

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 23

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## ADVANCE FACT SHEET

### ANDRE MASSON

Dates: The Museum of Modern Art, New York City, June 3-August 17, 1976

Tour: The Museum of Fine Arts, Houston, October 27-November 28, 1976  
Paris (under the auspices of the Centre National d'Art et de Culture Georges Pompidou), Spring 1977

Director: William Rubin, Director, Department of Painting and Sculpture,  
The Museum of Modern Art

Contents: Over 80 paintings and a wide selection of drawings. The exhibition will span every phase of Masson's career, from his beginnings in Analytic Cubism in 1922 to the present, with particular emphasis on the period from 1925 to 1928 and the American period from 1941 to 1945. Works are being lent by private collections and museums in the U. S. and Europe, offering Americans their first opportunity to see Masson's work in depth and continuity. Installation will be in the Museum's East Wing.

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." This exhibition will bring together for the first time most of the still extant "automatic" sand paintings of 1926-27 whose spontaneous method of execution anticipated developments in American painting after World War II. Included among the sand paintings will be one of the finest works of the series, Fish Drawn on the Sand, from the Bern Kunstmuseum. Masson's second Surrealist period, 1930-40, will be represented by paintings and drawings from the Massacre series of 1931-34 to its culmination in the tormented, violent work of the immediate pre-war years. As Ms. Carolyn Lanchner remarks in her catalog essay, "Masson's uprooting to America proved to be the catalyst for an extraordinary revitalization of his art" and it was during this period that "he achieved as never before the ... synthesis of his innate gifts as a draughtsman with his great skill as a painter." Several of the paintings that will be shown from this era, such as the all-over compositions Entanglement of 1941 and La Curée of 1944, have not been seen in America since the war years. Also assembled will be some of the richest examples of Masson's Telluric series, which was inspired by the painter's

experience of the American countryside and the colors of a New England autumn; among these will be Meditation on an Oak Leaf, Iroquois Landscape, and Indian Spring, all of 1942, and Meditation of the Painter of 1943. His post-war work will be represented throughout its evolution and diversity, including the lyrical Nocturnal City of 1956 and such masterful, rarely exhibited paintings as La Chute des Corps of 1960 and A la poursuite des eclosions et des germinations of 1968.

Book: André Masson by William Rubin and Carolyn Lanchner. Approximately 232 pp, over 210 black-and-white illustrations, 24 color plates. The first major monograph on Masson and his oeuvre. This fully illustrated volume, certain to become the standard and definitive study, discusses Masson's role in modern art as a whole and details his development and iconography.

Openings: Press Preview--Wed., June 2, 11 am - 4 pm  
Public Opening--June 3

April 1976

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Photographs, color transparencies, additional information available from Bruce Wolmer, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019 Phone: (212) 956-7295; 7501

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