THE ART OF ASSEMBLAGE by William C. Seitz. 176 pages, 146 plates (11 in color),
published by the Museum of Modern Art, New York. Distributed by Doubleday & Co.,
Inc. $6.50.

The controversial exhibition The Art of Assemblage now on view at the Museum of Modern
Art in New York, and scheduled for showings in other parts of the country, is thoroughly
illustrated, documented and illuminated in a 176-page book of the same title by
William C. Seitz published this week by the Museum and distributed by Doubleday & Co.,
Inc.

An "assemblage" (a more inclusive term than the familiar "collage") is a work of
art made by fastening together natural or manufactured objects not originally intended
as art materials. Cut or torn pieces of paper, clippings from newspapers, photographs,
bits of cloth, fragments of wood, metal or other such materials, shells or stones or
even objects such as knives and forks, chairs and tables, parts of dolls and mannequins;
and automobile fenders are among the materials used in the works illustrated and dis­
cussed in the book. The symbolic meanings of these materials can be as important as
their realistic aspects.

"The Art of Assemblage" is the first historical survey of this movement which is
unique to this century and has been increasingly practiced by young artists here and
abroad since World War II. Mr. Seitz traces the beginnings of the movement from the
first collage made by Picasso in 1912. He relates the "liberation of words" by
Mallarme, Apollinaire, Marinetti and Gide to the "liberation of objects" by the great
cubist masters, Picasso, Braque and Gris, by the Futurists, the Dadaists and the
Surrealists.

He describes the "collage" environment of today's urban centers--"its random
patchwork of slickness and deterioration, cold planning and liberating confusion,
resplendent beauty and noxious squalor." He concludes with an essay on some of the
philosophical implications of the recent wave of assemblage: "a dissatisfaction,
ranging from impatience to nihilism, with the limitations traditionally imposed by
the idea of art, the sequestered atmosphere and geometric enframedment of the museum...
the whirl of dealers, collectors and soaring prices."

The Art of Assemblage contains 146 plates, 11 in color, a complete catalog listing
of works in the exhibition and a working bibliography prepared by Bernard Karpel,
Librarian of the Museum of Modern Art.

Mr. Seitz, Associate Curator, Painting and Sculpture Exhibitions, is the author
of "Monet: Seasons and Moments" and has written widely on 19th and 20th century art.
To gather material for "The Art of Assemblage" exhibition and book he spent several
months in Europe and traveled throughout this country. The exhibition, on view at
the Museum of Modern Art through November 12, will also be shown in Dallas and San
Francisco.

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Review copies, photographs and additional information available from Elizabeth Shaw,
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