

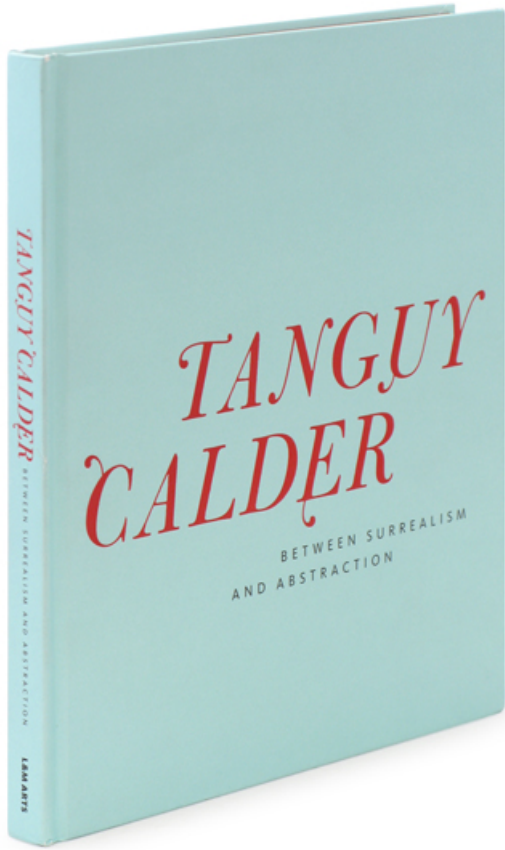


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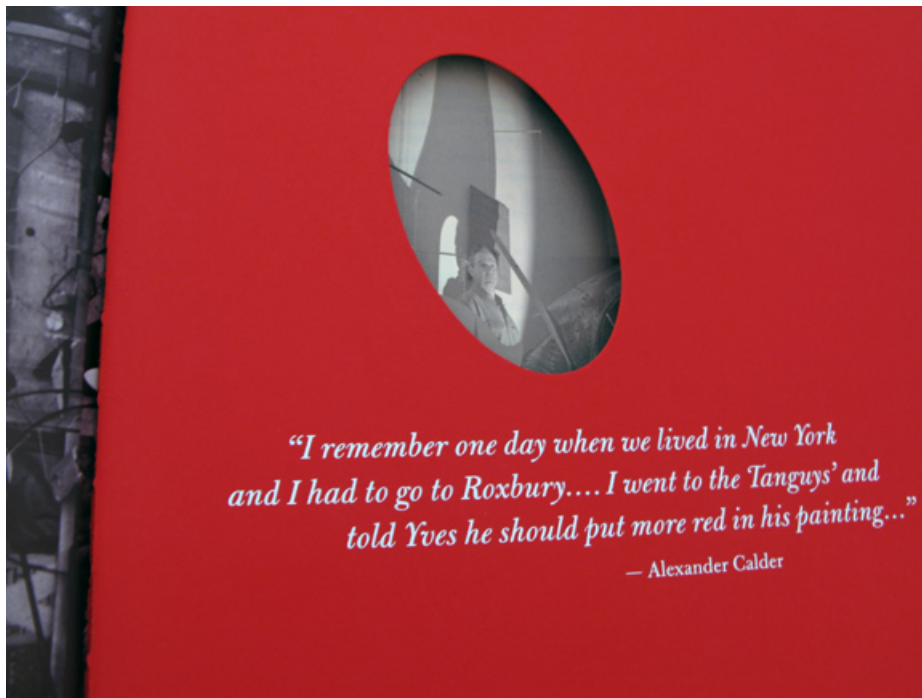
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June 09, 2010

AT FIRST SIGHT: Yves Tanguy & Alexander Calder: Between Surrealism and Abstraction (L&M Arts)

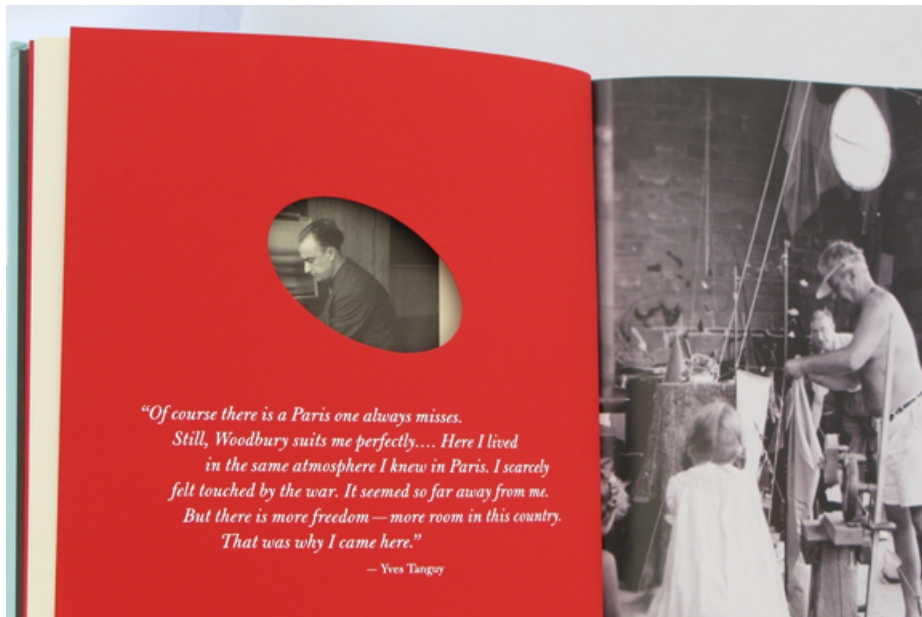


A stand-out title from the D.A.P. Fall 2010 catalogue is L&M Arts' [Yves Tanguy & Alexander Calder: Between Surrealism and Abstraction](#), which accompanies an [L&M show](#) in New York that closes on 9 July. The show is great, and beautifully [installed](#), and the book, already shipping from the warehouse, is an impressive work of book art, sporting on its covers what must be the happiest combination of blue and red since MoMA's [The Russian Avant-Garde Book](#) (2002), and boasting such touches as red card die-cuts (in Calder-style ovals), with letter-press texts:



*"I remember one day when we lived in New York
and I had to go to Roxbury.... I went to the Tanguys' and
told Yves he should put more red in his painting..."*

— Alexander Calder



*"Of course there is a Paris one always misses.
Still, Woodbury suits me perfectly.... Here I lived
in the same atmosphere I knew in Paris. I scarcely
felt touched by the war. It seemed so far away from me.
But there is more freedom — more room in this country.
That was why I came here."*

— Yves Tanguy

Both book and show emphatically set aside genre and schools to explore how Calder, ostensibly an avatar of American abstraction, and Tanguy, card-carrying Surrealist, overlapped in their preoccupation with biomorphic shape pitched against stark backdrops, preoccupations that each took in differing directions--Calder toward the idea of the constellation, and Tanguy toward the dreamscape.



Tanguy and Calder also frequently exhibited together: Alfred Barr included them in two landmark MoMA shows: *Cubism and Abstract Art* (1936) and *Fantastic Art, Dada, Surrealism* (1937). (Calder appeared in the latter show under the category of "Artists independent of the Dada and Surrealist movements.")

The book opens with an account of Peggy Guggenheim's famous demonstration of her equability towards both Surrealism and abstraction by wearing one earring made by Tanguy and another by Calder at the opening of her Art of This Century gallery in 1942. It then follows the artists' earliest encounters in Paris, at the height of the Surrealists' activities, through to the Tanguys' emigration to New York during the German occupation of France. Plenty of photographs and ephemera, plus a chronology and a selection of contemporary reviews of Tanguy and Calder exhibitions round out this celebratory portrait of a friendship.

Posted by artbook at 02:32:57 PM in [AT FIRST SIGHT](#)


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