

The Museum of Modern Art

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ANDRE MASSON by William Rubin and Carolyn Lanchner. 232 pages, 235 illustrations (24 in color). \$20.00 clothbound; \$8.95 paperbound. Published by The Museum of Modern Art, New York.

André Masson by William Rubin and Carolyn Lanchner, the first major monograph on Masson and his oeuvre, will be published by The Museum of Modern Art on the occasion of the opening of its retrospective Masson exhibition on June 3, 1976. A definitive study of the artist, this fully illustrated volume traces Masson's career from its beginnings in Cubism in 1922 to the present. In his essay, Mr. Rubin analyzes and assesses Masson's signal contribution to twentieth-century art. In the second portion of the book, Ms. Lanchner illuminates Masson's iconography, with its bases in myth, philosophy, and personal experience, as she surveys the development of his work over five decades. A wide selection of illustrations--including 24 in color--documents the full range of Masson's art. A detailed chronology and a comprehensive bibliography complete the volume.

A pioneer Surrealist, André Masson was a primary influence on the development of Surrealist art during its first decade. He is a dominant figure in what may be called the abstract side of Surrealist painting, which as Mr. Rubin points out, "reposed largely on the technique of automatism that was at the center of the definition of Surrealism in the first manifesto." Discussed in the book are the "automatic" sand paintings of 1926-27 whose spontaneous method of execution anticipated developments in American painting after World War II, most notably the work of Jackson Pollock. These works, including Fish Drawn on the Sand, Battle of Fishes and Painting (Figure) among others, were made by randomly dripping glue on a flat canvas which was then sprinkled with sand. Also examined is the work leading up to and encompassing Masson's second Surrealist period, 1930-40, from the paintings and drawings

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of the Massacre series of 1931-34 to the tormented, violent work of the immediate pre-war years.

World War II meant American exile for Masson, and as Ms. Lanchner writes, "Masson's uprooting to America proved to be the catalyst for an extraordinary revitalization of his art...." Paintings from this era that are discussed include the all-over compositions Entanglement and La Curée as well as Masson's Telluric series, including Meditation on an Oak Leaf, Indian Spring, Iroquois Landscape and Meditation of the Painter, inspired by the painter's experience of the American countryside and the colors of a New England autumn. Masson's post-war work is considered throughout its evolution and diversity from his "Impressionist" and Asiatic periods to the present. Among the works discussed are the lyrical Nocturnal City of 1956 and such later masterful paintings as La Chute des Corps of 1960 and A la poursuite des eclosions et des germinations of 1967.

André Masson measures 8" x 9½" and contains 232 pages with 235 illustrations (24 in color). The book sells for \$20.00 clothbound, \$8.95 paperbound.

William Rubin is Director, Department of Painting and Sculpture at The Museum of Modern Art and Adjunct Professor at The Institute of Fine Arts, New York University. He is the author of numerous books and articles on twentieth-century art. Carolyn Lanchner is Research Curator of Painting and Sculpture at the Museum.