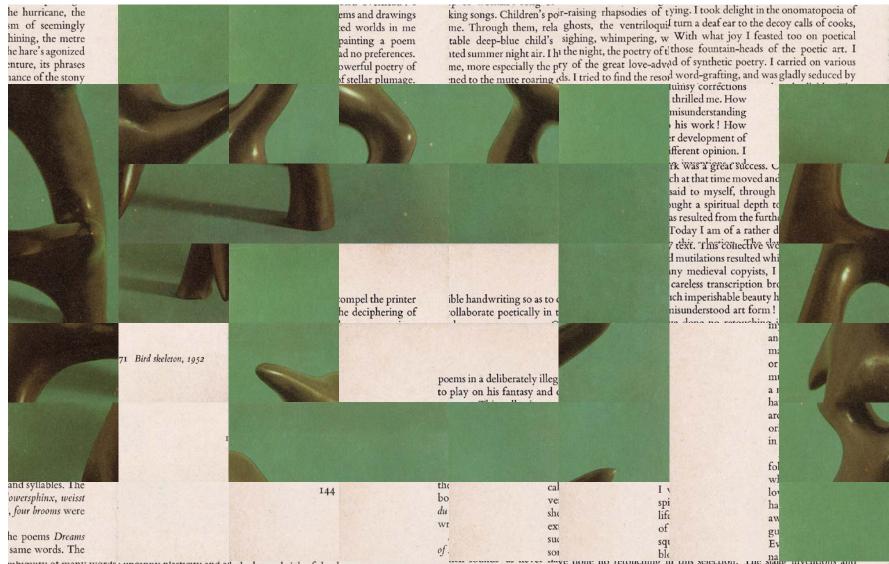


In the chronology of the artist's working life Read describes the early period when Arp was living in Zürich, and a particular key work from 1916 is illustrated: *Dada Collage, According to the Laws of Chance*, a composition of cut paper shapes pasted on cardboard, the first example of a work arranged, as Arp later described, "automatically, without will".

This paper collage became part of a genre common to much twentieth century abstract or expressive modes of graphic work. Printed paper became a 'material', often used literally: from newspaper or printed patterns in the cubist *papier collé* of Braque and Picasso, to the miscellany of ephemera in Kurt Schwitters' *Merzbilden*, and beyond. These two latter-day collages divide complete pages from a copy of this book, and reassemble the parts in new *semi-automatic* compositions.







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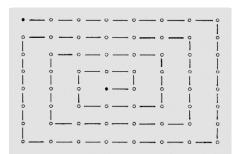
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nother in 1930 I wrote tAfter the death of my needed in inventing a kineak. I admired the poetery living poem affected k-songs; and, with special delight, the Knabenwunderhorn, this book person or bird overhead. I



64 parts, reversed double-page spiral: p.144–145: Chapter 11 'Poetry' | Bird skeleton, 1952, in Arp, Herbert Read, London, 1968; printed paper on board, 208 x 288, 1993 (digital version, 2024).