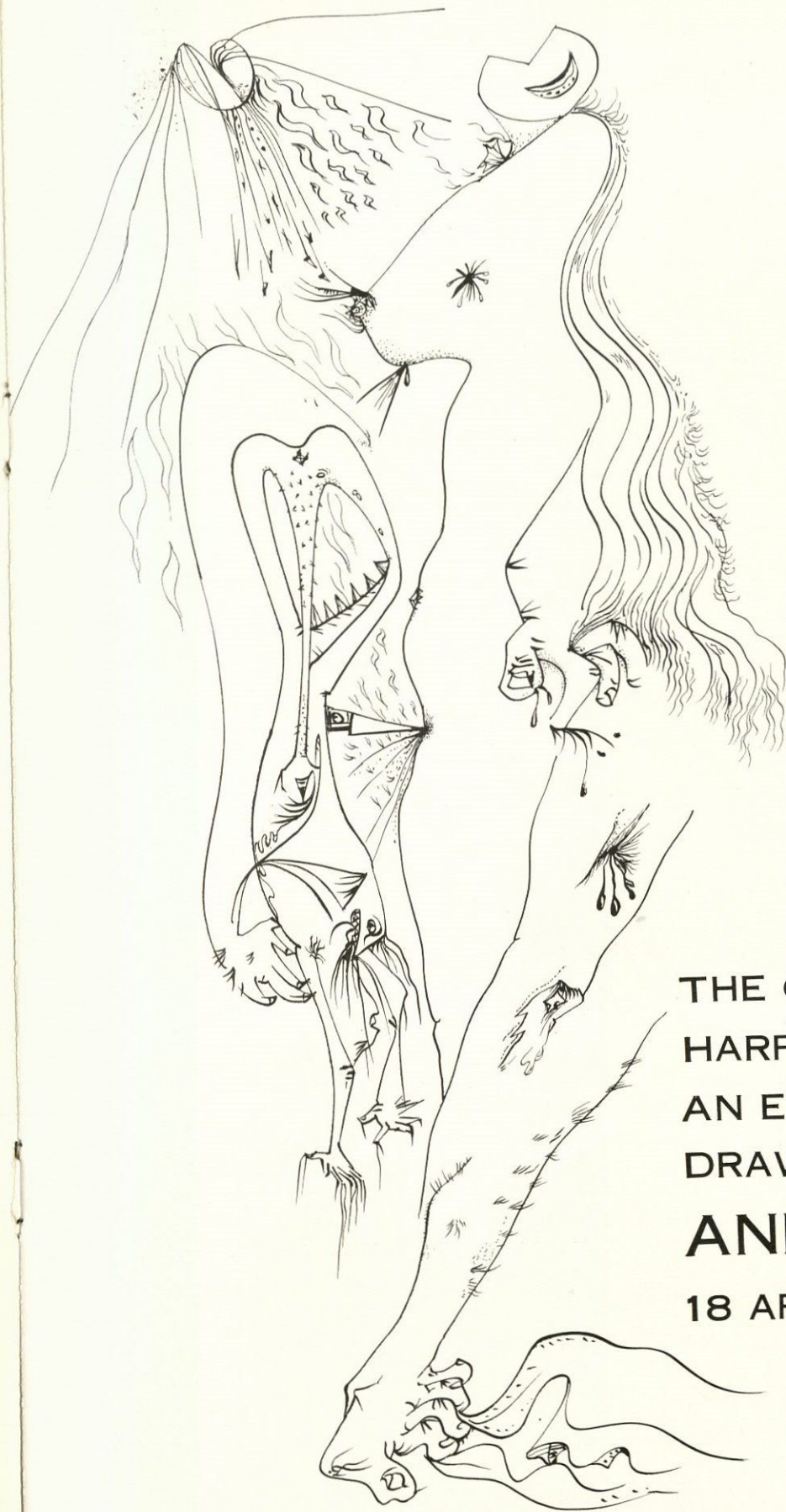


**DRAWINGS AND GRAPHICS OF** *André Masson*



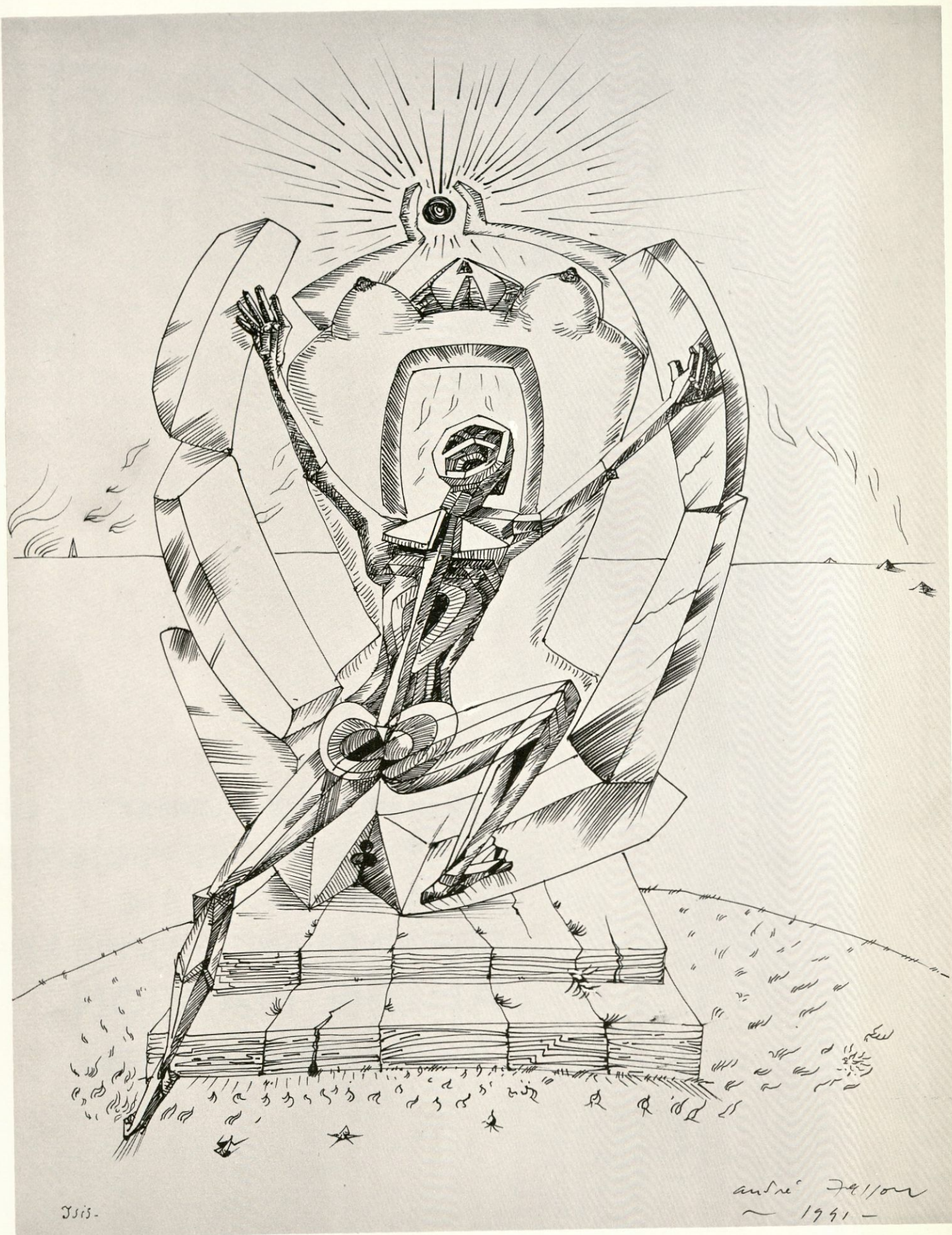




THE GALLERY COMMITTEE OF  
HARPUR COLLEGE PRESENTS  
AN EXHIBITION OF THE  
DRAWINGS AND GRAPHICS OF  
**ANDRE MASSON**

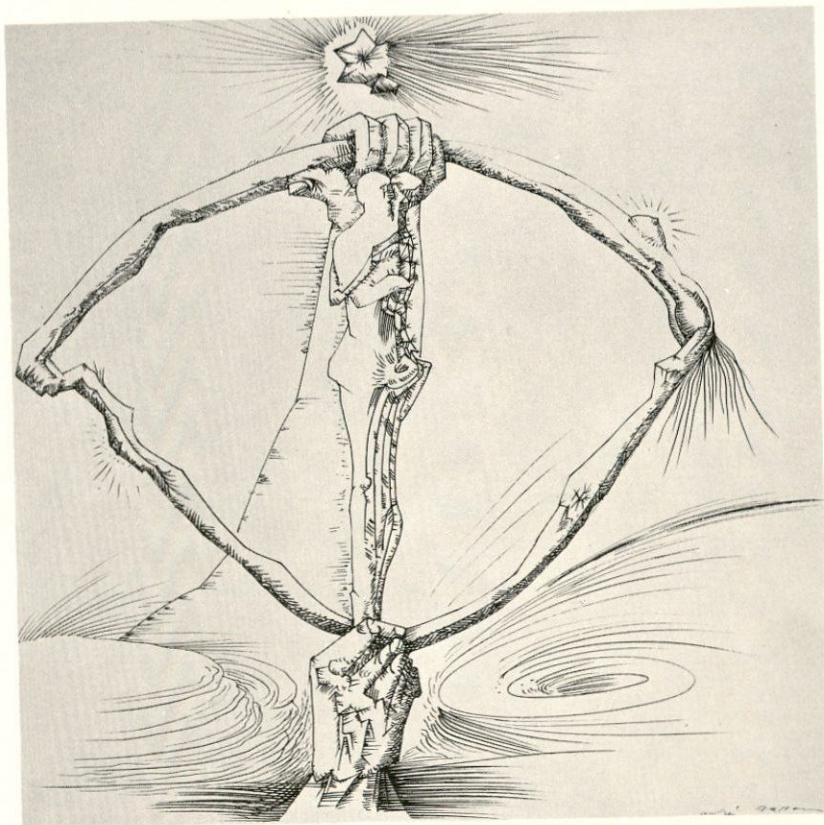
18 APRIL TO 4 MAY, 1963





6. Isis - drawing - 1941





1. *Frontispice pour Mythology of Being - 1941*

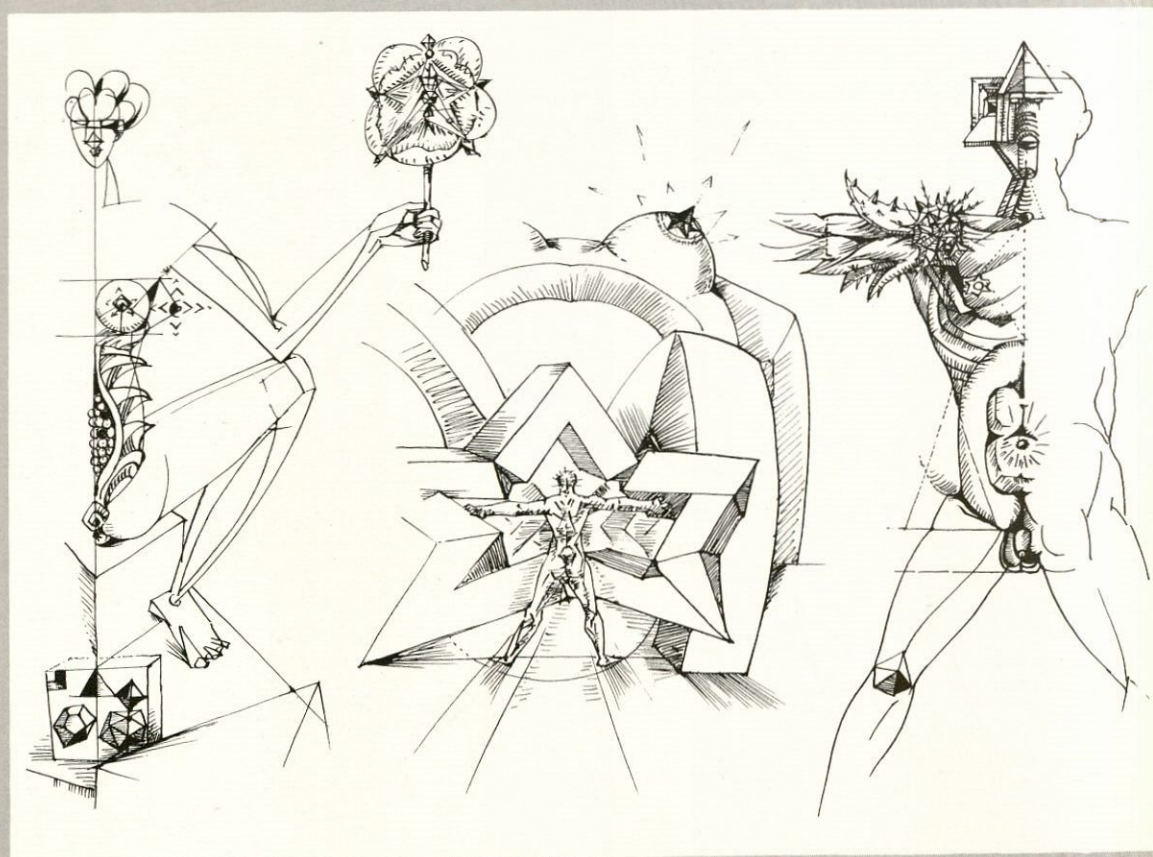
"This graphic world is a universe that I create. It is composed of images that fill my expectation, signified by the sheet of white paper. Whence come these imagined forms? They come from my impassioned meditation, an attitude that poses an object, even in its first movement when it seems to be completely sunk in the indetermined. But soon, as in the process of dream-inducing hallucination, or after a first stage composed uniquely of vortical schemas, there appear forms already plastic like dreams and this meditative disposition calls up forgotten sensations, buried dreams. It is their polymorphous play that I orchestrate in their becoming."

André Masson  
from "Anatomy of My Universe, " 1943.



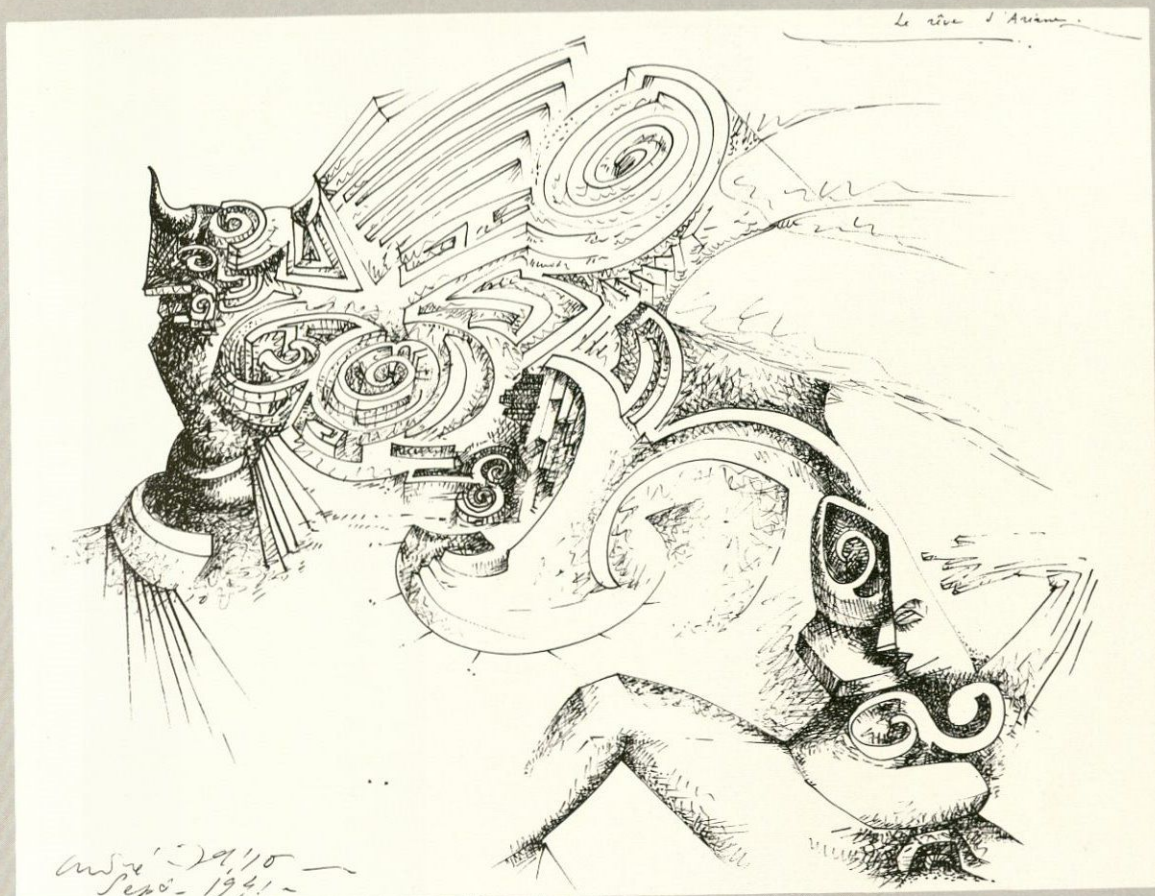


3. Variation sur une carrière de schiste - 1941

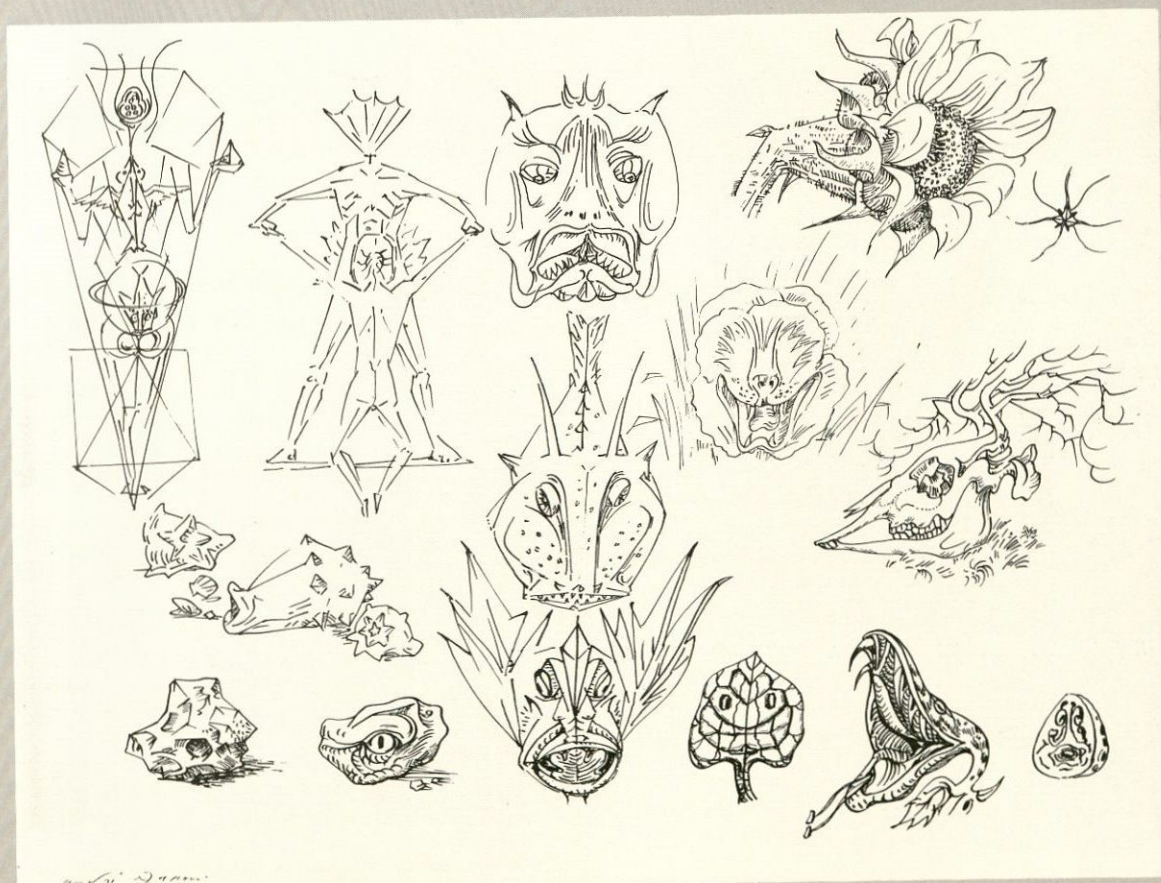


4. Le chiffre cinq - 1941



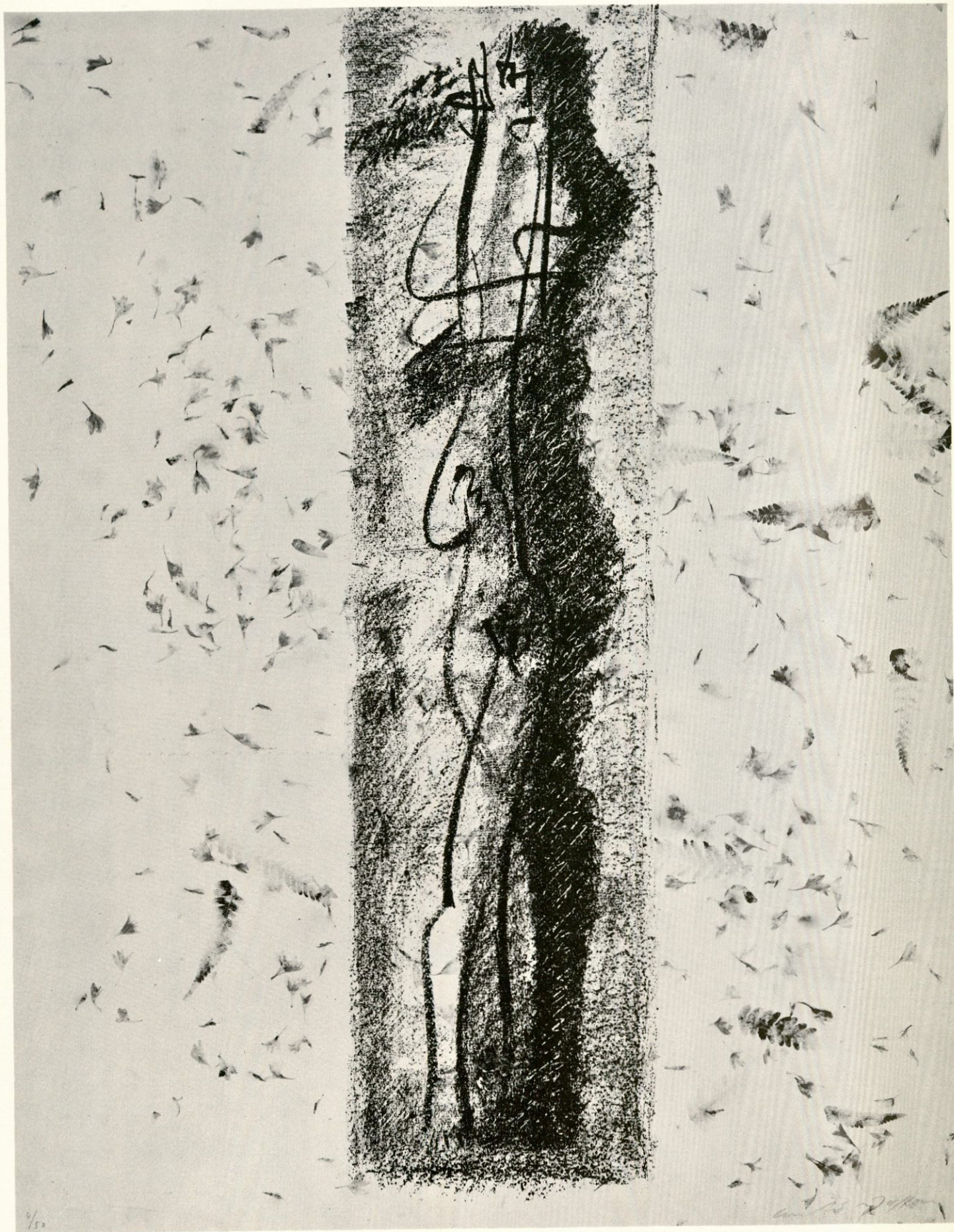


5. Le rêve d'Ariane - 1941



10. Fraternité des royaumes naturels - 1939





29. Couple aux fleurettes - 1959



## CHANCE AND THE UNCONSCIOUS OF ANDRE MASSON

At the age of 67 Andre Masson still has much to say that has meaning for us in the 1960's. His concern in his graphics and drawings continues to be with the unconscious and the creation of a personal mythology and philosophy on a blank white piece of paper. The vitality and energy of his line, always a characteristic of his graphic work, remains undiminished and his style continues to change and evolve. His most recent painting is in an "Abstract-Expressionist" style. Although he sometimes goes back to an earlier idea or motif in his personal iconography which still has meaning for him, he is never content to repeat himself.

This exhibition of his drawings and graphics demonstrates his interests and versatility—his range of expression as seen perhaps more intimately in these media than in his painting. Indeed, drawing and graphic processes are the means best suited to his expressive needs, which are often almost literary. In printmaking it is essential that one have something to say that merits reproduction. Masson has had a continued interest in making books.

Chance and the unconscious have been, and continue to be, areas of investigation for nearly all who are dealing with contemporary problems in any field. Revelation of the unconscious has had a long tradition in modern art, and related to it is the aspect of chance, either as an essential part of the finished art work, or of the process of creation—in a sense as an instrument in revealing the unconscious and subconscious. Andre Masson has long been an important figure working in this area. As William Rubin has pointed out in a recent article, Masson can be seen as a major figure in the years between the pioneer work of Kandinsky and his concept of inner necessity, and the Abstract-Expressionism of artists like Pollack in the 1950's which, indeed, can perhaps more correctly be designated Abstract-Surrealism.

After an encounter with Cubism and the influence of Juan Gris in the years 1922-24, he began his long association with the Surrealists and participated in their first important exhibition in 1924. Included in this group were Antonin Artaud, Miró, Breton and Max Ernst. Up to and after this time, he read and was influenced by the work of Blake, de Sade, Kafka, Nietzsche, and Chinese poetry and philosophy.

This group of Surrealists inherited much from the earlier Dada movement including the element of chance in art (for



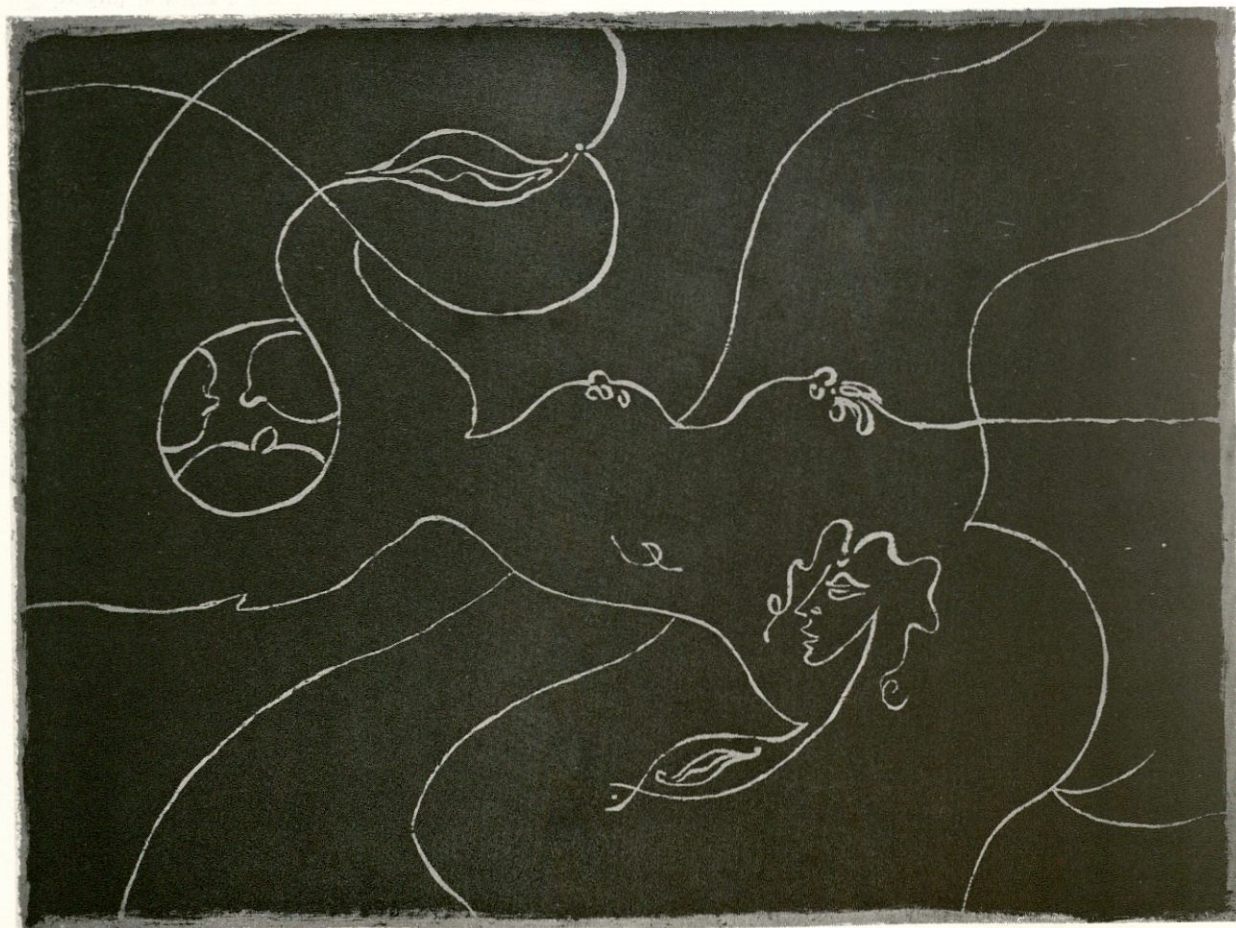
13. *Phantasmes erotiques* - 1960



example in collage and montage), and the revealing of the unconscious and subconscious through juxtaposition and superimposition of images. Masson's orientation, however, was, and still is a linear one and led to the development of automatism—automatic drawing and writing. Briefly, it was a method of drawing lines rapidly, rhythmically, and at random until an image began to appear—from the unconscious to the conscious—which was then clarified and elaborated upon by the artist to reveal the suggested images. This was a method of working which filled a particular expressive need; chance used to reveal the unconscious. Automatism in various forms coupled with his related interest in calligraphy continues throughout his work and in many ways is essentially the process used by the younger generation of Abstract-Expressionist-Surrealists. Here, however, the emphasis is on the process, the action itself, with the finished work being primarily a record of an event which took place.

Regardless of his historical importance in terms of contemporary art, Masson's work has an integrity, is complete in itself, and constitutes a valid statement of and about the contemporary human condition. Part of that statement is represented in this exhibition.

Charles Eldred



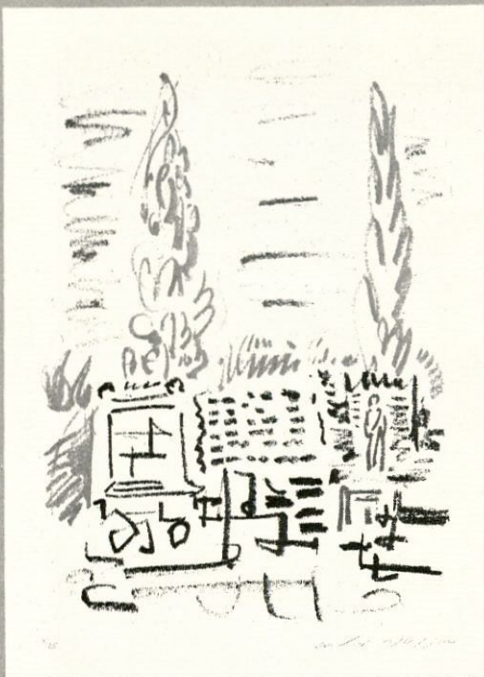
25. *Paysage erotiques* - 1955





28. *Evocation d'Antonin Artaud* - 1958





21. Pompei I



20. Pompei II



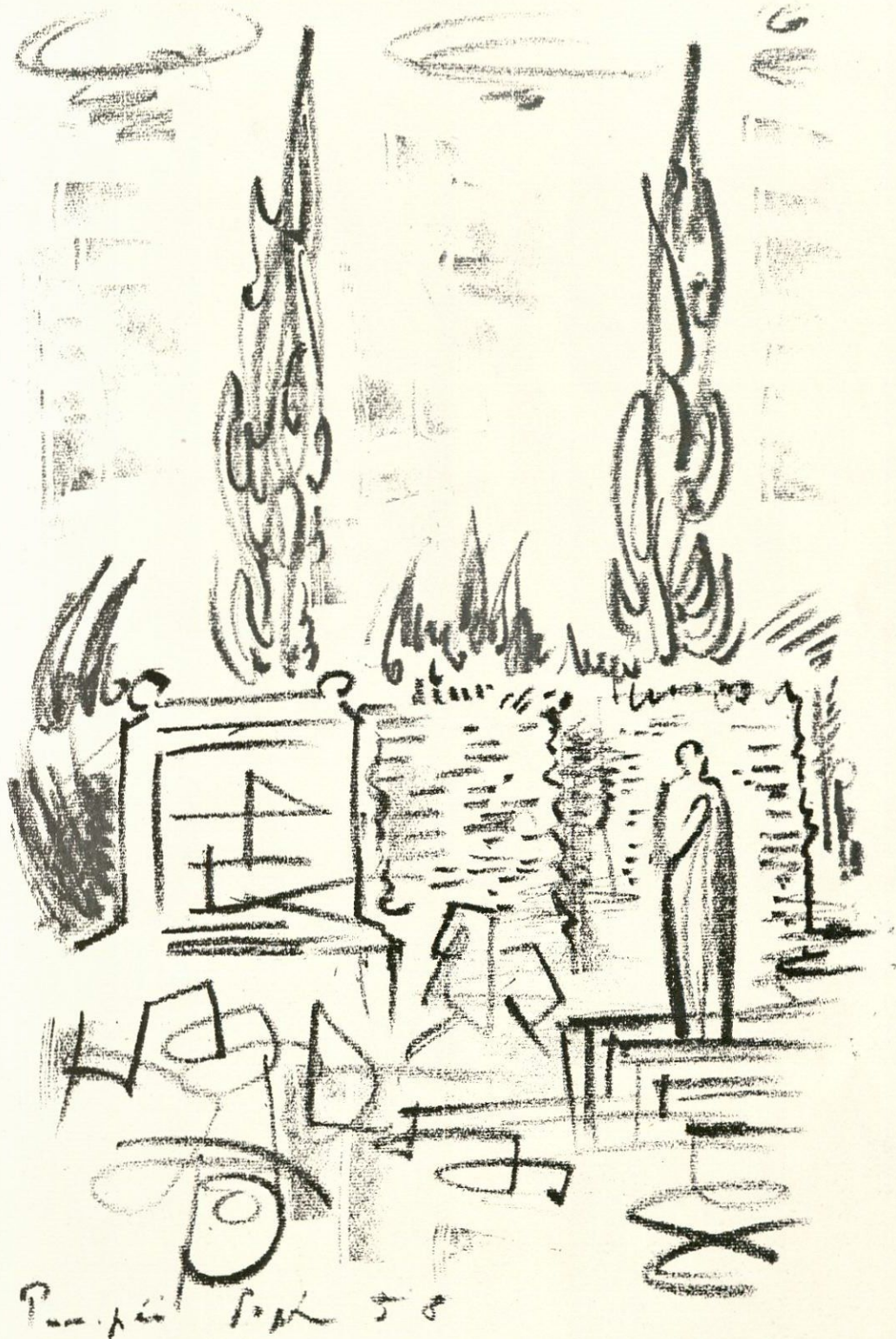
19. Pompei IV



22. Paestum VI

These five color lithographs are part of a group done in the early nineteen-fifties, in Masson's Impressionist style. At the same time, Masson did "Venise," a group of colored lithographs put together as a book. This book was exhibited just recently at The Museum of Modern Art, New York.





Pompeii 1858







## LIST OF EXHIBITS

### Pen and ink drawings

1. Frontispice pour  
"Mythology of Being" - 17" x 19"
2. "Constellation sadique" -  
24 1/2" x 18 3/4"
3. "Variation sur une carrière de  
schiste" - 18 3/4" x 24 1/2"
4. "Le chiffre cinq" -  
18 3/4" x 24 1/2"
5. "Le rêve d'Ariane" -  
19 1/2" x 25 1/2"
6. "Isis" - 25" x 19 1/4"

### Ink and charcoal

7. "Tortue"  
(Framed)  
Executed in 1945  
17 1/2" x 23"

### Pastel

8. "Divertissement"  
(Framed)  
Executed in 1942  
20" x 25 1/2"

### Watercolor

9. "Le philosophe chinois"  
(Framed)  
Executed in 1940  
31" x 21"

### Pen and ink drawing

10. "Fraternité des royaumes naturels"  
Executed in 1939  
18 3/4" x 24 1/2"

### Black and white etchings

11. "Enigme" - 1960 3/30
12. "Amours légendaires" - 1960 4/30

### Colored etchings

13. "Phantasmes érotiques" -  
1960 - 4/30
14. "Demon" - 1958 - 4/30
15. "Tourment" - 1958 - 4/30
16. "Caprice villageois" - 1958 -  
3/30
17. "L'oiseau amoureux" - 1958 -  
4/30
18. "Personnages reflétés" - 1955 -  
3/30

### Color lithographs

19. "Pompei" IV - 3/25
20. "Pompei" II - 4/25
21. "Pompei" I - 4/25
22. "Paestum" I - 3/20
23. "Pompei VI" - 3/25
24. "Oiseau-Chat" - 1955 - 4/75
25. "Paysage érotique" - 1955 - 6/50
26. "L'oiseau flamme" - 1957 - 4/50
27. "Message de Mai" 1957 - 4/50

### Black and white lithograph

28. "Evocation d'Antonin Artaud" -  
1958 - 4/50
29. "Couple aux fleurettes" - 1959 -  
4/50

### Large black and white etching

30. "Acteurs chinois" - 1958 - 4/35