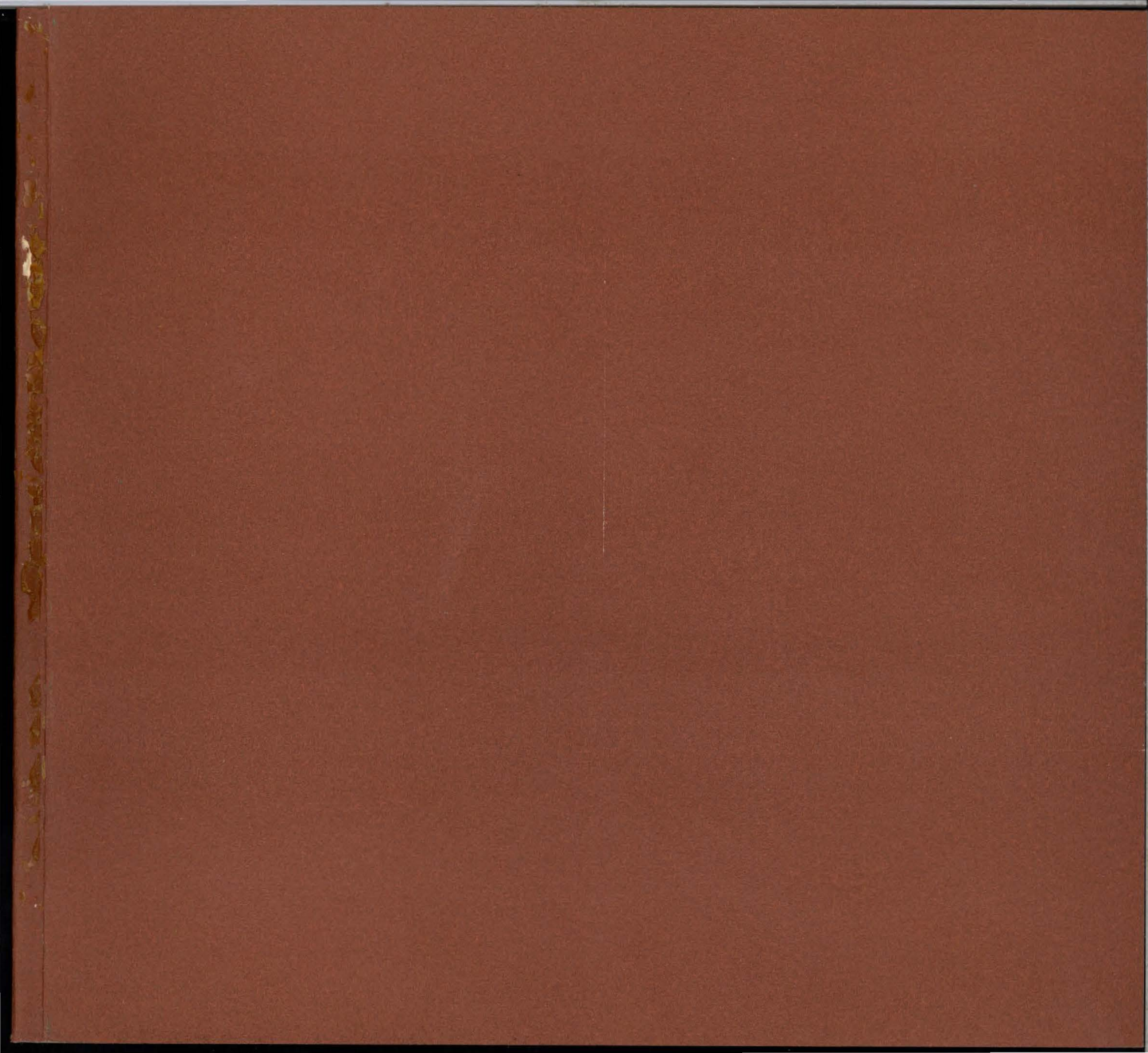




SURREALISM



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SURREALISM

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Bernice Rose, Director of the Exhibition.

A PREFATORY REMARK:

Surrealism in the late twenties and early thirties was not a style of art nor was it truly an art form. Surrealism, to those of us who lived with it or through it was more complex: intertwining literature (words were its essence) with abortive efforts at 'automatic painting' and the discoveries of deliberately sought-out randomness. It arose from the turbulence of World War I and centred in Paris. It is trite to pursue the battles between Andre Breton, Tristan Tzara, the concrete poets such as Apollinaire or Paul Eluard, and even the day-to-day enthusiasts of Ernest Hemingway, taxi-driving, the top down, with war-whoops, to point with pride at such meticulous works as Joan Miro's *Farm*, which he had madly bought, while we move from the death-throes of Dada, which had demonstrated its impermanence and impotence on to the new stage decreed by the fierce high-priesthood of Andre Breton. At no other time in the history of art would such a set of Parisian upheavals as were then going on concurrently have been conceivable, nor, within the relative peace which in a strange way paralleled that of the pre-War *belle epoque*, could society or its artists have enjoyed such a spectrum of spiritual luxuries.

There had never been a period where an exhibition featuring a 'rainy taxi', a luxury fur cup with its accompanying fur spoon was able to have not only immense success but a highly titillating *succes de scandale*. Max Ernst was busily constructing elaborate bird cages for winged flights of the mind. Magritte and Delvaux were pursuing compelling dreams arising from quite individual and quite diverse intensities of private emotion, in their private worlds, neither concocting nor obeying manifestoes. Picasso, joined with one group and then another, giving the strength of his capricious individualism to this or that faction and just as capriciously withdrawing it in Olympian grandeur. This Between-the-Wars was a period of manifestoes, of groupings and re-groupings, where orthodoxy was not a matter of style nor even basically a matter of intent. The manifestoes spoke of freedom; their authors and disciples dogmatically fought the ever-present heretics. It was a time of theorizing and a time of intricate semantics; the time of reckoning of the legacy of confusions left by Cubism, Orphism and that strange little pre-War group called Synchronism; a time of debates over the object as against the non-object; of minor oratory in the battles over the mechanistics of Fernand Leger; the clashes and the polemics that filled the literary and artistic weeklies none could afford to miss. All these factors provided a strong over-heated intellectual atmosphere in Paris against which Duchamp's *objets trouves* were to be seen, assessed, discussed, rationalised, endorsed, or upon certain literary occasions that were carefully chosen and beautifully timed, rejected in horror. Hans Hofmann was in Paris at the time, painting dark realisms. So do we find there many of the German Expressionists. Piet Mondrian was experimenting in a Paris studio with what would now be classed as minimal compositions, while other abstract painters of various persuasions and nationalities worked side by side with the anachronistic survivors of the nineteenth century Salons. Decorators, such as Doucet, created the term Art Deco, along with a style that was unworthy of its craftsmanship.

Surrealism, a heritage of World War I, conceived in a Freudian and Jungian 'new sexuality', self-consciously dream-like, renewed each morning by a new manifesto from Andre Breton or his disciple of the moment, could only have flourished in these waving fields of dilettantism where Miro's symbols and Duchamp's Caballa could prosper alongside the renewed vocabulary of random collage.

Brancusi's *Endless Columns* (rivalling Ravel's *Bolero* or the infinite melody of the *Payane pour une Infante defunte*) and his *Birds* could only have grown in such a place and time. Vlamincks filled the gallery windows; van Dongen was painting undifferentiated green-eyed women; Utrillo unaware of all but himself, was also painting, while Raoul Dufy, Matisse and the forever renewed Picasso ignored any worker but themselves, any work but their own. Maurice Denis was active, though his Nabis were defunct.

Effervescence was not just in the air, it *was* the air of Paris in those luxuriant, fervid years.

Stravinsky was no longer debatable, the 'Eight' still were, the '*Ox on the Roof*', perhaps too modern; Dukas perhaps too obscure, Honegger, perhaps too mimetically mechanistic. Antheil (Antheil?) too given to early vintage airplane engines and fire sirens. Gershwin and Fitzgerald were playing verbal and musical games – and flocking to Paris with boatloads of friends.

But, premonitory as always, T. S. Eliott, never suspected of being a Surrealist even when the term was coined a decade after he created the image, perhaps best typified the raw alienation of the movement with his sea creatures of the mind scratching fiercely at a rocky sea-bottom while by contrast 'the women come and go, speaking of Michelangelo', in his *Love Song of J. Alfred Prufrock*; just as, when the movement was in full bloom Giorgio de Chirico, speaking in a hoary painterly idiom probably felt that *he* had done (without the London fog) the very same.

Richard Teller Hirsch
Director, Auckland City Art Gallery.

INTRODUCTION

SURREALISM

“The image is a pure creation of the mind. It cannot be born from a comparison, but from a juxtaposition of two more or less distant realities . . .” (1)

In 1920 Tristan Tzara, the Rumanian poet and long awaited Dada messiah, arrived in Paris from Zurich where he had lived during the war and where, in 1916, he had with Marcel Janco, Hugo Ball, Richard Huelsenbeck, Jean Arp and others, founded the Dada Movement.(2) As a result, Paris in 1920 experienced its first Dada manifestation, and anarchic Dada, an international development, became subject to French lucidity in the person of the poet Andre Breton. During the next few years, Breton and his friends systematized Dada until, in 1924, it brought forth Surrealism. That year Breton wrote his *First Surrealist Manifesto*. Using a word borrowed out of context from Guillaume Apollinaire,(3) he defined Surrealism ‘once and for all’:

SURREALISM, n. Psychic automatism in its pure state by which one proposes to express . . . the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.

ENCYCLOPEDIA. Philosophy. Surrealism is based on the belief in the superiority of certain forms of previously neglected associations, in the omnipotence of dreams, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving the principal problems of life . . . (4)

Breton died in 1964, ‘Pope’ of a Surrealist academy he still sought to control. By 1945 most visual artists had already quit the movement. However, the last moment for Surrealist visual art – its death notice, in a sense – had been the ‘Exposition Internationale du Surrealisme’ installed by Marcel Duchamp and Frederick Kiesler at the Galerie Maeght in Paris in 1947. Surrealist visual art is usually divided by critics into three phases: its seminal years of 1924 through 1929, which critics generally agree were the most fertile; the Surrealism of the 1930’s (resulting from Breton’s 1930 *Second Surrealist Manifesto*) (4); and, finally, Surrealism ‘in exile’, during the 1940’s in New York, where the main body of Surrealists fleeing the war in Europe drew new adherents and formed a nucleus around which the ‘New York School’ of painting developed. During this period of some twenty years, many of the original artists left the movement, others joined, and some – like Picasso – although never officially connected with Surrealism, were at certain points in their careers concerned with parallel problems.

Surrealism, like its progenitor Dada, was not concerned originally with the visual arts. Dada and Surrealism were principally ideological movements that dealt in philosophical, political, and poetic terms. They were concerned with life attitudes and revolution and directed at the liberation of man. The Dadaists saw the First World War as the product of an excess of logical rationalism on the part of the bourgeoisie. Disgusted at the catastrophic waste of the war and the uncertain peace which followed, the practitioners of Dada expressed revolt through public manifestations, performances, publications and exhibitions advocating anti-rationalist values. For Dada, and initially, for Surrealism as well, the plastic artist, having failed through an excess of aestheticism to correspond to life, became subordinate.(5) Marcel Duchamp, for example, called the whole of traditional art into question as early as 1913 by selecting a bicycle wheel as a non-aesthetic work of art, in an attempt to eradicate the distinctions between art and life.

Duchamp wished 'to put painting once again at the service of the mind'.(6) He later recalled that as early as 1912 idea had become his primary interest. Duchamp, whose work forms a bridge between Cubism and Dada via Futurism, proposed the Dada concept that art and life are not separate situations. Although the idea of the continuity between art and life seemed to Duchamp impossible to express in terms of painting as it stood on the eve of the first World War, it was perhaps possible outside of conventional art.(7) In addition to creating a permanent displacement of the usual aesthetic values with his 'ready-made', at the same time, he signified his disgust with the uselessness of art. He felt that art was the only activity which distinguished men from animals. Duchamp affirmed the necessity of art, but came more and more to suspect its utility. Art was found not in what was visible in the work but in the gap existing between the artist's intention and his incomplete expression of this intention in his work. It became the spectator's role to fill the gap. This very uselessness of art made it valuable, in that it was a constant aspiration toward an unknown quantity and could never be a finished, static experience. The use of simultaneity and Duchamp's obsession with actual movement is an expression of his belief in human experience as constantly subject to transmutation.

Duchamp's was an inner-directed art that sought to reflect the processes of life as objective realities; he was convinced that art must derive from knowledge of the physical world. The individual work of art was to be a new reality in itself, not an imitation of reality; it was to be a *cervellite* (brain fact).

Duchamp began to look to visual structures outside of art, to such non-aesthetic methods of rendering as engineering diagrams and drafting, and to mechanisms and objects, until gradually he transcended art, actually renouncing painting as a profession in 1913. With *Bicycle Wheel* the step from representation of objective reality to representation of object to the object itself was completed. Art was transcended as handwork: it was conception in the form of selection or divination, not execution, which determined the work of art, putting art beyond aesthetic considerations, calling even the concept of originality into question, initiating the crisis of the object.

If art was the indicator of the unknown for Duchamp, so too was science. The scientific principles of flux and disorder were later taken up by the Surrealists as confirmation of their own position; ‘“objective chance” was the “geometric locus” of coincidences, the expression of hidden order’.(8) Duchamp, who was the first to apply these principles to art, had begun sketches in 1913 for a work based on a parallel metaphysical world proposed as a pseudo-scientific system. With typically Duchampesque irony, his physics was built on contradiction and inconsistency, using chance as a system of measure (in *Three Standard Stoppages*, three 1-meter threads drop on to a canvas; their twist as they drop determines the unit of measure).

Actual construction of *The Bride Stripped Bare by Her Bachelors, Even* (the *Large Glass*) began in 1915 and was left definitively ‘incompleted’ in 1923 (one year before the appearance of the *First Surrealist Manifesto*), leaving open the possibility of infinite metamorphoses. The *Large Glass* is made by collage technique using lead-foil, wire, and oil paint on two panes of glass. Simplified, its iconography reads from bottom to top: by a mysterious kinetic, biochemical process, the bachelors pass their sexual energy up through various moving apparatuses to the region of the bride on the top panel, activating her striptease but never completing her transformation from virgin to bride.

In *Large Glass* Duchamp proposed that a two-dimensional representation is the projection (or shadow) of a three-dimensional object. Therefore, a three-dimensional form must be the perspective rendering of a fourth-dimensional form. By this logic, Duchamp proved the existence of a fourth dimension, unknowable except by revelation. The ideal fourth-dimensional situation was the sexual act; therefore, the *Large Glass*, in which Duchamp described the bride as the ‘apotheosis of virginity’, is a projection of the ideal fourth-dimensional situation and is to function as a revelation.(9) This would seem to indicate that the fourth dimension is the ebb and flow of life itself, and the *Glass* a recreation of the

process of desire which is never fulfilled, an ironic metaphor for life. Here, Duchamp's pseudo-scientific world and the real world interact, continuously re-enacting the fourth-dimensional situation as one sees figures and background through the life-size glass panels on which the action is suspended. The glass, as medium, is the mirror of the dimension, in the same way as the bride herself is suspended between *Senorita* and *Senora*. In the shadow of Duchamp's dimensional invention, collage here takes on the power of black magic ascribed to it by Max Ernst and the poet Louis Aragon. Acting 'beyond painting', he equalised the situation of art and life and ideally situated the spectator's role.(10)

Duchamp can thus be seen to have made a direct contribution to the mapping of imaginative recesses of the mind, establishing for Surrealism an iconography of sexuality and providing a precedent for such biochemical images as Max Ernst's *The Horse He's Sick*. Also, by his mechanisation of the soul, Duchamp introduced to Dada art a mechanism for the denial of 'humanism' as a objective phenomenon, providing Dada with an undercurrent of nihilism which came to the fore in the twenties.

Breton, too, at first put little faith in the value of the plastic arts. His first manifesto does mention the plastic arts, but only as a footnote. He later reluctantly admitted painting as a "lamentable expedient" in a world whose "more and more necessary transformation was other than that which could be achieved on canvas." '(11) According to the American critic Max Kozloff: 'Life was indubitably a greater and more meaningful arena in which to act than art, but art was also a partial and metaphorical re-construction of life . . .'(12) The realities of life in the postwar world seemed more shockingly mad to the Surrealists than the irrational super-realities they proposed as antidote. Surrealism did eventually encompass a visual art movement, but like Dada it deliberately refused to embrace a single style or propound an aesthetic position, as had earlier 20th century movements, such as Cubism in France, Futurism in Italy, and Expressionism in Germany. Nevertheless, there are in Surrealist art several common denominators on the formal level; Lucy Lippard has pointed out a number of elements of Surrealism which were already present in pre-Parisian Dada:

. . . bruitist and simultaneist poetry (via Futurism), automatic writing . . . sexual, anticlerical, revolutionary content, the exploitation of the unconscious and of chance. And on the visual side, biomorphism, collage and painting based on the fusion of unrelated realities, objects and found objects, interest in art by the insane, children, primitive cultures and antididacts.(13)

To this Surrealism added Freudian dream theory and an interest in collective psychic experience. At the same time, if Cubism was for Dadà and Surrealism the end of 'picture-making', in their revolt against the pictorial formalism and narrow subject matter of earlier movements, they retained – though transformed – among other things, techniques and construction based on Expressionist and Cubist models. Space is typically developed on the basis of planar recession. Frequently illusionist deep space is juxtaposed to surface structure, creating a peculiar tension characteristic of much Surrealist art.

The twin foundations of the new art, on the plastic level, were automatism and the 'collage aesthetic'.(14) The function of automatism was the suspension of the conscious mind to release the unconscious and to introduce chance and the 'unreasonable order' of dreams to the making of art. Automatism grew from a Dada technique best exemplified by a series of automatic drawings from Arp's Dada period. William S. Rubin in his book *Dada and Surrealist Art* explains:

Their starting point was the notion of vitality, the movement of the creative hand. There were no preconceived subjects, but as the patterns formed on the surface, they provoked poetic associations.

Intimations of plant life, animal forms, human physiognomies and organs began to emerge but were never brought to a literal level, the artist always preferring the ambiguous form which suggested much but identified nothing. The pencil lines once drawn, he filled in the contours with black ink, often changing and adjusting them, and even eliminating shapes as he brought the drawing to completion.(15)

This description of the basic automatist plastic procedure holds true for Max Ernst and Andre Masson as well. Moreover, it serves to describe Arp's unique invention, biomorphism, the hybrid form abstracted from nature, which, as Rubin had pointed out, is the common plastic link in Surrealist iconography. Gradually the automatic plastic process – which depends on line as its basic element – broke away from the description of silhouette (for which Arp had used it) and assumed the characteristics of an 'Ariadne's thread', tracing more and more ambiguous forms and spaces, which eventually verged on the abstract, as we can see in Masson and Matta. This line generates a configuration that is the negation of relative parts. The type of configuration this line produces is antithetical to relationships – nothing is subordinate to anything else; the entire image must be seen as a whole, all at once.

One of the antecedents for Arp's procedure is to be found in the expressionist configuration, in the exaggeration – even distortion – of form to convey emotion. But it is Expressionism

disciplined by Cubist structure and subordinated to a highly intellectualised process which has repressed expressive exaggeration for a more decorative contour. A concomitant of this procedure and another common denominator of Surrealist Art was the eradication of the traces of personality in the handling of paint.

Probably Arp's use of collage was the key element in this discipline. The 'neutral surface' was first explored by Duchamp in 1913 (see *Chocolate Grinder*) in reaction to the 'animal' quality of Analytic Cubist paint handling. Andre Masson, who had converted to Surrealism from an earlier expressionist style, continued to employ automatic line as an almost expressionist device and reintroduced painterliness to automatism.

The second basis for Surrealism, the 'collage aesthetic', which was, in the phrase of its main practitioner, Max Ernst, to take art 'beyond painting', has its origin ultimately in a technical innovation of Cubism – particularly Braque's *papiers colles* of 1912. However, as the Surrealist poet Louis Aragon points out in his 1930 essay *Challenge to Painting*, collage as practiced by Ernst (and to a lesser extent, by Arp) minimises the pasting process: 'The use of glue is only one of its characteristics and not even an essential one'.(16) What is essential to Aragon – and to Surrealism – is the quality of displacement which the juxtaposition of unrelated images in collage could magically conjure. In its negation of the real this displacement was to produce a miraculous and liberating conciliation of the real and the marvellous. With Breton's dictum in mind: '... the marvellous is always beautiful ...'(17) Aragon, paraphrasing the nineteenth century poet Isidore Ducasse's 'poetry must be made by all', wrote: 'The marvellous must be made by all and not by one alone'.(18) Moreover the marvellous was distinguished from the fantastic in that it could not be apprehended by reason. There, stated succinctly, is the basis for the idea of everyman as an artist and the artist as medium, which was inherent from the beginning in Dada's exemption of art from aesthetic concern.

Late Dada and early Surrealist collage was partially structured in a verbal model supplied by Andre Breton when he discovered the *Poesies* of Ducasse (the self-styled Comte de Lautremont) in 1919 and made famous Ducasse's image 'beautiful like the fortuitous encounter of an umbrella and a sewing machine on a dissecting table'. Collage made on this model became more and more a matter of the juxtaposition of images, whatever the technique and less and less dependent on glue. Aragon had Max Ernst specifically in mind, pointing out that the earlier Dada collage – the collage using photographs and illustrations – was already a step removed from Cubist *papiers colles* but was still based on 'amazement at the system'; that is to say, on glue technique. Kurt Schwitters' collage belongs to this earlier

type. Despite Schwitters' use of cast-off and random materials and his commitment to poetic content, his *Merz* collages remained structurally Cubist and based on the 'system'. Eventually, expanded into painting, the collage aesthetic became the basis on which the illusionist dream space of Surrealism (as practiced first by Ernst and slightly later Yves Tanguy and Salvador Dali) was explored. To Ernst the collage process was the 'cultivation of the effects of a systematic displacement'.(19) The 'pictorial inventor' of this collage style was the Italian Giorgio de Chirico, whose metaphysical paintings of 1911 through 1917 form one of the bridges between the Cubist portrayal of objective though abstract reality and Surrealist-illusionist paintings based on purely interior models. De Chirico juxtaposed his images – usually objects from the studio; the classical past and objects remembered from his childhood – according to wholly internalized priorities in an extraordinary dream-like landscape notable for its absolute stillness. Although de Chirico's art seems dependent on Renaissance painters such as Uccello and Piero della Francesca, de Chirico's immediate models were 19th century German Romantics such as Arnold Böcklin and Caspar David Friedrich, whose meticulously painted landscapes already had the still quality of dreams. Of primary importance to the Surrealists was that de Chirico's exploration of exterior reality as the sign of interior reality pointed to a means within painting for concrete realisation of the unknown, which Surrealism equated with the real. In this lies the meaning of *Sur-realisme*. Breton wrote about de Chirico: 'The object is no longer cherished for itself, but solely as a function of the signal it releases . . .'(20) More than that, all objects to orthodox Surrealists were interchangeable. The images of painting were called on to mirror the characteristics of the mind in its dream state;(21) feelings are expressed as images, the images taking the form of concrete objects. Insisting on the objective reality of psychic experience, the Surrealists turned their vision wholly inward in order to imprint the interior vision on the exterior world. Only the psyche was to be trusted and art was to create a new iconography which would recreate the psychic experience by analogy. Painting energy was transferred from the creation of pictorial means to the creation of metaphoric images that functioned almost as icons. Thereby the identification of form and content that had been dominant in modern painting since the last third of the 19th century was temporarily broken. It is for this reason that Surrealist art may be considered, from a plastic point of view, a conservative hiatus in modern art, although it is no small achievement to have opened up and explored the inner world of man – the unconscious – and to have invented an iconography for doing so.(22)

Breton introduced to Duchamp's world the imperative of Freudian dream theory and the images of the insane and the innocent, and Surrealism systematically began to explore the unconscious on an experimental level, using automation to generate images. Thus Arp fed directly into Surrealism a plastic invention for the realisation of the spontaneous images of the unconscious.

Dada had sought its superior reality, not by rejecting art, but by rejecting 'law and order . . . '(23) It sought ' . . . a new abstract universe made of elements borrowed from the concrete, quite aside from any formal increase in value'. Surrealists – or at least those following de Chirico's example – wanted to systematically undermine the visible world 'without denying naturalism, or . . . rejecting illusionist processes'.(24) The miraculous discovery of the real was to take in a narrow zone between the dream and waking world – a somnabulistic zone; the Surrealists experimented with putting themselves into a state of trance.

The space of Surrealism is the space of dream evocations – irrational, hallucinatory, static, silent. Space is stretched and warped; everything, both near and far, has the same clarity of focus; incongruous events are presented without logical chronology, compressed within the same space and time; and, as in dreams, images are substituted for words. Objects are sexual, not sensual. Surrealist art de-aestheticized was to be apprehended as an electric shock to the intellect – it was not to be approved by the senses.

While all Surrealist art shares these characteristics to some degree, it can, according to Alfred Barr,(25) be divided roughly into two groups. The first, for which de Chirico provides the precedent, includes images more or less spontaneously arrived at; but technique is precise and realistic. Dali's 'hand-painted dream photographs' (based technically on the work of the 19th century French Academician, Jean Louis Meissonier) belong here. Tanguy and later Rene Magritte, although totally opposed in terms of image, also belong to this group which represents the extreme of illusionism.

In the second group, both technique and imagery are spontaneous. During the 1920's, it was this group which was predominant and included Arp, Masson and Joan Miro, as well as Matta and Wifredo Lam, who entered the movement in Paris in the 1930's. The last major artist to come into the Surrealist movement, Arshile Gorky, who joined in New York in the early 1940's, also belongs to this group.

Max Ernst practiced both approaches. With his development of the collage aesthetic, Ernst

might well be styled the inventor of the Surrealist image. To de Chirico's silent dream world, he introduced terror – macabre disjunctions, hallucinatory conjunctions and overt sexuality. Ernst's mature period is the period of Surrealism – of paintings based on the collage aesthetic, beginning with such proto-Surrealist works as *Woman, Old Man and Flower* (1923-24) and proceeding to such works as *Birds above the Forest* (1929). His discovery of *frottage* in 1925 was a further stimulus to hallucinatory and spontaneous imagery. Ernst characteristically creates a tension between space and surface by putting abstract surface detail and texture at the service of illusionist imagery. Sometimes images are suspended in front of a deep illusionist space; at other times detail becomes the means of illusion on a flatly articulated surface; in still other instances, both devices are combined.

Joan Miro was the first painter to develop a style which can be specifically identified as Surrealist and can justly be called the most important artist to emerge from Surrealism. In 1921, Miro began to move away from Cubist realism toward a type of painting influenced by Dada poetry and the dreamlike factuality of Henri Rousseau. Using automatism as a stimulus to psychic fantasy, he created a new pictorial subject matter by gradually transforming his formerly meticulously descriptive landscape into fantastic forms of the imagination. Using biomorphic improvisation as his main pictorial means, he intended to 'go beyond forms to achieve poetry', (26) to transcend the purely plastic approach of Cubism which he found unsympathetic to his ends. Miro, however, does not exclude any means which can stimulate him to work. While he frequently returns to nature as a source of inspiration, he has always been open to many kinds of plastic stimulation. Even the rough surfaces of his materials, as in the *Head of a Woman* of 1939, have served him. (He recalls, too, that in his early years in Paris he worked from hunger-induced hallucinations, seeking to capture the images in his eye on paper or burlap). In 1923-24, he made his first fully-developed Surrealist works, providing Surrealism with a new vocabulary of biomorphically abstract images closely tied to Synthetic Cubist structure, but now suspended in front of an illusionist landscape space.

The landscape of Catalonia was one of the first subjects through which Miro expressed his newly freed fantasy. (*Catalan Landscape, The Hunter*, of 1923-24, is one of the earliest of these works). Returning to Spain each summer from his winter home in Paris, Miro maintained contact with the land and with Catalan mural paintings, which in their simplified forms and flatness, had exerted great influence on his work. *Person Throwing a Stone at a Bird*, 1926, is one of fourteen landscape paintings executed in Spain in the summers of 1926 and 1927.

While the small fantastic forms with their controlled handling and flat rendering in which there is only the suggestion of relief, derive from such earlier works as *Catalan Landscape* . . . , this looser handling of the sky and the flexible trajectory of the stone reflect the looser, more automatic and painterly style Miro had begun to develop during his winters in Paris under the more direct stimulus of Surrealism. (The 'person' reflects the greater freedom Miro was developing with regard to form during this period). In the Paris paintings, the narrative content of works such as *Person Throwing a Stone at a Bird* is all but absent, the automatic process, rather than imagery, has greater immediacy. These two plastic tendencies – flat colour areas (usually confined to biomorphic form) and painterly rendering (usually of ground) – along with the alternation of narrative and non-narrative content, have continued to be characteristics of Miro's work. His extraordinary, flexible line is yet another aspect of his technical mastery. Having emerged in the early landscape paintings from the monochrome of his Cubist-influenced works, Miro now gained his maturity as one of the great colourists of modern painting in a series of imaginary portraits, of which *Portrait of a Lady in 1820*, 1929, is an example. Here, as in the famous series of Dutch Interiors of 1929, form and ground are compressed into a single plane; even the Lady's dress is rendered with the same painterly quality as the ground to ensure the continuity of the plane. If Miro's means are abstract and his roots planted in nature – yet he insists that 'form is never something abstract – it is always a sign of something . . . always a man, a bird, or something else' (27) – his ends are neither abstract nor naturalistic. Miro, in his picturing of the dream world, does not concern himself with the factual content of dream – he opposes himself as much to the 'hand-painted dream photograph' as to the direction of Cubism which Piet Mondrian represents. The abstract appearance of his biomorphic shapes is directed to grasping the essential appearance – the poetic essence – of objects; his drama is a psycho-drama, his landscape is more a psychic space.

Following Breton's *Second Surrealist Manifesto* in 1930, the emphasis shifted to illusionist Surrealism, and Dali temporarily became Breton's idea of the true Surrealist painter. During the twenties, Tanguy (who came to his mature style in 1927 after seeing de Chirico's work as early as 1923) had been the typical illusionist painter. *Mama, Papa is Wounded*, 1927, is an exemplary Tanguy painting: technically, the paint surface is thin and smooth, with almost no sense of the physical quality of paint; it tends almost to dryness. The light source is constant, and shadows, unlike de Chirico's, are consistent with the light. Although the

colour is not actually monochromatic, it projects an over-all effect of monochrome through its atmosphere. The setting, suggestive of a sea-bottom, is probably due to the remembrance of childhood summers spent on the Breton seacoast. In Tanguy's early works the landscape tends to be sparsely populated; with a horizon line similar to that of the Miro landscapes which were an important influence on his work.

But Tanguy's 'mindscapes' – his landscapes proposed in terms of an imaginary space within the mind – take place in a much deeper, more illusionistic space than any in the work of either Miro or de Chirico. Their images – abstract, organic metamorphic objects of his own invention – are painted as realistically as if they were pieces of sculpture frozen in eternal silence. Tanguy's later works are more densely populated, with a more crystalline atmosphere and an even tighter, drier surface. They parallel in technique the very different images of Rene Magritte during the same era. In fact, Tanguy's paintings of the late 1920's forecast the resurgence in the 1930's of the illusionist phase of the collage aesthetic during which realistic or literary-precisionist painters such as Delvaux and Magritte emerged. Magritte in particular practiced a kind of *peinture-poesie* on which, like Picabia, he used objects borrowed from the real world as literally as if they were words. By the mid 30's with this type of painting at its zenith, the pictorial inventiveness of automatism had been temporarily exhausted and did not revive again until the 1940's in New York under the auspices of the Chilean, Matta Echaurren. By comparison with the inventions of the earlier years, the mid 30's seemed pictorially impoverished. Objects took on special significance. Duchamp's famous *Why Not Sneeze Rose Selavy?* (1929) was the progenitor of a long line of 'self-conscious' Surrealist objects, among which Man Ray's *Gift* is one of the most famous.

Like *Gift* most of these objects have fetishistic overtones. The Second World War brought a halt to these activities, and Surrealists fleeing to the Americas brought their ideas and procedures with them. In New York, automatism and the biomorphic image (with Matta as the immediate pivotal figure and Miro as an influence) became the means by which Gorky freed himself from the domination of Picasso.

Although Arshile Gorky represents both the end of Surrealism and the beginning of the so-called New American Painting, Sebastian Antonio Matta Echaurren, was a critical figure for Gorky (as he was for many New York painters). (28) Matta, a Chilean working in Paris, having come into the Surrealist movement in the 30's, turned the illusionist landscape toward a purely internal and abstract model, creating a primordial landscape of the self in which he pictured his own psychic world. Characterising these pictures as 'psychological morpho-

logies'(29) he titled them 'Inscapes'. Matta's internal space, in which imagined forms are connected by a web of swift lines, suggests infinity through its picturing of movement in a way in which no previous Surrealist painting had.

Gorky took Matta's space and movement back to nature – to the actual landscape and figures. Arp, rejecting the early influence of Wassily Kandinsky, had become one of the creators of the Dada and Surrealist image; by reintegrating Kandinsky's expressionist painterly improvisation and elaborating freely on Miro's biomorphism, Gorky moved away from the specific Surrealist image toward the creation of a newer, more expressionistic painting in a more limited space. Gorky's painting is not illusionist. Influenced by Picasso, Gorky compressed space and closed it off with a back plane. He hung his composition in front of this plane, projecting form in low relief as in Cubist pictures. Making use of the type of image that Masson and Matta had developed through automatic line, the image seen as a whole, Gorky moved his line quickly over the surface, capturing metamorphic form in the process of changing. From the middle 1940's on, painters in New York and elsewhere, following Gorky's lead, transformed their painting, returning again to modern art's preoccupation with formal content and abstraction.

Surrealism's goal, as Breton reaffirmed in the *Second Surrealist Manifesto* of 1930, had been to 'provoke from the intellectual and moral point of view, an attack of conscience, of the most general and serious kind'.(30) To this end he had advocated co-operation with the Communists despite the Party's hostility to Surrealism as an anti-revolutionary political organisation. Breton felt that Surrealism could include the Social Revolution; dialectical materialism should be applied to extra-political problems. In the final analysis, however, Breton's insistence on the freedom of the human spirit and of thought before all else, was not welcome to the Party. He denied the possibility of a proletarian art and wrote: 'The only question one can rightly raise . . . is that of the sovereignty of thought . . .'(31) He claimed that no working-class culture existed since artists were presently products of the bourgeoisie and incapable of translating working-class experience, and he refused to believe in the immediate possibility of a working-class art. He said that those who 'pass themselves off as proletarian artists and writers, under the pretense that in what they paint or write there is nothing but ugliness and misery . . . are not only the worst contemners of the mind but also the most certain counter-revolutionaries'.(32)

By following Duchamp's initial aesthetic denial of art with the additional denial of art as a

tool for social manipulation, Breton and the Surrealists were responsible for raising the issue within modern art of what might constitute a 'non-elite' art. Surrealism by casting the artist as medium and stating 'the marvellous should be made by all and not by one alone', formed the basis of the idea of everyman as an artist. However, neither Dada – in its revolt and denial of its immediate predecessors and its eradication of distinctions between art and life – nor Surrealism – in its attempt to bring back a universally held iconography through the invention of an iconography of the unconscious, found an eager new audience to replace the bourgeoisie. Rather, the two movements bequeathed to a present generation of artists the anxious search for a non-elite art proposed in terms of life situation and the question of what might be considered the limits of art.

Bernice Rose.

SURREALISM Catalogue Notes

1. Pierre Reverdy, 'Nord-Sud', Paris 1918, quoted in Andre Breton, *First Surrealist Manifesto*, 1924.
2. Tristan Tzara, monocled dandy and later political *provocateur*, as important to Dada as Andre Breton to Surrealism, is usually credited with the discovery of the word 'Dada', reportedly by opening a dictionary and pointing to the word at random. Accounts differ on how accidental this discovery was and to whom it should be credited, but the word itself is defined in the *Petit Larousse*:
'Dada.n.m. Horse, in the language of children./Fig. & fam. Favourite idea, marotte.
Marotte,n.f. A kind of sceptre, topped by a grotesque head decorated with bells, an attribute of Folly./Woman's head in wood or cardboard, used by modistes and hairdressers. Fig. & fam. Fixed idea: each one to his marotte.
The word is also translated as 'hobbyhorse'. Jean Arp recalls that 'in 1914, Marcel Duchamp, Francis Picabia and Man Ray, then in New York, had created a *dada* (hobby-horse) . . . but . . . they found no name for it . . . but when in 1916 we engendered our Dada and it was born, we - Hugo Ball, Tristan Tzara, Richard Huelsenbeck, Emmy Hennings, Marcel Janco, and I - fell rejoicing into each other's arms and cried out in unison: "There, there's our Dada".' Quoted in *Arp*, James Thrall Soby, ed. (New York: The Museum of Modern Art, 1958), p.13.
3. According to William S. Lieberman, 'Picasso and the Ballet', *Dance Index* (New York), November-December 1946, p.265, the word first appeared in the programme notes by Apollinaire for Diaghilev's production of the ballet *Parade* (on which Satie, Massine, and Picasso collaborated), performed by the Ballets Russes in May 1917. He foresaw '*sur-realisme*' as 'the point of departure for a series of manifestations of (the) New Spirit (which) promises to transform art and manners into universal joy'.
4. Andre Breton, *Manifestes du Surrealisme* (Paris, 1924), p.42.
5. Although Futurism had tried to address itself to the problems of an art corresponding to the dynamism of new times, it too, was seen as concerned primarily with aesthetics.
6. From an interview with Marcel Duchamp by James Johnson Sweeney, 'Eleven Europeans in America', *Museum of Modern Art Bulletin* (New York), vol.13, nos.4-5, 1946, p.20.
7. Cubism, despite its introduction of conceptual elements, was too much concerned with exterior reality, with seeing. It seemed to Duchamp a dead end in its appeal to the

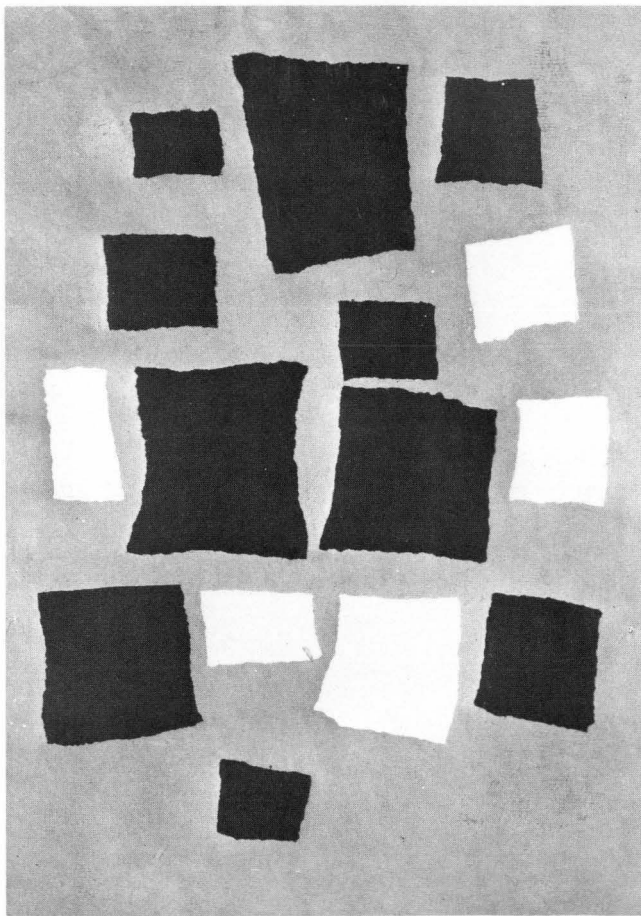
senses. He particularly rejected the animal quality of Cubist handling of paint – that is to say, the painterly surface.

8. Lucy Lippard, 'Dada into Surrealism', *Artforum* (New York), Special Issue, September 1966, p.6.
9. Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even* (The Green Box) (Paris, 1934), n.p.
10. During the years following, Duchamp was actually absorbed in another major work, *Etant Donne: 1° la chute d'eau, 2° le gaz d'éclairage* (Philadelphia Museum of Art), on which he worked from 1944 through 1966. Many of the works which appeared in the interim years are studies for this assemblage, which, like the *Large Glass*, is a dramatic tableau.
11. Cited in *Dada, Surrealism, and Their Heritage*, by William S. Rubin (New York: The Museum of Modern Art, 1968), p.11; the first statement originally appeared in Maurice Nadeau, *Histoire de Surrealisme* (Paris, 1958), and the second in 'Phare de La Mariee', *Minotaure* (Paris), Winter 1935, p.45. Although Breton was himself tremendously interested in art, as Rubin explains, he would never 'consider art as an end' ('Les Chants de Maldoror'), and in an echo of Duchamp's attitude, he felt that art was 'justifiable only insofar as it is capable of advancing our abstract knowledge properly so-called'. ('Distances'); both reprinted in Andre Breton, *Las Pas perdus* (Paris, 1924), pp.80, 174.
12. Max Kozloff, 'Surrealist Painting Re-examined', *Artforum* (New York), Special Issue, September 1966, p.6.
13. Lippard, *op.cit.*, p.10.
14. This view differs somewhat from that of Lucy Lippard, who writes: 'Underlying all Surrealist art is the collage aesthetic', using Louis Aragon's phrase for Surrealist imagery deriving from collage. In *Surrealists on Art* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), p.2.
15. William S. Rubin, *Dada and Surrealist Art* (New York: Harry N. Abrams, Inc., 1970), p.80.
16. Louis Aragon, 'Challenge to Painting', 1930; quoted in *Surrealists on Art, ibid.*, p.39.
17. Andre Breton, *op.cit.*, p.31.
18. Louis Aragon, *ibid.*, p.50.
19. Max Ernst, 'Beyond Painting', in *Max Ernst: Beyond Painting and Other Writings by the*

- Artist and His Friends* (New York: Wittenborn, Schultz, Inc., 1948), p.13.
20. Andre Breton, *L'Art magique* (Paris, 1959), p.42.
 21. During the first World War, Andre Breton worked as an orderly in a French Army mental clinic. His interest in Freudian psychology dated from that time. According to Freudian theory, in dreams the psyche returns to a state of infantile symbolisation in which feelings are expressed as images which may vary from the fantastic to the ordinary, but the ordinary out of context.
 22. Max Kozloff, *op.cit.*, p.6.
 23. Georges Ribemont-Dessaignes, 'History of Dada', *La Nouvelle Revue Francaise* (Paris), no.36 (June 1931); in *The Dada Painters and Poets*, *ibid.*, pp.102-103.
 24. Max Kozloff, *op.cit.*
 25. Alfred Barr, *Fantastic Art, Dada, Surrealism* (New York: The Museum of Modern Art, 1936), pp.11-12.
 26. Quoted in *Joan Miro*, by James Thrall Soby (New York: The Museum of Modern Art, 1959), p.37.
 27. Quoted in George Heard Hamilton, *Painting and Sculpture in Europe 1880-1940*, (Baltimore: Penguin Books, 1967), p.275.
 28. Matta, in the early forties, organised poetry evenings in New York, sending painters such as Gorky and Jackson Pollock home with assignments to turn the poetry into images, both by extending calligraphy into drawings and by using poetic images as the type of metaphoric visual image that his own titles suggest.
 29. William S. Rubin, *Matta* (New York: The Museum of Modern Art, 1957), p.4.
 30. Andre Breton, *Manifestos del Surrealismo* (Madrid: Ediciones Guadarrama, 1969), p.163.
 31. *Ibid.*, p.182.
 32. *Ibid.*, p.198.

NOTES ON THE CATALOGUE

All dimensions are in inches, height preceding width. With sculpture and objects, width precedes depth. Paper sizes are given for watercolours and drawings: plate sizes are given for prints. Unless otherwise noted all works are in the collection of The Museum of Modern Art, New York. Dates in parentheses do not appear on the works.

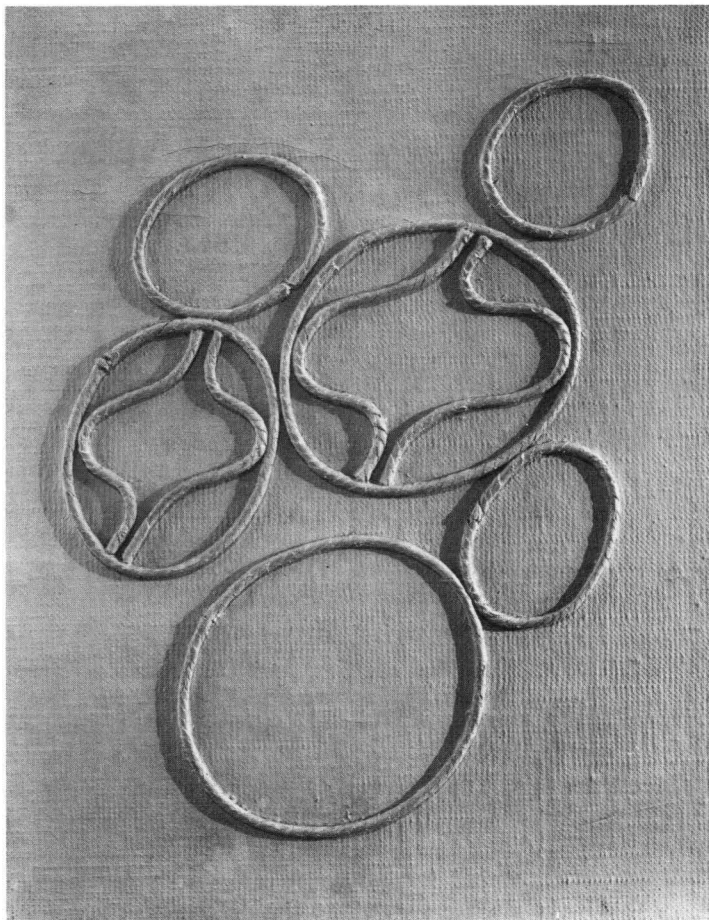


ARP, Jean (Hans) 1887-1966

I Collage with Squares arranged according to the Laws of Chance (1916-17)

Collage of coloured papers $19\frac{1}{8} \times 13\frac{5}{8}$

Purchase, 1937

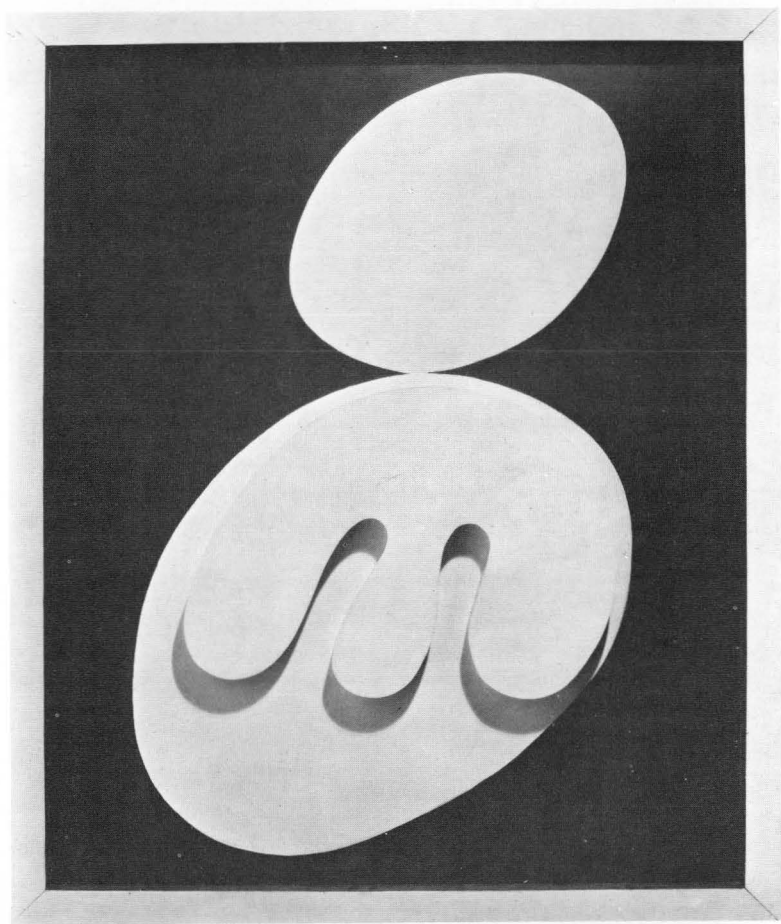


ARP, Jean (Hans)

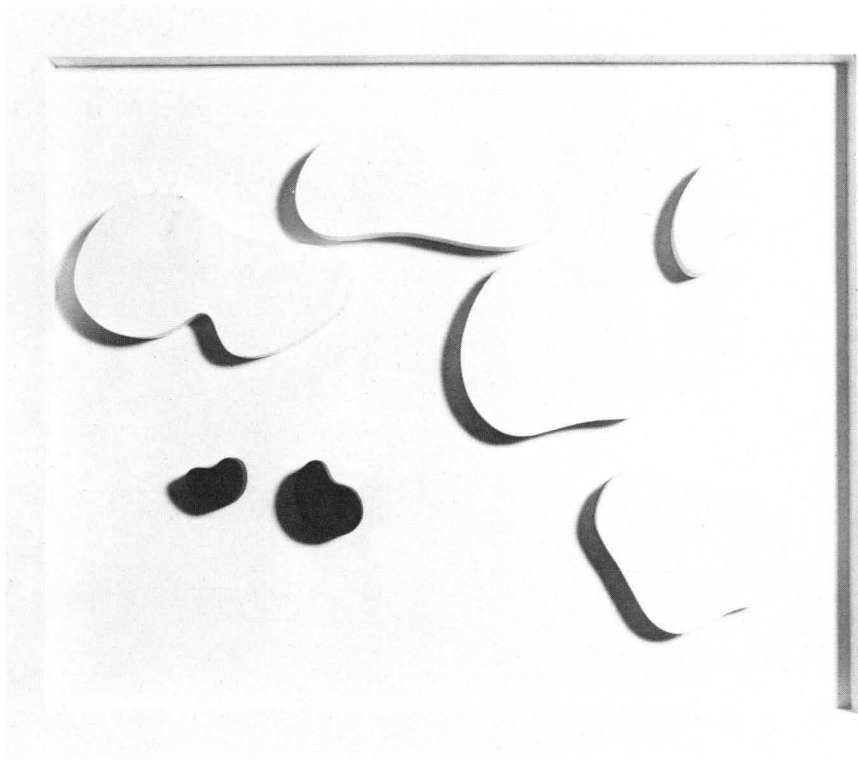
2 Leaves and Navels (1929)

Oil and string on canvas $13\frac{3}{4} \times 10\frac{3}{4}$

Purchase, 1940



ARP, Jean (Hans)
3 Two Heads (1929)
Painted wood relief $47\frac{1}{4} \times 39\frac{1}{4}$
Purchase, 1936



ARP, Jean (Hans)

4 Variation 2: Constellation with Five White and Two Black Forms (1932)

Painted wood relief $27\frac{5}{8} \times 33\frac{1}{2} \times 1\frac{3}{8}$

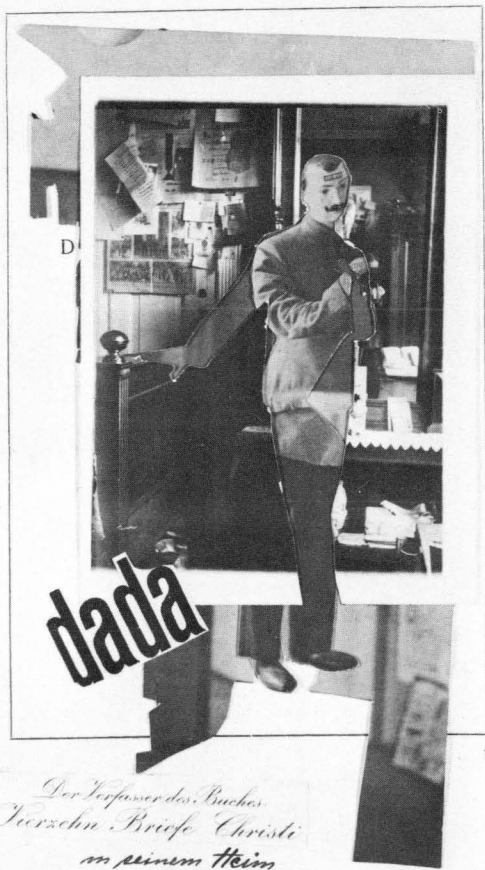
The Sidney and Harriet Janis Collection, 1967

ARP, Jean (Hans)

5 Growth (Croissance) 1938

Bronze $1/5 41\frac{3}{8}$

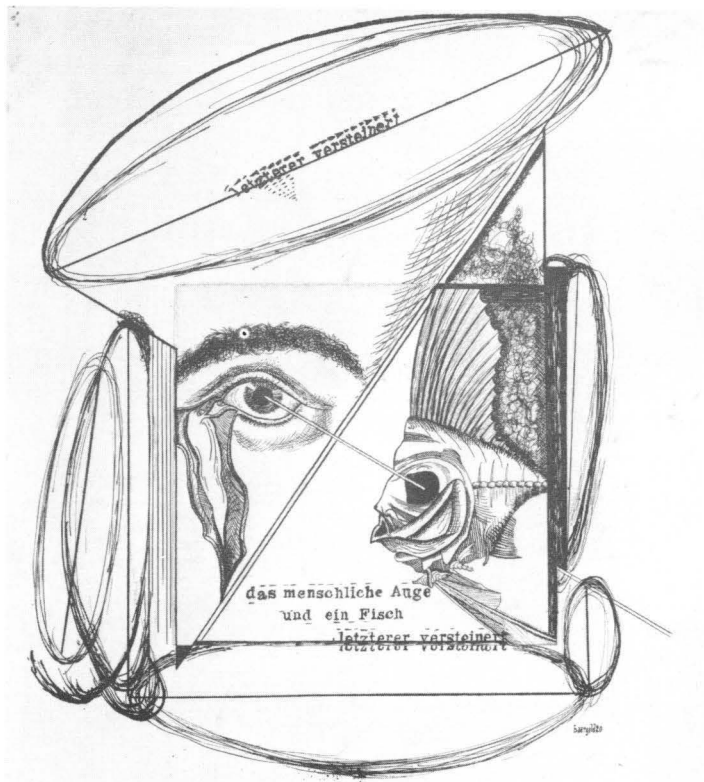
Courtesy Sidney Janis Gallery, New York



BAADER, Johannes 1867-1955

6 The Author in His Home (c1920)

Pasted photographs on book pages $8\frac{1}{4} \times 5\frac{3}{4}$
Abby Aldrich Rockefeller Fund, 1937

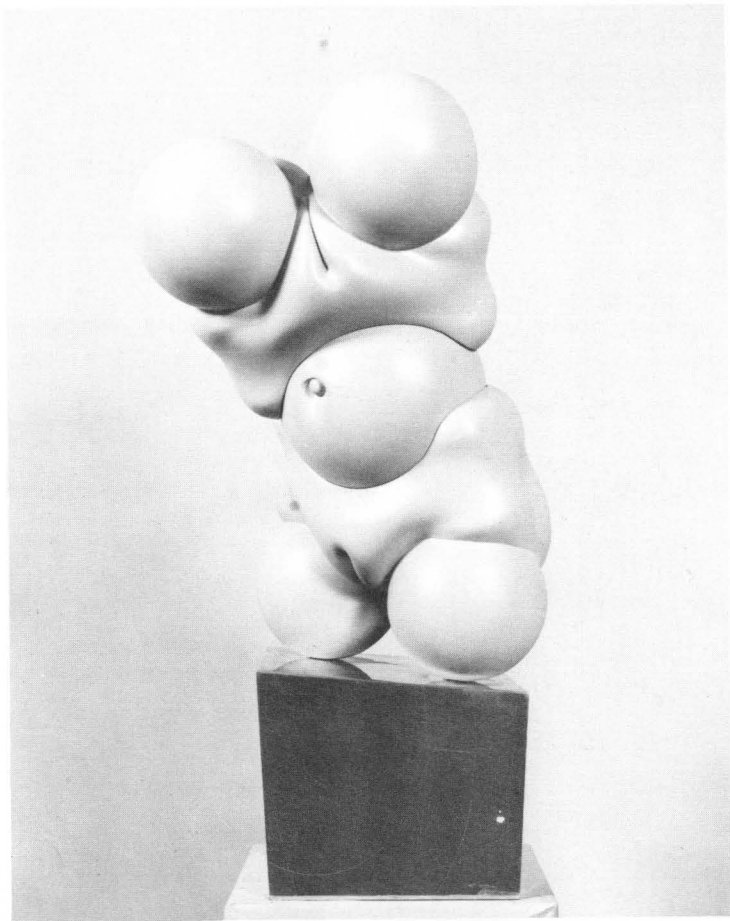


BAARGELD, J. T. (Alfred Grunewald) died 1927

7 The Human Eye and a Fish, the Latter Petrified 1920

Pen and ink with collage $12\frac{1}{4} \times 9\frac{3}{8}$

Purchase, 1937

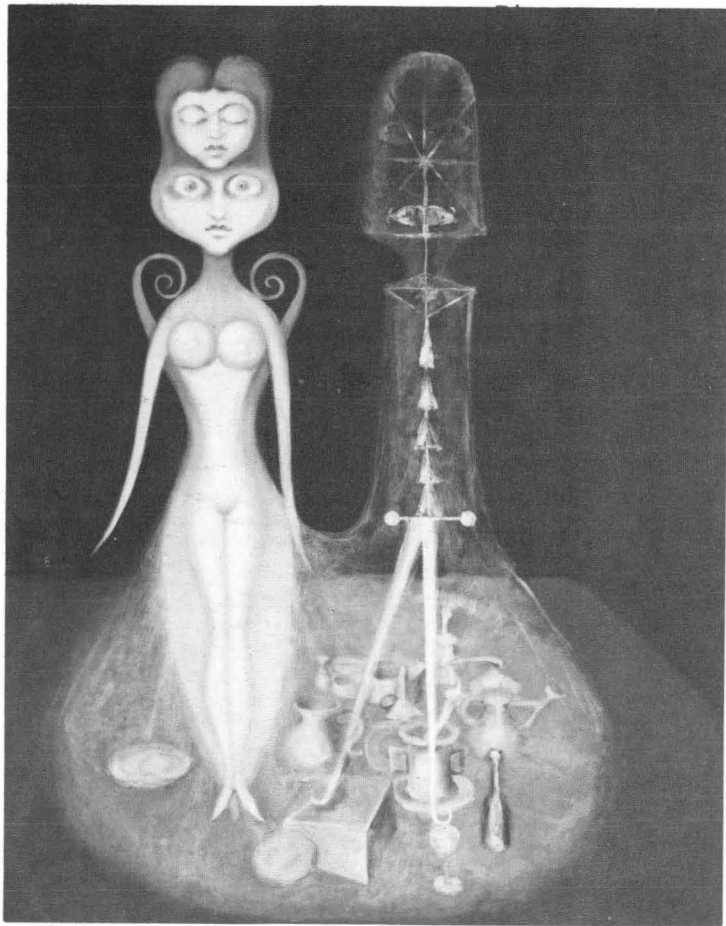


BELLMER, Hans b1902

8 La Poupee (1936, cast 1965)

Painted aluminium $19 \times 10\frac{3}{4} \times 14\frac{3}{4}$

The Sidney and Harriet Janis Collection, 1967

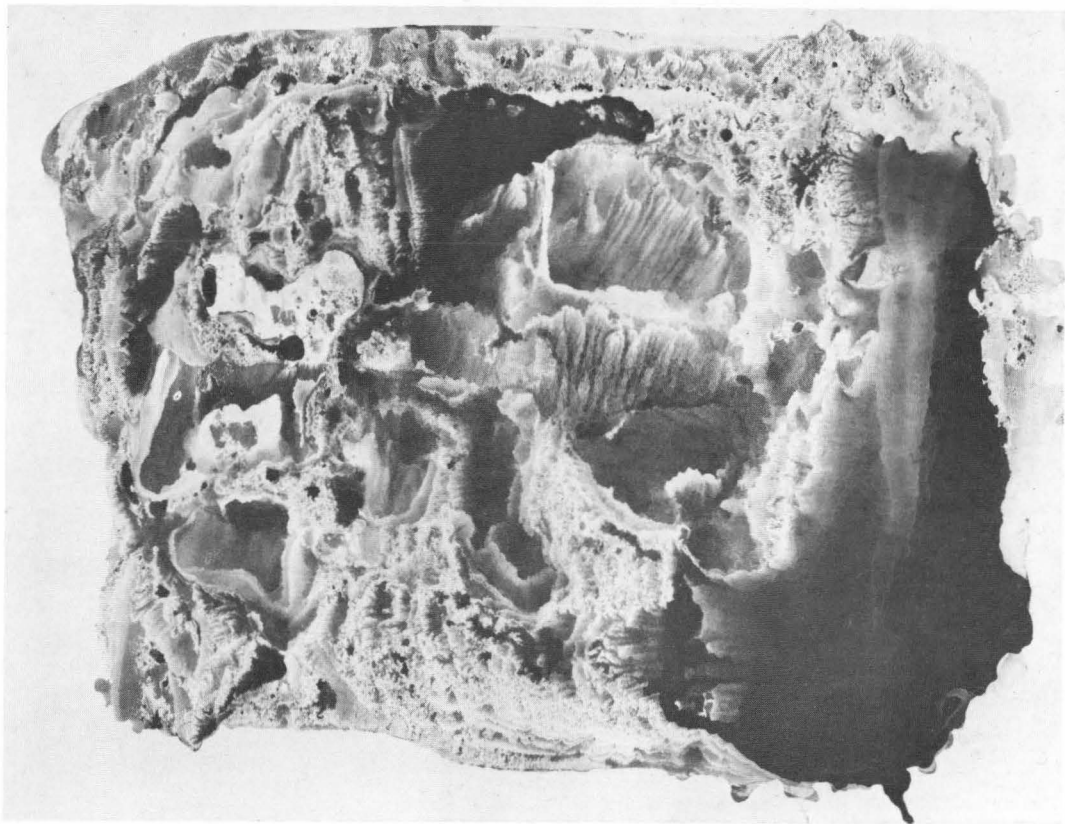


BRAUNER, Victor 1903-1966

9 Nude and Spectral Still Life (La Vie interieure) (1939)

Oil on canvas 36 $\frac{1}{8}$ x 28 $\frac{1}{2}$

The Sidney and Harriet Janis Collection, 1967

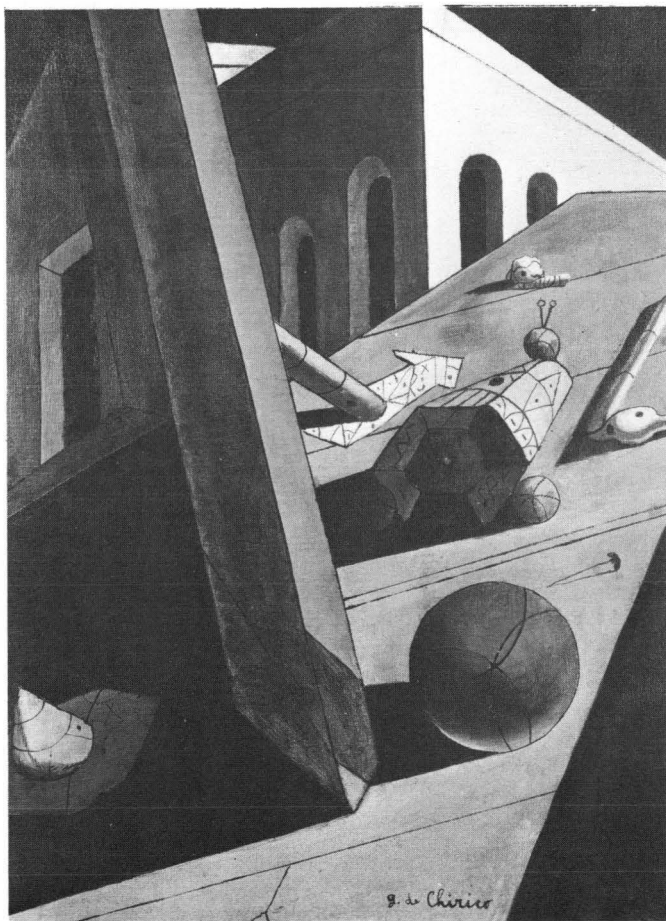


BRETON, Andre 1896-1966

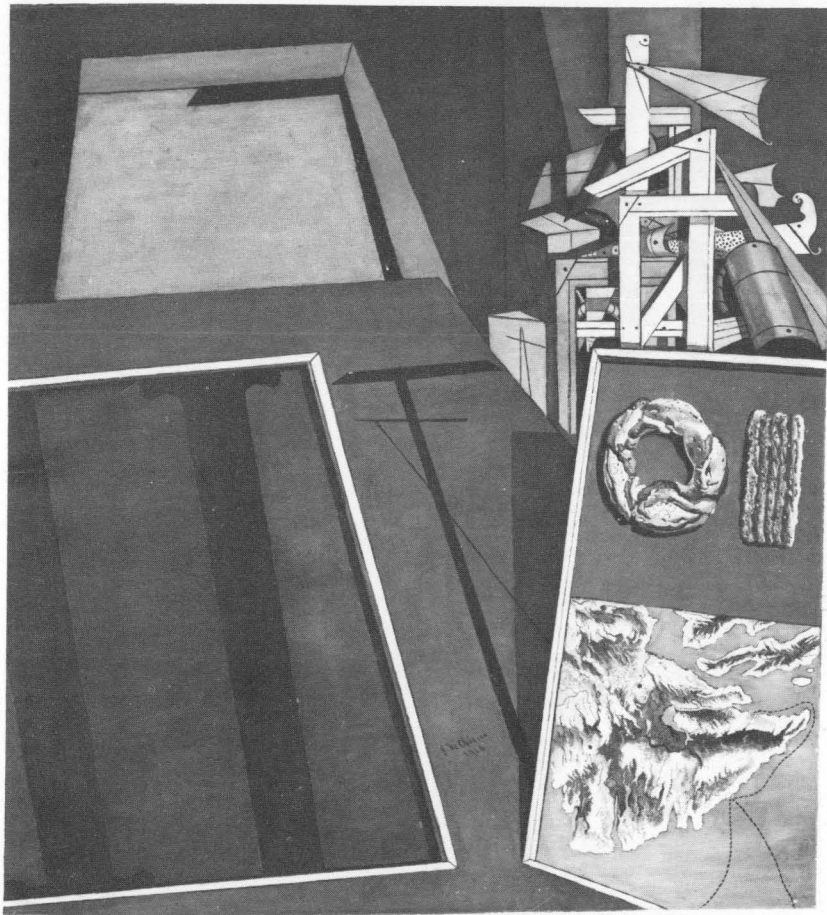
10 Decalcomania (1935)

Gouache 10 x 12 $\frac{5}{8}$

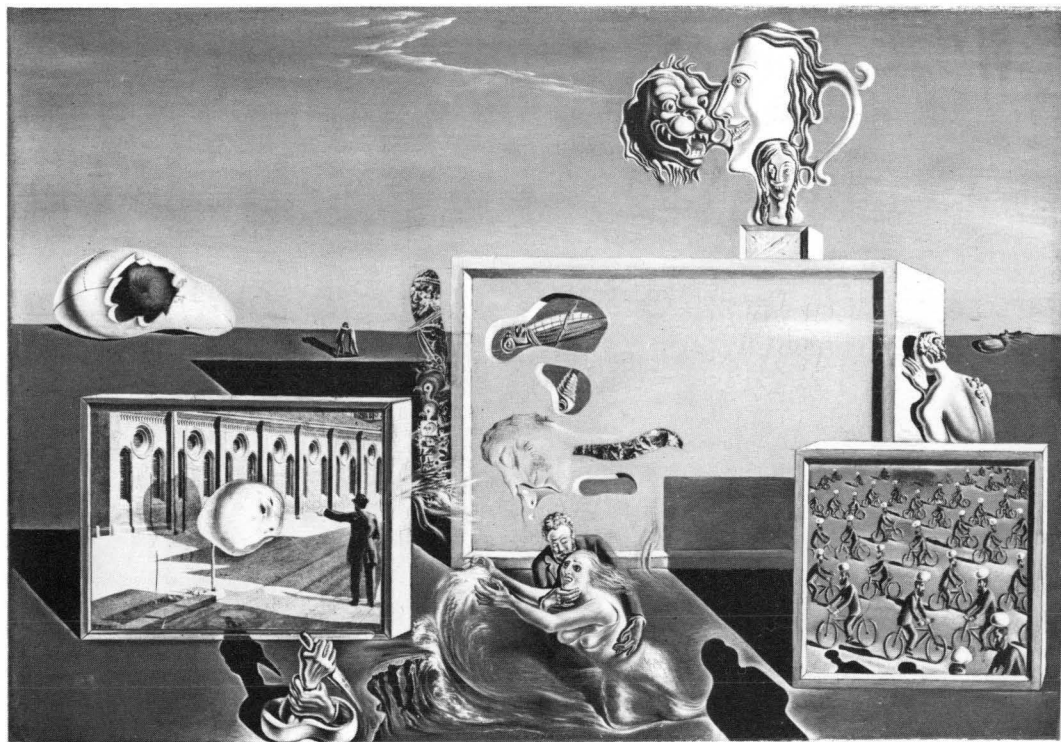
Kay Sage Tanguy Fund, 1969



de CHIRICO, Giorgio b1888
II The Evil Genius of a King (1914-15)
Oil on canvas 23½ x 15½
Purchase, 1936



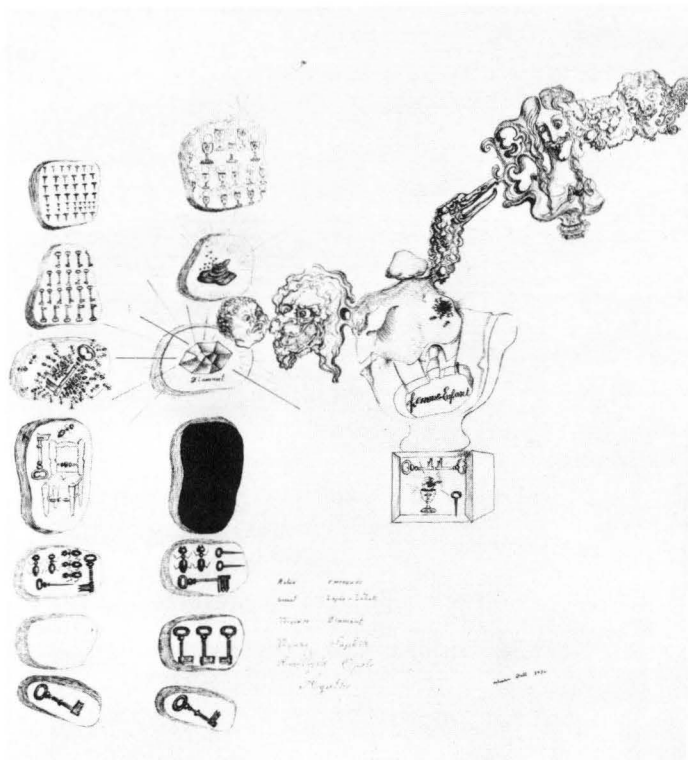
de CHIRICO, Giorgio
12 Evangelical Still Life 1916
Oil on canvas $31\frac{5}{8} \times 28\frac{1}{8}$
The Sidney and Harriet Janis Collection, 1967



DALI, Salvador b1904

13 Illuminated Pleasures (1929)

Oil and collage on composition board $9\frac{3}{8}$ x $13\frac{5}{8}$
The Sidney and Harriet Janis Collection, 1967



DALÍ, Salvador

14 Frontispiece for Second Surrealist Manifesto 1930

Pen and ink and watercolour 12 x 10½

The Sidney and Harriet Janis Collection, 1967

DALÍ, Salvador

15 Portrait of Gala (1935) frontispiece

Oil on wood 12¾ x 10½

Gift of Abby Aldrich Rockefeller, 1937

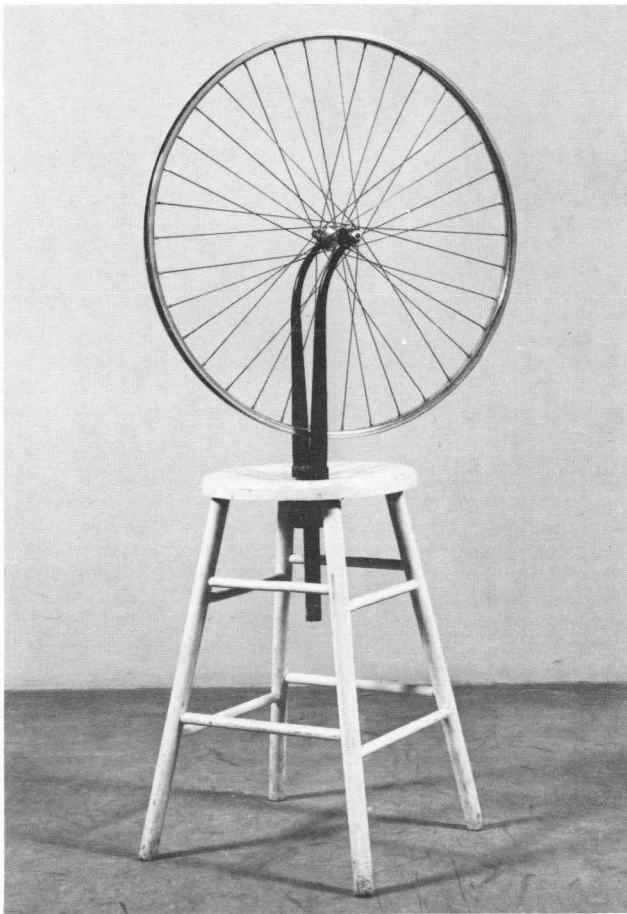


DELVAUX, Paul

16 The Encounter (1938) b1897

Oil on canvas $35\frac{5}{8}$ x $47\frac{1}{2}$

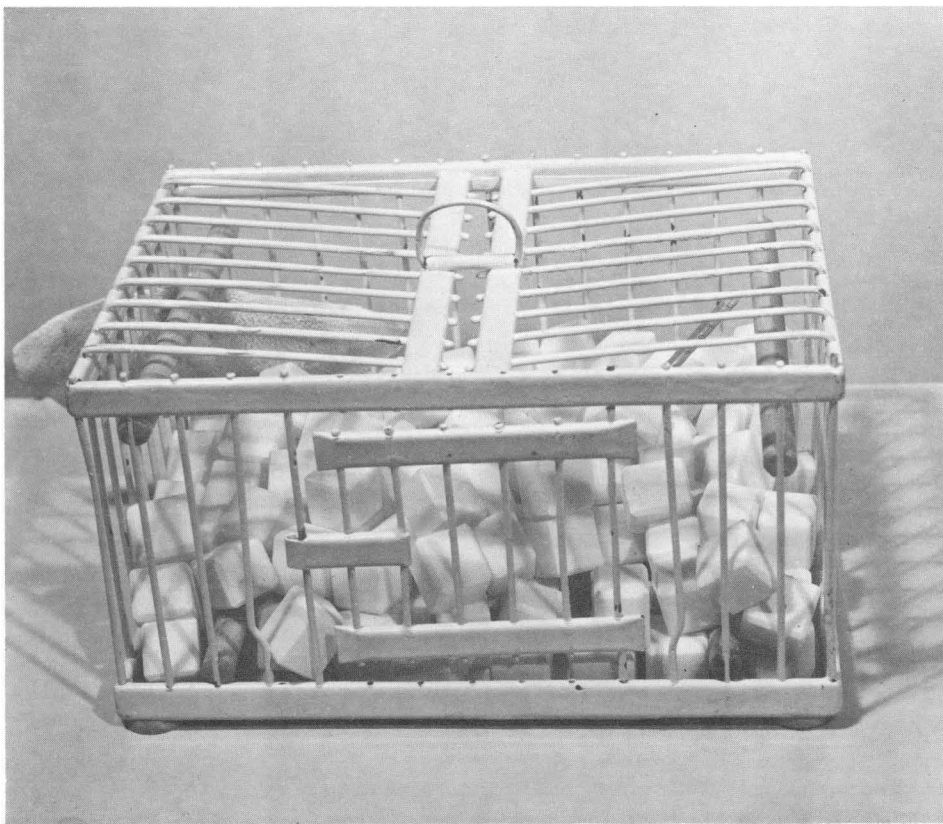
Kay Sage Tanguy Bequest, 1963



DUCHAMP, Marcel, alias Henri Robert, alias Rose Selavy 1887-1968

17 Bicycle Wheel (1951; third version, after lost original of 1913)

Assemblage: metal wheel mounted on painted wood stool Wheel 25, Stool 23 $\frac{3}{4}$, Overall 50 $\frac{1}{2}$
The Sidney and Harriet Janis Collection, 1967



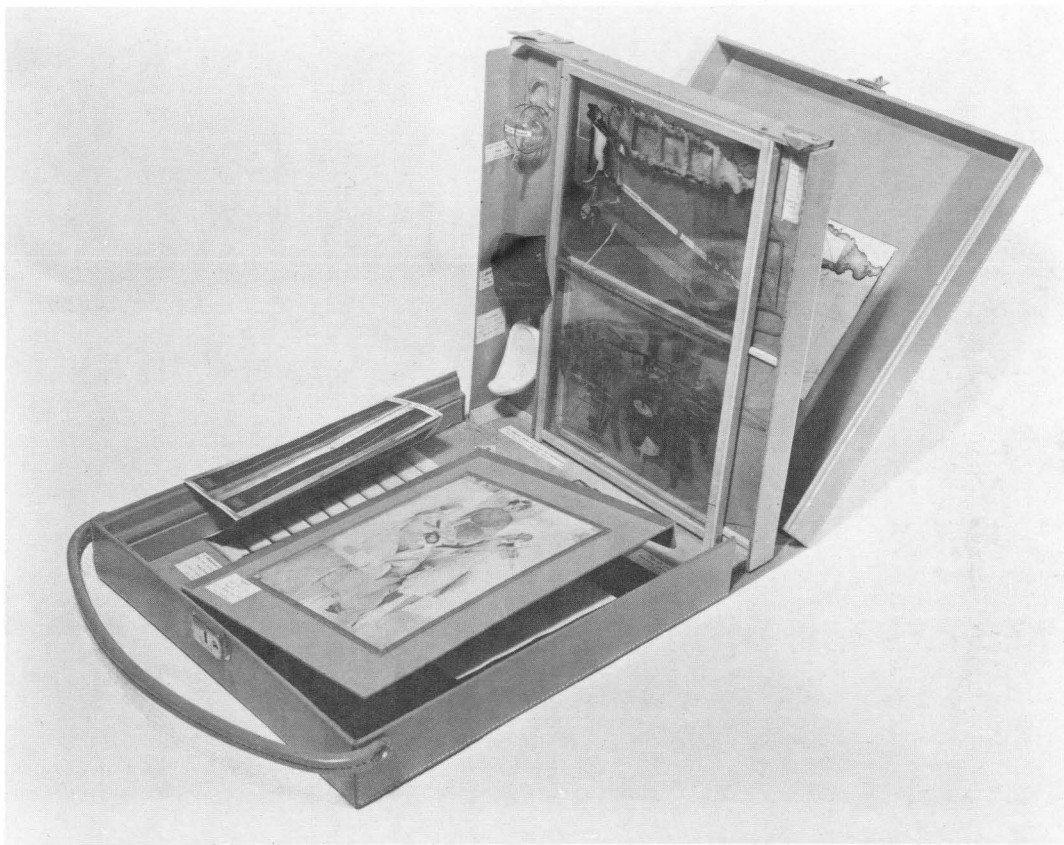
DUCHAMP, Marcel

18 Why Not Sneeze Rose Selavy? (1964; third version, after original of 1921, New York)

Assisted ready-made: painted metal cage, 15 marble cubes, thermometer, and cuttlebone

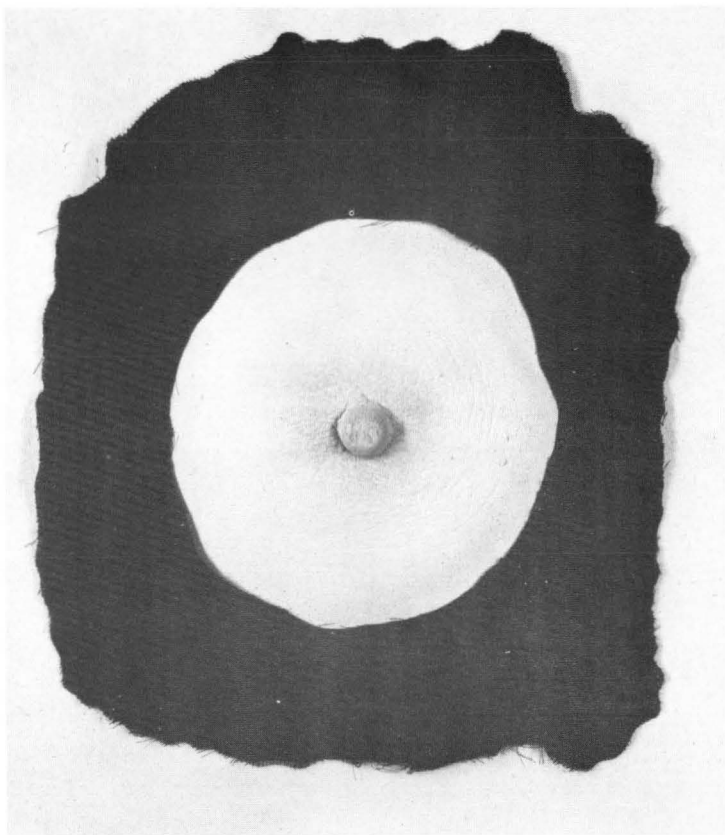
$4\frac{3}{4} \times 8\frac{3}{4} \times 6\frac{1}{4}$ (cage)

Gift of Galleria Schwarz, Milan, 1964



DUCHAMP, Marcel

- 19** Box in a Valise (Boite-en-Valise) (1955-68; after the original edition of 1941)
Box containing seventy-four reproductions of works by Duchamp reduced to the scale of the box $16\frac{1}{8} \times 15 \times 4$ (red leather case)
Gift of the artist, 1968



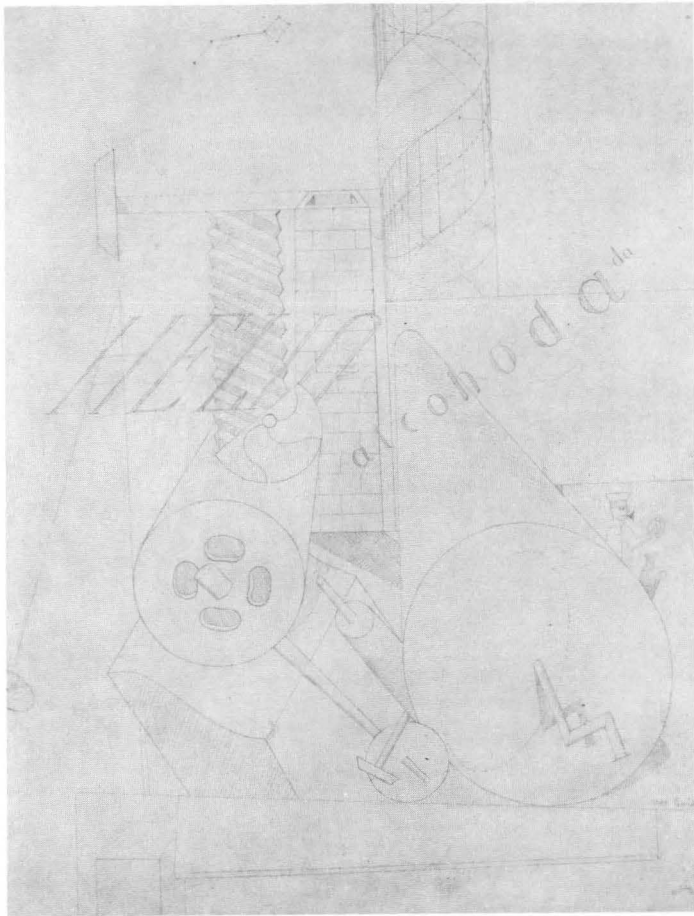
DUCHAMP, Marcel

20 'Please Touch' (1947)

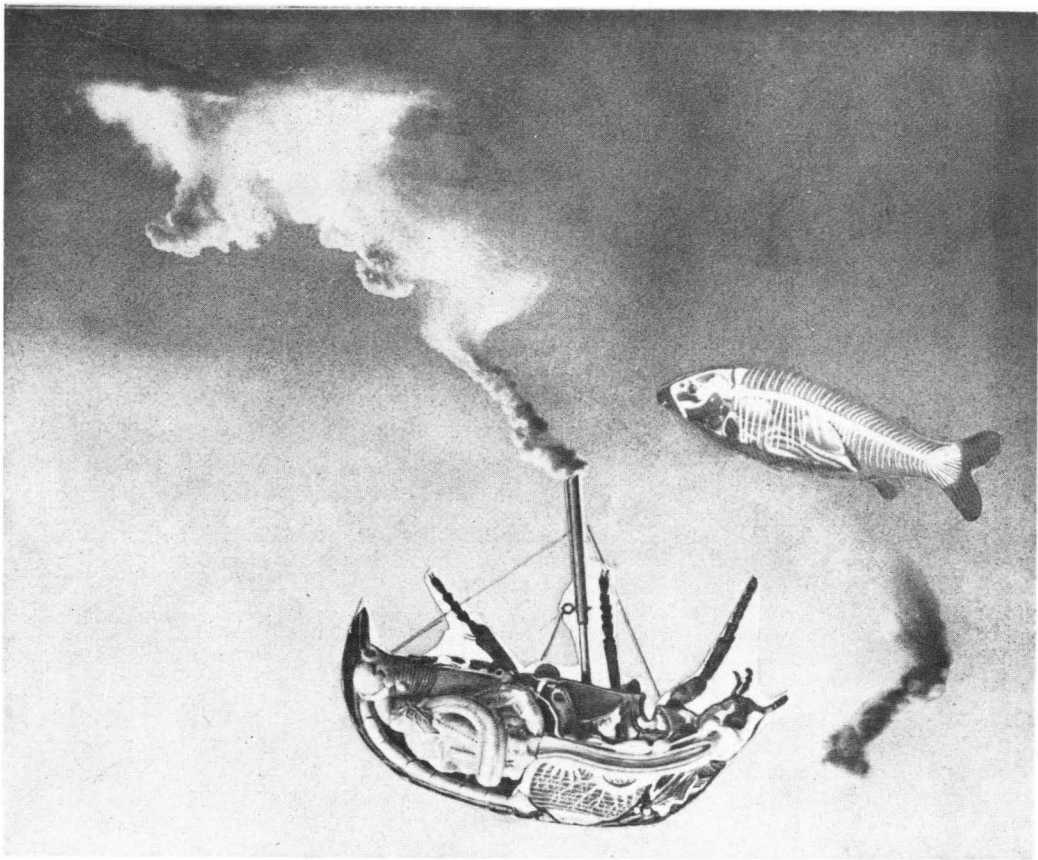
Moulded foam rubber on velvet, mounted on board $9\frac{1}{2} \times 8\frac{1}{2}$

Slipcover for *Le Surréalisme en 1947*, catalogue of the exhibition 'Exposition Internationale du Surréalisme'

Galerie Maeght, Paris, 1947. No. 691 of an edition of 999



ERNST, Max b1891
21 Untitled (c1919-20)
Pencil $17\frac{1}{4} \times 14\frac{1}{2}$
John S. Newberry Fund, 1969

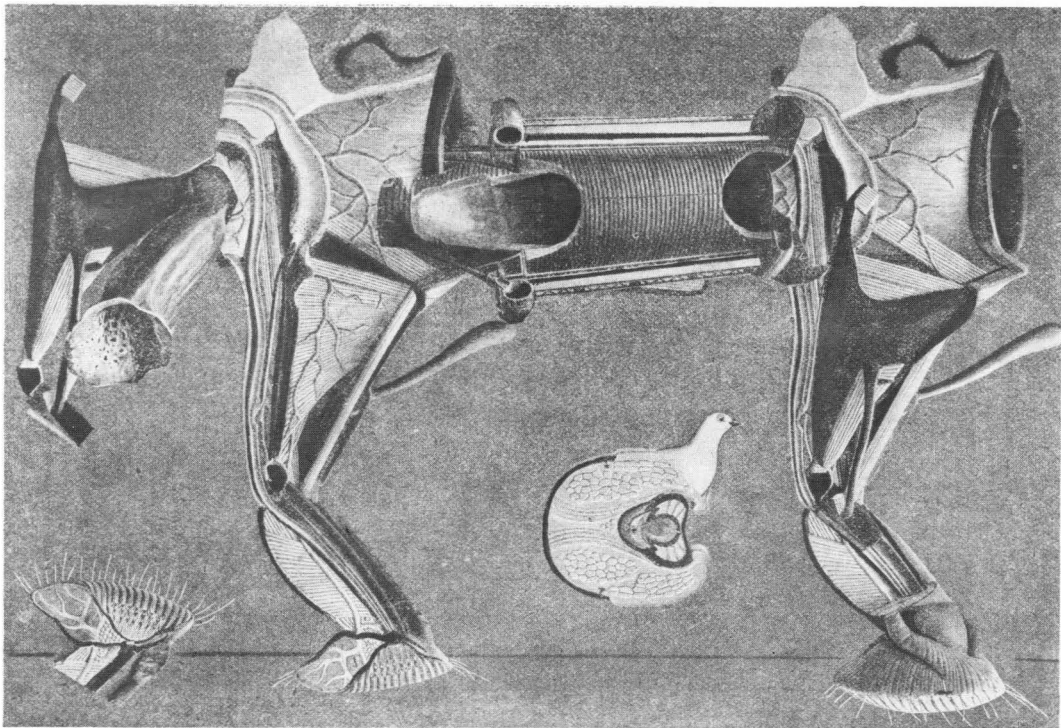


ERNST, Max

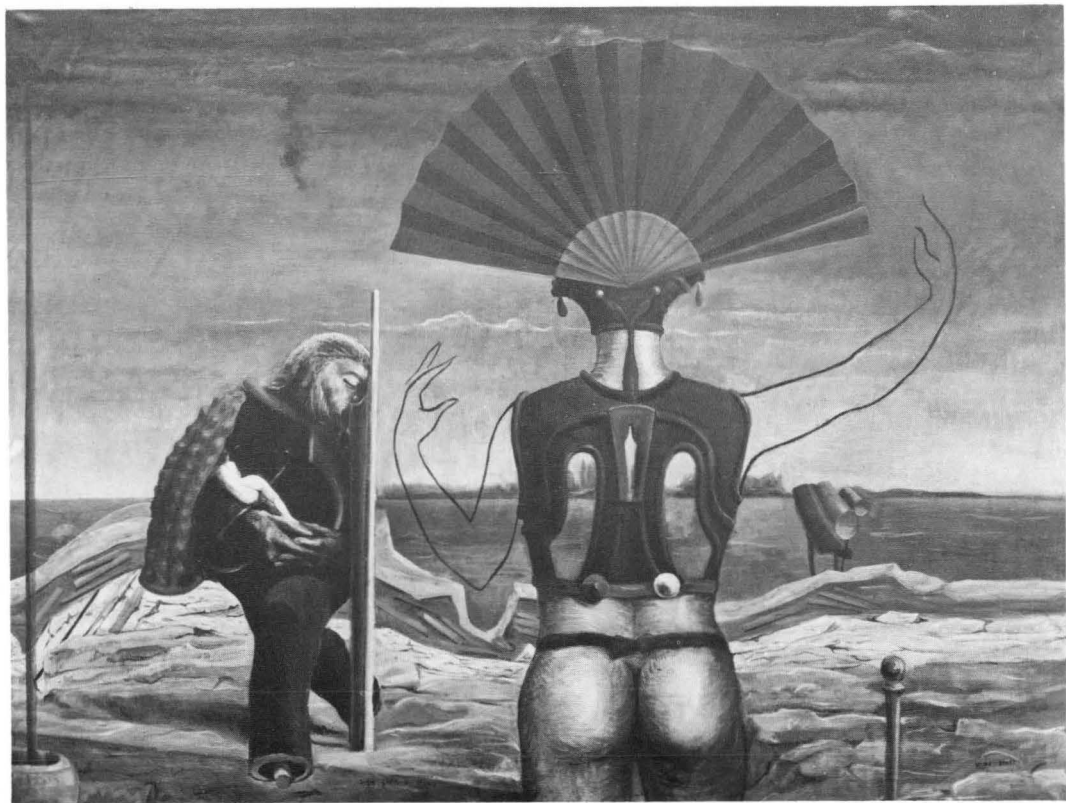
22 Here everything is still floating Fatagaga: The third gasometric picture (1920)

Pasted photomechanical engravings and pencil $4\frac{1}{4} \times 4\frac{7}{8}$

Purchase, 1937



ERNST, Max
23 The Horse, He's Sick (1920, Cologne)
Collage, pencil and ink $5\frac{3}{4} \times 8\frac{1}{2}$
Purchase, 1935

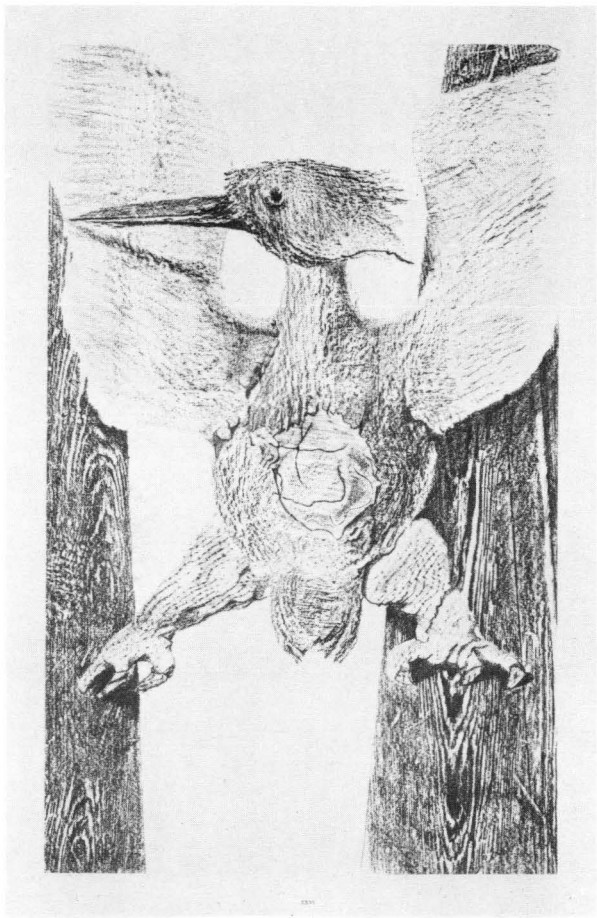


ERNST, Max

24 Woman, Old Man and Flower (1923-24, Paris)

Oil on canvas 38 x 51 $\frac{1}{4}$

Purchase, 1937



ERNST, Max

25 Origin of the Pendulum (1926)

Collotype, printed in black 17 x 10 $\frac{3}{8}$

Gift of James Thrall Soby, 1926

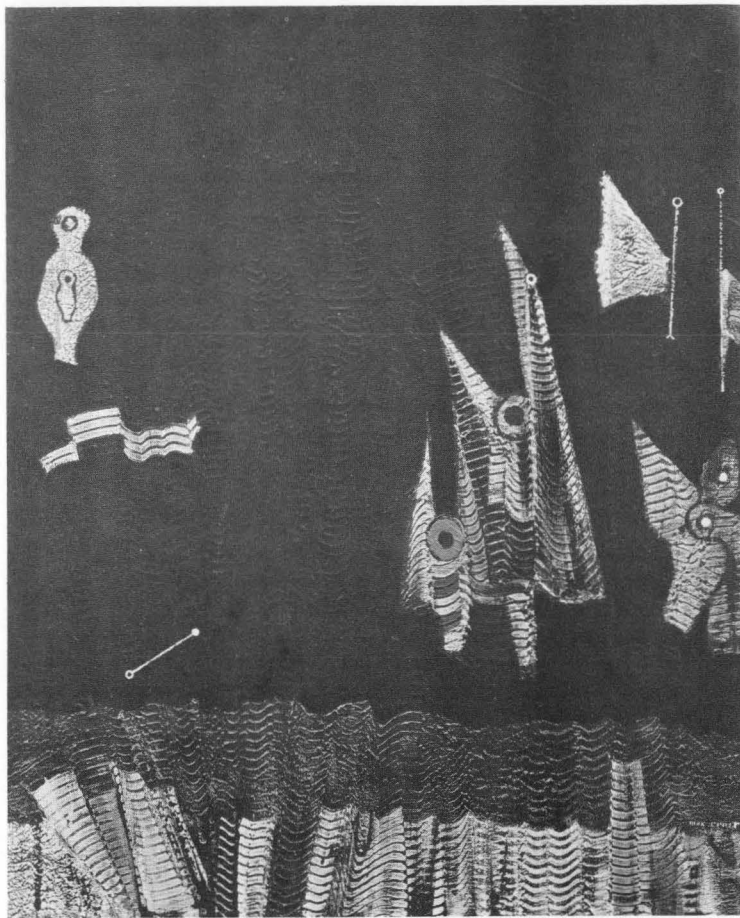


ERNST, Max

26 Forest and Sun (1926, Paris)

Oil on canvas $28\frac{3}{4} \times 36\frac{1}{4}$

Purchase, 1935



ERNST, Max

27 Birds above the Forest (1929, Paris)

Oil on canvas 31 $\frac{3}{4}$ x 25 $\frac{1}{4}$

Katherine S. Dreier Bequest, 1953



ERNST, Max

28 Lop-Lop Introduces the Members of The Surrealist Group (1931, Paris)

Pasted photographs and pencil $19\frac{3}{4} \times 13\frac{1}{4}$

Purchase, 1935



ERNST, Max

29 Napoleon in the Wilderness (1941, Paris and Santa Monica, California)

Oil on canvas 18¼ x 15

Acquired by exchange, 1942

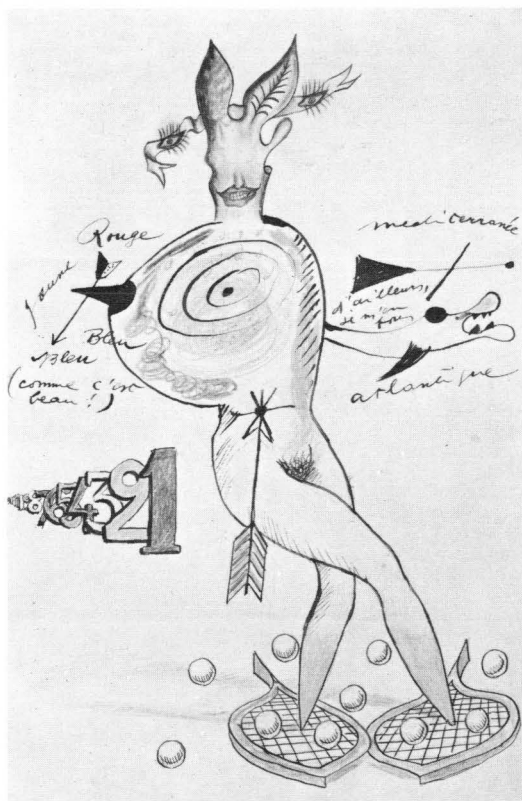


ERNST, Max

30 The King Playing with the Queen (1954; cast from original plaster of 1944, Santa Monica, California)

Bronze $38\frac{1}{2} \times 18\frac{3}{4} \times 20\frac{1}{2}$

Gift of Dominique and John de Menil, 1955



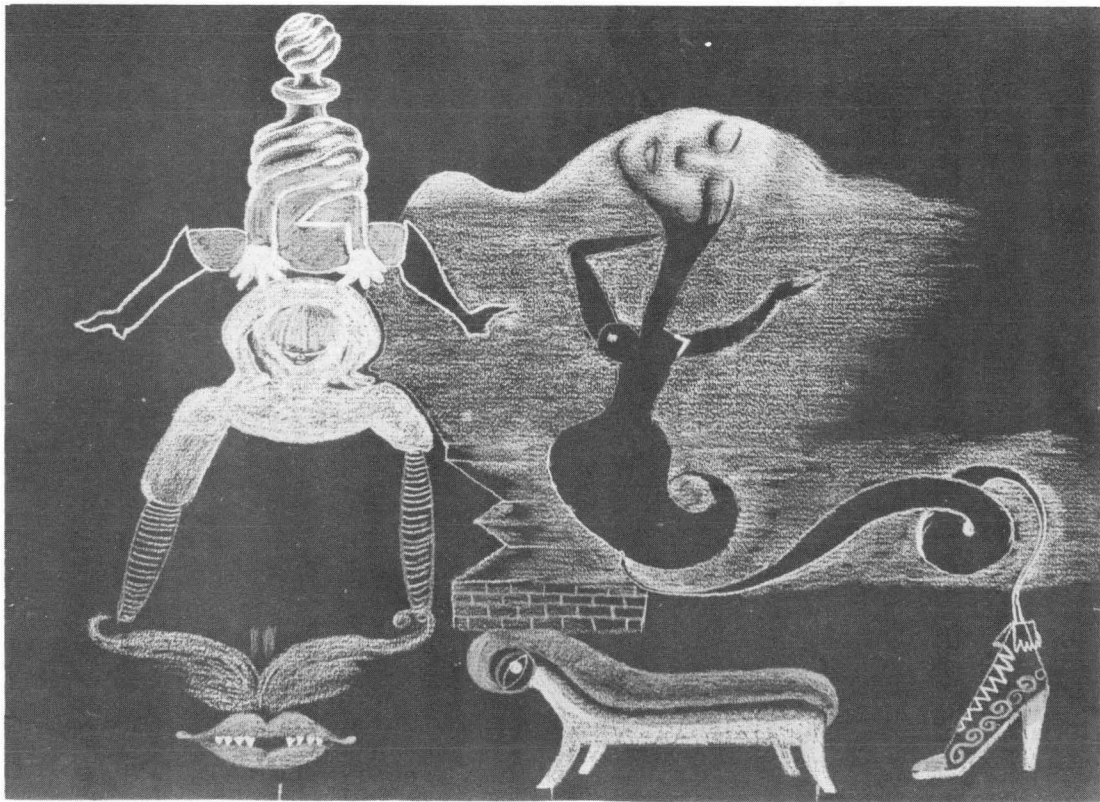
EXQUISITE CORPSES (Cadavres Exquis)

31 Figure (1926-27)

Composite drawing by (top to bottom) Yves Tanguy, Joan Miro, Max Morisse, and Man Ray

Ink, pencil and coloured crayon 14 $\frac{1}{4}$ x 9

Purchase, 1935



EXQUISITE CORPSES (Cadavres Exquis)

32 Landscape (c1933)

Composite work by Valentine Hugo, Andre Breton, Tristan Tzara,
Greta Knutsen

Coloured chalk on black paper $9\frac{1}{2}$ x $12\frac{1}{2}$

Purchase, 1935

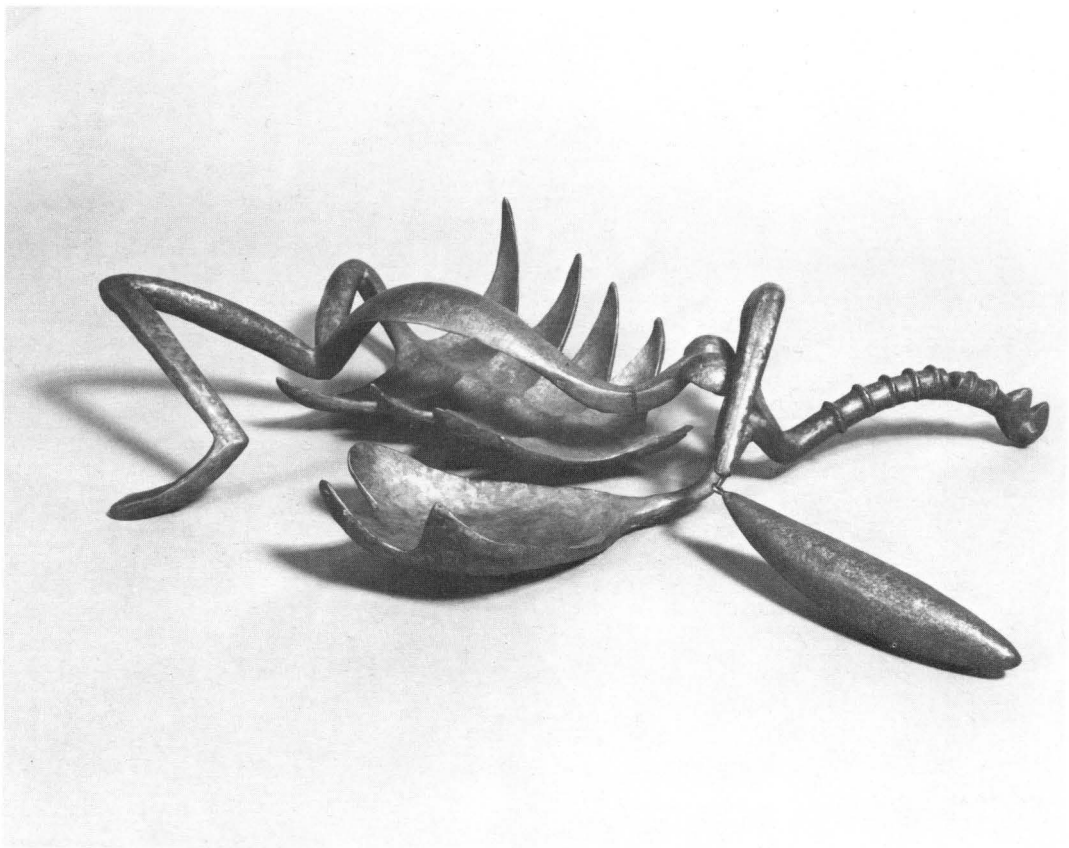


EXQUISITE CORPSES (Cadavres Exquis)

33 Figures (1935)

Composite collage by Esteban Frances,
Remedios Lissarrag, Oscar Dominguez
and Marcel Jean

Pasted paper on brown paper $10\frac{7}{8}$ x $8\frac{1}{8}$
F. H. Hirschland Fund, 1969

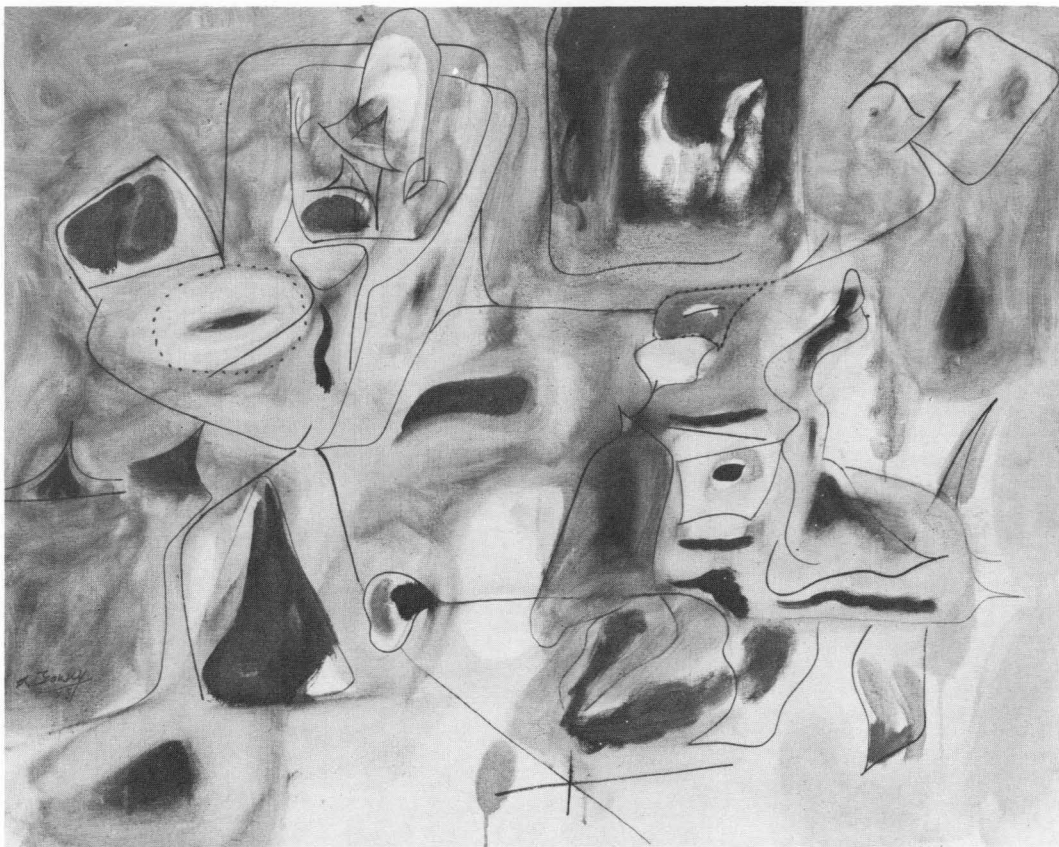


GIACOMETTI, Alberto 1901-1966

34 Woman with Her Throat Cut 1949, cast from 1932 original

Bronze 34½ long

Purchase, 1949



GORKY, Arshile 1904-1948

35 Good Hope Road, II (Pastoral) 1945

Oil on canvas $25\frac{1}{2} \times 32\frac{1}{2}$

The Sidney and Harriet Janis Collection, 1967



GORKY, Arshile

36 Study for Summation 1946

Pencil and coloured chalk on paper $18\frac{1}{2} \times 24\frac{3}{8}$
The Sidney and Harriet Janis Collection, 1967

GORKY, Arshile

37 Untitled 1947

Pencil and pastel $24\frac{3}{4} \times 26 \times 1\frac{1}{2}$
Collection International Council



39

GROSZ, George

38 Republican Automation (1920)

Watercolour 23 $\frac{3}{8}$ x 18 $\frac{3}{8}$

HAYTER, Stanley William b1901

39 Combat (1936)

Engraving and soft ground etching on copper, printed on black 15 $\frac{3}{4}$ x 19 $\frac{3}{8}$

Given anonymously, 1941

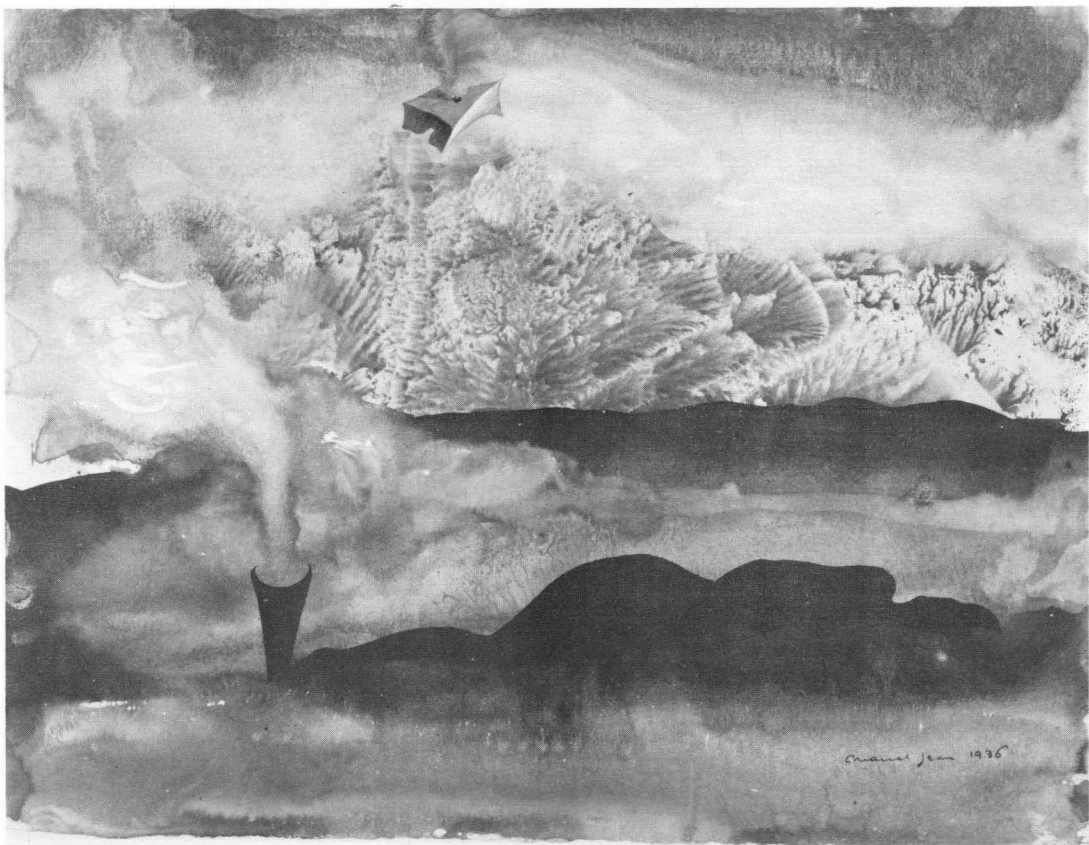


HOCH, Hannah b1889

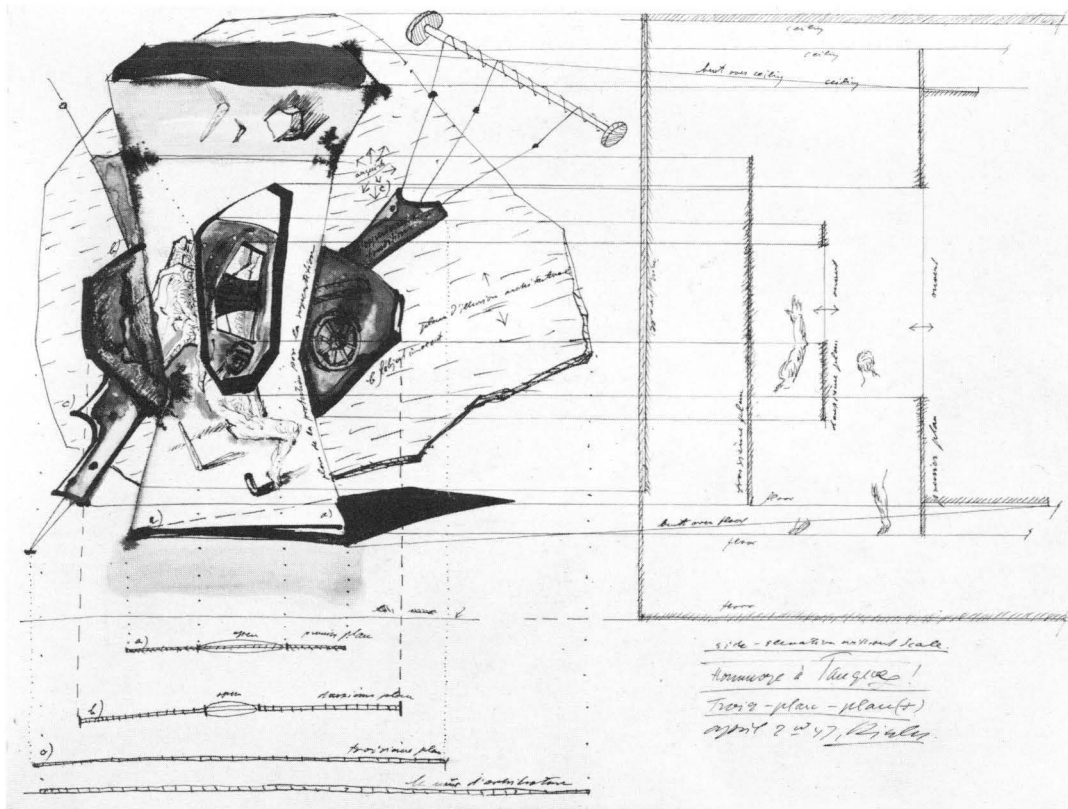
40 Indian Dancer (From an Ethnographic Museum) (1930)

Collage on green paper $10\frac{1}{8} \times 8\frac{3}{4}$

Frances Keech Fund, 1964



JEAN, Marcel b1900
41 Untitled (Decalcomania) 1936
Gouache $9\frac{3}{4}$ x $12\frac{3}{4}$
Saidie A. May Fund, 1969



KIESLER, Frederick, J. 1896-1965

42 Homage to Tanguy - Three - Plan - Plan (t) (1947)

Gouache, wash, brush, pen and ink 14 $\frac{3}{4}$ x 19 $\frac{3}{4}$

Kay Sage Tanguy Bequest, 1965

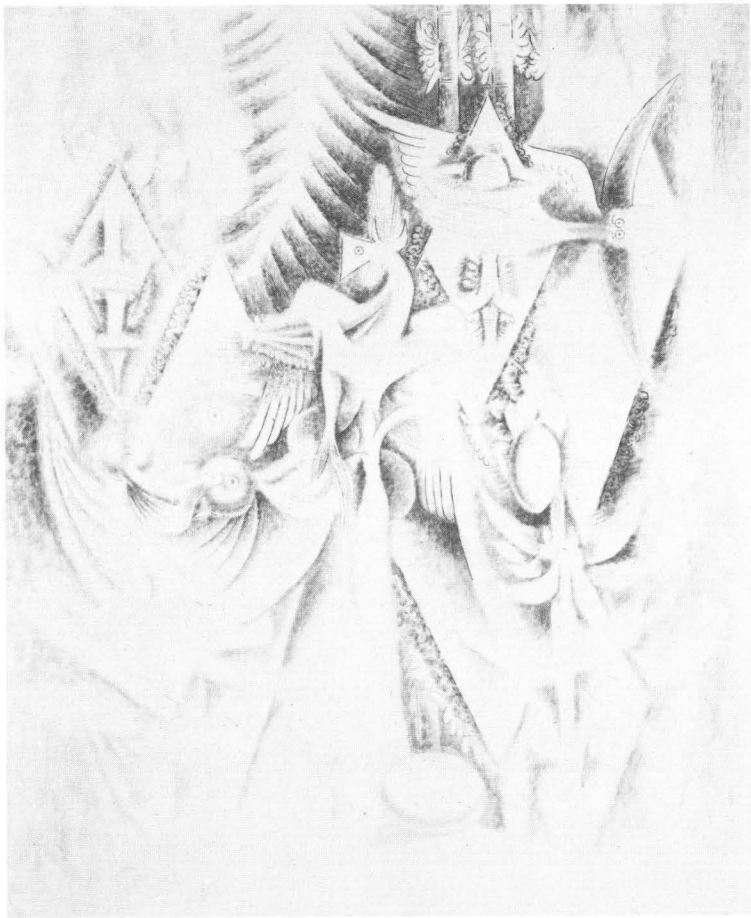


LAM, Wifredo b1902

43 Idol (1944)

Oil on canvas $61\frac{3}{8}$ x $49\frac{5}{8}$

Collection Dr Carlos Raul Villanueva y Sra., Caracas

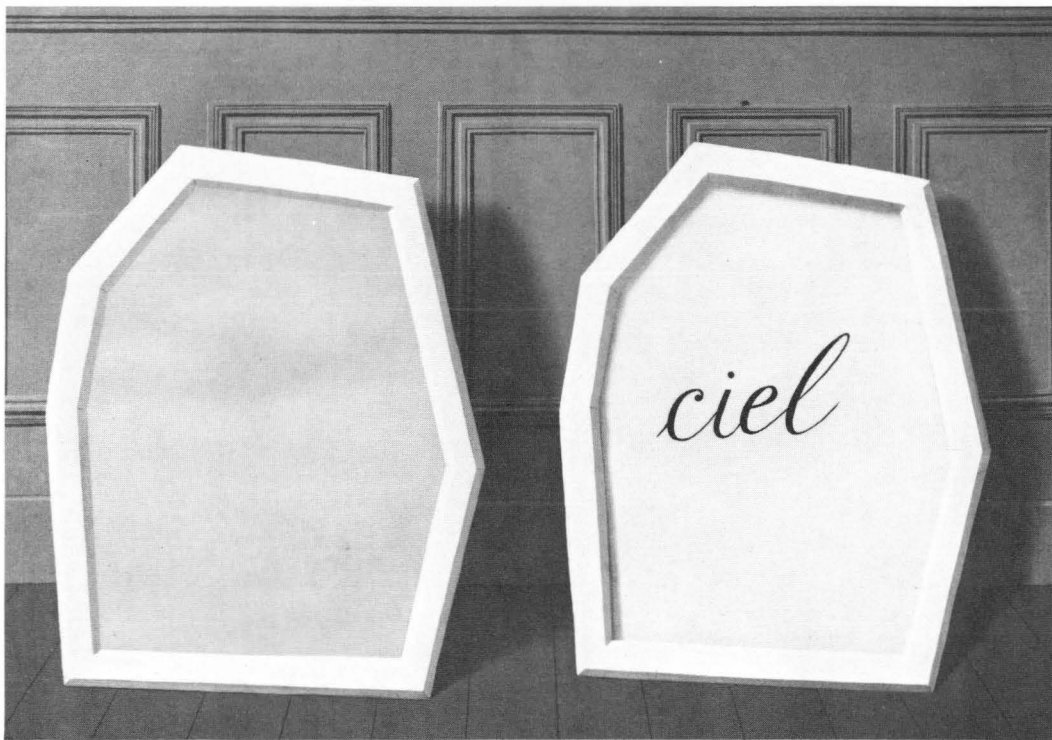


LAM, Wifredo

44 Chemical Nuptial (1944)

Oil and charcoal on canvas $61\frac{1}{2} \times 49\frac{3}{4}$

Lent anonymously, New York



46

MAGRITTE, Rene 1898-1967

45 The Lovers (1928)

Oil on canvas $21\frac{3}{8} \times 28\frac{7}{8}$

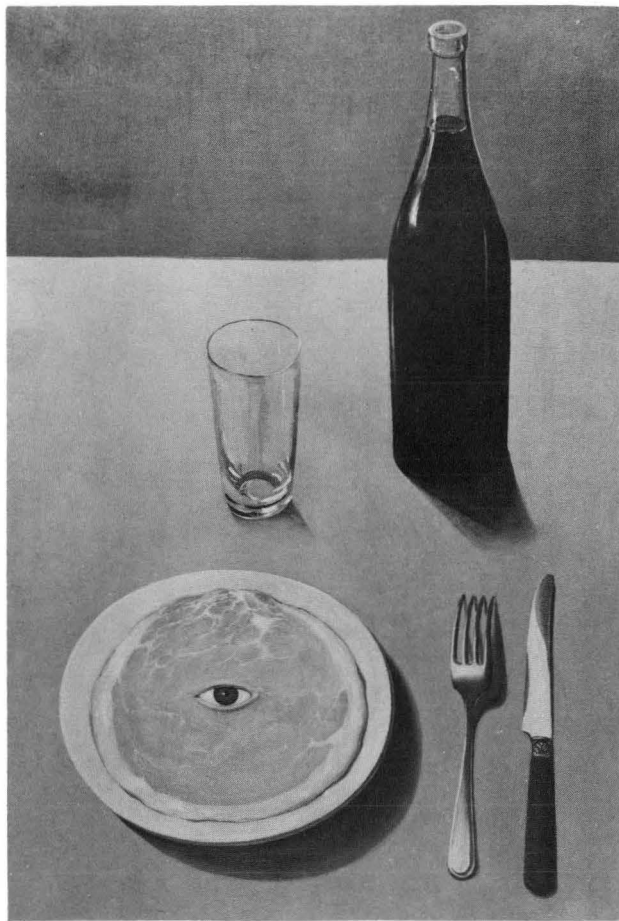
Collection Mr Richard S. Zeisler, New York

MAGRITTE, Rene

The Palace of Curtains, III (1928-29)

46 Oil on canvas $32 \times 45\frac{7}{8}$

The Sidney and Harriet Janis Collection, 1967



MAGRITTE, Rene

47 Portrait (1935)

Oil on canvas $28\frac{7}{8} \times 19\frac{3}{4}$

Gift of Kay Sage Tanguy, 1956



49

MAN RAY b1890

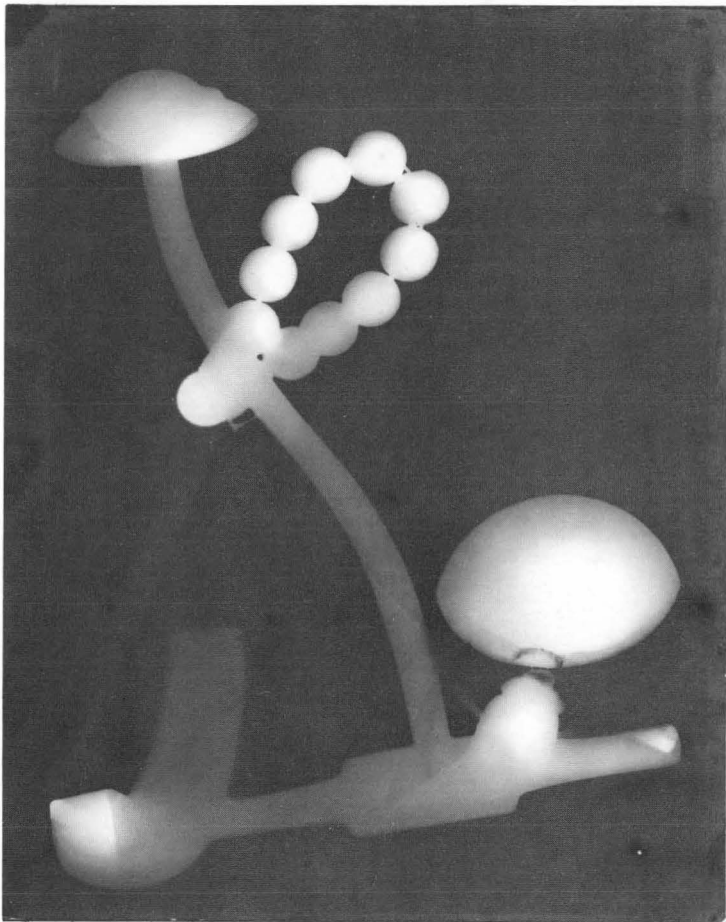
The Enigma of Isidore Ducasse (1967; after lost original of 1920)

48 Cloth and rope over sewing machine 16 x 18 $\frac{5}{8}$ x 11 $\frac{1}{2}$
Study Collection, The Museum of Modern Art, New York

MAN RAY

49 Gift (c1958; after lost original of 1921)

Painted flat iron with metal tacks 6 x 3 $\frac{1}{2}$ x 4 $\frac{1}{2}$
James Thrall Soby Fund, 1966

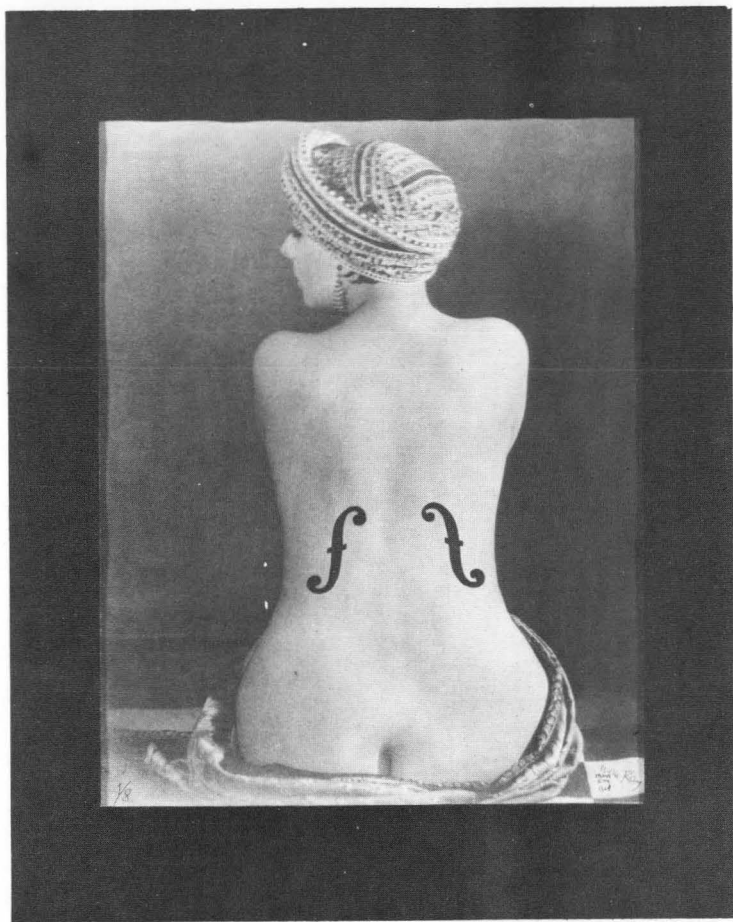


MAN RAY

50 Rayograph (1923)

Photogram $11\frac{1}{2} \times 9\frac{1}{8}$

Gift of James Thrall Soby, 1941



MAN RAY

51 Le Violon d'Ingres (1924)

Modified photograph 15 x 11½

Collection Arne Ekstrom, New York



MASSON, Andre b1896
52 Furious Suns (1925)
Pen and ink 16 $\frac{3}{8}$ x 12 $\frac{1}{2}$
Purchase, 1935

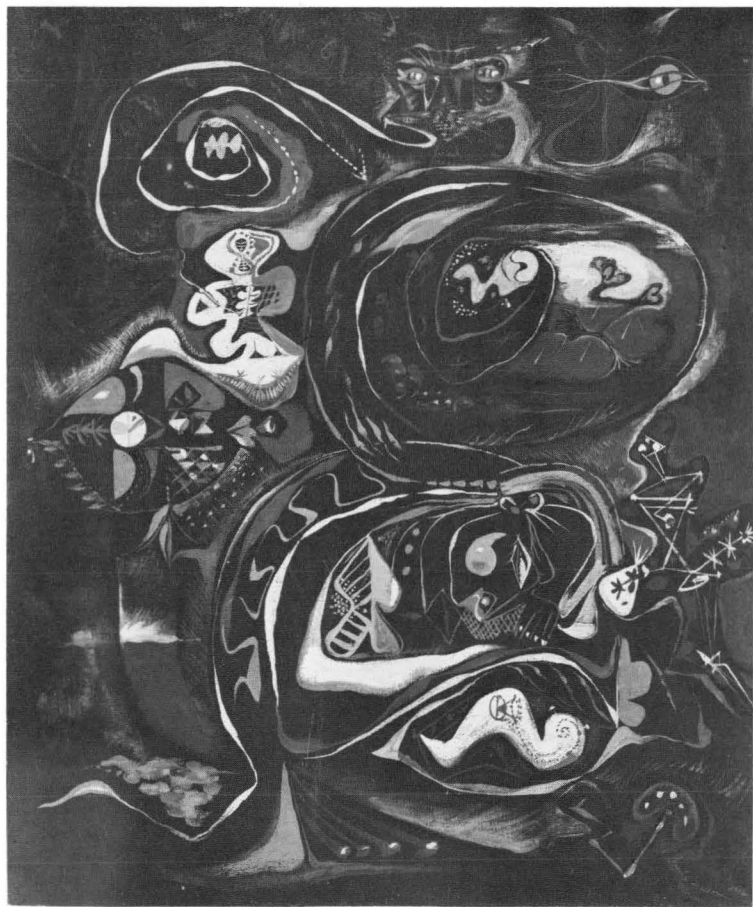


MASSON, Andre

53 Battle of a Bird and a Fish (1927)

Oil on canvas 39 $\frac{3}{8}$ x 25 $\frac{5}{8}$

Gift of Richard L. Feigen, 1963



MASSON, Andre

54 Meditation on an Oak Leaf 1942

Tempera, pastel and sand on canvas 40 x 35

Given anonymously, 1950

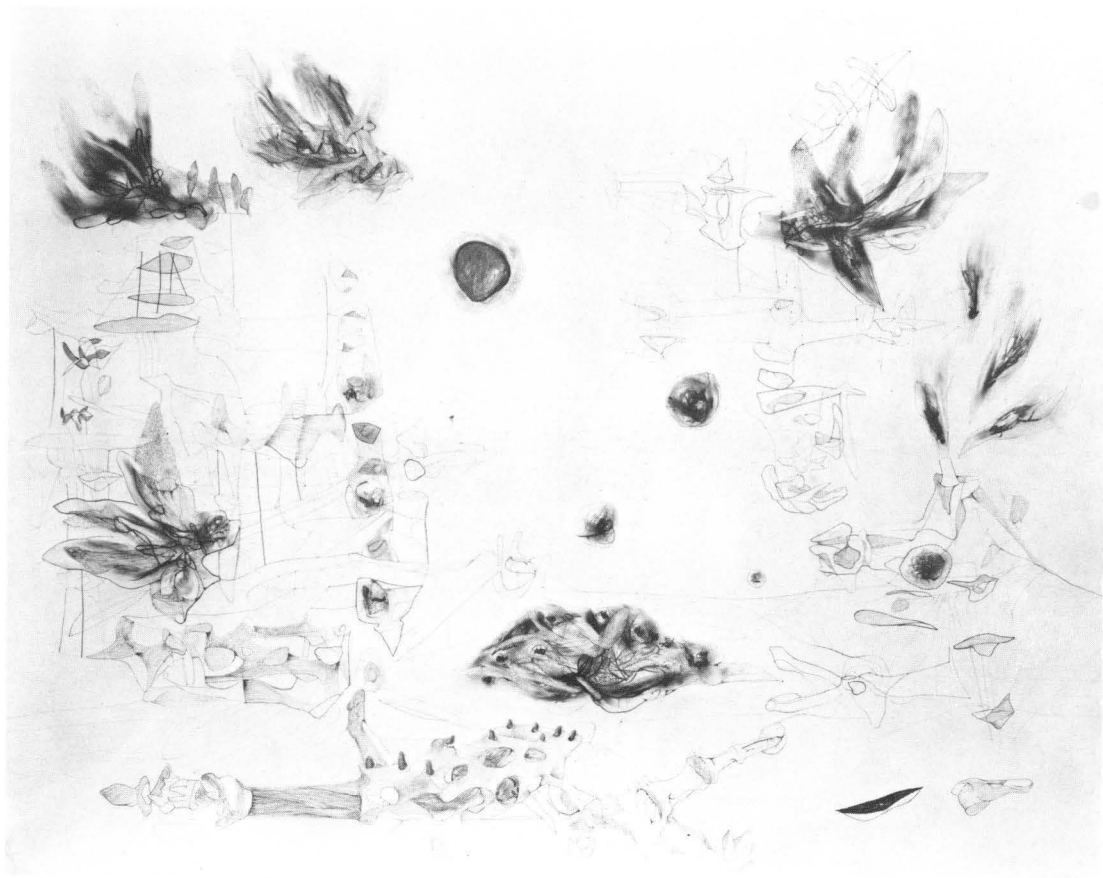


MATTA (Sebastian Antonio Matta Echaurren) b1912

55 Endless Nude (1938)

Pencil and coloured crayon $12\frac{3}{4}$ x $19\frac{1}{2}$

Katherine S. Dreier Bequest, 1953



MATTA

56 Condors and Carrion (1941)

Pencil and crayon 23 x 29

Inter-American Fund, 1942



MATTA

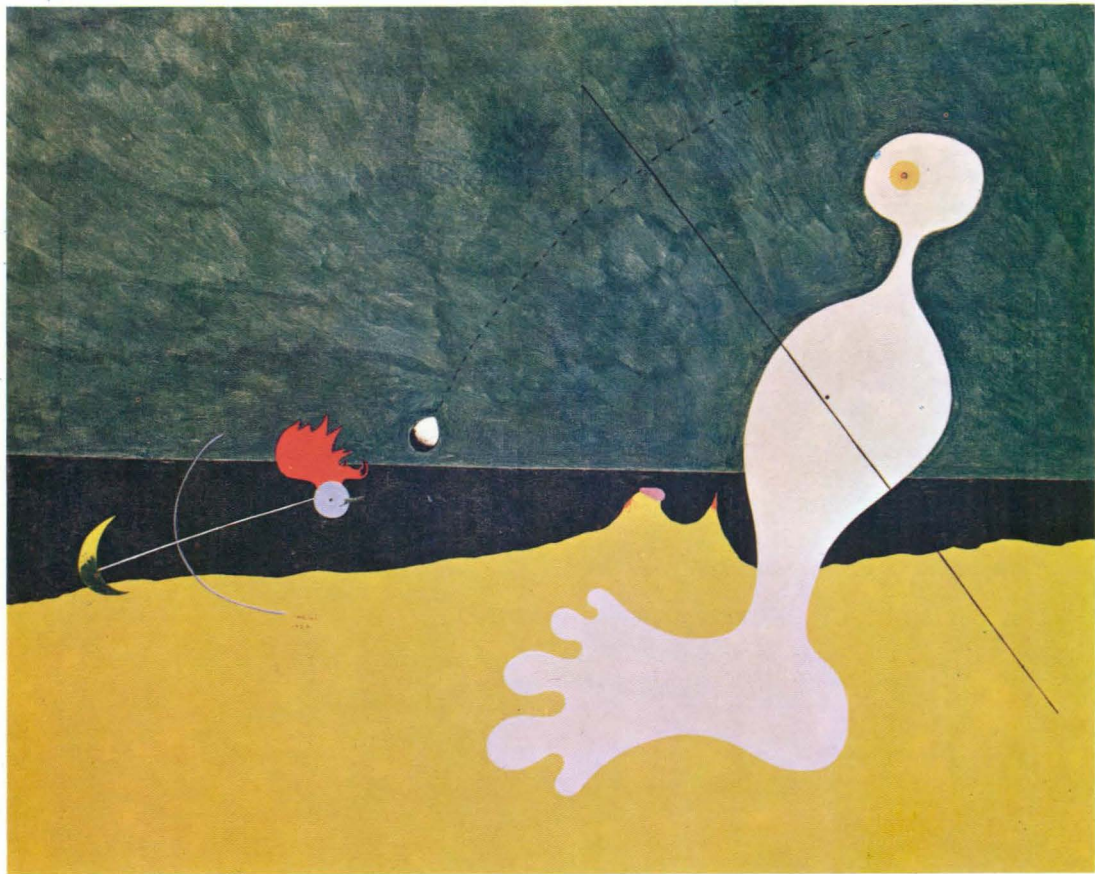
57 Listen to Living (1941)

Oil on canvas $29\frac{1}{2} \times 37\frac{3}{8}$
Inter-American Fund, 1942

MATTA

58 Disasters of Mysticism 1942

Oil on canvas $15 \times 20\frac{1}{4}$
Collection Mr and Mrs James Thrall Soby

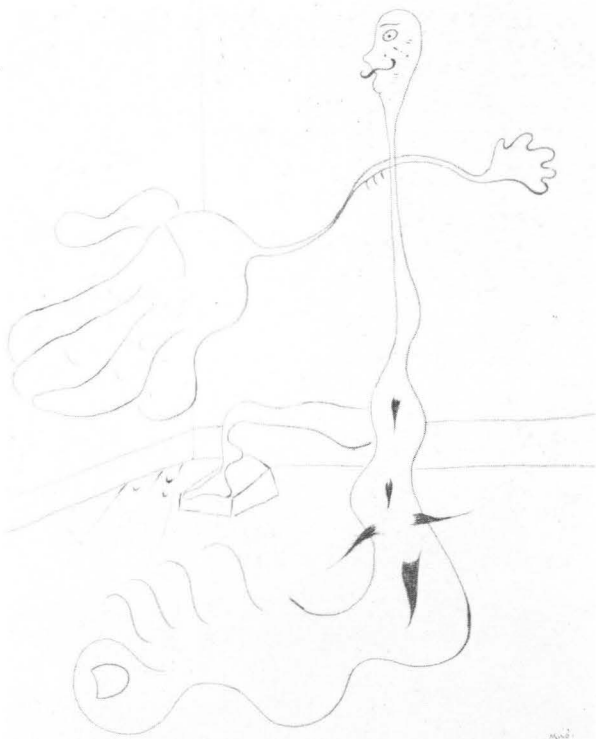


MIRO, Joan b1893

59 Person Throwing a Stone at a Bird 1926

Oil on canvas 29 x 36 $\frac{1}{4}$

Purchase, 1937



MIRO, Joan

60 Statue (1926)

Conte crayon on buff paper $24\frac{1}{2} \times 18\frac{3}{4}$

Purchase, 1936

MIRO, Joan

61 Collage 1929

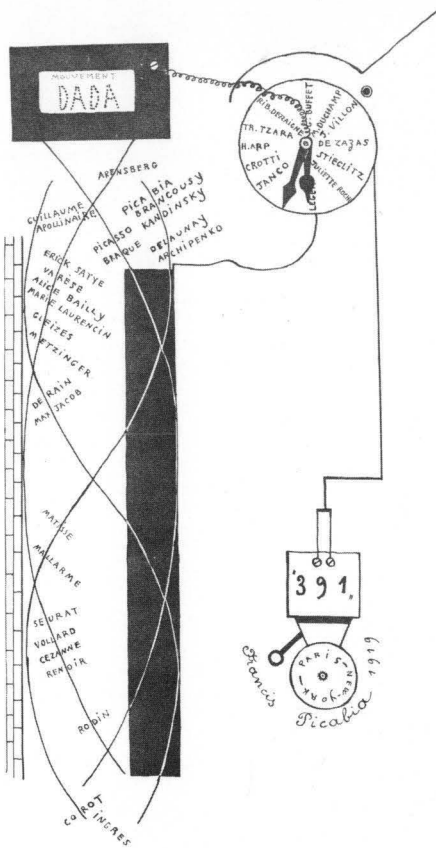
Pastel, ink, watercolour, crayon and paper collage $28\frac{5}{8} \times 42\frac{5}{8}$

Purchase, 1968



MIRO, Joan
62 Object (1931)

Assemblage: painted wood, steel, string, bone and a bead $15\frac{3}{4}$ high including base
Gift of Mr and Mrs Harold X. Weinstein, 1961



PICABIA, Francis 1879-1953

63 Dada Movement, Chart (1919)

Pen and ink $20\frac{1}{8}$ x $14\frac{1}{4}$

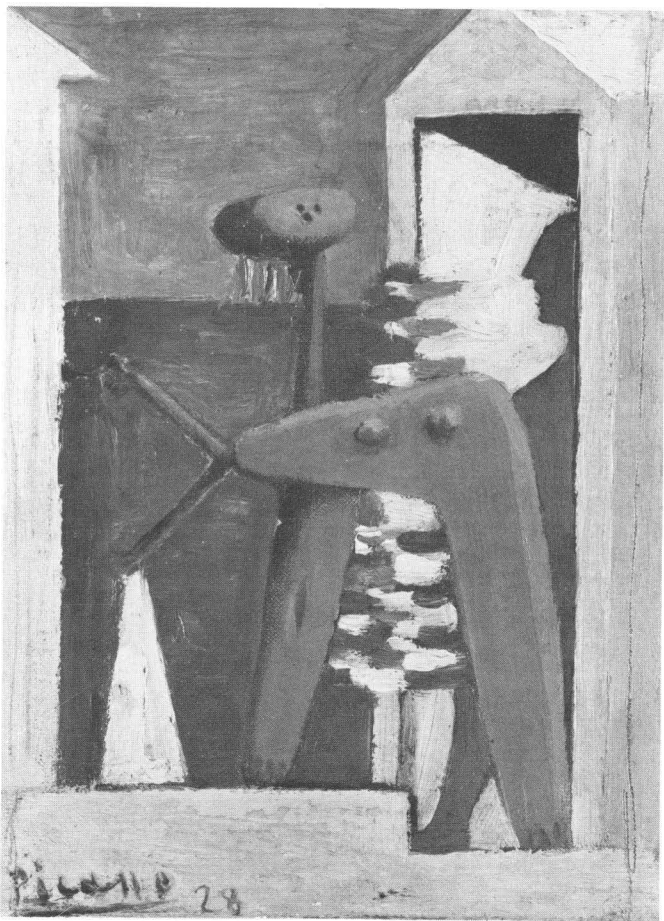
Purchase, 1937

PICABIA, Francis

64 Untitled (c1919)

Watercolour, pen and ink $14\frac{7}{8}$ x $9\frac{7}{8}$

Extended loan of the Joan and Lester Avnet Collection, 1970

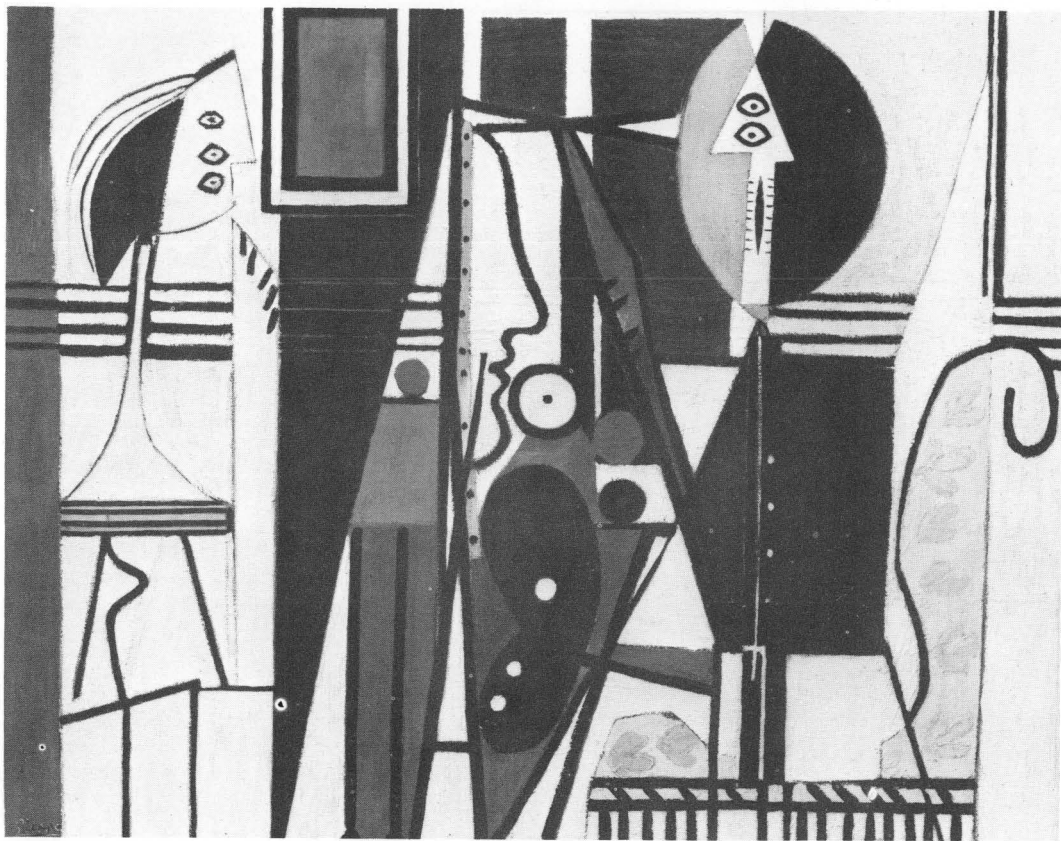


PICASSO, Pablo b1881

65 Bather and Cabin (1928)

Oil on canvas $8\frac{1}{2}$ x $6\frac{1}{4}$

Hillman Periodicals Fund, 1955

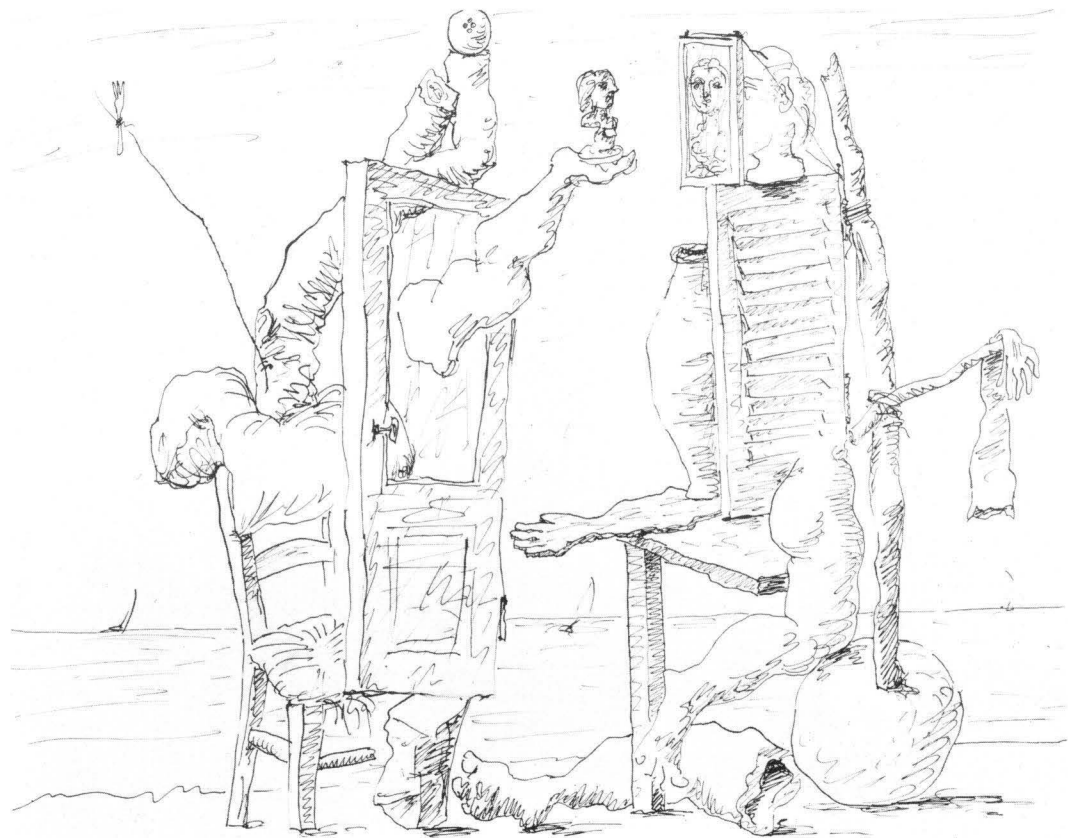


PICASSO, Pablo

66 Painter and Model 1928

Oil on canvas 51 x 64 $\frac{1}{8}$

The Sidney and Harriet Janis Collection, 1967



PICASSO, Pablo

67 Two Figures on the Beach July 28, 1933

Pen and ink $15\frac{3}{4} \times 20$

Purchase, 1939



PICASSO, Pablo

68 Grand Air (1936) A poem by Paul Eluard
Etching, printed in black Plate $16\frac{3}{8}$ x $12\frac{1}{2}$
A Conger Goodyear Fund, 1948

PICASSO, Pablo

69 Reclining Nude 1938
Pen, ink and gouache $16\frac{3}{4}$ x $25\frac{3}{4}$
Extended loan of the Joan and Lester Avnet Collection



Kurt Schwitters 1920

SCHWITTERS, Kurt 1887-1948

70 Night Lamps 1920

Collage $6\frac{1}{4} \times 4\frac{3}{4}$

Courtesy Sidney Janis Gallery, New York



SCHWITTERS, Kurt

71 Bordeaux 1926

Collage $6\frac{1}{2}$ x 5

Courtesy Sidney Janis Gallery, New York



TANGUY, Yves 1900-1955
72 Mama, Papa is Wounded! (1927)
Oil on canvas 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$
Purchase, 1936



TANGUY, Yves
73 Untitled (1931)
Gouache $4\frac{1}{2}$ x $11\frac{1}{2}$
Purchase, 1935

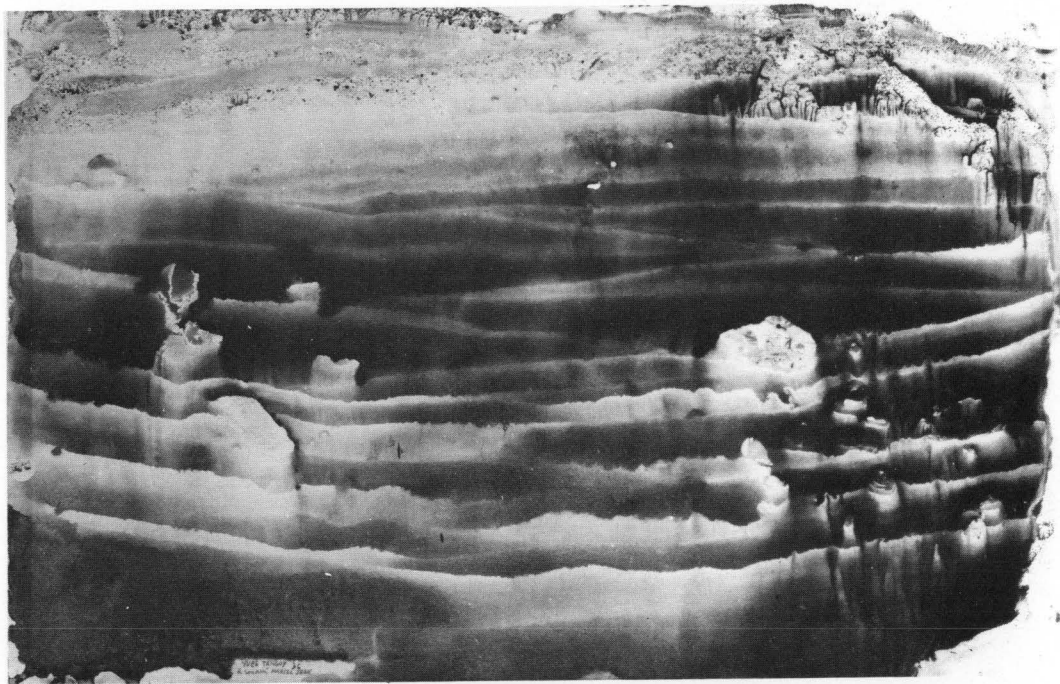


TANGUY, Yves

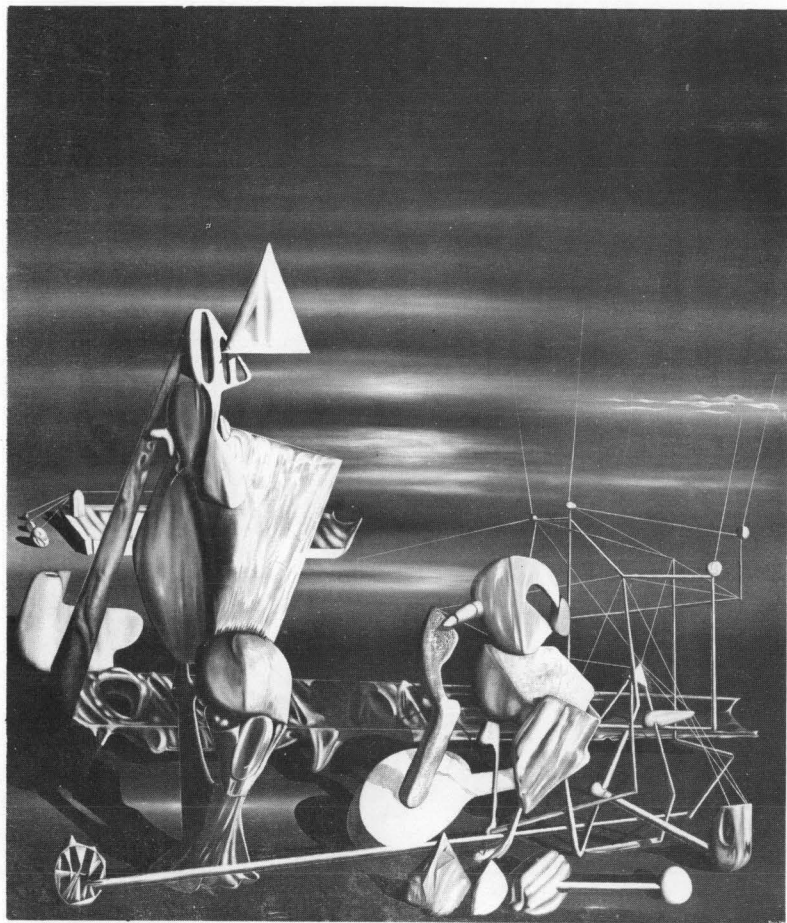
74 Letter to Paul Eluard (1933)

Pen and ink and pencil 10 $\frac{3}{8}$ x 7 $\frac{1}{2}$

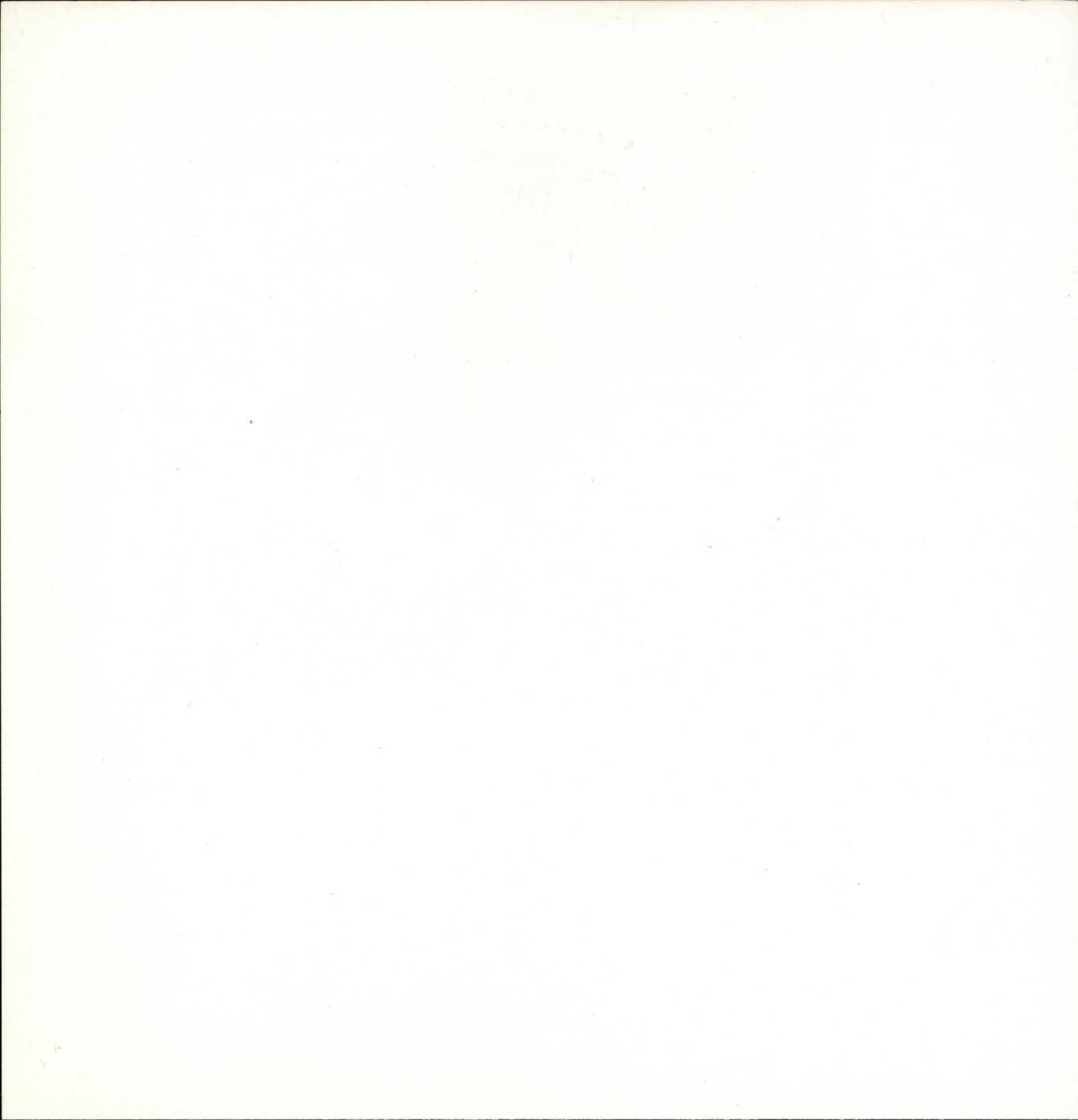
Purchase, 1966

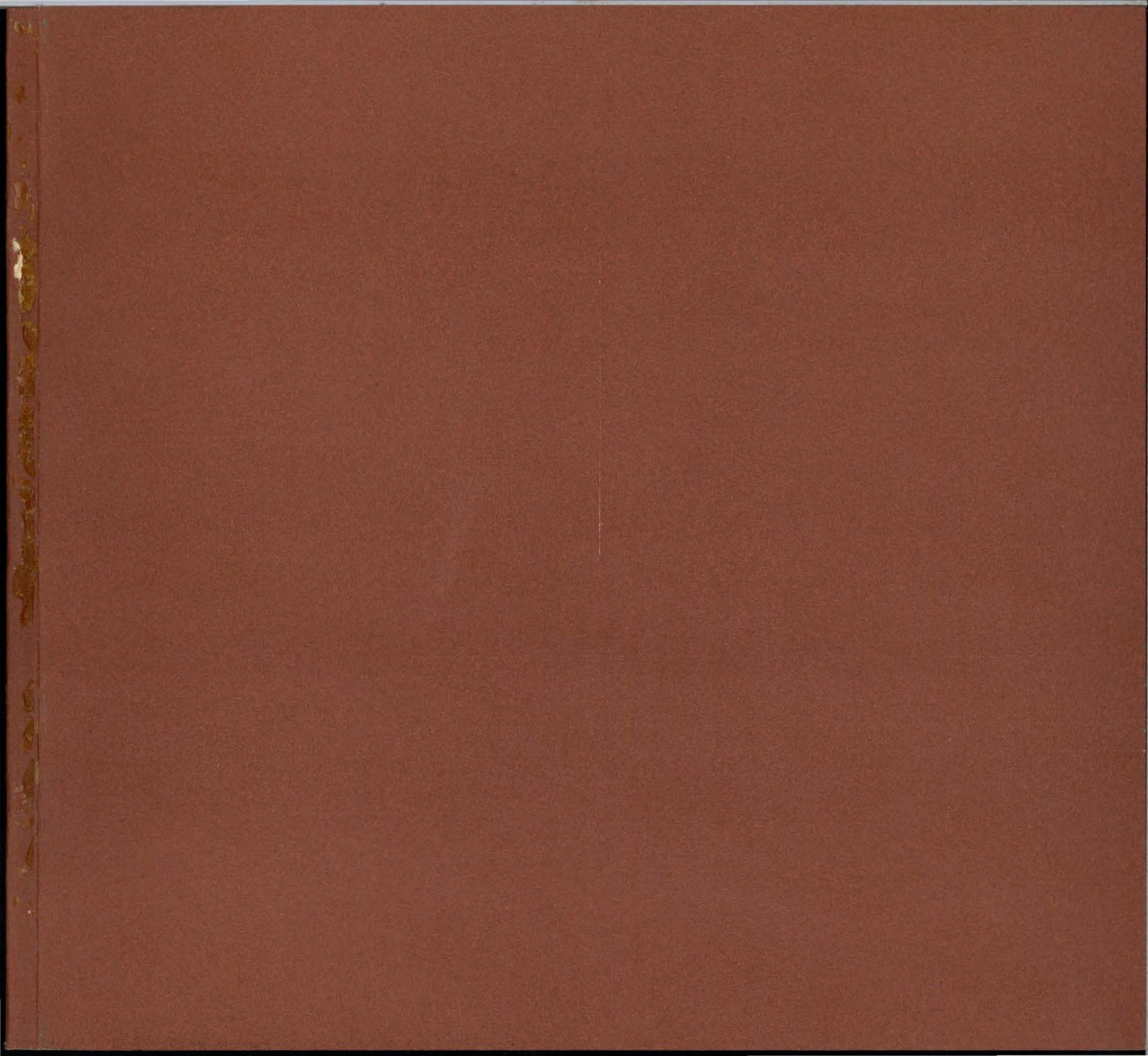


TANGUY, Yves
75 Decalcomania (1936)
Gouache and brush $12\frac{3}{4}$ x $19\frac{5}{8}$
Purchase, 1969



TANGUY, Yves
76 Slowly Towards the North (1942)
Oil on canvas 42 x 36
Gift of Philip Johnson, 1943





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SURREALISM

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