



EXILIC
pleasures

EXILIC PLEASURES

SURREALISM REFUGED IN AMERICA

William Baziotes
Victor Brauner
André Breton
Leonora Carrington
Federico Castellon
Salvador Dalí
Oscar Domínguez
Enrico Donati
Marcel Duchamp
Jimmy Ernst
Max Ernst
Leonor Fini
Gordon Onslow Ford
David Hare
Marcel Jean
Gerome Kamrowski
André Masson
Roberto Matta
Wolfgang Paalen
Man Ray
Kay Sage
Kurt Seligmann
Yves Tanguy

Essay
Martica Sawin

Curated by
Rowland Weinstein
Brooke L. McGowan-Herzog

LEILA HELLER GALLERY.
WEINSTEIN GALLERY



TABLE OF CONTENTS

FOREWORD

Brooke Lynn McGowan-Herzog
Rowland Weinstein

11

SURREAL ENCOUNTERS

Martica Sawin

15

A-Z

APRÈS LE DICTIONNAIRE ABRÉGÉ DU SURREALISME

In the tradition of the abridged dictionary of Surrealism

19

WORKS CITED AND CONSULTED

100

ACKNOWLEDGMENTS

104

FOREWORD

'Cache-toi, guerre.' 'Go hide, war'
(*Dictionnaire Abrégé du Surréalisme*, 1938)

Published in 1938, following upon and in response to the first major exhibition of Surrealism in America at the Museum of Modern Art in New York curated by Alfred Barr, the *Abridged Dictionary of Surrealism*, edited by André Breton, was a shot across the pond by the movement's founder, to maintain editorial control over a movement that already reached far beyond its native Parisian milieu. In the same year, the group would mount one of the last exhibitions of Surrealism in Europe, the *Exposition Internationale du Surréalisme*, before the specter of war came to once more haunt the continent. By the twilight of 1939, Max Ernst would be temporarily interned as a degenerate artist by the Nazis; André Breton would begin considering to flee Paris (arriving in New York in 1941 with the help of David Hare); Kurt Seligmann, Yves Tanguy, and Wolfgang Paalen were all on their way to America, a country once not even present on the *Surrealist Map of the World* (1929).

Though traditional exhibitions of Surrealism have chosen to focus on the era of the movement's founding—in the heady, absurdist avant-garde experiments of late 1920s and 1930s Paris—*Exilic Pleasures* seeks instead to mine the material and aesthetic consequences of the rise of WWII during the late 1930s and 1940s on Surrealism: the effects of the mortal terror which drove dozens of Surrealist artists to New York City and beyond in search of a refuge from a violence they already knew all too well.

Desire, myth, poetry, taboo, transgression: beginning as a literary movement and manifesto in 1924, and born from the ashes of World War I's apparent failure of reason, Surrealism not only took to task rationalism and nationalism, but also sought to enact a social revolution by means of a subversion of the conscious mind through the aesthetic exploration of the absurd—both in terms of its works of art and manner of exhibition. Surrealists sought to interrupt the expected forms of exhibition, pushing the bounds of viewing practice with the use of avant-garde techniques, which we have cited in this exhibition. Notably, in 1942, an exhibition curated by a misanthropic André Breton with the aid of Marcel Duchamp, the *First Papers of Surrealism*, held in midtown Manhattan, featured not only a labyrinthine web of one mile of twine, but also hanging bags of coal, pointing towards a revolutionary reevaluation of labor.

This exhibition is also a partner to our previous presentation of Abstraction and the legacy of the Museum of Non-Objective Painting, revealing Surrealism as the twinned force in 1940s America contributing in the development of Abstract Expressionism by the early 1950s. The influence of Surrealism on a new generation of American artists, and its tensions with Abstraction cannot be understated, but can oft garner alternate interpretations. As Martica Sawin notes of the effect of Surrealism's exile, this encounter depicts "a collective Surrealist arm extending the automatist brush to an outstretched American hand." Yet under the aegis of a renewed emphasis on automatic writing, not only did Surrealist compositions in the 1940s America veer away from obsessional defiguration of the human (and often female) form, towards more abstract, geometric compositions, as evinced here in the work of Max Ernst or Enrico Donati, but also artists such as Jackson Pollock adopted from his Surrealist counterparts a deeply libidinal, liberated gesture. Or as Meyer Shapiro suggests, "It wasn't automatism that the Americans learned from the Surrealists, but how to be heroic."

From the cleared ground of the 1940s battle between European exiles of Abstract and Surrealist tendencies refuged in America, Abstract Expressionism arose.

Brooke Lynn McGowan-Herzog
Rowland Weinstein



Enrico Donati / Marcel Duchamp

Prière de Toucher, 1947

Hand-colored foam and velvet on limited edition exhibition catalogue for *Le Surréalisme en 1947*

9.5 x 8.3 x 1.3 in

On following pages 12 and 13: installation view of the *First Papers of Surrealism* (1942) in Manhattan, featuring Marcel Duchamp's *One Mile of String*. For a full description please see page 75.



SURREAL ENCOUNTERS

MARTICA SAWIN

"There is no great expedition in art which is not undertaken at the risk of one's life...the road to take is obviously not the one with guard rails along its edge; each artist must take up the search for the golden fleece alone." Andre Breton, "Prolegomena to a Third Surrealist Manifesto" ¹



Enrico Donati
Shoes, 1945
Oil on leather shoes
5.8 x 7.8 x 11.3 in

Andre Breton, the poet founder of Surrealism, wrote these words as a refugee in New York in 1941 and published them in *VVV*, the journal he had launched as evidence of Surrealism's beachhead in the New World. Such words were a challenge to American artists who had been brought up on Social Realism, Regionalism, or the dogmas of geometric abstraction. Surrealist art was not unknown in the US during the 1930s thanks to the large 1936 show at MoMA and to exhibitions in the galleries of Julian Levy, Pierre Matisse and Curt Valentine, but it became a more visible presence when the outbreak of World War II in Europe brought a flow of refugees that included a dozen members of the pre-war Paris-based Surrealist group. The resulting exhibitions, publications, press attention, parties, and friendships made the Surrealist incursion a catalyst for the radical transformation of American art that emerged in the post-war years.

Surrealism differed from many movements in the arts in that it had a literary component and a strong leader in the charismatic Breton whose agenda focused more on the human psyche than on aesthetic considerations. A former medical student, he had served as an orderly at the front during World War I. Transporting shell-shocked patients, he saw at first hand the "derailments of the human mind." For him the function of art was to liberate the psyche from the straitjacket of rationalism that in 1914 had led the civilized world into a disastrous war that resolved nothing. Hence his efforts to coordinate surrealist activities to produce attention-getting exhibitions, journals, artist/poet collaborations, manifestos, and broadsides. His decision to leave occupied France for the United States was partly motivated by the hope of spreading Surrealism across the Atlantic. While he was still in France Breton wrote to Kurt Seligmann, the first of the Surrealist refugees to reach the United States: "I am convinced that the

future of Surrealism is where you are." ²

Awaiting Breton's arrival in New York, in addition to Seligmann, were Yves Tanguy, Kay Sage who had been instrumental in securing visas for the emigres, poet Nicholas Calas, Jimmy Ernst, recent recruits Roberto Matta and Gordon Onslow Ford, and William Stanley Hayter, who had transferred his print workshop, Atelier 17, from Paris to Greenwich Village. Andre Masson and his family arrived at the same time as the Bretons, followed by Max Ernst in the company of Peggy Guggenheim. Finally, one of the last boats to leave Marseilles delivered Marcel Duchamp, who was welcomed by Breton as his "technician of shock." Duchamp was fundamental to any plans for a Surrealist exhibition. A smaller Surrealist contingent that took refuge in Mexico included Wolfgang Paalen, Leonora Carrington, Remedios Varo, Esteban Frances, and poet Benjamin Peret.

Since its founding in the mid-1920s Surrealism had been in the public eye thanks to unorthodox exhibitions that paired tribal art with the latest innovations by members of the Surrealist group. As early as 1927, the Galerie Surrealiste mounted a show that juxtaposed paintings by Yves Tanguy with Native American objects. Paralleling the rise of cultural anthropology as a field for research and collecting, the Surrealists became devotees of tribal art, especially that of the Pacific Northwest and Polynesia in the south Pacific. Works that they collected were often exhibited along with works of art they created, sometimes motifs from tribal carvings were incorporated in new work. As early as 1934 Enrico Donati traveled to the American southwest in pursuit of Native American art and both Kurt Seligmann and Wolfgang Paalen spent time in British Columbia, documenting life in the villages and acquiring major objects.

As satellite Surrealist groups formed in other countries, exhibitions proliferated around Europe, while the first westward

expansion of Surrealism took the form of an exhibition in Tenerife, arranged by the Canary Island native, Surrealist artist Oscar Dominguez. An exhibition at the New Burlington Gallery in London was organized by British members of the group and attended by a delegation from the continent, including Salvador Dali, who almost suffocated in the diver's suit he wore for the opening. That it attracted many visitors and prompted a lot of controversy in the press must have been gratifying to Breton who kept tabs on public response through a clipping service.

It was doubtless the influence of Freud on Breton that prompted his fascination with objects like Duchamp's "ready-mades" that were divorced from their intended function. Accordingly, he issued a challenge announcing a show of Surrealist objects to be held in the gallery of Charles Ratton. An entire issue of *Cahiers d'art* was devoted to this assemblage of bizarre and perplexing objects, some plucked directly from nature, others either selected or fashioned by Surrealist artists. Although initially hesitant, Alfred Barr, director of the Museum of Modern Art, acquired a number of these objects for the museum's 1936 *Fantastic Art, Dada, Surrealism* exhibition. While it offered an impressive gathering of prime examples of Surrealist art, the museum's conventional installation lacked the sensation of disorientation and mystification that attended the improvisational and novel exhibitions assembled by the artists themselves.

By contrast the Paris *Exposition Internationale du Surréalisme*, held at the Galerie Beaux-Arts in the winter of 1938, was a landmark event that has become a standard textbook example of essential Surrealism. For this major show in a prestigious Paris gallery Breton enlisted Marcel Duchamp to devise an installation that would disguise the gallery's classical decor and contribute an overall discomforting effect that was in keeping with Surrealist goals. Visitors on opening night crossed a courtyard to peer into Salvador Dali's *Rainy Taxi* with a crocodile driver, snails crawling over a blonde manikin, and rain pouring through the roof. On entering the gallery they were handed flashlights to light their way along a corridor lined with life-size female manikins, each dressed by one of the contributing artists according to his fantasies or fetishes. Further on, the walls were hung with Surrealist paintings; altered objects and four beds stood randomly around a pond while a brazier burned nearby. To obscure the ornate ceiling moldings Duchamp ordered 1000 empty coal sacks which hung limply overhead like bats with folded wings. It was both the largest and the last Surrealist bid for attention in Paris. Less than two years later the outbreak of war would disband the Surrealists and prompt a dozen of them to seek means of getting across the Atlantic to carry on the Surrealist Revolution in the United States and Mexico.

The first exhibition in the Western Hemisphere organized by the Surrealists opened in Mexico at the Galeria de Arte Mexicano in 1940. The selection was made by Breton when he was still in uniform in France, while the organizing in Mexico was carried on by Wolfgang Paalen and Peruvian artist Cesar Moro. Although settled in Mexico, Paalen maintained communication with New York where he had shows of his groundbreaking paintings at the Julian Levy Gallery and Art of This Century. It was largely for a New York audience that he published a journal, *Dyn*, whose contents were intended to go beyond Surrealism, establishing connections between art and contemporary physics. The young American artist Robert Motherwell served briefly as editorial assistant and *Dyn* became the first journal to reproduce paintings by Jackson Pollock, William Baziotés, and Motherwell alongside work by the younger Surrealists, Matta and Gordon Onslow Ford.

Surrealism had already made inroads in New York by the time Breton arrived in the spring of 1941. There had been gallery exhibitions of Seligmann, Matta, Paalen, Tanguy and Donati, and the journal *View* had become a vehicle for the promotion of Surrealist art and writing. Both European and American artists were in the audience at the New School for Social Research when Gordon Onslow Ford gave a series of lectures on Surrealism in January 1941. At Hayter's Atelier 17 American artists pulled prints alongside Surrealists who had previously worked at the atelier in Paris. Robert Motherwell studied painting and printmaking with Kurt Seligmann, and through him met the Surrealists which led to his spending the summer of 1940 in Mexico in the company of Matta.

In August of 1942 Breton wrote to Onslow Ford who had settled in a remote Mexican village., "Duchamp is in New York. That is the most beautiful acquisition we have had. I am preparing a Surrealist exhibition for October 15...I hope at least there will remain from this exhibition a catalog which I am busy working on and which I am confident will be something new."³⁴ The resulting exhibition, *First Papers of Surrealism*, a reference to the naturalization process, opened in October in the Whitlaw Reid mansion on Madison Avenue as a benefit for the Coordinating Council of French Relief Societies. Installation in the ornate interiors presented problems that Marcel Duchamp was again called on to solve. The solution he proposed involved stringing five miles of twine back and forth and up and around the temporary partitions on which hung recent works by the Surrealists and a few American friends—Baziotés, David Hare, Kay Sage, Calder, Arshile Gorky, and Motherwell. The barrier formed by the web, physical yet transparent, was a classic example of the Surrealist predilection for irrational and dislocating installations.

Outstanding works by the emigres hung on the partitions in a space crisscrossed by the webs of string, installed under Duchamp's direction. Among the hard-to-see

paintings were such masterpieces as Masson's *Meditation on an Oakleaf* and *There is no perfect world*, Max Ernst's *Surrealism and Painting*, Matta's *The Earth is a Man*, and Onslow Ford's *First Five Horizons*. At the opening two children were assigned to toss a ball in the maze and viewing became a kind of happening as guests wove their way through the obstacle course. Performance and installation had become forms of artistic expression.

First Papers was followed in November by the opening of Art of This Century in a Surrealist-inspired space designed by Austrian architect Frederick Kiesler. The gallery was the inspiration of Peggy Guggenheim who, in the company of Max Ernst, had returned to the U.S. after years as an expatriate. Both her gallery and her triplex apartment became meeting places for the emigres and American artists. Some of the latter, including Pollock, were soon exhibiting in her gallery along with her Surrealist friends. The unique installation—some paintings were thrust out from the curved walls on sawed off baseball bats—introduced a new freedom from convention in the way artworks were presented. Jimmy Ernst worked as Guggenheim's assistant for the first year, then joined forces with Virginia Lust to start the independent Norlyst Gallery dedicated to showing unorthodox work by unknown artists. Jimmy Ernst's painting had gone a step beyond Surrealism into a form of rhythmic abstraction that took its inspiration from jazz.

Breton returned to Europe at the end of the war without the satisfaction of having established a Surrealist colony, but the effect of Surrealism on American art was nonetheless profound. After experiencing the shock of both the artworks and their presentation, there was no going back to old conventions of representation. Yet there was no foreordained way to go. The cues offered by Hayter proposed a reliance on the process as a means of discovery. "The thinking is done in the medium itself. You find what you want during the operation, by means of the operation."⁵ Breton had emphasized the role of risk and "the search that each artist must undertake alone." Matta proposed the automatist gesture as the way of getting into a work, and he recruited several younger American artists to work together in his studio on Saturday afternoons in the winter of 1942. The participants were Motherwell, Peter Busa, Gerome Kamrowski, William Baziotés, and, sporadically, Pollock.

Peter Busa recalled that Matta would have them practice gestural painting or drawing, then look at the work to see what dimension was reflected. "If one trusted one's ability just to move one's hand," he said, "one could tap many of the sources of the images and come up with not only a discernible Surrealist image, but at the same time a certain amount of freedom."⁶

The challenge that freedom brings was the real legacy of Surrealism. Efforts to meet that challenge have resulted in seventy-five years of rapidly accelerating change and innovation in the arts. Man Ray who spent the war years in Hollywood summed it all up when he wrote: "The Surrealists had been here, Nothing would ever be the same."⁷

ENDNOTES

¹ WW number 1, Spring, 1942.

² Kurt Seligmann papers, Beinecke Rare Book Library, Yale University (not yet cataloged).

³ Gordon Onslow Ford archives, Lucid Art Foundation, Inverness, California.

⁴ Interview with the author, Paris, 1985.

⁵ Simon, Sidney. "Concerning the Beginnings of the New York School 1939-1943: An Interview with Peter Busa and Matta." *Art International* 11 (Summer 1967).

⁶ Man Ray, *Self Portrait*, London, Deutsch, 1962

⁷ Man Ray, *Self Portrait*, London, Deutsch, 1962

Following page: installation view for the exhibition *L'Exposition Internationale du Surréalisme* (1938), the last major Surrealist exhibition in Paris before the war, featuring Duchamp's *1200 Bags of Coal*. For a full description, see page 31



A-Z

APRÈS LE DICTIONNNAIRE
ABRÉGRÉ DU SURREALISME

IN THE TRADITION OF THE ABRIDGED
DICTIONARY OF SURREALISM

'But it is true that we would not
dare venture so far, it is not
merely a question of distance.
Threat is piled upon threat ...It
is living and ceasing to live
which are imaginary solutions.
EXISTENCE IS ELSEWHERE.'

A N D R E
B R E T O N



A

ABSURDE
AMOUR
ARMOIRE ANTHROPOMORPHE

ABSURDE

« ...ces raisonneurs si communes, incapables d'élever jusqu'à la logique de l'Absurde. » (Baudelaire) « ...le dérèglement de la logique jusqu'à l'absurde, l'usage de l'absurde jusqu'à la raison » (Paul Eluard)

AMOUR

« L'amour réciproque, le seul qui saurait nous occuper ici, est celui qui met en jeu l'inhabitude dans la pratique, l'imagination dans le poncif, la loi dans le doute, la perception de l'objet intérieur de l'objet extérieur. » (André Breton et Paul Eluard) « ...L'amour a fini de se prétendre par delà (sic) le bien et le mal, mais très simplement, l'amour fait de tout mal un bien, et du moins un plus. » (René Crevel) « Tout nous amène à penser que l'amour serait qu'une sorte d'incarnation des rêves corroborant d'expression usuelle qui veut que la femme aimée soit un rêve qui se fait en chair. » (Salvador Dalí)

ABSURD

'These common men of reason, incapable to elevate themselves of the logic of the absurd.' (Charles Baudelaire) '... the derangement of logic up to the point of the absurd, the usage of the absurd up to the point of reason' (P.E.)

LOVE

'Reciprocal love, the only one that can occupy us here, is that which puts into play the unusual in practice, imagination in the commonplace, the law in the doubt, the perception of the interior object in the exterior object.' (A.B. et P.E.) '... Love is done claiming to be beyond good and evil, but rather, simply, love is that which makes of evil a good, of the less the more.' (R.C.) 'We are all lead to think that love would be a sort of incarnation of dreams, collaborating the usual expression that the beloved woman is to be a dream made flesh.' (S.D.)



Leonor Fini
Amoire Anthropomorphe, 1939
Oil on wood
86.5 x 57 x 12.5 in

A

ANGOISSE
AUTOMATIQUE (ÉCRITURE)
ARMUR (FEMME EN)

ANGOISSE

Lampe qui file avec des bruits de rapière.

AUTOMATIQUE (ÉCRITURE)

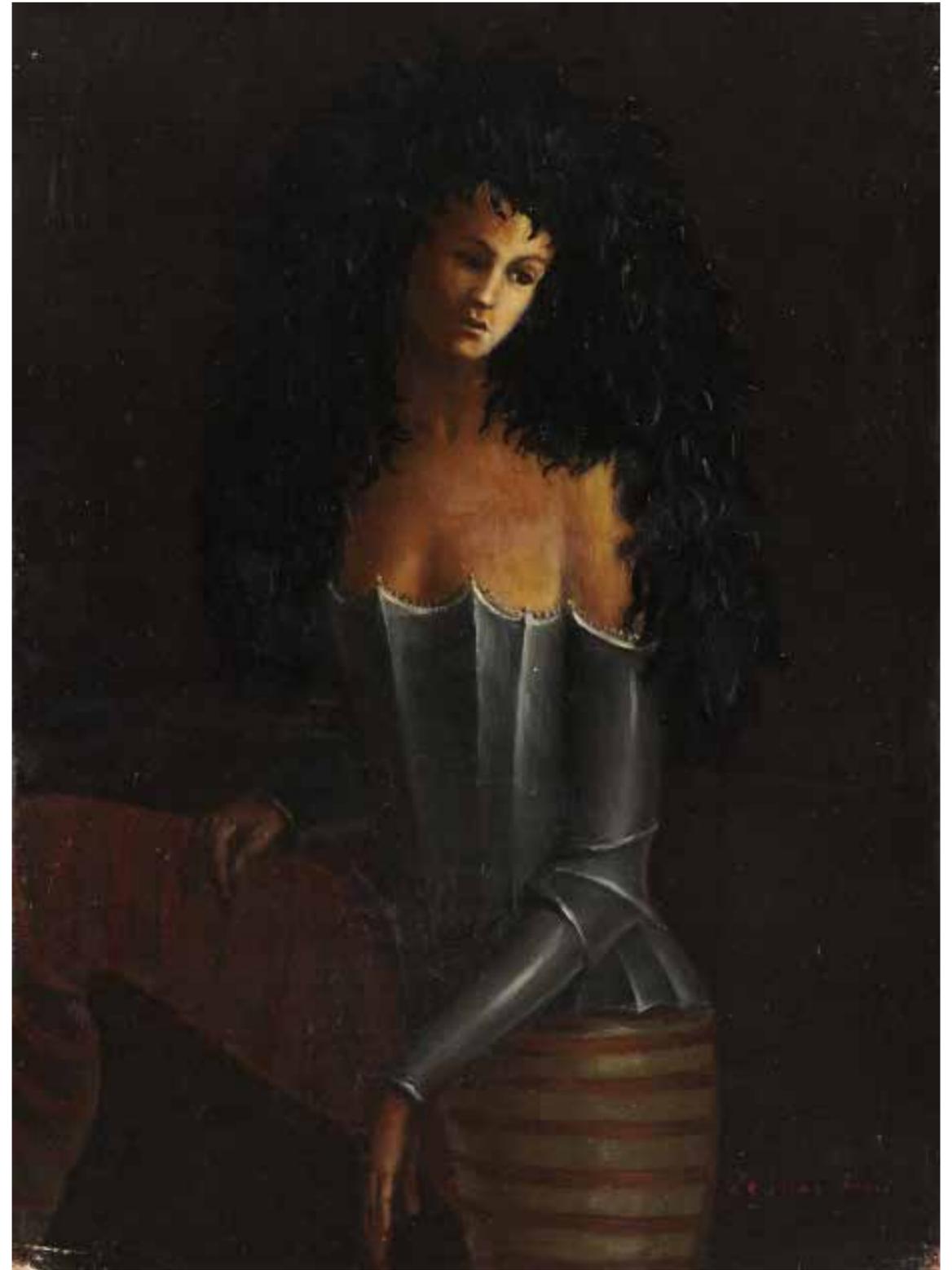
« L'écriture automatique et les récits de rêves présentent l'avantage de fournir les éléments de l'appréciation de grand style à une critique désespérée, de permettre un reclassement général des valeurs lyrique et de proposer un clé capable d'ouvrir indéfiniment cette boîte à multiple fonds qui s'appelle homme. » (André Breton) « ... nul sans doute l'idée génératrice du surréalisme » (André Breton)

ANGUISH

Lamp which whizzes with the sounds of a rapier.

AUTOMATIC (WRITING)

Automatic writing and the tales of dreams present the advantage of supplying elements of grand style to a disparaging critique, of permitting a general reclassification of lyrical values and of proposing a key capable of infinitely opening this box with exponential depths we call man.' (A.B.) '...without a doubt the generating idea of surrealism.' (A.B.)



Leonor Fini
Femme en Armure, c. 1938
Oil on wood
13.8 x 9.5 in

B

*BEAUTÉ (CONVULSIVE)
BRETON (ANDRÉ)*

BEAUTÉ (CONVULSIVE)

« La beauté sera convulsive ou ne sera pas. La beauté convulsive sera érotique-violée, explosante-fixe, magique-circumstancielle, ou ne sera pas. » (André Breton) « ... Elle est belle et plus que belle, elle est surprenante » (Charles Baudelaire) « Je suis belle et forte, mais je suis femme... » (Cros)

BRETON (ANDRÉ)

Né en 1896. « Le verre de l'eau dans le tempête. » Poète, fondateur du Mouvement surréaliste.

BEAUTY (CONVULSIVE)

'Beauty will be convulsive, or it will not be at all. Convulsive beauty will be erotic-veiled, exploding-fixed, magical-circumstantial, or it will not be at all.' (A.B.) 'She is beautiful, more than beautiful, she is surprising.' (C.B.) 'I am beautiful and strong, but I am a woman' (C.)

BRETON (ANDRÉ)

Born in 1896. 'The water glass in the tempest.' Poet, founder of the surrealist movement.



Andre Breton
Pour Elisa, 1947
Gouache and watercolor on paper
12 x 9 inches

C

CADAVRE EXQUIS
CAUSALITÉ
CINQ (PERSONNAGES)
COAL (1200 BAGS OF)

CADAVRE EXQUIS

Jeu de papier pliée qui consiste à faire composer une phrase ou un dessin par plusieurs personnes sans aucune d'elles puisse tenir compte de la collaboration ou des collaborations précédentes. L'exemple, devenu classique, qui a donné son nom au jeu, tient dans la première phrase qui est obtenue dans cette manière : *Le cadavre—exquis—boira—le vin—nouveau.*

CAUSALITÉ

« Les notions de cause et d'effet se concentrent et s'entrelacent dans celle d'interdépendance universelle au sein de laquelle la cause et l'effet de cessent de changer de place » (Friedrich Engels)

EXQUISITE CORPSE

Folded paper game consisting of the composition of a sentence or a drawing by multiple participants without any of such persons being able to take account of the collaboration or of previous collaborations. The example, now a classic, which gives its name to the game, observe how the first sentence is obtained in this way: *The corpse—exquisite—will drink—the new—wine.*

CAUSALITY

'The notions of cause and effect concentrate on and interlace in a universal interdependence, at the heart of which cause and effect never cease to change position.' (F.E.)



Salvador Dalí

Cinq personnages surréalistes: Femmes à tête de fleurs, femme à tiroirs (évocation du jugement de Paris), 1937
Gouache, brush and ink on pink paper
19.3 x 25.1 in



COAL (1200 BAGS OF) BY MARCEL DUCHAMP

"Desire, myth, poetry, taboo, and transgression" Alyce Mahon reminds us, "these were the key ingredients of surrealism and of the surrealist exhibition. From the birth of Surrealism in 1924 to Jean Schuster's announcement of its demise as a historical movement in 1969...surrealists transformed the notion of art work and dramatically revolutionized the concept of an art exhibition.... as a stage upon which a new reality could be pre-figured."

Just months prior to the outbreak of World War II, as yet another specter of violent conflict haunted Europe, and Surrealism as a movement had concomitantly turned increasingly political, the surrealists, organized by André Breton and poet Paul Eluard—including Salvador Dalí, Man Ray, Max Ernst, André Masson, Wolfgang Paalen, and Yves Tanguy—staged their last major exhibition in Paris before their exile in America, entitled *Exposition Internationale du Surréalisme*, at the Galerie Beaux-Arts. Describing the installation techniques of the *Exposition Internationale du Surréalisme*: after visitors passed into the Galerie Beaux-Arts, viewing a taxi raining from the inside, with a mannequin covered with live snails, Dr. Lewis Kachur notes: "the spectator dramatically passed ... into the vastest space, big enough for four beds, one in each corner, dimly lit by a brazier in the corner. ... Yet most striking was the room's dropped ceiling of burlap bags, hanging just above the spectator's heads. The *1200 Coal Sacks* were the installation concept of Marcel Duchamp, the largest piece of the 1938 show, and the locus of attention and response." For Duchamp, these coal sacks represented a relationship between disorientation, revolution, and the marvelous—a reversal of the expectations of the gallery space.

In Freudian terms, these coal bags created an uncanny space, collapsing the surrealist dream space with the outside world; spectators became akin to coalminers, tunneling into the unconscious, whilst the coal itself made reference to labor and the coal miners' strikes of 1930s France. In this collision of the unconscious and brute reality, the coal bags 'bearing down on the spectators' (according to critics of the day) also reflected an implicit social critique of fascism.

C

CAPILLAIRE
COLLAGE
CORPUSCULE
CITÉ

CAPILLAIRE

« En examinant de près le contenu de l'activité la plus irréfléchie de l'esprit, il est possible de mettre à jour un tissu capillaire ... Le rôle de ce tissu est d'assurer l'échange constant qui doit se produire dans la pensée entre le monde extérieur et le monde intérieur, échange qui nécessite l'interpénétration continue de l'activité de veille et de l'activité de sommeil. » (André Breton). La notion fondamentale du roman de André Breton, *Les Vases Communicants*. Mary Ann Caws explique, « Au coeur [du roman], il s'agit d'une image du rêve comme le 'tissu capillaire' habitant entre le monde extérieur des faits et le monde intérieur des émotions, entre la réalité et ... l'imagination. »

COLLAGE

« Si ce sont les plumes qui font le plumage, ce n'est pas la colle qui fait le collage. » (Max Ernst) « Il est quelque chose comme l'alchimie de l'image visuelle. Le miracle de la transfiguration totale des êtres et objets avec ou sans modification de leur aspect physique or anatomique. » (Max Ernst)

CORPUSCULE

Nom masculin. (latin *corpusculum*, atome) Très petit élément, en particulier fragment de poussière, présent habituellement dans l'air et seulement dans certaines conditions. (Larousse)

CAPILLARY

'By closely examining the content of the most unreflective activity of the mind, it is possible to identify a capillary tissue ... The role of this tissue is to ensure the constant exchange in thought between the external world and the inner world, an exchange that requires the continuous interpenetration of the waking and sleeping activity [of the mind].' Central concept of Bréton's novel *Les Vases Communicants*. Mary Ann Caws explains, "At its center there lies the principle image of the dream as the enabling 'capillary tissue' between the exterior world of facts and the interior world of emotions, between reality and.. the imagination."

COLLAGE

'If it is feathers which make the plumage, it is not the glue which makes the collage.' (M.E.) 'It is something of the alchemy of the visual image. The miracle of the total transformation of beings or objects with or without modifications to their physical or anatomical aspects.' (M.E.)

CORPUSCLE

Noun. (historical) A minute particle regarded as the basic constituent of matter or light. (origin) Mid 17th century: from Latin *corpusculum* 'small body', diminutive of *corpus*. (OED)



Enrico Donati
Le Corpuscule et la cite, c. 1940s
Oil on canvas
26 x 44 inches

D

DALI (SALVADOR)
DÉPART
DÉVOLER
DONATI (ENRICO)

DALI (SALVADOR)

Né en 1904. « Prince d'intelligence catalane. Colossalement riche. » Peintre, poète, et théoricien surréaliste depuis 1929.

DÉPART

« Je me sépare, dé de hasard. » (Michel Leiris)

DÉVOLER

« Il avait lu dans un livre chinois cette ethnologie d'un peuple étranger à la Chine, dont les têtes peuvent voler vers les arbres pour saisir les proies, reliées par le déroulement d'un peloton rouge, et reviennent ensuite à s'adapter à leur collier sanglant. Mais il ne faut pas qu'un certain vent souffle, car le cordon rompu, la tête dévolerait outre-mer. » (Alfred Jarry)

DALI (SALVADOR)

Born in 1904. "Prince of Catalan intelligence. Colossally rich." Painter, poet of surrealism since 1929.

DEPARTURE

I'm separating, dice of chance. (M. L.)

TO FLY AWAY

'He had read in a Chinese book this ethnology of a people foreign to China, whose heads could fly up to trees to take hold of prey, connected by the unfurling of a red squadron, returning again to adapt themselves to their bloody necklace. But a certain wind must not blow, for if is the cord broke, the head would fly away overseas.' (A.J.)



Enrico Donati

Le Manometre du saug, 1948
Oil and ink on canvas
20 x 24 in

E

*ENFANT
ESTHÉTIQUE
EROTISME
EVIL EYE*

ENFANT

« Le calcul des probabilités se confond avec l'enfant, noir comme la mèche d'une bombe posée sur le passage d'un souverain qui est l'homme par un anarchiste individualiste de la pire espèce qui est la femme » (André Breton et Paul Eluard)
« Le miroir de chair où perle l'enfant » (Paul Eluard)

ESTHÉTIQUE

« Nous savons à quels mensonges toute préoccupation esthétique peut mener 'la beauté' et 'la moralité', jusqu'au point où la longueur de la barbe indiquerait la force de l'intellect et de la virilité. Le mépris complet de toute formule esthétique ... peu[t] seul servir une nouvelle condition sociale et la faire valoir. » (Man Ray)

EROTISME

Cérémonie fastueuse dans le souterrain.

CHILD

'[Logical calculation] is confounded with the child, black as the wick of a bomb, placed in the path of the sovereign—who is man—by the worst species of individualist anarchist—which is woman.' (A.B. and P.E.) 'The mirror of flesh which forms the child.' (P. E.)

AESTHETIC

'We know what lies all aesthetic preoccupation can lead 'beauty' and 'morality' to, to the point where the length of the beard indicates of force of the intellect and virility. The complete disregard of any aesthetic formula can alone serve a new social condition and legitimate it.' (M.R.)

EROTICISM

Sumptuous underground ceremony.



Enrico Donati
Evil Eye, 1945
Mixed media
10.4 x 11.8 x 8.3 in

E

ERNST (MAX)
EXTASE

ERNST (MAX)

Né en 1891. « Loplop, le supérieur des oiseaux » Peintre, poète et théoricien surréaliste des origines du Mouvement.

EXTASE

« L'extase constitue l'état pur d'exigeante et hyperesthésique lucidité, lucidité aveugle du désir. Elle est par excellence l'état mentale critique que l'in vraisemblance pensée actuelle, hystérique, moderne, surréaliste et phénoménale aspire à rendre continue. » (Salvador Dalí)

ERNST (MAX)

Born in 1891. 'Loplop, the superior bird' Surrealist painter, poet, and theorist, since the origin of the movement.

ECSTASY

Ecstasy constitutes a pure state of demanding and hyperesthetic lucidity, blind lucidity of desire. It is par excellence the critical mental state that the at once present, hysterical, modern, surreal and phenomenal thought aspires to make continuous.' (S.D.)



Max Ernst
Temptation of St. Anthony, 1945
Oil on canvas
10.1 x 6.1 in

F

FANTÔME

FEU

FREUD

FUMAGE

FANTÔME

« Simulacre du volume... Immobilité ou mobilité suspecte—contours affectifs—périmètre métaphysique...Angoisse architectonique. Exemples de fantômes : Freud... La Jaconde... etc » (Salvador Dalí)

FEU

« Le feu est manque et excès. » (Héraclite)

FREUD (SIGMUND)

Né en 1856... « Le surréalisme a été mené à attacher une importance particulière à la psychologie du processus du rêve chez Freud et, de manière générale ... à tout ce qui est l'élucidation, fondée sur l'exploration clinique de la vie inconsciente... » (André Breton)

PHANTOM

'Simulacrum of volume... Imobility and mobility suspect— affective contours—metaphysical perimeters—architectonic anxiety. Examples of phantoms: Freud...The Mona Lisa.. etc' (S.D.)

FIRE

'Fire is lack and excess.' (H.)

FREUD (SIGMUND)

Born in 1856. 'Surrealism has been led to attach particular importance to the psychology of the dream process in Freud and in a general sense... to all that is elucidation, founded on clinical exploration of unconscious life...' (A.B.)



Wolfgang Paalen

Orages magnetiques, 1938

Fumage and oil on canvas

29 x 39.4 in



G

GUERRE
GORDON (ON SLOW FORD)

GUERRE

« Cache-toi, guerre. » (Comte de Lautréamont) « Quand la guerre s'en va, la poésie rentre. » (Antonin Artaud)

WAR

'Go hide, war.' (C.L.) 'When war departs, poetry returns.' (A.A.)



Gordon Onslow Ford
Horizon of the Mews (Mirage), 1939
Oil on Canvas
36 × 28.2 in



GORDON (ONSLOW FORD)

At CHATEAU de CHEMILIEU in SUMMER

1939

In the summer of 1939, Gordon Onslow Ford, a young painter, devotee of Surrealism and heir to an English fortune, rented the Chateau de Chemilieu in the Rhone Valley. André Breton arrived for summer with his wife (at the time) Jacqueline, and their three-year-old daughter Aube. Yves Tanguy drove down from Paris with American surrealist Kay Sage. Roberto Matta sojourned with his 'pajarito', or 'little bird', Ann. Dinners often featured a visit from Gertrude Stein who was summering in a nearby village. These halcyon days would be the last breath of freedom however for these Surrealists. By the 3rd of September, the cohort had returned to Paris, as France and England declared war on Germany. The painting by Onslow Ford, *Horizon of the Mews* (detail left), presents at once the long, warm light of this last summer before exile, as well as strange and ominous figures as dark clouds, floating on the horizon.

At the NEW SCHOOL for SOCIAL RESEARCH in WINTER 1941

Not long after arriving in New York with his 'poured' paintings, Gordon Onslow Ford gave a series of lectures at the New School on Surrealism. In attendance were Matta, William Baziotes, David Hare, Yves Tanguy, Kay Sage, Robert Motherwell, Jimmy Ernst, Jackson Pollock, Mark Rothko, and Arshile Gorky. The flyer read: 'Surrealist Painting: an adventure into Human Consciousness; 4 sessions, alternate Wednesdays, 8:20 to 10 p.m. \$4. Far more than other modern artists, the Surrealists have adventured in tapping the unconscious psychic world.' In his concluding remarks, Ford stated, 'Tonight I have given you a brief glimpse of the works of the young painters who were members of the Surrealist group in Paris at the outbreak of the war. Perhaps it is not by chance that all of us ... have managed to find our way to these shores.'

H

HASARD
HUMOUR
HEAD (OF A MAN)

HASARD

« Hasard en conserve. » (Marcel Duchamp) « Le hasard serait la forme de manifestation de la nécessité extérieure qui se fraie un chemin dans l'inconscient humain. » (André Breton) « Le hasard est le maître de l'humour. » (Max Ernst)

HUMOUR

« Je crois que c'est une sensation –j'allais presque dire un SENS—aussi—de l'inutilité théâtrale (et sans joie) de tout » (Jaques Vaché) « L'humour a non seulement quelque chose de libérateur mais encore quelque chose de sublime. » (Freud)

CHANCE

'Tinned hazard' (M.D.) 'Chance would be the form of manifestation of external necessity which makes its way into the human unconscious.' (A.B.) 'Chance is the master of humor.' (M.E.)

HUMOR

'I believe that it is a sensation—I was almost going to say a SENSE—also—of the theatrical (and joyless) theatricality of everything' (J.V.) 'Humor is not only something liberating, but also something sublime.' (Freud)



Max Ernst
Head of a Man, 1947
Oil on canvas
20.1 x 5.9 in

H

HYMEN
HYSTÉRIE
HAREM

HYMEN

« Humain. » (Michel Leiris)

HYSTÉRIE

« Cet état mentale est fondé sur le besoin d'une séduction réciproque, qui explique des miracles hâtivement acceptés de la suggestion (ou contre suggestion) médicale. L'hystérie n'est pas un phénomène pathologie et peut, à tous égards, être considérée comme un moyen suprême de l'expression. » (Louis Aragon et André Breton)

HYMEN

'Human.' (M.L.)

HYSTERIA

'This mental state is based on the need for mutual seduction, which explains hastily accepted miracles of medical suggestion (or non-suggestion). The hysteric is not a pathological phenomenon and can, in all respects be considered a supreme manner of expression.' (L.A. and A.B.)



Federico Castellon
The Harem Favorite, c. 1940
Oil on canvas
23.3 x 16.1 in

I

*IMAGE
INFORME
INCOGNITO*

IMAGE

« L'image surréaliste la plus forte est celle qui présente le degré d'arbitraire le plus élevé, celle qu'on met le plus longtemps à traduire en langage pratique, soit qu'elle recèle une dose énorme de contradiction apparente, soit que l'un de ses termes en soit curieusement dérobé, ...soit qu'elle tire d'elle-même une justification formelle dérisoire, soit qu'elle soit d'ordre hallucinatoire... soit qu'elle implique la négation de quelque propriété physique élémentaire, qu'elle soit déchaînée le rire. » (André Breton)

INFORME

« . . . un terme servant à déclasser, exigeant généralement que chaque chose ait sa forme. Ce qu'il désigne n'a ses droits dans aucun sens et se fait écraser partout comme une araignée ou un ver de terre. Il faudrait en effet... affirmer que l'univers ne ressemble à rien et n'est qu'informe revient à dire que l'univers est quelque chose comme une araignée » (Georges Bataille)

IMAGE

The strongest surrealist image is that which presents the greatest degree of arbitrariness, that which takes the greatest amount of time to translate into practical language, whether it contains an enormous amount of apparent contradiction, whether one of its terms is curiously clandestine, whether it derives from itself a derisive formal justification, whether it be hallucinatory... whether it involves the negation of some elementary physical property, whether it unleashes uncontrollable laughter. (A.B.)

FORMLESS

A term used to discredit the general exigency that each thing demands its own form. What it designates has no rights in any sense and is crushed everywhere like a spider or earthworm. It is necessary in effect... to affirm that the universe resembles nothing except the formless, that is to say that the universe is something like a spider (G.B.)



Leonora Carrington

La Artista viaja de incognito (The Artist Traveling Incognito), 1949
Oil on canvas
17.8 x 13.9 in

J

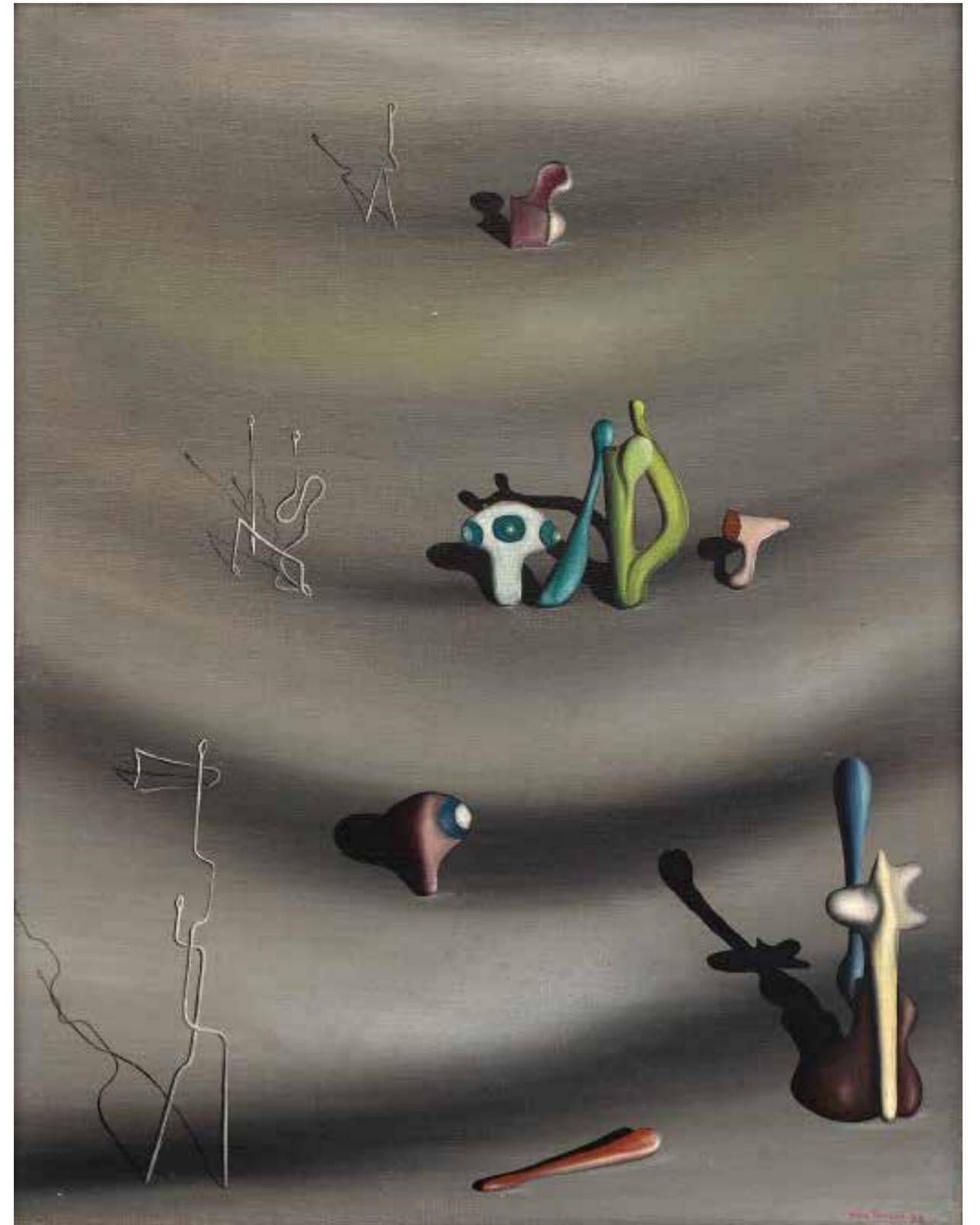
JE (EST)
JE (TE RETROUVE)

JE

« Je est un autre. Si le cuivre s'éveille clairon, il n'y a rien de sa faute. » (Arthur Rimbaud)

I

'The I is an other. If copper evokes the clarion, it is none of its fault.' (A.R.)



Yves Tanguy
Je te retrouve objet trouve, 1938
Oil on canvas
13.8 x 10.8 in



K

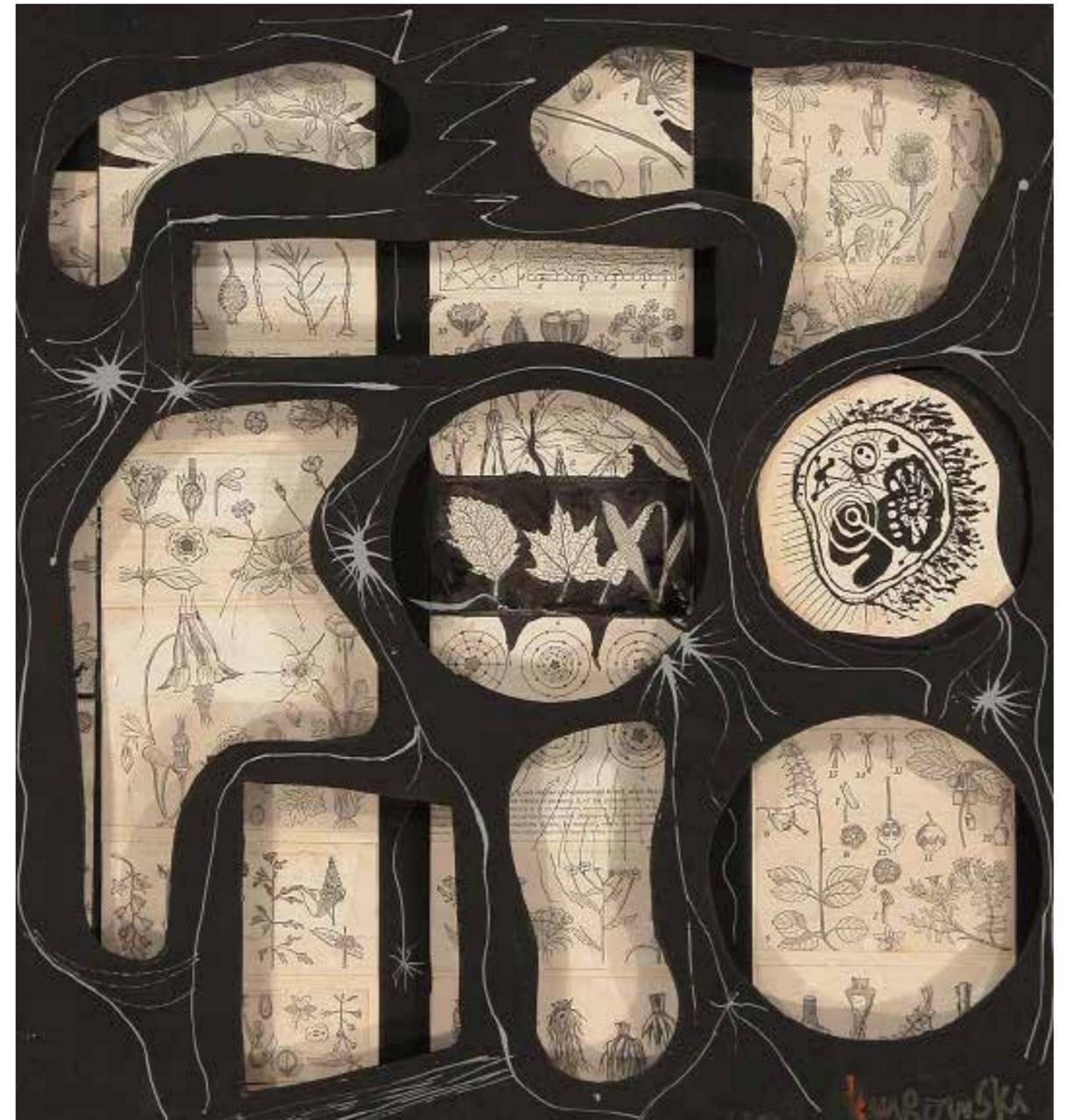
KAMROWSKI (GEROME)

KAMROWSKI (GEROME)

Né en 1914. Surréaliste Américain; collaborateur avec William Baziotes, Robert Motherwell, Jackson Pollock, et Roberto Matta comme un parti d'un mouvement dit 'Abstract Surrealism' qui deviendrait Abstract Expressionism'.

KAMROWSKI (GEROME)

Born in 1914. American Surrealist; collaborator with William Baziotes, Robert Motherwell, Jackson Pollock, and Roberto Matta as a part of a movement called 'Abstract Surrealism' which would become 'Abstract Expressionism'.



Gerome Kamrowski
Unnatural History, 1943
Shadowbox collage
16.3 x 15 in

L

LANGAGE

LÈVRES

LEONARDO (THE BUTTERFLIES OF)

LEVY (JULIEN)

LANGAGE

« O bouches, l'homme est à la recherche d'un nouveau langage—auquel le grammairien d'aucune langue n'aura rien à dire. » (Apollinaire) « Il nous faut peu de mots pour exprimer l'essentiel, I nous faut tous les mots pour le rendre réel... » (Paul Eluard)

LÈVRES

« On les lit comme les livres. » (Michel Leiris) « Elle et ses lèvres racontaient—la vie d'autres lèvres semblables des siennes—cherchant leur bien bien entre elles. » (Paul Eluard)

LANGUAGE

'Oh mouths, man is in search of a new language—to which the grammarians of any language will have nothing to say.' (G.A.) 'Few words are necessary to express the essential, all words are necessary to make it real...' (P.E.)

LIPS

'We read them like books. (M. L.) She and her lips told a story—a life of others lips similar to her own—in search of good between them.' (P.E.)



William Baziotis

The Butterflies of Leonardo da Vinci, 1942

Oil on canvas

19 x 23 in



LEVY (JULIEN)

'Surrealism is not a rational, dogmatic, and consequently static theory of art. Surrealism is a point of view, and as such applies to Painting, Literature, PLAY, BEHAVIOR, POLITICS, ARCHITECTURE, PHOTOGRAPHY, and CINEMA. Surrealism attempts to discover and explore the "more real than real," meaning which is expansive behind contractile fact'. In his 1936 anthology of *Surrealism*, the first to appear in English, the New York based gallerist, critic, and faithful of Surrealism, who would support the work of Surrealists in America as well as present Dalí's 1939 Temple of Venus at the World's Fair, presented the ideals of Surrealism, its authors, artists, and writing to a new audience. He declared the aim of Surrealism to be:

To re-establish man as psychology instead of anatomy. To revivify mythology, FETISHISM, parable, PROVERB, and METAPHOR.

To re-create man's efforts in light of Freud's analysis of the subconscious, in opposition to the positivist dissections of the eighteenth and nineteenth centuries.

To exploit mechanisms of Inspiration.

To intensify experience.

Though not without its flaws, Levy's *Surrealism* was and remains one of the critical records of the movement at this moment just preceding its international expansion and war torn displacement. Levy was of course however, also a friend and collaborator of the Surrealists themselves, writing in his memoirs anecdotally of André Breton's first attempt to hold a meeting of the Surrealists in a Greenwich Village Bar, which is itself no less enlightening. He writes, 'We were all enjoying ourselves, alive with great expectations and a feeling of enormous camaraderie, when Breton raised his fist and pounded the table. "This will be a serious meeting," he said. "We will conduct it in perfect parliamentary fashion!" ... Leonora Carrington burst into laughter, which she tried in vain to smother. Breton rapped sternly again for order, so Marcel [Duchamp] and I hooted. This lèse majesté was, I suppose, unforgivable.'

M

MANNEQUIN
MANIFESTE
MASSON

MANNEQUIN

« Sur le globe de l'œil, le grand mannequin glisse en robe de voie lactée. » (René Carvel)

MANIFESTE

Textes polémiques et théoriques conçus pour établir et renforcer la position d'André Breton en tant que maître souverain du surréalisme. Ayant composé le premier Manifeste en 1924, Breton en écrit trois autres pour le Surréalisme, durant les années 1920s à 1950s, même au moment où le mouvement se glissait de sa main: *Manifeste du surréalisme* (1924), *Second Manifeste du surréalisme* (1929), *Prolegomènes à un troisième manifeste du surréalisme ou pas* (1942), et *Du surréalisme et ses œuvres vives* (1953).

MASSON (ANDRÉ)

Né en 1896. « L'homme-plume. » Peintre surréaliste à partir de 1923.

MANNEQUIN

On the globe of the eye, the grand mannequin glides enrobed in the milky way. (R.C.)

MANIFESTO

Polemical, theoretical texts designed to establish and enforce André Breton's position as sovereign master of Surrealism. Whilst penning the first Manifesto in 1924, Breton proceeded to write not one but three additional manifestos for Surrealism, even as it was slipping from his grasp: *Manifesto of Surrealism* (1924), *Second Manifesto of Surrealism* (1929), *Prolegomena to a Third Manifesto of Surrealism or Not* (1942), and *Surrealism in its Living Works* (1953).

MASSON (ANDRÉ)

Born in 1896. 'Man-pen' Surrealist painter from 1923.



Andre Masson
Le Centaure porte-cle, 1947
Oil on canvas
36 x 28.5 in

M

MATTA (ROBERTO)
MARVEILLEUX
MIRROR (BLACK)

MATTA (ROBERTO)

Né en 1911, en Amérique du Sud. Peintre surréaliste. .

MERVEILLEUX

« Le merveilleux est toujours beau, n'importe quel merveilleux est beau, il n'y a même que le merveilleux qui soit beau » (André Breton). Catégorie esthétique suprême du surréalisme.

MATTA (ROBERTO)

Born in 1911 in South America. Surrealist painter.

THE MARVELOUS

'The marvelous is always beautiful; anything marvelous is beautiful; only the marvelous is beautiful' (A.B.) Supreme aesthetic category of Surrealism.



Roberto Matta
Black Mirror, 1947
Oil on canvas
34 x 30 in

N

NUAGE
NUIT
NOIR (HOMME)

NUAGE

« Les nuages se déshabillent—sur des tables charnues. »
(Hans Arp)

NUIT

« Sale nuit, nuits de fleurs, nuit des râles, nuit capiteuses, nuit sourde dont la main est un cerf-volant abject retenu par les fils de tous côtés, des fils noirs, des fils honteux ! » (André Breton)
« O nuit perle perdue ! Aveugle point de chute où le chagrin s'achame. » (Paul Eluard) « ... La nuit avait un nom d'épave. » (Georges Hugnet)

CLOUDS

'The clouds undress—on fleshy tables.' (H.A.)

NIGHT

'Dirty night, night of flowers, night of moans, dizzy night, deaf night whose hand is an abject kite held only by threads on all sides, dark threads, shameful threads! (A.B.) Oh night lost pearl! Blind to the point of failure where grief insists upon itself. (P.E.) '...The night had the name of wreckage.' (G.H.)



Leonor Fini
Homme noir et Femme singe, 1939
Oil on canvas
23.8 x 29 in

O

*OBJET
OCEAN
OEIL
OUTCAST*

L'OBJET

Les ready-made et ready-made aidés, objet choisis ou composés, à partir, par Marcel Duchamp, constituent les premiers objets surréalistes. En 1924 dans l'Introduction au Discours sur le peau de réalité, André Breton propose de fabriquer et de mettre en circulation 'certains de ces objets qu'on n'aperçoit qu'en rêve'. ... En 1930, Salvador Dali construit et définit les objets à fonctionnement symbolique (objet qui se prête à un minimum de fonctionnement mécanique et qui est basé sur les phantasmes ... provoqués par la réalisation d'actes inconscient)... Sur le passage du surréalisme se produit une crise fondamentale de l'objet.

L'OCÉAN

« Vieil océan. Tu es le symbole d'identité, toujours égal à toi-même. » (Comte de Lautréamont)

L'OEIL

« L'œil existe à l'état sauvage. » (André Breton) « Voir est un acte : l'œil voit comme la main prend. » (Paul Nougé)

THE OBJECT

The ready-made and the aided ready-mades, objects chosen or composed, to start with, by Marcel Duchamp, constituted the first surrealist objects. In 1924, in the Introduction on the Skin of Reality, André Breton proposes to fabricate and put into circulation 'certain of these objects that we perceive in dreams' ... In 1930, Salvador Dali constructed and defined the objects with symbolic functioning (Object which lends itself to a minimum of mechanical functioning and which is based on phantasms...caused by the realization of unconscious acts) ... The path towards surrealism produces a fundamental crisis of the object.

OCEAN

'Old ocean. You are the symbol of identity, always equal to yourself.' (C.L.)

THE EYE

'The eye exists in a savage state.' (A.B.) 'To see is an act : the eye sees like the hand grasps.' (P.N.)



Kurt Seligmann
The Outcast, 1947
Oil on canvas
30 x 36 in

P

PARANOIA
PATAPHYSIQUE
PHALLUSTRADE
PAYASAGE (SURREALISTE)

PARANOIA

« Délire d'interprétation comportant une structure systématique—Activité paranoïaque-critique : Méthode spontanée de connaissance irrationnelle basée sur l'objectivation critique et systématique des associations et interprétations délirantes. » (Salvador Dalí)

PATAPHYSIQUE

« La pataphysique est la science des solutions imaginaires, qui accorde symboliquement aux linéaments les propriétés des objets décrits par leur virtualité. » (Alfred Jarry)

PHALLUSTRADE

« C'est un produit alchimique, composé des éléments suivants : l'autostrade, la balustrade, et une certaine quantité de phallus. Une phallustrade est un collage verbal. » (Max Ernst)

PARANOIA

'Delirium of interpretation comprising a systematic structure—paranoia-critical activity: Spontaneous method of irrational knowledge based on the critical and systematic objectification of delusional associations and interpretations.' (S.D.)

PATAPHYSICS

'Pataphysics is the science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments' (A.J.)

PHALLUSTRADE

'It is an alchemical product, composed of following elements: the motor way, the hand rail, and a certain quality of phallus. A phallustrade is a verbal collage.' (M.E.)



Oscar Dominguez
Paysage Surréaliste, 1939
Oil on canvas
12.3 x 16.3 in



PAPERS (FIRST OF SURREALISM) (1942)
Featuring *One Mile of String* by Marcel Duchamp

'Surrealist exhibitions ... are instances of what can be termed ideological spaces. They present a polemic in the format of display itself,' notes Dr. Lewis Kachur, speaking specifically of modes of display employed by the Surrealists from 1938 until the rise of Abstract Expressionism in the early 1950s, with special attention to the *First Papers of Surrealism* in Manhattan in 1942, named after the legal papers filed in the citizenship applications of nine of the exhibition participants who had fled from Europe to exile in New York three years prior. Due to the formalizing exigencies of Abstract Expressionism and the influence of Clement Greenberg, which divorced art from its social and political context, such avant-garde approaches would not be seen again in the same force in American art until the contemporary period. Thus, for Duchamp, the *One Mile of String*, which wove in front of and around the works of the exhibition, often obscuring them from view, not only signaled an invocation of the importance of games and childhood play as a form of access to the unconscious, but also signified a rebellion against what he considered the co-opting domestication of Surrealism by painting, especially under the influence of its rivalry with Abstraction.

Of the works in the *First Papers of Surrealism*, according to Martica Sawin, author of *Surrealism in Exile*, 'the most interesting American inclusion was Baziotes' *The Butterflies of Leonardo*,' a painting which not unlike Duchamp's String itself explored space through multiple linear perspectives.

Q

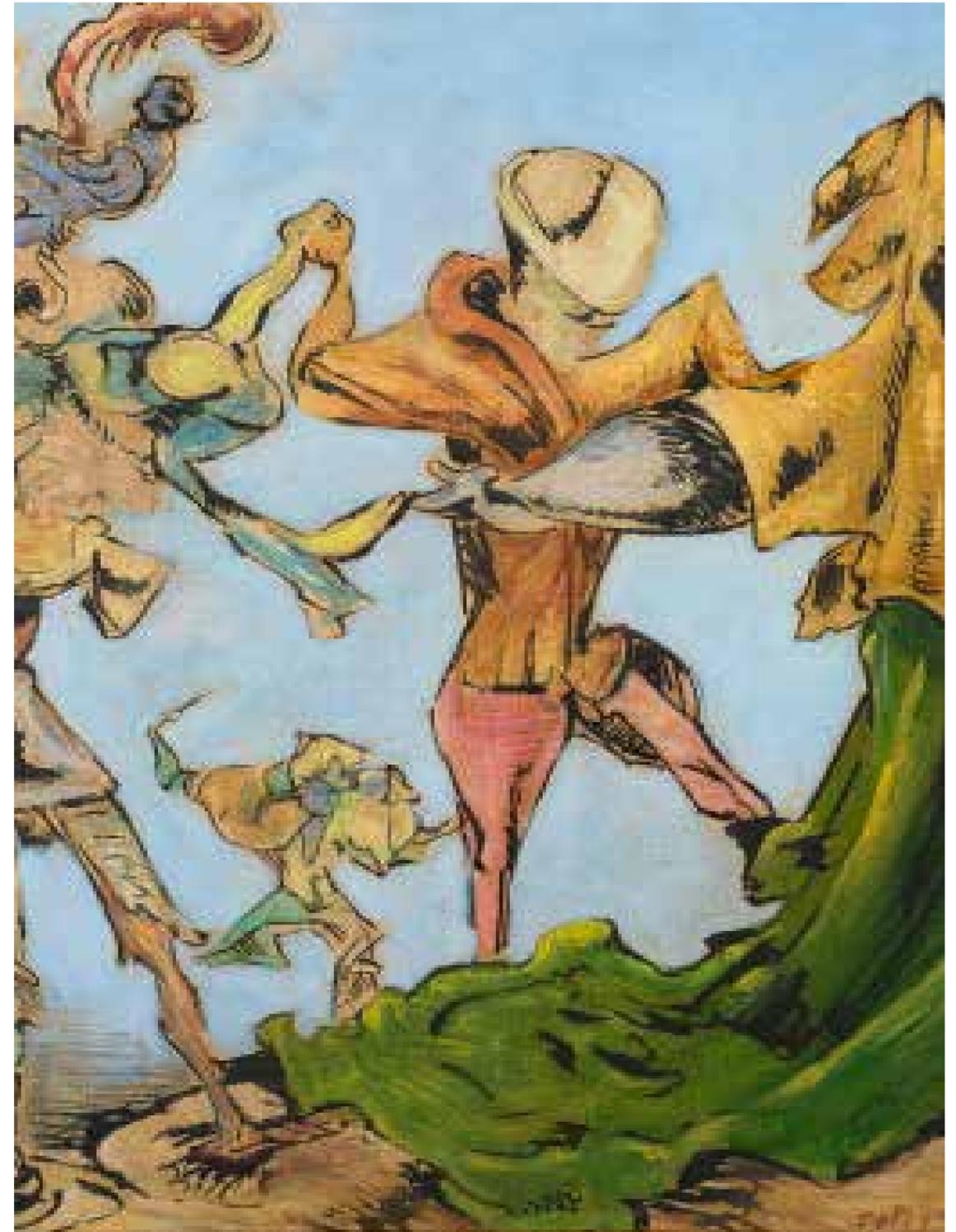
QUOTIENT
QUATUOR

QUOTIENT

« On peut exprimer la démarche essentielle du surréalisme en disant qu'il s'agit pour lui de calculer le quotient de l'inconscient par le conscient. » (Pierre Naville)

QUOTIENT

'We can express the essential approach of Surrealism in stating that it suggests the calculation of the unconscious by the conscious.' (P.N.)



Kurt Seligmann
Quatuor, 1944
Oil on canvas
18.5 x 14 in

R

RAISON
RAYOGRAMME
READY-MADE
RÉALITÉ

RAISON

Nuage mangé par la lune.

RAYOGRAMME

« Photographie obtenue par simple interposition de l'objet entre le papier sensible et la source lumineuse. Saisies aux moments d'un détachement visuel, pendant des périodes de contact émotionnel, ces images sont les oxydations de résidus, fixés par la lumière et la chimie, des organismes vivants. » (Man Ray)

READY-MADE

Objet usuel promu à la dignité de l'objet d'art par le simple choix d'artiste. « Ready-made réciproque : se servir un Rembrandt comme une planche à repasser. » (Marcel Duchamp).

RÉALITÉ

« La réalité est aux doigts de cette femme qui souffle à la première page des dictionnaires. » (André Breton)

REASON

Cloud eaten by the moon.

RAYOGRAPH

'Photography obtained by the simple interposition of the object sensitive paper and the light source. Captured at moments of visual detachment during periods of emotional contact, these images are the oxidations of residues, fixed by light and chemistry, of living organisms.' (M.R.)

READY-MADE

The common object promoted to the dignity of the art object by the simple choice of the artist. 'The reciprocal of the ready-made: the use of a Rembrandt as an ironing board.' (M.D.)

REALITY

'Reality is at the fingertips of this woman blowing upon the first pages of a dictionary.' (A.B.)



Man Ray
Rayograph, 1928
Original rayograph on artist's mount
19.3 x 15.6 in

S

SAVOIR

SEIN

*SOUTH (TO SOUTHWESTERLY
WINDS TOMORROW)*

SHOES

SAVOIR

« Je savais tout—J'ai tant cherché à lire dans mes ruisseaux de mes larmes. » (André Breton)

SEIN

« Le sein est la poitrine élevée à l'état de mystère—la poitrine moralisée » (Norvalis) « ...Siens ô mon cœur » (Paul Eluard).

SHOES (1945)

In 1945 Marcel Duchamp and Enrico Donati collaborated on the installation of a window display at Brentano's New York bookstore for the second edition of André Breton's book *Le Surréalisme et la peinture*, which included a chapter dedicated to Donati's artwork. To this display Donati contributed *Shoes*, a half-foot/half-shoes sculpture based on the Magritte painting *Le Modèle rouge* (*The Red Model*, 1935) on the book's cover. A headless mannequin reading a book also placed in the window disturbed Mr. Brentano greatly, and he demanded that the display be removed. Quietly enjoying the mischief they had caused, Duchamp and Donati gladly moved the display to Gotham Book Mart.

TO KNOW

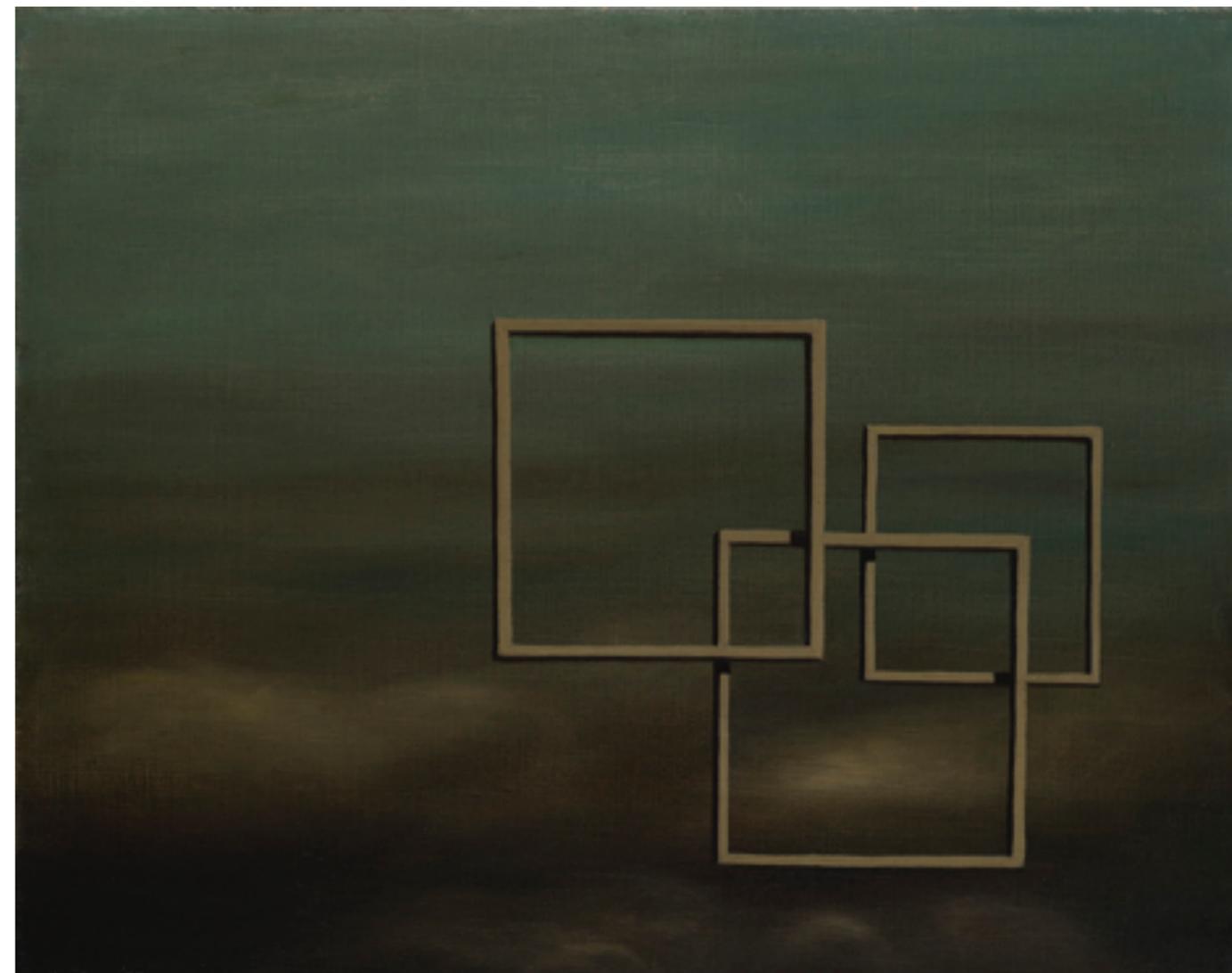
'I knew everything—I have sought to read the streams of my tears.' (A.B.)

BREAST

'The breast is the chest elevated to the state of the mystery—the chest moralized.' (N.) '... The breast oh my heart' (P.E.)

CHAUSSURES (1945)

En 1945, Marcel Duchamp et Enrico Donati collaborent à l'installation d'une vitrine dans la librairie Brentano de New York à l'occasion de la publication de la deuxième édition du livre d'André Breton *Le Surréalisme et la peinture* qui comprends un chapitre consacré aux œuvres d'art de Donati. Donati contribua à cette vitrine en exposant *Chaussures*—une sculpture demi-pied / demi-chaussure inspirée de l'oeuvre de Magritte *Le Modèle rouge* (*The Red Model*, 1935) reproduit en couverture du livre. Le mannequin sans tête, lisant un livre également placé en vitrine, derangea M. Brentano à tel point qu'il en exiga son retrait. En s'amusant de l'espièglerie causée pas leur action, Duchamp et Donati déplacèrent de bon gré la présentation en vitrine à Gotham Book Mart.

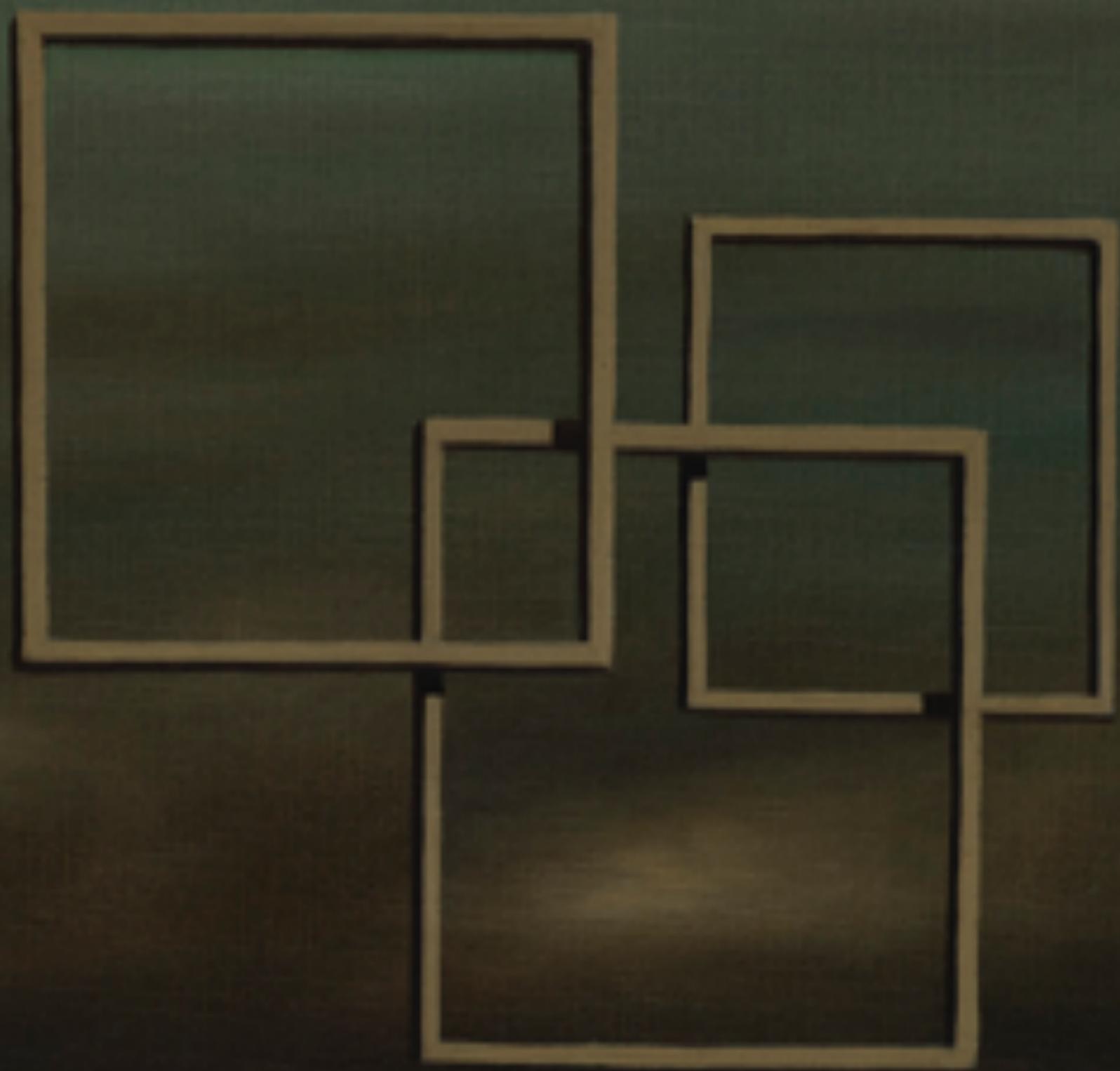


Kay Sage

South to Southwesterly Winds Tomorrow, 1957

Oil on canvas

13 x 16 in



T

*TOTEM
TWIST (OPEN)*

TOTEM

En l'année que Wolfgang Paalen appelait cela «avant la catastrophe», 1938, le jeune peintre juif austro-hongrois avait développé un intérêt pour le totem-esque, produisant une série de tableaux de fumage intitulés collectivement *Paysages Totémiques*. Fumage, la technique automatique propre de Paalen, compris, comme le rappelle Gordon Onslow Ford, «préparant une toile avec de la peinture et, alors qu'elle était encore mouillée, et sans regarder, la passant par-dessus la flamme de bougie. Les marques de suie résultantes ont servi de base à l'exploration à venir. En 1939, Paalen est allé directement en Colombie-Britannique, sur les traces du surréaliste Kurt Seligmann à la recherche de la «substance totémique».

TOTEM

In what Wolfgang Paalen called 'the year before the catastrophe', 1938, the young Austro-Hungarian Jewish painter had developed an interest in the totem-esque, producing a series of fumage paintings entitled collectively *Paysages Totémiques*. Fumage, Paalen's own automatic technique, involved as Gordon Onslow Ford recalls, 'preparing a canvas with paint and, while it was still wet, and without watching, moving it back and forth over a candle flame. The resulting soot marks ... formed the basis for the exploration to come.' In 1939, Paalen took his exploration directly to British Columbia, in the footsteps of fellow surrealist Kurt Seligmann in order to seek out the 'totemic substance.'



Gerome Kamrowski
The Open Twist, 1944
Oil on canvas
48 x 36 in

T

*TRIBUNAL
TRAGEDIAN (OR CYBELE III)*

TRIBUNAL

Plus d'une fois, André Breton a tenté d'expulser un ou plusieurs membres du groupe surréaliste afin de contrôler le médium et le message. Aucun de ces efforts n'est plus célèbre que celui du tribunal pour juger Salvador Dali à propos de ses dessins parodiques d'Adolf Hitler aussitôt que 1934. Comme Michael Duncan remarque, au procès, une performance compris multiples changements de costumes, « Dali fiévreux, vec un thermomètre suspendu à sa bouche, défendait le droit d'un surréaliste de représenter ses rêves, peu importe qui ils impliquent. Il finit, 'Donc, mon cher Breton, si je rêve qu'on se nique, demain matin, je vais peindre toutes nos meilleures positions de baisage dans le plus grand nombre de détails.' Le mentor surréaliste a répandu, 'je ne le conseillerais pas mon ami'. Pour Breton, notoirement homophobe, c'était une goutte de trop. Breton a réussi à expulser officiellement Dali du surréalisme en 1939.» La même année, Breton, sa femme, et sa fille ont été obligés de fuir vers les États-Unis, un pays qui, à grâce à Julien Levy, connaissait le surréalisme par Salvador Dali.

TRIAL

On more than one occasion did André Breton attempt to expell one or more members of the surrealist group in attempts to control both medium and message. No one incident is more indelible however than the tribunal held indicting Salvador Dali for the latter's paroadic drawings of Adolf Hitler as early as 1934. As Michael Duncan remarks in a footnote, at the trial, a performance which involved multiple costume changes, 'a feverish Dali, with a thermometer hanging from his mouth, defended a Surrealist's right to depict his dreams, no matter whom they invovled. He ended by decreeing "So my dear Breton, if tongiht I dream I am screwing you, tomorrow morning I will paint all of our best fucking positions in the greatest wealth of detail.' The surrealist mentor sputtered back, "I would not advise it my friend." For the notoriously homophobic Breton, this was the last straw. Breton managed to excise Dali offically from Surrealism in 1939." In the same year, Breton, his wife, and child were forced to flee to the US, a country which in part thanks to Julien Levy, knew Surrealism as Salvador Dali.



Kurt Seligmann
Cybele III, or Tragedian, 1949
Oil on canvas
39.3 x 26 in

U

UN
UN (TROISIÈME)

UN

« L'un se manifeste trois » (Alfred Jarry)

ONE

'One is three.' (A.J.)



Jimmy Ernst
Move On Up a Little Higher, 1947
Oil on canvas
43 x 32 in



**UN (troisième manifeste du surréalisme ou pas,
Prolégomènes à) (1942) ANDRE BRETON**

Doubtless there is too much nothing in me for me ever to be a man to pledge his whole allegiance to anything. In my own eyes this north is made up of both natural granite fortifications and fog. Though I am only too likely to demand everything of a creature I consider beautiful, I am far from granting the same credit to those abstract constructions that go by the name of systems. In the face of them my ardor cools, and it is clear that love no longer spurs me on. I've been seduced, of course, but never to the extent that I hide from myself the fallible point in what a man like me holds to be true... there is also the fact that every great idea is perhaps subject to being seriously altered the instant it enters into contact with the mass of humanity, where it is made to come into contact with minds of a completely different stature than that of the mind it came from originally...

The evils that are always the price of favor, of renown, lie in wait even for Surrealism, though it has been in existence for twenty years. The precautions taken to safeguard the inner integrity of this movement—which generally are regarded as being much too severe—have not precluded the raving false witness of an Aragon, nor the picaresque sort of imposture of the Neo-Falangist beside-table of Avida Dollars. Surrealism is already far from being able to cover everything that is undertaken in its name, openly or not, from the most unfathomable 'teas' of Tokyo to the rain-steaked windows of Fifth Avenue, even though Japan and America are at war. What is being done in any direction bears little resemblance to what was wanted. Even the most outstanding men must put up with passing away not so much with a halo as with a great cloud of dust trailing behind them.*

*Anagram of Salvador Dalí

V

VENDREDI
VIVRE
VIDE

VENDREDI

« Vendredi quand on aime — est le jour des désirs » (Benjamin Péret)

VIVRE

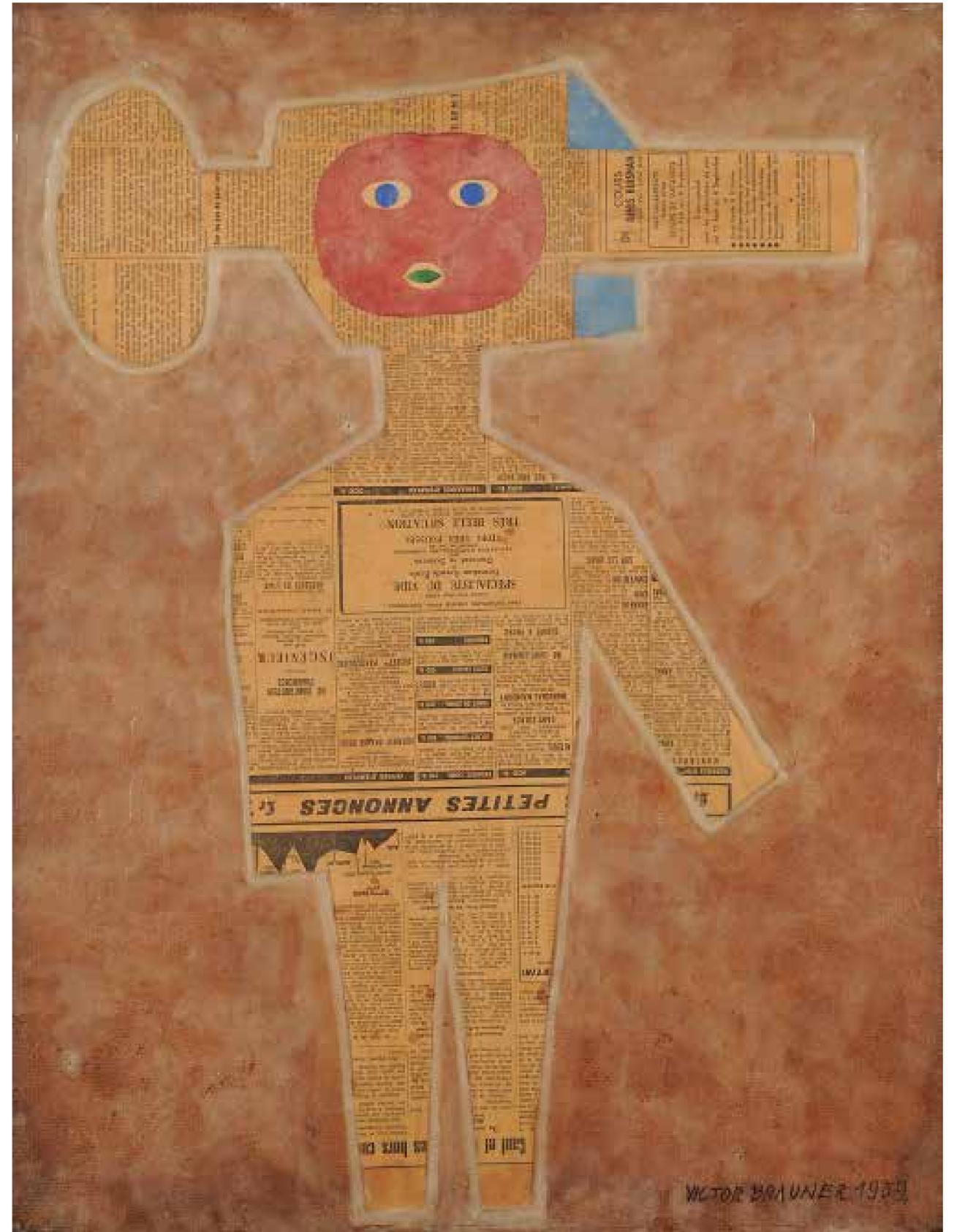
« On vivons des cataclysmes. » (Alfred Jarry)

FRIDAY

'Friday when we love—is the day of desires' (B.P.)

TO LIVE

'We live cataclysmes'. (A. J.)



Victor Brauner

Le Spécialiste du vide – Petites annonces, 1959
Oil, newspaper and wax collage on panel
25.8 x 19.8 in

W

WOMAN
WRITING

WOMAN

'Must be the last word of the dying or of a book.' (Xavier Fomeret) 'Woman is the being casts the largest shadow of the greatest illumination in our dreams. The woman is fatally suggestive: she lives another life than her own; she lives spiritually in the imaginations that she haunts and that she pollinates.' (Charles Baudelaire). 'This time, it is the Woman that I saw in the town, and to whom I spoke and who spoke to me.' (Arthur Rimbaud)

WRITING

'I write to abridge time' (Knut Hamsun)

FEMME

« Doit être le dernier mot d'un mourant et d'un livre » (X.F.).
« ... la femme est l'être qui projette la plus grande ombre ou la plus grande lumière dans nos rêves. La femme este fatalement suggestive : elle vit d'une autre vie que la sienne propre ; elle vit spirituellement dans les imaginations qu'elle hante et qu'elle féconde. » (C.B.) « Cette fois, c'est la Femme que j'ai vue dans la ville, et à qui j'ai parlé et qui me parle. (A.R.).

ÉCRITURE

« J'écris pour abréger le temps » (K.H.)



Enrico Donati
La Plume de ma tante, 1947
Mixed media
15.3 x 6 x 6 in

XYZ

YEUX ZINZOLINS
YVES (TANGUY)

YEUX ZINZOLINS

« Yeux zinzolins—YZ—de l'alphabet secret de toute-nécessité. » (André Breton)

ZINZOLIN EYES

"Zinzolin eyes—YZ—from the secret alphabet of all-necessity. (A.B.)



Yves Tanguy
Second Message III, 1930
Oil on canvas
25.1 x 28.8 in



Citation Information for the Dictionnaire Abrégé

REFERENCES BELOW FOR THOSE DEFINITIONS DERIVED FROM THE ORIGINAL 1938
DICTIONNAIRE ABRÉGÉ DU SURREALISME. ALL TRANSLATIONS BY BLM HERZOG

Page 22:

'Absurde' Breton, André and Eluard, Paul. *Dictionnaire Abrégé du Surréalisme* (Paris: Josécorti, 1991), p 3.
'Amour', Ibid, p 3.

Page 24:

'Angoisse', Ibid, p 3
'Automatique (Écriture)', Ibid, p 4

Page 26:

'Beauté (Convulsive)', Ibid, p 5
'Breton, André', Ibid p 5.

Page 28:

'Cadavre Exquis', Ibid, p 6.
'Causalité', Ibid, p 6

Page 32:

'Capillaire', Ibid, p 6.
'Collage', Ibid, p 8.

Page 34:

'Dali (Salvador)', Ibid, p 9
'Départ', Ibid, p 9.
'Dévoler' Ibid, p 9.

Page 36:

'Enfant', Ibid, p 10.
'Esthétique', Ibid, p 11.
'Erotisme', Ibid, p 11.

Page 38:

'Ernst (Max)', Ibid, p 11.
'Extase', Ibid, p 11.

Page 40:

'Fantôme', Ibid, p 11.
'Feu', Ibid, p 12.
'Freud (Sigmund)', Ibid, p 12.

Page 44:

'Guerre', Ibid p 13.

Page 47:

'Hasard', Ibid, p 13
'Humour', Ibid, p 14.

Page 50:

'Hymen', Ibid, p 14
'Hystérie', Ibid, p 14

Page 52:

'Image', Ibid, p 14

Page 54:

'Je', Ibid, p 15

Page 60:

'Langage', Ibid, p 15
'Lèvres', Ibid, p 16.

Page 64:

'Mannequin', Ibid, p 16

Page 66:

'Merveilleux', Ibid p 16.

Page 68:

'Nuage', Ibid, Ibid, 18.
'Nuit', Ibid, 18.

Page 70:

'L'objet', Ibid, 18
'L'océan', Ibid, 19
'L'oeil', Ibid, 19.

Page 72:

'Paranoïa', Ibid, 20
'Pataphysique', Ibid, 20.
'Phallustrade', Ibid, 21.

Page 76:

'Quotient', Ibid, p 22

Page 78:

'Raison', Ibid p 23
'Rayogramme', Ibid, p 23
'Reçdy-Made', Ibid, p 23
'Réalité', Ibid, p 23

Page 80:

'Savoir', Ibid, 25.
'Sein', Ibid, 25

Page 88:

'Un', Ibid, 28.

Page 92:

'Vendredi', Ibid, 29.
'Vivre', Ibid, 29.

Page 94:

'Woman' from 'Femme', Ibid, p 11

Page 96:

'Yeux Zinzolins', Ibid, p 30.

FURTHER LIST OF WORKS CITED OR CONSULTED

Browne, Colin. *I Had an Interesting French Artist to See Me This Summer: Emily Carr and Wolfgang Paalen in British Columbia.* (Vancouver: Vancouver Art Gallery, 2016)

Duncan, Michael. 'American Surrealism Outside of New York: Membership Open' in Ed. Dervaux, Isabelle. *Surrealism USA.* (New York: Hatje Cantz, 2005)

Kachur, Lewis. *Displaying the Marvelous: Marcel Duchamp, Salvador Dali, and Surrealist Exhibition Installations* (Cambridge, MA: MIT Press, 2003).

Levy, Julien. *Surrealism.* (New York, Da Capo Press, 1995)

Sawin, Martica. *Surrealism in Exile and the Beginning of the New York School* (Cambridge, MA:MIT Press,1997)



David Hare
Self-Portrait, 1946
Color ink and collage on paper
21.3 x 16 in



ACKNOWLEDGMENTS

Thank you to Rowland Weinstein, Leila Heller, Alexa Méndez, Lewis Kachur, Isabelle Dervaux, and Daniel Hamparsumyan for making this exhibition possible.

Thank you to Martica Sawin.

Published on the occasion of the exhibition

EXILIC PLEASURES: SURREALISM REFUGED IN AMERICA

Image Credits:

William Baziotes © Estate of William Baziotes

Victor Brauner © Artists Rights Society

Andre Breton © Artists Rights Society

Leonora Carrington © Artists Rights Society

Federico Castellon © Estate of Federico Castellon, courtesy of Michael Rosenfeld Gallery, New York

Salvador Dali © The Dali Foundation

Oscar Dominguez © Artists Rights Society

Enrico Donati © Estate of Enrico Donati, courtesy of Weinstein Gallery, San Francisco, CA

Jimmy Ernst © Artists Rights Society

Max Ernst © Artists Rights Society

Leonor Fini © Artists Rights Society

David Hare © Estate of David Hare. Courtesy of Weinstein Gallery, San Francisco, CA

Marcel Jean © Artists Rights Society

Gerome Kamrowski © Mary Jane Kamrowski Trust, courtesy of Weinstein Gallery, San Francisco, CA

Andre Masson © Artists Rights Society

Roberto Matta © Artists Rights Society

Gordon Onslow Ford © Lucid Art Foundation

Wolfgang Paalen © Succession Wolfgang Paalen

Man Ray © Man Ray Trust / ADAGP

Kay Sage © Artists Rights Society

Kurt Seligmann © Seligmann Center, courtesy of Orange County Citizens Foundation

Yves Tanguy © Artists Rights Society

Photography credits: Nicholas Pishvanov, courtesy of Weinstein Gallery, San Francisco, CA

Editorial Assitant Keegan Brady and Nicoline von Finck

Catalogue design by Nadine Nour el Din

LEILA HELLER PUBLISHING.

568 West 25th Street, New York, NY 10001

www.leilahellergallery.com

In collaboration with

WEINSTEIN GALLERY

Rowland Weinstein

Weinstein Gallery

383 Geary Street

San Francisco, CA

Publication © 2017 LEILA HELLER GALLERY, New York



LEILA HELLER GALLERY.
WEINSTEIN GALLERY