

YVES TANGUY

A RETROSPECTIVE



Exhibition 83/1

4,500 copies of this brochure, designed by Malcolm Grear Designers, Inc., have been typeset by Craftsman Type Inc. and printed by Eastern Press in January 1983 for the Trustees of The Solomon R. Guggenheim Foundation.

© The Solomon R. Guggenheim Foundation,
New York, 1983

front cover:

50. *A Large Painting Which is a Landscape (Un Grand tableau qui représente un paysage)*. 1927

Private Collection, Tokyo

Photo courtesy Centre Georges Pompidou, Musée National d'Art Moderne, Paris

back cover:

118. *Multiplication of the Arcs (Multiplication des Arcs)*.

1954

Collection The Museum of Modern Art, New York,

Mrs. Simon Guggenheim Fund, 1954

Photo courtesy The Museum of Modern Art,
New York

YVES TANGUY: A RETROSPECTIVE

This exhibition was organized by
the Centre National d'Art et de Culture Georges Pompidou,
Musée National d'Art Moderne, Paris.

General Commissioner: Dominique Bozo
Commissioners: Agnès de la Beaumelle and Florence Chauveau,
assisted by Nathalie Menasseyre

Additional loans have been secured with the assistance of
Dr. Katharina Schmidt, Director of the Staaliche Kunsthalle,
Baden-Baden, where the exhibition was shown prior to its presentation
in New York.

The Solomon R. Guggenheim Museum, New York

*Qu'est-ce que le surréalisme?
—C'est l'apparition d'Yves Tanguy, coiffé du
paradisier grand émeraude.*
André Breton



Ce monsieur ne sait pas ce qu'il fait: il est un ange.

Arthur Rimbaud, *Une Saison en Enfer*

*Il s'agit de connaître les amours et les répulsions
naturelles des choses, puis de les mettre en jeu...*

On pourrait donc modifier ce qui paraît être l'ordre immuable?

Gustave Flaubert, *La Tentation de Saint Antoine*

There is a portrait that has given me pleasure for many years. At first sight one is face to face with a clown, attractive, innocent and impertinent. His eyes sparkle with devilish cunning, his mouth is closed and yet smiles like a clam, an ear sticks out from his cheek like the wing of a small bird, while from the top of the dome of his head a tuft of hair rises like a smoke signal. It is a photograph of Yves Tanguy taken in 1936 by Man Ray, who had an eye ready to detect in his unpredictable and impetuous friend a deep-seated ability to perceive and represent a vision of reality in his painting while appearing superficially to be no more than an inspired simpleton. Wondering how this phenomenon had come about and how such talent could blossom with such apparent ease it occurred to me that there could be a parallel between the secret process that linked conscious activity with the subconscious so successfully in Tanguy and a fabulous machine described by Raymond Roussel in "Locus Solus." This incredible contrivance "*La Demoiselle: un appareil capable de créer une oeuvre esthétique due aux seuls efforts combinés du soleil et du vent*" lay at rest at *Locus Solus*, the estate of Professor Canterel, its inventor, until summoned by forces over which it had no authority but which were recorded in its mechanism. They caused it to rise into the air and become active in the inspired task of creating a vast mosaic composed entirely of human teeth. *La Demoiselle* alone had the insight to locate, extract and place in the right position the tooth of the exact color and shape needed to complete the great composition. The Professor was particularly proud of his invention because it functioned exclusively on unpredictable impulses received from the elements "*à l'exclusion de toute volonté artistique et préméditée.*"

Not only does this fabulous machine have a certain gratuitous resemblance to the genius of Tanguy but with the encouragement of his Surrealist friends the extravagant fables of Roussel became his *livres de chevet* in company

Man Ray

Yves Tanguy, 1936

Courtesy Centre Georges Pompidou,

Musée National d'Art Moderne, Paris

with an erratic personal choice ranging from cheap thrillers to *Les Chants de Maldoror*. Lautréamont, Jarry and Rimbaud were included in his enthusiasm for his contemporaries, the Dada and Surrealist poets.

Another view giving insight into the tempestuous voyage of the soul of Tanguy is to be found in the "Alchimie du verbe" of Rimbaud. An affinity exists between *la couleur des voyelles* and the cryptic visual language of Tanguy for which no lexicon will ever exist, a language in which the syllables are the quintessence of form and color in relation to the eternal behavior of the elements. He could endorse Rimbaud's declaration:

Ce fut d'abord une étude. J'écrivais des silences, des nuits, je notais l'inexprimable. Je fixais des vestiges.

Yves Tanguy was by birth a child of the elements in somewhat contradictory ways. His father being a retired *Capitaine au longcours* lived at the Ministère de la Marine in the Place de La Concorde. On the fifth of January 1900 Yves was born there in the heart of Paris but officialdom was as foreign to him as are paved streets to the wild shores of Brittany, his ancestral home. After the early death of his father his youth was spent among the hallucinating wonder of tides, winds, clouds, sand and rocks on the Atlantic coast. The weather-beaten granite of prehistoric standing stones and menhirs, linked mysteriously to cosmic movement impressed him. He felt in his blood a love for the rustic strength of the masonry of Locronan and the legends surrounding the submerged city of Ys. André Breton, a passionate admirer of Tanguy for many years, inspired by the same myth wrote: "*Un marin de Douarnenez, ne pouvant après la pêche dégager son ancre plongée, et la trouve engagée dans les barreaux d'une fenêtre de la ville d'Ys. Dans cette ville engloutie, appelée par la légende à renaître, tous les magasins sont*

restés illuminés, les marchands de drap continuent à vendre le même piece d'étoffe aux mêmes acheteurs.— Yves derrière la grille de ses yeux bleus."*

During his military service Yves at once distinguished himself among his comrades by his eccentric habits. He astonished them at table by devouring his own socks or with even more relish spiders spread on a slice of bread, a habit he continued to enjoy throughout life even when no longer pursued by hunger. Apart from its rare taste, preferably when soaked in wine, the spider, aerial, elusive, frightening and sometimes vicious, won Tanguy's admiration in itself and also for the geometric perfection of its web. Beginning as gossamer it becomes an amazing feat of engineering and finishes as a cobweb valuable even in medicine. But another notable and alarming eccentricity happened when Tanguy occasionally found it necessary, usually after heavy drinking, to prove to himself the superiority of his own Breton skull by charging full tilt at a wall or bashing his cranium against the head of a friend. Years later I was present once, when having sold some paintings in London, more playfully he rolled the pound notes into little balls and threw them with precision at other customers in a restaurant.

The importance in life of random encounters as an irrational occurrence aroused wonder and curiosity among the Surrealists and throughout the life of Tanguy not only did chance, *le hasard objectif*, play an important role but he managed often to turn it to his advantage. At school in Paris an important lifelong friendship began by chance with Pierre, the son of Henri Matisse, while, at the start of his military service in the infantry at Lunéville, he found he was sharing the same sleeping quarters with another unhappy conscript equally rebellious to military discipline. This by good luck was the poet Jacques Prévert, a hazard that brought about a companionship which was to be for both a dominating factor in their mutual development and their taste for rebellion which flourished freely when they both accepted the in-

*André Breton, *Yves Tanguy*, New York, 1946, p. 45.

vitation of Marcel Duhamel to share a dilapidated pavilion he had rented in Montparnasse, 54 rue du Château. The story of how this address became renowned as the incubator of revolutionary ideas, the rendezvous for Surrealists and a menace to the neighborhood for half a decade is well told by friends and art historians. According to Patrick Waldberg, "*la devise aurait pu être: Désire, Poesie, et Jeu.*"* In an atmosphere of sustained enthusiasm poets, painters and film makers were intent on following the exhortations of Rimbaud for *le dére-glement total des sens* and a determination to *changer la vie* socially as well as in spirit.

But even with a tornado of wit and clamor about him Tanguy found the seclusion he needed for silent concentration on his painting. It is evident from the records of the long animated discussions reported in *La Révolution Surréaliste* that Tanguy's contributions, among the voluminous expression of some fifteen participants, were short and rare even when the subject, such as *Recherches sur la Sexualité*, was obviously of interest to him.

However in spite of his silences, from 1926 the review contained many reproductions of his drawings and paintings which are conspicuous because of the unique style that he had already developed.

It was again *le hasard objectif* that convinced Tanguy that above all things he must persist in his painting. The well known story that he leapt off a bus in la rue la Boétie magnetized by the sight of a painting by Giorgio de Chirico in the window of the Galerie Paul Guillaume is a proof that his impulsive actions allowed him to profit from the unpredictable strokes of chance. This painting, unknown to Tanguy, was on loan from the fascinating collection of Surrealist pictures and objects that Breton had gathered together in his apartment in la rue Fontaine. It was *The Child's Brain*, unique in the work of de Chirico. The imposing naked torso of a man appears in a narrow space surrounded by high walls. He bends for-

ward with closed eyes over a closed book making the implication that it can be only with the inner eye of the imagination that we see effectively. This is certainly in tune with Surrealist ideas but it is paradoxical that the future master of the vastness of space should have been overwhelmed by a painting characterized by its claustrophobic atmosphere.

Tanguy still possessed the eye of a child having had the good fortune to escape a disastrous academic training in the arts and this crucial encounter with a type of painting formerly unknown to him was followed by a jubilant activity which began with the destruction of many early works and continued through months of naive delight that produced paintings of strange encounters between objects and persons with great diversity in size, sex and role. They portrayed a world of shocks, violent surprises and bizarre incongruous images inspired by popular street entertainments or horror films with a deliberate disregard for conventional style or composition. Among these were colorful paintings such as *At the Fair*, 1926, and *Fantômas*, 1925-26, in which he varied the effects of brushwork with collage.

The newly discovered liberty gave rise to rapid developments. Descriptions of imaginary scenes became increasingly *onirique* and a personal style began convincingly to emerge. *The Girl with Red Hair*, 1926, and *The Lighthouse*, 1926, are situated in landscapes which have moved far from the streets of Paris which had before been the theme of *The Bridge*, 1925, and *Rue de la Santé*, 1925.

In *The Girl with Red Hair* we still find buildings and even biscuits reminiscent of the imagery of de Chirico but in *The Lighthouse* we have moved to the open spaces of Brittany and the human form appears to be fading into the sand. If we wish to look for influences behind these successive changes clearly it was the contact with Surrealism and the close friendship that had sprung up

*See Patrick Waldberg, *Yves Tanguy*, Brussels, 1977; André Thirion, *Révolutionnaires sans révolution*, Paris, 1972; Marcel Jean, *Histoire de la peinture surréaliste*, Paris, 1959.

9. *The Girl with Red Hair (La Fille aux cheveux rouges)*. 1926
Collection Pierre Matisse
Photo by Eric Pollitzer, New York



between Tanguy and Breton, together with the presence of other poets, that was largely responsible. Robert Desnos, Louis Aragon, Paul Eluard, Michel Leiris, Benjamin Péret, René Crevel and Antonin Artaud all became involved in the life that Tanguy and his friends Jacques Prévert and Marcel Duhamel had quickened in la rue du Château.

But Yves had by no means forgotten the inspiration that he had received in his youth both from the tempests and the serene horizons of Brittany. Frequent visits to the coast kept alive in him his preoccupation with the elements and stored in him a desire to use elemental forms as the syllables of a new language.

It was his relinquishment of the easier charms of *les Boulevards* that Eluard had in mind in his poem "Yves Tanguy" of 1932:

And the handmaidens try in vain to numb me
Et les filles des mains ont beau pour m'endormir
Arching their bodies and unfolding the anemones of
their breasts
Cambrier leur taille ouvrir les anémones de leurs
seins
I take nothing from these nets of flesh and tremors
Je ne prends rien dans ces filets de chair et de
frissons
From the ends of the earth to the twilight of today
Du bout du monde au crépuscule d'aujourd'hui
Nothing can withstand my desolate images
*Rien ne résiste à mes images désolées**

There are several transitional paintings of 1926-27, *I Came as I Had Promised*, *Adieu*, *Ring of Invisibility*, *She Dreams (She Sleeps)*, *Genesis*, and others with unknown titles in which the human presence appears, fragmented or absorbed into a landscape preeminently atmospheric. The forms that accompany them appear to be mineral, vegetable, volatile or liquid but they escape

any precise classification although they are in general biomorphic and situated in a newly-invented style of *trompe l'oeil* perspective.

Tanguy at this stage discovered the importance of repetition not only in the waves he had seen approaching the shore and horizontal lines made across the sand by the tide as it retreats.

We see this in *She Dreams (She Sleeps)*, 1926-27, and more precisely in *Untitled (Landscape with Red Cloud)*, 1928, where white forms similar in shape retreat towards the horizon. Repetition is used to establish continuity like leaves growing along a branch or as the rhythmic beating of the heart.

In *The Storm (Black Landscape)*, 1926, however Tanguy has produced an angry explosion which shatters the normal frontiers conventionally set between the elements. There are flames on the bed of the ocean where dark blades of seaweed join the conflagration happening above them and lightning obliterates the habitual calm of the horizon. There is no longer a boundary between the heavens, peopled momentarily by fireworks, and the earth. From each side of the painting there rises a phallic presence. To the left is a tall and vaporous phallic shape, while opposite to it floats as its companion, a sharply pointed red cone. Here is an early example of a drama produced by Tanguy in a language which will become more precise and yet more cryptic as his eloquence gains strength.

I cannot attempt to describe in detail the path by which Tanguy followed with great sensibility and insight in the creation of a visual language which appears majestically in mature paintings such as *Mama, Papa Is Wounded!*, 1927, and *A Large Painting Which is a Landscape*, 1927. In both cases a great space opens up before us inhabited by forms which in spite of their dissimilarity have each their organic life and in consequence each one has a personality and a purpose. In the former painting a precise

*Paul Eluard, *La Vie immédiate: Oeuvres complètes*, Paris, p. 384; translation by Kay Sage in *Yves Tanguy: Un recueil de ses oeuvres/A Summary of His Work*, New York, 1963, p. 13.

geometric diagram is traced with lines as fine as the thread of a spider and dark shadows are cast on the ground so as to prove that the objects are either firmly anchored or flying well above the earth and thus demonstrating a disregard for gravity like travellers in outer space.

The titles given to these paintings are in many cases baffling. According to Surrealist practice they were invented after the picture was finished and in general it was not intended that they should explain its content. More often they form a poetic hiatus between picture and title as in the case of *Mama, Papa Is Wounded!*, which was a phrase found by Breton and Tanguy in a book of psychiatric case-histories.

Fascinated by the treacherous resemblance between reality and illusion, and conscious of a poetic desire to bring in question the irrational and the absurd, Tanguy made drawings with a firm delicate line which were published in *Le Surréalisme au Service de la Révolution*. They were his witty versions of the whole human figure or of hands with phallic fingers. These were a prelude to objects or soft sculptures he made in wood, cardboard, padded velvet, or any substance that he wished to transform. The object *From the Other Side of the Bridge*, 1936, was produced at the height of Surrealist enthusiasm for *la vie de l'objet*. Many variations were used as a means of stressing the essential cohabitation between the arts and life, between banal objects and hallucinations. This approach was also encouraged by Surrealist games such as *le cadavre exquis* where words and images brought together at random created stimulating associations by surprise. They were a source of fantastic combinations of images made by Yves and his friends.

The convincing precision of the three-dimensional *trompe l'oeil* in Tanguy's painting made the transformation of his invented forms into sculpture redundant but in compensation we can enjoy his objects and there are in

addition several opaque bas-reliefs produced during his last years that concentrate on texture and biomorphic shapes.

Relying on his native sensibility to guide him Tanguy chose a muted palette composed chiefly of earth colors, pale blues and greys with sharply defined accents of red, yellow or occasionally the whole picture is dominated by an angry red glow. Throughout he made a highly significant use of cast shadows. They often follow biomorphic shapes like faithful hounds and are usually jet black. Sometimes they appear to be detached and almost solid and unlike the atmospheric shadows of the Impressionists each one has its own personality.

But it is the convincing sense of great open spaces that exists in his work that gave Tanguy a unique place among painters and influenced Dali to treat his *trompe l'oeil* landscapes in a similar way, although with Tanguy the atmospheric depths are more variable, more subtle and more profound. The horizon can appear as a hard dividing line or it can melt away altogether. In *Old Horizon*, 1928, the horizon having vanished we walk on the floor of the ocean whereas in *Outside*, 1929, it is the vastness of the sky which absorbs our gaze presenting to us enigmatic cloud formations that mingle with inhabitants on the earth. Or again in *The Satin Pillow*, 1929, mysterious beings float across the scene like phantoms in an unfathomable light.

After a short visit to Tunis in 1930 Tanguy made an attempt to compose his subject on his canvas with preliminary drawing, a system which he rapidly abandoned finding it to be a limitation to the freedom of his imagination. In this short time however, this method did produce a few admirable paintings. In *Neither Legends nor Figures*, 1930, *The Armoire of Proteus*, 1931, and *Tower of the West*, 1931, the vapors of skies have hardened into a tellurian architecture drawn up on the shore like a drowned city emerging from the sea.

50. *The Ribbon of Extremes (Le Ruban des excès)*. 1932

Private Collection, London

Photo courtesy Musée National d'Art Moderne,
Centre Georges Pompidou, Paris



67. *Lingering Day (Jour de lenteur)*. 1937
Collection Musée National d'Art Moderne,
Centre Georges Pompidou, Paris
Photo courtesy Musée National d'Art Moderne,
Centre Georges Pompidou, Paris



In some delightful paintings of the 1930s the inhabitants of Tanguy's endless horizons gather together to dance and leap a thousand feet into the air or emerging from a bank of mist they form up in an extravagant procession, as in *The Ribbon of Extremes*, 1932, or again they stretch out over an endless plain in *I am Waiting for You*, 1934. The revellers tease and jostle each other, let off squibs into the air, fly elegant pennants, trail richly colored robes, carry festive spreads of unknown delicacies, embrace or tilt at each other. They parade past immovable sentinels with ceremonial procedure. The dominating elephantine dignitaries, no more than a thumbnail in size, are accompanied by minute parasitic followers in a manner that recalls the enigmatic processions in the paintings of Hieronymous Bosch.

Tanguy has told us that Bosch was among the painters he most admired and they have in common the creation of their own personal and cryptic language. The language used by Bosch depended for its origins on the knowledge of medieval symbols which he greatly extended and increased in their scope. He was a rebel and having rejected the Christian myth he created a myth vital to his own age and still profoundly moving to us. His achievement was influenced by the beliefs of a sect of visionaries who had a symbolism of their own, the Rosicrucian dissenters, a situation which can be compared in some ways to Tanguy's attachment to the Surrealists. The imagery of Bosch is couched in a language of symbols which has in common with the visions of Tanguy a combination of lucidity and enigma for which we have not yet discovered the final interpretation and perhaps may never do so. But even so we can still enjoy to the hilt the visual pleasure given to us by both artists. The language of Tanguy is more fluid and is independent of the symbolic references in the imagery of Bosch, drawn from scenes of daily life and transformed into legend. The surreal world of Tanguy is composed from elemental forms and sensations which present a primeval

and yet more contemporary version of reality, the myth of our time.

There is also a similarity between these two painters in their enjoyment of large crowds and their insistence on meticulous accuracy in detail. Tanguy had the ability to realize his visions with convincing precision in spite of his alcoholic habits. I remember a night spent with him at the Bal Tabarin. Satiated with good wine and the enviable delight of watching an aerial ballet of half-naked girls flying over our heads with a mysterious disregard for gravitation, I left him at dawn only to be invited to lunch with him and his wife Jeannette the same day. When I met him at the entrance to his studio in Montparnasse he presented me with a small but exquisite gouache saying, "*J'ai fait ceci pour toi ce matin pour prouver que la main ne tremble jamais.*"

The outbreak of war in 1939 brought about a crucial change in Tanguy's way of living but affected less his painting; in fact he stated in 1946 that:

*Depuis que je suis aux Etats-Unis, le seul changement que je puisse apercevoir dans ma peinture est peut-être celui de ma palette. Pourquoi cette intensification de la couleur? Je ne sais. Mais je reconnais qu'il y a eu un grand changement. Cela provient peut-être de la lumière. J'ai aussi le sentiment d'un espace plus large. Ici, je dispose de plus de place. C'est bien pour cela que je suis venu.**

However having married for a second time with Kay Sage, an American painter of great charm and talent whom he had known in Paris, he found that materially his life had changed considerably. Surrounded by Ameri-

*Interview with James Johnson Sweeney, *The Museum of Modern Art Bulletin*, vol. 13, no. 4-5, New York, 1946

97. *My Life, White and Black (Ma vie blanche et noire)*. 1944

Private Collection, New York

Photo courtesy Musée National d'Art Moderne,
Centre Georges Pompidou, Paris



can friends who appreciated greatly his work and several of his Surrealist compatriots including Breton, he settled down to paint as before with energy and contemplation, at last without financial worries.

He lived in comfort with Kay in the relative calm of the Connecticut countryside until he died in 1955, but he never relaxed the fervor with which he had always worked and the same precision and clarity guided his work and his imagination. His palette changed in the sense that the earth colors began to give place to more strident reds and blues and the sea mists cleared in the intense sparkling light of New England. But changes took place also in the nature of the inhabitants of his paintings which gave them an unmistakably American character. Whereas in Paris they were all of a brood that sprang naked from the soil, the beaches, the heavens or the sea itself, they now had the appearance of being composed of other substances created by man and the biomorphic shapes were often draped in translucent materials which by their folds and their color resemble a modern plastic epidermis, which indeed demonstrates Tanguy's sensitivity to new materials. *My Life, White and Black*, 1944, is a superb painting but the substances appear to have been manufactured rather than spewed up on the beach. They had exchanged their primeval nature for the nightmare of efficient twentieth-century living. Tanguy was now engaged in a critique of our time. Locronan had become Jones Beach. This transformation is also apparent in *Towers of the Sea*, 1944, and it is even more evident in later works such as *There, Motion Has Not Yet Ceased*, 1945, and *From One Night to Another*, 1947, although in these pictures the inhabitants are again naked.

The change that happened can best be illustrated by a comparison between two paintings with the same title, *Fear*, 1926, and *Fear*, 1949. The fascinating early canvas was painted during the formative years when memories of his voyages in the merchant marine to Africa and

South America were still vivid. The implacable drought and the inclemency of deserts and jungles had made their impression. A lonely white horse wanders through infertile scrub and a black arrow points dramatically at some lurking hidden enemy. But in 1949 fear arises from menaces of a different order. A dark landscape reaching out to a blood-stained horizon is flanked by towers composed of clusters of sharp metallic barbs; slings, arrows and small devices interlocked with some sinister purpose in view, while in the center stands a solitary monolith draped in a white sheet and a black triangular shape appears to steal up towards it. The shrouded standing stone is undoubtedly menaced by an armament composed from the overwhelming riches of drugstore electronics in which the breath of war is not absent. Many other pictures of the late years contain the theme of rapier-sharp forms that pierce the sky, *From Pale Hands to Weary Skies*, 1950, and in other works such as *The Hunted Sky*, 1951, which is almost monochrome, there are agglomerations of small objects which build up into two powerful heads.

There is a sense of monumental sculpture in many of the pictures and often a figure of overwhelming size occupies a central position. This had not happened in early work. In the late paintings, in keeping with the disquiet that fading health brought about, the skies are often full of menace: *Hekla*, 1952. A sense of anxiety makes itself felt in great paintings such as *The Mirage of Time*, 1954, *From Green to White*, 1954, *Multiplication of the Arcs*, 1954, and finally in his last work *Imaginary Numbers*, 1954. There are in these pictures significant repetitions of forms martialled into ant-like obedience which wakens a strange echo from the besotted revellers of Bosch's *Garden of Earthly Delights* and the symbol of the broken column, a traditional sign of castration and death, dominates particularly in the last work which is masterly in its design and strangely moving in content. It is a magnificent example of Tanguy's power to change the

identity of a given form by repetition and even more by an astute juxtaposition of forms that attract or repel each other.

The game he plays with reality in the illusions he creates endangers him and us in a similar way to that which happened to a hermit chosen for particular attention both by Bosch and Flaubert, Saint Anthony. His temptation led him, in Flaubert's view, fundamentally to doubt all accepted beliefs in reality. In a climate of potentially ceaseless metamorphoses, illusion gains preeminence leading inevitably to the frontiers of the imagination and becomes a pitfall or our salvation. It is here that a visionary such as Yves Tanguy can be our guide. He can inspire in us a snatch of exuberance with Rimbaud:

*Elle est retrouvée
—Quoi?—l'Éternité.
C'est la mer mêlée
Au soleil.*

or when in his last painting *Imaginary Numbers*, 1954, where the seduction of his earlier coloring has nearly given way to monochrome and a threatening sky darkens into the blackness of night, he can enlighten the tragic reality of death and things that are not.

In his youth Tanguy had shared with his Surrealist friends an enthusiasm for *Les Chants de Maldoror* but he was unable to subscribe to Lautréamont's exterminatory *Malédiction*. His language is transcendental, learned from his intimacy with the seductive caresses and the pitiless excesses of nature to which we are individually subjected in varying degrees within the cell in which we serve our life sentence.

The language of Tanguy is a password that breaks through into the light of day.

ROLAND PENROSE

111. *This Morning (Ce matin)*. 1951
Private Collection
Photo courtesy Musée National d'Art Moderne,
Centre Georges Pompidou, Paris



Works in the Exhibition

1. *Self-Portrait (Portrait de l'artiste)*. 1925
Watercolor on paper, 5¼ x 3⅜" (13.5 x 8.5 cm.)
Collection Pierre Matisse
2. *Untitled (Testament of Jacques Prévert [rue du Château]) (Sans titre [Testament de Jacques Prévert (rue du Château)])*. 1925
Oil on wood, 16½ x 19" (42 x 48 cm.)
Collection Pierre Matisse
3. *Untitled (Locronan) (Sans titre [Locronan])*. 1924-25
Watercolor on paper, 7⅞ x 4¾" (20 x 12 cm.)
Collection Line and Patrick Waldberg, Paris
4. *The Bridge (Le Pont)*. 1925
Oil with collage of wire on canvas, 16 x 11¾"
(40.5 x 33 cm.)
Private Collection, France
5. *Rue de la Santé*. 1925
Oil on canvas, 19¾ x 24⅛" (50.2 x 61.1 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest, 1963
6. *The Boat (Le Bateau)*. 1925-26
Oil on canvas, 19¾ x 24" (50 x 61 cm.)
Private Collection
7. *At the Fair (Les Forains)*. 1926
Oil on canvas, 16 x 11¾" (40.5 x 33 cm.)
Private Collection, France
8. *Fantômas*. 1925-26
Oil and collage on wood, 19¾ x 59" (50 x 150 cm.)
Collection Pierre Matisse
9. *The Girl with Red Hair (La Fille aux cheveux rouges)*. 1926
Oil on canvas, 24 x 18¼" (61 x 46.2 cm.)
Collection Pierre Matisse
- 9a. *Ring of Invisibility (L'Anneau d'invisibilité)*. 1926
Oil with collage on canvas, 39⅞ x 28¾"
(99.5 x 73 cm.)
Lent by Davlyn Gallery, New York
11. *Untitled (Sans titre)*. 1926
Oil with collage of string on canvas, 36¼ x 25¼"
(92 x 65 cm.)
Private Collection
12. *Untitled (Sans titre)*. 1926
Ink on paper, 12¼ x 7½" (31 x 19 cm.)
Private Collection
13. *Drawing (Dessin)*. 1926
Pen and ink on paper, 13 x 10" (33 x 25.4 cm.)
Collection The Museum of Modern Art, New York,
Purchase
14. *Untitled (Sans titre)*. 1926
Pen, brush and ink on paper, 13⅞ x 10⅞"
(33.1 x 25.7 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest (by exchange)
15. *Untitled (Sans titre)*. 1926
Ink on paper, 15 x 10¼" (38 x 26 cm.)
Private Collection
16. *Untitled (Sans titre)*. 1926
Ink on paper, 13 x 10" (33 x 25.5 cm.)
Private Collection
17. *Untitled (Sans titre)*. 1926
Ink on paper, 12⅞ x 9⅞" (32 x 25 cm.)
Private Collection
18. *Untitled (Sans titre)*. 1926
Ink on paper, 14¾ x 10⅞" (37.5 x 26.5 cm.)
Private Collection
19. *Untitled (Sans titre)*. 1926
Ink on paper, 13 x 9" (33 x 22.8 cm.)
Collection Gordon Onslow-Ford, Inverness,
California
- 19a. *Untitled (Sans titre)*. 1926-27
Pen and ink on paper, 18⅞ x 11⅜" (46.8 x 30 cm.)
Private Collection, Paris
- 19b. *Untitled (Sans titre)*. 1926-27
Pen and ink on paper, 18½ x 11¾" (47 x 29.8 cm.)
Private Collection, Paris
22. *The Storm (Black Landscape) (L'Orage [Paysage noir])*. 1926
Oil on canvas, 31⅝ x 25¾" (80.3 x 65.4 cm.)
Philadelphia Museum of Art, The Louise and
Walter Arensberg Collection
23. *Genesis (Genèse)*. 1926
Oil on canvas, 39⅞ x 31⅞" (100 x 81 cm.)
Private Collection, France
25. *Finish What I Have Begun (Finissez ce que j'ai commencé)*. 1927
Oil on canvas, 39¼ x 32" (100 x 81 cm.)
Private Collection
- 25a. *Dead Man Watching His Family (Mort guettant sa famille)*. 1927
Oil on canvas, 39⅞ x 28¾" (100 x 73 cm.)
Thyssen-Bornemisza Collection, Lugano, Switzerland

26. *He Did What He Wanted (Il faisait ce qu'il voulait)*. 1927
Oil on canvas, 31 $\frac{3}{4}$ x 25 $\frac{1}{2}$ " (81.2 x 64.7 cm.)
Richard S. Zeisler Collection, New York
27. *Extinction of Useless Lights (Extinction des lumières inutiles)*. 1927
Oil on canvas, 36 $\frac{1}{4}$ x 25 $\frac{3}{4}$ " (92.1 x 65.4 cm.)
Collection The Museum of Modern Art, New York, Purchase, 1936
28. *Tomorrow They Will Shoot Me (When They Shoot Me) (Demain on me fusille [Quand on me fusillera])*. 1928
Oil on canvas, 24 x 19 $\frac{3}{4}$ " (61 x 50 cm.)
Collection Sara Hildén Foundation, Tampere, Finland
29. *Mama, Papa is Wounded! (Maman, Papa est blessé!)*. 1927
Oil on canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ " (92.1 x 73 cm.)
Collection The Museum of Modern Art, New York, Purchase, 1936
30. *A Large Painting Which is a Landscape (Un Grand tableau qui représente un paysage)*. 1927
Oil on canvas, 45 $\frac{7}{8}$ x 35 $\frac{3}{4}$ " (116.5 x 90.8 cm.)
Private Collection, Tokyo
31. *Shadow Country (Terre d'ombre)*. 1927
Oil on canvas, 39 x 31 $\frac{5}{8}$ " (99.1 x 80.3 cm.)
Collection The Detroit Institute of Arts, Gift of Mrs. Lydia Winston Malbin
32. *Untitled (Sans titre)*. 1927
Oil on canvas, 18 $\frac{1}{8}$ x 15" (46 x 38 cm.)
Private Collection, Paris
34. *Untitled (He Comes) (Sans titre [Il vient])*. 1927
Oil on canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ " (92 x 73 cm.)
Private Collection
35. *The Mood of Now (L'Humeur des temps)*. 1928
Oil on canvas, 39 $\frac{1}{2}$ x 28 $\frac{7}{8}$ " (100.1 x 73.3 cm.)
Collection The Museum of Modern Art, New York, James Thrall Soby Bequest, 1979
36. *Old Horizon (Vieil horizon)*. 1928
Oil on canvas, 38 $\frac{1}{4}$ x 28 $\frac{3}{4}$ " (100 x 73 cm.)
Lent by Pierre Matisse Gallery
37. *Untitled (Sans titre)*. 1928
Oil on canvas, 36 $\frac{1}{4}$ x 25 $\frac{5}{8}$ " (92 x 65 cm.)
Lent by Galerie Jan Krugier, Geneva
38. *Untitled (Implied Depths) (Sans titre [Les Profondeurs tacites])*. 1928
Oil on canvas, 39 $\frac{3}{8}$ x 28 $\frac{3}{4}$ " (100 x 73 cm.)
Collection Gordon Onslow-Ford, Inverness, California
39. *Landscape with Red Cloud (Paysage au nuage rouge)*. 1928
Oil on canvas, 36 x 28 $\frac{3}{4}$ " (91.5 x 73 cm.)
Private Collection
40. *The Dark Garden (Le Jardin sombre)*. 1928
Oil on canvas, 36 x 35 $\frac{1}{4}$ " (91.4 x 89.5 cm.)
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
41. *The Satin Pillow (L'Oreiller de satin)*. 1929
Oil on canvas, 51 x 38" (129.5 x 96.5 cm.)
Lent by Galerie Beyeler, Basel
42. *Outside (Dehors)*. 1929
Oil on canvas, 45 $\frac{5}{8}$ x 35 $\frac{1}{16}$ " (116 x 89 cm.)
Private Collection, London
43. *Untitled (The More We Are) (Sans titre [Plus nous sommes])*. 1929
Oil on canvas, 45 $\frac{5}{8}$ x 35 $\frac{1}{16}$ " (116 x 89 cm.)
Private Collection
- 43a. *Title Unknown (Titre inconnu)*. 1929
Oil on canvas, 25 $\frac{5}{8}$ x 31 $\frac{7}{8}$ " (65 x 81 cm.)
Lent by Davlyn Gallery, New York
- 43b. *The Glance of Amber (Le Regard d'ambre)*. 1929
Oil on canvas, 39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ " (100 x 81 cm.)
Collection Mr. and Mrs. Ephraim Ilin
- 43d. *Title Unknown (Titre inconnu)*. 1929
Oil on canvas, 36 $\frac{1}{4}$ x 25 $\frac{5}{8}$ " (92 x 65 cm.)
Lent by Davlyn Gallery, New York
- 43e. *Time of Foreboding (En le temps menaçant)*. 1929
Oil on canvas, 39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ " (100 x 81 cm.)
Lent by Davlyn Gallery, New York
44. *At Four in the Summer, Hope (A Quatre heures d'été, l'espoir)*. 1929
Oil on canvas, 51 x 38 $\frac{3}{16}$ " (129.5 x 97 cm.)
Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris
46. *Neither Legends nor Figures (Légends ni figures)*. 1930
Oil on canvas, 32 $\frac{1}{8}$ x 25 $\frac{5}{8}$ " (81.3 x 65.1 cm.)
Private Collection, United States

48. *Letter to Paul Eluard (Lettre à Paul Eluard)*. 1933
Pen, ink and pencil on paper, $10\frac{3}{8} \times 7\frac{1}{2}$ "
(26.4 x 19 cm.)
The Museum of Modern Art, New York, Eluard and
Dausse Collection
50. *The Ribbon of Extremes (Le Ruban des excès)*. 1932
Oil on wood, $13\frac{3}{16} \times 17\frac{3}{8}$ " (33.5 x 44 cm.)
Private Collection, London
51. *Red-Head in Winter (Roux en hiver)*. 1932
Oil on wood, $14 \times 10\frac{1}{2}$ " (35.5 x 26.6 cm.)
Lent by Pierre Matisse Gallery
52. *Untitled (Sans titre)*. 1932
Oil on wood, $5\frac{1}{2} \times 15\frac{1}{4}$ " (14 x 40 cm.)
Collection Dr. and Mrs. G. M. Ludmer, Paris
53. *The Sensitive Layer (La Couche sensible)*. 1933
Oil on wood, $6\frac{1}{16} \times 13\frac{11}{16}$ " (17.3 x 34.8 cm.)
Private Collection
55. *Untitled (Sans titre)*. 1934
India ink on paper, $17\frac{1}{2} \times 14\frac{1}{4}$ " (44.5 x 36 cm.)
Private Collection, Paris
56. *The Heart of the Tower (Le Fond de la tour)*. 1933
Oil on canvas, $25\frac{9}{16} \times 21\frac{1}{4}$ " (65 x 54 cm.)
Collection Mrs. Henriette Gomès, Paris
57. *The Obsession of Prophecies (L'Obsession de la prophétie)*. 1933
Oil on canvas, $18\frac{1}{8} \times 14\frac{3}{4}$ " (46 x 37.5 cm.)
Private Collection
58. *I Am Waiting for You (Je vous attends)*. 1934
Oil on canvas, $28\frac{1}{2} \times 45$ " (72.5 x 114 cm.)
Collection Mr. and Mrs. Jerome L. Stern
- 58a. *Poem (Poème)*. 1934
Etching on paper, $9\frac{7}{16} \times 5\frac{1}{8}$ " (24 x 13 cm.)
Collection Marcel Jean, Paris
59. *The New Nomads (Les Nouveaux nomades)*. 1935
Oil on canvas, $31\frac{3}{4} \times 25\frac{7}{16}$ " (79 x 63.5 cm.)
Collection John and Mable Ringling Museum of Art,
Sarasota, Florida
- 59a. *Untitled (Sans titre)*. 1935
India ink on paper, $8\frac{11}{16} \times 5\frac{1}{16}$ " (22 x 15 cm.)
Collection Marcel Jean, Paris
60. *Untitled (Sans titre)*. 1936
Gouache on paper, $12\frac{3}{16} \times 9\frac{1}{4}$ " (31 x 23.5 cm.)
Private Collection, Paris
62. *Untitled (Sans titre)*. 1936
Gouache on paper, $3\frac{1}{8} \times 9\frac{3}{8}$ " (7.9 x 23.4 cm.)
Collection Marcel Jean, Paris
63. *Untitled (Sans titre)*. 1936
Gouache on paper, $3\frac{1}{8} \times 11\frac{3}{4}$ " (8 x 30 cm.)
Lent by Pierre Matisse Gallery
64. *Untitled (Sans titre)*. 1936
Gouache on paper, $9\frac{1}{16} \times 6\frac{1}{4}$ " (23 x 16 cm.)
Private Collection, Paris
66. *The Nest of the Amphioxus (Le Nid de l'Amphioxus)*.
1936
Oil on canvas, $25\frac{3}{4} \times 31\frac{7}{8}$ " (65.5 x 81 cm.)
Collection Musée de Peinture et de Sculpture,
Grenoble
67. *Lingering Day (Jour de lenteur)*. 1937
Oil on canvas, $36\frac{1}{4} \times 28\frac{3}{4}$ " (92 x 73 cm.)
Collection Musée National d'Art Moderne, Centre
Georges Pompidou, Paris
69. *Movements and Acts (Les Mouvements et les actes)*.
1937
Oil on canvas, $25\frac{1}{2} \times 20\frac{3}{4}$ " (64.7 x 52.7 cm.)
Collection Smith College Museum of Art, North-
ampton, Massachusetts, Gift of Kay Sage Tanguy
Estate, 1964
70. *Untitled (Sans titre)*. 1937
Etching on paper, $5\frac{5}{16} \times 9\frac{1}{4}$ " (13.5 x 23.5 cm.)
Private Collection, Paris
71. *Extinction of the Species II (L'Extinction des espèces II)*. 1938
Oil on canvas, $36\frac{1}{4} \times 28\frac{3}{4}$ " (92 x 73 cm.)
Private Collection
72. *Small Familiar Person (Petit personnage familier)*.
1938
Découpage of lead and colored pencil on paper,
 $9\frac{1}{4} \times 5\frac{11}{16}$ " (23.5 x 14.5 cm.)
Collection Musée National d'Art Moderne, Centre
Georges Pompidou, Paris
73. *Untitled (Sans titre)*. ca. 1938
Pencil and colored crayons on paper, $11\frac{7}{8} \times 9\frac{3}{16}$ "
(30.4 x 23.3 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest
- 73a. *Endless Space (Espace infini)*. 1938
Oil on canvas, $10\frac{5}{8} \times 8\frac{5}{8}$ " (27 x 22 cm.)
Collection The Tel Aviv Museum, Gift, Peggy
Guggenheim, Venice

74. *Untitled (Sans titre)*. 1939
Pencil on paper, 12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ " (31.4 x 24.1 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest
76. *Untitled (Sans titre)*. 1939
Gouache on paper, 4 x 9" (13 x 23 cm.)
Collection Gilbert E. Kaplan, New York
77. *Untitled (Sans titre)*. 1938
Gouache on paper, 9 $\frac{7}{8}$ x 6 $\frac{11}{16}$ " (25 x 17 cm.)
Collection Lefebvre-Foinet, Paris
78. *I Was Already at My Present Age (J'avais déjà cet âge que j'ai)*. 1939
Oil on canvas, 17 x 14" (43 x 35.5 cm.)
Private Collection
79. *My Hidden Thoughts (Arrières pensées)*. 1939
Oil on canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ " (92 x 73 cm.)
Collection San Francisco Museum of Modern Art,
William L. Gerstle Fund Purchase
- 79a. *If It Were (Si c'était)*. 1939
Oil on canvas, 30 $\frac{3}{4}$ x 46" (78 x 117 cm.)
Private Collection, New York
80. *Satin Tuning-Fork (Le Diapason de satin)*. 1940
Oil on canvas, 39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ " (100 x 81 cm.)
Private Collection, New York
81. *Untitled (Sans titre)*. 1941
Oil on paper, 11 $\frac{1}{2}$ x 9 $\frac{1}{2}$ " (29 x 24 cm.)
Private Collection
82. *Untitled (Sans titre)*. 1941
Gouache on paper, 15 $\frac{1}{2}$ x 11 $\frac{3}{4}$ " (39.5 x 29.5 cm.)
Collection Gilbert E. Kaplan, New York
83. *Earth and Air (La Terre et l'Air)*. 1941
Oil on canvas, 45 x 36" (114.3 x 91.4 cm.)
Collection The Baltimore Museum of Art; Bequest
of Saidie A. May (BMA 1951.363)
84. *Indefinite Divisibility (Divisibilité indéfinie)*. 1942
Oil on canvas, 40 x 35" (102 x 89 cm.)
Collection Albright-Knox Art Gallery, Buffalo,
New York, Room of Contemporary Art Fund, 1945
85. *Untitled (Sans titre)*. 1941
Pencil on paper, 11 x 8 $\frac{3}{8}$ "
(28 x 21.3 cm.)
Collection The Museum of Modern Art, New York,
gift of Kay Sage Tanguy, 1963
86. *Absent Lady (Dame à l'absence)*. 1942
Oil on canvas, 45 $\frac{1}{4}$ x 35 $\frac{1}{4}$ " (115 x 89.5 cm.)
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
87. *Untitled (Sans titre)*. 1942
Gouache on paper, 11 x 6" (28 x 15 cm.)
Private Collection
- 88.1 *Untitled (Sans titre)*. 1942
Pen and black and colored inks on colored paper,
12 $\frac{1}{4}$ x 9 $\frac{5}{8}$ " (31.2 x 24.3 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest
- 88.2 *Untitled (Sans titre)*. 1942
Pen and black and colored inks on colored paper,
12 $\frac{3}{16}$ x 9 $\frac{3}{8}$ " (31.4 x 23.8 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest
- 88.3 *Untitled (Sans titre)*. 1942
Pen and black and colored inks on colored paper,
12 x 9 $\frac{7}{16}$ " (30.6 x 24 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest
89. *The Palace of Windowed Rocks (Le Palais aux rochers de fenêtres)*. 1942
Oil on canvas, 64 $\frac{3}{16}$ x 51 $\frac{7}{8}$ " (163 x 132 cm.)
Collection Musée National d'Art Moderne, Centre
Georges Pompidou, Paris, Gift of Pierre Matisse, 1956
90. *Untitled (The Great Lustre at the Treshold of the Night) (Sans titre [Le Grand nacré au seuil de la nuit])*. 1942
Ink on paper, 12 $\frac{2}{16}$ x 9 $\frac{5}{8}$ " (32 x 24.4 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest, 1963
91. *Untitled (Sans titre)*. ca. 1942
Ink on paper, 4 $\frac{1}{16}$ x 11 $\frac{7}{8}$ " (10.3 x 30.3 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest
92. *Untitled (Sans titre)*. 1942
Ink on paper, 9 $\frac{7}{8}$ x 8 $\frac{3}{16}$ " (25.2 x 21.2 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest
93. *Project for the Cover of the Review "Minotaure" (Projet pour la couverture de la revue "Minotaure")*. 1943
Gouache-collage on paper, 17 $\frac{1}{2}$ x 15 $\frac{1}{2}$ " (44.5 x 39.5 cm.)
Private Collection
94. *Untitled (Sans titre)*. 1942
Ink on paper, 14 $\frac{1}{2}$ x 12 $\frac{3}{4}$ " (37 x 32.5 cm.)
Lent by Pierre Matisse Gallery

95. *Untitled (Sans titre)*. 1943
Ink on paper, 15 x 12" (38 x 30.5 cm.)
Collection Pierre Matisse
96. *Untitled (Sans titre)*. 1943
Ink on paper, 13³/₈ x 9³/₄" (34 x 24.5 cm.)
Private Collection
97. *My Life, White and Black (Ma vie blanche et noire)*. 1944
Oil on canvas, 36¹/₄ x 29⁷/₈" (92 x 76 cm.)
Private Collection, New York
98. *Untitled (Sans titre)*. 1945
Ink and gouache on paper, 11¹/₁₆ x 8⁷/₈" (30.4 x 22.7 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest (by exchange)
99. *There, Motion Has Not Yet Ceased (Là ne finit pas encore le mouvement)*. 1945
Oil on canvas, 28 x 22" (71 x 55.5 cm.)
Richard S. Zeisler Collection, New York
100. *Wasp Size (Taille de Guêpe)*. 1945
Gouache on paper, 21⁵/₈ x 11¹/₄" (55 x 28.5 cm.)
Lent by Pierre Matisse Gallery
101. *Untitled (Sans titre)*. 1946
Gouache on paper, 14³/₈ x 12" (36.5 x 30.5 cm.)
Collection Pierre Matisse
102. *Hands and Gloves (Mains et gants)*. 1946
Oil on canvas, 36¹/₄ x 28" (92 x 71 cm.)
Private Collection
103. *Untitled (Sans titre)*. 1947
Gouache on paper, 12¹/₄ x 9¹/₂" (31 x 24 cm.)
Private Collection
104. *Tower of the Sea (La Tour marine)*. 1947
Gouache on paper, 21 x 3" (53 x 7.5 cm.)
Private Collection
105. *Untitled (Sans titre)*. 1947
Ink on paper, 17¹/₂ x 11¹/₄" (44.5 x 28.7 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest
106. *From One Night to Another (D'une nuit à l'autre)*. 1947
Oil on canvas, 45 x 36" (114.3 x 91.4 cm.)
Collection The Fine Arts Museums of San Francisco,
Mildred Anna Williams Fund, 1948
107. *Suffering Softens Stones (Le Malheur adoucit les pierres)*. 1948
Oil on canvas, 36 x 28" (92 x 71 cm.)
Collection Krannert Art Museum, University of Illinois, Champaign
108. *Untitled (Sans titre)*. 1949
Pen, ink, pencil and watercolor on paper, 19¹/₁₆ x 14¹/₁₆" (50.4 x 37.3 cm.)
Collection The Museum of Modern Art, New York,
Kay Sage Tanguy Bequest, 1963
109. *From Pale Hands to Weary Skies (De Mains pâles aux yeux lassés)*. 1950
Oil on canvas, 35⁵/₈ x 28¹/₈" (90.5 x 71.5 cm.)
Collection Yale University Art Gallery, New Haven,
Bequest of Kay Sage Tanguy
110. *The Large Window (La Grande fenêtre)*. 1950
Gouache on paper, 25¹/₂ x 19¹/₂" (65 x 49.5 cm.)
Collection Pierre Matisse
111. *This Morning (Ce matin)*. 1951
Oil on canvas, 35¹/₁₆ x 20⁷/₈" (91 x 53 cm.)
Private Collection
112. *The Hunted Sky (Le Ciel traqué)*. 1951
Oil on canvas, 38³/₄ x 31⁷/₈" (98.5 x 81 cm.)
Private Collection, New York
114. *Hekla*. 1952
Gouache on paper, 28³/₄ x 23¹/₄" (73 x 59 cm.)
Lent by Galerie Beyeler, Basel
115. *Untitled (Sans titre)*. 1952
Ink and pencil on paper, 22 x 28" (56 x 71 cm.)
Private Collection
116. *The Mirage of Time (Mirage le temps)*. 1954
Oil on canvas, 39 x 32" (99.1 x 81.3 cm.)
Lent by The Metropolitan Museum of Art, New York, George A. Hearn Fund, 1955
117. *From Green to White (Du Vert au blanc)*. 1954
Oil on canvas, 38³/₄ x 31⁷/₈" (98.5 x 81 cm.)
Private Collection, New York
118. *Multiplication of the Arcs (Multiplication des Arcs)*. 1954
Oil on canvas, 40 x 60" (101.6 x 152.4 cm.)
Collection The Museum of Modern Art, New York,
Mrs. Simon Guggenheim Fund, 1954

119. *Exquisite Cadaver (Cadavre exquis)*. March 7, 1927
Jacques Prévert, André Breton, Yves Tanguy,
Camille Goemans
Lead and colored pencil on folded paper, $7\frac{3}{4}$ x
 $5\frac{3}{4}$ " (19.7 x 14.8 cm.)
Collection Musée National d'Art Moderne, Centre
Georges Pompidou, Paris
120. *Exquisite Cadaver (Cadavre exquis)*. n.d.
Joan Miró, Max Morise, Man Ray, Yves Tanguy
Pen and ink, colored and lead pencil and collage on
folded paper, $14\frac{1}{8}$ x $9\frac{1}{16}$ " (36 x 23 cm.)
Collection Musée National d'Art Moderne, Centre
Georges Pompidou, Paris
121. *Exquisite Cadaver (Cadavre exquis)*. March 7, 1927
Yves Tanguy and others
Colored and lead pencil on folded paper, $6\frac{1}{8}$ x
 $7\frac{7}{8}$ " (15.5 x 20 cm.)
Collection Musée National d'Art Moderne, Centre
Georges Pompidou, Paris
122. *Exquisite Cadaver (Cadavre exquis)*. May 17, 1927
Yves Tanguy, Man Ray, Max Morise, André Breton
Pen and ink and colored and lead pencil on folded
paper, $12\frac{3}{16}$ x $7\frac{13}{16}$ " (31 x 20 cm.)
Collection Musée National d'Art Moderne, Centre
Georges Pompidou, Paris
123. *Exquisite Cadaver (Cadavre exquis)*. 1927-28
Joan Miró, Yves Tanguy, Man Ray, Max Morise
Ink and pencil on paper, $14\frac{3}{16}$ x $9\frac{7}{16}$ " (36 x 24 cm.)
Collection Manou Poudroux, Paris
- 123a. *Exquisite Cadaver (Cadavre exquis)*. ca. 1932
Yves Tanguy, Jacques Hérold, Victor Brauner
Pencil and collage on paper, $9\frac{7}{8}$ x $7\frac{1}{2}$ " (25 x 19 cm.)
Courtesy of The Indiana University Art Museum,
Bloomington
124. *Exquisite Cadaver (Cadavre exquis)*. 1934
Jacques Hérold, André Breton, Victor Brauner,
Yves Tanguy
Pencil on paper, $10\frac{1}{4}$ x $6\frac{11}{16}$ " (26 x 17 cm.)
Private Collection, Paris
125. *Exquisite Cadaver (Cadavre exquis)*. 1934
André Breton, Victor Brauner, Yves Tanguy,
Jacques Hérold
Pencil on paper, $10\frac{1}{4}$ x $6\frac{11}{16}$ " (26 x 17 cm.)
Private Collection, Paris

Books and Magazines

126. *Ma tête à couper*, Paris, G.L.M., 1939
Text by Jehan Mayoux; engraved frontispiece by
Yves Tanguy
Collection Stanley William Hayter, Paris
127. *A même la terre*, Ed. Surréalistes, Paris, 1936
Text by Alice Paalen; eau-forte illustration by
Yves Tanguy
Collection Marcel Jean, Paris
128. *Cri de la Méduse*, Jeanne Bucher, Paris, 1937
Text by Henri Pastoureau; 3 engraved illustrations by
Yves Tanguy
Collection Marcel Jean, Paris
129. *View*, vol. 2, no. 2, New York, May 1942
Special Tanguy-Tchelitchew edition
Collection Marcel Jean, Paris
130. *Les Lettres Nouvelles*, no. 25, Paris, March 1955
"Yves Tanguy, peintre de la voie lactée," by
Marcel Jean, pp. 367-379
Collection Marcel Jean, Paris

THE SOLOMON R. GUGGENHEIM MUSEUM

