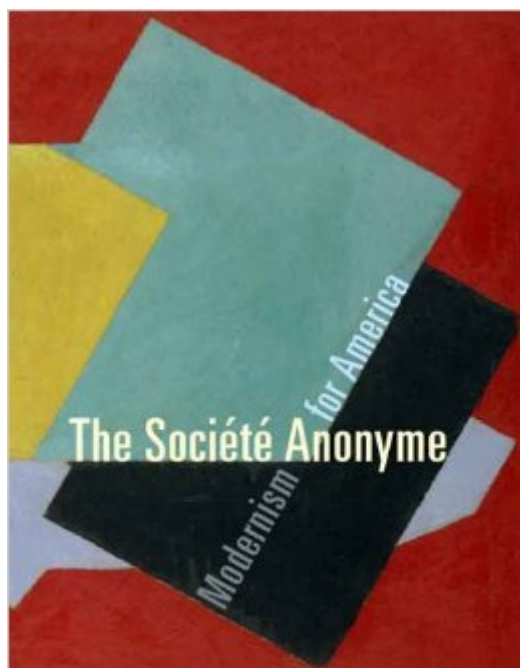


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The Société Anonyme: Modernism For America (Yale University Art Gallery)



Synopsis

This beautifully illustrated book highlights the unique history of The Société Anonyme, Inc., an organization founded in 1920 by the artists Katherine S. Dreier (1877–1952), Marcel Duchamp (1887–1968), and Man Ray (1890–1976). As America's first experimental museum for modern art, the Société Anonyme provided a means for artists, rather than historians, to chronicle the rise of modernism. Led by Dreier and Duchamp, the group eventually assembled a collection of more than one thousand artworks, which it presented to the public in a variety of innovative programs, publications, and exhibitions. The incredible collection of the Société Anonyme now belongs to the Yale University Art Gallery, a gift from the Société and Dreier. It features the work of more than one hundred artists, many of whom are among the century's most renowned—including Jean Arp, Duchamp, Max Ernst, Wassily Kandinsky, Paul Klee, El Lissitzky, Piet Mondrian, Man Ray, Kurt Schwitters, and Joseph Stella; as well as works by lesser-known artists whose contributions to modernism are substantial. With new archival information, including personal correspondence between Dreier and the artists whose work she assembled, a host of previously unpublished images, essays by leading scholars, and an interview with artists Robert and Sylvia Mangold about the contemporary significance of this collection, this fascinating book is essential to our understanding of the reception and interpretation of modernism in America.

Book Information

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Customer Reviews

I recently attended the Societe Anonyme Exhibition at the UCLA Hammer Museum in Los Angeles. The accompanying catalog is outstanding both in terms of the essay material and many photographs. I have a large collection of museum art catalogs and this one rates at the top. For anyone interested in the history of an important era in early Twentieth Century American modern art this monograph is a wonderful place to start.

This beautiful guide is a wonderful review of the delightful collection that I recently had the pleasure of viewing at the Yale Art Museum. Not an area or era of which I had much previous exposure to, this exhibit and essential catalog enthralled as well as instructed.

Having been to the Societe Anonyme exhibits and being an overall fan, this book was a great guide to its history. Highly recommended! Cheers.

Here's the story--well told and illustrated--of modernist art in the U.S. Lots of revelations here--the woman who was the driving force behind the movement; the breadth and scope of the many, many artists who were part of it; and the amazing number of talented women who produced some incredible art in this context. The book is well researched and organized and is destined to be an important reference work.

An exhibition of works by 104 (out of 183) artists in the Societe Anonyme Collection traveled to 4 locations: Hammer Museum, Los Angeles, April 23 - Aug. 20, 2006; The Phillips Collection, Washington, DC, Oct. 14, 2006 - Jan. 21, 2007; Dallas Museum of Art, June 10 - Sept. 16, 2007; and Frist Center for the Visual Arts, Nashville, TN, Oct. 26, 2007 - Feb. 3, 2008. Then the works returned home to the Yale University Art Gallery, New Haven, CT. This book accompanied the exhibition. Eight essays discuss the history of the artist-driven association: 1. "An Artists' Museum" by Jennifer R. Gross, 2. "Joseph Stella & the 'Conjunction of WORLDS'" by Ruth L. Bohan, 3. "The Artist Readymade: Marcel Duchamp & the S.A." by David Joselit, 4. "'A Big Cosmic Force': Katherine S. Dreier & the Russian/Soviet Avant-Garde" by Dickran Tashjian, 5. "'One Big Painting': A New View of Modern Art at the Brooklyn Museum" by Kristina Wilson, 6. "Art as Experience: KSD & the Educational Mission of the S.A." by Susan Greenberg, 7. "Believe Me, Faithfully Yours" by Jennifer R. Gross, and 8. "The S.A. Comes to Yale" by Elise K. Kenney. There is also an interview: "The Artists' View: Sylvia & Robert Mangold on the S.A. Collection." (The authors' institutional affiliations are on p. 222.) Each of the exhibited works is reproduced in color, often with several

images per page. There are illustrated bios of the artists (written by Susan Greenberg, Kristin P. Henry, & Bryony W. Roberts), an Exhibition Checklist, an Index, & a list of S.A. artists not in the show (p. 217).

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