

THE MUSEUM OF MODERN ART

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Yves Tanguy. by James Thrall Soby. 72 pages. 65 plates, (including 8 in color). \$3.00 boards. \$1.75 paper. Published by the Museum of Modern Art. Distributed by Simon & Schuster.

Yves Tanguy by James Thrall Soby, well-known art scholar and intimate friend of the painter, who was a leading Surrealist artist, will be published by the Museum of Modern Art on September 8. Black-and-white photographs and colored plates trace the 28-year period of Tanguy's career from his early work in Paris in the 1920s to the culminating masterpiece of his life, Multiplication of Arcs, completed a few months before his death in January, 1955 in Waterbury Hospital near his home in Woodbury, Connecticut.

Mr. Soby recounts Tanguy's childhood and youth, as related to his art, and his close friendship with the poet and film director Jacques Prévert in Paris after the first World War, and his association with other Surrealist artists. Beginning with a series of paintings completed in 1927, Mr. Soby analyzes and discusses the development of Tanguy's art, and also presents a clear and sympathetic picture of Tanguy as a man.

"He worked slowly and only when he felt so impelled. His studio in a barn behind the Woodbury house was a spotless white, and near his easel his colors were laid out in a compartmented wooden box he had made with as much skill and care as he lavished on a chess set he carved for his own and his wife's delectation.... Neatness and precision were deeply ingrained attributes of Tanguy's mind and personality. He loved objects that were beautifully made, as one could not fail to realize when he displayed his collection of guns Tanguy talked eloquently and with care and humor; his manner was almost courtly at times, though never in any sense pretentious. These may seem odd facts to record, considering Tanguy's position as a leading artist of the Surrealist movement, whose adherents often stressed a new kind of poetic licence and despised convention's strictures. But they help explain Tanguy's unique achievement as a profound craftsman and an easel painter in the classical sense of the term. His subconscious visions were never scribbled, as in the 'automatic' images of some of his colleagues, but were communicated with the utmost finesse."

Yves Tanguy is being published as a catalogue to an exhibition of paintings and drawings at the Museum of Modern Art, September 8 through October 30.

Review copies and photographs available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53rd Street, New York City