, which combined living quarters with studio spaces. It was her first architectural project, demonstrating her continuing dedication to practicality and functional detail.

In 1929 the artists moved into the studio-house, which became a mixing ground for the couple's different artistic circles. Taeuber-Arp was closely involved with international abstract and constructivist artists, and occasionally exhibited with the surrealists.

In the years following her move to Clamart, Taeuber-Arp worked on furniture and interior design commissions. Her business card advertised her as an architect. The furniture she created for the studio-house uses a modular approach

with interchangeable parts, showing a similar economy of form to her applied art work.

Plinth with furniture

Taeuber-Arp's furniture designs reflect her practicality, economy of detail, and attention to materials. The modular bookshelves shown here were designed for her home in Clamart. She used light materials for the units that were easy to stack on top of each other and could be arranged in various iterations. She selected complimentary and interchangeable colours that could be rearranged in different combinations. Taeuber-Arp also designed this desk for the Paris apartment of the lawyer and art collector Ernest Rott. It demonstrates her functional approach to designing compact, rational and practical office units.

Furniture for studio-house in Clamart:

Modular cabinet with drawers

Blue modular shelf with feet

Yellow and dark grey modular shelves without feet

Modular cabinet for storing drawings

c.1929

Painted wood

Fondation Arp, Clamart

X75032, X75025, X75030, X75029, X75035

Desk for the office in the apartment of Ernest Rott, Paris

1929

Painted wood, metal

Musée d'Art Moderne et Contemporain de Strasbourg
X75037

Image credit:

Figure thought to be Sophie Taeuber dancing at the opening of the Galerie Dada, Zurich, 1917.

Photographer unknown.

Credit: Stiftung Arp e.V., Berlin

Wall

Axonometric drawing of the house of Annie and Oskar Müller-Widmann, Basel (unrealised)

1932

Crayon and graphite on paper

Fondation Arp, Clamart

X75044

Drawing of household equipment in a cupboard in the house of Ingeborg and Wilhelm Bitter, Berlin

1935

Pencil on transparent paper

Stiftung Arp e.V.

X75047

Axonometric drawing of a bedroom in the house of Ingeborg and Wilhelm Bitter, Berlin

1935

Crayon and graphite on paper

Stiftung Arp e.V., Berlin
X75048

Left to Right, top to bottom
Rügen, Germany

1923

Torre dello Scarpariello, Ravello, Amalfi Coast, Italy

1925

Strasbourg, France

1927

Table des Marchands, Locmariaquer, France

1929

Photographs, gelatin silver print

Fondation Arp, Clamart

X75190, X75184, X75193, X81945

Strasbourg, France

c.1927

Tour de Constance, Aigues-Mortes, France

c.1938

Salvador Dalí's house, Portlligat, Spain

1932

Saint-Cast-le-Guildo, France

1939

Photographs, gelatin silver print

Fondation Arp, Clamart

X75192, X75185, X75188, X75194

Siena, Architecture

1921

Gouache and graphite on paper

Fondation Arp, Clamart

X75178

Paris, Montmartre Cemetery

1926

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X75182

Siena, Architecture

1921

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X75180

Paris, Montmartre Cemetery

1926

Gouache and graphite on paper

Galerie Zlotowski, Paris

X75181

Tapestry

c.1925

Wool and cotton

Fondazione Marguerite Arp, Locarno

X74948

Oval Composition with Abstract Motifs

c.1922

Wool and cotton

Taeuber-Arp designed this knotted rug in 1922. She was excited by this design, writing in a letter to her sister that it gave her 'much pleasure to draw it, and in the process a whole series of small watercolours were produced, which I can easily rework at any time into beaded bags, cushions, rugs, and wall coverings.' You can see the watercolours in the vitrine here. The same year, it was exhibited within a bedroom display at the First National Exhibition of Applied Arts, Lausanne, and then at Student Works of the Applied Arts Department of the Zurich Trade School.

Arp Museum Bahnhof Rolandseck, Remagen

X74932

Tapestry

1924

Wool and cotton

Fondazione Marguerite Arp, Locarno

X74929

Case

Left to Right

Vase Bearer

c.1916–25

Gouache, metallic paint and graphite on paper on card

Private collection

X74900

Composition (fragment used for a tapestry)

1916–25

Gouache and graphite on paper on card

Arp Museum Bahnhof Rolandseck, Remagen

X74895

Dancer (fragment used for a tapestry)

1917–24

Gouache and graphite on paper on card

Stiftung Arp e.V., Berlin

X74906

Swans (fragment used for a tapestry)

1916–24

Gouache and graphite on paper on card

Stiftung Arp e.V., Berlin

X74887

Collage

1928

Cut and pasted coloured paper, graphite and coloured pencil
on paper on card

Stiftung Arp e.V., Berlin

X74909

Fragment used for a rug

Gouache on paper

Fragment

Acrylic paint on paper

Fragment used for a rug

Gouache on paper

Fragment

Gouache on paper

Fragment

Acrylic paint on paper

c.1922

Private collection, Switzerland

X74888, X74894, X74889, X74890, X74563

These 'fragments' are studies towards finished works. One includes the signature sht, short for Sophie Henriette Taeuber. Taeuber-Arp taught design and embroidery in the Applied Arts department of Zurich's Trade School from 1916–29. The publication included here was co-written with Blanche Gauchat, a former pupil who became a fellow teacher in the department. It sets out Taeuber-Arp's ideas on design and provides practical examples to follow, while also situating them within histories and theories of applied art.

Collage

1928

Cut and pasted coloured paper, graphite and coloured pencil on paper on card

Bündner Kunstmuseum, Chur. Purchase with a contribution from the Boner Stiftung für Kunst und Kultur

X74910

Sophie Taeuber-Arp and Blanche Gauchat

Guidelines for Drawing Instruction in the Textile Professions

1927

Collection Maya Furger (daughter of Blanche Gauchat),

Küsnacht

Z75912

Needle-lace strip

c.1920

Linen

Stiftung Arp e.V., Berlin

X74931

Case

Family of André and Paul Horn

1926–28

Album of photographs, gelatin silver prints and printed ephemera

This album shows historical photographs and ephemera related to the Hôtel Hannong, Strasbourg. It also features other projects commissioned by André and Paul Horn, including two photographs of Sophie Taeuber-Arp and Jean (Hans) Arp's decorations in the hotel's restaurant-dancehall.

Collection Jérôme Anna, General Manager, Hôtel Hannong,
Strasbourg

X78494

Presentation album

c.1930

Linen-bound photo album of 52 photographs, gelatin silver print on paper

Taeuber-Arp assembled this photographic album to showcase her work for potential clients. It includes examples of applied art, interior design, furniture and architectural projects. Taeuber-Arp made the album around 1930, at a time when she was establishing herself as an interior and furniture designer. She often worked with professional photographers to document her work, making them available for periodical publications such as **De Stijl**, **Das Werk** and **Intérieur**. As the images were selected by the artist herself, it provides a fascinating insight into what she considered her best commissioned or commercial work to be.

Stiftung Arp e.V., Berlin

X75040

White walls

PARISIAN ABSTRACTION

Living in Clamart brought Taeuber-Arp closer to the Paris art scene. She joined the abstract artists' group Cercle et Carré and took part in exhibitions alongside Franciska Clausen, Sonia Delaunay, Wassily Kandinsky, Le Corbusier and Piet Mondrian.

In Strasbourg in the late 1920s, Taeuber-Arp had worked on paintings inspired by the Aubette. Briefly venturing into figuration, **Café** showed the crowd at a restaurant. In Paris this shifted into a top-down perspective for the non-figurative **Composition with Circles-with-Arms**. The circles and angular shapes became independent of one another in the series **Animated Circles**. In parallel, she adopted her modular approach to spatial paintings such as **Six Spaces with Four Small Crosses**. Her abstract painting, like her dada projects, were characterised by playfulness, where improvisation was as important as structure and order.

Taeuber-Arp began to show her work internationally. She also exhibited in Paris with Abstraction-Création group, founded in 1931. Through Arp, she continued to engage with surrealist artists while promoting broader approaches to abstraction, beyond geometric non-figuration.

Anti-clockwise from the wall text

Animated Circle Picture

1934

Oil paint on canvas

Kunstmuseum Basel. Gift of Marguerite Arp-Hagenbach
X75078

Equilibrium

1934

Oil paint on canvas

Kunstmuseum Basel. Gift of Hans Arp
X75104

Composition of Circles and Overlapping Angles

1930

Oil paint and metallic pigments on canvas

The Museum of Modern Art, New York. The Riklis Collection
of McCrory Corporation

X75056

Composition with Circles-with-Arms and Rectangles

1930

Oil paint and metallic paint on canvas

Musée National d'Art Moderne, Centre Georges
Pompidou, Paris

X75054

Four Spaces with Broken Cross

1932

Oil paint on canvas

Musée National d'Art Moderne, Centre Georges Pompidou,
Paris Purchased 1975.

X75108

Six Spaces with Four Small Crosses

1932

Oil paint and graphite on canvas

From 1932, Taeuber-Arp began working on a series known as 'multispace compositions'. **Six Spaces with Four Small Crosses** is clearly divided into six equal squares and activated through the interplay of tilted and balanced coloured forms with monochrome crosses. The shapes in these works appear in movement with one another. This element of play runs throughout her paintings of the 1930s.

Kunstmuseum Bern. Gift of Marguerite Arp-Hagenbach.

X75110

Broken Cross between Diagonals

1932

Gouache on paper

Private collection, Basel

X75106

Collage with Elements of Objects

1938

Cut and pasted paper, cut and pasted sandpaper, cut and pasted coloured paper and graphite on metallic card

Stiftung Arp e.V., Berlin

X75095

Composition with Rectangles, Squares and Square Formed by Circles

1933

Gouache and graphite on paper

Private collection, Switzerland

X75074

Composition with 22 Rectangles and 21 Circles

1931

Gouache on paper

Private collection, Basel

X75070

Circle Picture

1931

Oil paint on canvas

Kunstmuseum Basel. Gift of Marguerite Arp-Hagenbach
X75071

Circle Picture

1933

Oil paint on canvas

Kunstmuseum Bern. Gift of Marguerite Arp-Hagenbach
X75076

Animated Circle Picture

1935

Oil paint on canvas

Albright-Knox Art Gallery, Buffalo, N.Y. Charles Clifton Fund
X75094

Three Circle Pictures (Triptych)

1933

Oil paint on canvas

Taeuber-Arp created a series of 'schematic compositions' constructed on a black background from aligned circles, squares and rectangles from 1930–33. The rows or columns of white elements appear irregular due to the scattered circles or rectangles in blue, red and green. The elements retain a sense of movement and were compared to pieces in a game which could be moved around. Art critic and writer Gabrielle Buffet-Picabia recalled that Taeuber-Arp compared her compositions to the popular game of boules, calling circular forms in her work **boulisme**.

Private collection. Courtesy Hauser & Wirth Collection
Services, Zurich
X75077

Composition with Three Circles and Two Rectangles

1931

Oil paint and metallic pigments on canvas

Stiftung Arp e.V., Berlin
X75064

Pathetic Composition with Rectangular Planes

1928

Wool on canvas

Stiftung Arp e.V., Berlin

X75018

Composition with Squares, Circle, Rectangles, Triangles

1918/31

Wool

Stiftung Arp e.V., Berlin

X75065

Café

1928

Oil paint, metallic pigments, metallic powder, and graphite on canvas

Taeuber-Arp started new experiments with painting in the late 1920s, influenced by her experience with the Aubette. It has recently been uncovered that **Café**, previously dated 1928, might have been painted for the first exhibition of the Cercle et Carré group in 1930. A rare example of her stylised figure composition, the side-on view of the cafe visitors marks the beginning of Taeuber-Arp's shift in focus towards an exploration of pure forms in painting.

Stiftung Arp e.V., Berlin
X75051

Figures

1926

Wool on canvas

Stiftung Arp e.V., Berlin
X74971



PAINTING IN TWO AND THREE DIMENSIONS

White and grey walls

Clockwise

Planes Outlined in Curves and Planes

1935

Gouache on paper

Kunstmuseum St. Gallen. Gift of Marguerite Arp-Hagenbach
X75128

Composition

1935

Oil paint on canvas

Kunstmuseum Basel. Gift of Hans Arp
X75134

Composition with Circles Outlined by Curves

1935

Gouache and graphite on paper

Kunstmuseum Bern. Gift of Marguerite Arp-Hagenbach

X75135

Yellow Form

1935

Oil paint on canvas

Kunstmuseum St. Gallen. Gift of Marguerite Arp-Hagenbach

X75131

Head

1936

Gouache and graphite on paper

Private collection

X75133

Blue Form

1935

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X75130

Relief

1936

Oil paint on wood and plywood

Emanuel Hoffmann Foundation, permanent loan to
the Öffentliche Kunstsammlung Basel

X75153

From 1936–39, Taeuber-Arp returned to experimenting with turned-wood forms. She translated her investigation of space, depth and colour into three dimensions. The ever-changing forms are activated as a viewer moves around the work. Looking straight on, the encounter is similar to one with a painting. The side view reveals sculptural intricacy of three-dimensional form. The round reliefs of 1937–38 are built up from layered wood to create complimentary shapes, revealing an interplay of positive and negative forms.

Relief

1936

Oil paint on wood and plywood

Kunstmuseum Basel. Gift of Marguerite Arp-Hagenbach
X76238

Wood Relief

1937

Oil paint on plywood

Stiftung Arp e.V., Berlin
X75157

'Flight': Round Relief in Three Heights

1937

Oil paint on plywood

Stiftung Arp e.V., Berlin
X75158

Relief (Project 1931)

1936

Oil paint on wood and plywood

Aargauer Kunsthaus, Aarau. Gift of the Friends of the Aargau
Art Collection

X75147

Composition in a Circle

1938

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X75143

Composition in a Circle (with Volutes)

1938

Gouache and graphite on paper

Stiftung Arp e.V., Berlin

X75144

PAINTING IN TWO AND THREE-DIMENSIONS

Visiting Munich in 1931, Taeuber-Arp witnessed the rise of the Nazi Party first hand. 'These people are willingly narrowing their horizons and churning up a truly war-like atmosphere', she wrote. 'It was utterly depressing'. She took part in international exhibitions, venturing into graphic design and editorial work. Through these activities, she intensified her commitment to an open, broader creative practice through abstraction.

From the mid-1930s, Taeuber-Arp's work began to move from modular structures towards freer organic forms. Her interest in form perceived through movement, resulted in a group of circular works. Drawing on her early experiments with woodturning, she created objects that challenged the division between applied art and sculpture. Some reliefs were illustrated in a variety of positions revealing the possibility of multiple perspectives. Their dynamic qualities were noted by the abstract artist Wassily Kandinsky. He wrote of her reliefs, 'To the beauty of the volume... is added the mysterious moving power of colour.' Taeuber-Arp displayed these works at the 1937 Constructivists exhibition in Basel. Featuring 24 of her works, it was the largest display of her studio practice in her lifetime.

Taeuber-Arp developed a new vocabulary of curved forms in the mid-1930s. In **Gradation**, a series of almost identical shapes are precariously stacked on top of each other against a monochrome background. The partially cut out and condensed forms are reminiscent of turned-wood works. The forms are similar yet individual. The art historian Yve-Alain Bois noted that this play between regularity and irregularity became a leading motif throughout Taeuber-Arp's works of the 1930s.

Off-Centre Gradation

1934

Gouache and graphite on paper

The Museum of Modern Art, New York. The Riklis Collection
of McCrory Corporation

X75122

Coloured Gradation

1939

Oil paint on canvas

Kunstmuseum Bern. Gift of Marguerite Arp-Hagenbach

X75123

Gradation

1934

Oil paint on canvas

Private collection

X75121

Composition

1931

Oil on canvas

Taeuber-Arp continued to engage with the concrete art scene in Paris through Abstraction-Création. This association of abstract artists was set up in 1931, with the aim of promoting non-figurative art through group exhibitions. It brought her in contact with wider international art circles, including Polish poet Jan Brzękowski and a.r. group artists Katarzyna Kobro and Władisław Strzemiński. She participated in the groups' exhibitions and supported them by donating two paintings and a work on paper. The works were acquired into the collection of the newly founded Museum Sztuki in Lodz, Poland - one of world's first museums of modern art.

Museum Sztuki

X75060

Two Triangles

1931

Oil paint on canvas

Philadelphia Museum of Art. A. E. Gallatin Collection
X75116

Case in the middle of the room

Left to Right

Sophie Taeuber-Arp with A.E. Gallatin, George L.K. Morris
and Jean (Hans) Arp

plastique/plastic no. 1, Spring 1937

Facsimile

Courtesy of Scala Archives
Z75927

Michel Seuphor with Joaquín Torres-García

Cercle et carré no. 2, 15 April 1930

reprint, 1994

Tate Archive

Z75916

Anatole Jakovski and Sophie Taeuber-Arp

Hans Erni, Hans Schiess, Kurt Seligmann, Sophie Taeuber-Arp, Gerard Vulliamy

1934

Tate Library

Z75921

Jean Hélion

Abstraction création art non figuratif no. 1

1932

Tate Library

Z75919

SECOND WORLD WAR

Blue-grey walls

Wall to the left of the room entrance

Left to Right

THE ARTIST IN EXILE

In June 1940, German troops entered Paris. Taeuber-Arp and Arp left their home in Clamart, seeking refuge in the unoccupied south of France. Moving frequently, staying with friends and lacking necessary equipment, Taeuber-Arp could only work with light, portable materials– often just paper and coloured pencils.

Many of the works created in 1940–1942 foreground the importance of line to Taeuber-Arp. She experimented with monochromatic curving lines and compositions animated by planes of colour. These meandering lines evoke the continual movement and uncertainty that defined this period in Taeuber-Arp's life.

Just before the outbreak of the war and during her exile, Taeuber-Arp collaborated on artist books. With Arp, she published two volumes of poetry, **Shells and Umbrellas** (1939) and **Poems without First Names** (1941). She contributed to a graphic portfolio assembled by Max Bill (1941) and one by Arp, Sonia Delaunay, Alberto Magnelli and herself (1942/50).

Taeuber-Arp and Arp were granted visas to travel to Switzerland in 1942, where they stayed with family and friends. On the night of 14 January 1943, Taeuber-Arp passed away from accidental carbon monoxide poisoning caused by a faulty stove. She was 53. Taeuber-Arp was one of the most successful and innovative artists of her time.

Château folie, Grasse

1942

Graphite on paper

Stiftung Arp e.V., Berlin

X75199

Nérac

1940

Graphite on paper

Stiftung Arp e.V., Berlin

X75198

Taeuber-Arp was inspired by nature and the architecture of places she visited. She photographed and drew her environment, from Roman and medieval structures in Italy, to geometric outlines in Paris. After escaping Paris in summer 1940, she moved first to Nérac, where her friend, art critic Gabrielle Buffet-Picabia stayed at the time. From September, she and Arp settled in the occupation-free southern town of Grasse, to be near their friends Alberto Magnelli and Susi Gerson. Villa Château Folie became their home until it was confiscated by the Vichy government in 1942.

Drawing ('Shells')

1937

Crayon on paper

Stiftung Arp e.V., Berlin

X752128

**Drawing (used as an illustration for Jean (Hans) Arp's 1939
book of poetry Shells and Umbrellas)**

1937

Crayon on paper

Private collection

X80998

**Drawing (used as an illustration for Jean (Hans) Arp's 1939
book of poetry Shells and Umbrellas)**

1937

Crayon on paper

Private collection

X75214

Drawing ('Umbrellas')

1937

Crayon on paper on card

This drawing was used as an illustration for the pamphlet for the exhibition **Jean Arp: Sculptures, Reliefs, Torn Papers. Sophie Taeuber-Arp: Paintings, Reliefs, Gouaches** at Galerie Jeanne Bucher, Paris, May 2–16, 1939.

Stiftung Arp e.V., Berlin

X75213

Case

Left to Right

Sketchbook VI

1940–42

Graphite and crayon on paper in bound notebook

Fondation Arp, Clamart

X75208

Untitled (ex-libris for Jan Tschichold)

1942

Bookplate, paper

Private collection

X81448

Jean (Hans) Arp and Sophie Taeuber-Arp

Poems without First Names

1941

Illustrated book with three linoleum cuts and one crayon and graphite drawing

Taeuber-Arp illustrated two volumes of poetry by Arp – **Seashells and Umbrellas** (1939) and **Poems without First Names** (1941). The latter was released in an edition of 150 numbered copies. The first ten, like the one shown here, included a signed original crayon drawing. She also contributed to two group print portfolios published by Allianz: **5 Constructions + 5 Compositions** (1941) and **10 Origin** (1942). These works provided a means of income during the economic crisis.

Stiftung Arp e.V., Berlin

Z75926

Wall

Movement of Lines

1939

Crayon on paper

Private collection

X75235

**Geometric and Undulating Lines (original drawing from
the deluxe edition of Jean (Hans) Arp's 1941 book of poetry
Poems without First Names)**

1941

Crayon and graphite on paper

Private collection

X75223

Drawing, Grasse

1940

Crayon on paper

Arp Museum Bahnhof Rolandseck, Remagen

X75240

Wall to the right of the room entrance

Right to Left

A few months before their self-imposed exile, Taeuber-Arp wrote to her friend, British artist Paule Vézelay, 'We had to spend a week in Paris because we couldn't even keep the place heated any longer... I am continuing to work on my drawings; I am calling them "Endless".'

Before the outbreak of war, Taeuber-Arp went back to experimenting with simple line drawings. In a letter to another friend, the Swiss architect Max Bill, she described one of them as a 'mixture of free drawings and construction'.

Movement of Lines

1940

Crayon and graphite on paper

Private collection, Derbyshire

X81950

Drawing, Veyrier-du-Lac

1940

Crayon and graphite on paper

Arp Museum Bahnhof Rolandseck, Remagen

X75242

Geometric and Undulating

1941

Crayon and graphite on paper

Museo d'arte della Svizzera italiana, Lugano.

Collection Cantone Ticino

X75244

Geometric and Undulating Lines

1941

Crayon and graphite on paper

Stiftung Arp e.V., Berlin

X75251

Crossing of Straight Lines, Planes, Green Cross and Fragment of Blue Cross

1941

Crayon and graphite on paper

Stiftung Arp e.V., Berlin

X75248

Dynamic Construction, Penetration of Spirals and Diagonals

1942

Oil paint and graphite on canvas

Private collection

X75254

Construction of a Black Circle and Burgundy, Red and Blue Segments

1942

India ink, gouache and graphite on paper

Arp Museum Bahnhof Rolandseck, Remagen

X75252

Geometric Construction (design for an ex-libris for Jan Tschichold)

1942

India ink, graphite and gouache on paper on card

Private collection

X75260

Construction, Elements of Circles and Diagonals

1942

India ink and graphite on paper

Stiftung Arp e.V., Berlin

X75261

Back wall

Left to Right

Geometric Construction

1942

India ink, graphite and gouache on paper

Stiftung Arp e.V., Berlin

X75256

Geometric Construction

1942

India ink, graphite and gouache on paper

Stiftung Arp e.V., Berlin

X75257

Geometric Construction

1942

India ink, graphite and gouache on paper

Stiftung Arp e.V., Berlin

X75258

Geometric Construction

1942

India ink and graphite on paper

Stiftung Arp e.V., Berlin

X75259

Taeuber-Arp's catalogue raisonné lists 25 works as her last series. These include both paintings and works on paper. Nine ink drawings were included in a posthumous publication **9 Last Designs by Sophie Taeuber-Arp** (1943). Arp saw them as studies for three-dimensional forms. The series was listed as **Last geometric constructions** in the 1948 catalogue raisonné, where they were singled out as a new take on the treatment of the circular form she developed in the late 1930s.