Historical Dictionaries of Literature and the Arts
Jon Woronoff, Series Editor

34. Animation and Cartoons, by Nichola Dobson, 2009.
35. Modern Chinese Literature, by Li-hua Ying, 2010.
38. Film Noir, by Andrew Spicer, 2010.
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Although it’s nice to be able to sum up a movement in just a few words or sentences, it takes much more than that to trace the origins, manifestations, and works of Surrealism. One key is perhaps revolt—rejection of what went before and both appeared hopelessly outdated and probably was outdated in the World War I era of radical political change and devastation. Thus, writers and artists could—and did—innovate and seek new ways of expression. Although Surrealism was a broad movement that attracted many participants, it was organized and quite strictly disciplined, at least until the death of its leader, André Breton, in 1966. The fact that it encompassed so many countries and so many art forms (painting and sculpture, music, photography, cinema, theater, literature and poetry), however, meant that not everyone followed its leader. Just who was a Surrealist could be an open question even for Surrealists, let alone the public. Nonetheless, during the interwar period it was one of the dominant trends and it continues to have many adherents today.

That being said, it is no mean feat to write a Historical Dictionary of Surrealism. The introduction presents some of the major figures and manifestations of the movement, and the chronology traces its major steps forward as it gathered strength but then apparently faded away gradually before rising like the phoenix with the new exhibitions, groups, and journals. Some of Surrealism’s participants might not even concede that it’s a movement, let alone that they belong to it, while others proclaim their participation (which might not be generally accepted). Therefore, the encyclopedic format of the dictionary includes those who are directly or indirectly related, gives them their own entry, and lets readers decide. Along with people, which are in this case clearly the most important, there are also entries on associations and groups, some of the journals and reviews they produced, and a sampling
of major works of art, cinema, and literature. The bibliography provides additional resources.

This book was written by Keith Aspley, whose career as, successively, an assistant lecturer, lecturer, then senior lecturer and honorary fellow of the University of Edinburgh spanned more than four decades. During that time he published monographs on André Breton, the leader of the movement, and Philippe Soupault, another of its major figures. He has also written numerous articles, encyclopedia entries, and book chapters and coedited From Rodin to Giacometti: Sculpture and Literature in France 1880–1950. All his book chapters relate in some way to Surrealism. This is not only an advantage but a prerequisite since Surrealism was and is one of the broadest movements to date, covering all of the arts in one way or another. Dr. Aspley is thus an ideal author for such a historical dictionary.

Jon Woronoff
Series Editor
With reference to the contents of the dictionary section, ultimately personal choices have to be made and some may appear to be arbitrary or idiosyncratic; our basic position is to include men and women who were associated at some point in time with the Surrealist movement and to avoid, for the most part, the inclusion of material that may merely possess “surreal” elements. In terms of genre or the different media, there would be minimal dissent to the coverage of art and literature, but the concept of Surrealist architecture, dance, and design may be less obvious and the idea of Surrealism in fashion and music may be even more problematic. We have dared to venture, with a degree of trepidation, into such territories.
The format for referencing non-English texts within the dictionary section of this book is to cite the title of the text in its original language, followed in parentheses by the title in English and sometimes also the date of the first edition or showing in the country of origin. The title in English is represented in italics where a published or recognized English translation exists, but without italics where there is no English-language version in order to indicate that the translation of the title is my own. More generally, the translation of quotations from assorted works is my own.

Items that appear in **bold** indicate that they have an individual entry of their own. If France (which has an individual entry) is discussed in the text of another entry, the word **French** might be bolded. There can be some slight differences between the bold cross-referenced term and the entry, therefore, as long as they begin with the same letters and thus lead the reader to the correct place in the dictionary. In contrast, the words **American** and **British** are not bolded since the relevant entries for them (**United States** and **Great Britain**, respectively) come under different letters. The other forms of cross-referencing are **See** and **See also**. Among items that require **See also** are country entries where certain Surrealists are not discussed (and bolded) in the text. For people entries, the name of their country is bolded if it appears in the text; if not, there is, for instance, a **see also FRANCE** or a **see also NETHERLANDS**.
Acronyms and Abbreviations

AEAR  Association des Écrivains et Artistes Révolutionnaires
AUDAC  American Union of Decorative Artists and Craftsmen
BBC  British Broadcasting Corporation
CNRS  Centre National de la Recherche Scientifique (France)
CNT  Confédération Nationale du Travail (France)
FIARI  Fédération Internationale pour un Art Révolutionnaire Indépendant
FLN  Front de Libération Nationale (Algeria)
ITV  Independent Television Company (Great Britain)
MoMA  Museum of Modern Art (New York)
POUM  Partido Obrero de Unificación Marxista (Spain)
PSU  Parti Socialiste Unifié (France)
SASDLR  *Le Surréalisme au service de la Révolution*
SDS  Students for a Democratic Society
SET  Surrealist Eylem Turkiye (Surrealist Action Turkey)
SURRE  *Surréalisme Utopie Rêve Révolte*
UNDP  United Nations Development Programme
UNESCO  United Nations Educational, Scientific and Cultural Organization
WPA  Works Progress Administration
BEFORE SURREALISM

Surrealism as an organized movement emerged in the aftermath of World War I: It has often been presented as the positive, creative counterpart of Dada which came into being in Zurich in 1916. Dada was an essentially negative, nihilistic, destructive response to the chaos and carnage of that war. Hints, traces, aspects, and elements of Surrealism have been discerned in artwork, literature, ritual, and many other forms of human activity since the beginning of time, but it has to be recognized at the outset that there is a considerable degree of subjectivity in the choice of material that may be placed under the general heading or label of “pre-Surrealist”: this first section of the chronology must therefore be read in the light of these prefatory remarks.

Second millennium BC  Establishment of the oracles at Dodoni and Delphi. In the Manifestes du surréalisme André Breton refers to the oracles at Cumae, Delphi, and Dodoni in terms of “la voix surréaliste” (the Surrealist voice).

1500  Hieronymus Bosch paints the triptych The Garden of Earthly Delights, in which some of the motifs inevitably call to mind the concept of “Surrealist images”; a bird-headed monster is uncannily reminiscent of some of the figures in paintings by Max Ernst.

1563  Giuseppe Arcimboldo paints his first Têtes composées, portraits of people that consist of amalgams of fruit, flowers, vegetables, and animals.

1742  First edition of Night Thoughts by Edward Young that André Breton described as Surrealist from beginning to end.
1764  Publication of *The Castle of Otranto* by Horace Walpole, a work written in a manner akin to Surrealist automatic writing and the first example of the Gothic novel in which the marvelous was a pivotal element. It would be one of the models for Julien Gracq’s *Au château d’Argol.*

1781  Johann Füssli paints *The Nightmare,* in which he depicts the contents of a dreaming woman’s nightmare; the overt sexuality has led modern critics to think of it in terms of Freudian theories of the subconscious.

1784  The Marquis de Sade starts writing *Les 120 Journées de Sodome,* a text that would be an inspiration to Luis Buñuel and other Surrealists. His most faithful modern editor and commentator, Maurice Heine, was himself a member of the Surrealist group.

1789  William Blake publishes *Songs of Innocence,* their mysticism was one of the reasons Philippe Soupault regarded Blake as one who lived in the supernatural.

1796  M. G. Lewis publishes *The Monk,* another prime example of the Gothic novel.

1846  Edward Lear publishes *A Book of Nonsense,* which may well have provided models for some of Soupault’s little poems.

1855  Gérard de Nerval completes *Aurélia,* in which dream, madness, and the descent into the underworld (of the subconscious?) could not fail to fascinate Breton and his colleagues.

1869  Lautréamont publishes *Les Chants de Maldoror* and, under his real name, Isidore Ducasse, *Poésies* (1870). The humor, the stance of utter revolt, and the bewildering, breathtaking images in the former in particular helped to elevate their author to the rank of a Surrealist cult-figure.

1873  Arthur Rimbaud publishes *Une Saison en Enfer,* it contains “Alchimie du verbe,” a concept that not only steered certain of the Surrealists toward an interest in alchemy but also led to Breton’s concept of “verbal chemistry,” a notion he would discuss in the essay entitled “Les mots sans rides” in *Les Pas perdus.*
1896  Alfred Jarry writes *Ubu Roi*, in which the eponymous protagonist could be seen as an incarnation of “the shock of the new.”

1911  Giorgio de Chirico paints *The Return of the Poet*, in which the real piazzas of Turin are enigmatically suffused with an unreality created by strange juxtapositions, a separation of objects from their real content that the artist would call “metaphysical.”

1913  Publication of *Alcools* by Guillaume Apollinaire; the opening poem, “Zone,” presents glimpses of not just modern life but elements of the modern mythology that Louis Aragon would explore in detail in *Le Paysan de Paris*.

1916  The birth of Dada in Zurich; its nihilistic response to World War I would serve as a launching pad and a training ground for a number of the first-generation Surrealists who would transform its subversion of all traditional values into an intensely creative outpouring a few years later.

1917  Apollinaire coins the adjective “surréaliste” to describe his play *Les Mamelles de Tirésias* and also employs the term with reference to his prose text “Onirocritique.”

1918  Apollinaire brings out *Calligrammes*; this title refers primarily to the group of texts in which the layout of the words on the page created a picture, an idea the Surrealists would develop in their particular interrogation of word and image, for example in their concept of the object-poem.

1919  In the year that the Treaty of Versailles signalled a fresh start on the geopolitical plane, Aragon, Breton, and Philippe Soupault launch the review *Littérature* and Breton publishes his first book, *Mont de piété*, a volume of “pre-Surrealist” poetry. In the autumn of that year Breton discovers automatic writing that he and Soupault illustrate in *Les Champs magnétiques*.

1920  Man Ray creates *The Enigma of Isidore Ducasse*, draping cloth and rope over a sewing machine (one of the motifs in Lautréamont’s most famous image).
1922 Max Ernst paints *The Elephant Celebes*, in which the title-figure is a monstrous mix of animal, vegetable, and mineral attracted by the beckoning finger of a headless but lifelike tailor’s dummy.

1922 The “new series” of *Littérature* commences, less eclectic, more youthful than its predecessor; it is more obviously a mouthpiece of Paris Dada and the nascent Surrealist group.

1923 Breton publishes *Clair de terre*, which includes his new, Surrealist poems, including a ready-made, dream texts, and explorations of word and image that are halfway between the “calligramme” and the object-poem.

THE SURREALIST PERIOD (1924–1969)

The birth of Surrealism can be associated with the personal discovery of automatic writing by Breton in 1919 or with the publication of his first *Manifeste du surréalisme* five years later. Certainly it had emerged out of the death throes of Paris Dada as an organized movement by the time of the publication of that text and, almost immediately afterwards, the creation of the review *La Révolution surréaliste*. For the purposes of this chronology, “the Surrealist period” covers the years from 1924 until the disbandment of the “official” Paris group in 1969, though in many respects Breton’s death in 1966 meant that the movement’s heart ceased pulsating.

1924 Opening of the Bureau de Recherches Surréalistes under the direction of Francis Gérard. Publication by Breton of the *Manifeste du surréalisme* and *Poisson soluble*; these two texts constitute the original defense and illustration of Surrealism. Aragon writes *Une Vague de rêves*, which may be regarded as an alternative manifesto. Their desire to shock bourgeois attitudes is immediately made apparent by the publication of *Un cadavre*, the Surrealists’ iconoclastic “obituary” for Anatole France, the grand old man of French letters. In December the group launches the review *La Révolution surréaliste*, the first truly Surrealist journal; it will give them a regular platform for the next five years.
1925  First Surrealist art exhibition in Paris, at the Galerie Pierre; it brought together paintings by Chirico, Ernst, Paul Klee, André Masson, Joan Miró, Pablo Picasso, and Pierre Roy. The Surrealists organize a banquet in honor of Saint-Pol Roux, the poet to whom Clair de terre had been dedicated two years earlier, but the event descends into chaos.

1926  The “jeu du cadavre exquis,” the original Surrealist game, is invented. Publication of Le Paysan de Paris by Aragon; this was an early attempt to create a genre that might possibly replace the novel, for Surrealists at least. Soupault and Antonin Artaud are excluded from the movement.

1927  Five Surrealists (Aragon, Breton, Paul Éluard, Benjamin Péret, and Pierre Unik) join the French Communist Party.

1928  Publication by Breton of Le Surréalisme et la Peinture and Nadja; the former sets the tone for Surrealist art criticism and the latter, with its use of photographs and reproductions of the eponymous figure’s drawings, paves the way for a novel Surrealist word-and-image genre. Aragon brings out Traité du style.

1929  René Magritte paints On the Threshold of Liberty, a work that raises the question of the relationship between illusion and reality: Is the cannon pointing at the sky or a picture of the sky? After the condemnation of members of the Grand Jeu team, Breton publishes the Second Manifeste du surréalisme in the last number of La Révolution surréaliste, confirming the exclusion of figures such as Masson, Roger Vitrac, and, to Breton’s regret, Robert Desnos.

1930  The Second Manifeste du surréalisme appears in book form. Some of the men excluded from the group retaliate by bringing out Un cadavre, in which Breton is viciously attacked. New members (including Luis Buñuel, René Char and Salvador Dalí), however, are welcomed. Breton collaborates with Éluard and Char on the poems of Ralentir Travaux; and Breton and Éluard publish the controversial L’Immaculée Conception, in which they simulate a number of mental disorders, thus exploring the frontiers between madness and sanity. Dalí publishes La Femme visible, an essay in which he presents his “paranoiac-critical method,” and the film that he made with Buñuel,
L’Age d’or, has its première. The new Surrealist journal *Le Surréalisme au service de la Révolution* is launched.

1931 Dalí paints *The Persistence of Memory*. Breton publishes anonymously his famous poem *L’Union libre* (Free Union).

1932 The “Affaire Aragon,” the culmination of which is the departure of Aragon from the Surrealist group in favor of membership in the Communist Party. Breton brings out *Les Vases communicants*, his study of the relationship between dream and reality.

1933 After *Le Surréalisme au service de la Révolution* ceases publication Breton joins the editorial committee of Albert Skira’s journal *Minotaure*, which becomes *de facto* the Surrealists’ mouthpiece in the remainder of the decade.

1934 Breton meets Léon Blum as part of his strategy to combat the Fascist threat seen in the 6 February riots in Paris. Magritte paints *The Human Condition, I* in which he continues his exploration of the link between image and reality. Oscar Domínguez paints *Electrosexual Sewing Machine*, based on the juxtaposition of unrelated elements as in Lautréamont’s image of the chance encounter of an umbrella and a sewing machine.

1935 The establishment of *Contre-Attaque*; Georges Bataille and Breton join forces again, together with new recruits like Henri Ppastoureau and Claude Cahun, in a union of revolutionary intellectuals. *Cubism-Surrealism*, an international exhibition in Copenhagen, inaugurates a series of such shows that promote Surrealism outside France. Breton delivers lectures in Prague and Santa Cruz de Tenerife, published as *Bulletin international du surréalisme*, nos. 1 and 2. René Crevel commits suicide after being refused permission to speak at the Congrès International des Écrivains pour la défense de la culture.

1936 Méret Oppenheim fabricates *Le Déjeuner en fourrure* (Fur-Covered Cup, Saucer and Spoon), one of the most iconic Surrealist objects. Dalí paints *Soft Construction with Boiled Beans: Premonition of a Civil War* that uncannily predicts the start of the Spanish Civil War. The International Surrealist Exhibition at the New Burlington Gallery in London represents the public birth of the movement in Great Britain and the *Fantastic Art, Dada, Surrealism* exhibition in New York.
does likewise in the United States. In Paris the Exposition surréaliste d’objets at the Galerie Charles Ratton launches the so-called “crisis of the object.”

1937  This was followed by the *Surrealist Objects and Poems* exhibition at the London Gallery. Breton publishes *L’Amour fou* in which he discusses “convulsive beauty,” “objective chance,” and the title concept of “mad love” that he evokes in the central episode of the discovery of new love. He also drafts his *Anthologie de l’humour noir*.

1938  Breton is invited to Mexico for a lecture tour. While there he meets Leon Trotsky. The series of international Surrealist exhibitions continues with such shows in Paris and Amsterdam. Breton and Éluard publish their *Dictionnaire abrégé du surréalisme*.

1939  Start of World War II. Ernst paints *The Robing of the Bride* in which the collage principle is extended into the realm of painting, but is interned in France as an enemy alien. Masson paints *Gradiva*, his response to Sigmund Freud’s 1907 essay “Delusions and Dreams in W. Jensen’s *Gradiva*,” as well as to the story itself: he depicts the young woman’s agony in the volcanic eruption at Pompeii.

1940  The Fall of France: many of the Surrealists take the path of exile. The news of the assassination of Trotsky represents the darkest moment of the war for Breton. The *Anthologie de l’humour noir* is removed from circulation by the censor. Despite everything, an International Surrealist Exhibition is organized in Mexico City. Man Ray paints *Imaginary Portrait of D.A.F. de Sade*, a heroic monument to the famous or infamous precursor that appears to be made out of the stones of the Bastille, thus connecting political revolution with sexual or moral revolution.

1941  Breton sails to Martinique where he makes the acquaintance of Aimé Césaire; his fellow travellers include Claude Lévi-Strauss. They arrive in New York in August.

1942  International Surrealist Exhibition in New York and the Philadelphia Museum of Art: *First papers of Surrealism*. In December Breton addresses students at Yale University, delivering the lecture “Situation du surréalisme entre les deux guerres.” The journal *VVV*, edited by David Hare, is launched in New York.
1944 News of the liberation of Paris is an inspiration for Breton as he writes *Arcane 17* in Canada.

1945 With the end of World War II Surrealism could attempt to re-establish itself in Europe; a series of exhibitions and lectures will take place in the coming years, beginning with *Surréalisme*, an exhibition at the Galerie des Éditions La Boëtie in Brussels. Breton is invited to give a series of lectures in Haiti, where his visit helps to foment the revolution that brings down President Élie Lescot.

1946 Brussels honors its own with the Magritte exhibition *Le surréalisme en plein soleil* at the Galerie Dietrich. Breton returns to France. There is a special tribute to Artaud at the Théâtre Sarah Bernhardt.

1947 Artaud gives a lecture at the Vieux-Colombier. Breton publishes his long poem, *Ode à Charles Fourier*, his particular tribute to the 19th-century Utopian thinker. There is a major Exposition Internationale du Surréalisme in Paris at the Galerie Maeght and the *Bloodflames 1947* exhibition of Surrealist art at the Hugo gallery in New York, both designed by Friedrich Kiesler. The *Abstract and Surrealist American Art* exhibition at the Art Institute of Chicago juxtaposes the two movements.

1948 There is a Gordon Onslow-Ford retrospective at the San Francisco Museum of Art, *Towards a New Subject in Painting*, and an International Surrealist Exhibition in Prague. Breton lends his support to Garry Davis and his World Citizens’ Movement and participates with Albert Camus, Jean-Paul Sartre, Jean Paulhan, and David Rousset in the Rassemblement Démocratique Révolutionnaire in France.

1949 The “Chasse spirituelle” affair, provoked by the discovery of a fake Rimbaud manuscript. The exhibition, *Max Ernst: 30 Years of his Work*, is held in Beverly Hills, California.

1950 Breton refuses the Prix de la Ville de Paris, spurning such official accolades.

1951 Wolfgang Paalen and Onslow-Ford stage their *Dynaton* exhibition at the San Francisco Museum of Art.

of radio interviews with André Parinaud that will be published under the title of *Entretiens*. At the end of the year the Surrealists open a new gallery, *A l’Étoile Scellée*, in Paris.

**1955** The *Yves Tanguy* exhibition at the Museum of Modern Art, New York, celebrates his life and work after his sudden death earlier in the year.

**1956** A new Surrealist journal, *Le Surréalisme, même*, is launched, with Breton as its editor.

**1958** The Surrealists denounce the 13 May coup d’état in France and Charles de Gaulle’s return to power. Another journal, *Bief*, edited by Gérard Legrand, appears.

**1959** Two important international exhibitions are staged: *EROS*, Exposition Internationale du Surréalisme in Paris at the Galerie Daniel Cordier and *Mostra Internazionale del Surrealismo* at the Galleria Schwarz in Milan.

**1960** The International Surrealist Exhibition in New York continues the new wave of major shows that demonstrate the movement’s ongoing vigor.

**1961** The *Ernst* exhibition organized in London by the Arts Council of Great Britain is a major showcase of the work of one of the foremost Surrealist artists. The journal *La Brèche* appears, edited by Breton.

**1965** *L’Écart absolu*, the International Surrealist Exhibition in Paris at the Galerie *L’Oeil* is the last in which Breton was involved.

**1966** André Breton dies suddenly.

**1967** In addition to the International Surrealist Exhibition in Sao Paolo, *The Enchanted Domain* exhibition in Exeter continues to promote the movement on a smaller scale.

**1968** During the riots in Paris in May and June quotations from Surrealist texts are used as slogans or rallying cries by the protesters; many of the attitudes the Surrealists had embodied and many of the causes they espoused are taken up anew. The International Surrealist Exhibition in Prague takes place, by chance in the same year as the “Prague spring” uprising against Soviet domination in Czechoslovakia.
AFTER SURREALISM (1970 TO THE PRESENT)

The “official” Surrealist group in Paris was dissolved in 1969 but Surrealism as an idea, a way of life, a set of styles and attitudes, continues and will doubtless live on for a long time to come. Those members of Breton’s entourage and others who wished to safeguard the legacy have been active in the mounting of exhibitions and the launching of reviews that perpetuate the spirit of the movement. The exhibitions included in the remainder of this chronology form just a tiny fraction of the shows that have been organized all over the world but they are intended to serve as an indication of the frequency and the diversity of such events. Moreover, not only in Paris but also in many cities across the globe, new groups have come into existence, some just briefly. For Surrealism, like the phoenix, seems destined constantly to rise afresh from its own ashes. In the last few years, however, the situation has become very confused, in no small part because of the emergence of a number of pseudo-Surrealist websites.

1976  The World Surrealist Exhibition is put on at the Gallery Black Swan in Chicago; and The Edward James Collection: Dalí, Magritte and other Surrealists exhibition is staged at the Scottish National Gallery of Modern Art, Edinburgh.

1977  An exhibition with the title 22 Surrealist Painters is organized in Paris.

1978  The Surrealist Collage exhibition in Paris recognizes the importance of that form of Surrealist art. Two major retrospectives in London, Dada and Surrealism Reviewed at the Hayward Gallery and Surrealism Unlimited at the Camden Arts Centre, serve as reminders of the groundbreaking 1936 exhibition in that city as far as Great Britain is concerned; and a leading British artist, Onslow-Ford, is recognized by a retrospective at the Oakland Museum of California. The Surrealism in 1978: 100th Anniversary of Hysteria exhibition in Milwaukee focuses on an unusual aspect of the movement.

1979  The Presencia viva de Wolfgang Paalen exhibition in Mexico City pays tribute 20 years after his death to his promotion of Surrealism there.
1981  The *Permanence du regard surréaliste* exhibition in Lyon belatedly takes Surrealism to the provinces.


1984  The International Exhibition of Surrealism and Fantastic Art in Lisbon updates the 1936 *Fantastic Art, Dada, Surrealism* show in New York and marks the 10th anniversary of the end of the Salazar-Caetano era in Portugal.


1987  *The Arcimboldo Effect* exhibition at the Palazzo Grassi, Venice is a reminder of his importance as a precursor of Surrealist art. *La Femme et le surréalisme* exhibition at the Musée cantonal des Beaux-Arts in Lausanne reexamines the role and the contribution of women in a post-feminist perspective.

1988  The *Picabia 1879–1953* exhibitions at the Scottish National Gallery of Modern Art, Edinburgh, and the Galerie Neuendorf in Frankfurt am Main, put the spotlight on one of the most provocative and individualistic artists associated with Dada and Surrealism.

1989  The *I Surrealisti* exhibition at the Palazzo Royale in Milan revives Italian interest in the group. The *Philippe Soupault, Voyageur magnétique* exhibition at the Centre des expositions, Montreuil, celebrates his life and work in the year before he died.

1991  Whereas the *Diversité surréaliste* exhibition in Paris draws attention to the variety and range of Surrealist art, the *Alberto Giacometti: sculptures, peintures, dessins* exhibition at the Musée d’Art Moderne de la Ville de Paris celebrates the different facets of an artist widely regarded as one of the foremost Surrealist sculptors.
1993  The Totem Without Taboos: The Exquisite Corpse Lives! exhibition in Chicago turns the attention to the most famous Surrealist game.

1994  Twenty years after the downfall of Marcelo Caetano, António de Oliveira Salazar’s successor, the Premeiro Exposição o de surrealismo ou nao exhibition is held in Lisbon.

1995  Curiouser and Curiouser: Les surréalistes et leurs amis en Grande-Bretagne depuis 1967 exhibition in the Hourglass Gallery in Paris continues the French fascination with Surrealism across the Channel. Also in the French capital there is a major Constantin Brancusi show in the Centre Georges Pompidou.


1998  Max Ernst, sculptures, maisons, paysages is another major retrospective featuring one of the leading Surrealist artists at the Centre Pompidou in Paris.

1999  The Sacrilege exhibition at the Salmov Palace in Prague captures one of the fundamental stances of Surrealism. The Surrealism; Two Private Eyes exhibition at the Solomon R. Guggenheim Museum in New York City features 700 works (by Chirico, Joseph Cornell, Dalí, Ernst, Frida Kahlo, Magritte, Man Ray, and others) from the collections of Nesuhi Ertegun and Daniel Filipacchi.

2000  The range of shows is exemplified by the Magritte exhibition at the San Francisco Museum of Modern Art, the Éveil paradoxal exhibition at Conches, Normandy, and Photomontaged Dreams: Landscape and the female nude in Teige’s collages exhibition at the London Czech Centre.

2001  Yet another major Surrealist show is organized in London, Surrealism: Desire Unbound, at the Tate Modern. The Roland Penrose, Lee Miller: The Surrealist and the Photographer exhibition is staged at the Dean Gallery and the Scottish National Gallery of Modern Art in Edinburgh. The Sfera Suu exhibition is put on in Hrad Sovinec in the Czech Republic.
2002  Female artists are again celebrated in the *Leonor Fini and women surrealist contemporaries* exhibition at the Weinstein Gallery in San Francisco. The *Persistence of Memory (Homage to Robert Desnos)* exhibition is staged, fittingly in Terezin in the Czech Republic, near the concentration camp where he died. The exhibition *La Révolution Surréaliste* at the Centre Pompidou in Paris and the Kunstsammlung Nordrhein-Westfalen in Düsseldorf recalls not only the journal of that name but also one of the movement’s fundamental attitudes and watchwords.

2003  The *Sarane Alexandrian et ses amis* exhibition at the Librairie Niçaise in Paris points to the importance of the new recruits who joined Breton, Péret, and other members of the “old guard” after World War II.

2004  The *Phantasmagorien* exhibition at the Museum of Fine Arts (Kunstmuseum) in Berne commemorates the centennial of the birth of Otto Tschumi.

2005  The international nature of the celebrations of Surrealism is vividly illustrated by the fact that the *Kahlo’s Contemporaries (Mexico: Women: Surrealism)* exhibition is held in the University Gallery in the University of Essex whereas the *Profane Revelation: The Surrealist Movement in Britain* exhibition is at the Fundación Eugenio Granell in Santiago de Compostela in Spain. There is also a major *Dada* exhibition at the Centre Pompidou in Paris. Furthermore, the history of Surrealism in the United States is the theme of the *Surrealism USA* show at the National Academy Museum in New York and the Phoenix Art Museum, Arizona.

2006  An International Surrealist Mini-Conference takes place in Chicago (6–10 March); and two very different exhibitions are put on in London: *Undercover Surrealism: Picasso, Miró, Masson and the Vision of Georges Bataille* at the Hayward Gallery, and *George Melly at 80: Aspects of His Collection* at the Mayor Gallery.

2007  A further series of exhibitions is organized in London: *Surreal Things: Surrealism and Design* and *The Art of Lee Miller*, both at the Victoria and Albert Museum; *Dali & Film* and *Louise Bourgeois*, both at the Tate Modern. In mainland Europe two Surrealist shows are staged in Prague: *Salvador Dali: Graphics, Sculpture, Ceramics* at the Mucha Gallery, and *Jindrich Styrsky* at the Stone Bell House. There is also a *Max Ernst Retrospective* at the Tinguely Museum, Basel. The *Ubu*
Gallery, New York, is the venue for Richard Oelze: Paintings & Drawings from the 1950s and 1960s.

2008 Two major group shows are put on in London: Duchamp, Man Ray, Picabia at the Tate Modern and Miró, Calder, Giacometti, Braque: Aimé Maeght and His Artists at the Royal Academy of Arts. Elsewhere in England there are smaller-scale exhibitions: Giacometti at Compton Verney, Warwickshire; and British Surrealism & Other Realities at the Middlesbrough Institute of Modern Art. In Paris there is the Leonora Carrington exhibition at the Maison de l’Amérique latine.

2009 Important exhibitions in Europe include Triumph of Desire—Danish and International Surrealism at the Arken Museum of Modern Art, Copenhagen, and Giorgio de Chirico: La fabrique des rêves at the Musée d’art moderne de la Ville de Paris. In Great Britain different facets of the movement are highlighted in Homage to Dalí at Dalí Universe, County Hall, Riverside Building, London; Subversive Spaces: Surrealism and Contemporary Art at the Whitworth Art Gallery, Manchester, Compton Verney, Warwickshire, and Sainsbury Centre UEA, Norwich; Paul and Nusch Éluard and Surrealism at the Dean Gallery, Edinburgh; and Angels of Anarchy: Women Artists and Surrealism at the Manchester Art Gallery
Introduction

When Paul Éluard began an untitled poem in his 1929 collection *L’Amour la Poésie* with the line “La terre est bleue comme une orange” (The earth is blue like an orange), this depiction of our planet viewed from space telescop[ed its dominant color and its shape (slightly flattened at the poles); it was a Surrealist image that uncannily anticipated the real spectacle of the Earth that, a generation or so later, the first humans in space were privileged to behold. And two years later, when Salvador Dalí, in his painting *The Persistence of Memory*, draped three soft, melting clocks over the branch of a tree, a platform, and a mouthless self-portrait, he created one of the most iconic visual images of the 20th century, one that had the real seascape of his native Cadaquès as the background but at the same time almost certainly expressed subconscious fears and anxieties while filling the viewer with wonder. René Magritte, during his career, composed a number of different versions of *The Domain of Arnheim* but they are all based on the fusion of a mountain ridge and a great bird of prey. Such images not only epitomize Surrealism but also helped to encapsulate aspects of the contemporary imagination. This book sets out to amplify these first impressions and to demonstrate the movement’s eventual breadth, aspirations, and accomplishments.

THE PREHISTORY OF SURREALISM

Although it may seem paradoxical that what set out to be a radical avant-garde movement should have constantly sought forebears, this was indeed the case; and the Surrealists would claim among their predecessors a whole host of artists, writers, thinkers, and revolutionaries, from Hieronymus Bosch to Charles Baudelaire, from Giuseppe
Arcimboldo to Arthur Rimbaud and Guillaume Apollinaire, from tribal art of Amerindians and Melanesians to the enigmatic constructs of Marcel Duchamp. In terms of movements, André Breton was content to regard Surrealism as “the prehensile tail” of Romanticism and his own earliest poems show the influence of Symbolism. When he published the first version of “Le Surréalisme et la Peinture” in La Révolution surréaliste in July 1925, his illustrations were exclusively paintings by Pablo Picasso that most would regard as Cubist pieces, despite the scorn that Breton poured on that label at the end of the essay.

Between 1919 and 1924, however, the most strident of the avant-garde movements in Paris was unquestionably Dada, especially after the arrival there from Zurich of one of its founders and principal driving force, Tristan Tzara, in January 1920. In the following months and years Dada activities were the ones that hit the headlines; they varied in nature from the so-called “Festival Dada” at the Salle Gaveau on 26 May 1920 to the “Saison Dada” in 1921, which opened with a visit to the little church of Saint-Julien-le-Pauvre, a parody of tourist excursions to better known landmarks in the city. They also included such scandals as the “Procès Barrès” on 13 May 1921, a mock trial of the patriotic grand old man of French letters, and the furor raised by the inclusion at the Salon d’Automne later that year of a picture by Francis Picabia, L’Oeil cacodylate, that consisted, in addition to the eponymous eye, of 50 or so signatures of friends and acquaintances.

When Dada originated in 1916 in Zurich, it was in large measure a nihilistic response to the carnage of World War I. By the end of 1923 Dada had more or less played itself out and was gradually being replaced by Surrealism. The nature of this process was explained thus by Breton: “Il est donc inexact et chronologiquement abusif de présenter le surréalisme comme un mouvement issu de Dada ou d’y voir le redressement de Dada sur le plan constructif. La vérité est que, dans Littérature aussi bien que dans les revues Dada proprement dites, textes surréalistes et textes dada offriront une continuelle alternance. Bien que les nécessités que j’ai fait tout à l’heure entrevoir concourent momentanément à nous faire mettre l’accent sur Dada, Dada et le surréalisme—même si ce dernier n’est encore qu’en puissance—ne peuvent se concevoir que corrélativement, à la façon de deux vagues dont tour à tour chacune va recouvrir l’autre” (It is therefore inaccurate and chronologically improper to present Surrealism as a movement that arose out of Dada...
or to see in it the constructive rectification of Dada. The truth is that, in both *Littérature* and in the Dada reviews proper, Surrealist texts and Dada texts continually alternate. Although the necessities that I offered a glimpse of a short time ago were factors in making us momentarily put the accent on Dada, Dada and Surrealism—even if the latter existed only in a latent manner—can only be thought of correlative, like two waves, each of which in turn will cover the other).

Indeed the launch of *Littérature* in March 1919 by Breton, Philippe Soupault, and Louis Aragon represented the emergence of the nucleus of the first Surrealist group, which gradually expanded over the next five years as the teams responsible for the publication of other little reviews one by one were absorbed and assembled around Breton. In this way, for instance, Éluard, the editor of *Proverbe* since February 1920, was introduced to Breton by Jean Paulhan; and Roger Vitrac, the editor of *Aventure* since November 1921, brought with him Jacques Baron, René Crevel, Robert Desnos, and Max Morise. In addition Max Ernst arrived in Paris in 1922 from Cologne; his work from December of that year, *Le Rendez-vous des amis*, sheds interesting light on the composition of the future Surrealist group at that time, for alongside the one outsider figure, Fyodor Dostoyevsky, to whom Ernst was paying some kind of personal tribute, one finds Crevel, Soupault, Jean Arp, Ernst, Morise, Rafaële Sanzio, Théodore Fraenkel, Éluard, Paulhan, Benjamin Péret, Aragon, Breton, Johannes Baargeld, Giorgio de Chirico, Gala Éluard, and Desnos.

**TOWARD A DEFINITION OF SURREALISM**

Just what Surrealism was has always been hard to define, and the situation is complicated by the overuse, even misuse, of the word “surreal,” especially in recent times. Whereas “surreal” is frequently employed nowadays as a synonym of “bizarre, fantastic, grotesque, weirdly unfamiliar, distorted, disturbing” rather than “related to, or characteristic of, Surrealism,” the term “Surrealism,” which refers to the artistic and literary movement that attempts to express the workings of the subconscious mind and is characterized by incongruous juxtapositions of images, probably needs to be approached from different angles: chronological, thematic, and linguistic, among others. It cries out to be
studied from particular examples (paintings, poems, sculptures, objects, films). The opinions of its leading practitioners likewise must be taken into account, especially as they often disagreed among themselves as to what Surrealism was. Thus, after World War II, the stance adopted by the main Surrealist group in Paris would be challenged by the so-called “revolutionary Surrealists” based in Belgium who sought to reconcile Surrealist doctrine and the Stalinist brand of Marxism. Even before World War II, Belgium possessed two Surrealist groups: the Brussels group came into being in the mid-1920s, whereas the Hainaut group was formed in 1934.

The adjective “surréaliste” itself was coined by Guillaume Apollinaire and employed with reference to a couple of his texts, Les Mamelles de Tirésias, first performed in 1917, which the author describes in his preface as “mon drame surréaliste” (my surrealist drama), and “Onirocritique,” the title of which already alludes to the subsequent Surrealist fusion of dream and reality (or in this case the critical faculty). Soupault has claimed that it was “Onirocritique” that prompted Breton and himself to choose the term “surréaliste” for the movement they gradually evolved since they felt it resembled their own Les Champs magnétiques, which they started writing in the autumn of 1919.

If he had been required to cite a date for the birth of Surrealism, Breton might have mentioned one evening in that year when, in the twilight zone between waking and sleeping, he was suddenly aware of a strange and insistent phrase that was something like “Il y a un homme coupé en deux par la fenêtre” (There’s a man cut in two by the window) and that other such phrases came streaming into his head in the following moments. Or perhaps that was just the moment of conception . . . and the real date of birth of the movement he was to lead until his death in September 1966 was 15 October 1924, when the Manifeste du surréalisme was published together with Poisson soluble. This book, and also the new journal, La Révolution surréaliste, the first number of which appeared on 1 December 1924, jointly marked the confirmation of the existence of Surrealism as a movement and their appearance was literally a defining moment in its history.

In the 1924 manifesto, Breton provided definitions of Surrealism in the style of dictionary and encyclopedia entries:

**SURREALISME.** n.m. Automatisme psychique pur par lequel on se propose d’exprimer, soit verbalement, soit par écrit, soit de toute autre...
manière, le fonctionnement réel de la pensée. Dictée de la pensée, en l’absence de tout contrôle exercé par la raison, en dehors de toute préoccupation esthétique ou morale. ENCYCL. Philos. Le surréalisme repose sur la croyance à la réalité supérieure de certaines formes d’associations négligées jusqu’à lui, à la toute-puissance du rêve, au jeu désintéressé de la pensée. Il tend à ruiner définitivement tous les autres mécanismes psychiques et à se substituer à eux dans la résolution des principaux problèmes de la vie. Ont fait acte de SURRÉALISME ABSOLU MM. Aragon, Baron, Boiffard, Breton, Carrive, Crevel, Delteil, Desnos, Éluard, Gérard, Limbour, Malkine, Morise, Naville, Noll, Péret, Picon, Soupault, Vitrac.

[SURREALISM. Pure psychic automatism by which it is proposed to express, either verbally or in writing, or in any other manner, thought’s real functioning. The dictation of thought, in the absence of any check exerted by reason, without any aesthetic or moral preoccupation. ENCYCL. Philos. Surrealism is based on the belief in the superior reality of certain hitherto neglected forms of association, in the omnipotence of dream, in the disinterested working of thought. It tends to ruin definitively all the other psychic mechanisms and to replace them in the solution of life’s principal problems. Aragon, Baron, Boiffard, Breton, Carrive, Crevel, Delteil, Desnos, Éluard, Gérard, Limbour, Malkine, Morise, Naville, Noll, Péret, Picon, Soupault and Vitrac have practiced ABSOLUTE SURREALISM.]

This may therefore be seen as an important precedent for a dictionary/encyclopedia approach to Surrealism. Another was the so-called Dictionnaire abrégé du surréalisme published by Breton and Éluard in 1938: it combines orthodox entries, especially many of those for members or ex-members of the group, with much more fanciful ones; for example, the definition of “parapluie” (umbrella) as a “oiseau bleu devenu noir” (a blue bird that has become black). Even before that, the young English poet David Gascoyne had published in 1935 A Short Survey of Surrealism; his approach was chronological, with chapters devoted to “Ancestors of Surrealism,” “The Dadaist Attitude,” “The Period of Sleeping-Fits,” “The First Manifesto 1924,” “The Second Manifesto 1929,” and “Surrealism To-day and To-morrow.” He added his own translations of texts by Breton, René Char, Dalí, Éluard, Georges Hugnet, and Péret.

In 1964 Maurice Nadeau brought out the first edition of his Histoire du surréalisme in which the four main sections were respectively
“L’élaboration,” covering World War I and Dada; “La période héroïque 1923–1925”; “La période raisonnante 1925–1930”; and “Autonomie du surréalisme 1930–1939.” Later editions would add a brief section about Breton in the United States (in World War II) and one entitled “Beaucoup plus tard,” surveying the general evolution of the movement up to 1957. In a postscript Nadeau drew attention to the publication in 1961 of Vingt ans de surréalisme 1939–1959 by Jean-Louis Bédouin, which, as its title indicates, is a detailed account of the story of the movement since the start of World War II.

Since then there has been a plethora of books about different aspects of Surrealism and also many new editions of texts that established or defined the nature of the movement from the outset. More recently the most authoritative and substantial chronological account has been Gérard Durozoi’s Histoire du mouvement surréaliste (1997), the main sections of which cover in turn the periods 1919–1924, 1924–1929, 1929–1937, 1938–1944, 1944–1951, 1951–1959, and 1959–1969. These are all given striking, even surreal, titles: “Il se prépare de jolis coups de grisou” (There are going to be some fine fire-damp explosions); “Le salut pour nous n’est nulle part” (There is no salvation for us anywhere); “Les éléphants sont contagieux” (Elephants are contagious); “Dans les années sordides” (In the sordid years); “Liberté, mon seul pirate” (Freedom, my only pirate); “L’ignoble mot d’engagement” (The ignoble word “commitment”); and “La pensée crépite d’images” (Thought is crackling with images).

Alongside the historical approach, surrealism has also been explored from a “geographical” perspective, in which the situation in a given country has been studied; examples of this include C. B. Morris’s Surrealism in Spain 1920–1936 (1972) and Michel Rémy’s Surrealism in Britain (1999). Moreover, it almost goes without saying that the catalogs for all the major retrospectives of Surrealism provide not just glossy and lavish reproductions of the artworks but also detailed descriptions and commentaries, e.g., Dawn Ades, Dada and surrealism reviewed (1978) and Jennifer Mundy, Surrealism: Desire Unbound (2001).

VERBAL AND VISUAL IMAGES

The image was at the center of Surrealist aesthetics right from the outset. Initially Breton was motivated by the desire to replicate the strange
but compelling images he had come across, in particular in the writings of Lautréamont and Arthur Rimbaud. The most famous example is found in the former’s *Les Chants de Maldoror* where the young Mervyn is described as “beau . . . comme la rencontre fortuite sur une table de dissection d’une machine à coudre et d’un parapluie!” (beautiful . . . like the chance encounter on a dissecting-table of a sewing-machine and an umbrella!). At a theoretical level Breton was influenced by an article that Pierre Reverdy had written in his journal *Nord-Sud* in March 1918 containing the following pronouncements:

L’image est une création pure de l’esprit.
Elle ne peut naître d’une comparaison mais du rapprochement de deux réalités plus ou moins éloignées.
Plus les rapports des deux réalités rapprochées seront lointains et justes, plus l’image sera forte, plus elle aura de puissance émotive et de réalité poétique.

[The image is a pure creation of the mind.
It can not arise from a comparison but from the bringing together of two more or less distant realities.
The more the relationships of the two realities brought together are distant and apt, the stronger the image will be, the greater will be its emotive power and its poetic reality.]

It was Breton’s chance discovery of automatic writing that provided him with what he saw as the key to the production of vast quantities of such images, images that he would quickly call “Surrealist images,” images that would abound not only in his own poetry but in that of other Surrealist poets.

In a footnote Breton concedes that if he had been a painter, it would not have been difficult for him to represent visually the strange phrase cited above, “Il y a un homme coupé en deux par la fenêtre,” but he makes the important point that it would have not been a case of *drawing* the image (with some degree of conscious control) but of *tracing* it, for want of a better word, letting the hand wander freely over the paper, as was done when automatic drawing emerged in the early 1920s.

However, in an important essay published in December 1924, Morise opens with the statement, “La seule représentation précise que nous ayons aujourd’hui de l’idée de *surréalisme* se réduit, ou à peu près, au
procédé d’écriture inauguré par les *Champs magnétiques*” (The only precise representation that we have today of the idea of Surrealism is more or less limited to the writing process inaugurated by *Les Champs magnétiques*). He ended his first paragraph with the claim that in the plastic arts there ought to be an equivalent to what Surrealist writing was for literature. Immediately afterwards he made the assumption that “it was more than probable that the succession of images and the swift passage of ideas are a fundamental condition of any Surrealist manifestation” and saw at once that cinema, especially a more sophisticated form of cinema than what existed in 1924, held the key to the solution of this problem. Even though he admitted that this temporal element was perhaps not a *sine qua non* in a Surrealist work, since a picture can give concrete expression to “a set of intellectual representations,” he continued to find impediments to the emergence of Surrealist painting. He recognized that painting was just as appropriate as writing for the “narration” or depiction of a dream and mentioned Giorgio de Chirico in this context but raised the objection that in the process of painting the conscious mind inevitably came into play: hence, his conclusion that a Chirico canvas could not be taken as typical of Surrealism since “the images are Surrealist, their expression is not.” Morise speculated upon the significance of Pablo Picasso’s decision to employ the word rather than the image itself, citing the presence of the word ÉTOILE in a work devoid of visual representations of stars; he considered the implications of what we nowadays label “outsider art” (*l’art des fous* and mediumnic art) but in his final analysis could only envisage Surrealist art in terms of the depiction of apparently chance encounters.

In April 1925 Pierre Naville declared in the most peremptory manner: “Plus personne n’ignore qu’il n’y a pas de peinture surréaliste. Ni les traits du crayon livré au hasard des gestes, ni l’image retraçant les figures de rêve, ni les fantaisies imaginatives, c’est bien entendu, ne peuvent être ainsi qualifiées” (Of course, it is understood that nobody does not know anymore that there is no Surrealist painting. Neither the lines of the pencil left to chance movements, nor the image tracing dream figures, nor imaginative fantasies can be described in that way).

A few months later, in July 1925, Breton brought out an essay, “Le Surréalisme et la Peinture,” that was the first installment of a work that would gradually expand and expand, while retaining its original title. It began with the striking sentence, “L’œil existe à l’état sauvage” (The
eye exists in the wild); it went on with a castigation of the criterion of imitation and its replacement by a “purely interior model.” Breton knew that he was echoing the watchwords of Cubism while at the same time presenting this term as “derisory” when it comes to measuring the prodigious nature of the discoveries made by Picasso and Georges Braque; his response to the argument that Surrealist painting could not exist was to exclaim “Peinture, littérature, qu’est-ce là, ô Picasso, vous qui avez porté à son suprême degré l’esprit, non plus de contradiction, mais d’évasion!” (Painting, literature, what is it, oh Picasso, you who have transported to its highest level the spirit, no longer of contradiction but of escape!). By talking in terms of “Surrealism and Painting” rather than “Surrealist painting,” Breton was able to draw Picasso into the fold, so to speak, but in the subsequent installments of the work he moved on to Chirico, Ernst, Man Ray, and André Masson before the different editions in book form gave center stage to artists who are generally recognized as Surrealists. In the first of these that came out in 1928, the only other artists illustrated were Braque, Francis Picabia, Joan Miró, Yves Tanguy, and Hans Arp. By the time of the 1945 edition he was able to incorporate a text written six years earlier and entitled “Des tendances les plus récentes de la peinture surréaliste” (149–54).

Likewise in “Genèse et perspective artistiques du surréalisme,” which had appeared for the first time in an English translation as “Genesis and Perspective of Surrealism” to serve as the preface to the catalog for the Art of This Century exhibition in New York that opened in the following year, he looked back on the moment when Miró burst on the scene in 1924 and presented it as “une étape importante dans le développement de l’art surréaliste” (an important stage in the development of Surrealist art). By then the concept of Surrealist painting was clearly established and accepted. In the meantime, however, the staging of exhibitions in cities across the globe, beginning with the one actually entitled “La peinture surréaliste” at the Galerie Pierre in Paris in November 1925, had in reality consecrated this art form.

THE CENTER AND THE PERIPHERY

In the 1920s the expanding group around Breton in Paris was not the only one to claim the name and concept of Surrealism as its own: in the
very month (October 1924) that Breton published his *Manifeste du surréalisme*, Yvan Goll and Paul Dermée brought out their journal *Surréalisme* in the belief that they were Apollinaire’s true heirs, but only the one number was published. Moreover, many would argue that Belgian Surrealism emerged at roughly the same time as in France: a journal to be entitled *Période* was originally scheduled to appear in October 1924 too but was delayed until the following year when it came out under a different name, *Oesophage*; but in November 1924 Paul Nougé published in another journal, *Correspondance*, his tract “Réponse à une enquête sur le modernisme.” Magritte and E. L. T. Mesens were responsible for *Oesophage* whereas Camille Goëmans, Marcel Lecomte, and Nougé constituted the team that brought out *Correspondance*. The recognition in Paris of the existence of a distinctive Belgian Surrealism was confirmed in a letter written by Vitrac on 2 August 1926 in which he evokes “la théorie surréaliste belge des objets bouleversants” (the Belgian Surrealist theory of deeply moving objects). On the other hand, the fact that Goëmans and Nougé signed the declaration “La Révolution d’abord et toujours!,” published in October 1925, indicates that Parisian and Belgian Surrealists could act in concert should the occasion arise; and later in the decade, in December 1929, Goëmans, Magritte, and Nougé participated in the “Enquête sur l’amour.” Much further afield, a Surrealist group was established in Argentina in 1926; its leader, Aldo Pellegrini, drew his inspiration from *Littérature* and *La Révolution surréaliste*.

The Paris Surrealists spent much of the mid-1920s in discussions with the *Clarté* group; attempts were also made, in 1928–29, to make common cause with *Le Grand Jeu*, the para-Surrealist group founded by René Daumal, Roger Gilbert-Lecomte, Joseph Sima, and Roger Vailland, but Daumal and Gilbert-Lecomte refused to give up their independence. In 1929–30 there was a fierce polemic between the Surrealists and Georges Bataille, the driving force behind the journal *Documents*, which consecrated the most important schism within the Surrealist ranks. In the final pages of the *Second Manifeste du surréalisme* Breton takes Bataille to task for organizing or recruiting several former Surrealists (Desnos, Michel Leiris, Georges Limbour, Masson, and Vitrac); nevertheless that text ends with an announcement of the launch of a new review, *Le Surréalisme au service de la Révolution*, and
a list of the names of the 20 men alongside Breton who would use it to respond to those erstwhile colleagues who had jumped ship.

Although from the outset Surrealism had been an outward-looking movement and drew members from outside France, it was during the 1930s in particular that it began to take on an increasingly overt international dimension. This can be attributed in part to its growing political awareness, one aspect of which was its anti-colonial stance: this came to a head with the opening of the Colonial Exhibition in Paris in May 1931. Breton published a couple of single-sheet statements, the undated “Ne visitez pas l’Exposition coloniale” that called for a boycott of the exhibition and “Premier Bilan de l’Exposition coloniale” (3 July 1931) in which he suggested that the fire that destroyed the Dutch East Indies pavilion might have been started deliberately.

In 1933 the Czech Surrealist group was founded and two years later Breton and Éluard were invited to Prague by Vitezslav Nezval and Karel Teige at the time of a Surrealist exhibition; on 1 April 1935 Breton gave a lecture there entitled “Position politique de l’art aujourd’hui.” In May 1935 during a trip to the Canary Islands Breton and Péret wanted to organize a showing of the Luis Buñuel and Dalí film *L’Age d’or*, but the Spanish authorities refused permission. Surrealist groups came into existence too in Switzerland, Japan, and Great Britain, and in 1936 Breton, the Éluards, and Dalí went to London for its International Surrealist Exhibition. In 1938 Breton and his wife went to Mexico for a lecture tour but the high point of the visit was a meeting with Leon Trotsky.

It was during World War II, however, that circumstances compelled Surrealism to move its main base from France to the United States. In the aftermath of his country’s military defeat, Breton was demobilized, purely by chance, in the unoccupied zone and he made his way to Marseille where he and Victor Serge were the guests during the winter of 1940–41 of the *Comité de secours américain des intellectuels*. They were joined there by Hans Bellmer, Victor Brauner, René Char, Oscar Domínguez, Ernst, Jacques Hérold, Wifredo Lam, Masson, and Péret. Breton, his wife, and young daughter sailed from Marseille in March 1941, initially for Martinique but ultimately for New York.

During the five years Breton spent in the United States, Surrealist group activity resumed; he met up again with Duchamp, Ernst, Masson,
Roberto Matta, and Tanguy. With Duchamp he organized a Surrealist exhibition in 1942; in the same year a new Surrealist journal, *VVV* (or *Triple V*) was launched with David Hare as its editor, aided by a committee comprising Breton, Duchamp, and Ernst. Its title of course was based on a reference to Winston Churchill’s famous “V for Victory” sign and it was a journal motivated by “a spirit of free investigation and even of adventure”; contributors included most of the European Surrealists living in exile in New York at the time as well as artists like Maria Martins. However, even before the launch of *VVV* the ground had been prepared by the magazine, founded in 1940 by Charles-Henri Ford and the film critic Parker Tyler, *View*. It featured avant-garde art, especially Surrealism, and in 1941 Nicolas Calas was entrusted with a special number focusing on the Surrealist movement that included examples of recent works by Kay Sage. When a new series was launched in 1942 with a change of format, the first number was devoted to Ernst, the second to Tanguy.

Moreover, on 10 December 1942 Breton addressed French students at Yale University in a lecture entitled “Situation du surréalisme entre les deux guerres,” in which he sought to demonstrate that, far from being dead as some critics were suggesting at that time, Surrealism continued to place its faith in youth and would continue to respond to the famous lines about the quest for a new language in Apollinaire’s poem “La Victoire” quoted in the chronology. He also reminded his audience of the words that he himself had written in 1924 at the beginning of the first *Manifeste du surréalisme*: “Le seul mot de liberté est tout ce qui m’exalte encore” (The single word liberty is all that still fills me with elation) and reiterated his belief that from the one war to the next the passionate quest for liberty had constantly been the movement’s motivation. Also in 1942 Breton drafted a text which, despite the ambiguity of its title, was yet another mini-manifesto: “Prolégomènes à un troisième manifeste ou non.”

Although he would never explicitly go on to publish a third Surrealist manifesto proper, in these prefatory remarks he included not only a “Petit intermède prophétique,” in which he painted freedom in a hitherto unknown color that would simultaneously absorb the rays of the sun and of the moon, but also a concluding section entitled “Les grands transparents” where he sketched the essence of a new myth centered on forces such as cyclones and war over which man has no control.
To reinforce his speculations he cited both Novalis [“Nous vivons en réalité dans un animal dont nous sommes les parasites. La constitution de cet animal détermine le nôtre et vice versa” (We live in reality in an animal of which we are the parasites. The constitution of this animal determines ours and vice versa)] and William James [“Qui sait si, dans la nature, nous ne tenons pas une aussi petite place auprès d’êtres par nous insoupçonnés, que nos chats et nos chiens vivant à nos côtés dans nos maisons?” (Who knows whether, in nature, we do not have as small a place beside beings of whose existence we are unaware, as our cats and dogs living at our sides in our houses?)].

SURREALISM'S SECOND GENERATION

Breton was invited to Haiti before returning to France in 1946 and it took some time before Surrealism as an organized movement was able to make its presence felt on the postwar Parisian cultural scene. The reconstituted group launched its first new journal, Néon, in January 1948; the editorial committee initially consisted of Claude Tarnaud, Sarane Alexandrian, Stanislas Rodanski, Véra Hérold, and Jindrich Heisler. The title was at first presented with the explanation “N’être rien Etre tout Ouvrir l’être N” but from number 4 (November 1948) when the editorial committee was made up of Bédouin, Breton, Pierre Demarne, Heisler, and Péret, the interpretation changed to “Naviguer Éveiller Occulter.” Important young artists and writers emerged; these included the poets Jean-Pierre Duprey and Joyce Mansour, the painters Simon Hantaï and Judit Reigl, the writers Gérard Legrand and José Pierre, and the filmmaker and critic Ado Kyrou.

Surrealism was a movement with almost constant changes of personnel, as conflicting attitudes to all kinds of issues came to the surface. In the mid-1920s, for instance, the question of political commitment to the Communist Party gave rise to a number of exclusions or secessions. Rival groups also emerged, sometimes to be embraced and absorbed, sometimes to coexist, not always peacefully. Personal jealousies or rivalries likewise could play a role in the ideological debates. During his lifetime Breton was arguably in a position to decide who and what could be regarded as “Surrealist”; the inclusion of an artist in his book *Le Surréalisme et la Peinture* may be regarded as a seal of approval
but it should be noted once more that the title is not *La Peinture surréaliste*: there is a slight difference of nuance. By the time of the 1965 edition, *Le Surréalisme et la Peinture* had expanded into an extremely wide-ranging opus, embracing not just contemporary art and artists but also painters who may be regarded from some angle as “precursors” (from Paolo Uccello to Gustave Moreau and Henri Rousseau), not to mention tribal art from parts of the planet that are almost poles apart: from Alaska to New Britain, from Arizona to Easter Island.

Since his death in 1966, however, there has been nobody with his degree of authority or control in such matters; it has accordingly been easier for individuals or especially groups to emerge and proclaim themselves “Surrealists,” though almost invariably they have acknowledged their debt to their illustrious predecessors and have set out to maintain the latter’s basic principles and to preserve their heritage. In 1967 Breton’s widow Élisa signed an internal document entitled “Pour un demain joueur” that made it clear that if an ongoing collective adventure were to be anything other than a pious wish, it had to put in place “une articulation nouvelle de l’individuel et du collectif” (a new articulation of the individual and the collective), which would entail regular attendance at *La Promenade de Vénus* (the café that was the group’s meeting place in Paris in the 1960s), participation in the publications and catalogs, submission of documents to the journal, *L’Archibras*, and the desire to make each number of that review an event comparable to Surrealist exhibitions.¹⁶

Yet by October 1969 Jean Schuster, to whom Breton had formally entrusted the task of safeguarding the Surrealist heritage, publicly announced the disbanding of the group, distinguishing between an “eternal” and a “historic” Surrealism: the latter had a beginning and it was therefore logical that it should have an end. Yet in the very same month Gérard Legrand, José Pierre, and Schuster himself brought out a new journal, *Coupure*. Almost immediately Bédouin published a letter in *Le Monde* (25 October 1969) challenging Schuster’s right to decide on behalf of the group; the most positive outcome of this letter was the launch of another review, the *Bulletin de liaison surréaliste*, in November 1970. The flames of “eternal” surrealism would subsequently be fanned by the emergence of other groups and the appearance of other journals in very different countries, from Sweden to Australia.
THE PARAMETERS OR FRONTIERS OF SURREALISM

The parameters of Surrealism also must be considered in thematic terms. Where, for instance, does it end and magic realism begin? What is the difference between “surrealist” and “fantastic”? In Le Miroir du merveilleux Pierre Mabille sought to distinguish between “le merveilleux” and “le fantastique”: “L’esprit . . . voudrait distinguer avec certitude le merveilleux véritable du fantastique, de l’étrange, des illusoires miroitements” (The mind . . . would like to distinguish for certain the genuine marvelous from the fantastic, the strange, the illusory shimmerings).

Thus, the most difficult task in compiling a work on Surrealism concerns the contents: what to include and what to omit. It would be unthinkable to leave out any of the “big names” associated with Surrealism, but on the margins awkward decisions often have to be made. The sculptor Henry Moore, for instance, flirted briefly with Surrealism in the 1930s; he was certainly in contact with artists such as Arp, Alberto Giacometti, and Picasso and he was on the organizing committee of the London International Surrealist Exhibition in 1936, but that was really the extent of his involvement with the movement. Wassily Kandinsky was the subject of a brief article in the 1965 edition of Le Surréalisme et la Peinture and certainly influenced a number of Surrealist artists. Jules Supervielle never belonged formally to the Surrealist group but in the 1950s and 1960s especially many critics cited his juxtaposition of a horse and a tomato as a “surrealist image.”

Because the first journal launched by the nascent Surrealists (Aragon, Breton, and Soupault) in 1919, Littérature, was very eclectic and included contributions from a number of established writers from an older generation, a case might have been made for the inclusion of some of those figures, e.g., Paul Valéry, who Breton considered at one point to be the man who had the potential to liaise between the 19th and 20th centuries—Breton was fascinated by La soirée avec M. Teste (1896) and claims he knew it almost by heart17—and André Gide, especially because of the character Lafcadio in Les Caves du Vatican (1914) and the concept of the acte gratuit (gratuitous act).

Similarly, space might have been made for thinkers associated with Existentialism, some of whom certainly came up with critiques of aspects of Surrealism: Simone de Beauvoir believed that two particular
images of women that Breton above all projected (the *femme-enfant* and the *femme-fée*) continued the subjugation of the second sex; Albert Camus, in *L’Homme Révolté* (*The Rebel*, 1951), examined the Surrealist stance on revolt and revolution and argued that, for the most part, the Surrealists were merely bourgeois who played at revolution; and Jean-Paul Sartre, although he wrote the catalog essay “The Search for the Absolute” for the exhibition of new works by Giacometti that opened at the Pierre Matisse Gallery in New York in January 1948, had eight years earlier attacked, in *L’Imaginaire*, the Surrealists’ foregrounding of the subconscious in preference to consciousness and was scathing about Surrealist images.

Ferdinand Alquié has rightly observed that Surrealist beauty can be found in the works of authors who had no connection with the movement, citing the strange, half-supernatural atmosphere in Franz Kafka’s tales. David Lynch has often been described as a “Surrealist filmmaker” but on what grounds? There were doubtless “orthodox” and “heterodox” Surrealists, or Surrealists with a capital letter alongside surrealists with a small letter. Should reference be made to the writings of Aragon and Éluard after they opted in favor of Communism rather than Surrealism in the 1930s? In any case, a number of people, Desnos and Soupault, for instance, continued to regard themselves as “Surrealists” even after their exclusion from the group.

**SURREALIST THEMES, LEXICON, AND MYTHOLOGY**

The Surrealists devised their own lexicon, even if they may not always have actually coined the terms or phrases in question, but concepts such as “hasard objectif” (objective chance), “amour fou” (mad love) and “beauté convulsive” (convulsive beauty) have become watchwords associated with the movement, as have words in much more common parlance, like desire, revolt, and revolution.

As Dada gave way to Surrealism in the early 1920s, the importance of chance was retained by the new movement. It was present in the theme of the chance encounter explicitly mentioned in the most famous image in the writings of Lautréamont, cited above. It was arguably present in the generation of the automatic texts that marked the beginning of Surrealism as a mode of writing, even though it is probably wiser
to regard them as the products of the subconscious mind. As we have seen, liberty was a rallying cry as early as the opening page of the first *Manifeste du surréalisme*.

Surrealists created their own mythology: Aragon, in *Le Paysan de Paris*, opened with a “Préface à une mythologie moderne” in which he asserted that new myths are constantly merging; in the main body of the text he finds the modern Don Juan smoking his cigarette as the shoe-shine boy smartens him up for his next conquest and he presents traffic lights as gods and petrol pumps as statues of new idols.

Surrealists had their own take on geography: In 1929 the Belgian journal *Variétés* published a *mappa mundi*, which enhanced territories such as Alaska, Labrador, and Mexico that met with their approval, but erased the United States and left only Paris in the place of France. In Paris itself there were privileged locations; for Desnos, the Quartier Saint-Merri near the Halles that he celebrated in a poem of *Les Portes Battantes* (1936); for Breton, the Pont-neuf, lyrically evoked in one of the chapters of *La Clé des champs* (1953); for Soupault, the Île Saint-Louis where he once lived and where he detected traces of Restif de la Bretonne who served as a model for characters in both *A la Dérive* (1923) and *Les Dernières Nuits de Paris* (1928). In some cases particular buildings had an appeal that transcended aesthetics; this was manifestly true of the Tour Saint-Jacques in Paris, captured half-encased in scaffolding in a famous photo by Brassaï that Breton included in *L’Amour fou*. Sometimes they seemed to find in the very names of places an irresistible magic or poetry: In one of Breton’s best known poems, “Tournesol” from *Clair de terre* (1923), a poem he later considered to be eerily prophetic, the Rue Git-le-Coeur becomes a spirit of place propitious to an encounter with the incipit’s “voyageuse qui traversa les Halles à la tombée de l’été” (the travelling woman who crossed Les Halles at summer’s fall).

**THE RECEPTION OF SURREALISM**

In the 1920s the basic response of the public to the Surrealists tended to be one of shock. When Anatole France died in October 1924, the group drafted a pamphlet entitled *Un Cadavre* (*A Corpse*) that was distributed along the route of the funeral procession. Soupault presents it as “le
plus beau scandale de notre vie” (the finest scandal of our lives) but the popular press, particularly L’Intransigeant, was outraged by such irreverent treatment of a national treasure, the recipient of the Nobel Prize for Literature in 1921. On 2 July 1925 the Surrealists organized a banquet in honor of the Symbolist poet Saint-Pol-Roux, a celebration that got out of hand; the police were called and Leiris was arrested for shouting “Vive l’Allemagne!” (Long live Germany!) but he was in fact released within the hour. In the following days, however, the press was almost unanimous in its censure of the Surrealists.

The attitude of the public gradually started to change from the initial hostility and bewilderment to curiosity and interest. The 1936 International Surrealist Exhibition in London attracted almost 1,000 visitors a day. Similarly, the private view of the 1938 Surrealist exhibition in Paris drew a large crowd. During World War II, however, it was mainly aficionados who went to the exhibition in Mexico City; indeed the organizers of the First Papers of Surrealism show in New York in 1942, with their sarcastic manner, did not go out of their way to appeal to the locals.

Books devoted to Surrealism and Surrealists slowly began to appear, often from within their own ranks; this was the case with Julien Gracq’s 1948 study André Breton: Quelques aspects de l’écrivain. It was, however, the journalist and critic Georges-Emmanuel Clancier who compiled La Poésie française: panorama critique de Rimbaud au surréalisme (1959).

In the groves of Academe, it took much longer for Surrealism to be fully embraced. Admittedly, the first edition of the highly acclaimed study by the Swiss critic Marcel Raymond, De Baudelaire au surréalisme, came out in 1933, three years before he succeeded Albert Thibaudet at the University of Geneva. Herbert Read was a lecturer in art at the University of Liverpool when his Surrealism was published in 1935, two years after he had left the chair of Fine Art at the University of Edinburgh. In the United States Anna Balakian brought out Literary Origins of Surrealism: A New Mysticism in French Poetry in 1947 when she was an assistant professor of French at Syracuse University, and followed this with The Post-Surrealism of Aragon and Éluard (1948), Surrealism: The Road to the Absolute (1959), and André Breton: Magus of Surrealism (1971). In France a landmark publication was Michel Sanouillet’s magnum opus, Dada à Paris (1965); at the
time he was a research assistant at the Centre National de Recherche Scientifique (CNRS).

The middle of the 1960s was indeed a turning point in the history of Surrealism as far as the public was concerned. New editions of a significant number of Surrealist texts appeared, and academic journals devoted to Dada and Surrealism were launched: these included the Cahiers Dada Surréalisme, the publication of L’Association internationale pour l’Étude de Dada et du surréalisme, the first number of which dates from 1966. Since then thousands of theses devoted to Surrealist subjects have been submitted and aspects of Surrealism have featured in undergraduate syllabuses in universities across the planet.

**READING SURREALIST WORKS**

It should always be borne in mind that Surrealism from the outset has been dominated by the surprising, thought-provoking, or provocative image; hence, the reader or viewer should expect to experience or should perhaps be constantly on the lookout for such images. In many cases it is the immediate visceral response to them that is important; rational interpretations may be left until later. One must also recall that Breton was convinced that these images had their source in the subconscious and were a direct expression of subconscious desires, fears, and taboo aspects of human endeavor; this was patently the case with the récit de rêve (dream-narrative), and with such texts different ways of interpreting dreams come into play. In *Le Surréalisme et le Rêve* (1974) Sarane Alexandrian analyzed the “Cinq rêves” Breton had included in *Clair de terre* (1923) and three other dream-texts Breton published, without commentary, in *La Révolution surréaliste* in December 1924. Even though at least the first-generation Surrealists talked far less about Carl Gustav Jung than Freud, the reader is free to seek out manifestations of the collective unconscious in Surrealist works, especially Jung’s famous archetypes.

It may be helpful to remember the very provisional classification of Surrealist images that Breton drew up in his 1924 manifesto, including “apparent contradiction,” blends of the abstract and the concrete, images of a “hallucinatory order,” and “negation of an elementary physical property.” Surrealist works also contain numerous allusions
Moreover, word-play is a frequent feature of Surrealist works; in an essay entitled “Les mots sans rides,” first published in December 1922 in *Littérature* and subsequently included in *Les Pas perdus* (1924), Breton argued that words demanded to be treated as more than the “little auxiliaries” for which they had previously been taken: “A l’ ‘alchimie du verbe’ avait succédé une véritable chimie qui tout d’abord s’était employé à dégager les propriétés de ces mots dont une seule, le sens, spécifiée par le dictionnaire. Il s’agissait: 1° de considérer le mot en soi; 2° d’étudier d’aussi près que possible les réactions des mots les uns sur les autres” (The “alchemy of the verb” had been followed by a veritable chemistry that first of all had gone to great lengths to release the properties of those words of which just one meaning is specified in the dictionary. It was a question: 1) of considering the word in itself; 2) of studying as closely as possible the inter-reactions of words).

Breton claimed that the allocation of colors to the five vowels in Rimbaud’s famous sonnet “Voyelles” was the first time words had been deflected from their purely semantic function. He went on to cite the linguistic experiments carried out by Éluard, Paulhan, and Picabia and before them Isidore Ducasse, Stéphane Mallarmé with *Un Coup de Dés*, and Apollinaire with “La Victoire” and some of his “calligrammes.” He then turned to the two series of *jeux de mots* that had recently appeared in *Littérature* under the signature of Rrose Sélavy, the first by Duchamp and the second by Desnos: the majority of these “aphorisms” are untranslatable but “Phalange des anges, aux angélus préférez les phallus” 21 may be rendered reasonably adequately as “Phalanx of the angels, prefer phalluses to the angelus.” At the very end of “Les mots sans rides,” however, Breton delivered the important parting shot: “Et qu’on comprenne bien que nous disons: jeux de mots quand ce sont nos plus sûres raisons d’être qui sont en jeu. Les mots du reste ont fini de jouer. Les mots font l’amour” (And let it be fully understood that we say “word-play” when it is our surest raison d’être that is at stake. Besides, words have stopped playing. Words are making love).

Much later in his life, in the opening words of the mini-manifesto *Du surréalisme en ses oeuvres vives* (1953) Breton reminded his readers that “[i]l est aujourd’hui de notoriété courante que le surréalisme, en tant que mouvement organisé, a pris naissance dans une opération de grande envergure portant sur le langage” (It is common knowledge...
today that Surrealism, as an organized movement, originated in a large-scale operation focusing on language). He drew parallels with the Futurists’ “mots en liberté” (“parole in libertà,” word autonomy), Dadaist “spontaneity,” the “cabale phonétique” (phonetic cabbala) or “langage des oiseaux” (language of the birds) associated with Jean-Pierre Brisset, Raymond Roussel, Duchamp, and Desnos, and the “révolution du mot” (revolution of the word) accomplished by James Joyce, e.e. cummings, and Henri Michaux. Furthermore, he argued that similar preoccupations motivated their counterparts in the plastic arts. A simple illustration in that domain might be Magritte’s well-known painting *Ceci n’est pas une pipe*, where the verisimilitude of the representation of a pipe is countered by the caption-cum-title that obliges the viewer to concede that the visual image depicted is not a real pipe but only a picture of a pipe.

The “language” of painting can, of course, mean something else: sometimes it may allude to elements such as color, light, composition, draftsmanship, texture; sometimes it may refer to swirls and curves, lines and blobs. In the domain of Surrealism, the latter almost inevitably calls to mind the work of Joan Miró. There are so many different styles of Surrealist painting—almost as many styles as there are painters—that it is perhaps pointless to generalize with regard to modes of interpretation: The viewer’s initial response to the image or images is still crucial and the degree to which an individual work lends itself to the reading process varies enormously. The biomorphic shapes in Yves Tanguy’s *The Ribbon of Extremes* (1932) have been presented in terms of “the arsenal of unreal objects” (in Uwe M. Schneede, *Surrealism*, 82); because they are unreal, the viewer has few points of reference. On the other hand, Man Ray’s *Imaginary Portrait of D. A. F. de Sade* (1940) clearly refers to the so-called “divine marquis” and alludes to everything he embodies for the Surrealists; his torso in this picture is surreally fabricated from the stones of the Bastille in the background to build a living statue and a literally petrified iconic image of the cult figure.

Nowadays there are countless books that facilitate the comprehension of even the seemingly most hermetic Surrealist works; they range from critical guides to single texts and studies of the movement as a whole or from biographies of individual artists and writers to glossy exhibition catalogs. At the end of the day, however, when you first look at a Surrealist picture or read a Surrealist poem, ask not “what does it
mean?” or “what is it supposed to mean?” but “what does it say to me?” Almost invariably you should be able to find some way into a Surrealist picture or text—it may be a very different way from the person next to you—but from there, the ability to fit just a few pieces into the metaphorical jigsaw puzzle should bring considerable satisfaction.

NOTES

10. Ibid., 29.
12. Ibid., 94.
15. *La Régulation surréaliste*, no. 12, 72–74.
17. See *Entretiens*, 15.
20. In his 1932 study of the interrelationship of dream and reality, *Les Vases communicants* (31), Breton was of the opinion that Sigmund Freud’s method of dream interpretation was his most original discovery and in the following pages he put it to the test as he sought to make sense of two of his own dreams.
ABELLIO, RAYMOND (1907–1986). Pseudonym of Georges Soulès, French writer, thinker and Gnostic philosopher born in Toulouse. He entered the École Polytechnique in 1927 and took part in the X-Crise group. He became a Marxist in 1928 but joined the French Socialist Party (SFIO) in 1932, where he came into contact with the Surrealists and tried his hand at automatic writing. After the success of the Popular Front in the 1936 elections, he was appointed a chargé de mission at the Ministère de l’Économie nationale. At the outbreak of World War II in 1939, he was called up for military service but was taken prisoner the following May. After his release, he was involved in clandestine Resistance activity but was confused with another Georges Soulès, a supporter of the Vichy régime, and because of this was wrongfully sentenced in absentia—he had sought refuge in Switzerland—before being pardoned in 1952 and returning to Paris the following year. He took the name Raymond Abellio toward the end of the war and used this pseudonym for all his subsequent writings, beginning with the novel Heureux les pacifiques (1946), which was awarded the Prix Sainte-Beuve. This was followed by the trilogy Les yeux d’Ézéchiel sont ouverts (1949), La fosse de Babel (1962), and Visages immobiles (1986).

Influenced by Pierre de Combas, his maître spirituel, Abellio took a deep interest in esoterism and Gnosticism in the years just after the war and for the rest of his life studied this tradition in the light of modern philosophy: it is in this context that his books Fin de l’ésotérisme (1973) and Montségur (1983) should be read. He was invited to submit an article on “la métapsychique dans ses relations avec la phénoménologie” to the Surrealist review Médium in the
1950s. In 1980 he was awarded the Prix des Deux Magots for *Sol invictus*, the third volume of his memoirs. The Bibliothèque Nationale de France possesses an important Fonds Abellio.

**ABSURD**. For André Breton, World War I in general and the life and death of Jacques Vaché in particular might have made him aware of the absurdity of the human condition, but in 20th-century French literature the theme of the Absurd is probably associated most of all with Albert Camus, for whom it was the product of a confrontation between man’s desire for order and meaning and the indifference and silence of the universe. Order is neither in man nor in the universe, but in their presence together. The Absurd was best embodied by the eponymous hero of the 1942 essay *Le Mythe de Sisyphe* (*The Myth of Sisyphus*), condemned forever to push his boulder up a slope, only to see it fall back again.

The concept of the Absurd resurfaced shortly afterward in the so-called “Theater of the Absurd,” which was represented by the innovative works of dramatists such as Samuel Beckett, Arthur Adamov, Eugène Ionesco, Jean Genet and Harold Pinter and which shocked theater-goers out of their complacency. It arose out of avant-garde experiments in the 1920s and 1930s and from the horrors of World War II, just as *Dada* was in part a reaction to the carnage of World War I.

Like Surrealism, it was marked by a distrust of logic and a subversion of language. Indeed, the most overt overlap between Surrealism and the Absurd probably occurs in theater. In *The Theatre of the Absurd* (London: Eyre Methuen, 1974) Martin Esslin situates the two playlets or sketches that Breton and Philippe Soupault co-authored in the early 1920s, *S’il vous plait* and *Vous m’oublierez*, in his chapter entitled “The Tradition of the Absurd.” Soupault’s later radio plays frequently offer reminders of the Theater of the Absurd, and he gave his particular conception of the Absurd in *Vingt mille et un jours* (224): “... il fallait refuser la logique pour admettre la poésie et que ce qu’on appelle l’absurde était de plus en plus nécessaire. ... L’absurde auquel je fais allusion n’est ni celui de Sartre, ni celui de Camus, mais est illustré et exalté par Beckett et Ionesco.” (One had to refuse logic in order to admit poetry and that what is called the absurd is ever more necessary.
The absurd to which I allude is neither the absurd of Sartre nor that of Camus but the one illustrated and exalted by Beckett and Ionesco.) See also EFFENBERGER, VRATISLAV; RIBEMONT-DESSaignes, GEORGES.

ACÉPHALE. A splinter group founded by Georges Bataille, it was intended to be a secret society aiming to instigate a new religion. It published five issues of its magazine, also called Acéphale, between 1936 and 1939. The only female contributor was Isabelle Waldberg. After the war, the group brought out Encyclopaedia Da Costa, which was meant to coincide with the international Surrealist exhibition in Paris in 1947, but its publication was delayed. Despite its orthodox format, this very iconoclastic work attacked all kinds of conventions. It might have been the brainchild of Marcel Duchamp, who was certainly responsible for the typography; a precursor of one of the more notorious entries, “License to Live,” appeared in note form in his Green Box.

ADAMOV, ARTHUR (1908–1970). French dramatist, born Arthur Adamian into a wealthy Armenian family in Kislovodsk, Russia. He was brought up as a French speaker and moved to Paris in 1924. He made contact with the Surrealists and edited a minor Surrealist review, Discontinuité. He began writing plays after World War II and was one of the early exponents of the Theater of the Absurd, although his first piece, La Parodie (1947), had a somewhat Brechtian as well as a dream-like quality. This was followed by L’Invasion (1949) and La Grande et la Petite Manoeuvre (1950); these early plays in particular must be seen rather than simply read, given the importance Adamov attached to visual impact. Le Professeur Taranne (1953) was inspired by personal dreams or nightmares. The works of his middle period, exemplified by Ping-Pong (1955), are more overtly Brechtian, marked by social realism and set in the contemporary world.

Adamov’s later plays combine the absurdist and the Brechtian and culminate in Si l’été revenait, which may be regarded as an expression of his ultimate despair. He was also a writer of short stories, such as “Fin août,” published in Je... lis... (1969). He died of an overdose of barbiturates, which might have been accidental.
ADVERTISING. In his 1924 Manifeste du surréalisme André Breton wrote: “... je prétendais que le monde finirait, non par un beau livre, mais par une belle réclame pour l’enfer ou pour le ciel” (I used to claim that the world would end not with a fine book, but with a beautiful advertisement for hell or for heaven). That Surrealism has provided advertising with a treasure trove of images and ideas is beyond dispute: surreal techniques lay behind the 1937 Cassandre poster that promoted V8 Fords; a visual representation of the famous Paul Éluard incipit “La terre est bleue comme une orange” (The earth is blue like an orange) was used in an advertisement in the 1970s. In the reverse direction, some of the “verbal readymades,” for example, the inserts promoting MOLASSINE dogs and puppy biscuits (sic) and the 1893 Calvados in Le Paysan de Paris (122) by Louis Aragon are tantamount to advertisements. Some Surrealists referred to well-known ads of the day: both Aragon, in “Introduction à 1930” (La Révolution surréaliste, XII, 60) and Robert Desnos mentioned publicity material for Bébé Cadum soap. The latter was subsequently employed for a while in the advertising industry, working specifically on the radio side for Paul Deharme’s Information et Publicité company. René Magritte often worked as an advertising illustrator.

As far as advertising theory is concerned, the first major work in French was La Publicité lucrative et raisonnée (1909) by J. Arren but the journal La Publicité had been founded six years earlier by D. C. A. Hémet, who was also its editor-in-chief. In Surrealist circles, mention must be made of the book by Paul Dermée and Eugène Courmont, Les Affaires et l’Affiche, which was part of a nine-volume series devoted to “La Technique des Affaires.” See Albert Halter, “Paul Dermée and the Poster in France in the 1920s: Jean d’Ylen as ‘Maître de l’Affiche Moderne,’” Journal of Design History, vol. 5, no. 1 (1992), 39ff. See also BLUMENFELD, ERWIN; DESIGN; TABARD, MAURICE; TSCHUMI, OTTO.

AGAR, EILEEN (1904–1991). British artist born in Buenos Aires but returning with her family to Great Britain in 1911. She studied at the Slade School of Art in 1925–26 and worked in Paris from 1928 to 1930. It was during that period that she met Paul Éluard and first became aware of Surrealism. On her return to London in 1931 she contributed to the review The Island and in 1933 joined the “London
Group.” She started fabricating Surrealist objects in 1935 and her painting started to show the influence of Paul Nash. In 1936 she was a co-founder of the British Surrealist group and some of her works were featured in that year’s Surrealist exhibition in London. Agar made use of automatism and her highly colored paintings contained brutal, semi-abstract forms; she also incorporated found objects in her collages. Her Angel of Anarchy dates from that period. She collaborated on the International Surrealist Bulletin but left the Surrealist group by 1940. She resumed her painting career after the war and, with the resurgence of Surrealism in the 1960s, took part in such shows as The Enchanted Domain (Exeter, 1967) and Surrealism Unlimited (London, 1978). She published her autobiography, A Look at My Life, in 1988. See also GREAT BRITAIN.

L’AGE D’OR. Arguably the archetypal Surrealist film, directed by Luis Buñuel who also collaborated with Salvador Dalí on the screenplay. It is structured, like the scorpion that in the opening sequence is in mortal combat with a rat, in segments. One of the first French talkies, it was commissioned by the Vicomte de Noailles and shown at the avant-garde Studio 28 in Paris at the end of 1930, but was banned after violent protests in the cinema itself and would not be screened again in public until 1981. It is a celebration of l’amour fou (mad love), which here is constantly thwarted by the conventions of bourgeois society; it is also a ferocious and iconoclastic attack on the Catholic Church, culminating in a sacrilegious association of Christ with the Marquis de Sade. The two “lovers,” referred to simply as “L’homme” and “La femme” (which gives them a potentially universal quality) are played by Gaston Monod and Lea Lys and the supporting cast includes the likes of Max Ernst and Pierre Prévert. The film is shot through with allusions to Sigmund Freud but the eroticism, though undoubtedly daring at the time, looks tame and even comical at times by today’s standards.

ALBERT-BIROT, PIERRE (1876–1967). French artist and poet. He began as a sculptor and painter and was a disciple of Gustave Moreau. His monumental statue, La Veuve, was purchased by the State and placed in the cemetery at Issy-les-Moulineaux. He turned to poetry and the theater during World War I, founding the review
SIC in addition to publishing his *Manifeste du théâtre nunique* in 1916. In the same year he met Guillaume Apollinaire, whose play *Les Mamelles de Tirésias* he helped to stage in 1917. He kept his distance, however, from the nascent Surrealists. Albert-Birot’s first collections of poetry were *Trente et un poèmes de poche* (1917) and *Poèmes à crier et à danser* (1924). In 1918 he commenced his magnum opus, the six-part *Grabinoulor*, the first two books of which were published by Denoël in 1933, but it was only completed shortly before his death. It finally came out in a single volume in 1992; a curious mélange of imaginary autobiography, modern mythology and epic, the continuity of whose narrative was implied by the absence of punctuation, it owes something to François Rabelais, Lewis Carroll and Fantômas. Albert-Birot’s other books include *L’Homme coupé en morceaux* (1921), *Cent dix gouttes de poésie* (1952) and *Graines* (1965).

ALCHEMY. The Surrealists have always been fascinated by alchemy, its aspirations at least as much as its achievements; the millennial dream of transforming base metals into gold may be seen as a metaphor for their desire to change the mundane into something superior. What the rationalists might have dismissed as the irrational, “unscientific” nature of alchemy made it a subject worthy of study for a man like André Breton, who in his first *Manifeste du surréalisme* poured scorn on the Realist attitude inspired by positivism. In more concrete terms, the art and literature of alchemy often served as a model and a point of reference for their own work; hence, the interest the Surrealists took in the writings of men such as Paracelsus, Martinez Pasqualis, Antoine Fabre d’Olivet, Hoene Wronski and Alexandre Saint-Yves d’Alveydre. In the domain of poetry, Arthur Rimbaud made his famous, if enigmatic, analogy with alchemy when he not only entitled the second of the “Délires” texts in *Une Saison en enfer* “Alchimie du verbe” (Alchemy of the verb) but also referred to this concept in the text itself.

As far as Surrealism is concerned, Breton’s response came in his early essay “Les mots sans rides” (Words without wrinkles), which begins with the claim that the concept of “the alchemy of the verb” had been replaced by a veritable verbal chemistry which recognized that words possessed properties other than their meaning: on the one
hand, the word must be considered in itself; on the other, relationships between words should be studied. Breton believed that this “verbal chemistry” was at work in the writings of Lautréamont (aka Isidore Ducasse), in Un Coup de Dés by Stéphane Mallarmé and “La Victoire” and certain calligrammes by Guillaume Apollinaire, as well as in the writings of Jean Paulhan, Francis Picabia and Paul Éluard. However, Breton also recognized the achievement of the contemporary alchemist Fulcanelli, who is cited both in the essay entitled “Fronton-virage” (La Clé des champs, 234) and in the one on Konrad Klapheck in the 1965 edition of Le Surréalisme et la Peinture (411). Alchemy was manifestly the major point of reference in the “alchemigrams” devised by the ex-chemistry student Penelope Rosemont; the title of her first volume of poems, Athanor (1970), is a reference to the “philosophical furnace.” The Art & Alchemy exhibition at the 1986 Venice Biennale was an indication of the ongoing interest in this oft-derided forerunner of modern chemistry, at least as far as the arts are concerned. See also COLQUHOUN, ITHELL; JUNG, CARL GUSTAV; MABILLE, PIERRE; SCHWARZ, AR- TURO.

ALECHINSKY, PIERRE (1927– ). Belgian artist and writer born in Brussels. In 1944 he enrolled at the École Nationale Supérieure d’Architecture et des Arts Décoratifs de La Cambre in his native city and studied illustration techniques, printing and photography. In the following year he became friendly with the art critic Jacques Putman and discovered the work of his compatriot Henri Michaux and Jean Dubuffet. In 1949 he teamed up with Christian Dotremont, Karel Appel and Asger Jorn to form the Cobra art group. He was involved in its two exhibitions before leaving for Paris in 1951 to study engraving with Stanley William Hayter. He had his first exhibition in Paris in 1954 and started to take an interest in oriental calligraphy. Between then and 1960 his works were exhibited in London, Berne, the Venice Biennale, Pittsburgh, New York, Amsterdam and Silkeborg. He remained close to Dotremont but also worked with Walasse Ting and came into contact with André Breton.

In 1983 Alechinsky was appointed Professor of Painting at the École Nationale supérieure des Beaux-Arts in Paris. In 1994 he was awarded an honorary doctorate by the Free University of Brussels.
In 1995 one of his designs was used on a Belgian stamp. Although Breton in 1965 included him in a list of 10 Surrealists under the age of 50, Alechinsky’s paintings have affinities with Tachisme, Abstract Expressionism and Lyrical Abstraction. The Complex of the Sphinx (1967) unites in synthetic polymer paint, oil and ink his painting and graphic work; and pictures such as Night and Day (Nuit et Jour) from 1968 and Musicians Without Instruments (1965) also typify his style. See also LECOMTE, MARCEL.

ALEXANDRE, MAXIME (1899–1976). French poet of Jewish extraction born in Wolfisheim, Alsace. His mother tongue was the local dialect and he was initially more exposed to German culture than French. He spent most of his life in Strasbourg but participated in the Surrealist movement from 1924 until his solidarity with Louis Aragon led to his leaving at the time of the “Affaire Aragon” (1931–32). He contributed to both La Révolution surréaliste and Le Surréalisme au service de la Révolution. His political activity, his commitment to Communism, led to his work on the Party newspaper L’Humanité. He was imprisoned at the start of the World War II. In 1949 he converted to Catholicism but, disillusioned by what he saw as its anti-Semitism, left the church toward the end of his life. His Surrealist works include Le Corsage in 1931 and Mythologie personnelle (1933). His much later Mémoires d’un surréaliste (1968) shed invaluable light on the period when he was directly involved. He died in Strasbourg.

ALEXANDRIAN, SARANE (1927– ). French author, philosopher and critic who was born in Baghdad, where his father was the stomatologist of King Faysal I. His family moved back to Paris when Sarane was six. He was one of the most important postwar recruits to the Surrealist movement: in 1947 André Breton invited him to help with the Exposition Internationale du Surréalisme. He published two manifestos, “Poésie et objectivité” in Fontaine in 1947 and “Économie poétique” in the review Néon in the following year. At that time he was also one of the secretarial team, with Georges Hénein and Henri Pastoureau, on the Bureau d’information et de liaison surréaliste, Cause. A close friend of Victor Brauner, in 1948 he founded the journal Supérieur Inconnu to promote the Surrealist
values of **dreams**, **love**, knowledge and **revolution**. His philosophy is in the Nietzschean tradition but he is also a great admirer of **Charles Fourier**.

Alexandrian married the painter Madeleine Novarina in 1949. His closeness to Breton—he was his last secretary—left him ideally placed to write *André Breton par lui-même* (1971) but arguably his most important work is *Le Surréalisme et le Rêve* (1974). His many books also include the monographs *Hans Bellmer* (1971) and *Max Ernst* (1986); the surveys, *Le Socialisme romantique*, *Histoire de la philosophie occulte* and *Histoire de la littérature érotique*; and *L'Aventure en soi* (1990). In March–April 2003 an exhibition, *Sarane Alexandrian et ses amis*, was held at the Librairie Niçaise in Paris.

**ALEXEIFF, ALEXANDRE** (1901–1982). Russian book illustrator and filmmaker, born Alexej Alexeieff in Kazan. He spent his early childhood in Istanbul, where his father was a military attaché, and joined the Russian navy as a cadet. In 1921 he left Russia for France and embarked on a career in illustration and animation. He met Philippe Soupault, who persuaded René Laporte to give him the task of illustrating Jean Giraudoux’s novella, *La Pharmacienne*. The success of that commission led to that of illustrating the translation of Nikolai Gogol’s *Journal d’un Fou*. This was the making of Alexeieff, who would subsequently illustrate a number of books by Soupault himself.

In 1930 Alexeieff married Claire Parker, a rich American art student living in Paris. They formed a successful partnership, producing animated films using the pin screen technique they devised. They also made many stop motion-animated commercials. Their first film, dating from 1933, was *Night on Bald Mountain* (Eine Nacht auf dem kahlen Berg); this was followed by another 20 or so, including two from 1935, *Parade of the Hats* (Parade des chapeaux) and *Sleeping Beauty* (La Belle au bois dormant); *Jaffa’s Oranges* (Les Oranges de Jaffa) from 1938; and *Pictures at an Exhibition* (1972); plus the title sequence for *The Trial* (1962), directed by Orson Welles. In 1960 the documentary *Alexeieff at the Pinboard* was shot in their Paris studio. In 1972 the Alexeieffs were filmed demonstrating the pin screen device to a group of animators at the National Film Board of Canada; this was released as *Pin Screen*. 
ALLAIS, ALPHONSE (1854–1905). French poet, humorist, composer and artist born in Honfleur, Normandy. The son of a pharmacist whom Charles Baudelaire knew well, he was famous for his use of the holorhyme, a verse form in which entire lines rhyme, as in “par les bois du djinn où s’entasse de l’effroi/parle et bois du gin ou cent tasses de lait froid.” As an artist, he participated in the Salon des Arts Incohérents in 1883 and 1884 at the Galerie Vivienne; he exhibited early conceptual art, such as the plain white sheet of Bristol paper entitled Première communion de jeunes filles chlorotiques par un temps de neige (First Communion of Anaemic Young Girls in the Snow) (1883) and the similar red piece from the following year, Apoplectic Cardinals Harvesting Tomatoes on the Shore of the Red Sea (Study of the Aurora Borealis). He is likewise credited with the earliest known totally silent musical composition, Funeral March for the Obsequies of a Deaf Man (1897). His publications include A se tordre (1891), Vive la vie! (1892), Deux et deux font cinq (1895), On n’est pas des boeufs (1896), Amours, délices et orgues (1898), L’Affaire Blaireau (1899) and Ne nous frappons pas (1900). André Breton devoted one of the sections of his Anthologie de l’humour noir to him (291–306), highlighting the scorn that Allais poured on the bourgeoisie, patriotism and religion, and listing some of the ingenious but absurd inventions that Allais imagined, e.g., a corkscrew driven by wave-power. Breton closes the chapter with the judgment that Jules Renard made about Allais: “C’était un grand écrivain” (He was a great writer).

ALMANACH SURREALISTE DU DEMI-SIECLE. A publication brought out in 1950 to mark the midpoint of the century, it was more a quirky review of the previous 50 years than a standard almanac. Responding to the imperatives of both history and poetry (or time and the imaginary), it opened with a “Calendrier tour du monde des Inventions tolérables” and closed with “Panorama du demi-siècle.” In between, the three main sections were devoted, respectively, to “Les Maîtres du demi-siècle,” “Le Beau Temps” and “Boussole.” The “masters of the half-century” included Franz Kafka, introduced by Michel Carrouges; the Marquis de Sade, presented by Henri Pastoureau; Raymond Roussel; Marcel Duchamp; and Alfred Jarry; it was thus a series of nominations by individual Surrealists.
of men who had helped shape the previous five decades. In “Le Beau Temps” there were texts by Nora Mitrani and André Pieyre de Mandiargues; “Boussole” contained pieces by Robert Caby, Victor Crastre, Malcolm de Chazal, Adrien Dax, Jehan Mayoux, Benjamin Péret and others.

ALQUIÉ, FERDINAND (1906–1985). French philosopher born in Carcassonne. He entered into contact with the Surrealist group in Paris in 1933, sending a letter to André Breton deploring “le vent de crétinisation systématique” (the wind of systematic cretinization) blowing in from the USSR; this letter was published in the fifth issue of Le Surréalisme au service de la Révolution (43) in May of that year and almost inevitably led to the split from the French Communist party. In 1938 he collaborated on Trajectoire du rêve. He went on to become a professor at the Sorbonne and editor of the works of Descartes; he also published Philosophie du surréalisme (1956), in which he described how that movement could enrich the rationalist tradition on which he lectured. He later edited Entretiens sur le surréalisme (1968), the record of a conference at Cerisy two years earlier. He died in Montpellier.

ALVAREZ BRAVO, LOLA (1907–1993). Mexican photographer born in Lagos de Moreno, Jalisco. In 1925 she married Manuel Alvarez Bravo and they moved to Oaxaca, where she was fascinated by its ancient art and rich traditions. Her husband taught her the basics of photography; apart from portraits of writers and artists, including Frida Kahlo and Maria Izquierdo, she specialized in works that sought out the fantastic in everyday reality, like the dead bird “perched” on a post in KM 287. She separated from her husband in 1935, the year she emerged as a leading figure in the Mexican art world. She worked for the magazine El Maestro Rural and represented Mexico at the Family of Man exhibition organized by Edward Steichen at the Museum of Modern Art, New York City. In 1964 she had her first one-woman show at the Museo del Palacio de Bellas Artes in Mexico City and in 1978 there was a retrospective of her work at that city’s Alianza Francesa de Polanco, followed two years later by an exhibition of her work at the Osuna Gallery, Washington, D.C.
ALVAREZ BRAVO, MANUEL (1902–2001). Mexican photographer born in Mexico City. He initially studied painting and music but meeting Hugo Brehme and Tina Modotti in 1924 fostered his nascent interest in photography. In 1927 the latter introduced him to Diego Rivera. Alvarez Bravo worked as a cameraman on the Sergei Eisenstein film *Que viva Mexico* in 1930 and subsequently taught photography. When Modotti was deported from Mexico in 1930, Alvarez Bravo replaced her as photographer for the magazine *Mexican Folkways*. In 1939 André Breton organized a joint exhibition of his work and paintings by Frida Kahlo in Paris, and in the following year Alvarez Bravo was responsible for the cover of the catalog for the international Surrealist exhibition in Mexico City. Between 1942 and 1944 he contributed to Wolfgang Paalen’s *review Dyn*. In 1959 he helped set up the Fondo Editorial de la Plastica Mexicana, for which he remained the chief photographer until 1980. He exhibited all over the world, including Chicago, New York and Washington, D.C. He died in Mexico City and his complete works were published under the title *Photopoésie* in 2009. See also ALVAREZ BRAVO, LOLA.

ALVAREZ RIOS, ROBERTO (1932– ). Cuban painter, sculptor and printmaker born in Havana. He studied at the Escuela Nacional de Bellas Artes “San Alejandro” in Havana between 1949 and 1956. During that time he met Wifredo Lam, who steered him in the direction of Surrealism. Alvarez Rios took a particular interest in the work of Roberto Matta and Max Ernst. He moved to Paris in 1958 and met André Breton and José Pierre in an art gallery four years later. Although not formally a member of the Surrealist group, his work displays clear affinities with the movement, especially as far as humor, eroticism and fantasy are concerned. *Le baiser* (1976), for instance, would have delighted Sigmund Freud with its interplay of lips, phallus and the central eye that seems to observe the viewer with its stern gaze. He entered into correspondence in the 1960s with the philosopher Louis Althusser and the writers Robert Merle and René Passeron, all of whom admired his paintings. In 1971 he and Lam represented Cuba at the Festival International des Arts Plastiques in Luchon. He had joint shows with Lam and another compatriot, the sculptor Agustin Cardenas, in Paris and Brussels and had solo ex-
hibitions of his paintings in Mexico City in 1962 and Rodez, France, in 2002.

APOLLINAIRE, GUILLAUME (1880–1918). Pseudonym of Wilhelm Apollnaris de Kostrowitzky, French poet born in Rome, the offspring of an Italian father and Polish mother. Part of his childhood was spent in Monaco and Cannes but in 1891 he moved to Paris, which he would regard as home for much of the remainder of his life. While tutoring in the Rhineland, however, he fell in love with a young Englishwoman, Annie Playden, who inspired a number of his poems, including “L’émigrant de Landor Road.” From 1904 he became an important figure in Parisian artistic and literary circles, counting among his friends André Derain, Max Jacob, Pablo Picasso, André Salmon and Maurice Vlaminck. Apollinaire also embarked on an affair with the painter Marie Laurencin, which would last until 1912. He began publishing poems in reviews such as Le Festin d’Ésope and Les Soirées de Paris since 1903 and he brought out his first major collection, Alcools, in 1913. In the meantime he also published the pornographic Les Onze Mille Verges (1909), the essay La Poésie symboliste (1909) and the poems of Le Bestiaire ou le Cortège d’Orphée, with woodcuts by Raoul Dufy (1911). Also in 1913 his groundbreaking presentation of Cubism, Les Méditations esthétiques, appeared in print. He volunteered for military service in 1914 but in March 1916 received a serious head wound that required two trepanations. During World War I he also had a series of affairs, with Madeleine Pagès, Louise de Coligny-Châtillon and Jacqueline Kolb, all of whom served as different kinds of muses for the poems of Calligrammes (1918). His other wartime texts included Le Poète assassiné (1916) and Vitam Impendere Amori (1917).

It was he who introduced André Breton and Philippe Soupault to each other; Breton frequently paid tribute to Apollinaire’s importance as a poet, as he did in the essay devoted to him in Les Pas perdus, where he claimed (38) that his ambition was “la réinvention de la poésie” (the reinvention of poetry). One of the immediate precursors of the movement, Apollinaire coined the adjective “surréaliste” in 1917 to describe his “drame,” Les Mamelles de Tirésias, and also
used the word with reference to another of his texts, “Onirocritique.” He died a couple of days before the Armistice. See also DERAIN, ANDRÉ; SURPRISE; THEATER.

ARAGON, LOUIS (1897–1982). French poet, novelist and journalist born in Paris. He was educated at the École Saint-Pierre in Neuilly and the Lycée Carnot, where his brilliant potential was already in evidence. One of the founding members of the Surrealist movement, he was one of its “three musketeers,” along with Philippe Soupault and André Breton, whom he met in 1917 when a medical student. He was awarded the Croix de Guerre for his bravery under enemy fire. He published the poems of Feu de joie in 1920 and a “roman à clef,” Anicet ou le Panorama, a year later.

After his return from the front and further service in occupied Germany, Aragon became one of the editors of Littérature and a prominent member of the Paris Dada group. After a further novel, Les Aventures de Télémaque (1922), he went on to write Une Vague de rêves (1924), a text often considered an alternative to Breton’s first Manifeste as the first presentation of Surrealism, though it has received far less critical attention. It perhaps comes as a surprise, given the nature of his subsequent evolution, to recall that in 1924 Aragon could dismiss the Russian revolution as “une vague crise ministérielle” (a vague ministerial crisis) and to write “que je place l’esprit de révolte bien au-delà de toute politique” (that I place the spirit of revolt far beyond all politics) (“Communisme et révolution,” La Révolution surréaliste, no. 2, January 1925, 32).

In 1926 Aragon published both a further collection of modernist poems, Le Mouvement perpétuel, and Le Paysan de Paris. The problems the Surrealists had with the novel and the hostility of some of them when they heard of his plans in that area led him to destroy a good part of the manuscript of Défense de l’infini he had been working on since 1923. When he wrote about art in La Peinture au défi (1927) he promoted the art of collage. For a while in the 1920s he was the lover of the heiress Nancy Cunard. After publishing anonymously Le Con d’Irène (1928), he brought out in the same year Traité du style, arguably his most vehement and most iconoclastic book. That November he met Elsa Triolet, who would eventually become his wife and Muse.
He was one of the five Surrealists who joined the Communist Party in 1927 in the belief that Surrealism could become a truly revolutionary movement; however, it was only after he made two journeys to the Soviet Union in the early 1930s, including attendance at the Revolutionary Writers’ Congress in Kharkov in 1930, that he opted definitively in favor of that commitment and the concomitant cessation of membership in the Surrealist group; their reaction to his poem “Front rouge” was a crucial turning point. Aragon became a regular contributor to the principal Communist newspaper, L’Humanité, in 1933 and also worked as an editorial assistant on Commune before being appointed editor of Ce Soir in 1937, a post he held for two years until the paper was banned at the start of the war. Also in the mid-1930s he was active in Popular Front organizations such as the Association des Écrivains et Artistes Révolutionnaires (AEAR) and the 1936 Congrès International pour la Défense de la Culture contre le Fascisme.

At the same time he resumed his career as a novelist but espoused the socialist realism style exemplified in Les Cloches de Bâle (1934), Les Beaux Quartiers (1936), Les Voyageurs de l’Impériale (1942) and Les Communistes (1949–51); this change of direction found theoretical expression in Pour un réalisme socialiste (1937). Whereas the manner of the poetry of La Grande Gaîté (1929) and Persécuté persécuteur was still Surrealist, his 1934 collection, Hourra l’Oural, was marked by a return to more traditional forms, reflecting his departure from the movement.

During World War II, he became one of the most eloquent of the Resistance poets. He recognized the need in those circumstances to return to traditional verse forms and turned to myth, legend and history to find models with which to encourage and inspire his compatriots to continue the struggle; indeed, his collections Le Crève-Coeur (1941), La Diane française and En étrange pays dans mon pays lui-même (1945) brought him great popular acclaim. During the war he also embarked on the series of recueils inspired by his wife, beginning with Cantique à Elsa and Les Yeux d’Elsa (both 1942); these would eventually be followed by Elsa (1959) and Le Fou d’Elsa (1963).

After the war Aragon became one of the foremost Communist intellectuals in France; he returned to his post at Ce Soir when it
ARCHITECTURE. A number of Surrealists, among them Roberto Matta, trained or worked as architects, and over the years people have toyed with the epithet “Surrealist” to describe certain buildings designed by Antoni Gaudí in Spain and Friedensreich Hundertwasser in Austria, for example. It is, however, less controversial to present in terms of Surrealist architecture constructs such as Le Palais Idéal, lovingly built by Ferdinand Cheval in Hauterives, in the Drôme department of France, with materials gathered as he went about his job as a postman; indeed André Breton, in an article published in English under the title “Surrealism yesterday, today, tomorrow” in the September 1932 issue of This Quarter, asserted that “The Postman Cheval [is surrealist] in architecture.” Several articles devoted to architecture were published in Minotaure: “Un certain automatisme du goût” by Tristan Tzara (no. 3–4), “De la beauté terrifiante et commestible de l’architecture Modern’ style” by Salvador Dalí (no. 3–4) and “Mathématiques sensibles: Architecture du temps” by Matta (no. 11). The Austrian architect Frederick J. Kiesler set up his concept “l’architecture magique” against “l’architecture fonctionnelle” and in 1942 was commissioned to draw up plans for Peggy Guggenheim’s Art of This Century Gallery with the desire to “renverser les barrières physiques et mentales qui séparent les gens de l’art avec lequel il vivait” (overturn the physical and mental barriers that separate people from the art with which he lived). For the 1947 Surrealist Exhibition in Paris Kiesler designed the “Salle des Superstitions” (Superstitions Room) in the form of an egg. In the 1950s and 1960s Georges Malkine produced a series of paintings that he called “demeures” (dwelling-places), in which famous people (e.g., Bach, Breton and
Gérard de Nerval) were transposed into buildings. See T. Mical (ed.), *Surrealism and Architecture*, 2005. See also DELVAUX, PAUL; DESIGN; JANCO, MARCEL; LALOY, YVES; PENROSE, ROLAND; REISS, NICOLE E.; SANCTIS, FABIO DE; TEIGE, KAREL; WALDBERG, ISABELLE.

ARCIMBOLDO, GIUSEPPE (1527–1593). Italian painter born in Milan, where he was employed on work in the cathedral until 1558 when he designed tapestries for Karchers, the Flemish studio engaged by Ercole II d’Este de Ferrare. For most of his later life (from 1562 until 1587) he worked for the Imperial Court in Prague: he was the official portrait painter for Ferdinand I, Maximilian II, Rudolf II and their families. He was also a musician and was responsible for the organization of royal entertainment, including masked balls, cortèges, and fêtes. He might even have invented the merry-go-round. In 1563 he painted his first *Têtes composées*, a series of grotesque amalgams of fruit, flowers, vegetables and animals arranged to form recognizable likenesses of the subject: these portraits are primarily responsible for his claim to be regarded as a precursor of Surrealism. These multiple images were rediscovered by the Surrealists; they have a certain similarity with Man Ray’s *Imaginary Portrait of D.A.F. de Sade* (in which the bust is seemingly made of stones taken from the Bastille) and they might have helped to inspire Salvador Dalí in the elaboration of his paranoiac-critical method. Arcimboldo’s most famous paintings include *The Librarian* (1566); *Vertumnus*, a portrait of Rudolf II (1590–91); *Flora* (c. 1591); and his anthropomorphic representation of the four seasons.

ARENSBERG, WALTER CONRAD (1878–1954). American art collector, critic and poet. He majored in English and philosophy at Harvard University and published verse in a Symbolist style, including *Poems* (1914) and *Idols* (1916). Between 1913 and 1950 he and his wife Louise built up their collection of modern art, especially works by Marcel Duchamp, and of pre-Columbian art. Arensberg contributed one of the “Vingt-trois manifestes du mouvement Dada” to the 13th issue of *Littérature* (May 1920, 15–16); his was entitled “Dada est américain.” He was also fascinated by the writings of Francis Bacon and by the Bacon-Shakespeare debate; in 1937 he and
his wife set up the Francis Bacon Foundation in Los Angeles. The fruits of Arensberg's research in this field were *The Cryptography of Shakespeare* (1922), *The secret grave of Francis Bacon and his mother in the Lichfield chapter house* (1923) and *The Shakespeare Mystery* (1928). See also UNITED STATES.

ARGENTINA. In the opening decades of the 20th century there were many Francophiles and French speakers in Argentina; hence, it was no great surprise that the first Surrealist group outside France was founded in 1926 in Buenos Aires by Aldo Pellegrini and some of his fellow medical students who launched a review, *Qué*. The group disbanded and re-formed several times but Surrealism enjoyed a renaissance in Argentina in the 1940s and 1950s when there was an influx of new artists and writers including Olga Orozco; they collaborated on a new journal, *A Partir de cero*, edited by Pellegrini and Enrique Molina. At the end of World War II Philippe Soupault and his wife Ré visited Buenos Aires, where they were welcomed by the writer Victoria Ocampo.

A later Surrealist group, Movimiento Espejo (Mirror Movement), was founded in 1972 to coincide with an exhibition at Galería Imagen in the capital; its authenticity was guaranteed by the fact that Pellegrini wrote its manifesto; among its members were Victor Chab and Artemio Alisio. In 1979 the Signo Ascendente (Ascendant Sign) group was formed, taking its name from the title of a text, “Signe ascendant,” that André Breton wrote in 1947; one of its leading lights was Silvia Grénier and other members include Oscar and Pablo Baldoma, Carmen Bruna, Luis Conde and Julio del Mar. Inevitably the Surrealists in Argentina had serious problems at times with the political regimes. Surrealism in Argentina has long been active in the labor movement, and Signo Ascendente belonged to that tradition of fighting against dictatorship, censorship and repression. See also AGAR, EILEEN; CESELLI, JUAN JOSÉ; KAPLAN, NELLY; MAAR, DORA; PIZARNIK, ALEJANDRA; PORCHIA, ANTONIO.

ARNAUD, NOËL (1919–2003). Pseudonym of Raymond Valentin Muller, French writer, publisher and collector. Between 1937 and 1940 he was a member of the neo-Dadaist group *Les Réverbères* and during the Occupation followed Marc Patin into the clandestine Sur-
realist group La Main à plume. However, it was also during World War II that he started his career in the Ministry of Health, where he would remain for his entire working life. After the war he was one of the so-called “revolutionary Surrealists,” like Max Bucaille; with the collaboration of René Passeron and Jean-François Chabrun he brought out Max Bucaille in 1950, and in return Bucaille illustrated Arnaud’s collection of poems, L’État d’ébauche (1951). Arnaud was subsequently a member of Cobra and co-founder of the second Situationist International and of The Situationist Times. He went on to preside over Oulipo and the Collège de Pataphysique and founded L’Ouvroir de Cuisine Potentielle (OuCuiPo). He also edited and published Le Petit Jésus and Dragée Haute. Arnaud was an inveterate collector and bibliophile and after his death his collection was acquired by the Bibliothèque de l’Arsenal in Paris.


ARNAULD, CÉLINE (1885–1952). Née Carolina Goldstein, born in Calarasi, Romania. After travelling to Paris in 1914 to study at the Sorbonne, she met the Belgian writer Paul Dermée, who would become her husband. After bringing out a collection of poems, La Lanterne magique, she published her first novel, Tournevire, in 1919 with illustrations by Henri Laurens who sculpted a bust of her later that year. Between 1920 and 1924 she was involved in the Dada movement, not only taking part in its “shows” but also contributing to the magazines Dadaphone, 391 and Littérature. She was the
author of one of the “Vingt-trois manifestes du mouvement Dada” published in *Littérature* (XIII, 19), “Ombrelle Dada.” She was also one of the many whose signature is to be found on the Francis Picabia picture *L’Oeil cacadylate*. She continued her literary career with René Hilsum as her publisher; in the 1920s she wrote *Poèmes à claires-voies* (1920), *Images dans le dos du cocher* (1920), *Point de mire* (1921), the poems of *Guêpier de diamant* (1923), *L’Apaisement de l’éclipse: une passion en deux actes* (1925) and *Diorama* (1925). Her later publications included *La Nuit rêve tout haut* (1934), the *Anthologie Céline Arnauld, morceaux choisis de 1919–1935* (1936) and *Les Réseaux du réveil* (1937). In 1936 she signed the manifesto drafted by the Association des écrivains pour la défense de la culture contre le fascisme. She committed suicide a couple months after her husband’s death.

ARP, HANS/JEAN (1886–1966). Painter, sculptor and poet born in Strasbourg. Having a French mother and a German father, he could oscillate freely between French and German culture, like many of his fellow Alsatians, and accordingly wrote in both languages. He studied at the École des Arts et Métiers in his native city and left in 1904 for Paris, where he published his first poems. Between 1905 and 1907 he attended the Kunstschule in Weimar; these studies were followed by a course at the Académie Jullian in Paris in 1908. He made contact with the Der Blaue Reiter group in Munich and contributed to the review *Der Sturm* but moved to Switzerland, where he was one of the founders of Dada in Zurich. Following the return of Alsace-Lorraine to France at the end of the war, French law determined that his forename should be Jean but it was as Hans Arp that he, Max Ernst and Alfred Grünwald set up the Cologne Dada group in 1920. In the same year Arp contributed one of the 23 Dada manifestoes, “Manifeste du Crocodarium Dada,” to the 13th issue of *Littérature*, followed in the next issue by a couple of poems. In 1922 he married the Swiss artist Sophie Täuber, whom he had met in 1915.

After Dada evolved into Surrealism, he took part in the new movement’s first exhibition in Paris in 1925 and contributed to *La Révolution surréaliste*. In 1926 Arp settled in Meudon on the southwestern outskirts of the French capital. He broke with the Surrealists in 1931 to launch the Abstraction-Creation group and started to contribute to
In 1937 he published a collection of French poems, *Des taches dans le vide*, followed four years later by *Poèmes sans prénoms*. They reflect his approach to both Dada and Surrealism, based on an almost systematic elimination of rational links and a willingness to give free rein to chance. A further volume, *Rire de coquille*, came out in 1944.

In 1949 the Buchholz Gallery in New York put on a solo exhibition and in the following year Arp was invited to make a relief for the Harvard Graduate Center in Cambridge, Massachusetts. He likewise received a commission for a mural for the UNESCO building in Paris. The poems *Rêves de mots et Astres noirs* were published in 1953. In 1954 he was awarded the Grand Prize for Sculpture at the Venice Biennale. Four years later he had a major retrospective at the Museum of Modern Art in New York, and in 1962 a major exhibition at the Musée National d’Art Moderne in Paris was devoted to his work. He died in Basel, Switzerland.

Many of Arp’s paintings and sculptures are housed in the Musée d’art moderne et contemporain in Strasbourg but some of his sculptures are in outdoor locations, as is the case with *Cloud Shepherd* (1953) at the Ciudad Universitaria de Caracas in Venezuela. The title of *Sculpture à être perdue dans la forêt* (Sculpture to be Lost in the Forest), cast in the mid-1950s and currently in the Tate Gallery, implies that it too was destined for the great outdoors. *Knight torso* (1959), a bronze in the Arken Museum of Modern Art, Copenhagen, illustrates Arp’s smooth ability to blur the frontiers between the human and the abstract. His collected writings in French were published under the title *Jours Effeuillés* in 1966; the English translation came out first as *Arp on Arp* (New York, 1972) and subsequently as *Jean Arp: Collected French Writings* (London, 1974).

**L’ART DES FOUS.** In 1948 André Breton wrote an essay entitled “L’art des fous, la clé des champs,” which was included not only in the collection *La Clé des champs* (1952) but also in subsequent editions of *Le Surréalisme et la Peinture*. In the former (270–74) Breton begins with a reference to an article entitled “L’art et les fous” by Lo Duca in which the author claims that the authentic madman reveals himself by admirable forms of expression in which he is never constrained or stifled by reason. For Breton, this absolute freedom...
bestows on the art of the insane a greatness matched only by Primitive art. Breton likewise refers to Marcel Réja’s 1905 study, *L’Art chez les fous*, and to Hans Prinzhorn’s *Bildnerei des Geisteskranken* (1922) in which there is praise for the artwork of August Neter, Hermann Beil, Joseph Sell and Wölfl. He goes on to mention Jacques Lacan’s *De la Psychose paranoïaque dans ses rapports avec la personnalité* (1932) and the literary productions of his patient, Aimée. In turn Breton points out that Gaston Ferdière had prefaced a recent lecture at a psychiatry conference in Amsterdam with two quotations: one from Edgar Allan Poe in which the 19th-century author reminded those who had accused him of being mad that science had not yet decided whether or not madness is the highest form of intelligence, and the other from G. K. Chesterton (“Tout enchaînement d’idées peut conduire à l’extase; tous les chemins mènent au royaume des fées”) (Every chain of ideas can lead to ecstasy; all paths lead to fairyland). Breton simply hopes art critics will judge the work of the artists cited by Prinzhorn by the same criteria that they judge other artists. In *Le Surréalisme et la Peinture* Breton practices what he preaches by giving reproductions of *L’armoire de Wölfl* (313) and three paintings by Aloyse, *L’hymne à la terre* and *La loge* (314) and *Reine Victoria dans le manteau impérial-pontifical* (316) the same treatment as the works of some of the century’s foremost artists.

**L’ART GAULOIS.** Two important exhibitions of Gaulish art took place in Paris in the 1950s: *Pérennité de l’art gaulois*, organized by the art critic Charles Estienne and members of the Surrealist group at the Musée Pédagogique in 1955 and *Les Cérémonies commémoratives de la deuxième condamnation de Siger de Brabant*, organized by the abstract painter Georges Mathieu and Simon Hantaï at the Galerie Kléber in 1957; they were both oriented against the classical foundations of modern French culture and the nation-state. Two essays in the 1965 edition of *Le Surréalisme et la Peinture* are devoted to the art of the Gauls, “Triomphe de l’art gaulois” (324–32) and “Présent des Gaules” (333–36). In his first essay André Breton initially situates the topic in the context of the contemporary debate between supporters and detractors of Abstract art and argues that the codification of purely technical processes imperils Wassily Kandinsky’s principle of inner necessity. Breton deplores the lack of interest in Gaulish coins
in previous generations and highly recommends Lancelot Lengyel’s monumental study *L’Art gaulois dans les médailles*, in which he is struck by one observation in particular: “Il est curieux de noter que l’intérêt porté de nos jours aux monnaies gauloises coincide avec le développement de mouvements artistiques qui abandonnent le réalisme latin pour se baser sur le rythme. Cette coïncidence est-elle fortuite?” (It is curious to note that the interest taken nowadays in Gaulish coins coincides with the development of artistic movements that abandon Latin realism to base themselves on rhythm. Is this just a chance coincidence?) (*Le Surréalisme et la Peinture*, 329). Breton endorses Lengyel’s theories about the Druids’ role in the representation on the coins of the relationship between man and the universe, but has somewhat ambivalent views about the contribution Georges Bataille made to the debate in *Documents*; he praises, however, the decision of André Malraux in *Les Voix du Silence* to include Gaulish coins in his “musée imaginaire” (imaginary museum).

Breton reminds his readers of the famous opening words of Arthur Rimbaud’s “Mauvais sang”: “J’ai de mes ancêtres gaulois l’œil bleu-blanc, la cervelle étroite et la maladresse dans la lutte” (From my Gaulish ancestors I have the white-blue eye, the narrowness of mind and the clumsiness in combat) (*Le Surréalisme et la Peinture*, 330). Breton commences “Présent des Gaules” with the opening lines of Guillaume Apollinaire’s “Zone”: “À la fin tu es las de ce monde ancien/Tu en as assez de vivre dans l’antiquité grecque et romaine” (In the end you are weary of this ancient world/You have had enough of living in Greek and Roman antiquity). By virtue of their position in the first poem of *Alcools* Breton accords them a manifesto status. He continues his tribute to Lengyel but his own contact with some of the coins convinced him of their makers’ desire to replace “blind Realist representation” with “l’idée maîtresse répondant à la méditation sur les fins dernières” (the key idea responding to the meditation on final destiny) (*Le Surréalisme et la Peinture*, 335).

Breton highlights the importance of transgressing the world of the visible in order to grasp what it conceals beneath appearances, of seeing the “abstraction” behind the “figurative”; the criterion behind the examples selected for the exhibition that prompted the essay was summarized by the recent words of Marcel Duchamp: “Depuis l’avènement de l’impressionnisme, les productions nouvelles
s’arrêtent à la rétine. Impressionnisme, fauvisme, abstraction, c’est toujours de la peinture rétinienne. Leurs préoccupations physiques: les réactions de couleurs, etc., mettent au second plan les réactions de la matière grise . . . ” (Since the advent of Impressionism the new productions stop at the retina. Impressionism, Fauvism, Abstraction, it is always retinian painting. Their physical preoccupations, the reactions of colors, etc., place the reactions of the grey matter in the background . . . ) (Interview in Arts, 24 November 1954; in Le Sur-réalisme et la Peinture, 336).

L’ART MAGIQUE. The fruit of André Breton’s almost lifelong fascination with the relationship between art and magic was the publication in 1957 of an encyclopaedic volume he co-authored with Gérard Legrand, L’Art magique. In his introduction, Breton turned to Novalis, the German Romantic poet, as he attempted to set precise parameters to the topic and concluded that all art has its origins in magic. In their panoramic survey the two authors move on from so-called primitive art to the different approaches to the figure of the hybrid taken by Hieronymus Bosch and Leonardo da Vinci. As for the contemporary period, they believed that the role played by the subconscious became a crucial factor and they examined in this light the work of Wassily Kandinsky, Giorgio de Chirico and Marcel Duchamp. They cited the laconic answer given by Duchamp when he was asked in a magazine interview to define his conception of magic: he simply said: “ANTI-REALITY!” The next part of the book consisted of a series of responses given by a host of artists and thinkers to an enquiry into magical art; the contributors included Georges Bataille, Michel Butor, Malcolm de Chazal, Julien Gracq, Claude Lévi-Strauss, René Magritte and Octavio Paz. This was followed by a historical section in which the two authors moved from the epoch and the cultures in which magic had an established place to the Christian Middle Ages when it was obliged to become so marginalized that it almost disappeared before being given new life by the Romantics. After mentioning the particular contributions of Paul Gauguin and Gustave Moreau, the authors claim that Surrealism, by its moral engagement, reintroduced into the work of art the old “pact with the devil,” except that in this case it was a matter of never
selling one’s soul to God or one’s fellow men. See also CAILLOIS, ROGER.

ART OF THE GAULS. See L’ART GAULOIS.

ART OF THE INSANE. See L’ART DES FOUS.

L’ART PRIMITIF. The seminal work on the subject was published in 1937 by Robert Goldwater, Le primitivisme dans l’art moderne. More recently, Brigitte Delon and Monique Jeudy-Ballini brought out La Passion de l’art primitif: Enquête sur les collectionneurs (Paris: Gallimard, 2008), in which a prominent place is accorded to André Breton who, over the years, acquired numerous examples of Oceanian and Amerindian masks, statues and figurines. In this respect as elsewhere, Breton was following in the footsteps of Guillaume Apollinaire who, in “Zone” wrote: “. . . tu veux aller chez toi à pied/Dormir parmi tes fétiches d’Océanie et de Guinée” (You want to walk home/And sleep among your fetishes from Oceania and Guinea). It was also customary for the Surrealists to display tribal art alongside the works of contemporary artists in their exhibitions. This was indeed the case when the first exhibition of Surrealist objects was held in 1936 in the gallery in Paris run by Charles Ratton, one of the foremost dealers in tribal art. In La Clé des champs (272) Breton linked primitive art and l’art des fous: “Chacun sait que les peuples primitifs ont honoré ou honorent encore l’expression des anomalies psychiques et que les peuples hautement civilisés de l’antiquité n’ont pas différé d’eux sur ce point, non plus que ne le font aujourd’hui les Arabes.” (Everybody knows that primitive peoples have honored and still honor the expression of psychic anomalies and that the highly civilized peoples of Antiquity were no different from them in this respect, as are Arabs today.) See also GIACOMETTI, ALBERTO; OKAMOTO, TARO; PENROSE, ROLAND; VAN BAAREN, THEO; VIOT, JACQUES.

ARTAUD, ANTONIN (1896–1948). Born Antoine Marie Joseph Artaud, multi-talented French dramatist, poet, actor, theater director and theoretician. He was born and brought up in Marseille
but moved to Paris in 1920. His acting career included spells with Charles Dullin, for whom he also designed costumes and stage sets and at the Comédie des Champs Élysées. He wrote the scenario for the 1927 film *La Coquille et le Clergyman* (The Seashell and the Clergyman), directed by Germaine Dulac. He appeared in 22 films, including Carl Theodor Dreyer’s *La Passion de Jeanne d’Arc* and Abel Gance’s classic *Napoléon*, in which he played the role of Marat. In 1925 he published a collection of poems, *L’Ombilic des Limbes*, and also *Le Pèse-nerfs*; and in the same year was the driving force behind the Bureau de recherches surréalistes. However, his refusal to get involved in politics led to his exclusion from the movement; his position was summarized in a letter he addressed to Max Morise:

> “Je n’ai jamais conçu que le surréalisme pût s’occuper de la réalité: question d’Orient, question juive, sort des intellectuels, avortement, opium, tout cela m’a toujours paru s’éloigner singulièrement des buts intérieurs, ineffables, antérieurs à l’âme, supérieurs à l’esprit qui me paraissait être à la base du surréalisme” (**I have never thought that Surrealism could deal with reality, the Eastern question, the Jewish question, the fate of intellectuals, abortion, opium, that all seemed to me to be a singularly long way away from the ineffable inner goals, anterior to the soul, superior to the mind that to me appeared to be the basis of Surrealism**) (in J.-Cl. Lamy, *Prévert, les frères amis*, 64).

Between 1927 and 1929 Artaud and Roger Vitrac ran the Théâtre Alfred Jarry in Paris where he produced four plays, including Vitrac’s *Les Enfants au pouvoir*. He adapted Shelley’s *The Cenci* but it was not a commercial success. In 1936 he went on a lecture tour to Mexico where he experimented with the drug peyote, publishing his findings as “The Peyote Dance.” In 1938 he published the very influential theoretical text *Le Théâtre et son double*, in which he expresses his admiration for the Balinese theater and outlines his concept of the Theater of Cruelty. He sought to reduce the importance attached to the text and to augment the appeal to the senses and raw emotions.

The 1930s, however, saw the beginnings of mental health problems, and during World War II Artaud was transferred to the psychiatric hospital in Rodez, where he was treated by Dr. Gaston Ferdière. The treatment, which included electroshock therapy, was not successful and in 1946 he moved to the psychiatric clinic at Ivry-sur-Seine. His friends encouraged him to resume his writing
career and he recorded *Pour en finir avec le jugement de Dieu* but
the planned radio broadcast was cancelled, on the grounds of, among
other things, obscenity. He and André Breton were reconciled in his
last few years. He was diagnosed with cancer in January 1948 and
died two months later.

**ARTIGAS, JOSEPH LLORÉNS.** Catalan ceramist who met Joan
Miró in 1915. They became not only lifelong friends but also col-
laborators. In the 1930s Miró had made some Surrealist constructions
using found objects but did not really turn his hand to creating forms
in the round until the following decade when Artigas introduced him
to ceramics. Artigas made a brief appearance as the governor in the
film *L’Age d’or.* See also SPAIN.

**ATGET, JEAN-EUGENE AUGUSTE (1857–1927).** French pho-
tographer and painter born in Libourne. After failing his examina-
tions at the Conservatoire national de musique et d’art dramatique
in 1881, he worked as an actor but changed his career after 16 years
in the theater in favor of painting and photography. His first
pictures were of the oldest parts of Paris but he then specialized in
portraits of artists (including André Derain, Foujita and Maurice
Utrillo), shopkeepers and official buildings (e.g., the Bibliothèque
Nationale). Between 1904 and 1913 he lectured on the theater in the
Universités populaires before selling photos during World War I to
the Pathé & Gaumont Studio. In 1920 he sold 2,600 images to the
Musée des Beaux-Arts under the general heading of “L’art dans le
Vieux Paris et Paris pittoresque” (Art in old Paris and picturesque
Paris). In the following year he photographed the collection in the
Louvre. After the death of his wife, Valentine Compagnon, in 1926,
he met Man Ray’s assistant, Berenice Abbott, who brought his work
to the attention of the Surrealists with the consequence that some of
his photos of Paris were reproduced anonymously in *La Révolution
surréaliste* in 1926, including the one on the cover of issue 7 with
the caption “Les dernières conversions” (The last conversions) that
Atget had originally entitled “Avant l’éclipse. Place de la Bastille, 17
avril 1912” (Before the eclipse. Place de la Bastille, 17 April 1912).
In his *Invention de Paris* (Paris: Seuil, 2002) Eric Hazan argued:
“Avec ses extraordinaires accumulations de bottines, de légumes, de

**AUDOIN, PHILIPPE (1924–1985).** French critic born in Paris. He met André Breton in about 1950 but did not play a full part in the activities of the main Surrealist group until 1962, when he started contributing to *La Brèche*. He likewise wrote for *L’Archibras* and was responsible for part of the catalog for the Écart absolu exhibition in 1965. He was the author of *Breton* (1970), *Les Surréalistes* (1973) and *Maurice Fourré, Rêveur définitif* (1978). He was also the author of the section devoted to “jeux surréalistes” (Surrealist games) in the *Dictionnaire des jeux* edited by René Alleau (1964).

**AUSTRALIA.** Its Surrealist group was founded in 1978. Its inaugural manifesto was co-authored by Hilary Booth, who was also one of the editors of its review, *The Insurrectionist’s Shadow*. Other Australian Surrealists include Anna Rita Golanski, Claudia and John Lloyds-West, Catherine Nelson, Antoine Redmond, Michael Vandelaar, Irene van den Drieschen and Tim White, who have campaigned on behalf of the Aborigines.

**AUTOMATIC DRAWING.** See **DESSIN AUTOMATIQUE**.

**AUTOMATIC WRITING.** See **ÉCRITURE AUTOMATIQUE**.

**AUTOMATISME (AUTOMATISM).** This is the collective term for the processes whereby Surrealist artists and writers sought to liberate the subconscious mind as they explored the nature of inspiration. Automatic writing resulted from the discovery André Breton made in 1919 that there are always strange phrases waiting to emerge from the subconscious; automatic drawing was the most obvious process, employed by artists such as André Masson and Joan Miró, to transfer this to the domain of the visual arts but frottage too relied on a similar desire. Later in the century many other artists drew inspiration from Surrealist automatic writing and drawing;
these include Abstract Expressionists such as Cy Twombly, whose spontaneous improvisation, drawing in darkness or with the left hand and generally “letting go” can be traced back directly to Surrealist attempts to give free rein to chance and the subconscious. See also AGAR, EILEEN; AUTOMATISTES; BAZIOTES, WILLIAM; Bjerke-Petersen, Vilhelm; BORDUAS, PAUL-ÉMILE; CABANEL, GUY; COBRA; DUMONT, FERNAND; ENTOP-TIC GRAPHOMANIA; FUMAGE; GERBER, THEO; GIGUERE, ROLAND; GORKY, ARSHILE; HAGER, ANNELIESE; HAYTER, STANLEY WILLIAM; KAMROWSKI, GEROME; MATTA, ROBERTO; OELZE, RICHARD; PARANOIAC-CRITICAL METHOD; PARSEMAGE; POLLOCK, JACKSON; RIOPELLE, JEAN-PAUL; SURAUTONISM.

AUTOMATISTES. Avant-garde group with Surrealist tendencies, based in Montréal. Their leader was Paul-Émile Borduas and other members included Jeanne and Thérèse Renaud, Jean-Paul Riopelle, Françoise Sullivan, Marcel Barbeau, Roger Fauteux, Pierre Gauvreau, Fernand Sullivan, Jean-Paul Mousseau and Marcelle Perron. The majority of these studied at either the École des Beaux-Arts or the École du Meuble in Montreal where some were taught by Borduas who urged students to paint “automatically.” The basic idea motivating the Automatistes was clearly inspired by the écriture automatique that marked the beginning of Surrealism and its subsequent application in the visual arts, dessin automatique, practiced by artists such as André Masson.

In a sense the movement was launched when Borduas exhibited 45 spontaneously produced gouaches at the Ermitage Theater in Montreal in April–May 1942. They had their first group exhibition in Montreal in 1946 but were not designated as “Automatistes” until their second show in that city in 1947 when a journalist, Tancrède Marcil Jr., coined the term in his review in Le Quartier Latin. In those same years they also had exhibitions in New York and Paris. In 1948 it was Borduas who drew up the inaugural manifesto, Refus global (Global Refusal), accompanying the Automatistes’ “festival” and serving also as a preface to a series of texts by Claude Gauvreau, Françoise Sullivan, Bruno Cormier and Fernand Leduc. Its philosophy was based on each person attaining his or her full potential; it
proclaimed a total break with the past, especially the stultifying in-
fluence of the church, and extended not only into poetry, drama and
dance but also into the political arena by preaching “resplendent an-
archy.” It provoked a fierce reaction from the powerful conservative
elements in Quebec society. Borduas was stripped of his teaching
post, Riopelle and Leduc left for Paris, and the group soon disbanded.
Nonetheless, Pierre Gauvreau organized a last show, La Matière
chante, in 1954. See also CANADA.

AVANT-GARDE. In general terms, the concept of the avant-garde
is applicable to pioneers or innovators, especially in the arts, in
any given period. Renato Poggioli, in his Theory of the Avant-
Garde (1968), highlighted the tendency of avant-garde writing to
concentrate on linguistic creativity. In Peter Bürger’s 1979 study,
with the same title, he places the emphasis on the historical avant-
garde movements of the 1910s and 1920s in literature, art, film
and photography (e.g., Cubism, Futurism, Dada, Surrealism) and
tackles such topics as “The Avant-Garde as the Self-Criticism of
Art in Bourgeois Society” and “The Autonomy of Art in Bourgeois
Society.” The subtitle of the 2008 Tate Modern exhibition devoted
to Marcel Duchamp, Man Ray and Francis Picabia, “The Mo-
ment Art Changed Forever,” sums up the fundamental aspiration
of all avant-garde artists; and in his review of the show in the “Extra”
section of The Independent (25 February 2008, 12) Tom Lubbock
proclaimed: “Those guys tore up the rules. They pointed to ev-
eryday objects and designated them artworks. They worked with
chance procedures. They shifted the focus of a work from its vis-
ible properties to its ideas. They mixed up words and images. They
put a moustache on the Mona Lisa. They made a mess and called
it the Virgin Mary. They got other people to do their work. They
signed anything.” See P. Bürger, Theory of the Avant-Garde, 1984;
See also BOULLY, MONNY DE; BROUK, BOHUSLAV; CABA-
RET VOLTAIRE; CARPENTIER, ALEJO; CHAVÉE, ACHILLE;
COBRA; CORTI, JOSÉ; FORD, CHARLES-HENRI; HUIDOBRO,
VICENTE; JANCO, MARCEL; MUSIC; NEZVAL, VITEZSLAV;
OKAMOTO, TARO; PAUN, PAUL; SANCHEZ PELAEZ, JUAN;
BAARGELD, JOHANNES (1892–1927). Pseudonym of Alfred Emmanuel Gruenwald, German artist and writer. In the immediate aftermath of World War I he founded in Cologne the journal Der Ventilator, which included Max Ernst among its contributors, but it was quickly banned by the British occupying authorities who judged it to be subversive. Baargeld soon turned to the visual arts, experimenting with typography, collage and photomontage; word and image were often provocatively combined. When Hans Arp arrived from Zurich, he helped Baargeld and Ernst set up a Dada group in Cologne whose contributions initially took the form of poems and political texts. They published the bilingual (French and German) Die Schammade (1920) which also included offerings from Louis Aragon, André Breton, Paul Eluard, Richard Huelsenbeck, Francis Picabia, Georges Ribemont-Dessaignes and Tristan Tzara. Baargeld’s most famous works, all from 1920, include Factory, Beetles, Vulgar Mess: Cubistic Transvestite at an Alleged Crossroads, and, with Ernst, The Red King. However, he soon lost interest in Dada activities; he resumed his studies and completed a doctorate in July 1923 on privatized life insurance. A keen mountaineer, he was caught in an avalanche and froze to death in the Alps.

BAES, RACHEL (1912–1983). Belgian painter. Her first works were exhibited when she was only 15 but it was not until the end of World War II that the influence of Surrealism was clearly discernible, not so much when she produced a portrait of Paul Eluard and his wife Nusch, but rather when she met René Magritte and other Belgian Surrealists. E. L. T. Mesens started acquiring some of her paintings. If flowers dominated her prewar pictures, strange little girls started to become her new leitmotiv. In 1947 she was the subject of a monograph by one of her friends, Marcel Lecomte, and six years later some of her works were exhibited in Paris at the Étoile Scellée,
the gallery run by André Breton. In 1955 she wrote *L’Arc-en-ciel* and was active in Aubin Pasque’s Centre international de l’actualité fantastique et magique, contributing on a regular basis to its *review, Fantasmagie*. The very theatrical *L’Espace intérieur* (1957) evokes the interplay of inner and outer realities that is quintessentially Surrealist.

**BAJ, ENRICO (1924–2003).** Italian artist and writer born in Milan into a wealthy family. As a youth he got into trouble with the police for mocking Fascist officials and in 1944 fled to Geneva to avoid conscription. After World War II he enrolled simultaneously at the University of Milan Faculty of Law and at the Brera Academy of Art. In 1951 he and Sergio Dangelo founded the *arte nucleare* movement: mushroom clouds and devastated landscapes were dominant motifs of his *paintings* at that period, even though his style was influenced by Abstract Expressionism; he even used the term “heavy water” to refer to the emulsions of enamel paint and distilled water that he used. He was, however, also interested in both Surrealism and Pop Art, not to mention Alfred Jarry’s *pataphysics*; in 1963 he and Man Ray launched the Pataphysics Institute in Milan. He met Édouard Jaguer and Roberto Matta at an international *ceramics* conference in Albisola and with the former organized the *review Il gesto*, the Italian counterpart of *Phases*, before going on to meet André Breton, E. L. T. Mesens and the other Surrealists. In 1965 he collaborated with Marcel Duchamp on a provocative version of the Mona Lisa. In the 1960s too he produced a series of “Generals,” fabricated out of buttons, belts and military medals; *collage* was always one of his favorite techniques. Baj’s concerns about contemporary culture lay behind his free adaptations of works by a number of modern masters (from Georges-Pierre Seurat to Giorgio de Chirico and Pablo Picasso) and *Guernica* was a point of reference in his *Funeral of the anarchist Pinelli* (1972) that satirized the supposedly accidental death of an anarchist in police custody. His paintings continued to make highly political statements, culminating in *Nixon and Kissinger at the Columbus Day Parade* (1972), *Apocalypse* (1978–83) and *Berlus-kaiser* (1994), “inspired” by the appointment of Silvio Berlusconi as premier.
Baj’s writings include *Automitobiografia* (1983) and *Kiss Me, I’m Italian* (1997). In the latter year he also was accorded the honor of being appointed by the College of Pataphysics to the post of Analogic Emperor for Italy, Padania, Albani and the campanile of San Marco. “Enrico Baj” is the title of a substantial essay in the 1965 edition of *Le Surréalisme et la Peinture* (395–400), in which Breton hails the artist’s creation of a “fabulous being,” a creature that in a set of pictures embodies the period (the start of the Space Age). Breton selected as illustrations *Ce personnage vient des espaces interplanétaires* (1959), the very striking *La dame du mystère* (1961), *Trillali-Trillala* (1955) and *Général* (1961) but he also cites *Petit animal de chambre* and *Ultracorps* (1958). He draws attention to the dislocation (from a human standpoint) of the body: limbs grafted onto the head and also the “tadpole” countenance psychologists have identified in children’s first attempts at figurative representation. Breton compares Baj’s “Olo” with the Ubu figure that Jarry dreamt up and also presents it with reference to the Arthur Rimbaud phrase “l’expression bouffonne et égarée au possible” (with an expression as farcical and as wild as possible). Breton also highlights Baj’s deep concerns about the situation of the child in the modern world, evinced by such titles as *Ne tuez pas les enfants* (1953), *Bambin hurlant* (19154), *A minuit le rouge tapir s’élance sur l’enfant* (1955) and *Le Déluge était proche et l’enfant criait* (1956). The reader is reminded too of Baj’s illustration of Lucretius’s *De rerum natura* as the first celebration of an atomic vision of the universe and of the importance of that work for Cyrano de Bergerac’s *Histoire comique des États et Empires de la Lune et du Soleil* (1661). Baj died in Vergiate in Lombardy.

**BALL, HUGO (1886–1927).** German artist and writer. He studied sociology and philosophy at the universities of Munich and Heidelberg (1906–07) before moving to Berlin to take up acting. He subsequently returned to Munich and worked as a producer at the Kammerspiel there. His ideas for a “total work of art” included a recognition of the importance of the subconscious that was to be taken up a few years later by the Surrealists: “In 1914, when I was thinking over the plan for a new theater, I was convinced of this: a theater which experiments beyond the realm of day to day
preoccupations. Europe paints, composes and writes verse in a new way. A fusion not merely of all art, but of all regenerative ideas. The background of colors, words and sounds must be brought out from the subconscious and given life, so that it engulfs everyday life and all its misery.” A few months after the outbreak of World War I he and his wife Emmy Hemmings headed for Zurich where he helped found the *Cabaret Voltaire*. He was a leading light in the *Dada* movement: in 1916 he wrote its manifesto and a number of his works illustrate its nihilistic, *absurdist*, or iconoclastic aspects: “phonetic poems” such as the nonsensical “Karawane,” 7 *schizophrene Sonette* and the play *Die Nase des Michelangelo*. Before long, however, *Tristan Tzara* became the most prominent figure in Dada; he was arguably more anarchistic than Ball and the latter decided to move on. After the war he worked as a journalist in Bern and wrote a biography, *Hermann Hesse: sein Leben und sein Werk* (1927). He retired to Switzerland, where he died. His poem “Gadji beri bimba” was adapted as the song “I Zimbra” on the 1979 Talking Heads album *Fear of Music*. His memoirs of his Zurich years were translated and published as *Flight out of Time: a Dada Diary* (1996).

**BALTHUS** (1908–2001). Pseudonym of Balthazar Klossowski de Rola, Polish/French artist. The son of an art historian and a painter, he was born into the intellectual and artistic élite in Paris and grew up surrounded by artists (e.g., Claude Monet, Pierre Bonnard and André Derain) and writers such as Rainer Maria Rilke, André Gide and Jean Cocteau. Yet he had no formal training as a painter: he learned by copying the masters. One of his early themes was the cat, which reappeared in his 1935 self-portrait, *The King of Cats*. He is most famous, or notorious, however, for his studies of pubescent girls, caught between apparent innocence and precociousness, even perverse, (carnal) knowledge. This was evident in *The Guitar Lesson* (1934), which seems more the study of initiation into lesbian love. This was one of the works included in his first exhibition in Paris, as was *The Street*, in which a group of people from different walks of life going about their daily business is suffused with a strangely *dream*-like quality that appealed to the Surrealists. Although *The Mountain* (1937) has been compared with Gustave Courbet, this landscape could almost have been painted by *Salvador Dalí*. After
the war, Balthus’s study of the young female nude assumed almost obsessive proportions. His friendship with Alberto Giacometti and Antonin Artaud led to his designing the sets and costumes for the latter’s production of Percy Bysshe Shelley’s play The Cenci (1935), a task he later fulfilled for L’État de siège by Albert Camus. See also FEMME-ENFANT.

BANTING, JOHN (1902–1972). British artist and author born in London. His early drawings and poems were influenced by the Vorticists. In 1921 he attended life classes at the Vincent Square art school and in the following year at the Grande Chaumi ère in Paris. By 1925 he had set up a studio in London, where he was associated with the Bloomsbury group. He made designs for Leonard and Virginia Woolf’s Hogarth Press and for ballets at Sadler’s Wells. On his return to Paris in 1930, he was drawn to the Surrealists and their influence was visible in his exhibition at the Wertheim Gallery in the following year. He stayed with Nancy Cunard in Harlem in 1932 and contributed to her Negro anthology three years later. Back in London, he contributed to the International Surrealist Exhibition in 1936 before accompanying Cunard to Spain for three months in the following year. He had a solo exhibition in London in 1938.

When World War II broke out, he was declared unfit for active service but worked with Dylan Thomas and Curtis Moffat at the Ministry of Information’s Strand Films. He worked as an art editor for Our Time and co-edited with Cunard the anthology Salvo for Russia (1942). After the war the satirical A Blue Book of Conversation was published in 1946. He moved briefly to Ireland before settling in Sussex, where he devoted more time to writing than painting but his earlier works continued to be included in Surrealist exhibitions. These include the prints Snake in the Grass, Alas (1931), Siamese Triplets (1932) and One Man Band (1934). He died in Hastings. See also GREAT BRITAIN.

BARBÉ, JEAN-CLAUDE (1944– ). French poet born in Auch in the Gers department. In his teens he discovered the poetry of Edgar Allan Poe, the Symbolists, Lautréamont and the Surrealists. He began publishing poems in La Brèche and also wrote plays that he himself regarded as unperformable. A text simply entitled “Poème”
BARBUSSE, HENRI (1873–1935). French writer who was the son of a Protestant pastor who also did some work as a drama critic. He had the good fortune to have Stéphane Mallarmé as an English teacher and Henri Bergson as his philosophy teacher. He came under the wing of Catulle Mendès, his future father-in-law, who published his first collection of poems, Les Pleureuses (1895). He was, however, primarily a novelist and was awarded the Prix Goncourt in 1916 for Le Feu, a hard-hitting exposure of the reality of trench warfare based on personal experience. His admiration for the Russian Revolution lay behind Le Couteau entre les dents (1921) and led to his joining the French Communist Party in 1923. Four years earlier he had been one of the founders of the review Clarté, and as such was a member of the team that entered into discussion with the Surrealists in 1925. He and André Breton did not hit it off, in part because of Barbusse’s preoccupation with defining a “proletarian literature.” In 1930 the Surrealists were openly hostile to another newspaper he edited, the weekly Monde (not to be confused with the prestigious Le Monde). Barbusse participated in the Association des Écrivains et Artistes Révolutionnaires (AEAR) in 1932 with such figures as Louis Aragon, André Malraux, Paul Vaillant-Couturier and Paul Nizan, and presided in the next year over the Amsterdam-Pleyel World Committee against War and Fascism. He traveled to Moscow in July 1935 to attend the seventh Congress of the Communist International but contracted pneumonia and died there.

BARON, JACQUES (1905–1986). French poet. He was involved at a very early age in the Dada movement. His first poems were published in Aventure in 1921 and the group of writers associated with that journal joined forces with André Breton and the future Surrealists a year or so later. He married the daughter of a Romanian general, Grety Graziella. He contributed to La Révolution surréaliste but was expelled from the movement in 1929; he was one of the authors of the pamphlet Un cadavre that viciously attacked Breton. In the next couple of years he wrote the occasional article for Documents...
and in 1935 brought out a novel, *Charbon de mer*. His account of the movement’s beginnings, *L’An 1 du surréalisme*, came out in 1969: its nine chapters deal with such topics as “Promenades avec Aragon,” “Des sommeils et des jeux,” and “Les belles images.” Although these are followed by a section entitled “L’An dernier,” its texts are mainly meditative prose-poems exemplified by “Où l’auteur se demande comment, dans une époque incertaine, la beauté se présente.” The volume is completed by a further series of prose-poems, “Le trou du souffleur” (the prompt box), including “Souvenir de Tossa,” “La folle journée,” and “Estuaire.”

Baron’s most important verse was published under the title *L’Allure poétique* in 1974: this anthology brings together pieces that span his entire career: “L’allure poétique” (1924), “Paroles” (1923–27), “Peines perdues” 1933), “Je suis né . . .” (1952), “Les quatre temps” (1956), “L’Imitation sentimentale” (1956) and “Nouveautés d’hiver” (1974). Although love was the dominant theme, Breton employed Arthur Rimbaud’s phrase “bouffonne et aussi égarée que possible” (as farcical and wild as possible) to evoke their style. They can be whimsical or wistful, sardonic or serene, they translate into words the thoughts of a man observing the world around him, painting a man on the beach as the biblical Jeremiah; or responding to events, such as the death of Rosa Luxemburg; or suddenly conjuring surrealist images seemingly from nowhere, like the petrified sea in “Flammes” (his tribute to Pablo Picasso); or letting words simply leap together, as with the title “L’aubier de l’aube.” He died in Paris.

**BATAILLE, GEORGES** (1897–1962). **French** writer and thinker. After studying in Paris and Madrid he started work in 1924 as a librarian at the Bibliothèque Nationale. In the same year he met Michel Leiris and subsequently came into contact with André Breton. The eyewitness experience in 1920 in Madrid of the goring of a matador and the gouging of his eye was the primary source of Bataille’s long-banned 1928 novel *Histoire de l’Oeil* (The Story of the Eye) but his reading of the Marquis de Sade and Sigmund Freud also shaped that text, which is dominated by the Freudian implications of the eponymous image. The polemic in which he engaged with the Surrealists was indeed centered on Sade.
In 1929 Bataille helped to found the very influential magazine *Documents*, to which he contributed numerous articles on subjects ranging from “Le bas matérialisme et la Gnose” to “La mutilation sacrificielle et l’oreille coupée de Vincent Van Gogh.” Bataille was the target of one of the many attacks in the *Second Manifeste du surréalisme*, which led some of his friends to counter with the pamphlet *Un cadavre*. It was at this period, however, that he started to read Karl Marx and Leon Trotsky; from then on his political stance on the left of the spectrum was determined. He and Breton were reconciled in 1935–36 by their involvement in *Contre-Attaque* and their perceived need to make common cause in the fight against Fascism, but that was the high point of Bataille’s relationship with the main Surrealists. He launched a new review, *Acéphale*, in 1936.

Between 1937 and 1939, in conjunction with Roger Caillois and Michel Leiris, Bataille was the driving force behind the Collège de Sociologie. He initially decided to leave Paris at the time of the German invasion in 1940 but quickly returned. By 1944 he had struck up a close friendship with Jean-Paul Sartre but this did not last. He launched *Critique* in 1946, the publishing of which was taken over four years later by Éditions de Minuit. Financial concerns obliged him to return to librarianship in 1949, initially in Carpentras and then in Orléans.

Bataille really came to prominence in 1957 with the publication of *La Littérature et le mal, L’Érotisme* and *Le Bleu du ciel*, one immediate consequence of which was the devotion of a special issue of the review *La Ciguë* to him in the following year. Further special issues of reviews followed, including *Critique* itself, with essays by Roland Barthes and Michel Foucault, among others; and *L’Arc*, which featured an essay by Jacques Derrida. It is in this way that Bataille was caught up in Structuralism. Likewise numerous conferences have been organized in his honor. Health problems, which began in 1942 when he contracted tuberculosis, grew more severe in 1955 and he died in 1962 shortly after a transfer back to the Bibliothèque Nationale and the purchase of an apartment in Paris. The dominant themes of his *oeuvre* have been listed (by Denis Hollier) in terms of transgression, reserve, “fait social,” “homme intégral,” “informe,” “athéologie,” and “impossible.” Other critics have talked in terms of “limit-experiences,” perversion, “le bas,” “le sale” and provocation.
In terms of Surrealist iconography, his name features in the title (and the bottom right-hand corner) of a 1927 painting by Joan Miró, *Musique: Michel, Bataille et moi*. See also [BELLMER, HANS](#).

**BAUDELAIRE, CHARLES** (1821–1867). French poet whose influence on the Surrealists might not be immediately obvious; he should nevertheless be regarded as a precursor. This was probably not at a formal level, even though his innovatory *Petits poèmes en prose* undoubtedly helped establish a genre that a number of the Surrealist poets exploited. The poems in his most celebrated work, *Les Fleurs du mal* (1857), were written in conventional prosody, so their importance for the Surrealists has to be sought elsewhere: one section, the “Tableaux parisiens,” focused on the modern urban landscape and some of the characters who inhabit it, and this fitted in with the Surrealists’ desire to explore the modern capital city in search of the marvelous that lurks in many an unexpected nook and cranny. This “modernism” was likewise at the heart of *Le Peintre de la vie moderne*, ostensibly about Constantin Guys. Other parts of *Les Fleurs du mal*, especially the more overtly erotic poems, can likewise be seen as inspiringly influential. His art criticism may also be regarded as a model for [André Breton](#), [Philippe Soupault](#) and others who wrote about painters and painting. The former actually refers to him in *Le Surréalisme et la Peinture*, indicating that Baudelaire’s quest for “the new” was one of the goals that he shared. In the same book, he lauds Baudelaire’s championing of the imagination. He was the subject of a monograph by Soupault in 1931 and one of the chapters of [Paul Éluard](#)’s *Donner à voir* (1939) is entitled “Le Miroir de Baudelaire.”

**BAZIOTES, WILLIAM** (1912–1963). American painter of Greek origin born in Pittsburgh. After studying at the National Academy of Design in New York (1933–36), he worked for the Works Progress Administration Federal Art Project. In 1939 he was inspired by Surrealist works by [Pablo Picasso](#) in an exhibition at the Museum of Modern Art. In 1940 he was one of the co-founders (with [Mark Rothko](#), Adolph Gottlieb, Milton Avery and others) of the Federation of Modern Painters and Sculptors. In 1941 he and [Robert Motherwell](#) made contact with Surrealists who had sought refuge in New York from the war in Europe. He attended the series of lectures
Gordon Onslow-Ford gave on Surrealism that year at the New School for Social Research: he was particularly interested in their mythical and Freudian dimension. Surrealist themes started to figure in his work from 1942, when some reproductions were published in Dyn. At the same time he wrote “Poèmes automatiques” in collaboration with Motherwell and Jackson Pollock. The influence of Joan Miró and Hans Arp is discernible in his biomorphic imagery from 1947, the year in which he was awarded the Walter M. Campana Prize by the Art Institute of Chicago for his painting Cyclops. In 1948, together with Motherwell, Rothko, David Hare and Barnett Newman, he founded the Subjects of the Artist School. From then until his death in 1963 he taught in various institutions in New York, including New York University and the Brooklyn Museum Art School. See also UNITED STATES.

BEAUTÉ CONVULSIVE (CONVULSIVE BEAUTY). This concept was first enunciated in 1928 by André Breton at the very end of Nadja. It is a kind of beauty that is neither static nor dynamic; its quivering quality is exemplified there by the image of a train poised to depart from the Gare de Lyon in Paris and by a fragment of a wireless message. Further examples are provided in the opening chapter of L’Amour fou (1937), where Breton says he would have loved to include a photograph of a railway engine abandoned for years to the delirious growth of a virgin forest. He cites the formation of stalactites in a grotto in the Vaucluse, Prince Rupert’s drops, crystals, alcyonaria, madreporos, corals in general, a petrifying fountain, giant reseda—the essence of “convulsive beauty” is the halfway house situation between the animate and the inanimate, between movement and rest. Envisaging the concept from a different angle, he sees it in relation both to the Surrealist image produced by automatic writing and to artistic innovation or discovery. The verbal examples of convulsive beauty in L’Amour fou thus oscillate between the very precise and the very general, but the book also contains visual illustrations of the concept, including a very striking Man Ray photograph with the caption “Explosante-fixe” and a close-up shot by Brassaï of some cubes of rock salt, selected to represent the phrase “La maison où j’habite, ma vie, ce que j’écris” (The house where I live, my life, what I write). Breton also talks in terms of “the marvelous precipi-
tate of desire,” involuntary perceptions and a curious coincidence between the occultation of Venus by the moon and a moonstone necklace worn by a waitress, before closing the chapter with the resounding declaration: “La beauté convulsive sera érotique-voilée, explosante-fixe, magique-circonstantielle ou ne sera pas” (Convulsive beauty will be erotic-veiled, exploding-fixed, magical-circumstantial or will not be): it is therefore perceived as a type of beauty that exists or emerges at the point where opposites come together, in a synthesis that is almost Hegelian. See also DANCE.

BÉDOUIN, JEAN-LOUIS (1929–1996). French writer, filmmaker and artist born in Neuilly-sur-Seine. One of the neophytes who joined the group after the war, he met Claude Tarnaud who introduced him to the works of Antonin Artaud, Robert Desnos and Benjamin Péret; René Char encouraged him to publish his first poems in 1947. It was in that year too that he met André Breton, who would be the subject of a monograph that Bédouin brought out in 1950. He teamed up with Michel Zimbacca and Péret to make the film L’Invention du Monde (1952), in which the visual images of artifacts on display in museums all over the world are accompanied by a soundtrack of music from Japan, Mexico and Bali, not to mention voodoo tom-toms and aboriginal and Indian chants. An Italian version, in album form, came out as L’Invenzione del Mondo in Milan seven years later. He was the author of the anthology La Poésie surréaliste (1964), which helped to establish the movement’s poetic canon, and Vingt ans de surréalisme 1939–59 (1961), which remains an important record of the activities of the group during those two turbulent decades. Following on from his earlier study of Breton, he brought out similar books on Péret and Victor Segalen, respectively, in 1961 and 1963. He published the poems of Libre Espace in 1967 and, refusing to accept the dissolution of the Surrealist group, edited the Bulletin de liaison surréaliste from 1970 to 1976, a project in which he was assisted by Vincent Bounoure, Jorge Camacho and Joyce Mansour. He brought out further poetry, L’Arbre descend du singe: L’Épaule du large (1992). As an artist he specialized in the “found object,” using flotsam and jetsam from the Oléron beaches as the basis of his work from 1971.
The foremost Belgian Surrealists included Achille Chavée, Paul Delvaux, Irène Hamoir, René Magritte, E. L. T. Mesens, Rachel Baes, Paul Nougé and Louis Scutenaire. However, Clément Pansaers was writing Dada poems in 1920 and, by the time of his death two years later, had transmitted the idea of “poésie-activité-de-l’esprit” (poetry-activity-of-the-mind) to Marcel Lecomte, Magritte, Nougé and Camille Goëmans. Nougé, Lecomte and Goëmans brought out the one-page tracts of Correspondance that were Surrealist in tone even before the movement really got off the ground and certainly before contact was established with the Parisian group. At that time Magritte and Mesens were still under the sway of Dada, and this was reflected in their review Ésophage in March 1925. However, Mesens’s new periodical, Marie, in May and June of that year published Magritte and Lecomte together, thus merging the two wings to form the unified Brussels Surrealist group. It published the journal Distance in 1928 and began to cooperate with the Paris group; among the collaborative projects were the special issues of Variétés in 1929 and Documents in 1934, plus the collective publication, Violette Nozières, that brought together Hans Arp, André Breton, René Char, Salvador Dalí, Paul Éluard, Max Ernst, Magritte and Mesens in support of the eponymous young woman at the center of a cause célèbre. Harmony was not maintained for long, however. The Brussels group had from the outset been critical of aspects of Breton’s theories, particularly as far as dreams and the subconscious were concerned. Within Belgium itself, in 1934 Chavée, along with Fernand Dumont, André Lorent, Albert Ludé and Marcel Parfondry, set up the group Rupture; it was the only provincial group at the time and was more receptive to French theories; its members also included Marcel Havrenne and the painter Pol Bury. Nevertheless, in 1935 the Brussels and Hainaut groups united to produce Le Couteau dans la plaie. The Rupture group disbanded in 1938 but Chavée, Dumont, Armand Simon and others subsequently set up the “groupe surréaliste en Hainaut”: its important publications included Le Ciel bleu (1945), Les Deux Soeurs (1946–47) and Savoir vivre (1946). The diversity and complexity of Belgian Surrealism manifested themselves in the formation of a succession of new groupings and the publication of their respective reviews, including the Revolutionary Surrealist group and Cobra, Phases, Phantomas and Daily Bul. See
BELLMER, HANS (1902–1975). German by nationality, he was born in what is now the Polish city of Katowice but epitomizes the international and universal tendencies of Surrealism. In 1923 he was sent by his father to Berlin to study engineering but soon became more interested in left-wing politics and started to read Karl Marx and Lenin. He also got involved in the Dada group in that city and fell under the influence of George Grosz, one consequence of which was to abandon engineering in favor of art. Bellmer worked in various media including photography, printmaking and drawing. His reputation rests almost exclusively on the series of very female dolls he produced, dolls that are eroticism incarnate. Childhood memories, in which his girl cousins and their dolls were somehow merged, might have been the starting-point for his sustained exploration of his obsession. He began to “fabricate” his dolls in 1933, defining his subject as an “artificial girl with anatomical possibilities capable of re-physiologizing the dizzy heights of passion to the extent of inventing desires.” In 1934 he published Die Puppen, a series of photographs and texts devoted to his “objet-jouet pour adultes.” The obsessive theme of the doll explores the intimate relationship between life and art, between the human body and its sculptural reproduction or representation, creating beings that inhabit a fantasy world, the realm of the artist’s sexual fantasies. In Le Surréalisme et la Peinture André Breton talks of them in terms of “constructions,” mentioning them in the same breath as Joseph Cornell, but he was aware of their disturbing qualities: simultaneously adolescent representations of the Eternal Feminine and robotic “golems,” they are the fruit of the artist’s struggles with his creative urge. The variations on the theme include dolls with two pairs of legs, dislocated dolls and dolls hanging from trees. Violence never seems far away, so that these dolls may sometimes reflect an age of almost unparalleled
sadism. Their surreal quality can also result from transfers between body parts or between humans and other creatures, substitutions of an arm for a leg, feathers for hair; yet they possess a special kind of beauty, perhaps the **convulsive beauty** that Breton extolled. In 1937 Bellmer created *La Mitrailleuse en État de Grâce*, fusing together woman and weapon in a truly surreal vision. In the following year his works were confiscated by the Nazis and he left Berlin for Paris. In 1939 he illustrated *Oeillades ciselées en branche* by Georges Hugnet, a poem celebrating voracious adolescent girls, and in 1944 he did likewise for *Histoire de l’Oeil* by Georges Bataille. In 1949 he produced *Jeux de la Poupée*, a further series of photographs accompanied by some Paul Éluard poems. 1957 saw the appearance of *Petite Anatomie de l’Inconscient physique ou Anatomie de l’image*, a treatise on the mechanisms of his metaphysical eroticism and four years later he brought out a set of prints dedicated to the **Marquis de Sade**. In 1965 he illustrated another work by Bataille, *Madame Edwarda*. Bellmer’s “poupées” are exhibited all over the world, from New York and San Francisco to Sydney and Vienna. He died in Paris. See also LE BRUN, ANNIE.

**BELLON, DENISE** (1902–1999). French photographer who initially studied psychology at the Sorbonne. She started her career with Pierre Boucher and accompanied him to Morocco in 1937 to produce an important piece of photojournalism. 1938 saw the beginning of her connection with Surrealism when she was the photographer for that year’s International Exhibition of Surrealism in Paris. She was likewise employed for the 1947, 1959 and 1965 exhibitions. She continued to photograph Surrealist artists and their work: these include **Marcel Jean**, **Yves Tanguy**, **Marcel Duchamp** and **Joan Miró**. She simultaneously pursued her career as an international reporter/photographer with journeys to Finland and the Baltic states and to French West Africa (for *Paris-Match*) in 1939. During World War II she was based in Lyon but when peace returned, she worked in Montpellier for the newspaper *Midi-Libre*, which her second husband, Armand Labin, founded in 1946. In 1950 she traveled to Spain with **Joseph Delteil** and Henry Miller. She moved back to Paris in 1956 and took some of the last pictures of **André Breton**, in the company of colleagues in 1965 at the “Désert de Retz”: some of the images,
particularly those featuring men in weird masks, are in the best traditions of the movement.

BENAYOUN, ROBERT (1928–1996). French writer, translator, artist, film director and critic born in Port Lyautey, Morocco. He first came into contact with the Surrealist group in Paris in 1949. He was a co-founder of L’Age du cinéma and then contributed to Positif, specializing in “minor” American filmmakers and animated film. His book La Science met bas (1959) revealed his capacity for unbridled fantasy. His interest in Anglo-Saxon culture led him to bring out in the same year his Anthologie du Non-sens; and his translations included not only limericks by Edward Lear but also Washington Irving’s The Enchanted Island (L’Ile fantôme) and Charles Fort’s The Book of the Damned (Le Livre des damnés). Still turning to different genres, in 1965 he published L’Érotique du surréalisme, followed by Le Ballon dans la bande dessinée (1968) and two studies devoted to humor, Le Taureau irlandais (1974) and Le rire des Surréalistes (1988). In his artwork, he favored collage and “imagomorphoses,” in which the farcical went hand in hand with the mildly scabrous. He directed three films, Paris n’existe pas (1969), Sérieux comme le plaisir (1974) and Bonjour Monsieur Lewis (1982). The last named is a tribute to Jerry Lewis, whom he admired enormously. It almost goes without saying that he was also a great fan of Luis Buñuel.

BENOIT, JEAN (1922– ). Canadian artist born in Québec. He studied at the École des Beaux-Arts in Montréal with Alfred Pellan and it was there that he met Mimi Parent; they married in 1948 and moved to Paris. It was not until 1959 that they met up with the Surrealists. In the section of the 1965 edition of Le Surréalisme et la Peinture devoted to him, “Enfin Jean Benoît nous rend le grand cérémonial” (386–90), André Breton focuses on Benoît’s 1959 tributes to the Marquis de Sade, his Costume pour l’exécution du testament du marquis de Sade and Exécution du testament du marquis de Sade. At the 1965 Surrealist exhibition L’Écart absolu, at the Galerie L’Oeil in Paris, pride of place was given to Benoît’s Le Nécrophile. He persisted with his policy of only exhibiting his works in conditions conducive to their highly disturbing effect, as in the Petits et grands théâtres du marquis de Sade (1989) and Sauvages des Îles et
Sauvages des Villes (1992). It was consequently not until 1996 that he had his first one-man show, at the Galerie 1900–2000 in Paris. His objects and costumes are designed to reveal the darkest side of the human condition, linking for example the erotic with demonology, as in Le Bouledogue de Maldoror and even the necklace entitled Sauté du cou with its little vampire and the boxes devised to receive rare texts such as the manuscript of Les Champs magnétiques or letters by Sade.

BERGH, KAJSA. Swedish artist and writer. She was one of the seven founding members of the Stockholm Surrealist group in 1986 and has been involved in all their collective activities and publications, including Naknar Läppar (Nude Lips) (1987) and Stora Saltet (1996). Examples of her work have also appeared in the International Surrealist Bulletin, Analagon and Arsenal: Surrealist Subversion.

BERTON, GERMAINE (1902–1942). French trade union militant and anarchist who assassinated Marius Plateau, a member of the right-wing Action Française. She was the central figure, surrounded by portraits of Surrealists and Sigmund Freud, in a famous photomontage published in the December 1924 issue of La Révolution surréaliste that manifestly celebrates that assassination. Her suicide reinforced her status as a cult figure for the Surrealists.

BEZNOS, FANNY (1907–?). Political activist born in Rachkow in Bessarabia (in what is now Romania). She met André Breton at the Saint-Ouen flea market where her family had a stall; in the ensuing conversation she revealed her interest in Percy Bysshe Shelley, Friedrich Nietzsche and Arthur Rimbaud and even displayed some knowledge of Surrealism, mentioning in particular Le Paysan de Paris. She handed over a couple of her poems, which would be published in La Révolution surréaliste (9–10, October 1927, 22–23). The following month she was arrested and deported to Belgium as a politically undesirable foreigner for activities to do with her involvement in the Communist Youth movement but she soon returned secretly to France with the help of Paul Nougé and other Belgian Surrealists. In the 1930s she appears to have devoted herself almost entirely to the Communist cause. She was arrested and deported
again, to Ravensbrück soon after the start of World War II and died in Auschwitz without knowing that other members of her immediate family were also there.

**BIRABEN, JEAN-CLAUDE (1933– ).** French poet, artist and jazz musician born in Arthès, in the Tarn department in the Midi-Pyrénées region. He now lives and works in Toulouse, where he first made his mark as a bass player in the city’s jazz clubs prior to exhibiting some of his quirky objects in 1974. It is often their title that provides a clue to their significance; thus in *Sommeil* a wooden cylinder replaces the body of an alarm clock and in *Océan* the handle of a blue suitcase takes the form of a dolphin. In this respect he has been seen as the authentic successor to René Magritte or Joseph Cornell (by Gérard Durozoi, *Histoire du mouvement surréaliste*, 654). Some of his works are tributes to better-known members of the Surrealist movement such as Benjamin Péret or Toyen. His poetry (e.g., *Ci-gît l’horizon, La Niche du chien*) often turns to humor in its subversion of the real. He was the subject of a study by José Pierre, *L’enfance préservée de Jean-Claude Biraben, ou, Les nouvelles aventures de l’objet* (Portet-sur-Garonne: Loubatières, 1996).

**BJERKE-PETERSEN, VILHELM (1909–1957).** Danish artist, writer and theoretician born in Copenhagen. In the *Dictionnaire abrégé du surréalisme* that André Breton and Paul Éluard published in 1938, he is described as a “peintre et promoteur du Mouvement surréaliste dans les pays scandinaves” (painter and promoter of the Surrealist movement in the Scandinavian countries) (Breton, *Oeuvres complètes*, II, 794). After studying at private art schools in Copenhagen and Oslo, he attended classes given by Wassily Kandinsky and Paul Klee at the Bauhaus in Dessau. The influence of Klee and Joan Miró lay behind *Symboler i abstract kunst* (Symbols in Abstract Art) (1933) in which he set out his ideas on the teaching of art. In the following year, together with Ejler Bille and Richard Mortensen, he founded Linien, an association of left-wing Abstract Surrealist artists whose work had a strong sexual dimension. But the book that he published in 1934, *Surrealismen*, in which he advocated automatism and reduced artistic creation to the simple expression of sexuality, led to his exclusion from Linien in 1935. In that same year
he organized the exhibition “Kubisme-Surrealisme”; brought out a collection of poems, *Mindernes virksomhed*; painted *Le Monstre dans la femme appartient à la nuit*, a picture that subtly “compartmentalizes” the female body; and married the Norwegian painter Elsa Thoresen. *L’actrice* (1935) brings out the duality of woman, depicting her cerebral and artistic features in the top half of the body and the overt sexuality in the lower half. In 1935–36 Bjerke-Petersen published the pan-Nordic Surrealist review *Konkretion*. By the beginning of World War II and the Nazi occupation of Denmark, animal imagery had become a dominant theme. In 1944 he sought refuge in Sweden and in 1946–47 spent a year in New York, thanks to the financial support of the Guggenheim Foundation. *Fille du soleil* (1946) combines a stylized depiction of the very female torso with an almost childlike representation of the sun and its rays, but by 1950 the surreal oneiric quality in his work was being replaced by a return to constructivism. His paintings were exhibited between 1935 and 1947 in Copenhagen, London, New York, Lund, Oslo and Paris.

**BLACK HUMOR.** *See HUMOUR NOIR.*

**BLAKE, WILLIAM** (1757–1827). English poet and artist born in London, the son of an Irish hosier. He had no formal schooling; he was initially educated by his mother, but he was essentially an autodidact whose avid reading encompassed not only the Bible, William Shakespeare and John Milton, but also works in a variety of foreign languages. At the age of 14 he was apprenticed to the engraver James Basire, staying with him for seven years until he was accepted at the recently founded Royal Academy where he particularly appreciated the life classes and the opportunity to study anatomy.

In 1782 Blake married Catherine Boucher and in the following year two of his friends, the artist John Flaxman and Mrs. Mathew, published a collection of his poetry, entitled *Poetical Sketches*. In 1789 he brought out both *Songs of Innocence* and *The Book of Thel*, both of which were marked by mysticism; five years later he added *Songs of Experience* to a fresh edition of the former. He lovingly produced and illustrated a number of his own books of poetry and he likewise engraved his most important work in prose, *The Marriage of Heaven and Hell* (1790). In 1793 the Blakes moved to a new home
in Lambeth, where he produced some of his most famous engravings, including those for *The Book of Job* and for *Night Thoughts* by Edward Young. In the same year he published *The Visions of the Daughters of Albion*, a work that saw the first appearance of two figures from his private mythology: Urizen, the embodiment of restrictive morality; and Orc, rebellion incarnate. *Europe* and *The Book of Urizen* came out in 1794, followed one year later by *The Book of Ahania, The Book of Los* and *The Song of Los*.

In 1800 the Blakes went to live in Sussex at the house of the wealthy minor poet, William Hayley, but they returned to the capital three years later. During their time in Sussex, Blake commenced his *Milton, A Poem in Two Books, To Justify the Ways of God to Men*; this contains the famous lines beginning “And did those feet in ancient time.” *The Ghost of Abel* (1822) was a response to Byron’s *Cain* published in the previous year. Both his artwork and his poetry were dominated by highly personal, intensely spiritual imagery that was both religious and Gothic in inspiration, so much so that he was regarded by many of his contemporaries as “mad Blake”; others considered him a dangerous radical; very few took him seriously.

He came into his own, however, in the 20th century. *The Complete Writings of William Blake* was edited by Geoffrey Keynes in 1925; Mona Wilson published *The Life of William Blake* in 1926; and his *Songs of Innocence and Experience* were translated into French by Philippe Soupault, with the help of his wife Marie-Louise, in 1927. In the following year Soupault brought out a short monograph about him, in which he confronted the popular image of “mad Blake” with his own assertion that the engraver-poet was a genius, not subject to the normal constraints of time and space, someone who lived in the supernatural. From our standpoint, even the famous incipit of “The Tyger” (Tyger, tyger, burning bright), comparing the stripes of the animal with the flames of a fire, might come across as a surreal image, bringing together what Pierre Reverdy termed “distant realities.” See also GREAT BRITAIN.

BLANCHARD, MAURICE (1890–1960). French naval and aeronautical engineer and poet born in Montdidier (Somme). He had a difficult childhood: his mother, who put him out to work as an apprentice locksmith at the age of 12, was a single parent. The chance
reading of a quotation from Friedrich Nietzsche was the spur to put an end to what he saw as a life of slavery. In 1907 he set out on foot for Toulon to join the navy and took advantage of the educational opportunities this afforded him, especially in mathematics and physics; he also read philosophical and religious works, teaching himself ancient Greek, Latin, Italian and English. In 1917 he was the best student at the École des ingénieurs mécaniciens de la Marine, and the Allies gave him the chance to design a seaplane. From 1919 until his retirement in 1955 he worked as an aeronautical engineer; this included a spell working with Louis Blériot between 1922 and 1930.

Although Blanchard started writing at an early age, it was the discovery in 1927 of Surrealism, a text by Paul Éluard seen in the window of the Corti bookshop, that led him to publish his poetry. In his first collection, Malebolge (1934), he reveals that he was “touché par la grande libération du surréalisme” (moved by the great liberation that was Surrealism). This volume, like Solidité de la chair (1935) and Sartrouville (1936), was published by René Debresse in Paris and brought him to the attention of André Breton and René Char in particular. Rather solitary by nature, he did not participate directly in Surrealist activities but remained on friendly terms with the group. During World War II he was involved with La Main à plume, that brought out his Les pelouses d’Aphrodite (1943), and with the Brutus Resistance group, work for which he was awarded the Croix de Guerre in 1945—his diary of the Occupation years would be published posthumously under the title Danser sur la corde in 1994. His postwar volumes included La Hauteur des murs (1947), the translation of 12 Shakespeare sonnets (1947), Le Monde qui nous entoure (published by La Part du Sable in Cairo in 1951) and Le Pain, la Lumière (1955). The Éditions Plasma brought out his Oeuvres complètes between 1977 and 1982 and in 2003 the Université Picardie-Jules-Verne in Amiens organized an exhibition in his honor, compiling a catalog of previously unpublished documents.

BLUMENFELD, ERWIN (1897–1969). German photographer. In 1915–16 he met George Grosz and Leentje Citroën, whom he rejoined in Amsterdam in 1918 after escaping from Germany: he was involved in the Dutch Dadaist movement from then until 1923. In the 1920s he produced collages and photographs under the pseud-
onym of Jan Bloomfield: his Marquis de Sade (1921) is an amusing amalgam of image, text and musical score. Until 1935 he worked in a bookshop, as an art dealer and in the fashion industry; then, in 1936, encouraged by Georges Rouault’s daughter, he moved to Paris where he met members of the Surrealist group. In his portraits and nudes he experimented with solarization. In his work in 1938 for the French version of Vogue his fashion photos reveal the influence of Surrealism. In 1939 he traveled to New York where he obtained work for both Harper’s Bazaar and Life Magazine. Back in France in 1940–41 he was interned in various camps in the Midi before emigrating in 1941 to the United States, where he worked for a while with Martin Munkacsi. Between 1943 and 1965 he had his own studio, working for different fashion and advertising journals and eventually becoming the artistic director for Condé Nast Publications. In the last decade of his life he published a couple of books, Jadis et Daguerre and Meine 100 besten Fotos. Some of his untitled works from the 1930s and 1940s come across as at least as much cubist as Surrealist.

BOIFFARD, JACQUES-ANDRÉ (1903–1961). French photographer born in La Roche-sur-Yon in the Vendée department of western France. After meeting Pierre Naville, he joined the Surrealist group in 1924 and co-authored with Paul Eluard and Roger Vitrac the preface to the first issue of La Révolution surréaliste, in which he would also publish dream-narrations and automatic texts. His most important artistic contributions to Surrealism are to be found, however, in the field of photography: he was responsible for some of the pictures, particularly street-scenes that helped to make André Breton’s Nadja such an innovative work. One of the co-signatories of Un Cadavre, he sided with Georges Bataille against Breton. He was a regular contributor to Documents: some of his most striking images in that magazine are the series of carnival masks caricaturing the wearer and above all the close-ups he took to illustrate the article “le gros orteil” (The Big Toe) by Bataille which accentuate, not only by the use of enlargement, the phallic quality of that digit. Boiffard was Man Ray’s cameraman for the short film Le Mystère du Château de Dé (1929). In 1932 he resumed his study of medicine, the field in which he made his subsequent career, but his photographs continued to be featured in numerous exhibitions and books devoted
to Surrealism: one of the most eye-catching is his 1930 portrait Renée Jacobi, in which the subject is caught from above. See J. Mundy (ed.), Surrealism: Desire Unbound, 2001, 17.

BONA (BONA TIBERTELLI DE PISIS) (1926– ). Italian painter born in Rome; the niece of Filippo de Pisis, she began her formal art studies in 1939 in Modena and in 1945 received her first commission, from a psychiatrist, to paint a “metaphysical still life.” In 1947 she traveled to Paris with her famous uncle and met André Pieyre de Mandiargues, who introduced her to the Surrealists: they married in 1950. After a journey to Mexico in 1958 she started to incorporate cloth into her collages and in 1963 wrote an essay on Nooristan sculpture (in northeast Afghanistan). Important motifs in her paintings are minerals, the hand and an oneiric eroticism: Dans les mains de Magritte (1980), in which the head of one of the two figures whose hands are touching is replaced by a kind of crystal ball, seems to imply the theme of fortune-telling, whereas La dernière épreuve from the same year is manifestly influenced by her compatriot, Giorgio de Chirico; and Les oies de Sinaï (1982) is an intriguing collage of landscape, text, rear view of a nude and the eponymous geese.

BOOTH, HILARY (1956–2005). Australian poet, painter, theorist, physicist and mathematician. She was brought up in Eltham, Victoria. Her geophysicist mother died when Hilary was in her childhood and Hilary herself was diagnosed with cancer a few years later. She obtained a Bachelor of Science at the University of Adelaide, majoring in Mathematical Physics, but then decided to be an artist, seeking inspiration in the beauty of the natural world. One of the founding members of the Australian Surrealist group in 1978, she was the co-author of its inaugural manifesto and one of the editors of its journal, The Insurrectionist’s Shadow, to which she contributed important texts on black music. She also contributed to American periodicals, including Cultural Correspondence and Free Spirits: Annals of the Insurgent Imagination. She took part in Phases exhibitions. She brought out a collection of poems, I Am Rain, in 1984. On the scientific side, her publications include Quantum Mechanics without Time (1992), an examination of, for example, non-Hamiltonian dynamical systems and nonperturbative canonical gravity; and a paper, “The
Dirac-Maxwell Equations with Cylindrical Symmetry,” which appeared in the February 1997 issue of *Journal of Mathematical Physics*. Having obtained her PhD in 1999, she took up a lecturing post at the University of Adelaide and then became a researcher at the Australian National University in Canberra. In addition to designing covers for scientific journals, for some years she designed an exhibit for Science Week in Canberra, e.g., *Jump into the Gene Pool* (2001) and *Voyage (by bicycle) into the Human Genome* (2003). Having struggled against cancer for 35 years, she eventually succumbed to the disease.

**BOR, VANE (1908–1993).** Pseudonym of Stevan Zivodinovic, Yugoslav artist born in Bor. In the second half of the 1920s he went in for experimental photography; he shot a series of “Surrealist photographs” in 1926 and two years later he and Marko Ristitch began their explorations in the photogram technique. Also in 1928 he joined the French Surrealists and, inspired by Max Ernst, began his experiments with “nonpainting materials.” In 1930 he made a series of photomontages and was the dedicatee of a review by Jean-Paul Dreyfus in the *Revue du cinéma* of a film by Fritz Lang. In the following year he met Salvador Dalí, with whom he would correspond for several years; indeed, the sixth issue of *Le Surréalisme au service de la Révolution* (46–47) published a letter from Bor to Dalí in which he wrote about the games he played with tubes of paint and related the tubes themselves to the “objet à fonctionnement symbolique”; he also spoke of his fascination with the names of some of the colors (e.g., *Caput Mortuum* and Terre d’Ocre). In 1935 Bor produced a series of photographs entitled “Jedan minut pre zločinu” (A Minute Before the Crime). In the following year he became a member of the Film Cultural Cooperative set up in Zemun. He died in Oxford in 1993.

**BORDUAS, PAUL-ÉMILE (1905–1960).** Canadian artist born in Saint-Hilaire. He moved to Paris in 1928 to work in Maurice Denis’s Ateliers d’Art sacré where he spent two years before returning to Montreal to teach. Although he had come across Surrealism in his reading and met André Breton in 1945, during World War II his painterly style moved in the direction of the non-figurative. In 1946
he was at the head of a new group, the Automatistes, for whom he drafted the important preface *Refus global* (1948). Its championing of “resplendent anarchy” led to his being stripped of his teaching post. As a consequence he moved in 1953 to New York where the discovery of Abstract Expressionism gave a fresh impetus to his painting. When he tried his luck in Paris two years later, he was disappointed by his failure to make a real impression but he remained there until his death. It was his advocacy of spontaneity in painting and his readiness to employ what was essentially automatism in his paintings of the early 1940s, e.g., the gouaches he exhibited at the Ermitage Theater in Montreal in 1942, that established his links with Surrealism.

BOSCH, HIERONYMUS (ca. 1450–1516). Pseudonym of Hieronymus van Aken, Dutch painter generally recognized as one of the great precursors of the Surrealists. It is not difficult to look at the bird-headed monster in *The Garden of Earthly Delights* (1500) and find comparable hybrids in the works of Max Ernst in particular: André Breton was fascinated by what he clearly saw as “surrealist images” in Bosch’s paintings, for example, the hat in the form of a windmill worn by one woman in *The Temptation*. It was almost certainly the visual impact of such images, rather than their moral or allegorical purpose (the evocation of the seven deadly sins, for instance), that appealed to the Surrealists. Bosch’s work, however, has been seen in all kinds of lights, from satire of the church to the expression of carnival, from the evocation of magic and witchcraft to the portrayal of the subconscious mind. *The Cure of Folly* (*Extraction of the Stone of Madness*) (1475–80) overtly suggests that the artist was interested in the treatment of mental problems whereas *Death and the Miser* (1485–90) is a realistic study of the relative importance of material preoccupations. See also LAM, WIFREDO; NETHERLANDS.

BOULLY, MONNY DE (1904–1968). Franco-Bulgarian poet born in Terasije, Yugoslavia. In 1922 he collaborated with Rade Drainac on the magazine *Hipnos* (Hypnos). In 1923 he wrote a short text, *Doctor Hypnison, or the Technique of Living*, which was conceived as a “film scenario” that was never intended to be made into a film; it was therefore a “paper movie.” As a young man moving in avant-garde
circles in Belgrade, he was advised by Dusan Matic to go to Paris. He traveled there in 1925 and met up with Louis Aragon, André Breton and Benjamin Péret. In October of that year, in the fifth issue of La Révolution surréaliste, he published a “texte surréaliste” (5) and translated the texts accompanying the drawings in a “roman image” produced by the inmates of a mental hospital in Belgrade and entitled “Le Vampire” (18–19). In 1927 he published Antena smrti (The Antenna of Death) and, with Marko Ristitch, the collection of poetry entitled Leviatan (The Leviathan) but he also clashed with Breton over the politicization of the movement; he consequently joined forces with Le Grand Jeu. In the following year he, Arthur Adamov and Claude Sernet published the single issue of Discontinuité. He later settled in The Hague and during the Occupation had to take on a new identity in an attempt to avoid arrest and possible deportation: members of his family who had remained in Yugoslavia died in concentration camps. After World War II he worked as a broker, an antiquarian book-dealer and a stall-holder at the flea market in Saint-Ouen. A fortnight after he died in Paris an anthology of his poetry was published in Belgrade and a collection of his poems, articles and correspondence came out under the title Au-delà de la Mémoire in 1991. See also FRANCE.

BOUNOURE, VINCENT (1928–1996). French poet, art critic and theorist born in Strasbourg. He studied at the École des Mines and worked as an engineer but his real love was poetry. He joined the Surrealist group in Paris in 1955 and thenceforth played a full part in its various activities and was a regular contributor to its reviews; his “Préface à un traité des Matrices,” for example, came out in Le Surréalisme, même in 1956. The poems of Envers l’ombre appeared in 1962. In 1967 he published La Peinture américaine (Lausanne: éd. Rencontre). In the same year he brought out the poems of Talismans with illustrations by Jorge Camacho and they teamed up again for Les Vitréiers (1970). He was one who did not accept the dissolution of the group in 1969 and launched an inquiry, “Rien ou quoi?” in an attempt to reverse that decision. He then collaborated with Jean-Louis Bédouin on the Bulletin de liaison surréaliste in the first half of the 1970s and in 1977 became the editor of its successor, Le Surréalisme, where he worked very hard at maintaining contact with the Czech
group. He also edited the collective work *La Civilisation surréaliste* (1976).

**BOURGEOIS, LOUISE (1911–2010).** French-born sculptor who initially enrolled at the Sorbonne to study mathematics before studying *painting* and *sculpture* at the École des Beaux-Arts and at the Académie de la Grande Chaumière. She worked for a while as an assistant to Fernand Léger. In 1938 she married American art historian Robert Goldwater and moved with him to New York. She started sculpting in wood in 1941 and had her first solo show, of paintings, in 1945. She worked in S. W. Hayter’s printshop, Atelier 17, where she made the acquaintance of Le Corbusier, Amédée Ozenfant, Joan Miró and Yves Tanguy; she was undoubtedly influenced by Surrealism. In 1946–47 her paintings, for example *He Disappeared into Complete Silence*, were dominated by the theme of “la femme-maison,” which is also found in later sculptures. Her totemic figures included *The Blind Leading the Blind*.

In 1951 the “femme-spirale” appeared in her work and in that year she became an American citizen. She joined American Abstract Artists in 1954 but tended to keep her independence from groups or schools of artists. In the 1960s she taught at various institutions, including Brooklyn College, and became Professor of Sculpture at the School of Visual Arts in 1968 but it was in the following decade that she found fame. She has worked in wood, stone, metal, rubber and fabric. Critics have commented on the “psychological” quality of her work and this is discernible in her huge bronze, *Maman*, in which the mother figure is depicted as a spider. In 1993 she represented the United States at the Venice Biennale and six years later she was the first artist commissioned for Tate Modern’s Turbine Hall, producing an installation consisting of three towers, *Do, Undo* and *Redo*, in each of which there are figures of a mother and child, thus continuing the themes of childhood and relationships. See also WOMAN.

**BOURGEOISIE.** It is a very ironic but also a very frequent occurrence that many of the most vociferous opponents of the power of the bourgeoisie were born into that class. This is seen very clearly in the case of Philippe Soupault, who predicted its imminent demise in, for instance, his novel *Les Moribonds*. The bourgeoisie are
among the targets in many of the films of Luis Buñuel: the very title of *Le Charme discret de la bourgeoisie* (*The Discreet Charm of the Bourgeoisie*) would point to the hypocrisy perceived to be one of their fatal flaws. In his work that class is almost inevitably associated with the church. The forces of order were not slow to hit back at the Surrealists’ critique right from the outset: the screening of his *L’Age d’or* was quickly halted after members of the Ligue des Patriotes and the Ligue antijuive threw ink on the screen and lacerated Surrealist pictures on display in the foyer. See also DELVAUX, PAUL.

**BOUSQUET, JOE (1897–1950).** French poet born in Narbonne. His life was devastated by a spinal injury received at the Front which confined him to his bed or a wheelchair for the rest of his days. He was visited by writers such as Louis Aragon, André Gide and especially René Nelli and had paintings by Paul Klee, Max Ernst, Hans Bellmer and René Magritte on his walls. He was never, strictly speaking, a Surrealist but his poems are sprinkled with surprising, and sometimes Freudian, images. He also wrote novels, some of which have been regarded as worthy of the appellation “Surrealist.” He features in Surrealist mythology, however, thanks to one strange little anecdote: when André Breton recounts in chapter III of *L’Amour fou* stages in the creation by Alberto Giacometti of a statue of a woman, the problem of the head was solved by the discovery of a metal mask-cum-helmet in the Marché aux Puces in Paris. When a photograph of this object was subsequently published in the Belgian review *Documents*, Bousquet recognized it as one of those he had distributed to his company on the eve of the attack in which a large number of his men were killed and he was so badly wounded. At first some of his poems were published in *Les Cahiers du Sud* but he went on to bring out the collections *Le mal d’enfance* (1939), with illustrations by René Iché, *Traduit du silence* (1941), *Le Meneur de lune* (1946) and *La Connaissance du soir* (1946). He died in Carcassonne. See also RAY, MAN.

**BOUVET, FRANCIS (1929–1979).** French artist, critic and editor who joined the Surrealists after World War II. He was only 16 when examples of his work were included in the collective exhibition in Brussels in 1945 and was likewise featured two years later in the
Surrealist exhibition at the Galerie Maeght in Paris. At that time he specialized in objects that sought to fuse dream and reality. He also contributed to Néon but was expelled from the group, along with Victor Brauner and Alain Jouffroy, for “activités fractionnelles.” He subsequently worked for the publishing houses Minuit, Flammarion and Pauvert; he was one of the editors of Pierre Bonnard’s Catalogue raisonné (The Complete Graphic Works), he wrote an introduction to the Marquis de Bièvre’s tragedy Vercingetorix and was also involved in a paperback edition of Le Petit Littré. In his later years he continued to write review articles but abandoned his career as an artist.

BRANCUSI, CONSTANTIN (1876–1957). One of the foremost sculptors of the 20th century and instrumental in placing “the revolution of the object” at the center of Surrealist preoccupations, especially in the 1930s and 1940s. After spells in art schools in Craiova (1894–98) and Bucharest (1898–1901) he left his native Romania in 1904 to continue his studies in Paris. Although initially influenced by Auguste Rodin, he turned down the chance to become Rodin’s assistant, preferring to be his own man. His work became more “abstract,” though he himself detested this term, arguing that “what [the imbeciles] call ‘abstract’ is in fact the purest realism, the reality of which is not represented by external form but by the idea behind it, the essence of the work.” Certainly some of his titles, such as the famous series Bird in Space, imply at least a degree of representation. A piece such as Sleeping Muse (1909–10), even though it predates the beginning of Surrealism as a movement, has a “surreal” quality because it reduces the figure to a mere head. Moreover, the figure of the Muse embodies the concept of inspiration and even though it is the Muse who is asleep rather than the artist, there is just the hint of the role that dreams might play in that phenomenon. Brancusi’s workshop was bequeathed to the French state on condition that it be rebuilt as it was on the day he died.

BRAQUE, GEORGES (1882–1963). French artist born in Argenteuil in the Val d’Oise. He grew up in Le Havre and was intended to follow in the footsteps of his father and grandfather and become a house painter and decorator. However, he attended classes in painting
at the École des Beaux-Arts in Le Havre (ca. 1897–1899) and the Académie Humbert in Paris in 1903–04. It was there he met Marie Laurencin and Francis Picabia. At first he painted in the style of the Impressionists but started to model his work on that of the Fauves after visiting their exhibition in 1905. Collaborating with Raoul Dufy and Othon Friesz, he evolved a more subdued Fauvist manner. In 1907 he exhibited some of these works at the Salon des Indépendants but by then he was falling more under the influence of Paul Cézanne, who was the subject of a seminal retrospective in that year at the Salon d’Automne. Around that time he met Pablo Picasso and the two of them began to work closely together, gradually evolving the “analytical” form of Cubism. By 1912 they were experimenting with collage and papiers collés. At the start of World War I Braque enlisted in the army and was badly wounded. During his convalescence he became a close friend of Juan Gris and started to develop a more personal mode, marked by brilliant color and a preference for still-life subjects. Although Braque is almost universally regarded as a Cubist, he was discussed in Le Surréalisme et la Peinture, where there is a reproduction of a 1921 Nature morte; and when André Breton talks of Braque and “reality” (1945 edition, 35), there is just the hint that “surreality” too is not far from his thoughts: “Mais un jour Braque a eu pitié de la réalité” (But one day Braque took pity on reality). He died in Paris.

BRASSAI (1899–1984). Pseudonym of Gyula Halász, Hungarian photographer born in Brasso, Transylvania. He initially studied painting and sculpture at the Academy of Fine Arts in Budapest, where he made the acquaintance of Béla Bartok and artists associated with the review Ma. He served in a cavalry regiment of the Austro-Hungarian army during World War I before travelling in 1920 to Berlin. He worked as a journalist while still continuing his studies and met artists who were involved with Der Sturm. In 1924 he settled in Paris where he met Tériade, Fernand Léger, Le Corbusier and André Kertész, who got him started in photography in 1930. He published his first album of photographs in 1933 under the title of Paris de nuit (Paris by night) and this established his reputation. This desire to capture the nocturnal essence of the city mirrored visually not only the verbal portraits sketched by a number of the Surrealists,
including Philippe Soupault in his novel *Les Dernières Nuits de Paris*, but also their lifestyle. His friend Henry Miller went so far as to call Brassai “the eye of Paris.” He photographed works by Pablo Picasso from 1932 until 1936 when Dora Maar took over. He met a number of the Surrealists when he worked for *Minotaure*. Brassai is also famous for his portraits of celebrities, including many of his artist and writer friends (Salvador Dalí, Picasso, Alberto Giacometti, and Henri Michaux, among others) and for his photos of graffiti. He was responsible for some of the photographs in *L’Amour fou by André Breton*, including the iconic shot of the Tour Saint-Jacques and the atmospheric street scene in Les Halles. The very title of a work like *Femme-amphore* (1934–35) reveals a surreal fusion of the animate and the inanimate. For several decades (1930–63) his photos appeared in *Harper’s Bazaar*. In the years immediately after World War II he did some work in the theater where his trademark was the use of huge photos on the sets. Brassai had a number of one-man shows, in New York, Chicago and elsewhere: the one at MoMA focused on “Graffiti.” His film *Tant qu’il y aura des bêtes* won an award at the Cannes Film Festival in 1956 and an exhibition of his sculpture has been held in Paris. He published numerous books, among which was the novel *Histoire de Marie* (1948), the poems of *Les Propos de Marie* and *Conversations avec Picasso* (1964). A major retrospective was organized in 2000 at the Centre Georges Pompidou in Paris. See also FRANCE.

BRAUNER, VICTOR (1903–1966). Romanian painter and sculptor born in Piatra Naemtz. At the beginning of the 1920s he studied for a while at the School of Fine Arts in Bucharest and his early work was dominated by landscapes in the style of Paul Cézanne. He had his first one-man show in 1924 at the Galerie Mozart in the Romanian capital; those paintings primarily reflected the influence of Expressionism. With the poet Ilaric Voronca he founded the magazine *75 HP*, in which he published his manifesto “Pictopoetry” and the article “Surrationalism.” His painting *Christ at the Cabaret* reveals the influence of Dada, of George Grosz in particular. During his first spell in Paris (1925–27) he discovered Giorgio de Chirico. After his return there in 1930 he was introduced by his compatriot Constantin
Brancusi to Yves Tanguy, through whom he made the acquaintance of other Surrealists.

In 1934 André Breton wrote the preface to the catalog for Brauner’s exhibition at the Galerie Pierre: Breton compared two of the paintings, Mr. K’s Power of Concentration and The Strange Case of Mr. K to Alfred Jarry’s satire of the bourgeoisie in Ubu Roi. In 1935 Brauner went back to Romania and joined the Communist party there for a while. His series of drawings The Anatomy of Desire give his take on the female body and his exhibition at the Mozart Galleries revealed clearly his new Surrealist mode: the catalog showed 16 paintings accompanied by verse that was probably the fruit of automatic writing. He returned to France in 1938 and produced a series of hallucinatory “chimeras” or “lycanthropic paintings.” The major leitmotiv of his work in the 1930s, however, was the mutilated eye and, in one of those strange coincidences that so fascinated the Surrealists, he himself lost an eye when he was struck in the face by a glass.

Brauner sought refuge from World War II initially in Marseille, where he started to take an interest in the occult, then in the Pyrenees and subsequently in the Swiss Alps. One of his most important wartime paintings was Prelude to a Civilization. Brauner returned to Paris after the end of hostilities. Examples of his work were included in the international Surrealist exhibition at the Galerie Maeght in Paris in 1947 but he broke with the group around Breton in the following year. It was then that he started Mamalie, a series of pictures devoted to the theme of the mother. In 1949 he began the cycle of Victors, or Onomatonomie, 37 “autobiographical” paintings. Two years later he began the anguished visions of the Rétractés, with their theme of isolation.

The last few years of his life were spent on the Normandy coast at Varengeville. In both 1954 and 1966, the year of his death, his work was exhibited at the Venice Biennale. His powers of invention did not decline in the last years of his life: in 1964–65 the series Mythologies and Fête des mères explore in pictorial terms the idea of a “modern mythology,” thus reviving a concept that Louis Aragon had presented in Le Paysan de Paris nearly 40 years earlier. In this commentary on the modern world the vein of pessimism is countered by
humorous touches; one of the pieces, *La fin et le début*, may indeed be regarded as his painterly testament: certainly Dominique Bozo saw it as a reminder that “when the painter’s life ends, his work starts living.” In *Le Surréalisme et la Peinture* Breton placed the powers of the imagination at the center of Brauner’s being, powers that cannot be domesticated, powers that refuse to drift in the direction of advertising slogans or commercial success. His painterly universe was seen in terms of a “dangerous (and hallucinatory) landscape” peopled by strange creatures that dragged him into their drama, which Breton likened to the last phase of World War II.

Brauner was one of a number of artists Breton believed to be influenced by the concept of the fourth dimension, but in Brauner’s case it was more psychic than physical: he explored (and crossed) the frontier between “normality” and a state of trance, well placed to observe any chance encounter between a sleepwalker and a cat burglar in some strange modern Gothic novel. In that book the painting *La Femme en chatte* (1940) works through all the erotic potential the title possesses: the head, half-cat, half-woman, stares out from the dark halo of a wide-open vulva that the slit left pupil serves to mirror; and the flowers that rise phallus-like from between the breasts are held in place by an erect paw/arm. Although Brauner was officially expelled from the group in 1948, this did not have the effect of changing his style. One of his most celebrated works, *Wolf Table* (1947), was a sculpture that merges a table with the stuffed head of a wolf. His postwar works reveal the influence of the Tarot cards, Egyptian hieroglyphics and ancient Mexican codices, an eclecticism typical of the movement not just at that time.

**BRAZIL**. One of the first Brazilians to come into contact with Surrealism was the singer Elsie Houston when she met Benjamin Péret during her first visit to Paris in 1927. The two of them helped to promote it during their two years in Brazil between 1929 and 1931. Its ideas were propagated in the journal *Estética* and in the Anthropophagy cultural movement. Another forerunner in the 1930s and 1940s was the revolutionary writer Patricia Galvao (aka Pagu). It was not until 1966–67, however, that a Surrealist group was formally established in Sao Paolo; its members included Leila Ferraz, Sergio Lima, Dora Monteiro and Nelson De Paola. Its
main achievements were the mounting of the International Surrealist Exhibition in that city in the following year and the launch of a review, *A Phala*, but it disbanded in 1969, largely because of the repressive régime in the country. Surrealism was obliged to continue in an underground fashion but it was reorganized in 1992 after intensive international discussion; the charter members included Lima, Elaine Parra and Nicole Reiss. Four years later it put on an important exhibition, *Collage: Image of Revelation*: Reiss wrote the preface for the catalog. See also MARTINS, MARIA; OLIVEIRA, IVANIR DE.

BRETON, ANDRÉ (1896–1966). French poet and thinker. He was undoubtedly the pivotal figure in the Surrealist movement, so much so that he was at times dubbed the “pope of Surrealism.” The publication of the first *Manifeste du surréalisme* in 1924 established him immediately as its foremost theoretician. At the age of 17 he entered into correspondence with Paul Valéry, whom he subsequently visited for discussions on poetry. Under family pressure to train for a profession, he embarked on medical studies and became fascinated with psychoanalysis. The discovery of *Les Chants de Maldoror* brought home to him the importance for poetry of strange images. He quickly realized that they probably originated in the subconscious mind, an intuition confirmed by his hearing of a strange phrase as he lay one evening in 1919 in the twilight zone between waking and sleeping; in this way his medical studies and his passion for poetry suddenly came together. This paved the way for his experiments with automatic writing, which culminated initially in a book that he co-authored with Philippe Soupault, *Les Champs magnétiques* (1920). Just before then he brought out a collection of what may be seen as his pre-Surrealist poetry, *Mont de piété*, in which the influence of Stéphane Mallarmé, Paul Valéry, André Gide and Pierre Reverdy, for example, can be discerned. Also in 1919, together with Soupault and Louis Aragon, he founded a moderately eclectic little review, *Littérature*, which came out on a fairly regular basis until 1924. During those years he gathered around him the group of men and women who would be regarded as the original Surrealists, and they collectively elaborated the theories, ideas and strategies that he would present in the *Manifeste*. 
Before long Breton began to perceive the need for a political stance: after lengthy negotiations he and four others (Aragon, Paul Eluard, Benjamin Péret and Pierre Unik) joined the Communist Party in 1927 but he was quickly disillusioned by the mundane nature of the tasks he was allotted. The movement’s growing political dimension may be perceived even in the titles of the reviews they launched at that time—first _La Révolution surrééaliste_, and second _Le Surréalisme au service de la Révolution_. In 1928 Breton published two very significant but very different texts, _Le Surréalisme et la Peinture_ and _Nadja_. The former had the effect of demonstrating once and for all that the work of a number of leading contemporary artists could be regarded as “Surrealist” and that Surrealism did indeed have visual and plastic forms. In a somewhat indirect way, the latter deals with important changes in his private life, changes that would culminate in divorce from his first wife, Simone, whom he had married in 1921, and in the start of a tempestuous relationship with Suzanne Berl. The first sequel to _Nadja_ was _Les vases communicants_ (1932), essentially a study, emanating from events in his turbulent personal life at that time, of the relationship between dream and reality. _L’Amour fou_ (Mad Love) (1937) took this sequence forward to his meeting with the woman, Jacqueline Lamba, who would become his second wife and the mother of his daughter Aube. More public events, especially a series of exclusions from the group and the charting of its political orientation, together with the need for a fresh start, necessitated and dominated the _Second Manifeste du surréalisme_, which was published in book form in 1930. All the time he continued to write poems, many of which appeared in print first in the Surrealist reviews before coming out in book form, in _Clair de terre_ (1923), _Le Revolver à cheveux blancs_ (1932) and _L’Air de l’eau_ (1934) which evince his fondness for striking titles. A similar policy lay behind a series of essay collections, commencing with _Les Pas perdus_ (1924) and continuing with _Point du jour_ (1934) and _La Clé des champs_ (1952). This series was continued with the posthumous _Perspective cavalière_ (1970). These essays were very eclectic, ranging from a review of Salvador Dalí’s first exhibition to an analysis of psychiatric medicine, from an account of a visit to Leon Trotsky in Mexico to an evocation of the Pont-Neuf in Paris.
The outbreak of World War II led to dramatic changes in Breton’s life. The fall of France and the establishment of the Vichy régime forced him to leave his beloved Paris, initially for the South of France and subsequently for Martinique and the United States. Although the language barrier made it difficult to adapt to life in New York, he found employment as a radio announcer and soon gathered around him a group of artists and writers, many of whom were also exiles (e.g., Marcel Duchamp, Max Ernst, Roberto Matta). His private life was also thrown into turmoil when Jacqueline left him for David Hare but he was to meet a Chilean woman, Elisa, whom he married in Reno after a quickie divorce there. He profited from that journey to visit Hopi and Zuñi reservations, witnessing the celebrated Snake Dance, to which he refers in a long poem, the Ode à Charles Fourier (1947). A journey to Canada, to the Gaspé peninsula, in the late summer and fall of 1944 was the inspiration behind Arcane 17 (1945), a meditation on the momentous events in France after the Normandy landings culminating in a heartfelt plea both for the restoration of true liberty in his native land after the Liberation and for the real emancipation of women.

After his return to Paris in 1946, Breton was rejoined by his loyal lieutenant Péret and the Surrealist group there was revitalized by a clutch of young adherents. Throughout his life he inspired tremendous devotion from his followers but his passion and commitment to most causes he espoused led to a succession of schisms: person-management was never his greatest talent. In the remainder of the 1940s and the 1950s the Surrealists had to play second fiddle to the Existentialists as far as popular attention was concerned but Breton still oversaw significant developments, including an involvement with Garry Davis’s “World Citizens” movement, which reflected Surrealism’s perennial international nature. The 1960s saw the beginnings of a revival of interest in the movement: new editions of many of its classic texts were published and major retrospectives were organized. Invariably way ahead of his time, Breton constantly saw and embraced fresh possibilities, including “New Age” ideas, and was ever weaving new strands into Surrealism’s rich tapestry. It is somewhat ironic that his true values were recognized by the Parisian students in 1968, less than a couple of years after his death. See also BRETON, ELISA.
BRETON, ELISA (1906–2000). Née Elisa Latte Elena Bindhoff Enet. Chilean-born third wife of André Breton, whom she met in New York in 1943. A widow, she had recently lost her teenage daughter in an accident. She was undoubtedly the inspiration behind his book *Arcane 17*. They married in Reno before leaving the United States and she was to stay at his side for the rest of his days. In her own right she fabricated a few Surrealist objects (e.g., *L’objet au poisson*, c. 1975) and collages. The chapter on Jean-Paul Riopelle in *Le Surréalisme et la Peinture* consists of a three-way conversation with her husband and Benjamin Péret. She contributed to *Médium* and *Le Surréalisme, même* in the 1950s. After her husband’s death in 1966 and the dissolution of the Paris group three years later, she kept out of factional struggles but sought to foster what she saw as authentic Surrealist activity. Marie Wilson has painted this verbal portrait of her: “The most remarkable woman in the group . . . a profound and marvelous person . . . a great presence . . . a very strong, very interior, deep woman, who contributed enormously to the evolution of surrealism” (in *Surrealist Women: An Anthology*, ed. P. Rosemont, 248).

BRIDGWATER, EMMY (1906–1999). English artist and writer born in Birmingham. She studied art both there and in Oxford and London, where the 1936 International Surrealist Exhibition was a revelation to her. Together with Conroy Maddox and John and Robert Melville, she was a member of the Birmingham Group, which was Surrealist in orientation, before joining the main English Surrealist Group in 1940. She collaborated on *Arson* (1942), with whose editor Toni del Renzio she had a brief affair, and *Free Unions* (1946): the two-part prose-poem “The Birds” was published in the latter. In 1942 she had her first one-woman show at Jack Bilbo’s Modern Gallery in London and in 1947 André Breton invited her to participate in the International Surrealist Exhibition in Paris. After that she felt obliged for some time to devote most of her energies to the care of her disabled sister and ailing mother but she subsequently returned to her Surrealist pursuits, producing paintings, drawings and, after 1970, collages, e.g., *Daybreak* (1975), in which a bird, not inappropriately, is an eye-catching motif. Some of her works were included in the Galerie 1900–2000 show in Paris in 1982, *Peinture surréaliste en Angleterre 1930–1960*, and in the various exhibitions in Great Britain that
BROUK, BOHUSLAV (1912–1978). Czech psychoanalyst, writer and journalist born in Prague. He studied in the medical faculty of Charles University in his native city before transferring to the Faculty of Science, where he was awarded a PhD in 1937. Previously, in 1932, he had published *Psychanalysa* and *Psychoanalytická sexuologie* and he became the foremost promoter of Sigmund Freud in Czechoslovakia. In 1934 he was a founding member of the

BRIGNONI, SERGIO (1903–2002). Swiss painter and sculptor who studied in 1922–23 in Berlin where he met Wolfgang Paalen. In 1923 he moved to Paris and in the course of the next few years discovered Surrealism. In 1924 he worked with André Lhôte but, more significantly, at the end of that decade he discovered the work of Giorgio de Chirico, met up again with Paalen and made the acquaintance of Marcel Duchamp and Alberto Giacometti. In 1929 he made a series of collages and sculpted hybrid forms (half-vegetable, half-animal) in wood that reflect the influence of the movement. A visit to the Museum of Ethnography in Basel in 1932 led to a growing interest in Oceanian sculpture. In 1935 he married the Chilean artist Graciella Aranis and joined the Abstraction-Creation group but a Surrealist presence could still be detected in the 1937 paintings *Érotique végétale*. After a spell in North Germany just before the war, he returned to his native Switzerland in 1940. In the 1950s he was commissioned to produce murals for the Ateliertheater and a post office in Berne and the government building in Bellinzona. Between 1954 and 1956 he taught in Zurich and created a series of disturbing figures in iron and copper. In 1975 he painted yet another mural for the Italian Swiss television studios in Lugano-Comano.

She had a one-woman show in 1990 at Blond Fine Art and in the following year was included in the exhibition of the Birmingham Surrealist Group at John Bonham/Murray Feely Gallery, London. One of her most striking paintings is *Necessary Bandages* (c. 1943), a close-up of a face on which the eponymous bandages form a gag to silence any possible cry of protest; it has been seen as a response to the break-up of her liaisons with Del Renzio (Tom Lubbock, *The Independent Extra*, 26 May 2008, 13).
Surrealist group in Prague. In the 1930s and 1940s he was regarded as the \textit{enfant terrible} of the Bohemian \textit{avant-garde} but after the Communist takeover of his country in 1948, he went into exile, initially in the American-occupied zone in Germany; from there he moved on to France and Australia before settling in 1958 in London where he would live until his death. His other publications include \textit{Autosexualismus} (1935), to which was posthumously added the sister volume, \textit{Psychoerotismus}, in 1992, \textit{Lidé a věci} (People and Things) (1947), \textit{Dvacet let svobody}, 1945–1965 (Twenty Years of Freedom, 1945–1965 (1964) and, in English, \textit{Plants consumed by Man} (1975).

\textbf{BRUNA, CARMEN (1928–)}. Argentinian poet and doctor born in Quilmes. After completing her medical studies, she worked as a rural physician for 13 years from 1956. In the mid-1950s she discovered Surrealism through Aldo Pettegrini’s journal \textit{Letra y línea} and became a good friend of Juan José Ceselli. She also got to know Enrique Molina, Alejandra Pizarnik and, some years later, Sergio Lima. In 1982 she joined the Signo Ascendente group. In 1983 and 1987, respectively, it published her first and third volumes of poems, \textit{Morgana o el espejismo} (Morgana or Mirrorism) and \textit{Lilith}, the latter with a poem-preface by Silvia Grénier. In between she brought out \textit{La Diosa de las Trece Serpientes} (The Goddess of the Thirteen Snakes) (1986). Further collections followed, including \textit{La Luna Negra de Lilith} (Lilith’s Black Moon) and \textit{Melusina o la búsqueda del amor extraviado} (Melusina or The Quest for Lost Love) (1993). She has written pieces inspired by Rosa Luxemburg and Billie Holiday, and her subversive, rebellious stance reveals a wide range of influences, including hipsterism and black music in general. She has contributed to \textit{Clepsidra} and \textit{Néon} and also collaborates on the Mexican journal \textit{Norte} and the Argentinian review \textit{Maldoror}.

\textbf{BRUNIUS, JACQUES (1906–1967)}. Pseudonym of Jacques Henri Cottance, French actor, film-director and poet born in Paris. He began his cinema career in 1927 when he made \textit{Elle est Bicimidine} with E. Gréville but it was his role as assistant director to Luis Buñuel on \textit{L’Age d’or} that signalled his involvement with Surrealism. In the 1930s he made his mark as an actor, appearing in such films as \textit{L’Affaire est dans le sac} (It’s in the Bag), directed by Pierre Prévert.
BUCAILLE, MAX (1906–1996). French artist, book illustrator and poet born in Sainte-Croix-Hague in the Manche department in Normandy. He had already embarked on his career as a mathematics teacher when he produced his first collages in 1929 and a further 20 years elapsed before he started painting (including painting on glass) and sculpting. His first publications were two volumes of texts accompanied by his own images, Images concrètes de l’insolite (1936) and Les Pays égarés (1937). In 1947 he became a “revolutionary Surrealist,” teaming up with Noël Arnaud, for whom he illustrated the poems of L’État d’ébauche (1951). Although many of his most striking collages date from the late 1930s, they came out in book form much later: Les Cris de la fée (1949), Le Scaphandrier des rêves (1950) and Géomancie du regard (1985). Among the individual pieces Mon Coeur mis à nu (1939) is a representation of the Baudelairean title that also may owe something to René Magritte. More generally, however, Bucaille has been described as second only to Max Ernst in his nocturnal imagery. In the 1960s he contributed to The Situationist Times. He died in Créteil.

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(1932) and the 1936 Jean Renoir film Partie de campagne (A Day in the Country). Under different names (including Jacques Borel, Jacques-Bernard Brunius and simply Brunius) he would eventually appear in over 30 movies. In 1936 he wrote, edited and directed La Vie est à nous (The People of France). He contributed to Minotaure and then became one of the pivotal figures of the Surrealist group in England, where he would be heavily involved in both the London Bulletin and Free Unions. In 1939 he directed the film Violons d’Ingres, centered around a series of portraits of individuals who create objects of no apparent value that nevertheless externalize their inner desires. In 1943–44 he contributed to the New York-based VVV and co-authored (with E. L. T. Mesens) the tract Idolatry and Confusion. He seized every opportunity to defend and promote Surrealism, especially on the radio. He was also a champion of Lewis Carroll and nursery rhymes. In 1954 he published En marge du cinéma français (Paris: Arcanes). Three of his poems, “Il y avait une fois,” “Carrefour inachevé” and “J’aime” were included in La Poésie surréaliste, edited by J.-L. Bédouin. He died in Exeter. See also GREAT BRITAIN.
BUÑUEL, LUIS (1900–1983). Spanish film director born in Calanda in Aragon. He was unquestionably the most important Surrealist filmmaker who set the standards by which Surrealist cinema must be judged. In 1917 he began his studies in Madrid, where his friends included Federico García Lorca and Salvador Dalí. In 1925 he headed for Paris with no clear idea about the future but immediately realized that he had found his vocation when he saw Fritz Lang’s film Destiny (1921). He worked as an assistant to Jean Epstein, who warned him about his “surrealistic tendencies.” Thanks to financial support from his mother, he and Dalí made the groundbreaking short Un Chien andalou in 1928 and the two men collaborated again on L’Age d’or two years later. Both films were provocatively subversive and their targets (the Catholic Church and especially the bourgeoisie) would continue to be attacked during the rest of his career. The documentary style of the beginning of L’Age d’or would be developed in the gritty Las Hurdes: Tierra Sin Pan (1933), ostensibly an objective study of a poor and remote region of Spain which was banned in that country on account of its critique of the church and the military.

Buñuel spent the next 14 years learning all aspects of film production; during the Spanish Civil War, on behalf of the Republican government, he converted newsreel material into a documentary, España leal en armas (1937). He was in Hollywood supervising two further documentaries when he heard of Francisco Franco’s final victory; unable to return to Spain, he worked for the Museum of Modern Art in New York until he was forced to resign in 1942 on account of his alleged communist leanings. In 1944 Warner Bros. hired him to produce Spanish versions of some of their films. In 1946, however, he decided to settle in Mexico, as many Spanish artists and intellectuals had done since the end of the Civil War, and he became a Mexican citizen three years later. He directed 20, mainly low-budget films there in the period up to 1964. Among these, Los Olvidados (1950) brought him renewed critical acclaim: although some saw it as a Surrealist film because of its dream sequences and a handful of manifestly surreal images, it owed more to postwar neo-realism in its portrait of children from the slums; El (1953) may be regarded as a study of perversion; La Vie criminelle d’Archibald de la Cruz (1955) was impregnated with surreal black humor; and Nazarin (1959) was
awarded the prize for best foreign film at the Cannes Film Festival, though its parallels between the eponymous priest and Jesus Christ were very controversial.

In 1961 Buñuel was invited back to Spain but the film he made, Viridiana (1961), another succès de scandale, was even more powerful in its attacks on church and state—but it received the accolade of the Palme d’Or at Cannes. Although The Exterminating Angel (1962) was made in Mexico, it may be seen as a herald of his later French films, with its evocation of a group of socialites who find themselves unable to leave a dinner party. When he started making films in France again, he returned to Surrealism but in a much more sophisticated mode than hitherto; Belle de Jour (1967) overtly explored sexual obsessions, as did That Strange Object of Desire (1977), where it is the title theme of desire at least as much as the visual imagery that marks it out as Surrealist. Before that, The Discreet Charm of the Bourgeoisie (1972) and The Phantom of Liberty (1974) depict the bourgeoisie ensnared by their own conventions. In The Milky Way (1969) Buñuel launched into yet another vehement onslaught against the church and then went back to Spain to shoot Tristana (1970), like Nazarin based on a novel by Benito Pérez Galdós, but this one tells the story of a young woman determined to assert her independence. In 1980 he collaborated with Jean-Claude Carrière, his screen-writer since Diary of a Chambermaid (1964), on his autobiography, My Last Sigh. He died in Mexico. See also LOTAR, ELI; UNIK, PIERRE.

BUREAU DE RECHERCHES SURRÉALISTES (BUREAU OF SURREALIST RESEARCH). It opened in Paris at 15, rue de Grenelle in 1924. Its mission was to collect as much information as possible about the subconscious, not only from members of the public: Paul Valéry and Léon-Paul Fargue also dropped in from time to time. Its first director was Francis Gérard but he was quickly replaced by Antonin Artaud. Several paintings by Giorgio de Chirico were displayed there. See also GÉRARD, FRANCIS; NAVILLE, PIERRE.

and was influenced by René Magritte and was a friend of Achille Chavé. His first active contribution to Surrealism was the work published in the review l’Intervention collective in 1940. His drawings of botanical forms already herald some of his later sculptures (e.g., the 1963 Rods on Round Background). In 1949 he joined Cobra, in which context he produced the illustrations for Marcel Havrenne’s La Main heureuse. In a very different mode he painstakingly assembled the complex L’Aventure dévorante (1950). He decided to stop painting in 1952 after discovering the work of Alexander Calder, his mobiles in particular. Henceforth movement would become an essential element in Bury’s sculpture; it was seen in his contribution to the 1954 exhibition at the Galerie Denise René in Paris entitled Le Mouvement that helped inaugurate kinetic art. His first kinetic works were activated by the viewer and seemed inspired by weather vanes. In the 1960s he specialized in steel spheres that spun or rolled, rotating columns and tilting planes, all powered by hidden electrical mechanisms and often in very slow motion. This might be Bury’s response to the Surrealist concepts of surprise and chance. He also created fountains in which movement was provided by the water. He obtained a series of commissions for large-scale public sculptures, including the Palais Royal in Paris and the 1988 Olympic Games in Seoul. He spent some years in the United States.

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CABANEL, GUY (1926– ). French poet born in Béziers. He wrote his first Surrealist texts at the end of the 1940s and published his first collection, A l’Animal Noir, in 1958, in a very limited edition—only 15 copies were produced—and it was the fruit of a decade of painstaking attempts to marry automatism and “responsibility.” These poems were compared by Adrien Dax in the first issue of BIEF with “dialogues Zen en raison des possibilités tout aussi imprévues de la parole qui s’y affirment” (Zen dialogs on the grounds of the quite unforeseen possibilities of the word that assert themselves there). Cabanel participated in ÉROS, the 1959 international Surrealist exhibition in Paris. He subsequently published Malidase (1961), Odeurs d’amours (1969), Les Fêtes sévères (1969) and Illusion d’illusions.
(1983), all with illustrations by Robert Lagarde and other painter friends, whereas Jorge Camacho was the illustrator for Croissant le verbe (1995). Cabanel has continued to take a deep interest in Zen Buddhism.

CABARET VOLTAIRE. Dada center on the Spiegelgasse in Zurich. It opened in 1916. Its chief organizer was Hugo Ball, who explained thus the reasons behind its establishment: “I was sure that there must be a few young people who like me were interested not only in enjoying their independence but giving proof of it. Cabaret Voltaire has as its sole purpose to draw attention, across the barriers of war and nationalism, to the few independent spirits who live for other ideals.” It attracted artists who had turned their backs on the war and specialized in avant-garde shows: concerts, exhibitions and song and poetry recitals. See also ARP, HANS; HUELSENBECK, RICHARD; TÄUBER-ARP, SOPHIE; TZARA, TRISTAN.

CAHUN, CLAUDE (1894–1954). Pseudonym of Lucy Schwob, French photographer, artist, writer and journalist. Born in Nantes, she was the daughter of a wealthy Jewish newspaper publisher and the niece of the Symbolist writer Marcel Schwob. Because of her mother’s mental problems she was brought up by her maternal grandmother, Mathilde Cahun. At the age of 15 she fell in love with her stepsister, Suzanne Malherbe, who would be her lifelong companion. She studied at Oxford and the Sorbonne and settled in Paris with Suzanne. She published essays and short stories, especially in Mercure de France and La Gerbe, but she would eventually focus on the visual self-portrait: after the outbreak of World War I she started depicting herself in various masks and costumes. After trying several pseudonyms, she opted around 1919 for the sexually ambiguous Claude Cahun. In 1925 she published her first sequence of “Héroïnes,” a series of studies of biblical, mythical and fairy-tale characters interspersed with witty comparisons with contemporary images of women. In that year too she met Henri Michaux and they would remain close friends from then on. She commenced a series of “tableaux-photographies” containing Surrealist objects. In 1930 she published an autobiographical work, Aveux non avenus, with photomontages produced with Suzanne Malherbe (alias Marcel Moore).
It was in the context of the communist Association des Écrivains et Artistes Révolutionnaires in 1932 that Cahun met André Breton and other Surrealists but after their exclusion in the following year she also left. One direct consequence was her publication in 1934 of her treatise “Les Paris sont ouverts,” where she defends artistic freedom against the cultural politics of the Communists. In 1935–36 she was active with Breton and Georges Bataille in Contre-Attaque. Some of her work was displayed in the 1936 London international Surrealist Exhibition and in the Exposition surréaliste d’objets at the Galerie Charles Ratton in Paris in the same year. In 1937 she supplied the “tableaux-photographies” to illustrate the poems that Lise Deharme brought out in Le Coeur de Pic. It was at this point that she and Suzanne moved to Jersey. After the island’s occupation by the Nazis they were active in the Resistance; they were arrested in 1944 and sentenced to death but subsequently pardoned, though they remained in prison until the end of hostilities.

Much of Cahun’s artistic work was destroyed, however, but in the postwar period she resumed her career, specializing in self-portraits. She resumed her contacts with the Surrealists in 1953 but never fully recovered from her time in prison and died in Jersey at the age of 60. Her work often gravitated around the themes of gender and sexuality and helped create a different Surrealist image of woman from the archetypical male artists’ highlighting of the femme-enfant and the femme-fée. With her self-portraits she has influenced artists such as Cindy Sherman and with her transgender photographs she paved the way for Loren Cameron.

CAILLOIS, ROGER (1913–1978). French writer and sociologist born in Reims. He moved to Paris as a child and studied at the Lycée Louis-le-Grand, the École Normale Supérieure and the École Pratique des Hautes Études, where he met Georges Dumézil, Alexandre Kojève and Michel Mauss. He taught for a while at the Lycée de Beauvais and was involved in the activities of the main Surrealist group in 1933–34. In 1938 he founded, with Georges Bataille, Pierre Klossowski and Michel Leiris, the Collège de sociologie, taking a particular interest in the sacred, the power of ritual and other aspects of communal life. In the run-up to World War II he was an active participant in the political struggle against Fascism and between
1936 and 1939 he contributed to Acéphale. He also published Le Mythe et l’homme (1938) and L’Homme et le sacré (1939). During the war he moved to Buenos Aires where he continued his struggle against Nazism as editor of Lettres françaises, which often took a similar line to the Surrealist publications emanating from New York at the time, but this was not always the case: Les Impostures de la poésie (1945) was hostile to the lyricism that the movement lauded, Description du marxisme (1950) revealed his misgivings in that area and L’Incertitude qui vient des rêves (1956) portrayed psychoanalysis and dream-narration in a negative light. Nevertheless, in other fields Caillois and the Surrealists shared a degree of common ground: he was invited by André Breton to contribute to the inquiry into magical art even though he was somewhat skeptical, believing that art and magic are complementary, hence irreducible, with only incidental relationships. After the war he worked for UNESCO; in 1952 he was the founding editor of Diogenes, an interdisciplinary journal that it funded. He also edited La Croix du Sud, a collection of French translations of books by contemporary Latin-American authors, including Jorge Luis Borges and Alejo Carpentier, published by Gallimard. His interest in ludology lay behind his book Les Jeux et les Hommes (1958). He ventured anew into the fields of literary criticism with Poétique de St. John Perse (1962) and art criticism with Remedios Varo (1969) that he co-authored with Octavio Paz. He was elected to the Académie Française in 1971. He died in Paris. See also ARGENTINA.

CALAS, NICOLAS (1907–1988). Pseudonym of Nikolaos Kalamares, poet and art critic born in Lausanne, Switzerland, but of Greek nationality. He spent his childhood and youth in Greece and enrolled at the law school of the University of Athens in the mid-1920s but by 1929 had started writing critical essays for various Athenian journals, using different noms de plume. Calling himself Niketas Randos, he published his first poems in 1933. He made his first trip to Paris in 1934 but it was when he settled there three years later that he became an active member of the Surrealist group, taking on the name Nicolas Calas. Encouraged by André Breton, he published the essays of Foyers d’incendie (1938). He moved on to the United States in 1940 and continued to promote Surrealism there, playing a major part in
the issues of *New Directions in Prose and Poetry* and *View* that were devoted to the movement in October and November of that year. He was subsequently one of the team around Breton that brought out *VVV*. He published his first book in English, *Confound the Wise*, in 1942. He was employed by the Office of War Information and acquired American citizenship in 1945.

After the war Calas met the anthropologist Margaret Mead, with whom he co-edited *Primitive Heritage* (1954). He contributed to reviews such as *Art Forum*, *Arts Magazine*, *Art International*, *The Village Voice*, *L’Archibras* and the *Bulletin de liaison surréaliste* but his interest in contemporary art led him to focus on Pop Art, American Abstract Expressionism and minimalism. He curated exhibitions and with his wife Elena prepared the catalog of Peggy Guggenheim’s collection. During the 1960s he taught art history at Fairleigh Dickinson University. His other publications include *Art in the Age of Risk* (1968), *Icons and Images of the Sixties*, co-authored with Elena Calas (1971), *Surrealism: Pro and Con* (1973) and *Transfigurations: Art Critical Essays in the Modern Period* (1985). His Greek poems were published in *Odos Nikêta Randou* (Nikitas Randos Street) and *Grafê kai fos* (Scripture and Light) in 1977 and 1983, respectively. He died of a heart attack in Manhattan.

**CALDER, ALEXANDER (1898–1976).** American sculptor born in Lawnton, Pennsylvania. He came from a family of artists and made his first sculpture, a clay elephant, at the age of four. The family later shuttled between New York and California, and Alexander attended Yonkers High before graduating from Lowell High School in San Francisco in 1915. He decided to study mechanical engineering and enrolled at the Stevens Institute of Technology in Hoboken, New Jersey, from which he graduated in 1919. He then took a variety of engineering jobs and also worked as a fireman in the boiler room of a passenger ship and as a timekeeper in a logging camp before deciding to return to New York to become an artist. He matriculated at the Art Students’ League before leaving for Paris in 1926. He submitted some articulated toys to the Salon des Humoristes and began to create his *Cirque Calder*, a miniature circus made out of wire, string, rubber, cloth and other found objects; he gave performances with it on both sides of the Atlantic. In 1927 he designed a number of kinetic
wooden toys which were mass-produced by the Gould Manufacturing Company in Oshkosh, Wisconsin (the originals are now in the Berkshire Museum in Pittsfield, Massachusetts). He had his first solo show in 1928 at the Weyhe Gallery in New York City and in the following year had an exhibition of wire sculpture at the Galerie Billiet in Paris. His circle of friends in the French capital at that time included Hans Arp, Marcel Duchamp and Joan Miró. In 1931 he married Louisa James, whom he had met two years earlier while travelling between Paris and New York. He continued making both wire sculptures and kinetic pieces (relying on currents of air in the room) that Duchamp would subsequently baptize “mobiles” but also began to develop purely abstract sculptures after a visit to Piet Mondrian’s studio. In 1933 the Calders returned to America to set up home in a farmhouse in Roxbury, Connecticut. He designed stage sets for Martha Graham, created a moving stage construction for Erik Satie’s “symphonic drama” Socrate, and in 1937 received a commission for a pair of mobiles for the Berkshire Museum in Pittsfield. He had his first retrospective in 1938 at the George Walter Vincent Smith Gallery in Springfield, Massachusetts. During World War II his attempt to join the Marines was rejected and the scarcity of metal obliged him to sculpt in wood. In 1943 he had another retrospective at the Museum of Modern Art.

In 1949 Calder was one of 250 sculptors who exhibited at the third Sculpture International at the Philadelphia Museum of Art; his International Mobile was its centerpiece. In the 1950s and 1960s Calder received commissions for a series of large public sculptures, including 125 for New York International airport (1957), La Spirale for the UNESCO building in Paris (1958), L’Homme for Expo 67 in Montreal and El Sol Rojo, his largest piece, for the Olympic Games in Mexico City (1968). In 1966 he published his Autobiography with Pictures. In 1969 he attended the dedication of his monumental stabile (a word suggested by Arp), La Grande Vitesse, in Grand Rapids, Michigan. Two years later he made WTC Stabile (or The Cock-eyed Propeller and Three Wings) for the entrance of the World Trade Center’s North Tower. In 1973 Calder was asked by Braniff International Airways to paint a DC-8-62 as a “flying canvas” and two years later did the same for a Boeing 727–227 as a tribute to the United States Bicentennial. He was working on a third plane, Tribute to Mexico,
when he died in Saché (Indre-et-Loire) shortly after the opening of another retrospective at the Whitney Museum in New York. Two months later he was posthumously awarded the Presidential Medal of Freedom but the family boycotted the ceremony to make a statement favoring an amnesty for Vietnam War draft resisters. They set up in 1987 the Calder Foundation. In the catalog of the collection of the Société Anonyme Duchamp defined Calder’s art as “la sublimation d’un arbre dans le vent” (the sublimation of a tree in the wind) and in “Genèse et perspectives du surréalisme” André Breton placed Calder among those who allowed sculpture to accomplish its own revolution, giving inert material its appearance of life. In the eyes of Gérard Durozoi, this in itself was not enough to make Calder a Surrealist sculptor but what is beyond doubt is the fact that his works contain a spirit of childhood that brought him close to certain of the movement’s values (Histoire du mouvement surréaliste, 659). In return, Calder’s final tribute to Breton was the monument, featuring the motif of the North Star, rather than a cross, that he fashioned for his tomb. See also UNITED STATES.

CAMACHO, JORGE (1934—). Cuban artist born in Havana. Although he decided at the age of 17 to become a painter, he adamantly refused to study at its School of Fine Arts but, thanks to his friend, the poet Carlos M. Luis, was already taking a very keen interest in contemporary art, especially Surrealism: it was Luis who first brought to his attention the paintings of Paul Klee, Joan Miró, Yves Tanguy and Giorgio de Chirico; he was also inspired by Rufino Tamayo and Francis Bacon. In 1953 he moved to Mexico where he stayed for a year and not only met the painter José Luis Cuevas but also discovered the culture of the Mayas. Camacho had his first one-man show at the Cuban Gallery in 1954; he has revealed, however, that he was subsequently greatly influenced by the Wifredo Lam exhibition at the University of Havana in 1955 and that he was encouraged and supported by José Ignacio Bermudez, René Portocarrero and the critic José Gomez Sicre, whom he has called his first “teachers.” In 1959 he traveled to Paris; he had his first exhibition there in the following year at the Cordier Gallery.

In 1961 Camacho met André Breton, an encounter that confirmed his adhesion to the Surrealist movement. In April 1964 Breton wrote...
an essay, “Brousse au-devant de Camacho,” which was included in
the 1965 edition of *Le Surréalisme et la Peinture* (404–06); it con-
tains the following tribute: “Nul aujourd’hui mieux que Camacho ne
fait mentir l’assertion selon laquelle la peinture surréaliste ‘semble
se soucier très rarement de la belle peinture’ et, de fait, est ‘extrême-
ment réaliste en ce sens que, tout en accomplissant d’étonnantes jux-
tapositions, elle ne présente que des objets ou des fragments d’objets
très ordinaires’: ici s’accomplit avec évidence la *mutation* souhaitée”
(406) (Nobody today better than Camacho gives the lie to the as-
sertion according to which Surrealist painting “seems rarely to care
about fine painting” and in fact is “extremely realistic in the sense that
while accomplishing astonishing *juxtapositions*, it presents only very
ordinary objects or fragments of objects”: here the desired *mutation*
is clearly accomplished). The text is accompanied by reproductions
of *La double apparition de Monsieur H.* (1964) and *Le crâne-de-nuit*
(1964) but other important Camacho works include *Entre el Cielo y
la Tierra, Kites, Catching Bird, Placart surréaliste* and *Faire signe
au machiniste*. A number of his pictures were conceived as tributes to
poets: *Hommage à Oskar Panizza* (1962), *Hommage à Jean-Pierre
Duprey* (1966) and *Hommage à Raymond Roussel* (1969). He also
illustrated two books by *Vincent Bounoure*, *Talismans* (1967) and
*Les Vitriers* (1970), as well as texts by *Joyce Mansour*. The influ-
ence of the dark *eroticism* of the *Marquis de Sade* and *Georges
Bataille* has been detected in works that are more overtly inspired by
After Breton’s death he contributed to the *Bulletin de liaison surré-
aliste* but gradually withdrew from collective activity. Nevertheless
he carried on painting, bringing together in his canvases his various
passions, from ornithology to jazz and flamenco, in a celebration of the
*marvelous* and the tragic in everyday life.

**CANADA.** It would not be too wild a claim to argue that Canada first
entered the annals of Surrealism in 1944 when *André Breton* spent
the late summer and the fall on the Gaspé Peninsula on the south
shore of the Saint Lawrence River in Quebec where he wrote a good
part of *Arcane 17*. It was only after World War II that Surrealism
made its mark in Canada, primarily in Quebec thanks in large part to
the *Automatistes*; in the forefront were artists such as *Jean Benoît,*
Paul-Émile Borduas, Mimi Parent and Jean-Paul Riopelle, the poets Roland Giguère and Thérèse Renaud and the dancers François Sullivan and Jeanne Renaud. However, the British Surrealist Grace Pailthorpe and her husband Reuben Mednikoff spent some time in Vancouver in the 1940s and they showed the landscape artist Jock MacDonald automatic techniques. It was in the middle of the 1960s, however, that a West Coast Surrealist group began to emerge; Gary Lee Nova, Al Neil, Gregg Simpson and Bill Bissett began their experiments with collage. In 1973 the exhibition Canadian West Coast Hermetics was put on in the University of British Columbia and six years later there was a touring exhibition, Other Realities: The Legacy of Surrealism in Canadian Art, organized by Natalie Luckyj, which took in Paris and London. More recently, in 2005, there was a group exhibition entitled West Coast Surreal: A Canadian Perspective, at the Museo Granell in Santiago de Compostela in northern Spain.

CAPACCI, BRUNO (1906–1996). Italian artist born in Venice and studied in Florence, New York, Paris and Brussels. He was a member of the Paris Surrealist group between 1947 and 1955 and later teamed up with the Belgian Surrealists. He had already been the subject of a study by Paul Colinet and Marcel Lecomte, Bruno Capacci, trente reproductions de tableaux et un portrait du peintre (Brussels, Éditions La Boëtie, 1946). In return, Capacci provided drawings for Colinet’s 1947 book, Écriture (Paris; Fontaine). He is perhaps best known for his painting The Law of the Legend but his other works include La Belle Panda (1971), Composition aux chevaux (1975), Arlequin et oiseaux sur fond de place Saint-Marc and the mixed media Paesaggio Surreale.

CARDENAS, AGUSTIN (1927–2001). Cuban sculptor born in Matanzas, the descendant of slaves from Senegal and the Congo. In 1943 he enrolled at the Escuela Nacional de Bellas Artes San Alejandro in Havana and graduated in 1949. He was a member of the Asociación de Grabadores de Cuba (AGC) between 1951 and 1955 and of the Los Once group from 1953 to 1955. His work was exhibited in 1952 at the Palacio de los Trabajadores in Havana and three years later 20 of his sculptures were featured in a one-man show at the Museo
Nacional de Bellas Artes. He moved to Paris in 1955 and before long joined the Surrealist group there and exhibited at the gallery A l’Étoile Scellée. Although his sculpture was influenced by Constantin Brancusi, Henry Moore and Jean Arp, he incorporated elements of his African heritage, including Dogon totems, especially in the period between 1951 and 1964; many of these works are untitled. In his middle period, from 1965 to 1982, he worked mainly in marble and granite; and in the final phase of his career, the last 20 years of his life, he added bronze to his repertoire; these works include Résidence du Passe (1983) and L’Homme à l’oiseau (1988). His almost unisex figures have been viewed as embodiments of desire, forms awaiting caresses. He received commissions for monumental sculptures not only in his native Cuba but also in Israel, Canada and the Canary Islands. Examples of his work were included in the International Surrealist Exhibition in Paris in 1959 and six years later in both the international Biennale in Tokyo and the Biennale de Sculpture in Antwerp, and he has continued to have shows all over the world, including a major retrospective in 1993 at the Museo Nacional de Bellas Artes in Havana. He died in that city in 2001 but his work was presented in the Desires and Grace exhibition at the Haim Chanin Fine Arts Gallery in New York. His many awards include the Premio Nacional de Artes Plasticas from the Cuban Ministry of Culture in 1995. A short article entitled “Agustín Cárdenas,” was included in the 1965 edition of Le Surréalisme et la Peinture (322–23), where there is a reproduction of the sculpture Papillon no. 1 (1959): in this lyrical piece André Breton sings the praises of the hand of the artist, with its dragonfly lightness of touch, in our age of mechanized, manufactured goods.

CARPENTIER, ALEJO (1904–1980). Cuban novelist, essayist and musicologist, born Alejo Carpentier y Valmont in Lausanne, Switzerland. His father was a French architect and his mother a Russian language teacher and they moved to Havana almost immediately after his birth. When Alejo was 12, the family went to live in Paris where he became a pupil at the Lycée Jeanson de Sully but they returned to Cuba in the 1920s. Carpentier did not complete his architecture degree but became a journalist, specializing in the avant-garde movements in the arts, especially music; and with the composer Amadeo
Roldán organized the Cuban premières of works by Igor Stravinsky and Francis Poulenc. He was a founding member of the Cuban Communist Party but in 1927 he was arrested for opposing the dictatorship of Gerardo Machado y Morales and spent 40 days in prison. It was then that he started work on his first novel, Ecué-Yambo-O, which would be published in 1933. Early in 1928 he escaped from Cuba with the help of Robert Desnos, who introduced him to other Surrealists (André Breton, Louis Aragon, Paul Éluard, Jacques Prévert and Antonín Artaud). He also met the Guatemalan author Miguel Angel Asturias. Carpentier returned to Cuba before the start of World War II and resumed his career as a journalist. In 1943 he accompanied the French theater director Louis Jouvet on a trip to Haiti that was the inspiration for his second novel, El Reino de Este Mundo (The Kingdom of This World, 1949), which exemplifies his baroque style of writing and helped establish him as one of the first practitioners of magic realism. In 1945, however, he had moved to Caracas and remained in Venezuela until 1959. He published La música en Cuba (1946) and the short stories of Guerra del tiempo (The War of Time, 1958). After Fidel Castro came to power, he returned to Cuba and worked for the state-controlled publishing house while he completed El Siglo de las Luces (Explosion in a Cathedral), which came out in 1962. Four years later he became the Cuban ambassador to France. He received the Cervantes Prize in 1977 and two years later was awarded the Prix Médicis étranger for La harpe et l’ombre. He died in Paris but was buried in the Colon cemetery in Havana.

CARRIERE, JEAN-CLAUDE (1931– ). French screenwriter and actor born in Colombières-sur-Orb in the Hérault department in the south of France. He studied at the École Normale Supérieure de Saint-Cloud and in 1964 began his collaboration with Luis Buñuel when he co-authored the screenplay of Journal d’une femme de chambre (Diary of a Chambermaid) in which he also played the role of a priest. He and Buñuel collaborated on the scripts of most of the latter’s subsequent films: Belle de Jour (1967), La Voie lactée (The Milky Way, 1969), Le Charme discret de la bourgeoisie (The Discreet Charm of the Bourgeoisie, 1972), Le Fantôme de la liberté (The Phantom of Liberty, 1974) and Cet obscur objet de désir (That Obscure Object of Desire, 1977). Carrière also wrote other screen-

**CARRINGTON, LEONORA (1917– ).** British artist and writer who was expelled from two Catholic schools for indiscipline and lack of interest in anything other than drawing. She started to paint in Florence, where she was sent to a private school in 1932 before moving to a similar institution in Paris. 1934 was her debutante year but by 1936 she had persuaded her family to let her study painting, at the Amédée Ozenfant Academy in London. Of greater significance, however, was her meeting in 1937 with Max Ernst, with whom she lived for a couple of years in Saint-Martin d’Ardèche. In her paintings the horse became a dominant motif, sometimes *per se*, as in *Chevaux* (1941) in which a pair of them mate in the foreground against a surreal desert background featuring further horses, sometimes seemingly as embodiments of psychological phenomena, as in *Autoportrait à l’auberge du Cheval d’Aube* (1936–37). In 1938 Carrington turned her hand to writing, publishing a Surrealist tale, *La Maison de la Peur*, with illustrations by Ernst who also wrote the preface. He was likewise the illustrator for *La Dame ovale* (1939) but after his internment she suffered from depression and was sent by her parents to a psychiatric center in Santander. Fortunately she did not stop writing and in 1940 produced *La débutante* and *Les soeurs*, quirky tales laced with black humor.

In 1941 Carrington married the Mexican diplomat Renato Leduc and emigrated with him to New York, where she met up again with Ernst and other Surrealists and her short story “Waiting” was published in *View*. She was divorced in 1942 and two years later published in *VVV Down Below*, an account of her experiences in the psychiatric center in Spain. At the end of World War II she wrote a couple of plays, *The Flannel Night Shirty* and *Penelope*, and in 1946
married Chiqui (Emerico Weisz), a Hungarian photographer whom she had met three years earlier. Her work in the 1950s was influenced by the ideas of George Gurdjieff and Peter Ouspensky and in 1963 she painted a large mural, _El Mundo magico de los Mayas_, for the National Museum of Archaeology in Mexico City. In 1974 and 1976, respectively, she eventually published two novels that had been written many years earlier, _Le Cornet acoustique_ and _La Porte de Pierre_. Her paintings have been exhibited in many cities, including Amsterdam, Paris, New York and Cologne. See also GREAT BRITAIN; LE BRUN, ANNIE; PARISOT, HENRI.

CARRIVE, JEAN (1905–1963). A close friend of Monny de Boully, he was a member of the Surrealist group in Paris between 1923 and 1928. In the second issue of the review _Commerce_ (1924), Louis Aragon writes: “Carrive, le plus jeune surréaliste connu, est surtout remarquable par un magnifique sens de la révolte: il se lève sur l’avenir avec une provision de blasphèmes” (Carrive, the youngest known Surrealist, is notable most of all for his magnificent sense of rebellion: he is rising over the future with a stockpile of blasphemies). In the first _Manifeste du surréalisme_ he is included in the list of those who “ont fait acte de SURREALISME ABSOLU” (have carried out ABSOLUTE SURREALISM); and he was one of the signatories of a number of their tracts and manifestoes, including the Declaration of 27 January 1925. By the time of the Second _Manifeste du Surréalisme_, however, he was one of those whom André Breton abandoned to their sorry fate; he was depicted there as “incapable d’envisager le problème politique ou sexuel autrement que sous l’angle du terrorisme gascon, pauvre apologiste en fin de compte du Garine de M. Malraux” (incapable of envisaging the political or sexual problem other than from the angle of Gascon terrorism, at the end of the day a poor apologist for Mr. Malraux’s Garine). Thereafter he devoted his life to the translation and promotion of the works of Franz Kafka; and this mission has indeed continued after his death; a recent example is Jean-Paul Jacquier’s edition of _Au bagné et autres proses de Franz Kafka_ (La Différence, 2008). During World War II he was active in the Resistance and his house in the Gironde served as a refuge for persecuted Jews. See also FRANCE.
CARROLL, LEWIS (1832–1898). Pseudonym of Charles Lutwidge Dodgson. English writer and mathematician born in Daresbury, Cheshire. He displayed an early talent for “nonsense” writing even before he went to Rugby School in 1846 and thence, five years later, to Oxford University where he would become a lecturer in mathematics at Christ Church College. A story he wrote for the daughter of one of his friends, Henry George Liddell, was published in 1865 under the title *Alice’s Adventures in Wonderland*. It was a huge success and was followed six years later by *Alice Through the Looking Glass*. His subsequent publications included the long nonsense poem *The Hunting of the Snark* (1876), *Rhyme? and Reason?* (1883), *Sylvie and Bruno* (1889) and his mathematical treatise, *Euclid and his Modern Rivals* (1879). In *Le Surréalisme au service de la Révolution* (no. 3, 25–26) Louis Aragon published an essay, “Lewis Carroll en 1931,” in which he mocked the puritanical respectability of *Great Britain* in the Victorian era and praised the way in which Carroll appealed to children’s love of the absurd. A few years later André Breton devoted one of the chapters of *Anthologie de l’humour noir* to him (183–96), though he confesses that it is difficult in the case of Carroll to decide whether *humour noir* is more appropriate than “humour rose” (pink humor). The extract that is included is the Lobster Quadrille from *Alice in Wonderland*. See also BRUNIUS, JACQUES; DELANGLADE, FRÉDÉRIC; PARISOT, HENRI.

CARROUGES, MICHEL (1910–1988). French writer whose first published work was a study of two very different poets, *Éluard et Claudel* (1945). This was followed three years later by a book devoted to Friedrich Nietzsche, *La Mystique du surhomme*. He became a friend of André Breton, a friendship that inspired the 1949 study, *André Breton et les données fondamentales du surréalisme*. He also published, in the *Cahiers d’Hermès* which André Rolland de Renéville edited, an article entitled “Surréalisme et Occultisme” that Breton praised in *Entretiens* (260). It quickly became apparent, however, that his Catholicism was incompatible with Surrealism’s basic anticlericalism; this came to a head in 1951 with “L’affaire Carrouges” and Breton complained that Carrouges’s book failed to do justice to the movement’s atheistic and revolutionary aspects. Nevertheless, in 1954 Carrouges brought out another important text,
Les Machines célibataires, which explored via the work of Marcel Duchamp, Franz Kafka and others, a major 20th-century myth. He later took a serious interest in flying saucers and published in 1963 Les Apparitions des martiens.

CARTIER-BRESSON, HENRI (1908–2004). French photographer born in Chanteloup-en-Brie. At the age of five, he was introduced to the art of painting by an uncle. He was educated at the Lycée Fenelon in Paris and proceeded to study at a private art school and then with André Lhote. He began socializing with the Surrealists in the Café Cyrano and was fascinated by their promotion of the subconscious and their quest for “le merveilleux moderne” on the streets of the capital; this would be an important spur to his own interest in what street scenes might reveal in terms of the unexpected. He spent 1928–29 at Cambridge University studying English art and literature, and followed this with his military service, heading for the Ivory Coast where he caught blackwater fever. While recuperating in Marseille, he came across a photograph of three African boys taken by the Hungarian photojournalist Martin Mukascsi, a photo that determined his choice of career. In 1932 he had an exhibition of his photographs in the Julien Levy Gallery in New York; in 1935 he turned in the direction of cinema and became Jean Renoir’s assistant and indeed acted in both Une partie de campagne (A Day in the Country, 1936) and La Règle du Jeu (The Rules of the Game, 1939).

Between 1937 and 1939 Cartier-Bresson worked for the Communist newspaper Ce Soir; and his photograph of the children of the fighters in the Spanish Civil War was included in André Breton’s L’Amour fou (1937). During World War II he was taken prisoner but at the end of hostilities he was asked by the American authorities to make Le Retour, a film about returning prisoners of war and other displaced persons. In 1947 he helped Robert Capa found Magnum Photos with a mission to “feel the pulse” of the times; and Cartier-Bresson was acclaimed internationally for his coverage of Mahatma Gandhi’s funeral and the final phase of the Chinese Civil War. In 1952 he published the book Images à la sauvette (The Decisive Moment) and two years later Les Danses à Bali, with an accompanying text by Antonin Artaud. He stopped working in the early 1970s but enjoyed a lengthy retirement until his death at the age of 95.
in Montjustin in the Alpes de Haute Provence. See also UNITED STATES.

CENDRARS, BLAISE (1887–1961). Pseudonym of Frédéric Sauser, writer and traveler, born in Switzerland to a French father and a Scottish mother. He worked in St. Petersburg, Russia, between 1904 and 1907 and returned there in 1911 before journeying to New York later that year. His travels were the inspiration for two of his most famous poems, “Les Pâques à New York” (1912) and “La Prose du Transsibérien” (1913), a “livre simultané” (simultaneous book), to use his own description, with accompanying paintings by Sonia Delaunay; this work was admired by Philippe Soupault. At the start of World War I he enrolled in the French Foreign Legion and lost an arm in the battle of the Marne, though this was not the source of the book he published in 1914, La main coupée. After the end of the war he contributed poems to issues 1 and 6 of Littérature and his volumes of poetry include Du monde entier (1919), Dix-neuf poèmes élastiques (1919), Documentaires (1924) and Feuilles de route (1927–28). His best-known prose works include L’Or (1925), Moravagine (1926), Les Confessions de Dan Yack (1929), L’Homme fouroyé (1945) and Bourlinguer (1948).

CENSORSHIP. Given the Surrealists’ propensity to provoke, to shock and to challenge taboos of various kinds, generally to épater le bourgeois, it should come as no great surprise that they sometimes had problems with the censors in different countries, under different régimes. Some of their works were deemed offensive or blasphemous because they upset the church, as was the case with the film L’Age d’or, which was banned in France and Spain for many years. Others went too far in the direction of pornography: it was for that reason that Wilhelm Freddie incurred the wrath not only of the authorities in his native Denmark but also of customs officers in Great Britain when he tried to send some of his pictures to the International Surrealist Exhibition in London in 1936. In their desire to operate at or beyond the limits and to confront head-on notions or conventions of “decency,” such problems were probably inevitable. During World War II in France members of the Resistance frequently had recourse to clandestine underground publications in an attempt to thwart the
Vichy authorities, and thousands of copies of Paul Éluard’s poem “Liberté” were dropped from the air. Sometimes politico-aesthetic reasons motivated censorship: after World War II censorship was a particular problem in certain countries of Eastern Europe; in Romania, for example, writers like Gellu Naum, who were unwilling to conform to the prevailing Socialist Realism mode, found it difficult to bring out original material and had to devote their energies to translation.

*See also* DULAC, GERMAINE; GARCIA LORCA, FEDERICO; IVSIC, RADOVAN; PAPE, GERTRUDE.

**CERAMICS.** After Pablo Picasso met Georges and Suzanne Ramié at their Atelier Madoura in Vallauris in 1946, he developed a passionate interest in ceramics. Although his most overt involvement in the Surrealist movement had occurred in the period between the wars, many of the objects he subsequently fabricated contained surreal elements: handles in the form of a beak, the face of an owl incorporated into a vase, direct imprints of hands in the clay. However, in the context of Surrealism proper Joan Miró is arguably the most important figure: he started working in this medium in 1944 under the tutelage of Joseph Lloréns Artigas. *See also* BAJ, ENRICO; KERNN-LARSEN, RITA; MATTA, ROBERTO; SPAIN; TATIN, ROBERT.

**CÉSAIRE, AIMÉ (1913–2008).** French poet, dramatist and politician from Martinique, the most important Francophone Caribbean writer of his generation. He was born of peasant stock at Basse-Pointe but in 1931 won a scholarship to study in Paris. Three years later, with Léon-Gontran Damas and Léopold Sédar Senghor, he launched the journal *L’Étudiant noir* in which they started to promote the idea of Negritude, the black consciousness movement. While in Paris he met a compatriot, Suzanne Roussy, whom he would marry in 1937; they had six children. He took up a teaching post at the prestigious Lycée Schoelcher in 1939, the year he published his most famous poem, *Cahier d’un retour au pays natal* (translated in 1969 as *Return to My Native Land*). He met André Breton when the latter landed in Martinique on his way to the United States in 1941; Breton had come across a copy of the new magazine, *Tropiques*, that Césaire had founded and immediately sought to contact him. A close friend-
ship developed and Breton wrote an important preface to a new edition of *Cahier d’un retour au pays natal* in 1947, “Un grand poète noir,” which was subsequently included in *Martinique charmeuse de serpents*. After World War II Césaire would be the co-founder of another influential journal, the Paris-based *Présence Africaine*.

Césaire’s political career took off in 1945, when he was elected mayor of Fort-de-France, a position he would hold, with one brief interruption, until 2001. He also served as a Communist député in the French National Assembly between 1946 and 1956 but left the party after the Soviet invasion of Hungary. He founded the Martinique Progressive Party in 1958 and represented it in the National Assembly from then until 1993; it allied itself to the Socialist Party. He published further volumes of poetry, including *Les Armes miraculeuses* (1946); *Le Corps perdu* (1950), translated as *Disembodied* (1973); and *Ferremens* (1960). His first play was *La Tragédie du Roi Christophe* (1963), translated as *The Tragedy of King Christopher* (1970), based on an episode in Haitian history. This was followed by *Une Saison au Congo* (1967), translated as *A Season in the Congo* (1969), his response to the death of Patrice Lumumba. *Une Tempête* (1969) was an adaptation of Shakespeare’s *The Tempest* that became a critique of colonialism. Some of the younger generation of Caribbean intellectuals felt this was not radical enough; they likewise attacked him for not writing in Creole. He managed, however, to infuse the French language with a variety of Martinican locutions that, together with powerful images from all domains, many manifestly Surrealist in their nature, gave it a richness and a variety that is often bewilderingly beautiful and moving. He had a state funeral in Fort-de-France, Martinique, which was attended by President Nicolas Sarkozy and other leading political figures including Ségolène Royal, Lionel Jospin and François Bayrou. See also CÉSAIRE, SUZANNE.

**CÉSAIRE, SUZANNE (1913–1966).** Née Suzanne Roussy, French writer born in Trois-Islets, Martinique. She studied philosophy in Paris where she met Aimé Césaire. On their return to the Caribbean at the end of the decade, they both worked as teachers but the launch of *Tropiques* established them fully in the intellectual life of the island and indeed much further afield. She was an original theoretician who saw Surrealism as a state of mind, a “permanent readiness for
the Marvelous.” Her contributions to *Tropiques* included the article “André Breton, poète,” which appeared in the third issue, in 1941, and “Domain of the Marvelous” was published as an untitled letter in the Surrealist issue of *View* in the same year. She was the dedicatee of one of André Breton’s wartime prose-poems, “Pour madame Suzanne Césaire,” which he included in *Martinique charmeuse de serpents* and other anthologies. In 1955 she wrote a play, *Aurora de la liberté*, and returned to France; she became a teacher in Sèvres. She and her husband separated in 1963 and she died three years later of a brain tumor.

**CESARINY DE VASCONCELAS, MARIO (1923–2006).** Portuguese poet, novelist, playwright and painter born in Lisbon, one of his country’s most important contemporary cultural figures. He studied at the prestigious Escola de Artes Decorativas Antonio Arroio and also studied music with the composer Fernando Lopes Graça. He met André Breton while studying in Paris in 1947 and became a founding member of the Portuguese Surrealist group (Os Surrealistas) but subsequently set up a dissident group. Mario Cesariny was a staunch opponent of the António Salazar régime that harassed him and kept him under surveillance not only for his attitude of revolt but also for his homosexuality; for this reason he chose to spend part of the 1960s and 1970s in Great Britain and France. Although some of his poems were the fruit of automatic writing, Surrealism for Cesariny was essentially a lifestyle, a quest for freedom, a refusal to separate art and life. He became a historian of the Surrealist movement, not just in Portugal; hence, his “Chronologie du surréalisme portugais” (*Phases*, no. 4, 1973) and *Textes d’affirmation et de combat du mouvement surréaliste mondial* (1977). Among his best-known poems are “You are welcome to Elsinore,” a thinly veiled attack on the Salazar regime, and “De profundis amamus”; and his books include *Corpo Visivel* (Visible Body, 1950), *Pena Capital* (Capital Punishment, 1957) and *Titania* (1994). In 2005 he was awarded the Grand Prize of Literary Life.

**CESELLI, JUAN JOSÉ (1909–1982).** Argentinian poet who was inspired to write by his discovery in 1952 of Pablo Neruda; it was not until the 1960s that he published the poems of *La Selva 4040,*
the title of which alludes to his address in the town of Floresta. He lived in France between 1956 and 1961 but returned to Argentina to bring out his book Violin maria. He then formed part of the team that published three issues of the Surrealist journal, Via libre. His other books include La otra cara de la luna (The Other Side of the Moon), La sirena violada (The Raped Siren), El paraiso desenterrado (Paradise Unearthed), Poemas Jibaros (Jibaros Poems) and La misa tanguera (The Mass Tango).

CHAGALL, MARC (1887–1985). Russian artist born into a poor Hassidic Jewish family in Vitebsk (now in Belarus) where his father was a fishmonger’s assistant. Although he learned the violin and had singing lessons, his desire to become an artist incurred paternal wrath. However, in 1906 he made his way to St. Petersburg even though Jews were not allowed to reside in the capital unless their profession required them to do so. Although he was jailed on one occasion, he managed to study at the School of the Imperial Society for the Protection of Fine Art—an establishment he found antiquated and depressing—and then at the Zventseva School. In 1910, with the help of a rich lawyer, Max Vinaver, he was able to travel to Paris to pursue his studies. Once there he was helped and influenced by Robert and Sonia Delaunay; through them he discovered Cubism even though he thought Cubist art lacked poetry. He also met the poets Blaise Cendrars and Guillaume Apollinaire, who recognized and celebrated his talents. He sent some paintings to the Salon des Indépendants and in 1914 took most of his work to an exhibition in Berlin. He then returned home to attend his sister’s wedding but the visit was prolonged by the outbreak of World War I. He too got married and his wife Bella bore him a daughter in 1916. Although he was by no means a political animal, he was appointed Commissar of Art for the Vitebsk region after the Revolution but was quickly disillusioned. He moved on to Moscow in 1920 but three years later decided to return to Paris. The lyricism and childlike lack of logic in his paintings seemed eminent qualifications for membership in the emerging Surrealist group, but although attempts were made to persuade him to join, he declined—on the grounds that Surrealist painting was too much in thrall to literature. After a few difficult years Chagall by 1930 was receiving the recognition he merited but when
the Nazis came to power in Germany in 1933, Joseph Goebbels had some of his work burnt.

At the start of World War II the Chagalls sought refuge initially in the South of France before heading for the United States. Sadly, Bella died there in 1944 and Chagall, overcome by grief, gave up painting for several months. Eventually his meeting with Victoria Haggard, by whom he had a son, and a series of theatrical commissions eased him out of his depression. In 1947 he returned to France, first to Paris and then to Vence in the south where he would settle. In 1952 he married Valentine Brodsky. A different kind of emotional fulfilment came in the 1960s when he received a commission for 12 stained glass windows (the Chagall Windows) for the Hadassah University Medical Center in Jerusalem. The America Windows at the Chicago Institute of Art, created in 1977 for the American bicentennial, was in some respects a sequel. In 1985 he had a major retrospective in the Soviet Union but died shortly before its close.

In different media, from painting to theater and costume design, from book illustration to stained glass, Chagall deployed allusions to Russian folklore and Jewish culture alongside images from the natural world to create a semi-private fantasy universe that existed on the verge of the surreal. When André Breton sought to do justice to Chagall in the 1941 text “Genèse et perspective artistiques du surréalisme,” he highlighted the importance of pictorial metaphor and claims: “Il n’a rien été de plus magique que cette oeuvre, dont les admirables couleurs de prisme emportent et transfigure modern torment whilst keeping traditional ingenuousness for the expression of what in nature the pleasure principle proclaims: flowers and expressions of love). The titles of the two Chagall paintings selected as illustrations there are quotations from Charles Baudelaire and Alphonse de Lamartine, respectively: N’importe où hors du monde (1919), in which the head of the human figure is sliced into two; and Le Temps n’a point de rives (1930–39), where a pair of lovers are dwarfed by a winged fish and a curious clock.
**CHANCE.** See HASARD OBJECTIF.

**CHANCE ENCOUNTER.** See RENCONTRE FORTUITE.

**LES CHANTS DE MALDOROR.** An incomparable prose work by the self-styled Comte de Lautréamont, the pseudonym of Isidore Ducasse. Consisting of six cantos, it was published in full in 1874 after being printed in 1868–69. The eponymous Maldoror is a Luciferian monster of indeterminate age and appearance. Each “chant” is divided into “strophes” (stanzas or sections), some of which have become anthology pieces, e.g., “Vieil océan,” “O mathématiques sévères” and “C’est un homme ou une pierre ou un arbre.” The sixth canto has also been seen as a semi-independent little novel that gravitates around the character of Mervyn, “ce fils de la blonde Angleterre . . . enveloppé dans son tartan écossais” (327) (that son of blonde England, wrapped in his Scottish tartan). When they first came across this book, during World War I, André Breton, Philippe Soupault and Louis Aragon were in turn amazed and overwhelmed.
by its profusion of strange images, the most famous of which is the description of Mervyn as “beau comme la rencontre fortuite sur une table de dissection d’une machine à coudre et d’un parapluie” (327) (as beautiful as the chance encounter on a dissecting-table of a sewing-machine and an umbrella).

CHAPLIN, CHARLIE (1889–1977). English film star and director born Charles Spencer Chaplin in London. His parents were music hall entertainers and he made his first stage appearance at the age of five. When he was 17, he joined Fred Karno’s English vaudeville troupe, with whom he paid his first visit to New York in 1910. Three years later he signed a contract with Mack Sennett at Keystone and left for Hollywood in December 1913. His first movie was Making a Living (1914). He made a prodigious number of films in the next few years and in 1919 formed United Artists with Douglas Fairbanks, Mary Pickford and D.W. Griffith. His first full-length film was The Kid (1921) but his first film for United Artists was A Woman of Paris: A Drama of Fate (1923). This was followed by the classic The Gold Rush (1925). After he was accused by his then wife of immorality, in October 1927 the Surrealists rushed to his defense with the publication of the collective tract “Hands off Love” in La Rédaction surréaliste (nos. 9–10, 1–6); a version in English came out in Transition. In 1931 Philippe Soupault brought out an unusual tribute with his book Charlot which is a “biography” of the Charlie character and is based on the plots of the films in which he was the central figure. In 1931 too City Lights went into general release; other huge successes in that decade were Modern Times (1936) and The Great Dictator (1940), a satire on Adolf Hitler and Nazism. After World War II he went on to make Limelight (1952), A King in New York (1957) and A Countess from Hong-Kong (1967), his only box-office flop. He published his memoirs in 1964. He received a special Oscar in 1972 for his lifetime contribution to cinema and three years later was named Knight Commander of the British Empire. See also GREAT BRITAIN.

CHAR, RENÉ (1907–1988). French poet born in the small town of L’Isle-sur-Sorgue in the Vaucluse, where he edited the little review Méridiens before joining the Surrealist group in Paris at the end of
1929, the year he brought out Arsenal. The next year he followed this up with Le Tombeau des secrets and also co-authored with André Breton and Paul Éluard the poems of Ralentir Travaux. He was a regular contributor to Le Surréalisme au service de la Révolution and added his signature to a number of collective tracts. During that period too he published the poems of Artine (1930), L’Action de la justice est éteinte (1931) and Le Marteau sans maître (1934). He then returned to L’Isle-sur-Sorgue, mainly for family reasons, but continued to write and publish: the Éditions G.L.M. brought out Placard pour un chemin des écoliers (1937) and Dehors la nuit est gouvernée (1938). He played a very active and important role in the Resistance during World War II, operating under the name of Capitaine Alexandre.

In the immediate aftermath of the war Char published several important volumes, Seuls demeurent (1945), Feuillets d’Hypnos (1946) and Fureur et mystère (1948), in which his reactions to people, places and events are transcribed in his very distinctive, highly charged and often elliptical, even cryptic, style. He was influenced to a degree by the pre-Socratic philosophers, a passion he shared with Martin Heidegger, who became a close friend, as did Albert Camus, Georges Bataille, Maurice Blanchot, Victor Brauner, Joan Miró and Pablo Picasso. His virtuosity in the art of the prose-poem was further in evidence in Les Matinaux (1950) and in Le nu perdu (1971) where often the brevity of the pieces becomes almost a guarantee of perfection. He played a prominent role in a number of environmental campaigns, including opposition to nuclear weapons, but continued to write and publish. Although he turned to the theater for Trois coups sous les arbres (1967) and to a very personal combination of word and image in La Nuit talismanique (1972), poetry remained his preferred medium: among his later volumes mention should be made of Dans la pluie giboyeuse (1968), Aromates chasseurs (1976), Chants de la Balandrane (1977), Fenêtres dormantes et porte sur le toit (1979) and Les voisinages de Van Gogh (1985). Three of his works (Le Soleil des eaux, Le Visage nuptial and Le marteau sans maître) were set to music by Pierre Boulez.

CHARBONEL, MONIQUE (1941–1971). French artist, poet and militant born in Paris. She was the only woman in the RUpTure
group. Her painter husband, Jean-Claude, was a fellow member. She invented the ronéogram, which can be seen as a variety of décalcomanie that employed mimeograph stencils. She published examples of this new art form as well as poems in that group’s journal and took part in the 1967 exhibition, Signes précurseurs (Precursory Signs). She left RUpTure after May 1968 and died tragically young.

CHAVÈE, ACHILLE (1906–1969). Belgian poet born in Charleroi. In 1922 he moved to La Louvière but was expelled from the Institut Saint-Joseph for his subversive ideas and entered the Athénée de Mons where he was enthused by the poetry of Alfred de Musset and Victor Hugo prior to discovering Charles Baudelaire and Arthur Rimbaud. In 1927 he and his friend Walter Thibaut founded L’Union fédéraliste wallonne that sought cultural and economic autonomy for the French-speaking part of Belgium. After his graduation in 1930, he became a lawyer in Mons. Two years later he supported the workers in a wave of strikes. Also in 1932 he discovered Surrealism, regarding it as a “veritable liberation” and taking on board its call for a transformation of society. In 1933 he founded the Rupture group that in the following year published the one and only issue of the review Mauvais Temps. In 1935 he brought out his first collection of poems, Pour cause déterminée. In 1936 with the help of E. L. T. Mesens he organized an international Surrealist exhibition in La Louvière before leaving for Spain to fight in the international brigades. On his return to Belgium he and Fernand Dumont founded the Hainaut Surrealist group. In 1938 he married a girl he had met six years earlier, Simone. During World War II Chavée was involved with La Main à plume and had to lead a semi-clandestine existence to avoid the Gestapo who were pursuing him for his political views that led him to join the “revolutionary surrealist group,” Haute Nuit. In 1942 he was included in the Paul Éluard anthology Poésie involontaire et Poésie intentionnelle. He continued to write for a host of Belgian avant-garde reviews, including Les Lèvres nues and La Carte d’après nature.

In his poetry Chavée attached considerable importance not only to écriture automatique but also to humor and the use of aphorisms; he was never prepared, however, to give full rein to the subconscious. His views on poetry were summarized in his “Notes sur la poésie surréaliste” in 1945 in the fifth issue of Salut public: “La poésie, forme
supérieure et synthétique de la magie, de la morale et de la philosophie, la poésie, moyen de connaissance, doit tenir les vérités essentielles de comportement; elle doit, pour reprendre la formule lapidaire de Lautréamont “avoir pour but la vérité pratique” (in A. Miguel, Achille Chavée, 27–28) (Poetry, a superior and synthetic form of magic, morality and philosophy, poetry, a mode of knowledge, must hold the essential truths of behaviour and must, to use Lautréamont’s pithy formula, “have as its goal practical truth”). Chavée’s publications included Le Cendrier de chair (1936), Une Foi pour toutes (1938), La Question de confiance (1940), D’Ombre et de Sang (1946), Écorces du Temps (1947), De Neige rouge et Écrit sur un drapeau qui brûle (1948), Au Jour la vie and Blason d’amour (1950), Éphémérides (1951), A pierre fendre (1952), Cristal de vivre (1954), Entre puce et tigre (1955), Le Catalogue du Seul (1956), Quatrains pour Hélène and L’Enseignement libre (1958), Laetare 59 (1959), L’Éléphant blanc (1961), Le Sablier d’absence (1963), Décoctions (1964), De Vie et Mort naturelles (1965), Adjugé (1966), L’Agenda d’emeraude (1967), Le grand cardiaque, Ego-textes and Au demeurant (1969). His Œuvres were published in two volumes in 1977 and 1979 by Les Amis d’Achille Chavée in La Louvière.

CHAZAL, MALCOLM DE (1902–1981). Mauritian poet and painter born in Vacoas. He was the descendant of a disciple of Emanuel Swedenborg who had emigrated to Réunion in the 18th century; he too was influenced by the occultist thinker. He worked as a telephone engineer but was more interested in the relationship between man and the environment. He brought out Petrusmok in 1947 but came to prominence in the following year when his Sens plastique II was highly praised by André Breton. From then on he maintained close contacts with the Surrealist group and published in Néon, L’Almanach surrealiste du demi-siècle and La Brèche. His subsequent works included La Vie filtrée (1947), L’Ame de la Musique (1950), La Pierre philosophale (1951), La Bible du mal (1952), Le Sens de l’Absolu (1956) and Sens magique (1957). He began painting in 1954, placing the emphasis on the use of pure colors. He went further than the orthodox Parisian Surrealists in his attitude to Gnosticism. His Poèmes were published by Gallimard in 1968, followed six years later by the essay L’Homme et la connaissance and La
CHEVAL, FERDINAND (1836–1924). French postman who spent 33 years of his life building, mainly from stones collected on his daily round, Le Palais Idéal in Hauterives, a masterpiece of naïve architecture. In 1915 he began the construction of his own mausoleum in the cemetery in Hauterives; this was completed a year before his death. His achievements were starting to be recognized at the very end of his life and he subsequently was the subject of one of the poems, “Facteur Cheval,” that André Breton included in Le revolver à cheveux blancs (1932); and in the little essay devoted to Judit Reigl in Le Surréalisme et la Peinture (238) he is compared with Henri Rousseau and the Hungarian pharmacist-painter, Csontvary. In 1969 the Minister of Culture André Malraux declared the palace a cultural landmark. See also KYROU, ADO.

UN CHIEN ANDALOU. A 16-minute silent film directed and produced in France by Luis Buñuel and released in 1929; Buñuel’s fellow scriptwriter was Salvador Dalí. It appears to be constructed in terms of a dream-like Freudian free association and its chronology has a surreal air, ranging from the opening fairytale “Once upon a time” to a leap forward to “Eight years later,” even though nothing much has changed. It is most famous for its initial image, in which a middle-aged man, played by Buñuel himself, slits open his wife’s eye with a razor. Other surreal images (e.g., a severed hand, the “hero” cycling in nun’s clothing, two grand pianos containing rotting donkey corpses, the central couple buried up to their shoulders in sand) are probably more important creations than the interpersonal relationships that carry the narrative forward. In the credits the only named members of the cast are Simone Mareuil and Pierre Batcheff but Dalí also made an appearance as a seminarian. The film’s original idea emerged out of dreams that the two co-producers had and the whole work explores suppressed emotions.

CHILDHOOD. Near the end of the first Manifeste du surréalisme André Breton launches into a veritable paean to childhood: he
claims the spirit that plunges into surrealism relives in a state of exaltation the best part of its childhood, before adding that it is perhaps childhood that comes closest to “the true life”; and childhood intermittently resurfaces as the movement evolved. Nursery rhymes were not only the source but also a model for some of Philippe Soupault’s poems: the Dr. Foster of the English nursery rhyme was the basis for the figure in “Tout de même” (one of André Breton’s favorite phrases): “Docteur Breton va à Gien/par un temps de chien/il est tombé dans un trou/on ne sait où” (Dr. Breton goes to Gien/in filthy weather/He fell into a hole/I know not where). Part of the appeal of Alice in Wonderland doubtless resided in its evocation of a child’s fantasy world. In the 1930s the Paris Surrealists briefly welcomed into their ranks and promoted the child-poet Gisèle Prassinos and more recently the group in Brno, Czechoslavakia, did likewise with the even younger Ivana Ciglinova. See also CARROLL, LEWIS; GREAT BRITAIN; PRÉVERT, JACQUES.

CHIRICO, GIORGIO DE (1888–1978). Italian artist born in Volo, Greece. His art studies, begun in Athens, were continued in Munich where he discovered the work of Max Klinger and Arnold Böcklin, not to mention the writings of Friedrich Nietzsche and Arthur Schopenhauer, whose influence is perceptible in the paintings he went on to produce in Florence and Turin. In addition, his melancholy temperament lay behind the works that Guillaume Apollinaire labelled “metaphysical,” works in which elements from the real world (deserted squares and arcades, factory chimneys, trains, clocks, gloves, artichokes) were imbued with a sense of strangeness. André Breton too admired greatly Chirico’s work in the period between 1910 and 1917; as early as 1916 Breton was irresistibly drawn to Le Cerveau de l’enfant when he saw it in the window of Paul Guillaume’s gallery; and the inclusion of works such as Mélancolie et mystère d’une rue (1914) and Ariane (1913) in Le Surréalisme et la Peinture (13 and 15) implies that the artist deserved to be regarded as one of the important immediate precursors of Surrealism. Breton was far less enthusiastic, however, about Chirico’s later production; in referring to it he mentions artistic ambition, greed and even Fascism. Chirico himself wished to restore traditional values to Italian painting beginning with his own work, an ambition confirmed in 1923 by his adhesion to the
Valori Plastici movement. When he published his novel *Hebdoméros* in 1929, however, the Surrealists felt he had rediscovered some of the attitudes he had displayed 15 years or so earlier; and his influence is certainly present in many works by Salvador Dalí, Max Ernst, René Magritte and Yves Tanguy. He died in Rome. See also SURPRISE.

CHOPIN, FLORENT (1958– ). French painter and poet born in Caen. Although he discovered Surrealism and the Situationists at the age of 17, he became a social sciences student. He took up drawing in 1984 and attended the École Régionale des Beaux-Arts in his native city. By 1986 he was devoting himself full-time to his paintings and collages. Influenced in particular by Roberto Matta and Joseph Sima, he often drew inspiration from old magazines to create a universe subject to constant metamorphosis. As the Dima art gallery in Paris puts it: “In flea markets, he found tiny elements of life which could have been, in the 17th century, elements for a Curiosity Cabinet . . . The artist used these tiny real fragments lost in memory, re-assembles them in order to give them new life, to commemorate old things, a little prehistory of the 1950s, kitsch objects which retain the power to make us smile.” His work is exemplified by *Le soleil aux chevilles* (mixed media on canvas), *La vie aller-retour* (mixed technique on canvas) and *Lignes de foudre* (2007). He now lives and works near Paris.

CHRISTIAN (1895–1969). Pseudonym of Georges Félicien Herbier, Belgian writer and artist born in Antwerp. He moved to France and worked in a bookshop in Saint-Raphael on the Riviera. In 1919 he met Francis Picabia, who would remain his friend for many years and contributed texts and drawings to Dada magazines. He published “Preuve de l’existence de Dada” in the special issue of *Ça ira* devoted to “Dada, sa naissance, sa vie et sa mort” and co-edited with Picabia the single issue of *La Pomme de Pin*. He also wrote the preface to *De Mallarmé à 391* by Pierre de Massot and subsequently contributed to numerous reviews including *L’Esprit nouveau* and *Action*, but kept his distance from Surrealism.

CIGLINOVA, IVANA. Czech child prodigy writer. At the age of eight, she started writing unusual little stories that were brought to
the attention of Surrealists in the Brno area. One of them, “The Old Crow’s Story,” is included in Rosemont (408). These works were circulated in samizdat publications in the 1980s. She continued to operate in Surrealist circles for a number of years before drifting away.

CINEMA/FILM. Right from the start the Surrealists discerned the vast potential cinema possessed: in many ways it seemed the perfect medium for their aesthetics, adding the dimensions of time and motion to those conventionally available in the opening decades of the 20th century to the painter and the sculptor. In relation to the theater, the processes of montage and editing gave it greater flexibility and it had an inherent permanence that could not be matched by stage performances though they, of course, had the advantage of their living, direct immediacy. Although it is difficult to set parameters or criteria for “Surrealist film,” a consensus has emerged: certain filmmakers, Luis Buñuel above all, are regarded as “Surrealist”; certain techniques, certain types of image, certain special effects, merit that epithet; and indeed certain themes and a certain kind of humor, especially of the black variety, induce the viewer to think in such terms. Buñuel and Salvador Dalí prefaced Un chien andalou with the declaration that they had rejected any image or idea that seemed to have a rational explanation; and willful obfuscation has since been a feature of many films that aspired to the appellation “Surrealist.” Their follow-up, L’Age d’or (1930), would set the standard by which future films aspiring to that appellation would be judged.

Historically, Entr’acte by René Clair (1924) is regarded by many as the first Surrealist film but La coquille et le clergyman (1927) by Germaine Dulac is often seen as a rival claimant. Two bona fide members of the Surrealist group, Man Ray and Robert Desnos, collaborated on the 1928 film Étoile de mer; indeed, the former had already experimented with the filmic medium as early as 1923 with the very brief Le retour à la raison, in which he sprinkled salt and pepper, pins and tin tacks directly onto strips of film and exposed them to light. Although André Breton refused to allow Jean Cocteau to join the group, the latter’s Le Sang d’un Poète (1930) indisputably possesses many surreal qualities. Earlier films, however, quickly acquired cult status among members of the group. In this category mention should be made of Nosferatu (1922) by F. W. Murnau,
first great screen adaptation of Bram Stoker’s *Dracula*: already this “symphony of horror” anticipated the interest Breton and others would take a few years later in the *Gothic novel*. Surrealism has been regarded as one of the ingredients of the much acclaimed films made by Jean Vigo before his tragically early death; and the script for his *Le Coeur volé* was written by Philippe Soupault. Some of Georges Franju’s documentaries have been described as having a surrealistic edge. Dalí devised the memorable *dream* sequence in Alfred Hitchcock’s *Spellbound* (1945). Some of the Surrealists participated actively in the Cinémathèque française right from the outset in 1936: Man Ray and Georges Sadoul, as well as Pierre Prévert, were among its founding members. Film versions of Surrealist texts, or books by writers associated with the Surrealist movement, have appeared over the years: these include Michel Mitrani’s 1979 adaptation for the screen of *Un balcon en forêt* by Julien Gracq and the transformation eight years earlier by André Delvaux of the same author’s novella, “Le Roi Cophétua,” into *Rendez-vous à Bray*.

Sometimes the very public space of cinemas was exploited for surreal ends: in *Nadja* Breton reveals how he and Jacques Vaché would venture into one particular picture house, open a can of food and consume the contents with gusto to the accompaniment of bread and wine while talking volubly, as if at table, much to the consternation of their fellow cinema-goers. The majority of the Surrealists were passionate devotees of the seventh art and a number wrote substantially on the subject. The natural pattern was for reviews of individual films to be brought together later in book form. In addition to the contemporary consideration of particular films, these volumes usually contain more general and theoretical texts. This was the case with *Les rayons et les ombres* by Desnos where short pieces on music, subtitles, *eroticism*, dreams and figures such as Charlie Chaplin and Mack Sennett accompany reviews of films as different as *Entr’acte* and Sergei Eisenstein’s *The Battleship Potemkin*. More recently Nelly Kaplan, who worked as Abel Gance’s assistant between 1954 and 1964, has brought out a series of feature films that combine an underlying feminism with elements of eroticism and *humour noir*. She wrote in 1964: “If in this domain (eroticism) cinema has already performed miracles, one facet is absent nevertheless. Is there anything so exciting as a beautiful woman knowingly caressed
by the caprice of the lens? Yes, the sight of a beautiful young man captured by a heterosexual camera” (in Rosemont, 353). The 1963 film by Nico Papakatis, Les Abysses, has been seen by certain members of the group as authentically Surrealist, on a par with L’Age d’or. David Lynch is sometimes viewed as a “Surrealist” filmmaker: this is particularly true as far as Eraserhead (1972) is concerned. Almost the entire oeuvre of Guy Maddin is essentially, even quintessentially, Surrealist. The Japanese filmmaker Shinya Tsukamoto is likewise often presented as “Surrealist”; there is a “school” of Belgian Surrealist cinéastes including Jan Bucquoy and Marcel Mariën; and the Chilean Alejandro Jodorowsky set out to revive Surrealist cinema with The Holy Mountain and El Topo. Although Peter Greenaway might have been more indebted to Renaissance art, in particular Flemish painting, in many of his films, his more fantastical or absurdist moments inevitably induce some viewers to think, if only briefly, in terms of Surrealism. Many filmmakers in recent times have inserted “surreal” images or allusions to Surrealist art in their works. The examples are far too numerous to catalog but mention might be made of the clear reference to René Magritte in the image of the apple in Crick’s mouth in Marc Forster’s Stranger than Fiction; and much of Guillermo del Toro’s Pan’s Labyrinth, in which a latter-day Alice escapes from harsh reality into a wonderland of fairies and fauns, may be regarded as not so much magic realism as 21st-century Surrealism. See also ALEXEIEFF, ALEXANDRE; ARTAUD, ANTONIN; BÉDOUIN, JEAN-LOUIS; BENAYOUN, ROBERT; BOR, VANE; DE BOULLY, MONNY; BRUNIUS, JACQUES; CARRIERE, JEAN-CLAUDE; CARTIER-BRESSON, HENRI; CORNELL, JOSEPH; DEL RENZIO, TONI; DUHAMEL, MARCEL; EFFENBERGER, VRATISLAV; FERRY, JEAN; FORD, CHARLES-HENRI; FREDDIE, WILHELM; GERBER, THEO; GERZSO, GUNTHIER; GHEZ, GILLES; GIGUERE, ROLAND; GOETZ, HENRI; GOLDFAYN, GEORGES; GRACQ, JULIEN; GROSZ, GEORGE; HARFAUX, ARTUR; HUGNET, GEORGES; JOUFFROY, ALAIN; KAHALO, FRIDA; KYRou, ADO; LOTAR, ELI; LUCAl, GHÉRASIM; METCALF, SARAH; MORISE, MAX; NEVEUX, GEORGES; NOZIERES, VIOLETTE; O’NEILL, ALEXANDRE; PÉRET, BENJAMIN; PHOTOGRAPHY; PRÉVERT, JACQUES; QUENEAU, RAYMOND; RICHER, HANS;
CLAIR, RENÉ (1898–1981). Pseudonym of René-Lucien Chomette, French filmmaker and writer born in Paris. He was educated at the Lycée Montaigne and the Lycée Louis-le-Grand. During World War I he served as an ambulance driver and then embarked on a career as a journalist using the pen name René Després. He also worked as an actor and became the assistant of Jacques de Baroncelli and Henri Diamant-Berger. In 1924 he made *Entr’acte* and *Paris qui dort*; many regard the former as the first Surrealist film: it is full of funny moments, as when Marcel Duchamp and Man Ray are playing chess and the board is swept away by a sudden jet of water. This was virtually his only foray into Surrealism although when he felt obliged, on commercial grounds, to make talkies, he tried to use sound to transport the audience into a different reality. He went on to make a succession of feature films, initially in France and then in Hollywood: during World War II he was stripped of his French citizenship by the Vichy authorities. His filmography includes *Le Fantôme du Moulin Rouge* (1925), *Le Voyage imaginaire* (1926), *I Married a Witch* (1942), *Forever and a Day* (1943) and *Le Silence est d’or* (1947). He also wrote several novels, e.g., *Adam*, *De fil en aiguille*, *La Princesse de Chine* and *Jeux de hasard*, as well as essays such as *Le Cinématographe contre l’esprit* and *Réflexion faite*. In 1953 he received the Grand Prix du Cinéma Français and was elected to the Académie Française seven years later: the prize for film awarded by the Académie now bears his name. He also received an honorary doctorate from the University of Cambridge. He died in Neuilly-sur-Seine. See also VALENTIN, ALBERT.

CLARTÉ. This journal was founded in 1919 as a rallying point for all left-wing intellectuals. As such, it published articles by writers as disparate in their political views as Georges Duhamel, Anatole France and Victor Serge. It was never strictly orthodox or Bolshevik in outlook or approach. Henri Barbusse presided over its affairs until 1924 but not in a very “hands on” manner. Thereafter the younger
Jean Bernier, Victor Crastre and Marcel Fourrier, the co-editors, played more active roles. It ceased publication in 1928. An invaluable insider's view of the discussions that took place between members of the Clarté team and the Surrealists is afforded by Crastre’s book, *Le drame du surréalisme* (1963).

**COBRA.** An avant-garde art movement founded in 1948. The name (usually appearing CoBrA) was coined by Christian Dotremont from the initials of the members’ home cities, Copenhagen (Co), Brussels (Br) and Amsterdam (A). Cobra brought together the Danish group Host, the Belgian revolutionary Surrealist group and the Dutch group Reflex. It was launched by Karel Appel, Constant Corneille, Asger Jorn and Joseph Noiret, as well as Dotremont himself, in the Café Notre-Dame in Paris with the signing of a manifesto, “La Cause était entendue” (The Case Was Heard), drafted by Dotremont. It called for total freedom of color and form; it displayed some interest in Marxism but a degree of antipathy toward Surrealism. Despite this, another of its adherents, Pierre Alechinsky, has claimed: “Cobra trouve une de ses principales sources dans le surréalisme, mais s’en écarte” (Cobra finds one of its main sources in Surrealism but moves away from it). It preferred to give pride of place to the physical aspect of automatism rather than its mental dimension. Its working method was based on spontaneity and experiment and its inspiration was often found in children’s drawings, in primitive art and in the work of Paul Klee and Joan Miró. Other participants included Else Alfelt, Jean-Michel Atlan, Ejler Bille, Eugène Brands, Pol Bury, Jacques Callonne, Hugo Claus, Andrea de la Devix, Jacques Doucet, Lotti van der Gang, William Gear, Stephen Gilbert, Svavar Guonason, Henry Heerup, Egill Jacobsen, Édouard Jaguer, Aart Kemink, Lucebert, Jorgen Nash, Joseph Noiret, Jan Nieuwenhuys, Erik Ortvad, Pieter Ouborg, Carl-Henning Pedersen, Anton Rooskens, Raoul Ubac and Theo Wolvekamp. Cobra was active only until 1952 but it achieved a number of its objectives: it had its own journal, *Cobra*; and it staged a series of collaborations between its members (*Peintures-Mots*) and two large-scale exhibitions, at the Stedelijk Museum in Amsterdam in November 1949 and the Palais des Beaux-Arts in Liège in 1951. In November 1949 it changed its name to “Internationale des Artistes Expérientiaux,” with membership extending to the rest of Europe.
and the United States. After the official dissolution of the group, Dotremont in particular continued to collaborate with many of the other erstwhile members. Cobra art was dominated by brilliant color and violent brushwork, employed in the creation of semi-abstract shapes and distorted human figures; it was similar in many respects to American action painting and paved the way toward Tachisme and later European Abstract Expressionism. There is a Cobra museum in Amstelveen in the Netherlands. See also ÉTHUIN, ANNE.

COCTEAU, JEAN (1889–1963). French poet, dramatist, filmmaker and artist born in Maisons-Laffitte. Although many of his preoccupations seem to overlap with those of the Surrealists, he was quite consciously kept out of the group by André Breton, partly on the grounds of personal animosity. Breton disliked the socialite aspect of Cocteau’s personality and his overt homosexuality. It would be difficult, however, to discuss Cocteau’s film Orphée without being tempted to use the word “Surrealist,” not just in relation to some of the special effects; the theme of death (and indeed the concept of “my death”) is a veritable topos in Surrealism where the twin themes of life and death form one of the almost Hegelian pairs of opposites that the movement tried to synthesize. Moreover, the title of the fictitious review Nudisme featured near the beginning of this film clearly satirized early Dada or Surrealist little magazines. Although his film La Belle et la Bête (Beauty and the Beast) is based on the fairy story, much of the visual imagery can be seen in Surrealist terms and there is a not-too-hidden Freudian dimension to the relationship between the two eponymous characters. A form of visual Surrealism likewise permeates Jean-Pierre Melville’s 1950 film version of Les Enfants terribles, in which Cocteau was responsible not only for the script (based on his 1929 text) but also the narration. He shared the Surrealists’ belief in the primacy of poetry as a mode of expression, so much so that he preferred to present all his works as forms of poetry, for example, labelling his novels as “Poésie de Roman” and his dramatic works (plays, ballets and libretti) as “Poésie de Théâtre.”

Paradoxically, it is not for his poetry proper that Cocteau is best known nowadays; he published his first collection of verse, La Lampe d’Aladin, in 1909 and went on to write Le Cap de Bonne Espérance (1919), Plain Chant (1923), L’Ange Heurtebise (1925),
Opéra (1927), La Crucifixion (1946) and Le Requiem (1962). His novels and novellas include Le Potomak (1919), Le Grand Écart and Thomas l’Imposteur (1923) and Les Enfants terribles (1929). For his “Poésie de Théâtre” he collaborated with Erik Satie, Pablo Picasso and Leonid Massine on the ballet, Parade (1917) and went on to write Les Mariés de la Tour Eiffel (1922), a stage version of Orphée (1927) and La Machine infernale (1934), in addition to adaptations of the Sophocles plays Antigone and Oedipus Rex: the Latin version of the latter provided the text for Igor Stravinsky’s oratorio. He made his screen début in 1930 with Le Sang d’un poète and his other films include L’Éternel Retour (1943) and Le Testament d’Orphée (1960).

COHEN-ABBAS, ODILE. French author. After a career as a dancer, she had her first writings published in avant-garde reviews such as Rehauts. Her “prose,” Le Livre des Virginités, was brought out by Comp’Act in 2001. This was followed in 2004 by Feu, a study of desire in a world without men, published by Abstême et Bobance, and La rougeur d’Umbriel (L’Esprit des péninsules), an evocation of a universe of hybrids, “humains-animaux, hommes-femmes, sexes tendus-sexes fendus, rêve-réalité, nature-langage.” Her novel Les Fosses célestes, with an afterword by Sarane Alexandrian, was published by Rafaël de Surtis in 2008. Its atmosphere has been presented in terms of “une surréalité intégrale, un univers fantasmagorique” (a complete surrealism, a phantasmagoric universe) (La Quinzaine littéraire, 976, 16–30 September 2008, 27).

COLINET, PAUL (1898–1957). Belgian poet and artist born in Arquennes. Between 1910 and 1912 he lived in Lierre in Flanders and became a fluent Flemish speaker. In 1934 he met René Magritte, E. L. T. Mesens and Louis Scutenaire and in the following year took part in the Surrealist exhibition in La Louvière. In 1936 he published the poem Marie Trombone Chapeau Buse, with illustrations by Magritte and set to music by the latter’s brother, Paul. In 1945 he edited the weekly Le Ciel bleu and collaborated on La terre n’est pas une vallée de larmes. In conjunction with Christian Dotremont and Marcel Mariën, he was a driving force behind the review Les Deux Soeurs at the end of World War II and he also worked on the review Les Quatre Vents and La Carte d’après nature. In 1946 he
and Marcel Lecomte published Bruno Capacci, a monograph on the contemporary Italian Surrealist artist. In the following year he and Marcel Piqueray co-authored La bonne semence and La Maison de Venose, as they did in 1964 with Le Délégué de la Guadeloupe. Between 1949 and 1951 Colinet used the hundred manuscript issues of Vendredis to send news of his Surrealist friends, together with their drawings, to a nephew in the Congo. He died in the municipality of Forest. He was fond of puns and paronyms, puzzles and naïve imagery; his extensive corpus was posthumously gathered together in the four volumes of his Oeuvres, brought out between 1980 and 1989 by the Brussels publishing house, Lebeer-Hossmann. In addition, the book that he had co-authored with Mariën, Histoire des deux lampes, was brought out by Les Lèvres nues in 1990.

COLLAGE. A technique or method of composition based on the putting together of different materials; for example, newspaper cuttings, photographs, pieces of cloth or paper, glued onto canvas or wood. It therefore often uses more materials than the “papiers collés” created by Georges Braque and Pablo Picasso in the heyday of Cubism. Over the years artists have devised all kinds of variations on the basic theme, including the “landscapeade” and “prehensilhouette” invented by Penelope Rosemont. Collages were created by a host of Surrealist artists. A major exhibition devoted to Surrealist collage was mounted in Paris in 1978. See also AGAR, EILEEN; ARAGON, LOUIS; BAARGELD, JOHANNES; BENAYOUN, ROBERT; BLUMENFELD, ERWIN; BONA; BRETON, ÉLISA; BRIDGWATER, EMMY; BRIGNONI, SERGIO; BUCAILLE, MAX; CERNEL, JOSEPH; CUBOMANIA; DEL RENZIO, TONI; ELLOUET, AUBE; ERNST, MAX; ÉTHUIN, ANNE; ÉTRÉCISSEMENT; FUKUZAWA, ICHIRO; GENRE; GOEMANS, CAMILLE; HEISLER, JINDRICH; HOLTEN, RAGNAR VON; HUGNET, GEORGES; HUGO, VALENTINE; JOUFFROY, ALAIN; KERNN-LARSEN, RITA; LAMB, JACQUELINE; LEFRANCOIS, MARCEL-G.; LEIRIS, MICHEL; LOW, MARY; LUCA, GHERASIM; MADDOX, CONROY; MALLO, MARUJA; MARIÈN, MARCEL; MESENS, E.L.T.; MOTHERWELL, ROBERT; NEMES, ENDRÉ; OLIVEIRA, IVANIR DE; PARRA, ELAINE; PENROSE, ROLAND; PEN-
ROSE, VALENTINE; PRÉVERT, JACQUES; REISS, NICOLE E.; RIOPELLE, JEAN-PAUL; ROTHKO, MARK; SCHWITTERS, KURT; STYRSKY, JINDRICH; TAUB, DEBRA; TÄUBER-ARP, SOPHIE; TEIGE, KAREL; TÉLÉMAQUE, HÉRÉ; TOYEN; VAN BAAREN, THEO; VUCO, ALEKSANDER; ZANGANA, HAIFA.

COLQUHOUN, ITHELL (1906–1988). British artist, writer and occultist born in Shillong, Assam, India. Her childhood was spent both there and in England. She attended the Slade School of Art in London but it has been claimed that she was largely self-taught. She participated in the 1936 International Surrealist Exhibition in London, then moved on to Athens and Paris where she met up again with leading members of the movement. She returned to England in 1939, exhibited in the Living Art in England show, contributed both texts and images to The London Bulletin and met André Breton on a trip to Paris. She was, however, expelled from the English Surrealist group in the following year for not lending her unconditional support to E. L. T. Mesens, who also disapproved of her interest in the occult: she had long been interested in alchemy and the Kabbalah, and although her initial application for membership of the Hermetic Order of the Golden Dawn was rejected, she did join the O.T.O. (Ordo Templi Orientis). She married Toni del Renzio in 1943 but they divorced five years later. She invented the techniques of parsmage and also tried entoptic graphomania and stillomania but was primarily a painter: one of her most famous paintings is Scylla (1938), inspired by the female sea-monster in The Odyssey who devoured passing sailors; at first glance it looks like a boat sailing between rocks but Colquhoun has explained that “[i]t was suggested by what I could see of myself in a bath . . . it is thus a pictorial pun, or double image.” Her writings include Goose of Hermogenes (1960), the poems of Grimoire of the Entangled Thicket (1973) and The Sword of Wisdom (1975), a biography of Samuel Liddell MacGregor Mathers, one of the founding members of the Hermetic Order of the Golden Dawn and Osmazone (1983). In the last part of her life she supported attempts to relaunch an English Surrealist group and contributed to the journal Melmoth. She died in Cornwall, where she had lived for many years. See also GREAT BRITAIN.
COMEDY. Although it must be remembered that humour (noir) has always been one of the central planks of Surrealism, comedy as a media genre has also often been infused with the surreal. This has particularly been the case in Great Britain, where a succession of radio and television shows have been steeped in the surreal. In Toward the Poetics of Surrealism (204–05) J. H. Matthews claims with reference to Spike Milligan in The Goon Show that “his work takes on, in Breton’s enthusiastic phrase, ‘great hallucinatory value’ (Anthologie de l’humour noir, 309) in that his use of language offers us ‘a succession of vertiginous verbal equations’ leading to solutions that evade rational limitations”; and Rob Jackaman, in The Course of English Surrealist Poetry since the 1930s (265), adds Monty Python’s Flying Circus, At Last the Nineteen Forty-Eight Show and The Young Ones to the list. Other programs that have sometimes been mentioned with reference to Surrealism include The Goodies, Reeves and Mortimer, The Firesign Theatre, Father Ted and The Green Wing.

COMMUNISM. The Congrès de Tours in 1920 resulted in a schism between French socialists on the one hand and Communists on the other. The initial impact of Communism on the Surrealists can perhaps be traced both to their discussions and collaboration with the Clarté group and to André Breton’s reading, while on holiday in the South of France in August 1925, of Leon Trotsky’s little book on Lenin that the Librairie du Travail had published a few months earlier. In the July of that year Paul Eluard had warned Breton against allowing the Surrealists to be absorbed by the Communists, but when he too read the book, he was similarly enthused. By 1926 Breton had decided that a decision about joining the Communist Party would have to be made. Thus in 1927 five of the Surrealists (Louis Aragon, Benjamin Péret and Pierre Unik as well as Breton and Éluard) became card-carrying members of the French Communist Party, but the subsequent history of their participation was somewhat checkered: in the Second Manifeste du surréalisme there is an anecdote in which Breton recounts that one Communist, Michel Marty, claimed that if you are a Marxist, you have no need to be a Surrealist. Moreover, in the same text Breton reveals that he was very disappointed by the tasks he was given in the Party; for example, compiling statistics on Italian steel production rather than the ideological matters that would
have interested him far more. Aragon and Georges Sadoul attended the Conference of Revolutionary Writers in Kharkov in November 1930 and conceded that they should submit their activity to the control of the Party. When the Association des Écrivains et Artistes Révolutionnaires (AEAR) was established in March 1932 (as the French section of the International Union of Revolutionary Writers), the Surrealists joined alongside Paul Vaillant-Couturier. The Surrealists supported Aragon when the publication of his Stalinist poem “Front rouge” exposed him to the possibility of five years in prison. Breton and Éluard were expelled from the AEAR after denouncing “le vent de crétinisation qui soufflé de l’URSS” (the wind of cretinization blowing from the USSR). Gradually Breton came to regard the Soviet Union as a monstrous caricature of socialism: he denounced the Moscow trials of 1936–37, regarding Stalin as “the great negator and the main enemy of the proletarian revolution” (Déclaration du 3 septembre 1936). During the Spanish civil war (1936–39) Communists formed a significant component of the International Brigades that fought on the Republican side. In 1938 Trotsky and his supporters set up the Fourth International in Paris to try to combat both capitalism and Stalinism and, after he left for Mexico, Breton visited him there during a lecture tour.

The Germano-Soviet Pact of 1939 posed particular problems for the French Communist Party, problems that were resolved only after the Germans invaded the USSR two years later. During the remainder of World War II French Communists played important roles in the Resistance. In the postwar period the Soviet invasion of Hungary in 1956 and Czechoslovakia in 1968 were the principal events that made it difficult for many of the Surrealists who had joined the Party after 1941 to stay in its ranks, though Aragon remained one of the foremost Communist intellectuals in France until his dying day. See also ALEXANDRE, MAXIME; BARBUSSE, HENRI; BEZNOS, FANNY; BRAUNER, VICTOR; CARPENTIER, ALEJO; CARTIER-BRESSON, HENRI; CÉSAIRE, AIMÉ; CREVEL, RENÉ; GASCOYNE, DAVID; HEGEL, FRIEDRICH; HEINE, MAURICE; HILSUM, RENÉ; MAGRITTE, RENÉ; MALRIEU, JEAN; MASSOT, PIERRE DE; NAVILLE, PIERRE; NEZVAL, VITEZSLAV; NOUGÉ, PAUL; POLITICS; RIVERA, DIEGO; ROMANIA; SVANKMAJEROVA, EVA; TEIGE, KAREL;
CONTRE-ATTAQUE. A movement set up in 1935 to promote revolutionary action; it was described as a “Union de lutte des intellectuels révolutionnaires.” Its founding manifesto, dated 7 October 1935, was signed not only by André Breton, Paul Éluard, Henri Pastoureau and Benjamin Péret but also by ex-Surrealists like Jacques-André Boiffard, Surrealist sympathizers like Claude Cahun and Maurice Heine and the actor Roger Blin. The linchpin, however, was Georges Bataille. See also HEINE, MAURICE.

CONVULSIVE BEAUTY. See BEAUTÉ CONVULSIVE.

COPLEY, WILLIAM (1919–1996). American painter, collector and dealer born in New York. He was educated at Phillips Academy in Andover, Massachusetts (1932–36) and Yale University (1936–38) and between 1942 and 1946 saw service in Africa and Italy. With John Ployardt he ran a gallery in Beverly Hills in 1947–48. The artists who exhibited there included Joseph Cornell, Marcel Duchamp, Max Ernst, René Magritte, André Masson, Roberto Matta, Francis Picabia, Man Ray and Yves Tanguy. He also embarked on his own painting career; his early work was often humorous, ironic and mildly Surrealist in style. In 1951 he had his first solo show in Los Angeles, just before he left with Man Ray for Paris where he stayed for 12 years. After his return to the United States his manner changed; he depicted American myths (motifs from Western movies) as well as pin-ups and symbols of the state such as the flag. In 1954 he and his wife Norma had created a Foundation that awarded prizes and bursaries; their co-directors were Duchamp and Darius Milhaud and they also sought the advice of Hans Arp, Matta, Roland Penrose and Man Ray. In 1968 Copley launched a review S.M.S. (Shit Must Stop), which ran to six issues; contributors ranged from his Surrealist friends to complete unknowns. His collection was sold in 1979 prior to his move to Roxbury, Connecticut, in the following year. He subsequently lived in Key West, Florida, and died in Miami. His work has been exhibited across the world; he received invitations to Documents 5 and 7 (1972 and 1982) and has had solo shows in

CORNELL, JOSEPH (1903–1972). American artist born in Nyack, New York. He abandoned his studies at the age of 16 to become a salesman. He was a devotee of cinema, music and opera, but it was his discovery of some of Max Ernst’s collages that inspired him to make montages of old photographs that he exhibited in the Julian Levy Gallery. He made his name, however, with his boxes (boxed assemblages created from found objects) that are not too dissimilar to the poèmes–objets made by André Breton. During World War II Cornell’s work was hailed by the Surrealists exiled in New York and in the 1945 edition of Le Surréalisme et la Peinture (102) Breton claimed that Cornell had overturned the conventional use to which objects are put. Although he admired the work of Ernst and René Magritte, Cornell did not regard himself as a Surrealist; he was suspicious of their “black magic,” preferring his personal brand of “white magic” that was rooted in dream, fantasy and imagination. He designed covers and feature layouts for Harpers Bazaar, View and Dance Index but it was not until a solo show in 1948 that his boxes began to fetch substantial prices. His most famous works include the Medici Slot Machine boxes, Cassiopeia I and the series of Aviaries fabricated in the 1940s and 1950s, in which cut-outs of colorful birds are displayed on harsh white backgrounds.

Influenced by Luis Buñuel, Cornell began making experimental films of his own in 1936 with his montage Rose Hobart, created out of film stock he found in warehouses in New Jersey; shots of the eponymous starlet dominate the film but it also contains images of an eclipse of the sun. The première was marred by an outburst from Salvador Dalí, who claimed that he too had just had the idea of applying collage techniques to film. He went on to make 13 further films, including Children’s Party (c. 1940), The Aviary (1955) and Mulberry Street (1957), and a couple made with Stan Brakhage, Centuries of June (1955) and Gnir Rednow (1956). He also kept a filing system of over 160 visual dossiers of favorite themes that provided material for boxes such as the “penny arcade” portrait of Lauren Bacall. A very private man who devoted most of his life to caring for a
brother who suffered from cerebral palsy, Cornell died in New York. See also UNITED STATES.

CORTÉZ, JAYNE (1936– ). American poet born in Arizona. She grew up in southern California but then moved to New York. She brought out her first volume of poems, *Piss-stained Stairs and the Monkey Man’s Wares*, in 1969. Her subsequent poetry includes *Scarifications* (1973), *Mouth on Paper* (1977), *Poetic Magnetic* (1991), *Somewhere in Advance of Nowhere* (1996) and *Borders of Disorderly Time* (2003), and her work has also appeared in publications such as *Daughters of Africa, Women on War, Jazz and Poetry* and *Black Scholar*. She first started reading her poems to music in 1964 and in 1980 she formed a band, The Firespitters, which often accompanies her: she has toured in the United States, Africa, Asia, Europe, Latin America and the Caribbean. Her recordings include *Unsubmissive Blues* (1980), *Women in E Motion* (1992) and *Taking the Blues Back Home* (1996). She first became involved with Surrealism in the mid-1970s; since then she has participated in the activities of the Surrealist movement in the US; she has, for example, served as co-editor of *Free Spirits: Annals of the insurgent Imagination* and collaborated on *Arsenal: Surrealist Subversion, Marvelous Freedom/Vigilance of Desire* (the catalog of the 1976 World Surrealist Exhibition in Chicago), *Surrealism and Its Popular Accomplices* and the bulletin, *WHAT Are You Going To Do About It*. Walter Mosley has aptly noted: “Jayne Cortez’s poems are filled with images that most of us are afraid to see. The words of her world are filled with truths that we suspect, and fear. [Her poems] follow the footprints left by ecstatic dreamers on sands that are drenched with the vital fluids of revolution, hope and love” (in Rosemont, 358).

CORTI, JOSÉ (1895–1984). French publisher, born José Corticchiato. In May 1912 he and René Hilsum brought out a little review, *Vers l’Idéal*; although it ran to only a single issue, it contained the first published works, two poems, by André Breton. Corti himself had aspirations to become a poet but found his true niche in 1925 when he opened a bookshop at 6, rue de Clichy. It quickly became a publishing house too, bringing out avant-garde reviews and the Éditions surréalistes, including books by Louis Aragon, Breton,
René Char, René Crevel, Paul Éluard and Benjamin Péret. His company thus became one of the most important promoters of Surrealist works. In 1931 he financed the publication of L’Immaculée Conception by Breton and Éluard through the sale of the manuscript and rough draft, respectively, to the Vicomte de Noailles and Valentine Hugo. Also in that year his catalog, with a Max Ernst collage on its cover, contained the famous list, “Lisez—Ne lisez pas.” Other landmarks in his publishing career included La Métamorphose de Narcisse by Salvador Dalí (1937), the Dictionnaire abrégé du surréalisme by Breton and Éluard (1938) and the following year’s essay by Gaston Bachelard, Lautréamont; Corti subsequently brought out Bachelard’s four seminal critical works focusing on the four elements. Just before World War II broke out, Au château d’Argol launched the career of Julien Gracq, who would become another of Corti’s most successful authors. During the 1930s Corti himself realized his own dream of becoming an author by writing a number of detective stories under a pseudonym. He went on to publish under his own name the two series of Rêves d’encre (1945 and 1969) and Souvenirs abandonnés (1983).

COURTOT, CLAUDE (1939– ). French critic, biographer and novelist. He joined the Surrealist group in Paris in 1964 when he was contemplating writing a thesis on some aspect of the movement. In 1965 he published Introduction à la lecture de Benjamin Péret, followed four years later by René Crevel. He started to liaise with the Czech Surrealists, was deeply involved with the 1968 exhibition Le Principe de Plaisir, and was a contributor to L’Archibras and Coupure. He turned to biography with Victor Segalen (1984) and Paul Léautaud (1986). He is also the author of the highly idiosyncratic “novels” Une épopée sournoise (1987) and L’Obélisque élégiaque (1991), which combine fiction, literary scholarship, erotic fantasy and personal memories.

CRASTRE, VICTOR (1903–1983). French writer born in Perpignan. In his youth he developed an interest in philosophy and was friendly with a group of artists in Céret. In 1924 he began to contribute to Clarté; in the following year became its co-editor with Jean Bernier and Marcel Fourrier and was the member of its team whom André
Breton found the most open and approachable. Also in 1925 he and Louis Aragon drafted the manifesto “La Révolution d’abord et toujours.” He was disappointed by the eventual failure to set up a new review, La Guerre civile, of which he would have been the editor. After working for a time as a literary critic on L’Humanité, he returned in 1928 to Céret. He kept in touch with his old friends, however, and in 1950 contributed to the Almanach surréaliste du demi-siècle. He went on to write books: Breton (1952); Tolède, coeur de l’Espagne (1956); Le drame du surréalisme (1963), which gives a very useful and informative insight into the relationship between Clarté and the Surrealists; Poésie et mystique (1966); and Trilogie surréaliste (1971), a study of three prose-works by Breton (Nadja, Les Vases communicants and L’Amour fou). He died in Céret.

CRAVAN, ARTHUR (1881–1920). Pseudonym of Fabian Lloyd, boxer, writer and editor born in Lausanne, Switzerland. He claimed to be the nephew of Oscar Wilde. Between 1912 and 1915 he edited and distributed the magazine Maintenant. When he challenged the heavyweight champion Joe Johnson, he was knocked out in the first round. After moving to New York in 1917, he came into contact with Marcel Duchamp and Francis Picabia. He had a brush with the police when he replaced a lecture on modern art with a striptease act. After travels around the United States he headed for Mexico City, where he married the poetess Mina Loy in January 1918. Two years later he went missing, presumed lost at sea in the Gulf of Mexico, though an alternative theory places his death at the hands of the police. He was included by André Breton in Anthologie de l’humour noir (427–29) where Cravan’s tastes are revealed in the following quotation: “. . . je préfère . . . un jaune à un blanc, un nègre à un jaune et un nègre boxeur à un nègre étudiant” (I prefer . . . a yellow man to a white man, a negro to a yellow man and a negro boxer to a negro student).

CRÉPIN, JOSEPH (1875–1948). French artist, generally associated with Art Brut, born in Hénin-Liétard in the Pas-de-Calais department. He was the subject of a quite lengthy essay in the 1965 edition of Le Surréalisme et la Peinture (298–307) in which André Breton initially situates him in relation to the art of spiritualist mediums.
before revealing that he first came across him in 1948 in the Art Brut context; Crépin himself provided him with both biographical information and insights into his *modus operandi*. The son of a café proprietor who also ran a plumbing and roofing company, Crépin studied music, playing the clarinet, and at the turn of the century composed music for that instrument and for the miners’ brass band in Dourges that he conducted. He worked as a well digger, plumber, zinc worker and ironmonger before setting up his own business, a hardware store run by his wife. In 1930 he met Victor Simon, a painter who was also a medium. Simon, who was Président du cercle d’études psychiatriques et spirites d’Arras, introduced him to Augustin Lesage who initiated him into spiritualism. Crépin became a healer at the age of 56 and quickly acquired a considerable reputation. In 1938, while copying a musical score on a notebook, he felt his hand take over and begin to produce little sketches by a process that has to be understood in terms of *automatic drawing*. Convinced that he was inspired by his guardian angels, he went on to produce 345 numbered oil paintings in nine years; the first was dated 1 April 1939 but that series was not his complete output. They are marked by a symmetrical structure and the majority of the themes are either architectural (temples and palaces) or geometric (curves, volutes, arabesques, prisms, stars, crystals, rosettes), to which are added stylized human figures and animals and perfectly calibrated pearled drops: he produced his sketches in the traditional French notebooks with grids. He also employed his own special effects to lend a kind of depth to the pictures while at the same time undermining the three-dimensional quality as well as logic. His buildings often marry an Arabian Nights style with the characteristic brick pediments of Northern France, thus combining something akin to dream and reality. A mysterious voice announced to him that World War II would end on the day he completed his 300th painting but he was a day off, since number 300 dates from 7 May 1945. In *Le Surréalisme et la Peinture* his work is represented by *Tableau merveilleux*, no. 396 (1947) and *Tableau merveilleux*, no. 11 (1939–45). Breton compares Crépin’s “temples” with the “Palais Idéal” of Ferdinand Cheval in that the distinction between “interior” and “exterior” is virtually non-existent and his closing comment is that those “temples” constitute “un des plus beaux fleurons de l’art médianimique” (307) (One of the
CREVEL, RENÉ (1900–1935). French writer born in Paris. He was educated at the Lycée Janson de Sailly and the Sorbonne, where he would eventually begin a thesis on the novels of Denis Diderot. In 1921, during his military service, he met Marcel Arland, Jacques Baron, Georges Limbour, Max Morise and Roger Vitrac; in the November of that year they founded the review Aventure. When they joined forces with the Paris Dada group, Crevel initially supported Tristan Tzara in the dispute over the Congrès de Paris that André Breton was planning, but by the end of 1922 had changed sides. He played an important role in the emergence of Surrealism with his inauguration of the sessions of hypnotic sleep and continued to be a key member of the group, even though bouts of tuberculosis and periods in sanatoria took him away from the capital from time to time. He published his first work, Détours, in 1924 and for the next three years worked as a sub-editor for Les Nouvelles Littéraires. During that period he also published Mon corps et moi (1925), La Mort difficile (1926) and Babylone (1927). In 1927 he journeyed to Davos, Marseille and Venice. Thereafter he brought out his Surrealist manifesto, L’Esprit contre la raison (1928) and Etes-vous fous? (1929). He turned to a very personal brand of art criticism with Renée Sintenis and Paul Klee (both 1930) and Salvador Dalí ou l’anti-obscurantisme (1931) before returning to the novel with Le clavecin de Diderot (1932) and Les pieds dans le plat (1933). Having been excluded from the Communist Party in 1933, he was readmitted a year later. In 1935 he was heavily involved in the planning of the Congrès international des écrivains pour la défense de la culture but after the participation of his Surrealist friends was refused by the Stalinist organizers, he took his own life. The effects of the self-inflicted death of his father in 1914 might well lie behind the string of suicides in his novels. He was also fascinated by the character of Lafcadio that André Gide created for Les Caves du Vatican. He wrote with a very distinctive panache; words often seemed to pour from his pen; his revolt found expression in language, and as Michel Carassou has pointed out, “Crevel est de ceux qui se sont voués le plus absolument à cette lutte pour changer la vie, pour la conquête
d’une neuve liberté... C’est cette hantise du suicide... qui lui donne la force de chercher encore avec acharnement une solution à la vie” (Babylone, Paris: Jean-Jacques Pauvert, 1975, 189) (Crevel is one of those who devoted themselves in the most absolute way to the struggle to change life, to the conquest of a new liberty... It was this obsession with suicide that gave him the strength to go on seeking tenaciously a solution to life). See also COURTOT, CLAUDE; TANNING, DOROTHEA.

**CRISE DE L’OBJET (CRISIS OF THE OBJECT).** On 1 June 1934 André Breton gave a lecture in Brussels entitled “Le Surréalisme,” subsequently published as *Qu’est-ce que le surréalisme?* in which he spoke about “a fundamental crisis of the ‘object’ ” and the recent focusing of attention on the object. He mentioned different categories (e.g., oneiric objects, objects of symbolic function, real and virtual objects, mobile and mute objects, phantom objects, found objects). He cites the case of Alberto Giacometti’s *Mains tenant le vide* (*L’Objet invisible*) (1934) and compares the function of found objects to that of *dreams*, in that they liberate the individual from paralyzing emotional scruples. In 1936 Breton wrote “Crise de l’objet” for the journal *Cahiers d’Art* (nos. 1–2) in which he reminds readers that he had proposed in “Introduction au discours sur le peu de réalité” (1924) the fabrication of objects seen in dreams. Later in “Crise de l’objet” he talks in terms of a “total revolution of the object.”

**CRUZEIRO SEIXAS, ARTUR DO (1920– ).** Portuguese painter and poet born in Amadora. His early paintings were influenced by Expressionism and by the Neorealist movement that was important in Portugal in his youth, but he participated in 1949–50 in the activities of the Portuguese Surrealist group (Os Surrealistas). He then traveled to India and the Far East before moving in 1952 to Angola. He had his first one-man show in that year in Luanda, where he would live until his return to Portugal in 1966. He had his own exhibitions in Lisbon in 1967 and 1970 and he also illustrated books by his friends Mario Cesariny and M. H. Leiria. Many of his works evoke the world of *dreams*, and he has acknowledged the importance of his reading of Lautréamont. He brought out his own collection of poems, *Eu falo em chamas* (I speak in flames) in 1986.
CUBISM. An avant-garde art movement led by Pablo Picasso and Georges Braque. They departed from the one-point perspective that had dominated European art for centuries and depicted objects simultaneously from more than one viewpoint; they broke up, analyzed and re-assembled them. Picasso’s Les Demoiselles d’Avignon (1907), which also used African masks as the basis for the women’s faces, has often been regarded as the starting point. In its first phase, Analytic Cubism, from 1907 to 1911, the artists analyzed natural forms and reduced them to basic geometrical shapes (e.g., cylinders, spheres and cones); whereas the second phase, Synthetic Cubism, in which Juan Gris also played a leading role, introduced different textures, papier collé and collage. In the early days of the Surrealist movement members of that group often appeared to make a seamless transition between Cubist and Surrealist works: in the fourth issue of La Révolution surréaliste (July 1925) André Breton closes his first draft of the beginning of Le Surréalisme et la Peinture with the claim that “le surréalisme, s’il tient à s’assigner une ligne morale de conduite, n’a qu’à en passer par où Picasso en a passé et en passera encore . . . Si elle [l’étiquette cubiste] convient à d’autres, il me paraît urgent qu’on en fasse grace à Picasso et à Braque” (Surrealism, if it wishes to assign itself a moral line of conduct, has only to go where Picasso has been and will go again . . . If it [the label Cubist] suits others, it seems urgent to me that Picasso and Braque are spared it); and the extract contains three illustrations by Picasso (from the years between 1913 and 1924). The label “Cubist” was extended by certain critics to poetry, in particular to the poetry of Pierre Reverdy, but he dismissed this usage. See also CHAGALL, MARC; DUCHAMP, MARCEL; GORKY, ARSHILE; LAM, WIFREDO; MASSON, ANDRÉ; MOOS, MAX VON; PAALEN, WOLFGANG; PENROSE, ROLAND.

CUBOMANIA. A variety of collage in which an image is cut into squares which are then reassembled in a seemingly random manner. This technique was devised by the Romanian Surrealist Gherasim Luca.

CUNARD, NANCY (1896–1965). English heiress, writer, publisher and political activist. Born in Leicestershire, she was the granddaugh-
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ter of the founder of the Cunard Steamship Lines. She was educated in private schools in London, Germany and Paris and saw her first poems in print in 1915. During World War I she married Sydney Fairbairn but they separated within 20 months. Her new lover, Peter Broughton-Adderley, was killed in action shortly before the Armistice. She rebelled against her privileged upbringing and in 1920 moved back to Paris where she quickly became known in avant-garde circles; she made the acquaintance of some of the members of the Dada group, including Man Ray and Tristan Tzara. The latter would dedicate his 1925 play Mouchoir de nuages to her. In the first half of the 1920s she brought out three volumes of poetry, Outlaws (1921), Sublunary (1923) and Parallax (1925). She was very much the flamboyant incarnation of the “New Woman” in the decade of the flappers. An affair with Louis Aragon in the mid-1920s virtually ensured that she was at the heart of Surrealist activities during the movement’s “heroic” phase. She dabbled with journalism, writing an article for Vogue in July 1926, “Paris Today as I See It,” which included coverage of the Surrealist demonstration at the opening night of the performance of Romeo and Juliet by the Ballets Russes a few weeks earlier. In 1927 she bought a farmhouse, La Chapelle-Réanville, and turned her hand to publishing, founding the Hours Press, among whose titles were the 1929 translation into French by Aragon of Hunting of the Snark (La Chasse au snark) by Lewis Carroll, Whoroscope (1930) by Samuel Beckett, the initial XXX Cantos by Ezra Pound and works by Norman Douglas and Laura Riding. In 1928 she had embarked on a relationship with the jazz musician Henry Crowder who helped to make her aware of the American Civil Rights movement: one consequence was the publication in 1931 of her pamphlet “Black Man and White Ladyship”; another was an anthology she compiled, Negro (1934), which included texts by Langston Hughes and Zora Neale Hurston. During the Spanish Civil War she was a freelance correspondent who pressed for better treatment of the Republican refugees in France. Her interest in colonial questions took her to South America, the Caribbean and Tunisia; this research led to The White Man’s Duty (1942). Her support for the French Resistance lay behind her Poems for France (1944). After World War II, despite failing health, she wrote studies of George Moore and Norman Douglas. Her memoirs were published posthumously under
the title *Those Were the Hours* in 1969. See also GREAT BRITAIN; UNITED STATES.

CZECHOSLOVAKIA. Philippe Soupault was invited to Prague in 1927 and after his return to Paris, he wrote a poem “A Prague” which was immediately translated into Czech (as “Do Prahy”) by Vilém Zavada and published in both *ReD* and *Kmen*. After Joseph Sima returned from Paris, an important Surrealist group was set up in Prague in 1934: the other founding members included Karel Teige and Vitezslav Nezval and the group also included Vincenc Makovsky, Toyen, Jindrich Heisler and Jindrich Styrsky. Nezval edited their journal, *Surrealismus*. André Breton was invited to Prague in 1935 and delivered two important lectures entitled “Position politique de l’art d’aujourd’hui” and “Situation surréaliste de l’objet,” which would be included in some editions of the *Manifestes du surréalisme*. Venues such as the Manes Gallery hosted major exhibitions featuring international Surrealism and avant-garde photography from France and Germany. The group was still active in Prague during World War II but dissolved in 1947. It was subsequently reconstituted around Teige and new members included the poet and dramatist Karel Hynek, Emila Medkova and her husband, Mikulas Medek. After Teige’s death in 1951, an increasingly hostile Stalinist political climate drove the group underground but they continued to meet, usually in each other’s houses. They produced a series of collective enquiries, including the important “Enquiries on Surrealism” in 1951 and 1953, and collective anthologies, in addition to the two journals, *Signs of the Zodiac* (1951) and *Object* (1953–62). Vratislav Effenberger took over the leadership and he encouraged Eva Svankmajerova and her husband Jan Svankmayer to join them in 1970. Four years later Alena Nadvornikova became a member. More recently, the review *Analagon* has served as a mouthpiece for Surrealist ideas. In 1992 the Prague group also counted among its members Karol Baron, Frantisek Dryje, Jakub Effenberger, Jin Koubek, Ivo Purs, Martin Stejskal, Ludvik Svab, Albert Marencin, Blasek Ingr and David Jarab, while Bruno Solarik operated from Brno and Jubaj Mojik hailed from Bratislava (in what is now Slovakia). A group has also been set up in Moravia; it publishes a journal, *Intervence*.
(Intervention), and its leading lights include Katerina Kubikova, Katerina Pinosova, Bruno Solanik and Lenka Valachova.

In an article written in 1953 and ostensibly devoted to Toyen in *Le Surréalisme et la Peinture*, Breton paid his moving tribute to members of the original Surrealist group in Czechoslovakia who were no longer with us: “Disparus, mais non certes pour moi, Jindrich Styrsky, lui qui, jusqu’à 1942, fut le grand compagnon de son aventure spirituelle et dont l’œuvre plastique, ici trop peu connue, durant des années fit lumière avec la sienne; Zavis Kalandra qui, de tous les révolutionnaires politiques, fut le plus ouvert à la revendication surréaliste et dans la plus large mesure la fit sienne—il dut en passer par la plus monstrueuse parade des ‘aveux’ avant d’être exécuté en 1950; notre grand ami Karel Teige, incarnant l’intelligence, la culture et la lutte pour un monde meilleur, lui qui fut l’initiateur et l’animateur hors pair du surréalisme à Prague—fin 1951, ‘lorsqu’on vint l’arrêter, Teige, ayant pu sans doute absorber un poison, mourut sur le trottoir, devant sa maison, entre les policiers, sa compagne, Joska, se jeta par la fenêtre et vint expirer non loin de lui’ (*Arts*, 5 décembre 1952: L’exemple de Karel Teige). Et aussi disparu, tout récemment, hélas! celui que j’aimais entre tous, celui qui durant ces cinq dernières années fut ici la mieux ramifiée et la plus subtile articulation de l’activité surréaliste, mon très cher Jindrich Heisler, frappé comme par un sort en pleine culmination de ses moyens et de son ardeur à vivre’ (*Le Surréalisme et la Peinture*, 1965, 209–10) (Departed, but certainly not for me, Jindrich Styrsky, who until 1942 was the great companion of her spiritual adventure and whose work in the plastic arts that is not well enough known here, was for years as luminary as hers; Zavis Kalandra, who of all the revolutionary political figures was the most open to the Surrealist project and for the most part made it his own—had to submit to the most monstrous display of “confessions” before being executed in 1950; our great friend Karel Teige, the embodiment of intelligence, culture and the struggle for a better world, Surrealism’s initiator and driving force in Prague—at the end of 1951, when they came to arrest him, after he had doubtless absorbed poison, died on the sidewalk outside his house, among the police, his companion, Joska, threw herself out of the window and died not far from him. And departed too, quite recently, alas!,}
the one I was most fond of, my very dear Jindrich Heisler, struck as if by fate at the height of his powers and his ardor for life). There is an important discussion of the problems posed for the Surrealists in Czechoslovakia in those years in S. Inman, “Speech under the Rule of Silence,” in André Breton—The Power of Language, ed. R. Fortiade. See also BOUNOURE, VINCENT; BROUK, BOHUSLAV; CIGLINNOVA, IVANA; VANDAS, DRAHOMIRA.

DADA. The “artistic” and “literary” movement which many regard as the direct precursor of Surrealism. It originated in 1916 in Zurich, a city in which its founding members (including Hans Arp, Hugo Ball and Tristan Tzara) had sought refuge from the carnage of World War I, but other groups quickly sprouted in Berlin, Cologne, Hanover, Barcelona, New York and eventually Paris, after Tzara’s arrival there in January 1920. The name (in French baby talk the equivalent of “horsie”) was apparently chosen at random from a dictionary. In their original headquarters in the Cabaret Voltaire in Zurich the Dadaists staged a succession of provocative shows and this set the tone for similar performances in the other centers; for example, the “Festival Dada” in the previously bourgeois Salle Gaveau in Paris in May 1921. Exactly a year earlier the 13th issue of Littérature (May 1920) was given over to the publication of “Vingt-trois manifestes du mouvement Dada”: the authors were Francis Picabia, Louis Aragon, André Breton, Tzara, Arp, Paul Éluard, Philippe Soupault, Val Serner, Paul Dermée, Georges Ribemont-Dessaignes, Céline Arnauld and W. C. Arensberg. In Germany Dada activity was concentrated on Berlin and Cologne; in the former the leading figures included Johannes Baader, Georg Grosz, Raoul Hausmann, Jean Heartfield and Richard Huelsenbeck, whereas in Cologne, Arp, Johannes Baargeld and Max Ernst were the main driving forces. When trying to present the basic difference between Dada and Surrealism in the Second Manifeste du surréalisme, André Breton summarized them as follows: “Le dadaïsme avait surtout voulu attirer l’attention sur ce torpillage [torpillage de l’idée au sein de la phrase qui l’énonce]. On sait que le surréalisme s’est préoccupé,
par l’appel à l’automatisme, de mettre à l’abri de ce torpillage un bâtiment quelconque: quelque chose comme un vaisseau-fantôme . . .” (Manifestes du surréalisme, 164) (Dadaism had wanted above all to draw attention to that torpedoing [torpedoing of the idea within the sentence expressing it]. We know that the concern of Surrealism, by its appeal to automatism, was to protect from this torpedoing some kind of vessel, something like a ghost ship). So it was that Dada’s nihilism made way for the creative surge of the imagination that was Surrealism. See also BELLMER, HANS; BLUMENFELD, ERWIN; CHRISTIAN; DRIEU LA ROCHELLE, PIERRE; DUCHAMP, MARCEL; FREYTAG-LORINGHOVEN, ELSA VON; HUGNET, GEORGES; HUIDOBRO, VICENTE; MASSOT, PIERRE DE; NEUHUYS, PAUL; PANSKAERS, CLÉMENT; PÉRET, BENJAMIN; RAY, MAN; LES RÉVERBERES; REVOLT; RIGAUT, JACQUES; SCHWITTERS, KURT; UNITED STATES.

DALÍ, GALA (1894–1982). Née Helena Dimitrievna Diakonova, Surrealist Muse born in Kazan, Russia. She met Paul Éluard in a sanatorium in Switzerland and married him in 1917; they had a daughter, Cécile, in the following year. After the arrival of Max Ernst in Paris, he moved in with them and she became his mistress for a while. Her first marriage came to an end, however, when she met Salvador Dalí; it was love at first sight, they married and stayed together until her death. She was the inspiration for many of Dalí’s artworks, as she had been for some of Éluard’s finest poems.

DALÍ, SALVADOR (1904–1989). Spanish (or Catalan) artist who showed precocious talent. After working as a book illustrator in his native Figueras between 1919 and 1921, he studied at the Academia San Fernando in Madrid until 1926. He was interested in the work of Giorgio de Chirico and read Friedrich Nietzsche and Sigmund Freud (on dreams). Expelled from art school, he traveled in 1926 to Paris where he met some of the Surrealists; in 1929 he would sign a contract with Camille Goëmans. For Luis Buñuel he wrote the scenario for the film Un chien andalou (1927–28) and the two collaborated again in 1930 to produce L’Age d’or. In the same year he married Gala, who had been the first wife of Paul Éluard: she would be his Muse for the rest of his days. It was at this time that
he started to formulate his **paranoiac-critical method** and wrote the **poems** of *La Femme visible*. His major contribution to the Surrealists’ study of the **object** in the 1930s was the fabrication of a series of works entitled *Objet surréaliste à fonctionnement symbolique*: these include the *Scatological Object Functioning Symbolically* (1930), though its suggestion of excrement is eclipsed by the central **image** of one of Gala’s rich pink shoes. In 1935 he published *Conquête de l’irrationnel*, in which he sought to represent the irrational in visual terms. In the first part of the 1930s he was an active participant in the Surrealist group but by 1934 his admiration for Adolf Hitler inevitably incurred the wrath of many of his colleagues; he was not officially excluded, however, until just before World War II. By 1940 **André Breton** had given him the clever anagrammatic nickname “Avida Dollars” to expose what he perceived as Dalí’s obsession with commercial success. He met Freud in London in 1939 but in the following year sought refuge in California where he lived until 1948. At that point he returned to Port-Lligat, Cadaquès, his home until his death. His postwar paintings often featured religious subjects, and this new preoccupation is reflected in the text he published in 1951, *Manifeste mystique*. The Dalí Museum in Figueras was opened in 1973.

Dalí was responsible for many of the most famous images that the public associates with the movement, from the melting watches in *The Persistence of Memory* (1931) to the almost unimaginable vantage-point of *The Christ of St. John of the Cross*. The nearly unbridled fertility of his imagination is evident in his flair for provocative titles, ranging from the apparent contradiction of the 1932 oil painting *Fried Eggs on the Plate without the Plate* to the 1936 panels *Couple with Their Heads Full of Clouds*, which might be cited as an example of the image that “negates an elementary physical property.”

**See also** ARCIMBOLDO, GIUSEPPE; DALÍ, GALA.

**DANCE.** Dance is not an art form that immediately springs to mind in the context of Surrealism but attempts have been made to link the two. In a letter to the collector Jacques Doucet about the new **Erik Satie** ballet in June 1924, **André Breton** wrote: “*En ce qui me concerne, je tiens la collaboration de Picasso à Mercure pour l’événement artistique le plus important de ces dernières années*” (As far as I am concerned, I regard Picasso’s collaboration on *Mer-
cure as the most important artistic event of recent years). Breton and Paul Éluard themselves in their *Dictionnaire abrégé du surréalisme* (1938) describe Hélène Vanel as a Surrealist dancer: the enigmatic phrase, “L’iris des brumes” (The iris of the mists), is employed there in an attempt to evoke her beauty and grace. She gave a “convulsive-hysteric” performance, entitled “L’Acte manqué,” at the opening of the International Surrealist Exhibition in Paris in 1938. In the late 1940s Françoise Sullivan and Jeanne Renaud organized the April 1948 Automatist Festival: in that context the former’s lecture, “La Danse et l’espoir,” highlighted the importance of an approach that may be regarded as the equivalent of automatic writing for the poet: “Dance is above all a reflex, a spontaneous expression of emotions. . . . Automatism allows the dancer to rediscover the body’s localizations depending on one’s own individual strength and dynamism” (in *Surrealist Women: An International Anthology*, edited by Penelope Rosemont, 208, 210). In the 1970s Alice Farley made a conscious attempt to create Surrealist dances and to formulate a theory of Surrealist dance; for the World Surrealist Exhibition in Chicago in 1976 she choreographed and performed a work actually entitled “Surrealist Dance” and wrote a text, “Notes toward a Surrealist Dance,” for the program/booklet, *Alice Farley/Surrealist Dance*. It contained the following claims: “The theater exists to be put to surrealist use. For the most part, this has not been done. But if in America Charlie Chaplin, Harold Lloyd found ways not only to speak, but to reveal the unspeakable through their movement, and if, as well, certain modern dance pioneers (Isadora Duncan, Martha Graham, Alwin Nikolais) have found moments (though only moments) of lightning that traversed the abyss between conscious and unconscious thought—they stand only in the doorway of this vast and unexplored terrain and confirm the convulsive beauty that lies there” (in Rosemont, 357–58). Much more recently, Gerry Morita’s modern dance piece, *Les Amants*, is based on the René Magritte painting with the same title; and Leah Collins in *Vue Weekly* pointed out what made the performance at the Roxy Theater in Edmonton, Alberta, in June 2005 particularly surreal: “Movement is put in unfamiliar contexts; there’s a motif of repetitive imagery, much like Magritte’s reoccurring apples and bowler hats; portions of the dance are literally inspired by *Les Amants* as Morita and [Aaron] Talbot (the leading
dancer/performer) don hoods like the figures in the image or as projections of Magritte’s work appear around them” (“For Magritte’s Sake,” www.vueweekly.com/articles/default.aspx?id=2247). The adjectives “surreal” and “surrealistic” have also been applied to many of the dances that Moses Pendleton created for Mornix, the dance theater company he founded in 1981; typical examples are “Tuu,” a human tangle that opens like a desert flower, and “Dream Catcher” that unfolds on the bars of an ingenious rolling frame. His favorite backdrops seem to be deserts, moonscapes and icy wastes; and one of his most intriguing images is a four-man gila monster whose rear sections constantly seem on the verge of separating from its head as it waddles over a dusty plain. See also CANADA; COHEN-ABBAS, ODILE; FINI, LEONOR; FREDDIE, WILHELM; MUSIC; SATIE, ERIK; UNITED STATES.

DAUMAL, RENÉ (1908–1944). French writer born in Boulzicourt in the Ardennes department. He was one of the founders of Le Grand Jeu and its major theoretician. After meeting Alexandre de Salzmann and G.I. Gurdjieff, his quest for authentic spiritual experience led him to the East, to Hinduism and to the sacred Sanskrit texts, some of which he translated. In 1936 he brought out the gnomic, ironic or colloquial poems of Le Contre-Ciel. He experimented with carbon tetrachloride in an attempt to transcend normal human experiences, and the twin poles of his spiritual quest found expression in La Grande Beuverie (1939), a pataphysical descent into a personal hell in the form of a Menippean satire but also an introspective study on the philosophical principles of Gurdjieff, and Le Mont Analogue (first published posthumously in 1952), an allegorical evocation, in the form of an adventure story, of the path to heaven, or at least another world. The greater part of his corpus appeared in print after his death: the most important texts include Chaque fois que l’arbre paraît (1953), L’Évidence absurde. Essais et Notes, I (1972), Mugle (1978), Petit Théâtre (1957), Poésie noire, poésie blanche. Poèmes (1954), Les Pouvoirs de la Parole, Essais et Notes II (1972), La Soie (1979) and Tu t’es toujours trompé (1969). More recently, fresh light has been shed on his friendships, his literary tastes and his evolution as a writer by the publication of his Correspondance avec les Cahiers du Sud (Clermont-Ferrand: Au Signe de la Licorne, 2008). His writ-
ings often stress the importance of negation as a positive act, together with an eternal quest for poetry, self-knowledge and the Absolute.

**DAVIS, GARRY (1921– ).** American peace activist born in Bar Harbor, Maine. In 1940 he graduated from The Episcopal Academy before enrolling at the Carnegie Institute of Technology. After embarking on an acting career on Broadway, he served in the United States Air Force as a bomber pilot but in 1948 in Paris he renounced his American citizenship to become a “citizen of the world.” His stance was immediately supported by André Breton; a number of the Surrealists stood side by side with Davis when he interrupted the session of the United Nations General Assembly at the Palais de Chaillot in November 1948, calling for “one government for one world.” Davis went on to found the International Registry of World Citizens in January 1949, to declare the World Government of World Citizens in 1953 and to use his “world passport” for the first time on a trip to India in 1956. Later in his career he ran for mayor in Washington, D.C., in 1986 as the candidate for the “World Citizen Party” but received only 585 votes; two years later he declared himself its candidate for the World Citizen Party in the United States presidential election. His numerous books include *The World is My Country: The Adventures of a World Citizen* (1961), *Passport to Freedom: A Guide for World Citizens* (1992) and *Cher monde: Une Odyssée à travers la planète* (2005).

**DAX, ADRIEN (1913–1979).** French painter and graphic artist born in Toulouse. After being a member of the Jeunesses communistes in his youth, he joined the Surrealists at the end of the 1940s. In 1950 he published “Perspective automatique,” in which he drew parallels between décalcomanie and a variety of natural phenomena. He was a contributor to *BIEF* and was included in the 1959 Exposition Internationale du Surréalisme at the Galerie Daniel Cordier in Paris; in the introduction to the exhibition published in the 1965 edition of *Le Surréalisme et la Peinture* (381) there is a reproduction of *Au festin des nautites*.

**DEATH.** It goes without saying that the Surrealists’ approach to death could be viewed from many different angles. What is beyond doubt,
however, is the impact of the carnage of World War I, not just on the men who fought in the trenches. Philippe Soupault’s platoon was chosen to test a new vaccine against typhoid fever; a number of his colleagues died and he was delirious for 10 days. Death would be a major theme in the writings of Robert Desnos, and indeed one of the poems included by André Breton in Clair de terre (1923) bears the title “Ma mort par Robert Desnos.” At a more profound level, on the opening page of the Second Manifeste du surréalisme Breton makes the oft-quoted declaration (Manifestes du surréalisme, 133): “Tout porte à croire qu’il existe un certain point de l’esprit d’où la vie et la mort, le réel et l’imaginaire, le passé et le futur, le communicable et l’incommuniqué, le haut et le bas cessent d’être perçus contradictoirement” (Everything leads us to believe that there is a certain point of the mind whence life and death, the real and the imaginary, the past and the future, the communicable and the non-communicable, the high and the low cease to be perceived as contradictory).

In L’Amour fou (46) Breton cites Sigmund Freud when he juxtaposes death (in the form of Thanatos) with Eros: “Les deux instincts, aussi bien l’instinct sexuel que l’instinct de mort, se comportent comme des instincts de conservation, au sens le plus strict du mot, puisqu’ils tendent l’un et l’autre à établir un état qui a été troubé par l’apparition de la vie” (The two instincts, the sexual instinct and the death instinct, behave like instincts of preservation, since they both tend to establish a state that has been troubled by the appearance of life). The fundamental interplay between life and death resurfaces in the final volume of Breton’s prose quartet Arcane 17, when he recounts how he would whisper to his new bride, Elisa, whose teenage daughter had recently drowned, the sibylline mantra, “Osiris est un dieu noir” (Osiris is a black god), to remind her of the Egyptian god’s death and resurrection, put together again by his sister-wife, Isis, after being dismembered. See also STYRSKY, JINDRICH; SUICIDE.

DÉCALCOMANIE (DECALCOMANIA OR TRANSFER). A technique by which engravings and prints might be transferred to other materials, invented in Russia and introduced into the United States in the 1860s. The entry for “décalcomanie (sans objet préconçu ou décalcomanie du désir)” in the Dictionnaire abrégé du surréalisme runs as follows: “Étendez au moyen d’un gros pinceau de la gouache
noire, plus ou moins diluée par places, sur une feuille de papier blanc satiné que vous recouvrez aussitôt d’une feuille semblable sur laquelle vous exercez une pression moyenne. Soulevez sans hâte cette seconde feuille” (Breton, Oeuvres complètes, II, 803) (Spread with a large brush black gouache diluted to a greater or lesser degree in places, over a sheet of white gloss paper that you immediately cover with a similar sheet on which you put moderate pressure. Lift unhurriedly this second sheet). In the context of Surrealism decalcomania was associated above all with Oscar Dominguez, who tried it for the first time in 1936, but it was also employed by Max Ernst, Hans Bellmer and Remedios Varo. Dominguez spread gouache thinly on a sheet of paper or other surface (e.g., glass) and pressed it onto canvas, for example. In Le Surréalisme et la Peinture André Breton compares the artist’s arm-movement to a window-cleaner’s or a building-worker’s ostentatiously applying whiting to a pane of glass—but the Surrealist painter employs several colors. He likens the resulting effect to the fascination felt by children when they gaze at images of meteors. See also CHARBONEL, MONIQUE; DAX, ADRIEN; OELZE, RICHARD; TAKIGUCHI, SHUZO.

DEGOTTEX, JEAN (1918–1996). French painter born in the village of Sathonay in the Rhône department. He began to paint around the age of 20 and had his first exhibition in 1949 at Denise René’s gallery. In 1952 his work was shown at the Galerie Maeght. His best-known paintings include Antée III (1956), Le Vide du non-être de la nature par elle-même (1959) and Yugen III (1961). In 1955 André Breton wrote an article, “L’épée dans les nuages, Degottex,” which was included in the 1965 edition of Le Surréalisme et la Peinture (341–43); Breton presents Degottex’s art not only with reference to Arthur Rimbaud’s evocation of eternity, “c’est la mer allée—Au soleil” (it’s the sea gone—To the sun) but also to traditional Chinese art: “Ce que l’art de Degottex rétrouve à la fois de ce que les Chinois appelaient le ch’i jun (expression de l’âme intime du peintre, que révèle en premier lieu son coup de pinceau) et le shêng-loung (mouvement de la vie, animation), vient à cet égard combler mes voeux’ (SP, 343) (What Degottex’s art rediscovers from what the Chinese used to call the ch’i jun, the expression of the painter’s inmost soul that his brush stroke reveals first, and the shêng-loung, life’s motion,
animation). In the art of Degottex, Breton sees clear evidence of a painterly version of the automatic writing that marked the birth of Surrealism. In that article there is a reproduction of an undated work simply entitled Peinture.

DEHARME, LISE (1898–1980). Née Lise Anne-Marie Hirtz. The daughter of a famous doctor, she married Pierre Meyer in 1921. Her first book, Images dans le dos du cocher, under the name Lise Hirtz, came out in 1922. She visited the Bureau de recherches surréalistes in 1925 and became known as “The Lady of the Glove” (see Nadja). André Breton undoubtedly found her irresistible and an embodiment of “l’amour fou” that he would extol in the 1930s but she seemed able to keep him at arm’s length. Her second marriage was to the radio pioneer Paul Deharme in 1928 but he died within a few years. Joan Miró illustrated her first book Il était une petite pie (1928). She edited a little review, Le Phare de Neuilly, which helped to promote Surrealism. She herself wrote Surrealist poems, short stories and nursery rhymes. Her Cahier de curieuse personne, a poetic anthology, came out in 1933. Her third husband was Jacques Parsons, whom she married in 1941. In the 1950s she hosted a literary salon; published articles on Gérard de Nerval and Joris-Karl Huysmans in La Tour Saint-Jacques, a magazine that specialized in magic and hermeticism; and wrote one of the four sections of the 1954 volume Farouche à quatre feuilles (together with Breton, Julien Gracq and Jean Tardieu). She brought out over two dozen books, a number of which contained illustrations by famous artists: these include Le Coeur de Pic, with photographs by Claude Cahun (1937), Le Poids d’un oiseau, with illustrations by Leonor Fini (1955) and Oh! Violette ou la Politesse des Végétaux also illustrated by Fini (1969). Paul Éluard wrote the preface to her Cette Année-là (1945). After her death a special issue of Cahiers bleus (no. 19, automne-hiver 1980) was devoted to her. She was more than a mere patroness of the arts: she was one of the leading “Surrealist women”; in 1945 no less a figure than Éluard described her as “the best writer.”

DELANGLADE, FRÉDÉRIC (1907–1970). French psychiatrist and artist born in Bordeaux. He joined the Surrealist group in 1933 and was particularly close to Antonin Artaud and Gaston Ferdière. Six
years later he organized the exhibition *Le Rêve dans l’art et la littérature*, in which he gave pride of place to Surrealist artists (*Victor Brauner, Oscar Dominguez, Esteban Francès, Jacques Hérold, André Masson*, et al.). After the military defeat of 1940 he was one of the group who sought refuge in the Villa Air-Bel in Marseille, alongside *André Breton*, Brauner, Dominguez, *Max Ernst, Wifredo Lam*, Masson and *Victor Serge*, and he was involved in the designing of a new Tarot pack, the Jeu de Marseille, especially the drawings. Unlike the others, however, Delanglade was unable to leave for the United States and was arrested. When he escaped, he went into hiding, with the help of Ferdière in the psychiatric hospital at Rodez, where he also met up again with Artaud. In 1946 he invited some of his painter friends to “decorate collectively” the staff room of the rebuilt Sainte-Anne Hospital. In the following year Breton invited him to design the “Twelve Altars” for the international Surrealist exhibition at the Galerie Maeght and he contributed to the extremely deluxe edition of the *Apocalypse selon Saint Jean* with Bernard Buffet, *Jean Cocteau* and *Salvador Dalí*. He also illustrated *Le Bestiaire céleste* by Henry de Montherlant. In his own artwork he created in his drawings and paintings a halfway house between everyday objects and abstract signs. An admirer of *Lewis Carroll*, he composed an oneric tribute with the punning title *A Lys*. He died in Avignon.

**DEL RENZIO, TONI (1915–2007).** British artist and writer of Russian and Italian extraction, born Antonino Romanov del Renzio dei Rossi di Castelloni e Venosa in Tsarskoye Selo, St. Petersburg, Russia. At the time of the Revolution his family headed for Yalta and then Italy. He deserted from the Italian army and joined the Trotskyite faction in the Spanish Civil War. In 1938 he moved on to Paris where he met *Pablo Picasso, Benjamin Péret* and *André Masson*. Just before World War II he arrived in Great Britain. After a brief affair with *Emmy Bridgwater* he married *Ithell Colquhoun* in 1943. In the previous year she had helped with the financing of *Arson* and he also mounted an exhibition entitled *Surrealism* in London that brought him wider recognition. He was, however, at the center of bitter feud with *E. L. T. Mesens* and *Conroy Maddox* in 1943–44. In 1945 he designed posters for London Transport and went on to work for various fashion magazines. He was divorced in 1948 but remarried;
during the following decade was involved with the Independent Group and contributed to the 1956 exhibition *This Is Tomorrow*. He worked as a journalist, art and film director, actor and lecturer and in 1985 made the headlines when his second wife, Doris, gave birth to quadruplets. He continued with his artwork (paintings and collage) until shortly before his death, in Margate, Kent.

DELTEIL, JOSEPH (1894–1978). French writer born in Villar-en-Val in the Aude department in Languedoc-Roussillon. The son of a woodcutter and an illiterate mother, he was educated at the village school in Limoux and then at the Collège Saint-Stanislas in Carcassonne. His first novel, *Sur le fleuve Amour* (1922), brought him to the attention of Louis Aragon and André Breton and led to his publication in the new series of *Littérature* of a prose text, “Échecs” (X, 6–8) and three poems, “Vers en bois,” “Programme” and “Arétins” (XI-XII, 41–42). He was one of the signatories of the highly disrespectful pamphlet *Un cadavre*, which the nascent Surrealists brought out in 1924 to mark the death of Anatole France. In the first *Manifeste du surréalisme* he was lauded by Breton as one of those who had “fait acte de surréalisme absolu” (made a show of absolute Surrealism). The publication, however, of his *Jeanne d’Arc* (1925), for which he received the Prix Femina, incurred the wrath of Breton and his associates, even though its unconventional presentation of the national heroine made it a *succès de scandale*. Although he contributed a text devoted to “L’Amour” to the first issue of *La Révolution surréaliste* (28) and there was an exchange of correspondence between him and Breton in the fourth issue (32), Delteil’s revelation that he never dreamt prompted his exclusion from the movement. A serious illness in 1931 brought an end to his literary career in Paris but after the acquisition of a property near Montpellier, La Tuillerie de Massane, six years later, he was able to start writing again in the company of his wife, Caroline Dudley, and receive his friends who ranged from Henry Miller to the singers Charles Trenet and Georges Brassens, the painter Pierre Soulages and the actor Jean-Claude Drouot. He died in the house where he had lived for over 40 years.

DELVAUX, PAUL (1897–1994). Belgian painter born in Antheit in the province of Liège. Between 1920 and 1924 he studied archi-
Architecture at the Académie Royale des Beaux-Arts in Brussels but his ambition to be a painter was encouraged by his teachers and also the artists Frans Courtens and Alfred Bastien. He had his first solo exhibition in 1925. In the late 1920s and early 1930s his paintings started to feature the landscapes with female nudes for which he is famous; around 1933 his work also revealed the influence of Giorgio de Chirico’s “metaphysical” style, in which he had first taken an interest a few years previously. In the mid-1930s too something of René Magritte’s style began to rub off on him. Even if he did not regard himself as a Surrealist “in the scholastic sense of the word” (in M. Rombout, Paul Delvaux, 1990, 14), he joined the Belgian group in 1937. Street of the Trams (1938–39) is pervaded by a sense of the uncanny; the houses with their front walls removed resemble a stage set to reveal the naked women within completely exposed to the viewer’s gaze. In Pygmalion (1939) Delvaux reverses the mythical scenario: the title figure is a stone statue embraced by a living nude woman, but more frequently the men in his pictures are bowler-hatted representatives of the bourgeoisie. In the 1945 edition of Le Surréalisme et la Peinture (102) André Breton evokes Delvaux’s painterly universe as follows: “Delvaux a fait de l’univers l’empire d’une femme toujours la même qui règne sur les grands faubourgs du coeur, où les moulins de Flandre font tourner un collier de perles dans une lumière de minerai” (Delvaux has made the universe the empire of a woman, always the same woman, who rules with her heart over the inner suburbs where the windmills of Flanders turn a string of pearls in an ore-colored light). In the late 1950s he painted a number of nocturnal scenes featuring trains and a little girl. In 1959 he painted the first of a series of large-scale commissions, a mural for the Palais des Congrès in Brussels and six years later he took over as director of the Académie Royale des Beaux-Arts in that city. The Paul Delvaux Museum was opened in 1982 in Saint-Idesbald, Koksijde, housing the largest collection of his works in the world. He died in Veurne.

DE MONTPARNASSE, KIKI (1901–1953). Pseudonym of Alice Prin, a French artists’ model, cabaret singer, actress and painter born in Châtillon-sur-Seine in the Côte d’Or department. She was raised in poverty by her grandmother, who sent her at the age of 12 to Paris to
join her mother. She worked initially in shops and bakeries but at the age of 14 started posing for sculptors. She became a favorite model for a host of artists and in the 1920s was known as “the queen of Montparnasse.” Her partner for much of that decade was Man Ray who took hundreds of photographs of her, and she was the subject for one of his most famous works, *Le Violon d’Ingres*. She also appeared in nine short and experimental films, including Fernand Léger’s *Ballet mécanique* (1923) and Man Ray’s *Emak Bakia* (1926) and *L’Étoile de mer* (1928). In 1927 she had a very successful exhibition of her paintings at the Galerie au Sacre du Printemps. When her autobiography was published in translation in 1930 as *Kiki’s Memoirs*, it was immediately banned in the United States. During the 1930s she owned a cabaret in Montparnasse, *Chez Kiki*. She left Paris after the start of World War II and never lived there again. She died in Sanary-sur-mer, near Toulon, after years of drug and alcohol abuse.

**DENMARK.** Surrealism hit Denmark in the 1930s, thanks to the efforts of Wilhelm Freddie, Vilhelm Bjerke-Petersen, Ejler Bille and Richard Mortensen. Important paintings from that period include Freddie’s *Out in the Country* (1934) and his highly controversial *Sex Paralysis Appeal*, which was confiscated by the police in 1936, and Rita Kernn-Larsen’s *The Party* (1937). After World War II Surrealism gave ground between 1948 and 1951 to Cobra, in which Asger Jorn played a prominent role; his work is exemplified by *St. John’s Eve II* (1952). In true Surrealist fashion, however, he also initiated automatic drawings and cadavres exquis that he invited other artists to continue. More recently, Frank Antonsen and Malene S. Nielsen have been active in promoting Surrealism in Denmark; and in 2009 the Arken Museum of Modern Art in Copenhagen staged the exhibition *Triumph of Desire—Danish and International Surrealism*. See also GAMES; MARTINS, MARIA.

**DERAIN, ANDRÉ (1880–1954).** French painter born in Chatou, in the Yvelines department just outside Paris. He studied engineering at the Académie Camillo but also attended painting classes where he met Henri Matisse in 1898. Two years later he and Maurice de Vlaminck shared a studio but Derain’s studies were interrupted by a
spell in the army between 1901 and 1904. Thereafter he attended the Académie Julian and in the summer of 1905 worked with Matisse in Collioure before exhibiting at that year’s Salon d’Automne. It was at that time that the art critic Louis Vauxcelles first referred to them as the Fauves. In 1906 Derain was sent to London by the dealer Ambroise Vollard to paint a series of 30 paintings of that city. In the following year Daniel-Henry Kahnweiler purchased his entire studio. Derain moved to Montmartre to be near Pablo Picasso and his own work began to show signs of Cubist influence. He supplied woodcuts for Guillaume Apollinaire’s L’Enchanteur pourrissant (1909). His works were subsequently displayed in Munich in 1910, at the secessionist Der Blaue Reiter in 1912 and at the Armory Show in New York in 1913. He was called up for military service in World War I but immediately afterwards provided the illustrations for André Breton’s first collection of poems, Mont de Piété (1919), in which there is a text entitled “André Derain.” Derain was the subject of the essay “Idées d’un peintre” in Breton’s Les Pas perdus that brings out the artist’s analytical approach; Derain attached importance to “lyricism” in a painting and to the need to reproduce not just an object but the “virtue” of that object (in the old sense of the word). Derain is likewise discussed near the beginning of Le Surréalisme et la Peinture where there is a reproduction of Le Chevalier X (1914) but he quickly slipped off the Surrealist radar. He was at the height of his fame in the 1920s and was awarded the Carnegie Prize in 1928. In World War II, however, he stayed in Paris and was courted by the Germans; in 1941 he accepted an invitation to attend an Arno Breker exhibition in Berlin and after the war was branded a collaborator. He died in Garches in the Hauts-de-Seine department.

DER KEVORKIAN, GABRIEL (1932– ). French painter born in Paris. He made his appearance in the Surrealist ranks in La Brèche and was included in the exhibition L’Écart absolu in 1965, which was also the year of his first solo show. His work, in which strange forms and striking colors play prominent roles, subsequently featured in the Bulletin de liaison surréaliste. His titles include Guess or I Drive You Mad (1965), Infatuated (1967) and La Tour des solitudes qui sonnent trouble (The Tower of Solitude that Rings Trouble, 1970).
DERMÉE, PAUL (1886–1951). Pseudonym of Camille Janssens, Belgian writer, critic and editor born in Liège. He was a science student before becoming the editor of a review in his home town, Mosane. In 1910 he went to Paris where he met Guillaume Apollinaire, through whom he made the acquaintance of artists (Pablo Picasso, Juan Gris, Robert and Sonia Delaunay) and writers (Valery Larbaud and Max Jacob). He published in the reviews SIC and Nord-Sud in 1916–17. It was in a letter written to him in March 1917 that Apollinaire coined the word “surréalisme” to designate the new mode of literature. Having discovered the writings of Tristan Tzara, he helped to distribute the review Dada in France and was in return given the title of “Proconsul Dada.” He met and married Céline Arnauld and together with Le Corbusier and Amédée Ozenfant, published the journal L’Esprit Nouveau which came out between 1920 and 1925. With Eugène Courmont he published Les Affaires et l’Affiche about advertising theory; Dermée was particularly interested in poster design. See also ALBERT-BIROT, PIERRE; REVERDY, PIERRE.

DESIGN. “Of all the ‘isms’ in modern painting, only Surrealism connects with design” (Stephen Bayley, The Observer, Review section, 25 March 2007, 14). This comment was prompted by the exhibition Surreal Things: Surrealism and Design, held at the Victoria & Albert Museum, London, from March to July 2007. When its curator Ghislaine Wood announced details of the exhibition a few months earlier, she proclaimed: “Surrealism was responsible for some of the most visually intriguing objects of the 20th century. We hope to explore how Surrealism entered the world of design, creating a new visual language of modernity. It grabbed the popular imagination and is still tremendously powerful today” (in The Independent, 26 October 2006, 11). In that preview article Louise Jury explains: “The home and interiors became a very important motif representing the unconscious.” The entrance to the exhibition was dramatic, with curtains framing the set designed by Giorgio de Chirico for Sergei Diaghilev’s Le Bal (The Ball). André Masson, Joan Miró and others likewise designed stage sets. Surrealism and design were basically linked by their common preoccupation with objects. The display cabinets in the Exposition Surréaliste d’Objets at the Galerie
Charles Ratton in Paris in 1936 had already hinted at the style of the department store; and advertising and design were juxtaposed with the surreal in such exhibits as the *Aphrodisiac Dinner Jacket* by Salvador Dalí with glasses attached next to a bottle of *crème de menthe* and an ad for a bra. Surrealism has had an enormous influence on popular culture in general but as for its effect on design in particular, some of its more extreme expressions have tended inevitably to be toned down when used as a basis for versions produced for the real world. The *Mae West Lips Sofa* that Dalí and Edward James fabricated in 1938 as a three-dimensional response to the former’s 1935 painting, *The Face of Mae West (Usable as a Surrealist Apartment)*, has conceivably served as a witty model for some subsequent settees, for example, the Noguchi Free Form Sofa (1946). On the other hand, *Table with Bird’s Legs (La table aux pieds d’oiseaux)* (1939) by Méret Oppenheim, purpose-built for an exhibition of fantasy furniture, basically revives in a surreal manner the dead metaphor of “legs” of a table or chair, as did the slightly earlier stool that Kurt Seligmann fashioned for the 1938 International Surrealist Exhibition in Paris, *L’Ultrameuble*. Leonor Fini designed a chair that wittily incorporated a boned and laced corset into the seat. It was perhaps not just coincidence that when Elsa Schiaparelli launched her Shocking perfume in 1937, the bottle was in the form of the headless tailor’s dummy that was a favorite motif in the works of both Chirico and Guillaume Apollinaire—the bottle torso was apparently based on the body of Mae West, one of her clients. Elsewhere in his review, Bayley wrote: “The great adventure of industrial design was to see in manufactured goods the potential for poetry. The Surrealist interpretation was darker. It was always anxious and it was usually erotic.” Whereas design is ultimately concerned with the marriage between functionalism and aesthetics, Surrealism subverted this in favor of the realization of dreams or fantasy; thus telephone design has generally evolved in the direction of the sleek and the slim, the archetypal Surrealist version was the Dalí hybrid, *Lobster Telephone*. The links between Surrealism and architecture might also be explored via the furniture designs of Frederick J. Kiesler; some of them were featured in the yearbook of the American Union of Decorative Artists and Craftsmen (AUDAC), of which he was a founding member in 1930, but it
was not until the 1990s that a few were manufactured, including the aluminium Two-Part Nesting Table (1935). See also CHAGALL, MARC; DERMÉE, PAUL; FASHION; FRANCE; FREDDIE, WILHELM; GERZSO, GUNHER; GREAT BRITAIN; MARTINI, ALBERTO; MATTA, ROBERTO; TÀUBER-ARP, SOPHIE; TSCHUMI, OTTO.

**DESIRE.** In *L’Amour fou* André Breton described desire as “the sole motivating principle of the world, the only master that humans must recognize” but the Surrealists, like others before them, including Sigmund Freud, did not find it easy to define or analyze the phenomenon totally satisfactorily. Yet Freud undoubtedly drew attention, in works such as *Beyond the Pleasure Principle*, to the impulses at the core of desire. In the late 1920s and 1930s the theme of desire was often presented in conjunction with the search for its object, not exclusively the body of the beloved. Its potential, and its relationship with the more cerebral aspects of human life, are hinted at in words that Salvador Dalí proclaimed in 1931, “The culture of the mind will become identified with the culture of desire” (in *Surrealism: Desire Unbound*, 37). More recently, “Desire” was the title of a passionately filled text by Kajsa Bergh in the fourth issue of Arsenal: Surrealist Subversion (1989) that includes the following paragraph: “Desire is in reality the instant when the sky wants to lower itself so deeply down to the ground that the bodies disintegrate into themselves and when the sound of dripping that is heard is the eyes falling into the surface of the sea that gets a hundred years of memory out of only one second—the sea in which we are drowning, and which gives us birth at the same moment” (in Rosemont, 456). The importance of desire for the Surrealists was finally celebrated in the exhibition, *Surrealism: Desire Unbound*, at Tate Modern, London, in 2001–02; and at the beginning of her own essay, “Letters of Desire,” in the book that accompanied the exhibition, Jennifer Mundy points out: “The word desire runs like a silver thread through the poetry and writings of the surrealist group in all its phases” (11). See also BELLMER, HANS; BUÑUEL, LUIS; CARDENAS, AGUSTIN; COHEN-ABBAS, ODILE; DOMINGUEZ, OSCAR; DUMONT, FERNAND; EROS/EROTICISM; FREDDIE, WILHELM; GIACOMETTI, ALBERTO; LOVE; YUGOSLAVIA.
DESNOS, ROBERT (1900–1945). French poet born in Paris. After leaving school, he worked as a clerk but had his first poems published in *La Tribune des Jeunes* in 1917. He went on to bring out in 1919 *Le fard des Argonautes* and *Ode à Coco*, two longish poems in more or less regular verse that gave free rein to his aptitude for ribald humor and a sarcastic turn of phrase. Although that was also the year when he first met André Breton and Benjamin Péret, military service, mainly in Morocco, stopped his participating actively in Dada. He was, however, one of the leading lights of the Surrealist movement during its “heroic” period in the 1920s. He turned out to be the most adept in the sessions of hypnotic sleep, during which he adopted the persona of “Rrose Sélavy,” the alter ego of Marcel Duchamp; and the punning utterances he produced in a state of trance were published in *Littérature* as *Rrose Sélavy* in 1922. In the following year he published the collections *Langage cuit* and *L’Aumonyme* in which he assailed, dissected, distorted, subverted and recreated language in all manner of means. He turned to racy but poetic prose for *Deuil pour deuil* (1924), a mode he would also employ three years later in *La Liberté ou l’Amour!*, in which he chronicled the adventures of his two protagonists, Corsaire Sanglot and Louise Lame. In between he published the hauntingly lyrical poems of *A la Mystérieuse* (1926) and *Les Ténèbres* (1927), two collections inspired by unrequited love for the singer Yvonne George; the letters of her name form the initial letters of the lines of the poem “Infinitif” (*Corps et Biens*, 108) and her paranormal presence at his bedside over a period of three months during the winter of 1925–26 was transcribed in “Journal d’une apparition.” In 1926 André Masson illustrated C’est les bottes de sept lieues cette phrase: “Je me vois” and two years later Desnos teamed up with Man Ray for the film *L’Étoile de mer*, a title that reinforced the almost obsessive presence of marine and nautical images in Desnos’s writings since the very beginning of his career. In 1929 he attended a conference in Havana and acquired a host of records of Cuban music for his collection; he also had his first article published in *Documents*. In the following year he brought out *The Night of Loveless Nights* and wrote two film scripts, *Les Récifs de l’amour* and *Les Mystères du métropolitain*. As early as 1924 he had been working in journalism and advertising and this undoubtedly contributed to his exclusion from the Surrealist group, though Breton in
the Second Manifeste du surréalisme paid tribute to the role Desnos had played (Manifestes du surréalisme, 169–70). In 1930, the year Yvonne George died, he brought out Corps et Biens, an anthology of his poetry up to that point.

In 1931 Desnos entered into a relationship with Youki (Lucie Baudou) who at the time of their meeting was married to the painter Foujita. In 1932 he began his career in radio, under the tutelage of Paul Deharme, and one of his first great successes was the Complante de Fantomas, with original music by Kurt Weill (1933). In the following year he published the poems of Les sans cou and in 1936 set out to compose a poem a day, some of which were included in that year’s collection, Les Portes battantes. He received a commission in 1937 to write the libretto for a cantata composed by Darius Milhaud, Pour l’inauguration du Musée de l’Homme; they followed this up one year later with another cantata, Les Quatre Éléments. When World War II was declared, Desnos was called up and was taken prisoner in 1940 before managing to return to Paris. In 1942 he published Fortunes, an anthology of his work since Corps et Biens, followed in 1943 by Le Vin est tiré and État de veille. He had been involved in Resistance work, including membership of the Éditions de Minuit team, and was arrested by the Gestapo in February 1944, imprisoned in Compiègne and subsequently transferred to Buchenwald. In his absence, Contrée, Le Bain avec Andromède and 30 Chantefables pour les enfants sages were published later that year. A month after the end of the war he died in the concentration camp at Terezin. See also ELLOUET, AUBE.

DESSIN AUTOMATIQUE (AUTOMATIC DRAWING). This technique was regarded as the counterpart in the visual arts to the automatic writing that may be regarded as the starting-point of Surrealism. Its first exponents, circa 1924, were André Masson and Joan Miró. See also CRÉPIN, JOSEPH; ENTOPTIC GRAPHOMANIA; HARE, SUSY; HUGNET, GEORGES; LAGARDE, ROBERT; LAMBA, JACQUELINE; PAILTHORPE, GRACE; RIMINGTON, EDITH; ZÜRN, UNICA.

DHAINAUT, PIERRE (1935–). French poet and critic born in Lille but spent his childhood and adolescence in nearby Armentières. The
son of teachers, he too became a teacher in Dunkerque where he and his new bride Jacqueline had set up house in 1957. He came into contact with the Surrealists two years later; he was a friend of Jean Malrieu and shared many of his ideas. His first volume of poetry, _Mon Sommeil est un Verger d’Embruns_ (1961), was a response to the epigraph from John Keats, “He’s awake who thinks himself asleep.” This was followed two years later by _Secrète Lumineuse_. In 1969 Mercure de France brought out _Le poème commence_. His meeting in 1971 with Bernard Noël led to a reexamination of his writing and ultimately to a turning away from Surrealism. His spiritual quest took him in the direction of Buddhism and also the mythology and art of the Dogon people. He collaborated with various artists in limited edition publications and traveled extensively in France. His _Livre d’air et de mémoire_ (1990) was awarded the Prix Artaud and his other works of the 1990s include _Mise en arbre d’échos_ (1991), _Dans la lumière inachevée_ (1996) and _Paroles dans l’approche_ (1997). Since the turn of the millennium he has brought out _Introduction au large_ (2001), _Relèves de veilles_ (with Jacques Clauzel, 2001) and _Voix d’ensemble_ (2002). These later works display a calmer attitude in their celebration of the world. A colloquium, at which he participated, was organized in his honor in 2007 at the Sorbonne.

**DOMINGUEZ, OSCAR (1906–1957).** Born Oscar Manuel Dominguez Palazon, Spanish artist hailing from La Laguna, Tenerife. He moved to Paris in 1927 to work in the family banana-exporting firm. He went to art school and his early paintings, some of which contain memories of the Canaries, show the influence of Yves Tanguy and Pablo Picasso. He had his first exhibition in 1933 in Santa Cruz but it was after meeting André Breton and Paul Éluard that he joined the movement. He set about creating Surrealist objects, such as _Calculateur d’automate_ (1934) and _Arrivée de la Belle Époque_ (1936) and paintings of them (_Machine à coudre électrosexuelle_, from 1935). In 1936 he tried for the first time the technique of décalcomanie, calling his version “decalcomania with no preconceived object,” thereby implying its “automatic” nature: he called the results “desire transfers.” In 1938 he threw the glass that half-blinded Victor Brauner but also in that year he invented “lithochromisme,” a “mécanisme de pétification du temps,” and began a series of “cosmic” landscapes.
DONATI, ENRICO (1909–2008). Italian-American painter and sculptor born in Milan. He studied economics at the Università degli Studi in Pavia before moving to France and then in 1934 to the United States where he attended the New School for Social Research and the Arts Students League of New York. He had his first solo exhibitions in New York at the New School for Social Research in 1942 and the Passedoit Gallery two years later. It was at this period that he came into contact with André Breton, Marcel Duchamp, Roberto Matta, Yves Tanguy and other European Surrealists exiled in New York. In 1947 he helped to organize the International Surrealist Exhibition in Paris which included one of his paintings and two sculptures: his works were in the Salle des Superstitions; he and Duchamp designed the catalog cover. Having begun in an abstract mode (Souvenir de l’avenir and Nostalgie de l’espace). In 1939 he produced Calculs (Calculations), a series of paintings featuring leaning figures exemplified by La voyante.

Dominguez spent most of World War II in Marseille, working with the group La Main à Plume. He fabricated a set of collapsible sculptures with faces seemingly suffering from acromegaly (growth hormone excess) which may be a response to his own experience of growth problems. Dominant themes from 1943 onwards included revolvers, telephones and skipping girls with pony-tails. He broke with Breton in 1945 but he continued to be a supporter of “revolutionary” surrealism; in that year too he worked with Maurice Henry, Marcel Jean and others on a mural for the Sainte-Anne psychiatric center in Paris. His work revealed even more the clear influence of Picasso who shared his passion for women and bullfights. His marriage to Maud Bonneaud is reflected in the poems of Deux qui se croisent (1947). Although he had an important retrospective in Brussels in 1955, he seemed dissatisfied with his work and took his own life two years later. When his achievement is discussed by Breton in Le Surréalisme et la Peinture, the importance of his commitment to “automatism” is stressed. In the domain of sculpture Breton drew attention to Dominguez’s quest for “surfaces lithochroniques” (lithochronic surfaces) that are said to “open a window onto the strange world of the fourth dimension, constituting a kind of solidification of time.”
which later incorporated biomorphic elements, in the late 1940s he went through a Constructivist phase in which he developed a more calligraphic style and drew onto melted tar, for example; he was also associated with Lucio Fontana’s Spatialist movement. This led to his mixing paint with dust and his celebrated 1950s Moonscapes, works that gave rise to comparisons with Jean Dubuffet. In the following decade the fossil became a dominant theme of his artwork (e.g., the 1964 Red Yellow Fossil). In 1961 he had a major retrospective at the Palais des Beaux-Arts in Brussels.

Donati held various teaching and advisory posts, including a Visiting Lectureship at Yale University (1962–72). He died at home in Manhattan from complications after an accident when travelling in a taxi. Breton devoted several pages of the different editions of Le Surréalisme et la Peinture to him (1945 edition, 184–88) The picture selected to exemplify his work there is Nocturne. In the 1965 edition (196) there is a reproduction of the 1944 work Disait Giovanni di Paolo. For Breton, “son message est avant tout un message d’harmonie” (his message is above all a message of harmony) (198) and his closing remark there is the simple seal of approval: “J’aime la peinture d’Enrico Donati comme j’aime la nuit de mai” (I love Enrico Donati’s painting as I love the May night). His 1944 painting St. Elmo’s Fire, currently in the New York Museum of Modern Art, is one of his most famous works, with its strange organic formations and suggestions of underwater life.

DOTREMONT, CHRISTIAN (1922–1979). Belgian poet, theoretician and artist born in Tervuren, a few miles east of Brussels. At the age of 18 he took part in “L’Invention collective,” made contact with the Brussels Surrealist group and at the end of 1940 published his first collection of poems, Ancienne Éternité. In the following year he went to Paris, joined La Main à Plume and met Paul Éluard, Pablo Picasso and Gaston Bachelard. 1941 also saw the publication of two further poetic recueils, Souvenirs d’un jeune bagnard and Le Corps grand ouvert. He returned to Belgium in 1943, founded in Louvain the Éditions du Serpent de mer and brought out the poems of Nouës comme une cravate and L’Avant-matin (both 1944) and Lettre d’amour (1945). After being the joint editor of the weekly Le Ciel bleu in 1945, he launched his own review, Les Deux Soeurs, in the
following year. In its third and last issue (May 1947) he proclaimed the need for a “revolutionary Surrealism”; this gave rise to the group known as Le Surréalisme révolutionnaire, but it did not really catch on and the attempt made Dotremont extremely wary of the Stalinist line. In 1948 he was one of the founders of Cobra, the name of which he coined. Fascinated by the interrelationship of words and images, he produced “peintures mots,” blending his own snatches of poetry with visual material by the artists Asger Jorn and Jean-Michel Atlan.

Dotremont was employed as a sub-editor by Les Lettres françaises in 1949 but continued publishing poems and theoretical texts and also his painting career; his works from the late 1940s and 1950s included the poems of Jambages au cou (1949) and Les Grandes Choses (1953) and the novel La Pierre et l’Oreiller (1955). From 1962, however, he made a speciality of his form of “logogrammes,” works that combined in at least a semi-automatic way words, signs and images; these were published as Logogrammes I and II (1964–65). A similar inspiration lay behind his Typographismes (1971). He collaborated with Mogens Balle to produce Dessins-mots (1962) and the “poèmes-affiches” of L’Imaginatrice (1969) and with Atlan for Les Transformés (1972). Having represented Belgium at the Venice Biennale in 1972, in his final years he brought out the poems of Logbook (1975) and J’écris donc je crée (poèmes en 25 logogrammes, 1978). Both Traces (1980) and Grand Hôtel des valises, locataire: Dotremont (in collaboration with J.-C. Lambert, 1981) were published posthumously.

DREAMS. The Surrealists saw dreams as one of the most important ways of accessing the subconscious. Near the beginning of the 1924 Manifeste du surréalisme André Breton asserts: “C’est à très juste titre que Freud a fait porter sa critique sur le rêve. Il est inadmissible, en effet, que cette part considerable de l’activité psychique . . . ait encore si peu retenu l’attention” (It is quite right that Freud has analyzed dreams. It is inadmissible that this considerable part of our psychic activity should have received so little attention) (21–22). Indeed the state of “surréalité” itself was defined in that text in terms of “la résolution future de ces deux états, en apparence si contradic- toires, que sont le rêve et la réalité, en une sorte de réalité absolue, de surréalité, si l’on peut ainsi dire” (the future resolution of those
two states, apparently so contradictory, that are dream and reality, into a sort of absolute reality, of *surreality*, if one may talk in such terms) (24). As a result, from the opening pages of the first issue of *La Révolution surréaliste* onwards, dream-texts featured prominently in the Surrealist journals. That opening issue contained dreams by Giorgio di Chirico, Breton himself and Renée Gauthier. Breton’s collection, *Clair de terre* (1923), contains “Cinq rêves” alongside little prose-poems that they resemble to some extent and poems in verse. Paul Éluard, however, wished to maintain a distinction between poems and dream-texts: in *Les Dessous d’une Vie ou La Pyramide Humaine* (1926) he declared: “Il est extrêmement souhaitable que l’on n’établaisse pas une confusion entre les différents textes de ce livre: rêves, textes surréalistes et poèmes. Des rêves, nul ne peut les prendre pour des poèmes. Ils sont, pour un esprit préoccupé du merveilleux, la réalité vivante” (It is extremely desirable that one should not confuse the different texts in this book: dreams, surrealist texts and poems. Nobody can take dreams for poems. They are, for a mind preoccupied with the marvelous, living reality) (in *Le Poète et son ombre*, 103).

Breton carried out his most systematic investigation into dreams, or rather the relationship between dream and reality, in *Les Vases communicants* (1932). This book opens with a general survey of the state of the study of dreams, discussing, for example, *Les Rêves et les moyens de les diriger—Observations pratiques* by Hervey-Saint-Denis and the theories of Sigmund Freud and Henry Havelock Ellis, before analyzing two of his own dreams from 1931, employing Freud’s method of interpretation. In his examination of the first dream he finds nothing that cannot be explained regarding his activity in his waking hours. The second illustrated “the dream within the dream,” the purpose of which is to eliminate what is most real, most authentic. The title image of “the communicating vessels” serves to express the need for a constant exchange between the inner and outer worlds, interpenetration between the activity of the subconscious and the conscious areas of the psyche. See also ALEXANDRIAN, SARANÉ; BOIFFARD, JACQUES-ANDRÉ; BOUVET, FRANCIS; UN CHIEN ANDALOU; CORNELL, JOSEPH; CRÉPIN, JOSEPH; CRISE DE L’OBJET; CRUZEIRO SEIXAS, ARTUR DO; DELANGLADE, FRÉDÉRIC; ERNST, MAX; GERZSO, GUNThER;
GIRARD, GUY; JENÉ, EDGAR; JUNG, CARL GUSTAV; MATTA, ROBERTO; NEZVAL, VITEZSLAV; ONSLOW-FORD, GORDON; PARENT, MIMI; TZARA, TRISTAN.

DRIEU LA ROCHELLE, PIERRE (1893–1945). French writer born in Paris, who was wounded three times during World War I. He had already published the poems of Interrogation (1917) and Fond de cantine (1919) before contributing a number of poems and other texts to the first series of Littérature. Although he frequented Dadaist circles and took part in the “Procès Barrès” and signed “Un cadavre,” the notorious pamphlet that the nascent Surrealists wrote to mark the death of Anatole France, he did not really share their ideas. He had by then brought out the novel État civil (1921) and the essay Mesure de la France (1922), in which he compared decadent Old Europe to the emerging powers of the United States, Russia and China. In the August 1925 issue of La Nouvelle Revue Française he published a lengthy article entitled “La véritable erreur des surréalistes” in which he criticized them for adopting a political stance on the Moroccan War (Guerre du Rif). Very much a dandy, he remained a friend of Louis Aragon, Paul Éluard and Jacques Rigaut and dedicated his 1927 essay Le Jeune Européen to André Breton. In July of that year, however, he also published his third “Lettre aux surréalistes” in which he revealed the extent of his disappointment at their lack of action. He turned instead toward Fascism: his meeting in 1936 with Jacques Doriot, the leader of the newly formed Parti Populaire Français, would be decisive in this respect. In the meantime Drieu’s geopolitical views found expression in Genève ou Moscou (1928) and L’Europe contre les patries (1931); and the suicide of Rigaut influenced the writing of Le Feu follet (1931). Drieu’s satirical autobiographical novel Gilles (1939) offered a caricatural portrait of the Surrealists and of the aspirations and frustrations of a whole generation. He wrote a couple of plays, Charlotte Corday and Le Chef in 1944 but L’Homme à cheval (1943), in which a vanquished warrior undertakes a pilgrimage to a sacred site in Mexico, has been regarded as a spiritual testament. His role as a collaborator during World War II prompted his own suicide in 1945 when he heard that he was about to be arrested. He left behind a number of works that would be published posthumously; these include Récit secret (1958), Exorde.
DUCHAMP, MARCEL (1887–1968). French artist and chess-player born in Blainville, Normandy. He painted his first watercolors in 1902 and after his baccalaureate joined his artist brothers (Jacques Villon and Raymond Duchamp-Villon) in Paris. His works in the first decade of the new century showed his awareness of the transitions from Post-impressionism to Symbolism and the Fauves and thence to Cubism and Futurism (*Jeune homme triste dans un train* 1911). However, his *Nu descendant un escalier no. 2* (1912) that the Cubists had withdrawn from the Salon des Indépendants exhibition clearly demonstrated that he was taking his own path. He experimented with the non-dynamic representation of movement in works such as *Le Roi et la Reine traversés de nus vite*, *Vierge no. 1* and *Mariée* (1912) and *Broyeuse de chocolat no. 1* (1913); and the glass *Glissière* (1914).
revealed his doubts or suspicions about the future of “painting.” In 1915 he traveled to New York where he had a *succès de scandale* at the Armory Show. He met Man Ray and turned to the so-called “ready made” (in which he was content to add a signature to a manufactured object): the “classic” examples were Bicycle Wheel, Bottle Rack and the urinal that he baptized *Fountain* and exhibited under the self-deprecating pseudonym “R. Mutt.” The “ready made” paved the way toward the later Surrealist preoccupation with objects; though he thereby elevated his chosen everyday functional objects into non-functional artifacts fit for display in a gallery, he still seemed to want to celebrate the original humble artistry of their manufacture—with the result that they are imbued with a certain mystery. He also began work on his “Grand Verre” (Large Glass), *La Mariée mise à nu par ses célibataires, même* (The Bride Stripped Bare by her Bachelors, Even), an enterprise that would not be finished until 1923; it was a complex mechanical construct with manifest, if idiosyncratic, erotic overtones. During the same period he devised a feminine alter ego, Rrose Sélavy, who would be taken up by Robert Desnos. In 1920 Duchamp, Katherine Dreier and Man Ray set up the Société Anonyme, an organization to promote modern art; and with Man Ray he was at the forefront of the New York branch of *Dada*.

Duchamp returned in 1923 to Paris where he met André Breton, who recognized his achievements; he did not take part, however, in the everyday activities of the Surrealist group in Paris in the next few years and indeed largely abandoned art in favor of chess. In 1934 he published *Boîte verte* (Green Box), his notes that traced the conception and elaboration of the “Grand Verre.” He divided his time between France and the United States and indicated his fundamental accord with Surrealism by helping to organize the International Surrealist Exhibitions in Paris in 1938, New York in 1942 and Paris in 1947 and 1959. During World War II he met up again with the Surrealists who sought refuge in New York. In the postwar period his stature and influence expanded almost exponentially: he has been seen as one of the sources of Pop Art and Fluxus as well as Neo-Dada and New Realism. In the last two decades of his life he seemed content to produce a few drawings and prints; it was only after his death in Neuilly-sur-Seine in 1968 that it became clear he had been working in secret on a major project, the mixed media assemblage
or large-scale peepshow *Étant donnés*: 1. La chute d’eau, 2. Le gaz d’éclairage (Given: 1. The Waterfall. 2. The Illuminating Gas) that would be installed in the Philadelphia Museum of Art together with the “Grand Verre” and the Arensberg collection. In his *Entretiens* (221) Breton poses the rhetorical question, “. . . dans quelle catégorie ranger certaines oeuvres de Duchamp?” (Into what category should one place certain works by Duchamp?). Paradoxically both a precursor and, in his own way, a member of the Surrealist movement, Duchamp was undoubtedly one of its most enigmatic figures. He was an iconoclast but also a craftsman, a demolisher of Art but also a true artist. See also LEBEL, ROBERT; PAZ, OCTAVIO; SUQUET, JEAN; TAKIGUCHI, SHUZO.

**DUCORNET, GUY.** French artist and writer. He married Erika DeGre, who became better known as Rikki Ducornet. They spent some time in Constantine, Algeria, when Guy opted in favor of “cooperation” (the French equivalent of the Peace Corps). At an anti-Vietnam War demonstration in New York in 1967 they met by chance members of the Chicago Surrealist group and began their involvement with the movement. His publications include *Shazira Shazam and the Devil* by Erica Ducornet (1970) and *Le Punching-Ball & La Vache à Lait: La critique universitaire nord-américaine face au surréalisme* (1992) and more recently *Surréalisme et Athéisme* (2007).

**DUCORNET, RIKKI** (1943– ). Née Erika DeGre, American writer and artist born in New York. Her Cuban father was a professor of sociology; her mother became a television presenter. She “discovered” Jean Cocteau and Salvador Dalí at an early age and as a teenager read André Breton’s *Nadja* and began to appreciate the work of Max Ernst, Paul Éluard, Marcel Duchamp and Yves Tanguy. She attended Bard College and graduated with a B.A. in Fine Arts in 1964. She lived successively in North Africa, Canada and South America before settling with her then husband, Guy Ducornet, in the Loire Valley in France. She has collaborated on *Arsenal: Surrealist Subversion* and other publications of the group and took part in the 1976 World Surrealist Exhibition. She has also participated in the Phases movement. Her first volume of poetry was *From the Star Chamber* (1974) and her first novel, *The Stain*, came out 10
years later. Her subsequent novels included *Entering Fire* (1986), *The Fountains of Neptune* (1992), *Phosphor in Dreamland* (1995), *The Jade Cabinet* (1998) and *The Fan-Maker’s Inquisition: A Novel of the Marquis de Sade* (2000). She has also turned her hand to short stories, the collections *The Complete Butcher’s Tales* (1994) and *The Word “Desire”* (1997), as well as books for children. In 1993 she received the Lannan Literary Award in Fiction. Her lithographs, paintings and drawings have been exhibited in Buenos Aires, Mexico City, Coimbra, Berlin, Brno and Lille. She has illustrated books by Jorge Luis Borges and Robert Coover and has designed a tarot deck and, with Guy Ducornet, two Surrealist board games. Almost all her work is suffused with dark humor. She took up a teaching appointment in the Department of English at the University of Denver in 1989. See also HUMOUR NOIR; UNITED STATES.

**DUHAMEL, MARCEL (1900–1977).** French actor, screenwriter, translator and editor born in Paris. While he was in Istanbul after the end of World War I, he met Jacques Prévert; after their return to Paris, the house that Duhamel rented at 54 Rue du Château would become one of the main Surrealist bases in the capital: André Breton would describe it as “l’étrange demeure, en vérité” (to tell the truth, the strange dwelling); and Jacques Baron, in *L’An I du surréalisme*, added his memories: “Les réunions rue du Château étaient impayables. Aucune monnaie n’aurait pu régler l’addition, tant la verve y était fastueuse. Là régna l’esprit de fête. C’était l’envers du bon sens. Ce fut une halte dans le coin le plus affranchi du monde. On y était, sans difficulté, en pensée surréaliste. Je n’ai jamais entendu mieux parler le langue de l’humour que rue du Château, comme on dit qu’on parle le meilleur français en Touraine” (The gatherings in the Rue du Château were priceless. No money could have paid the bill, the eloquence there was so sumptuous. A party spirit prevailed there. It was the opposite of common sense. It was a sojourn in the most liberated spot on the planet. There you were, with no trouble at all, immersed in a Surrealist mode of thinking. I have never heard the language of humor spoken better than in the Rue du Château, in the same way that it is claimed that the best French is spoken in the Touraine). Duhamel took part in the “Recherches sur la sexualité,”
published in March 1928 in *La Révolution surréaliste* (XI, 32–40), but quietly drifted away from the movement.

At the end of the decade Duhamel began working behind the scenes at Pathé-Nathan studios before moving to the German company Tobis Klangfilm, for whom he adapted the dialog of over 100 American films. He turned to acting, appearing in such films as *L'Affaire est dans le sac* (directed by Pierre and Jacques Prévert, 1932) and Jean Renoir's *Le crime de Monsieur Lange* (1936). A meeting with the playwright Marcel Achard in 1944 led to his discovery of two detective stories by Peter Cheyney that he subsequently translated; he suggested to Gaston Gallimard that they should be published in a new series, the *Série noire*, which he would edit until he died. Duhamel went on to launch other series for the Gallimard and Denoël publishing houses. He also translated books by Erskine Caldwell, Ernest Hemingway, Irwin Shaw and John Steinbeck, in addition to adapting a number of novels for the stage; these included James Hadley Chase’s *No Orchids for Miss Blandish*. His memoirs were published in 1972 under the title *Ne raconte pas ta vie*. He died in Saint-Laurent-du-Var.

**DUITS, CHARLES** (1925–1991). French writer born in Neuilly-sur-Seine to a Dutch father and an American mother. He went to the United States in 1940 and two years later, at the age of 17, met André Breton in New York. He started publishing in *VVV* texts that revealed the intensity of his stance of revolt. He broke briefly with his mentor before renewing contact after his return to France in 1947; during the interim he studied at Harvard University. His new friends in Paris included Sarane Alexandrian and Alain Jouffroy and he published his début novel, *Le Mauvais Mari*, in 1954. In the following 12 years a number of his texts appeared in *Les Lettres nouvelles*. He began taking an interest in a modern version of Gnosticism and experimented with peyote; though the physical results were to prove a disappointment, the episode was charted in *Le Pays de l'éclairement* (1967). In 1969 he brought out the essay *André Breton a-t-il dit passe*. He published a couple of erotic texts, *La Salive de l'éléphant* (1970) and *Les Miférables* (1971), and a Gnostic novel, *Ptah Hotep* (1971), that seeks to reconcile the sexual and the spiritual.
In *La Conscience démonique* (1974) he studied psychic activities that defied rational explanation. After *Nefer* (1978) he spent the next 10 years drafting a 5,000-page long text, *La seule femme vraiment noire*, but it did not find a publisher. After his death, however, *Fruit sortant de l'Abîme* (Fruit emerging from the Abyss) came out in 1993 and two years later a diary he had kept between 1968 and 1971 appeared under the title (taken from the Breton poem “Plutôt la vie”) *La vie le fard de Dieu*. The action of both *Ptah Hotep* and *Nefer* takes place on an Earth with two moons (Athenade and Thana) in antiquity. He has acknowledged the influence of the Indian epic the *Ramayana* and the *Arabian Nights*. He died in Paris and was buried alongside Marianne van Hirtum. See also DRUGS.

**DULAC, GERMAINE** (1882–1942). Née Charlotte-Élisabeth-Germaine Saisset-Schneider, French film director born in Amiens. She was the daughter of a cavalry officer and was raised by her grandmother in Paris. She studied art and music—she was particularly interested in opera. In 1905 she married an engineer-cum-novelist Marie-Louis Albert-Dulac who steered her toward journalism. She was an ardent feminist and became the editor of the French suffragette movement’s publication, *La Française*, for which she also served as the theater and cinema critic. In 1915 she and her husband formed a small production company, Delia Film, and she began directing innovative low-budget pictures. She made her mark with *La Fête espagnole* (1919) and her masterpiece, *La Souriante Madame Beudet* (1923), which established her position as a leading figure in the “impressionist” movement in French cinema. It was *La Coquille et le clergymen* (The Seashell and the Clergyman) from 1928, with a scenario by Antonin Artaud, that has generally been regarded as “surrealistic” or even the first Surrealist film. It was initially refused a certificate by the British Board of Film Censors, one of whose members claimed, “This film is so cryptic as to be meaningless. If there is a meaning, it is doubtless objectionable.” As in her other experimental films, she aimed here for “pure” cinema that would shun the influence of theater and literature, seeking instead to make films “according to the rules of visual music”; but this ultra-creative phase of her career came to a close with the introduction of the talkie. From the mid-1920s onwards, she helped to promote the creation of cinema...
clubs throughout France, and in the last 12 years of her life she took charge of newsreel production at Pathé and Gaumont, successively. See also GREAT BRITAIN.

DUMONT, FERNAND (1906–1945). Pseudonym of Fernand De-moustier. Belgian poet and lawyer born in Mons. He was educated at its Athénée Royal where he was a close friend of Achille Chavée, who would later say of him: “Je lui dois beaucoup. Il m’a appris, chose difficile parmi tant d’autres, l’élégance” (I owe him a lot. He taught me, one of so many difficult things, elegance) (in A. Miguel, Achille Chavée, 20). They met up again at the Université libre de Bruxelles in 1926, a couple years after Dumont enrolled there to study law. After graduation he married Christine de Bruycker. In 1931 he read the first Manifeste du surréalisme and, after writing to André Breton, met him in Paris in September 1933. Dumont and Chavée helped to set up firstly the Rupture group in 1934 and then, four years later, together with Marcel Lefrancq, the Surrealist group in Hainaut. In the meantime he had met in Brussels E. L. T Mesens and Paul Nougé. His text “L’Influence du soleil” appeared in the review Mauvais temps in 1935. He published his first collection, A ciel ouvert, in 1937 and the three tales of La Région du coeur in 1939. After his first marriage ended in divorce, he and Georgette Chamart were wed in 1939. He contributed to the first number of L’Invention collective that René Magritte and Raoul Ubac edited in February 1940. He went on to bring out Traité des fées in 1942 but it was also in that year that he was arrested, imprisoned and ultimately deported to Germany; he was a staunch opponent of Fascism. He died in Bergen-Belsen in March 1945. Several of his works were published posthumously: apart from texts that appeared in various reviews, they included La Liberté (1948), L’Étoile du berger (1955) and Dialectiques du hasard au service du désir (1979). The last named, for which Louis Scutenaire wrote the preface, was drafted between 1935 and the time of Dumont’s arrest; it consists of a mélange of theoretical reflections and incidents from everyday life and studies possible relationships between automatism, chance and desire.

Alfred Jarry and Antonin Artaud, he published his first poems in 1948 in the *review* *En marge*. Also in that year he met Jacqueline Senard in Normandy and followed her to Paris, taking with him the manuscript of *Derrière son double*, a text that was immediately acclaimed by André Breton when it was published by Le Soleil noir, with a frontispiece by Jacques Hérold, in 1950. Even before it appeared in print, Breton inserted Duprey into a new edition of the *Anthologie de l’humour noir*, hailing his work as “la plus neuve et la plus inspirée” (the newest and the most inspired) (op. cit, 1966, 577). In the first half of the 1950s Duprey turned to sculpture, taking lessons in wrought-iron work and fabricating aggressively jagged pieces. He also produced concrete reliefs that were exhibited at the gallery L’Étoile Scellée in Paris and then in shows featuring the work of the *Phases* group. In 1959 he resumed his writing career but was arrested and imprisoned for three weeks for urinating on the flame at the Arc de Triomphe as a protest against the Algerian War. After putting the finishing touches to the manuscript of *La Fin et la Manière*, which his wife went out to post to Breton, he hanged himself in his studio. It was eventually brought out in 1970 by Le Soleil noir, the publishers of his play *La Forêt sacrilège* six years earlier. The Éditions Christian Bourgois were responsible for his *Oeuvres complètes* in 1990; and a collection of previously unpublished poems, *Un bruit de baiser ferme le monde*, came out under the imprint of Le Cherche-Midi in 2001. See also SUICIDE.

**DUVILLIER, RENÉ (1919–2002).** French painter born in Oyonnax in the Ain department. He had his first exhibition in a prisoner-of-war camp. In the 1965 edition of *Le Surréalisme et la Peinture* (339–40) he is the subject of an essay bearing the curious title “Duvillier au tramail” (Duvillier at the trammel-net), in which André Breton claims: “Ceux qui connaissent Duvillier savent que nul ne s’est penché d’une manière plus ardente sur le spectacle de la nature, que nul ne continue à s’y montrer plus attentive et plus poreux, que nul n’en jouit advantage: il suffit de l’entendre parler de la montagne ou de la mer” (People who know Duvillier are aware that nobody has studied more ardently the spectacle of nature, nobody continues to be more attentive and porous to it, nobody enjoys it more; it suffices to hear him speak of the mountains and the sea) (339). In that...

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**EARNshaw, ANTHONY** (1924–2001). English artist and writer born in Ilkley, West Yorkshire, two months after his jeweler father died. In 1930, after the family shop went bankrupt, his mother and aunt took Tony and his brother to Redcar, where they lived for four years until they moved to Leeds. It was around that time that he discovered jazz. He left school in 1939 and for the next 25 years was employed in the heavy engineering industry as a turner, fitter and crane driver. In 1941 he struck up an important friendship with Eric Thacker; they had a mutual interest in poetry and were enthused by Arthur Rimbaud, whose work they read in Norman Cameron’s translations. By the last year of World War II, this had led them to Surrealism; in the catalog to the exhibition in the Leeds City Art Gallery, *A View From Back o’Town: Anthony Earnshaw: Work 1945–1987*, the artist claimed: “The spell of it [Surrealism] then cast remains a frisky imp haunting me to this day.” Whenever he could, he visited the London Gallery, run by E. L. T. Mesens, and he also started painting. With Thacker he wrote and illustrated two off-beat novels, *Musrum* (1968) and *Wintersol* (1971), and they co-devised a cartoon strip, *Wokker*, that appeared in *The Times Educational Supplement* in 1971–72. In those years Earnshaw had started teaching part-time at Harrogate School of Art and then Bradford Art School before being offered a fellowship at Leeds Polytechnic, where he taught between 1972 and 1985. Although he was a painter, graphic artist and self-styled armchair anarchist, he is more famous
for his boxed assemblages that he started making in the mid-1970s, influenced not only by Man Ray, Joseph Cornell and the poème-object genre that André Breton devised but also by the English tradition of social satire and whimsy. Earnshaw explained his intentions in this field as follows: “With regard to my boxed assemblages, which can be best understood as three-dimensional collages, it is my manner to lift two or more commonplace objects from their customary setting and by juxtaposing, give them a new poetic role to play: thereby banal reality is subverted. Humour, if not black, then at least charcoal grey, is the lever I use to upset the applecart.” Examples of his work include the mixed media constructions in box frame All at Sea (1995) and God Creating Eve (1997) and the boxed assemblage Elvis Presley, His Last Supper (1997). See also GREAT BRITAIN; HUMOUR NOIR.

ÉCRITURE AUTOMATIQUE (AUTOMATIC WRITING). In the first Manifeste du surréalisme (Manifestes du surréalisme, 31) André Breton describes the circumstances that led to his discovery of automatic writing: one evening in 1919, just before falling asleep, he was suddenly aware of a strange sentence, something like “Il y a un homme coupé en deux par la fenêtre” (There’s a man cut in two by the window) which was followed by a succession of similarly strange sentences. He set out to produce the conditions that would be conducive to such utterances and in that text he provides the famous “recipe” for their generation, a recipe that begins “Faites-vous apporter de quoi écrire, après vous être établi en un lieu aussi favorable que possible à la concentration de votre esprit sur lui-même. Placez-vous dans l’état le plus passif, ou receptif, que possible. Faites abstraction de votre genie, de vos talents et de ceux de tous les autres. . . Écrivez vite, sans sujet préconçu . . . ” (Have writing materials brought to you, after settling in a place that’s as favorable as possible to the concentration of your mind on itself. Put yourself in the most passive or receptive state possible. Disregard your genius, your talent and those of everyone else. . . . Write quickly, without a preconceived subject . . . ). To put his theory to the test, Breton enlisted the help of Philippe Soupault: the results of the experiment were the texts of Les Champs magnétiques and, to accompany the first Manifeste when it appeared in print, Breton published his own set of automatic
texts, *Poisson soluble* (*Soluble Fish*). In a sense Breton’s discovery of automatic writing marked the beginning of Surrealism. See also AUTOMATISME; BEAUTÉ CONVULSIVE; BOIFFARD, JACQUES-ANDRÉ; BRAUNER, VICTOR; CESARINY DE VAS-CONCELAS, MARIO; CHAVÉE, ACHILLE; DEGOTTEX, JEAN; FREUD, SIGMUND; HANTAI, SIMON; HARE, SUSY; HUG-NET, GEORGES; LACOMBLEZ, JACQUES; PICASSO, PABLO; POETRY; PSYCHOANALYSIS; SUBCONSCIOUS; WALPOLE, HORACE.

EFFENBERGER, VRATISLAV (1923–1986). Czech theoretician, writer and artist born in Nymburk in the Central Bohemian region. After leaving school in 1944, he followed university courses in chemistry, art history and aesthetics. He met Karel Teige in 1945 and in the following year joined the Czechoslovakian Film Institute. He took over effective control of the Prague Surrealist group after Teige died in 1951. For a while he had doubts about the continued relevance of the term “Surrealism” although he talked in terms of “the irrationality produced by a decadent rationality.” He was dismissed from the Film Institute in 1954 but continued to write plays and film scripts that highlighted the presence of the absurd in everyday life. Among the latter was *Surovostzivota a cynismus fantasie* (*The Rawness of Life and the Cynicism of the Fantasy*) which would eventually be published in 1984. (For many years most of his works were distributed by himself in manuscript form.) In the 1960s Effenberger talked in terms of “disintegrating” systems in opposition to those, including Surrealism, that were grounded in a quest for unity. Toward the end of that decade he was in touch with the group behind the review *L’Archibras* and subsequently regarded Vincent Bounoure as his chief contact in Paris. In 1969 he became the editor of the Surrealist magazine *Analagon*. Although he became a member of the Czech Academy of Sciences, he was removed from that body on political grounds in 1970. In the mid-1970s he expressed the view that contemporary life represented the end of a civilization (“Le Surréalisme et la civilisation contemporaine,” *Change*, 25, 1975, 115). In 1970 he had encouraged the Svankmajers to join the group; he later created a photographic “portrait” of Eva Svankmajerova in metaphoric terms as a gorge crossed by a bridge hewn from the living rock. His books include a monograph on Henri Rousseau (1963),...
EGYPT. In the 1930s and 1940s Egypt was arguably the most important country in the Middle East for Surrealism. Georges Henein started promoting Surrealism in Egypt in 1935 after his return from Paris. Two years later he set up the Art et Liberté group with the painter, Ramsès Younane, Fouad Kamel and Kamel-el-Talmessany; it also included Albert Cossery; it met on a daily basis in Tommy’s Bar in Cairo and organized exhibitions, and in 1939 published a bilingual illustrated booklet. Art et Liberté considered art the principal motivating force behind all revolutions, sought to promote the myth of childhood expressed in Mystère et mélancolie d’une rue by Giorgio de Chirico and indeed granted a privileged place to childhood and its insatiable curiosity. The group’s other periodicals and pamphlets included Don Quichotte, Al-Tattawar (Evolution), La Séance continue (The Session Continues) and La Part du sable (The Sand’s Share). For the last of these Henein’s co-founders were the poet Edmond Jabès and Ramsès Younane again. The two issues of its Cahiers published texts by René Char, Ghérasim Luca, Henri Michaux and Henri Pastoureau among others. See also EL ALAILY, IKBAL; KAR, IDA; MANSOUR, JOYCE; MILLER, LEE; SCHWARZ, ARTURO.

EL ALAILY, IKBAL (?–1984). Egyptian writer, granddaughter of the famous poet Ahmad Chawqi. In 1939 she met Georges Henein: it was love at first sight but because of parental opposition they did not marry until 1954. In the meantime they were central figures in the Egyptian Surrealist group. Among her contributions to its publications was “Portrait of the Artist as a Young Rabbit” but her magnum opus was her substantial 1945 anthology of German pre-Surrealist poetry and prose, Vertu de l’Allemagne (The Virtue of Germany). After her husband’s death in 1973 she devoted herself primarily to the promotion of his work, making sure that his unpublished writings came out and supervising new editions of his other texts. In the 1970s she also encouraged the youthful Arab Surrealist Movement in Exile.
ELLOUET, AUBE (1936– ). French artist born in Paris. The daughter of André Breton and Jacqueline Lamba, it was almost inevitable that she would be actively involved in the Surrealist movement, especially as she returned to France with her father after World War II. After her marriage in 1956 to Yves Ellouet, she became an artist in her own right, specializing in ecology-inspired collages which also bear witness to the influence of Max Ernst. She has had a number of solo shows, the first of which was in Tours in 1974, in addition to her participation in collective exhibitions. In recent years she has been involved in the making of a number of DVDs directed by Fabrice Maze devoted, respectively, to Robert Desnos, Yves Tanguy and both her parents.

ELLOUET, YVES (1932–1975). French painter and writer born in Fontenay-sous-Bois in the eastern suburbs of Paris. He studied applied arts and in 1955 met André Breton, who introduced him to his daughter Aube whom he married a year later. Despite his interest in Surrealism and his obvious links with the movement, he did not really participate in its group activities, though he was one of the 121 signatories of the 1960 “Déclaration sur le droit de l’insoumission” against the Algerian War. He worked for a time in printing while pursuing his artistic and literary careers; in 1959 he had his first exhibition of brightly colored “frescoes” (paintings on plaster), featuring symbolic figures. He was a friend of Charles Estienne but his artwork bears traces of the kind of Abstraction associated with Serge Poliakoff and Nicolas de Staël, in addition to figurative allusions to the landscapes and mythology of Brittany. In 1967 he brought out La Proue de la table, a so-called “journal intemporel” of poems, illustrated by his neighbor in Saché, Alexander Calder. This was followed in 1974 by Livre des Rois de Bretagne, a text that combines childhood memories of the province with myth, humor and eroticism. Falch’un was published posthumously in 1976 with a preface by Michel Leiris. An exhibition, Yves Elloüët, peintre-écrivain, was staged at the Hôtel de Ville in Tréguier, Brittany, in 1996. See also ELLOUET, AUBE.

ÉLUARD, NUSCH (1906–1946). Pseudonym of Maria Benz, second wife of Paul Éluard. She worked in Berlin as an actress and model
from 1923 until leaving at the end of the decade for Paris where she would meet her future husband; the marriage took place in 1934. Before then she secured walk-on parts at the Grand-Guignol theater in the Pigalle district. Between 1934 and 1936 she created a series of photocollages featuring female nudes. She also modelled at that time for Man Ray and Pablo Picasso. She remained in Paris during World War II working for the Resistance, though she did spend some months in 1943 with her husband at the psychiatric hospital in Saint-Alban where he was in hiding. She died tragically young.

ÉLUARD, PAUL (1895–1952). Nom de plume of Eugène-Émile-Paul Grinzel, French poet born in Saint-Denis. While convalescing from tuberculosis in a sanatorium in Davos, Switzerland, between 1912 and the start of World War I, he read poetry by Charles Baudelaire, Walt Whitman and Guillaume Apollinaire but also made the acquaintance of a young Russian woman, Helena Diakanova, known as Gala, whom he would marry in 1917. Prior to that he had published his Premiers poèmes before being called up for military service despite his poor health. In 1916 he published a collection of poems entitled Le Devoir that would be expanded to become Le Devoir et l’Inquiétude the following year. In 1918 Gala gave birth to their daughter Cécile and Éluard brought out his Poèmes pour la paix that gave expression to his pacifist views. In the early 1920s he met Louis Aragon, André Breton, Philippe Soupault and Tristan Tzara, became a member of the Paris Dada group and edited the review Proverbe. He continued to bring out collections of poetry: Les Animaux et leurs hommes, les hommes et leurs animaux (1920), Exemples (1921), Les Nécessités de la vie et les conséquences des rêves (1921), Répétitions (1922), Les Malheurs des Immortels (1922) and Mourir de ne pas mourir (1924). Between March and September 1924 he left Gala and Cécile in Paris and set off on a crazy journey that took him to the Caribbean, Tahiti, Australia, Asia and the Middle East, but he was back in time for the real launch of Surrealism at the end of the year.

In 1925 Éluard collaborated with Benjamin Péret on 152 proverbes mis au goût du jour and the following year saw the publication of two key collections, Les Dessous d’une vie ou la Pyramide...
humaine and above all Capitale de la Douleur, where surreal and conventional lyricism coexist in a marvelous and harmonious celebration of love, fraternity, the female body and the wider world, but one that is often tinged with expressions of despair, frustration and loss. His insistence in *Les Dessous d’une vie* that there should be no confusion between the different kinds of texts it contained (dreams, Surrealist texts and poems) had the potential to pose problems for other members of the group, especially his claim that poems are the consequence of “une volonté assez bien définie,” but he got away with it. In 1927 he was one of the Surrealists who joined the Communist Party. In 1929 he met Maria Benz (aka Nusch) and published *L’Amour la poésie* (a title given to him by Cécile when he read some of its poems to her); though this collection was dedicated to Gala, its poems chronicled the constant oscillation between presence and absence, light and shade, love and despair that culminated in the end of their relationship when Gala left Éluard in favor of Salvador Dalí. In 1930 he and Breton joined forces to write and publish the controversial *L’Immaculée Conception*, in one section of which they simulated a series of mental disorders; and in company with René Char they also collaborated on the poems of *Ralentir Travaux* (Slow Down Men at Work). In 1933 he was excluded from the Communist Party even though he took part in the Amsterdam-Pleyel conference. Nevertheless in the next two years he was involved in the Comité de vigilance des intellectuels antifascistes. In the meantime he brought out further important volumes of poetry: *La Vie immediate* (1932), *Comme deux gouttes d’eau* (1933), *La Rose publique* (1934), *Facile* (1935) and *Les Yeux fertiles* (1936). In 1936 he traveled to Spain for a Pablo Picasso retrospective and attended the International Surrealist Exhibition in London, for which he wrote *L’Évidence poétique* which contains the famous assertion, “Le poète est celui qui inspire bien plus que celui qui est inspiré” (The poet is he who inspires much more than he is inspired). He teamed up again with Breton to write both *Notes sur la poésie* (1936) and *Dictionnaire abrégé du surréalisme* (1938) but their paths then started to diverge.

Shortly before World War II was declared in 1939, Éluard brought out *Donner à voir*, a miscellany containing poetry in both prose and verse alongside more theoretical and critical material. After the
defeat and occupation of France, he was active in the Resistance but he also continued writing and publishing: *Le Livre ouvert* and *Poésie et Vérité* (including the inspirational poem “Liberté”) in 1942. He played a prominent role on the Comité national des écrivains, zone nord, participated with Pierre Seghers and Jean Lescure in the preparation of *L’Honneur des poètes* (1943), the famous anthology of Resistance poetry and rejoined, definitively, the Communist Party. He published clandestinely, using the pseudonym of Jean Du Haut, for example, *Sept poèmes d’amour en guerre* (1943) and for several months during the winter of 1943–44 was forced to go into hiding in a psychiatric hospital. In 1944 he was able to return to Paris in time for the Liberation and he brought out both *Les Armes de la douleur* and *Le Rendez-vous allemand*. In 1946 he published *Poésie ininterrompue* but was devastated by the death in November of Nusch. This tragedy marked the poetry that followed: *Le Dur Désir de durer* (1946), *Le Temps déborde* and *Corps mémorable* (both 1947). Perhaps in compensation, his politics became more militant and he brought out a collection of *Poèmes politiques* in 1948. To promote peace and liberty he traveled to Italy, Czechoslovakia, Poland, the Soviet Union and Greece. In 1949 he published *Une leçon de morale* and then, at a peace conference in Mexico City, he met Dominique, who would become his third wife and the Muse for *Le Phénix* (1951), poems of love reborn. His output remained prolific: the works of the last couple years also included *La jarre peut-elle être plus belle que l’eau?* and *Pouvoir tout dire* (both 1951). He died, however, on 18 November 1952. Among the works that came out posthumously mention should be made of *Poésie ininterrompue II* (1953), *Les Sentiers et les routes de la poésie* (1954), *Derniers poèmes d’amour* (1963), *Le Poète et son ombre* (1964), *Une longue réflexion amoureuse* (1966) and *Lettres à Gala, 1924–48* (1984). Arguably the movement’s finest poet, he was able to infuse his love poetry with myriads of bewilderingly beautiful Surrealist images, like the prophetic one of our planet viewed from space, “La terre est bleue comme une orange” (The earth is blue like an orange). See also RAY, MAN.

**ENTOPTIC GRAPHOMANIA.** An automatic method of drawing in which dots are placed at the site of impurities in a blank sheet of
paper and the dots are then linked by lines. It has been suggested that an algorithm should be employed to ascertain the order in which the dots should be joined. Entoptic graphomania was devised by Dolfi Trost during World War II and was intended to be a form of the “indecipherable writing” associated with surautomatism. See also COLQUHOUN, ITHELL.

ERNST, MAX (1891–1976). German artist born in Brühl, near Cologne. In 1909 he enrolled at the University of Bonn to read philosophy but quickly abandoned his studies. It was also in that year that he began painting, without receiving any formal instruction. By 1913 his work was included in Expressionist exhibitions. He served in the German army during World War I. When peace returned, he joined forces with Hans Arp and Johannes Baargeld to form the Cologne Dada group. In 1918 he married an art historian, Luise Straus, and two years later they had a son, Jimmy, who would become an artist too. The marriage, however, did not last very long. In 1919 Ernst visited Paul Klee and continued to experiment with collage, mixed media and block prints as well as paint; the influence of Giorgio de Chirico is discernible in the series of lithographs, Fiat Modes. In 1922 he moved to Paris where he met up with the Dadaists there (Tristan Tzara, André Breton, Paul Éluard and others). He illustrated two Éluard collections, Répétitions and Les Malheurs des Immortels, and had his first French exhibition at the Au Sans Pareil bookshop. Also in 1922 he painted and exhibited at the Salon des Indépendants Deux Enfants menacés par un rossignol and Au Rendez-vous des amis, a canvas that depicts the artist sitting on Fyodor Dostoyevsky’s lap and surrounded by a group of Dadaist friends, in a manner that owes something to the Raphael masterpieces The School of Athens and Disputà (Ernst’s own father, an amateur painter and a teacher in a deaf-and-dumb institute, had once produced a version of the latter). In 1925 he invented frottage, the results of which can be seen in the Histoire naturelle album (1926); a little later, with the help of Joan Miró, he pioneered the use of grattage as well as trying his hand at décalcomanie. In 1926 he and Miró also collaborated on stage designs for Sergei Diaghilev. In that year too he sparked controversy with his painting The Infant Jesus Being Spanked by the Virgin Mary in the Presence of Three Witnesses: André Breton,
Paul Éluard, Max Ernst. After his marriage in 1927 to Marie-Berthe Aurenche he went on to produce a trio of “romans-collages”—La Femme 100 têtes, Histoire d’une petite fille qui voulut entrer au carmel and Une semaine de bonté (1929)—and had a bit part in the 1930 film, L’Age d’or.

Ernst’s friendship with Alberto Giacometti was doubtless a contributing factor in his decision to turn his hand to sculpture in 1934 but he continued to paint; his important canvases from the 1930s include L’Ange du foyer (1937); in the following year Peggy Guggenheim acquired a number of his works. Angry at the exclusion of Éluard, he began to distance himself from the Surrealist group and went to the Ardèche with Leonora Carrington. At the beginning of World War II he was arrested by the French authorities as a “hostile alien” but was discharged after a few weeks, thanks to the intercession of Éluard and others. When the Germans occupied France, they also arrested him but he managed to escape and fled to the United States with Guggenheim, abandoning Carrington in the process. In New York he met up again with the Surrealists exiled there and contributed to their publications. Ernst and Guggenheim married in 1942 but within four years they divorced. Very shortly afterwards, in October 1946, in a double ceremony in Beverly Hills with Man Ray and Juliet Browner, he married Dorothea Tanning and they set up home in Sedona, Arizona. In 1948 he published the treatise Au-delà de la peinture (Beyond Painting) and also sculpted the figures of Le Capricorne series. In 1953 he and Tanning moved to the south of France but he was excluded from the Surrealist group for accepting the prize for painting at the Venice Biennale. He died in Paris and was buried in the Père Lachaise cemetery. Birds form one of the leitmotifs in his works and one of them, Loplop, became his alter ego. They appear in various guises in some of his most celebrated paintings, for example, The Robing of the Bride (1940) and Mythological Woman (1940). Other iconic pictures include Garden Airplane Traps (1925), La Joie de Vivre (1936), Europe After the Rain (1940–42), Euclid (1945); here, as elsewhere, dream (or hallucinations) and reality constantly coexist or merge to create a private universe in which images of forests, shells, crystals, jagged forms, moons and more surreal heavenly bodies are the stage on which memories, obsessions and anxieties feature among the leading players.
EROS/EROTICISM. The Surrealists, like Sigmund Freud before them, were quick to recognize and to hail the creative (and perhaps even potentially destructive) power of Eros. In L’Amour fou (45) André Breton quotes Freud’s exclamation, “D’Éros et de la lutte contre Éros!” (Concerning Eros and the struggle against Eros!) as he relates Eros and Thanatos to the solution of a problem posed for Alberto Giacometti by the head of the statue he was working on at that time and his own emotional turmoil. Earlier in that text (21) he had defined his concept, convulsive beauty, in the following terms, “La beauté convulsive sera érotique-voilée, explosante-fixe, magique-circonstancielle, ou ne sera pas” (Convulsive beauty will be erotic-veiled, exploding-fixed, magical-circumstantial, or will not be). Among the precursors, the most important figure, as far as the erotic is concerned, was undoubtedly the Marquis de Sade. Eros was celebrated most overtly in the eighth international exhibition that opened in December 1959 at the Galerie Daniel Cordier in Paris. At the start of the introduction he wrote, Breton made it clear that the Surrealists’ conception of eroticism had nothing to do with “la gaudriole” (bawdiness) that is rooted in inhibition. He pays tribute to the efforts of Georges Bataille to emphasize that the erotic should be seen as an “aspect de l’expérience intérieure, s’opposant à la sexualité animale” (aspect of the inner experience, as opposed to animal sexuality) (quoted in Le Surréalisme et la Peinture, 1965, 377).

For both Bataille and Breton, the notions of “l’interdit” (taboo, the forbidden) and transgression are crucial. The latter next cites H. Schwaller de Lubicz: “Si les sens de la pudeur et de l’esthétique doivent être niés en érotique, les sens de la vie et du sacré ne peuvent pas être niés sans, en même temps, provoquer la négation même de l’érotique” (If the senses of modesty and esthetics must be denied in the erotic, the senses of life and the sacred cannot be denied without at the same time provoking the negation of the erotic) (ibid., 380–81); and Breton even includes a quotation from Emmanuelle Arsan’s 1959 novel Emmanuelle: “Le seul art qui soit à la mesure de l’homme de l’espace, le seul capable de le conduire plus loin que les étoiles, comme les figures d’ocre et de fumée ouvrirent sur l’avenir les murs de ses cavernes, c’est l’érotique” (The only art that is commensurate with space-age man, the only one capable of leading him further than the stars, as the figures of ochre and smoke opened onto the future
the walls of his caves, is erotic art). Breton reminds visitors to the exhibition of Surrealism’s constant championing of eroticism, which he presents as the link between works as dissimilar as those of Marcel Duchamp and Giorgio de Chirico: in both cases it is a form of “érotique voilé.” At the end of the introduction Breton refers back to Alcide Bonneau’s preface to Nicolas Blondeau’s 1885 *Dictionnaire érotique latin-français*: The illustrations accompanying the article range from *Adam et Eve avant Dürer* by Eugenio Granell to Clovis Trouille’s *Mes funérailles*, from *L’évidence m’aime* by E. L. T. Mesens to Enrico Baj’s 1963 *Portrait*. In the second article devoted to Max Walter Svanberg in the 1965 edition of *Le Surréalisme et la Peinture* (242), Breton claims: “J’ai toujours pensé . . . qu’un certain scabreux, circonscrit au plan érotique, dont nous nous extasions dans certains rêves au point d’en garder la plus cruelle nostalgie au réveil, est tout ce qui a pu donner à l’homme l’idée des paradis” (I have always thought . . . that a certain element of the scabrous, restricted to the erotic plane, which sends us into ecstasy in our dreams to the point of our retaining the most cruel nostalgia when we awake, is all that has been able to give man an idea of paradise). See also APOLLINAIRE, GUILLAUME; BELLMER, HANS; BENAYOUN, ROBERT; BENOÎT, JEAN; BONA; BRAUNER, VICTOR; BRIGNONI, SERGIO; CINEMA; DESIRE; DUTS, CHARLES; ELLOUET, YVES; FASHION; FINI, LEONOR; FÜSSLI, JOHANN HEINRICH; GERBER, THEO; GERZSO, GUNTHER; GRAVEROL, JANE; HUGNET, GEORGES; JORGE NETO, LUIZA; KAPLAN, NELLY; Klapheck, Konrad; LOSFELD, ERIC; MANSOUR, JOYCE; MARTINI, ALBERTO; MASSON, ANDRÉ; MEDKOVA, EMILA; MIRO, JOAN; MOLINIER, PIERRE; MUSIC; OPPENHEIM, MERET; PICASSO, PABLO; PIERRE, JOSÉ; PIEYRE DE MANDIARGUES, ANDRÉ; SCHRÖDER-SONNENSTERN, FRIEDRICH; STYRSKY, JINDRICH; SVANBERG, MAX WALTER; TANNING, DOROTHEA; TOYEN; WOLS, OTTO.

ESPAGNOL, NICOLE (1937–). French poet born in Paris. She was a member of the main Paris group from 1959 until its dissolution 10 years later. Her contributions to *La Brèche* included a number of poems in the seventh issue (December 1964). More recently, she collaborated on *Le Cerceau* with Alain Joubert, Véronique Leblond,
Anne-Marie Beeckman, Pierre Peuchmard, François Leperlier and others. Her collection of poems *Little Magie* was published in 1983; more recently she has brought out *Suis-je bête?* (2002) and, with Joubert and Roman Erben, *L’Effet miroir* in 2008.

**ESTIENNE, CHARLES** (1908–1966). French art critic who was involved with the Surrealists in the 1950s, particularly in the organization of exhibitions. In 1946 he began writing for *Combat* before moving to *France-Observateur*. In 1950 he wrote a pamphlet, *L’Art abstrait est-il un académisme?*, followed three years later by a study of Paul Gauguin in which his quest took him, like Max Ernst, “au-delà de la peinture” (beyond painting). He also published *Van Gogh: étude critique* (Geneva: Albert Skira, 1953). In the February of that year *Médium* contained an excerpt from his article “Abstraction et surréalisme”; the same review would also publish, in January 1955, “Situation de la peinture en 1954,” the findings of an inquiry Estienne carried out with José Pierre. Two months later, in *Combat*, Estienne’s article “La peinture et le surréalisme sont d’aujourd’hui comme d’hier” appeared. In an essay entitled “Leçon d’octobre,” written in March 1954 and included in the 1965 edition of *Le Surréalisme et la Peinture* (337–38), André Breton praises the Manifeste “22,” published as a preface to the Second Salon d’Octobre held in the previous autumn and cites Estienne’s pronouncement about the moment when “l’intérieur de la vue sera devenu enfin l’extérieur de la vision” (the interior of sight will finally have become the exterior of vision) (338).

**ETHUIN, ANNE** (1921– ). French painter and poet born in Coteau. She moved to Paris in 1943 and started painting seriously six years later, when she exhibited at the first *Cobra* show in Copenhagen. In 1954 she and her husband Édouard Jaguer launched the journal *Phases*. In 1970 she began to make coated collages, e.g., *The Tables of the Law* (1976), some of which were featured in that year’s World Surrealist Exhibition in Chicago, at the *Surrealism Unlimited* exhibition in London two years later, not to mention the *Surrealism in 1978: 100th Anniversary of Hysteria* exhibition in Milwaukee, the *Diversité surréaliste* show in Paris in 1991 and many *Phases* exhibitions across the globe. A number of Surrealist poets, including Jean-
Louis Bédouin, Jean-Michel Goutier, Petr Kral, Gérard Legrand, Elisabeth Lenk and Arturo Schwarz have written prefaces for the catalogs of her solo shows. A collection of her coated collages, Regards obliques, with texts by Jaguer, was published in 1977.

ÉTRÉCISSEMENT. A method of composition in which parts of an original image are cut away in order to create a new image. It was devised by Marcel Mariën in the 1950s and may be regarded as the opposite process to collage.

FARLEY, ALICE (1951– ). American dancer and choreographer born in New York. She studied with Bella Lewitzky and Mia Slavenska at the California Institute of the Arts in Los Angeles and then with the Martha Graham and Alvin Ailey schools in New York. Her involvement with Surrealism commenced in 1973 in San Francisco. Her important and innovative choreographies and dances include “Fortunate Light,” with a company of dancers (San Francisco, 1974), “Brides of the Prism,” a solo dance concert (San Francisco, 1976) and “Surrealist Dance” (World Surrealist Exhibition, Chicago, 1976). For the last named, the program Alice Farley/Surrealist Dance contained a text entitled “Notes toward a Surrealist Dance.” Since then she has performed stilt-dances at anti-war demonstrations, served as consultant for the Cirque du Soleil in Montreal, designed magic illusions for Tokyo nightclubs and collaborated with Henry Threadgill of the Association for the Advancement of Creative Musicians. “The Atomic Thief in the Circus of Crime,” a late-night show at the Theater for the New City (New York, 1981), was constructed around a succession of often grotesque images, including a game of chance in a sand-pit, a trial in which a child is interrogated by frogs and a finale that sees a witch give birth to a shining sphere. “Anggrek: The Human Life of Plants” was dance theater with stilts performed at the Winter Garden at Battery Park City, New York, in 1988. The Alice Farley Dance Theater has toured extensively throughout the United States, Canada and the Caribbean.
FASCISM. This right-wing totalitarian movement, which played a major role in European politics between the two world wars, came to prominence initially in Italy with the rise to power of Benito Mussolini. It may also be regarded as the ideological driving force behind Francisco Franco and the Phalange movement in Spain; likewise Nazism was essentially the German variant but there the anti-Semitic aspect was even stronger. The Surrealists were almost without exception trenchant and resolute in their opposition to Fascism; the only ambiguous stance was that adopted by Salvador Dalí, who constantly courted controversy or notoriety in one way or another. In France the situation came to a head in 1934 with the Stavisky Affair and the February riots that brought down the government. The left-wing parties put aside their mutual antagonism to unite in mass action on 12 February that saw the Surrealists march side by side with the workers, trade unionists and members of the Communist, Socialist and Radical parties; in a sense this marked the birth of the Popular Front. The Surrealists launched Appel à la lutte (Call to the Struggle), which was signed by many leading intellectuals and called for a general strike. In the following month the Comité de vigilance des intellectuels antifascistes was formed; its activists included scientists like Paul Rivet, Paul Langevin and Pierre Joliot-Curie as well as writers and artists (Julien Benda, André Gide, André Malraux and Pablo Picasso, among others). There were, however, some French writers who espoused the Fascist cause; these included Robert Brasillach, Louis-Ferdinand Céline and Alphonse de Chateaubriant, not to mention Pierre Drieu de la Rochelle, whose erstwhile friendship with Surrealists such as Louis Aragon came to an end on these grounds. See also BAJ, ENRICO; BATAILLE, GEORGES; CAILOIS, ROGER; DUMONT, FERNAND; SCHUSTER, JEAN; SOUPAULT, PHILIPPE.

FASHION. The motif of the tailor’s dummy occurs frequently in poems by Guillaume Apollinaire and in paintings by Giorgio de Chirico. It was taken up by Max Ernst and in some of his works costume started to acquire a manifestly surreal quality: The Robing of the Bride (1940), for instance, replaces the woman’s conventional white dress with strange scarlet attire. Real models from the House of Worth feature in one of the more memorable sequences in the first
Pierre Prévert short, eventually known as Paris la belle. A number of photographers whose names are associated with the Surrealist movement, including Man Ray and André Kertész, at times found work in the fashion industry, particularly with magazines such as Vogue, for which Salvador Dalí designed some of the covers: for a time Vogue set out to look like a Surrealist magazine. As for the couturiers themselves, Elsa Schiaparelli collaborated with Jean Cocteau, Dalí and Alberto Giacometti for some of her “surrealist” designs in the 1930s, among the most celebrated of which are the Skeleton dress, with the white bones standing out from the black background of the fabric; and the Tear dress, in which the tears resemble open wounds. Dalí likewise devised hats for her: one resembled a giant shoe; another a huge lamb-chop. He also designed neckties. If in the Ceremonial Hat for Eating Bouillabaisse by Eileen Agar, made out of wood, plastic and shells, function was clearly eclipsed by aesthetics, famous couturiers like Yves Saint-Laurent and Karl Lagerfeld have sometimes sought to explore the possibilities of bringing surreal touches to their creations; and undoubtedly Surrealism has played its full part in highlighting the importance of the erotic in clothes: this was particularly true in the case of René Magritte.

The 2007 Lee Miller retrospective in London revealed her own experience from both sides of the camera: “One sketch shows a model pinned against a wall by a shower of daggers around her body, which is now viewed as a metaphor for a cut-throat fashion industry by experts, while a previously unseen picture Severed Breast from Radical Mastectomy depicts the body part which she found after it had been operated on in Paris, and photographed on a dinner plate with a knife and fork” (Arifa Akbar, The Independent, 23 April 2007, 18). In 2009 the Homage to Dalí exhibition at the Dalí Universe in London’s County Hall highlighted work by contemporary fashion designers: Dalí-inspired dresses by labels such as Modernist, Manish Arora and Bora Aksu as well as dresses by Julien Macdonald, Moschino and Sonia Rykiel. See also BLUMENFELD, ERWIN; DEL RENZIO, TONI; HUGO, VALENTINE; LIST, HERBERT; OPPENHEIM, MÉRET; SOUPAULT, RÉ; TABARD, MAURICE.
FEMME-FÉE (FAIRY WOMAN). The other characteristic representation of Woman for the Surrealists has been the “femme-fée.” André Breton has acknowledged that his personal ideal of female beauty was established in his adolescence when he visited the Gustave Moreau museum in Paris; like Joris-Karl Huysmans’s
protagonist, Des Esseintes, Breton was enthralled by Moreau’s depiction of figures such as Salomé. In *Nadja* he was intrigued by the way in which the “heroine” sought to portray herself as a latter-day Mélu sine. The “femme-fée” may be seen as a simultaneous conceptualization and incarnation of the marriage of *dream* and reality, in terms of which Surrealism itself has often been defined. In a sense the theme of the “femme-fée” was subverted from the inside by the variation, the “femme-sorcière” (woman as witch) that *Leonor Fini* celebrated. See also *FEMME-ENFANT; FÜSSLI, JOHANN HEINRICH.*

**FERDIÈRE, GASTON (1907–1990). French psychiatrist and poet.**

He worked under Professor Claude at Sainte-Anne before being associated with the group that brought out the review *L’Évolution psychiatrique*. He published several collections of poems, beginning with *L’Herbier* (1926), which was followed by *La Chanson fruste* (1927), *Ma sèble* (1931), *Paix sur la terre . . .* (1936), *Mère Jézabel* (1938) and *Le Grand Matin* (1945); he also brought out a critical monograph, *Jehan Rictus, son oeuvre* (1936). In 1935 he took part in the Congrès international pour la défense de la Culture. Two years later his thesis appeared, under the title *L’érotomanie. Illusion délirante d’être aimé*, but his unconventional views were a barrier to the pursuit of a career in academe. He thus became the senior consultant at the psychiatric hospital in Rodez where *Antonin Artaud* would be one of his patients between 1943 and 1946. At the same time Ferdière tried his hand at publishing, bringing out *La Place de l’Étoile* by his friend *Robert Desnos*; and although Artaud did not appreciate the electroshock therapy he received in Rodez, he was encouraged by Ferdière to start writing again. After 1948 Ferdière went into private practice and took a particular interest in the artwork of schizophrenics. He maintained contact with artists, including *Hans Bellmer* and *Unica Zürn*, who was one of his patients; indeed after meeting *Jane Graverol* at one of her exhibitions, she moved in with him. In 1978 he published a volume of memoirs, *Les Mauvaises Fréquentations.*

**FERRAZ, LEILA (1944– ). Brazilian artist and poet born in Sao Paolo.** In 1966 she was a founding member of the Surrealist group in her home town, and with her husband Sergio Lima took part in
meetings of the Surrealist group in Paris and helped to plan the International Surrealist Exhibition scheduled for Sao Paolo in the following year; some of her drawings and objects were featured in the exhibition. She also collaborated on the Brazilian Surrealist journal A Phala. After the Sao Paolo group disbanded in 1969, she took little further part in organized Surrealist activity.

FERRY, JEAN (1906–1974). Pseudonym of Jean André Lévy, French writer born in Capens in the Haute-Garonne department in southwest France. He worked in the French merchant navy before joining the film company Pathé-Nathan as a floor manager. He became a fervent admirer of the work of Raymond Roussel, however, and entered into contact in 1933 with the Surrealist group in Paris. He was also involved in the theater with Marcel Duhamel, Jacques Prévert and the Groupe Octobre company. During World War II he married Marcelle Ferry and took her surname. In 1950 André Breton supplied the introduction to Ferry’s collection, Le mécanicien et autres contes, and subsequently included it in La Clé des champs (256–69). He did likewise for Une Étude sur Raymond Roussel that Ferry published three years later; that Breton essay was entitled “Fronton-virage” (La Clé des champs, 218–43). Ferry hoped to be able to turn Fidélité (1953) into a film but this ambition was never achieved; he did, however, work on the screenplay for a number of films, including Henri-Georges Clouzot’s Quai des orfèvres (1947), Luis Buñuel’s Cela s’appelle l’Aurore (1955) and Georges Franju’s La Faute de l’Abbé Mouret (1970). He also edited a special issue of Bizarre (34–35) devoted to Roussel and wrote the foreword to Le Surréalisme au cinéma by Ado Kyrou. In the last couple of decades of his life he was associated with the Collège de Pataphysique. He died in Paris.

FERRY, MARCELLE (1904–1985 OR 1992). French poet. She was one of the new recruits to the Paris Surrealist group in 1932 but was also active in the Bucharest branch during the 1930s. “Lila,” as she preferred to be known, was a close friend of Mary Low. She had various partners, including Georges Hugnet and Oscar Dominguez, but eventually married Jean Lévy who during the occupation took her surname and became known as Jean Ferry. Her collection of poems,
L’Ile d’un jour, with illustrations by Yves Tanguy, was published by the Éditions Surréalistes in 1938.

FETICHISM. According to the original sense of the term, fetichism was the worship of fetiches (or fetishes, objects believed to have supernatural powers) or the attribution of religious or mystical properties to inanimate objects. By extension, it refers to sexual arousal or gratification from handling a fetich (e.g., women’s clothing) or a specific part of the body other than the sexual organs. In Surrealism, there is coverage of the history of the fetich and fetichism from the primitive to the absolutely contemporary; this is seen in particular in L’Art magique that André Breton and Gérard Legrand co-authored in 1957. It was customary for the Surrealists in their exhibitions to display examples of tribal art, including objects that were used as fetiches by their makers and original owners, alongside works by contemporary artists. In his private collection Breton possessed, for example, Hopi “dolls,” or kachinas. As far as the initial sense of the word is concerned, the art of Wifredo Lam, grounded in Voodoo, contains images that have to be viewed as fetiches; and regarding the second meaning, one of the hallmarks of the films of Luis Buñuel is the frequent reference to foot fetichism. See also GIACOMETTI, ALBERTO; MOLINIER, PIERRE; PARENT, MIMI.

FILM. See CINEMA.

FINI, LEONOR (1908–1996). Italian painter and writer born in Buenos Aires, Argentina (the land of her father); her parents divorced when she was only one year old and she was brought up in her mother’s native Trieste, where she was expelled from several schools on account of her rebellious behavior. In her early teens an eye disease forced her to wear bandages on both eyes, thus obliging her to live in a world of darkness for a time. This developed her inner vision and her capacity to fantasize. After recovering, she decided to become an artist. She had a painting exhibited in a gallery in Trieste when she was 17 and received a commission to paint portraits (including a minister’s family group) from dignitaries in Milan, where she had her first one-woman show (at the Galerie Barbaroux) in 1929. She became friendly with other Italian artists (Carlo Carra, Achille Funi...
and Arturo Tosi). In 1936 she moved to Paris, making a flamboyant entry into that city’s artistic circle, and met a number of the Surrealists (Georges Bataille, Salvador Dalí, Paul Eluard, Max Ernst, Man Ray) but she did not officially join the group even though her works were featured in some of its exhibitions; she was not interested in its constant theorizing but undoubtedly accepted many of its basic tenets. She was an embodiment of revolt and in her own way she pursued a feminist agenda: her paintings offered a female take on erotic fantasies, exemplified by the theme of rapacious women and their struggles; her protagonists tended to be Amazons, warriors and goddesses. After World War II her artistic activity diversified: in 1945 she did the illustrations for an edition of Juliette by the Marquis de Sade. Jean Genet joined her circle of friends in 1946, as did Victor Brauner a decade later. Although she is best known for her paintings, prints and drawings, she created stage designs for operas and ballets and in 1949 even created her own ballet to music by Benjamin Britten, Le Rêve de Leonor, which was choreographed by Frederick Ashton. She worked on the costumes for the Renato Castellani film Romeo and Juliet (1952) and two years later embarked on the Gardiennes series featuring shaven-headed women in hieratic poses. In 1956 she produced a series of drawings of witches which was followed up 10 years later by Le Fait accompli, dominated by the theme of the revolt of the “femme-sorcière” (witch-woman) against the power of the male. Sultans and magicians from the Thousand and One Nights (1976) is a set of color silkscreens and lithographs. Her obituary in The Times paid homage to her beauty, the erotic quality of her art and mentioned her legion of lovers whose names “read like a roll call of the literary and artistic talents of that brilliant age.”

FORD, CHARLES-HENRI (1913–2002). American writer, artist, filmmaker and photographer born in Brookhaven, Mississippi. He dropped out of high school but at the age of 16 launched his first magazine, Blues: A Magazine for New Rhythms (subtitled “A Bisexual Bimonthly”). He was also still a teenager when his first poem was published in The New Yorker. He then headed for Paris where he became part of Gertrude Stein’s salon; his circle of friends also included Djuna Barnes, Kay Boyle, Peggy Guggenheim and Man Ray. In 1932 he moved on to Morocco where he typed out Barnes’s
novel \textit{Nightwood}. With Parker Tyler he wrote an experimental novel, \textit{The Young and Evil} (1933), which anticipated the work of the Beat Generation after World War II. In 1934 Ford returned to New York City accompanied by the artist Pavel Tchelitchew, who would be his partner until the latter’s death in 1957. His friends in the metropolis in the late 1930s included George Balanchine, e.e. cummings, Julien Levy and Orson Welles, and he received visits from Cecil Beaton, Salvador Dalí and Leonor Fini. In 1936 he published \textit{A Pamphlet of Sonnets}, followed two years later by another volume of poems, \textit{The Garden of Disorder}, with an introduction by William Carlos Williams. In 1940 Ford and Tyler launched the \textit{journal View}, which promoted avant-garde art, especially Surrealism. In the 1940s he published further poetry that confirmed his reputation as America’s first Surrealist poet: \textit{ABC’s} (1940), \textit{The Overturned Lake} (1941), \textit{Poems for Painters} (1945), \textit{The Half-Thoughts, The Distances of Pain} (1947) and \textit{Sleep in a Nest of Flames}, with a preface by Edith Sitwell (1949). His poems often allude to artists and writers he admired but also draw on popular song and slang. In 1952 he and Tchelitchew returned to Europe and in 1955 Ford had an exhibition of his photographs, \textit{Thirty Images from Italy}, at the Institute of Contemporary Art in London. This was followed in 1956 by an exhibition of his drawings and paintings in Paris, with a catalog foreword by Jean Cocteau, whose multimedia work he had admired for many years. Ford went back to the \textit{United States} in 1962 and started his association with Pop artists and underground filmmakers. In 1965 he had an exhibition of “Poem Posters” at the Cordier & Ekstrom Gallery in Manhattan and a movie of the show was selected for the fourth International Avant-Garde Film Festival in Belgium. Over the years he continued to bring out further volumes of poetry: \textit{Spare Parts} (1966), \textit{Silver Flower Coo} (1968), \textit{Flag of Ecstasy} (1972), \textit{7 Poems} (1974), \textit{Om Krishna I: Special Effects} (1972), \textit{Om Krishna II: From the Sickroom of the Walking Eagles} (1981), \textit{Om Krishna III} (1982), \textit{Emblems of Arachne} (1986) and \textit{Out of the Labyrinth} (1991). He latterly bought a house in Nepal and set up a number of art projects there featuring the photography of Indra Tamang as well as his own work. He also lived for many years in The Dakota, the famous apartment building on Central Park West. In 2001 he published \textit{Water From A Bucket: A Diary 1948–1957} and in the same year was the subject of
the James Dowell and John Kolomvakis documentary *Sleep in a Nest of Flames*. He died in Manhattan in 2002 but there have been posthumous exhibitions of his work in London (2007) and Cologne (2008).

FOURIER, CHARLES (1772–1837). French utopian socialist born in Lyon. He proposed that in a harmoniously organized society attractions would be proportionate to destinies, an idea incorporated into one of André Breton’s most famous poems, the *Ode à Charles Fourier*, written at the end of his period of exile in the United States. Breton also makes frequent reference to Fourier in *Entretiens*. The title of the 1965 International Surrealist Exhibition in Paris, *L’Écart absolu*, was taken from one of Fourier’s sentences and expresses the great distance separating the Surrealist vision of life and art from the common one.

FOURRÉ, MAURICE (1876–1959). French writer born in Angers. Although he published some texts at the beginning of the 20th century, for example, his 1907 novella *Patte de bois*, he found fame late in life with the novel *La Nuit du Rose-Hôtel* (1950) that inaugurated the Gallimard “Révélation” series. André Breton wrote the preface in which he described the book as “une œuvre toute de ferveur et d’effusion” (a work that’s all fervor and effusion); this preface was later included by Breton in *La Clé des champs* (244–52). This breakthrough novel was followed in 1955 by *La Marraine du sel* and an intriguing Surrealist whodunit, *Tête de nègre* (1960), with its unusual mode of authorial intervention and echoes of the Grail legend and even of Lautréamont. This came out a year after Fourré’s death in his native city; his other posthumous work was *Le Caméléon mystique* (1981), a whimsical love story that is much more than a love story. In Fourré’s brand of magic realism, the lyrical prose is often interspersed with little poems. He was the subject of a 1978 study by Philippe Audoin, *Maurice Fourré, rêveur définitif*.

FRAENKEL, THÉODORE (1896–1964). French doctor and writer of Russian origin born in Paris. In 1907 he started at the Collège Chaptal where three years later he became a friend of André Breton and René Hilsum, sharing their love of poetry. Like the former, he met Jacques Vaché in Nantes during World War I and used him as
the model for Théodore Letzinski in his novella *Le Sanglant Symbole*. In 1917 he published a poem that was a pastiche of Jean Cocteau, “Restaurant de nuit,” in *SIC*. In July of that year he was despatched to Odessa on a medical mission but it was terminated by the Bolshevik Revolution. He completed his medical studies in 1920 but was already involved in Dada; for example, he acted in some of the playlets that Breton, Philippe Soupault and Tristan Tzara staged at that time and took part in the “procès Barrès.” He also contributed to the *review* that Paul Éluard edited, *Proverbe*. Fraenkel was one of the signatories of the tract “La Révolution d’abord et toujours” (*La Révolution surréaliste*, no. 5, 31–32) and together with Antonin Artaud and Robert Desnos drafted the “Lettre aux Médecins-Chefs des Asiles de Fous” (*La Révolution surréaliste*, no. 3, 29). On the whole, however, he preferred to remain on the margins of the Surrealist group in Paris and indeed broke with Breton in 1932 when he refused to sign the tract entitled “Pailleasse” against Louis Aragon. He devoted himself primarily to his medical career—his patients included Georges Bataille and Desnos. He took part in the Spanish Civil War and in 1943 joined the Free French forces in England and ultimately the Normandie-Niemen squadron, a fighter squadron of the French Air force, which fought on the Eastern Front. In 1946 he published a tribute to Desnos in *Critique* and in 1960 he was one of the signatories to the *Manifeste des 121* protesting against the Algerian War. His early friendship with Breton and Vaché was the main focus of his *Carnets 1916–1918*. He died of a cerebral hemorrhage and was buried, according to his wishes, in a common grave.

**FRANÇA, JOSÉ-AUGUSTO (1922– ).** Portuguese poet and art historian born in Tomar. He completed his education at the Sorbonne where he obtained a history doctorate. In 1947 he was one of the founders, with Mario Cesariny and Alexandre O’Neill, of the Surrealist movement in Portugal. In the early 1950s he edited the journal *Unicórnio* and ran the Galeria de Março. He taught at the Sociedade Nacional de Belas Artes and his publications include *Amadeo de Souza Cardoso* (1957), *Situação da Pintura Ocidental* (1959), *Dez Anos de Cinema* (1960), *La Lisbonne de Pombal* (1965), *A Arte em Portugal no século XX* (1974), *Le Romantisme au Portugal* (1975), *Cem Exposições* (1982) and *Os Anos 20 em Portugal*.
Between 1971 and 1996 he was the editor of the journal Colóquio/Artes and from 1980 to 1986 was the director of the Portuguese Cultural Center in Paris.

FRANCE. The Dada movement was rather slow to reach France; although it originated in Zurich in 1916, the first “official” Dada events in Paris had to wait until the arrival of Tristan Tzara in January 1920, despite the fact that Francis Picabia had taken up residence there in the previous year. In a sense Surrealism had already begun in October 1919 when André Breton and Philippe Soupault published one fragment of Les Champs magnétiques in Littérature. Paris has to be regarded not only as the birthplace of Surrealism but also as its heartland (or even its heart). It features in innumerable Surrealist works, in all genres. It is the real and eponymous “heroine” of the Pierre Prévert short that was initially going to be called Souvenirs de Paris ou Paris-Express when it was first mooted in 1928 but was eventually released as Paris la belle over three decades later. It was the décor of much of Louis Aragon’s ironically titled Le Paysan de Paris and of Philippe Soupault’s 1928 novel Les Dernières Nuits de Paris. Photographs of the city play prominent roles in the André Breton prose trilogy, Nadja, Les vases communicants and L’Amour fou; and Jean-Eugène Auguste Atget made his name with his photographs of all aspects of the city. Surrealists habitually oscillated between the quarters of Montmartre and Montparnasse, the twin poles that were linked in the title of Pierre Reverdy’s World War I journal, Nord-Sud. It was, however, the tiny medieval enclave, the Quartier Saint-Merri, that was “home” for Robert Desnos though Breton too regarded its Tour Saint-Jacques with more than affection, describing it as “le plus grand monument du monde à l’irrévélé” (the greatest monument in the world to the unrevealed) (L’Amour fou, 55). In the essay entitled “Pont-neuf” in La Clé des champs (275–83) he lyrically evokes not only the eponymous bridge but also the River Seine that it straddles, the Place Dauphine and all the historical and literary associations they possess. The Parisian Surrealist group with Breton at its head would be the principal driving force of the movement until his death, with the notable exception of the years of World War II when its leaders headed first for Marseille in the unoccupied zone in the south and thence for New York.
In Nadja Breton famously described the port of Nantes in Brittany as “peut-être avec Paris la seule ville de France où j’ai l’impression que quelque chose qui en vaut la peine peut m’arriver” (perhaps with Paris the only city in France where I have the impression that something worthwhile might happen to me). This kind of sentiment was shared by other members of the group (Jacques Baron, Claude Cahun, Max Ernst, Julien Gracq, Benjamin Péret, Jacques Prévert, not to mention their iconoclastic forebear Jacques Vaché). An exhibition, Le rêve d’une ville: Nantes et le surréalisme, was staged at the Musée des beaux-arts de Nantes from 17 December 1994 to 2 April 1995. It goes without saying, however, that many other places in France are evoked in Surrealist works, from the Manoir d’Ango in Normandy to René Char’s native Vaucluse, from Maxime Alexandre’s Alsace to Julien Gracq’s Anjou and the seascapes of Yves Tanguy’s Brittany. Moreover, the majority of the artists and writers associated with the Surrealist movement spent at least part of their lives in France; to include all their names in a See also appendix at the end of this entry would therefore be almost a tautologous exercise.

FRANCES, ESTEBAN (1913–1976). Spanish painter who was a member of the Paris Surrealist group in the years before World War II. He then went into exile in Mexico. In the 1945 edition of Le Surréalisme et la Peinture (149) André Breton described his modus operandi as follows: “Esteban Frances, après avoir distribué sans aucun ordre les couleurs sur une plaque de bois, soumet la préparation obtenue à un grattage non moins arbitraire à la lame de rasoir. Il se borne ensuite à préciser les lumières et les ombres. Ici une main invisible prend la sienne et l’aide à dégager les grandes figures hallucinantes qui étaient en puissance dans cet amalgame. Il nous découvre des paysages crépitants, nous guide le long d’une rivière mystérieuse aux eaux mordorées comme le Styx” (Esteban Frances, after distributing the colors without any order over a wooden board, submits the preparation thereby obtained to a no less arbitrary scraping with a razor blade. Next he confines himself to delineating the light and shade. At that point an invisible hand takes hold of his hand, helping it to release the astounding figures that existed in a potential state in the mixture. He reveals to us the crackling landscapes and guides us along a mysterious river with Styx-like golden brown waters). It was
doubtless in such a way that pictures such as *Composición surrealista* (1946) and *Abstract Landscape* (1963) were created.

**FREDDIE, WILHELM (1909–1995).** Pseudonym of Frederik Wilhelm Carlsen, Danish painter and sculptor born in Copenhagen. Although he studied briefly at technical college and the school of graphic arts of the Kunstakademi (Royal Danish Academy of Art) in Copenhagen, he was largely self-taught. In his search for a style he was influenced in the late 1920s by Constructivism and Kurt Schwitters before discovering Surrealism in 1929 by reading *La Révolution surréaliste*; at that point Giorgio de Chirico and Salvador Dalí became the major influences. In 1930 his painting *Liberty, Equality and Fraternity*, which he exhibited at the Charlottenborg Autumn Exhibition, introduced Surrealism to Scandinavia. In 1934 he met Vilhelm Bjerke-Petersen and became involved with the international Cubist-Surrealist exhibition in Copenhagen at Den Frie (The Free Exhibition) in the following January. In the early 1930s Freddie’s female nudes had an oneiric quality and when he sent a selection of his works to the International Exhibition of Surrealism in London in 1936, some (*Psychophotographic Phenomenon: The World’s Fallen*) were deemed pornographic by customs officials and despatched back to Denmark. His career was frequently dogged by such scandals: in both 1935 and 1937 the police removed some of his works from exhibitions in Copenhagen. He started making “objets-mannequins,” *Sex-Paralysappeal* (in one of which a woman’s head is placed between a picture-frame and a pair of plinths) and in 1937 a number of pieces were removed from his exhibition, “Sex surreal,” and deposited in the Institute of Criminology until 1963. He was imprisoned for 10 days “for insulting a foreign power” when one of his paintings associated Adolf Hitler with sexual perversion.

In 1937 Wilhelm Freddie moved to France (but did not meet André Breton until 10 years later) and by 1940 he was back in Denmark, designing costumes and sets for the ballet, *Triumph of Love*, performed in Elsinor. A similar theme was chosen for *Les triomphes et les mystères du plaisir* (1938–42). After painting anti-Nazi pictures, e.g., *Phénomène psychophotographique: Sabotage* (the bust of a bald man resembling Joachim von Ribbentrop), he was obliged in 1944 to seek refuge in Sweden, where he lived until 1950. In 1946 his
influence was discernible in the constitution of the Imaginist group in Malmo. In 1948 his painting moved in the direction of lyrical abstraction and he also started creating object-pictures (tableaux-objets). In the following year he organized a Surrealist event in Stockholm. In 1949–50 he and Jorgen Roos made two films, Definitive afslag pa anmodningen om et kys (Refus définitif d’une demande d’un baiser) which had also been the title of a 1940 painting and Spiste horizonter (Horizons mangés). In the 1960s and 1970s his work was marked by the themes of dreams, desire and angst. He at last began to receive official recognition: in 1970 he was awarded the Thorvaldsen Medal, Denmark’s highest cultural honor; three years later he was named a professor at the Kunstakademi in Copenhagen; he even received commissions to paint murals for public buildings there. In 1991 Per Mossin directed a video, A Mental State: The Works of Wilhelm Freddie, in which the artist looks back over his past.

FREEDOM. At the beginning of the fifth paragraph of the Manifeste du surréalisme (1924) André Breton declares: “Le seul mot de liberté est tout ce qui m’exalte encore” (The single word freedom is all that still thrills me); and indeed the history of the Surrealist movement is testimony to this claim. The final pages of the very lyrical Arcane 17, that Breton wrote 20 years later from a vantage-point on the Gaspé peninsula in Canada, are a response to news of the liberation of Paris; he is keen to point out the difference between liberation and liberty: the former is metaphorically presented in terms of recovery from an illness, the latter in terms of health. A few years later, in Entretiens (247), he was struck by the fact that so many of the great social revolutionaries (Claude-Henri Saint-Simon, Charles Fourier, Karl Marx, Friedrich Engels, Lenin) were the first to set limits on it. The Surrealists recognized, however, that Leon Trotsky had predicted that socialism would signify a leap forward from the reign of necessity into the reign of liberty. During World War II Paul Éluard chose the title “Liberté” for one of the most famous 20th-century French poems. See also CESARINY, MARIO; COBRA; FREUD, SIGMUND; GORKY, ARSHILE; GRÉNIER, SILVIA; JOUFFROY, ALAIN; LOSFELD, ERIC; NADJA; POLITICS.
FREUD, SIGMUND (1856–1939). Austrian neurologist and psychoanalyst, born Sigismund Schlomo Freud in Pribor, Moravia (now part of the Czech Republic). In his early infancy his parents moved to Leipzig before settling in Vienna. Freud entered the medical faculty there and graduated in 1881. Four years later he went to Paris where he studied under Jean-Martin Charcot before opening his own medical practice in Vienna. He is best known for his theories of the unconscious and for creating the clinical practice of psychoanalysis through dialog between the patient and doctor in which free association played a prominent role. He is also renowned for his theories about sexual desire and the interpretation of dreams. His many groundbreaking publications include Studies in Hysteria (with Joseph Breuer) (1895), The Interpretation of Dreams (1900), The Psychopathology of Everyday Life (1901), Three Essays on the Theory of Sexuality (1905), Totem and Taboo (1913) and Beyond the Pleasure Principle (1920). In 1938 he left Vienna for London to avoid further persecution from the Nazis in order “to die in freedom.”

Freud’s thought was crucial to the emergence of Surrealism; near the beginning of the 1924 Manifeste du surréalisme André Breton paid tribute to Freud’s study of dreams, and the subsequent presentation of automatic writing is heavily indebted to Freud’s method of free association. In Les Vases communicants (1932) Freud’s method of dream interpretation is employed in Breton’s analysis of his own dreams. At the end of the third Chapter of L’Amour fou (1937) Breton refers to Freud’s observations, entitled “D’Éros et de la lutte contre Éros!” in his reflections on Eros and Thanatos. In 1921 Breton even interrupted his honeymoon in the Tyrol in order to visit Freud in Vienna; although that first meeting was by no means an unqualified success, the two men continued to correspond with each other over the years. In Entretiens (264) Breton places Freud alongside the Marquis de Sade and Charles Fourier as “three great emancipators of desire.” See also BATAILLE, GEORGES; UN CHIEN ANDALOU; DEATH; KAHLO, FRIDA; MASSON, ANDRÉ; MATTA, ROBERTO; PAILTHORPE, GRACE.

FREYTAG-LORINGHOVEN, ELSA VON (1874–1927). German poetess and artist who was abused by her father, a mason, in her...
childhood. She studied art in Munich before marrying, in 1901, a Berlin-based architect, August Endell. In the following year she began an affair with one of his friends, Philip Grove (aka Felix Paul Greve), and the three of them went to Palermo in 1903 before moving on to Switzerland, France and ultimately the United States. After a divorce, she married another German, Leopold Freiherr von Freytag-Loringhoven in 1913: in New York she became known as “the dadaist Baroness von Freytag-Loringhoven”; many even regarded her as the first New York Dadaist. At the end of World War I she was one of the regulars at the soirées hosted by the Arensbergs in New York. She dressed eccentrically, worked as an artists’ model and was the subject of a film that Man Ray and Marcel Duchamp made in 1921, The Baroness shaves her Pubic Hair. Influenced above all by the latter’s readymades, she began creating her own art, including a bizarre portrait of Duchamp (c. 1919), which captures some of the spirit of his work and has as its centerpiece a head of the artist which is partly in the style of a tribal mask. This work was rediscovered in 1996 by the Whitney Museum. She was mentioned in Ezra Pound’s Cantos but was a poet in her own right, having 20 poems, of a proto-surreal kind, together with a dozen essays and notes published in 1918 in The Little Review; she was likewise published in transition. She returned to Berlin in 1923 where her very avant-garde poetry became all the rage, performed by Else Lasker-Schuler. She embarked on an affair with the novelist Djuna Barnes who, along with other friends such as Peggy Guggenheim, helped her to buy an apartment in Paris where she was found gassed on 14 December 1927. Her work could be profoundly sacrilegious: the assemblage God (1917 or 1918), which she made with Morton Schamberg, was a plumbing trap or section, suggesting obvious similarities with the notorious Fountain by R. Mutt (aka Duchamp). Her Cathedral (1918), a single piece of splintered roofing shingle, though it points skyward like a Gothic spire, is anything but awe-inspiring. Duchamp famously said of her: “She’s not a futurist. She’s the future.”

FROTTAGE. A method of composition in which a “rubbing” is made with a pencil or similar drawing tool over a textured surface. The result can either be left as it is or used as the inspiration for further
development. It was invented in 1925 by Max Ernst. See also KAMROWSKI, GÉROME; OELZE, RICHARD.

FUKUZAWA, ICHIRO (1898–1992). Japanese painter born in Fukuoka. In 1918 he enrolled at Tokyo University to study literature but turned instead to sculpture and was taught by Fumio Asakura. He traveled to France in 1924 and began to take an interest in Renaissance art and the Flemish Primitives. By the end of the decade it was the work of Max Ernst and Giorgio de Chirico that was the major influence behind his paintings, e.g., Another’s Love and Science Blinds Beauty, both from 1930. He submitted 37 Yoga (Western-style paintings) to the first exhibition of the Dokuritsu Bijutsu Kyokai (Independent Art Society) in 1931; and the collages he produced in the years that followed were likewise Surrealist in style. It was also in 1931 that he returned to Japan. In 1939 he set up the Bijutsu Bunka Kyokai (Association Art-culture) that brought together artists with Surrealist affinities. In 1941 he was suspected of pro-communist sympathies, arrested and kept in police custody for six months. His paintings in the years immediately after the end of World War II suggest a sense of disorder and reflect the experience of war and defeat, but it was also a period when he was campaigning for the democratization of the Japanese art world: in 1946 he was a founding member of the Japan Art Association. In 1952 he commenced a series of journeys to Latin America, Europe and the United States; a highlight was a solo exhibition at the Sao Paulo Modern Art Museum in 1953. After his return to his homeland in 1954, his paintings were increasingly dominated by Japanese mythology and the theme of Hell as he developed an animated expressionistic style that relied on the use of vivid colors. He was awarded the Grand Prize in the Japanese section of the 1957 Japan International Art Exhibition and in the following year exhibited at the Venice Biennale. The Fukuzawa Ichiro Memorial Gallery was completed in 1995.

FUMAGE. A technique devised in 1937 by Wolfgang Paalen: it involved the depositing of traces of smoke from a candle or kerosene lamp on canvas or paper. The smoke and soot created evocative patterns. It was subsequently employed by Salvador Dalí who called it
sfumato. Both men used it as a basis for their oil paintings; it thus served as a source of inspiration that had affinities with automatism. See also KAMROWSKI, GÉROME.

FÜSSLI, JOHANN HEINRICH (1741–1825). Aka Henri Fuseli, Swiss painter born in Zürich, the son of artist and writer Johann Caspar Füssli. Having studied theology, he was ordained as a pastor in 1761 but was obliged to give up his post in the following year after publishing a pamphlet with his friend Johann Caspar Lavater. In 1764 he moved to London where he eventually met Joshua Reynolds, who encouraged him to abandon writing and translating in favor of painting, the subject of his studies in Rome between 1770 and 1778. He returned to Zürich in 1779, but after his request for the hand of Anna Landolt, a niece of Lavater, was rejected by her father, he returned to London. His reputation as an artist was established in 1781 by his painting The Nightmare, a subject embodied in the form of a woman and doubtless inspired by his passion for Anna. In the same year he also provided the illustrations for the French edition of Lavater’s Physiognomische Fragmente, ideas he would introduce to William Blake, with whom he became friendly in 1787. In the following year he married Sophia Rawlins whose portrait he would subsequently paint on numerous occasions, works in which his obsession with the hair was very evident. After his election to the Royal Academy in 1790, he spent most of the following decade and beyond on a cycle of paintings inspired by John Milton’s Paradise Lost: among the best-known is L’expulsion du paradis (1802). Between 1810 and 1825, however, he specialized in two types of portraits that to some extent herald, respectively, the Surrealists’ femme-enfant and femme-fée: the first of young girls, the second a series of erotic fantasy women. In 1818 he finished his Aphorisms, Chiefly Relative to the Fine Arts, a text on which he had been working on and off since 1788. Among his other important paintings mention should be made of Death of Oedipus (1784) and the The Night-Hag Visiting the Lapland Witches (c. 1796).

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GAMES. One of the more sociable features of Surrealist group activity was the playing of games, particularly ones they devised themselves.
The earliest and most famous was the *Jeu du cadavre exquis* that resulted in the random creation of unusual verbal or visual images. In the 1950s the “Jeu de l’un dans l’autre” pushed metaphor to the limits, demonstrating that it is possible to find means of comparing virtually any two phenomena. From time to time other games emerged; in 1974 in Chicago “Time Travelers’ Potlatch” was invented and played by Hilary Booth, Nancy Joyce Peters, Penelope Rosemont and Debra Taub: it involved the choice of presents for historical or fictitious personages, should one ever have the chance to meet them. In 1994 the Stockholm Surrealist group invited the newly founded Leeds group to take part in the game of “The New Man,” which involved the exploration of urban space in search of poetic evidence of utopian vision. Following on from this, between April and August 1995, the Leeds group played the “Game of Slight Disturbance”: using found objects symbolizing individuals in the group, each participant built a composite object—a self-portrait—which was placed somewhere in the Leeds city center to interrupt the daily routine of passersby. It operated on many levels, however, including the subjective relationships between objects and places, the intersubjective relationships between individuals within the group, and the nature of “lost” and “found” and of absence and presence. In 2006 members of the Paris and Chicago groups participated in the international “Swan Constellation” game. See also FRANCE; GREAT BRITAIN; SWEDEN; UNITED STATES.

**GARCIA LORCA, FEDERICO** (1898–1936). Spanish poet and dramatist born in Fuentevedra, near Granada, the city to which his family moved in 1909. He attended secondary school there and studied for a while at its university before moving in 1909 to the Residencia de Estudiantes in Madrid. It was there he met Luis Buñuel and Salvador Dalí. Also in Madrid he made the acquaintance of the director of the Teatro Eslava, Gregorio Martinez Sierra, who encouraged him to write his first play, *El maleficio de la mariposa* (1919–20), a verse play about the impossible love between a cockroach and a butterfly that was met with derision by its first audiences. This subsequently led him to claim that Mariana Pineda (1927) was his first play, especially as it opened to great acclaim when it was staged in that year in Barcelona, with a set designed by Dalí. Lorca enjoyed similar success with his first collections of poetry,
Canciones (Songs) and Romancero Gitano (Gypsy Ballads) (1928). Public fame coincided, however, with growing anxiety about his homosexuality; and his relationship with Dalí was put under severe strain by the latter’s collaboration with Buñuel on Un chien andalou that Lorca curiously construed as an attack on himself. In 1929–30 his family arranged a lengthy stay in the United States for him; he stayed mainly in New York where he studied briefly at Columbia University: one outcome was the experimental collection Poeta en Nuevo York. After his return to Spain, he was appointed in 1931 director of the Teatro Universitario la Barraca, a student touring company. It was during that period that he wrote his best-known plays, Boda de Sangre (Blood Wedding), Yerma and La casa de Bernarda Alba (The House of Bernarda Alba). He left Madrid for Granada just three days before the start of the Spanish Civil War in 1936; he was soon arrested and it is presumed that he was shot and killed by nationalist militia on 19 August 1936 though the precise motives and circumstances remain unclear to this day. His work was banned in Spain until 1953 when a censored Obras Completas (Complete Works) were published. His membership of the Surrealist group might have been sporadic but Lorca was undoubtedly intrigued by Surrealism’s aspirations; in a lecture he gave on 26 October 1928 entitled “Sketch de la nueva pintura,” he claimed that “the Surrealists begin to emerge, devoting themselves to the deepest throbbings of the soul. Now painting liberated by the disciplined abstraction of cubism... enters a mystic, uncontrolled period of supreme beauty” (in C. B. Morris, Surrealism in Spain, 50).

GARRO, ELENA (1920–1998). Mexican writer born in Puebla of a Spanish father and a Mexican mother. Although the theme of the clash between illusion and reality was a feature of many of her works, it was only during the period of her marriage to Octavio Paz between 1937 and 1959, especially when they lived in Paris after World War II, that she had direct contact with members of the Surrealist group around André Breton. She went on to write over 40 books, the first of which, Los recuerdos del porvenir (Recollections of Things to Come) (1963), was described by Carlos Fuentes as one of the most important Mexican novels of the 20th century.
GASCOYNE, DAVID (1916–2001). British poet and translator born in Harrow. He was the son of a bank manager and was educated at Salisbury Cathedral School and Regent Street Polytechnic in London where he met George Barker. He was extremely precocious: he published his first volume of poems, *Roman Balcony* (1932), when he was just 16; by the age of 20 he had also brought out the largely autobiographical fiction *Opening Day* (1933), a further volume of poems, *Man’s Life is This Meat* (1936) and, with Humphrey Jennings, a set of translations of poems by Benjamin Péret, *Remove Your Hat* (1936), not to mention his little study *A Short Survey of Surrealism* (1935), with a dust jacket designed by Max Ernst, which is generally regarded as the first significant book on Surrealism in English. In 1933 he went for the first time to Paris where he met Cyril Connolly, Paul Éluard and Salvador Dalí and visited the studios of S. W. Hayter and Ernst; during a return trip two years later he came face to face with André Breton. His translation of the latter’s *Qu’est-ce que le surréalisme?* came out under the title *What is Surrealism?* in 1936, the year that he curated (with Roland Penrose and Herbert Read) the International Surrealist Exhibition in London. He was arguably the English writer of the first half of the 20th century who was most influenced by contemporary French poetry. This led to a change in his own style; whereas *Roman Balcony* bore witness to the influence of Imagism, *Man’s Life is This Meat* was much more obviously Surrealist in tone, with its daring use of metaphor and its lyrical juxtaposition of flowers, meat, sex, excrement and disease. Although he denied any direct influence of Sigmund Freud in his poetry of the 1930s, he conceded that it was indirectly filtered via other Surrealists; in the October 1934 issue of *New Verse*, in response to Geoffrey Grigson’s “Enquiry,” he indicated that his growing Marxist convictions would make it impossible for him to write in such a way. His last Surrealist poem was the long “Phantasmagoria,” published in 1942 but probably written earlier. Having joined the Communist Party, he went to Spain to fight on the Republican side and shuttled to and fro between France and England during the remainder of the 1930s. The influence of Pierre Jean Jouve, some of whose poetry he translated, is undoubtedly detectible in *Hölderlin’s Madness* (1937), in which four of Gascoyne’s own poems were inserted into the
sequence of adaptations of the German’s texts, but this work also marks a return to the Romanticism that was out of fashion at the time. He was starting to grow disenchanted with Surrealism; he began taking an interest in Existentialism, was struggling to come to terms with his homosexuality, was increasingly addicted to amphetamines and entered into analysis with Jouve’s wife, Blanche Reverchon. Nonetheless, his collection Poems 1937–42, with illustrations by Graham Sutherland (1943), revealed a new, more mature, even religious tone. He failed his medical for military service but worked for a short time as a ship’s cook and then for the Entertainments National Service Association (ENSA).

Gascoyne returned to Paris in 1947 but was “excommunicated” from the Surrealist movement by Breton who saw “Ecce Homo” as a Catholic poem; and in the same year he was excluded from the British Surrealist group for “mysticism.” In 1950 he published A Vagrant and Other Poems and his satirical one-act play on the state of British theater in the immediate postwar period, The Hole in the Wall, was first performed. In the following year he traveled with Kathleen Raine and W. S. Graham to the United States to give readings as “Three Younger British Poets.” In 1956 he attended the first performance of his Requiem, which had been written in the late 1930s in Paris for the composer Priaulx Rainier. After a 10-year spell in France, he returned to Great Britain, to his parents’ house on the Isle of Wight in 1964 following a nervous breakdown, but the publication of his Collected Poems in the following year was a source of comfort. The death of his father led to bouts of depression and spells in hospital until his marriage in 1975 to Judy Lewis revived his self-esteem and provided the spur to write again. Moreover, his Paris Journal 1937–39 and Paris Journal 1936–37 were published in 1978 and 1980, respectively. In May 1981 he attended the Homage to David Gascoyne organized by the British Council in Paris; and in Italy he was awarded the Premio Biella Poesia Europea for his translated collection La Mano del Poeta (1982). In 1985 his translation of Les Champs magnétiques by Breton and Philippe Soupault was published under the title The Magnetic Fields. In 1996 he was made a Chevalier de l’Ordre des Arts et Lettres. In the last few years of his life several new or rediscovered books came out, including Selected Poems (1994), Selected Verse Translations (1996), Selected Prose...
GENGENBACH, ERNEST DE (1903–1979). Pseudonym of Jean Genbach, also known as Abbé Gengenbach. French writer born in Gruey-lès-Surance in the Vosges department in eastern France. He started to train for the priesthood but was dismissed from his Jesuit college when he entered into a relationship with an actress. He provocatively continued to wear the cassock, however. After reading the “Enquête sur le suicide” in the second issue of La Révolution surréaliste in January 1925, he wrote to the editors who published his letter in which he wrote about his own suicide attempt in the fifth issue (1–2) nine months later; he claimed at the end that the church had driven him to despair, revolt and nihilism. He went on to contribute to the “Enquête” on love in the 12th and final issue of that journal (December 1929, 69). In the meantime he took part in some of the group’s activities even though he had not abandoned religion altogether and indeed was in touch for a while with Jacques Maritain. In April 1927 he delivered a lecture entitled “Satan à Paris,” a fuller version of which was subsequently published. In the same year he brought out L’Abbé de l’abbaye: Poèmes supernaturalistes. He was excluded from the Surrealist group in 1930 and his life thereafter was divided between spells in spiritual retreats and fresh pursuit of the pleasures of the flesh. In 1938 he brought out Surréalisme et christianisme in which he sought to reconcile the two. In 1946 he and André Breton briefly renewed contact. Three years later he published both L’Expérience démoniaque, a “phantas-biographie-romancée” but arguably his most important work, and Judas ou le vampire surréaliste. He resurfaced in a quite different context during the Algerian War: because he had known Ferhat Abbas in his youth

GAUTHIER, RENÉE. A close friend of Benjamin Péret in the 1920s, she participated in the sessions of hypnotic sleep organized by René Crevel in the winter of 1922–23. Her role was acknowledged by André Breton in his 1923 essay “Entrée des médiums” and by Louis Aragon in “Une vague de rêves” (1924). One of her dream-texts, commencing “Je suis dans un champ avec Jim,” was published in the first issue of La Révolution surréaliste in December 1924 (5–6).

and had acquired some expertise in North African history, he was entrusted by the French Government and the Vatican with a mission to try to persuade intellectuals and political figures within the Front de Libération Nationale (FLN) that a Franco-Muslim federation would be the best solution in Algeria, a mission that was doubtless doomed to failure from the outset. He died in Chartres, in the Eure-et-Loir department.

**GENRE.** The Surrealists’ suspicion surrounding the concept of genre is in part explained, in passing, in the essay *André Breton* devoted to *Francis Picabia* in *Les Pas perdus* (1924): “Le mot harmonie est absolument dénué de signification et ne témoigne que du désir d’exprimer après coup, de manière tout à fait insuffisante, que nous éprouvons seulement des émotions raisonnables, ce qui importe peu. De là la predilection longtemps marquée pour les formes fixes en matière littéraire, de là le dogme de la ‘composition’ en peinture. C’est au prix d’un renouvellement constant, qui porte notamment sur les moyens, qu’un artiste peut éviter de devenir le prisonnier d’un genre qu’il a ou non créé lui-même” (The word harmony is absolutely devoid of meaning and is evidence only of the desire to express after the event, in an utterly inadequate way, that we experience only reasonable emotions; something that is of little import. The result was the pronounced predilection for fixed forms in literature, the dogma of “composition” in painting. It was at the expense of a constant renewal, especially regarding the means, that an artist can avoid becoming the prisoner of a genre that he has, or hasn’t, created himself) (162–63). Matters came to a head in the mid-1920s when *Paul Éluard* declared in *Les Dessous d’une Vie ou la Pyramide humaine*: “Il est extrêmement souhaitable que l’on n’établisse pas une confusion entre les différents textes de ce livre: rêves, textes surréalistes et poèmes” (It is extremely desirable that one should not establish a confusion between the different texts of this book, dreams, surrealist texts and poems) (*Le poète et son ombre*, 103). Breton’s position was quite different: “Cette division par genres, avec prédis- lection marquée pour le poème ‘comme conséquence d’une volonté bien définie’, m’a paru d’emblée ultra-rétrograde et en contradiction formelle avec l’esprit surréaliste” (This division by genre, with a marked predilection for the poem, “as a consequence of a very
definite desire,” seemed to me from the outset to be ultra-retrograde and to contradict formally the surrealist spirit) (Entretiens, 106). Moreover, the Surrealists at that time were hostile to the novel; near the beginning of the first Manifeste du surréalisme Breton pours scorn on the number of novels being churned out; consequently he and many of his colleagues were careful to avoid giving their works this label, even though, from the cover, a book like Nadja might have seemed to merit the term. Surrealist writers usually walked a tightrope between form and formlessness; at first glance a work may appear unstructured but closer scrutiny often reveals not only hidden or latent patterns but also quite transparent sections. The pictorial or plastic counterpart to this contesting or blurring of conventional frontiers between genres in literature might have been the recourse to mixed media and even the very concept of collage. See also BAUDELAIRE, CHARLES; MERVEILLEUX; NURSERY RHYMES; TRANSREALISM; VALAORITIS, NANOS.

GÉRARD, FRANCIS (1903–1992). Pseudonym of Gérard Rosenthal, French writer and lawyer. He was one of the founders of L’Oeuf dur in 1921 and subsequently the first director of the Bureau de recherches surréalistes. In the first Manifeste du surréalisme his name figures in the list of people who had “fait acte de SURREALISME ABSOLU” whereas at the beginning of the Second Manifeste he is one of those to whom André Breton waves goodbye: like Pierre Naville, he soon prioritized his political activity and, after his military service in 1925, did not rejoin the group. In 1927 he published Les Dragons de vertu, in which works of art are presented as “représentations concrètes des postures de l’invention” (concrete representations of the postures of invention). Also in 1927 he and Naville went to Moscow where they met Leon Trotsky, with whom he would collaborate during the next 12 years, an experience he would chronicle several decades later in a book published under his real name, Gérard Rosenthal, Avocat de Trotsky (1975). It was in the context of the fight against Stalinism that he briefly made common cause once more with the Surrealists in 1936 as a member of the committee that investigated the Moscow trials, as he did two years later as a participant in the Fédération Internationale pour un Art Révolutionnaire Indépendant and after World War II on the
Comité pour la vérité sur les crimes de Staline. In 1949, in collaboration with David Rousset and Jean-Paul Sartre, he published Entretiens sur la politique and in 1962 he brought out Mémoire pour la rehabilitation de Zinoviev.

GERBER, THEO (1928–1997). Swiss artist and poet born in Thun. Against his parents’ wishes, he enrolled in 1946 at the Kunstgewerbeschule in Basel. In his vacations he hitchhiked around Europe and North Africa and discovered Paul Cézanne, Georges Braque and Edvard Munch, but was enthused most of all by Wassily Kandinsky. In the first part of his career he painted landscapes and cityscapes but increasingly blended together figurative and non-figurative elements. In 1952 he was a founding member of the Ulysses group in Basel. Disappointed by his failure to achieve the kind of success and recognition he yearned for, he set off for West Africa, where the art of the Dogon was a revelation; he returned there with his wife after their marriage in 1957. With a renewed desire to paint, he settled in Paris in 1964 and at last began to make his mark as an artist. His new style was marked by a “psychedelic” tumult of colors and forms, a marriage of fantastic and geometric, schematic and chaotic elements, exemplified by La pluie tombera sur . . . (1968). He caused controversy with his combination of art and toys in Mondes du désir (Worlds of Desire). It was, however, Tout étonné, S. Dalí découvre que son tableau s’est transformé (1975) that took him overtly in the direction of Surrealism: the portrait of Salvador Dalí stands in front of metamorphosing forms. His allusive combination of Surrealism and Lyrical Abstractionism often had erotic undertones; and in his drawings he had recourse to an automatism in which line and motif are engaged in fascinating struggles for supremacy. He also worked as a book illustrator, specializing in science fiction (Ray Bradbury), and a sculptor. He made a film about his days in Africa, J’ai passé chez les Dogon, and was in turn the subject of the Momino Schiess film Rivage des îles perdues. He died in La Tour d’Aigues in the Vaucluse department in the south of France

GERMANY. Just as Surrealism in general emerged out of the Dada movement, in a sense Surrealism in Germany had some of its origins in Berlin Dada (in which the leading figures included Johannes
Baader, George Grosz, Raoul Hausmann, John Heartfield and Richard Huelsenbeck) and in the Dada group in Cologne (including Hans Arp, Johannes Baargeld and Max Ernst). However, it also had more distant roots in German Romanticism and, going back even further, in aspects of the thought of mystics such as Meister Eckhardt (c.1260–c.1328) and Jakob Boehme (1575–1624): André Breton refers to the former in his 1940 poem “Pleine marge.” When Surrealism is examined with reference to philosophy, the names of Friedrich Hegel and Karl Marx cannot be left out of the equation. When the Surrealist movement proper came into being, Ernst was instantly recognized as one of its foremost exponents in the field of painting. In the 1930s Hans Bellmer emerged as one of the leading German Surrealists; in 1953 he met his compatriot Unica Zurn. After World War II the German contribution to the history of Surrealism was continued by artists such as Edgar Jené, Konrad Klapheck and Richard Oelze. Among the German translators of French Surrealist works mention should be made of Ruth Henry, who rendered Breton’s first manifesto into her native tongue, and also Ré Soupault. More recent exponents of Surrealism in Germany have included Peter Schneider-Rabel, who in 1998 was one of the founding members of the Antigoni group. See also BALL, HUGO; BLUMENFELD, ERWIN; FREYTAG-LORINGHOVEN, ELSA VON; GROSZ, GEORGE; HAGER, ANNELIESE; LENK, ELISABETH; LIST, HERBERT; RICHTER, HANS; SCHRÖDER-SONNENSTERN, FRIEDRICH; SCHWITTERS, KURT; WOLS, OTTO.

GERZSO, GUNTER (1915–2000). Born in Mexico City, his father, a businessman, was of Hungarian origin and his mother, a singer and pianist, hailed from Germany. After the very early death of the former and his mother’s rapid remarriage, the family spent the early 1920s in Europe. Between 1927 and 1931 Gerzso lived near Lugano with his uncle Hans Wendland, who was an art historian. His choice of a career was influenced by his meeting with the Italian set designer Nando Tamberlani; he commenced such work on his return in 1931 to the Mexican capital where he studied at the German College. From 1935 to 1940 he worked at the Playhouse Theater in Cleveland. In 1940 a painter friend, Bernard Pfiem, encouraged him to take up painting: his first attempt, Deux femmes, dates from that year. After
his return to the city of his birth in 1941, he spent the next two decades designing the sets of nearly 250 films for various American, French and Mexican companies before abandoning such work in 1962 in favor of painting. He also sought Mexican locations for Luis Buñuel. During World War II he met a number of the Surrealists who had sought refuge in the New World (Leonora Carrington, Esteban Frances, Roberto Matta and especially Wolfgang Paalen and Benjamin Péret). His wartime painting, marked by images of destruction and mutilated bodies, dream landscapes and fantasies, combines the influences of Surrealism and pre-Columbian art but he later moved toward Abstractionism. Color, however, was always of prime importance in his works.

In 1973–74 a Guggenheim Fellowship enabled Gerzso to work at the Tamarind Institute at the University of New Mexico in Albuquerque where he turned to graphic art, and four years later he took up sculpture. In 1978 he was awarded the Premio Nacional de Artes y Ciencias, the highest artistic/scientific distinction awarded by the Mexican government. The writhing, wriggling forms in Sous-monde (1943) recall the universe of Hieronymus Bosch; Anatomie (1943) appears to get literally and metaphorically beneath the skin of a surreal woman; Les jours de la rue Gabino Barrera (1944) is a confusing juxtaposition of humans, a severed hand and lower arm, artery-like vegetation in a curious perspective; his so-called Portrait de Benjamin Péret (1944) is actually a pair of entwined naked figures; his Portrait de Leonora Carrington from the same year is basically a surreal female nude; his Naufrage (Shipwreck) (1945) seems in the lineage of both Bosch and Théodore Géricault’s famous Raft of the Medusa. He invented the category paisaje-personaje, fusing inner and outer visions in true surrealist mode, and sometimes alluded to Mexican myth (the blood and vengeance in Personaje arcaico from 1985): motifs of razor-sharp incisions lend sadistic hints to the interplay of Eros and Thanatos.

GHEZ, GILLES (1945– ). French artist born in Paris. He had his first one-man show in his native city in 1969 and came to the attention of the ongoing Surrealist group there at the beginning of the 1970s with his “boxes” not unlike those of Joseph Cornell; in miniature stage sets he placed lovingly handcrafted little figures who enacted a
dramatized “autofiction” that also alluded to Hollywood films (e.g., Henry Hathaway’s *The Lives of a Bengal Lancer*) and literary texts (by Raymond Roussel, for example) in landscapes ranging from Naples to India. The protagonist is an ultra-stereotypical British aristocrat, Lord Dartwood, so that poetic flights of fancy take over more and more from the artist’s personal experience. He has also painted portraits and has continued to have solo shows not only at regular intervals in Paris but also in provincial centers such as Colmar (1981) and Niort, Nantes and Caen (1984). He was honored with an exhibition at the Centre Georges Pompidou in 1987, since which time further solo shows have included one at the Centre d’art contemporain de Montbéliard, Gilles Ghez; *Dioramas 1972–1990*. A typical example of his recent work is *Le dessus du volcan* (1999–2000).

**GIACOMETTI, ALBERTO (1901–1966).** Swiss sculptor, painter and printmaker born in Stampa, in the Graubünden canton. He abandoned his studies at art school in Geneva after six months. He spent 1921 travelling in Italy though he was in Rome for the greater part of the time. Although he habitually spent part of each year in his native land, he settled in 1922 in Paris where André Masson introduced him to other artists and writers associated with both Cubism and Surrealism. He was also a frequent visitor to Antoine Bourdelle’s studio at that time. In 1930 he had a joint exhibition with Hans Arp and Joan Miró and started work on his first “objet à fonctionnement symbolique,” *La Boule suspendue*. A fascinating insight into his preoccupation from 1936 onwards with the human head is afforded in *L’Amour fou*, where André Breton describes how the chance discovery of a helmet solved the problem posed by the female figure he was working on at that particular time, *L’Objet invisible*. By 1938, however, he was described by Breton and Paul Éluard in their *Dictionnaire abrégé du surréalisme* as an “ancien sculpteur surréaliste” (a former Surrealist sculptor). Two of his closest friends, Jean Genet and Michel Leiris, contributed prefaces to Giacometti’s 1990 volume, *Écrits*: Genet writes about Giacometti’s “morale”: “Communicer la connaissance de la solitude de chaque être et de chaque chose” (Communicate the knowledge of the solitude of every being and every thing) whereas Leiris compares Giacometti’s sculpture with “the petrification of one of those crises that are essential for
poetic creation” and sees the works as living fetiches that are the “forme objective” of our desire.

After World War II Jean-Paul Sartre and Jacques Dupin likewise joined Giacometti’s group of friends and champions: the former wrote “La Recherche de l’absolu” as the preface to the exhibition Pierre Matisse organized in New York and the latter wrote his first article on the artist in 1954, “La Réalité impossible,” in which he claimed: “Aucun artiste de ce temps n’aura interrogé la réalité avec autant d’insistance, de fureur et d’émerveillement qu’Alberto Giacometti” (No artist of this time will have interrogated reality with as much insistence, frenzy and wonder as Alberto Giacometti). Rosalind Krauss has studied relationships between Giacometti and primitive art and has also highlighted the sadism in his work, details of which she links with the name of Georges Bataille (in her essay “Michel, Bataille et moi après tout” in Georges Bataille après tout, edited by Denis Hollier). In the domain of sculpture, he is famous for his elongated figures such as Homme signalant (Man Pointing) from 1947, but the various versions of Femme égorgée (Woman with her Throat Cut) must also rank among his most striking works; in both cases the fragility of human life is suggested. L’Heure des traces (Hour of the Traces) exemplifies the enigmatic, non-human side of his output. The truly surreal is found in The Forest (1950), a group of women standing like slender poplars. Typical of his paintings is the very sculptural Head of Diego (1961), a portrait of his brother.

GIGUERE, ROLAND (1929–2003). Canadian poet and artist born in Montreal. He studied typography, lithography and printmaking at the École des Arts graphiques in his native city and continued his studies in Paris where in 1949 he set up the publishing house Éditions Erta; this enabled him to translate his fascination with paper, ink and colors into a set of books that promoted the interplay of word and image. After a few years he returned to Montreal, where he found employment teaching graphic art and making tailor’s dummies. He published the collection Yeux fixes in 1951; one of the best known of his early poems is “Paysage dépayssé” (c. 1950), an evocation of a storm. The volume L’Age de la parole (1965) brought together his poetry from the period between 1949 and 1960; described by Gaston Miron as a “natural” poet, he wrote spontaneously, practic-

GILBERT-LECOMTE, ROGER (1907–1943). French writer born in Reims. He was a founding member of Le Grand Jeu in 1928, and after René Daumal was its leading light. For a while they cooperated with the Surrealists but before long they were “excommunicated” by André Breton. In a lecture entitled “Les Chapelles littéraires modernes” Gilbert-Lecomte claimed that Surrealism was merely “un point de départ” (a starting-point) (Oeuvres complètes, I, 318). He experimented with drugs, in part for artistic reasons; his premature death was the consequence of the use of dirty needles. Apart from his contributions to Le Grand Jeu, most of his work was published posthumously, including Testament (1955), Monsieur Morphée empoisonneur public (1966), Tétanos mystique (1972), L’horrible révélation . . . la seule (1973), Poèmes et chroniques retrouvés (1982), Mes chers petits éternels (1992) and Joseph Sima (2000), plus his Correspondance (1970) and two volumes of his Oeuvres complètes (1974 and 1977).

GIOVANNA (1934– ). Pseudonym of Anna Voggi, Italian artist and writer born in Reggio-Emilia. She joined the Surrealist group in Paris in 1965. With Jean-Michel Goutier she performed the ceremonial “La Carte absolue” in November of that year, shortly before the opening of the International Surrealist Exhibition L’Écart absolu. Two years later, at the International Surrealist Exhibition in Sao Paolo, some of her innovative drawings made on a typewriter were featured. Also in 1967 she took part in the Poetic Furon exhibition organized by José Pierre in Paris, and she has subsequently been represented at major Surrealist shows worldwide. More recently, she has exhibited with the Phases movement. Her first solo show was in Brussels in 1976. Two years later she brought out a “book-object,”
L’herbe du Diable et la petite fumée. Her other books, under her real name, include William Blake, “Innocence et expérience” and Deus ex machina (both 1977) and, with Goutier, Pacifique que ça (1995). In 1997 her work as a performance artist was again in evidence at the colloquium La Part féminine dans le surréalisme, at Cérisy.

GIRARD, GUY. French painter, poet and theorist. He is a leading member of the current Paris Surrealist group and has been a regular contributor to the journal S.U.R.R. and has also published in Manticore. He recently brought out a collection of essays, L’Ombre et la demande, published by the Atelier de création libertaire, and he helped produce a “Collective Contourage” with Jill Fenton, Stuart Inman and Jane Sparkes. A feature of his work is the comparison of dream and reality; the setting of his dreams is often Paris by night.

GIRONELLA, ALBERTO (1929– ). Mexican writer and artist (his father was Catalan, his mother Mexican). Immediately after obtaining his baccalaureate in 1948, he founded the literary and artistic review Clavileño, which was followed three years later by Segrel. While studying literature at the Universidad Nacional Autonoma de Mexico, he started to write Tiburcio Esquila, a novel about a “poète maudit.” In 1952, in company with the painters Hector Xavier and Vlady (Vladimir Kibalchich), he opened the Galeria Prisse and painted a series of variations on a 13th-century sculpture from Nurenberg, La comtesse Uta. The next year he met Rufino Tamayo and in 1956 founded the Galeria Proteo. In 1959 he began painterly interpretations of works by Velasquez (La reine Marianne) before travelling to Europe for the first time two years later and seeing the important exhibition devoted to that artist in Madrid: Gironella’s Mort et Transfiguration de la reine Marianne has resonances of a nuclear mushroom cloud. In Barcelona he met the poet and critic Juan E. Cirlot who introduced him to the art historian Édouard Jaguer who edited the review Phases in Paris. During a second trip to Paris in 1962 he met André Breton, Joyce Mansour and Fernando Arrabal. His Chien dévorant la reine Mariana was reproduced in the 1965 edition of Le Surréalisme et la Peinture (378). In 1971 he opened the Alberto Gironella museum in the Palacio Gomez in
Durango. He spent four years in Paris between 1975 and 1979 but then returned to Mexico.

GLADIATOR, JIMMY (1948– ). French writer and anarchist born in the Barbès district of Paris. In 1980 he moved to Houilles in the northwestern suburbs of the city from where he has been the driving force behind various reviews, establishing himself as one of the heirs of the Surrealist movement. He was one of the contributors to Le Désir libertaire, is actively involved in the left-wing Confédération Nationale du Travail (CNT) and has also collaborated on Formula One Register. His publications include A spleen vaillant, d’un rien possible, suivi de Roman Rock’n’Roll (Paris: L’Harmattan, 2005) and D’un voyage en Palestine: Itinéraire d’Houilles à Tulkarem (Ab Irato Éditions, 2005).

Gnosticism refers to a variety of religious movements from antiquity onward united in a belief that humans are divine souls trapped in a material world created by an imperfect god. The gnosis from which the term derives is a form of revealed esoteric knowledge through which the adherents are reminded of their true origins. In 1930 Georges Bataille published in Documents an essay entitled “Base Materialism and Gnosticism” in which he argues, in an inverted reading of the Gnostics: “It is difficult to believe that on the whole Gnosticism does not manifest above all a sinister love of darkness.” A more orthodox reading, however, motivated much of Antonin Artaud’s thinking (See Jane Goodall, Artaud and the Gnostic Drama: Oxford University Press, 1994). The interest that certain members of the movement took in Gnosticism may be understood in relation to the “occultation” of Surrealism that André Breton demanded near the end of the Second Manifeste du surréalisme; and in his case simple references in his poetry, for example, to “pierres d’Abraxas,” stones inscribed with the name of the figure at the head of 365 beings that might have been worn as amulets by members of certain Gnostic sects, are pointers to his awareness of aspects of Gnosticism. See also ABELLIO, RAYMOND; CHAZAL, MALCOLM DE; DUITS, CHARLES.
GOEMANS, CAMILLE (1900–1960). Belgian writer and gallery owner born in Louvain. In 1919 he started to study medicine at the Université libre de Bruxelles but changed direction to read law in Louvain. He saw his name in print for the first time in 1922 in the review Le Disque vert which also brought out his first collection of poems, Périphes, two years later. Also in 1924, with Marcel Lecomte and Paul Nougé, he founded Correspondance that would include material by authors such as Louis Aragon, Antonin Artaud, Paul Éluard, André Gide, Valery Larbaud, Marcel Proust and Philippe Soupault. In 1925 he headed for Paris where four years later he would open a gallery in his name on the Rue de Seine. The artists he signed up in the late 1920s included Hans Arp, Salvador Dalí, René Magritte and Yves Tanguy. He and Geest van Bruaene already ran La Vierge poupine gallery in Brussels, which famously exhibited the series of collages by Max Ernst, Histoire naturelle. In 1928 he and Paul Nougé launched Distances in Brussels; its contributors would include E. L. T. Mesens and Louis Scutenaire. In 1930 the Galerie Goëmans put on the collage exhibition La Peinture au défi, for which Aragon wrote the catalog preface. In the same year, however, he returned to the Belgian capital to work in tourism and public relations. Although this signalled his exit from the Surrealist group, he wrote for the review Hermès and became its joint editor in 1936 and would later open new galleries in Brussels in 1942 and Antwerp four years later. He had also obtained his law doctorate (in 1933). Only one issue of the review he founded in 1944, Réponse, was published. In 1949, the year he was appointed as head of public relations in Brussels for Philips, he gave a lecture entitled “Expérience du surréalisme” in the context of an exhibition of works by Pol Bury, and in 1956 gave another one on Magritte in Charleroi. He died in Brussels and a number of his books came out in posthumous editions: apart from his Œuvre 1922–1957 (1970), edited by Marcel Mariën, these included Poèmes pour la guerre (1968), Grand comme une image, with illustrations by Magritte (1968), Arsène, with a drawing by Francis Picabia (1969), Le Bonheur des rois ou quelques précisions pour un adolescent (1969), Interrogeons notre destin (1969), La Fille perdue (1970) and Écrits. Fragments (1992).
GOETZ, HENRI (1909–1989). Franco-American painter and printmaker born in New York. He studied at Harvard University and then had private lessons in painting. He went to Paris in 1930 and attended the Académie Julian and the Académie de la Grande Chaumière but also worked for a while with Amédée Ozenfant. In 1935, the year of his marriage to Christine Boumeester, he also met Hans Hartung and all three exhibited at the Salon des Surindépendants. Shortly afterwards he changed to a non-figurative mode of painting in which the motifs had affinities with the Surrealist objects in vogue at that time. He indeed made contact with the Surrealist group, initially through Mary Low and Juan Brea, and met André Breton for the first time in 1938. Though Breton was interested in his transformations of reproductions of well-known paintings, Goetz would be closer to Benjamin Péret and Oscar Dominguez. He started his career as a printmaker in 1940 and his work in that medium would evolve in a similar fashion to his painting. During World War II he and his wife sought refuge in the south of France, where they were on friendly terms not only with Francis Picabia but also with some of the Belgian Surrealists (René Magritte, Raoul Ubac, Christian Dotremont). He contributed to La Main à plume and, together with his wife, illustrated La Femme facile by Georges Hugnet. One of his important paintings from that period is Hommage à Poussin (1945). After the war he and Christine settled in Nice where their circle of friends included Hans Arp, Alberto Magnelli, Picabia and Nicolas de Staël. In 1947 he took part in the International Surrealist Exhibition in Paris and was the subject of an early Alain Resnais film, Portrait d’Henri Goetz. He and his wife then joined the Rixes group and in the 1950s and 1960s Goetz turned toward lyrical abstraction in the style of Hartung, Pierre Soulages and Rod Schneider, but continued to claim that there was a “Surrealist climate” in his works, possibly because of the suggestions of landscape and objects (Bord de rivièr en Corse, 1965). He started teaching in 1950, took over the studio once occupied by André Lhote in 1965 and four years later set up a studio at the Université de Vincennes to teach painting and printmaking: he had just invented carborundum printmaking. The greater part of his prints are found in the Département des Estampes in the Bibliothèque de France but his works can also be seen in galleries.
elsewhere in France (Grenoble, Saint-Étienne, Strasbourg, Tourcoing), in other European cities (Barcelona, Brussels, Budapest, Rome, Sarrebruck) and cities in the United States (including Cincinnati, New York, Oklahoma and San Francisco). In 2001 his book Ma vie, mes amis was published by Climats in Paris.


GOLL, YVAN (1891–1950). French-German poet born in the Vosges. He became a naturalized German citizen when his mother joined relatives in Metz, which was at that time in Germany. During World War I he escaped to Switzerland to avoid conscription and made the acquaintance of members of the Dada group in Zurich, including Hans Arp. In 1917 he met Clara Aischmann, with whom he traveled to Paris two years later; they got married in 1921. In the meantime he had written many war poems and some plays, including The Immortal One (1918). In the French capital he worked as a translator and made friends with a number of artists; his collection The New Orpheus was illustrated by George Grosz, Robert Delaunay and Fernand Léger. In October 1924, the same month André Breton published the first Manifeste du surréalisme, Goll launched the single-issue journal Surréalisme, thereby challenging Breton’s “ownership” of the term; contributors included Guillaume Apollinaire, Pierre Albert-Birot, René Crevel, Joseph Delteil and Pierre Reverdy. Goll claimed that a Surrealist school had existed since the time of Apollinaire and a fierce polemic broke out between the two rival claimants; Goll also employed the word “surrealist” in the preface of his play Methusalem oder Der ewige Burger (1922), and in 1927 wrote the libretto for a “surrealist” opera, Royal Palace, with music by Kurt Weill; the two
would collaborate again on a cantata, Der neue Orpheus, and an opera, Mélusine. Before long, however, it became clear that the future of Surrealism lay with the group that assembled around Breton, whereas Goll’s vision looked back to the past and to Apollinaire’s more limited conception. Between 1939 and 1947 the Golls went into exile in New York, where for three years Goll edited the poetry magazine Hemispheres. He died in Paris. See also FRANCE.

GORKY, ARSHILE (1904–1948). Pseudonym of Vosdanik Adoian, Armenian painter born in Khorkom in the province of Van. His family left Van in 1915 after the Turkish invasion and he eventually arrived in the United States in 1920. He stayed with relatives in Watertown, Massachusetts, and then with his father in Providence, Rhode Island. He returned to Watertown in 1922 and taught at the New School of Design in Boston. Three years later he moved to New York and changed his name to Arshile Gorky. He enrolled as a student at the Central School of Art in New York but soon became a drawing instructor and between 1925 and 1931 was a faculty member. His style in the 1920s was very much influenced by Paul Cézanne, Georges Braque and especially Pablo Picasso. In 1930 some of his work was included in a group show at the Museum of Modern Art in New York. During the 1930s he was closely associated with Stuart Davis, John Graham and Willem de Kooning (with whom he shared a studio). In 1931 Gorky had his first solo exhibition at the Mellon Galleries in Philadelphia, followed by another one-man show at the Boyer Galleries in New York in 1938. Between 1935 and 1937 he worked under the Works Progress Administration (WPA) Federal Art Project on murals for Newark Airport, and his involvement with the WPA continued until 1941, the year the San Francisco Museum of Art exhibited his work. It was during the 1940s that his work was strongly influenced by the Surrealists, above all by Joan Miró, André Masson and Roberto Matta. He met André Breton in 1944 and made friends with other members of the group who had likewise sought refuge in New York during World War II. In 1945 he had an exhibition at the Julien Lévy Gallery there. Between 1942 and 1948 he worked for part of each year in the countryside of Connecticut or Virginia. The last part of his life was marked by a series of major setbacks and tragedies (including a studio fire that destroyed
much of his work, a serious operation, an automobile accident and the breakdown of his marriage) that undoubtedly contributed to his suicide on 21 July 1948 in Sherman, Connecticut.

Gorky is discussed in the 1965 edition of *Le Surréalisme et la Peinture* (199–201) where his work is illustrated by reproductions of *Le foie est la crête du coq* and *Peinture* (1945). For Breton *Le foie est la crête du coq* is the door that opens onto the analogical world. Furthermore, Breton emphasises that “Gorky est, de tous les artistes surréalistes, le seul qui se garde en direct contact avec la nature, en se plaçant pour peindre *devant elle*” (Of all the surrealist artists, Gorky is the only one who remains in direct contact with nature, placing himself in front of it to paint), before adding the crucial rejoinder: “Il ne s’agit cependant plus, avec lui, de prendre l’expression de cette nature pour fin mais bien de requérir d’elle des sensations pouvant agir comme tremplins vers l’approfondissement, tant qu’en conscience qu’en jouissance, de certains états d’âme” (However, it is no longer a question, with him, of taking the expression of that nature for an end but rather to seek from it sensations that might act as springboards toward the development and improvement, in both awareness and enjoyment, of certain states of mind). For Breton, Gorky’s absolute purity of means, allied to an unquenchable freshness of impressions and a boundless effusiveness, allowed him to leap out of the rut of the known to make manifest the full meaning of liberty at that time. He would often translate what he saw in the real world into biomorphic forms or into a lyrical mode of abstraction; he was Surrealist in his use of automatism (which in his case tended to reveal shapes and mass at least as much as lines) but the end product fully merits the appellation “Abstract Expressionism” that is often employed to categorize his art. His early Cubist style is seen in *Objects* (1932) whereas the curious juxtaposition in the title of *The Plough and the Song* (1946) connotes both Surrealism and his “lyrical abstraction” manner.

**GOTHIC NOVEL.** A branch of the novel that combines horror and romance. It is generally thought to have been invented by Horace Walpole with *The Castle of Otranto* (1764). Other famous examples of the genre include Ann Radcliffe’s *The Mysteries of Udolpho* (1794), Matthew Gregory Lewis’s *The Monk* (1796) and Charles
GRACQ, JULIEN (1910–2007). Pseudonym of Louis Poirier, French writer and teacher born in Saint Florent-le-Vieil (Maine et Loire). He was educated successively at the Lycée Georges Clemenceau in Nantes and the prestigious Lycée Henri IV in Paris before proceeding to the École Normale Supérieure (1930) and the École Libre des Sciences Politiques. He obtained the agrégation d’histoire et géographie in 1934 and taught in lycées in Quimper, Nantes and Amiens before being appointed in 1947 to the Lycée Claude Bernard in Paris where he would stay until his retirement in 1970. In the meantime he pursued a parallel literary career: in 1938 he published his first

Maturin’s *Melmoth the Wanderer* (1820). Stock characters include Byronic heroes, damsels in distress, villains, bandits, madwomen, werewolves, vampires, demons, ghosts, beautiful *femmes fatales* and magicians; and typical features range from haunted houses and castles to mystery, hereditary curses and the supernatural. In *Les Vases communicants* André Breton writes of his quest for Gothic novels. The text by a Surrealist that belongs most obviously to the tradition of the Gothic novel is Julien Gracq’s *Au château d’Argol* (1938), the preface of which ends with mention of *The Mysteries of Udolpho, The Castle of Otranto* and Edgar Allan Poe’s *The Fall of the House of Usher*. See also LE BRUN, ANNIE.


GRACQ, JULIEN (1910–2007). Pseudonym of Louis Poirier, French writer and teacher born in Saint Florent-le-Vieil (Maine et Loire). He was educated successively at the Lycée Georges Clemenceau in Nantes and the prestigious Lycée Henri IV in Paris before proceeding to the École Normale Supérieure (1930) and the École Libre des Sciences Politiques. He obtained the agrégation d’histoire et géographie in 1934 and taught in lycées in Quimper, Nantes and Amiens before being appointed in 1947 to the Lycée Claude Bernard in Paris where he would stay until his retirement in 1970. In the meantime he pursued a parallel literary career: in 1938 he published his first
novel. *Au château d’Argol*, a book in the *Gothic novel* tradition that was immediately praised by *André Breton*. In its “Avis au lecteur” Gracq paid tribute to Surrealism, saying it was the only literary school that brought in the aftermath of World War I “autre chose que l’espoir d’un renouvellement” (something other than the hope of a renewal). It was followed by *Un beau ténébreux* (1945), the *poems* of *Liberté grande* (1946) and his only play, *Le roi pécheur* (1948), an adaptation of one episode of the Graïl legend and undoubtedly in part a response to Richard Wagner’s *Parsifal*, which had left an indelible impression when he first saw it performed at the Paris Opéra 20 years earlier. Also in 1948 he brought out *André Breton, quelques aspects de l’écrivain*, a very lucid and insightful study of a man he greatly admired. Gracq’s contempt for the literary and media circus was displayed both in his 1950 pamphlet “La Littérature à l’estomac,” subsequently included in the collection of essays *Préférences* (1961), and by his refusal of the Prix Goncourt for arguably his finest novel, *Le Rivage des Syrtes* (1951). His experiences in the Ardennes during the *drôle de guerre* in 1939–40 lay behind the novel *Un balcon en forêt* (1958), a tale in which the everyday reality of a conscript officer is transformed into a fairy tale world by the forest setting and an affair with a mysterious and enchanting young woman; a *film* version by Michel Mitrani was released in 1979. Similarly, his novella *Le Roi Cophétua* was the basis for the André Delvaux film *Rendez-vous à Bray* (1971). Gracq’s later work would include the *nouvelles* of *La Presqu’île* (1970); the *récit* *Les Eaux troubles* (1976); and the sets of essays, *Lettrines* (1967), *Lettrines II* (1974) and *En lisant, en écrivant* (1981). He turned his hand to travel writing with *La Forme d’une ville* (1985), *Autour des sept collines* (1988), inspired by Rome, and *Carnets du grand chemin* (1992). He spent the last years of his life with his sister in the old family home.

**GRADIVA.** The name chosen for the art gallery that *André Breton* opened in 1937 at 31 rue de Seine in Paris. It was inspired by the title of a 1903 *novel* by Wilhelm Jensen that was the subject of *Sigmund Freud*’s *Delusion and Dream in Jensen’s Gradiva* (1907). *Gradiva*, “the woman who walks,” is a neo-Attic Roman bas-relief in the Vatican museums. The story fascinated a number of the other Surrealists, including *André Masson*, who painted his *Gradiva* in 1939, and
Salvador Dalí. An exhibition, *Dali in Focus: Gradiva*, tracing his extensive treatment of this theme, “a kind of modern psychoanalytic parable,” curated by William Jeffett, was held at the Museo Thyssen-Bornemisza in Madrid from June to September 2002 before moving to St. Petersburg, Florida, from November 2002 to January 2003.

**LE GRAND JEU.** A para-Surrealist group founded by René Daumal, Roger Gilbert-Lecomte, Joseph Sima and Roger Vailland. Other members included Monny de Bouilly, Maurice Henry and Claude Sernet. It saw itself as “une communauté en quelque sorte initiatoire” (a kind of initiatory community), born out of the Simpliste group Daumal had launched in his youth. In 1928–29 Louis Aragon and André Breton made overtures to members of *Le Grand Jeu* in an attempt to persuade them to join forces with the Surrealists but Daumal and Gilbert-Lecomte refused to give up their independence. It published a journal, also called *Le Grand Jeu*, that ran to three issues between June 1928 and October 1930; the painter Sima was the artistic director. *See also* HARFAUX, ARTUR.

**GRANELL, EUGENIO (1912–2001).** Spanish artist and writer born in La Coruña. He began as a political activist and musician; in 1927 he and his brother Mario set up the magazine *SIR* (Sociedad Infantil Revolucionaria) and in the following year he enrolled at the Escuela Superior de Musica del Real Conservatorio in Madrid. During the Spanish Civil War he was a member of POUM (Workers’ Party for Marxist Unification), after which he went into exile, initially in France and then successively in the Dominican Republic, Puerto Rico and Guatemala before settling in the United States in 1955. He lived mainly in Brooklyn between 1957 and 1985, was a close friend of Marcel Duchamp and became Professor Emeritus of Spanish Literature at the City University of New York. In 1995 he opened the Eugenio Granell Fundación Museum in Santiago de Compostela in his native Galicia; devoted solely to Surrealism, it houses not only 600 of his own paintings but also works by Pablo Picasso, Joan Miró, Man Ray, Duchamp and many others. In his paintings, trees, animals and people merge in seemingly constant metamorphosis; the exuberant landscapes come across as fusions of the places where he lived, especially Spain and the Caribbean; and both his artistic output...
(paintings, sculptures and readymades) and his writings are marked
by a playfully ironic mocking of solemnity and reason. A typical
example of his painting is *Formation of Metafória* (oil on cardboard,
1975) and his books include *Picasso’s Guernica: The End of a Span-

**GRATTAGE.** A painting technique in which paint (usually dry) is
scraped off the canvas; it was associated most of all with Max Ernst
and Joan Miró.

**GRAVEROL, JANE (1909–1984).** Belgian painter born in Ixelles,
the daughter of a French illustrator. She studied painting and draw-
ing at the Académie royale des Beaux-Arts in Brussels. In the first
part of her career she made her name in the fields of the still life and
landscape. In 1949 she met members of the Belgian Surrealist group
after writing to René Magritte and in 1953 she helped to found in
Verviers the *Temps mêlés* group which had leanings toward pata-
physics. In that year too she edited a collection of texts entitled *Jane
Graverol*, which consisted of tributes by Magritte, Marcel Marién,
Louis Scutenaire and other Belgian Surrealists. Between 1954 and
1962 she was very much involved with Marién’s journal *Les Lèvres
nues* and in 1958 collaborated with Aubin Pasqua in his review *Fan-
tasmagie*. André Breton appreciated the harmony of her 1964 group
portrait of the Belgian Surrealists, curiously but poetically entitled
*La goutte d’eau* (*Drop of Water*). Her work began to acquire a more
erotic quality, as is evinced by the 1969 painting *La Frôleuse* in
which a woman is entwined by finger-like vegetation and a bird is
strategically placed to represent her vulva. In her private life she met
the French psychiatrist Gaston Ferdière in 1967 at one of her exhibi-
tions and moved to Paris to live with him. She died in Fontainebleau.

**GREAT BRITAIN.** It has often been claimed that Great Britain was
the original spiritual home or birthplace of Surrealism, if one thinks,
for example, of William Blake, the Gothic novel and Alice’s Ad-
ventures in Wonderland. However, as an organized movement, it
arrived relatively late, although the reopening of the Mayor Gallery
in London in April 1933 featured works by Hans Arp, Joan Miró
and Francis Picabia and Max Ernst had his own show two months
later. The key event was the 1936 International Surrealist Exhibition in London which had quite an impact, averaging 1,000 visitors a day: Salvador Dalí gave a lecture in a diving-suit and nearly died; and a rotting kipper was attached to a Miró painting. The organizers included André Breton, David Gascoyne, Humphrey Jennings and Herbert Read. The vibrancy of British Surrealism at that time has been attributed to its insertion into a “web of assorted radical activity—psychoanalysis, anti-fascism, avant-garde poetry, the pioneering sociology of Mass Observation, experimental cinema, pranks” (Tom Lubbock, The Independent Extra, 26 May 2008, 13).

Two pivotal foreign figures in the British group in the 1930s were E. L. T. Mesens and Jacques Brunius; around them congregated Conroy Maddox, Ithell Colquhoun, Simon Watson Taylor and Toni del Renzio, and the London Gallery was an important venue.

In the 1950s Surrealism received a fresh impetus in Great Britain from the likes of Anthony Earnshaw, Patrick Hughes and Desmond Morris. Later the journal Melmoth became a mouthpiece for British Surrealism but the group behind its publication broke up in 1981. In 1992 Surrealist activity in Britain gravitated around Krzysztof Fijalkowsli, Kathleen Fox, Stuart Inman and Frances Wright. Two years later the Leeds Surrealist group was set up after an invitation from the Stockholm group to participate in their game “The New Man,” which involved the exploration of urban space in search of poetic evidence of utopian vision. The Leeds group went on to specialize in games, one of which was the “Game of Slight Disturbance” (1996). They brought out two journals, Black Lampion, which ran to 10 issues between 1996 and 1998, and Mantichore/Surrealist Communication, eight issues of which appeared in 1997. A new London group was established in 2004; its inaugural declaration was entitled “Collective Adventure” and it launched a review, Arcturus, a year later. It was soon to split into two; such instability has been a feature of Surrealist activity in Great Britain in recent times. A selection of examples of British Surrealism is to be found in the compilation edited by Michel Rémy, Au treizième coup de minuit: Anthologie du surréalisme en Angleterre (2008). See also AGAR, EILEEN; BRIDGWATER, EMMY; CARROLL, LEWIS; GASCOYNE, DAVID; JAMES, EDWARD; LEAR, EDWARD; MANSOUR, JOYCE; MELLY, GEORGE; MELVILLE,
GRÉNIER, SILVIA (1957– ). Argentinian poet and theorist born in Buenos Aires. She worked as a teacher and librarian. In 1979 she was a co-founder of a new Surrealist group in her native city, Signo Ascendante, and was a regular contributor to the journal that shares its name; she campaigned on behalf of workers’ rights to organize, of freedom for political prisoners, and of women’s rights to divorce and abortion. Her first collection of poems, Salomé o la búsqueda del cuerpo (Salome or the Body’s Quest), came out in 1983, followed three years later by Los banquetes errantes (Nomadic Banquets). Her poems have been described as “slow motion explosions of a desperate outlaw lyricism” (in P. Rosemont, Surrealist Women: An International Anthology, 394). Her treatise Tierra Adentro (The Interior Country), in defense of indigenous peoples, provided the basis for the 1992 international Surrealist declaration against the “Columbus Quincentennial.”

GROSZ, GEORGE (1893–1959). German artist born Georg Ehrenfried Gross in Berlin. In 1914 he volunteered for military service but was quickly disillusioned and in the following year was given a discharge after a spell in hospital. One of his important early paintings was The City (1916–17). He became a prominent member of the Berlin Dada group and, during the Weimar Republic, of the New Objectivity school. A staunch opponent of Nazism, he left Germany in 1932 and was invited to teach at the Art Students’ League in New York. He became a naturalized citizen of the United States in 1938. Six years later he painted Cain, or Hitler in Hell and in 1946 published his autobiography, A Little Yes and a Big No. In the 1950s he opened a private art school in his home and was also Artist in Residence at the Des Moines Art Center. He was elected to the American Academy of Arts and Letters in 1954. He died in Berlin during a visit to the city of his birth. In 2002 he was the subject of an Oscar-nominated short film, Georg Grosz’ Interregnum.
GUÉNON, RENÉ (1886–1951). French orientalist who emphasized the deep mystical significance of the Hindu and Muslim texts he studied. In his Entretiens André Breton implies that the future evolution of Surrealism might have been quite different if Guénon, in the mid-1920s, had not declined to participate: Antonin Artaud, Michel Leiris, Pierre Naville, as well as Breton himself, would have welcomed his collaboration. His specialist knowledge would have lent real academic weight to the Surrealists’ passion for the Orient at that time. His works include Introduction générale à l’étude des doctrines hindoues (1921), L’Homme et son devenir selon la Védanta (1925) and Le Règne de la quantité et des signes des temps (1945). He died in Cairo in 1951.

GUGGENHEIM, PEGGY (1898–1979). Born Marguerite Guggenheim, American heiress, collector and patron of the arts. Her father went down with the Titanic in 1912; one of her uncles established in his own name the Solomon R. Guggenheim Foundation. Peggy inherited a small fortune at the age of 21 but worked in an avant-garde bookstore where she came into contact with bohemian artists. In 1920 she left for Paris where, with the help of Marcel Duchamp, she and her first husband, Laurence Vail, a Dadaist sculptor and writer by whom she had two children, met other artists and writers such as Man Ray, Natalie Barney and Djuna Barnes. In 1938 she opened the Guggenheim Jeune gallery in London at 30 Cork Street, near the London Gallery run by Roland Penrose and E. L. T. Mesens. The opening show was devoted to Jean Cocteau and this was followed by exhibitions of works by Wassily Kandinsky, Yves Tanguy, Wolfgang Paalen and others. Guggenheim Jeune was not a commercial success, however, and it closed after a farewell party in June 1939. She also had to abandon a project that she and Herbert Read had for a Museum of Modern Art in London. She returned to Paris with plans to buy works by all the artists on a list that Read had prepared for her; she thus obtained 40 pieces by Max Ernst, 10 by Pablo Picasso, eight by Joan Miró, four by René Magritte, three by Man Ray, three by Salvador Dalí, one Paul Klee, one Paalen and one Marc Chagall. She subsequently helped Ernst to flee to the United States: they traveled there in 1941 and married in the following year. She opened The Art of This Century Gallery at 30 W. Fifty-Seventh
Street in New York in October-November 1942. It exhibited important contemporary art, especially Surrealism, until its closure in 1947 when she returned to Europe. She and Ernst divorced in 1946. When she returned to Europe, she decided to live in Venice where she was invited to exhibit her collection in the Greek Pavilion of the Biennale; it was one of the first European collections to promote American art. She eventually decided to donate her home and her collection to the Solomon R. Guggenheim Foundation on her death (which occurred in Padua). The foundation financed the construction of the world-famous Guggenheim Museum in Bilbao that opened in 1997. Peggy was the subject of a play by Lanie Robertson, *Woman Before a Glass* (2005). An important exhibition, *The Guggenheim Collection*, was held in Bonn from July 2006 to January 2007.

**GUYON, ROBERT (1941– ).** French poet, essay-writer and painter born in Lyon. He met André Breton in 1964 and contributed to *La Brèche* and *L’Archibras*. In 1966 he founded in his native city the group *L’Ekart*. He was the author of *Échos de Bastingage: Les Bateaux de Blaise Cendrars* (2002) and the subject of the study by Frédéric-Yves Jeanneret, *Rencontre avec Robert Guyon* (Argol, 2006).

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**HAGER, ANNELIESE (1904–?).** German poet, artist and photographer born in Dresden. She was active on the German art scene in the 1920s, specializing in “splash and drip automatism” but the rise of Nazism obliged her to go underground. After World War II she and her painter husband Karl Otto Götz were involved in the Cobra movement (1948–51). In 1954 she collaborated with Max Holzer and Edgar Jené on *Surrealistische Publikationen*. Her artwork is typified by *Endless Kette* (1962) and her poetry was gathered together in *Der rote Uhr und andere Dichtungen* (The Red Clock and Other Poems), published in Zurich in 1991. The surreal quality of her poem “Nebel” (Mist) is evident from the opening line, “Nebel ist blaue Sprache” (Mist is blue speech).
HAITI. The hitherto separate histories of Haiti and Surrealism merged in 1945 when André Breton was invited to give a series of lectures in Port-au-Prince. He and his new wife Elisa were met by his old friend Pierre Mabille and by Wifredo Lam. On the day of their arrival, 4 December, one local newspaper, Le Nouvelliste, outlined the evolution of Surrealism and when Breton gave his first lecture, on 20 December, another, Le Soir, pressed for the text to be broadcast so that its message might be heard especially by the island’s young, abandoned and oppressed (see Jean-Louis Bédouin, Vingt ans de surréalisme, 1939–1959, 74–76). The text of the second lecture, on 1 January 1946, was published in La Ruche edited by the young poet René Depestre and it helped to foment a revolution. During his weeks in Haiti Breton went to the Centre d’Art in Port-au-Prince that had been opened by the American painter, DeWitt Peters; it was there that he first came across the work of Hector Hyppolite, who is now recognized as one of the country’s foremost artists. Other members of the first generation of untrained Haitian artists, who exhibited at the Centre d’Art, included Philomé Obin, Rigaud Benoît, Castera Bazile and Wilson Bigaud. The following generations were able to benefit from the art schools that were established in both the capital and Cap Haïtien but continued to work for the most part in the original naïve or primitive manner of Hyppolite and Obin to produce a folk art based on spontaneity and simplicity. When Breton was in Haiti, he also met the poet Clément Magloire-Saint-Aude. See also CARPENTIER, ALEJO; PRICE-MARS, JEAN; TÉLÉMAQUE, HERVÉ.

HALSMAN, PHILIPPE (1906–1979). Latvian-born photographer who studied electrical engineering in Dresden between 1924 and 1928. He spent the 1930s in Paris earning his living as a portrait and fashion photographer before emigrating to the United States in 1940. He spent the rest of his life in New York, working freelance but contributing to various newspapers and reviews including Life, Look and Saturday Evening Post. He commenced his lengthy collaboration with Salvador Dalí in 1941, one of the best-known examples being the 1949 Popcorn Nude in which the painter is depicted kicking a naked woman up into the air surrounded by phallic baguettes. In
the following year Halsman produced a self-portrait with his head above a cogwheel. His *Danseuse devant un décor surréaliste* (1946) features the naked upper half of a woman in front of a huge eye. In the latter part of his life he taught at the School for Social Research in New York.

HAMOIR, IRÈNE (1906–1994). Belgian writer born in St. Gilles, Brussels. In her teens she was a circus artiste and a militant with the Jeunes Gardes Socialistes. She joined the Surrealist group in her country in the early 1930s and became the companion of Louis Scutenaire. She contributed to their publications, e.g., *Documents 34* (1934), *Le Ciel bleu* (1945), *Les Deux Soeurs* (1946–47) and *Savoir vivre* (1946). The poems she initially published in pamphlet form, some under the name Irine, were brought together in 1949 in the volume *Oeuvre poétique 1930–1945* and a more complete collection subsequently appeared under the title *Corne de brune* (1976). In 1953 she published a humorous novel set in a circus, *Boulevard Jacqmain*, where the characters include several of the real-life Belgian Surrealists, including René Magritte, E. L. T. Mesens and Paul Nougé.

HANTAI, SIMON (1922– ). Hungarian-born painter who hailed from Biatorbágy near Budapest. He studied at the Budapest School of Fine Art and then traveled through Italy on foot before moving to France in 1949. He married his compatriot Judit Reigl. In 1953 André Breton wrote the preface to the catalog for his first exhibition in Paris, a short piece which was subsequently included in the 1965 edition of *Le Surréalisme et la Peinture* (237), together with a reproduction of *Narcisse collectif* (1953). Breton praises the purity of Hantai’s stance, his reluctance to exhibit his work in a world dominated by commercial imperatives, and regards his contribution as a “grand départ” (great departure). Hantaï left the Surrealist group, however, over its leaders’ refusal to accept a similarity between automatic writing and Jackson Pollock’s action painting, and is nowadays more generally associated with Abstract Art. In 1960 he elaborated his technique of *pliage* (folding): the canvas is folded and crumpled, then doused with paint and unfolded, resulting in a patchwork of blank sections and vibrant splashes of color, or, in his own words: “Le pliage ne procédait de rien. Il fallait simplement se

**HARE, DAVID (1917–1992).** American photographer, sculptor and painter born in New York. He had no formal artistic training but began experimenting with color photography in the late 1930s, developing the technique known as *heatage*. He met Susanna Wilson in 1938 and they soon married. In 1940 he received a commission from the American Museum of Natural History to document the Pueblo Indians, opened his own photography studio in New York and had his first solo show at the Julien Levy Gallery. Through his cousin, painter Kay Sage, he came into contact with some of the Surrealists exiled in the city; he and his wife were regulars at their meetings and David was appointed editor of their journal *VVV*. He and Susy Hare played leading roles in the organization of the International Surrealist Exhibition in New York in 1942. He then turned to sculpture and before long was exhibiting in The Art of This Century Gallery. As a sculptor, he was influenced by Max Ernst and Alberto Giacometti but was later sometimes categorized as an Abstract Expressionist. He and his wife divorced in 1945 and David subsequently married Jacqueline Lamba, who had left André Breton to pursue her own artistic career. In 1947 he and Frederick Kiesler fashioned a totem for the Salle des Superstitions in the International Surrealist Exhibition in Paris; in the following year Hare was a founding member, with William Baziotes, Robert Motherwell and Mark Rothko, of the
Subjects of the Artists School in New York; and in the 1950s he counted Balthus, Alberto Giacometti and Jean-Paul Sartre among his circle of friends. In the next two decades he had a number of teaching posts, including one at the Philadelphia College of Art and he also worked on his Cronus series of sculptures, paintings and drawings that he exhibited at the Guggenheim Museum in New York in 1977. He was featured in various Surrealist retrospectives. His important sculptures include Magician’s Game (1944), Sunrise (1954–55) and Moon Cage (1955). He died in Jackson, Wyoming, after an emergency operation for an aortic aneurysm. See also UNITED STATES.

HARE, SUSY (1916– ). American poet and artist, née Susanna Winslow Wilson. She studied art history at Bryn Mawr and in 1938 met David Hare, whom she married shortly afterwards. During World War II she asked her mother, Frances Perkins, the United States secretary of labor, to assist in the process of allowing European Surrealist refugees, including André Breton, to reside in the United States. She studied painting with Jack Torkow and for a time ran a dress shop with Ann Clark Matta. Her poem “Complaint for a sorcerer,” accompanied by an automatic drawing, appeared in VVV, no. 2–3 (March 1943). In the 1990s, as Susanna Coggeshall, she was living in Maine and working on a critical study of the sculpture of Constantin Brancusi.

HARFAUX, ARTUR (1906–1995). French graphic artist, photographer and scriptwriter born in Cambrai, France. At the town’s lycée he met Maurice Henry and the two of them subsequently came into contact with René Daumal, Roger Vailland and Roger-Gilbert Lecomte. He contributed drawings, photos and photomontages to the three issues of Le Grand Jeu and took part in that group’s first exhibition in the Galerie Bonaparte in 1929. He left, however, three years later to join up with the main Surrealist group around André Breton. In May 1933, in the sixth and final issue of Le Surréalisme au service de la Révolution (23–24), he co-authored with Henry the article “A propos de l’expérience portant sur la connaissance irrationnelle des objets.” In the next few years he was content to add his signature to collective tracts. After World War II his name cropped
HASARD OBJECTIF (OBJECTIVE CHANCE). Chance, and the particular Surrealist concept of objective chance, play an important part, both explicitly and implicitly, in André Breton’s L’Amour fou (1937), in the second chapter of which the word “hasard” is initially defined, in Paul Souriau’s phrase, as “la rencontre d’une causalité externe et d’une finalité interne” (the encounter of an external causality and an internal finality). “Le hasard objectif” was subsequently defined by Michel Carrouges as “l’ensemble des prémonitions, des rencontres insolites et des coïncidences stupéfiantes, qui se manifestent de temps à autre dans la vie humaine” (the set of premonitions, unusual encounters and astonishing coincidences that manifest themselves from time to time in human life). In L’Amour fou it is the set of circumstances that occurred in Breton’s private life culminating in his meeting with Jacqueline Lamba that demonstrate how his own desire for a new love was satisfied at the end of series of apparently unconnected events. Another example of the workings of objective chance is cited by Breton in his essay “Henri Rousseau sculpteur?” (Le Surréalisme et la Peinture 1965, 369), where, after repeating the definition, in Hegelian terminology, “la forme de manifestation de la nécessité extérieure qui se fraie un chemin dans l’inconscient humain” (the form of manifestation of exterior necessity that makes its way into the human unconscious), he recounts an unusual “coincidence” concerning a sculpture erroneously attributed to the artist. See also BURY, POL; DUMONT, FERNAND; FARLEY, ALICE; GIACOMETTI, ALBERTO; LE TOUMELIN, YAHNE; POLLOCK, JACKSON; RENCONTRE FORTUITE; TARAUD, CLAUDE.

HAUSMANN, RAOUl (1886–1971). Austrian artist, writer and photographer born in Vienna. His parents moved to Berlin in 1901 and during World War I he was one of the founding members of the Dada group in that city after Richard Huelsenbeck returned from Zurich in 1917. Hausmann began to practice the photomontage that
was the preferred technique of the Berlin Dadaists. In 1919 he and Johannes Baader edited Der Dada and in the following year, he, Georg Grosz, John Heartfield and Max Ernst organized the First International Dada Fair. It was around that time that Hausmann produced his most famous work, Der Geist unserer Zeit—Mechanischer Kopf (The Spirit of Our Time—Mechanical Head). He went on to take part in an exhibition of photomontage in Berlin in 1931 but in the late 1920s was already reinventing himself as a fashionable photographer. In 1937 he sought refuge in Czechoslovakia and after that country was invaded, spent World War II in France where he would live for the rest of his life. In the postwar period he was in contact with a number of artists of the new generation but he constantly refused to accept the concept of neo-Dada.

HAVRENNE, MARCEL (1912–1957). Belgian writer born in Jumet, a suburb of Charleroi. Although he embarked on a course of philosophy and literature in Brussels in 1930, he abandoned his studies. In 1933–34 he and Achille Chavée founded the group Rupture, which brought out not only the journal of that name but also the short-lived Mauvais temps, in which Havrenne’s Notes sur Lautréamont were singled out for praise by André Breton, who regarded that text as the best preface to Lautréamont that he had come across (A. Miguel, Achille Chavée, 24). In 1940 he was taken prisoner and spent the remainder of World War II in Germany. He was subsequently involved in the “revolutionary Surrealist movement” and in 1953 founded the review Phantomas with Théodore Koenig and Joseph Noiret, and was its editor. He died in Brussels.

HAYTER, STANLEY WILLIAM (1901–1988). English printmaker and painter born in Hackney, London; the son of the painter William Harry Hayter. He studied chemistry and geology at King’s College London and worked between 1922 and 1925 in Abadan for the Anglo-Persian Oil Company. After his return home to convalesce following a bout of malaria, that company arranged an exhibition of the paintings and drawings he had made overseas; its success led him to opt for a career as an artist. Hayter traveled to Paris in 1926 and studied briefly at the Académie Julian before meeting the Polish printmaker Jozef Hecht, who taught him the technique of copper
engraving and helped him to acquire a press. In 1927 he opened the famous Atelier 17 (now known as Atelier Contrepoint) where numerous artists, among them Alexander Calder, Marc Chagall, Alberto Giacometti, Joan Miró, Pablo Picasso, Jackson Pollock and Mark Rothko, came to study the techniques of printmaking. He frequented the Surrealist group between 1934 and 1940 and introduced automatism into his art form. His first marriage, to Edith Fletcher, had been dissolved in 1929; 10 years later he married Helen Phillips in Paris and they subsequently lived in London, San Francisco, New York, Philadelphia and Chicago.

During World War II Hayter moved his studio to New York, where it was used by other artists, including Maria Martins. He acted as advisor to the Museum of Modern Art for the exhibition Britain at War, and assisted Roland Penrose in the setting up of a camouflage training unit. Atelier 17 returned to Paris in 1950 and became associated with Abstract Expressionism. After he and Phillips were divorced in 1971, he married the Irish writer Désirée Moorhead. He received both an O.B.E. and the Légion d’honneur in 1951, was selected to represent Great Britain at the 1958 Venice Biennale, was made a Chevalier des Arts et des Lettres in 1967 and was awarded a C.B.E. one year later. Fine examples of his etchings and prints include Maternité ailée (1948), Danse du soleil (1951) and Le couple (1952).

HEATAGE. An automatic technique invented by David Hare. With this an exposed but unfixed photographic negative is heated from below with the consequence that the emulsion (and the developed image) is distorted in a random manner.

HEGEL, GEORG WILHELM FRIEDRICH (1770–1831). German philosopher born in Stuttgart. Together with Johann Gottlieb Fichte and Friedrich Wilhelm von Schelling he was one of the exponents of German idealism in the decades after Immanuel Kant. Hegel sought to construct a systematic ontology from a logical starting-point. His teleological account of history was taken up by Karl Marx and converted into a materialist theory of historical development that culminated in Communism. This was the background to the famous proclamation by André Breton in the Second Manifeste du
HEINE, MAURICE (1884–1940). French writer, journalist and scholar born in Paris. He studied medicine but did not practice. He published his first book, the poems of *La Mort posthume*, in 1917. He joined the Socialist Party in 1919 but after the schism at the Congress of Tours he opted for Communism and worked on *L’Humanité* until he was excluded from the central committee of the party in 1923 for being too “liberal.” He was very interested in printing, a métier for which he won a gold medal at the 1925 Arts décoratifs exhibition; this led to work in an advisory capacity with Ambroise Vollard. In the following year he brought out *Recueil de confessions et observations psycho-sexuelles tirées de la littérature médicale*. During the 1920s Heine embarked on the mission that would make his name, the promotion of the Marquis de Sade and the editing of his texts; it was this that drew the Surrealists to him in 1930. He contributed two articles on Sade to *Le Surréalisme au service de la Révolution*; both were entitled “Actualité de Sade,” in the second and fifth issues respectively. He likewise submitted pieces on “le divin marquis” to *Minotaure* and to *Hippocrate*, the “medical humanism” journal but was unable to complete his planned biography of Sade before he died; that project would be completed by Gilbert Lély after World War II. He was one of the founders of *Contre-Attaque* at the end of 1935 and three years later became a member of the French section of the *Fédération Internationale pour un Art Révolutionnaire Indépendant*. He was described by Georges Bataille as “one of the
men who, discreetly but authentically, did the greatest credit to his time.”

HEISLER, JINDRICH (1914–1953). Czech poet and artist born in Chrast. In the 1930s he was a member of the Surrealist group in Prague. He produced “book objects,” the Surrealist Alphabet collages and in 1940 brought out the poems of Seules les crécerelles pissent sur les Dix Commandements, with illustrations by Toyen. A Jew, he spent a good part of World War II hiding in Toyen’s apartment. Nevertheless, in 1941 he and Jindrich Styrsky were able to publish On the Needles of These Days: he supplied the poems and his friend took the photos. His other poetry includes Les Casemates du sommeil. After the Communist takeover of Czechoslovakia, he made his home in Paris. In the 1965 edition of Le Surréalisme et la Peinture there are reproductions of his 1944 works Frontispice pour “La Philosophie dans le boudoir” (210) and Colle étirée (211). See also LE BRUN, ANNIE.

HÉNEIN, GEORGES (1914–1973). Egyptian writer and journalist born in Cairo. While he was a student in Paris, he was befriended by Henri Calet and also discovered Surrealism, meeting André Breton in the process and joining the group. When he returned to Cairo, he founded the Art et Liberté team that helped to promote Surrealism in Egypt. He also contributed to The London Bulletin and VVV. In 1944 he organized the Egyptian section of the Fourth International that Leon Trotsky and his supporters had set up in France six years earlier. On his return to Paris in 1948 he was one of the secretaries, with Sarane Alexandrian and Henri Pastoureaux, of Cause, the Bureau d’information et de liaison surréaliste, but at the end of the decade he gradually moved away from the main Surrealist group. He published in Rixes and Phases and in the 1960s became more of a career journalist, writing particularly on Third World topics for Jeune Afrique and L’Express but also contributing pieces on figures such as Louis-Ferdinand Céline, Françoise Hardy and Marilyn Monroe. The principal works published during his lifetime were Déraisons d’être (1938), Pour une conscience sacrilege (1945), Qui êtes-vous, monsieur Aragon? (1945), Un temps de petite fille (1947),
HENRY, MAURICE (1907–1984). French graphic artist, writer and journalist born in Cambrai. He joined the Grand Jeu group in 1926 and published texts and drawings in its journal. He moved across into mainstream Surrealism in 1933 and exhibited his object, Hommage à Paganini, three years later. It has been claimed (by Gérard Durozoi in Histoire du mouvement surréaliste, 678) that he went on to produce over 25,000 humorous drawings for a wide range of publications; very often the humor was of the dark variety (see HUMOUR NOIR). André Breton perceived in them illustrations of “l’idée-image dans toute sa fraîcheur originelle” (the image-idea in all its original freshness). A similar spirit pervades his writings, e.g., L’Adorable Cauchemar. He drifted away from the Surrealist movement in 1951 after the “Affaire Carrouges.” In the latter part of his career Henry lived in Italy; he died in Milan. Apart from editions of his graphic work, Les Métamorphoses du vide, Hors mesure and L’Humeur du jour (1979), he published an Anthologie du dessin surréaliste (1972). Many of his drawings were untitled but he produced a fine pen and ink Portrait des surréalistes.

HÉROLD, JACQUES (1910–1987). Pseudonym of Jacques Blumer. Romanian painter, printmaker and sculptor whose family moved from his native Piatra to Bucharest in 1923. From 1927 to 1929 he studied at the Art Academy there and contributed to a surrealist-leaning review Unu. In 1930 he left for Paris where he had a succession of menial jobs. By 1933 he was working as a poster designer and also secured some walk-on parts in films. His friends included his compatriot Victor Brauner and Yves Tanguy; through them he came into contact with the main Surrealist group but he maintained a degree of independence initially before joining fully in 1938. The main themes in his paintings for the next decade would be flayed bodies and crystalline landscapes. In 1939 he wrote a “treatise” cleverly entitled Maltraité de peinture. After the fall of France in 1940...
Hérold sought refuge with other Surrealists in Marseille where he resumed his earlier career, designing posters. He also designed the card featuring the *Marquis de Sade* for the Surrealists’ private playing cards, the “Jeu de Marseille”; in 1942 he even took up residence near the ruins of Sade’s castle at Lacoste where he painted *La Liseuse d’Aigle*, which is somewhat Cubist in style. In 1943 he was able to return to Paris where he contributed to publications of the clandestine group *La Main à Plume*. In 1946 he painted *Crystallisation of the Forest*, currently in the Cleveland Museum of Art, as well as illustrating *Le Merveilleux* by Pierre Mabille. In the following year he produced the famous sculpture *Le Grand Transparent* from a concept by André Breton for the International Surrealist Exhibition in Paris. In 1949–50 he illustrated editions of *L’Aigle . . . Mademoiselle* and *La vanille et la manille* by Sade. He left the Surrealist group in 1951 and the forms and characters in his paintings became more fragmented, as is the case with *Entre toi et moi* (1952) and the suitably enigmatic *Le shaman* (1957). He continued his book illustration and also secured work as a stage designer in addition to creating Surrealist objects. In *Le Surréalisme et la Peinture* Breton feels that the best commentary on Hérold’s painterly universe might be found in some of the aphorisms of Malcolm de Chazal in *Sens plastique II* that he puts side by side with quotations from Hérold’s contributions to *Le Surréalisme encore et toujours* (1943). Breton concludes his chapter with the very poetic flourish: “Jacques Hérold, le grain de phosphore aux doigts, sur sa forêt de radiolaires. Jacques Hérold, bûcheron dans chaque goutte de rosée” (Jacques Hérold, his fingers specked with phosphorus, over a forest of radiolarians. Jacques Hérold, the woodcutter in every dewdrop). See also HÉROLD, VERA.

HÉROLD, VERA. Pseudonym of France Binard, French poet who lost eight members of her family in Nazi concentration camps. She married Jacques Hérold and assumed the name Vera Hérold at that point. Her poem with the punning title “Le grand Je” was published in the third issue of the *journal Néon* that she co-edited in 1948; and she was an important figure in the Paris Surrealist group until she left later that year in sympathy with Victor Brauner when he was expelled from the movement, on the grounds of alleged “apolitical dandyism.” She reverted to her maiden name and as such in 1960
HILSUM, RENÉ (1895–1990). French bookseller and publisher. He met André Breton and Théodore Fraenkel at the Collège Chaptal in Paris where he and José Corti launched a little review, Vers l’Idéal, that published possibly Breton’s first poem, under the pseudonym René d’Aubron. After obtaining his baccalaureate in 1914, he wanted to study medicine and enrolled at the Sorbonne where he met up again with Breton. Like his friend, Hilsum was mobilized as a medical auxiliary. Their paths crossed again later in World War I at the Val-de-Grâce military hospital. He made the acquaintance of Louis Aragon and Philippe Soupault, as well as Guillaume Apollinaire, Blaise Cendrars and Pierre Reverdy. His bookshop and publishing house, Au Sans Pareil, opened in 1919 and brought out the first series of Littérature, Aragon’s Feu de Joie, Breton’s Mont de Piété, Francis Picabia’s Jésus-Christ Rastaquouère, Soupault’s Rose des vents and Jacques Vaché’s Lettres de guerre. It was also the setting for a Picabia exhibition in April 1920, a Georges Ribemont-Dessaignes exhibition a few weeks later and for Max Ernst’s first Paris exhibition in 1921. Hilsum participated in some Dada events, if only as a ticket-seller at the door, but split with Breton when the latter entrusted Gaston Gallimard with the new series of Littérature in August 1922. The collections Hilsum went on to publish included “Génie de la France,” a series that in 1931 included such classics as François Villon’s Œuvres, Denis Diderot’s Le Neveu de Rameau and Honoré de Balzac’s Le Lys dans la Vallée. Au Sans Pareil also specialized in limited editions of contemporary authors illustrated by top artists but closed in 1936. Hilsum went on to become the production director for the French Communist Party’s Éditions Sociales: he had been a member of the Party since the Congress of Tours in 1920.

HOLTEN, RAGNAR VON (1934– ). Swedish art historian, curator and artist, but born in what was then the German city of Gleiwitz. In 1960 he published L’Art fantastique de Gustave Moreau (with a preface by André Breton) and organized a retrospective exhibition...
of that artist’s work at the Louvre. It was at that time that he made contact with the Surrealist group. He wrote a text for the catalog of the major Méréth Oppenheim retrospective in Stockholm in 1967. In 1970 he helped José Pierre organize an itinerant exhibition Surrealism held in various Swedish cities (Stockholm, Gothenburg, Sundsvalls and Malmo). His publications include Gustave Moreau, symbolist (1965), Surrealismen i svensk konst (1969), Christian d’Orgeix (1975), Hans Bellmer (1978), Eric Grate (1978), Thea Ekström (1979) and Domaine du rêve: Toyen (1979). He has been the director of the Swedish Cultural Center in Paris. His artwork includes an illustration of an edition of Les Chants de Maldoror (1972), plus collages and drawings such as La Sphinge-conque and La vouivre (both from 1986). See also TOYEN.

HOOREMAN, PAUL (1903–1977). Belgian poet and musician born in Brussels. In 1925 he published Lieux communs and, together with André Souris, launched Musique, a review that ran to just two issues, the first of which contained a tribute to Erik Satie who had died earlier that year. They started to take part in the activities of the Brussels Surrealist group and in 1926 modified a barrel organ to play a distorted version of the Belgian national anthem. He subsequently was one of the people who offered advice to René Magritte about possible titles for his paintings. In 1952 he brought out Les Musiciens à travers les temps (Paris: Fernand Nathan). He subsequently transcribed and edited Jean de Sainte-Colombe’s 67 Concerts à deux violes esgales (1973) but it was only in the last year of his life that his own collection Solitude et autres poèmes was published (Brussels: Le Vocatif, 1977). See also MUSIC.

HORNA, KATI (1912–2000). Though born in Hungary, she became one of Mexico’s most famous photographers. She studied photography in Budapest with József Pecsi and then moved to Paris, making her name with a series devoted to the Marché aux Puces in 1933 for the Agence Photo and a sequel in the following year on Paris cafés. Alongside these “realist” works she also produced photos that can only be described as Surrealist, especially her Hitler eye. When she crossed the frontier into Spain in 1937, her images of scenes from the civil war not only revealed her Republican sympathies but also
HOWE, BILL (1957– ). British artist born in West Hartlepool, County Durham. Between 1977 and 1980 he studied philosophy at the University of Newcastle before moving to Leeds. In 1994 he was one of the founding members (with Kenneth Cox and Sarah Metcalf) of the Leeds Surrealist group. He started to draw in the following year when he also originated the game of “Image Exchange,” which was based on the idea of unearthing multiple interpretations of a single image. His process of drawing in ink over a photographic print resulted in the series of “contourages” published in the first issue of Black Lamplight. His works soon began to appear in collective exhibitions: Curiouser and Curiouser (Paris, 1995), Sacrilege (Prague, 1999), Éveil paradoxal (Conches, Normandy, 2000), Sfera Suu (Hrad Sovinec, Czech Republic, 2001) and The Persistence of Memory (Terezin, Czech Republic, 2002). He also had a solo show in Prague in 2001. His work has been published in Analagon, S.U.R.R. (Surréalisme, Utopie, Rêve, Révolte), Stora Saltet, Salamandra and Manticore. See also GREAT BRITAIN.

HUelsenbeck, Richard (1892–1974). German writer and drummer, born Carl Wilhelm Richard Huelsenbeck in Frankenau, Hesse. When World War I was declared he was a medical student. At first he was an Expressionist poet; he published Phantastische Gebete (Fantastic Prayers) in 1916 but when he was invalided out of the army, he moved to Zurich where he met the founders of Dada in the Cabaret Voltaire. In 1917 he headed for Berlin where he helped to set up its Dada group; in 1920 he edited the Dada Almanach and En avant Dada. He also wrote fiction, beginning with the 1918
novellas *Azteken oder die Knaallbude* and *Verwandlungen*, and continuing with a series of novels, *Doktor Billig am Ende* (1921), *China frisst menschen* (1930) and *Der Traum von grossen Glück* (1933). The advent of Nazism precipitated his emigration to New York where he practiced Jungian psychoanalysis under the name Charles R. Hulbeck. In 1952 he published both *Sexualität und Persönlichkeit* and the poems of *Die New Yorker Kantaten*. His autobiography, *Memoirs of a Dada Drummer*, is an important firsthand account of that movement. In 1970 he returned to Switzerland and died in Minusio, Tessin.

**HUGNET, GEORGES (1906–1974).** French writer, artist and publisher who spent the first seven years of his life in Argentina. His early passion for literature, the theater and bookshops was strongly encouraged by his father but his parents separated when he was 14. He came to the attention of Max Jacob, who illustrated his first collection of poems, *40 Poésies de Stanislas Boutemer* (1928). He also experimented with automatic drawing, one of the best examples of which would be his *Automatic Portrait of the Automaton of Albertus Magnus* (1938, National Galleries of Scotland). In 1928–29 he wrote the script for the film *La Perle* (directed by Henri d’Arche) in which

**HUGHES, PATRICK (1939– ).** British painter and printmaker born in Birmingham. After embarking on a teacher training course in Leeds, he changed direction to study art instead, a subject he would subsequently teach in that city. He had his first solo shows in 1961 in London and Cambridge and has since had exhibitions in galleries all over the world, from New York and Chicago to Munich, Amsterdam and Jeddah, among many others. He taught in Leeds College of Art and after a year studying art education at the University of London, taught at Chelsea and Wolverhampton Schools of Art. He was influenced by Paul Klee, René Magritte and Marcel Duchamp but *Journeys* (2000) is reminiscent of many works by Giorgio de Chirico. He made his name with his reverse perspective mode in which the image seems to move as the viewer walks past. He also cleverly exploits space and color to create a 3D effect; this is seen in *The Republic of the Road* and in some treatments of his favorite theme of the rainbow. He currently lives and works in London. See also GREAT BRITAIN.
he also had an acting role. 1929 was likewise the year in which he founded a publishing company, Les Éditions de la Montagne. Having joined the Surrealists in 1932, he continued to try his hand at different projects: between 1934 and 1940 he owned a bookbinding workshop, Livre-Objet; he also operated as a bookseller, specializing in magic, occultism and eroticism—many of his fellow Surrealists were regular customers. Sexual imagery predominated in both his 1936 creations, the collage-poems of La Septième face du dé (a teasing marriage of words and images) and the photocollages, Initiation préliminaire aux arcanes de la forêt. He was involved in the 1938 International Surrealist Exhibition in Amsterdam but soon afterwards was expelled from the movement. In the following year he and Paul Éluard launched the review Usage de la parole which ceased publication in 1940, the year in which he not only brought out a collection of poems inspired by adolescent girls, Oeillades ciselées en branche, but also opened a bookshop-cum-publishing house which was a center of clandestine Resistance activity. His next anthology, Non vouloir (1942), contained illustrations by Pablo Picasso.

After World War II Hugnet continued to come up with fresh and surprising initiatives: in 1947 he organized an exhibition of drawings done on paper tablecloths in Le Catalan restaurant and brought out Huit jours à Trébaumelec, an artistically erotic visual diary of surrealist holidays that “satirized” or spiced up in their own distinctive way the Michelin guides. Between 1948 and 1950 he put together a set of collages made from saucy postcards entitled La Vie amoureuse des spumifères that typically coupled naked women with strange monsters to create a curious modern mythology. Hugnet’s private life at that period was particularly turbulent: he divorced his first wife, Germaine Pied, whom he had married in 1940; met and married a teenager, Myrtille Hubert, who bore him a son; and received treatment for his drink problems. His book L’Aventure Dada (1957) is a quite scholarly presentation of the Dada movement that covers the years from 1916 to 1922. On the artistic side in the 1950s he made a series of Surrealist objects. At the start of the next decade he published the aptly titled 1961, a collection of poems and photomontages. A stroke in 1962 curtailed his activities but an anthology of his writings, Pleins et déliés: souvenirs et témoignages, 1926–1972, was brought out in the latter year. See also BELLMER, HANS.
HUGO, VALENTINE (1887–1968). Née Valentine Gross. French artist born in Boulogne-sur-mer who enrolled at the École des Beaux-Arts in Paris in 1907. In the years immediately prior to World War I she worked for fashion magazines but she also met Jean Cocteau and Erik Satie. A number of her paintings and drawings from this period were inspired by the Ballets Russes. In 1917 she met a great-grandson of Victor Hugo, the painter Jean Hugo, whom she married two years later; together they made costumes and stage sets for plays by Cocteau, including Les Mariés de la Tour Eiffel. In 1926 she turned to printmaking: she produced 24 woodcuts for Romeo and Juliet. In the same year she met Paul Éluard, for whom she would become the foremost book illustrator; moreover she had a brief affair with him after she separated from her husband in 1929; they would divorce three years later. In the first half of the 1930s Hugo was heavily involved in the Surrealist movement, illustrating books by André Breton, René Char and René Crevel as well as Éluard. She was often able to offer crucial financial help to fellow members. Between 1930 and 1932 she had a stormy relationship with Breton. In 1931 she began her Portrait des surréalistes and made her first Surrealist object, two hands trapped in a net, and in 1933 she painted Le canot de l’amour est brisé contre la vie courante, inspired by the last words of Vladimir Mayakovsky. In that year too she illustrated editions of both Les Chants de Maldoror and Achim von Arnim’s Contes bizarres. In a style broadly similar to the cover of the latter, Les Constellations (1935) strikingly presents Breton and Éluard as quasi-mythical figures, their heads like vast stars in a surreal firmament; a collage she made in 1934 of members of the group in which she curiously but significantly included three portraits of Breton may be regarded as a dummy run for the later work. In 1937 she provided the illustrations for two collections by Éluard. Les animaux et leurs hommes, les hommes et leurs animaux and Donner à voir, followed in 1939 by the Arthur Rimbaud text “Les Poètes de sept ans.” Between 1944 and 1947 most of Hugo’s work was for the theater, and she served as president for the Syndicat des décorateurs. In the latter year she published a children’s book, Les Aventures de Fido Caniche, that she wrote as well as illustrated. This was, however, the prelude to a difficult old age: although she painted a few portraits, she received very few commissions for book illustrations in the last two decades.
of her life. A retrospective exhibition of her work was held in 1967 at the Centre Culturel Thibaud de Champagne in Troyes. She died in Paris.

HUIDOBRO, VICENTE (1893–1948). Chilean poet, born Vicente García-Huidobro Fernández in Santiago. He studied literature at the University of Chile and in 1911 published the poems of *Ecos del alma* (The Soul’s Echoes). In the following year he married and began to edit the journal *Musa Joven*. In 1913 he and Carlos Díaz Loyola edited another journal, *Azul*, and Huidobro brought out *Canciones en la noche* (Songs in the Night) and *La Gruta del silencio* (The Grotto of Silence). In 1916 he and his young family moved to Europe, initially to Madrid and then to Paris, where he would meet many of the foremost figures in the artistic avant-garde, including Pablo Picasso, Blaise Cendrars, Paul Éluard, Max Ernst, Juan Gris, Joan Miró and Francis Picabia. From 1918 he made annual trips to Madrid and combined his own Creacionismo, according to which a poet should bring life to things rather than simply describe them, with developments in Paris; out of this the Ultraísmo literary movement arose. He corresponded and collaborated with Tristan Tzara on Dadaist journals. In 1921 he founded and edited the Madrid-based journal *Creación*, printing the second issue in Paris as *Création: Revue d’art*; and in December of that year he gave his famous lecture “La Poesía,” which later served as the preface to *Temblor de Cielo* (Tremor of Heaven). He spent the second half of the 1920s in Chile but then returned to Europe to write the novel *Mio Cid Compeador*, to continue working on *Altazor* and to commence *Temblor de Cielo*. He also participated in the Chilean Mandragora Surrealist movement founded in 1938 by Braulio Arenas, Teófilo Cid and Enrique Gómez Correa.

HUMOUR NOIR (BLACK HUMOR). It is possible that André Breton was first made aware of the power of humor during World War I by Jacques Vaché, who devised his personal brand that he styled “Umour” and defined as “une sensation—j’allais presque dire un SENS—aussi—de l’inutilité théâtrale (et sans joie) de tout” (a feeling—I was almost going to say a SENSE—of the theatrical, and joyless, futility of everything). In the journal *Aventure* in
November 1921 Paul Valéry had made the observation, “Le mot humour est intraduisible” (The word humor is untranslatable). The sixth and last issue of Le Surréalisme au service de la Révolution (36–39) contained an essay by Marko Ristitch entitled “L’Humour, une attitude morale.” The most important presentation of l’humour noir in a Surrealist context, however, is found in the preface André Breton wrote for his Anthologie de l’humour noir (1940): after citing Léon-Pierre Quint’s description of humor as “a superior revolt of the mind” and then Sigmund Freud’s comments about the liberating, sublime and elevated nature of humor, Breton claimed that although black humor is limited by so many things (stupidity, skeptical irony, trivial banter), it is par excellence the deadly enemy of sentimentality (21). To exemplify in simple terms the nature of black humor, Breton is content to follow Freud and give the words of the condemned man who, as he walked to the gallows on a Monday morning, shouted “Voilà une semaine qui commence bien!” (Here’s a week that is off to a good start!). See also BUÑUEL, LUIS; CARRINGTON, LEONORA; CARROLL, LEWIS; COMEDY; LEBEL, ROBERT; MANSOUR, JOYCE; MIRÓ, JOAN; O’NEILL, ALEXANDRE; SCUTENAIRE, LOUIS; STYRSKY, JINDRICH; SWIFT, JONATHAN.

HUNGARY. Leading figures in Hungarian Surrealism include Endre Rozsda, Simon Hantai, Judit Reigl and Arpad Mezei. In 1947 Béla Hamvas and his wife Katalin Kemény published the collection of essays entitled Forradalom a művészetben: Absztraktió és szurrealizmus Magyarországon (Revolution in Art; Abstraction and Surrealism in Hungary); they saw in Surrealism and abstract art the heritage of magic, but this conception was attacked by the Marxist critic György Lukács. In his short piece on Rozsda written in March 1957 in Le Surréalisme et la Peinture (1965 edition, 249) André Breton alludes to the Hungarian uprising in the previous autumn and the spirit of liberty it made manifest, mentioning in particular the poem by Gjula Illyés, “Les Augures de la Tyrannie,” published in the special issue of Irodalmi Ujsag (2 November 1956). Breton felt that a similar spirit was evident in the clandestine work of Rozsda in the previous few years. See also HORNA, KATI; KERTÉSZ, ANDRÉ; NEMES, ENDRE.
HYPER-REALISM. An art movement that originated in the second half of the 1960s; its exponents produced paintings that looked like photographs. Also known as Super-realism, the movement was most popular in the United States but spread to parts of Western Europe. In painting Hyper-realism is also synonymous with Photo-realism, and in sculpture artists often used casts of the human figure to create an air of verisimilitude.

HYPNOTIC SLEEP. See SOMMEIL HYPNOTIQUE.

HYPPOLITE, HECTOR (1894–1948). Haitian painter born in St. Marc. He worked as a shoemaker’s apprentice before moving to Cuba to work on the sugar plantations. He subsequently spent five years in West Africa. On his return in 1920, he eked out a living as a house painter but his creativity emerged when he started painting furniture and doors. One of the latter caught the eye of the American watercolorist DeWitt Peters who in 1944 founded the Centre d’Art in the Haitian capital Port-au-Prince where Hyppolite was invited to pursue a painting career. In his first week there Hyppolite completed 16 pictures. A third-generation houngan (Voodoo priest), he often depicted in his raw, but very colorful, two-dimensional paintings elements from Haiti’s African traditions, including loas (gods and spirits). His work then came to the attention of both Wifredo Lam and André Breton, who purchased five of his paintings during his trip to Haiti in 1945. Two years later Breton wrote an essay on Hyppolite that was subsequently incorporated in editions of Le Surréalisme et la Peinture: he argued that “la vision d’Hyppolite parvient à concilier un réalisme de haute classe avec un surnaturalisme de toute exubérance” (Hyppolite’s vision manages to reconcile a high-quality realism with a highly exuberant supernaturalism) (1965, 312). The two works chosen as illustrations are Une prostituée (309) and Ogoun Ferraille (311); a depiction of the Voodoo god of war. Hyppolite received wider acclaim in 1947 when examples of his work were included in the international UNESCO exhibition in Paris. His imaginary portrait of Henry Christophe, the early 19th-century Haitian king, and his choice of an overtly Christian theme in St. Francis and the Christ Child (1946–48), help to demonstrate the diversity of his subject matter.
HYSTERIA. In the 11th issue of *La Révolution surréaliste* (15 March 1928) Louis Aragon and André Breton wrote “Le Cinquantenaire de l’Hystérie (1878–1928),” illustrated with photographs from the Salpêtrière asylum, with the caption “Les attitudes passionnelles en 1878.” The article opens: “Nous, surréalistes, tenons à célébrer ici le cinquantenaire de l’hystérie, la plus grande découverte poétique de la fin du XIXe siècle” (We Surrealists want to celebrate the 50th anniversary of hysteria, the greatest poetic discovery of the late 19th century) (200). At the end the two authors affirm: “L’hystérie n’est pas un phénomène pathologique et peut, à tous égards, être considérée comme un moyen suprême d’expression” (Hysteria is not a pathological phenomenon and may, in every respect, be considered to be a supreme mode of expression) (22). They could not have written a more thought-provoking and provocative challenge to the received ideas of the time. See also ETHUIN, ANNE.

ICHÉ, LAURENCE (1924–2008). French poet born in St. Étienne, the daughter of René Iché. She was a member of *La Main à plume* group during World War II. Their publishing house brought out, in 1942, her collection of poems, *Au fil du vent*, with illustrations by Oscar Dominguez, and in the following year a set of Surrealist texts, *Étagère en flamme*, with a drawing by Pablo Picasso. She was in turn the companion of fellow members of *La Main à plume* Robert Rius and Manuel Viola, who later became one of the most important Spanish lyrical-abstractionist painters. When the two of them moved to Spain after the war, they lost touch with Surrealism. She died in Madrid.

ICHÉ, RENÉ (1897–1954). French sculptor and graphic artist born in Sallèles d’Aude. He was wounded and gassed during World War I but met Guillaume Apollinaire in 1916 before entering into contact with members of the *Dada* and future Surrealist groups in Paris as well as Max Jacob, Pablo Picasso, Jacques Lipchitz and Ossip Zadkine. After the war he graduated in law but changed direction to study sculpture with Antoine Bourdelle and architecture with Auguste
Perret; in 1927 he designed a monument in Ouveillan in the Languedoc. He sculpted masks of André Breton, Paul Éluard and Federico Garcia Lorca and at the end of April 1937 made a Guernica sculpture after hearing radio reports of the bombing of that town. After the defeat in 1940 he was one of the first members of the Resistance and sculpted La Déchirée (The Torn Apart) which was sent to General Charles de Gaulle in London to become one of the symbols of the movement. Although he was selected to sculpt the Apollinaire Monument in Paris and an Auschwitz Memorial in Poland, he died before they could be completed. He was the author of two manifestoes, Les Deux Arts (1938) and Manifeste des sculpteurs (1949) as well as La Machine à se cirer les pompes. See also BOUSQUET, JOE.

IMAGE. The image was the cornerstone of all Surrealist art and poetry. Very soon after he started meditating on the source and nature of poetry, André Breton was struck by the power and the vital importance that imagery played in the creative process. He was strongly influenced by the ideas of Pierre Reverdy, some of whose pronouncements in the March 1918 issue of Nord-Sud he quotes in the first Manifeste du surréalisme: “L’image est une création pure de l’esprit. Elle ne peut naître d’une comparaison mais du rapprochement de deux réalités plus ou moins éloignées. Plus les rapports des deux réalités rapprochées seront lointains et justes, plus l’image sera forte—plus elle aura de puissance émotive et de réalité poétique” (The image is a pure creation of the mind. It can not arise from a comparison but from the connection of two more or less distant realities. The more the relationship of the two realities is distant and valid, the greater the force of the image—the more emotive power and poetic reality it will possess) (Manifestes, 30). Breton drew up a very provisional and very incomplete set of categories of Surrealist images in the 1924 Manifeste: it includes apparent contradiction, images with a missing term, anticlimax, images with a derisory formal justification, “hallucinatory” images, marriages of the abstract and the concrete, the negation of an elementary physical property and humorous images. See also BAARGELD, JOHANNES; BARON, JACQUES; BEAUTÉ CONVULSIVE; BOIFFARD, JACQUES-ANDRÉ; BOSCH, HIERONYMUS; BUCAILLE, MAX; CÉSAIRE,
Ivsic, Radovan (1921– ). Yugoslav author and translator born in Zagreb. He made his first trip to France at the age of 16, visiting Paris before becoming a student in Grenoble. During that stay he attended a performance of a Sophocles tragedy in Orange in 1938, an experience that made him want to devote his life to the theater. He spent World War II in his native country but the nationalist Ustase régime in Croatia regarded him as a “symbol of decadent art” and banned his plays Narcisse and Le Roi Gordogane, written in 1942 and 1943, respectively. When Josip Broz Tito came to power, the censorship was more subtle; Ivsic had to wait until 1953 for Le Roi Gordogane to be staged and in the meantime started translating French classics into Croat. He eventually moved to Paris for good in 1954 and a chance meeting with Benjamin Péret led to his joining the Surrealists and becoming a close friend of André Breton, Joan Miró and Toyen. He became a regular contributor to BIEF, La Brèche and L’Archibras. In 1960 his Mavena was published by the Éditions surréalistes. Seven years later he brought out a study of Toyen, who would go on to illustrate his Le Puits dans la tour (1967), and a French edition of Le Roi Gordogane (1968). After 1969 he was the driving force behind another publishing house, Éditions Maintenant, which brought out La Traversée des Alpes with his companion Annie Le Brun and Fabio de Sanctis (1972), Les Grandes Ténèbres du tir (with Toyen, 1973) and Autour ou dedans (1974). Moreover, his Airia was published by Pauvert in 1970. He went on to publish...
a tribute to a famous Croatian poet of an earlier generation, Antun Gustav Matos, A.G.M. salut! (1984) whereas in Quand il n’y a pas de vent, les araignées . . . (1990) he accuses Marko Ristitch of betraying Surrealism from within. Reprises de vues, with photographs by Jindrich Styrsky (Prague: Strelec, 1999), was followed by the collected Poèmes (Paris: Gallimard, 2004). See also LE BRUN, ANNIE.

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JAGUER, ÉDOUARD (1924–2006). French poet and art critic born in Paris. He discovered Surrealism in his teens and during World War II was a member of La Main à plume team before getting involved in the dissident “revolutionary Surrealism” group. At the end of the 1940s he joined Cobra. He later edited the review Phases that he and his wife, Anne Ethuin, founded in 1953. After La Poutre creuse (1950) he published the poems of La nuit est faite pour ouvrir les portes (1957), Le mur derrière le mur (1958) and Regards obliques sur une histoire parallèle (1977), in addition to contributing to journals such as La Brèche. In 1982 he brought out a couple of important books, one on Surrealism in photography, Les Mystères de la chambre noire, and Les enfants d’Alice: La peinture surréaliste en Angleterre, 1930–1960. Since then his publications have included Le Surréalisme face à la littérature (1989), the poems of L’Excès dans la mesure (1995) and L’Envers de la panoplie (2000). He also wrote a series of monographs on artists (e.g., Pierre Alechinsky, Enrico Baj, Joseph Cornell, Wilhelm Freddie, Alberto Gironella and Remedios Varo). He died in Paris.

JAMES, EDWARD (1907–1984). American patron of the arts who inherited, on his father’s death in 1912, the West Dean Estate in Sussex which he would later bequeath to the West Dean Foundation, a center for the preservation of traditional arts and crafts. He was educated at Eton, a private school in Switzerland and Oxford University, where he published John Betjeman’s first book of poems. In the 1930s his friends included the composer Lord Berners and the Mitford sisters but he is best known as an enthusiastic supporter of the Surrealists: he sponsored Salvador Dalí for a while and allowed René Magritte to
stay and work in his London home in 1937. He was also the financial backer of the review *Minotaure*. He refurbished Monkton House near West Dean in Surrealist mode: the furnishings included the famous sofa Dalí made in the shape and color of Mae West’s lips. His most grandiose Surrealist architectural accomplishment, however, was the construction of a series of palaces, temples and pagodas at Xilitla in *Mexico* where he had moved in 1947 with the intention of growing orchids. His collection of paintings and other *objets d’art* became one of the finest in private hands. *See also* UNITED STATES.

**JANCO, MARCEL** (1895–1984). Israeli *painter* and *architect* born in Bucharest, Romania. He was a friend (and at that time a compatriot) of Tristan Tzara and one of the founding members of the *Dada* movement in Zurich in 1916. He returned to Romania in 1922 and was a member of an *avant-garde* group led by Benjamin Fondane but also worked as a painter and architect. In 1941 he fled to Palestine to escape the Nazis and, after the creation of the state of Israel, established in 1953 the Ein Hod artists’ village near Haifa. Toward the end of his life he helped to found the Dada museum in Ein Hod that was named after him. It houses a number of his artworks.

**JAPAN.** Surrealism was introduced into Japan at the end of the 1920s by the *poet* and art critic Shuzo Takiguchi. In 1931 Ichiro Fukuzawa submitted works that were clearly Surrealist in style to the first exhibition of the Dokuritsu Bijutsu Kyokai (Independent Art Society). Surrealism quickly gained enough other adherents so that by 1935 Takiguchi was able to publish an article about the movement in Japan in *Cahiers d’Art* (nos. 5–6). In 1937 the Paris group gave their support to an *Exhibition of Foreign Surrealist Works* in Tokyo. Japanese Surrealist artists were in general less interested in *Freudian* psychology than in the production of striking visual *images*, and some of Yamamoto Kansuke’s work seems to be part of a dialog with Western Surrealists: his realistic photo of a nude descending a spiral staircase is a transparent translation of Marcel Duchamp’s *Nude Descending a Staircase, No.2*. In 1939 Fukuzawa founded the Bijutsu Bunka Kyokai (Association Art-culture) to bring together artists with Surrealist affinities and to promote the movement in Japan. However,
the run-up to war posed serious problems for the Tokyo group. After World War II the poet and writer Koichi Iijima and Takiguchi organized a Surrealist study group in 1956; it was mentioned in the first issue of *BIEF* (15 November 1958) and other members included Shin Oka, Jun Ebara, Yoshiyaki Tomo, Vémura Misaé and her husband, Roger van Hecke. In the 1970s Iijima devoted himself to the documentation of the suffering of Japanese Surrealists in the years before the war. Furthermore, the work of the cult underground filmmaker Shinya Tsukamoto has often been described as “Surrealist.” See also BÉDOUIN, JEAN-LOUIS; CINEMA; OKAMOTO, TARO.

**JARRY, ALFRED (1873–1907).** French writer born in Laval. An important precursor of the Surrealists, he was educated at the lycée in Rennes. With a classmate, Henri Morin, he wrote a play, *Les Polonais*, that was performed with marionettes in a friend’s house. It was a forerunner of Jarry’s famous play, *Ubu Roi* (1896). Before then, he published *Les minutes de sable mémorial* (1893) and was called up for military service a year later, only to be discharged soon after on medical grounds. He returned to Paris where he collaborated with Remy de Gourmont on the art magazine *L’Ymagier* and wrote the play *César Antéchrist* (1895). *Ubu Roi* first appeared in print in Paul Fort’s journal *Le Livre d’art* and was staged at the Théâtre de l’Oeuvre. Right from the play’s infamous opening word, “Merdre!” sections of the audience were outraged. The diminutive Jarry took on the persona of his larger-than-life title character and, despite deteriorating health, went on to write further Ubu plays as well as works such as *Le Surmâle* (1902) and *Gestes et Opinions du docteur Fausttroll, pataphysicien* (published posthumously in 1911), in which he expounded the tenets of “pataphysics.” Toward the end of his life he was befriended by Guillaume Apollinaire, Max Jacob and André Salmon. Jarry is the subject of a factual, surprisingly neutral essay in André Breton’s *Les Pas perdus* (47–65).

**JEAN, MARCEL (1900–1993).** French artist and critic born in La Charité-sur-Loire in the Nièvre department in Burgundy. Between 1919 and 1924 he studied sporadically at the École Nationale des Arts Décoratifs in Paris prior to spending a year (1924–25) in New York, where he worked as a textile designer, a career he followed on
his return to Paris. He met André Breton and other members of the Surrealist group in 1932 and started to take part in their activities. In 1933–34 he was involved in Jacques Prévert’s theatrical troupe, Groupe Octobre, and in 1935 published an album of drawings with legendary subjects, Mmourir pour la Patrie. In the following year he started making _objets surréalistes_, one of the finest of which was _Le Spectre du Gardénia_, a female head made out of wood, suede, celluloid film, wood powder over plaster and with two zippers for eyes. At the same time he collaborated with Oscar Dominguez on a series of images evoking the first moments after the Creation. In 1937 he returned to the theater, this time working with a new company, Le Diable écarlate, founded by Sylvain Itkine. In the next year he constructed a figure, _Horoscope_, on which he painted seas and mountains but he then moved to Budapest, where he spent the war years initially working in a textile factory; he continued his drawing and printmaking, however. He also became a close friend of the Hungarian philosopher and psychologist Arpad Mezei, with whom he would publish _Maldoror_ (1945), _Histoire de la peinture surréaliste_ (1959) and _Oeuvres complètes d’Isidore Ducasse, comte de Lautréamont_ (1971). When he returned to Paris in 1945, he immediately collaborated in the making of a collective fresco for the staff room of the famous Sainte-Anne psychiatric center. In the following year he invented the process known as _flottage_, in which oil paint is thrown into water and spread randomly on a flat surface. In 1950 he created a series of Surrealist coats of arms. Similar skills were required for a series of medals devoted to his Surrealist friends that were issued by the Monnaie de Paris in 1976. At the end of the 1960s and in the first half of the following decade he gave lectures in the United States on Surrealist poetry and painting. He continued working well into his old age: a Surrealist object entitled _L’oiseau du désert_ dates from 1986. His memoirs were published under the title _Au galop dans le vent_ (1991). He died in Louveciennes in the western suburbs of Paris.

**JENÉ, EDGAR (1904–1984).** German painter and graphic artist born in Saarbrücken. Between 1922 and 1924 he studied at the Academy of Fine Arts in Munich before attending the École Nationale des Beaux-Arts, the Académie Julian and the Académie de la Grande Chaumiére in Paris. In 1928 he returned to his home town, where he
worked as a freelance artist. In the following year he married Charlotte ("Coco") Pfaller, who bore him a son, Tom, in 1931. He had his first one-man shows in 1930–31 in Saarbrücken and Berlin (the Flechtheim Gallery). In 1935 he left Germany because of the political situation and emigrated to Vienna, where he divorced his first wife and married Erica Lilleg in 1938. He became very friendly with Paul Celan and also came to the attention of André Breton and Max Ernst. After World War II he organized, in conjunction with Celan and Arnulf Neuwirth, an important Surrealist exhibition. He worked as the picture editor for the magazine Plan and, with Albert Paris Güterslob, was the leader of the Vienna School of Fantastic Realism. In 1950 he moved to Paris, where he lived for 15 years, entering into close contact with members of the Surrealist group and having several exhibitions in the Galerie Furstenberg. During that period he also organized exhibitions in the Saarland. From 1965 until his death he lived in Demeuilaine, a medieval mill in La Chapelle Saint-André in Burgundy. A couple of pages are devoted to him by Breton in Le Surréalisme et la Peinture (1965, 216–17), the first of which is taken up by a reproduction of Sylvanna (1954), the second by a brief text almost in the style of the prose-poems he published in 1959 under the title Constellations to accompany the series of gouaches Joan Miró produced with the same title at the start of World War II. Jené’s art is presented in terms of a lyrebird and related to a hermetic text cited by Denis Saurat in Les Dieux du peuple (1948), in which worlds are compared to very complicated birds. Most critics highlight the dream or daydream quality of his paintings. His best-known works include Coco (1928), Das Lager (The Camp) (1945) and Mondvogel (Moonbird) (1950).

JEU DU CADAVRE EXQUIS. A parlor game known to many as the “jeu des petits papiers,” which the Surrealists renamed. It was defined as follows in the Dictionnaire abrégé du surréalisme that André Breton and Paul Éluard compiled in 1938: “Jeu de papier plié qui consiste à faire composer une phrase ou un dessin par plusieurs personnes, sans qu’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 obtenue de cette manière: ‘Le cadavre exquis boira du vin nouveau’”
(Game with folded paper that involves the composition of a sentence or a drawing by several people in which none of them can take account of the previous collaboration or collaborations. The example, that has become classic and gave its name to the game, was the first sentence obtained in this way: “The exquisite corpse will drink new wine”).

In an essay entitled “Le cadavre exquis, son exaltation” (Le Surréalisme et la Peinture, 1965, 288) Breton recalls that it was devised circa 1925 at 54 rue du Château in Paris, the old house where Marcel Duhamel, Jacques Prévert and Yves Tanguy lived. That essay contains examples of both the verbal and the pictorial varieties: the former include the sentence, “La lumière toute noire pond jour et nuit la suspension impuissante à faire le bien”; the latter are illustrated by three examples, the first two produced by Max Morise, Man Ray, Yves Tanguy and Joan Miró (288, 289), the third by Tristan Tzara (?), Valentine Hugo and Breton, plus an anonymous collage (290).

The great merit of such productions, for Breton, was that they could not have been the fruit of one mind and that they were an infallible means of bypassing the critical faculty. A number of examples were published in October 1927 in La Rédaction surréaliste (no. 9–10); on page 24 there are five verbal examples and there are pictorial versions on pages 8, 35 and 44.

JOANS, TED (1928–2003). American poet, painter and jazz trumpeter born on a riverboat in Cairo, Illinois. After obtaining a degree in fine arts at Indiana University, he associated with writers of the Beat Generation in Greenwich Village and San Francisco and became a close friend of Jack Kerouac and Allen Ginsberg. At one point he had also been the roommate of Charlie Parker and, after the latter’s death in March 1955, painted his famous Bird Lives (currently in the De Young Museum, San Francisco); he also wrote graffiti with the same defiant words on the streets of New York. He invented the technique of “outagraphy,” in which the subject of a photograph is cut out of the image. Influenced initially by Langston Hughes, he published a number of collections of poetry in quick succession: Funky Jazz Poems (1959), Beat Poems (1959), All of T. J. and No More (1959), The Truth (1960) and The Hipster (1961). He traveled widely in the United States, Europe and Africa, giving readings of his poetry, and
for a while in the 1960s he had a house in Timbuktu. There was an exhibition of his paintings in Paris in 1968 and he took part in the Pan-African Festival in Algiers in the following year. He brought out further poetry: *A Black Pow-Wow of Jazz Poems* (1969), *Afrodizia* (1970), *Razzle Dazzle* (1984), *Teducation* (1999) and *Our Thang* (with illustrations by his companion, Laura Corsiglia, 2001). Although his work is sometimes difficult to categorize, André Breton called him “le seul surréaliste afro-américain” (the only Afro-American Surrealist); and in the title of an essay by Michel Fabre, he was called “Ted Joans: The Surrealist Griot” (in *From Harlem to Paris: Black American Writers in France*, University of Illinois Press, 1992, 309–23). He died at his home in Vancouver.

**JOHNSON, JACQUELINE** (?–1978). Californian poet and critic. A graduate of Stanford University, she married the English Surrealist painter Gordon Onslow-Ford in 1941 in New York, where they frequented the group of Surrealist exiles. Later that year they moved to Mexico City, where they met up with Wolfgang Paalen and Alice Rahon. Johnson co-edited the sixth and last issue of *Dyn*, to which she also contributed several important texts, including a study of Rahon’s paintings. In 1947 she and her husband settled in San Francisco where four years later they co-organized a “Dynaton” exhibition at the Museum of Art: Johnson contributed a major text to the catalog. They separated later in the 1950s. See also UNITED STATES.

**JORGE, LUIZA NETO** (1939–1989). Portuguese poet and translator born in Lisbon. She studied at the Faculty of Letters there and began frequenting Surrealist circles in the 1950s. She brought out her first book, *A noite vertebrate* (The Vertebrate Night), in 1960, two years before she moved to Paris, where she lived for the next eight years. Her other titles include *Quarta diminsão* (Fourth Dimension) (1963), *O seu a seu tempo* (To Each in His/Her Own Time) (1966) and the collected works, *Poesia* (Poetry) (1993). She translated into Portuguese not only works from the Surrealist canon (*L’Amour fou* by André Breton and texts by Antonin Artaud, Eugène Ionesco, Alfred Jarry, Raymond Queneau and Boris Vian) but also books by Stendhal, the Marquis de Sade and Paul Verlaine. Her translation of Oscar Panizza’s play, *The Council of Love*, was suppressed...
by the censors during the António Salazar régime. Her poems have been seen as hyper-real, being neither automatic nor emerging from the subconscious; they are frequently erotic but they also interrogate language: the body in “O corpo insurrecto” (The Rebellious Body) is not only the female body but also the body of the poem that refuses to be tamed.

Joubert, Alain (1936– ). French writer and critic who was one of the new members of the Paris Surrealist group at the end of the 1950s; he was included in the 1959 International Surrealist exhibition in the French capital. Translations of three of his short stories, The Meaning of the Treat, Wrecker of the Senses and The Moisture of the Beaches, were selected by J. H. Matthews for The Custom-House of Desire. In 1998 he brought out Treize à table (plus deux), with illustrations by Jean Terrossian. Three years later he published a controversial account of the 1969 schism within the Surrealist ranks, Le Mouvement des surréalistes ou le fin mot de l’histoire. Mort d’un groupe, naissance d’un mythe. This was followed in 2007 by Une goutte d’éternité, a “hybrid” work impregnated with “magie poétique” (poetic magic).

Jouffroy, Alain (1928– ). French writer and critic born in Paris. While on holiday in Brittany he met André Breton soon after the latter’s return from exile in 1946 and joined the newly reconstituted Surrealist group in Paris almost immediately. He published his first poems in Néon in 1948 but was expelled from the group along with his friends Francis Bouvet, Victor Brauner, Stanislas Rodanski and Claude Tarnaud for “activités fractionnelles” (divisive activities) but remained a Surrealist in spirit and attitudes, constantly championing freedom, revolt and what he termed “individualisme révolutionnaire” (revolutionary individualism). He became friendly with Henri Michaux and Francis Picabia, with whom he could compare notes on such matters. In the 1950s he wrote regularly for the magazines Arts and L’Oeil and married the Venetian artist Manina. In 1960–61 he and Jean-Jacques Lebel organized “les Anti-Procès” (the Anti-Trials) that challenged the validity of judgments in a harsh political climate. He was one of the first to promote Pop Art and the poets of the Beat generation in France. He was reconciled
with Breton shortly before the latter’s death in 1966 and sought to persuade others that his friend Louis Aragon likewise was still close at heart to Breton.

Jouffroy launched the Gallimard NRF Poésie series that published many new editions of Surrealist classic collections. His own poetry too began to appear in book form: Aube à l’antipode (1966) and Trajectoire (1968). In a change of direction, he played the writer in the Eric Rohmer film La Collectionneuse (1967). At the time of the events of May 1968 he set up L’Union des écrivains with Jean-Pierre Faye and in the same year he and Jean-Clarence Lambert launched the review Opus international. 1968 was a very busy year for Jouffroy in the field of cinema; he wrote the script for the Serge Bard film Détruisez-vous, worked on L’Abolition de l’art for the Galerie Claude Givaudan, collaborated with Jean-Luc Godard on Ciné-Tracts and with Philippe Garrel on Action I. He would subsequently help to make films of modern art, including Adrien Maben’s L’Art et la Machine and Hans Bellmer. In the 1970s he brought out in quick succession some of his most important books: the art criticism of Les Pré-voyants (1974); the poetry of Liberté des libertés (1971), Dégadation générale (1974), Éternité, zone tropicale (1976), New York (1977) and L’Ordre discontinue (1979); the essays of De l’individualisme révolutionnaire (1975) and Le Gué (1977) and the autobiographical novel Le Roman vécu (1978). Moreover, between 1974 and 1981, after ceasing his involvement with Opus international, he edited the magazine XXe siècle.

In the 1980s Jouffroy became more and more fascinated by Asian civilization, including Zen Buddhism, and between 1983 and 1985 he had the post of conseiller culturel in the French Embassy in Tokyo. In the 1990s he commenced work on his Posage, a fusion of collage and montage, but also continued his writing career; his publications from that decade include the poems of Moments extrêmes (1992), L’Ouverture de l’Etre (1995) and C’est aujourd’hui toujours (1999); the novels Dernière recherche de l’âme, demain (1997) and Conspiration (2000); the art criticism of Le Monde est un tableau (1998) and Objecteurs/artmakers (2000); the literary criticism of Arthur Rimbaud et la liberté libre (1991) and Avec Henri Michaux (1992); the Manifeste de la poésie vécue (1994) and the set of “entretiens” with Gianfranco Baruchello, Renaud Ego and Malek

**JOURNALS AND REVIEWS.** In 1978 Jean Schuster asserted in *Les Fruits de la passion* (72): “Nous savions que ce qui caractérisait le surréalisme historiquement, tel qu’il s’est manifesté dans le passé, avant la guerre, c’était la revue. J’ai le souvenir qu’alors toutes les discussions au café, où nous avions d’une façon pour ainsi dire rituelle une réunion quotidienne, tournaient autour des possibilités de lancer une revue” (We knew that what characterized Surrealism historically, as it manifested itself in the past, before the war, was the review. I recall that in those days in the café where we met on a daily basis in a ritual manner, so to speak, every discussion revolved around the possibilities of launching a review). Even before the Surrealist movement came into being, Louis Aragon, André Breton and Philippe Soupault launched *Littérature* in 1919, in part to fill the gap left by the demise in the previous autumn of Pierre Reverdy’s *Nord-Sud*. *Littérature* was initially an eclectic publication that included texts by established figures such as André Gide, Paul Valéry and the recently deceased Guillaume Apollinaire in addition to pieces by future Surrealists. The second issue was noteworthy for its publication of Isidore Ducasse’s *Poésies*; and number 8 (October 1919) contained a fragment of what would be recognized as the first Surrealist text, *Les Champs magnétiques*. In the new series of *Littérature* that came out between March 1922 and June 1924, there was a much higher proportion of texts by members of Dada and the future Surrealist group. In order to consolidate the emergence of the Surrealist movement per se, a new journal, *La Révolution surréaliste*, was launched in December 1924, shortly after the publication of
Breton’s *Manifeste du surréalisme*; its title reflected the members’ growing political awareness. At first it was edited by Pierre Naville and Benjamin Péret but from number 4 onward Breton was the editor. The movement’s political orientation was made even more manifest by its next journal, *Le Surréalisme au service de la Révolution* (*Le SASDLR*), which first appeared in July 1930. In *Entretiens* (153–54) Breton claims that *Le SASDLR* was the “richest,” the most balanced, the best structured and the most lively of all the Surrealist publications but it folded after its sixth issue (May 1933). Between then and the outbreak of World War II the Paris Surrealist group did not have its own review but the deluxe publication *Minotaure*, 13 issues of which came out between June 1933 and May 1939, in effect became its main mouthpiece: the original editors were Albert Skira and E. Teriade but later Breton, Marcel Duchamp, Paul Éluard, Maurice Heine and Pierre Mabille took over. *Minotaure* sought to bring together the twin spirits of Georges Bataille’s *Documents* and Surrealism and to cover the plastic arts, poetry, music, ethnography, mythology, popular entertainment and more scholarly research; it was also the first Surrealist-orientated journal to include articles on architecture. Among the important contributions from non-Surrealists the opening issue featured an essay by Jacques Lacan on “Le problème du style et des formes paranoïaques.”

In the decade and a half between the emergence of the Paris group and the start of World War II numerous other journals championed Surrealism and some were indeed rivals for the leadership of the movement. In 1924 Yvan Goll and Paul Dermée, who saw themselves as the direct heirs of Apollinaire, brought out just one issue of *Surréalisme* that promoted the former’s conception of Surrealism as cinematic, lyrical poetry with a political edge. Later in the 1920s, René Daumal, Roger Gilbert-Lecomte, Joseph Sima and Roger Vailland formed the group known as *Le Grand Jeu* and brought out three issues of a review with the same name between June 1928 and October 1930. At roughly the same time Bataille was the driving force behind *Documents*, which ran to 15 issues in 1929–30; it set out to focus on numismatics but juxtaposed archaeology, ethnography and the arts in a striking and occasionally shocking combination of text and image that helped to create its cult status.
Meanwhile in Belgium several journals appeared in the 1920s and 1930s that were either publications of the Surrealist groups in that country or celebrations of the movement; they included *Correspondance*, launched in 1924 by Camille Goëmans, Marcel Lecomte and Paul Nougé; *Mauvais temps* (1935); and two important one-offs, *Le Surréalisme en 1929*, a special issue of *Variétés* (1929), and *Intervention surréaliste*, a special issue of *Documents 34* (1934).

The cosmopolitan nature of the *Bulletin international du surréalisme* was reflected in its places of publication: its four issues in 1935–36 originated in Paris, Prague, Santa Cruz de Tenerife, Brussels and London; and the International Surrealist Exhibition in London in 1936 was the spur for the creation of other journals, including the *London Bulletin* (1938–40).

The start of World War II saw the fragmentation of the Paris-based group; Surrealists who stayed in France struggled to bring out clandestine magazines under the Vichy regime; among these were *La Main à plume*, fronted by Noël Arnaud and Marc Patin; it famously published Éluard’s great poem “Liberté.” The path of exile took Breton initially to Martinique where he met Aimé Césaire and René Ménil, the founders of *Tropiques*: in order to avoid censorship it sought to pass itself off as a journal of West Indian folklore but it evolved into a mixture of Ngritude, Marxism and Surrealism. After the arrival of Breton and others in the United States, they initially associated themselves with *View*, a quarterly magazine launched in 1940 by Charles-Henri Ford and Parker Tyler, before setting up VVV; it was edited by David Hare but its contributors included most of the European Surrealists who had settled in New York. Wolfgang Paalen, however, chose to spend the war in Mexico, where he brought out *Dyn* between 1942 and 1944. In Great Britain one issue of *Fulcrum* was published in 1944 and that year should also have seen the publication of *Free Unions/Unions libres*, but the original proofs were seized because the authorities thought the texts were coded messages of anarchists; it eventually came out in July 1946.

After Breton’s return to Paris in 1946, the group that re-formed around him published a succession of journals with slightly different emphases: *Néon* (1948–49), two series of *Médiun* (1952–53 and 1953–55), *Le Surréalisme, même* (1956–59), BIEF (1958–60) and *La
Brèche (1961–65). Splinter groups or sub-groups were responsible for magazines such as Phases, launched by Anne Éthuin and Édouard Jaguer in 1954. In Belgium a single issue of Le Suractuel appeared in 1946 and three issues of Les Deux Soeurs, featuring Christian Dotremont, Achille Chavée and others came out in 1946–47 whereas Phantomas, founded by Marcel Havrenne in 1953, ran for 24 years. In addition two series of Les Lèvres nues (1954–60 and 1969–72) featured the work of most of the Belgian Surrealists.

After Breton’s death the Paris group brought out L’Archibras (1967–69), followed by Coupure (1969–71) and the Bulletin de liaison surréaliste (1970–76). Recent British journals have included Melmoth, Black Lamplight and Manticore/Surrealist Communication. Indications of the movement’s cosmopolitan nature are provided by the launch in 1978 of the Australian Surrealist group’s The Insurrectionist’s Shadow, the Chicago group’s The Octopus Typewriter (1978) and, in conjunction with their counterparts in Stockholm, the International Surrealist Bulletin (which first appeared in 1986) and the series of publications in Sweden culminating in the nine issues of Stora Salter between 1995 and 1998.

**JUNG, CARL GUSTAV** (1875–1961). Swiss psychiatrist and thinker born in Kesswil in the canton of Thurgau. His analytical psychology stressed the importance of exploring the human psyche through the worlds of dreams, art, religion, myth, philosophy, sociology, alchemy and astrology. His most influential writings include The Psychology of the Unconscious (1919), Psychological Types (1922), Psychology and Religion (1938), Man and His Symbols (1964), Spirit in Man, Art and Literature (1966) and Archetypes and the Collective Unconscious (1968). Whereas Sigmund Freud played a prominent role in the story of Surrealism, exercising a crucial influence on a number of the movement’s founding fathers, Jung’s notion of the collective unconscious appealed more to some of the second generation, especially to artists such as Jackson Pollock. Pollock, who underwent psychotherapy, called his works “explosions of unconscious imagery.” It was probably Jung’s reflections on the role played by myths and archetypal symbols rather than personal images that have a bearing on Surrealism, even if it is less overt than is the case with
Pierre Jean Jouve, who always acknowledged his debt to Jung. See also ONSLOW-FORD, GORDON; OPPENHEIM, MÉRET.

KAHLO, FRIDA (1907–1954). Mexican artist born in Coyoacan. After initially aspiring to study medicine, she had drawing lessons with Fernando Fernandez. However, a bus crash in 1925 left her with multiple injuries which would plague her for the rest of her life. She took up painting in the following year during her convalescence; her first painting was one of her many self-portraits. Her left-wing leanings were reflected not only in her choice of artist friends but also in her membership in the Communist Party in 1928, the year before her marriage to the much older Diego Rivera. In 1930–31 the couple traveled to San Francisco and thence to New York where Rivera had an exhibition at the Museum of Modern Art. Then in 1932 they went to Detroit, where he worked on the frescoes for the Art Institute and she produced a series of paintings and drawings on the theme of motherhood, doubtless inspired to some extent by the death of her own mother that year. She also took up lithography at that time. In 1937 she met Leon Trotsky, who actually stayed in her parents’ house; and during his lecture tour to Mexico in the following year André Breton was the guest of the Riveras. In 1938 too Frida traveled to New York, where she had her first one-woman show, at the Julian Levy Gallery: Edward G. Robinson bought some of her pictures. The next year she crossed the Atlantic to attend an exhibition in Paris that Breton organized for her. It was at that period that she produced her large-scale painting, Las dos Fridas (The Two Fridas), a double self-portrait in which one of her selves wears largely white European dress and the other wears traditional Mexican clothes, thus depicting her dual origins. 1939 was also the year of her divorce (though she would remarry Rivera in 1941). The 1940 International Surrealist Exhibition in Mexico City established her reputation at home and Mexican collectors began to acquire her works. In 1942 she taught drawing at the Escuela de Artes Plásticas. In 1945 the reading of a work by Sigmund Freud, Moses and
Monotheism, was the inspiration for her Moses that she painted for the collector José Domingo Lavin. Her self-portrait, Sans espoir, dates from the same year. After World War II her health problems led to a series of operations culminating in the amputation of a leg in 1953, but that was also the year of her first solo exhibition in Mexico City. In the following year the sadly but defiantly optimistic Viva la Vida was painted shortly before her death. Almost a third of her paintings were self-portraits, many of which evoke her almost constant pain. Although her work was included in many Surrealist exhibitions, she did not truly regard her art in such terms, preferring to paint her own reality which was heavily influenced by traditional Mexican culture and symbolism in which violence was rarely far from the surface. Posthumously she became a cult figure for many feminists and has been the subject of a number of films, including Paul Le Duc’s Frida, naturaleza viva (1984), starring Ofelia Medina, and Natalia Nazarova’s Frida vs. Frida (2005).

KAHN, SIMONE (1897–1980). Born in Iquitos, Peru, where her parents, who hailed from Alsace, were living at the time, but brought up in Paris and went on to study philosophy and literature at the Sorbonne. She met André Breton and they got married in 1921; she consequently played a pivotal role in the gradual evolution from Dada to Surrealism. With her dowry they acquired paintings that they sold for profit to augment their income. She tended to act as the scribe in the sessions of hypnotic sleep; and the manuscript versions of the automatic texts Les Champs magnétiques Breton wrote in collaboration with Philippe Soupault and Breton’s solo series Poisson soluble that she kept have become invaluable research tools, as have the letters she and her cousin Denise Lévy wrote to each other. She was very much involved in the Bureau de recherches surréalistes in 1924–25. She was a highly intelligent and very cultured young woman: Youki Desnos described her as a living encyclopedia. An affair with Max Morise, together with her husband’s own infidelities, led to their divorce in 1929 but they remained good friends. She subsequently married Michel Collinet, a Trotskyite mathematics professor, and shared in his political activity. In 1939 she joined the Fédération International pour un Art Révolutionnaire Indépen-
dant. After World War II she opened an art gallery in Paris that was often a showcase for Surrealist works.

KAMROWSKI, GEROME (1914–2004). American artist born in Warren, Minnesota. He studied at the St. Paul School of Art before going in 1933 to New York, where he attended classes at the Art Students’ League. He returned a couple years later to work on the mural program in the Works Program Administration in Minnesota. He next attended the new Bauhaus School in Chicago where the instructors included Alexander Archipenko and Laszló Moholy-Nagy. He had, however, started to take an interest in Surrealism in the mid-1930s which was greatly reinforced in 1941 when he met André Breton in New York. Influenced by both André Masson and Roberto Massa, he started to practise automatism, frottage and fumage; before long Breton would hail him as the most authentic of the American Surrealists. While he was in New York, he was also very friendly with William Baziotes and Jackson Pollock. After the death of his first wife, Maryanna Fargione, he moved in 1946 to Ann Arbor where he was awarded a professorial appointment at the University of Michigan School of Art. His second wife was Edith Dines, his third Mary Jane Dodman, who would be his constant companion for the last four decades of his life. His works, often marked by curvilinear biomorphic forms, include Spectral Time (ink and gouache on paper, 1941), the oil painting Tears from the Eyes of Mr. Horror (1946) and Pinwheels (acrylic and paste, 1972). See also UNITED STATES.

KAPLAN, NELLY (1936– ). Argentinian filmmaker and writer of Russian origin born in Buenos Aires. She enrolled at the university there to study economics but left for Paris without completing her course. She worked as a correspondent for Argentine film magazines before becoming in 1954 the assistant of Abel Gance, for whom she would work for 10 years. After a chance encounter with André Breton she joined the Surrealists and contributed to Le Surréalisme, même and to the film journals Positif, which had Surrealist leanings, and Études cinématographiques. In 1961 she began directing a series of films about artists, including André Masson, Gustave Moreau and
Pablo Picasso; she was awarded a Golden Lion at the Venice Film Festival for *Le Regard de Picasso* (1967). She went on to write and direct a number of full-length feature films, including *La Fiancée du pirate* (English titles *Dirty Mary* or *A Very Curious Girl*, 1967), which Picasso described as “insolence considered as one of the fine arts”; *Papa les Petits Bateaux* (1971); *Il faut vivre dangereusement* (1975); *Néa* (1976); *Charles et Lucie* (1979) and *Plaisir de l’Amour* (The Pleasure of Love) from 1991, as well as *Abel Gance et son Napoléon* (1982). She also brought out a “ciné-roman,” *Le Collier de Ptyx* (1971). Using the pseudonym Belen, she published in 1959–60 three slim volumes of poetry, *La Géométrie dans les spasmes, La Reine des sabbats* and . . . *et délivrez-nous du Mâle*, followed in 1966 by a collection of erotic stories with illustrations by Masson, *Le Réservoir des sens* (The Reservoir of the Senses). Her other books include a different version of *Le Collier de Ptyx* (1972) and, two years later, a work with the punning title *Un Manteau de Fou-Rire ou les Mémoirs d’une liseuse de draps* (A Coat of Hysterical Laughter or Memoirs of a Lady Sheet-Diviner), which was immediately banned. More recently she has brought out *Aux Orchidées sauvages* (1998), *Ils furent une étrange comète* (2002), *Cuisses de grenouille* (2005) and *Et Pandore en avait deux!/Mon Cygne, mon signe* (2008). The first part of this last book is a récit à clefs about cinema; the second part consists of correspondence between the author and Abel Gance. See also LE MARÉCHAL, JACQUES.

**KAR, IDA (1908–1974).** Pseudonym of Ida Karamanian (or Karamian), Armenian photographer and militant born in Tanbov, Russia. She grew up in Russia, Armenia and Iran before her family moved to Egypt when she was 13. In 1928 she was sent by her parents to study medicine and chemistry in Paris, where she quickly came into contact with Surrealists; she attended the première of *Un chien andalou*, an experience that sparked an interest in photography. In 1933 she returned to Egypt where, with the aid of her then husband, she opened an experimental photographic studio, Idabel. It was there, later in the 1930s, that she met Georges Henein, Ikbal El Alaily and other members of the Egyptian Surrealist group; she took part in their activities, exhibiting in their *Art et Liberté* shows in 1942 and 1944. In 1945 she moved with her second husband, the artist and critic Victor
Musgrave, to London where she met up with E. L. T Mesens, Paul Nash and other members of the English Surrealist group. By the mid-1950s her status as a photographer was firmly established, thanks to her portraits (e.g., of Hans Arp, André and Elisa Breton, Man Ray, Mesens and Joan Miró). She exhibited at Musgrave’s Gallery One in 1954 (Forty Artists from Paris and London) and had a very successful one-woman show at the Whitechapel Gallery six years later. Her subjects included artists, writers, composers and museum directors and her work is exemplified by her bromide prints of Alan Davie and Keidrich Rhys. True to her principles, she refused offers of commercial work in advertising and fashion and instead set out to photograph animals and stones after producing 100 portraits of people. Her revolutionary fervor found expression on a soapbox in Hyde Park. See also GREAT BRITAIN.

KEILLER, GABRIELLE (1908–1995). Née Gabrielle Muriel Ritchie, Scottish collector and golfer born in North Berwick, East Lothian. Thrice married, it was as Gabrielle Style—the surname was that of her second husband, a brewer—that she began to make her name in the world of golf in the late 1930s. During World War II she drove ambulances but in 1948 won the Ladies’ Open Championships in Luxembourg, Switzerland and Monaco. In 1951 she married Alexander Keiller, a member of one of the Dundee families of marmalade manufacturers and a distinguished archaeologist. After his death in 1955, she worked as a volunteer guide in the British Museum. During the 1930s, however, she had inherited from her paternal grandmother a part-share in a Texas ranch; when this was sold, she started collecting works of art, initially Old Masters, antique furniture, silver and porcelain. However, after meeting Peggy Guggenheim in 1960 in Venice, she started acquiring Dada and Surrealist works (especially by Paul Delvaux, Marcel Duchamp, Max Ernst, Alberto Giacometti, René Magritte, Joan Miró, Man Ray, Kurt Schwitters and Yves Tanguy). She bought her first sculpture by Eduardo Paolozzi in 1963 and became his main patron. Some of her treasures were damaged in a fire at her house in 1986 but two years later 180 Dada and Surrealist works went on display at the Royal Scottish Academy during the Edinburgh Festival. Many of these were subsequently bequeathed to the Scottish National Gallery of Modern Art, where they are
exhibited in the Dean Gallery alongside the Roland Penrose collection. See also GREAT BRITAIN.

KERNN-LARSEN, RITA (1904–1998). Danish artist. She studied drawing in Oslo in 1924–25 at the Statens Tegneskole (Oslo School of Art) while staying with her sister, and she continued her studies in Copenhagen. Between 1930 and 1932 she attended Fernand Léger’s Académie Moderne in Paris; she later became one of his assistants. In 1933 she exhibited at the Deuxième Exposition des Échanges. Although she was fascinated by the films *Un chien andalou* and *L’Age d’or*, it was only after her return to Copenhagen that she was actively involved in Surrealism; in 1934 she met up with the Danish Linien group led by Vilhelm Bjerke-Petersen. In *La Fête* (1935) the Eve figure, possibly a self-portrait, munches an apple as she gazes on a bunch of orgiastic revellers (who seem to reveal the influence of Pablo Picasso) piled up on top of each other as if they were a troupe of acrobats in a circus. The position of the “Eve,” with her back to the viewer, is almost a metaphor for the latter. Some of her works were included both in the 1936 International Exhibition of Surrealism in London and in *Fantastic Art, Dada, Surrealism* at MoMA four years later. In 1937 Kernn-Larsen married in Paris the journalist Isak Grünberg, an Austrian Jew, and in the following year the two of them moved to London, where they joined the Surrealist group led by E. L. T. Mesens. The dominant theme in her work at that period was “the tree-woman,” a truly surreal hybrid that blurs the frontiers between animal and vegetable, a concept André Breton discusses in *Le Surréalisme et la Peinture*: a typical example is *La Révolte de la femme* (1940) in which hair, arms and branches seem interchangeable and the use of the word “trunk” with reference to both trees and the human body becomes totally apposite. After World War II, however, Kernn-Larsen took up residence in the South of France and turned away from Surrealism and toward Abstraction. Yet when she tried her hand at collage, Surrealist influences could still be discerned. After she became friendly with Picasso, his example inspired her to work with ceramics. Three years before she died, an exhibition in her honor was held at the Randers Kunstmuseum in 1995.
KERTÉSZ, ANDRÉ (1894–1985). Born Andor Kertész in Hungary, a photographer who became an American citizen. After graduating from the Hungarian Academy of Commerce in 1912, he worked as a clerk on the Budapest Stock Exchange with his uncle and bought his first camera, a new style handheld one, just before the outbreak of World War I. While serving with the Austro-Hungarian army, he took photographs of his fellow soldiers that focused on their activities when they were not fighting. However, he was wounded and returned to Budapest in 1915. He was able to sell some of his photos but in the immediate postwar period resumed his career at the Stock Exchange. After the death of his uncle he emigrated to France. He initially worked as a freelance photographer but soon received the support of the influential and innovative publisher Lucien Vogel. After his “têtes déformées” (deformed heads) won the plaudits of the Surrealists in 1927, he worked for the Belgian review Variétés. He also collaborated with Georges Ribemont-Dessaignes on the review Bifur. Although he was not actually a member of either the Parisian or Belgian Surrealist groups in the late 1920s, he was close to them and his portraits of artists, writers and musicians (for example, Colette, Anna de Noailles, Piet Mondrian, Marc Chagall, Alexander Calder, Constantin Brancusi and Tristan Tzara) helped make his name: galleries and dealers started to purchase his works. He had his first exhibition in 1927 and he married his compatriot, the artist Rosza Klein, in 1928 but they divorced two years later; in 1933 he took a new bride, Erzsébet Salomon. His book Enfants was published in that year; the influence of Surrealism is seen in the images of distorted female nudes achieved with the aid of a deforming-mirror. Between 1930 and 1936 he worked for the magazine Art et Médecine but he then moved to New York, having secured a one-year contract with the Keystone Agency as a commercial photographer. In the run-up to World War II he worked for Harper’s Bazaar, Vogue and Town & Country, but between 1941 and 1944 he had to put his career on hold because of his Hungarian nationality until he was granted American citizenship at the end of that period. In 1945 he published Day of Paris and from 1949 until 1962 worked exclusively for Condé Nast. Health concerns in 1963 obliged him to retire but he continued to take photos. After a period of relative obscurity his artistic talents
were finally recognized when John Szarkowski organized a one-man show at MoMA. Kertész subsequently had exhibitions in various European capitals, including his native Budapest, and also Tokyo. He was a mentor to many famous photographers—Henri Cartier-Bresson, among others, has acknowledged his importance in this respect—and he has become a leading figure in the history of photojournalism. He is renowned for his studies of Washington Square but his surreal quality is perhaps seen at its best in the strange posture of the figure in *Satiric Dancer* (1926). See also UNITED STATES.

KLAPHECK, KONRAD (1935– ). German painter, printmaker and commercial artist, both of whose parents were art historians and professors at the Staatliche Kunstkademie in Düsseldorf, his home city. His father died in 1939 and in 1943 his mother moved back to her parents’ house in Leipzig. From 1954 to 1958 he was back in Düsseldorf, studying at the Kunstkademie where his drawing teacher, Bruno Goller, encouraged him to paint objects such as sewing-machines, the central motif of his 1957 work, *La Fiancée offusquée*. The technical precision of much of his work demonstrates that he continued to heed this advice throughout his career. He has suggested that his “machine pictures” possess an autobiographical dimension; they enabled him to revisit and come to terms with his own past and to overcome current difficulties. He spent one semester in Paris (1956–57) where he met Édouard Jaguer, the editor of *Phases*, and Christian d’Orgeix, who introduced him to the works of Marcel Duchamp and Raymond Roussel. In 1957 he published *Die Kleinen*, a series of drawings inspired by Max Ernst, whom he had met three years earlier. By 1959 he was collaborating with the *Phases* group, who were essentially Surrealists, and the New York dealer G. Staempfli started purchasing his paintings. Klapheck in turn started collecting works by Richard Oelze, whom he met in 1960. In the following year José Pierre introduced him to the main Surrealist group around André Breton; then in 1962 he met René Magritte. In the middle of the 1960s the objects he painted took on more obviously erotic qualities; this is seen in the shower-heads of *Die Erotische* and *Das Geheimnis des Sex-Appeals*, the telephone in *Der Kuss* and the belts and ribbons of the slightly later *Lolita* (1969). On the other hand, the very striking 1968 painting *Die Macht des Vergessens* (The
Power of Oblivion) could quite easily be taken simply as an advertisement for a car tire. He was the subject of an essay in the 1965 edition of *Le Surréalisme et la Peinture* (411–12), where the illustrations are *l’Intellectuelle* and *La surfemme* (1962). His distinctive style may be seen as a blend of Surrealism, Neo-Realism, Hyperrealism and Pop-Art. In the late 1970s he turned to printmaking, working with the Frielinghaus Printing Workshop in Hamburg. In 1979, in the footsteps of his parents, he was appointed to a teaching post at the Staatliche Kunstoffakademie. In 1981 a film about his work was made by Wibke von Bonin. His own works from the 1980s are marked by a return to a more aggressive psycho-erotic mode: the enormous motor-cycle in *Autobiography* (1983) is manifestly phallic; *Maturity* (1986), which calls to mind Duchamp, in particular *The Chocolate-Grinder*, is superficially a multicolored adding-machine but also an image of masturbation; and *The Sacrifice* (1989), which juxtaposes an industrial drill-press and a small red funnel-shaped object, may suggest not just sex but also rape. From 1992 Klapheck started painting portraits of friends, colleagues and fellow artists.

**KNUTSON, GRETA (1899–1983).** Swedish painter and art critic born in Stockholm. She moved to Paris in the early 1920s and studied under André Lhôte. She was interested in the phenomenology of Edmund Hüsnerl. In 1925 she married Tristan Tzara; the marriage lasted until 1939. She participated in Surrealist activities in the 1930s; in May 1933 she published in the fifth issue of *Le Surréalisme au service de la Révolution* (23) a poem in free verse, “Pays étranger” and a short prose-poem, “Passiflore.” Most of her paintings, however, tended to be in the post-Cubist abstract tradition.

**KUBIKOVA, KATERINA.** Czech graphic artist. She is a member of the Surrealist group in Moravia. With Katerina Pinosova and Lenka Valachova she is one of the driving forces behind the journal *Intervention*.

**KYROU, ADO (1923–1985).** Born Adonis Kyrou in Athens, Greek filmmaker and critic who spent most of his life in France. He joined up with the Surrealists after World War II and was able to put his passion for cinema at the service of the group. He published the first
edition of *Le surréalisme au cinéma* in 1952 and *Amour, érotisme & cinéma* in 1957. The former is a standard work of reference, tracing the history of Surrealist cinema from precursors such as Georges Méliès to the works of Marcel Duchamp, Man Ray, Luis Buñuel, Salvador Dalí, Jean Cocteau and others. His admiration of Buñuel was reflected in the monograph he devoted to him in 1962, whereas his book *L’âge d’or de la carte postale* (1966) might owe something to the postcard collections Paul Eluard and others had built up earlier. For a while he edited *L’Age du cinéma* and was also a regular contributor to the film journal *Positif*. Kyrou released his first short film, *La Déroute*, in 1957 and others followed in rapid succession: the documentary *Palais Idéal* (1958) reflected the Surrealists’ interest in Ferdinand Cheval’s “baroque” edifice in Hauterives; *Le Havre* (1959); and *La Chevelure* (1960) reveals his liking of the fantastic. These were followed by *Combat de coqs* and *La Paix et la vie* (both 1962), *Les Immortelles* (1963), *Un honnête homme* (1964) and *Bloko* (1965). Arguably Kyrou’s most important project, as far as Surrealism is concerned, was his screen adaptation of Matthew Gregory Lewis’s *Gothic novel* *The Monk* (1973), which he made with the assistance of Buñuel and Jean-Claude Carrière. He died in Paris.

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**LACOMBLEZ, JACQUES (1934–)**. Belgian artist and writer born in Brussels. The painters who influenced him initially were Paul Klee, Giorgio de Chirico and Max Ernst; in 1952 he had his first exhibition at the Galerie Saint-Laurent in his native city. He then met René Magritte and some of the Belgian Surrealist poets, including Achille Chavé, E. L. T. Mesens, Marcel Havrenne, Marcel Lecomte and Paul Nougé. As a young poet, he enthused over Jacques Prévert before discovering André Breton, Benjamin Péret and automatic writing. In 1956 he met Édouard Jaguer and became the Belgian representative for *Phases* before launching and editing the review *Edda*, five issues of which came out between 1958 and 1965. In addition he set up the publishing house L’Empreinte et la Nuit, which brought out not only his own poetry but also works by Daniel Abel,
Claude Tarnaud and Jean Thiercelin. In 1958 he was introduced to Breton by Jean-Jacques Lebel and subsequently became a close friend of a number of the Parisian Surrealists, including Robert Benayoun, Jean-Pierre Duprey, Georges Henein and Wifredo Lam. He participated in the 1959 Exposition Internationale du Surréalisme in Paris and in that year’s Mostra Internazionale del Surréalismo in Milan. In Breton’s introduction to the former, published in the 1965 edition of Le Surréalisme et la Peinture (381), there is a reproduction of his Un peu passée la haie au vent. In 1964 he had a major exhibition at the Palais des Beaux-Arts in Brussels; much later he would be honored by retrospectives in Poznan and Warsaw in 1980 and at the Musée d’Ixelles in Brussels in 1983. An important theme of his painting has been music, in the form of pictorial tributes to composers such as Morton Feldman, Brian Ferneyhough, Gérard Grisey, Gustav Mahler, Jean Sibelius and Iannis Xenakis. Other notable canvases include Le Grand ordonnateur (1958), Le Jardin des secrets (1974), Composition au disque solaire (1978) and Le Guetteur menacé (1980). His collections of poetry include Cité de Mémoire (1984), Un peu de la Tisane universelle (1992), Pour une Phrase voilée (1996), Le Voyageur immobile (2001), Le Peu quotidien (2001), Extrême du temps (2007) and Pages de Mégarde (2008).

LAGARDE, ROBERT (1928–1997). French artist born in Béziers. He worked as a primary school teacher in Algeria and began using raclage in 1951. He joined the Surrealist group in Paris in 1959, by which time he was already experimenting with automatic drawing. Examples of his work were included in the group’s publications in the 1960s, and also in Phases and the Bulletin de liaison surréaliste. There is a reproduction of his Tambour de soie (1961) in the 1965 edition of Le Surréalisme et la Peinture (383), in the context of the introduction devoted to eroticism that André Breton wrote for the 1959 Exposition Internationale du Surréalisme. He illustrated all the collections of poetry brought out by Guy Cabanel from 1961 to 1983 and also Jasmin d’hiver by Joyce Mansour. His work is exemplified by Brothel opening in the Courtyard, We’re Visiting the Garden (1965) and Souffle retenu (1990). He also wrote Trois drôles de lascars.
LALOY, YVES (1920–1999). French artist who hailed from Rennes. He trained as an architect and this is reflected in the bird’s-eye views of ideal cities in some of his works from the 1950s when another favorite subject was the shimmering aquatic world somewhat reminiscent of another Breton Surrealist, Yves Tanguy. Similarly, the styles oscillated between the geometric and the fantastic. Le grand casque (1951), however, is curiously reminiscent of the Voodoo-inspired work of Wifredo Lam, whereas Personnages recalls both Joan Miró and Cubism. Laloy was soon accepted as a Surrealist by André Breton, who acquired one of his paintings. His fondness for punning—he sometimes signed his pictures “Là, l’Oie”—is seen in the title of Les petits pois sont verts . . . les petits poissons rouges (1959–60) featuring two “pea heads” with eyes in the form of fish. Word-play is also the feature of the title Adam et rêve, in which the two biblical figures are reduced to schematized forms, their heads resembling tribal masks; this was one of his works that might have been influenced by Navajo sand-paintings, an idea implied by Breton in an essay included in the 1965 edition of Le Surréalisme et la Peinture (254–56), where the first of two works simply entitled Peinture selected as examples of Laloy’s art support this belief. Laloy’s self-portraits also tended to have a humorous side: he would, for instance, depict himself as a clown or with a double. A major retrospective displaying 130 paintings and objects was held in his native city in 2004.

LAM, WIFREDO (1902–1982). Cuban painter born Wifredo Oscar de la Concepcion Lam Yam y Castilla in Sagua La Grande. He studied at the prestigious Academia San Alejandro in Havana between 1918 and 1923 before moving to Madrid where he worked in the studio of Fernando Alvarez de Sotomayor, who was the director of the Prado. In the early part of his career he concentrated on still life and landscape but the discovery of Hieronymus Bosch made him aware of possible links between tribal and European art, and before long the influence of both Picasso and Henri Matisse could be detected in his work. He married Eva Piris in 1929 but both she and their infant son died of tuberculosis two years later. These sad losses doubtless lay behind the maternity theme in some of his paintings from the period. In 1936–37 he worked in Barcelona at the Academia de Quatre Gates and during the Civil War he fought on the Republican side. In 1938
he moved to Paris, where he was introduced to the Surrealist group by Pablo Picasso, who was so fascinated by the synthesis Lam created between African art and Cubism that he persuaded Pierre Loeb to put on an exhibition of his work.

The outbreak of World War II and the subsequent German invasion obliged him to flee, like many of his colleagues, to the south of France. In 1941 he embarked on the same boat as André Breton and Claude Lévi-Strauss from Marseille to Martinique, where he illustrated an edition of Aimé Césaire’s *Cahier d’un retour au pays natal*. He returned in the following year to Havana and painted the series of “jungle pictures” that really made his name. In 1944 he married a German chemist, Helena Holzer, and on the invitation of Pierre Mabille, the French cultural attaché in Port-au-Prince, he and Breton traveled to Haiti where they observed Voodoo ceremonies. Breton wrote a little prose-poem in his honor, simply entitled “Wifredo Lam,” which refers to Voodoo beliefs; Lam, for his part, produced a series of paintings inspired by Voodoo and Santeria symbolism in the immediate postwar period when he shuttled between Cuba, New York and Paris. One such work is *Ogoun Ferraille* (1946), a “portrait” of the god of war and blacksmiths, Ogu. Most of the 1950s were spent in Paris. Having divorced Helena in 1950, 10 years later he married Lou Laurin, a Swedish painter, and they had four sons. Before then he spent some time in 1956 in the Mato Grosso jungle in Brazil. From 1961 onward he divided his time between Paris and Albissola Mare near Genoa. In 1966 he was commissioned to paint *The Third World* for the presidential palace in Havana and in the following year helped to organize the “Salon de mai” in that city and was one of the promoters of the fresco *Cuba collectiva*. Among the many prizes he received was the Guggenheim Award in 1964. An accolade of a very different kind was the famous comparison (and contrast) made between Lam and Picasso by Breton in *Le Surréalisme et la Peinture* (1965, 169–71), when he wrote that Lam had started from primitive myth and had acquired the disciplines of European art, whereas Picasso had moved in the reverse direction. It was thus that Breton described the marriage Lam arranged—and indeed embodied—from the mid-1930s onward between Cubism, Surrealism, African art and Caribbean culture. Lam undoubtedly immersed himself in African-based mythology rather than simply incorporating
outward features of African art into his own brand of modernism. This can be seen not only in his famous large paintings but also in color lithographs such as *Bird of prey* (1966) in which the creature, with its mask-like head, comes across as an ultra-modern pterodactyl. He died in Paris. See also LALOY, YVES.

**LAMANTIA, PHILIP** (1927–2005). American poet and lecturer born in San Francisco to Sicilian immigrants. His first poems were published in *View* when he was just 15. He dropped out of Balboa High School in 1943 to pursue a career as a poet in New York where he met André Breton, who published more of his work in *VVV*. In true Surrealist fashion he explored the relationship between dream and reality. He also made friends there with Carl Solomon and Allen Ginsberg; he was later involved with the San Francisco Beat Generation as well as the American Surrealist movement. He married Nancy Joyce Peters, who would become his literary editor; she said of him: “He found in the narcotic night world a kind of modern counterpart to the gothic castle—a zone of peril to be symbolically or existentially crossed.” He spent time with native peoples in the United States and Mexico, particularly the Washoe Indians of Nevada. As he grew older, he returned to the Catholicism of his childhood, writing poems on Catholic themes. His titles include *Ekstasis* (1950), *Touch of the Marvelous* (1966, 1974), and *Bed of Sphinxes: New and Selected Poems 1943–1993* (1997). See also DRUGS.

**LAMBA, JACQUELINE** (1910–1993). French artist and photographer born in Paris, where she studied decorative arts. Some of her photographs were published in the review *Du cinéma* in 1928. She met André Breton in May 1934 in circumstances that have famously been recorded in his book *L’Amour fou*, a title that encapsulates his feeling of love at first sight for a young woman he described as “scandalously beautiful.” They married in August of that year and their daughter Aube was born in December 1935. After her husband’s initial verbal portrait, she was painted and photographed by artists such as Picasso, Man Ray, André Masson, Wifredo Lam and Dora Maar. She started making automatic drawings, collages and objects such as *La Femme blonde* (1936) and provided some of the illustrations for Breton’s *Trajectoire du rêve* (1938) and for the
cards in the *Jeu de Marseille*. Her best-known paintings, for example, *Behind the Sun* (1943), were done in New York during the 1940s. She participated in international Surrealist exhibitions (London 1936, Tokyo 1937, Paris 1947) and examples of her work were reproduced in *Trajectoire du rêve*, and *VVV*. She and Breton separated in 1943 and she married the sculptor *David Hare*. She had her first one-woman show in New York in 1944. After 1947 her painting, which sometimes was reminiscent of *Roberto Matta* and *André Masson*, moved on from Surrealism. She returned to France in the 1950s and eventually became a recluse who continued to paint even when she suffered from Alzheimer’s disease in the last few years of her life: at the time of her death there were over 400 paintings in her studio. In 2001–02 a major retrospective toured from Santiago de Compostela to East Hampton, New York; Oakland, California; the Salvador Dalí Museum in St. Petersburg, Florida; and Paris.

**LANGUAGE.** The Surrealists always placed language at the center of their preoccupations: *André Breton* was particularly peremptory when he wrote in the *Second Manifeste du surréalisme*: “Le problème de l’action sociale n’est . . . qu’une des formes d’un problème plus général que le surréalisme s’est mis en devoir de soulever et qui est *celui de l’expression humaine sous toutes ses formes*. Qui dit expression dit, pour commencer, langage. Il ne faut donc pas s’étonner de voir le surréalisme se situer d’abord presque uniquement sur le plan du langage” (The problem of social action is only . . . one of the forms of a more general problem that Surrealism has made it a duty to raise, *that of human expression in all its forms*. When you say expression, to start with, you mean language. One must therefore not be surprised to see Surrealism situate itself first of all almost uniquely in the realm of language” (*Manifestes du surréalisme*, 158). Later in his career, in the essay “Du surréalisme en ses œuvres vives” (1953), he continued in the same vein: “Il est aujourd’hui de notoriété courante que le surréalisme, en tant que mouvement organisé, a pris naissance dans une opération de grande envergure portant sur le langage” (It is common knowledge today that Surrealism, as an organized movement, arose as a large-scale operation about language) (ibid, 311). Among the immediate *predecessors* of the movement *Raymond Roussel* devised an elaborate system for placing language under the
metaphorical microscope; some of his secrets were laid bare in the posthumous *Comment j'ai écrit certains de mes livres* (1935). With the Surrealists the interrogation of language often found practical expression in word-play, as is the case with the cunning, punning “aphorisms” of *Rrose Sélavy* (1922–23) by Robert Desnos and the texts of Michel Leiris’s “Glossaire: j’y serre mes gloses” (1925). See also CÉSAIRE, AIMÉ; CREVEL, RENÉ; JORGE, LUIZA NETO; LEAR, EDWARD; QUENEAU, RAYMOND; REBUS; TEODOR-ESCU, VIRGIL.

**LAUTRÉAMONT, COMTE DE** (1846–1870). *Pseudonym of Isidore Lucien Ducasse.* French writer, arguably the Surrealists’ most important *precursor* and cult figure. He was born in Montevideo, Uruguay, where his father was a consular officer. In 1859 he was sent to the lycée in Tarbes and four years later moved on to the Lycée Louis Barthou in Pau. He excelled in mathematics and was an avid reader of the Romantics. After a brief return to Montevideo, he settled in Paris near the end of 1867 with the ambition to become a writer. A year later, he published anonymously, at his own expense, the first canto of *Les Chants de Maldoror*; the pseudonym was used for the first time for a second edition, included in January 1869 in the anthology *Parfums de l’âme*: it was based on the blasphemous anti-hero of Eugène Sue’s 1837 novel *Latréeamont*. All six cantos were published later in 1869 by Albert Lacroix in Brussels but the latter refused to distribute it for fear of prosecution for obscenity. In 1870 *Poésies* came out under his real name, Isidore Ducasse; they were presented as a preface to a volume that would consist of cantos to hope, calm, happiness and duty, but they were in fact the work itself. Their author died during the siege of Paris but new editions of *Les Chants de Maldoror* were brought out in 1874 and 1890.

**Philippe Soupault** came across a copy of the book in 1917 and was enraptured. He lent it to André Breton, on whom it had a similar effect: in *Entretiens* (42) the latter described their reactions as follows: “. . . il n’est que de se rappeler ces lignes de Soupault: ‘On ne juge pas M. de Lautréamont. On le reconnaît au passage et on salue jusqu’à terre. Je donne ma vie à celui ou à celle que me fera oublier à jamais’. Cette déclaration en forme de pacte, sans hésitation, je l’aurais contresignée” (. . . one just has to remember these lines
by Soupault: “You do not judge Lautréamont. You recognize him as you pass and you bow down. I give my life to him or her who will make me forget him forever.” I would have countersigned without hesitation that declaration, in the form of a pact. Breton and Louis Aragon discovered the only extant copies of the Poésies in the Bibliothèque Nationale; Breton copied the text and published it in Littérature in 1919. Soupault first published his monograph Lautréamont, which helped to reinforce his cult status, in 1927 and Breton devoted one of the chapters of the Anthologie de l’humour noir to him 13 years later. Man Ray’s tribute took the form of an object, L’Énigme d’Isidore Ducasse (1920) and numerous other artists were inspired, in one way of another, by him.

LEAR, EDWARD (1812–1888). English author and painter born in London. His verse was published in A Book of Nonsense (first edition, 1846) and A Book of Nonsense and More Nonsense (1862). These were followed by Nonsense Songs, Stories, Botany and Alphabets (1871) and works in a similar vein. In Entretiens (37) André Breton wonders whether Philippe Soupault’s “Chansons” did not owe quite a lot to Lear’s texts. More generally, Lear’s interrogation of language and his undermining of reason and logic corresponded to fundamental Surrealist aspirations. See also BENAYOUN, ROBERT.

LEBEL, ROBERT (1904–1986). French writer and art historian born in Paris. He was in touch with Surrealists there in the 1930s and joined the reconstituted group in New York in 1943, the year his first collection of poems, Masque à lame, was published by the Éditions de la revue Hémisphère. After the war he collaborated on the 1947 and 1959 Surrealist exhibitions in Paris. He also made his mark as an art historian with Léonardo de Vinci ou la fin de l’humilité (1952) and Chantage de la Beauté (1955). His interest in 20th-century art lay behind Anthologie des formes inventées (1962) which gave pride of place to sculpture and Surrealism. He then turned his attention to Marcel Duchamp, on whom he brought out an authoritative monograph in 1985. He was also the author of a number of short fictional works in which humour noir played a prominent role: La Double Vue (1964), L’Oiseau caramel (1969) and La Saint-Charlemagne
Like André Breton he assembled an impressive collection of African, Inuit and Oceanian masks. He died in Paris.

**LE BRUN, ANNIE (1942– ).** French writer and critic born in Rennes. She met André Breton in 1963 and took part in the activities of the Surrealist group in Paris until its dissolution. She then collaborated for a time on the *review* *Coupure*. In 1972, together with Georges Goldfayn, Radovan Ivsic and Toyen, she initiated a new collective activity through the Éditions Maintenant. An authority on the Marquis de Sade, she has edited his *Oeuvres complètes*, organized a major exhibition devoted to him in 1986 and published *Soudain, un bloc d’abîme, Sade* (1985, 1993), *Sade, allée et detours* (1989) and *On n’enchaîne pas les volcans* (2006). She has also written studies of Hans Bellmer, Jindrich Heisler and Radovan Ivsic. She turned her attention to the Gothic novel in *Les Châteaux de la subversion* (1982). Her first collection of poems, *Sur-le champ* (1967), was accompanied by drawings by Toyen, who also illustrated her *Annulaire de lune* 10 years later. The Éditions Maintenant brought out *Les pâles et fièvres après-midi des villes* (1972) and *Tout près, les nomades* (1973). Her first five books of poems were brought together under the title *Ombre pour ombre* in 2004. In *Lâchez tout* (1977) and *Vagiprop* (1990) she castigated those feminists who played down the importance of love and sexuality. Man’s fundamental quest for utopia was defended in *Du trop de réalité* (2000) and in the same year she brought out *De l’éperdu*, which covers her choice of great authors who championed the cause of freedom. 2008 saw the publication of her essay *Leonora Carrington*.

**LECOMTE, MARCEL (1900–1966).** Belgian writer and critic born in the municipality of Saint-Gilles in the Brussels region. He enrolled as a student of philosophy and literature at the Université Libre de Bruxelles but abandoned his studies in 1920. While there, however, he was made aware of the Dada movement by Clément Pansaers. In 1922 he published *Démonstrations*, followed three years later by *Applications* (with two drawings by René Magritte). In 1924, together with Camille Goemans and Paul Nougé, he launched the review *Correspondance*, to which he contributed; he was, however, excluded in the following year. Undaunted, he teamed up with the
LEFRANCQ, MARCEL-G. (1916–1974). Belgian photographer and collagist born in Mons. He was a founding member of the Surrealist group in Hainaut, with Achille Chavée and Fernand Dumont. His techniques included collage and direct intervention on the film, including brûlage and solarization. In 1945 he had a solo show in Brussels at the Galerie La Boétie and in the following year he opened his studio in Mons, La Lanterne magique. In 1948 he brought out Aux Mains de la lumière, a portfolio of 25 photographs and poems with an introductory text by Armand Simon. In 1949 he was persuaded by Christian Dotremont to join Cobra and he subsequently contributed to its review and exhibitions. In the latter part of his life he devoted more and more time to the study of local history and his collection of naïve art. He died in the town of his birth.

LEGRAND, GÉRARD (1927– ). French writer born in Paris. He joined the Surrealists in 1948 and was a regular contributor to their reviews, Médium, Le Surréalisme, même, La Brèche, L’Archibras and BIEF; he was also the editor of the last named. In 1953 he published both his first collection of poems, Des Pierres de mouvance, and also Puissances du jazz. He was the co-author, with André Breton,
of *L’Art magique* (1957) and *Poésie et autre* (1960). He likewise teamed up with Georges Goldfayn to produce the first fully annotated edition of Isidore Ducasse’s *Poésies* (1959). After the breakup of the Surrealist group in 1969, he was involved on *Coupure* and on the Éditions Maintenant but he gradually withdrew from collective activity. In 1974 Le Soleil noir published his “poème-voyage,” *Le Retour du printemps*, with an illustration by Hervé Télémaque: it is in the form of a dialogue between eight voices, a “lecteur,” a “solitaire” (ermite), a “tragédien,” a “pensionnaire” (lycéenne), a “matelot,” an “entrepreneur d’illuminations,” an “urbaniste” and a “forgeron.” He went on to write two studies of Breton, *André Breton en son temps* (1976) and *Breton* (1977). In 1993 he brought out *L’Age de varech, précédé de Rétroviseur*, a volume in which his early poems were reprinted alongside previously unpublished material.

**LEIRIS, MICHEL (1901–1990).** French writer and ethnographer born in Paris. He obtained his baccalaureate in 1918 and studied philosophy and chemistry. An early influence was Raymond Roussel, a friend of the family; between 1921 and 1924 he met Max Jacob, Jean Dubuffet and Georges Bataille but it was André Masson who introduced him to other members of the Surrealist group. He made his mark almost immediately through his interrogation of language, as was seen in “Glossaire: j’y serre mes gloses” (*La Révolution surréaliste*, 3, 6–7 and 4, 20) where the word-play in this title was reminiscent of that found in *Rose Sélavy*, which Robert Desnos had published a couple of years earlier. He brought out *Simulacre* (1925), *Le Point Cardinal* (1927) and drafted a Surrealist novel, *Aurora*, that would not be published until 1946. In 1926 he had married Louise Godon, the stepdaughter of Daniel-Henry Kahnweiler, and journeyed with her to Greece and Egypt. He left the group, however, in 1929 and became a sub-editor for *Documents* as well as a regular contributor. In 1930–31 he took part in the Dakar-Djibouti expedition led by the ethnologist Marcel Griaule; this gave him a clear insight into the nature of ethnological research and the material for *L’Afrique fantôme* (1934), which combined ethnography and autobiography. After his return to Paris, he commenced his career at the Musée de l’Homme, where he would stay until 1971.
In 1937, together with Bataille and Roger Caillois, Leiris founded the Collège de Sociologie. Two years later he brought out L’Age d’homme, in which elements of Surrealist aesthetics (collage and free association) permeate psychoanalytical, mythological and ethnographical material; and in the 1946 edition of the work he added a preface, “De la littérature considérée comme une tauromachie,” in which he revealed that his motive in writing the book had been to eradicate his anxieties and fantasies; that preface built on the earlier Miroir de la tauromachie (1938) in which the role of the autobiographer is compared with that of the bullfighter. In 1943 he brought out the first edition of the poems of Haut Mal.

At the end of World War II Leiris went on an important mission to the Ivory Coast. He also became a member of Jean-Paul Sartre’s editorial committee on Les Temps modernes; this would inevitably lead to further political commitment. He renewed his exploration of language in Biffures (1948) and continued to publish in the field of ethnography, however, bringing out La Langue secrète des Dogons de Saga (1948) and Race et civilisation (1951). He likewise pressed on with his autobiographical project with the four volumes of La Règle du jeu that appeared between 1948 and 1976. In 1960 he was one of the signatories of the “Déclaration sur le droit à l’insoumission dans la guerre d’Algérie.” In the following year he was put in charge of ethnographical research at the Centre national de recherche scientifique (CNRS). Poetry had always been part of his life and in 1969 he republished Haut Mal, suivi de Autres Lancers, in which he paid tribute to the “blessing,” the “fleeting gift from Heaven,” that was inspiration. In the last decade of his life he brought out Le Ruban au cou d’Olymptia (1981), Langage langage ou Ce que les mots me disent (1985) and A cor et à cri (1988); and in 1986 he and Jean Jamin founded the journal of anthropology, Gradhiva. He added to his portfolio both art criticism, with Au verso des images (1980) and Francis Bacon face et profil (1983), and music criticism, with the posthumous Operratiques (1992). His Journal 1922–89 likewise only came out two years after his death, in Saint-Hilaire, Essonne.

LE MARÉCHAL, JACQUES (1928– ). French painter, poet, printmaker and graphic artist born in Paris. In his youth he admired the
poetry of Charles Baudelaire and Arthur Rimbaud. After a spell in Algeria, he produced his first prints in England in 1954–55; one of them, *Vue de Londres à partir de Piccadilly Circus*, called to mind for André Pieyre de Mandiargues the reveries of Thomas de Quincey. He had his first exhibition in London in 1955, followed two years later by a show in Paris. Gaston Bachelard, in a piece published by Le Terrain Vague in 1957, claimed that “les villes de Le Maréchal sont construites sur un tremblement de terre” (Le Maréchal’s cities are constructed over an earthquake) and highlighted Le Maréchal’s “peinture tourbillonnante” (whirling painting). The essay in the 1965 edition of *Le Surréalisme et la Peinture* was André Breton’s response to his 1960 show at the Galerie Raymond Cordier in Paris; it includes reproductions of *L’amour au bordel populaire* (266) and *Dans New York autrefois Stalingrad* (267), a curious surreal title that is only in part explained by an association in the essay between the Empire State Building in New York, the 1871 Paris Commune and man’s so-called domination of space (including mention of the animals sent into orbit by the Soviets). More straightforwardly, Breton comments on Le Maréchal’s visionary qualities. More typical examples of his work include *Un paysage à oiseaux fantômes* and *La montagne vibre*. His exhibition at the Galerie Inna Salomon in Paris was prefaced by Pieyre de Mandiargues. He has tended to shun group activity but has done some book illustration, including *La Reine des sabbats* by Belen, alias Nelly Kaplan.

LENK, ELISABETH (1937– ). German academic and poet born in Kassel. She studied philosophy, sociology and literature in Frankfurt before moving to Paris in 1962. She soon joined the Surrealist group there and in 1964 submitted important articles on Martin Heidegger’s involvement with Nazism to *La Brèche*. After taking part in the events of May 1968, she returned to Germany later that year and embarked on an academic career, initially at the Free University of Berlin and subsequently at the Leibniz University Hannover. She published her book on André Breton, *Der springende Narziss: André Breton’s poetischer Materialismus*, in 1971. Her other works include *Die unbewusste Gesellschaft* (1983) and *Status der literarischen Fiktion im Zeitalter der Medien* (1995). One of her automatic texts
from the cycle *Dancing Waves* served as the preface to an exhibition of Anne Éthuin’s collages in 1991.

**LE TOUMELIN, YAHNE (1923– ).** French painter born in Paris. She was the daughter of a sailor and was brought up mainly in the resort of Le Croisic in the Loire-Atlantique department. In 1944 she attended the Académie de la Grande Chaumière in Paris and between 1950 and 1952 carried out some graphic work for the Institut Français in Mexico. In 1957 she had her first exhibition in Paris, for which André Breton wrote the preface: he distinguishes between her “Paysages habités” and her “Paysages déserts”: in the former he stresses the importance of *fils* (threads) by which the energies of other people are captured; in the latter he draws attention to the *transparence* that sets up *hasard objectif* and also the theme of inundation that evokes the “tidal wave” of *Zen Buddhism*: she would indeed join a Tibetan monastery in 1968. The 1965 edition of *Le Surréalisme et la Peinture* features color reproductions of two works from 1957, *Figures du temps à l’aller* and *Dernier matin à Kaer Sidhi* (250) plus black and white reproductions of the 1955 work *L’île aux neuf flambeaux* (252) and *Le rayon de création* from 1956 (253). Her private technique has been described as midway between “*informel*” and “dripping” (Benezit, *Dictionnaire des artistes*). She exhibited at the *Essai pour une peinture de demain* show in 1960 and in various *salons*, including the Salon des Surindépendants (from 1961 to 1967) and also had solo exhibitions in Paris in 1963 and 1970. She made the scenery and costumes for the ballet *Les Vainqueurs* staged in 1969 by the Maurice Béjart Company. She now resides in the Périgord region and is still prolific; her 2007 exhibition, *Révolution du Coeur*, at the Galerie Christine Park in Paris, contains many recent works, including *A Tiepolo* (2004) and *Fleur des cendres* (2006).

**LÉVY, DENISE (?–1970).** The cousin of Simone Kahn, the first wife of André Breton, she eventually made her name as a translator. She was born and brought up in Strasbourg, where she helped to promote Surrealism in the early days. When she moved to Paris, she introduced some of the group to German literature: Two untitled Surrealist texts by her, one commencing “Je suis allée dans
une chanson verte qui bleuissait de champaradis,” the other beginning “Bleudivoire et Satinlouche étaient deux copain-copine,” were published under the initials D. L. in the third issue of La Révolution surréaliste (19) in April 1925 and she was the dedicatee of a number of poems; these include “L’herbage rouge” and “Pour Denise” by André Breton, “Le ciel brûle” by Louis Aragon and “Denise disait aux merveilles” by Paul Éluard. She married Pierre Naville in 1925 but they gradually withdrew from the Surrealist movement in favor of the Trotskyite cause. She helped Leon Trotsky translate some of his works into German and she translated his Toward Socialism or Capitalism? She translated Dialectics of Nature by Friedrich Engels, On War by Carl von Clausewitz and works by Nikolai Bukharin, Paul Celan and Friedrich Hölderlin.

LIBERTY. See FREEDOM.

LIMBOUR, GEORGES (1900–1970). French author born in Courbevoie, in the Hauts-de-Seine department. He went to school in Le Havre and moved to Paris in 1918 to obtain a philosophy degree. His friends in the capital included Max Jacob, Antonin Artaud and André Masson. In 1921–22 he co-edited the journal Aventure with René Crevel and Roger Vitrac. He was a member of the Surrealist movement in the 1920s but was expelled in 1929. He subsequently contributed to Documents. He enjoyed travel and spent time in Albania, Egypt, Poland and Hungary before returning to France just before World War II. He was a teacher in Dieppe between 1943 and 1955 and then in the Lycée Jean-Baptiste Say in Paris. His writings include the poems of Soleils bas (1924), the fiction of L’Illustre Cheval blanc (1930) and L’Enfant polaire (1948) and the essay L’Art brut de Jean Dubuffet (1953), a tribute to a friend from his adolescence.

LISBOA, ANTONIO MARIA (1928–1953). Portuguese poet born in Lisbon. A friend of Mario Cesariny, he helped launch the Surrealist movement in his native country and write its manifesto, Afixaçâi Proibida (Display Forbidden) in 1949. In his lifetime he published Erró Proprio (1950), Ossóptico (1952) and Isso Ontem Unico (1953). He died of tuberculosis. A number of other texts were
published posthumously and a collected edition of his poetry came out in 1980.

LIST, HERBERT (1903–1975). German photographer and author born in Hamburg. Between 1921 and 1923 he studied literature and art history at the University of Heidelberg and worked for Landfried Kaffee before spending a dozen years with the family firm Kaffee-Import Firma List & Heineken in Munich. He started taking photos on business trips to the Americas in 1925–26 but after meeting the photographer Andreas Feininger in 1929 took a more serious interest in his art. In 1930 List produced his first Surrealist photos, in which the influence of Giorgio de Chirico, Max Ernst and Man Ray can be discerned. After meeting Georges Hoyningen-Huene in Paris in 1936, he decided to become a professional photographer. From then until the outbreak of war in 1939 he worked for various reviews including Life, Verve, Vogue and Photographie; the Surrealist influence in his fashion photography can be seen in the way he placed the models in unusual, even mysterious situations and locations. In the early 1940s he found employment with the German magazines Neue Linie and Die Dame, and between 1945 and 1960 he resided in Munich, working primarily for Du. In 1948 he was appointed editor of the review Heute. From 1962 until his death he studied and collected Italian drawings from the 17th and 18th centuries. He is arguably best known for his homoerotic images of young men, taken on the beaches of the Baltic and the Mediterranean; some of them might call to mind the work of Robert Mapplethorpe. In the latter stages of his career he adopted a neo-Realist style, particularly in his images of children playing in the streets of Naples. Among his most obviously Surrealist images are Octopus (1938), in which the title figure draped over a frame might recall Salvador Dalí’s melting timepieces, and The “Mostro” at Bomarzo (1952) in which sheep calmly graze in front of the monstrous gaping mouth.

LITHERLAND, GINA (1955– ). American artist and writer born in Gary, Indiana. She studied literature at Indiana University and painting and photography at the School of the Art Institute of Chicago. She discovered Surrealism at the age of 19 when she saw Un chien andalou. Inspired also by Maya Deren’s film Meshes of the
Afternoon and by André Breton’s Manifestes du surréalisme and Nadja, she began her own career as a writer and artist as well as participating in theatrical performances. She joined the Chicago Surrealist group in 1985, since which time she has contributed to Arsenal: Surrealist Subversion, Analagon and the Internation Surrealist Bulletin. Her paintings have been included in various exhibitions in the United States and in 1997 she had a solo exhibition, Queens & Vagabonds, at the Haggerty Museum of Art, Milwaukee. Her work is typified by the magic realism of To Each Her Chimera (2004, oil on masonite). She has also been active in Earth First! for which she coordinated the “No Jails for Whales” campaign.

LOEB, PIERRE (1897–1964). French art dealer and gallery owner born in Paris. After World War I he became friendly with the collector Dr. Tzanck, and on 10 October 1924 Loeb opened the Galerie Pierre at 13 Rue Bonaparte in Paris. Although he never belonged to the Surrealist group, he soon became a friend of Pablo Picasso; he put on an exhibition of works by Joan Miró in June 1925 and followed this later in the year with one devoted to Surrealist painting in general. He went on to promote artists such as Max Ernst, Alberto Giacometti, Wifredo Lam and Victor Brauner. It was in his gallery on the Rue des Beaux-Arts in Paris, to which he had moved in 1926, that Antonin Artaud exhibited his drawings and drafted his Van Gogh. In the 1920s his gallery also put on shows by Jean Arp, Georges Braque, Marc Chagall and Raoul Dufy. Loeb married Silvia Luzzatto in 1928. In the 1930s the gallery staged exhibitions by Balthus, Victor Brauner, Picasso and Wassily Kandinsky, among many others. During World War II he and his family went into exile in Cuba. They returned to Paris after the Liberation and the gallery continued to put on exhibitions by not only established artists like Giacometti, but also newer names such as Dora Maar, Jean-Paul Riopelle, Vieira da Silva and Georges Mathieu. In 1957 Loeb married the painter Agathe Vaito and in the same year put on an exhibition of photographs by Denise Colomb, who had taken pictures of the gallery’s artists since it first opened. It closed in 1963, the year before Loeb’s death. In 1979 the Musée d’art moderne de la ville de Paris staged an exhibition devoted to the Galerie Pierre.
LOSFELD, ERIC (1922/1923–1979). Belgian-born publisher who hailed from Mouscron. Having moved to Paris, in 1952 he set up his first publishing house, Éditions Arcanes, a name that was an overt tribute to André Breton’s Arcane 17. Its titles included books by Xavier Forneret, Benjamin Péret and Michel Carrouges. Three years later he launched the Éditions Le Terrain Vague which quickly acquired a reputation for bringing out controversial material but the erotic titles helped to balance the books. Losfeld distributed clandestinely Emmanuelle Arsan’s Emmanuelle (1959). He also published the Barbarella science fiction comic book created by Jean-Claude Forest. However, he also remained one of the Surrealists’ principal publishers, responsible for books by E. L. T. Mesens, Péret, Gérard Legrand, Ado Kyrou, the collection Le Désordre edited by Jean Schuster, and the reviews BIEF, La Brèche, L’Archibras and Coupure. In addition, he published two film magazines, Midi Minuit Fantastique and Positif. His final contribution was his autobiography or verbal self-portrait, Endetté comme une mule ou la passion d’éditer (1979). He faced constant battles with the censors; and his tombstone carries the inscription “Tout ce qu’il éditait avait le souffle de la liberté” (Everything he published had the breath of liberty).

LOTAR, ELI (1905–1969). Pseudonym of Eliazar Lotar Teodorescu, French photographer born in Paris. He was the son of the Romanian poet Tudor Arghezi. He left Bucharest for Paris in 1924, became a French citizen in 1926 and took up photography a year later with Germaine Krull; he exhibited with her and with André Kertész. In 1929 he was entrusted by Georges Bataille with the illustrations for the “abattoir” article for the dictionary destined to appear in the sixth issue of Documents. His photographs were likewise published in Jazz, Variétés, Bifur and Minotaure. At that time he had friends in the theater and cinema, including René Clair, Antonin Artaud and Roger Vitrac, and in 1932 he was the cameraman for the Luis Buñuel film Terre sans pain (La Hurdes). A member of the October group, he also worked with filmmakers such as Jacques Brunius, Joris Ivens, Jean Painlevé and Jean Renoir as a set photographer or a cameraman. He later assisted Marc Allégret and directed three films, one of which, Aubervilliers, was selected for the 1946 Cannes Film Festival. In the last part of his life he was a close friend of Alberto
LOUBCHANSKY, MARCELLE (1917–1988). French artist. She is the subject of one of the chapters in *Le Surréalisme et la Peinture* (1965, 344–46) where there is a reproduction (345) of *Les Saintes-Maries-de-la-Mer*, an opaque landscape dominated by a bright eye near the left side, a 1956 canvas that André Breton situates in the context of the struggle of the Western and Eastern blocs for the conquest of space. He also quotes Empedocles and the conquest of hatred by love in his attempt to evoke Loubchansky’s art. Breton refers to her ability to liberate “forms from the bosom of the Earth” and locates her secret in terms of magnetic attraction and the use of a particular emulsion. In even more fanciful terms, he claims that Loubchansky drinks from the wineglass that in 1821 Johann Wolfgang von Goethe gave to Friedrich Hegel to illustrate his 1810 text *Theory of Colours*. Light, color and movement indeed dominate her creations. Other important paintings by Loubchansky include *Polynésie en Bleu* (1953) and Bethsabée (1956) but many of her paintings are either untitled or simply called Composition. She had a series of one-woman shows at the Galerie Jean Fournier in Paris (1956, 1957 and 1965).

LOVE. On the final page of *Arcane 17* (1945), André Breton stresses the importance of poetry, liberty and love as he envisages the future for mankind after the end of World War II. Before then, in 1937, he had published *L’Amour fou*, a veritable paean to love in which he explored the quest for new love, its discovery, and the troubles that might lie in its path, before closing with a wish for his infant daughter that, when she grew up, she would be “follement aimée.” At no point did the Surrealists desire sexual love to be separated from platonic love, a point that becomes clear from the responses to the “Enquête sur l’amour” published in the 12th and last issue of *La Révolution surréaliste* in December 1929 (65–76); among the questions asked were “What sort of hope do you place in love?” and “How do you envisage the movement from the idea of love to the fact of loving?” As is made absolutely explicit in the title of one of the most impor-
tant collections of poems by Paul Éluard, _L’Amour la Poésie_ (also 1929), love is the major theme of his work; and even the often pugnacious, scandalous and sacrilegious Benjamin Péret brought out an _Anthologie de l’amour sublime_ in 1956. See also ALEXANDRIAN, SARANE; BARON, JACQUES; DESIRE; HASARD OBJECTIF; LE BRUN, ANNIE; LOUBCHANSKY, MARCELLE.

**LOW, MARY (1912–2007).** Political activist, journalist, _poet_ and linguist. Although her parents were _Australian_, she was born and raised in London. She continued her education in Switzerland and _France_. She met the Cuban poet and revolutionary Juan Brea in 1933 and joined the Paris Surrealist group shortly afterwards. They also contacted the Surrealist groups in Prague, Bucharest and Brussels. Their closest friends among the Surrealists were Benjamin Péret, Victor Brauner, Oscar Domínguez, Marcelle Ferry and the Czechs Bohuslav Brouk, Jindrich Heisler and Toyen. In 1936–37 Low and Brea fought on the Republican side in _Spain_. They were members of the Partido Obrero de Unificación Marxista (POUM) and she edited its English-language newspaper, _Spanish Revolution_, and helped to organize the women’s militia. On their return to England, they brought out _Red Spanish Notebook_, the first full-length account in English of the Spanish Civil War, and in the following year their joint collection of poems, _La Saison des flûtes_, was published by the Éditions Surréalistes in Paris. When World War II broke out they went to Cuba, where she remained after Brea’s death in 1941. Péret wrote the preface to their collection of essays, _La verdad contemporanea (Contemporary Truth)_ , which came out two years later in Havana. She took part in the revolution that brought Fidel Castro to power in 1959 but left Cuba in 1964 for Australia, where she lived for 10 years before finally taking up residence in the _United States_. She renewed her links with Surrealism there by collaborating on _Arsenal: Surrealist Subversion_ and _What Are You Going To Do About It_. She also wrote for the French _review_ Ellébore. Her other titles include _Alquimia del Recuerdo (Alchemy of Memory)_ , with illustrations by Wifredo Lam (1946), a historical novel, _In Caesar’s Shadow_ (1975) and _Where The Wolf Sings: New Poems and Collages_ (1994). Her _collages_ , e.g., _Mermaid_ (1994), have been exhibited in recent years in Paris, Chicago, Montreal and Miami, where she died at the age of 94.
LÜBECK, MATHIAS (1903–1944). Pseudonym of Robert Enoch, French writer and journalist born in Paris. He was a member of the team associated with *L’Oeuf dur*, to which he contributed poems and articles between 1921 and 1924. After completing his military service, he met up again with his old friends Pierre Naville and Francis Gérard, who had joined the Surrealist group in Paris. Together with Gérard and Léon Pierre-Quint, he helped in the compilation of the *Anthologie de la Nouvelle Poésie française*, which Philippe Soupault published anonymously in 1927. Lübeck remained a member of the Surrealist group until the end of the decade and contributed to the famous inquiry “Le suicide est-il une solution?” (*La Révolution surréaliste*, no. 2, 9), was mentioned in Jacques-André Boiffard’s “Nomencature” (no. 4, 22) and signed the tract “La révolution d’abord et toujours” (no. 5, 32). He then moved into journalism. In 1944 he was arrested by the Gestapo in Lyon and was shot in Portes-lès-Valence. When his creative writings were published under the title *Poèmes et proses de “l’Oeuf dur”* (Paris: Julliard, 1963), the preface was written by his friend, Gérard Rosenthal (aka Francis Gérard).

LUCA, GHÉRASIM (1913–1994). Romanian poet and artist born in Bucharest. He was the son of a Jewish tailor. In 1938 he paid his first visit to Paris, where he met some of the Surrealists. During World War II the anti-Semitism of the Romanian authorities forced him into hiding but in 1942 he published some prose-poems in Romanian, *Un lup vazut printr’o lupa*; he subsequently translated them into French and they came out posthumously with the title *Un loup à travers une loupe*. His other wartime publications included *Quantitative-ment aimée* (1944), *Le Vampire passif* (1945) and, with Dolfi Trost, *Dialectique de la dialectique* (1945), “un message-adresse au mouvement surréaliste international.” It was at that time that he invented *cubomania*. Afterwards, in the brief period before the Communist takeover of his country, he founded a Surrealist group with Gellu Naum, Paul Paun, Virgil Teodorescu and Trost.

After harassment from the new régime, Luca left Romania in 1952 for Israel but before long he decided to settle in Paris, where he worked with Jean Arp, Paul Celan, François Di Dio and Max Ernst, producing *collages*, drawings, *objects* and text-installations. From 1967 onward he traveled extensively, giving readings in, for
example, Stockholm, Oslo, Geneva, New York and San Francisco. He called his stuttering creative voice “ontophonie” and described it thus: “Dans ce langage qui sert à désigner les objets, le mot n’a qu’un sens, ou deux, et il garde la sonorité prisonnière. Qu’on brise la forme où il s’est englué et de nouvelles relations apparaissent; la sonorité s’exalte, des secrets endormis surgissent . . . Libérer le souffle et chaque mot devient un signal” (In this language that serves to designate objects, the word has only one or two meanings and it keeps sonority imprisoned. But let one break the form in which it has become bogged down and new relationships appear; sonority is enthused, slumbering secrets suddenly appear . . . Liberate the breath and every word becomes a signal) (“Introduction à un récit,” in Héros-Limite, suivi de Le Chant de la carpe et de Paralipomènes); his Sept slogans ontophoniques were published by José Corti in 1964 with illustrations by Jacques Hérold, Augustin Fernandez, Enrique Zanartu and Gisèle Celan-Lestrange. His other books include L’Extrême-Occidentale (1961), Sisyphe Géomètre (1967) and Théâtre de Bouche (1984). In 1988 he was the subject of a film made by Raoul Sangla, Comment s’en sortir sans sortir, a title that is also the title of one of the poems in Paralipomènes. In 1994 he brought out L’Inventeur de l’amour but later that year he was expelled from his apartment, and unable to cope after living in France for over 40 years without papers, he threw himself into the Seine. Two years later the punning La voici la voie silanxieuse was published posthumously by Corti.

LYRISME (LYRICISM). In at least the first part of his career André Breton attached considerable importance to lyricism: looking back on the problems faced by the future Surrealists in the last months of World War I, he explained to André Parinaud in a radio interview in 1952: “Ces préoccupations sont celles qui tendent à l’élucidation du phénomène lyrique en poésie. J’entends à ce moment, par lyricisme, ce qui constitue un dépassement en quelque sorte spasmodique de l’expression contrôlée” (These preoccupations are the ones that lead to the elucidation of the lyrical phenomenon in poetry. I mean at this moment by lyricism what constitutes a somehow spasmodic exceeding of controlled expression) (Entretiens, 43). For him, the best examples were the series of images beginning with the formula
“Beau comme” in *Les Chants de Maldoror*, especially “Beau comme la *rencontre fortuite*, sur une table à dissection, d’une machine à coudre et d’un parapluie” (Beautiful like the chance encounter on a dissecting table of a sewing machine and an umbrella).

The concept of lyricism was not confined to poetry; in *Le Surréalisme et la Peinture* Breton claims that it was studied by Pablo Picasso, Giorgio de Chirico, André Derain and others. In that context it was presented as a horse that might be broken in; and the subsequent discussion of Max Ernst implies that he was one of the artists for whom the epithet “lyrical” would be most appropriate; it is doubtless highly significant that when Breton introduces Ernst, he situates him by referring to some of the great literary precursors of Surrealism: Arthur Rimbaud, Isidore Ducasse, Alfred Jarry, Edward Young and Guillaume Apollinaire (25–26). See also MAL-KINE, GEORGES.

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MAAR, DORA (1907–1997). Pseudonym of Henriette Theodora Markovic. She was born in Tours of a French mother and a Yugoslav father. After spending some of her childhood years in Argentina, she studied painting and photography in Paris, where she became friendly with Brassaï and with the screenwriter and editor Louis Chavance. Her involvement with Surrealism really began in 1934 when she produced photographs and photomontages in which mystery is created by playing around with time and space. She is equally renowned as one of the great Muses of modern art: she started to pose for Man Ray in 1936 and at roughly the same time she met Pablo Picasso and became both his model and his mistress for the next seven years. This gave her the ideal opportunity to become the “official” photographer of his works, including the successive stages of Guernica in which she is featured. Furthermore, it was she who took the photograph of the statue by Alberto Giacometti that André Breton discusses in *L’Amour fou* and created the photomontage 29 rue d’Astorg. Her portraits that display great variation in style seek to capture the essence of the subject’s personality, whether it be the fragile musing of Nusch Éluard or the provocative stare of Lise...
Deharme. Her studies of flowers in which dramatic lighting brings out their sensuality and beauty are not overtly Surrealist, however. In 1944 she turned more toward painting, but after World War II she collaborated with Man Ray in producing the photographic illustrations for *Le Temps déborde* that Paul Éluard published under the nom de plume of Didier Desroches after the death of Nusch. Maar’s photographs were first exhibited in Tenerife (1935), London, New York and Paris (1936), Tokyo (1937) and Amsterdam (1938), but there was a major retrospective in 1990.

MABILLE, PIERRE (1904–1952). French doctor, writer, diplomat and veritable polymath born in Reims. He came into contact with the Paris Surrealists in 1934 and became the family doctor to several of them. He shared their interest in art, alchemy and astrology, but his contributions to *Minotaure* covered such topics as mirrors, symbols and popular prejudices. As a thinker, his profession of faith is found in *La Construction de l’homme* (1936). In 1937 he published *Thérèse de Lisieux*, a psychological-cum-sociological study of the mystical neuroses of the 19th-century French saint. His desire for a synthesis of different branches of knowledge is revealed in *Égrégor, ou la vie des civilisations* and *La Conscience lumineuse*, both of which came out in 1938. As far as Surrealism is concerned, however, his most important book was *Le Miroir du Merveilleux* (1940), a wide-ranging and critical anthology. At the end of World War II, when he was the French cultural attaché in Haiti and first director of the French Institute there, he invited André Breton to give a couple of lectures and they were both able to study Voodoo firsthand. After his return to Paris, he taught at the École d’Anthropologie and the Faculty of Medicine (1949–51), in addition to writing for reviews such as *Néon*. In recent years a number of new editions of his writings have appeared: *Traversées de nuit* and *Messages de l’étranger* (1981), and articles on painting in *Conscience lumineuse, conscience picturale* (1989).

MADDOX, CONROY (1912–2005). English artist and writer born in Ledbury, Herefordshire. He discovered Surrealism in 1935 and became a member of the Birmingham Group before linking up officially with the main British Surrealist group in 1938, even though he
had criticized the inclusion of certain artists in the 1936 International Surrealist exhibition in London. It was there, however, that he met André Breton, Max Ernst, Salvador Dalí and other leading figures in the movement. This led to his first visit to Paris in the following year. After World War II he continued to direct Surrealist operations in Birmingham from his Balsall Heath home before eventually moving to the capital, where he had his first one-man show at the Grabowski Gallery in 1963. In 1948 he had married Nan Burton and they had two children before the marriage was dissolved in 1955. He organized the *Surrealism Unlimited* exhibition at the Camden Arts Centre, London, in 1978. A major retrospective was staged at the Stoke on Trent City Art Gallery in 1995. His work, in which the influence of Ernst, Oscar Dominguez, Dalí and René Magritte has been detected, pushed back the frontiers of reality and consciousness: a good example is *The Strange Country* (1940) where the head of the principal figure is replaced by a balloon and a huge match seems to play the role of the sun. He produced more than 2,000 paintings, collages, and gouaches. See also GREAT BRITAIN.

MAEGHT, AIMÉ (1906–1981). French art dealer and publisher born in Hazebrouck, in the northeast of the country. He trained as a printmaker and lithographer. He moved to the South of France in the 1920s and met a young woman, Marguerite, whom he married. They opened a small shop in Cannes selling furniture and radios, but they were offered a couple of canvases by Pierre Bonnard, who was impressed by the price Marguerite persuaded a collector to pay for them. Bonnard introduced the Maeghts to Henri Matisse, and in 1945 the two artists encouraged Maeght to open a gallery in Paris; among the important exhibitions put on there was the one devoted to Surrealism in 1947. Through that show Maeght met Joan Miró and Alexander Calder, who became close friends and associates. He diversified into printmaking and publishing, bringing poets and artists together and specializing in deluxe *livres d’artistes*, for example, the entire printwork of both Alberto Giacometti and Miró. In 1964 he created in Saint-Paul de Vence the Fondation Maeght, dedicated to the promotion of contemporary art; it was opened by the then Minister of Culture, André Malraux. In the 1960s and 1970s Maeght launched two *poetry reviews*, *L’Éphémère*, featuring Jacques Du-
pin, Yves Bonnefoy, André du Bouchet, Louis-René Des Forêts and Gaëtan Picon, and Argile, edited by Claude Esteban. The Fondation Maeght continues to organize international exhibitions and its collection contains more than 10,000 works of art, including 62 sculptures by Giacometti and 150 sculptures by Miró, a number of which are displayed in the beautiful gardens.

MAGICAL ART. See L’ART MAGIQUE.

MAGLOIRE-SAINT-AUDE, CLÉMENT (1912–1971). Pseudonym of Clément Magloire. Haitian poet born in Port-au-Prince. In 1937 he founded the review Griots with Carl Brouard, Lorimer Denis and the future president, François Duvalier. Four years later he brought out his first collections of poems, Dialogues de mes lampes and Tabou. When André Breton visited Haiti in 1945, he met Magloire-Saint-Aude who was one of those who strove to install a democratic regime in the country. He became a regular contributor to the periodical, Le Nouvelliste, and was the author of further volumes of poetry, Ombres et Reflets (1952), Veillée (1956) and Déclin (1956). He had a very distinctive, ultra-elliptical poetic style, in which words seem to be in an ongoing combat with silence to create a highly personal brand of Surrealism, as in “Silence” (in J.-L. Bédouin, La Poésie surréaliste, 208–09). He died in his home town. His Dialogues avec mes lampes et autres textes: Oeuvres complètes were republished in 1998.

MAGRITTE, RENÉ (1898–1967). Belgian painter born in Lessines whose mother committed suicide in 1912. From 1916 to 1918 he studied drawing under Van Damme at the Académie des Beaux-Arts in Brussels before starting work as a poster designer. In 1920 he met E. L. T. Mesens and they became close friends. In the following year he worked as a wallpaper designer with V. Servranck, with whom he drafted in 1922 an unpublished manifesto, “Défense de l’esthétique,” attacking applied art. Between 1923 and 1926, however, he continued to earn his living producing posters and other advertising material. In 1925 he and Mesens edited a Dadaist review, Oesophage, and discovered Giorgio de Chirico before becoming one of the founding members of the Belgian Surrealist group with Mesens, Paul Nougé, Marcel Lecomte and Camille Goemans in the following
year. Also in 1926 he secured a contract with P. G. Van Hecke, the owner of Le Centaure gallery, that enabled him to devote himself to his painting. By 1927 his work was manifestly Surrealist and the figure of the man in the bowler hat made its first appearance in his paintings. He moved to Paris and met up with members of the Surrealist group there. However, he returned to Brussels in 1930 when his contract with Van Hecke terminated. He sold some of his pictures to Mesens; he and his brother opened the Studio Dongo; in 1932 he joined the Belgian Communist Party. In 1937 he traveled to London where he met Edward James, who let him stay in his house to work. He also made the acquaintance of Roberto Matta during that visit. In 1940 he and Raoul Ubac launched the review L’Intervention collective. Between 1942 and 1944 he produced advertisements for the Provence perfume company.

In 1945 Magritte quit the Communist Party and although he had drifted away from André Breton, he still organized a Surrealist exhibition in Brussels. In 1946 he and Marcel Mariën published the manifestos “L’imbécile,” “L’emmerdeur” and “L’enculeur” and also in that year he edited the one issue of Savoir vivre. In 1952 he painted Le domaine enchanté, a mural for La Grande Salle des Fêtes in Knokke-le-Zoute, and made his peace with Breton. Between then and 1956 he was the editor of the review La Carte d’après Nature. In the latter year he signed an exclusive contract with Alexandre Iolas. In 1957 he painted another mural, La Fée ignorante, for the Palais de Beaux-Arts de Charleroi. In 1961 he contributed to André Bosmans’s review Rhétorique and in 1965 he was commissioned to create L’oiseau de ciel, the publicity picture for the Belgian national airline, Sabena. Magritte was fascinated by the relationship between words and images, between art and reality: his picture of a pipe had the caption, “Ceci n’est pas une pipe” (because it was merely a picture, an illusion); the words “Femme nue” in Les traces vivantes (1927) are on the trunk of a tree. Similarly the frontiers between the real world and paintings of the real world are often blurred, as in La Condition humaine, I (The Human Condition, I) (1934) in which a picture on an easel is placed almost perfectly in front of the real scene it depicts. He painted a number of versions of The Domain of Arnheim in which a bird of prey is marvelously fused with a mountain. He also sought inspiration occasionally from great icons of the past, such as his
Perspective: Madame Récamier de David (1951), in which the celebrated beauty is replaced by a coffin curiously bent into two. Humans are likewise replaced by coffins in his response to The Balcony by Édouard Manet. However, one of the most intrinsically surreal sets of images that he created involved the seemingly unnatural suspension of figures or objects in midair, as in the mysterious sphere in La reconocissance infinie (1953), that might be defined in terms of “the negation of an elementary physical property,” one of the categories of Surrealist image listed by Breton in the 1924 manifesto. In 2009 a permanent display of approximately 250 of his works was unveiled in palatial premises on the Place Royale in Brussels, giving pride of place to such works as L’Empire des lumières/The Empire of Lights.

**LA MAIN A PLUME.** A clandestine Surrealist group in France during the Occupation that brought together Surrealists and former members of Les Réverbères, including Noël Arnaud and Marc Patin. The name was a fairly transparent tribute to Arthur Rimbaud, taken as it was from Une Saison en enfer: “La main à plume vaut la main à charrue.” The group brought out a semi-clandestine review initially under the same name, the first issue of which appeared in May 1941, but the title changed on a regular basis in an attempt to thwart the censors. Jean-François Chabrun wrote all the editorials and Arnaud was the secretary. Other members of the group included Maurice Blanchard, Laurence Iché, Édouard Jaguer, Régine Raufast, Robert Rius and Tita. Its founding manifesto was entitled “État de présence.” It was an important mouthpiece for those Surrealists who stayed in France during the Occupation and was famous for its publication of the great poem by Paul Éluard, “Liberté.” Its “Pages libres” series included Aux absents qui n’ont pas toujours tort by Arnaud, Les Pelouses fendues d’Aphrodite by Maurice Blanchard, Pleine marge by André Breton, Les Malheurs d’un dollar by Benjamin Péret, Étagère en flamme by Iché, Serrures en friche by Rius, Lettres d’amour by Christian Dotremont and Chabrun’s Picasso. The group likewise brought out a series of pamphlets, such as Vos Gueules!, which vehemently attacked authors who wrote for collaborationist publications; Lettre à Follain and Lettre au phoque Fargue,
criticizing Jean Follain and Léon-Paul Fargue, respectively, for allowing works by them to appear in the pro-Vichy weekly, L’Appel, and Nom de Dieu! which denounced the “mysticisme catholico-bourgeois” of Jean Lesclure’s journal Messages. After the deportation of Patin in July 1943, the group dispersed: Rius alone remained in Paris. However, their sixth and last collective publication, Le Surréalisme Encore et Toujours, containing “Voir et Vouloir” by Patin, came out in August 1943, in Jean Simonpoli’s Cahiers de Poésie. Simonpoli and Marco Ménégoz set up a Resistance group in the Forêt de Fontainebleau but in July 1944 were arrested, torturred and shot. See also CHAVÉE, ACHILLE; GOETZ, HENRI; HÉROLD, JACQUES; MALET, LÉO.

MAKOVSKY, VINCENC (1900–1966). Czech sculptor born in Novo Mesto, Moravia. He studied at the Academy of Arts in Prague between 1919 and 1926 and then moved to Paris where he worked for four years with Émile-Antoine Bourdelle. In the first part of his career Makovsky was influenced by Cubism, but also by Constantin Brancusi and Jean Arp, as in Head (1926–27) and Sculpture on Fountain (1930). In 1934 he was a founding member of the Surrealist group in Prague and his output in the following three years may be regarded as Surrealist; he used various materials (including cork, wax, paper, string and fabric) in his works at that time. He subsequently became a professor at the School of Arts in Zlin and during World War II he collaborated with designers at the MAS engineering works on the first plaster model of a machine tool, lathe R50, that he considered to be an artistic work. He later drifted in the direction of both Abstraction and a more Classical ideal, as in the monument to Comenius (1957) and the heroic Victory of the Red Army over Fascism (1955) for the Moravian Square in Brno, the city where he died.

MALET, LÉO (1909–1996). French writer born in Montpellier. Orphaned at the age of four, he made his way in 1925 to Paris where he tried his hand at various jobs, including work as a cabaret singer at La Vache Enragée in Montmartre. He frequented anarchist circles but first became aware of Surrealism when he noticed a copy of La Révolution surréaliste in the window of José Corti’s bookshop. He became friendly with André Breton, René Magritte and Yves

He started painting in 1920 and two years later met Robert Desnos who introduced him to other members of the future Surrealist group. He was the only painter to sign the 1924 Manifeste du surréalisme and was subsequently a regular contributor to La Révolution surréaliste: his L’Extase, La vallée de Chevreuse, L’Espoir and Sénégal were included respectively in numbers seven (14), eight (6 and 17) and 11 (17) of that magazine. Other important works from that period include L’Orage and La Nuit d’amour (1926), automatic and non-figurative works that nevertheless possess an almost indefinable lyricism. He had a one-man show in 1927 that was so successful that he decided to leave Paris. He was always very reticent about his private life and shunned the limelight. In 1932 he was a co-signatory of “l’affaire Aragon” but almost immediately afterwards left the group. Between 1933 and 1939 he acted in 20 films, working with luminaries such as

Tanguy and by the 1930s was publishing poetry of his own: Ne pas voir plus loin que le bout de son sexe (1936) and J’arbre comme cadavre (1937). He decorated one of the tailor’s dummies for the 1938 Surrealist exhibition. In World War II he was taken prisoner but later released on health grounds. He was then involved with La Main à plume. He started writing detective stories, using a pseudonym initially before writing under his own name; his first such work was 120, rue de la Gare (1943). He owed much of his success to the creation of the character of Nestor Burma, an ex-anarchist, argot-speaking, pipe-smoking, serial monogamist sleuth who was the protagonist of 33 novels Malet thought of as Les Nouveaux Mystères de Paris and five short stories. The first novel of this series was Le soleil naît derrière le Louvre (1954) and included Fièvre au Marais (1955), Brouillard au pont de Tolbiac (1956) and Nestor Burma court la poupée (1971). A number of the books contain allusions to Surrealism even though he was no longer personally involved with the movement. The comic artist Jacques Tardi adapted some of the books and also provided cover illustrations for the Fleuve Noir editions released from the 1980s onward. In 1975 Malet’s Poèmes surréalistes (1930–1945) were republished in a single volume. He died in Châtillon-sous-Bagneux in the southwestern suburbs of Paris where he had spent most of his adult life.
Jean Gabin, Michèle Morgan and Billy Wilder. During World War II he was involved in the Resistance and was captured but escaped. When peace returned, he was employed by Louis Aragon as a proof-reader on Ce Soir before moving in 1948 to the United States where he wrote a novel, *A bord du violon de mer*, full of humor and puns, which would eventually be published in 1977. He also resumed his painting career around 1950. After his return to Paris in 1966 he exhibited some of these pictures that he called “demeures,” in which people such as Johann Sebastian Bach, André Breton and Gérard de Nerval were transposed into dwelling-places. He died in Paris in 1970. In his lifetime he produced approximately 500 paintings. In 1966 he won the William and Norma Copley Award. In 1999 he was the subject of an exhibition, *Georges Malkine: Le Vagabond du Surréalisme*, at the Pavillon des Arts in Paris, followed in 2004 by an important retrospective at the Galerie Les Yeux Fertiles in that city.

MALLO, MARUJA (1909–1995). Spanish artist. She was born in Vivero, Lugo, and studied in Madrid, at the Escuela de Bellas Artes de San Fernando between 1922 and 1926. In the 1920s her complex paintings concentrated on urban entertainment and sport, bringing out their dynamism: a good example is *La Verbena* (1927), an oil painting that comes across as a colorful and vibrant collage. It has been claimed that they not only display the influence of Magic Realism but also look ahead to Pop Art. By the end of the decade she was a leading figure in Spanish modernism. Her first show, in 1928 in the Salones de la Revista de Occidente, was organized by Ortega y Gasset. A friend of Luis Buñuel, Salvador Dalí and Federico García Lorca, it was natural that she should be involved with Surrealism; her 1932 exhibition at the Galerie Pierre in Paris was hailed with enthusiasm by André Breton. She was a regular contributor to the Spanish Surrealist review *Gaceta de Arte* and took part in the Exposicion Logicophobista in Barcelona in 1936 and in that year’s International Surrealist Exhibition in London. In 1934 she took up a teaching post at the Escuela de Cerámica which led her to try her hand at ceramics during that period. After the onset of the Civil War she sought exile in Buenos Aires in 1937 and did not return to Spain until 1964. For a while she was the partner of Rafael Alberti and was later a close associate of Pablo Neruda. In 1967 she was awarded...
the Medallo de Oro de las Bellas Artes. *El surrealismo a través un obra* (1981) was her retrospective account of her Surrealist period, encapsulated by her phrase “Sewers and Belltowers,” with which she sought to sum up her art that was inspired by the slums and suburbs of Madrid. Édouard Jaguer has claimed that she played a determining role in the genesis of Surrealism in Spain.

MALRIEU, JEAN (1915–1976). French poet born and brought up in Montauban. He was a law student and then was called up for military service in 1939. After World War II he tried various jobs before becoming a primary teacher. In 1950 he and Gérald Neveu founded the *review Action poétique*, which ran for six years; he regarded *poetry* as a veritable way of life, inseparable from love and friendship. Following the release in 1953 by Cahiers du Sud of his collection, *Préface à l’Amour*, that won the Prix Apollinaire, he met André Breton and maintained close contact with the Surrealists, contributing to their reviews. He was also active in the French Communist Party until the Soviet invasion of Hungary in 1956. He also published *Vesper* (1963) which was awarded the Prix Artaud, *Le Nom secret* (1968), *Le Château cathare* (1972), *Possible imaginaire* (1975) and *Le plus pauvre héritier* (1976). In 1970 he had launched the review *Sud*. He died in Penne-de-Tarn. *Libre comme une maison en flammes: Oeuvres poétiques 1935–1976* was brought out posthumously by Le Cherche-Midi in 2004.

MANDAL, PETRA. Swedish poet, painter, graphic artist, book illustrator and theorist. She was one of the co-founders of the Stockholm Surrealist group in 1986. She has been a regular contributor to its various publications (*Naknar Läppar, Kvicksand, Mannan på Gatan* and *Stora Salter*) in addition to *Arsenal: Surrealist Subversion* and the *International Surrealist Bulletin*. She brought out a collection of poems and drawings, *Halla i Huvut*, in 1987. She has also illustrated a book by Bruno Jacobs.

*LES MANIFESTES DU SURRÉALISME*. When André Breton published his *Manifeste du surréalisme* in 1924, it chronicled attitudes, ideas and discoveries over at least the previous five years as the new movement emerged out of *Dada*. It began with an attack on reason,
logic and Realist attitudes; and it sang the praises of the imagination and dreams, defining “surreality” in terms of the fusion of dream and reality. Breton recalled his own investigations into the process of poetic creation and the importance of the arbitrary image, his discovery in 1919 of automatic writing and provided a recipe for its production. The Manifeste was accompanied by the automatic texts of Poisson soluble, in a “defense and illustration” situation. Five years or so later he felt compelled to write a sequel, the Second Manifeste du surréalisme (1929–30), which was an update recording the series of exclusions from the group, its evolution as a political force and, near the end, its “occultation,” the desire to maintain control over the movement and to prevent undesirables from jumping onto the bandwagon. In 1942 Breton wrote a brief text entitled “Prolégomènes à un troisième manifeste du surréalisme ou non,” in which he floated the idea of a “new myth,” that of “Les grands transparents,” forces such as war and cyclones that challenge the anthropocentric view of the universe. When an “édition complète” of the Manifestes du surréalisme was brought out by Jean-Jacques Pauvert in 1972, not only these texts were included but also “Lettre aux voyants” (1925), “Position politique du surréalisme” (1935) and “Du surréalisme en ses œuvres vives” (1953). The only known manuscript of the first Manifeste was put up for sale at Sotheby’s in Paris in May 2008 by the family of Simone Collinet (née Kahn), Breton’s first wife.

MANSOUR, JOYCE (1928–1986). Poet and athlete born in Bowden, England, of Egyptian parents, she was educated in Switzerland. In her youth she was a champion high-jumper. She married Robert Habib in 1950 and moved to Paris three years later, the year her first collection of poems, Cris, was published. It received a very favorable review in Médium and she joined the Paris Surrealist group in 1954. Jean-Louis Bédouin has described her impact in the following terms: “Dès lors Joyce Mansour collaborera à toutes les publications surréalistes et apportera à la vie du groupe un élément unique, irremplaçable” (Vingt ans de surréalisme 1939–59, 269) (From then on Joyce Mansour will collaborate on all the Surrealist publications and bring to the group a unique, irreplaceable element). In BIEF, she wickedly parodied women’s magazines of the period. She brought out a new collection of poems, Déchirures, in 1955. Her writings
continued to receive the plaudits not only of the group: André Breton himself has described her as one of the three most important French-language Surrealist poets to have emerged since World War II, hailing *Les Gisants satisfaits* (1958) as both a masterpiece of *humour noir* and “this century’s Garden of Earthly Delight”; and Alain Bosquet has even claimed that, compared to Mansour, “The Story of O is mere rosewater and Henry Miller a choirboy.” Her work frequently contains elements of sado-masochism and a savage *eroticism*, as is the case with *Rapaces* (1960). After the dissolution of the official Surrealist group in 1969, Mansour collaborated on the *Bulletin de liaison surréaliste* and *Arsenal: Surrealist Subversion*. Her various collections were illustrated by artists such as Robert Lagarde, Wifredo Lam, Roberto Matta, Max Walter Svanberg, Jorge Camacho and Pierre Alechinsky. She died in Paris and after her death an edition of her *Poésie et prose* was published by Actes Sud in 1991. See also LAGARDE, ROBERT.

MARIÈN, MARCEL (1920–1993). Belgian writer, artist, publisher, filmmaker and photographer born in Antwerp. At the age of 17, he met René Magritte and exhibited in a group show at the London Gallery, *Surrealist Objects and Poems*, organized by E. L. T. Mesens. Mariën published a theoretical text, *La Chaise de sable*, in 1940 before being taken prisoner; he managed to escape, however, in the following year. He went on to set up his first publishing house, Éditions de l’Aiguille aimantée, which would be followed by Éditions du Miroir infidèle. In 1943 he published the first monograph on Magritte which was followed four years later by a different kind of study of that artist, *Les Corrections naturelles*, in which the genres ranged from diary-type entries to philosophical meditation. Between 1954 and 1962 he was the editor of the *review Les Lèvres nues*. The publishing house of the same name sought to promote Belgian Surrealism to a wider audience and published works by all its leading lights, including Paul Nougé, Louis Scutenaire, Irène Hamoir, André Souris and Paul Colinet. In 1959 he turned his attention to film, producing and directing *L’Imitation du cinéma*: its explicit sexual content and its attacks on the church, somewhat reminiscent of some of Luis Buñuel’s films, caused a scandal in Belgium and led to a ban in France.
During this period Mariën turned his attention more to the plastic arts and devised the technique of **étrécissement**. In his **collages**, **photomontages** and mixed media pictures he combined banal elements into enigmatic or humorous constructs that challenge the viewer’s preconceptions. Examples of this aspect of his work include *The Houdini Memorial* (1977) in which the gesture of prayer is rendered ambiguous by the handcuffs. He was likewise provocative in his memoirs, *Le Radeau de la mémoire* (1983), when he criticized, among others, Magritte, whom he had previously annoyed at the time of his compatriot’s retrospective in Knokke-le-Zoute in 1962 by spreading a false story about the artist’s decision to reduce his prices. On the other hand, his book *L’Activité surréaliste en Belgique (1924–1950)* (1979) was a serious and extremely well-documented history of the movement in his country. He died in Brussels and many of his works have been republished posthumously; titles include *Le Chemin qui ne mène pas a Rome* (1995), the short stories of *Le Fantôme du château de cartes* (1993) and *Figures de poupe* (1996), *Passé ultérieur* (1989) and *Tout est possible, “un film sans images”* (1992).

**MARTINI, ALBERTO** (1876–1954). Italian painter, engraver, lithographer, book illustrator and graphic designer. He was initially taught drawing by his father, who was a painter and art teacher. He exhibited for the first time in 1897 at the Venice Biennale with his cycle of drawings, *La corte dei miracoli*, inspired by Victor Hugo’s *Notre-Dame de Paris*. In 1898 he moved to Munich and worked for the magazines *Jugend* and *Dekorative Kunst*. The dream images, the grotesque and the macabre **eroticism** of his drawings at the beginning of the 20th century already revealed affinities with the future Surrealist movement. During World War I he made his name with his series of satirical postcards, *Danza macabra*. In 1919 he painted portraits of Italian, French and British aristocrats and five years later he published *Il Tetiteatro* in which he set out his ideas on stage design and costumes. It was only after his arrival in Paris at the end of the 1920s that he came into contact with members of the Surrealist group but he did not actually join: he regarded himself as “a spiritual Surrealist” and produced a portrait of André Breton entitled *Sfinge (Sphinx)*, thereby suggesting his subject’s enigmatic nature. Almost in a state of trance he painted a series of “psycho-
plastic” works as well as a series influenced by Francis Picabia’s *Transparences*, one example of which is *La romantique* (1930). *L’équilibriste* (*The Tightrope Walker*), from the same year, is a carefully balanced “portrait” of a female circus artiste: the precarious nature of her act is depicted by Martini’s surreal selection of just a few body parts (hands and an eye to suggest their coordination) and a mask whose strings in turn are reminders of the central instrument of the performance. Having returned to Italy in 1935, he resumed his career as a book illustrator, begun in Paris in 1929 with an edition of Gérard de Nerval’s *Aurélia*; among his best-known works in this domain were his erotic drawings in the 1940s for editions of Dante, Charles Baudelaire, Arthur Rimbaud and Stéphane Mallarmé. His 1952 drawing, *La Finestra di Psiche nella casa del Poeta*, has been seen as his artistic testament.

MARTINS, MARIA (1900–1973). Brazilian sculptress, generally known just as Maria, born in Campanha. She studied in Paris and Rio de Janeiro and lived successively in Ecuador, the Netherlands and Denmark. She entered the Brazilian diplomatic service in 1934 and also studied philosophy at the University of Kyoto. In 1943 she met André Breton and other Surrealists exiled in New York where she contributed to the review *VVV* and worked in S. W. Hayter’s Atelier 17. In 1946 she had a show at the Valentine Gallery for which she wrote a poem entitled “I am the Tropical Night’s High Noon” and in the following year she had a solo exhibition at the Julien Levy Gallery in New York: Breton wrote the catalog preface in which he claimed: “Maria owes nothing to the sculpture of the past or the present—she is far too sure, for that, of the original rhythm which is increasingly lacking in modern sculpture, she is prodigal with what the Amazon has given her—the overwhelming abundance of life.” The French text was included under the heading “Maria” in *Le Surréalisme et la Peinture* (1965, 318–21) where there is an illustration of her sculpture *Gemerya* as well as her 1946 work *Le chemin, l’ombre, trop longs, trop étroits*. She was featured in the International Surrealist Exhibitions in Paris (1947 and 1959–60), New York (1960–61) and Sao Paolo (1967). She died in Rio de Janeiro.

THE MARVELOUS. See LE MERVEILLEUX.
MASSON, ANDRÉ (1896–1987). French artist born in Balagny-sur-Thérain, a commune in the Oise department in the north of the country. He was educated at the Académie Royale des Beaux-Arts and the École des Arts Décoratifs in Brussels (1907–11) and the École des Beaux-Arts in Paris (1912–13), where he studied under Paul Baudoin. He was wounded in the Battle of the Somme (1917) and treated in various hospitals. He started to paint again in 1919 when he was living in Céret in the Pyrénées Orientales. He married Odette Cabale in 1920. After their return to Paris, Masson eventually signed a contract with Daniel-Henry Kahnweiler which enabled him to paint full time. He became friendly with Joan Miró in 1922 and joined up with the Surrealists in 1924, making his mark almost immediately with his automatic drawings. His studio at 45 rue Blomet became one of the Surrealists’ main centers. In the next three years he made countless drawings, often in a trance-like state. Much of the freedom this technique gave him was transferred to his “sand pictures” such as Battle of Fish (1927) in which the personal trauma of war was translated into the animal kingdom. In conversation with Matisse in 1932 he is said to have explained: “I begin without an image or plan in mind, but just draw or paint rapidly according to my impulses. Gradually, in the marks I make, I see suggestions of figures or objects. I encourage these to emerge, trying to bring out their implications even as I now consciously try to give order to the composition” (in William S. Rubin, Dada and Surrealist Art, 1969). Georges Bataille whom he had met in 1925 became a close friend; in 1928 he illustrated both Bataille’s Histoire de l’Oeil and Le C. d’Irine by Louis Aragon; and he subsequently became a regular contributor to Documents. 1929 was a traumatic year: he was divorced, he suffered from depression and in the schism that tore the Surrealist group apart he was excluded; thus ended his first Surrealist phase.

Masson’s first contract with Kahnweiler was terminated in 1931 but he almost immediately signed a new one with Paul Rosenberg before returning definitively to the former two years later. The Freudian twin themes of Eros and Thanatos, not to mention Greek myths, inspired his Massacres (1932–34); and the same themes would continue to dominate his work in the remainder of the 1930s and 1940s. After living on the Riviera between 1931 and 1934, he
moved to Tossa de Mar in Catalonia following his marriage to his second wife, Rosa Maklès: he would stay there until the outbreak of the Spanish Civil War two years later when he returned to Paris. In 1935 he illustrated Georges Duthuit’s book, *Mystique chinoise et Peinture moderne*. (He painted a portrait of Duthuit in 1945). In 1936 he met Kenneth Clark in London. In that year too he designed the cover for the first issue of Bataille’s new *review* Acéphale; it appropriately featured a headless naked man. He made his peace with André Breton in 1937 and his second Surrealist phase commenced. Rather surprisingly perhaps, he started reading Johann Wolfgang von Goethe and Friedrich Hegel in 1939; and even more surprisingly, his painting *La terre* from that year clearly saw a return to his much earlier analytical Cubism style. With the help of Sadie May, one of his collectors, he emigrated to the United States in 1941, settling in New Preston, Connecticut. His somewhat turbulent relationship with Breton and Surrealism took a further turn for the worse in 1943. In the following year he produced a series of paintings on the theme of the abyss and presided over a colloquium on the plastic arts at Mount Holyoke College at which Claude Lévi-Strauss was one of the speakers. Masson returned to France in 1945 and settled in Poitiers. His main project in 1947 was a series of drawings, *Sur le thème du désir*. He co-authored with Breton one section of Martinique charmreuse de serpents (1948), the “Dialogue créole,” and also contributed the prose-poem, “Antille.” He met Martin Heidegger and the American architect Roberto Venturi in Aix-en-Provence in 1956, the year he made two collections of prints inspired by the prostitutes of Paris, Féminaire and Migrations. Two years later he illustrated Les Érophages by André Maurois. The erotic vein continued with Trophées érotiques (1962), which juxtaposed word and image. In 1965 he was commissioned to paint La Tragédie et la Comédie se partagent le champ de la passion humaine for the ceiling of the Odéon in Paris. Masson’s paintings often have a very visceral quality: nowhere is this more evident than in Gradiva (1939), his attempt to capture the agony of the eponymous “heroine” of the novella by Wilhelm Jensen. In *Le Surréalisme et la Peinture* (152) Breton, writing in 1939, lauded Masson’s readiness to take risks and regarded his eroticism as the cornerstone of his art: he acclaimed Masson as “the authentic artist and revolutionary” (154).

**MASSONI, MARIE-DOMINIQUE (1947– ).** French artist and writer born in Calvi, Corsica. She was enthused by Surrealism in the 1960s but did not join the group at that time. Instead, when she was a student in Lyon, she came into contact with Situationism but was never a member of the Situationist International. She began to take part in organized Surrealist activity in 1978, after reading *La Civilisation surréaliste* by Vincent Bounoure. Since then she has played an important role in the Paris group, contributing texts for catalogs of Surrealist exhibitions in Paris (1982 and 1985), the Netherlands (1995) and Grenoble (1996), where some of her assemblages were featured, and of solo shows by Jean Terrossian, Kathleen Fox, Guy Girard, Alena Nadvornikova and others. She also collaborated on several collective publications and has had work published in *Analagon*. She has been an activist in the women’s liberation movement, she has brought out several books and has been the editor of the journal *S.U.R.R.—Surréalisme, Utopie, Rêve, Révolte*.

**MASSOT, PIERRE DE (1900–1969).** French writer and journalist born in Lyon. His parents were the Comte and Comtesse de Massot de Lafond. He moved briefly to Paris in 1919 but financial constraints forced him to return to the new family home in Pontcharra-sur-Turdine, from where he read about Dada in *Comœdia*. He wrote to Francis Picabia who invited him back to Paris and offered him work on *391* and as a tutor for his children. Through Picabia he met Marcel Duchamp, Pablo Picasso, Jacques Rigaut, Erik Satie and Tristan Tzara and got involved in the Dada movement. Indeed his book *De Mallarmé à 391* (1922) contained the first history of Dada. In the same year he brought out *Essai de critique théâtrale*, containing a portrait of the author by Picasso. Although he had his arm broken by a blow from a stick from André Breton at a turbulent Dada soirée, the “Coeur à barbe,” he subsequently became a member of the Paris Surrealist group in the early days and signed the manifesto

During World War II Massot gave refuge to the critic André Suarès, passing him off as his own father. Thereafter he renewed contact with Breton and in the last years of his life he published not only *Mon corps, ce doux-démon* (1959), with a preface by André Gide, but also books devoted to his writer and artist friends from the early decades of the century: *Oui* (“notules sur Erik Satie,” 1960), *Marcel Duchamp* (1965), *Francis Picabia* (1966) and *André Breton le Septembreur* (1967). He died in Paris. See also CHRISTIAN.


**MATTÀ, ROBERTO (1911–2002).** Chilean artist, born Roberto Antonio Sebastián Matta Echaurren in Santiago. Between 1929 and 1931 he studied architecture and interior design at the Pontificia Universidad Católica de Chile but became disillusioned and in 1933 left for Paris where he worked for a while with Le Corbusier. A meeting with Federico Garcia Lorca in Spain at the end of 1934 provided him with a letter of introduction to Salvador Dalí who urged him to show some of his drawings to André Breton. With the latter’s support, he contributed illustrations and articles to magazines such as *Minotaure*. After spending a short time in London in 1936, working for Walter Gropius and Laszló Moholy-Nagy, he was one of the architects who designed the Spanish Republican Pavilion at the Paris International Exhibition in 1937, the year he officially joined the Surrealist movement. He was deeply moved by Pablo
Picasso’s *Guernica* and met Marcel Duchamp whose work he had recently discovered. He then traveled to Scandinavia where he met the architect Alvar Aalto and to the Soviet Union where he worked on housing design projects. In 1938 he turned from drawing to painting; while in Brittany with Gordon Onslow-Ford he produced his first inscapes in oil, in which he sought to evoke the human psyche in visual form: the writings of Sigmund Freud and the psychoanalytical view of the mind as a three-dimensional space clearly influenced that series, one of the best illustrations of which would be *Invasion of the Night*. The political situation in Europe prompted him later in 1938 to emigrate to the United States where he would live for the next 10 years. One of the most important works from that period is *Crucifixion* (1938), which featured the biomorphic forms that would quickly become a hallmark of his style, reminiscent in many respects of another friend, Yves Tanguy. At the same time such a work shows clear signs of the Surrealist preoccupation with both automatism and dream. Abstract Expressionism and Action painting have likewise been seen as possible influences.

Matta had his first solo exhibition at the Julien Levy Gallery in New York in 1940 and he was one of the prominent Surrealist exiles in that city during the war. His art of the 1940s often juxtaposed men and machines. He was expelled from the Surrealist movement in 1947 after a disagreement with Breton and subsequently lived in Rome, Paris and London, in addition to travels in Latin America. In the 1960s he visited Cuba to work with art students. He was awarded the Marzotto Prize in 1962 for *La Question Djamilla*, inspired by the Spanish Civil War. Political themes (allusions to Vietnam, Santo Domingo and Alabama) were a feature of his work in that decade and were strongly represented in his 1968 show at the Iolas Gallery, New York. Alongside these, he produced cosmic and apocalyptic paintings, such as *Elle s’y gare*, which continued to reveal the role of automatism. He supported Salvador Allende’s socialist government (1970–73). Although he worked with different types of media, from ceramics to photography and video production, his oil paintings continued to explore the representation of states of mind, as in *Elle loge la Folie* (1976), in which the biomorphic forms work admirably to evoke the replacement of a “normal” human experience with a state of madness. *Le Dauphin de la Mémoire* (1984), on the other
hand, enigmatically points to the interplay of history and memory. Matta died in Italy, at Civitavecchia.

MAYOUX, JEHAN (1904–1975). French poet and libertarian born in Chevres-Chatelars in the Charente department, he was the son of the pacifists, François and Marie Mayoux. He studied at the Université d’Aix-en-Provence and followed his parents into the teaching profession, ultimately becoming an inspector. A friend of Yves Tanguy and Benjamin Péret, he played an active role in the Surrealist movement from 1932 onward. Between 1934 and 1936 he was also heavily involved in trade union activity and became the secretary of the Popular Front committee in the Dunkirk region. In the second half of the 1930s he brought out a series of collections of poetry: Traînoir (1935), Maïs (1937), Le Fil de la nuit (1938) and Ma tête à couper (1939). A conscientious objector, he was imprisoned at the outbreak of World War II and was released only at the end of hostilities. He then resumed his teaching career but when he signed the “Déclaration des 121” in December 1960 in protest at the Algerian War, he was relieved of his functions. Before then he had published further volumes of poems, Au Crible de la Nuit (1948) and A perte de vue (1958), and he devoted a lengthy article to Péret in Le surréalisme, même. His intense poems, marked by his quest for the merveilleux and a constant osmosis between the real and the imaginary, were naturally included in his posthumous Oeuvres complètes (1976–78).

See P. Kral, Mélusine, no. 5.

MEDKOVA, EMILA (1928–1985). Czech photographer who trained under Josef Ehm in the photography department at the School of Graphic Arts in Prague. It was there that she met the painter Mikulas Medek whom she married in 1951, the year they joined the Surrealist group around Karel Teige. She contributed to both its journals, Signs of the Zodiac (1951) and Object (1953–62): she was responsible for the covers of several issues of the latter. Her early work, such as Cascade of Hair (1949), captured the style of prewar Surrealist constructed photography and its fascination with the object. In the more hostile political climate of the 1950s, she evolved a grittier, more critical documentary mode somewhat reminiscent of the style of Jean-Eugène Atget, as in Restaurant (1956), whereas Explosion
(1959) evokes the intrusion of the absurd into the everyday. She pro-
duced a series of images of walls and crevices; in the latter, where
similarities with contemporary Czech abstractionist painting are
discernible, there are hints of violence and eroticism. Arcimboldo
(1978) is a reminder of the mannerist artist’s years in Prague but his
witty portraits are deposited in a trash pile, possibly a wry comment
on the status of his patron, Emperor Rudolf II, consigned to a similar
place in history. See also NADVORNIKOVA, ALENA.

MELLY, GEORGE (1926–2007). British jazz and blues singer, film
critic and writer who was passionately interested in Surrealism. He
was born in Liverpool but educated at Stowe. He joined the Royal
Navy in 1944 and was almost court-martialled for distributing
anarchist literature, a period of his life covered in Rum, Bum and
Concertina (1977). He worked for a while in the late 1940s in the
London Gallery run by E. L. T. Mesens and started his collection
of Surrealist art at that time: in 1949 he bought a René Magritte, a
Joan Miró and a Pablo Picasso drawing, not to mention a Paul Klee
and a Lucien Freud for £900. He wrote for The Observer for many
years and was voted Critic of the Year in 1970, the year in which he
adapted Kingsley Amis’s Take A Girl Like You, directed by Jonathan
Miller, for the screen. Three years earlier he had written the script for
the satirical Smashing Time, directed by Desmond Davis and starring
Lynn Redgrave and Rita Tushingham. His other books include the
second and third parts of his autobiographical trilogy, Owning Up
(1978), about his life in jazz, and Scouse Mouse (1984), his memories
of childhood, plus Paris and the Surrealists (1991) and a biography
of Mesens, Don’t Tell Sybil: An Intimate Memoir of E.-L.-T. Mesens
(1997). His larger than life personality was reflected in his flamboy-
ant clothes, including his trademark fedora, and his wide range of
interests ranged from a passion for angling to being president of the
British Humanist League (1972–74). See also GREAT BRITAIN.

MELVILLE, JOHN (1902–1986). British painter. Self-taught, he
first took an interest in Surrealism in 1930 and, as a member of the
Birmingham Group, joined up with the main Surrealist Group in
England in 1938. He contributed to The London Bulletin in 1939
and to Arson three years later. He exhibited for the first time at the
Wertheim Gallery in London in 1932 but continued to have shows in various parts of Great Britain. The surreal in his paintings manifests itself particularly in dream-like transformations and strange juxtapositions of images. After turning to portraits and still life paintings in the 1940s, he subsequently returned to Surrealist modes. See also MELVILLE, ROBERT.

MELVILLE, ROBERT (1905–1986). English art critic, brother of John Melville. He was born in Tottenham, London, but the family moved to Birmingham in 1913. After leaving school he worked in clerical posts for most of the 1920s. Like his brother, he developed an interest in modern art (Pablo Picasso and Surrealism, in particular) and after meeting Conroy Maddox in 1935, he provided much of the theoretical input into the Birmingham Group. In 1939 he published Picasso: Master of the Phantom, that without his knowledge his wife had sent to Oxford University Press: the book was based on the Picassos in the collection of Melville’s friend Hugh Willoughby. It made his reputation and secured his appointment in 1940 as art critic on the Birmingham Evening Despatch and an invitation to write a series of articles in 1943–44 for The Listener. He moved to London in 1947 and worked for E. L. T. Mesens’s London Gallery and subsequently the Hanover Gallery. In 1950 he wrote an important article on Francis Bacon in Cyril Connolly’s magazine Horizon. In addition to being the art critic of the New Statesman between 1954 and 1976, he published monthly articles in the Architectural Review from 1950 to 1977. Hugh Casson claimed he was “unchallenged as the most serious (and I don’t mean solemn) and illuminating art critic in the country” (in Tessa Sidey, “Robert Melville,” Surrealism in Birmingham 1935–1954, 62–63).

LE MERVEILLEUX (THE MARVELOUS). One of the fundamental watchwords or criteria of Surrealism; in the first Manifeste du surréalisme (25) André Breton states categorically: “. . . le merveilleux est toujours beau, n’importe quel merveilleux est beau, il n’y a même que le merveilleux qui soit beau” (The marvelous is always beautiful, any marvelous thing is beautiful, it is only the marvelous that is beautiful). He claimed it was only the presence of the marvelous that could redeem inferior literary genres such as the novel, citing Matthew Gregory Lewis’s The Monk as a case in point. He also conceded
that conceptions of the marvelous change from period to period, mentioning ruins during the Romantic period and the tailor’s dummy at the start of the 20th century. Following on from this, Louis Aragon coined the concept of “le merveilleux moderne” that he explored in *Le Paysan de Paris*. See also MABILLE, PIERRE; MAYOUX, JEHAN; NAUM, GELLU; OCEANIA; ORGEIX, CHRISTIAN D’; PÉRET, BENJAMIN; PHOTOGRAPHY; TATIN, ROBERT.

MESENS, E. L. T. (ÉDOUARD LÉON THÉODORE) (1903–1971). Belgian artist and writer who was a leading light in the Surrealist group in that country. He initially studied music, however. He met Érik Satie in 1919 and two years later composed “Garage,” inspired by a Philippe Soupault poem. While in Paris he got to know Marcel Duchamp, Francis Picabia and Tristan Tzara. In 1923 he had his first concert in Brussels but gave up music when he discovered the paintings of Giorgio de Chirico. Mesens started working in an art gallery and began making collages and writing poems. In 1925–26 he collaborated with René Magritte on the reviews *Oesophage* and *Marie* and in the latter year the two of them joined the Correspondance group run by Paul Nougé and Camille Goemans out of which the Belgian Surrealists emerged. From 1927 to 1930 he was the manager of the Galerie L’Époque where he put on a Magritte exhibition in 1928. At that time he also worked for the reviews *Sélection* and *Variétés*; he was inevitably involved in the special issue of the latter, “Le Surréalisme en 1929.” Between 1930 and 1937 he was the secretary of the Société des Éditions du Palais des Beaux-Arts. In 1933 he set up the publishing company, Éditions Nicolas Flamel, that published his own collections of poems, *Alphabet sourd-aveugle* (with a preface by Paul Éluard) and *Femme complète*. He was one of the organizers of the series of international Surrealist exhibitions in Brussels (1934), La Louvière (1935) and London (1936). He settled in London in 1938 when he met the woman he would later marry, Sybil Stevenson. He edited *The London Bulletin* between 1938 and 1940. At that time he ran the London Gallery with Roland Penrose. During the war he worked for the Belgian service of the BBC and continued to organize Surrealist exhibitions in London (1940, 1945) and Oxford (1940). In 1944 he published the poems of *Troisième Front* (Third Front) and contributed to the pamphlets “Idolatry and...
Confusion" (with Jacques Brunius) and “Message from Nowhere” attacking Toni del Renzio. With Robert Melville he wrote The Cubist Spirit in Its Time (1947). He was once again in charge of the London Gallery when it re-opened in 1947 until it finally closed four years later. In 1954 he returned to collage and the themes of his new works gravitated around the hand, the eye, pears, bowler hats and typographic signs. In 1959 Le Terrain Vague brought out his Poèmes, 1923–1958). In 1967 he organized the Surrealist exhibition, The Enchanted Domain, in Exeter. His paintings include Le Noctambule (The Night Prowler) (1955), Thème de ballet (1960) and L'État-Major (The Staff) (1962). The series entitled Mouvement immobile marry word and image and the title illustrates the Surrealist concept of “apparent contradiction” which in this case becomes a visual form of oxymoron. His Poèmes 1923–1958, with illustrations by Magritte, came out in 1959. He died in Brussels.

METCALF, SARAH (1963– ). British artist born in Corbridge, Northumberland. She first became aware of Surrealism at the age of 17, when she saw L’Age d’or. It was when she was a student at Newcastle Polytechnic in 1991, increasingly disenchanted by the academic presentation of Surrealist ideas, that she read André Breton’s Manifestes du surréalisme and other key texts. She began to consider herself to be a Surrealist two years later and then, in March 1994, she helped to found the Leeds Surrealist group. Later that year she was one of the organizers of the film festival, Surrealists Go to the Cinema, at the National Museum of Photography, Film and Television in the neighboring city of Bradford. In 1995 she participated in the Curiouser and Curiouser exhibition at the Hourglass Gallery in Paris. She was involved in the Leeds group’s two publications, Black Lamplight and Manticore. She was an enthusiastic participant in the group’s “Game of Slight Disturbance.” See also GAMES; GREAT BRITAIN.

MEXICO. Mexico briefly took center stage in the annals of Surrealism when André Breton visited the country in 1938. Ostensibly the main purpose was to give a series of lectures but Breton was really motivated by the opportunity to meet Leon Trotsky who had secured political asylum there following his exile from the Soviet
Union. Breton was accompanied on the trip by his wife and young daughter and they were afforded hospitality by Diego Rivera, with whom he published the bulletin Clé in 1939, and his wife Frida Kahlo. Breton’s visit was undoubtedly the stimulus to the staging of an international exhibition of Surrealism in 1940 in Mexico City; and between 1941 and 1944 one of the co-organizers, Wolfgang Paalen, edited Dyn there. Philippe Soupault too visited Mexico in 1943 and enthuses over the country in Mémoires de l’Oubli: he was enchanted by the people, its pre-Columbian art, its colonial architecture and its 20th-century painting. He met Rivera and his fellow-artist, David Siqueiros, and also made the acquaintance of the poets, Torres Bodet and Alfonso Reyes. Arguably the foremost Mexican writer of the 20th century, however, was Octavio Paz, a standing that received public confirmation with the award of the Nobel Prize for Literature in 1990.

See also ALVAREZ BRAVO, LOLA; ALVAREZ BRAVO, MANUEL; ARTAUD, ANTONIN; BÉDOUIN, JEAN-LOUIS; BONA; BRUNA, CARMEN; BUÑUEL, LUIS; CAMACHO, JORGE; CARRINGTON, LEONORA; DRIEU LA ROCHELLE, PIERRE; FRANCES, ESTEBAN; GARRO, ELENA; GIRONELLA, ALBERTO; HORKA, KATI; JOHNSON, JACQUE-LINE; LAMANTIA, PHILIP; MORO, CESAR; ONSLOW-FORD, GORDON; PÉRET, BENJAMIN; RAHON, ALICE; SULZER, EVA; TAMAYO, RUFINO; VARO, REMEDIOS.

MEYRELLES, ISABEL (1929– ). Portuguese sculptor and poet born in Matosinhos. She met Mario Cesariny and Artur do Cruzeiro Seixas in 1949 and with them set up the Portuguese Surrealist group in Lisbon. She studied sculpture there with Américo Gomes and Antonio Duarte before moving to Paris where she enrolled at the Sorbonne and the École des Beaux-Arts. Works by her were included in the 1984 International Exhibition of Surrealism and Fantastic Art and the 1994 Premeiro Exposição o de surrealismo ou nao (First Exhibition of Surrealism or Not), both in Lisbon, and she has had a number of one-woman shows in Paris. Her first volume of poems in Portuguese, Em voz baixa (In a Low Voice), was published in 1951, followed three years later by Palavras Nocturnas (Night Words). In 1971 she brought out her important Anthologie de poésie portugaise featuring pre-Surrealist as well as Surrealist poets. In return she
was included in the anthology Cesariny published in 1981, Poets of Surrealism in Portugal; and she brought out a French translation of his Labyrinthe du chant (1994) prior to embarking on a bilingual Portuguese-French Antologia de poesia surrealista.

MILLER, LEE (1907–1977). American photographer born in Poughkeepsie. She entered the New York fashion world at the age of 16 when she met Condé Montrose Nast, then the editor of Vogue, and Frank Crowninshield, his counterpart at Vanity Fair. In the late 1920s she went to classes at the Art Students League in New York and posed for Arnold Genthe and Edward Steichen; the latter encouraged her to study photography with Man Ray. So between 1929 and 1932 she was his assistant and model in Paris where she met André Breton, Paul Éluard and Max Ernst. She and Man Ray discovered by chance the process of solarization. However, her involvement in the 1930 Jean Cocteau film, Le Sang d’un poète, in which she was the model for a statue of Venus, incurred the wrath of both Man Ray and Breton. She returned to New York in 1932 and with her brother opened a photographic studio specializing in portraits, fashion and upmarket advertising. Two years later she married a rich Egyptian, Aziz Eloui Ney, and went to live in Cairo from where she would photograph the desert. However, her life took a new turn in 1937 when she met Roland Penrose in Cornwall; abandoning her husband, she traveled with Penrose in the Balkans. Some of her photographs were published in The London Bulletin that he co-edited. By 1939 her marriage had more or less come to an end and she was living in London with Penrose. In 1941 she published a collection of photos of the Blitz, Grim Glory, Pictures of Britain under Fire. Between 1943 and 1945 she received official accreditation from the American Army as a war correspondent and accompanied the troops from the Normandy landings to the liberation of Paris and thence to Strasbourg and Brussels. She photographed the liberation of the Dachau and Buchenwald concentration camps and on the eve of the armistice she was in turn famously photographed in Hitler’s bath. She and Penrose were married in 1947. She gave up her career for a while after the birth of their son but some of her photos appeared in his 1958 book, Picasso, His Life and Work. Some of her portraits of the leading lights of the movement, such as those of the Éluards at the time of the liberation of
Paris, helped to create a visual history of Surrealism. Various features of her photographs come across as “Surrealist”: the use of strange juxtapositions, modifications of scale or perspective, as in Max Ernst et Dorothea Tanning à Sedona, Arizona (1946), in which Ernst is like Gulliver in the presence of the Lilliputian Dorothea Tanning, or the image of the head without a body in the portrait of Mary Taylor, Tête flottante (1933). She died in Sussex and had a major retrospective at the Victoria and Albert Museum in London in 2007. See also UNITED STATES.

MIRÓ, JOAN (1893–1983). Spanish (Catalan) painter born in Montroig. He studied at the Escuela Oficial de Bellas Artes de La Llonja in Barcelona with Modesto Urgell and José Pasco and subsequently at the Academia Gali (1912–15). He then rented a studio and began painting; his work at that period was influenced by the Fauves. He would subsequently be attracted by Cubism and Dada, the latter through personal contact with Tristan Tzara, Francis Picabia, Antonin Artaud and Robert Desnos after his move to Paris in March 1920. He had his first French exhibition at La Licorne gallery in April-May 1921. In 1922 his circle of friends included André Masson, Jacques Prévert, Michel Leiris and Henry Miller and by 1924 he was regarded as part of the Surrealist group: his new colleagues enthused over his paintings Terre labourée and Le carnaval d’Arlequin. It was the 1925 group exhibition at the Galerie Pierre that really brought him to prominence. By then he had taken on board some of the implications for art of André Breton’s 1924 manifesto, trying, for instance, automatic drawing. He also contributed to cadavres exquis that revealed the infinite possibilities of chance encounters or strange juxtapositions. His new approach to painting abandoned traditional attitudes to composition in favor of at least quasi-automatic methods, including an early version of the “dripping” technique Jackson Pollock would make famous. Miró’s style has frequently been categorized as “childlike”: Breton, though a great admirer, even went so far as to claim he feared Miró’s development might not have passed “the infantile stage.” Even if this were the case, Miró succeeded marvelously in transforming the innocence, the spontaneity and the sheer joy of childhood into what Rosalind Krauss has described as a “bestiaire de formes hystériques
et fantastiques” (bestiary of hysterical and fantastic forms) (“‘Michel, Bataille et moi’ après tout,” Hollier, 126). Leiris, writing in the fifth issue of Documents in 1929, compared the so-called “oneiric paintings” of the 1920s with the Tantric exercise in which a very precise mental image, for example, of a garden, is gradually stripped to its bare essentials until nothing remains save for the blinding clarity of the “comprehension of the void.” Leiris could already perceive developments in Miró’s work: whereas earlier it could be approached from the angle of a set of equations (e.g., sun = potato, slug = little bird, gentleman = moustache, spider = sex, man = sole of the foot), by the end of the 1920s it was no longer as simple. He highlights the humour noir of his series of Portraits, including the Portrait de la Reine Louise de Prusse.

In 1928 Miró married Pilar Jonosca and in the following year he turned to sculpture (Femme et oiseau), lithographs and assemblages. Between 1932 and 1936 they lived in Barcelona and from 1934 his work became more savage, more brutal and more erotic. His espousing of the Republican cause led to his leaving Spain again in 1936 and to his commission to paint the mural for the Spanish Republic pavilion at the Exposition universelle in Paris in 1937. In the same year he began a series of pictures with the theme of Woman. In 1939 he began the series of gouaches entitled Constellations that would occupy him for a couple of years. These have been seen as the apex of his art (San Francisco Museum of Art catalog): “Some of the myriad signs and symbols were familiar, some were new: anatomical parts, tendril biomorphs, elemental stars and moons, as well as seemingly abstract hourglass shapes, and simple circles and ovoids.” Between 1940 and 1942 he lived in Palma before moving back to Barcelona after the death of his mother. 1944 saw him shuttling between that city and Paris and it was in that year that he tried his hand at ceramics with the help of Joseph Lloréns Artigas. He made his first trip to the United States in 1947 where he made a wall in ceramics for the Plaza Hotel in Cincinnati. He would receive similar commissions for the Harvard Graduate Center (1950) and for the UNESCO building in Paris (1957–58). In the second half of the 1950s he devoted himself entirely to ceramics, continuing to work with Artigas; he settled definitively in Palma de Majorca in 1956.
Miró started painting again in 1960; the familiar motifs of stars, crescent moons, black dots, threads, geometric shapes, punctuation marks, stylized women and birds were all explored anew. Miro’s work hammers home the power of the image: in The Gentleman (1925) the title figure is reduced to emblematic form, simple shapes and color replacing conventional mode of portrayal. Oh! Un de ces messieurs qui ont fait tout ça (Oh! One of Those Men Who’s Done All That) (1926) is more extreme in its reliance on automatism, being compared (by Uwe Schneede) with graffiti in its apparently aimless juxtaposition of squiggles, paint smudges and an inscription. It is an intriguing marriage of word and image in which the “messieurs” in the phallic French version of the title seem to override the curvy hints of women’s bodies. Miró himself said: “I do not start with the idea that I will paint a certain thing, I start to paint and while I am painting the picture begins to take effect, it reveals itself. In the act of painting, a shape will begin to mean woman, or bird... the first stage is free, unconscious” but the second stage is “carefully calculated” (in James Johnson Sweeney, “Joan Miró. Comment and Interview,” Partisan Review, XV, no. 2. February 1948, 206–12). The very poetic title of the 1954 painting, Dawn Perfumed by a Shower of Gold, with its very sensual allusion to the myth of Danae, is matched by the bright hues and discreetly hinted sexuality of the picture itself that calls to mind the Arthur Rimbaud poem in Les Illuminations, “Aube” and its exuberant evocation of the break of day. In the late 1950s Breton published a collection of little prose-poems, Constellations, to accompany the set of paintings Miró had produced at the beginning of World War II. This book may be regarded not only as a coming together of the most carefully distilled Surrealist word and image but also as a worthy tribute from the prime theoretician of the movement to one of its purest practitioners. See also GRATTAGE; TAKIGUCHI, SHUZO.

MITRANI, NORA (1921–1961). Bulgarian writer, thinker and militant born in Sofia of Spanish-Jewish and Italian parents. She moved to Paris in her teens and studied philosophy at the Sorbonne where she wrote a doctoral thesis on Malebranche and Maine de Biran. She worked for many years at the Centre d’études sociologiques directed by Georges Gurvitch and was successively a Trotskyist and an an-
archist before joining the Surrealist group in 1947. She contributed to all their journals of that period, Néon, Médium, Le Surréalisme, même and BIEF, and co-signed nearly all their tracts from then on. In 1950 she wrote “Rose au coeur violet” (Violet-hearted Rose) for the volume Hans Bellmer 1934–1950: it included a series of anagrams based on her title but it was co-authored with Hans Bellmer. In the same year she traveled to Portugal where she met the Portuguese Surrealist poet Alexandre O’Neill and came across the work of Fernando Pessoa. She died of cancer in 1961 but many of her wide-ranging articles were published posthumously in 1988 under the title Rose au coeur violet (Paris: Le Terrain Vague), with a preface by Julien Gracq: her subjects included Soren Kierkegaard, the Marquis de Sade, popular culture, film noir, nuclear energy, bureaucracy and cats.

MOLINA, ENRIQUE (1910–1996). Argentinian poet. In the 1950s with Aldo Pellegrini he was a driving force behind the review A Partir de cero.

MOLINIER, PIERRE (1900–1976). French artist born in Agen. In 1913 he began to assist his father, a house painter, but also attended evening classes at the École municipale de dessin in his native town. After military service and a spell in Paris between 1920 and 1923, he moved to Bordeaux and remained there for the remainder of his life. In 1927 he exhibited for the first time there and in the following year he was a founding member of the Association des Artistes Indépendants Bordelais and also had one picture shown at the Société Nationale des Beaux-Arts in Paris. His early works tended to be landscapes, including imaginary castles, and portraits but by 1936 he had decided to “exécuter des peintures symbolistes relevant du psychisme” which would steer him in the direction of a major Surrealist preoccupation. In 1940 after being called up as a nurse, taken prisoner and demobilized, he produced his first abstract piece, Satin blanc. He is much more famous, however, for the fetishistic eroticism which became the central feature of his work in the 1950s; this was first seen in Les amants à la fleur (1948). In 1951 his large canvas depicting intertwined women, Le Grand Combat, was deemed “licentious” by the Salon des Indépendants in Bordeaux; it was at this
point that he broke with the Artistes Indépendants. He entered into correspondence with André Breton, sending him photographs and in 1956 the latter organized an exhibition of his work in Paris. Breton enthused over his “œuvres magiques” and called Molinier “le maître du vertige.” Molinier took part in the activities of the Surrealist group from then until 1966. During that period the predatory female was his favorite subject. In 1956 he was responsible for the cover of the second issue of the review *Le Surréalisme, même* and he also produced the illustrations for poems by Joyce Mansour. In 1957 he bought the Texas Bar on the outskirts of Bordeaux for a notorious prostitute, Monique, whom he passed off as his “natural daughter.” Three years later he finally gave up work as a house painter to concentrate on his artistic production but he was also imprisoned after beating his wife and firing over the head of a cousin. In 1962 shooting began of the Raymond Borde film, *Molinier* (there would be private showings in Bordeaux in 1964 though it was subsequently banned). He met Emmanuelle Arsan, the author of the erotic novel *Emmanuelle* in 1964, and she would feature in a number of his pictures thereafter. Two years later he commenced work on *Le chaman et ses créatures* which would not be published until 1995. In 1967 he met a German woman, Hanel Koech, who was into *fetichism*: Molinier used her as a model for a number of pictures, including the photograph *Pour Hanel*. In 1970 a series of *photomontages* depicted tailor’s dummies, intertwined female legs and self-portraits in drag. Five years later he took a series of photos of transvestites (the young Swiss artist, Luciano Castelli, and Thierry Aguilo); the latter would be the model for a new series in the following year devoted to the Androgyn. A few days later, however, on 3 March 1976 he added his name to the list of Surrealists who committed suicide, shooting himself as he had often threatened to do. Although he has been compared with Hans Bellmer and Clovis Trouille, Molinier focused on his own body, in photographs and photomontages as well as paintings, making use of a wide variety of props, from dolls and prosthetic limbs to dildos and stiletto heels. Typical examples of his work include *Le Temps des assassins* (1960), the title of which was taken from Arthur Rimbaud, *Mêlée érotique* (c. 1968) and *Comtesse Midralgar*. It was with works such as the last named in mind that Breton produced the following thumbnail sketch of his art: “D’une fusion de joyaux
MOOS, MAX VON (1903–1979). Swiss artist born in Lucerne. He began painting at the end of World War I when he moved first to the Côte d’Azur and then to the Alpine ski resort of Arosa in an attempt to combat tuberculosis. He returned to Lucerne in 1919 and for the next three years studied at the Kunstgewerbeschule under his painter father. He spent the academic year 1922–23 in Munich where his teachers included Jan Thorn-Prikker, Joseph Popp and Heinrich Wölfflin. On his return home, he read Friedrich Nietzsche’s Also sprach Zarathoustra. For four years (1924–28) he was employed as a bookseller in Geneva but had neither the talent nor the desire to make a success of that career. He returned in 1929 to Lucerne which would be his home from then on. He took an interest in the work of Paul Klee and in 1933 was appointed to a teaching post at the Kunstgewerbeschule he would occupy for 36 years until his retirement. He produced his first Surrealist pictures in 1934 and two years later was a founding member of Allianz, an association of Swiss painters. In 1937 a friend Konrad Farner introduced him to Marxism. Between 1944 and 1947 he was an active member of the Parti du Travail and was also one of the founders and the local president of the Association Suisse-URSS. In 1961 he at last came to fame as a result of an important retrospective at the Kunstmuseum in his native city, after which his paintings started to sell. A study trip to the Soviet Union in 1964 left him disenchanted with communism. He suffered from hallucinations after an operation in 1971, experiences he described in Zu meiner Krankengeschichte 1971. He had been plagued by eye problems ever since a first operation in 1942 and they got gradually worse in the last decade of his life. The style of his Danseuses pétrifiées (c. 1936) is a curious blend of Cubism and the Classical (though it was only in 1955 and 1960 that he holidayed in Greece and it was after his retirement in 1969 that he visited Rome). Moloch (1945, tempera and oil on pavatex) is much more obviously Surrealist, a truly monstrous
portrait of the Biblical figure, with entrails exposed. An important posthumous retrospective, *Atlas, Anatomie, Angst*, was held at the Kunstmuseum, Lucerne (December 2001–March 2002).

**MORISE, MAX (1900–1973).** French artist and writer born in Versailles. Like Jacques Baron, René Crevel, Robert Desnos and Roger Vitrac, he was a member of the Aventure team that joined forces with André Breton in the later stages of Paris Dada. He was a contributor to both *Littérature* and *La Révolution surréaliste*: his most important piece in the latter was arguably “Les yeux enchantés,” a theoretical investigation into the possibility of a manifestation of Surrealism in the plastic arts that came out in its first issue (16–17). This may well have led to Breton’s decision to write *Le Surréalisme et la Peinture*. He took part in the sessions of hypnotic sleep and in the jeu du cadavre exquis. He had an affair with Breton’s first wife, Simone, and left the movement in 1929 and was one of the ex-Surrealists who signed the pamphlet “Un cadavre,” attacking Breton. He went on to become a member of Jacques Prévert’s Groupe Octobre in the first part of the 1930s and also appeared in a number of films, e.g., Claude Autant-Lara’s *Ciboulette* (1933), Jean Renoir’s *Le Crime de Monsieur Lange* (1936) and Marcel Carné’s *Drôle de drame* (1937). He turned his hand to sculpture, producing *Napoleon on horseback*.

**MORO, CESAR (1903–1955).** Pseudonym of César Quispes Asin. Peruvian poet born in Lima. He moved to Paris in 1925 and soon discovered Surrealism, prior to becoming fully involved in the movement in 1929. He published the poem “Renommée de l’amour” in the fifth issue of *Le Surréalisme au service de la Révolution* (38) and took part in the “Recherches expérimentales” in its sixth issue. He also contributed to the collective volume in support of Violette Nozières. He returned to Peru in 1933 and launched the review *El uso de la palabra* with his friends Emilio Adolfo Westphalen and Moreno Jimeno. In 1935 he had a one-man show, using different pseudonyms, that was the first Surrealist exhibition in Peru. Three years later he headed for Mexico where he would live for the next 10 years. He brought out in *Poesia* an anthology of Surrealist poems accompanied by reproductions of artworks. Together with André...
MORRIS, DESMOND (1928– ). British zoologist, ethnologist and artist born in Purton, near Swindon, Wiltshire. He was educated at Dauntsey’s School and the universities of Birmingham and Oxford: at the former he was awarded in 1951 a First in Zoology and at the latter, in 1954, a D. Phil. for his thesis on The Reproductive Behaviour of the Ten-spined Stickleback. Between 1956 and 1966 he worked as a presenter on the ITV television program, Zoo Time. In 1957 he curated an exhibition of chimpanzee paintings and drawings at the Institute of Contemporary Arts in London: All the time, however, he had pursued a parallel career as a painter, primarily in Surrealist modes; he had his first solo exhibition in 1948 in Swindon and has shown regularly since then, even to the extent of exhibiting with Joan Miró, at The London Gallery in 1950, the year he also wrote and directed two films, Time Flower and The Butterfly and the Pin. His readiness to employ unusual materials is seen in the animal skull in Good Morning Miss Smith (1969); and his interest in the links, often irrational, between word and image is evinced in the enigmatic interplay between his artworks and the titles he chose for them: The Collector’s Fallacy (1972) is one of numerous oil paintings in which biomorphic figures that call to mind the universe of Miró are engaged in pursuits that perhaps only the artist himself could explain. His views have often been controversial, none more so than in The Naked Ape (1967), in which he studied aspects of human behavior from the vantage-point of a zoologist. Among his numerous other publications was the series Bodywatching—A Field Guide to the Human Species (1985), Catwatching (1986), Dogwatching (1986), Horsewatching (1989), Animalwatching (1990), Babywatching (1991) and Peoplewatching: The Desmond Morris Guide to Body
Language (2002). In turn, he himself (or rather his artwork) has been the subject of a number of monographs, including Michel Remy’s The Surrealist World of Desmond Morris (1991) and Silvano Levy’s Desmond Morris: Naked Surrealism (1999). In recent years he has had solo exhibitions, including those in Newcastle, Brussels and Antwerp in 1998: the centerpiece of the one at the Mayor Gallery in 1997 was a triptych, The Gathering, inspired by Hieronymus Bosch. His 21st-century works include Anything is Possible (2002), Blue Colony (2003) and Celebrated Couple Awaiting Execution (2004). See also GREAT BRITAIN.

MOTHERWELL, ROBERT (1915–1991). American painter and printmaker born in Aberdeen, Washington. He studied philosophy at Stanford University, graduating in 1937, and embarked on a Ph. D. at Harvard University before changing direction to study art and art history at Columbia University. In 1938 he began painting in earnest during a trip to Europe and in the following year had his first one-man show at the Raymond Duncan Gallery in Paris. In 1941 he moved to Greenwich Village and became a full-time artist. In 1942 he met William Baziotes and was introduced to a number of the Abstract Expressionists for whom the act of painting was inseparable from the content; they sought to unleash raw emotions through their gestures. He teamed up with Jackson Pollock, Mark Rothko, Willem de Kooning and Philip Guston to form the New York School (a phrase he invented); they became the leading figures in Abstract Expressionism and Motherwell toured the country, promoting their art and explaining their aims. He attached a particular significance to the color black and one of his most important series of paintings was Elegies to the Spanish Republic. Other noteworthy paintings include Ulysses (1947) and the Iberia series (1958). He produced his first collages in Pollock’s studio in Greenwich Village and was invited, with Pollock and Baziotes, to exhibit at Peggy Guggenheim’s Art of This Century Gallery.

During World War II, however, Motherwell was a member of the editorial board of the Surrealist magazine VVV, and he also contributed to Wolfgang Paalen’s journal, Dyn. In 1945 he edited Paalen’s collected essays, Form and Sense, as the first number of Problems of Contemporary Art. He subsequently brought out The Dada Painters
and Poets (1951). In 1961 Motherwell began making limited-edition prints of his work and went on to collaborate with various print workshops in the United States and Europe; he created over 200 editions in the last 30 years of his life.

MUSIC. The relationship between Surrealism and music has always been problematic. On the opening page of the 1965 edition of *Le Surréalisme et la Peinture* André Breton was very dismissive when he compared music with the plastic arts: “A ces divers degrés de sensations correspondent des réalisations spirituelles assez précises et assez distinctes pour qu’il me soit possible d’accorder à l’expression plastique une valeur que par contre je ne cesserai de refuser à l’expression musicale, celle-ci de toutes la plus profondément confusionnelle” (To these various degrees of sensations correspond rather precise and rather distinct spiritual realizations so that I can bestow on expression in the plastic arts a value that I shall not cease to refuse to musical expression that is the most confusional of all). Breton was never particularly interested in music and his personal tastes were very limited: he did have a liking for Jacques Offenbach’s operettas, however. A very idiosyncratic essay he wrote in 1944, “Silence d’or,” subsequently included in *La Clé des champs* (1952), is devoted to music: in it Breton expresses the wish that contemporary poetry and music might recognize their common source and “unify or re-unify their hearing” but because of his own ignorance about composition he was unable to indicate how this might be achieved. Nevertheless he felt Surrealist poetry marked a high point as far as confidence in the “tonal” value of words was concerned and that the “inner language” at its heart is inseparable from an “inner music”; for him, the great poets have been not so much “visionaries” as *auditifs*.

As for other Surrealists from the “heroic age,” Robert Desnos wrote the libretto for Darius Milhaud’s *Cantate pour l’inauguration du Musée de l’Homme* (1937). Thanks no doubt to a journey to Havana in 1928 and to his friendship with Alejo Carpentier, he took a deep interest in Cuban music. In the 1920s Philippe Soupault was a great admirer of the music of Antonio Vivaldi during a period when that composer was out of fashion and some of this admiration found expression in the poem “Est-ce le vent.” His interest in the American jazz musicians at that time was the motivation behind his novel *Le
Nègre (1927) in which the eponymous character was based on a real acquaintance. In Le Grand Homme (1929), however, the black character, Putnam, is a famous tenor but it has been claimed he was based on the jazz pianist Henry Crowder, one of Nancy Cunard’s lovers. The second-generation Surrealists, those who joined the group in Paris after World War II, tended to be aficionados of modern jazz.

Many composers have had their names linked in some way or another with Surrealism, without necessarily being members of the group. Sometimes it was because certain aspects of their music seemed to translate aspects of Surrealism; sometimes it was because they moved in the same circles—this was the case with Erik Satie and André Souris, the latter of whom worked on Paul Nougé’s publication, Adieu Marie. The American composer Georges Antheil, who was a friend of Pablo Picasso and Salvador Dali, claimed his was possibly the only music the Surrealists did not find unbearable. A number of Surrealist works have been set to music or have provided the inspiration to composers. Pierre Boulez has taken a particular interest in the poetry of René Char, two of whose collections, Le marteau sans maître (first performed in 1955) and Le visage nuptial, he has transposed into musical form, the latter as a cantata. Boulez also selected the cantata form for his adaptation of Le Soleil des eaux, a play Char wrote as part of an environmental protest. Not just the title of another of Boulez’s compositions, explosante-fixe, is derived from a definition Breton gave for beauté convulsive. The scenario for Germaine Tailleferre’s ballet Paris-Magie (1948) was provided by Lise Deharme and the libretto for her opera La Petite Sirène was written by Philippe Soupault.

When Breton sought an acoustic accompaniment to the Exposition internationale du surréalisme of 1959–60 devoted to the theme of Eros, he turned to Radovan Ivsic, who was neither a composer nor an expert on music. Ivsic felt no music as such could do justice to the concept and that he had to seek out non-musical sounds, sounds as disturbing as possible, a solution he described as follows: “With a view to producing my soundtrack, I envisaged a series of a dozen or so short sentences in which soft panting sounds would intermingle with brief moans and intense exhalations produced by a chorus of several voices. These would be interrupted by lengthy silences. The soundtrack would be broadcast at scarcely audible levels through
loudspeakers carefully hidden so as to make it impossible to deter-
mine where the sounds were coming from. I finally decided it was
essential to transfer my sighs onto a loop, so they would keep going
without interruption” (in Surrealism: Desire Unbound, edited by
Jennifer Mundy, 287, and translated by Roger Cardinal). In the do-
main of rock music, the title of the 1967 Jefferson Airplane album,
Surrealistic Pillow, requires no further comment; on the other hand,
Wound’s Chance meeting on a dissecting table of a sewing machine
and umbrella is based on a famous image in Les Chants de Mal-
doror.

More recently the term “surrealist” has been applied, not always
with any real justification, to various forms of avant-garde music:
Gyorgi Ligeti’s opera, Le Grand macabre, written between 1974 and
1977, has been described in terms of the Surrealist spirit permeating
Alfred Jarry’s pataphysics; in a quite different way Vicki Bennett
believes she has been operating in the Surrealist tradition with the
music she has been making since 1990 under the name People Like
Us, music that is a very eclectic collage of snippets from national
anthems, country music, jazz, classroom recordings, film, TV and
radio, snippets which are often obscure and therefore do not carry
with them strong cultural baggage; she hopes that this results in a
greater imaginative range. In her live shows the aural collage is often
accompanied by visual “found images” projected onto a screen. In a
similar vein a whole range of so-called “sound art” composed by a
new generation of musicians might at times lead critics and public
alike to think in terms of surreal or Surrealist music. Perhaps the
concept of “neo-Surrealism” might be more appropriate in many such
cases. If the enigmatic relationship between Surrealism and music
were to be approached from the angle of chance, it would throw up
unusual antecedents: in Mozart’s Musikalisches Würfelspiel (Musical
Dice-Game) (1787) a minuet is created by a random distribution of
pre-written measures; and before him Johannes Ockeghem made use
of aleatory elements in the late Middle Ages. See “Dada et la mu-
sique,” in Willy Verkauf, Dada, 1957, 88–97. See also CESARINY,
MARIO; CORTEZ, JAYNE; CRÉPIN, JOSEPH; FINI, LEONOR;
GASCOYNE, DAVID; GOLL, YVAN; HOOREMAN, PAUL;
LACOMBLEZ, JACQUES; MESENS, E.L.T.; ROZSDA, ENDRE;
SULZER, EVA.
MUZARD, SUZANNE (1900–1992). Her meeting in November 1927 with André Breton provided him with the impetus to write the final pages of Nadja, and she was almost certainly the inspiration for his famous poem from 1931, “L’Union libre” (Free union). The aftermath of their tempestuous love affair was likewise documented in Les Vases communicants (1932), where she is discreetly referred to as “X.” She was inevitably involved in a number of the Surrealist activities at that period: she is presumably the “S. M.” in “Le Dialogue en 1928” in La RÉvolution surréaliste, no. 11 (7). She married the novelist Emmanuel Berl. She resurfaced at some meetings of the group in the 1950s.

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NADJA. One of the most important and distinctive Surrealist books, a work in prose published by André Breton in 1928. After a lengthy preamble on the question and nature of identity and the significance of chance encounters, it charts the progress of a strange relationship between the author and the eponymous “heroine,” who is almost Surrealist Woman incarnate. For a short while the writer is fascinated by her mysterious powers, including her ability to predict certain events, and a series of curious images, both verbal and visual, that she creates for him, but before long he is disturbed by certain aspects of her existence, for example her dabbling in drugs and prostitution. When she is taken to a mental hospital after eccentric behavior in her hotel, he appears to lose interest in her. (She would subsequently be transferred to another institution in the north of France where she died in 1940 without regaining the freedom which was so precious to her.) “Nadja” was the name she gave herself, because it was “the beginning of the Russian word for ‘hope,’” but it is generally thought her real name was Léona-Camille-Ghislaine D. and that she was born near Lille in 1902 (See Breton, Oeuvres complètes, t. I, p, 1509). Over the years, however, there have been other suggestions, such as the claim that “Nadja” was inspired by Marie-Berthe Aurenche, the sister of Jean Aurenche (See J.-Cl. Lamy, Prévert, les frères amis, 59); she has also been compared with the character Georgette in
the novel by Philippe Soupault, Les Dernières Nuits de Paris, but ultimately it is the book itself that matters. Nadja is structured in three basic parts: after the preamle and the record of the author’s various meetings with the young woman, it moves on to a lyrical climax which not only sings the praises of a new love that has entered Breton’s life but also introduces the concept of beauté convulsive. See also MUZARD, SUZANNE.

NADVORNIKOVA, ALENA (1942– ). Née Alena Bretsnajdrova, Czech poet, artist, critic and theorist born in Lipnik nad Becvu. She studied art history and theory and received a doctorate in 1968. She joined the Surrealist group in Prague in 1974 and has been one of its leading lights, contributing to its various publications, including Analogon. She has also written important articles on earlier Czech Surrealists (Karel Teige and Jindrich Styrsky) in exhibition catalogs. Her artwork has been featured in a number of exhibitions of the Prague Surrealist group and in international exhibitions in Paris, Budapest and Hanover. She has also had one-woman shows, two of which—in 1977 and 1985—were shut down by the police. Her first volume of poetry, Praha, Parizska (Prague, Paris Street) was published in 1994, followed one year later by Uvniti blasu (Inner Voice). She also had a lecturing post at the Palacky University in Olomouc. She has been a champion of the work of her compatriot, Emila Medkova.

NAUM, GELLU (1915–2001). Romanian writer born in Bucharest. His father was the poet Andrei Naum who was killed in the Battle of Marasesti in 1917. He enrolled in a philosophy course at the University of Bucharest in 1933 and five years later left for Paris to work on a Ph.D. thesis on the scholastic philosopher Pierre Abélard. Before then, in 1936, he had met Victor Brauner, who would subsequently introduce him to André Breton and Benjamin Péret. Also in 1936 he published the poems of Drumetul incendiar (The Incendiary Traveler), with illustrations by Brauner, which was followed four years later by the poems of Vasco da Gama, illustrated by Jacques Hérold. In 1941 he helped set up the Bucharest Surrealist group with Gherasim Luca, Paul Paun, Virgil Teodorescu and Dolfi Trost. He was, however, drafted into the Romanian Army and
fought on the Eastern Front after the invasion of the Soviet Union but was discharged in 1944 after falling ill. In that year too he brought out the poems of Culoarul somnului (The Corridor of Sleep), again illustrated by Brauner. In 1945 he met his future wife Lyg gia and brought out Medium, in which he stressed the importance of the merveilleux and the “miraculous” in authentic poetry. Also in 1945 he co-authored with Paun and Teodorescu the manifesto Critica mizeriei (Critique of Misery) and wrote a drama, Teribilul interzis (The Terrible Forbidden). In 1946 he wrote two more plays, Spectral longevitai: 122 de cadavre (The Specter of Longevity: 122 Corpses) and Castelul Orbilor (Castle of the Blind). With Luca, Paun, Trost and Teodorescu he tried to revive Surrealism in Romania in the immediate postwar period when Socialist Realism was about to become the dominant artistic creed; in 1947 all four of them brought out the manifesto L’infra-noir (Infra-Black) and the first three published Éloge de Malombra—Cerne de l’amour absolu (Malombra’s Eulogy—Black Circle of Absolute Love). Since Lyg gia was unable to leave Bucharest, he felt obliged to stay with her; and because of the censors he turned to writing books for children and to translation (works by Samuel Beckett, René Char, Denis Diderot, Alexandre Dumas père, Julien Gracq, Victor Hugo, Franz Kafka, Gérard de Nerval, Jacques Prévert, Stendhal and Jules Verne) for a livelihood. Between 1950 and 1953 he taught philosophy at the Agronomic Institute in Bucharest. After 1968 he enjoyed a greater freedom as a writer and was able to produce a host of new material; this late flowering included the poems of Athanor (1968), Copacul-animal (The Animal-Tree, 1971), Poeme ales e (Selected Poems, 1974) and the prose-works Malul albastru (The Blue Shore, 1990) and Intreba torul (The Inquirer, 1996). Moreover, in 1985 he published the novel Zenobia, inspired by the love of his life; a French translation came out 10 years later. After the fall of the Nicolae Ceaucescu régime in 1989, he was able to travel abroad again to give public readings in France, Germany, the Netherlands and Switzerland; and in 1995 the German Academic Exchange Service gave him a post at the University of Berlin. Thereafter he spent much of his time in Comana.

NAVILLE, PIERRE (1904–1993). French writer, sociologist and philosopher born in Paris. In 1921 he was one of the founders of
L’Œuf dur. He played a leading role in the Surrealist group in Paris between 1924 and 1926; he was the co-editor (with Benjamin Péret) of the first four issues of La Révolution surréaliste and helped to set up the Bureau de recherches surréalistes. He was also the author of Les Reines de la main gauche (1924). He would later recall those years in Le Temps du surréel (1977). He left the Surrealist group because of political differences. He joined the Communist party in 1926, worked for Clarté and was part of a delegation that visited Leon Trotsky in Moscow in 1927. Convinced by the latter’s views, he was expelled from the Party for deviationism in the following year. Until 1939 he was active in Trotskyist circles in France. He continued to strive to create a modern Marxist left and ultimately took part in the reestablishment of the Parti Socialiste Unifié (PSU) under the Fifth Republic. He had a distinguished academic career: he was appointed director of research at the Centre National de la Recherche Scientifique (CNRS) in 1947 and worked with Georges Friedmann at the Centre d’études sociologiques. He supervised the French translation and publication of the complete works of Carl von Clausewitz. His own books included La Vie de travail et ses problèmes (1954), Classe ouvrière et le régime gaulliste (1964), D’Holbach et la philosophie scientifique au XVIIIe siècle (1967), Temps et technique: structures de la vie de travail (1972) and the monumental Nouveau Léviathan (5 vols, 1957–74).

NEMES, ENDRE (1909–1985). Hungarian artist born in Pecsvarad. He spent part of his childhood and youth in what is now Slovakia before studying at the Art Academy in Prague. He had his first exhibition, with Jacob Bornfriend, in 1936 at the Gallery Dr. Feigl there. He made his mark initially with his interiors “peopled” with tailor’s dummies and écorchés, which might have been inspired at least in part by the golem of Jewish folklore. In 1938 he moved to Helsinki before migrating at the beginning of World War II to Sweden; he had an exhibition in Stockholm in 1941. His art started to move in the direction of lyrical abstraction. He acquired Swedish citizenship in 1948. In 1959 he had a one-man show in Zurich and Freiburg which was followed by a retrospective in Lund, Salzburg and Prague. In the 1960s he reverted to his first manner, producing paintings and collages featuring ironically metamorphosed figures from modern life.
that are doubtless the incarnations of dreams and desires. In 1965 he had an exhibition in London and was also awarded a Stipendium of the Swedish State. Galleries that exhibit his works include the Museum of Modern Art in Stockholm, the Philadelphia Art Museum and the Brooklyn Museum. Typical examples of his paintings are Baroque Chair (1941) and Gymnaster (1974–78). He died in Stockholm.

NETHERLANDS. One of the early precursors of the Surrealists was the Dutch painter Hieronymus Bosch. In the 20th century the first Surrealist painter from Holland was Kristians Tonny, who took part in the Parisian group’s first exhibition in 1925. The crucial impetus, however, to the implantation of Surrealism in the Netherlands was the International Surrealist Exhibition in Amsterdam in 1938 for which Tonny was the principal driving force; this was an inspiration for Gertrude Pape and Theo van Baaren. After World War II, their importance was recognized, especially when a Surrealist group was set up in Amsterdam in 1959 by Her de Vries and others. In 1992 members of the Dutch Surrealist group included Hendrik Beekman, Rik Lina, Peter Schermer and Bastian van der Velden as well as De Vries. See also COBRA; MARTINS, MARIA.


NEVEUX, GEORGES (1900–1982). French dramatist, scenario writer and poet born in Poltava (Russia) but after World War I he
NEZVAL, VITEZSLAV (1900–1958). Czech poet and essayist born in Biskoupy, a village in what is now the South Moravia region of the Czech Republic. He was one of the original members of the Devetsil (Nine Forces) avant-garde artistic group and then, with Karel Teige, was one of the advocates of Poetism that gave pride of place to invention. In 1934 he was one of the founders, with Jindrich Styrsky and Toyen, of the Prague Surrealist group, which soon would be joined by Teige; Nezval edited its journal, Surrealismus. In the following year he was invited to Paris by the Surrealists there and became a close friend of André Breton and Paul Éluard. His collection of poems, Anti-lyrique, adapted by Benjamin Péret, was published by the Éditions surréalistes also in 1935. He had hoped to be able to address the Congrès international des écrivains pour la
défense de la culture but the text of his speech was included in Rue Git-le Coeur (1936), a French version of which would eventually come out in 1988; it revealed the importance that the Prague group attached to the study of the interrelationship of dream and reality in André Breton’s Les Vases communicants (1932). Nezval left the Surrealists in 1938, however; he refused to condemn publicly the Moscow trials and indeed joined the official Communist Party, much to the annoyance of Teige (see Le Surréalisme à contre-courant). He remained a staunch supporter of the party line for the rest of his days but lived to see the appearance of his Poèmes choisis (1954). He died in Prague; posthumous publications in French included Prague aux doigts de pluie et autres poèmes (1960) and Valérie ou la semaine des merveilles.

NOUGÉ, PAUL (1895–1967). Belgian writer born in Brussels. He was described by José Pierre as “la conscience lyrique du surréalisme en Belgique et l’équivalent en littérature de René Magritte” (in L’Univers surréaliste, 321). He qualified as a biochemist in 1919, the year he helped to found the Belgian Communist Party, and would work in a medical laboratory until 1953, except for the time he served in the French army (because he had a French father) during World War II. In 1924 he launched the review Correspondance with Camille Goëmans and Marcel Lecomte, though the latter soon withdrew, and in the following year he made contact with the Paris Surrealists, especially Louis Aragon, André Breton and Paul Éluard; the Correspondance group signed the declaration “La Révolution d’abord et toujours.” In 1926 he met Louis Scutenaire and later that year the Brussels Surrealist group came into being. In 1927 he published his first collection, Quelques écrits et quelques dessins de Clarisse Juranville, in which he modified examples from a school grammar book, and wrote the preface for the first Magritte exhibition. In the following year Nougé founded another review, Distances, and in 1929 he brought out one of the first studies devoted to Magritte, Images défendues, extracts from which would appear in Le Surréalisme au service de la Révolution four years later; the definitive edition would appear in 1943. At the same time he turned his attention to photography, producing a series of 19 pictures entitled “Subversion des images,” which would be published in 1968. De-
spite his reservations about automatic writing, he contributed to the special issues of Variétés and Documents 34 that the French and Belgian groups brought out jointly and to the Bulletin international du surréalisme published in Brussels in 1935. Despite military service he supplied the preface for a Raoul Ubac exhibition in 1941 and, using the pseudonym Paul Lecharentais (his father hailed from the Charente), he wrote the preface in January 1944 for another Magritte exhibition. After World War II he took part in the Surréalisme exhibition in Brussels and belatedly published the text of a lecture given 17 years earlier to accompany a concert conducted by André Souris and a Magritte exhibition, La Conférence de Charleroi (1946). He was initially one of the partisans of “revolutionary surrealism” but by the 1950s he was working with Marcel Mariën on the review Les Lèvres nues, which brought out his Un portrait d’après nature (1955). In 1956 Nougé published a collection of his theoretical texts, Histoire de ne pas rire. Ten years later his collected poetic works came out under the title L’expérience continue. Since his death in Brussels in 1967, a number of his texts have been published, some for the first time; these posthumous editions include Des mots à la rumeur d’une oblique pensée (1983), Érotiques (1994) and Journal 1941–1950 (1995). In 1995, to commemorate the centenary of his birth, an exhibition in his honor was organized in the Belgian capital by Marc Quaghebeur who also on that occasion brought out an edition of Nougé’s Quelques bribes.

NOVEL. In the opening pages of André Breton’s 1924 Manifeste du surréalisme, the author regarded the abundance of novels being written at that time as an amusing consequence of the Realist attitudes he deplored; he poured scorn on their conveying of factual information and their descriptions, even daring to cite the presentation of a room in Fyodor Dostoevsky’s Crime and Punishment in this respect. This led to a reluctance on the part of writers associated with the Surrealist movement to use the term “novel” (“roman”) with reference to any of their works. In Je n’ai jamais appris à écrire ou les incipit (51–53) Louis Aragon mentions the apprehension he felt when Breton asked him to read to a group of their colleagues an extract from Le Paysan de Paris, which he doubtless suspected to be an attempt to redeem the genre in some way. Consequently a number of texts that look like
novels were usually presented as “récits” or, in the case of Philippe Soupault, as “témoignages” (eyewitness accounts). Yet when Julien Gracq published *Au Château d’Argol* in 1938, it was immediately praised by Breton, perhaps because it could be seen as a latter-day Gothic novel, one form of the novel that the Surrealists did appreciate, in part because of the role played by the merveilleux. In truth, the Surrealists increasingly accepted the merit of certain novels; even as a young man Breton was fascinated by the antics of Lafcadio in André Gide’s *Les Caves du Vatican* (1914); René Crevel wrote a series of “fictions” (e.g., *Babylone*, 1927; *Etes-vous fous?,* 1929; *Les Pieds dans le plat*, 1933) that managed to escape the censure of the group, doubtless because of their audacity and their verbal exuberance; and after World War II the Surrealists actively promoted three novels by Maurice Fourné, *La Nuit du Rose-Hôtel* (1950), *La Marraine du sel* (1955) and *Tête-de-Nègre* (1960)—Breton actually wrote the preface for the first of these. Michel Guimard attempted, in his essay “Le roman moderne et le surréalisme” (in *Entretiens sur le surréalisme*, edited by Ferdinand Alquié, 70–98), to work out what form a “Surrealist novel” might take and concluded that the ideal text of this type would be based on a development that would obey the power and implicit direction of images forming groups of events; or else it would replace the conventional hero by a “témoin,” a witness, as Soupault had already demonstrated. He took as his supreme example, however, of the Surrealist novel Gracq’s *Le Rivage des Syrtes* (1951). In the subsequent discussion, Annie Le Brun intervened to insist that the Marquis de Sade was responsible for the most Surrealist novels because his characters were the embodiments of the forces of desire. See also ARNAULD, CÉLINE; BARBUSSE, HENRI; CARPENTIER, ALÉJO; COURTOT, CLAUDE; DELTEIL, JOSEPH; DUIT, CHARLES; EARNSHAW, ANTHONY; FORD, CHARLES-HENRI; GARRO, ELENA; HÜLSENECK, RICHARD; JOUFFROY, ALAIN; LEIRIS, MICHEL; MALKINE, GEORGES; PENROSE, VALENTINE; PIEYRE DE MANDIARGUES, ANDRÉ; PRASSINOS, GISELE; QUENEAU, RAYMOND; RIBEMONT-DESSAGNES, GEORGES; RODANSKI, STANISLAS; ROUSSEL, RAYMOND; SVANKMAJEROVA, EVA; TRIOLET, ELSA; VAILLANT, ROGER; VALAORITIS, NANOS; VANDAS, DRAHOMIRA; VIOT, JACQUES; WALPOLE, HORACE; ZANGANA, HAIFA.
NOZIERES, VIOLETTE (1915–?). In the 1930s she was the central figure in a cause célèbre: at the age of 18, she was accused of murdering her incestuous father and of attempting to poison her mother. The Surrealists rallied to her cause; E. L. T. Mesens published a plaquette containing short tributes to her from eight Surrealist poets (André Breton, René Char, Paul Éluard, Maurice Henry, Mesens, César Moro, Benjamin Péret and Gui Rosey) and eight painters (Jean Arp, Victor Brauner, Salvador Dalí, Max Ernst, Alberto Giacometti, Marcel Jean, René Magritte and Yves Tanguy), with a cover by Man Ray. A new edition, with a preface by José Pierre, was published in 1991. In October 1934 Violette, however, was found guilty of murder and sentenced to death, but the sentence was later commuted to life imprisonment. The episode was the subject of the 1978 Claude Chabrol film, Violette Nozière, in which the role of the eponymous heroine was played by Isabelle Huppert.

NURSERY RHYMES. Of all the Surrealists, it was probably Philippe Soupault, following in the footsteps of Stéphane Mallarmé, who was most interested in the nursery rhyme as a genre, and his poem “Tout de même” humorously associates André Breton with the Dr. Foster figure. In addition, Lise Deharme wrote nursery rhymes that she published in her own magazine. See also BRUNIUS, JACQUES; CHILDHOOD; ROY, PIERRE; TAMAYO, RUFINO.

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OBJECTIVE CHANCE. See HASARD OBJECTIF.

OBJECT-POEM. See POEME-OBJET.

OBJET SURREALISTE. An art form that transformed the conception of sculpture, it was associated with the so-called “crise de l’objet” (crisis of the object) in the 1930s. It arose out of the objets trouvés or readymades that Marcel Duchamp exhibited during the heyday of Dada. The concept of the Surrealist object was first formulated by André Breton in his 1936 essay entitled “Crise de l’objet” when he recalled that 12 years earlier he had proposed the fabrication of objects seen in dreams (see Le Surréalisme et la Peinture, 1965, 277).
In the words of William S. Rubin (in 1968), “The Surrealist object is essentially a three-dimensional collage of ‘found’ articles.” The Surrealists saw that everyday objects could have the potential to become subversive, challenging and confrontational. Artists who made Surrealist objects included not only Breton himself but also Salvador Dalí, Max Ernst, Alberto Giacometti, René Magritte, Joan Miró, Meret Oppenheim, Pablo Picasso and Man Ray; Joseph Cornell’s boxes likewise should be considered under this rubric. In “Crise de l’objet” (SP, 1965, 275–81) Breton includes illustrations of his own Objet à fonctionnement symbolique (1931), the Dalí work, Objet scatologique à fonctionnement symbolique, Homme et femme (1931) by Miró, Wolfgang Paalen’s La housse (1936), Oppenheim’s Ma gouvernante and an anonymous Objet mathématique, described as an “intersection de deux surfaces du genre de la double vis Saint-Gilles.” (There was indeed an exhibition of Mathematical Objects in Paris in 1937.) In the next essay in that book, “Exposition surréaliste d’objets” (282–83), Breton includes photographs of Soleil by Cornell, Objet de destruction (1931) by Man Ray and a collection consisting of Tête couverte de trois objets désagréables: une mouche, une mandoline et une paire de moustaches, Une cloche qui est un marteau, both by Jean Arp, and Objet sans prétention by Ernst. Often real objects were modified in order to sabotage their functional value: Cadeau audace by Man Ray was an iron studded with tacks; others were “beautified,” as was the case with Wheelbarrow (Brouette), where Oscar Dominguez cloaked the garden implement with crimson satin. See also AGAR, EILEEN; BÉDOUIN, JEAN-LOUIS; BENOIT, JEAN; BIRABEN, JEAN-CLAUDE; BOUVET, FRANCIS; BRANCUSI, CONSTANTIN; BRETON, ÉLISA; CAHUN, CLAUDE; CALDER, ALEXANDER; CHOPIN, FLORENT; DESIGN; FERRAZ, LEILA; GAMES; HENRY, MAURICE; HÉROLD, JACQUES; HUGNET, GEORGES; HUGO, VALENTINE; JEAN, MARCEL; LAMBA, JACQUELINE; LUCA, GHÉRASIM; MEDKova, EMILA; PENROSE, ROLAND; PRASSINOS, GISELE; RICHARDS, CERI; RIMMINGTON, EDITH; SANTITIS, FABIO DE; TANNING, DOROTHEA; TÉLÉMAQUE, HERVÉ; TREVELYAN, JULIAN; WOLS, OTTO.

OCEANIA. Whereas the Cubists were instrumental in promoting African art in the early years of the 20th century, the Surrealists were
OELZE, RICHARD (1900–1980). German painter born in Magdeburg. Between 1914 and 1921 he attended the School of Decorative Arts in that city, training as a lithographer. He then studied at the Bauhaus, initially in Weimar with Johannes Itten, and then in Dessau where he received a special teaching post. He was also a pupil of Paul Klee. Between 1926 and 1932 he lived successively in Dresden (where he took part in an exhibition of the Dresdner Secession), Ascona and Berlin. In 1932 he moved to Paris where he met up with the Surrealists, though he spoke only German. After spells in Switzerland and Italy, he returned to Germany in 1938 and settled in the artists’ colony in Worpswede. He served in the army between 1941 and 1945 and was taken prisoner. After World War II he went back to Worpswede where he lived until 1962 when he moved to Posteholz near Hameln. He took part in the dokumenta II (1959) and dokumenta III (1964) shows in Kassel and in 1965 became a member of the Akademie der Kunste in Berlin. In the section of Le Surréalisme et la Peinture that consists of André Breton’s “Introduction à l’exposition internationale du surréalisme” there is a reproduction of a drawing by Oelze, simply entitled Dessin (382). He practiced semi-automatism, a form of automatism akin to frottage and décalcomanie. His most important works include Die Erwartung (Expectation) from 1935–36, in which a group of people with their backs to the viewer stare into an empty landscape, a relationship Oelze was fond of exploring; another such picture is At the River of Complaints.
(1955). Biomorphic creatures with striking faces and eyes are likewise a favorite motif, as in the 1967 oil painting *In einem späteren Jahr: wenn auch von anderer Schönheit II* (In A Later Year: When Also of Another Beauty II). He had exhibitions in numerous cities, including Amsterdam, London, Paris and New York, and received various awards.

**OKAMOTO, TARO** (1911–1996). **Japanese** painter and **sculptor** born in Kawasaki. He was the son of the **manga** artist Ippei and the poetess and novelist Kanoko. He began studying oil **painting** in Tokyo in 1929 but in the following year the family moved to Paris, where he discovered **Pablo Picasso**. In 1933 he became a member of the Abstraction-Creation group but within four years he started to move away from abstract art. To further his new passion for **primitive art**, he enrolled at the Sorbonne and studied under the sociologist and anthropologist Marcel Mauss. At the same time he came into contact with **Georges Bataille** and then **André Breton** and **Max Ernst**; and his **Wounded Arm** was included in the 1937 International Surrealist Exhibition in Paris. After the start of World War II he was obliged to go back to Japan where he was drafted and sent to fight in China. On his return home in 1946, he discovered all his works had been destroyed in an air raid. A number of his subsequent paintings, e.g., **Strict Orders**, would carry at least an implicit anti-war message. In 1947 Okamoto began to propound his artistic philosophy, Polarism (**taikyoko-shugi**), aiming at the synthesis of opposites, and in the following year founded the Night Society (**Yoru no Kai**) with the critic Kiyoteru Harada to integrate **avant-garde** art and literature. He himself turned more to writing and brought out *Today’s Art* in 1954, the year he established the Institute of Aesthetic Research. The summit of his success came in 1970 when he was appointed Theme Producer for Expo 70 in Osaka. He created his most famous work, **The Tower of the Sun**, for its “Symbol Zone.” Sometimes called “Japan’s Picasso,” he died in Tokyo; since then the studio he set up in 1946 in that city’s Minato ward has been converted into a museum in his honor.

**OLIVEIRA, IVANIR DE** (1954– ). **Brazilian** collagist and theorist. She discovered Surrealism in 1987 while studying **collage** and immediately recognized her “visceral and spiritual identification” with the
movement. She was one of the founding members of the Sao Paulo group in 1992 and has collaborated on its periodical anthology Escrituras surrealistas (Surrealist Writings) and participated in its collective activities. She has had several solo shows and in 1996 was the main organizer of the important Brazilian Surrealists’ exhibition, Collage: Image of Revelation, for which she wrote the catalog preface.

OLSON, ERIK (1901–1986). Swedish painter. Between 1924 and 1935 he lived in Paris where he studied under Fernand Léger. In 1929 he helped set up, with his brother Axel and their cousins Waldemar Lorentzon, Sven Jonson, Esaias Thoren and Stellan Mörner, the Halmstad group which five years later espoused Surrealism. In 1935 he was delegated by his fellow members to liaise with the Paris group in the preparation of the Cubism-Surrealism exhibition in Copenhagen. His own works were also included in the following years’ international Surrealist exhibitions in London and Paris. The onset of World War II, however, led him to turn to Christianity and to produce religious imagery.

O’NEILL, ALEXANDRE (1924–1986). Born Alexandre Manuel Vahia de Castro O’Neill, Portuguese poet, painter, graphic artist and publicity agent of Irish extraction, in Lisbon. In 1947 he was one of the founders of the Surrealist movement in Portugal but he soon went his own way and forged a very distinctive style, although his writings continued to display many of the characteristic traits of Surrealism—revolt, black humor, word-play. He inevitably attacked the regime of Antonio de Oliveira Salazar and religion. In 1957 he married the screenwriter and film director, Noémia Delgado, but they were divorced in 1971. O’Neill himself was the narrator in several films in addition to writing scripts for both the cinema and television. In 1971 he married the politician Teresa Patrício de Gouveia, but that marriage too ended in divorce 10 years later. His Poesias completas, 1951–1981 were published by the Impr. Nacional-Casa da Moeda in 1982. He died in Lisbon. Some of his artwork was included in a Surrealist exhibition in 2002.

ONSLOW-FORD, GORDON (1912–2003). Born in England into a family of artists: his grandfather, Edward Onslow-Ford, was a
well-known sculptor. Gordon went to the Royal Naval College at Dartmouth and his early paintings were often inspired by the sea. While he was serving in the navy, he made several visits to Paris and in 1937 he resigned his commission in order to pursue a full-time painting career there. He studied very briefly with both André Lhôte and Fernand Léger. He then met Roberto Matta and they became close friends. Onslow-Ford joined the Surrealist group in Paris in 1938 and started collecting paintings; he was a regular visitor to the studios of Pablo Picasso, Joan Miró, Giorgio de Chirico and André Masson. He was particularly interested in dreams: he started to make both verbal and pictorial records of his own oneiric experiences but felt it was probably impossible to paint them. He was more attracted by the ideas of Carl Gustav Jung, especially the concept of the Collective Unconscious, than those of Sigmund Freud and he was also fascinated by Peter D. Ouspensky’s book, *The Fourth Dimension*. In the summer of 1939 he rented a château at Chemillé near the Swiss frontier where several of his friends (including André and Jacqueline Breton, Matta, Yves Tanguy, Kay Sage and Esteban Frances) stayed with him for a few weeks; they also received visits from Gertrude Stein who lived nearby.

When war was declared, Onslow-Ford returned to London but an invitation from the Society for the Preservation of European Culture enabled him to go to New York where he joined up with Surrealist friends who had chosen the path of exile. As an English-speaker he was chosen to give a series of lectures at the New School for Social Research. He also organized four Surrealist exhibitions in New York in 1941. However, he found the art scene in New York too commercial and he decided to concentrate on his own painting. In the same year he married Jacqueline Johnson whom he had met at one of his talks and they decided to move to Mexico. It was there he met up again with Wolfgang Paalen who had left the Surrealists and launched a journal, *Dyn*. The Onslow-Fords settled for six years in the village of Erongaricuaro, devoting themselves to their work while immersing themselves in the local way of life, though they kept in touch with Paalen. They also received visits from some of their Surrealist friends. In 1947 they moved to San Francisco where he had a retrospective in the following year at the Museum of Art. He met the Greek painter Jean Varda and bought the ferryboat, Vallejo,
OPPENHEIM, MERET (1913–1985). Swiss painter, sculptor and photographer born in Berlin-Charlottenburg. She was educated in both Germany and Switzerland; after leaving school, she briefly attended classes in 1931 at the Kunstgewerbeschule in Basel. In the following year she went to Paris and met her compatriot Alberto Giacometti who introduced her to Jean Arp, Sophie Täuber-Arp, Max Ernst and Kurt Seligmann. Giacometti encouraged her to make a Surrealist object, entitled, in his honor, Giacometti’s Ear. In 1933 she joined the group around André Breton and sketched

which they docked in Sausalito and converted into their studio; it also became an important cultural center. In 1951, together with Paalen and Lee Mullican, the Onslow-Fords organized the Dynaton show at the San Francisco Museum of Art that was the launching-pad for the “quest of the inner worlds” that would set the tone for his future artistic aspirations.

In the early 1950s Onslow-Ford turned to Asian philosophy and religion, studying Hinduism and Buddhism at the new Asian Academy (which would become the Californian Institute of Integral Studies) in San Francisco; he also studied Chinese calligraphy. In 1957 he and his wife bought an area of woodland in the hills of Inverness, California, the greater part of which they would donate 10 years later to Nature Conservancy. This was the period when he started writing; his first book, Painting in the Instant, came out in 1964. Jacqueline died in 1976, two years before the publication of the sequel, Creation. 1978 was likewise the year of his major retrospective at the Oakland Museum of California. In 1989 he met Fariba Bogzaran, with whom he had a series of dialogues on inner world paintings and experiences. They collaborated on several of his later books, including Insights (1991), Ecomorphology (1994) and Once Upon a Time (1999). In recent years he has had further retrospectives in Germany, Chile and Spain as well as the United States. Typical examples of his paintings are Man on a Green Island (1939), The Circuit of the Light Knight through the Dark Queen (1942) and Court the Muse (1989). In 1996 he inaugurated the John F. Kennedy University Arts and Consciousness Gallery and M.F.A. program in Berkeley, California, and received an honorary degree in Fine Arts from the university in 1997. See also GREAT BRITAIN.
Quelqu’un qui regarde Mourir quelqu’un, posed for Man Ray’s series of érotiques-voilées photos and was invited by Arp and Giacometti to participate in their exhibition at the Salon des Surindépendants. In 1936 she fabricated one of the most iconic Surrealist images, Le Déjeuner en fourrure, a cup, saucer and spoon covered with fur; this was exhibited in the following year at the Museum of Modern Art in New York where it was voted by visitors as “the quintessential Surrealist symbol.” She was then at the height of her powers: “Her youth and beauty, her free spirit and uninhibited behavior, her precarious walks on the ledges of high buildings, and the ‘surrealist’ food she concocted from marzipan in her studio, all contributed to the creation of an image of the Surrealist woman as beautiful, independent, and creative” (www.leninimports.com/meret_oppenheim.html). Another work from 1936 was Ma gouvernante (My Nurse), two white shoes trussed together with paper frills on the heels: the original was destroyed soon after its creation and had to be replaced by a replica for later exhibitions. Other pieces survive only in photographic records, as was the case with the “objet détruit, photographié par Denise Bellon” (in La Femme et le Surréalisme, edited by Erika Billeter and José Pierre, 304). After her Jewish father was forced to leave Germany, she earned her living designing jewels and fashion accessories for Schiaparelli and Rochas. She entered into a relationship with Ernst, who wrote the invitations for her first solo exhibition in Basel, the city to which she would move in 1937. She plunged into a deep psychological crisis which would last for many years but began to read Carl Gustav Jung, as her father had already done. (She would subsequently undergo Jungian therapy.) A sculpture she made in 1938, Femme en pierre, expressed something of her state of mind at that time. During that year too she returned to the Kunstgewerbeschule to resume an academic course in drawing; and in 1939 she made La table aux pieds d’oiseaux (Table with birds’ legs) for an exhibition of fantasy furniture at the Galerie René Druin in Paris at which works by Leonor Fini and Ernst were also displayed.

For a good part of the 1940s Oppenheim worked as a picture restorer. In 1949 she married Wolfgang La Roche, whom she had met at the end of World War II, and they moved to Berne. By 1954 she had regained the desire to paint and two years later she made Le Couple, an object in which two shoes symbolically represent a man and a
woman making love. In 1959 she created *Festin sur le corps d'une femme nue*, an idea she reproduced for the ÉROS exhibition in Paris. She had a major retrospective, bringing together 50 or so works, at the Moderna Museet in Stockholm in 1967. In his review of the exhibition in the top Swedish newspaper *Dagens Nyheter*, entitled “Gifts from a medium,” Ulf Linde observed: “Her objects are never speculative. They are simple, striking—visions perceived on the periphery of consciousness, sometimes in dreams, sometimes in waking. But the visions have always been imperative for her. They have demanded to be materialized” (Ragnar von Holten, “Memories of Meret” (text from the catalog). Four years before her death she published *Sansibar*, a collection of poems she had written between 1933 and 1957 accompanied by “sérigraphies.” She continued to create into her seventies, as *Für Karoline von Gunderode* (1983), her tribute to the German Romantic poet who committed suicide in 1806, testifies.

**ORGEIX, CHRISTIAN D’ (1927– ).** French painter and sculptor born in Foix into an aristocratic family. He was initially inspired by Albert Gleizes and post-Cubism but when he moved to Paris in the late 1940s he worked with Hans Bellmer, through whom he came into contact with other Surrealists; he was also a friend of Marie-Laure Noaîlles and Henri-Pierre Roché. He had his first exhibition in Germany, where he discovered Friedrich Schröder Sonnenstern and Richard Oelze; the latter in particular became a major influence. His later circle of friends included Wols, Sam Francis and Konrad Klapheck as well as Roberto Matta and Simon Hantaï. He did not commit himself fully to Surrealism, however, and thus remained a somewhat marginal figure. Like Oelze, he exhibited at the *dokumenta II* and *III* shows in Kassel. He also contributed to *Phases*. He won an award at the 2nd Biennale in Paris in 1961. His paintings, though often oneiric in quality, are nevertheless rooted in reality: *Le Général* is unmistakably based on General Charles de Gaulle; he likewise contrived to blend together abstract and biomorphic elements to create an aura of the merveilleux. His sculptures often recycle found objects or stones with intriguing shapes; this quest for stones was a pastime shared with André Breton. He has exhibited in cities around the world, including Bochum, Brussels, Chicago, Düsseldorf, London, Mexico, Milan, New York, Stockholm, Venice and Vienna; and
he had retrospectives in Munich in 2003 and Paris three years later. His important paintings include *Aérolithe* (1960) and *Les Bateleurs* (1974); sculptures include *La Danseuse, L’Alchimiste, Gazelle* and *La petite sorcière* (all from the 1950s).

**OROZCO, OLGA (1920–1999).** *Nom de plume* of Olga Noemi Gugliotta, **Argentinian** poet born in Toay (La Pampa). She spent most of her childhood in Bahia Blanca but moved with her parents to Buenos Aires in 1936. She worked as a journalist and, using various pseudonyms, edited literary reviews. She was sporadically involved during the first half of the 1940s with the country’s Surrealist group centered around **Aldo Pellegrini**. She was more active in the immediate post-war period, contributing regularly to its journal *A Partir de cero*. One of the so-called “Tercera Vanguardia” (Generation of 1940), her poetry was influenced by **Charles Baudelaire**, Gérard de Nerval, **Arthur Rimbaud**, Czeslaw Milosz and Rainer Maria Rilke. Her books include *Desde lejos* (From Far Away) (1946), *Las muertes* (Deaths) (1951) and *Los juegos peligrosos* (Dangerous Games) (1965), *La oscuridad es otra sol* (Darkness is a Different Sun) (1967), *Mutaciones de la realidad* (Reality Mutations) (1979) and what many regard as her finest work, *Cantos a Bernice* (Cantos for Berenice) (1977). She was the recipient of numerous prizes, including the Gran Premio del Fondo Nacional de las Artes in 1980.

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**PAALEN, WOLFGANG (1907–1959).** Austrian artist born in Baden near Vienna into a very prosperous family. He decided to become a painter at the age of 16 when he received sporadic instruction from the Berlin Secessionist Leo von König. He studied with Hans Hofmann in Munich in 1927 but in the following year moved to Paris where he would live until the outbreak of World War II; initially he was a pupil of Fernand Léger. In 1931 he married **Alice Rahon**. At that time he was interested in primitive art and between 1933 and 1936 his paintings were inspired by Cycladic sculpture, his so-called “Cycladic” period: the small oil painting *Deux têtes II* (1935) is a
good example, combining the original inspiration with a modern, almost **Cubist** quality. This was also the period when he was a member of the Abstraction-Creation group, though his *Paysage boréal* (1934) could almost be by **Joan Miró**. By 1936, however, he was in contact with the Surrealists and illustrated books by **Valentine Penrose**. 1937 was the year when he invented the technique of **fumage** in addition to creating strange objects such as *Nuage articulé*, a sponge-covered umbrella. The fumages were exhibited in a series of one-man shows in Paris, London and New York. Paalen also painted fantastic landscapes inhabited by spectral figures (e.g., *Paysages to-témiques de mon enfance* and the series entitled *Combat des princes saturniens*). In 1938 he and other Surrealists illustrated the *Oeuvres complètes* of **Lautréamont**. In 1939 he traveled to Alaska before emigrating to **Mexico** where he started collecting pre-Columbian artifacts. In 1940, together with **André Breton** and **César Moro**, he organized the international Surrealist exhibition in Mexico City. Between 1942 and 1944 he published the deluxe magazine *Dyn* and founded the Dynaton movement with the painters **Gordon Onslow-Ford** and **Lee Mullican**; this marked a break with the Surrealists.

In 1945 Paalen published in New York a collection of texts entitled *Form and Sense*, edited by **Robert Motherwell**. In 1947 he and Alice Rahon were divorced and he married Luz del Solar. Between 1949 and 1954 he lived in New York, California and Paris. In 1951 he organized the Dynaton exhibition at the Museum of Modern Art in San Francisco. Gradually over the next couple of years, during his stays in Paris, he made his peace with Breton. He returned to Mexico in 1954 and after another divorce, married Isabel Marin. After a long illness he committed **suicide** in 1959 on a desert plateau near Mexico City. His other works include the colorful but spectral *Paysage médusé* (1938), *Ancêtres futurs* (1947) and the more abstract *Peinture* (1953) and *Vous ici* (1954). A clear indication of his originality is Breton’s claim that Paalen’s thought had no antecedent in Surrealism (*Le Surréalisme et la Peinture*, 138). A more recent appraisal of his work runs as follows: “ . . . the work of Paalen combined an artistic approach deeply committed to modernism and a project which, in its both speculative and anthropomorphic aspects, extended far beyond art” (wikipedia.org/wiki/Wolfgang_Paalen).
PAILTHORPE, GRACE (1883–1971). British artist and writer born in St. Leonards-on-Sea, Essex. She studied medicine and subsequently practiced as a surgeon at the front during World War I. After the cessation of hostilities she pursued her medical career in Australia. On her return to England in 1922 she became interested in the work of Sigmund Freud. In 1923 she embarked on research into criminal psychology, which would finally bear fruit in 1932 with the publication of Studies in the Psychology of Delinquency after an interim report four years earlier. With its recommendation of non-repressive solutions it brought her an international reputation. In the same year she founded the Institute for Scientific Treatment of Delinquency (nowadays known as the Portman Clinic), the first of its kind in the world. In 1935 she met the much younger Reuben Mednikoff, a painter, poet and psychoanalyst who would become her disciple and eventually her husband. Together they tried their hand at automatic drawing and painting and by 1936 were part of the British Surrealist group. Between 1938 and 1940 they contributed to The London Bulletin: one of her articles was “The Scientific Aspects of Surrealism” (1938). At the end of that period they drifted away from Surrealism but continued to paint in addition to pursuing their scientific work: these dual interests were brought together in research into the therapeutic quality of art. During World War II, spent partly in the United States and Canada, Pailthorpe also wrote poetry. She painted a lot of abstract compositions but her 1938 watercolor, Toe dance, seems more obviously Surrealist, as do Fantastic Birds and Fantastic Sheep (1967); and the very title of Fantaisie surréaliste (1938) gives the clearest indication of Pailthorpe’s commitment to the movement at that time. The Leeds City Art Gallery put on a major retrospective in 1998. See also GREAT BRITAIN.

PAINTING. The basic relationship between Surrealism and painting was elaborated or established in the seminal work by André Breton, Le Surréalisme et la Peinture, the first version of which was published in book form in 1928. What readers nowadays will doubtless find absolutely amazing is the fact that in the early days of the movement, the very possibility of Surrealist painting was questioned: the opening issue of La Révolution surréaliste contains an essay (26–27) by Max Morise entitled “Les yeux enchantés,” which begins with...
the claim that virtually the only precise representation of “surrealism” at that time was the automatic writing inaugurated by Les Champs magnétiques. At the end of the opening paragraph Morise argued: “Ce que l’écriture surréaliste est à la littérature, une plastique surréaliste doit l’être à la peinture, à la photographie, à tout ce qui est fait pour être vu. Mais où est la pierre de toucher?” (What Surrealist writing is to literature, there must be a Surrealist equivalent in the plastic arts to painting, to photography, to everything that is made to be seen. But where is the touchstone?) What Morise saw as the problem was his supposition that “la succession des images, la fuite des idées” (the succession of images, the rapid sequence of ideas) was a fundamental condition of any Surrealist manifestation, but as soon as this assumption was dropped, Surrealist painting became theoretically as well as actually feasible and he recognized that both painting and writing could convey a dream and that a pencil line or a brush stroke is the equivalent of a word. He recognized too the similarity between the desires of madmen and mediums to “fix” their fleeting visions and those of Surrealists; the inclusion of an André Masson drawing and the mention of Man Ray imply that he had come round to an acceptance of the existence of Surrealist art. See also AGAR, EILEEN; ALECHINSKY, PIERRE; ALVAREZ RIOS, ROBERTO; ARCIMBOLDO, GIUSEPPE; ARP, HANS; BAES, RACHEL; BAJ, ENRICO; BALTHUS; BANTING, JOHN; BAUDELAIRE, CHARLES; BAZIOTES, WILLIAM; BJERKE-PETERSEN, VIL-HELM; BONA; BORDUAS, PAUL-ÉMILE; BRAQUE, GEORGES; BRAUNER, VICTOR; BRIDGWater, EMMY; BRIGNONI, SERGIO; BUCAILLE, MAX; BURY, POL; CAMACHO, JORGE; CESARINY, MARIO; CHAGALL, MARC; CHIRICO, GIORGIO DE; CHOPIN, FLORENT; COLEY, WILLIAM; DALI, SALVADOR; DAX, ADRIEN; DEGOTTEx, JEAN; DELANGLADE, FRÉDÉRIC; DEL RENZIO, TONI; DELVAUX, PAUL; DERAIN, ANDRÉ; DER KEVORKIAN, GABRIEL; DOMINGUEZ, OSCAR; DONATI, ENRICO; DOTREMONT, CHRISTIAN; DUCHAMP, MARCEL; DUCORET, RIKKI; DUVILLIER, RENÉ; EARN-SHAW, ANTHONY; ELLOUET, YVES; ERSNST, MAX; ÉTHUIN, ANNE; FINI, LEONOR; FRANCES, ESTEBAN; FREDDIE, WILHELM; FUKUZAWA, ICHIRO; FÚSSLI, JOHANN HEIN-RICH; GERBER, THEO; GERZSO, GUNTER; GIRARD, GUY;
GOETZ, HENRI; GORKY, ARSHILE; GRANELL, EUGENIO; GRATTAJE; GRAVEROL, JANE; GUYON, ROBERT; HANTAI, SIMON; HARE, DAVID; HAYTER, STANLEY WILLIAM; HEROLD, JACQUES; HYPOLITE, HECTOR; JANCO, MARCEL; JENÉ, EDGAR; JOANS, TED; KAHLO, FRIDA; KAMROWSKI, GEROME; KLAYECK, KONRAD; KNUTSON, GRETA; LACOMBLEZ, JACQUES; LALOY, YVES; LAM, WIFREDO; LAMBA, JACQUELINE; LE MARÉCHAL, JACQUES; LE TOUMELIN, YAHNE; LITHERLAND, GINA; MADDOX, CONROY; MALKINE, GEORGES; MANDAL, PETRA; MARTINI, ALBERTO; MATTIA, ROBERTO; MELVILLE, JOHN; MIRÓ, JOAN; MOOS, MAX VON; MOTHERWELL, ROBERT; NEMES, ENDRE; OELZE, RICHARD; OKAMOTO, TARO; OLSON, ERIK; ONSLOW-FORD, GORDON; OPPENHEIM, MERET; PAALEN, WOLFGANG; PAILTHORPE, GRACE; PARRA, ELAINE; PICABIA, FRANCIS; PICASSO, PABLO; POLLOCK, JACKSON; RAHON, ALICE; RAY, MAN; REIGL, JUDIT; REISS, NICOLE E.; REVERDY, PIERRE; RIBEMONT-DESAIGNES, GEORGES; RICHARDS, CERI; RIVERA, DIEGO; RIOPELLE, JEAN-PAUL; ROSEMOND, PENELINE; ROTHKO, MARK; ROUSSEAU, HENRI; ROY, PIERRE; ROZSA, ENDEL; SAGE, KAY; SELIGMANN, KURT; STYRSKY, JINDRICH; SVANBERG, MAX WALTER; TAMAYO, RUFINO; TANGUY, YVES; TANNING, DOROTHEA; TAPIES, ANTONI; TCHELITCHEW, PAVEL; TÉLÉMAQUE, HERVÉ; TERROSSIAN, JEAN; TONNY, KRISTIANS; TOYEN; TROUILLE, CLOVIS; TUNNARD, JOHN; UBAC, RAOUL; VARO, REMEDIOS; VIVANCOS, MIGUEL GARCIA; WILSON, MARIE; ZÖTL, ALOYS.

PANSAERS, CLÉMENT (1885–1922). Belgian poet and artist born in Neerwinden. In 1913–14 he worked in the Bibliothèque Royale de Belgique and started writing poetry and sculpting in 1916. In the following year he founded a little journal, Résurrection, that ceased publication in 1918 after six issues. He heard about Dada in 1919 while staying in Berlin with his friend, the writer Carl Einstein, and wrote for Ça ira, Littérature and 391. He also published Le Pan Pan au Cul du Nu Nègre (1920), Bar Nicanor (1921) and L'Apologie de la paresse (1921). In addition, using the pseudonym Julius Krekel,
he brought out some short stories in Dutch. Having tried to promote Dada in Belgium, he headed for Paris where he joined the group there; his circle of friends in the French capital included Francis Picabia, James Joyce and Ezra Pound. He died of Hodgkin’s lymphoma in Brussels. All his works have come out in fresh or facsimile editions in recent years, including the previously unpublished *Les Saltimbanques, Comédie du Polyèdre pour marionnettes vivantes* (2009).

PAPE, GERTRUDE (1907–1988). Dutch writer and publisher born in Leeuwarden in the Netherlands. She spent her early years in South Africa and London but in 1914 her family returned to Holland. In the Gallery Nord run by Willem Wagenaar, whom she met in 1929, she came across issues of *La Révolution surréaliste* and *Le Surréalisme au service de la Révolution*. Her interest in the movement was intensified in 1938 when she visited the International Surrealist Exhibition in Amsterdam, and in the following year she met the Dutch Surrealist poet Theo van Baaren, who would become her husband. During the war they brought out *De Schone Zakdoek* (*The Clean Handkerchief*): to avoid censorship, only one handmade copy of each issue was produced and shown to friends at the regular Monday gatherings in their apartment. It ceased publication in 1944, the year Pape brought out, under the pen-name Evelyn Palmer, *Verses by a Female Robinson Crusoe*. When Her de Vries and others organized a Surrealist group in Amsterdam in 1959, they acknowledged her role as one of the true founders of Surrealism in the Netherlands.

PARANOIAC-CRITICAL METHOD. A technique devised by Salvador Dalí which combines automatism with the active process of the mind in the creation of images. In its classic form it gives rise to ambiguous double or multiple images open to different interpretations. See also ARCIMBOLDO, GIUSEPPE.

PARENT, MIMI (1924–2005). Née Marie Parent. Canadian artist born in Montréal. She enrolled at the École des Beaux-Arts there in 1942 and one of her teachers was Alfred Pellan, the eminent Québécois painter whose work by the 1940s had evolved from his early Fauvist style to one influenced by both Cubism and Surrealism.
Although she was expelled from that establishment in 1947, she had a one-woman show at the Dominion Gallery in her native city which was favorably reviewed in *Time* magazine. In 1948 she married Jean Benoît, who had been a fellow student, and she was involved in two exhibitions put on by the Prisme d’Yeux group Pellan had just launched. Also that year she received a grant from the French government which enabled Parent and her husband to move to Paris, where they would settle definitively. Her 1956 painting *Il était grillheure*, with its central ghostly fairy figure, anticipates her later work. Over the years she came into contact with a number of the Surrealists but it was not until 1959 that she met André Breton and became a fully fledged member of the group. She installed a room devoted to *fetichism* in that year’s Exposition interratiOnale du Surréalisme (EROS) for which she and Marcel Duchamp designed the catalog: entitled *Boîte Alerte—Missives Lascives*, it was in the form of a green box into which ideas could be posted. (It is now in the Tate Gallery in London.) She was likewise responsible for the poster for the show, *Masculin-féminin*, which displayed a necktie in the form of a woman’s hair. Beginning in the 1960s, she worked on a series of small *tableaux-objets* (*object*-pictures) that reflect the world of *dreams*: these are exemplified by *Eve rêve* (1973), with its rhyming title. In the 1980s she produced a number of dreamy, gossamer-like paintings, such as her take on the famous statue in the Louvre, *Le vrai visage de la Victoire de Samothrace* (1986–87) and its contemporaries *La mère mer*, the punning title of which was anything but original, and *Tableau mélanocolique*, which seems to translate into a visual *image* of the state of mind either of the brooding seated figure in the stage-like foreground or that of the artist herself. She has illustrated books by Guy Cabanel and José Pierre. Examples of her work were included in many of the major international Surrealist exhibitions, e.g., Paris (1965), Sao Paolo (1967), Prague (1968), Chicago (1976), London (1978) and Lyon (1981). The 1965 edition of *Le Surréalisme et la Peinture* includes *J’habite au choc* (390), followed on the next page by a cryptic verbal portrait of her by Breton that alludes to one of the heroines of Torquato Tasso’s *Jerusalem Delivered*: “Dans les yeux chardon de Mimi luisent les jardins d’Armide á minuit” (In Mimi’s thistle eyes the gardens of Armida shine at midnight).
PARISOT, HENRI (1908–1979). French publisher and translator. He came into contact with the Surrealist group in Paris after meeting René Char in José Corti’s bookshop in 1933. Two years later he was one of the signatories of the tract “Du temps que les surréalistes avaient raison.” He discovered the precocious talent of Gisèle Prassinos, whom he introduced to André Breton. As a translator, he is famous for his rendering of the works of Lewis Carroll into French but he was also responsible for works by Samuel Taylor Coleridge and Franz Kafka. He launched the review Fontaine with the express intention of publishing texts by his Surrealist friends and also edited other periodicals, K and Les Quatre Vents. He edited the collection “Un divertissement” that contained books by Jean Arp, Benjamin Péret, Prassinos and Louis Scutenaire; and for Flammarion he edited the series “L’Age d’or” that promoted Romantic and Fantasy literature in addition to Surrealist works, including his own translations of Edgar Allan Poe, Nathaniel Hawthorne and Leonora Carrington. In the last decade of his life he concentrated on the refinement of his translations of Carroll, seeking to find the best possible renditions of the English author’s word-play. He died in Paris.

PARRA, ELAINE (1952–). Brazilian artist and writer born in Sao Paolo. She had a number of exhibitions of her paintings, collages and sculptures before encountering Surrealist compatriots in 1990. She helped to launch the Sao Paolo Surrealist group two years later and has since been a regular contributor to its publications and has participated in its collective exhibitions. In recent years she has been working on a study of Friedrich von Schiller, especially his philosophical treatise, On the Aesthetic Education of Man (1801).

PARSEMAGE. A form of automatism invented by Ithell Colquhoun in which dust from charcoal or colored chalk is scattered on top of water and then skimmed off by passing stiff paper or cardboard just beneath the water’s surface.

PASTOUREAU, HENRI (1912–1996). French poet and critic born in Alençon. He joined the Surrealist group in Paris at the age of 20, when he was a philosophy student interested in Sigmund Freud,
Friedrich Hegel, Karl Marx and also the Marquis de Sade. In 1936 he brought out his first collection of poems, Le Corps est trop grand pour un cercueil, with a preface by André Breton; it was followed by Le Cri de la méduse (1937) and La Rose n’est pas une rose (1938). He was taken prisoner during World War II but used that time to draft La Blessure de l’homme, which would be published in 1946. After the war he was a member of the secretarial team, with Sarane Alexandrian and Georges Henein, of the Bulletin d’information et de liaison surréaliste, Cause. He subsequently contributed to Néon and the Almanach surréaliste du demi-siècle. In 1951, however, he clashed with other members of the group over the stance to take vis-à-vis Michel Carrouges and split definitively three years later. He went on to contribute to Phases and in 1963 turned to art criticism, bringing out Albert Dürer, dessins. He then supplied a “témoignage inédit” for a book by Henri Jones, Le Surréalisme ignoré (Montreal, 1969). Near the end of his life he published Ma vie surréaliste: André Breton, les femmes et l’amour (1992).

PATAPHYSICS. The word ‘pataphysique [sic, with the initial apostrophe] first appeared in print in Alfred Jarry’s play Guignol, published in L’Écho de Paris littéraire illustré on 28 April 1893. The tenets of “pataphysics,” a parodic pseudo-philosophy that explored what lay behind metaphysics and the theories and methods of modern science, were expounded by Jarry in Gestes et Opinions du docteur Faustroll, pataphysicien, a work published posthumously in 1911. Pataphysics was also defined in that text as “the science of imaginary solutions.” In May 1948 the so-called Collège de ‘pataphysique was founded in Paris; it is a group of writers and artists interested in the philosophy of ‘pataphysics. Its “satraps” (or governors) have included such luminaries as Fernando Arrabal, Marcel Duchamp, Umberto Eco, Dario Fo, Eugène Ionesco, Raymond Queneau, Man Ray and Boris Vian. A number of its members have been linked with Oulipo and publications of the college include Cahiers du Collège de ‘Pataphysique and Dossiers du Collège de ‘Pataphysique. See also ARNAUD, NOEL; BAJ, ENRICO; DAUMAL, RENÉ; FERRY, JEAN; GRAVEROL, JANE; MUSIC.

PATIN, MARC (1919–1944). French poet who was educated at the Lycée Buffon and the Lycée Henri IV in Paris. His first poems date
from 1934 and two years later he formed part of a little group known as the *Groupe du Luxembourg*. In 1938 he joined the team associated with *Les Réverbères* and published poems in all its subsequent issues. In the same year he met Christiane, who was the dedicatee of his subsequent poems. He graduated with the degree of Bachelier ès Lettres in 1939 and found work with the Société nationale de construction aéronautique du Sud-Ouest (SNCASO). He met a poet of Hungarian origins, Helena, who was the inspiration for the hymn to *Woman, Vanina ou l'Étrangère*. He was called up for military service in May 1940 but was demobilized immediately after the fall of France in the following month. The poem “Toi qui m’attends toute droite et pure taillée dans la nuit” dates from this period, when he also envisaged the possibility of bringing out an anthology to be entitled *L’Espace sentimental*. Although he wished to continue his studies, he returned to SNCASO but helped to found *La Main à plume*: he was a frequent contributor to its eponymous review and was a co-signatory to its various collective pamphlets. In 1942 he became an editor at the Imprimerie Nationale but in the following year was deported to Germany under the system of Service du Travail Obligatoire. He wrote his last poem, “Écoute!” in February 1944 but at the end of that month he contracted pneumonia and died on 13 March. *L’Amour n’est pas pour nous* and *Femme magique* were published by the Éditions de la Main à Plume in 1942 but most of his works came out posthumously: these include *Quelques poèmes* (1945), *Poèmes*, with a preface by his old friend Jean Hoyaux (1945), *Anthologie* (1992), *Les Vivants sont dehors* (2004) and a new edition of *Vanina ou l’Étrangère* (1992).

**Paulhan, Jean (1884–1968).** French writer, critic and publisher born in Nîmes. The son of the philosopher Frédéric Paulhan, he studied psychology under Pierre Janet and Georges Dumas. As a young man he published articles in journals specializing in philosophy and the social sciences and also frequented anarchist circles. He then spent three years in Madagascar, from 1907 to 1910; he collected and translated a set of popular Malagasy poems, which were first published in 1913 and have been recently reprinted under the title *Les Hain-Teny Merinas* (2007). It was this book that first brought him to the attention of the literary world, Guillaume Apollinaire in particular. On the outbreak of World War I, he was called up for
military service but was wounded in December 1914. His experience on the battlefield was the basis for *Le Guerrier appliqué*, a récit that was praised by both Alain and Paul Valéry. After the war he made the acquaintance of André Breton and Paul Éluard and contributed to *Littérature*. In the first series, numbers 14 and 15, for instance, contained his text, “Si les mots sont des signes, ou Jacob Cow le pirate” which would come out in book form in 1921. He helped to organize the Congrès de Paris sur les directions de l’esprit moderne but then joined the editorial board of the prestigious *Nouvelle Revue française*: he would become its editor-in-chief in 1925 on the death of Jacques Rivière. He held this post until 1940 but he also edited other journals, *Commerce*, *Mesures* and the *Cahiers de la Pléiade*.

During World War II Paulhan was one of the first French intellectuals to support the **Resistance**; he went underground to bring out the clandestine review *Résistance* and, with Jacques Decour, *Lettres françaises*. After the liberation, he worked for a while on Jean-Paul Sartre’s *Les Temps modernes* but would resume his editorship of the *N.R.F.* in 1953, initially under its new title, the *Nouvelle Nouvelle Revue Française*, and then, from January 1959, under its original title. He was elected to the French Academy in 1963 and heavily involved in the publication of his *Oeuvres complètes* by Claude Tchou (1966–70). His most famous works include *Les Fleurs de Tarbes ou La Terreur dans les Lettres* (1941) and *Petite préface à toute critique* (1951) but his interest in art revealed itself in, for example, *L’Art informel* (1962), *Georges Braque* (1958) and the posthumous *La Peinture cubiste* (1971). Moreover, his essay *Le Marquis de Sade et sa complice ou les Revanches de la pudeur* (1951) doubtless owed something to the Surrealists’ championing of the subject.

**PAUN, PAUL** (1915–1994). Romanian artist and writer born in Bucharest. Influenced by the **avant-garde** theorist and poet Geo Bogza, he made his literary début in 1930 in the journal *Alge*. With other colleagues he was imprisoned for pornography in 1933. Six years later he joined the Romanian Surrealist group, along with Ghérasim Luca, Gellu Naum, Virgil Teodorescu and Dolfi Trost, and in the same year brought out the poems of *Plamânilul salbatelc* (The Savage Lung). This was followed in 1945 by *Marea palida*. In the 1940s he collaborated on a series of prose works: *Diamantal conduce mâinile*
(with Teodorescu and Trost, 1940), Critica mizeriei (The Critique of Misery) (with Naum and Teodorescu, 1945), L’Infra-Noir (The Infra-Black) (with Luca, Naum, Teodorescu and Trost, 1946) and Éloge de Malombre (Malombra’s Eulogy) (also with Luca, Naum, Teodorescu and Trost, 1947). Also in the years just after World War II he brought out the poetry of La Vie extérieure (Exterior Life, 1947) and two prose texts, Les Esprits animaux (The Animal Spirits, 1947) and La Conspiration du silence (The Conspiracy of Silence, 1947). When Surrealism was banned in Romania in 1947, he settled in Haifa, Israel. It was from there that he published La Rose parallèle (The Parallel Rose, 1975). As an artist, he invented the technique of “infra-black drawing”; and his works have been exhibited in galleries in Tel Aviv, Haifa, Bucharest and London. He died in Haifa.

LE PAYSAN DE PARIS. A groundbreaking prose text by Louis Aragon. Published in 1926, it explored both theoretically and in practice the concept of the marvelous, especially the notion of a “merveilleux moderne.” Although it is clearly not a novel in any conventional sense of the term, it helped to pose questions about the possibility of a “Surrealist novel” and the form such a work might take in the aftermath of the scorn André Breton had poured on traditional novels in the opening pages of his firstManifeste du surréalisme. After the opening “Préface à une mythologie moderne” there is a section entitled “Le passage de l’Opéra” that explores in Aragon’s inimitable fashion the shops, shop-keepers and habitués of the side-street in question; in his quest for modern myths the tone is set from the opening sentence, “On n’adore plus aujourd’hui les dieux sur les hauteurs” (Today the gods are no longer worshipped on high); he presents the hairdressers, for example, as a modern equivalent of Don Juan. In the next section, “Le sentiment de la nature aux Buttes-Chaumont” his musings are inspired by a visit to the hilly Parisian park with Breton and Marcel Noll. In both these central sections of the book Aragon inserts a host of “ready-mades” using different typefaces so they sometimes look like precursors of concrete poetry: posters, the price list from the Certa bar, advertisements, a Robert Desnos poem, a sketch in which “L’Homme converse avec ses facultés.” In the final section, “Le Songe du paysan,” the eponymous “Paris peasant” (the author himself) indulges in a metaphysical meditation which builds up to
a series of pronouncements about reality, love, the marvelous, the abstract and the concrete, paradise and hell, dreams and poetry, as in the verse “Le merveilleux, c’est la contradiction qui apparaît dans le reel” (The marvelous is the contradiction that appears in the real).

PAZ, OCTAVIO (1914–1998). Mexican poet, essayist and diplomat born Octavio Paz Lozano in Mexico City, the son of the lawyer of the revolutionary leader Emiliano Zapata. After the latter’s assassination in 1919, the family went into exile in the United States. In his teens he discovered the Spanish poets Gerardo Diego, Juan Ramón Jimenez and Antonio Machado, and then D. H. Lawrence, whose influence is discernible in his first published poems. In 1932 he and some friends founded their first little review and in the following year he brought out Luna Silvestre (Wild Moon). He enrolled in a law course in Mexico and afterwards spent a few months in 1937 at a school for the sons of peasants and workers in Yucatan, where he composed his first great poem, Entre la piedra y la flor (Between the Stone and the Flower). In the same year he was invited to the second International Writers’ Congress in Defense of Culture in Spain, showing his sympathy for the Republicans in that country’s civil war, and it was during that first visit to Europe that he came into contact with the Surrealists. In 1938, on his return to his homeland, he co-founded a literary journal, Taller; and in the same year he met and married Elena Garro, who would likewise become a celebrated author.

In 1943 Paz was awarded a Guggenheim fellowship and began studying at the University of California at Berkeley. It was in the United States that he commenced an important essay about Mexico, El Laberinto de la Soledad (The Labyrinth of Solitude), which he eventually completed and published in France in 1959. Between 1946 and 1950 he was a cultural attaché at the Mexican Embassy in Paris and during that period he collaborated actively with the reconstituted Surrealist group in the French capital. He subsequently continued his diplomatic career in Tokyo in 1952 as a chargé d’affaires and, after his divorce in 1959, in Paris again, where he followed his new lover, the Italian painter, Bona; in 1962 he was sent to New Delhi to become his country’s ambassador to India. In the meantime he had written the famous poem Piedra de sol (Sunstone, 1957) and
Libertad bajo palabra (Liberty under Oath). In India he wrote further important works: El mono gramático (The Monkey Grammarians) and Ladera este (Eastern Slope). In 1965 his relationship with Bona came to an end and he married a Frenchwoman, Marie-José Tramini. He resigned from the diplomatic service in 1968 in protest at his government’s suppression of student protesters. He sought refuge in Paris for a while but returned to Mexico in 1969 and launched the journal Plural. Between 1970 and 1974 he held the Charles Norton Chair at Harvard University; the lectures he delivered there were published as Los hijos del limo (Children of the Mire). After the Mexican authorities closed down Plural in 1975, he founded another publication, Vuelta. In 1980 he received an honorary doctorate from Harvard and in 1990 was awarded the Nobel Prize for Literature: in the presentation speech Piedra de sol was lauded as a “magnificent” example of Surrealist poetry. A number of his poems were devoted to modern artists, including Balthus, Marcel Duchamp, Roberto Matta, Joan Miró, Robert Rauschenberg and Antoni Tapies. His other volumes of poetry include Aguila o sol? (1951) and La Estacion violenta (1956). Apart from El Laberinto de la Soledad, he wrote other book-length essays on themes as diverse as Mexican economics and politics, anthropology, Aztec art and sexuality. In 1956 he wrote a play, La hija de Rappaccini (Rappaccini’s Daughter), based on a short story by Nathaniel Hawthorne. His output also included critical studies and biographies of Duchamp, Claude Lévi-Strauss and the 16th-century nun, poet and thinker Sor Juana de la Cruz. Most of his poems in English translation are to be found in Early Poems: 1935–1955 (1974) and Collected Poems: 1957–87 (1987). His publications in French include the poetry of L’Arc et la lyre (1956), Aigle ou soleil? (1958), Pierre de soleil (1962) and Hommage et profanations (1963). Following on from the Barcelona edition of his Obras completas, the French equivalent, Oeuvres, came out, edited by Jean-Claude Masson, in the prestigious “Pléiade” collection by Gallimard in 2008. See also PÉRET, BENJAMIN.

PELLEGRINI, ALDO (1903–1973). Argentinian writer born in Rosario. He went to Buenos Aires in 1922 to study medicine. It was there that he came across copies of Littérature and La Révolution surréaliste. With some fellow students he set up the Surrealist group
in Buenos Aires in 1926. They published a review, *QUE*, and Pellegrini, who worked as a doctor for most of his life, became a tireless promoter of Surrealism and also an important art critic. His poems tended to be very personal, even though they often explored universal themes. His own volumes include *El muro secreto* (*The Secret Wall*, 1949), *La valija de fuego* (*The Suitcase of Fire*, 1953), *Construcción de la destrucción* (*Construction out of Destruction*, 1957), *Distribución del silencio* (*Distribution of Silence*, 1966) and *Escrito para nadie* (*Written for Nobody*, 1973). He also brought out his *Antología de la poesía surrealista de lengua francesa* (*Anthology of Surrealist Poetry in French*) in 1961 and *Panorama de la pintura argentina* (*Panorama of Argentinian Painting*) in 1965.

**PENROSE, ROLAND** (1900–1984). British artist whose father was the portrait painter James Doyle Penrose. He was brought up as a Quaker and a pacifist but at the end of World War I he served as an ambulance driver on the Italian front before resuming his architecture studies at Cambridge. He subsequently turned to painting and moved to France where he studied under André Lhote and met not only the poet Valentine Boué, whom he married in 1922, but also Pablo Picasso, Max Ernst and other Surrealists. By 1934 his marriage had broken down, and two years later he returned to London, where he helped to organize that year’s International Surrealist Exhibition. Afterwards he opened the London Gallery, where he promoted the work of not only the Surrealists but also Henry Moore, Barbara Hepworth, Ben Nicholson and Naum Gabo. He acquired paintings by Picasso that made his collection the best of that artist in Great Britain. In 1938 he organized a travelling exhibition of Picasso’s *Guernica* to raise funds for the Republican cause. In 1939 he entered into a relationship with Lee Miller. After the outbreak of World War II he volunteered for service as an air raid warden and also taught the art of camouflage at a Home Guard training center; he was indeed commissioned as a captain in the Royal Engineering Corps and was employed as a senior lecturer at the Eastern Command Camouflage School in Norwich. Moreover, he helped a number of artists, including Salvador Dalí and Kurt Schwitters, to secure passage from Europe and find accommodation in Britain or travel to the United States. By 1947 both his private and his professional
life were back on a secure footing: that was the year of his marriage to Miller and also his co-founding, with Herbert Read, of the Institute of Contemporary Arts in London. He organized the first two exhibitions there, 40 Years of Modern Art, in which Cubism figured prominently, and 40,000 Years of Modern Art, featuring tribal art, including African sculpture, in which he had a particular interest. He subsequently became a trustee of the Tate Gallery, where his contacts with the Surrealists led to its acquisition of a number of their works. In 1949 Penrose and his wife purchased Farley Farm in Sussex, where his valuable private collection could be displayed. He published several books devoted to the works of his famous friends (Picasso, Joan Miró, Man Ray, Antoni Tapies). He produced striking postcard collages and a host of paintings, drawings and objects: the last named include Le dernier voyage du capitaine Cook (1936) and some of the most strikingly Surrealist paintings were the two “upside down” portraits from 1937, Dew Machines and Voir c’est croire and also from that year Le domino ailé, in which the female head is “adorned” with, for example, birds, butterflies and sunglasses (displaced around the neck). He was awarded the CBE in 1960 (the year he organized a groundbreaking Picasso exhibition at the Tate) and knighted six years later for his services to the visual arts. Four years before his death he was given an honorary D. Litt. by the University of Sussex. See also PENROSE, VALENTINE.

PENROSE, VALENTINE (1903–1978). Née Boué. French poet and artist born in Mont-de-Marsan. A rebel from an early age, she met and married Roland Penrose in the early 1920s. Through him she came face to face with Surrealism. In December 1929 she responded to the “Enquête sur l’amour” in the 12th issue of La Révolution surréaliste (68–69). She became very interested in Eastern philosophy, studied Sanskrit and spent some time in India. In 1935 she brought out her first anthology, Herbe à la lune (Grass on the Moon), with a preface by Paul Éluard, and contributed to The London Bulletin, Dyn, VVV and Free Unions. In 1936 she joined the workers’ militia in Spain and fought in the French Resistance during World War II. She started making collages and wrote a collage novel, Dons de féminins (Women’s Gifts, 1951). Her biggest commercial success was her study of the medieval Hungarian murderess Ersebet Bathory,
first published in French in 1962 and then as *The Bloody Countess* in 1970.

**PÉRET, BENJAMIN (1899–1959).** French poet and militant born in Rézé, in the Loire-Atlantique department in Brittany. During World War I he fought in the Balkans and thereafter joined forces with the *Dada* group in Paris in circumstances described by André Breton in *Nadja*. He contributed to *Littérature*, particularly its second series, and published his first collection of poems, *Le Passager du transatlantique*, in 1921. He was one of the founding members of the Surrealist movement and, with Pierre Naville, edited the early issues of *La Rèvolution surréaliste*. He brought out further volumes of poetry in the 1920s: *Au 125 du boulevard Saint-Germain* (1923), *Immortelle Maladie* (1924), *Il était une boulangère* (1925), *Dormir dormir dans les pierres* (1927), *Et les seins mouraient . . .* (1928) and *Le Grand Jeu* (1928). He also collaborated with Robert Desnos on a play, *Comme il fait beau!* (1922) and with Paul Éluard to compile *152 Proverbes mis au goût du jour* (1925). He was one of the five Surrealists who joined the Communist Party in 1926–27 and worked for a while on its newspaper, *L’Humanité*. He met and married the singer Elsie Houston and between 1929 and 1931 they lived in her homeland, Brazil, before returning to France for political reasons.

In the 1930s he continued writing *poetry*: *De derrière les fagots* (1934), *Je ne mange pas de ce pain-là* and *Je sublime* (1936), and *Trois cerises et une sardine* (1938). His marriage came to an end when, right at the beginning of the Spanish Civil War in 1936, he headed for Barcelona and fought alongside the anarchists in Aragon. In Spain he met and married the artist Remedios Varo and the two of them returned to Paris. When World War II was declared, Péret was called up for military service but in 1940 was arrested for subversive activities and imprisoned in Rennes, only to be set free after France’s military defeat. Although he and Varo were helped by the American Emergency Rescue Committee, they were refused entry to the United States because of his political record and headed instead for Mexico, where they lived until their divorce in 1947. While there, Péret published the outspoken *Le Déshonneur des poètes* (1945) whereas other wartime texts came out either in Paris—*Les malheurs d’un dollar* (1942) and *Dernier malheur, dernière chance* (1945)—or in New York: *La parole est à Péret* (1943).
When Péret returned to France after the war, he immediately resumed his role as Breton’s loyal lieutenant and played a full part in the life of the reconstituted Surrealist group until his death. In the postwar years he published the stories of Main forte (1946) and Le Gigot, sa vie et son œuvre (1957); as well as further poetry, Feu central (1947), La Brebis galante (1949), the lyrical Air Mexicain (1952) and Mort aux Vaches et au champ d’honneur (1953); plus several anthologies, Anthologie de l’amour sublime (1956), Anthologie des mythes, légendes et contes populaires d’Amérique (1959) and La Poesia surrealistista francese (1959). He employed the pseudonym Satyre-Mont for the first edition of the scabrous Les Rouilles encagées (1954). He also collaborated with Jean-Louis Bédouin and Michel Zimbacca on the 1952 film L’Invention du Monde. His translation Le Livre de Chilam Balam de Chumayel came out in 1955 and he was responsible for the French version of Piedra de sol by Octavio Paz, which was published posthumously as Pierre de Soleil in 1962. His poems are marked by a very personal fusion of the merveilleux, the humorous, the sacrilegious and the scatological to reveal a subversive creativity. He died in Paris. See also COURTOT, CLAUDE.

PETERS, NANCY JOYCE (1936– ). American writer, theorist, painter and editor of Cherokee descent born in Seattle. She worked for a time at the Library of Congress before traveling in Europe, North Africa and the Near East. She researched Egyptian mythology and is also deeply interested in Native American culture. During her eight years in France and Spain she found employment as a community services director, a tour guide, an actress and theater director. In 1974 she became a director of City Lights Books in San Francisco. It was at that point that her involvement with Surrealism commenced: she co-edited the “Surrealist Movement in the United States” section of the City Lights Anthology. She brought out a collection of poems, It’s in the Wind, in the Surrealist Research & Development Monographs in 1978. Two years later she published Literary San Francisco, which helped to revive interest in writers such as Charlotte Perkins Calman, Mary Austin and Prentice Mulford. War after War (1992) was an anthology of responses to the United States Persian Gulf massacre. Some of her poems and essays, together with reproductions of her paintings and drawings, have appeared in Arsenal: Surrealist Subversion, Marvelous Freedom/Vigilance of Desire and
The Octopus-Typewriter. In 1979 she contributed “Surrealism and its Popular Accomplices” to the journal Cultural Correspondence; and in 1981 she was the co-editor of Free Spirits, Annals of the Insurgent Imagination. Specimens of her artwork have been included in the 1976 World Surrealist Exhibition in Chicago, the 100th Anniversary of Hysteria show in Milwaukee in 1978, in that year's Surrealism Unlimited exhibition in London and many others. In 1989 she wrote an important study, “Women and Surrealism,” for the fourth issue of Arsenal: Surrealist Subversion. She is the wife of Philip Lamantia.

PHILLIPS, HELEN ELIZABETH (1913–1995). Californian sculptor and printmaker born in Fresno. She graduated at the Redwood City’s Sequoia High School before studying, between 1932 and 1936, at the California School of Fine Arts with Ralph Stackpole. In 1939 her sculpture The Fountain of All Nations was the result of a commission for the San Francisco World Fair. In the same year she married S. W. Hayter in Paris. They went on to live at various times in London, San Francisco, New York, Philadelphia and Chicago. She was one of the artists who exhibited at the Bloodflames 1947 show Nicolas Calas organized. She also took part in the Abstract and Surrealist American Art exhibition at the Art Institute of Chicago in 1947–48. She taught at the California Art Institute in 1948 and 1960 and likewise taught at the California School of Fine Arts. She is widely regarded as one of the top sculptors of her age; her best-known works include Mantes religieuses (1952), The Cage (1953), Rencontre (1954) and Virgo (1956). See also UNITED STATES.

PHILOSOPHY. As was the case with the novel, the attitude of certain Surrealists to philosophy was at least ambiguous: Louis Aragon, in Je n’ai jamais appris à écrire ou les incipit (51) claims: “J’ai toujours été l’ennemi de la philosophie, tout au moins des philosophes” (I have always been the enemy of philosophy, of philosophers at least). Arguably the most authoritative presentation of Surrealism in terms of philosophy is to be found in the study by Ferdinand Alquié, Philosophie du surréalisme, which was first published in 1956. In his foreword (8) he points out: “Philosophie du surréalisme ne veut pas . . . signifier philosophie surréaliste. On objecterait trop aisément que les surréalistes ne sont pas philosophes au sens strict: c’est es-
sentiellement par la poésie et la peinture qu’ils se sont exprimés” (Philosophy of Surrealism does not mean Surrealist philosophy. It would be too easy to object that the surrealists are not strictly philosophers: they expressed themselves in poetry and painting). He went on, however, to observe that Surrealism’s theory of love, life, imagination and the relationship between man and the world presupposes a philosophy. He reminds his readers that André Breton, in the “Enquête sur l’amour,” said that the pursuit of truth was the basis of all useful activity and that his works were full of appeals to morality, beauty and authenticity; he even goes so far as to assert that although Breton presented himself as the enemy of metaphysics, he often arrived at the truths it teaches or rediscovers its spirit. In the main body of Alquié’s book there are four sections: “Le projet surréaliste,” “La révolte et la révolution,” “L’attente et l’interprétation des signes” and “L’imagination”; the Surrealist project is examined in terms of hope and love, existence and literature, experience and the system; revolt and revolution are studied in terms of the Surrealist refusal, Marxism and “déréalisation”; in the section devoted to signs there is discussion of love, poetry and the encounter, and lucidity; the imagination is tackled via the imaginary and the real, the imaginary and beauty, the imaginary and the surreal. Philosophy was approached less explicitly in some of the papers delivered at the colloquium chaired by Alquié at Cerisy-la-Salle in July 1966, for example, “Le Surréalisme et la liberté” by Jean Schuster who referred in passing to concepts such as humanism, rationalism, mauvaise foi, transcendence, as well as the title theme of liberty (in Entretiens sur le surréalisme, edited by F. Alquié, 324–49). See also ABELLIO, RAYMOND; ALEXANDRIAN, SARANE; HEGEL, FRIEDRICH; JUNG, CARL GUSTAV; NAVILLE, PIERRE; ONSLOW-FORD, GORDON; PATAPHYSICS; PENROSE, VALENTINE; PICABIA, FRANCIS; WOLS, OTTO.

PHOTOGRAPHY. In theory, as far as Surrealism is concerned, any unprepared snapshot might appear to be the equivalent in photographic terms of automatic writing in poetry and automatic drawing in art but the practice was different. The relationship between photography, art and literature was famously broached by Charles Baudelaire in his Salon de 1859: “If photography is allowed to
supplement art in some of its functions, it will soon have supplanted or corrupted it altogether.” At the turn of the century the plaque that Jean-Eugène Auguste Atget placed on the door of his studio bore “Documents pour artistes.” The Surrealists were quick to explore and exploit the vast potential of photography in the provision of visual images. The decision by André Breton to have recourse to photographs in *Nadja* to reinforce the verbal text was groundbreaking, particularly if that book is seen in terms of the “novel” genre. Man Ray sought new techniques (e.g., solarization) that might be viewed as “surrealist.” For his *Dust Breaking* (1920) the use of a caption, “View from an aeroplane,” was designed to disguise the real subject, a layer of dust on Marcel Duchamp’s *Large Glass*, from the viewer. The Surrealists set out to utilize photography as a subversive, destabilizing force. Sometimes the use of close-ups led to confusion of scale and a surreal de-familiarizing effect; this was a ploy used by Jacques-André Boiffard and Brassai, not to mention Luis Buñuel and Salvador Dalí in film. Journals such as *Documents* and *Mino- taure* would occasionally couple the close-up with distance shots in order to surprise. On the other hand, someone like André Kertész was an important figure in the history of photojournalism as well as a photographer who produced more obviously “surreal” images, for example, his series of distorted female nudes. In 1929–30 the Belgian Surrealist Paul Nougé shot a series of photographs entitled “Subversion des images.” In his ability to infuse the sublime, or the merveilleux, into the everyday, William Eggleston is frequently not far from the surreal; and in his works produced in response to the 2006 commission from the Fondation Cartier to photograph Paris, he felt he was taking over where Atget left off. Édouard Jaguer has published a comprehensive survey of Surrealism in photography, *Les Mystères de la chambre noire* (1982). See also ALVAREZ BRAVO, LOLA; BELLMER, HANS; BELLON, DENISE; BLUMENFELD, ERWIN; BOR, VANE; CAHUN, CLAUDE; CARTIER-BRESSON, HENRI; FORD, CHARLES-HENRI; HAGER, ANNELIESE; HALSMAN, PHILIPPE; HARE, DAVID; HARFAUX, ARTUR; HAUSMANN, ROAUL; HORNA, KATI; IVSIC, RADOVAN; KAR, IDA; LAMBA, JACQUELINE; LEFRANÇOIS, MARCEL-G.; LIST, HERBERT; LOTAR, ELI; MAAR, DORA; MATTA, ROBERTO; MEDKOVA, EMILA; MILLER, LEE; PHOTOMON-
PICABIA, FRANCIS (1879–1953). French painter and writer of Cuban extraction, born Francis Martinez de Picabia in Paris. He was one of the most prominent figures in the Dada movement; its anarchic protest was exemplified by Picabia’s decision to cover a canvas with nothing but his own name or with the signatures of others. An outrageous trendsetter but also an assiduous follower of fashions, he has been described as “the Alfred Jarry of art. His machine-part allegories of the human race—cogs, screws and pistons grinding away in flagrant copulation—are nowadays more admired for their streamlined beauty, but witness their all-out affront: the sexual act, hitherto euphemized by art, reduced to the crank of a shaft” (Laura Cumming, *The Observer Review*. 24 February 2008, 21). The essay André Breton devoted to him in *Les Pas perdus* (1924) ends with the following rhetorical question: “Et comment la majorité des hommes s’apercevrait-elle que, pour la première fois, une peinture devient source de mystère après n’avoir été longtemps que spéculation sur le mystère et qu’avec cet art sans modèle, ni décoratif, ni symbolique, Picabia vient sans doute d’atteindre au degré le plus élevé de l’échelle de la création?” (And how would most men notice that, for the first time, a painting becomes a source of mystery after being
for a long period just speculation about mystery and that with this art without a model, neither decorative nor symbolic, Picabia has doubtless arrived at the highest rung on the ladder of creation? (165). He earlier extols the combination of “humour” and “amour” in Picabia’s work, the hallmark playfulness that never deserted him. Breton felt Picabia did not understand Surrealism but he still had faith in him, despite their differences at times during the Dada years. When Breton devoted a couple of further articles to him in the early 1950s, articles included in the 1965 edition of Le Surréalisme et la Peinture, most of the illustrations still dated from the first part of Picabia’s career (the 1913 Je revois en souvenir ma chère Udnie; Voilà la femme from 1915; La nuit espagnole from 1921–22; the 1923 work known by two different titles, Après la pluie or Les Amoureux; the punning 1919–20 M’amenez-y), the only exception being Printemps (1938). The first of these articles is considered in the entry for surprise, the second is in the form of a letter addressed to “Mon cher Francis” and provoked by what Breton regarded as the derisory quarrel between the concrete and the abstract. Breton recalls that “Abstraction” in painting was born circa 1908 from one of Picabia’s caprices and applauds, as he claims to have done so many times since the dawn of the century, a new “aviary” of ideas from Picabia in which the plumage (his paintings) are in unison with the singing (his poems). It is generally recognized that Picabia was always looking toward the future, spurred on by an immense creativity. Between 1917 and 1924 he brought out a groundbreaking review, 391. His fondness for striking titles is evident in some of the choices for his early collections of poems, La fille née sans mère, L’athlète des pompes funèbres, Rateliers platoniques, Poésie Ron-Ron, Unique eunuque and Jésus-Christ Rastaquouère, whereas Pensées sans langage raised a fundamental philosophical problem—without necessarily solving it. His basic attitude is summed up in the title of one of his late works, I Don’t Care (1947).

PICASSO, PABLO (1881–1973). Spanish artist born Pablo Ruiz in Malaga, he was the precociously gifted son of an academic painter and art teacher whose classes he attended both at the Instituto da Guarda in La Coruna (1891–95) and at La Llonja in Barcelona (1895–97). In the 1897–98 academic year he studied at the Academia San Fernando in Madrid before returning to Barcelona. It was in
1899–90 that he made his first visit to Paris, where he discovered the work of Henri de Toulouse-Lautrec. The first paintings from his “blue period” date from 1901, those from his “pink period” three years later. He moved back to Paris in 1904 and soon became friendly with Max Jacob and Maurice Raynal. He also met Fernande Olivier, who would become his model and his mistress for the next seven years. Artifacts in the old Musée d’Ethnographie du Trocadéro in 1907 brought him face to face with African art, an experience that would be crucial for the seminal painting from that phase of his career, Les Demoiselles d’Avignon, in which some of the women’s faces are clearly influenced by tribal masks. By 1909 he and Georges Braque were evolving the “analytical” form of Cubism before modifying it into the so-called “synthetic” variety two years later. A new phase of his career, which would last for roughly seven years, commenced in 1917 when he was engaged by Sergei Diaghilev to design stage sets and costumes for the Ballets Russes. In 1918 he married one of the dancers, Olga Koklova, who bore him a son. He entered into contact with some of the Surrealists as soon as the movement was “officially” launched in 1924 by the publication of the first Manifeste. Although his role in Surrealism was by no means central, he was involved in numerous ways. When André Breton sought to clarify the relationship between Surrealism and painting in the fourth issue of La Révolution surréaliste in July 1925 (30), he proclaimed: “Le surréalisme, s’il tient à s’assigner une ligne morale de conduite, n’a qu’à en passer par où Picasso en a passé et en passera encore” (Surrealism, if it is anxious to give itself a moral line of conduct, has only to go where Picasso has already been and will continue to go). Thus in a sense the Surrealists welcomed Picasso into their fold. For his part, Picasso demonstrated his commitment by trying his hand at automatic writing: a number of his Surrealist prose-poems would be published in the 1930s in Les Cahiers d’Art.

In 1941 he wrote a play which was basically Surrealist in nature, Le Désir attrapé par la queue. In the meantime Picasso’s protean career continued at all levels. In 1927 he met the 17-year-old Marie-Thérèse Walter, by whom he would have a daughter eight years later. Between 1928 and 1931 he painted the twin series of Baigneuses sur la plage that seemed to be a marriage between Cubism and Surrealism (and perhaps to hark
back also to Paul Cézanne) and Monstres au bord de la mer, and in the latter year he illustrated for Skira an edition of Ovid’s Metamorphoses, a work that was might be seen to have Surrealist traces well ahead of its time. After the erotic sleeping women exemplified by Le rêve and Miroir in 1932, he returned to the monstrous with the theme of the Minotaur from 1935: the “surreal” quality of this hybrid creature was possibly reinforced for some people by the fact that Minotaure was the review that was the principal mouthpiece for the Surrealists at a time when they did not have their own magazine. The Minotaur’s lair, the labyrinth, might equally be perceived as an image of the subconscious, a layer of the psyche that undoubtedly fascinated Picasso. After separating from Olga, he met Dora Maar in 1936, the year he was appointed director of the Prado Museum. Dora was his mistress and model for the next seven years. Then in 1937 he produced arguably his best-known work, Guernica: destined for the Spanish Pavilion at the Exposition Universelle in Paris, it was his response to the bombing of the Basque city. In 1941 he painted a series of Femmes assises and provided financial help to the clandestine publishing house, La Main à plume. In 1943, he made the acquaintance of Françoise Gilot, a young art student, and in the following year joined the French Communist Party. After World War II he turned his attention to ceramics in Vallaurs. After Françoise Gilot and their two children left him in 1953, he met Jacqueline Rouge, whom he would marry in 1961. He returned to his roots with the series inspired by the Diego Velasquez masterpieces Las Meninas (1956–58), whereas his last works, in 1968, were further erotic prints. One might argue that Picasso’s affiliation to Surrealism depended as much as anything on his friendships, with Roland Penrose and Paul Éluard especially: one concrete indication is the title of one of the latter’s books, A Pablo Picasso (1944). On the other hand, certain of his paintings and sculptures brought his own distinctive touch to the evolution of Surrealist art, while at the same time Surrealism perhaps led him to graft onto the analytical form of Cubism a more overt eroticism and violence that gave freer expression to subconscious feelings and drives: the nails in some of the small sculptures from the late 1920s are clear signs of his aggressivity. He died in Mougins.
PIERRE, JOSÉ (1927–1999). French writer and critic born in Bénessé-Maremme, near Biarritz. He moved to Paris in 1952 and immediately made contact with the Surrealist group. He contributed to Médium, L’Archibras and later Coupure. He was also heavily involved in the organization of the last big international Surrealist exhibitions in Paris in André Breton’s lifetime (ÉROS in 1959 and L’Écart absolu in 1965) and the subsequent Poetic furor show in Paris in 1967. His passion for painting manifested itself likewise in a series of works of art criticism: Le Futurisme et le dadaïsme (1966), Le Cubisme (1966), Le Surréalisme (1967), Dictionnaire du Pop Art (1975) and André Breton et la peinture (1987), which may be regarded as a sequel to Breton’s own Le Surréalisme et la Peinture. He was also the author of more general studies of Surrealism, Le Surréalisme aujourd’hui (1973) and L’Univers surréaliste (1983), not to mention his foray into a slightly earlier field with l’Univers symboliste, fin-de-siècle et décadence (1991). Despite his basic anti-academic stance, he still compiled in a scholarly manner two volumes of Tracts surrealists et déclarations collectives 1922–1969 (1980, 1982). Moreover, he wrote poetry, a play about the Marquis de Sade and the erotic novels Qu’est-ce que Thérèse? C’est les mar-ronniers en fleurs (1974) and La Fontaine close, les secrets d’une secte politique inconnue (1988). The publisher Eric Losfeld hailed the former, along with Histoire d’O, as the greatest erotic works to appear since World War II. In 1986 and 1987, respectively, he edited the catalogs of the exhibitions L’Aventure surréaliste autour d’André Breton in Paris and (with Erika Billeter) La Femme et le surréalisme in Lausanne. He died in Paris. See also BIRABEN, JEAN-CLAUDE.

PIEyre de Mandiargues, André (1909–1991). French poet, novelist and critic born in Paris into a wealthy Calvinist family. He studied archaeology and took a particular interest in Etruscan art and civilization. When he was a young man, his reading tastes ranged from the Elizabethans and the Italian and Spanish baroque poets to the German Romantics and the Surrealists. He started writing poems around the age of 20 but it was not until 1943 that he published his first collection of prose-poems, Dans les années sordides, followed one year later by his first truly Surrealist text, Hédéra ou la persistance de l’amour pendant une rêverie. He had spent World War II in
Monaco but began to frequent the Surrealist group in Paris in 1947 after André Breton had acclaimed his collection of fantastic tales, *Le Musée noir* (1946); he not only published in *Médium* and *Le Surréalisme, même* but also contributed to *Boîte alerte*, the catalog of the 1959 International Surrealist Exhibition, and signed a number of collective declarations, especially those of a political nature. All the time he continued to bring out a long list of titles in different genres. His art criticism or tributes to artist friends include *Les Masques de Leonor Fini* (1951) and *Chagall* (1975); and his marriage to the Italian artist Bona was celebrated in his 1971 book, *Bona l’amour et la peinture*. In return, various artists illustrated his books; these included Dorothea Tanning, Bernard Dufour, Enrico Baj, Bona, André Masson, Wifredo Lam, Joan Miró and Méret Oppenheim.

Between 1958 and 1971 Mandiargues published a series of collections of essays on literature and art, *Le Belvédère*, *Deuxième Belvédère* and *Troisième Belvédère*; the subjects ranged from Hans Bellmer to the Baroque sculptures at Bomarzo, from Charles Maturin to Masson. Much of his poetry was brought together in *l’Age de craie* (1961) and *Le point où j’en suis, préfacé de Astyanax* (1964). He had won the Prix des Critiques in 1951 for the stories of *Le Soleil des loups* but became known to a wider audience when his novel *La Motocyclette* (1963) was turned four years later into the film, *Girl in a Motorcycle* (*Naked Under Leather* in the US), featuring Marianne Faithfull and Alain Delon. Also in 1967 he was awarded the Prix Goncourt for his novel *La Marge*. His other fictional works included *Le lis de mer* (1956), the short stories of *Feu de braise* (1959) and the overtly erotic *Mascarets* (1971). In 1974 he wrote a play for Jean-Louis Barrault, Isabella Morra, and one year later a series of interviews with Francine Mallet were published under the title *Le Désordre de la mémoire*. His bibliography also includes a set of translations from Spanish, English, Italian and Japanese: *La Fille de Rappacini* by Octavio Paz (1972), *Le Vent parmi les roseaux* by W. B. Yeats (1972), *La Petite Bassaride* by F. de Pisis (1972), *11 + 1* by F. de Pisis (1975) and *Madame de Sade* by Yukio Mishima (1976).

PINOSOVA, KATERINA (1973–). Czech graphic artist, book illustrator, translator and poet born in Prostějov. She joined the Moravian Surrealist group in 1995 and has taken part in a number of its exhibi-
tions in different locations in the Czech Republic and has contributed to its own journal, *Intervence* (Intervention), as well as to *Optimism* and the Prague group’s *Analagon*. She has also had solo exhibitions in her native country, France and the United States. Among the books she has illustrated is Laura Conway’s *The Alphabet of Trees*. A collection of her poetry, *Housenka smrtilhava*, came out in 2000. Humor is a feature of both her drawings and her writing, as Penelope Rosemont has indicated: “Pinsova’s humor has a lot of the spirit of the trickster in it. In her wonderful drawings, many of them silhouettes, whole menageries take to the streets at night to engage in the most outrageous pranks. Her poems, fairy tales that make us think of Harpo Marx’s dreams, overflow with equal doses of terror, playfulness and the secrets of alchemy” (Rosemont, 453).

**PIZARNIK, ALEJANDRA** (1936–1972). Argentinian poet and translator born in Buenos Aires, the daughter of Russian Jewish immigrants. In 1954 she enrolled at the Universidad de Buenos Aires to study philosophy and literature, and in the following year her first volume of poems, *La tierra mas ajena* (The More Alien Land), was published. She then turned to painting, which she studied with Juan Battle Planas, but published further collections of poetry, *La ultima inocencia* (The Last Innocence, 1956) and *Las aventuras perdidas* (Lost Adventures, 1958). She moved to Paris in 1960 and stayed there for four years; she worked for the journal *Cuadernos* and sat on the editorial board of *Les Lettres nouvelles* as well as attending courses at the Sorbonne. While she was there, she brought out *Arból de Diana* (Diana’s Tree), with a preface by Octavio Paz: for this book she was awarded the Primer Premio de la Municipalidad de Buenos Aires and the Fondo Nacional de las Artes. After her return to Argentina further books came out, beginning with *Los trabajos y las noches*, for the most part poems written in France. Although she was not directly involved with the Surrealist group in Buenos Aires, she was recognized as one of their own by Surrealists in other Latin American countries. She was awarded a Guggenheim Fellowship in 1969 and a Fulbright two years later. Her later work, exemplified by *Extracción de la piedra de locura* (Extraction of the Stone of Madness, 1968) and *El infierno musical* (The Musical Inferno, 1971), was much darker in tone, exploring the themes of madness,
depression, alienation, suicide and the difficulty of communication; and the prose work, *La condesa sangriente* (The Bloody Countess, 1971), dealt with sadism, obscenity and the grotesque. She published eight volumes of poetry in her lifetime and others have appeared posthumously. She also translated into Spanish works by a number of French Surrealist writers, notably *L’Immaculée Conception* (The Immaculate Conception) that André Breton and Paul Éluard penned jointly. She took her own life.

PLAZEWSKA, IRENE (1949– ). American poet, painter and graphic artist born in Chicago of an Irish mother and Polish father. She was active in the Students for a Democratic Society (SDS) and the anti-war movement in the 1960s when she frequented the Chicago Surrealist group’s gallery, Bugs Bunny. She commenced her artistic and literary career when she moved to Dublin in 1969 and entered into correspondence with Surrealists in Australia, France, Great Britain, Sweden and the United States. She has had several one-woman shows in Ireland, in addition to taking part in Surrealist exhibitions including *Totems without Taboos: The Exquisite Corpse Lives* (Chicago, 1993). She has published volumes of poetry: *Ironed Wood* (1985), *Plumed Tunafish* (1991) and *Purchased Moon* (1995). She has also contributed to *Arsenal* and *What Are You Going To Do About It?*

POEME-OBJET. A marriage of word and image, or of poetry and a Surrealist mode of “sculpture” or assemblage first devised by André Breton who defined it thus in his essay “Du poème-objet” in *Le Surréalisme et la Peinture*: “Le poème-objet est une composition qui tend à combiner les ressources de la poésie et de la plastique et à spéculer sur leur pouvoir d’exaltation réciproque. Le premier poème-objet a été présenté par André Breton en 1929” (The object-poem is a composition that sets out to combine the resources of poetry and the plastic arts and to speculate about their mutual power of exaltation. The first object-poem was put on display by André Breton in 1929) (284). He illustrated the genre there with his own construct, *Portrait de l’acteur A.B.*, which he discusses in some detail: its starting-point was the similarity he detected between a certain way of depicting his own initials, AB, and 1713: the work gravitates around references
to this important date in European history. See also CORNELL, JOSEPH; EARNSHAW, ANTHONY; GOUTIER, JEAN-MICHEL.

POETRY. Whereas many of the foremost Surrealists seemed to display suspicion or even hostility toward the novel, conversely they exalted poetry as a mode of expression and often wrote the word with a capital P, as if better to exalt it. The opening sentences of the introduction Jean-Louis Bédouin wrote for his anthology, *La Poésie surréaliste*, are a typical illustration: “Il n’existe pas plusieurs espèces de poésie qui se distinguerait les unes des autres par leur nature. Mais seule existe la Poésie, dont les aspects et les moyens d’expression varient à l’infini, selon les époques de l’histoire, selon les civilisations et selon la destinée des hommes” (There are not several kinds of poetry that would distinguish themselves from each other by their nature. All that exists is Poetry; its aspects and means of expression vary *ad infinitum*, according to periods of history, civilizations and human destiny) (11). The authors of the first Surrealist text, *Les Champs magnétiques*, André Breton and Philippe Soupault, both began as poets and saw themselves as poets; and Breton’s discovery of automatic writing was the fruit of his study of the nature and source of the poetic image. Soupault, in *Poèmes et poésie 1917–1973* (374), claims: “Je ne sais pas ce que je serais devenu si je n’avais pas connu la poésie, j’ai voué ma vie à la poésie” (I do not know what I would have become if I had not been aware of poetry, I have devoted my life to poetry). Poetry seemed to extend far beyond the page and to encompass the whole of life, as Breton asserted in *Les Pas perdus* (134): “... je pense aussi que la poésie ... émane davantage de la vie des hommes, écrivains ou non, que de ce qu’ils ont écrit ou de ce qu’ont suppose qu’ils pouvaient écrire” (I also think that poetry ... emanates more from the life of men, whether or not they are writers, than from what they have written or what people suppose they might write). This suggests that they separated poetry from “literature” in much the same way Paul Verlaine did in his “Art poétique” when he wrote: “Et tout le reste est littérature” (And everything else is literature). Because of the importance of poetry for Surrealism, many of the movement’s other members—indeed far too many to be listed in this entry—saw themselves as poets; but some of the most important include Louis Aragon, Aimé Césaire,
Mario Cesariny, René Char, Achille Chavée, Robert Desnos, Paul Éluard, Federico García Lorca, David Gascoyne, Ted Joans, Philip Lamantia, Clément Magloire-Saint-Aude, Joyce Mansour, Vitezslav Nezval, Alexandre O’Neill, Octavio Paz, Benjamin Péret, Gisèle Prassinos, Jacques Prévert, Dolfi Trost, Tristan Tzara and Tirox Yamanaka. See also ALBERT-BIROT, PIERRE; APOLLINAIRE, GUILLAUME; ARPI, HANS; ARTAUD, ANTONIN; BARBÉ, JEAN-CLAUDE; BARON, JACQUES; BIRRABEN, JEAN-CLAUDE; BLAKE, WILLIAM; BOUNOURE, VINCENT; BRUNA, CARMEN; BRUNIUS, JACQUES; CABANEL, GUY; CALAS, NICOLAS; CESELLI, JUAN JOSÉ; CHAZAL, MALCOLM DE; COCTEAU, JEAN; COLINET, PAUL; CORTEZ, JAYNE; CRUZEIRO SEIXAS, ARTUR DO; DAUMAL, RENÉ; DHAINAULT, PIERRE; DOTREMONT, CHRISTIAN; DUMONT, FERNAND; DUPREY, JEAN-PIERRE; ESPAGNOL, NICOLE; FORD, CHARLES-HENRI; FRANÇA, JOSÉ-AUGUSTO; GERBER, THEO; GIGUERE, ROLAND; GIRARD, GUY; GOLL, YVAN; GRÉNIER, SILVIA; GUYON, ROBERT; HAGER, ANNELIESE; HEISLER, JINDRICH; HUIDOBRO, VICENTE; ICHÉ, LAURENCE; JAGUER, ÉDOUARD; JOHNSON, JACQUELINE; JORGE, LUIZA NETO; JOUFFROY, ALAIN; KAPLAN, NELLY; LACOMBLEZ, JACQUES; LE BRUN, ANNIE; LEGRAND, GÉRARD; LEIRIS, MICHEL; LE MARÉCHAL, JACQUES; LENK, ELISABETH; LISBOA, ANTONIO MARIA; LUCA, GHÉRA-SIM; LYRISME; MALRIEU, JEAN; MANDAL, PETRA; MATIC, DUSAN; MAYOUX, JEHAN; MEYRELLES, ISABEL; MOLINA, ENRIQUE; NADVORNIKOVA, ALENA; NAUM, GELLU; NEUHUYS, PAUL; NEVEUX, GEORGES; OROZCO, OLGA; PANSAERS, CLÉMENT; PATIN, MARC; PELLEGRINI, ALDO; PIERRE, JOSÉ; PIZARNIK, ALEJANDRA; POEME-OBJET; QUENEAU, RAYMOND; RAHON, ALICE; READ, HERBERT; RENAUD, THÉRESE; RESISTANCE; REVERDY, PIERRE; RIBEMONT-DESSAIGNES, GEORGES; RIGAUT, JACQUES; RIMBAUD, ARTHUR; RISTITCH, MARKO; RIUS, ROBERT; RODANSKI, STANISLAS; ROSEMONT, FRANKLIN; ROSEY, GUY; SAGE, KAY; SANCHEZ PELAEZ, JUAN; SCHUSTER, JEAN; SEGHERS, PIERRE; SVANKMAJEROVA, EVA; TAKIGUCHI, SHUZO; TEODORESCU, VIRGIL; UNIK, PIERRE;
Surrealism, like Dada, emerged out of the carnage of World War I, but whereas Dada seemed to some to turn its back on the war and its fundamentally nihilistic outlook determined its approach to politics as to everything else, it took a few years for Surrealism as an organized movement to make an active move in the political arena, even though most of its founding members had direct personal experience of the horrors of war. The schism at the Congress of Tours in 1920 which led to the formation of the French Communist Party occurred at a time when Louis Aragon, André Breton and Philippe Soupault were engrossed in the first series of Littérature: number 13 (May 1920), for instance, was devoted to “Vingt-trois manifestes du mouvement Dada.” When, however, the Surrealist movement came fully into being in the autumn of 1924, the title of its new review, La Révolution surréaliste, was already an indication of a potential political stance; and its second issue (January 1925) opened with an article entitled “La dernière grève,” in which Breton considers the implications of the perceived divide between workers and intellectuals. It was in 1925 too that the Surrealists entered into discussions with the team behind the review Clarté. Although there were frequent divergences of opinion both within the Surrealist ranks and especially between Surrealists and members of the French Communist Party, Aragon, Breton, Paul Éluard, Benjamin Péret and Pierre Unik officially joined the Party in 1927. It was not long, however, before Breton was dissatisfied with the tasks allotted to him within the Party; Aragon, after two trips to the Soviet Union in the early 1930s, threw in his lot with Communism; and as for Péret, he moved to Brazil where he got involved with that country’s section of the Trotskyist Fourth International before being imprisoned and expelled for his leftist activities. He subsequently would be one of the Surrealists who volunteered to fight on the Republican side in the Spanish Civil War. The Moscow trials drove a further wedge between the Surrealists, on the one hand, and the Communist Party and Stalinist Russia on the other. By the time of
his journey to Mexico in 1938, Breton was in a position to hold talks with Leon Trotsky, to express his admiration of him and to appreciate Trotsky’s interest in avant-garde art; and he was deeply saddened by the news of Trotsky’s assassination in 1940, coming as it did at one of the darkest moments of World War II.

A number of the Surrealists and ex-Surrealists who remained in France during the war and the period of Occupation played greater or lesser roles in the Resistance, none more so perhaps than René Char. In the postwar period the reconstituted Surrealist group in Paris continued to make pronouncements from time to time on political issues, the Algerian War above all. In terms of overt political activity, it was arguably Aimé Césaire who combined most publicly the twin functions of writer/intellectual and politician (mayor of Fort-de-France from 1945 to 2001 and Communist député in the National Assembly between 1946 and 1956). In more general terms, however, the Surrealist political stance is best viewed in terms of subversion, freedom and revolt or as a constant embodiment of anti-clericalism, anti-colonialism and anti-Fascism. See also VIVANCOS, MIGUEL GARCIA.

POLLOCK, JACKSON (1912–1956). American artist born in Cody, Wyoming. He began to study painting in 1929 at the Art Students’ League in New York under Thomas Hart Benson. Although he would become the central figure of Abstract Expressionism, early on in his career he was inspired by Pablo Picasso and the Mexican muralists Diego Rivera and David Siqueiros. In 1938, while living in lower Manhattan, he suffered a nervous breakdown and was hospitalized for depression. However, between then and 1942 he was also able to work for the Federal Art Project. In 1943, Peggy Guggenheim, who would become his major patron, gave him his first one-man exhibition at her Art of This Century Gallery; an important painting from that year is The Moon-Woman Cuts the Circle (currently in the Guggenheim Collection, Venice). In 1944 he married a fellow painter, Lee Krasner, and they moved to Springs, New York. Three years later he started creating his works by dripping and pouring paint onto the canvas, a private brand of automatism, in which chance clearly played a pivotal role; he acknowledged the influence of Surrealism in this domain and he shared with André Breton an interest in Amerindian sand-paintings. The first of Pollock’s “action” or drip paint-
ings was included in a solo exhibition at the Betty Parsons Gallery in Manhattan in 1948, a show that was a great success. In the following year he was acclaimed by *Life* magazine as possibly “the greatest living American artist.” He continued to paint some figurative or quasi-figurative works, however. By the time of his death in a car crash he had produced approximately 350 paintings; one of them, *Blue Poles* (1952), was bought in 1973 by the National Gallery of Australia for $2 million, a figure eclipsed in 2006 when *No. 5, 1948* was sold for a world-record price of $140 million. His status as a cult figure was enhanced in 2000 by the release of a film simply entitled *Pollock*, by Ed Harris who also played the painter. See also HANTAI, SIMON; JUNG, CARL GUSTAV; UNITED STATES.

**PORCHIA, ANTONIO (1885–1968).** He was born in Conflenti, in the Calabria region of Italy, but in 1902, two years after his father’s death, the family emigrated to Argentina. At the end of World War I Porchia and his brother bought a small printing press and set up a successful business. He is famous, however, for the ever-expanding set of aphorisms that he eventually published in 1943 under the title *Voces* (voices). With each new edition more of these moral, philosophical and indeed poetic maxims were added. Some were selected in 1947 for the French magazine *La Licorne* by Roger Caillois who brought out a French translation, *Voix*, two years later. Their quality was recognized by famous authors such as Jorge Luis Borges, Roberto Juarroz, Henry Miller and André Breton. In an interview with José M. Valverde for *Correo literario* in September 1950, Breton was asked about the recent contribution of literature in Spanish to intellectual life; in his reply he claimed that the Spanish-language poet who touched him the most was Octavio Paz but added that it was Porchia’s thought he found most “ductile” (*Entretiens*, 285).

**PORTUGAL.** Although Philippe Soupault spent some time in Portugal in the 1920s and both his prose text “Carte postale” and the poem “Cruz Alta” were inspired by the country, the Portuguese Surrealist group (Os Surrealistas) was not set up until 1947. Its members included Mario Cesariny, Candido Costa Pinto, Artur do Cruzeiro Seixas, José-Augusto França, Antonio Maria Lisboa, Isabel Meyrelles, Antonio Pedro and Alexandre O’Neill. They had originally
been adherents of Neo-Realism but they began to question the very doctrinaire nature of its opposition to the oppressive Antonio Salazar regime. They met at the Café Herminius in Lisbon. The heroic phase of Portuguese Surrealism lasted about five years. Cesarinì subsequently broke away and set up a dissident group, Grupo Surrealiste Dissidente. See also JORGE, LUIZA NETO.

PRASSINOS, GISELE (1920– ). French poet and novelist; although she was born in Istanbul, her father, a teacher of French, was Greek and her mother was of Italian origin. In 1922 the family moved to France where she was brought up, initially in Nanterre. With her artist brother Mario she fabricated in 1930 a Surrealist object, L'échafaud (The Scaffold). At the age of 14 her precocious talents came to the attention of the Surrealists for whom she was not only an “Alice” figure but also the embodiment of the concept of the femme-enfant, as suggested in the opening sentence of the article devoted to her by André Breton in his Anthologie de l’humour noir: “Il sied encore de dresser sur l’horizon de l’humour noir ce que Dalí a appelé le ‘monument impérial à la femme-enfant’” (It is still appropriate to erect on the horizon of black humor what Dalí has called the “imperial monument to the child-woman”). She was famously photographed by Man Ray reading extracts from her work to members of the Surrealist group. Some of her poems were published in 1934 in Minotaure and in the Belgian magazine Documents 34. In the following year her first collection, La Sauterelle arthritique (The Arthritic Grasshopper), appeared in print with a preface by Paul Éluard in which he lauded her humor, her spontaneity, her spirit of revolt. She had a prolific output in the second half of the 1930s when her titles included Une demande en mariage (1936), Quand le bruit travaille (1936), Facilité crépusculaire (1937), La Lune double (1938) and Le Rêve (1939). She produced a number of strange, almost childlike drawings (e.g., her cover for Le Feu maniaque) in 1939. In Anthologie de l’humour noir Breton drew attention to her unique tone: “C’est la révolution permanente en belles images coloriées à un sou—elles n’existent plus—mais le ton de Gisèle Prassinos est unique. Tous les poètes en sont jaloux” (It’s permanent revolution in beautiful images in simple colors—but they no longer exist—Gisèle Prassinos’s tone is unique. All the poets are jealous). Between 1937 and 1954 she
worked successively as a shorthand-typist, nursery school teacher and secretary in an art gallery, and her association with Surrealism grew more marginal. She married Pierre Fridas in 1949 and together they translated works by the Greek novelist Nikos Kazantzakis. In no way did this stop her own creative writing: she published novels, including \textit{Le temps n’est rien} (1958) and \textit{Le visage effleuré de peine} (1964). As for \textit{poetry}, she brought out several new collections: \textit{L’homme au chagrin} (1962), \textit{La Vie, la Voix} (1971) and \textit{L’instant qui va} (1985) that did not depart greatly from her original style. In 1974 she started making wooden figures and hand-sewn felt drapes. Two years later she published a collection of poems and short stories she had written between 1934 and 1944, \textit{Trouver sans chercher}; the themes include femininity and communication. More recently she brought out \textit{Le Verrou} (1987), \textit{La Lucarne} (1990) and \textit{La Table de famille} (1993).

**PRECURSORS.** It might seem somewhat ironic that a movement that began as a break with the past, especially in the \textit{Dada} phase, should have been so eager to seek out forebears of various kinds across the centuries. Right from the first \textit{Manifeste du surréalisme} (1924) André Breton listed, somewhat tongue-in-cheek, writers, mainly from the past, whom he perceived as being “surrealist” in some way: “Swift est surréaliste dans la méchanceté. Sade est surréaliste dans le sadisme. Chateaubriand est surréaliste dans l’exotisme. Constant est surréaliste en politique. Hugo est surréaliste quand il n’est pas bête. Desbordes-Valmore est surréaliste en amour. Bertrand est surréaliste dans le passé. Rabbe est surréaliste dans la mort. Poe est surréaliste dans l’aventure. Baudelaire est surréaliste dans la morale. Rimbaud est surréaliste dans la pratique de la vie et ailleurs. Mallarmé est surréaliste dans la confidence. Jarry est surréaliste dans l’absinthe. Nouveau est surréaliste dans le baiser. Saint-Pol-Roux est surréaliste dans le symbole. Fargue est surréaliste dans l’atmosphère. Vaché est surréaliste en moi. Reverdy est surréaliste chez lui. Saint-John Perse est surréaliste à distance. Roussel est surréaliste dans l’anecdote. Etc.” (Swift is surrealist in malice. Sade is surrealist in sadism. Chateaubriand is surrealist in exoticism. Constant is surrealist in politics. Hugo is surrealist when he is not stupid. Desbordes-Valmore is surrealist in love. Bertrand is surrealist in the past. Rabbe is surrealist
in death. Poe is surrealist in adventure. Baudelaire is surrealist in morality. Rimbaud is surrealist in the practical experience of life and elsewhere. Mallarmé is surrealist when he is confiding. Jarry is surrealist in absinthe. Nouveau is surrealist in the kiss. Saint-Pol-Roux is surrealist in the symbol. Fargue is surrealist in atmosphere. Vaché is surrealist in me. Reverdy is surrealist at home. Saint-John Perse is surrealist at a distance. Roussel is surrealist in the anecdote. Etc.) (Manifestes du surréalisme, 36). In the same text (36) he proclaimed that Edward Young’s Night Thoughts were “Surrealist from beginning to end.” Similarly, those writers that Breton included in his Anthologie de l’humour noir may implicitly be understood to be precursors of Surrealism, at least as far as black humor is concerned; and there is also a considerable overlap between the two lists. In the Anthologie de l’humour noir, however, Breton also includes both authors who were unquestionably forebears of Surrealism (e.g., Isidore Ducasse, Arthur Rimbaud, Guillaume Apollinaire, Vaché) alongside members of the Surrealist movement (e.g., Benjamin Péret, Jacques Rigaut, Salvador Dalí, Marcel Duchamp, Jean-Pierre Duprey) and other heterogeneous names (e.g., Thomas de Quincey, Christian Grabbe, John Millington Synge). One chapter is devoted to Jean-Pierre Brisset whose humor, in Breton’s eyes, should be viewed in relation to Jarry’s pataphysics and Dalí’s paranoiac-critical activity. Throughout the history of the movement, there was evidence of an ongoing desire to “recuperate” not only writers but also artists from previous generations who, if only from time to time, displayed Surrealist traits: among the many artists who were perceived to have such qualities were Hieronymus Bosch, Giuseppe Arcimboldo, William Blake and Johann Heinrich Füssli. See also CHIRICO, GIORGIO DE; LYRISME.

PRÉVERT, JACQUES (1900–1977). French writer and artist born in Neuilly-sur-Seine. He left school in 1914 and had several fairly menial jobs before his military service in 1920–21 in the course of which he met Yves Tanguy in Lunéville and Marcel Duhamel in Istanbul. The three of them would subsequently live in Duhamel’s house in Paris (54, rue du Château) and join the Surrealist group together in 1925. The Prévert of that period has been described thus by René Gilson (Des mots et merveilles: Jacques Prévert): “Jacques
Prévert, à l'époque, avait un côté ‘voyou’ que par la suite il a un peu perdu. Mais lorsqu’il était jeune, il affichait cette apparence, et c’était cela qui me plaisait en lui. Il faut préciser que cette attitude était très nouvelle dans le surréalisme où l’on demeurait, malgré les frasques et les scandales, plutôt de ‘bonne compagnie’. Alors que lui, c’était un homme de la rue.” (Jacques Prévert, at that time, had a “hoodlum” side that he afterwards lost to some extent. But when he was young, he flaunted that façade, and that was what I liked about him. I should make it clear that such an attitude was very new in surrealism where, despite the escapades and the scandals, people remained rather “well-mannered.” Whereas he was a man of the street.) Raymond Queneau, on the other hand, saw Prévert’s role in a slightly different light: “Dans le groupe surréaliste Jacques Prévert représentait, si j’ose dire, le ‘bon sens’ . . . La préparation des manifestations surréalistes l’ennuyait. Il préférait scandaliser spontanément—et individuellement” (In the Surrealist group Jacques Prévert represented, if I may say so, “common sense” . . . The preparation of Surrealist events used to bore him. He preferred to scandalize spontaneously—and individually). (“Jacques Prévert le bon génie,” Revue de Paris, juin 1952, in J.-Cl. Lamy, 296, n. 13 and 14). Although he was always willing to play a leading role in any fisticuffs, Prévert’s contribution to La Révolution surréaliste, however, was minimal, limited to the presence of his signature in a few collective letters and petitions plus the occasional intervention in the “Recherches sur la sexualité” (number 11) and he was officially excluded in 1928. It therefore came as no great surprise when he collaborated with Georges Bataille, Robert Desnos and Michel Leiris in the pamphlet, “Un cadavre” (1930) that viciously attacked André Breton: his own text was entitled “Mort d’un monsieur.” In the same year he started working for the Damour advertising company where his way with words was the perfect attribute. In 1932 he made a decisive career move: he joined the agitprop Groupe Octobre theater company where he not only secured acting roles but also started writing plays. From there it was a simple transition to films; in the 1930s and 1940s he wrote the scripts for a number of films directed by his brother, Pierre Prévert, beginning with the burlesque and slightly surreal L’Affaire est dans le sac (1932). A more famous collaboration was with Marcel Carné in films such as Drôle de drame (1937), Quai des brumes (1938),
Le Jour se lève (1939), Les Visiteurs du soir (1942), Les Enfants du paradis (1943) and Les Portes de la nuit (1945). In the meantime he had created (for his wife) in 1943 his first collage, Portrait de Janine.

In the same year Prévert had published clandestinely a first and incomplete edition of his poems, the definitive version of which came out in 1945 with the title Paroles: it was the best-selling volume of poems ever published in France. In Anthologie de l’humour noir Breton hails Prévert’s marvelous blend of the spirit of childhood and an attitude of revolt: “. . . il dispose souverainement du raccourci susceptible de nous rendre en un éclair toute la démarche sensible, rayonnante de l’enfance, et de pourvoir indéfiniment le réservoir de la révolte” (he has totally at his disposal in his armory the pithy turn of phrase that can bring us in a flash all the responsive, radiant approach of childhood and replenish indefinitely the reservoir of revolt). In their Dictionnaire abrégé du surréalisme (1938) Breton and Paul Éluard commence their entry on Prévert with the cryptic, poetic and very apt image, “Celui qui rouge de coeur.” In 1946 he joined the Syndicat national des compositeurs de musique after his lyrics “Les Feuilles mortes” (Autumn Leaves) were set to music by Joseph Kosma and sung by Yves Montand in Les Portes de la nuit.

A fall in 1948 left him in a coma for several weeks but after his recovery he turned his hand to collage: the works he produced may be regarded as Surrealist in spirit; they marry 19th-century popular prints, holiday postcards, magazine illustrations and photos taken by his friends. They include Musique, Tumbleweeds and the punning La belle et la batte and would be exhibited in 1957 by Adrien Maeght. Meanwhile in 1951 Prévert was involved with his brother Pierre in the cabaret La Fontaine des Quatre Saisons. In 1970 he published a collection of collages and texts, under the title Imaginaires. Among the most striking of his later pictures was Le visage-papillon (1968), dominated by the image of a butterfly superimposed on a mask-like face in such a way that the “eyes” in the insect’s wings are almost, but not quite, where the eyes on the face should be. See also JEAN, MARCEL.

PRICE-MARS, JEAN (1876–1969). Haitian writer, ethnographer and diplomat born in Grande Rivière du Nord. He qualified as a doctor but went on to champion the Negritude movement and to
defend Voodoo as a religion. He attacked the ruling élite’s inability to promote the welfare of the Haitian masses and denounced their economic exploitation. He attached considerable importance to education, which he regarded as a civilizing force. His publications include La Vocation de l’Élite (1919), Ainsi parla l’Oncle (1928), La République d’Haïti et la République Dominicaine (1953) and De Saint-Domingue à Haïti (1957). In Entretiens (244) André Breton describes him as one of the most intellectually and morally respected personalities in Haiti and welcomed his appointment to a post in government in the aftermath of the 1945 revolution.

PRIMITIVE ART. See L’ART PRIMITIF.

PSYCHIATRY. The branch of medicine concerned with the study, the treatment and the prevention of mental disorders. André Breton first came across the theories of Sigmund Freud when, in the course of his medical studies, he read Précis de psychiatrie by Dr. E. Régis. He then had direct experience of psychiatric patients when he served as a medical auxiliary during World War I. He launched a vehement attack on prevailing attitudes among psychiatrists near the end of Nadja (1928), a text that celebrated “the fiftieth anniversary of hysteria,” going so far as to claim (161): “Il ne faut jamais avoir pénétré dans un asile pour ne pas savoir qu’on y fait les fous tout comme dans les maisons de correction on fait les bandits” (You do not have to have been inside an asylum to know that madmen are made there in the same way that crooks are made in reformatories.) On the same page he was particularly vicious in his depiction of Professor Claude at Saint-Anne, “avec ce front ignare et cet air buté qui le caractérisent” (with his characteristic ignorant forehead and stubborn look). The “dialog” was ongoing, since Breton prefaced his Second Manifeste du surréalisme with the minutes of a meeting of the Société médico-psychologique on 28 October 1929 during which such views were strongly criticized, though Pierre Janet sprung to the Surrealists’ defense. In “Les Possessions,” the most controversial section of L’Immaculée Conception (1930), Breton and Paul Éluard attempted to simulate the utterance or writings of patients suffering from a series of mental illnesses: these texts are entitled respectively “Essai de simulation de la débilité mentale,” “Essai de simulation de la manie
aiguë,” “Essai de simulation de la paralysie générale,” “Essai de simulation du délire d’interprétation” and “Essai de simulation de la démence précoce.” Despite their claims to being totally scrupulous, they were inevitably exposed to criticism, for instance, by André Rolland de Renéville, that it was not possible for “normal” people to achieve, even for a short time, a satisfactory approximation to any of the disorders in question. Part of the background to all this is the fact that Antonin Artaud was institutionalized for the first time in 1915, at the age of 19, and eventually diagnosed incurably schizophrenic in 1939 after being confined two years earlier; it was only after a public petition that he was released in 1946, and then only in the care of a psychiatrist, Dr. Achille Delmas. See also DELANGLADE, FRÉDÉRIC; FERDIÈRE, GASTON; RODANSKI, STANISLAS.

PSYCHOANALYSIS. The study of human psychological functioning and behavior, pioneered by Sigmund Freud and his followers. Freudian psychoanalysis relies on a form of treatment in which the patient verbalizes thoughts, fantasies, dreams and free associations from which the analyst formulates the subconscious conflicts that give rise to the patient’s problems and interprets them so that the latter might eventually be able to resolve his or her problems. Among the standard texts André Breton read as a medical student was La Psychanalyse des névroses et des psychoses by Dr. E. Régis and A. Hesnard, but as the works of Freud gradually became available in French translations in the 1910s and 1920s, he would have more direct access to his theories. During World War I Breton was able to try out some of Freud’s methods on soldiers who had been wounded in the fighting. More crucial for Surrealism, however, was the way Breton saw how free association, which had a therapeutic function for Freud, held a possible key to the workings of poetic imagination and helped Breton discover automatic writing. In Les Vases communicants (1932) Breton returned to psychoanalysis per se when he decides not only to recount and interpret two of his own dreams but also to use the exercise to analyze his own emotional problems at a difficult time in his life, between the end of a turbulent relationship and the search for a new love. See also BROUK, BOHUSLAV; GRADIVA; MATTA, ROBERTO.
QUENEAU, RAYMOND (1903–1976). French poet and novelist born in Le Havre, Normandy. After studying literature and mathematics at the Sorbonne between 1921 and 1923, he met Pierre Naville who introduced him to other members of the Surrealist group. His name started to appear in La Révolution surréaliste, to which he submitted “textes surréalistes” to numbers 5 (3–4) and 11 (13–16); he was also one of the signatories of “La Révolution d’abord et toujours” and a contributor to the “Recherches sur la sexualité.” In 1925–26 he did military service in North Africa. He married Janine Kahn, the sister of André Breton’s first wife, in 1928 and became very friendly with the Prévert brothers, Marcel Duhamel and Yves Tanguy. In 1929 he was one of the co-authors of Un cadavre, the scurrilous pamphlet that signalled their break with Breton. Some of his experiences within the Surrealist group would provide material for his 1937 novel Odile. Before its publication, however, he had written for Documents and Boris Souvarine’s journal, Critique sociale, and brought out the experimental novel, a kind of personal manifesto, Le Chiendent (1933). He would subsequently spend much of his working life with the Gallimard publishing house, beginning as a reader in 1938. He had written other novels in the 1930s, including one in verse, Chêne et Chien (1937). He was drafted at the start of World War II but demobilized in 1940; he spent the remainder of the war with his wife and son as a guest of the painter Élie Lascaux in the Limousin region. During that period he was able to bring out, among other things, the novel Pierrot mon ami (1942) and the poems of Les Ziaux (1943). In the second half of the 1940s he published the linguistically challenging Exercices de style (1947), the novel, Le Cheval troyen (1948), the poetry of L’Instant fatal (1948) and, using his favorite pseudonym, Sally Mara, On est toujours trop bon avec les femmes (1947). He entered the Collège de Pataphysique in 1950 and became its “satrap” (or governor); he was elected to the Académie Goncourt in 1951 and served on the jury of the Cannes Film Festival between 1955 and 1957. He translated Amos Tutuola’s Palm Wine Drinkard as L’Ivrogne dans la brousse in 1953 and edited Alexandre Kojève’s lectures on Friedrich Hegel’s Phenomenology of Mind.
Popular success came with the publication in 1959 of Queneau’s novel *Zazie dans le métro*, adapted for the screen in the following year by Louis Malle. The book highlighted colloquial language and served to illustrate Queneau’s ongoing fascination with his medium, a fascination for language he shared with the other Surrealists, past and present. The *Oeuvres complètes de Sally Mara* came out in 1962. He continued to bring out new material, including the novella *Les Fleurs bleues* (1965), the essay *Bâtons, chiffres et lettres* (1965), *Du langage chien chez Sylvie et Bruno* (1971), *Le Voyage en Grèce* (1973) and *Contes et propos*, which came out posthumously in 1981. More recently, an edition of his artwork, *Dessins, gouaches et aquarelles*, was published in Paris by Buchet/Chastel in 2003.

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**RADIO.** The potential radio possessed for the dissemination of literary and musical works was perceived from the outset: plays and concerts could be transmitted and readings of literary texts were an obvious source of program material. In certain fields radio would prove to be a pioneer in the exposure of the public to avant-garde works. Surrealism, as an organized movement, did not initially play a prominent role in this process but individual members (and former members) gradually got involved. In the 1930s Robert Desnos worked with Paul Decharme who was one of the promoters of the concept of “un art radiophonique”; he devised advertisements but also collaborated on a number of important cultural programs, ranging from *La Grande Complaine de Fantômas* (broadcast on 3 November 1933 on Radio-Paris, Radio-Luxembourg, Radio-Normandie, Radio-Agen, Radio-Lyon and Nice-Juan-les-Pins) to the libretto for the *Cantate pour l’inauguration du Musée de l’Homme*, set to music by Darius Milhaud (first broadcast by Radio-Lille on 11 October 1937). Philippe Soupault worked with Jean Chouquet on a program called *Prenez garde à la poésie* broadcast in 1952 and also wrote several plays for radio: these included *Étranger dans la nuit ou ça n’arrive qu’aux autres* (broadcast in 1977) and *La Maison du Bon Repos* (broadcast in 1976). As far as the history of Surrealism is concerned, André Breton recorded a series of interviews with André Parisot which
formed the bulk of the book entitled *Entretiens* (1952). See also ZÜRN, UNICA.

RAHON, ALICE (1904–1987). Born Alice Marie Yvonne Philippot. French poet and painter, the daughter of an academic artist who encouraged her to paint. She adopted her mother’s maiden name after an early divorce. In 1931 she met Wolfgang Paalen and they married three years later. They joined the Surrealist group in Paris in 1935. By 1936 she was better known for her poetry, publishing in that year the collection *Sablier couché*, illustrated by Pablo Picasso. In 1936 too she traveled to India with Valentine Penrose. Her next book of poems, *A même la terre*, with illustrations by Yves Tanguy, came out in 1939, just before she and her husband emigrated to Mexico. She helped Paalen organize the International Surrealist Exhibition in Mexico City. It was Paalen who illustrated her poems published under the title *Noir animal* in 1941. In the following year she was a contributor to *Dyn*, the review he had founded. She resumed her artwork, sometimes using paint that had dried on her husband’s palettes; she painted visionary landscapes, fantastic buildings, primitive-looking people and animals as well as hieroglyphics. Some of these features are found in two works from 1946, *Thunderbird* and *La Nuit enchantée*. She was clearly influenced by popular and traditional Mexican art but also explored the theme of Woman, especially the links between history and legend, on the one hand, and contemporary female concerns, on the other, particularly after she and her husband were divorced in 1947; at first glance *Autoportrait* (1951) comes across as childlike in terms of style but on closer inspection it seems to depict the vulnerability of a woman coming to terms with the world. A number of her paintings—for example, *Scène de chasse* (1942) and *The Cats*—call to mind primitive cave paintings, whereas *Les canaris* (1946) is reminiscent of Joan Miró. After she heard of the death of André Breton in 1966, she painted a tribute, *Man Crossed by a River*.

RAUFAST, RÉGINE. A member of the clandestine Surrealist group *La Main à plume* during the Occupation. She was the author of an article on photography and image that appeared in *La Conquête du Monde par l’Image* in June 1942. She was successively the companion
of Raoul Ubac and Christian Dotremont. In the single issue of the Belgian review *Le Suractuel* in July 1946 Dotremont penned a moving tribute to her.

RAY, MAN (1890–1976). Pseudonym of Emmanuel Radnitzky. American photographer, artist and filmmaker. He was born in Philadelphia but his family moved to New York in 1897. At school the only subject for which he showed any aptitude was drawing. After graduating in 1908, he had various menial jobs before securing employment as a commercial artist and attending evening classes at the National Academy of Design. He also frequented the Francisco Ferrer Social Center and the Alfred Stieglitz Gallery. In 1913 he married the writer Adon Lacroix. He had his first one-man show of paintings and drawings in 1915, provided text and illustrations for the single issue of a Dadaist review *Ridgefield Gazook*, met Marcel Duchamp and attended the soirées hosted by the collector Walter Arensberg, where he first heard of Sigmund Freud but Arthur J. Eddy was the first to purchase his works. In the following year he exhibited his first assemblage, *Self-Portrait*. He turned seriously to photography in 1918, at first to reproduce his own artworks but in addition he photographed the John Quinn collection. In 1919, the year he separated from his wife, he published the single issue of the anarchist review *TNT*. In 1920 he, Duchamp and Katherine S. Dreier founded the *Société Anonyme*; the very mechanistic *La femme* from that year bears witness to the influence of Duchamp, with whom he formed the New York branch of Dada. In 1921 they brought out the review *New York Dada* and shot the film *Madame la baronne von Freytag-Loringhoven se rase le pubis*.

Man Ray soon concluded that the city in which he was raised was not the ideal environment for that movement: hence his departure in 1921 for Paris where he began to make photograms, which he called “Rayographs.” Duchamp introduced him to the *Littérature* team. By 1922 he was making his name as a photographer there, in the worlds of fashion and publishing, and was contributing to avant-garde magazines. He met and fell in love with Kiki de Montparnasse, who became one of his favorite models. He would be the most important and the most innovative photographer associated with the Surrealist movement; his chance discovery of solarization enabled him to almost “canonize” Lee
Miller when she was his lover and assistant (1929–32). In the 1930s he was a regular contributor to the review Minotaure and in 1935 took the photographs of Nusch Éluard for her husband’s collection of poems, Facile. Two years later he would likewise be responsible for the drawings and photographs for the Paul Éluard collection Les Mains libres. Between 1936 and 1940 he lived with Adrienne, a young dancer from Guadeloupe, and made several portraits of Dora Maar. His most famous works include Rrose Sélavy, a 1921 portrait of Duchamp in female garb; Le Violon d’Ingres (1924), based on a literal reading of the title phrase (which is a set expression meaning “hobby”), a portrait of Kiki in which her back is the basis for an image of the eponymous violin; and Primauté de la matière sur la pensée (Primacy of Matter over Thought, 1931), a provocative study of female sexuality. Vénus à la tête (1933) is a witty and surreal response to the Venus de Milo, in which a contemporary head is added to the classical armless bust; Bouche à bouche (1930) is a stunning close-up of juxtaposed, heavily made up lips; Monument à Sade (1933) is a sacrilegious superimposing of a cross on female buttocks. Some of his portraits (e.g., those of Nancy Cunard, Jean Cocteau, James Joyce, Gertrude Stein) combine classic elegance with a modern stylishness; others, such as his 1934 series of nude studies of Méret Oppenheim standing next to a printing-press, reveal his desire to push back frontiers. Not surprisingly, his consummate skills were put to good use when André Breton sought suitable photographs to illustrate phrases or objects to which he refers in L’Amour fou, including the “spoon with a shoe” and Joë Bousquet’s helmet. Man Ray directed a number of short films, Le Retour à la Raison (1923), Emak-Bakia (1926), L’Étoile de mer (1928), with Robert Desnos, and Les Mystères du Château de Dé (1929).

He returned to the United States shortly before the outbreak of World War II. He lived initially in New York where in 1940 he met the dancer Juliet Browner, whom he would marry six years later. Between 1942 and 1951 he lived in Hollywood where he painted works that display the influence of Giorgio de Chirico and Max Ernst, but in 1948 he published a book of drawings entitled Alphabet for Adults. In 1951 he returned to Paris where painting became his principal artistic pursuit. His autobiography, with the entirely appropriate title Self Portrait, came out in 1963. See also LAUTRÉAMONT; RIBEMONT-DESSAIGNES, GEORGES.
READ, HERBERT (1893–1968). English poet, critic, art historian and academic born in Kirkbymoorside, Yorkshire. He worked as a bank clerk before studying at the University of Leeds between 1911 and 1914. He published his first poems, *Songs of Chaos*, in 1915 and then spent the remainder of World War I at the front in France and Belgium; promoted to the rank of captain, he was awarded the Military Cross and Distinguished Service Order. During the war he founded the journal *Arts and Letters* with Frank Rutter. After working at the Treasury following demobilization, Read became an assistant attendant at the Victoria and Albert Museum in London from 1922 to 1931. He became a close friend of T. S. Eliot, contributed to *Criterion* and was an art critic for *The Listener*. In 1931 he was appointed to the chair of Fine Art at the University of Edinburgh, a post he held for two years, and he went on to further academic posts in Liverpool and London. His first major work of art criticism had been *Reason and Romanticism* (1926) and this was followed, among other works, by *The Meaning of Art* (1930), *Art Now* (1933) and *Art and Society* (1937). He published the fantasy novel *The Green Child* in 1935, edited *The Burlington Magazine* between 1933 and 1939 and helped to organize the Unit 1 exhibition of contemporary art (1933) and the International Surrealist Exhibition in London in 1936. He was a contributor to *The London Bulletin* but had drifted away from Surrealism by 1940. After World War II Read published his *Collected Poems* (1946), was one of the founders of the Institute of Contemporary Art in London and was the Charles Eliot Norton Professor of Poetry at Harvard University in 1953–54. He was knighted in 1953 “for services to literature” and was awarded the Erasmus Prize in 1966 for his contribution to European culture. His other writings included *Surrealism* (1935), *Paul Nash* (1944), *The Art of Sculpture* (1956), *A Concise History of Modern Painting* (1959) and *Poetry and Experience* (1967); and with M. Fordham he edited *The Collected Works of C. G. Jung* (20 vols., 1953–79). See also GREAT BRITAIN.

**REBUS.** As an enigmatic representation of a word or a name by a picture suggesting its syllables, the rebus almost inevitably came to the attention of the Surrealists as part of their fascination with language, in particular the interplay between word and pictorial image. The rebus is described as a “dernier écho de la langue sacrée” (last echo
of the sacred language) by Fulcanelli in *Les Demeures philosophales* where he cites an orthodox modern application in a famous advertisement for Singer sewing-machines: “Elle représente une femme assise travaillant à la machine au centre d’une S majestueuse, on y voit surtout l’initiale du fabricant, quoique le rébus soit clair et de sens transparent: *cette femme coud dans sa grossesse*, ce qui est une allusion à la douceur de la machine” (It represents a seated woman working at the machine in the center of a majestic S; you notice above all the manufacturer’s initial, although the meaning of the rebus is clear and transparent: *this woman is sewing in her pregnancy*, an allusion to the quietness and gentleness of the machine). [There is an untranslatable play in French on the word “grossesse” which can also be heard as “grosse S” (large S)].

**REIGL, JUDIT (1923– ).** Hungarian painter born in Kapuvar. She moved to Paris in 1950, married a fellow Hungarian artist, Simon Hantaï, and was active in the Surrealist group between 1953 and 1955, for example, contributing to *Médium*. In *Le Surréalisme et la Peinture* (238) André Breton claims she was the first artist to translate “dans le langage des yeux” (into the language of the eyes) something of the power of Lautréamont, citing as an example Reigl’s 1953 picture *Ils ont soif insatiable de l’infini*, of which there is a reproduction on the same page. The people in question come across as half-playful, half-menacing hybrids of puppets, masks and monsters. In 1957 both Reigl and her husband suddenly abandoned Surrealism to join the Abstractionist Georges Mathieu, with whom they staged a reactionary show commemorating the Inquisition that the Surrealists denounced in a tract entitled *Coup de semonce* (Warning Shot). The series entitled *Déroulements* (1973–76) was the fruit of her experimental meanderings over the canvas; and both *Hommes* (1966–72) and *Face à face* (1988–89) reveal her fascination with the human face. *New York, 11 septembre 2001* was her response to the events of that fateful day. She had her first New York show in 2007 at the Janos Gat Gallery. Her works have been compared (by D. Dominick Lombardi), to Jean Dubuffet, as in *Guano-Round* (1958–64), to Alberto Burri, as in *Guano-Menhir* (1959–63), Robert Motherwell, as in *Weightlessness* (1966) and Mark Tobey, as in *Unfolding* (1974).
REISS, NICOLE E. (1947– ). Although she was born in Bucharest, she has lived in Brazil since the age of 14. She studied architecture in Sao Paolo before moving to Paris in the 1970s for her postgraduate studies. When she returned to Sao Paolo, she worked on an “Architecture and Urbanism” project but she also took up painting, drawing, and sculpture. This led to an interest in Surrealism and she was one of the founding members of the Surrealist group in Sao Paolo in 1992, since which time she has been involved in its exhibitions, publications and other activities. Her text “Divagations,” included in Escrituras surrealistas II (1996), served as the preface to the catalog for the group’s Collage: Image of Revelation exhibition in that year.

RELIGION. Right from the start, the Surrealists were hostile to the church and organized religion. The most vehement in their opposition were probably Benjamin Péret and Jacques Prévert. It was, however, Jean Koppen, in an article entitled “Comment accommoder le prêtre” in the 12th issue of La Révolution surréaliste (December 1929), who urged: “Chaque fois que dans la rue vous rencontrez un serviteur de la Putain à Barbe de Nazareth, vous devez l’insulter sur ce ton qui ne lui laisse aucun doute sur la qualité de votre dégoût” (Every time you meet in the street a servant of the Bearded Whore of Nazareth, you should insult him in a tone that leaves him in no doubt about the quality of your disgust). Something of this tone would come out in the near contemporary film by Luis Buñuel and Salvador Dalí, L’Age d’or (and indeed in many of Buñuel’s movies). In art the fundamental sacrilegious tone was set in 1926 by Max Ernst with La Vierge corrigeant l’enfant Jésus devant trois témoins—the three witnesses watching the spanking being André Breton, Paul Éluard and the artist himself. See also JUNG, CARL GUSTAV; O’NEILL, ALEXANDRE; ONSLOW-FORD, GORDON; PRICE-MARS, JEAN; VOODOO; ZEN BUDDHISM.

RENAUD, JEANNE (1928– ). Canadian dancer and choreographer born in Montreal. She trained with Elizabeth Leese and Maurice Crevier in her native city and then with Hanya Holm and Mary Anthony in New York. With Françoise Sullivan she saw Martha Graham in 1946 and two years later the two of them organized the 1948 Automatiste Festival. In 1952 she joined some of the expatriate Au-
tomatistes in Paris where she collaborated with the painter Jean-Paul Riopelle and the composers Pierre Mercure and Gabriel Charpentier. She returned to Montreal and taught at its École de Danse Moderne between 1959 and 1965. She then branched out on her own with Expression 65 before founding, with Peter Boneham, Le Groupe de la Place Royale. In 1972 she took up an administrative post at the Canada Council and this led to similar work with the Ministère des Affaires Culturelles du Québec. Finally she became the joint artistic director of Les Grands Ballets Canadiens. In 1989 she received the Prix du Québec Denise Pelletier and six years later the Governor General’s Award for the Performing Arts. She choreographed over 40 works that revealed her preference for abstract multidisciplinary collaboration. See also RENAUD, THÉRESE.

RENAUD, THÉRESE (1927–2005). Canadian poet, one of three sisters—the others were Jeanne and Louise—who belonged to the Automatiste movement in Québec in the 1940s. She was one of the signatories of Refus global (1948), a pro-Surrealist manifesto that this group of poets, painters and dancers brought out. Before then she had published her first solo collection of poems, Les Sables du rêve (The Sands of Dream) in 1946, with drawings by J.-P. Mousseau: some of these poems had first appeared in print in the previous year. She married the Automatiste painter Fernand Leduc and in 1946 they moved to Paris where for a while they participated in the Surrealist group. Ostensibly Thérèse had gone there to study theater. They returned to Montreal in 1953 where she embarked on an acting and singing career, especially in radio and television. They went back to Paris in 1959; Thérèse was employed by Radio-Canada, for whom she interviewed personalities in the media, but she was also able to get on with her writing. She was later able to pursue professionally her interest in astrology. In 1978 she brought out her autobiogra-phy, Une mémoire déchirée (A Torn Memory), followed by further volumes of poetry, Plaisirs immobiles (1981) and Jardins d’éclats (1990). She died in Paris.

RENCONTRE FORTUITE. The importance for the theme of the chance encounter for the Surrealists can be traced back to Lautréamont’s famous images in Les Chants de Maldoror (327) that...
culminate in the description of Mervyn, the protagonist of the sixth canto, as “[beau] comme la rencontre fortuite sur une table de dissection d’une machine à coudre et d’un parapluie” ([handsome] like the chance encounter on a dissecting-table of a sewing-machine and an umbrella). The chance encounter was also a major theme of André Breton’s *L’Amour fou* (1937) where it forms part of the scenario of **objective chance**, “le hasard ayant été défini comme ‘la rencontre d’une causalité externe et d’une finalité interne’” (chance having been defined as “the encounter of an external causality and an internal finality”). Breton illustrates the principle with reference to the circumstances in which Alberto Giacometti was able to solve the problem posed by the head of a figure he was sculpting and then those in which he met his future second wife, Jacqueline Lamba. Moreover, it almost goes without saying that much Surrealist art has been an illustration of the chance encounter, the juxtaposition or fusion or the substitution of heterogeneous **objects** to create a surprising or even shocking image, as, for example, in René Magritte’s *Perspective: Madame Récamier by David*, in which the society beauty in the Jacques-Louis David original was replaced by a coffin bent at an angle. See also BRAUNER, VICTOR; LYRISME; MIRÓ, JOAN; NADJA.

**RESISTANCE.** Although a number of the Surrealists were obliged or opted to take the path of exile after the fall of France in the summer of 1940, many other past or present members stayed behind and some of them played significant roles in the Resistance movement that sprung up in France and other countries occupied by the Nazis during World War II. The initial call to resist came from Charles de Gaulle in an address to his compatriots on the airwaves of the BBC on 18 June 1940. Then after the Germans invaded the Soviet Union in 1941, the initial confusion in the ranks of the French Communist Party created by the Germano-Soviet Pact on the eve of the war was finally dispelled, facilitating the participation of Communists in the Resistance. René Char was a prominent Resistance figure in the South of France; Robert Desnos would be arrested in 1944 and deported to a succession of concentration camps; but in a sense the most specific aspect of Resistance, from the Surrealist perspective, took the form of the Resistance **poetry**, promoted above all by Louis Aragon and ex-
emplied by collections such as *Le Crève-coeur* (1941), *En français dans le texte* (1943), *La Diane française* (1945) and *En étrange pays dans mon pays lui-même* (1945). Although many Resistance poems were published and distributed clandestinely, others slipped under the radar of the Vichy censors, especially if they relied heavily on historical or mythological allusions. The Resistance spirit in France was captured perfectly in Paul Éluard’s famous inspirational, incantatory poem “Liberté,” thousands of copies of which were dropped from the air. See also CARRIVE, JEAN; CUNARD, NANCY; ÉLUARD, NUSCH; HUGNET, GEORGES; ICHÉ, RENÉ; PAUL-HAN, JEAN; PENROSE, VALENTINE; POLITICS; RIUS, ROBERT; SEGHERS, PIERRE; THRION, ANDRÉ; TRIOLET, ELSA; TZARA, TRISTAN; VAILLAND, ROGER; VIVANCOS, MIGUEL GARCIA.

**LES RÉVERBERES.** A neo-Dadaist group formed in December 1937 by Michel Tapié, Pierre Minne, Henri Bernard and Jacques Bureau, who were joined almost immediately by Noël Arnaud. Based in Paris, it published a journal of the same name that ran to five issues between April 1938 and July 1939. It also brought out little volumes of poems, including works by Tristan Tzara and Jean Cocteau, and put on exhibitions, theatrical productions (e.g., plays by Guillaume Apollinaire and Georges Ribemont-Dessaignes) and jazz concerts—Django Reinhardt was one of the performers. Marc Patin and Jean Hoyaux joined the team in 1938 and poems by the former appeared in every subsequent issue.

**REVERDY, PIERRE** (1889–1960). French poet and theoretician born in Narbonne. In 1908 he moved to Paris where he commenced his writing career. He got to know Guillaume Apollinaire, Georges Braque, Max Jacob, Henri Matisse and Pablo Picasso and evolved a mode of verse that invited the appellation “Cubist poetry” though he personally was very skeptical about such a label. Such poems were published in *La Lucarne ovale* (1916), *Les Jockeys camouflés* (1918) and *La Guitare endormie* (1919). After volunteering for military service in 1914, he was discharged two years later. He launched a review, *Nord-Sud*, in 1917. He played a crucial role in the elaboration of André Breton’s views on imagery: Breton and Philippe
Soupault often visited him to talk about poetry and the former re-called in Entretiens (41–42): “Reverdy était beaucoup plus théoricien qu’Apollinaire: il eût même été pour nous un maître idéal s’il avait été moins passionné dans la discussion, plus véritablement soucieux des arguments qu’on lui opposait, mais il est vrai que cette passion entrait pour beaucoup dans son charme” (Reverdy was much more of a theorist than Apollinaire: he would even have been for us an ideal master if he had been less passionate in discussion, more truly heedful of the counter-arguments put to him, but it is true that much of his charm lay in this passion). Reverdy’s famous views on the image were subsequently published in Le Gant de crin (1927) but in the first Manifeste du surréalisme Breton quotes some of the observations Reverdy had made in Nord-Sud in March 1918. Reverdy returned for a while to Catholicism in the mid-1920s and went to live near the abbey at Solesmes, in the Sarthe department, where he would spend the rest of his life. His poetic collections include Ferraille (1937) and Plupart du temps (1944) and he also published further theoretical notes in Le Livre de mon bord (1948), plus the posthumous collection of essays on painting, Note éternelle du présent (1973), and on poetry, Cette émotion appelée poésie (1974).

REVIEWS. See JOURNALS AND REVIEWS.

REVOLT. In Le Surréalisme et l’après-guerre (10), Tristan Tzara wrote: “Dada naquit d’une révolte qui était commune à toutes les adolescences, qui exigeait une adhésion complète de l’individu aux nécessités profondes de sa nature, sans égard pour l’histoire, la logique ou la morale ambiantes. Honneur, Patrie, Morale, Famille, Art, Religion, Liberté, Fraternité, que sais-je, autant de notions répondant des nécessités humaines, dont il ne subsistait que de squelettiques conventions, car elles étaient vidées de leur contenu initial” (Dada arose out of a revolt that was common to adolescents in every period; it demanded the person’s complete adhesion to the deep needs of his or her nature without regard for history, logic or the ambient moral code. Honor, Fatherland, Morality, Family, Art, Religion, Freedom, Fraternity, I don’t know what else, so many notions responding to human needs, of which only skeletal conventions remained, for they were stripped of their initial content). This basic
revolt spilled over from Dada to Surrealism and was extended into
the concept of “absolute revolt,” a dogma preached by André Breton
in the Second Manifeste du surréalisme (135). When he sought to
illustrate the stance of absolute revolt in terms of action, he added the
famous, or infamous, declaration: “L’acte surréaliste le plus simple
consiste, revolvers aux poings, à descendre dans la rue et à tirer au
hasard, tant qu’on peut, dans la foule” (The most simple surreal act
consists in going down into the street, with revolvers in one’s hands,
and shooting randomly into the crowd). See also CREVEL, RENÉ;
HUMOUR NOIR; JOUFFROY, ALAIN; O’NEILL, ALEXAN-
DRE; POLITICS; PRASSINOS, GISELE; PRÉVERT, JACQUES;
RIBEMONT-DESSAIGNES, GEORGES; RIMBAUD, ARTHUR.

REVOLUTION. The concept of “revolution” must be regarded as one
of the watchwords of Surrealism. Its importance can be seen in its
presence in the very names of the two journals the group published
between 1924 and 1933, La Révolution surréaliste and Le Surréal-
isme au service de la Révolution, titles that reflect a change of em-
phasis from the former’s evocation of the revolutionary spirit of the
movement to the latter’s expression of the growing awareness of the
need for direct political involvement or action; it was an awareness of
the need to move from revolt to revolution. Initially the Surrealists’
conception of revolution was akin to “un état de fureur” (a state of
rage or frenzy). As a group, they seemed rather slow to take on board
the full significance of the Russian Revolution but that was due in
no small measure to the relative lack of coverage of this great event
and its aftermath in the French media at the time. They also wanted
to retain a degree of independence; however, the negotiations with
the Clarté group in 1925 were the necessary stimulus for certain of
the Surrealists to recognize more clearly the need for revolution, not
just on the political stage, in Western Europe. The joint manifesto, La
Révolution d’abord et toujours, published in August 1925, is a pat-
ent indication of this orientation. It would be another couple of years
before five of the most prominent Surrealists (Louis Aragon, André
Breton, Paul Éluard, Benjamin Péret and Pierre Unik) actually
joined the Communist Party. In 1926 Breton, in “Légitime défense,”
had justified the Party’s program, its discipline and its philosophical
rigor. In the Second Manifeste du surréalisme (151) Breton, while
admitting some of the problems the Surrealists faced at the hands of individual members of the Communist Party, continued to express his faith in revolution itself: “Ma sympathie est . . . trop exclusivement acquise à la masse de ceux qui feront la Révolution sociale pour pouvoir se ressentir des effets passagers de cette mésaventure” (My sympathy lies . . . too exclusively with the mass of those who will accomplish the social Revolution to be able to feel the temporary effects of this misadventure). However, as the years went by, the Surrealists were often closer ideologically to Leon Trotsky, whose dream of “permanent revolution” encapsulated almost perfectly the basic Surrealist position, which was to foster a revolutionary spirit in every walk of life, artistic, moral and sexual as well as political and social. See also ALEXANDRIAN, SARANE; HAITI; POLITICS; THIRION, ANDRÉ.

RIBEMONT-DESSAIGNES, GEORGES (1884–1974). French writer and painter born in Montpellier. He trained at the École des Beaux-Arts and the Académie Julian in Paris and, influenced by the Nabis, exhibited at the Salon d’automne. In 1909 he met the sculptor Raymond Duchamp-Villon and was associated with the Puteaux group that included Fernand Léger, Albert Gleizes and Jean Metzinger. He started composing poems after temporarily abandoning painting in 1913. A close friend of Francis Picabia, he subsequently became a member of the Dada group in Paris: André Breton would call him “un des seuls vrais ‘dadas’” (one of the only true Dadaists). During that time Ribemont-Dessaignes also wrote his first plays, e.g., L’Empereur de Chine (written in 1916 but published in 1921 with Le Serin muet) that stylistically anticipated the Theater of the Absurd. When Dada gave way to Surrealism, he wrote a little monograph on Man Ray and perversely turned to the novel, just when his colleagues were calling that genre into question: his fictional works from the inter-war years include L’Autruche aux yeux clos (1924), Ariane (1925), Le Bar du lendemain (1927), Céleste Ugolin (1928), a satire on the Surrealist movement, and Monsieur Jean ou l’Amour absolu (1934). An accomplished musician, in 1928 he wrote the libretto for the opera by Bohuslav Martinu, Larmes de couteau (The Knife’s Tears). In the late 1920s, however, he sided with Le Grand Jeu and was accordingly expelled from the Surrealist group in 1929. From
then until 1931 he was the editor of *Bifur*. Driven by his unswerving spirit of *revolt*, he worked for the Republicans in the *Spanish* Civil War and then contributed to clandestine *journals* during the Occupation. After World War II he brought out the poems of *Ecce Homo* (1945) and worked for various book clubs. In 1958 he published his memoirs, *Déjà jadis*, with their revealing insights into the Dada and Surrealist movements. In 1964, to mark his 80th birthday, there was an exhibition of his paintings at the Galerie Chave in Vence. As he grew older, his poetry became more lyrical, exemplified by *Le Règne végétal* (1972). Also in that year *Max Ernst* illustrated his *Ballade du soldat*. He died in Saint-Jeannet, in the Alpes-Maritimes.

**RICHARDS, CERI** (1903–1971). Welsh *painter*, printmaker and stage designer born in Dunvant, near Swansea. He studied at Swansea School of Art from 1921 to 1924 and at the Royal College of Art in London between 1924 and 1927. Influenced by *Pablo Picasso*, in 1933 he started a series of relief constructions and assemblages. Three years later he exhibited a free-standing *object* at the Surrealist exhibition in London that made him acutely aware of the mystery and unreality of ordinary things; and in 1937 he became a member of the London group. One of his best-known works from that period is *Two Females* (1937–38), currently in the Tate Gallery. After World War II he was greatly impressed by the large Picasso and Henri Matisse exhibition at the Victoria and Albert Museum (1945). Some of his works have *musical* themes, as is the case with the *Cathédrale en-gloutie* series inspired by the Claude Debussy piano opus, whereas *Do not go gentle into that good night* (1956) was a tribute to his compatriot Dylan Thomas, whose poetry was the source of that title. *Bird and Breast*, on the other hand, is a surreal misnomer or a *Freudian* slip since the “breast” is rather a beast (perhaps a shaggy dog or a hedgehog) or a vulva. On a grander stage, Richards produced work for churches, stage settings and murals for ships of the Orient Line. See also GREAT BRITAIN.

**RICHTER, HANS** (1888–1976). German *artist* and filmmaker born in Berlin. In 1912 he discovered the Blaue Reiter group, followed two years later by *Cubism*, and began contributing to the journal *Die Aktion*, which published a special edition in his honor when he had
his first exhibition in 1916 in Munich. He saw military service but was wounded and discharged. He then headed for Zurich where he joined the original Dada group. He befriended Viking Eggeling, with whom he started experimenting with film. In 1919 he was a founding member of the Association of Revolutionary Artists (“Artistes Radicaux”) in Zurich and in the same year created his first Prélude, an orchestration of a theme developed in 11 drawings. In 1920 he contributed to the Dutch journal De Stijl. He next made not only the abstract film Rhythmus 21, but also a series of black and white woodcuts. Between 1923 and 1926 he co-edited, with Werner Gräff and Mies van der Rohe, the periodical G. Material sur elementaren Gestaltung. In 1926 he married Meta Erna Niemayer, the future Ré Soupault, but they quickly separated. Richter left Switzerland for the United States in 1940 and became a naturalized American citizen. He taught at the Institute of Film Technique in the City College of New York and directed two feature films, Dreams That Money Can Buy (1947) and 8x8: A Chess Sonata (1957), in collaboration with Alexander Calder, Jean Cocteau, Marcel Duchamp, Max Ernst, Fernand Léger and others. In 1957 he completed another film, Dadascope, with original poems and prose spoken by Hans Arp, Duchamp, Raoul Hausmann, Richard Huelsenbeck and Kurt Schwitters. His other films included Inflation (1927), The Storming of La Sarraz (1929) and Hello Everybody (1933). In 1965 he published his account of the Dada years, Dada: Art and Anti-Art.

RIGAUT, JACQUES (1898–1929). French poet and dandy born in Paris. In World War I he fought in the trenches and was then employed as a secretary, first to Abel Hermant and subsequently to the portrait painter and writer, Jacques-Émile Blanche. A founding member of the Paris Dada group, he was obsessed by suicide. His contributions to Littérature included the text in number 17 (5) beginning “Je serai sérieux comme le plaisir” (I shall be serious like pleasure). He became a close friend of Philippe Soupault, who would accompany him in his life as a man about town, flitting from bar to bar, attending boxing promotions and gate-crashing parties. Disenchanted by the transition from Dada to Surrealism, he moved in 1924 to New York where he worked as a representative for the antique dealer Seligman, and was briefly married to an heir-
ess. He returned to France in 1928 in the hope of finding a cure for his alcohol and heroin addictions. He was the subject of one of the chapters of André Breton’s Anthologie de l’humour noir, a chapter that ends with a description of Rigaut shooting himself in the heart. His suicide inspired Le Feu Follet by Pierre Drieu la Rochelle, which was the basis for the Louis Malle film of the same name (The Fire Within in English). Rigaut’s Écrits were eventually published in 1970; the most important texts include “Agence Générale du Suicide,” “Lord Patchogue” and “Pensées,” a series of often cynical or nihilistic aphorisms and reflections. See also HUMOUR NOIR; UNITED STATES.

RIMBAUD, ARTHUR (1854–1891). French poet whose influence on Surrealism, though undoubtedly immense, is by no means easy to pin down; a Promethean figure, he was the incarnation of a spirit of revolt. His famous early poem “Le Bateau ivre” (The Drunken Boat) may be understood as a metaphor for the unbridled freedom permitted by automatic writing, even if, ironically, it was written in regular verse. In a text that has become known as the “Lettre du voyant” (The Seer’s Letter), sent to his friend Paul Demeny in May 1871, he employed the celebrated phrase “Je est un autre” (I is another) whose mind-blowing potential might have been partly realized in some of the Surrealists’ subsequent attempts to access the subconscious; this letter also recognized the need for a poet to possess visionary powers. Rimbaud saw clearly that these new visions demanded new poetic forms. Une Saison en enfer and Les Illuminations, on the other hand, are illustrations of some of the freer forms, especially prose, transcribing, sometimes in oracular mode, some of the new visions and experiences he had known. André Breton felt two of the Illuminations, “Rêve” and “Dévotion,” are the best illustrations of the kind of lyricism he sought for poetry but more generally Rimbaud’s imagery unquestionably fascinated the Surrealists. The Rimbaldian concept of “the alchemy of the verb,” the subtitle of the second “Défies” text in Une Saison en enfer, inspired Breton, in his 1922 essay “Les mots sans rides” to think in terms of a “verbal chemistry.” Paradoxically, Rimbaud’s abandonment of poetry in favor of travel and commerce enhanced his aura and his status as a quasi-mythical figure in the eyes of the Surrealists. If eventually he ceded pride of
place to Lautréamont among the great precursors and influences, it was probably because there was some talk of a deathbed conversion.

RIMMINGTON, EDITH (1902–1988). English painter, poet and photographer born in Leicester. Between 1919 and 1922 she studied at Brighton Art School before marrying Robert Baxter and moving to Manchester. She became involved with Surrealism in 1937 at the time of the exhibition Surrealist Objects and Poems at the London Gallery; she was introduced to E. L. T. Mesens and other members of the London Surrealist group by Gordon Onslow-Ford and started attending their weekly meetings in the Barcelona restaurant in Soho or the Horseshoe pub on Tottenham Court Road. In the 1940s she contributed automatic drawings and texts to a number of Surrealist publications, including The London Bulletin (1940), Arson (1942), Fulcrum (1944), Message from Nowhere (1944) and Free Unions (1946). Examples of her work were exhibited in Paris in 1947. Her enigmatic style is seen in such pictures as Oneiroscopist (1942), The Decoy (1948) and Eight Interpreters of Dreams, whose very titles point to the role played by subconscious inspiration, whereas Force relative (1950) comes across as a strange juxtaposition of objects and creatures (two butterflies, a vulture, a large hand and lower arm from a suit of armor). In the last part of her life she concentrated on photography. She also wrote several collections of poetry: her best-known works include the prose-poem “The Growth of the Break.” See also GREAT BRITAIN.

RIOPELLE, JEAN-PAUL (1923–2002). Canadian painter and sculptor born in Montreal. He studied under Paul-Émile Borduas in the 1940s and was one of the Automatistes signing their Refus global manifesto. He moved to Paris in 1949 and joined the expatriate École de Paris group. Although they kept separate homes and studios near Giverny, he was for many years the partner of the American painter Joan Mitchell. Riopelle’s style gradually evolved from Surrealism to Abstract Expressionism, in which he created the impression of cubes of color on the flat surface of the canvas. In 1969 he was made a Companion of the Order of Canada and began to spend more time in his native land. His work was likewise specially recognized by UNESCO and in 1988 he was made an Officer of the National
Order of Quebec before being promoted to Grand Officer six years later. After the end of his often stormy relationship with Mitchell, he returned permanently to Canada where he relished the role of that country’s grand old man of 20th-century painting. In 2000 he was inducted into Canada’s Walk of Fame. In 2006 the Montreal Museum of Fine Arts organized a major retrospective which moved on to the Hermitage Museum in St. Petersburg, Russia, and thence to the Musée Cantini in Marseille. One of his most controversial works has been the public installation La Joute (1969), an ensemble of bronze sculptures and a central fountain that emits flame as well as water; it is now in the Place Jean-Paul Riopelle in Montreal. An abstract oil-on-canvas, Forêt sans titre, sold for $1.1 million in 2007. The chapter devoted to him in Le Surréalisme et la Peinture (1965 edition, 218–19) consists of a conversation between Benjamin Péret, André and Élisa Breton and is illustrated by a reproduction of Composition (1947): all three evoke the artist in a succession of Surrealist images, exemplified by the closing comment from Péret: “Tout chez Riopelle s’éclaire du soleil des grands bois où les feuilles tombent comme un biscuit de neige trempé dans le xérès” (Everything in Riopelle’s work is illuminated by the sunlight of the great forests where the leaves fall like a biscuit of snow dunked in sherry).

RISTITCH, MARKO (1904–1984). Yugoslav writer and artist born in Belgrade. In 1924 he wrote a very favorable review of the Manifeste du surréalisme in the journal Svedocanstva and in the following year he published the poems of Od srece i od sna (Out of Happiness and Out of Dreams). In 1926 he went to Paris and met the leading Surrealists. In 1930 he was one of the founders of the Surrealist group in Belgrade. In the following year he co-authored with Dusan Matic Posicija nadrealizma (The Position of Surrealism) and with Koca Popovic Nacri za jednu fenomenologiju iracionalnog (Outline for a Phenomenology of the Irrational). Also in 1931 he spent some time in Paris, staying with the Surrealists who lived at 14, rue du Château. In the following year he and Vane Bor published Antizid (Anti-War). His article “L’Humour, attitude morale” appeared in the sixth issue of Le Surréalisme au service de la Révolution (36–39). In 1937 he published an essay on Pablo Picasso in the second issue of a new magazine set up in Zagreb, Ars. In the same year he and his
wife Seva attended the World Exhibition in Paris and visited Salvador Dalí, André Thirion, André Breton and the Gradiva Gallery. In 1938 he published Turpitude (Turpitude), “a paranoic-didactic rhapsody,” with drawings by Krsto Hegedusic, but it was immediately confiscated and destroyed on the basis of the Law on the Protection of State Public Security and Order. In the same year his contribution to the inquiry into “la rencontre capitale” appeared in Minotaure (no. 3–4). In 1939 he made Asamblaz (Assemblage) which was gifted in 1993 to the Surrealist art legacy in the Legacy of Marko Ristitch, in the Museum of Contemporary Art in Belgrade.

RIUS, ROBERT (1914–1944). French poet born in Perpignan. He joined the Surrealist group in 1938 and assisted André Breton in the preparation of the Anthologie de l’humour noir in the late 1930s. He was a close friend of Victor Brauner who illustrated his collection of poems, Frappe de l’Écho (1940). He was a founding member of La Main à plume group during World War II and published Serrures en friche in its “Pages libres” series in 1943. In 1944 he was tortured and executed near Fontainebleau for his Resistance activities.

RIVERA, DIEGO (1886–1957). Mexican painter, born Diego Maria de la Concepción Juan Nepomuceno Estanislao de la Rivera y Barrientos Acosta y Rodriguez in Guanajuato. He studied at the Academy of San Carlos in Mexico City before moving to Madrid and thence to Paris. His circle of friends there included Ilya Ehrenburg, Max Jacob, Amedeo Modigliani and Chaim Soutine. He was enthused by the Cubists but his own style at that time, during World War I, was more akin to Post-Impressionism, thanks largely to the influence of Paul Cézanne. After a visit to Italy, he returned to Mexico in 1921 and became involved in the government-sponsored mural program. In 1927 he traveled to Moscow (he had joined the Communist Party in 1922). He had a retrospective at the Museum of Modern Art in New York in 1931. As far as Surrealism is concerned, he was the husband of Frida Kahlo between 1929 and 1939 and from 1940 until her death in 1954; and André Breton stayed with them in 1938 during his visit to Mexico and they arranged for him to meet Leon Trotsky.
RODANSKI, STANISLAS (1927–1981). Pseudonym of Stanislas Bernard Glucksman. French poet and novelist born in Lyon. During World War II he was drafted into forced labor in the Service du Travail Obligatoire but managed to escape. He sought refuge with Jacques Hérold who would introduce him to the Surrealist group in 1947. Before then, however, he enrolled at the École des Beaux-Arts in his native city. He was part of the editorial committee of Néon for which he devised the first formula, “N’être rien, Etre tout, Ouvrir l’être N.” In 1949 he published the poems of La Victoire à l’ombre des ailes, with a preface by Julien Gracq but he was excluded from the Surrealist group along with Victor Brauner, Alain Jouffroy and Claude Tarnaud. After various brushes with the authorities (he was wrongfully accused of car theft and he deserted from his parachute regiment) and beset by mental health problems, he was confined to a psychiatric hospital in Lyon where he would spend the rest of his days. It was only in the later part of his life he started writing again; his posthumous publications include Spect’acteur and Des proies aux chimères (1985), La Montgolfière du Délice (1991), Journal 1944–1948 (1992) and his Écrits (1999). A special issue of the journal Actuels was devoted to him in 1984.

ROLLAND DE RENÉVILLE, ANDRÉ (1903–1962). French poet and essayist born in Tours. In December 1927 he met René Daumal and Roger Gilbert-Lecomte and became part of the team that produced Le Grand Jeu; his 1929 essay “Rimbaud le voyant” was of great interest to André Breton, Louis Aragon and Paul Éluard, who tried in vain to persuade him to join forces with them. His criticism of the Surrealists ranged from his skeptical response to the attempt made by Breton and Éluard in L’Immaculée Conception (1930) to simulate a set of mental disorders to a brutally contemptuous dismissal of Lise Deharme’s little review Le Phare de Neuilly as a “flaque de merde” (pool of shit) (in R. Daumal, Tu t’es toujours trompé, 1970, 229). In 1932 he resigned from Le Grand Jeu because of a divergence of views over “l’affaire Aragon.”

ROMANIA. Romanians have made important contributions to surrealism; these include Constantin Brancusi, Victor Brauner, Jacques
Hérold, Ghérasim Luca, Gellu Naum and Paul Paun; and although the name of Tristan Tzara is more synonymous with Dada, his contribution to Surrealism was also immense. In the late 1920s Hérold made contact with I. Voronca and other young poets associated with the journal Unu who followed closely developments in France. Just after World War II a Surrealist group was re-formed by Luca, Naum, Paun, Virgil Teodorescu and Dolfi Trost. In 1947 they brought out the manifesto L’Infra-noir (The Infra-black) and Luca, Naum, Paun and Trost also published another manifesto, Éloge de Malombra—Cerne de l’amour absolu (Malombra’s Eulogy—Black Circle of Absolute Love). After the Communist takeover, however, Socialist Realism became the official artistic and literary mode and it was difficult for the Surrealists to express themselves freely. During the 1970s and 1980s censorship was relaxed and the surviving Surrealists could once again publish more or less what they wanted, despite other excesses of the Nicolae Ceaucescu regime. See also ARNAULD, CÉLINE; FERRY, MARCELLE; JANCO, MARCEL; SERNET, CLAUDE.

**ROMAN NOIR.** See GOthic NOVEL.

**ROSEMONT, FRANKLIN (1943–2009).** American poet, artist and historian born in Chicago. In December 1965 he and Penelope Rosemont set off for Paris via London, where they had problems with immigration officials. Six months later they returned to the **United States,** where they set up the Chicago Surrealist group; they brought out leaflets, manifestos and a mimeographed collection, Surrealism and Revolution. They subsequently edited both the review Arsenal—Surrealist Subversion and, with Paul Garon, The Forecast is Hot! In 1978 Pluto Press in London brought out as companion volumes André Breton and the First Principles of Surrealism and his edition of What is Surrealism?: Selected Writings of André Breton. Rosemont’s other publications include Revolution in the Service of the Marvelous: Surrealist Contributions to the Critique of Miserabilism and, with Charles Radcliffe, Dancin’ in the Streets: Anarchists, IWWs, Surrealists, Situationists & Provos in the 1960s. His poetry collections include The Morning of a Machine-Gun and The Apple of the Automatic Zebra’s Eye; and in 1997 his Penelope, with illustra-
tions by Jacques Lacomblez, was published by Surrealist Editions in Chicago. In 2003 Charles H. Kerr brought out his *Joe Hill: The IWW and the Making of a Working-Class Counter-Culture* and Black Swan Press published the poetry of *An Open Entrance to the Shut Palace of Wrong Numbers*.

ROSEMONT, PENELLOPE (1942–). American artist and writer born in Chicago. She studied chemistry at that city’s Roosevelt University but, after discovering Surrealism, abandoned her courses and went with Franklin Rosemont to Paris. During their first six months there she was welcomed into the Surrealist group by André Breton in the months preceding his death and was befriended by Toyen, Mimi Parent, Joyce Mansour, Nicole Espagnol and others. After the Rosemonts’ return to the United States, Penelope took part in the Chicago group’s first show at the Gallery Bugs Bunny in 1968 and her paintings and alchemigrams were subsequently exhibited in major Surrealist exhibitions across the globe. At the World Surrealist Exhibition in Chicago in 1976 she elaborated the Domain of Robin Hood and her work was featured in the *Art & Alchemy* show at the 1986 Venice Biennale. Since then she has devised two more versions of collage, the “landscapade” and the “prehensilhouette,” whose names are both examples of Joycean blends. As for her writings, she published her first collection of poems, *Athanor*, in 1970. This was followed by *Beware of the Ice* (1992), with illustrations by Enrico Baj. A collection of articles and essays, *Surrealist Experiences*, came out in 1998. In addition to her contributions to Surrealist journals, she has also written for *Radical America* and *Earth First!* Her edition *Surrealist Women: An International Anthology* (1998) is an invaluable record of the contribution female artists and writers have made to the movement; it also includes a reproduction of her oil painting *Euclid’s Last Stand* (322).

ROSEY, GUY (1896–1981). French poet born in Paris. He joined the Surrealist group there in 1932, the year he published *La Guerre de 34 ans*, followed in 1933 by *Drapeau nègre*, which was illustrated by Yves Tanguy. *Les Moyens d’existence* and *André Breton, poème épique*, with a portrait by Man Ray (1937). In 1942 he briefly joined André Breton and Benjamin Péret in Marseille before going into
ROTHKO, MARK (1903–1970). American artist, usually presented as an Abstract Expressionist, he was born Marcus Rothkowitz in Dvinsk in what is now Latvia. His family emigrated to New York in 1913. After graduation he was awarded a scholarship to Yale but dropped out after the second year. His life as an artist began when he visited a friend at the Art Students League of New York and early influences included the German Expressionists, Georges Rouault and Paul Klee’s Surrealist work. He enrolled at the New School of Design in New York where one of his instructors was Arshile Gorky. In 1928 he and some friends had a show at the Opportunity Gallery and in the following year he started his career as a teacher of painting and clay sculpture at the Center Academy, a post he would hold for 23 years. In 1932 he met a jewelry designer, Edith Sachar, and they married a few months later. In 1933 he had his first one-man show in the Portland Art Museum. The major influence at that time was Milton Avery, whose stressing of the importance of form and color in his stylized landscapes can be seen in Rothko’s Bathers (or Beach Scene) (1933–34). In 1935 he joined forces with nine other artists to form “The Ten”; their mission was “to protest against the reputed equivalence of American painting and literal painting.” Visits to two exhibitions in 1936, Cubism and Abstract Art and Fantastic Art, Dada and Surrealism, renewed his interest in contemporary European art and some of this found expression in his famous Subway Scene (1938). During World War II he attended exhibitions by some of the Surrealists exiled in New York, Max Ernst, Joan Miró, Yves Tanguy and Salvador Dalí. In 1943 he and Edith divorced and after his own one-man show at Peggy Guggenheim’s Art of This Century Gallery, his flirtation with Surrealism also came to an end, as he explained: “I quarrel with Surrealists and abstract art only as one quarrels with
his father and mother, recognising the inevitability and function of my roots, but insistent upon my dissent. I, being both they, and an integral completely independent of them.” He was no longer interested in “mere memory and hallucination” but in some circles was still identified with Surrealism for the remainder of the decade. In 1945 he married Mary Alice Beistle (Mell), a book illustrator; they had two children, Kathy Lynn and Christopher. In 1949 he wrote an important essay, *The Romantics Were Prompted*, in which he used mythology (inspired by his earlier reading of Friedrich Nietzsche) as a commentary on modern history. In 1964 he was commissioned by John and Dominique de Menil to produce paintings for the non-denominational Rothko Chapel in Houston. In 1969 his Seagram Murals, originally destined for the Four Seasons restaurant in New York, were donated to the Tate Gallery. He claimed: “I am not interested in the relationship between form and color. The only thing I care about is the expression of man’s basic emotions: tragedy, ecstasy, destiny.” After the bright works of the 1950s, his work became increasingly darker in tone and mood, increasingly monochromatic; his last series was *Black on Grey*. Suffering from depression, he took his own life, leaving behind a total of 798 paintings; of these, *Homage to Matisse* (1954) was sold in 2005 by Christie’s New York for $22.4 million, at the time a record price for a postwar work. He had his first major retrospective in 1978. See also SUICIDE; UNITED STATES.

**ROUSSEAU, HENRI (1844–1910).** Known as “le douanier Rousseau.” French Post-Impressionist painter born in Laval, he is also regarded as a Naïve or a Primitive. He moved to Paris in 1868 to support his widowed mother by working as a government official. In 1871 he was promoted to the toll collector’s office in the capital. He started painting seriously only in his forties but at the age of 49 he retired from his day job in order to concentrate on his art; he claimed he was self-taught but did receive some “advice” from two established academic painters, Félix Auguste-Clément and Jean-Léon Gérôme. From 1886 he exhibited regularly in the Salon des Indépendants and in 1891 received his first serious review, from Félix Vallotton, for *Surpris! (Tiger in a Tropical Storm)*. In 1893 he moved into a studio in Montparnasse where he lived and worked until his death. In 1897 he painted *La Bohémienne endormie (The Sleeping Gypsy)*. After
Pablo Picasso chanced upon one of his paintings and instantly recognized Rousseau’s genius, he organized a semi-serious, semi-burlesque banquet in his honor in 1908. Although he never left France, Henri Rousseau is best known for his jungle paintings, especially his 1907 work La Charmeuse de serpents (The Snake Charmer), the title of which would be the basis of a book first published in 1948 by André Breton, with texts and illustrations by André Masson, Martinique, charmeuse de serpents. Rousseau is the first artist discussed by Breton in a 1942 article entitled “Autodidactes dits ‘naïfs’ ” (Le Surréalisme et la Peinture, 1965, 291–94) in which “the primitive vision” is hailed. Breton sees antecedents in the work of Giotto, Paolo Uccello, Jean Fouquet, Hieronymus Bosch and Matthias Grunewald; and by implication treats Rousseau as a precursor of the Surrealists. He situates him alongside the humorist dramatist Georges Courteline and the poet Alfred Jarry (who introduced Rousseau to both Guillaume Apollinaire and Picasso). Shortly after his death there was a major retrospective at the Salon des Indépendants in 1911. Another retrospective at the Galerie Charpentier in 1961 was the spur to a later essay that Breton devoted to him, “Henri Rousseau sculpteur?” (Le Surréalisme et la Peinture, 1965, 367–75), in which he attests the authenticity of a little statuette, Le baron Daumesnil, inspired by Louis Rochet’s bronze portrait of the same Napoleonic general, and exposes Le sacrifice des chimères as a fraud. More recently Rousseau was the subject of important exhibitions at the Grand Palais in Paris and at the Museum of Modern Art in New York (1984–85), Tübingen, Germany (2001) and Henri Rousseau: Jungles in Paris at the Tate Modern, London, the Musée d’Orsay, Paris and the National Gallery of Art in Washington (2005–06). See also EFFENBERGER, VRATISLAV.

ROUSSEL, RAYMOND (1877–1933). French writer and dandy born in Paris. The son of well-to-do parents, he was initially set on a musical career but in 1897 wrote La Doublure, a novel in verse, the notes for which Pierre Janet would later describe as the case-history of an ecstatic narcissist. This was followed by La Vue (1904) and the prose fictions, Impressions d’Afrique (1910) and Locus Solus (1914). His plays, L’Étoile au front (1924) and La Poussière de soleils (1926), were applauded by the Surrealists. For him, language was more than
mere fascination, it became a veritable obsession; and Comment j’ai écrit certains de mes livres (1935) reveals some of the secrets behind his creative processes, particularly the ways in which “words make love,” to use the expression coined by André Breton at the end of his early essay, “Les mots sans rides.” Nouvelles Impressions d’Afrique, composed between 1915 and 1928, was finally published in 1932: it consists of 1,276 lines of alexandrines full of parentheses and accompanied by enigmatic illustrations commissioned from a commercial artist. This curious text would exercise an important influence on writers such as Michel Leiris, Michel Butor and Alain Robbe-Grillet. He treated himself to a world cruise in 1920–21, traveled around Europe in a luxury caravan and died in mysterious circumstances in the hotel in Palermo, Sicily, where Richard Wagner had written Parsifal.

ROY, PIERRE (1880–1950). French painter born in Nantes. His early works were influenced by the Fauves but after 1919 his friendship with Giorgio de Chirico and Alberto Savinio led to a change of style in which objects in unreal settings were the dominant motifs. He took part in the first two Surrealist exhibitions in Paris in 1925 and 1926 at the Galerie Pierre without subscribing to the group’s ideas; he relied more on optical effects. In 1926 too he published Cent Comptines in which the counting rhymes or nursery rhymes in question were accompanied by highly decorative woodcuts. In 1930 he had a successful one-man show at the Julien Levy Gallery in New York and some of his works were included in the Fantastic Art, Dada, Surrealism exhibition at the Museum of Modern Art there. He was appointed official painter to the French navy in 1933. He devised several covers for Vogue magazine and designed sets for the theater and ballet. He died in Milan. Typical examples of his work include Le Cabinet d’un naturaliste/A Naturalist’s Study (1928), in which a cartwheel, a paper snake and a string of eggs feature among the juxtaposed objects, and Papillon/Butterfly (1933).

ROZSDA, ENDRE (1913–1999). Hungarian painter, graphic artist and photographer. In the 1930s he studied under Vilmos Aba-Novák but an important stage on his journey toward Surrealism was, very surprisingly, hearing the Bela Bartók Sonata for two pianos and
percussion premiered on 16 January 1938; Rozsda saw this music as criticism of his own works and a reminder that he was neither a contemporary artist nor his own man. Consequently he moved to Paris and radically changed his own artistic style, familiarizing himself with other artists based in that city. Rozsda became one of the most important figures in Hungarian Surrealism. In the 1950s he produced an extraordinary set of drawings that constitute an artistic diary depicting everyday life in Hungary throughout that decade; they are organized around themes such as the courtroom, the coffee house, the hospital, the concert hall, the baths, public meetings, literature and the countryside. He became the mentor of Françoise Gilot and their works were sometimes exhibited together. The 1965 edition of Le Surréalisme et la Peinture includes a reproduction of the 1947 painting Amour sacré, amour profane (249).

RUPTURE. A small revolutionary group founded by Pascal Colard in the 1960s to reconstitute the Fédération Internationale pour un Art Révolutionnaire Indépendant. Its members included the painter Jean-Claude Charbonel and his wife: Monique Charbonel was indeed its only female member. Inspired by Leon Trotsky, they saw themselves as more revolutionary and more surrealist than the Surrealists themselves. They published a journal, also called RUPTure: some of Monique Charbonel’s poems were published in the fifth issue; and the sixth issue (Signes précurseurs), published in October 1967, consisted of the catalog and descriptions of 52 works, including Colard’s Naufrage de la Nefertiti, Jean-Claude Charbonel’s Les Aiguillages de la nuit and Ton corps de soufrière, Monique Charbonel’s L’Irresistible, Pierre Nesserenko’s Les gants aux deux objets and Aira-Aura-Foudre by Claude Boileau.

RUPTURE. Belgian Surrealist group set up in Hainaut in 1934 by Achille Chavée, Fernand Dumont, André Lorent, Albert Ludé and Marcel Parfondry. Its other members included Marcel Havrenne and the painter Pol Bury. It sought “une révision générale des valeurs, une révolution complète, une libération totale de l’individu, qui dans l’esprit de ses membres n’impliquait aucune espèce de notion de gratuité mais proposait au contraire une forme d’engagement spirituel de la qualité la plus haute” (a general revision of values, a com-
plete revolution, a total liberation of the individual that in the minds of its members did not imply any kind of notion of gratuitousness but on the contrary proposed a form of spiritual engagement of the highest quality). It broke up in 1938, largely because of divergences of opinion over political matters.

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SADE, DONATIEN ALPHONSE FRANÇOIS, MARQUIS DE (1740–1814). French author whose name was long synonymous with scandal. He was educated by the Jesuits and served in the army: he fought in the Seven Years’ War before marrying Mademoiselle Cordier de Launay de Montreuil in 1763. Later that year he was sent to prison for blasphemy and debauchery. This was the first of a sequence of jail sentences, for a variety of sins and crimes: the accusations ranged from drugging and raping girls to sodomy. While in the Bastille he wrote *Les Cent Vingt Journées de Sodome*, *Aline et Valcour* and the first version of *Justine ou les Malheurs de la vertu*. After being transferred to Charenton, he was released in April 1790. Between further spells in prison he was able to publish both *Aline et Valcour* and *La Philosophie dans le boudoir* but the flagrant *eroticism* of *La Nouvelle Justine, suivie de l’Histoire de Juliette, sa soeur* resulted in a return to prison; he was able, however, to stage various theatrical productions in Charenton. As far as the Surrealists are concerned, the finale of the film by Luis Buñuel and Salvador Dalí, *L’Age d’or*, is an overt tribute to Sade and the revival of interest in the so-called “divine marquis” in the 20th century owed much to Maurice Heine, whose ambition to publish the *Oeuvres complètes* was thwarted by his premature death; it would be left to G. Lély to complete the project in 1950. More recently a new edition of his *Oeuvres complètes* has been edited by Annie Le Brun. See also BATAILLE, GEORGES; BENOIT, JEAN; PAULHAN, JEAN; PIERRE, JOSÉ; TROUILLE, CLOVIS.

SADOU, GEORGES (1904–1967). French writer, historian and film critic. He joined the Surrealists in 1926 and was one of the participants in the “Recherches sur la sexualité” and the “Enquête”
in the last two issues of *La Révolution surréaliste* and was a regular contributor to *Le Surréalisme au service de la Révolution* where one of his most distinctive articles was “Le nouvel Assommoir” (about competitive sport) in the second issue (6–9). In 1929 he was imprisoned for three months for a letter in which he insulted the Tricolor and threatened to fight for the Germans in a future conflict. He accompanied *Louis Aragon* to Kharkov in 1930 and was subsequently expelled from the Surrealist group for signing a declaration attacking them. He was one of the founding members, together with luminaries such as *Man Ray*, Henri Langlois, Georges Franju, Louis Lumière and Jean Renoir, of the Cinémathèque Française in 1936. He was the author of the study devoted to Aragon in the *Poètes d’aujourd’hui* series, and his other titles include *Cinéma français 1890–1962* (1962), *Histoire du cinéma mondial des origines à nos jours* (1966) and the posthumous *Vie de Charlot: Charles Spencer Chaplin, ses films et son temps* (1978). He died in Paris.

**SAGE, KAY (1898–1963).** Born Katherine Linn Sage. American painter and poet from Albany, New York. Her well-to-do parents separated when she was two and she lived with her mother; they spent some of her childhood days in Europe. During World War I she attended courses at the Corcoran College of Art and Design in Washington and worked as a translator at the New York Censorship Bureau. In 1920 she settled in Rapallo, Italy, and studied drawing and painting in Rome. She met Prince Ranieri di San Faustino, whom she married in 1925. After a while she discovered that the easy life was not enough for her. She met T. S. Eliot and Ezra Pound and resumed her artistic pursuits; at that stage her style was Abstractionist. She was divorced in 1935 and moved two years later to Paris, where she soon came into contact with the Surrealists; her paintings at the Salon des Indépendants attracted the interest of *André Breton*. She published a volume of poems for children, *Piove in giardino*, and was introduced to *Yves Tanguy*. When war broke out, she returned to the United States, where she organized several exhibitions for artists she had met in Paris and helped a number of the Surrealists leave Europe. She married Tanguy in August 1940 and they eventually set up house in Woodbury, Connecticut. In 1950 she had an exhibition at the Catherine Viviano Gallery in New York. Her husband’s death
in 1955 was a devastating blow, but she did attempt to continue her creative work: she wrote an autobiography, *China Eggs*, and painted the nightmarish landscape, *Tomorrow is Never*. In the following year she produced her last self-portrait, *Passage*, in which she sits with her back to the viewer in contemplation of the desolate far horizon. After an eye operation she stopped painting in 1958 but between 1957 and 1962 she published four volumes of poems, *Demain Monsieur Sillier* and *The More I Wonder* (both 1957), *Faut dire c’qui est* (1959) and *Mordicus* (1962), that have been described as “poetic nonsense for adults” (by Penelope Rosemont, in *Surrealist Women*, 274). She committed suicide in 1963 once she had completed the *Catalogue raisonné, Yves Tanguy, A Summary of His Works*. Her own paintings, often reminiscent of those of Giorgio de Chirico, exude clarity: this is particularly the case with *My Room Has Two Doors* (1939), *Margin of Silence* (1942), *The Fourteen Daggers* (1942) and *On the Contrary* (1952).

**SANCHEZ PELAEZ, JUAN (1922–2003).** Venezuelan poet born in the small town of Altagracia de Ontuco in the state of Guánco. He spent his youth in Chile, where he was a member of the Surrealist group in Santiago associated with the review *Mandrágora*, in which his first writings were published. His first collection of poems, *Elena y los elementos*, came out in Caracas in 1951. He was an inspiration for the young avant-garde collective of artists and writers in Caracas in the early 1960s. In 1975 he was awarded the Venezuelan Premio Nacional de Literatura. He died in Caracas a year before the definitive edition of his collected poems was published by Editorial Lumen in Barcelona in 2004.

**SANCTIS, FABIO DE (1931– ).** Italian architect and sculptor born and brought up in Rome. At the age of 18 he enrolled in the Faculty of Architecture there. During that period he started executing tempera drawings, a few oil paintings and ceramic sculptures. He graduated in 1957 and opened an architectural office, designing buildings for both private and public clients. He was invited to the 1965 International Exhibition of Surrealism, *L’Écart absolu*, in Paris and he and Ugo Sterpini are studied together in a short piece included in that year’s edition of *Le Surréalisme et la Peinture* (410), in which
André Breton presents their sideboard, *Cielo, mare, terra* (made out of walnut and Fiat 600 panels), with reference to the Charles Cros “fantaisie en prose,” *Le Meuble*. De Sanctis is regarded in some quarters as a successor to Salvador Dalí, as when he dressed a high-tech safe in an extraordinary outfit. In 2002 he had an exhibition, *Fabio de Sanctis: Esposizione antologica*, at the Palais des Beaux-Arts in Brussels. *See also* OBJET SURREALISTE.

**SATIE, ERIK** (1866–1925). Born Eric Alfred Leslie Satie, French pianist, composer and writer born in Honfleur in the Calvados department in Normandy. He enrolled at the Paris Conservatoire in 1879 and first made his mark as a composer with the *Trois Gymnopédies* for piano in 1888. He delighted in musical jokes and loved to mix styles: the ingredients ranged from music-hall tunes to plainsong. As far as his contacts with Dada and Surrealism are concerned, he worked in 1916 with Jean Cocteau on the ballet *Parade*, premièred in the following year by Sergei Diaghilev’s Ballets Russes, with costumes by Pablo Picasso. From 1919 he was in touch with Tristan Tzara, through whom he met André Derain, Marcel Duchamp, Francis Picabia and Man Ray. He contributed to Picabia’s journal *391* and collaborated with him on the ballet *Relâche*, composing its “instantaneist” music. He subsequently added music to the René Clair film *Entr’acte*. He also compiled a *Petit dictionnaire d’idées reçues*. In *Entretiens* (38) André Breton includes Satie in a list of “les plus attachantes figures de l’époque” (the most engaging figures of the period) when he evokes the time he spent at Adrienne Monnier’s bookshop, Les Amis du Livre, in the latter part of World War I. He died in Paris. *See also* HOOREMAN, PAUL; SOURIS, ANDRÉ.

**SCHEHADÉ, GEORGES** (1905–1989). Lebanese poet and dramatist born in Alexandria, Egypt. After obtaining a law degree in Paris, he worked in the Ministry of Justice. He had discovered Surrealism in his student days and its influence was apparent in his first collections of poems, *Poésies* (1938) and *Rodogune Sinne* (1947). In return his merits were quickly recognized by André Breton and by other Surrealists, including René Char. He published further volumes of poetry: *Poésies II* (1948), *Poésies III* (1949), *L’Écolier Sultan* (1950), *Si tu rencontres un ramier* (1951), *Les Poésies* (1952) and *Le Nageur*.
d’un seul amour (1985). He also enjoyed considerable success as a playwright, beginning with Monsieur Bob’le (1951) and continuing with Histoire de Vasco (1956), Les Violettes (1960), Le Voyage (1961), L’Émigré de Brisbane (1965) and L’habit fait le prince (1973), the last-named based on Gottfried Keller’s Kleider machen Leute. His theater, which has been compared with that of contemporaries such as Arthur Adamov, Samuel Beckett and Eugène Ionesco, is frequently suffused with poetry and a more gentle humor; and Martin Esslin grouped him with Henri Pichette and Jean Vauthier in the younger generation of the theater’s “poetic avant-garde” (The Theatre of the Absurd, London: Eyre Methuen, 1974, 7). For many years he was the secretary general of the Faculté des Lettres in Beirut. His Oeuvres complètes were brought out by Dar An-Nahar in 1998.

SCHRÖDER-SONNENSTERN, FRIEDRICH (1892–1982). German artist born in Kuckemeese, near Tilsit in Lithuania. During his youth he spent time in correctional institutions and for five months in 1910 was in a mental asylum where he was declared insane. In 1917 he was arrested and imprisoned for a smuggling offense. On his release he called himself the “Esteemed Professor Dr. Eliot Gnass von Sonnenstern, Psychologist of the University Sciences” and became a healer and fortuneteller who gave the money he made to the poor. He was, however, arrested again, this time for fraudulent medical practice, but while in prison he met an artist who inspired him to turn to art. In 1949 he moved to Berlin where he enjoyed some success with his paintings, which often featured sharp, sexual imagery. This doubtless led to the selection of some of his works for the 1959–60 Exposition Internationale du Surréalisme in the Galerie Daniel Cordier in Paris, where the main theme was eroticism. In the introduction André Breton wrote for that exhibition there is a reproduction of Schröder-Sonnenstern’s Spectralette, l’artiste télévisionnaire de la position debout (Le Surréalisme et la Peinture, 1965, 378). He died in Berlin.

SCHUSTER, JEAN (1929–1995). French poet to whom André Breton entrusted (in his will) the task of safeguarding the Surrealist heritage; he presided over the formal dissolution of the movement in September 1969 in a text “Le Quatrième Chant” published in Le
Schwarz, Arturo (1924– ). Italian art historian and poet born in Alexandria, Egypt. Having been one of the leaders of the underground Egyptian Trotskyist party, he was expelled from the country in 1949. He settled in Milan where he opened a publishing house and art gallery dedicated to the avant-garde in general and Surrealism in particular. Using the pseudonym Tristan Sauvage, he began in 1951 to publish poems in French, followed by L’Art nucléaire. In 1955 he made contact with the Parisian Surrealists and became a close friend of Marcel Duchamp. In 1959 he published Benjamin Péret’s bilingual anthology La Poesia surrealista francese and staged an international Surrealist exhibition in his gallery. He went on to edit The Complete Works of Marcel Duchamp (1969) and to publish Marcel Duchamp: Sixty-six Creative Years, From the First Painting to the Last Drawing (1972), New York Dada: Duchamp, Man Ray, Picabia (1973), Almanacco dada: Antologia letteraria-artistica, cronologia e repertorio delle riviste (1976), Man Ray: The Rigour of Imagination (1977), and André Breton, Trotsky et l’anarchie (1977). In 1981 he organized an inquiry, anarchia e creatività, and five years later was responsible for the “Art et Alchimie” section at the Venice Biennale. In 1998 he donated his vast collection of Dada and Surrealist art to the Israel Museum in Jerusalem.

Schwitters, Kurt (1887–1948). German artist born in Hanover. Between 1909 and 1914 he studied art at the Dresden Academy before returning to his native city, where he painted in a post-impressionist manner. He was initially exempted from military service
because of epilepsy but was eventually called up toward the end of World War I, when his work began to show the influence of Expressionism. In the aftermath of Germany’s military defeat, an even more radical change occurred in his style after he met Raoul Hausmann, Hannah Höch and Hans Arp. Near the end of 1918 he fabricated his first abstract collages using found objects that he called Merz (the second syllable of Kommerz) from a sentence in his Merzbild (1918–19) and really made his mark in June 1919 with a one-man show at Der Sturm gallery and two months later with his Dadaist nonsense poem, “An Anna Blume.” He applied to join Berlin Dada but was rejected by Richard Huelsenbeck allegedly because of his links to Der Sturm and Expressionism. However, he operated in Dada mode, gave Dada recitals with Arp, Hausmann, Tristan Tzara and Theo Van Doesburg and examples of his work were included in the Zurich Dada publication, Der Zeltweg, in November 1919. Schwitters continued to use the term Merz for the rest of his life but it was extended to include sound poems (e.g., his Ursonate), sculptures and installations. Between 1923 and 1932 he published a periodical, also called Merz, and turned to interior design with his first Merzbau. Thanks to Katherine Dreier, his works were exhibited regularly in the United States and in 1936 photographs of the Merzbau were displayed in the Museum of Modern Art in New York. He also became an important typographer. He fled Germany for Norway in 1937 and three years later moved on to England, where his work became increasingly organic, as in Small Merzpicture with Many Parts (1945–46), inspired by objects found on the beach. He constructed his last Merzbau in Elterwater, Cumbria, that remained unfinished at the time of his death, in Kendal. See also GREAT BRITAIN.

SCULPTURE. The evolution of sculpture in the first four decades of the 20th century was discussed by André Breton in “Genèse et perspectives artistiques du surréalisme” (1941). Recognizing that the object played a pivotal role in the contemporary revolution in sculpture, he argues that the impulse was provided by Constantin Brancusi. Breton situates the object in the context of the twin “crises” of Cubism and Futurism, citing the names of Alexander Archipenko, Umberto Boccioni, Raymond Duchamp-Villon, Henri Laurens and Jacques Lipschitz. He refers to Jean Arp with reference to automatism,
Alexander Calder in terms of “les pures joies de l’équilibre” (the pure joys of balance), Henry Moore in terms of the “jeux nécessaires, dialectiques du plein et du vide” (necessary, dialectic play of the full and the empty) and Alberto Giacometti for his “magie poétique moderne” (modern poetic magic). Behind all of this he discerns a constant return to first principles, those found in the art of ancient Egypt, Persia, Assyria, Babylon and Greece. For Breton, writing in the 1945 edition of *Le Surréalisme et la Peinture* (97–98), Guillaume Apollinaire’s dream of finding an intaglio statue was realized by Moore, but the supreme accomplishment of Surrealist sculpture is to be found in the work of Giacometti: “Avec Giacometti—et c’est un moment pathétique comme celui où dans les vieux romans les personnages descendent de leur cadre, les figures nouvelles issues de la tête et du coeur de l’homme, quoiqu’avec d’infinis scrupules mettent pied à terre et, dans la matérialisation de la lumière fervente qui baigne *Henri d’Ofterdingen ou Aurélia*, affrontent victorieusement l’épreuve de la réalité” (With Giacometti—and it’s a moment full of pathos like the one in old novels when characters step down from their picture-frames, new figures emerging from man’s head and heart, albeit with infinite scruples, step forth and, in the materialization of the fervent light that bathes [Novalis’s] *Heinrich von Ofterdingen* or [Gérard de Nerval’s] *Aurélia*, victoriously confront the test of reality). See also ALVAREZ RIOS, ROBERTO; BOUR-GEOS, LOUISE; BRIGNONI, SERGIO; BURY, POL; CARDE-NAS, AGUSTIN; DOMINGUEZ, OSCAR; DONATI, ENRICO; DUPREY, JEAN-PIERRE; FREDDIE, WILHELM; GERZSO, GUNTHER; HARE, DAVID; HÉROLD, JACQUES; ICHÉ, RENÉ; MAEGHT, AIMÉ; MAKOVSKY, VINCENC; MARTINS, MARIA; MEYRELLES, ISABEL; MORISE, MAX; OKAMOTO, TARO; OPPENHEIM, MERET; ORGEIX, CHRISTIAN D’; PANSERS, CLÉMENT; PARRA, ELAINE; PHILLIPS, HELEN ELIZABETH; POEME-OBJET; REISS, NICOLE E.; RIOPELLE, JEAN-PAUL; ROTHKO, MARK; SANCTIS, FABIO DE; SCHWITTERS, KURT; SULLIVAN, FRANÇOISE; TÂUBER-ARP, SOPHIE; UBAC, RAOUL; WALDBERG, ISABELLE.

**SCUTENNAIRE, LOUIS (1905–1987).** Belgian writer born in Ollignies. In 1923 he commenced his law studies at the Université Libre in Brus-
sels; he was admitted to the bar there six years later and practiced as a criminal lawyer. He met Paul Nougé and Camille Goëmans in 1927 and showed them some of his semi-automatic poems. He also came into contact with René Magritte; over the years he would acquire many of the artist’s paintings that were bequeathed after the death of his wife, Irène Hamoir, to the Musée d’art moderne de Bruxelles. Scutenaire in fact suggested many of Magritte’s titles, and Magritte illustrated his collections of poems, Les Haches de la vie (1937) and Frappez au miroir (1939). During the 1930s and 1940s he was sympathetic to Communism before becoming disillusioned and turning to anarchism. During World War II he worked at the Ministry of the Interior. Thereafter he published, under the title Mes Inscriptions, a series of very personal volumes of aphorisms and notes (1945, 1976, 1981 and 1984). He also brought out a novel, Les Vacances d’un enfant (1947), a study of Magritte (1950) and further collections of poems including Textes automatiques (1976), illustrated by Adrien Dax. In 1985 he was awarded the Grand Prix spécial de l’Humour noir.


SEGHERS, PIERRE (1906–1987). French poet and publisher born in Paris. He brought out his first volume of poems, Bonne-Espérance, in 1939. During World War II he was involved in the Resistance movement and, with the help of Paul Éluard and Jean Lesclure, put together the famous anthology of Resistance poetry L’Honneur des poètes, published by Les Éditions de Minuit in 1943. In the following year he launched the famous series Poètes d’aujourd’hui, which would include (and thereby continue to promote) a number of the poets associated with the Surrealist movement. In addition it

**SEKULA, SONIA (1918–1963).** Swiss artist and writer born Sonja Sekula in Lucerne of a Hungarian Jewish father and a Swiss mother; she moved with them to the United States in 1936. Their friends included Marcel Duchamp, Max Ernst and Roberto Matta. She attended classes in philosophy, literature and painting at Sarah Lawrence College for two years. She was a pupil for a while with George Grosz before joining in 1941 the Art Students League in New York where she studied with Morris Kantor and Raphael Soyer. She met André Breton and rented his studio in 1943; she became a member of the city’s Surrealist group, contributed to *VVV* and was particularly friendly with the Bretons, Charles Duits, David Hare and Alice Rahon. She had her first one-woman show at the Art of This Century Gallery in 1946, took part in the International Surrealist Exhibition in Paris in the following year and had a joint exhibition with Max Ernst in London in 1950. Two years later she had a nervous breakdown and returned to Switzerland where, apart from a brief visit to New York in 1957, she spent the rest of her days before committing suicide in 1963. She had a major retrospective in 1996 at the Swiss Institute in New York. Her poem “Womb,” with an accompanying childlike drawing of a house-cum-boat, was published in *VVV* (nos. 2–3) in March 1943. Her biomorphic pencil and ink drawings are reminiscent of Arshile Gorky, whereas her paintings, often more Abstractionist than Surrealist in style, recall Paul Klee: the soaring vision that inspired the first New York skyscrapers are the key motifs of two paintings from 1948, *Town of the Poor* and *New York, Statue de la Liberté.*
SELMANN, KURT (1900–1962). Swiss artist born in Basel. In 1919 he enrolled at the École des Beaux-Arts in Geneva, where he was a friend of Alberto Giacometti, but worked in his father’s furniture factory from 1920 until 1927. He then commenced a painting course in Florence prior to a move to Paris, where he studied under André Lhôte. After a journey to Greece with Le Corbusier, he joined the Surrealist group in Paris. In 1933 he produced a series of etchings, Protubérances cardiaques. Three years later he married Arlette Paraf, a niece of the art historian and dealer Georges Wildenstein, and their honeymoon took them on a voyage around the world: he was the first Surrealist to travel to the northwest coast of America. In 1937 he painted a series of “artificial” men, ranging in style from the écorché to the robot, and for the following year’s International Surrealist Exhibition in Paris, he made use of his earlier experience in his father’s factory by fabricating L’Ultrameuble: a stool, the legs of which were very life-like women’s legs. In 1939 he emigrated to New York and took part in the activities of the Surrealist group there: he contributed to both View and VVV. He became friendly with Meyer Schapiro, whose interest in the occult he shared. In 1941 he worked with the American Rescue Committee helping European artists to emigrate, illustrated the poem by Yvan Goll, Jean sans terre nettoyé par le vide, and designed the costumes for the Hanya Holm ballet The Golden Fleece. He broke with the Surrealists in 1943 after a disagreement over Charles Fourier. In the following year his series of etchings The Myth of Oedipus was accompanied by a text by Schapiro and in 1948 he published a study of occultism, The Mirror of Magi. In the 1940s and 1950s his works were regularly exhibited at the Nierendorf Gallery. During that period he taught painting, engraving and art history at Brooklyn College and the New School for Social Research. In 1958 the costumes he designed for an opera by Gian Carlo Menotti were inspired by a fabulous bestiary. He left New York in 1960 to live on his farm, Sugar Loaf, where he would take his own life two years later. Before then, however, he produced a final series of paintings in which he transformed figures from classical mythology into minerals and plants in a style not too dissimilar to his 1940–41 work, La ronde, or Les grands cours d’eau (1944). See also SUICIDE.
SERNER, WALTER/VAL (1889–1942). Pseudonym of Walter Eduard Seligmann. German-speaking writer born in Carlsbad, Bohemia, then part of Austria-Hungary, now in the Czech Republic. In 1913 he enrolled as a law student in Vienna and obtained his doctorate at the University of Greifswald. At the start of World War I he escaped to Switzerland and after the launch of Dada he took part in its activities in Zurich and Geneva before moving to Paris. During the war he edited the journals Sirius and Zeltweg, published the Dada manifesto, Letzte Lockerung, and also wrote for Die Aktion. He was the author of one of the “Vingt-trois manifestes du mouvement Dada” in the 13th issue of Littérature (May 1920, 14–15), “Le Corridor.” In 1921 he traveled to Italy, where he stayed with the artist Christian Schad and subsequently lived in various European cities (Barcelona, Berne, Vienna, Carlsbad and Prague). His play Posada premiered in Berlin in 1927 but other scheduled performances were halted; he was the target of anti-Semitism even though he had converted to Catholicism just before World War I and his books were banned in Germany in 1933. Five years later he married Dorothea Herz in Prague, where he had found work as a teacher. When World War II was declared, they could not escape and in 1942 they were interned in a concentration camp. They eventually died in Minsk. In 1993 Karin Howard turned his most famous novel, Die Tigerin (The Tigress), into a film.

SERNET, CLAUDE (1902–1968). Pseudonym of Ernest Spirt, Romanian poet born in Tărgu Ocna. The son of a doctor, he and his sister were separated from their family during World War I. In 1920 he enrolled at the Faculty of Law in Bucharest where a number of avant-garde writers became his friends. Four years later he brought out his first texts, using the pen name Mihail Cosma, in the journal 75 HP. In 1925, to escape anti-Semitism, his father sent him to Pavia to continue his studies. In the following year he moved on to Paris where he met up with his compatriot Benjamin Fondane. He became a member of Le Grand Jeu group and on 18 February 1928 some of his poems were read at the Studio des Ursulines. Shortly afterwards he and Arthur Adamov published the single issue of Discontinuité: it was the first time Sernet used his nom de plume (an anagram of his real forename, Ernest). In 1933 he edited the fourth issue of Les Cahiers jaunes, entitled “Cinéma 33,” but his poems appeared in
journals such as Journal des poètes, Les Nouvelles littéraires and Le Phare de Neuilly. In 1937, however, he brought out the collection Commémorations, followed in 1938 by Un Jour et une nuit. When World War II broke out, he was called up, captured and transported from camp to camp until he escaped in May 1941. He found refuge in the unoccupied zone in the south of France and contributed to Mérïdien, L’Éternelle Revue and L’Honneur des Poètes. After the Liberation he joined the French Communist Party and went on to publish several volumes of poetry; these include Étapes (1956), Aurélia (1958), Les Pas recompétés (1962) and Ici repose (1966). He died in Paris.

SEXUALITY. Although there was doubtless a genuine desire on the part of the Surrealists to raise serious topics, there was at the same time an equally strong determination to challenge or even shock the bourgeoisie in certain of the subjects tackled in their journals. There was clearly an apparently “scientific” dimension to the title “Recherches sur la sexualité” in the 11th issue of La Révolution surréaliste (32–40) and this was reinforced by the subtitle “Part d’objectivité, déterminations individuelles, degré de conscience.” The article consists of a verbatim account of the discussions that took place on 27 January 1928 and the participants included André Breton, Yves Tanguy, Raymond Queneau, Jacques Prévert, Benjamin Péret, Pierre Naville, Max Morise and Pierre Unik. One of the questions in this all male enquiry was “Comment imaginez-vous l’amour entre femmes?” (How do you imagine love between women?) but the topic that provoked outrage was pederasty. Although it might come as a surprise nowadays, there was at least ambiguity in the attitude of certain members of the group as far as homosexuality was concerned. In 1971 the general question of the Surrealist approach to aspects of sexuality was the subject of a doctoral thesis submitted by Xavière Gauthier, Surréalisme et sexualité. See also EROS/EROTICISM; LE BRUN, ANNIE; PAZ, OCTAVIO; TEIGE, KAREL.

SILBERMANN, JEAN-CLAUDE (1935– ). French artist and poet born in Boulogne-Billancourt. He joined the Paris Surrealist group in 1958 and remained a member until its dissolution in 1969. He published poems and articles in the group’s journals, Le Surréalisme,
mème, BIEF and La Brèche. He started painting in 1962, specializing in signs (“enseignes”), intrigued and inspired by a menu board outside a restaurant, a motif that would become a trademark backing for his figures. In October 1964 André Breton wrote an enigmatic article about him that was included in the following year’s edition of Le Surréalisme et la Peinture (407–09) where the illustrations are two “Enseignes sournoises,” Au plaisir des demoiselles and Au grand matou, prince odieux, both of which date from the year of the article. Breton situates Silbermann at the crossroads where three paths meet, the paths of poetry, love and liberty; in this context he cites Sigmund Freud and Leon Trotsky and alludes to Karl Marx and Arthur Rimbaud. Apart from numerous exhibitions in various towns and cities in France, Silbermann has exhibited in Liège and Brussels (1993), Luxembourg (1995), Athens (1996), Brussels again (2001) and Geneva (2007). At the last named, at MAMCO, Un homard dans le faux pas, there were two Silbermann ensembles: Babil-Babylone, exploring the conflict between the diversity of tongues and the contemporary drift toward a global sub-English; and Cabinet des vel-léités, in which humanity is menaced by a polymorphous bestiary, lending weight to the exhibition blurb that “J.-C. Silbermann est un fabuliste, autrement dit un ingénieur du fabuleux” (J.-C. Silbermann is a creator of fables, in other words an engineer of the fabulous). He currently resides in Sannois, in the Val-d’Oise department.

SIMA, JOSEPH (1891–1971). Born Joséf Sima in Jaromer (in what is now the Czech Republic). Czech artist who was a member of the Devetsil group. In 1921 he moved to Paris where he soon met Georges Ribemont-Dessaignes and some of the artists associated with the journal L’Esprit nouveau (Amédée Ozenfant, Albert Gleizes and Charles-Édouard Jeanneret). He met André Breton and Max Ernst in 1926, the year he acquired French nationality. Two years later he became one of the founding members of Le Grand Jeu group and was the artistic director of its review. After its demise, he returned to Czechoslovakia in 1934 to set up the Surrealist group there. He worked closely with Pierre Jean Jouve and illustrated an edition of his poems, Le Paradis perdu. He died in Paris and in 1979 he was the subject of a major retrospective in the Bibliothèque Nationale there.
SIMON, ARMAND (1906–1981). Belgian painter born in Pâturages. He had no formal training in art but his life was changed in 1923 when he bought a copy of Les Chants de Maldoror by Lautréamont; he subsequently produced hundreds of drawings loosely inspired by this text. Moreover, between 1937 and 1945 he made a series of 37 illustrations for an edition of the book. He also drew inspiration from the writings of Arthur Rimbaud, Lewis Carroll and Franz Kafka. He joined the Surrealist group in Hainaut when it was set up in 1939, contributed to the journal L’Invention collective and then was involved with the Mons group, Haute Nuit, and with “revolutionary Surrealism.” He illustrated books by Monique Watteau, Marcel Brion and Sept poèmes de haute négligence by Achille Chavée. His works were shown for the first time in the Surréalisme exhibition in 1945 in the Brussels gallery, La Boétie. A recluse who rarely left his house, he died in Frameries. Twenty years later, between November 2001 and January 2002, there was an important exhibition of his drawings at the Royal Museums of Fine Arts of Belgium in the capital city.

SOLARIZATION. A phenomenon in photography in which the image recorded on a negative is partly or wholly reversed in tone. The term is synonymous with the Sabattier effect when it refers to negatives. The effect was first described in print by Henri de la Blanchère in L’Art du photographe (1859). The technique was accidentally rediscovered by Lee Miller when she was Man Ray’s assistant and was used in a number of his subsequent photographs to create surreal effects, for example, to create a halo of light around the subject, as in the famous 1931 portrait of Miller simply entitled Solarization. See also BLUMENFELD, ERWIN; LEFRANÇQ, MARCEL-G.; TABARD, MAURICE; UBAC, RAOUIL.

SOMMEIL HYPNOTIQUE. As André Breton makes clear in Entretiens (76), hypnotic sleep was one of the methods employed by the Surrealists to try to access the subconscious. Over a period of several months in the 1920s sessions took place every evening, usually in the Bretons’ apartment in Paris, in which members of the group tried to fall into hypnotic trances. The idea came from René Crevel but the most adept exponent turned out to be Robert Desnos, who could
fall into a trance seemingly at will. See also GAUTHIER, RENÈE; KAHN, SIMONE; MORISE, MAX.

SOUPAULT, PHILIPPE (1897–1990). French writer, one of the founding members of the group. The third son of a hospital doctor, he was born in Chaville (Seine-et-Oise). He studied Roman and Maritime Law before being called up in 1916 but was hospitalized after soldiers in his company were used as guinea pigs for a new vaccine against typhoid fever. With the help of Guillaume Apollinaire, his poem “Départ” was published in *SIC* in 1917, shortly before he bought a copy of *Les Chants de Maldoror*, a text that was a revelation to him. In the same year he brought out his first collection of poems, *Aquarium*. Apollinaire introduced him to André Breton, with whom he wrote *Les Champs magnétiques* in an attempt to put into practice the theories behind automatic writing: this seminal text came out in book form in 1920 but extracts started to appear in the previous year in *Littérature*. In October 1918 Soupault married Mic Verneuil, a musician and dance teacher; their daughter Nicole was born in August 1920. They were divorced, however, in 1922 and in the following year he married Marie-Louise Leborgne. In 1922 Soupault became the editor of the review *Écrits nouveaux*, which soon changed its name to *La Revue européenne*, for which Edmond Jaloux and Valery Larbaud would be the co-editors. This work brought Soupault into contact with a very cosmopolitan range of writers. He also started working for *Paris-Journal* and subsequently *Le Petit Parisien*. Between 1923 and 1934 he brought out a series of novels (which he would have preferred to call “témoignages” or “portraits”): *Le Bon Apôtre* (1923), *A la Dérive* (1923), *Les Frères Durandeau* (1924), *Voyage d’Horace Pirouelle* (1925), *En Joue!* (1925), *Le Coeur d’or* (1927), *Le Nègre* (1927), *Les Dernières Nuits de Paris* (1928), *Le Grand Homme* (1929) and *Les Moribonds* (1934). In the year *Le Nègre* appeared he also published his first fully autobiographical work, *Histoire d’un Blanc*, to mark the approach of his milestone 30th birthday. His writing of novels and his journalistic activity would be the more substantial reasons for his exclusion from the “official” Surrealist group in November 1926.

Soupault rarely ceased to write poems, the most important of which in the 1920s included *Westwego* (1922), “Cruz Alta” (1923)
and Georgia (1926); a collection entitled Poésies complètes would be published in 1937. He wrote odes, of which the most famous is probably the Ode à Londres bombardée (which came out in a bilingual edition with a translation, Ode to the Bombed London by Norman Cameron in 1944). In the 1930s Soupault worked as a special correspondent for a number of newspapers (Vu, Excelsior, l’Intransigeant); the most important series of articles resulted from visits to the United States, the Soviet Union and Germany. In 1933 he met Madame Richter (the future Ré Soupault); they married four years later. In 1936 he started working in radio, initially hosting a program about literature. This led in 1938 to the task of setting up Radio-Tunis to counter the Fascist propaganda emanating from Radio-Bari, a post that he held until the Vichy authorities took over in 1940. In March 1942 he was arrested and imprisoned, facing a charge of high treason, but was released after six months. Shortly before the Germans occupied Tunis in November 1942, he and Ré fled to Algiers. On his return to Tunis after its liberation a few months later, he found their apartment had been looted and the manuscript of the novel Les Moissonneurs destroyed. He was then sent to the United States to set up a new French news agency and, accompanied by Ré, traveled on with the same mission to Canada and various countries in Latin America. For the academic year 1944–45 he accepted a visiting professorship at Swarthmore College in Pennsylvania, where he fell for one of his students, Muriel Reed, in the company of whom he returned to France in October 1945.

His response to the first winter of peace was recorded in Journal d’un fantôme (1946). He resumed his career as a journalist and then worked for UNESCO, on whose behalf in 1949 he traveled to Turkey and other countries in the Near and Middle East. In 1951 he returned to that part of the world as a reporter and also traveled widely in Africa; among the countries he visited were the Belgian Congo, South Africa and Madagascar. In 1952 he returned to Mexico and published Les Peintres mexicains and was also “reconciled” with Breton. Between 1954 and 1977 he worked on a regular basis in radio as a producer and presenter; his programs included Prenez garde à la poésie. He also wrote a series of radio plays: these include La Maison du Bon Repos (broadcast in 1976) and Étranger dans la nuit ou ça n’arrive pas aux autres (broadcast in 1977). The most traumatic event for
Soupault during that period was the suicide in 1965 of Muriel Reed. Two years later he started writing his memoirs, which would eventually come out as Apprendre à vivre (1977) and the four volumes of Mémoires de l’Oubli (1981–97). In the last months of Breton’s life they prepared the new edition of Les Champs magnétiques (together with the playlets S’il vous plait and Vous m’oublierez, 1967). After working with Ré on a television film about Wassily Kandinsky in 1968, they eventually moved into apartments at the same address in 1973. In 1982 Bertrand Tavernier made a series of three films, Philippe Soupault, le surréalisme. In 1989 an important exhibition, Philippe Soupault, le Voyageur magnétique, was organized in Montreuil.

SOUPAULT, RÉ (1901–1996). Née Meta Erna Niemayer, German fashion designer, photographer and translator born in Bublitz, Pomerania. Between 1921 and 1925 she studied at the Bauhaus in Weimar, one of the first women to do so. Her teachers included Johannes Itten, Oskar Schlemmer, Kandinsky and Paul Klee. In 1923–24 she also worked for the experimental film director Viking Eggeling on his Diagonal-Symphonie. In 1926 she married Hans Richter, but they soon separated. In the following three years she worked as a fashion journalist in Berlin. She moved to Paris in 1929 and soon opened her own fashion studio, RÉ SPORT; Man Ray photographed her collections. Her circle of friends also included Max Ernst, Foujita, Alberto Giacometti, André Kertész, Kiki de Montparnasse, Fernand Léger and Elsa Triolet. In 1933 she met Philippe Soupault. She took up photography in the following year and soon replaced the professional photographers recruited by newspapers and magazines to provide the illustrations that accompanied his articles. They married in 1937. During their years in Tunis she obtained permission to photograph women in the city’s Forbidden Quarter, a groundbreaking subject. Whereas her previous subjects had invariably been outdoor motifs, now she turned to the inner sphere. Another important theme of her pictures is the relationship between the individual and the masses. She accompanied her husband on his subsequent travels through the Americas, but they separated in 1945. Apart from a couple of trips to Paris, she stayed in New York until 1948 when she moved to Switzerland, to Basel, where she studied under Karl Jaspers. In those postwar years she also embarked on a new career as a translator, first rendering into
German *Les Chants de Maldoror* by Lautréamont; this came out in 1954. She would subsequently translate works by André Breton, Romain Rolland and Philippe Soupault. She returned to Paris in 1955 but from time to time did programs for German radio on a wide range of topics. In 1968 the Soupaults cooperated on a film on Wassily Kandinsky; this was a prelude to their resuming their life together five years later. Her photographs only came to light again in 1988 and have since been exhibited in various German cities as well as Paris, Tunis, Nancy and Edinburgh. Her death came six years to the day after that of her husband.

SOURIS, ANDRÉ (1899–1970). Belgian composer, conductor and writer born in Marchienne-au-Pont, which is now part of Charleroi in the province of Hainaut. Between 1911 and 1918 he studied at the Brussels Conservatoire and before 1923 wrote songs in the style of Claude Debussy, but was subsequently influenced by Les Six. He was actively involved in the Surrealist movement in Belgium from 1925 onward. He joined the *Correspondance* group in that year and set some of Paul Nougé’s poems to music. He also contributed to the journal *Distances*. He taught harmony at the Conservatoire and conducted the orchestra of the Institut National de Radiodiffusion Belge. He was excluded from the Surrealist group in 1936 for conducting at official ceremonies. He later launched and edited the journal *Polyphonie*, and his 1947 composition *Polyphonie* was regarded as a “Surrealist” work. After World War II, however, he concentrated more on music for the cinema. His writings include *Bribes* (1950), *Le Complexe d’Orphée* (1956) and, with René Magritte, the posthumously published *Entre musique et peinture* (1972). He was also the author of the article “Paul Nougé et ses complices” included in F. Alquié (ed.), *Entretiens sur le surréalisme* (1968, 432–54) and of two texts on music, “La lyre à double trenchant” and “Imitation de la musique de cinéma,” in C. Bussy (ed.), *Anthologie du surréalisme en Belgique* (1972, 371–80). The latter also contains “Tombeau de Socrate,” the piece he and Paul Hooreman composed to mark the death of Erik Satie in 1925.

SPAIN. Spaniards have played leading roles in the Surrealist movement virtually since the outset. The work of Pablo Picasso was
SPIRITUALISM. The readiness of certain Surrealists to consider the possibility that departed spirits might communicate and show themselves, especially through mediums, must be seen in the context of a general skepticism about Cartesian rationalism. André Breton writes about his own attempts to document the artistic work of spiritualist mediums in his essay on Joseph Crépin in the 1965 edition of Le Surréalisme et la Peinture and refers to his article, “Aux confins de la psychologie classique et de la psychologie métaphysique,” published in the Revue métapsychique in 1927–28. In Entretiens (76) Breton refers to the papers published by Théodore Flournoy about the famous medium Hélène Smith and certain chapters of the Traité de métapsychique by Charles Richet.

STERPINI, UGO (1927– ). Italian artist born in Rome. He and Fabio de Sanctis are presented together by André Breton in a short article written in December 1964 and included in the following year’s edition of Le Surréalisme et la Peinture (410). Sterpini’s best-known works include two mixed media on canvas, Omaggio a Thomas de Quincey (1958) and Impроме (1959).

STYRSKY, JINDRICH (1899–1942). Czechoslovak artist, writer and editor born in Cernina, Bohemia (now in Slovakia). From 1920
to 1923 he studied art in Prague and while on holiday in 1922 on the island of Korcula in Yugoslavia he met his compatriot Toyen, with whom he lived for the remainder of his life. In 1923 they both joined the Deversil group of artists in Prague. At that time Styrsky specialized in photomontages. In 1925 he and Toyen moved to Paris where they spent the next three years, in the course of which he wrote down his first dream-narrations, thereby demonstrating his active interest in Surrealist techniques. He developed a new style of painting, “artificialism,” in 1926. Back home in Czechoslovakia in 1928–29, he was employed by the Osvobozene Theater as a set designer. At that time too he illustrated an edition of Les Chants de Maldoror. A visit in 1930 to La Coste, the ancestral home of the Marquis de Sade, was the spur to his launch in that year of the Revue érotique, which appeared until 1933, and in 1931 of the publishing house, L’Édition érotique 69, in the context of which he translated into Czech Sade’s Justine. He also edited Émilie me visite en rêve, a collection of dream-narrations illustrated by erotic photomontages inspired by the “divine marquis.” Moreover, his paintings of the 1930s were dominated by the themes of eroticism, black humor and death. In 1934 he was a co-founder, with Karel Teige, Vitezslav Nezval, Toyen and Konstintin Biebl, of the Prague Surrealist group which would soon be joined by the psychoanalyst Bohuslav Brouk. Styrsky produced in that year a cycle of collages, Cabinet de déménagement, and a series of photographs entitled Scaphandrier, and also set up the Edice Surrealismu, which published poetry. In 1935 he designed the sets for Jindrich Honzl’s Surrealist productions at the Théâtre Nouveau while working on L’Habitant de la Bastille, a study of the life and work of Sade. In the following year he made the collages for the Surrealist almanac Ni cygne ni lune and for La Rose publique by Paul Éluard. After the annexation of Czechoslovakia in 1938, Nazi censorship stopped him from exhibiting and publishing but, together with Toyen, he managed to contribute to clandestine works. In 1940 he completed the manuscript of Sny (Dreams), a collection of texts, drawings, paintings and collages. In addition he made a set of collages on anticlerical subjects to illustrate poems by Jindrich Heisler. In 1941 he painted his last picture, Paradis perdu, depicting a girl poised on the edge of an abyss: he was unable to complete Maldoror before his death. See also NADVORNIKOVA, ALENA.
SUBCONSCIOUS. The part of the mind that is not fully conscious but is able to influence our actions. It is the anglicized version of the French term “subconscient,” coined by Pierre Janet who saw it as an area of the psyche to which ideas would be consigned through a process that involved a splitting of the mind and a restriction of the field of consciousness; he saw it as active in hypnotic suggestion. Although Sigmund Freud disapproved of the term, preferring to make a distinction between “conscious” and “unconscious,” André Breton’s interest in both Janet and Freud fuelled his own conclusion that the key to poetic inspiration was to be found in the subconscious and the Surrealists sought to access it via automatic writing, dreams and hypnotic sleep. In the first part of the definition of “subconscient” in the Dictionnaire abrégé du surréalisme, Breton and Paul Éluard write: “La poésie, ne relevant plus de préoccupations esthétiques ou métaphysiques, apparaît de plus en plus comme le suprême degré de compréhension du moi et du soi, devenu accessible par le pont qui tient nos nuits à jour, pont jeté entre l’inconscient et le conscient par le surréalisme” (Poetry, no longer falling under aesthetic or metaphysical preoccupations, comes across more and more as the supreme degree of comprehension of the ego and the id, accessible by the bridge that updates our nights, the bridge joining the unconscious and the conscious by surrealism). In the remainder of the entry Wolfgang Paalen specifically presents the subconscious as the third rung of the ladder of the psyche, beyond the unconscious and the conscious. Moreover, the term employed by Éluard as the title of his 1926 collection Les Dessous d’une vie might also be an allusion to the subconscious. See also BUREAU DE RECHERCHES SURREALISTES; CHAVÉE, ACHILLE; ZÖTL, ALOYS.

SUICIDE. Right from the outset the Surrealists displayed a fascination with suicide. The second issue of La Révolution surréaliste (January 1925, 8–15) contained an “enquête” or investigation, “Le suicide est-il une solution?” which was based not only on contemporary responses (from Antonin Artaud, Dr. Bonniot and Jean Paulhan, for example) but also on quotations from figures from the past (e.g., Benjamin Constant). For André Breton, the topic might have been prompted by the ambiguous circumstances of the death of Jacques Vaché a few years earlier. Suicide would likewise be considered,
but rejected, by Albert Camus as one of the possible solutions to
the problem of the Absurd. It would turn out, however, to be the
solution chosen by a considerable number of prominent Surrealists
over the years, from Jacques Rigaut and René Crevel to Oscar
Dominguez, Jean-Pierre Duprey and Ghérasim Luca. See also
ARNAULD, CÉLINE; BERTON, GERMAINE; DRIEU LA RO-
CHELLE, PIERRE; GORKY, ARSHILE; MOLINIER, PIERRE;
PAALEN, WOLFGANG; PIZARNIK, ALEJANDRA; ROTHKO,
MARK; SAGE, KAY; SEKULA, SONIA; SELIGMANN, KURT;
ZÜRN, UNICA.

SULLIVAN, FRANCOISE (1925– ). Canadian dancer and artist
born in Montréal. She entered art school in 1940 and although her
first paintings were influenced by Fauvism and Cubism, she soon
opted in favor of “the primitive.” Like her friend Jeanne Renaud,
she turned to dance, which she studied with Franziska Boas. She
saw Martha Graham dance in New York in 1946, after which she
and Renaud developed their own conception and style of dancing,
in the context of the Automatiste group. In 1948 they organized its
Festival that included dances by Sullivan, one of which was inspired
by a poem by Thérèse Renaud: it has since been regarded as the
event that launched modern dance in Quebec. Also in 1948 Sullivan
performed her al fresco improvisation, Dance in the snow. She was
one of the signatories of the Automatiste manifesto, Refus global,
to which she contributed the text of her lecture on dance, “La Danse et
l’espoir” (Dance and Hope). She married the painter Paterson Ewen
in 1949 and they had four sons. During the 1960s she turned to
sculpture; her studies included lessons in welding. In 1963 she was
awarded the Prix du Québec for Chute concentrique. She also took
an interest in the activities of the Situationist International, some of
whose members she contacted in Paris. In 1976 she began collaborat-
ing with the sculptor David Moore. In 1980 she resumed her painting
career; since then she has had a number of one-woman shows in
various countries. Her works from this period include the series Ton-
dos (1984–1992). She was awarded the Prix Paul-Émile Borduas in
1987. She started to teach at the Studio Art Department at Concordia
University, Montréal, in 1997, the year her Montagnes (constructed
out of 11 types of granite) was produced for the sciences pavilion
at the Université du Québec à Montréal, an institution that gave her an honorary doctorate in 2000. In the following year the governor general of Canada named her a member of the Order of Canada. Her position in the domain of Surrealist dance has been described by Édouard Jaguer as the “unique intermediary link between Hélène Vanel and Alice Farley” (in Surrealism Women: An International Anthology, edited by Penelope Rosemont, 208).

SULZER, EVA. Swiss-born writer, photographer and musician who moved from London to New York in 1939 before settling in Mexico a year later. Some of her photos were included in the International Surrealist Exhibition in Mexico City in 1940. A close friend of Wolfgang Paalen and his wife Alice Rahon, she accompanied them on a journey to Alaska and British Columbia in the early 1940s in search of Amerindian masks, totem poles and other artworks. Many of the photographs she took on this journey were later published in Dyn, as were poems, articles and reviews; these include “Butterfly Dreams” (no. 1, 1942) and a review of Pal Kelemen’s book, Medieval Ameri- can Art (nos. 4–5, 1943). After World War II she became a devotee of Gurdjieffian mysticism. She produced a documentary film about Remedios Varo in 1966.

SUPERNATURALISME (SUPERNATURALISM). In the first Manifeste du surréalisme André Breton claims this term might have been at least as appropriate as “Surréalisme” (Surrealism) for the new mode of expression, had it not been employed already by Gérard de Nerval in Les Filles du Feu and by Thomas Carlyle in Sartor Resartus.

SUQUET, JEAN (1928– ). French photographer and scholar born in Cahors. He was a member of the Parisian Surrealist group between 1948 and 1950. He was lauded, even by the artist himself in 1949, for his exegesis of Marcel Duchamp; excerpts first appeared in the Almanach surréaliste du demi-siècle in the following year and the exercise was developed in Miroir de la Mariée (1974), Le Guéridon et la Virgule (1976), Le Grand Verre rêvé (1991) and In vivo, in vitro (1994). He also published more personal texts, Le Scorpion et la Rose (1970) and Oubli, sablier intarissable (1996); the latter was
SVANBERG, MAX WALTER (1912–1994 or 1995). Swedish artist born in Malmö. After attending cabinetmaking classes, he worked as a commercial artist for the Palladium cinema in 1929 but enrolled two years later at the Skanska Malarskolan in his native city before

a combination of word and image (photographs). His photographic work had been recognized in 1963 by the award of the Prix Niepce.

SURAUTOMATISM. Any theory or practice that takes automatism to its most extreme or absurd limits, or even “goes beyond” it. The concept was formulated by Dolfi Trost and Gherasim Luca in Dialectique de la Dialectique, where they proposed the further radicalization of Surrealist automatism by jettisoning images produced by artistic techniques in favor of those “resulting from rigorously applied scientific procedures,” thereby excluding the notion of the “artist” from the creative process and replacing it with scientific rigor or even chance. See also ENTOPTIC GRAPHOMANIA.

SURPRISE. In the years immediately preceding the birth of Surrealism it was Guillaume Apollinaire most of all who lauded the importance of surprise, as André Breton acknowledges in the essay he devoted to him in Les Pas perdus (41): “... pour dépeindre le caractère fatal des choses modernes, la surprise est le ressort le plus moderne auquel on puisse avoir recours” (To depict the fatal character of modern phenomena, surprise is the most modern mechanism to which one might have recourse). Apollinaire had Giorgio de Chirico in mind but when Breton returned to the subject in Le Surréalisme et la Peinture, it was in the context of one of its pieces on Francis Picabia: “Picabia demeure le maître de la surprise... La surprise commande, en effet, toute la notion du ‘moderne’ au seul sens acceptable de préhension, de happement du futur dans le présent” (Picabia remains the master of surprise... Indeed surprise commands the whole notion of “the modern,” in the only sense acceptable, of the grasping, the seizing of the future in the present). An element of surprise lies at the heart of most Surrealist imagery and remains a key criterion in the assessment of what is or is not surreal. See also BURY, POL.

SURREALIST OBJECT. See OBJET SURREALISTE.

SVANBERG, MAX WALTER (1912–1994 or 1995). Swedish artist born in Malmö. After attending cabinetmaking classes, he worked as a commercial artist for the Palladium cinema in 1929 but enrolled two years later at the Skanska Malarskolan in his native city before
studying at Otte Sköld’s art school in Stockholm. On his return to Malmö in 1934 he was out of action for a year after contracting polio before resuming his painting career, concentrating mainly on the still life genre but also producing the occasional erotic drawing. In 1942–43 he was one of the founders, with C. O. Hultén, Endre Nemes, Adja Yunkers and Carl O. Svensson, of the Minotaurus group, which had Surrealist tendencies, but it dissolved after just one exhibition at the City Hall in Malmö. His drawings from that year clearly demonstrate a Surrealist spirit. In 1945 he moved to Stockholm where in the following year he helped to launch, with Hultén, Anders Osterlin and Gösta Kriland, the Imaginistengruppen that survived for eight years. He was discovered by André Breton in 1953 and some of his work appeared in Médium in the following year. He was selected for the 1959 International Surrealist Exhibition in Paris. His best-known works include Femme oiseau (Bird Woman), La grossesse étrange de la rencontre étrange (The Strange Pregnancy of the Strange Encounter (1953) and the 1956 gouache Le Coeur de l’intangible (The Heart of the Intangible) where the erotic and the fantastic come together in an idiosyncratic marriage. He was the subject of two of the chapters of the 1965 edition of Le Surréalisme et la peinture (239–41, 242–43), where in the first, dating from April 1955, there are reproductions of Grossesse imaginaire tandis que les filles scellées du soleil montrent les mouvements du chemin de la mer, Le jeu d’as de coeur (1954) and Portrait d’une étoile III (1956–57). The last-named appears to be the inspiration for Breton’s observations: “Voici vraiment la femme au centre de l’univers, sous toutes les flèches du ‘jamais vu.’ Elle rivalise avec le plus beau nu qui en fut jamais tracé: L’étoile a pleuré rose au coeur de tes oreilles (Here woman really is at the center of the universe, beneath all the arrows of the “never seen before.” She rivals the most beautiful nude ever drawn: The star wept pink in the heart of your ears). The second, written in 1961, focuses on the 1958 painting Les jouets de la déraison and begins with the proud claim, “Je compte parmi les grandes rencontres de ma vie celle de l’oeuvre de Max Walter Svanberg qui m’a permis d’appréhender du dedans, en me la faisant subir de toute sa force, ce que peut être la fascination’ (I number among my life’s great encounters the work of Max Walter Svanberg that has allowed me to comprehend from within, by making me experience with all its force what fascination can be).
SVANKMAJER, JAN (1934– ). Czech artist, puppeteer and filmmaker born in Prague. He studied in the drama department of the Prague musical academy where he met the young woman who would become his wife (see the next entry). In 1960 he was employed at the experimental Semafor Theater where they had their first joint exhibition in the following year. With his wife as art director, he made his first film in 1964, *The Last Trick of Mr. Schwarzewalde and Mr. Edgar*. For a while, in the 1970s, the Communist authorities banned him from making films but he was eventually able to resume his career. His many short films include *Dimensions of Dialog* (1982), in which there are heads inspired by Giuseppe Arcimboldo and a clay man and woman who dissolve into each other sexually, and *Down to the Cellar* (1983), which is seen from a child’s perspective. The best known of his feature-length films is probably *Alice* (1988), which was followed by *The Lesson of Faust* (1994), *Conspirators of Pleasure* (1996), *Little Otik* (2004) and *Lunacy* (2005), a comic horror in which the influence of Edgar Allan Poe and the Marquis de Sade can be detected. Svankmajer is renowned for his use of the stop-motion technique, exaggerated sounds and accelerated speed. He is fond of making inanimate objects come alive and one of his favorite themes is food. On the art front, he and his wife put together an important exhibition, *Anima, Animus, Animace*, that toured the Czech Republic and Great Britain in 1998. They were the subject of a documentary, *Les chimères des Svankmajer* (2001), and their final collaboration was on the film *Lumières* (2006).

SVANKMAJEROVA, EVA (1940–2005). Née Eva Dvoraková, Czech painter, writer, puppeteer and theorist born in Kostelec. She studied interior decorating in Prague in the mid-1950s before switching to a course in puppet theater where she met Jan Svankmajer. They married and joined the Prague Surrealist group in 1970, since which time they were prominent participants in its activities and publications: they have contributed to most issues of *Analagon*, for instance. She had one-woman shows in various locations in the Czech Republic, Belgium and Germany and also had works included in Surrealist exhibitions in those countries as well as France and the Netherlands. There are familiar Surrealist themes (e.g., dismembered bodies, grotesque sexual images) in her colorful paintings but as an
artist, she preferred to trace her own path rather than follow trends; in the 1960s her *Emancipated Cycle* parodied icons from the past, including Sandro Botticelli’s *Birth of Venus* and Édouard Manet’s *Déjeuner sur l’herbe*, in which the female figures were replaced by men and her 1967 portrait of Joseph Stalin’s face was created out of smaller figures and scraps of lettering. In her poetry and critical writings, on the other hand, her dry, sardonic humor has been compared with that of Jacques Vaché; her most important text, however, is probably the episodic allegorical novel *Baradla Cave*, a sophisticated critique of modern woman, a figure who is both human and a cavern, a symbol of a society torn between Communism and capitalism, written in a diversity of styles and structured like a collage, in which photographs are interspersed with the text.

**SWEDEN.** At first there were only individual contacts between Swedish artists and the main Surrealist group in Paris. In the 1920s, for instance, Philippe Soupault received a visit from the young Victor Vinde, who had drafted a translation of his novel *A la Dérive*, and through Vinde he met Eyvind Johnson before he was famous. Max Walter Svanberg was the leading Swedish Surrealist of his generation, but Gosta Kriland should also be mentioned. The sculptor Eric Grate, who had discovered Surrealism in Paris in 1924, organized a “post-Cubist and Surrealist” exhibition in Stockholm that provoked a minor furor. In 1935 Erik Olson liaised with the Paris Surrealist group prior to the *Cubism-Surrealism* show in Copenhagen. In 1948 Endre Nemes, who had moved to Sweden during World War II, acquired Swedish citizenship. In 1969 Ragnar von Holten brought out *Surrealismen i svensk konst*. More recently the Stockholm Surrealist group was formed on Midsummer’s Eve in 1986, near a waterfall in central Sweden; Johannes Bergmark, Matthias Forshage, Bruno Jacobs, Petra Mandal, H. Christian Werner and Tomas Werner issued its inaugural declaration, “Surrealism Here and Now,” which was followed by a text, signed by Jacobs, Mandal and Tomas Werner, “Surrealism i Sverige” (Surrealism in Sweden). Later that year they linked up with the Chicago group. Since then there have been a series of publications, beginning with the one issue of *Naknar Läppar* (1987) and continuing with *Kvicksand* (1989), *Kalla Landen* (two issues in 1994) and *Stora Saltet* (nine issues between 1995 and
The last named featured the speculative writings of Bergmark and Carl-Michael Edenborg. By 1992 the original members had been joined by Aase Berg, Kajsa Bergh and Edenborg. More recent adherents include Kalle Eklund, Jonas Enander, Kim Fagerstam, Robert Lindroth, Emma Lundenmark, Niklas Nenzen, Eva Christina Olsson and Sebastian Osorio. In 2003 Eklund fabricated Singing Coffin in response to a dream by Mandal, and in 2005 there was a stunning exhibition of dream objects, *The True For Five Senses*, at the Candyland Gallery in Stockholm. See also Knutson, Greta; Oppenheim, Meret.

**Swift, Jonathan (1667–1745).** Anglo-Irish writer born in Dublin. At the age of 14 he entered Trinity College and obtained his bachelor’s degree but after Ireland was plunged into turmoil following the accession of William II and Mary, he left for England. He became secretary to Sir William Temple and was able to complete at Oxford the Master of Arts degree he had been preparing in Dublin and was ordained in 1694. Five years later, Temple died and Swift returned to Ireland. He published *The Battle of the Books* and *A Tale of a Tub*. His pamphlets on religious questions include *An Argument against Abolishing Christianity*. In 1713 he became dean of St. Patrick’s Cathedral in Dublin. He wrote on behalf of Ireland the *Draper’s Letters* (1724) and two years later his most famous work, *Gulliver’s Travels*, appeared in print. It was followed by *The Grand Question Debated* (1729), *Verses on his own Death* (1731) and *On poetry: A Rhapsody* (1733). He had been suffering from Ménière’s disease for many years and in the latter part of his life he also had a brain tumor and dementia.

In the first *Manifeste du surréalisme* Swift heads the list of apparent precursors of the movement when André Breton declares that “Swift est surréaliste dans la méchanceté” (Swift is surrealist in malice). He was also given the privilege of the opening chapter of Breton’s *Anthologie de l’humour noir*, where this choice is justified by the initial sentence: “Tout le désigne, en matière d’humour noir, comme le véritable initiateur” (Everything designates him, as far as black humor is concerned, as the real initiator). The excerpts selected to exemplify Swift’s writings are from *Directions to Servants* and *The Modest Proposal* (1729), with its notorious satirical recommendation of cannibalism.
TABARD, MAURICE (1897–1984). French photographer born in Lyon. After failing in 1913 to gain admission to music school to study violin, he worked as a fabric designer in the family silk business. When World War I broke out, he traveled with his father to Paterson, New Jersey, where he tried various jobs before deciding to study at the New York Institute of Photography. He then opened his own little studio. After his father died a ruined man in 1922, he found employment as a portrait photographer, first in Baltimore and then in Washington. In 1925 he studied painting with Carlos Baca-Flor. Three years later he returned to Paris where he worked in journalism and publishing; he taught photography to Roger Parry in 1928. That was also the time when he started his collaboration with the Surrealists: he was a friend of René Magritte and met André Kertész and Man Ray. Some of his photos appeared in Bifur and Variétés; the surreal quality of some of his female nude studies often took the form of curious deformations, e.g., Tête au chapeau, oeil double (1929) or bizarre juxtapositions or fusions, like Photopaysage, in which the buttocks and legs are clearly delineated whereas the upper half of the body blends into a landscape. Tabard commenced his experiments with solarization and double exposures circa 1931, and in the remainder of the 1930s he worked as a portrait photographer in addition to his contracts in the fields of fashion and advertising. In 1939–40 he was the manager of the Marie Claire Studio in Lyon and then in the second half of World War II was employed by Gaumont and worked as a war correspondent in Africa and Alsace, but his entire negative archive was lost during the war. In 1946 Alexey Brodovitch recruited him as a fashion photographer for Harper’s Bazaar and Vogue before he was hired by Paul Linwood Gittings Studio (1946–48). In 1949 he started drafting his theoretical text, La géométrie est la fondation des arts, which he completed in 1966. Meanwhile he taught at the Winona School of Photography in Indiana (1950) before returning to Paris in the following year; for the next decade and a half he worked for several fashion magazines. In 1959 he photographed the British royal family. He combined his professional work with his private research between 1965 and 1979 when he was left paralyzed, but he did settle in 1980 in Nice, where he died.
TAKIGUCHI, SHUZO (1903–1979). Japanese poet and art critic born in Toyama. He began to publish poems in 1926; he introduced Surrealism into Japan in the late 1920s and corresponded with André Breton and other members of the Paris group in the 1930s. In 1940 he published a monograph on Joan Miró. Much of his material was destroyed in an air raid on Tokyo in 1945 and it was only in 1967 that he was able to bring out Poetic Experimentation by Shuzo Takiguchi 1927–1937. He resumed his career as an art critic in 1950 and began to organize a series of avant-garde art exhibitions, for example, the exhibition of Yomiuri Independents and the program of exhibitions by young artists at the Takemiya Gallery (1951–57). In 1958 he was the Japanese commissioner for the Venice Biennale; during his stay in Europe he met Breton, Salvador Dalí, Henri Michaux and Antoni Tapiès. He had the first one-man show of his drawings in 1960; at subsequent exhibitions he also displayed his examples of décalcomanie. He published, with Jasper Johns and Shusaku Arakawa, To and From Rrose Sélavy: Selected Works of Marcel Duchamp (1968) and, with Miró, Handmade Proverbs to Joan Miró (1970) and also co-authored other books with Sam Francis, Tapiès and Japanese artists. His collected writings, Collection Shuzo Takiguchi, in 15 volumes, came out posthumously between 1981 and 1998.

TAMAYO, RUFINO (1899–1991). Mexican artist born in Oaxaca, Mexico, of Zapotec Indian stock. After the death of his father in 1911, he moved to the capital, where he worked in an aunt’s grocery store. In 1915–16 he briefly studied business and art, the latter in evening classes, prior to spending the three years from 1917 to 1920 at the Academia de Bellas Artes de San Carlos in Mexico City. In 1921 he was put in charge of the Department of Ethnography at the Museo Nacional de Arqueologia; from that point on pre-Columbian art would be a major source of inspiration in his own work. He spent the years between 1926 and 1928 in New York, where for the first time he came face to face with paintings by Henri Matisse, Pablo Picasso and Georges Braque. On his return to Mexico City, he taught painting in the 1928–29 academic year at the Escuela Nacional de Bellas Artes run by Diego Rivera. In 1932 he was appointed head of the Departamento de Artes Plasticas in the Ministry of Education. In 1934 he married the concert pianist Olga Flores Rivas. In 1936 he
was back in New York, where he would stay for a further 18 years; he taught painting at the Dalton School (1938–45) and Brooklyn Museum Art School (1946–48). Meanwhile, he was commissioned to paint a fresco, Revolución (1937), for the Antiguo Museo Nacional de Antropología in Mexico City. In a similar vein in 1952 he produced the murals Homenaje a la Raza and Nacimiento de nuestra Nacionalidad, for the Instituto Nacional de Bellas Artes and the Museo Nacional de Bellas Artes, respectively, and in the following year El Hombre for the Dallas Museum of Art before painting in 1955 América for the Bank of the Southwest in Houston. Between 1957 and 1964 he lived in Paris where he received the commission to paint Prométhée (1958) for the wall of the conference room in the UNESCO building. In 1961 he was elected to the American Institute and Academy of Arts and Letters. Back in Mexico, in 1969 he painted the great fresco for the Club d’Industriales in Mexico City in the Camino Real hotel. In the 1970s he started producing lithographs for the publishing houses Poligráfica in Barcelona and Transworld Art in New York. Between 1974 and 1981 he donated his collection of pre-Columbian art to the Museo de Arte Precolombino in Oaxaca and his collection of modern art to the Museo de Arte Contemporáneo Internacional Rufino Tamayo in Mexico City. Although Tamayo’s art was rooted in Mexican folklore and betrayed the influence of Cubism and Expressionism, André Breton regarded Tamayo as a true Surrealist and Philippe Soupault felt he was “dangereusement exposé aux influences extérieures” (dangerously exposed to external influences), especially European Surrealism. His Mannequin cassé (1931) is a colorful reworking of the theme of the headless dummy dear to Guillaume Apollinaire; his 1969 lithograph Carnavalesque is a striking mix of pre-Columbian and Cubist influences; his 1990 mixografía print Luna y Sol is reminiscent of Joan Miró in its childlike, nursery rhyme quality.

TANGUY, YVES (1900–1955). French painter born in Paris, the son of a Breton former naval officer who worked in the Ministère de la Marine. His schooldays at the Lycée Montaigne and the Lycée Saint-Louis in Paris were not marked by academic success, but one of his classmates at the former was the younger son of Henri Matisse, Pierre, who would play an important role in his life many years later.
Soon after the outbreak of World War I, one of his brothers was killed at the front; and following his mother’s departure for Brittany, Yves was brought up by his sister. He spent a year (1918–1919) as a merchant seaman, travelling to Great Britain, South America and Africa prior to two years of military service spent in Lunéville, where he struck up a friendship with Jacques Prévert. On his return to Paris in 1922, he moved in with Prévert and Marcel Duhamel, trying various menial jobs before starting to paint and draw in the following year after seeing a picture by Giorgio de Chirico: he was self-taught as far as art was concerned. He was encouraged and supported by Florent Fels, the editor of the magazine L’Art vivant, and exhibited three drawings at the Salon de l’Araignée in 1925: these works were influenced by Cubism, German Expressionism and Neue Sachlichkeit (New Objectivity). He then made the acquaintance of a number of the Surrealists, but destroyed his own early works. One of his earliest extant pictures is the childlike oil painting La fille aux cheveux rouges (The Girl with Red Hair) from 1926. He married Jeannette Ducrocq in 1927 and in the same year painted a series of quasi-lunar landscapes “inhabited” by forms and figures from his imagination whose titles, chosen in conjunction with André Breton, were taken from Charles Richet’s Traité de métapsychique: Avec mon ombre (With my Shadow), which may be seen as one of these. After a journey to Africa in 1930 he started painting desert scenes and seascapes that likewise feature strange figures.

Tanguy broke with Prévert, Georges Bataille and Robert Desnos after their virulent attack on Breton in Un cadavre. In 1932 his new circle of friends included Jacques Hérold and Marcel Jean; he began studying printmaking in S. W. Hayter’s Atelier 17 and illustrated La Vie immédiate by Paul Éluard. He participated in the meetings of Contre-Attaque in 1934 and two years later Alfred Barr and Walter Arensberg started purchasing his paintings. In 1939 he met Kay Sage, whom he would marry in the following year; in 1941 they set up home in Woodbury, Connecticut. At the same time he signed a contract with Pierre Matisse, by then a famous art dealer. In the 1950s he produced a series of angst-ridden rubble-filled landscapes with threatening skies that possibly represent the nuclear age; among the most important of these is Multiplication des arcs (1954) that James Thrall Soby regarded as “one of the masterworks of the art
of our time” (Yves Tanguy, New York: The Museum of Modern Art, 1955, 22). After spells in hospital for alcoholism and then a stroke, he died in 1955. Other examples of his work include Les Amoureux (The Lovers) from 1929, Le Temps meublé (The Furniture of Time) (1939) and Divisibilité indéfinie (Indefinite Divisibility) (1942). Breton paid Tanguy the supreme compliment by describing him as the painter he would have most liked to have been. See also ELLOUET, AUBE.

TANNING, DOROTHEA (1910– ). American artist and writer born in Galesburg, Illinois. Her father was a Swedish immigrant and her mother hoped the three daughters would follow musical or theatrical careers. Between 1930 and 1932 she was at Knox College before attending courses for a couple of weeks at the Chicago Academy of Fine Arts. She then worked for a while as an artists’ model and as a freelance illustrator. After visiting the Fantastic Art, Dada, Surrealism exhibition at the Museum of Modern Art in New York in January 1937, she decided to make painting her career. In 1939 she traveled to Paris and Stockholm and three years later met Max Ernst in New York. Her 1942 bare-breasted, bramble-skirted self-portrait, Birthday, was one of her earliest surrealist works: it is a variation on the theme of “Beauty and the Beast.” She contributed to VVV and had her first solo show in 1944 in New York. In 1946 she designed the costumes and sets for the New York performances of the Monte Carlo Russian ballet; in the same year she and Ernst were married and they set up house in Sedona, Arizona. She took part in the International Surrealist Exhibition in Paris in 1947 and then started a series of paintings that explored the sexuality of teenage girls: one of these is Truite en bleu (1952), in which the eponymous fish is clearly phallic; another is Tableau vivant (1954) where the cuddly dog plays the role of the lover. During a stay in Paris in 1949–50 she produced an album of lithographs, Les sept périls spectraux, that accompanied poems by André Pieyre de Mandiargues and in the latter year was commissioned to design the sets and costumes for the London production of The Witch by the New York City Ballet. Five years later she and Ernst moved to Huismes in the Touraine. In 1959 she illustrated an edition of Accueil by René Crevel and in 1961 designed the costumes and sets for a new Paris production of the Jean Giraudoux play Judith. Three years later she moved to Seillans in Provence and
TARNAUD, CLAUDE (1922–1991). French artist and writer born in Maisons-Lafitte. He discovered Surrealism and jazz during World War II; in 1944 he met Édouard Jaguer and Yves Bonnefoy and with the latter founded the little group “La Révolution la Nuit.” In the following year he met Victor Brauner, and then in 1947 André Breton, Sarane Alexandrian, Alain Jouffroy and Jacques Hérold. Like other members of the “second-generation Surrealists,” he was fascinated by Arthur Cravan, Jacques Rigaut and Jacques Vaché. He was one of the team that launched Néon and his “L’Élosion du TU” was published in its first issue in January 1948. Also in that year he exhibited at the Salon des Indépendants and broke with Breton over the exclusion of Roberto Matta, Brauner and others. In 1950

published the poem *Demain*. In 1971 she fashioned curious **erotic objects** out of fabric lined with swansdown. After the death of Ernst in 1976, she eventually decided to return to New York. Her recent work includes the cosmic oil painting *Crepuscula glacialia* (1997) and also from that year *Another Language of Flowers*, a series of 12 fantasy flowers, all accompanied by a poem by a contemporary poet. She was the author of *The Abyss*, written in 1947 but not published until 30 years later, and an autobiography, *Birthday* (1986). *See also UNITED STATES.*

TAPIES, ANTONI (1923– ). Spanish Catalan painter born in Barcelona. He initially studied law but turned exclusively to **painting** in 1943. Five years later he helped to found, with Joan Brossa and others, the Dau-al-Set movement, which had affinities with **Dada** and Surrealism. In 1950 he had his first solo exhibition in the Galeries Laietanes in his native city. His early works were Surrealist in style; **Joan Miró** was one of his influences. In the early 1950s he lived in Paris, a city to which he has frequently returned, and his painting moved in the direction of Abstract Expressionism. In 1953 he began working in mixed media, one of his major innovations; an important example is *Grey and Green Painting* (1957). In the 1960s he worked with other Spanish artists (including Enrique Tábara, Antonio Saura and Manolo Millares). Circa 1970, he introduced larger objects such as parts of furniture into his paintings. In 1990 the Fundació Tapiès was set up in Barcelona to honor his life and work.

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his translation of Harry Levin’s *James Joyce* came out. In 1951 he married Henriette de Champrel and they moved to Geneva, where he was employed as a translator by the International Labor Organization and the United Nations (UN). In the following year he published *The White Clad Gambler. Le joueur blanc vêtu ou les Écrits et les Gestes de H. de Salignac*, illustrated by his wife. In the same year they moved to Mogadishu, where he continued to work as a translator. Between 1954 and 1966 he was a regular contributor to *Phases*. During a trip to Paris in 1956 he made the acquaintance of Ghérasim Luca, who became a close friend. Then in 1959 in New York he met Eugenio Granell and the young Franklin Rosemont, with whom he founded the Chicago Surrealist group. He met Julio Cortazar in 1964 before travelling in the following year to Addis Ababa, New Delhi and Lagos for the UN. He resigned from that organization in 1969 and settled near Apt in the Vaucluse. He died in Avignon. His style was often marked by irony; he was interested in the workings of *objective chance*; and one of his best-known poems is *La rose et la cétoine. La nacre et le noir* (1959). More recently, a couple of his books have been published with illustrations by his close friend Jacques Lacomblez: *La Forme réfléchie* (2000) and *De* (2003).

**TATIN, ROBERT (1902–1983).** French artist and poet born in Laval. He trained as a house painter but also attended art classes in his home town. In 1918 he headed for Paris where he combined his artistic studies and work. After his first marriage he was employed by his father-in-law as a carpenter. He set up his own business in 1930 and its success gave him the means to travel in both Europe and North Africa. Between 1945 and 1950 he ran a *bougnat* (a café that also sold coal) that he gradually transformed into a *ceramics* studio. It was during that period that he became known as an artist and met André Breton, Aristide Caillaud, Jean Cocteau, Jean Dubuffet, Alberto Giacometti, Jean Paulhan, Benjamin Péret and Jacques Prévert. He spent the first half of the 1950s in South America (Brazil, Argentina, Uruguay, Paraguay and Chile), where he found work as an interior decorator in cafés. In 1951 he was awarded the sculpture prize at the first Sao Paolo Biennale; he was recognized in France in 1961 when he received the Prix de la Critique d’Art. From 1962 until his death he put all his different skills to work in
the construction of the *Étrange Musée de Robert Tatin* at Frénotise near Laval. A monument to the *merveilleux*, it was approached along an avenue of statues featuring figures such as Joan of Arc, Breton, *Alfred Jarry* and *Henri Rousseau*. His paintings are exemplified by *La Voie lactée*, *La pensée, la nature* and *Les 10,000 fleurs* (1951).

**TAUB, DEBRA (1954– ).** American artist and writer born in Chicago. She began as a mosaicist and elaborated the “Corner of Masks” at the World Surrealist Exhibition in her native city in 1976. Since then she has concentrated on *collages* which have been shown in numerous exhibitions, including *Surrealism in 1977* (Chicago), *Surrealism Unlimited* (London, 1978), *100th Anniversary of Hysteria; Surrealism in 1978* (Milwaukee), the International Exhibition of Surrealism and Fantastic Art (Lisbon, 1984) and *Greffages 3* (Matane, France, 1996). Her first solo show was at the Platypus Gallery in Evanston, Illinois, in 1983. She has published *poems* and other texts in *Arsenal: Surrealist Subversion*, *The Octopus Typewriter*, *Cultural Correspondence*, *The Moment*, *Free Spirits* and *Annals of the Insurgent Imagination*. See also UNITED STATES.

**TÄUBER-ARP, SOPHIE (1889–1943).** Swiss *painter* and *sculptor* born in Davos. She attended the School of Applied Art in St. Gallen between 1908 and 1910 and then studied applied art in Munich (1910–12) and Hamburg before becoming a member in 1915 of the Swiss Werkbund, an organization whose members believed the applied arts could create an appropriate expression of the technological age. In the same year, at a gallery in Zurich, she met *Hans Arp*, whom she would marry in 1922. They immediately started making *collages* together. Both of them were active in the Dada movement in Zurich; she designed puppets and sets for *soirées* at the *Cabaret Voltaire*, in which she also participated as a puppeteer and a dancer. Leading a double life, she taught textile design, embroidery and weaving at the Zurich School of Arts and Crafts between 1916 and 1929. In the meantime she and her husband had already moved to Meudon, near Paris, where they both participated in the activities of the Surrealist group. She then turned her attention to interior design; one of her commissions was to create an interior for the Café de l’Aubette in Strasbourg, for which her husband and Theo van Doesburg...
helped to convert her plans into reality. In 1927 she co-authored, with Blanche Gauchet, *Design and Textile Art*. Like Arp, she was involved in the short-lived Cercle et Carré movement (1929–30) that sought to promote the development of non-figurative art and the two of them played prominent roles in the subsequent Abstraction-Creation group. In 1937 she published her own Constructivist *Plastique*. When the Germans invaded France in 1940, she fled south to Grasse, where she helped to set up an art colony with Sophie Delaunay and others. During a visit to Switzerland in 1943, however, she died following an accident with a stove.

A major exhibition was devoted to Täuber-Arp in 1980 at the Museum of Modern Art in New York, a show that moved on to Chicago, Houston and Montreal. Her husband described thus her *modus operandi* when he first knew her: “In certain compositions she introduces on different levels squat and massive figures anticipating those she subsequently fashioned in wood. These figures could blossom into plants, dolls, vases, which in turn became faces reflecting the dread of solitude and death. But the vigor of youth, in its richness and brightness, disperses these shadows” (Arp, *Collected French Writings*, 222). Her work in the Dada period was exemplified by a series of “heads” made out of hat-stands and her graphic work in the early 1920s was marked by the exploration of the relationship between the horizontal and the vertical. In 1930 she commenced her “ping” pictures, works dominated by circles, and two years later she embarked on her so-called “space” paintings, based on grids. In the second half of the 1930s she turned to biomorphic and geometric forms, some of which were executed in wood relief. At the same time she drew a series of leaves, vases and metamorphosed seashells to illustrate her husband’s book of poems *Muscheln und Schirme* (Sea Shells and Umbrellas). He, in return, painted in words her imaginary universe: “One limpid world after another blossomed from her paintings. Lines, squares, rectangles, circles joined one another, united, assembled in floating wreaths. Circles organised according to primary laws. Waves of lines, flames of lines trace out spaces in which colors glow in intense and tender joy. Green poles emerge from transparent contours, bright skies. In her paintings she pitched tents of stars filled with the singing of utterly serene calmness. Her works always conjure up pure wellsprings” (ibid., 226).
TCHELITCHEW, PAVEL (1898–1957). Russian painter born in Moscow. He left Russia in 1920 and moved initially to Berlin before settling in 1923 in Paris where he found employment with the Ballets Russes. His first contact with the Surrealists came when he met René Crevel. In 1926 he developed his technique of multiple images on a single canvas, as seen in *Hide and Seek*. His work as a designer meant that he traveled extensively and some of his drawings were included in an exhibition at the newly opened Museum of Modern Art in New York in 1930. Four years later he moved to the United States with Charles-Henri Ford. Between 1940 and 1947 he met up again with the Surrealists in exile and provided illustrations for *View*. His portraits include Edith Sitwell and Alice B. Toklas. He became a US citizen in 1952.

TEIGE, KAREL (1900–1951). Czech critic, writer and artist born in Prague. In 1923 he started creating “picture-poems” that suggest affinities with the Productivist wing of Constructivism. In 1928 he had a famous exchange of views with Le Corbusier over the Mundaneum project, claiming the architect had departed from rational functionalism. His involvement with the reviews *Disk* (1923–25) and *Stavba* (1923–30) revealed his interest in typography, scenography and the photomontage that dominated his book illustrations and posters in 1929, the year he helped to found the important avant-garde movement *Devětsil* (*Nine Forces*) and *Front gauche*; he worked as editor and graphic designer for the former’s monthly magazine, *ReD* (*Revue Devětsilu*). Teige was instrumental in inviting major international avant-garde figures such as Le Corbusier, Man Ray, Paul Klee, Vladimir Mayakovsky and Walter Gropius to come and lecture or perform in Prague. Although he was not an architect, in 1930 he taught the sociology of architecture at the Bauhaus. In 1934 he was one of the founding members of the Prague Surrealist group, for which he would emerge as the main theoretician and in the following year, when André Breton visited the city, he hailed his “perfect intellectual friendship” with Teige and Vitezslav Nezval. In “Situation surréaliste de l’objet” Breton lauds Teige’s *Suèt, ktery voni* (*Manifestes du surréalisme*, 270) as an “admirably comprehensive and documented text.”
Between 1935 and 1951 Teige made a large number of **collages** that clearly merit the label “Surrealist”: one of their most frequent themes is the metamorphosis of the female body. In 1938 he published *Le Surréalisme contre le courant*, a polemical brochure that deals with the internal dissension in the Czech group: after Nezval left, Teige was its main driving force until its dissolution in 1947. He had welcomed the Soviet army as liberators but was silenced by the new **Communist** government in 1948: he was labelled as a “**Trotskyite** degenerate” in a virulent press campaign which might have brought on the heart attack that killed him; his papers were destroyed by the secret police and his published writings were suppressed for decades. A number of his collages relied on the fusion of the female body and the surrounding landscape, perhaps to suggest a “mother earth” figure but more frequently to evoke the power of female **sexuality**; sometimes the breasts replace eyes, with the effect of turning the tables on the viewer/voyeur. See also NADVORNIKOVA, ALENA.

**TÉLÉMAQUE, HERVÉ** (1937– ). French painter of Haitian extraction born in Port-au-Prince. Between 1957 and 1960 he studied at the Art Students’ League in New York City where he was enthused by the work of Arshile Gorky. In 1961 he moved on to Paris where he came into contact with the Surrealists. He was also interested in Pop Art and the imagery of popular magazines. He drifted away from the Surrealist group after the death of André Breton and in 1966–67 elaborated a series of **objects**. He quickly returned to **painting** and **collage**, however, and produced his series of *Selles* (Saddles), including *Non connu*, and *Maisons rurales* (Rustic houses). Other typical examples of his colorful, cheery and childlike manner are *Feu, Aube, Le Cercle*, *L’Oreille de Van Gogh* and *La Belle Hélène* (1969). In 1998 he designed the postage stamp to commemorate the 150th anniversary of the abolition of slavery in France and in 2005 he was honored by a retrospective, *Hervé Télémaque: du coq à l’âne*, at the Musée de la Poste in Paris.

**TEODORESCU, VIRGIL** (1909–1987). Romanian poet, essayist and translator born in Cobadin, Constanta. In 1928 he enrolled at the Faculty of Letters and Philosophy in Bucharest and in the same year
began to contribute to the journal *Blete de papagol* under the pen name of Virgil Rares. Four years later he edited another avant-garde journal, *Liceu*, with Tascu Gheorghiu and Mircea Pavelescu. He invented a distinctive poetic language, “leopard,” and duly published *Poem in leoparda* (1940). His style was very close to Surrealism, however, and in the 1940s he belonged to the second wave of Surrealists. After World War II he translated poems by Paul Éluard, in addition to works by Guillaume Apollinaire and Lord Byron. He returned to his Surrealist manner in the 1960s after a period when he flirted with the proletcultist mode more acceptable to the regime. His other publications include *Provocarea* (Provocation) from 1947, *Scriu negru pe alb* (Write Black on White) from 1955 and, with Dolfi Trost and Paul Paun, *Diamantul conduce mainile* (Diamonds Lead Hands) from 1940.

**TERROSSIAN, JEAN (1931– ).** French painter born in Paris. He joined the Surrealist group there in 1961 and contributed to the *Bulletin de liaison surréaliste*. His style became more figurative after 1967 and has been compared to a mixture of René Magritte and Pop Art. One of his best-known works is *Le Procès* (*The Trial*) (ca. 1965). More recently he provided the illustrations for Alain Joubert’s *Treize à table (plus deux)* (1998).

**THEATER.** Despite the Surrealists’ conviction that poetry was the supreme genre, the theater played a significant role in their lives and works from the very beginning, from the Dada period, when André Breton and Philippe Soupault wrote a couple of playlets, or “sketches,” *Vous m’oublierez* and *S’il vous plait* (1920). Among works written by some of the precursors of the movement plays occupied a prominent place; important examples include Alfred Jarry’s *Ubu roi* (1896), Raymond Roussel’s *Impressions d’Afrique* (1911), Guillaume Apollinaire’s *Les Mamelles de Tirésias* (1917) and Pierre Albert-Birot’s *Matoum et Tévibar* (1919). In addition to the aforementioned pieces by Breton and Soupault, all the other texts staged in Dada soirées and “manifestations” merit consideration, including Georges Ribemont-Dessaignes’s *Le Serin muet* (1920), Tristan Tzara’s *La Première Aventure céleste de Monsieur Anti-pyrine* (1920) and its sequel. Other plays from the early 1920s
include Tzara’s *Coeur à gaz* (1921) and Roussel’s *Locus Solus* (1922). The year that saw the formal launch of Surrealism, 1924, was also the year of the première of Roussel’s *L’Étoile au front*. Thereafter a host of plays were staged bearing implicitly or explicitly the label “Surrealist”: some of the most significant were Roger Vitrac’s *Les Mystères de l’Amour* (1927) and Victor ou les Enfants au pouvoir (1928), Georges Neveux’s *Juliette ou la clé des songes* (1930), Julien Gracq’s *Le Roi Pêcheur* (1948), Georges Schehadé’s *Monsieur Bob’le* (1951). Leading members of the group also continued to write the occasional piece for the theater, e.g., Louis Aragon’s *Au pied du mur* (1925) and *L’Armoire à glace un beau soir* (1926); and he collaborated with Breton for *Le Trésor des Jésuites* (1935). In 1944 Pablo Picasso wrote a play, *Le Désir attrapé par la queue*, which is essentially Surrealist in style, and in 1971 he followed this up with *Quatre petites filles*.

Certain theaters specialized in works associated with Dada and Surrealism; this was the case with the Théâtre Alfred-Jarry which opened in 1927 with a production of *Ventre brûlé ou la Mère folle* by Antonin Artaud who would become the foremost theoretician of the theater within the ranks of the Surrealists; and mention is made from time to time by the Surrealists of specific theaters; for example, in *Nadja*, Breton talks about the Théâtre Moderne (43) and the Théâtre des Deux Masques (45ff.). See H. Béhar, *Le Théâtre Dada et surréaliste*, 1979. See also ADAMOV, ARTHUR; ATGET, JEAN-EUGENE; BALL, HUGO; CHAGALL, MARC; DANCE; DULAC, GERMAINE; FARLEY, ALICE; GARCIA LORCA, FEDERICO; IVSIC, RADOVAN; JEAN, MARCEL; PIERRE, JOSE; PRÉVERT, JACQUES; *LES RÉVERBERES*; SVANKMAJEROVA, EVA; VAILLAND, ROGER.

**THIRION, ANDRÉ** (1907–?). French writer and militant born in Baccarat in the Meurthe-et-Moselle department in Lorraine. His experiences in World War I, together with his reading of *The Communist Manifesto* and the *Manifeste du surréalisme* led him, at the age of 20, to become a revolutionary. In the 1920s he made the acquaintance of Louis Aragon, Jacques Prévert, Georges Sadoul and Yves Tanguy and he played an active role in the Surrealist movement, especially between 1928 and 1934. His contributions to *La
Révolution surréaliste include “Notes sur l’argent” (number 12) and he also published “A bas le travail” in the special number of Variétés devoted to the movement. He was well placed to liaise between the Surrealists and the Communist Party. During World War II he was involved in the Resistance and took part in the liberation of Paris. He subsequently moved in the direction of Gaullism. His memoirs, Révolutionnaires sans Révolution, were published by the Éditions Robert Laffont in 1972 and he was also the author of a novel, Le grand ordinaire, and a “conte,” L’Automne sur la mer.

TONNY, KRISTIANS (1906 OR 1907–1977). Dutch painter and graphic artist born in Amsterdam. He moved in 1925 to Paris where he met René Crevel and Georges Hugnet, as well as André Breton and Paul Éluard. He took part in the first Surrealist exhibition in the Galerie Pierre and had his first one-man show four years later. His paintings from that period include A visionary portrait and A surrealist landscape (both from 1927). In 1931 he perfected his transfer drawing technique; his drawings include Composition with Nudes and Composition with Walrus. After leaving for the United States in 1937 he had an exhibition in the Julien Levy Gallery. He was included by Alfred Barr in his Fantastic Art, Dada, Surrealism show. In 1938 Tonny was the driving force behind the International Surrealist Exhibition in Amsterdam in which he was the only Dutch artist to be represented. After World War II he was in close contact with the Bureau de recherches surréalistes in the Netherlands but did not maintain his previous links with the Parisian group. He died in Amsterdam.

TOYEN (1902–1980). Pseudonym of Maria Cerminova, Czech painter and graphic artist born in Prague. In 1918 she frequented anarchist groups in her native city and in 1919–20 attended classes at the École des Arts Décoratifs. In 1922 she met Jindrich Styrsky on the Yugoslav island of Korcula; in the following year they joined the radical Devětsil group that brought together constructivists, Dadaists and others. The two of them left for Paris, where they lived from 1925 to 1929, and she had her first solo exhibition there with the catalog prefaced by Philippe Soupault. She was not involved in an official capacity with Surrealism until 1934 when she helped to launch the
Prague branch; her painting *La Femme magnétique* dates from that year. Examples of her work were included in the Surrealist exhibition in Tenerife in 1935, as they would be from then on (except for those organized during World War II). The series of works she produced between 1937 and 1939 (e.g., *Rêve* and *Tanière abandonnée*), marked by the motifs of abandoned objects and desolate landscapes, reflected the anxieties felt by most of her compatriots in those very troubled times. In 1940 she did erotic illustrations for *Seules les crêcerelles pissent sur les Dix Commandements* by Jindrich Heisler.

After Styrsky died in 1942, when she was 40, Toyen collaborated with Karel Teige and Heisler on a series of *collages* entitled *La vie commence à quarante ans*. Her anti-Stalinist views made it impossible for her to remain in Czechoslovakia and she settled again in Paris, where she became a prominent figure in the main Surrealist group. *A une certaine heure* (1963) calls to mind some of René Magritte’s paintings, whereas *Reflet de marée basse* (1969) is a curious assemblage of something akin to flotsam and jetsam. Also from the 1960s both *Fardée pour apparaître* (1962) and *Éclipse* (1969) are compositions in which the ambient darkness is punctuated by disturbingly colorful (and possibly oneiric) figures. In the 1960s and 1970s she contributed to *Maintenant*, the mouthpiece of Radovan Ivsic and Annie Le Brun. She collaborated regularly with writers: her cycles of drawings, *The Specters of the Desert* (1939), *The Shooting* (1946) and *War, Hide Yourself* (1946), were all accompanied by poems by Heisler; *Débris de rêves* (*Wreckage of Dreams*) was published with *Le Puits dans la tour* (*The Well in the Tower*) by Ivsic and she supplied the drawings for *Annulaire de lune* (*Annular of the Moon*) and the collages for *Sur-le-champ* (*Right Now*), both by Le Brun.

**TRANSREALISM.** A term that was perhaps coined by Rudy Rucker, one of the founders of cyberpunk, in the 1980s to designate a genre within sci-fi/cyberpunk literature: “The essence of transrealism is to write about one’s real life in fantastic terms.” It has also been used to refer to the work of various “modern Surrealists” particularly in the United States and Russia. These include not only painters such as Daniel Boyle, Cliff Finity, Karl Franklin, Amy E. Fraser, Mikhail J. Ilin, Richard Jue, Alexander Shteynberg, Cynthia Tom and Pablo Weisz-Carrington but also photographers (Dolores Bermak, John W. Diehl) and digital artists (me-Nakazato La Freniere).
TREVELYAN, JULIAN (1910–1988). British artist and poet born in Surrey. He was educated at Bedales School and Trinity College, Cambridge, where he studied English literature. In the early 1930s he moved to Paris with the intention of becoming an artist and enrolled at Atelier 17, Stanley William Hayter’s engraving school, where he studied etching; he worked alongside artists such as Max Ernst, Oskar Kokoschka, Joan Miró and Pablo Picasso. His work from the period often infused everyday objects with a dreamlike quality and is typified by Love and Friendship (1932), The Cow (1933) and Woman in a Courtyard (1933). Back in London in 1935, he bought Durham Wharf beside the Thames in Hammersmith which became his home and studio for the rest of his life. Having become a Surrealist, he took part in the International Surrealist Exhibition in London in 1936. During World War II he served as a camouflage officer in the Royal Engineers. His first wife was Ursula Darwin, but the marriage was dissolved in 1950; a year later he married the painter Mary Fedden. Between 1950 and 1955 he taught history of art and etching at the Chelsea School of Art before becoming Tutor of Engraving at the Royal College of Art. His autobiography, Indigo Days, was published in 1957. In 1987 he was elected to the Royal Academy one year before his death in London. See also GREAT BRITAIN.

TRIBAL ART. See L’ART PRIMITIF.

TROLET, ELSA (1896–1970). Née Elsa Kagan, French novelist of Russian origin. She was born in Moscow and was the sister of Vladimir Mayakovsky’s lover, Lili Brik. She studied at the Moscow Institute of Architecture and in 1918 married a French cavalry officer, André Triolet, and emigrated to France. Between 1925 and 1928 she published three books in Russian, including an account of a visit to Tahiti, and translated Mayakovsky and other Russian poets into French. After she and her husband were divorced, she met Louis Aragon in 1928 and stayed with him for the rest of her life; they married in 1939. She was the inspiration for much of his poetry and they worked together in the Resistance during World War II. She had published her first novel in French, Bonsoir Thérèse, in 1938 and went on to write Mille Regrets (1942), Le Cheval blanc (1943) and a collection of short stories which won the Prix Goncourt in 1945,
Le Premier Accroc coûte 200 francs. After the war she brought out many other novels, mainly in a Socialist Realist mode; they include Les Fantômes armés (1947), Le Cheval roux ou les intentions humaines (1953) and Le Rendez-vous des étrangers (1956). She died in Moulin de Saint-Arnoult and her Chroniques théâtrales 1948–1951 were published posthumously in 1981.

TROST, DOLFI (1916–1966). Romanian poet, artist and theoretician born in Braila. In 1941 he helped Ghérasim Luca found the Bucharest Surrealist group, which would also include Gellu Naum, Paul Paun and Virgil Teodorescu. He was the inventor of entoptic graphomania, a form of surautomatism, the theory he and Luca put forward in Dialectique de la Dialectique. His other books included Le même du même. He died in Chicago.

TROTSKY, LEON (1879–1940). Pseudonym of Lev Davidovitch Bronstein, Russian revolutionary born in Tanovka in the Ukraine. It was his little book on Vladimir Lenin, published in translation in France in 1925, that really brought him to the attention of the Surrealists. When he went into exile in 1929, André Breton was drafting the Second Manifeste du surréalisme, in which he expresses his support for the stance taken by Trotsky in Literature and Revolution on the problems of culture and proletarian art. A tract, La planète sans visa (1934), the title of which was taken from the final chapter of Trotsky’s autobiography, rails against his expulsion from France. It salutes Lenin’s old comrade in arms, the signatory of the Treaty of Brest-Litovsk and the organizer of the Red Army. In Art and Politics Trotsky is sarcastic about the label “socialist realism” which he felt could only have been invented by a bureaucrat at the head of an art department: for him the “realism” consisted in imitating provincial daguerrotypes of the previous century, the “socialist” style in using tricks of photography to represent events that have never taken place. Breton visited him in Mexico in 1938 and one of the fruits of their discussions was Pour un art révolutionnaire indépendant (which was in fact signed by Breton and Diego Rivera, for reasons of expediency). They argued that “true art is unable not to be revolutionary” and that “the opposition of writers and artists is one of the forces that can usefully contribute to the discrediting and
overthrowing of regimes which are destroying every sentiment of human dignity.” When Breton heard of Trotsky’s assassination in 1940, the news came at one of the darkest moments of his life. See also BATAILLE, GEORGES; LÉVY, DENISE; NAVILLE, PIERRE; POLITICS; SCHWARZ, ARTURO; TEIGE, KAREL.

TROUILLE, CLOVIS (1889–1975). French artist, born Camille Clovis Trouille in La Fère near Amiens, where he studied at the École des Beaux-Arts between 1905 and 1910. His experiences in World War I gave him a visceral hatred of the military that found expression in his first major painting, Remembrance (1931), featuring two puny soldiers clasping white rabbits, a midair female contortionist nonchalantly scattering medals and a cross-dressing cardinal giving his blessing. His work came to the attention of Louis Aragon, Salvador Dalí and André Breton who proclaimed it as Surrealist, an appellation Trouille himself accepted only as a means of gaining exposure. He is most famous, or notorious, for his eroticism: this is seen in pictures such as Lust (1959), in which the Marquis de Sade is depicted in a landscape of perversions, and the punningly titled Oh! Calcutta, Calcutta!, that gave its name to the 1969 musical. His other works include Dialogue des Carmélites (Dialogue at the Carmel, 1944) and Religieuse italienne fumant la cigarette (Italian Nun Smoking a Cigarette, 1944). He died in Neuilly-sur-Marne. In 2007 there was a retrospective, Clovis Trouille: A Free and Iconoclastic Artist, in the Picardie Museum in Amiens.

TSCHUMI, OTTO (1904–1985). Swiss artist and writer born in Berne. Between 1921 and 1925 he studied at the Gewerbeschule in his native city, and also studied drawing with Ernst Linck. In the next seven years he worked in advertising, specializing in poster design. His passion for the sea found artistic expression in 1930–31 in the illustrations he did for the famous Arthur Rimbaud poem “Le bateau ivre.” In 1932 he met the dancer Béatrice Gutekunst, whom he married in the following year after spending some time with her in Berlin. He also traveled at that time around the Baltic and the Mediterranean. His wife encouraged him to give up his career in advertising and, with the help of a small legacy from his grandfather, he spent the years between 1936 and 1940 in Paris, where he made
the acquaintance of a number of the Surrealists. The ones who would interest and influence him the most were probably Hans Arp, Salvador Dalí, Max Ernst and his compatriot Alberto Giacometti. After the fall of France, he returned to Berne, where he would remain for the rest of his life. In 1942 he illustrated an edition of Herman Melville’s *Moby Dick* and also *Die schwarze Spinne*, the semi-allegorical tale of the plague by the 19th-century Swiss novelist Jeremias Gotthelf. In the following year he wrote his first travel journal, *Journal d’un mois*, dominated by the theme of wrecks, “bateaux morts.” In the decade after the end of World War II his friend Arnold Rudlinger, the director of the Kunsthalle in Berne, played an important role in the promotion of his work; he had his first exhibition there in 1946. In the following year he painted a cartoon-like but austere portrait of his wife, Béatrice, the forerunner of the series of portraits and self-portraits he produced after his mother’s death in 1951, the year in which he also illustrated *Méditation sur ma mort* by Max Jacob and painted *Le matin*, in which a woman seems to be emerging from sleep to face up to the new day dawning. Tschumi visited the United States for the first time in 1952, though 27 years earlier he had painted a picture (of skyscrapers) entitled USA. The second half of the 1950s brought a major career change: in 1955 he painted a mural for a federal administrative building in Berne, followed three years later by a commission for a mural for a school in Dürrenast, near Thun, and in 1964 for a mosaic for the Gymnasium Neufeld in the capital. In 1969 he brought out a book with the strange title *mitschu-otto-schumi*. The centenary of his birth was marked in 2004 by the exhibition, *Phantasmagorien*, at the Kunstmuseum in Berne.

**TUAL, ROLAND (1904–1956).** French film director, producer and actor born in Paris. In the early 1920s he was a friend of Max Jacob and André Masson, through whom he met Michel Leiris, Louis Aragon and André Breton. He was involved in the activities of the Surrealist group between 1925 and 1927; he was, for example, one of the signatories of the tract “La Révolution d’abord et toujours” in the fifth issue of *La Révolution surréaliste* (25–26), and in 1926 ran La Galerie Surréaliste. After coming into contact with Jacques Prévert, he made a career in film; he went on to direct *Le Lit à colonnes* (1942) and *Bonsoir Mesdames, Bonsoir Messieurs* (1943).
TURKEY. Surrealism has always struggled to take off in Turkey. It had affinities with the Garip (fantastic, marvelous, bizarre) movement led by Orhan Veli and the Second New movement in which the poet and political figure, Ece Ayhan, and the artist and poet İlhan Berk played prominent roles. In the 1950s Sait Faik translated parts of Les Chants de Maldoror. Artists such as Yüksel Arslan and Cihat Özegemem endeavored to read Les Manifestes du surréalisme and to combine Surrealist concepts with Anatolian traditions; others (Omer Uluç, and occasionally Mustafa Horasam) produced work clearly influenced by Surrealism. In cinema, the short films by Tan Tolga Demirci, Alphabetical Dreams and Summary of My Life, likewise bear the hallmarks of the movement. In photography, much the same can be said of the work of Sahin Kaygun and Suleyman Handan. In the field of literature, Sureyya Evrem and Mehmet Açoğar, followed more recently by Gözde Genç, Hamde Koçak and Al Karaköş, have employed Surrealist principles. Surrealist activity in Turkey

and to produce Robert Bresson’s first feature, Les Anges du Péché (1943), the film version of André Malraux’s L’Espoir (1945) and his wife, Denise R. Tual’s Ce Siècle a cinquante ans (1949). In the years after World War II their friends included Christian Dior and Christian Bérard. Tual died in Saint-Cloud.

TUNNARD, JOHN (1900–1971). British artist and designer born in Bedfordshire. Between 1919 and 1923 he studied design at the Royal College of Art in London and during the following six years worked as a textile designer in addition to teaching at the Central School of Art and Crafts. In 1930 he moved to Cornwall where he set up a printed silk business. Some of his paintings of the 1930s reflect his interest in botany and music. From 1945 to 1948 he taught art at Wellington College before spending the next 16 years teaching design at the Penzance School of Art. He is famous for his paintings of strange private worlds, as in Night Garden (1947). Always keen to be seen as an avant-garde artist, he developed his work in the style of British Surrealism after World War II; Diabolo on the Quay is reminiscent of both Joan Miró and Ben Nicholson. Toward the end of his life he was fascinated by space exploration, a theme present in Messenger (1969). He died in Cornwall. See also GREAT BRITAIN.

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is currently centered on Surrealist Eylem Turkiye (SET, Surrealist Action Turkey), a group that includes the writers Rafet Arslan and Bay Persembe, Fantom, Oriston and the street artist Cins, and also the magazine Düzensiz (Disorderly) which is radical and avant-garde rather than strictly Surrealist in its orientation but has featured texts by Persembe and Ayse Özkan.

TZARA, TRISTAN (1896–1963). Pseudonym of Samuel Rosenstock, Romanian poet, playwright, performance artist, critic, essayist, composer and film director, the leading light of the Dada movement. He was born in Moinesti and in his youth founded with Ion Vinea (with whom he wrote experimental poetry) and Marcel Janco the review Simbolui. In 1914 he enrolled at the University of Bucharest to study mathematics and philosophy but did not graduate: he left Romania in 1916 for Switzerland where Janco had already settled. He met Hugo Ball, who had opened the Cabaret Voltaire in Zurich and put on Dada shows there. Tzara’s first play, La Première Aventure céleste de M. Antipyrine, and the so-called Poèmes nègres date from 1916 and Vingt-cinq poèmes were published in Zurich two years later. At the end of 1919 he accepted invitations to go to France, where he joined forces with Louis Aragon, André Breton, Francis Picabia and Philippe Soupault to set up the Paris branch of the movement. They organized a series of events including the infamous Soirée du Coeur à barbe in June 1923 at which his play Le Coeur à gaz should have been performed. He contributed to Littérature but his nihilistic attitude made it difficult for him to go along initially with the evolution of Dada into Surrealism; in the year Surrealism was launched, 1924, Tzara brought out his Sept manifestes dada. He eventually joined the Surrealists in 1929 and had pieces published in both La Révolution surréaliste and Le Surréalisme au service de la Révolution. His poetry published at that period, L’Homme approximatif (1931) and Où boivent les loups (1932), was intensely lyrical; and in Grains et Issues (1935) he explored the universe of dreams. Nevertheless he wanted the Surrealists to play an even more prominent role in revolutionary activity; he joined both the Association des Écrivains et Artistes Révolutionnaires (AEAR) and the French Communist Party as well as fighting on the Republican side in the Spanish Civil War. During World War II he criticized those Surre-
UBAC, RAOUL (1910–1985). Belgian photographer, painter, sculptor and engraver born in Malmedy. He entered into contact with the Surrealists in Paris at the start of the 1930s when he was primarily a photographer specializing in solarization and photomontage. He was encouraged by the poet André Frénaud and the painter Henri Goetz (whom he met in World War II in the context of La Main à plume) to take up painting. Later in the war he also started sculpting and became famous for his “ardoises” (slates). He met Philippe Soupault shortly after the latter’s return to France, an encounter described in Soupault’s Journal d’un fantôme that contains a portrait of the author by Ubac. Soupault responded as follows to Ubac’s work: “... ce ne sont pas des photos, à vrai dire, mais des utilisations de procédés photographiques” (They are not really photos but utilizations of photographic processes). Les vases communicants (1937), inspired by André Breton’s 1932 study of the relationship between dreaming and waking, was included in Le Surréalisme et la Peinture (1965, 149) where, on the following page, he presents Ubac’s art in his typical ultra-poetic manner: “Il est à observer que la photographie en ce qu’elle a de plus audacieux, de plus vivant, a suivi la même route que la peinture et la sculpture. Par le blond trait d’union de l’oeil d’Ubac, les ruines passées rejoignent les ruines à venir, sans cesse renaissantes. Ses femmes brandissant le dard et défaillées sont les soeurs de la sombre Penthésilée de Kleist. Elles sont l’incroyable...
fleur fossile, la pêcheuse qui dompte les sables mouvants” (It is to be noted that photography in its most audacious and living form has followed the same route as painting and sculpture. By the blond link of Ubac’s eye, past ruins join ruins to come, in incessant rebirth. His womenfolk brandish the spear and the sisters of Kleist’s somber Penesthesilea are defeated. They are the incredible fossil flower, the fisher woman who tames the quicksands). In fact, the name of the Amazon queen slain by Achilles at Troy is found in a number of Ubac’s titles, including photographic works. Paul Nougé wrote the preface for his 1941 photographic exhibition L’Expérience souveraine, which was quickly closed down by the occupying authorities. In the late 1940s and early 1950s Ubac was a member of the Cobra group. He died in Paris.

UNIK, PIERRE (1909–1945). French poet born in Paris. His father, a tailor, was of Polish extraction and his mother was Dutch. He joined the Surrealist group in 1925 while still at school and in the following March published a narrative prose-poem, “Vive la mariée!” in the sixth issue of La Révolution surréaliste (15–16); and number 8 included his Surrealist text beginning “Les baies sauvages de l’atmosphère . . .” (3). He would subsequently take part in the “Recherches sur la sexualité” in number 11 (32–40) and the “Enquête sur l’Amour” in number 12 (65–76); and in the same journal in December 1929 he published anonymously “La Prière du Soldat” just after his call-up for military service. Before then, in 1927, he had been one of the five who signed the manifesto “Au Grand Jour” and joined the Communist Party. In 1930, after his return to civilian life, he found work with a record publisher; this was a factor in his leaving the Surrealists in 1932 at the time of the “affaire Aragon.” In the following year he set off with Luis Buñuel and Eli Lotar for Spain to make Las Hurdas: Tierra sin Pan (Land Without Bread): Unik worked as Buñuel’s assistant and co-scriptwriter; and four years later he helped Buñuel make the militant documentary España leal en armas. Before then, in 1934, he published the poems of Le Théâtre des Nuits blanches and was recruited by Paul Vaillant-Couturier to work as a journalist on the Communist daily, L’Humanité. He stayed there until the end of 1935 when he teamed up with Jean Renoir to make La Vie est à nous (People of France), an electoral propaganda film for the
Communist Party. It was at this period that he met and married Josie Le Flohic. His next career move, from 1936 to 1939, was to edit the highly regarded illustrated weekly, Regards. In World War II he was captured by the Germans but managed to escape from a prisoner-of-war camp in Czechoslovakia; the precise circumstances of his death are unknown. Early in 1945 he sent a few poems, including “Contre-jour,” to his wife. The equally beautiful “Le château de cartes” was one of three poems by Unik included by Jean-Louis Bédouin in La Poésie surréaliste. In 1972 Les Éditeurs Français Réunis brought out the slim posthumous volume Chant d’exil.

UNITED STATES. In the early years of the 20th century the 1913 Armory Show, officially known as the International Exhibition of Modern Art, in New York was a landmark event as far as the exposure of Americans to avant-garde European art was concerned; one of the works that scandalized many visitors was Marcel Duchamp’s Nude Descending a Staircase, No. 2. During World War I New York, like Zurich, became a refuge for some European artists and writers. Soon after arriving from France in 1915, Duchamp and Francis Picabia met up with Man Ray. The three of them became the focus of radical anti-art activities and were soon joined by Beatrice Wood, who had been studying in France, Elsa von Freytag-Loringhoven and, briefly, Arthur Cravan. Much of their activity centered on Alfred Stieglitz’s gallery, 291, and the home of Walter Arensberg and his wife, Louise. The concept of New York Dada emerged—in part because it was the title of one of their publications—along with The Blind Man and Rongwrong. They criticized “museum” art but their tone of irony and humor lacked the nihilistic disillusionment of European Dada. Duchamp began exhibiting his “readymades,” such as a bottle-rack, that may be regarded as prototypes of the later Surrealist found objects. He was also involved with the Society of Independent Artists but when, in 1917, he submitted his infamous Fountain, a urinal signed R. Mutt, it was rejected. In 1921 Man Ray left for Paris and played an important role in the Surrealist group there during the movement’s formative years.

It was not until the mid-1930s that Surrealism began to make an impact in the United States. As far as the general public was concerned, the most important event was the Fantastic Art, Dada,
Surrealism exhibition organized by Alfred Barr at the Museum of Modern Art in New York in 1936. It was an enormous show, displaying nearly 700 items that included paintings by Hieronymus Bosch in addition to Dada and Surrealist works proper. However, in California the so-called Post-Surrealists had been exhibiting as a group in Los Angeles since 1934 and would continue to do so until 1939; one of their leaders was Reuben Kadish. The symbols in their paintings explored topics such as aesthetics, love and sexuality. Elsewhere the Social Surrealists employed “art as a weapon” in their response to the Great Depression, Fascism and capitalism. They were admirers of Salvador Dalí in particular and his influence was visible in works such as O. Louis Guglielmi’s Mental Geography (1938) with its apocalyptic vision of Brooklyn Bridge.

It was, however, the outbreak of World War II and the desire of a significant number of European artists and writers to take the path of exile to New York that provided the stimulus to Surrealist group activity in that city. Initially the journal View, launched in 1940 by Charles-Henri Ford and Parker Tyler, provided a mouthpiece for André Breton and his associates. In 1941 Nicolas Calas was entrusted with a special issue about the Surrealist movement and it included examples of the recent work of Kay Sage, for example. In the following year the Surrealists set up their own review, VVV, edited by David Hare. The contributors included most of the European Surrealists residing in New York (e.g., André Breton, Marcel Duchamp, Max Ernst, Yves Tanguy and Isabelle Waldberg) as well as South American artists like María Martins and Roberto Matta. Ernst and Tanguy had both married American women (Peggy Guggenheim and Kay Sage, respectively). Toward the end of 1942 Guggenheim opened The Art of This Century Gallery in New York, which exhibited important contemporary art, including Surrealism, until its closure in 1947. Also in 1942 Duchamp’s First Papers of Surrealism show was staged at the Philadelphia Museum of Art. In the United States Breton found artists who could relate directly to Surrealism; they included Alexander Calder, Joseph Cornell, Enrico Donati, Arshile Gorky and, to a lesser extent, Robert Motherwell. Moreover, a number of the Dadaists and Surrealists became naturalized American citizens (e.g., Louise Bourgeois, Calas, George Grosz, Hans Richter, Pavel Tchelitchew).
In addition to New York, Chicago has long been one of the main centers of Surrealist activity in the United States, with Franklin Rosemont and his wife, Penelope Rosemont, at the forefront. They set up the Chicago Surrealist group in 1966, edited the journal *Arsenal: Surrealist Subversion* there in the 1970s and were heavily involved in the World Surrealist exhibition in that city in 1976. The Chicago Surrealist group has always sought close links with Surrealist groups in other cities (e.g., Paris, London and Stockholm). In April 2003 it issued a declaration, “Who will Embalm the Embalmers?” to express their opposition to the impending auction of the André Breton estate and the proposed “Breton Museum.” Chicago was the venue in March 2006 for an International Surrealist Mini-Conference. See also BAZIOTES, WILLIAM; BLUMENFELD, ERWIN; BOURGOIS, LOUISE; CHAGALL, MARC; COLEY, WILLIAM; CORTEZ, JAYNE; DAVIS, GARRY; DRIEU LA ROCHELLE, PIERRE; DUCORNET, RIKKI; GOETZ, HENRI; GRANELL, EUGENIO; JAMES, EDWARD; JOANS, TED; JOHNSON, JACQUELINE; KAMROWSKI, GEROME; LAMANTIA, PHILIP; MASSON, ANDRÉ; MILLER, LEE; ONSLOW-FORD, GORDON; PETERS, NANCY JOYCE; PHILLIPS, HELEN ELIZABETH; POLLOCK, JACKSON; TANNING, DOROTHEA; TAUB, DEBRA; TRANSREALISM; TSCHUMI, OTTO; VALAORITIS, NANOS; WALDBERG, PATRICK; WILSON, MARIE.

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VACHÉ, JACQUES (1895–1919). French cult-figure and “precursor” of Surrealism, thanks exclusively to the spell he cast over André Breton. He was born in Lorient and studied at the École des Beaux-Arts in Nantes until he was called up for military service. He was wounded in the leg in 1916 and after a brief period of convalescence served as an interpreter for the British army. Breton freely acknowledged the importance of the debt he owed to Vaché and the singular influence Vaché had on him. They met in a hospital in Nantes in 1916. Vaché cultivated the image of the dandy and devised his own idiosyncratic brand of humor he designated “umour” and defined as “le sens de l’inutilité théâtrale (et sans joie) de tout”
the sense of the theatrical—and joyless—futility of everything). His death was as puzzling as his life; he and a companion died of a drug overdose but it was unclear whether it was suicide or an accident. It was believed until very recently that his sole extant writings were the posthumous Lettres de guerre, written to Louis Aragon, Breton, Théodore Fraenkel and others; these were edited by Breton who persuaded Au Sans Pareil to publish them, but in 2007 Dilecta brought out Les Solennels, two short texts Vaché wrote with Jean Sarment on the eve of World War I.

VAILLAND, ROGER (1907–1965). French novelist, dramatist, journalist and screenwriter born in Acy-en-Multien in the Oise department. In his youth he dabbled with boxing, drugs and poetry. Initially he joined the Surrealist group but by 1928 he was a member of Le Grand Jeu team. In the following year he was attacked vehemently by Breton for what the latter saw as a defense of the Paris chief of police, Jean Chiappe, who was often the Surrealists’ bête noire (see Breton, Entretiens, 148). He went on to play an active role in the Resistance. After World War II he was a member of the Communist Party until the Hungarian uprising in 1956. He had already embarked on a successful career as a writer. His novel Drôle de jeu won the Prix Interallié in 1945, and La Loi was awarded the Prix Goncourt 12 years later. His other works of fiction include Les Mauvais Coups (1948), Un jeune homme seul (1951) and 325,000 francs (1955). He also wrote plays: Héloïse et Abelard (1947), Le Colonel Foster plaidera coupable (1952) and Monsieur Jean (1959), not to mention the screenplays for Les Liaisons dangereuses (1959, with Roger Vadim and Claude Brulé) and Le Vice et la Vertu (1962, again with Vadim). His numerous essays include Laclos par lui-même (1953), Éloge du Cardinal de Bernis (1956) and the highly controversial Le Surréalisme contre la Révolution (1948). He died in Meillonnas in the Ain department.

VALAORITIS, NANOS (1921– ). Greek poet, novelist and dramatist born in Lausanne, Switzerland. He grew up in Greece and studied classics and law at Athens University. His first poems were published in 1939 in the journal Nea Grammata. In 1944 he escaped from German-occupied Greece to Turkey and thence to Egypt, where he
met up with George Seferis, who encouraged him to head for London to develop literary links between Greece and Great Britain. He met W. H. Auden, T. S. Eliot, Stephen Spender and Dylan Thomas and worked for Louis MacNiece at the BBC. He took the opportunity to study English literature at the University of London and translated modernist Greek poetry into English. He contributed to Horizon and New Writing and in 1947 published his first collection of poems, E Tomoria ton Magon (Punishment of Wizards) and together with Lawrence Durrell and Bernard Spencer translated Seferis’s King of Asine (1948). In 1954 he moved to Paris where he made the acquaintance of André Breton and other Surrealists including the American painter Marie Wilson, who became his wife. In 1960 they set up home in Athens where he edited the review Pali which came out between 1964 and 1966. When the junta seized power in 1967, they felt obliged to take the path of exile, to the United States where he was appointed Professor of Comparative Literature and Creative Writing at San Francisco State University, a post he held for 25 years. He then returned to Greece and edited the journals Synteleia and its successor Nea Synteleia.

As a poet, Valaoritis regarded himself as a Surrealist but he has produced an impressive corpus of writing in Greek, English and French and in various genres, including the best-selling novel Broken Arms of the Venus de Milo (2002). In 2004 he was awarded the poetry prize by the Athens Academy of Letters and Science and the Gold Cross of Honor for his services to Greek literature.

VALENTIN, ALBERT (1908–1968). Belgian writer and film director born in La Louvière. It was only between 1929 and 1931 that he was a member of the Surrealist group but during that period he contributed to Le Surréalisme au service de la Révolution: “Toute honte bue” (I, 26–27), “On ne vous le fait pas dire” (I, 45–48) and “Le haut du pavé” (II, 21). When he arrived in Paris, André Thirion regarded him as “le plus doué des Belges pour la littérature” (the most gifted of the Belgians for literature) (Révolutionnaires sans Révolution, 243). He also produced collages based on photographs. He was, however, criticized by the Surrealists for working on the René Clair film, A nous la liberté (1931). He went on to direct 13 movies in the 1930s and 1940s; they include Stradivarius (1935),
VALORBE, FRANÇOIS (1914–1977). French poet born in Bordeaux. He met André Breton after publishing the poems of Soleil intime in 1949 and took part in the activities of the Surrealist group in Paris for the next six years, contributing to Le Libertaire and Médium. He brought out further poetry, the jazz-inspired Carte noire (1953), with a cover designed by Wifredo Lam, and Magirisé (1965); and the humor-laden short stories of La Vierge chimère (1953) and Napoléon et Paris (1959). In 1970 his last work, Voulez-vous vivre en Eps? appeared. He died in Paris.

 VAN BAAREN, THEO (1912–1989). Dutch poet, artist and academic. He spent part of his childhood in Tecklenburg, Germany, before returning to Utrecht where he studied theology and Egyptology at university. His first poems were published in Helicon. He married Gertrude Pape, whom he met in 1939. During World War II they published the journal De Schone Zakdoek and in 1941 he brought out the poems of Versteend zeewier (Petrified Seaweed). In 1952 he was appointed professor of history of religion at the University of Groningen and his long list of academic titles included Uit de wereld der religie (The World of Religion, 1956), Doolhof der goden (The Maze of the Gods, 1960) and Dans en religie (Dance and Religion, 1962). He was an avid collector, but in 1968 he donated his collection of tribal art to the University of Groningen. In the last decade or so of his life he produced collages as well as further collections of poetry; among these were De leegte tussen twee lampen (The Gap Between Two Lamps, 1979) and Trommels van marmer (Drums of Marble, 1986). He retired from his chair in 1980. See also NETHERLANDS.

VANDAS, DRAHOMIRA (1919– ). Czech writer. She moved to Paris in 1951 and was active in the Surrealist group there for a couple of years. After the death of her compatriot Jindrich Heisler in 1953, she headed for South America and acquired Venezuelan nationality. She returned to Paris in the early 1960s, however, and wrote a num-
ber of plays, a novel and a volume of poetry, *Je m’élance parmi les lumières* (I Soar Among the Lights).


**VARELA, BLANCA** (1926– ). Peruvian poet born in Lima. She studied Literature and Education at the Universidad de San Marcos. In 1949 she moved to Paris, where she met Octavio Paz, who introduced her to other Latin American intellectuals. She started to participate in Surrealist activities; in the 1950s she contributed to *A Partir de cero*, the journal run by Aldo Pellegrini and Enrique Molina. For a while she was married to the Peruvian painter Fernando de Szyzlo. She worked at different times in Florence and Washington as a journalist and translator. Her first book, *Ese Puerto existe* (That Port Exists), came out in 1959, followed four years later by *Luz de*
dia (Daylight) and in 1973 by *Valses y otras confesiones* (Waltzes and other Confessions). More recently she has had work published in periodicals with Surrealist leanings in other South American countries, for example, *Punto Seguido* (Straight Point) in Colombia and *Resto del Mundo* (The Rest of the World) in Brazil. Her collected poems covering the period from 1949 to 1998 were published under the title *Como Dios en la nada* (As God into Nothingness). One of the great poets of Latin America, her numerous awards include the Premio Octavio Paz de Poesía y Essayo for 2001.

VARO, REMEDIOS (1908–1963). Née Remedios Varo Uranga, Spanish painter born in Anglès. Her father taught her drawing, but in order to study painting she enrolled in 1924 at the Real Academia de Bellas Artes de San Fernando in Madrid. In 1930 she married the painter Gerardo Lizarraga and two years later attended another painting course in Barcelona. In 1935 she made the acquaintance of Esteban Francés and was associated with the Grupo Logicófobista. In 1936 she met Benjamin Péret who was in Spain to fight in the civil war and in the following year she left her husband and married Péret; the two of them headed for Paris where Varo was able to join the Surrealist group in which context she made friends with Leonora Carrington. In 1938 some of Varo’s drawings, in which the influence of Oscar Domínguez, Max Ernst and René Magritte can be detected, appeared in *Minotaure* and *Trajectoire du rêve*, which André Breton edited. In 1942 she and Péret emigrated to Mexico, where she wrote *Lady Milagra*, a novella evoking woman’s magical powers. For a few years she gave up painting but she renewed her friendship with Carrington and met Natalia Trotsky, in whose circle she became a militant. After World War II she separated from Péret, who returned to Paris; Varo moved on to Caracas, working for a few months in the Ministry of Public Health, where her doctor brother was already employed. In 1953 she married Walter Gruen, who encouraged her to resume her painting career. Her work seemed to be inspired by science fiction: she painted strange worlds in which solitary figures traveled around in amazing machines or, like Carrington, explored the themes of the sorceress and the child. She too fell under the influence of George Gurdjieff and Peter Ouspensky. The title themes of space and time are perhaps embodied in the male
and female figures in *Tissus espace-temps* from 1954. In 1955 she had her first solo exhibition, which was a great success. *Mimetismo* (1960) seems modelled to some extent on the seated female figure in Carrington’s *Autoportrait à l’auberge du Cheval d’Aube*. Six years later, battling against depression, she painted *La femme sortant de chez le psychanalyste*, in which the robed central figure is bicephalous, with whatever connotations that might imply. Her last painting, produced shortly before her death in Mexico City, is the only one totally devoid of human figures, *Nature morte ressuscitante*. In 1970 her curious text, *De Homo Rodans*, was published posthumously: it is essentially an account of imaginary discoveries written in a quasi-scientific mode; one of the sections is a mock culinary recipe, “How to produce erotic dreams” (in Rosemont, 280–82). See also CAILOIS, ROGER; SULZER, EVA.

**VIGO, JEAN (1905–1934).** French filmmaker. He was the son of the anarchist militant Miguel Almereyda, the editor of *Le Bonnet rouge* who was found strangled in his prison cell in 1917. Vigo made only four films in his short life: *A propos de Nice* (1929) began as a silent documentary but turned into a satirical and subversive “point of view”; *Taris, roi de l’eau* (1931) about the eponymous swimmer; *Zéro de conduite*, which was banned by the government until after World War II; and *L’Atalante* (1934), which was completed shortly before his death and, in the eyes of the Surrealists, epitomized freedom of creation. In addition, Philippe Soupault wrote a scenario for him, *Le Coeur volé*, but he died before that film could be made, from complications of the tuberculosis he had contracted eight years earlier.

**VIO, JACQUES (1898–1973).** French art gallery manager, screen writer, novelist and poet. He owed his introduction to the art world to Louis Marcoussis, whom he met during World War I. He worked as a journalist before finding secretarial employment in 1924 at the Galerie Pierre in Paris, where he came into contact with René Crevel and Joan Miró. He organized the latter’s first exhibition and became his agent, a role he also played for Jean Arp and Max Ernst. In 1925 he was one of the signatories of “La Révolution d’abord et toujours!” but although he organized the Surrealist exhibition at the
Galerie Pierre in 1925, he left the group in the following June to head for Tahiti and thence to Shanghai, where he worked in the antiques business, and to New Guinea, where he started collecting tribal art. He published the anti-colonialist text Déposition de blanc in 1932. In his return to Paris his newfound expertise in Oceanian art brought him back into contact with the Surrealists but his fundamental individualism made prolonged collaboration impossible. He embarked on a very successful career as a screen writer: among the many films for which he worked on the script were Marc Allégret’s Les Beaux Jours (1934), Marcel Carné’s Le Jour se lève (1939) and Juliette ou la clef des songes (1950, Albert Valentin’s Marie-Martine (1942) and Marcel Camus’s Orfeu Negro (Black Orpheus) (1959). He died in Nantes and his Poèmes de guerre were published posthumously, in 1995.

VITRAC, ROGER (1899–1952). French playwright and poet. He was born in Pinsac, in the Lot department, but his family moved to Paris in 1910. During his military service he met Marcel Arland, François Baron, Georges Limbour and René Crevel, and in November 1921 they launched the journal Aventure, with Vitrac as its editor. He soon met André Breton, Louis Aragon and other Dadaists. In 1922 he published his first collection of poems, Le Faune noir, and the plays Le Peintre and Entrée libre. Two years later he became a founding member of the Surrealist group and was a contributor to La Révolution surréaliste, but he slowly drifted away; in 1926 he and Antonin Artaud created the Théâtre Alfred Jarry, where they staged Vitrac’s plays: Les Mystères de l’amour (1927) and Victor ou les enfants au pouvoir (1928). He also published further poetry, Cruautés de la nuit and Connaissance de la mort (both 1927), and the essays Georges de Chirico (1927) and Jacques Lipchitz (1929). His break with Breton was confirmed by his signing of the pamphlet Un cadavre in 1930, and he went on to write a number of articles for Documents. From 1931 he combined work as a journalist with that of a dramatist; his plays from the 1930s included Coup de Trafalgar (1934), Le Camelot (1936), Les Demoiselles du large (1938) and Le Loup-Garou (1939). His last play, Le Sabre de mon père, dates from 1951.

VIVANCOS, MIGUEL GARCIA (1895–1972). Spanish Naïve painter and anarchist born in Murcia. With his widowed mother and brothers, he moved to Barcelona, where he engaged in radical poli-
tics. To combat the violence of employers against trade unionists, he helped to found the anarchist group Los Solidarios. During the Spanish Civil War, Garcia Vivancos led the Aguiluchos Column on the Huesca Front, as well as units in Belchite and Teruel (in the capture of which he played a pivotal role). He organized the evacuation of 70,000 Republicans into France where he too sought refuge; he was detained in Camp Vernet but was freed by the Maquis and joined the Resistance. At the end of World War II he moved to Paris and started painting landscapes of the city, many of which were sold to American soldiers. In 1947 he met Pablo Picasso, who put him in contact with art dealers. He consequently was able to have his own show in Paris in 1948; since then his works have been exhibited all over the world and have been purchased by, for example, Greta Garbo, Helena Rubinstein and François Mitterrand. He died in Córdoba. He is the subject of a short essay written by André Breton in 1950 for another of his Paris exhibitions, and included in the 1965 edition of *Le Surréalisme et la Peinture* (296–97), where his work is represented by *Le jardin des oiseaux* (1954). Breton declares that “la peinture de Miguel G. Vivancos est une indiscernible leçon de candeur et de force. Le don qu’elle manifeste est bien plus que celui qu’on se plaît à déceler dans l’art seul, c’est celui qui sacré, à partir de la vie la plus intensément vécue, la plus haute possibilité de recommencement de la vie” (Miguel G. Vivancos’s painting is an imperceptible lesson in candor and strength. The gift it demonstrates is much more than what one likes to detect in art alone, it is what consecrates, on the basis of the most intensely lived life, the highest possibility of the recommencement of life).

VOODOO (VODOU). The religion of the peasants in Haiti, the descendents of the slaves who brought with them from Africa their animistic beliefs which were subsequently blended with Christianity. “Voodoo” comes from a West African word for a god or a spirit. Considerable importance is attached to the “possession” of the worshippers by the gods; there are thousands of these gods (or loas). It almost goes without saying that Voodoo loas often figured in the paintings of Hector Hyppolite, who was himself a houngan (priest); and references to Voodoo likewise feature in the art of Wifredo Lam. At the end of the World War II Pierre Mabille was a cultural attaché in Port-au-Prince and in 1945 he invited André Breton and his new
bride to visit the island on their way back to France; with Mabille’s help Breton attended a number of Voodoo ceremonies and in a series of lectures he extolled the Haitians’ power to amalgamate African animism and Christian mysticism into the Voodoo cult. In his essay on Hyppolite in *Le Surréalisme et la peinture* (1965, 311–12) Breton makes the following claim: “La peinture d’Hector Hyppolite apporte, je pense, les premières représentations qui aient été fournies de divinités et de scènes vodou. À ce titre seul, en tant que peinture religieuse primitive, elle présenterait déjà un intérêt considérable. . . . Jusqu’à Hyppolite, l’iconographie propre au vodou se réduisait aux ‘vêvers,’ dessins tracés sur le sol autour du pilier central du péristyle où se déroulent les cérémonies” (I think Hector Hyppolite’s painting brings the first representation we have received of Voodoo deities and scenes. On these grounds alone, as primitive religious painting, it would present a considerable interest. Until Hyppolite the iconography of Voodoo was limited to the ‘vêvers,’ drawings traced in the ground around the central pillar of the peristyle where the ceremonies take place). One of many examples of Hyppolite’s depictions of Voodoo cult figures is *Maîtresse Erzulie* (1948), the goddess of love. See also LALOY, YVES; PRICE-MARS, JEAN.

**VUCO, ALEKSANDER** (1897–1985). Yugoslav writer and artist born in Belgrade. In 1930 he was one of the founders of the Surrealist group in his native city and of its bilingual almanac *Nemoguce-L’Impossible* (The Impossible). In the same year he and Dusan Matic made the assemblage *Umebesni kliker* (The Frenzied Marble) and, together with Lula Vuco, the collage *Une atmosphère de printemps et de jeunesse* (An Atmosphere of Spring and Youth). In 1932 he brought out the collection of poetry *Humor zaspalo* (Humor asleep). He co-authored with Dusan Matic the children’s book *Podvizi druzine ‘Pet petlica’* (The Exploits of the ‘Five Cockerels’ Gang) (1933) and the long poem *Marija Rucara* (1935). Between 1936 and 1939 he edited the magazine *Nasa stvarnost* (Our Reality). He died in Belgrade.

**WALDBERG, ISABELLE** (1911–1990). Née Isabelle Margaretha Maria Farner. Swiss sculptor born in Oberstammheim. From 1933 to
1935 she studied sculpture under Hans Meyer in Zurich before moving to Paris in 1936 where she was successively a pupil of Marcel Gimond at the Académie Colarossi, Robert Wlérick at the Académie de la Grande Chaumière and Charles Malfray at the Académie Ranson. She also studied in Florence for a while in 1937 before returning to the French capital where in the following year she met her compatriot Alberto Giacometti as well as Georges Bataille, André Masson and her future husband, Patrick Waldberg. From 1938 to 1940 she enrolled at the École des Hautes Études de la Sorbonne to study sociology and ethnography and prepared a thesis on Friedrich Nietzsche. In addition she went to the lectures given by Bataille on the notion of the sacred at the Collège de Sociologie and contributed to his review, Acéphale. In 1941 she left for New York where she would live for the next five years in the company of fellow exiles, especially those Surrealists who had settled there: André Breton, Max Ernst and Marcel Duchamp above all helped to shape her thought. In 1944 she was a contributor to VVV. The sculptures in wood that she made at that period show the influence of Navajo and Inuit art. She had her first exhibition at The Art of This Century Gallery. She moved back to Paris in 1946 and took over Duchamp’s old studio. For her 1948 sculptures she started using wire. Her prowess was recognized in 1959 with an award from the William and Norma Copley Foundation, Chicago, and two years later by the Prix Bourdelle. In 1973 she taught at the École Nationale des Beaux-Arts in Paris and also received commissions for bronze sculptures for the Collège d’enseignement secondaire de Jouey-les-Tours and the Lycée de Châtillon-sur-Seine. She was particularly interested in the space of sculpture and the relationship between sculpture and architecture. Her most important figures include Laocoon (1950), La Ruine (1965), Portrait intérieur (1970), the title of which is a clear expression of her preoccupation with the inner being, Delescluze descend vers le Château d’Eau (1973) and Le Cyprès dans la Cour (1974). In 1978–79 she paid her personal tribute to her most important “mentor” with her Portrait de Marcel Duchamp sur un échiquier. . . . A posthumous exhibition was organized in 1992 at the Galerie d’art moderne Arteurial in Paris to mark the second anniversary of her death.

In 1932 he met Georges Bataille, Raymond Queneau and Boris Souverine; shortly afterwards Max Ernst, André Masson, Robert Desnos, Yves Tanguy and the Prévert brothers joined his circle of acquaintances, as did in 1934 André Breton. Between 1935 and 1937, however, he lived in Sweden where he found various kinds of manual labor. He then returned to California until he received a letter from Bataille summoning him back to Paris where he wrote for Acéphale. He married Isabelle Waldberg and enlisted in the French army but returned in 1940 to the United States, where he helped set up La Voix de l’Amérique with Breton, Denis de Rougemont, Georges Duthuit, Robert Lebel and others. He took part in the North Africa campaign at the end of 1942 and the Normandy landings in 1944. Having settled in France at the end of World War II, he published in Combat in 1948–49, started collecting paintings and wrote a series of monographs, on Ernst, Tanguy and Félix Labisse, as well as Surrealism and The Initiators of Surrealism. His only novel, La Clé de Cendre, contained illustrations by Ernst, Masson, Philippe Labarthe and Joan Miró. In 1959 he retired to the hilltop village of Seillans in Provence, the home of his second wife, Line Jubelin, where he would eventually die. His other titles include Mains et merveilles (1961), Éros modern style (1964) and Les demeures d’Hypnos (1979).

WALPOLE, HORACE (1717–1797). English novelist. He was important for the Surrealists because of their fascination with the Gothic novel of which he was a prime exponent. Of particular interest in his case was his account of the genesis of arguably his most important and influential book, The Castle of Otranto (1764): in a letter to his friend, the antiquary William Cole, he described the manner in which the inspiration came to him and also his mode of writing, which was uncannily similar to the automatic writing the Surrealists would subsequently employ: “I waked one morning [ . . . ] from a dream, of which all I could recover was, that I thought myself in an ancient castle (a very natural dream for a head like mine filled with Gothic story) and that on the uppermost banister of a great staircase I saw a gigantic hand in armour. In the evening I sat down and began to write, without knowing in the least what I intended to say or relate.” See also GREAT BRITAIN.
WILSON, MARIE (1922– ). American artist born in Cedarville, California. Between 1942 and 1944 she studied Fine Arts at Mills College before taking a Masters at Berkeley where she graduated in 1948. She then taught at Sacramento College. She was influenced by Wolfgang Paalen and his Dynaton group and in 1951 journeyed with him to Paris. Throughout the 1950s she took part in the activities of the Surrealist group there. She met the Greek Surrealist poet Nanos Valaoritis, whom she married. Her drawings and paintings at that time (Owl Spirit, Table of Divination, Palace of the Setting Sun) were often inspired by Tibetan mandalas and mediumnic art, including works by Joseph Crépin and Augustin Lesage. Between 1961 and 1968 she and her husband lived in Athens before returning to the United States, where they took up residence in Oakland, California. In 1974 she had a show at Gallery Art Things in Berkeley and four years later contributed to the journal Arsenal: Surrealist Subversion. Her other works include Le singe céleste (1956), Sanctuaire intérieur (1960) and the book of lithographs, Terre de Diamant.

WOLS, OTTO (1913–1951). Pseudonym of Alfred Otto Wolfgang Schulze. German photographer and artist born in Berlin, the son of a very eminent lawyer. He abandoned his early musical studies and left school without taking the Abitur. Although he worked for a while as a car mechanic, he also helped Genga Jonas in his photographic studio in 1931. In the following year he studied ethnology under Leo Frobenius at the Afrika Institut in Frankfurt and went to a few lectures given by Moholy-Nagy in Berlin. In 1933, after Adolf Hitler came to power, he moved to Paris, where he earned his living as a portrait photographer and by giving German lessons. He soon met Gréty Baron, the owner of a hat shop, whom he would eventually marry. He refused to return to Germany for military service, so they fled to Spain where they lived successively in Barcelona, Ibiza and Majorca before going back to Paris in 1936. He worked as a freelance photographer, taking the name Wols in 1937, the year he was the official photographer for the Pavillon d’Élégance at the Exposition Universelle. His photos, particularly of models, many of which clearly merit the label “Surrealist,” started to earn him a certain notoriety. In 1938 he produced a series of small drawings and watercolors, featuring human figures, strange objects and vegetation
that suggest some oniric inspiration: they include *Le contact électrique* and *Bikiniklavier*.

When World War II broke out, Wols was, as a German citizen, interned for a while before being allowed to settle in the South of France where he spent the remainder of the war, working as a painter and illustrator. His friend Henri-Pierre Roché helped him by purchasing some of his gouaches. Between 1943 and 1945 he painted a series of *erotic* watercolors in which bottles were a recurring motif. At the end of the war he and his wife went back to Paris, where they had to rely on her work as a milliner for a regular income. Although Wols turned to *drugs* and drink, he also developed an interest in Oriental philosophy. He had his first exhibition in 1945, organized by René Druin: it attracted the attention of Léon-Paul Fargue, Henri Michaux, Jean Paulhan and Jean-Paul Sartre: the last named would give him financial help. Wols began painting in oil in 1947, specializing in imaginary urban scenes (e.g., *Cathédrales éclatées*) that might also have been inspired by the wartime bombing. Also in 1947 Georges Mathieu organized another exhibition that continued the establishment of his reputation. In the last three years of his life, from 1948 to 1951, he lived in Champigny-sur-Marne, illustrating books by Sartre, Franz Kafka, Paulhan and Antonin Artaud. Although he is generally regarded as the principal initiator of Tachism, Surrealist influences can sometimes be detected in his work, clearly a result of his contact with Surrealist circles in Paris. He never titled or dated his works: all titles were added later as aids to identification.

**WOMAN. André Breton** claimed that his own conception of Woman was determined once and for all by the visits he made as a young man to the Musée Gustave Moreau in Paris (See *Le Surréalisme et la peinture*, 363). Initially and traditionally “La Femme” tended to be regarded in terms of the Muse for the predominantly male Surrealists; and the figures of the *femme-fée* (fairy woman) and the *femme-enfant* (child woman) were the favored forms and representations of Woman. It has, however, become increasingly recognized that female artists and writers have played very important creative roles in the movement. A very perceptive analysis from the inside was made by **Nora Mitrani** in 1956 in the first issue of *Le Surréalisme, même*, when, ostensibly writing “about cats and magnolias,” she points out...
that women already know how to assume simultaneously the too carnal, poisonous “common rose” and the Nadja figure, eyes rimmed in black, a magician, a sibyl, a medium for the invisible. An essay Nancy Joyce Peters published in the fourth issue of Arsenal: Surrealist Subversion in 1989, “Women and Surrealism,” begins with the important observation: “Women and surrealism: two things strike one immediately. First, the almost obsessive appearance of Woman as image, and second, the disproportionately large number of women Surrealists in comparison with token women artists elsewhere.” She goes on to point out that thanks to the precedence Surrealism gave from the outset to intuition, receptivity, relational cognition, relatedness with “other” models that have been assigned by culture to women, women were already in a position to excel in them. After drawing attention to the diverse representations of women by male Surrealists—“Paul Éluard’s lady of supreme grace, Max Ernst’s bird-headed diva, Marcel Duchamp’s machinic bride, Philip Lamantia’s desert-mermaids, Clovis Trouille’s saboteurs, Ted Joans’s amorous menagerie, David Gascoyne’s aerial traveler, Joseph Jablonski’s woman of the cave, Paul Delvaux’s Terrible Mother, Max Walter Svanberg’s androgynous rulers of the celestial vault”—she highlights the ways in which women “invent their own beauty and dignity, express directly their own energy, sensuality and humor” and draws up a similar inventory: “Joyce Mansour’s cannibal bacchantes, Mimi Parent’s sorceress of the gate, Penelope Rosemont’s ice maidens, Marianne van Hirtum’s bad girls, Yahne Le Toumelin’s lamplighter, Alice Rahon’s twilight seer, Valentine Penrose’s Bloody Countess, Leonora Carrington’s insurrectionary debutantes, LaDonna Smith’s manic fiddler, Marie Wilson’s fearful symmetries, Dorothea Tanning’s restless maternities and childhood dreams, Anne Éthuin’s mineral specters, Debra Taub’s gypsy convulsionaries, Elena Garro’s initiatrice, Manina’s neon ornithologers, Rikki Ducornet’s Alexis who tells the truth.” See also AGAR, EILEEN; ALVAREZ BRAVO, LOLA; ARNAULD, CÉLINE; BAES, RACHEL; BALTHUS; BELLMER, HANS; BERGH, KAJSA; BJERKE-PETERSEN, VILHELM; BONA; BOOTH, HILARY; BOURDEOIS, LOUISE; BRAUNER, VICTOR; BRETON, ÉLISA; BRIDGWATER, EMMY; BRUNA, CARMEN; CAHUN, CLAIRE; CHARBONEL, MONIQUE; CIGLINova, IVANA;
COHEN-ABBAS, ODILE; COLQUHOUN, ITHELL; CORTEZ, JAYNE; CUNARD, NANCY; DALI, GALA; DEHARME, LISE; EL ALAILY, IKBAL; ÉLUARD, NUSCH; ESPAGNOL, NICOLE; FERRAZ, LEILA; FERRY, MARCELLE; FINI, LEONOR; FREYTAG-LORINGHOVEN, ELSA VON; FÜSSLI, JOHANN HEINRICH; GAUTHIER, RENÉE; GERZSO, GUNTER; GIACOMETTI, ALBERTO; GRAVEROL, JANE; GRÉNIER, SILVIA; GUGGENHEIM, PEGGY; HAGER, ANNELIESE; HARE, SUSY; HUGNET, GEORGES; HUGO, VALENTINE; HORN, KATI; ICHE, LAURENCE; JOHNSON, JACQUELINE; KAHLO, FRIDA; KAHN, SIMONE; KERNN-LARSEN, RITA; KNUTSON, GRETA; LAMBA, JACQUELINE; LÉVY, DENISE; LITHERLAND, GINA; LOUBCHANSKY, MARCELLE; LOW, MARY; MAAR, DORA; MALLO, MARUJA; MANDAL, PETRA; MARTINS, MARIA; MASSONI, MARIE-DOMINIQUE; METCALF, SARAH; MEYRELLES, ISABELLE; MIRÓ, JOAN; MOLINIER, PIERRE; MUZARD, SUZANNE; NOZIERES, VIOLETTE; OPPENHEIM, MERET; OROZCO, OLGA; PAILTHORPE, GRACE; PHILLIPS, HELEN; PICASSO, PABLO; PRASSINOS, GISELE; RAUFAST, RÉGINE; REIGL, JUDIT; REISS, NICOLE E.; RENAUD, JEANNE; RENAUD, THÉRESE; RIMMINGTON, EDITH; SAGE, KAY; SEKULA, SONIA; SOUPAULT, RÉ; SULLIVAN, FRANÇOISE; SULZER, EVA; SVANKMAJEROVA, EVA; TÄUBER-ARP, SOPHIE; VANDAS, DRAHOMIRA; VARELA, BLANCA; VARO, REMEDIOS; WALDBERG, ISABELLE; ZANGANA, HAIFA; ZÜRN, UNICA.

WOOD, PETER (?–1999). English poet and artist. A friend of Conroy Maddox, his discovery of the poetry of Joyce Mansour inspired him to move to Paris where he became one of the contributors to Le Désir libertaire. He moved in the circles of those Surrealists who did not accept the formal dissolution of the movement in 1969 and took part in three of their exhibitions. He returned to England for a few months in 1984 before moving back definitively to Paris, where in the following year he started to make his series of “boxes” after the manner of Joseph Cornell: some were exhibited in Sweden in 1986 at the Dunganon—at large show. He was a regular contributor to the review Hourglass, not only poems but also exhibition catalogs and translations. See also GREAT BRITAIN.
YAMANAKA, TIROUX (1905–1997). Japanese poet and translator. Together with Shuzo Takiguchi he introduced Surrealism into his native land in the 1930s. While working in Nagoya for NHK, the Japanese Broadcasting Corporation, he corresponded with André Breton, Paul Éluard and other Surrealists. In 1937 he and Takiguchi organized The Exhibition of Overseas Surrealist Works that was staged in Tokyo, Kyoto, Osaka and Nagoya. He was primarily a translator but was included in the exhibition Expérimentations photographiques en Europe des années 20 à nos jours/Photographic Experiments in Europe from the 1920s to the present, at the Centre Pompidou in Paris in November 2008.

YUGOSLAVIA. The seeds of the Yugoslav Surrealist group were probably sown in 1922 with the launch of the magazine Putevi (Roads) since its team of editors and contributors included some of its future leading lights (e.g., Dusan Matic, Marko Ristitch, Aleksander Vuco). In the same year Dada made its overt appearance in the country with the publication by Dragan Aleksic of the reviews Dada tank and Dada jazz. As Dada gradually made way for Surrealism, Monny de Boully and Matic traveled to Paris and established contact with its leaders there. In 1927 Ristitch brought the Max Ernst painting The Owl (Bird in a Cage) to Belgrade but it was in 1929 that Surrealists in the Yugoslav capital began to form an organized group, as Djordje Kostic, Djordje Jovanovic, Oskar Davico and Matic seized the initiative. André Thirion paid a visit to Belgrade; he stayed with Vuco and his wife and introduced them to the jeu du cadavre exquis. 1929, however, was also the year in which King Alexander officially outlawed the Communist Party. In 1930 the almanac Nemoguce-L’Impossible (The Impossible) was launched in Belgrade; it featured the Surrealist manifesto and was signed by the 13 members of the group: Vuco, Davico, Milan Dedina, Mladen Dimitrijevic, Vane Bor, Radojica Zivanovic Noe, Jovanovic, Kostic, Matic, Branko Milovanovic, Koca Popovic, Petar Popovic and Ristitch; other contributions came from Louis Aragon, André Breton, René Char, Paul Éluard, Benjamin Péret and Thirion. The first issue of Le Surréalisme au service de la Révolution carried a report (11–12) entitled “L’IMPOSSIBLE” about the establishment of the
Belgrade group and the third issue contained a lengthy declaration (30–32), entitled “Belgrade, 23 décembre 1930” and signed by 11 of the Yugoslav Surrealists. In 1931 the Yugoslav group published the magazine Nadrealizam danas i ovde (Surrealism Here and Now), securing contributions from some of the French Surrealists; and its January 1932 issue included an important survey devoted to desire. In 1932 Noe organized an exhibition of Surrealist paintings and editions at the Cvijeta Zuzoric Art Pavilion in Belgrade and in the same year Matic, Davico and Kostic published Polozaj nadrealizma u drustvenom procesu (The Position of Surrealism in the Social Process). Surrealism Here and Now ceased publication after its third issue and Davico, Jovanovic and Popovic were arrested and imprisoned for their revolutionary and Surrealist activities; this led René Crevel to write “Des surréalistes yougoslaves sont au bagne” for Le Surréalisme au service de la Révolution (No. 6, 36–39). In 1934 some of the Yugoslav Surrealists contributed to a new magazine, Danas (Today), edited by Milan Bogdanovic and Miroslav Krleza; in the same year Milan Dedinac gave a lecture entitled “What is Surrealism and What Do the Surrealists Want.” 1936 saw the launch of the magazine Nasa stvarnost (Our Reality). After World War II the Croatian Radovan Ivsic formed close ties with Breton. See also MAAR, DORA.

ZANGANA, HAIFA (1950– ). Iraqi artist and writer born in Baghdad. She studied at the university there and graduated in 1974 with a degree in pharmacy. In the following year she left Iraq to work with the Palestinian Red Crescent in Damascus but moved to London in 1976. She made contact with the Arab Surrealist Movement in Exile (based in Paris) and contributed to its journals, Al Ragbah el Ilahlah and Le Désir libertaire. She was involved in attempts to reorganize a Surrealist group in England and contributed to Melmoth and to the “Surrealist Supplement” to the anarchist paper Freedom. She likewise had work published in the journal The Moment, as well as The Octopus Typewriter. Examples of her work were included in various international exhibitions, e.g., Surrealism Unlimited (London, 1978) and Surrealism in 1978: 100th Anniversary of Hysteria.
(Milwaukee, 1978). In the following year she produced collages for a volume of poems by Salah Faiq, Another Fire Befitting a City. Her own first book, Through the Vast Halls of Memory, originally written in Arabic but translated with Paul Hammond, came out in 1991. She has since published three collections of short stories, The Ant's Nest (1996), Beyond What the Eye Sees (1997) and The Presence of Others (1999), and the novels Keys to a City (2000) and Women on a Journey (2001). A former prisoner of Saddam Hussein’s regime, she is a weekly columnist for al-Quds newspaper and a contributor to The Guardian, Red Pepper and al-Akram Weekly. She has performed one-woman shows in London and Iceland, has worked as an adviser for the United Nations Development Programme (UNDP) and was a founding member of the International Association of Contemporary Iraqi Studies. She lives in London.

ZEN BUDDHISM. In the Dictionnaire abrégé du surréalisme that André Breton and Paul Éluard co-authored in 1938, the entry for “Zen” is limited to an enigmatic but very thought-provoking quotation: “O vous, disciples, qui aspirez à la vérité, si vous désirez obtenir une connaissance orthodoxe de Zen, prenez garde de vous tromper vous-même. Ne tolérez aucun obstacle à la montée de votre esprit, ni extérieur ni intérieur. Si, sur votre chemin, vous rencontrez Boudha, tuez-le! Si vous rencontrez les Patriarches, tuez-les! Si vous rencontrez les Saints, tuez-les tous! Sans hésitation! C’est la seule leçon d’arriver au salut” (Rinzai). (Oh disciples who aspire to the truth, if you wish to obtain an orthodox knowledge of the truth, beware of deceiving yourselves. Tolerate no obstacle, neither external nor internal, to the ascent of your mind. If on your path you meet Buddha, kill him! If you meet the Patriarchs, kill them! If you meet the Saints, kill them all! Without hesitating! It’s the only lesson for reaching salvation). There was also an important reference to Zen in the second issue of the review Médium (February 1954) under the title “Limites de deux expériences extrêmes”: two portraits were juxtaposed, one of Dr. Petiot, the assassin executed in 1946; the other, under the figure of Dharma, of Soga Yasokou, the founder of the Zen sect, who died in 1483. The next references were in BIEF (no. 1, 15 November 1958), first, under the title “Est-Ouest,” second, in an article entitled “D’une lettre de Guy Cabanel”: Cabanel quoted a
series of exchanges between the masters of Zen and their disciples, pointing out similarities with Surrealism and its precursors, including Lautréamont. Cabanel emphasized the highly irrational nature of the Zen quotations as well as their allusion to the goal of the “point suprême,” to which Breton refers in his Second Manifeste du surréalisme. The second issue of BIEF (December 1958) went on to publish an anonymous letter (probably penned by Roger van Hecke) that sought to clarify that Zen in Japan meant Bushido (nationalism, militarism, the police state), claims the Parisian Surrealists clearly found shocking. See also JOUFFROY, ALAIN; LE TOUMELIN, YAHNE.

ZIMBACCA, MICHEL (1924– ). Syrian poet and filmmaker born in Paris. While still a student, he made his first short film, Square du Temple, a series of scenes outside his window. He made contact with André Breton in 1949 and began to participate in the daily life of the Parisian Surrealists. In the following year he collaborated with Jean-Louis Bédouin and Benjamin Péret on the film L’Invention du Monde. In the early 1950s he also published three articles in Le Libertaire, “Une protestation justifiée,” “Haute fréquence” and “Bas les masques, bas les pattes”; and two of his poems, “Épouse Folie” and “Existants,” were included by Bédouin in La Poésie surréaliste. Since 1969 Zimbacca has been a key figure in the faction that has sought to maintain Surrealist activity in Paris.

ZÖTL, ALOYS (1803–1887). Austrian painter born in Freistadt. He worked as a dyer but from 1832 produced a sumptuous bestiary. The short piece devoted to him in Le Surréalisme et la Peinture (354–55) was prompted by the sale in 1956 of 176 watercolors; André Breton claims that Zötl “était entré en possession d’un prisme mental fonctionnant comme instrument de voyance” (had entered into possession of a mental prism functioning as an instrument of clairvoyance” (SP, 355); it revealed a chain of being that plays a crucial role in “subconscious symbolism.” It was this subconscious symbolism that linked Zötl’s paintings to Surrealism. Breton went on to quote Alphonse de Lamartine: “Le monde des animaux est un océan de sympathies dont nous ne buvons qu’une goutte, quand nous pourrions en absorber des torrents” (The animal world is an ocean of sympathies from which
we drink just a drop when we could absorb torrents) (ibid.). In this respect Breton sees an affinity with Henri Rousseau’s “jungles.” He closes the essay with the claim that Zötl affords us a glimpse of a “sentiment de l’harmonie universelle, refoulé au plus profond de nous” (a sense of the universal harmony repressed into our innermost depths). His work is represented there by L’unau (29 November 1840) and Le pangolin (12 June 1833). Zötl died in Eferding, the capital of Upper Austria.

ZÜRN, UNICA (1916–1970). German artist and writer born in Berlin-Grünewald, the daughter of a writer and traveller. In 1942 she worked for Universum Film AG, the principal German film studio at the time, as an archivist and editor and married Eric Laupenmühlen, with whom she would have two children. They were divorced, however, seven years later and her husband was granted custody of the children. She had begun writing short stories and radio plays after World War II and in 1949 produced a volume of drawings and texts, Die sehr aufregende Geschichte von Mümmelchen. In the following four years some of her stories were published in newspapers in Berlin, where she enrolled at the Kunsthochschule. She brought out a children’s book, Katrin, die Geschichte einer kleiner Schriftstellerin. In 1953 she met Hans Bellmer and went to live with him in Paris, where they frequented other Surrealists, in particular André Pieyre de Mandiargues, Max Ernst and Henri Michaux. In the following year she published Hexentexte, a collection of anagrams and drawings. She was troubled by schizophrenia in 1957 and tried to break with Bellmer in 1958 but returned to him two years later after treatment in Germany. She had an exhibition of her automatic drawings in Paris in 1959 and in the same year took part in the International Surrealist Exhibition there. In 1964 she composed a further series of anagram-poems and drawings, Orakel und Spectakel, and received further treatment in La Rochelle. She used this experience, together with spells in hospital in 1966 in Paris and Neuilly-sur-Marne, as the basis for a work she wrote between 1965 and 1967, Der Mann im Jasmin, that would be published posthumously in 1977, whereas Dunkler Frühling (Dark Spring) (1969) was inspired by her childhood experience of loneliness. In 1970 she wrote several stories—Kinderlesebuch U.Z., Herakles, Journal, Remarques d’un observateur,
*Extraits des pages d’enfants* and *L’Homme poubelle*—before taking her own life. *Jasmine Man* was published posthumously in 1971. Many of her drawings were untitled but an exception was *Bonjour Monsieur M.M.* (1960), a complex composition that might well reveal much about her state of mind at the time. See also SUICIDE.
Because Surrealism as a movement originated in Paris, a city that has remained its unofficial headquarters for much of its existence, it is hardly surprising that much of the critical literature devoted to it is in French. Nevertheless there are very many books on different aspects of the subject in English, plus works in German, Spanish and other languages. In this select bibliography the concentration is on books in English and French.

Among the reference works Maurice Nadeau’s *Histoire du surréalisme* was the first to attempt to stand back and chart the movement from its origins to, initially, the eve of World War II—the first edition was completed during the Occupation but it would subsequently be updated. The most complete and authoritative work in this category, however, is Gérard Durozoi’s *Histoire du mouvement surréaliste (History of the Surrealist Movement)*; its very detailed
chronological record is followed by a considerable number of potted biographies of important participants.

The “General Studies of Dada and Surrealism” section includes a number of books penned by group members; these insiders’ views are exemplified by Jacques Baron’s *L’An I du surréalisme, suivi de l’An dernier* and André Thirion’s *Révolutionnaires sans Révolution*. The second generation who joined the Paris group when it re-formed after World War II is represented here, for instance, by José Pierre’s series of works and by Jean-Louis Bédouin’s *Vingt ans du surréalisme, 1939–1959* that took over where Nadeau had originally left off. Similarly Georges Hugnet elected to cover the period prior to his own commitment to Surrealism when he wrote *L’aventure Dada*. In English, the first edition of David Gascoyne’s *A Short Survey of Surrealism* dates from 1935 and presents a neophyte’s impressions, together with translations of a few texts. It almost goes without saying that numerous academics have published studies of Surrealism and even if, in some cases, they may seem to emphasize a particular aspect of the movement, their coverage can still be wide-ranging and not limited to individuals; in this category may be placed Ian Higgins’s *Surrealism and Language* and J. H. Matthews’s *Toward the Poetics of Surrealism*. This section also contains some very thorough, substantial and lavishly illustrated catalogs of major exhibitions, for example, *Dada and Surrealism Reviewed*, edited by Dawn Ades, and *Surrealism: Desire Unbound*, edited by Jennifer Mundy.

The works listed under “Anthologies” are by no means confined to poetry and provide an almost instant panorama of their field, whether they deal with Surrealism in general, as is the case with Edmond Légoutière’s *Le Surréalisme*, or with more limited areas: one country, in the case of Christian Bussy’s *Anthologie du surréalisme en Belgique*, or one topic, in André Breton’s own *Anthologie de l’humour noir*. Full recognition of the fact that women were not just muses for their male counterparts is provided by Penelope Rosemont’s *Surrealist Women: An International Anthology*, a volume that also served as a reminder of the cosmopolitan nature of the movement.

The next series of sections are all genre-based, covering respectively “Art and Architecture,” “Cinema,” “Literature,” “Photography” and “Theater.” Once again they include books written by members of the group, e.g., Sarane Alexandrian’s *L’Art Surréaliste (Surrealist Art)*, Ado Kyrou’s *Le Surréalisme au cinéma* and Édouard Jaguer’s *Les Mystères de la chambre noire*. There are also seminal studies such as Alfred H. Barr’s *Fantastic Art, Dada, Surrealism*, Jacqueline Chénieux’s *Le Surréalisme et le Roman* and the book co-authored by Rosalind Krauss and Jane Livingston, *L’Amour Fou: Surrealism and Photography*.

In “Art and Architecture” the tone was set by Breton himself in the 1920s with *Le Surréalisme et la Peinture* but in more recent times Surrealist art
has been explored from very different perspectives, ranging from Whitney Chadwick’s *Women Artists and the Surrealist Movement* to Elza Adamowicz’s Magritte-inspired title, *Ceci n’est pas un tableau: Les écrits surréalistes sur l’art*. As for architecture, the first port of call has to be the work edited by Thomas Mical, *Surrealism and Architecture*.

In the “Cinema” section, the two books by leading members of the Paris group, Robert Desnos and Philippe Soupault, contain numerous reviews of films when they were first screened, reviews that thus provide invaluable and sometimes surprising insights into their reception at the time, whereas Matthew Gale’s edition, *Dalí and Film*, sets possibly the best-known Surrealist—in the public eye at least—in the more general context of the history and techniques of the so-called seventh art.

The “Literature” section itself may appear to contain relatively few titles, but many of the other texts in the bibliography are either literary themselves or deal with aspects of literature; my intention here included the highlighting of a few genre-orientated studies, especially works about poetry and the novel. J. H. Matthews’s *Surrealism and the Novel*, for instance, is a very readable, thoughtful and informative account, split into two parts, the first of which covers “Anticipation” (the Gothic novel, J. K. Huysmans and Raymond Roussel), while the second treats “The Surrealist Novel” through the fiction of René Crevel, Desnos, Giorgio de Chirico, Julien Gracq, Michel Leiris, Joyce Mansour, Maurice Fourné and Alain Jouffroy. In a similar fashion Mary Ann Caws, in *The Poetry of Dada and Surrealism*, tackles five leading exponents of that art. Other texts cited under “Literature” deal either with the imagination or with the image (a phenomenon at the heart of Surrealist aesthetics).

Under “Photography,” in addition to the aforementioned studies by Jaguer and Krauss and Livingston, the subtitle of David Bate’s *Surrealism and Photography* reveals that its scope extends much further to cover the apparently disparate themes of sexuality, colonialism and social dissent, whereas Christine de Naeyer’s study of Paul Nougé has a much narrower focus.

Like “Literature,” the “Theater” section might have included plays that feature elsewhere in the Bibliography, particularly as works by individual authors. These would include, for instance, Gracq’s *Le Roi pêcheur*, Roussel’s *L’Étoile au front* and Roger Vitrac’s *Victor ou les enfants au pouvoir*. It highlights instead very different theoretical texts: on the one hand the provocative and iconoclastic studies by Antonin Artaud and on the other hand the two more erudite and complementary fruits of Henri Béhar’s research into Dada and Surrealist theater.

“Works by Individual Authors” is inevitably highly selective but it includes texts that are crucially important or very typical or fascinating in their own right. Apart from Surrealist masterpieces such as Desnos’s *Corps et Biens*,...
Paul Éluard’s *Capitale de la Douleur* and Joyce Mansour’s *Cris* and *Rapaces*, the movement’s precursors are represented by Guillaume Apollinaire’s *Alcools* and *Calligrammes* as well as the *Oeuvres complètes* of Alfred Jarry and Lautréamont, plus the *Oeuvres* of Arthur Rimbaud and Roussel. It goes without saying that this section is extremely varied in nature, ranging from memoirs (e.g., Maxime Alexandre’s *Mémoires d’un surréaliste* and Soupault’s *Mémoires de l’Oubli*) to groundbreaking, “genre bending” texts such as Max Ernst’s *Une Semaine de bonté: A Surrealistic Novel in Collage*. Some are essentially theoretical (Pierre Mabille’s *Le Miroir du merveilleux*); others are poignant reminders of tragically unfulfilled promise, of writers who, in very different circumstances, died before their time (Pierre Unik’s *Chant d’exil* and Jean-Pierre Duprey’s *La Forêt sacrilège*).

The variety of material in the “Studies of Individual Figures” section is obvious just from a glance at the books about Breton. Not surprisingly, a number were written by his associates in the Paris or New York groups, for example, Philippe Audoin’s *Breton* and Charles Duits’s *André Breton a-t-il dit passé* (a title that is a quotation from Breton’s famous poem “Tournesol”); others are exegeses of a single text (e.g., Roger Cardinal’s *Breton: Nadja*); and the most complete recent biography is Mark Polizzotti’s *Revolution of the Mind: The Life of André Breton*. An indication of the great respect in which Alberto Giacometti is held is the fact that three of the books devoted to him are by distinguished literary figures who are not Surrealists (Tahar Ben Jelloun, Yves Bonnefoy and Jacques Dupin). And one curious phenomenon underlying “Studies of Individual Figures” is the fact that a considerable number of books have been devoted to certain members of the Surrealist group, whereas others, of arguably similar status, have tended to be neglected. Although this bibliography contains only half a dozen books about Gracq, many others have been written, whereas Yves Tanguy, one of the most important Surrealist painters, has probably not received the attention, in this form, that he undoubtedly merits; even James Thrall Soby’s *Yves Tanguy* is just a slim exhibition catalog.

The section entitled “Journals and Reviews” provides a more complete, factual record of a number of publications mentioned or alluded to in the dictionary entry that bears the same title. This section too is a mélange of magazines brought out by Surrealists themselves and usually more recent academic journals. The former category includes the reviews that helped to establish the Paris group in the inter-war period (*Littérature, La Révolution Surréaliste* and *Le Surréalisme au service de la Révolution*) and the series they brought out after World War II (e.g., *Néon, Médium* and *La Brèche*); it likewise contains some of the magazines published by Surrealist groups elsewhere in the world, for instance, the series brought out in New York in the 1940s (*View, VVV* and *The Tiger’s Eye*) and the Stockholm group’s more recent *Stora Salten*. In the
final third of the 20th century, a number of academic journals centered on the
movement made their appearance, exemplified by the Cahiers Dada Surréal-
isme and Mélusine. Moreover, associations or societies determined to preserve
the memory of particular figures have launched their own journals, as is the
case with the Cahiers Philippe Soupault.

As in most fields, there has been an exponential growth in the number of
websites that provide information on persons and topics dealt with in this
dictionary; the handful cited under “Internet Resources and Websites” are thus
little more than pointers to the almost infinite possibilities that exist nowadays
for accessing, in the virtual universe, pictures as well as verbal material, as the
mention, for example, of the Centre Pompidou in Paris website implies.

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About the Author
