

SURREALIST REVOLUTION



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**frieze
masters**





R. Magritte, 'Je ne vois pas la [femme]
cachée dans la forêt',
from *La Revolution Surréaliste*,
No.12, 15 Dec. 1929

MA**S**SON

TANG**U**Y

*A***R***P*

MAN**R**AY

*SAGE***E**

PIC**A**BIA

DAL**L**I

M**I**RO

Pica**S**so

TANNING



CAR**R**INGTON

CALD**E**R

SALE**V**Y

D**O**MINGUEZ

*KAH***L***O*

D**U**CHAMP

ERNST**T**

MAGR**I**TTE

C**O**RNELL

BRAU**V**ER

SURREALIST REVOLUTION

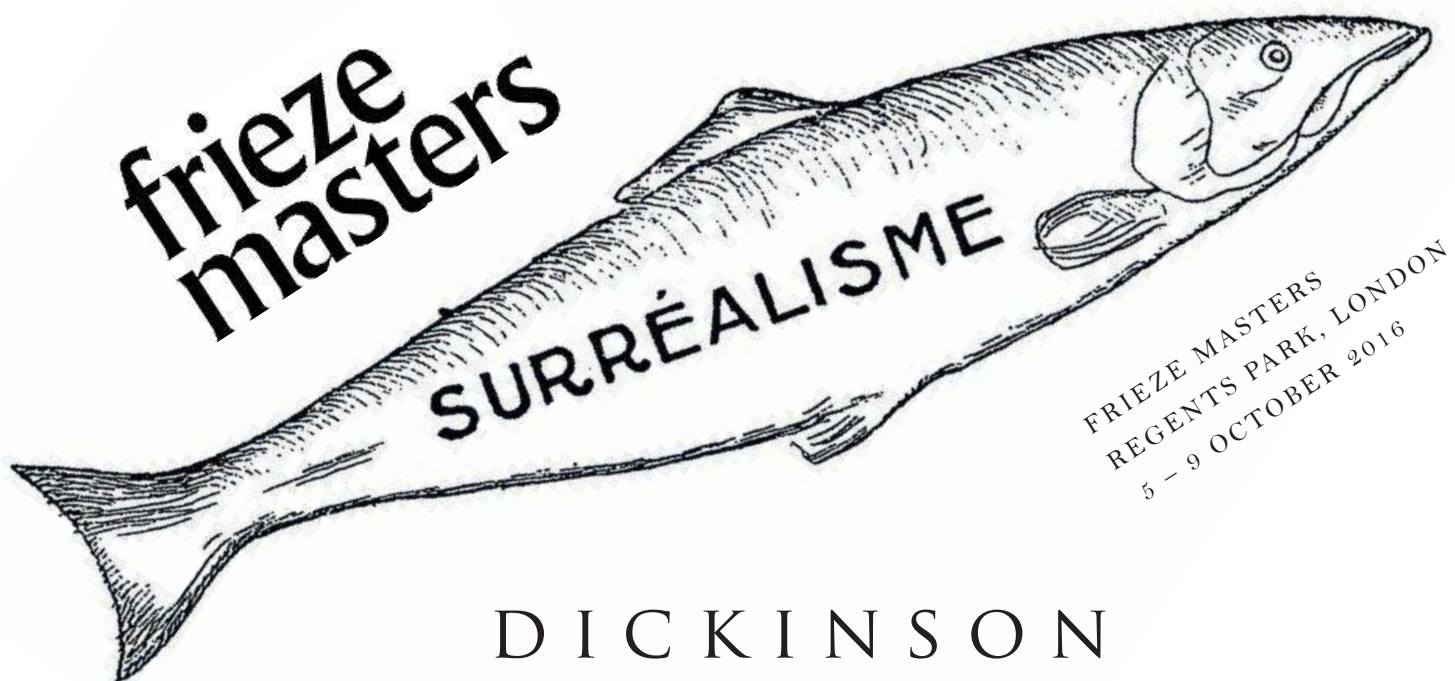
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C O N T E N T S

INTRODUCTIONEmma WARD

THE HISTORY OF SURREALISM..... Molly DORKIN

ARTISTS ARP - WOLS



D I C K I N S O N



La Galerie Surréaliste, Paris, 1926

I N T R O D U C T I O N

‘Although the dream is a very strange phenomenon and an inexplicable mystery, far more inexplicable is the mystery and aspect our minds confer on certain objects and aspects of life.’

GIORGIO DE CHIRICO

At Frieze Masters 2016 Dickinson is delighted to present Surrealist Revolution, a survey of Surrealism primarily focusing on the 20s, 30s and 40s on both sides of the Atlantic, across a variety of media.

Surrealism is considered one of the most radical and influential movements of the twentieth century. The Surrealists’ impulse to tap into the unconscious mind, and their interests in myth and primitivism, went on to shape many later movements, and the style remains influential to this day.

Originally a Paris-based phenomenon, Surrealism soon spread throughout Europe during the 1920s and on to Britain and America in the 1930s. The onslaught of World War II witnessed a further migration to America of artists, dealers and collectors who fervently supported the movement, and thus America became the hotbed of Surrealist creativity during the 1940s. Its legacy and influence on later generations of artists is incontestable.

We trust you enjoy the presentation and accompanying publication.

Emma Ward
Managing Director
Simon C. Dickinson Ltd.

THE ORIGINS OF SURREALISM

Surrealism originated as a literary movement sometime in the early 1920s. It was an offshoot of Dada, which emerged in 1916 as a rebellion against popular notions of artistic taste and observed social conventions, and was simultaneously anti-art and anti-bourgeois. Members of the Dada movement, and later the Surrealists, believed that much of modern art had fallen out of touch with the lived experience, and they sought to bridge that gulf. The Surrealists were also reacting against the horrors of the first World War, and the tragedies many of them had witnessed first-hand.

The poet and author André Breton is generally considered the founder of the Surrealist movement, although the term “Surrealism” was first used by Guillaume Apollinaire as early as 1903

(fig. 1). Breton had trained in psychiatry, and was employed to treat shell-shocked soldiers during the War, for which he relied on Sigmund Freud’s methods of psychoanalysis. Freud’s theories held that the truth emerges in dreams and the subconscious, which must be analysed and interpreted. Having returned to Paris after the War, Breton and his fellow writers Louis Aragon and Philippe Soupault experimented with ‘automatic writing’ in their journal *Littérature*. Breton was inspired by a 1918 essay by the poet Pierre Reverdy, in which he stated: ‘The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be – the greater its emotional power and poetic reality.’

Surrealism was officially consecrated in 1924 in Paris by Breton in his *Manifeste*

du Surréalisme. In addition to Breton, Aragon and Soupault, the original group included Paul Éluard and his wife Gala (who subsequently married Salvador Dalí), Benjamin Peret, Jacques Baron, Robert Desnos and many others (fig. 2). In addition to Freud’s theories of the subconscious, their philosophy drew from the socialist writings of Karl Marx. In these early stages of the movement, Breton was reluctant to include the visual arts, fearing that they did not have the same ability to be unplanned in the same way as written language. However, as early as 1921, he was beginning to associate language with the poetic imagery in the collages of Max Ernst. Furthermore, his opinion was changed by the advent of new artistic techniques, including automatic drawing (originated by André Masson, and associated with Miró and



‘En quoi consiste le Surréalisme?’

D’après l’étymologie, il est au réalisme ce que le surhomme est (ou serait) à l’homme: il le surpasse.’ (‘What constitutes Surrealism? According to the etymology, it is to realism what Superman is (or would be) to man: it surpasses it.’)

PAUL SOUDAY

'Voici le Surréalisme et tout le monde cherche à en faire partie.' ('Here is Surrealism, and all the world wants to be part of it.')

TRISTAN TZARA



Fig. 1: André Breton, 1924

Fig. 2: The Paris Surrealists, 1930 (L-R: Tristan Tzara, Paul Éluard, André Breton, Jean Arp, Salvador Dalí, Yves Tanguy, Max Ernst, René Crevel, Man Ray)

Fig. 3: Giorgio de Chirico, Rome, 1944, photograph by Irving Penn



Dalí); frottage (a rubbing with chalk or pastel on an uneven surface) and decalcomania (engravings or prints transferred to other material). Thus, the original collective of writers soon welcomed a number of painters into its circles, including Ernst, Miró, Francis Picabia, Yves Tanguy and Dalí, among others, united by their underlying ideas rather than by a common visual or literary style. The Italian Giorgio de Chirico, although never officially a member of the group, can be considered the father of the movement: Breton recalled being deeply inspired by an encounter with one of de Chirico's metaphysical paintings in a Paris gallery in the early 1920s, and his admiration for de Chirico was shared by the other Surrealists (fig. 3). Some

of these artists, including Ernst and Jean (or Hans) Arp, belonged to the Dada movement before they entered a Surrealist phase. The bizarre, alien landscapes and strange juxtapositions of images found in Surrealist work across all media were celebrated as revelations of an underlying truth, and of a 'super' reality that rose above the quotidian reality of our experiences. As the theories espoused by the Surrealists spread, satellite groups formed in other countries, among them the Belgian group established in Brussels in 1925 (fig. 4). It was to this group that René Magritte belonged, along with a number of writers and poets including E.L.T. Mesens, Paul Nougé, Marcel Lecomte, André Souris, Camille Goemans, Paul Colinet and Marcel Mariën.

FALPARSI

(À MAREEL NOLL)

La nature éternelle

Me réchauffe en ses seins

L'heure et ma ritournelle

Sont mes deux médecins

Dansez dansez dansez

Voici le temps d'aimer

D'aimer sous les yeuses

Comme au bord de la mer

La chaleur envirante

Me monte jusqu'aux yeux

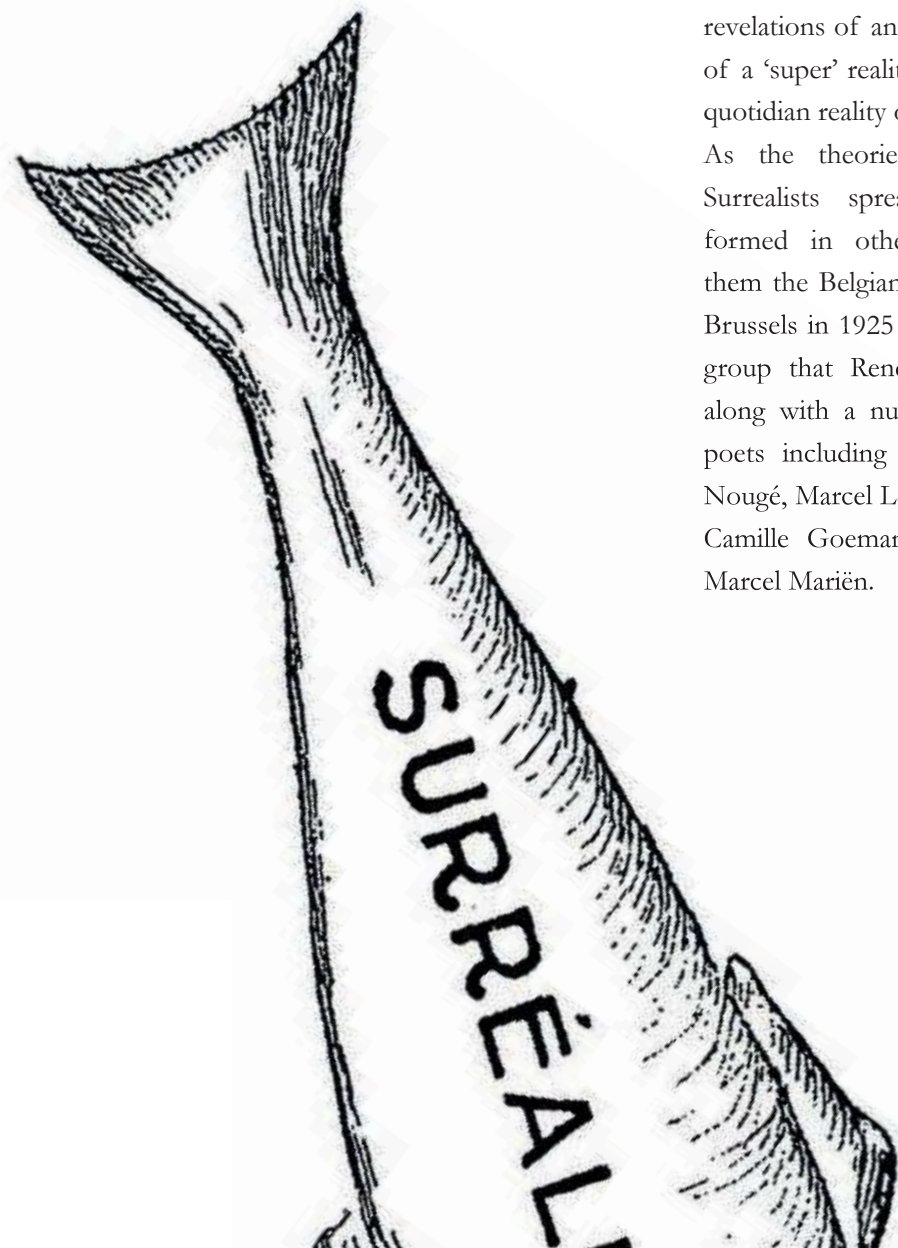
Mon âme fulgurante

S'élève jusqu'aux cieux

LOUIS ARAGON

'Let us not mince words...the marvelous is always beautiful, anything marvelous is beautiful, in fact only the marvelous is beautiful.'

ANDRÉ BRETON



WHAT IS SURREALISM?

Although there were a number of theoretical grounds for the Surrealist movement, there was never a firm agreement among its members as to what exactly Surrealism was and was not. According to Breton's own definitions, written in 1924, Surrealism was 'pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. It is the dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.' Fundamental to the movement was the primacy of contradictions, either among a collection of objects or images, or within a single work. Surrealism was often unnerving, illogical, and surprising. It was also, at least initially, largely uncommercial: Breton felt that it was the essential duty of art to expand people's minds and imaginations, and not to simply be goods for sale. It was for this reason that Breton often did not see eye to eye with the more business-minded members of the group, such as Magritte.

*Il ne faut jamais
oublier qu'un tableau
doit toujours être le
reflet d'une sensation
profonde et que
profonde veut dire
étrange et qu'étrange
veut dire peu connu
ou tout à fait inconnu
(‘One must never
forget that a painting
should always be the
reflection of a profound
sensation and that
profound means strange
and strange means
little known or even
unknown.’)*

ANONYMOUS

LA COURBE DE TES YEUX FAIT LE TOUR DE MON COEUR

La courbe de tes yeux fait le tour de moi
Un rond de danse et de douceur,
Auréole du temps, berceau nocturne et sûr,
Et si je ne sais plus tout ce que j'ai vécu
C'est que tes yeux ne m'ont pas toujours vu.
Feuilles de jour et mousse de rosée,
Roseaux de vent, sourires parfumés,
Ailes couvrant le monde de lumière,
Bateaux chargés du ciel et de la mer,
Chasseurs des bruits et sources des couleurs,
Parfums éclos d'une couvée d'aurores
Qui gît toujours sur la paille des astres,
Comme le jour dépend de l'innocence
Le monde entier dépend de tes yeux purs
Et tout mon sang coule dans leurs regards.

PAUL ÉLUARD



LA REVOLUTION SURREALISTE

In 1924, Breton and his friends established the Bureau de Recherches Surréalistes, in order to conduct scientific experiments that delved into the subconscious, and to share the information they found. Breton also began publishing the periodical *La Revolution Surréaliste*, in order to document and publish these results, and as a marketing tool to promote and disseminate the ideas of Surrealism (fig. 5). The format of the magazine was derived from the scientific journal *La Nature*, but the content – wordplay poems, dream descriptions, and drawings – was consistently scandalous, as the Surrealists had intended. It was published sporadically between 1924 and 1929, in a total of twelve issues.



Fig. 4: The Belgian Surrealists, 1926
(Standing, L-R: E.L.T. Mesens, René Magritte, Louis Scutenaire, André Souris, Paul Nougé. Sitting, L-R: Irène Hamoir, Marthe Nougé, Georgette Magritte)

Fig. 5: *La Revolution Surréaliste*, December 1924

*“My wish is that you
may be loved to the
point of madness.”*

ANDRÉ BRETON

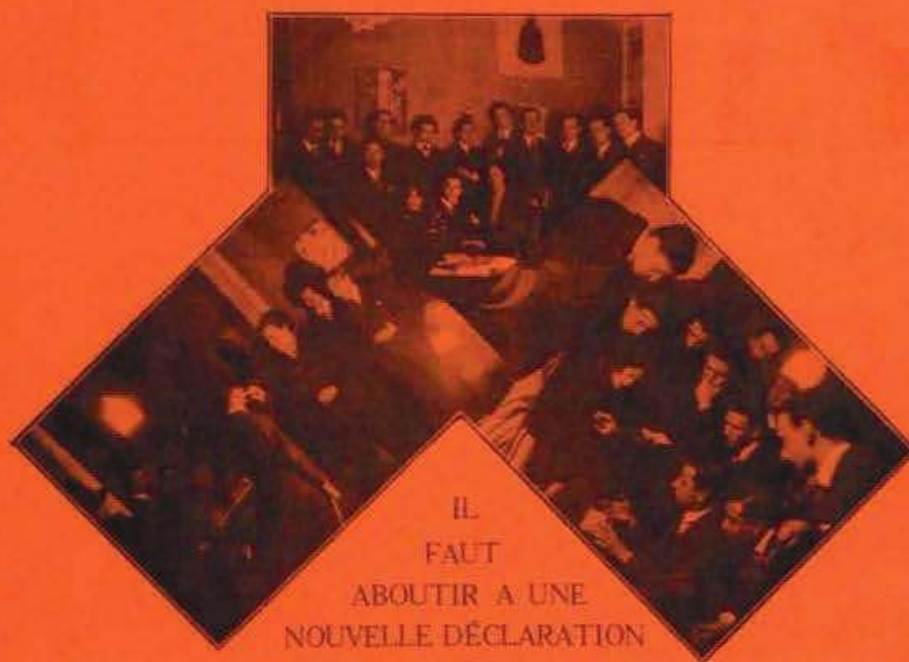
TOURNESOL

La voyageuse qui traverse les Halles à la tombée de l'été
Marchait sur la pointe des pieds
Le désespoir roulait au ciel ses grands arums si beaux
Et dans le sac à main il y avait mon rêve ce flacon de sels
Que seule a respiré la marraine de Dieu
Les torpeurs se déployaient comme la buée
Au Chien qui fume
Ou venaient d'entrer le pour et le contre
La jeune femme ne pouvait être vue d'eux que mal et de biais
Avais-je affaire à l'ambassadrice du salpêtre
Ou de la courbe blanche sur fond noir que nous appelons pensée
Les lampions prenaient feu lentement dans les marronniers
La dame sans ombre s'agenouilla sur le Pont-au-Change
Rue Git-le-Coeur les timbres n'étaient plus les mêmes
Les promesses de nuits étaient enfin tenues
Les pigeons voyageurs les baisers de secours

Se joignaient aux seins de la belle inconnue
Dardés sous le crêpe des significations parfaites
Une ferme prospérait en plein Paris
Et ses fenêtres donnaient sur la voie lactée
Mais personne ne l'habitait encore à cause des survenants
Des survenants qu'on sait plus dévoués que les revenants
Les uns comme cette femme ont l'air de nager
Et dans l'amour il entre un peu de leur substance
Elle les interiorise
Je ne suis le jouet d'aucune puissance sensorielle
Et pourtant le grillon qui chantait dans les cheveux de cendres
Un soir près de la statue d'Etienne Marcel
M'a jeté un coup d'oeil d'intelligence
André Breton a-t-il dit passe

ANDRÉ BRETON

LA RÉVOLUTION SURREALISTE



IL
FAUT
ABOUTIR A UNE
NOUVELLE DÉCLARATION
DES DROITS DE L'HOMME

SOMMAIRE

Preface : J.-A. Boiffard, P. Eluard, R. Vitrac.

Rêves : Giorgio de Chirico, André Breton,
Renée Gauthier.

Textes surréalistes :

Marcel Noll, Robert Desnos, Benjamin Péret,

Georges Molrine, Paul Eluard,

J.-A. Boiffard, S. B., Max Morise,

Louis Aragon, Francis Gérard.

Le rêveur parmi les murailles : Pierre Reverdy.

Chroniques :

Louis Aragon, Philippe Soupault,

Max Morise, Joseph Delteil,

Francis Gérard, etc.

Notes,

Illustrations : Photos Man Ray.

Max Morise, G. de Chirico, Max Ernst,

André Masson, Pablo Picasso, Pierre Naville,

Robert Desnos.

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THE PROMOTION AND SPREAD OF SURREALISM

Despite Breton's objections to the commercialisation of art, the exhibition, sale and purchase of Surrealist works was essential to the spreading of the movement. Breton and Éluard were both great collectors, although Éluard was considerably richer than Breton, and Breton often lamented having to sell one item from his collection in order to finance the purchase of another. In addition to one another's paintings, which were gifted and exchanged as well as sold, the Surrealists also collected objects and non-Western art. Their writings frequently describe the finding of objects as momentous occasions – for instance, Breton related having first seen a painting by de Chirico, *Cerveau de l'enfant*, 'from a bus passing the window display of the Galerie Paul Guillaume...I was so struck that I stood up and got off the bus to see it. It took me a long time to stop looking at it and from that moment I was determined to acquire it'. At this stage, it was unusual to see Surrealist paintings in galleries, as only one member of the group – Masson – was working for a major dealer. (This was Daniel-Henry Kahnweiler, also a great champion of Cubism, who had taken Masson on at the Galerie Simon in 1921. It was there that Breton first encountered Masson's work in 1924.)

International exhibitions helped to increase the profile of the Surrealist movement. In November 1931, the very first Surrealism exhibition in the United States took place, staged by A. Everett 'Chick' Austin and Jim Soby at the Wadsworth Athenaeum in

Hartford, CT. The same year, Julien Levy opened his gallery in New York City, and he organised a group show of Surrealist works in 1932. The year 1936 saw a number of landmark Surrealist exhibitions, organised on both sides of the Atlantic. In America, Alfred H. Barr, the first director of the Museum of Modern Art and a great friend of Julien Levy, organised a show entitled *Fantastic Art, Dada, Surrealism* (fig. 6). It included not only a broad range of historical works, but also examples of very recent work by contemporary Surrealists, already a great passion of Barr's. In London at the New Burlington Galleries, the London *International Surrealist Exhibition* organised by Herbert Read and Roland Penrose saw Dalí deliver a lecture wearing a diving helmet to symbolise his

dive to the depths of the unconscious (fig. 7). Unfortunately, no one in the audience could hear him speak, and when he was unable to remove the helmet, he nearly suffocated. The show was not a commercial success, with few works selling and most of those bought by Penrose himself, but it garnered immense public interest. In 1937, Breton opened the gallery and bookshop Gradiva, and in 1938 the *Exposition Internationale du Surréalisme* at the Galerie des Beaux-Arts in Paris showed over 300 works by 60 international artists.

From the beginning, the Surrealists cultivated a reputation for staging mysterious, extravagant and even scandalous events and exhibitions, catering to the elite and fashionable.



Fig. 6: New York, Museum of Modern Art, *Fantastic Art, Dada, Surrealism*, 7 Dec. – 17 Jan. 1937

Fig. 7: *International Surrealist Exhibition*, London, 1936 (L-R: Diana Brinton-Lee, Salvador Dalí (in diving suit), Rupert Lee, Paul Éluard, Nusch Éluard, E.L.T. Mesens)



The theatrical elements of the movement, such as Dalí's 'happenings' in New York, solicited maximum press attention: one headline, from March 1939, read: 'Dalí comes out store window with a bathtub. He lands in Fifth Avenue, is arrested.'

The onset of the Second World War fundamentally transformed the art world, sending a number of artists and gallerists fleeing to America. New York replaced Paris as the centre of the art world. There is no clear date as to the end of the Surrealist movement, although exhibitions continued through the 1940s and 50s, and some scholars associate the end of the official movement with Breton's death in 1966. Both Abstract Expressionism, the first internationally influential American art movement, and Pop art, grew out of Surrealism: the Abstract Expressionists, including Jackson Pollock and Mark Rothko, explored the Surrealists' interest in spontaneity and automatism, while the Pop paintings of Lichtenstein and Warhol share their humour and dependence on media imagery.

Do you know the moon-rose
 Do you know the time-rose
 One resembles the other
 In water's mirror glows
 As one the other shows
 Do you know the bitter rose
 Made of brine and refusal
 That flowers on the ocean
 In tidal ebb and flow
 As after rain the rainbow
 The dream-rose the soul-rose
 Sold in posies in the street
 The gamut-rose the game-rose
 Those of forbidden loves
 The rose of wasted moves
 Do you know the fear-rose
 Do you know the night-rose
 Both of which seem painted
 As sound is painted on lips
 As fruit is hung among leaves
 Every rose that I sing
 Every rose of my choice
 Every rose I invent
 I voice their praise in vain
 Before this rose I proclaim

LOUIS ARAGON

*'Dans la veille, nous faisons ce que nous voulons; dans le rêve,
 nous voulons ce que nous faisons' ('When awake, we do what
 we want; in dreams, we want what we do.')*

ANONYMOUS

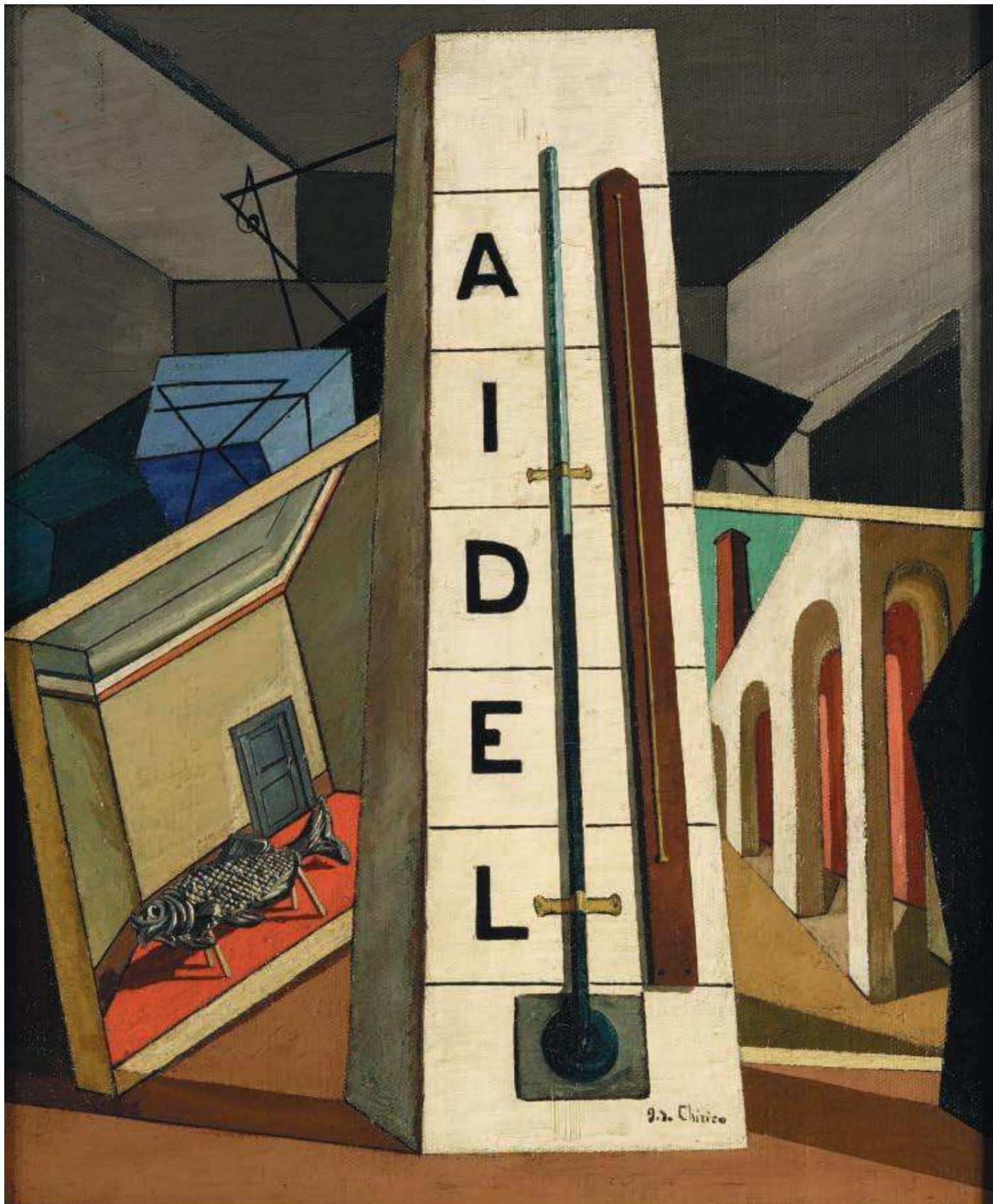
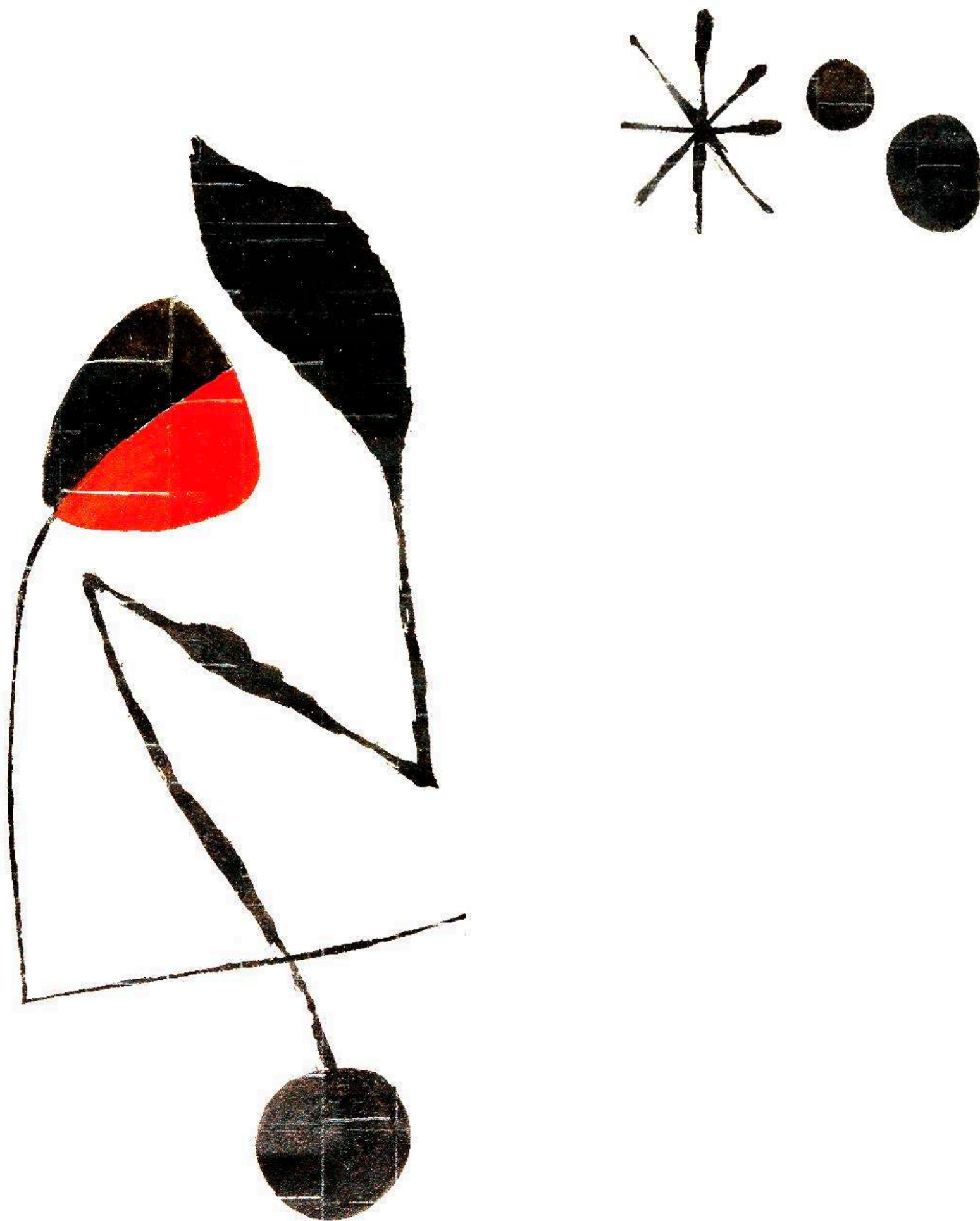


Fig. 8: G. de Chirico, *Le Rêve de Tobie*, 1917,
oil on canvas, 58.5 x 48 cm.,
Private Collection,
sold by Simon C. Dickinson, Ltd.



Fig. 9: The Surrealist group, 1924 (standing L-R: Jacques Baron, Raymond Queneau, André Breton, Jacques-André Boiffard, Giorgio de Chirico, Roger Vitrac, Paul Éluard, Philippe Soupault, Robert Desnos, Louis Aragon. Seated L-R: Pierre Naville, Simone Collinet-Breton, Max Morise, Marie-Louise Soupault)

ARTIST
BIOGRAPHIES

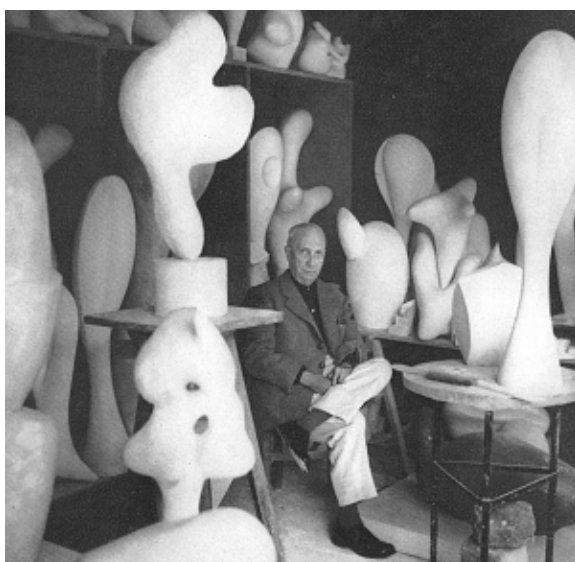




J E A N (H A N S) A R P (1 8 8 6 - 1 9 6 6)



A founding member of the Dada movement in Zurich in 1916, Jean (or Hans) Arp began his artistic career collaborating with Kandinsky and the *Blaue Reiter* group in Munich before the War. In 1925 he was among the co-founders of Surrealism. His work appeared alongside that of Giorgio de Chirico, Max Ernst, Paul Klee, Man Ray, André Masson and Joan Miró in the first Surrealist exhibition at the Galerie Pierre in Paris. It was also at this time that Arp began to enjoy significant commercial success. Beginning in the early 1930s, Arp started to move away from his signature technique of collage and bas relief and began experimenting with bronze and stone sculptures. He continued to work with great energy until his sudden death in 1966. Among the triumphs of his final decade were two major retrospectives (at MoMA in 1958 and at the Musée National d'Art Moderne in Paris in 1962).



'We do not wish to copy NATURE. We do not want to reproduce, we want to PRODUCE.'

'ART IS A FRUIT

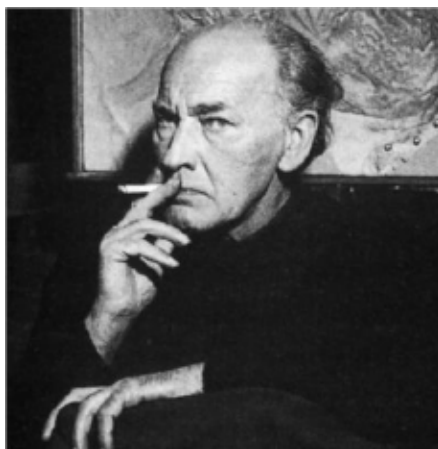
THAT GROWS
IN MAN, LIKE
A FRUIT ON A
PLANT OR A
CHILD
IN ITS
MOTHER'S
WOMB'

NID DE SERPENT
(SNAKE NEST), 1942
plaster
14 x 25.4 x 17.1 cm.
(5 ½ x 10 x 6 ¾ in.)

HANS BELLMER (1 9 0 2 - 1 9 7 5)



Hans Bellmer was a German artist and photographer, famed for the life-sized pubescent dolls he began producing in the 1930s. His early 'artificial girls' were created in resistance to Fascism and the notion of physical perfection. In 1938 Bellmer fled to Paris, a city he had first visited in 1935, following the Nazi rise to power in Germany where his work was branded 'degenerate'. In Paris, Bellmer came into contact with the Surrealist circles. His artwork continued to focus on erotic representations of the female body, and he explored female sexuality through dream-like imagery. In the post-war era, Bellmer's work became even more erotic, and he turned from dolls to drawings, paintings and prints. Bellmer developed a distinct figurative style, rendering the subconscious aspects of sexuality in hallucinatory dream pictures.



**'THE FEMALE
BODY
IS LIKE AN ENDLESS
SENTENCE THAT
INVITES US TO
REARRANGE
IT,
SO THAT ITS REAL
MEANING BECOMES CLEAR
THROUGH
A SERIES OF
ENDLESS
ANAGRAMS.'**

SANS TITRE, 1935
signed, dated and inscribed lower right
*Meilleurs vœux de Noël et de jour de l'an, Hans
Bellmer, 1935*
gouache on black paper
18 x 9 cm. (9 x 3 ½ in.)

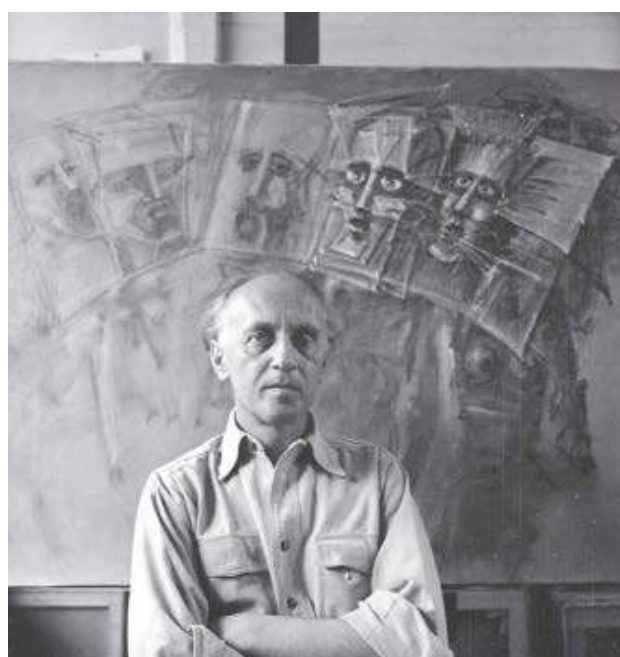


SANS TITRE, 1937
signed lower right *Bellmer*
gouache on black paper
31.5 x 24.2 cm. (12³/₈ x 9½ in.)



VICTOR BRAUNER (1 9 0 3 - 1 9 6 6)

Victor Brauner was a Romanian-Jewish *avant-garde* artist who initially trained at the National School of Fine Arts in Bucharest. Although he began by painting Cézanne-inspired landscapes, he was introduced to the Surrealist circles by Tanguy and Giacometti after resettling in Paris in 1930. Brauner's best known work, *Self-portrait with enucleated eye* (1931), eerily foreshadows the loss of sight in his left eye while trying to break up a fight between fellow artists Oscar Dominguez and Esteban Francés in 1938. Much of his imagery derives from mythology and dark, fantastical worlds and creatures. In 1934 he staged his first solo exhibition in Paris, and in 1949 he broke with the Surrealist movement to explore autobiographical spiritual themes.



LE DÉSERTEUR, 1931
signed and dated lower right *Victor Brauner. 1931.*
oil on canvas
60 x 73 cm. (23 ²/₃ x 28 ³/₄ in.)

LE MATIN, 1962
oil on canvas
92 x 73 cm. (36 ¹/₅ x 28 ³/₄ in.)

SANS TITRE, C. 1932
oil on canvas
45.5 x 55.2 cm. (18 x 21 ²/₃ in.)

‘PAINTING IS LIFE, *THE REAL LIFE, MY LIFE.*’ (EPIGRAPH ON BRAUNER’S TOMBSTONE)





*'To most people who look at a mobile,
it's no more than a series of
flat objects that move.*

**TO A FEW,
THOUGH,
IT MAYBE
POETRY.'**

A L E X A N D E R C A L D E R (1 8 9 8 - 1 9 7 6)

The American Alexander Calder is known as the originator of the mobile, a delicate sculpture of shapes suspended in the air. Trained as a mechanical engineer, Calder turned to art in the 1920s, studying at the *Art Students League* in New York. He became fascinated by the circus, a theme that reappeared throughout his oeuvre. In 1926 Calder moved to Paris and was integrated into the *avant-garde* circles of artists, befriending Arp, Duchamp and Léger, among others. A 1930 visit to the studio of Piet Mondrian prompted a permanent transition from figuration to abstraction. He was also inspired by the work of the Surrealists, and that of his friend Joan Miró, with its curved lines and geometric shapes. In addition to static sculptures and mobiles, Calder produced jewellery, theatre sets and costumes, tapestries, and even designs for BMW sports cars. In 1943 he was honoured as the youngest artist to be offered a retrospective exhibition at MoMA.



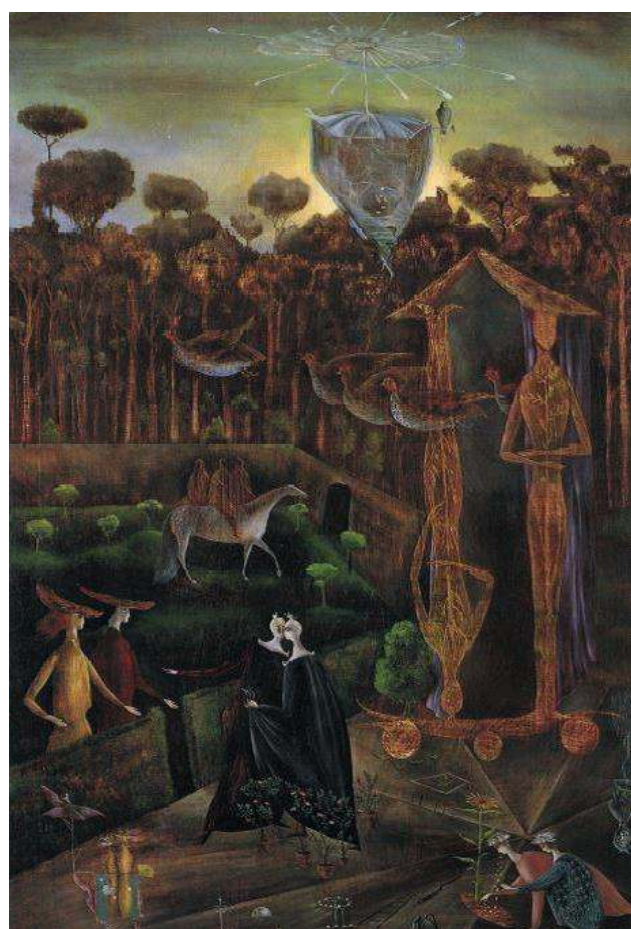
UNTITLED (FEMALE
TORSO), 1944
signed and dated on the underside *Calder*
1944
carved wood
34.6 x 11.8 x 5.1 cm.
(13 ⁵/₈ x 4 ⁵/₈ x 2 in.)

*'WHY
MUST ART BE
STATIC?'*

LEONORA CARRINGTON (1917-2011)



*'I DIDN'T HAVE TIME
TO BE ANYONE'S
MUSE...I WAS TOO BUST
REBELLING AGAINST MY
FAMILY AND LEARNING
TO BE AN ARTIST'*



Leonora Carrington was an English-born Mexican artist. As a child she was sent to study art in Florence, where she was first exposed to Surrealism at the age of ten. Carrington went on to receive formal training in London in 1936, the same year she came into contact with the work of the charismatic Max Ernst, with whom she soon became romantically involved. The couple returned to Paris, where they remained until Ernst's arrest on account of his German nationality during the War. Ernst eventually emigrated to America, leaving Carrington behind. Distraught, she fled to Spain, where she became delusional and was eventually hospitalised. Much of her later work depicts her psychotic experiences and her encounters with Mexican politics during the 1960s. Carrington also published a number of novels and was involved in theatre and film production.

AGAIN THE
GEMINI ARE IN
THE ORCHARD,
1947
inscribed verso with the
title *Again the Gemini are
in the Orchard*
oil on panel
91 x 60 cm.
(35 ¾ x 23 ½ in.)

THE KITCHEN
GARDEN ON
THE EYOT, 1946
signed and dated lower
right *Leonora Carrington*
March 1946
tempera on wood panel
30 x 50 cm.
(11 ¾ x 19 ⅔ in.)



EDWARD JAMES'S
BEDROOM AT MONKTON,
a work by Carrington above the
fireplace



SALVADOR DALÍ (1904 – 1989)

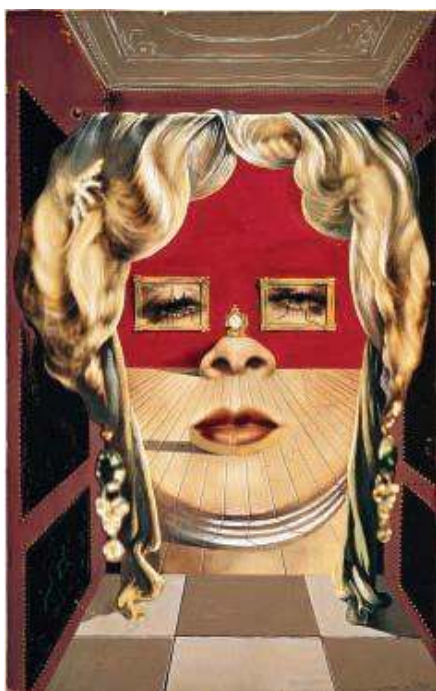


L'OEIL FLEURI, 1944
oil and tempera on joined canvas
176.5 × 392.4 cm. (69 ½ x 154 ½ in.)

MAE WEST LIPS SOFA
the first artist's proof
signed and numbered in engraving on
copper plaque:
EA ¼ 1936-1974
conceived in 1936 and executed in 1974,
in an edition of eight plus four artist's
proofs by Max Clarac-Sérou under the
supervision of Salvador Dalí
224 x 75 x 85 cm.
(88 1/5 x 29 ½ x 33 ½ in.)

MAE WEST'S FACE WHICH
MAY BE USED AS A
SURREALIST APARTMENT,
1934/5, gouache with graphite on
commercially printed magazine page
28.3 x 17.8
The Art Institute of Chicago (NFS)

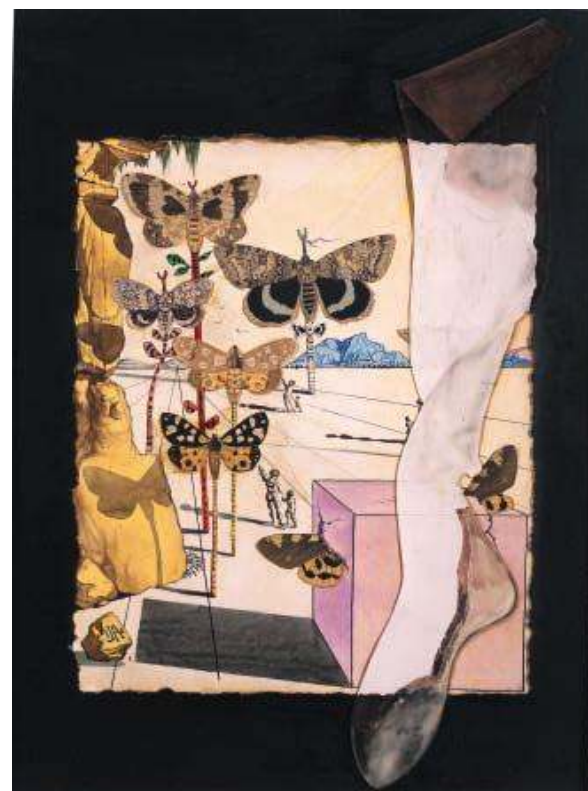
BRYAN HOSIERY, 1946
signed lower left *DALÍ*
india ink, watercolour and collage on paper
40.6 x 30.5 cm. (16 x 12 in.)



**‘I DO NOT
UNDERSTAND
WHY, WHEN
I ASK FOR
GRILLED
LOBSTER IN A
RESTAURANT,
I’M NEVER
SERVED A
COOKED
TELEPHONE.’**



The flamboyant Catalan painter, poet, photographer and filmmaker Salvador Dalí championed the infiltration of Surrealism into popular culture during the 1930s. Having first visited Paris in 1926, where he was introduced into artistic circles by Picasso, Dalí entered his Surrealist phase and began painting bizarre dreams and hallucinatory characters. He was obsessed with distortions of the human figure, notably the eye, and his work is often imbued with sexual symbolism and ideographic imagery. In 1929 he met his muse and future wife, Gala, who was at the time married to fellow Surrealist Paul Éluard. Ultimately expelled by André Breton from the Surrealist group over disagreements about the commerciality of his art, Dalí remained inspired by the movement throughout his life. He is responsible for creating a number of the most iconic images of Surrealism, including the *Lobster Telephone* (1936); the *Mae West Lips Sofa* (1937); and *The Persistence of Memory* (1931), a painting of melting clocks.



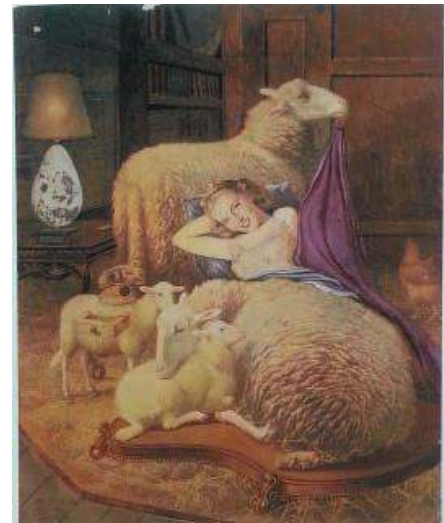
**‘THERE IS ONLY ONE
DIFFERENCE BETWEEN
A MADMAN AND ME. THE
*madman thinks
he is sane.*
I KNOW I AM
MAD.**



XAI
stuffed lamb with drawer and table top in solid varnished walnut wood and gilt solid bronze hooves, from a limited edition begun in 1991 by Salvador Dalí and BD Barcelona Design
87 x 26 x 71 cm. (34 x 10 x 28 in.)

LEDA ARMCHAIR-SCULPTURE (GOLD)
cast in brass in a limited edition begun in 1991 by Salvador Dalí and BD Barcelona Design
47 x 60 x 92 cm. (18 ½ x 23 ½ x 36 in.)

LEDA LOW TABLE (BLACK)
Table top in brushed and varnished brass with black varnished patina, with legs in black unvarnished patina and Nero Marquina marble egg on top, cast in a limited edition begun in 1991 by Salvador Dalí and BD Barcelona Design
51 x 190 x 61 cm. (20 x 75 x 24 in.)



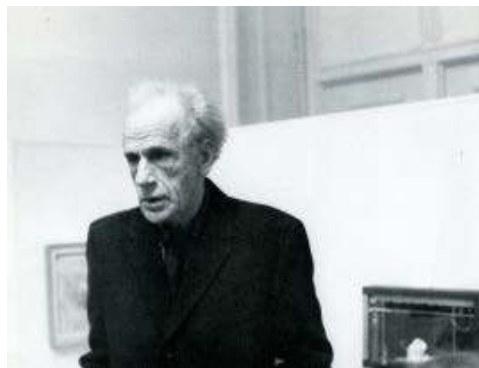
SALVADOR DALÍ
FEMME À TÊTE DE
ROSES, 1935
oil on panel
35 x 27 cm.
Kunsthau Zurich (NFS)

SALVADOR DALÍ
DESIGN FOR THE
INTERIOR DECORATION
OF A STABLE-LIBRARY,
1942
oil on canvas
measurements unknown
Private Collection (NFS)

**‘THOSE WHO DO
NOT WANT TO
IMITATE ANYTHING,
PRODUCE
NOTHING.’**



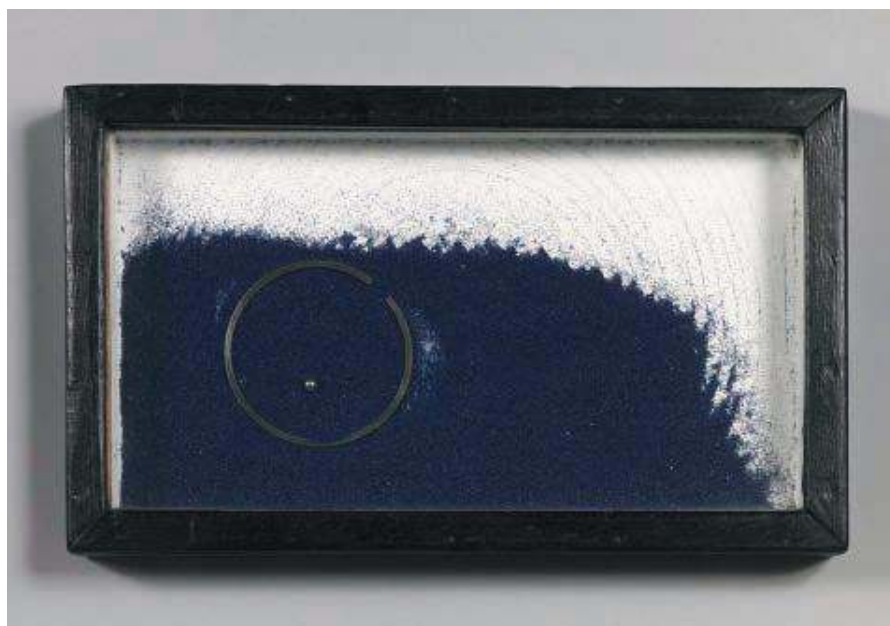
The American Joseph Cornell was one of the pioneers of assemblage art, which involves three-dimensional objects protruding from a surface. Cornell is well known for his creation of 'shadow boxes', glass-fronted boxes into which he placed found items such as clay pipes, wine glasses, engravings and astronomical maps. His dream-like pieces address themes including childhood, space and birds, and they evidently provided an escape for the reclusive Cornell. During the 1930s he was exposed to the work of the major Surrealist artists at the Julien Levy Gallery in New York, where he also staged his first solo show in 1939. Whilst he rejected the label in relation to his own work, Surrealism was certainly a major influence on Cornell, inspiring the juxtaposition of objects seen in many of his pieces.



CELESTIAL BLUE SAND
BOX, C. 1948-50
signed verso on painted label *Joseph Cornell*
handmade box object with painted interior
21.8 x 36 x 4.5 cm.
(8 1/2 x 14 1/8 x 1 5/8 in.)

JOSEPH
CORNELL
(1903 -
1972)

'SHADOW BOXES BECOME POETIC THEATRE OR SETTINGS
WHEREIN ARE METAMORPHOSED THE ELEMENTS OF A
CHILDHOOD PASTIME. THE FRAGILE, SHIMMERING GLOBULES
BECOME THE SHIMMERING BUT MORE ENDURING PLANETS
- A CONNOTATION OF *moon* AND *tides* - THE
ASSOCIATION OF WATER LESS SUBTLE, AS WHEN DRIFTWOOD
PIECES MAKE UP A PROSCENIUM TO SET OFF THE DAZZLING
WHITE OF **SEA FOAM** AND **BILLOWY CLOUD**
CRYSTALLIZED IN A *pipe of fancy*.'



'BEAUTY
SHOULD BE
SHARED
FOR IT
ENHANCES
OUR JOYS.
TO EXPLORE
ITS
MYSTERY IS
TO VENTURE
TOWARDS
THE
SUBLIME.'

OSCAR DOMÍNGUEZ

LA MANTE RELIGIEUSE, 1938
signed and dated upper right O. DOMÍNGUEZ
1938
oil on canvas
38.3 x 46 cm. (15 x 18 in.)

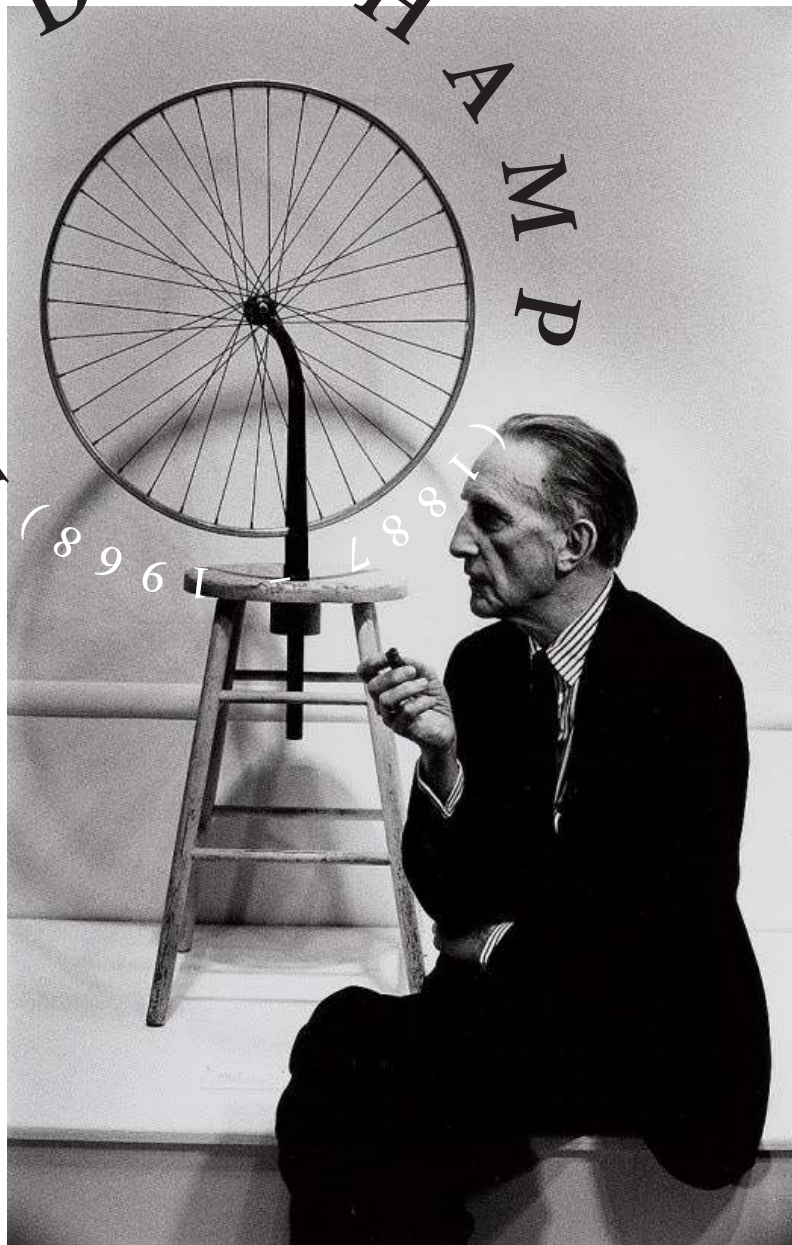


The Spanish painter Oscar Domínguez came under the influence of the Surrealist works of Yves Tanguy, and those of fellow Spaniard Picasso, following his move to Paris in 1927. In 1933 Domínguez met André Breton and Paul Éluard, two of the founders of the movement, and he was soon participating in Surrealist exhibitions in Copenhagen, London and Tenerife, eventually establishing his own studio in Montmartre. He was known for his use of *decalcomania*, which involved the transfer of engravings and prints onto materials such as pottery and canvas. During the Spanish Civil War years, Domínguez fell increasingly under the influence of Picasso, although he ultimately broke with the Surrealist circles in 1945.

(1 9 0 6 – 1 9 5 7)

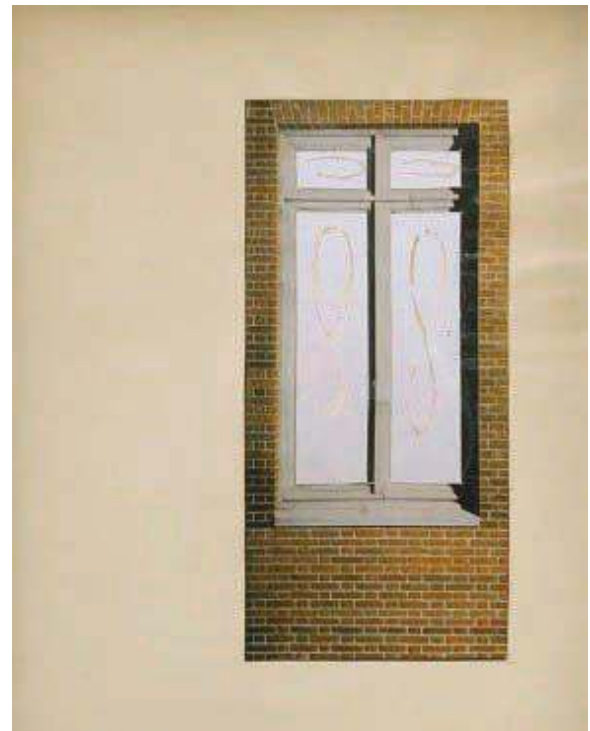


MARCEL DUCHAMP



‘THERE DOES NOT EXIST A PAINTER WHO KNOWS HIMSELF OR KNOWS WHAT HE IS DOING.’

LA BAGARRE
D'AUSTERLITZ (THE BRAWL
OF AUSTERLITZ), 1936
photograph coloured with orange ink,
cellophane and gouache
assembled on paper
32 x 24 cm. (12 ⁵/₈ x 9 ⁷/₁₆ in.)



Marcel Duchamp was an American Dadaist and founding father of conceptual art. Three of his six siblings were likewise successful artists, and Duchamp was originally tied to the Cubist movement and the Puteaux group. Duchamp became notorious for his 1913 submission to the New York Armory show, *Nude Descending a Staircase no. 2* (1912). It caused an uproar among critics, and Duchamp abandoned painting in favour of his 'readymades', ordinary objects taken out of their intended contexts. The most famous example is *Fountain* (1917), a freestanding urinal which Duchamp signed 'R. Mutt'. (Duchamp often signed his work with pseudonyms, including 'Rose Sélavy', a pun on the phrase 'eros, c'est la vie'.)

From 1915-23 Duchamp resided in New York and became a member of the Arensberg group, spearheading the American Dada movement alongside Picabia and Man Ray. Duchamp was deeply influential within Surrealist circles, remaining close to Paris-based Dadaists such as Breton, whom he helped to organise Surrealist exhibitions between 1938 and 1959. He was also involved in art dealing and collecting. Duchamp challenged the concept of what art is, and has been an inspiration for later movements such as Pop Art.



DUCHAMP AS ROSE SÉLAVY

FRIDA KAHLO (1907-1954)

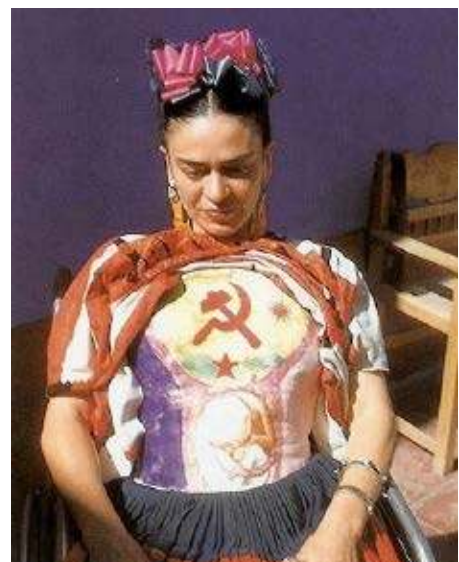


KHALO & RIVERA



Frida Kahlo was a Mexican painter celebrated for her portrayal of the female experience and form. Having suffered from childhood polio and a nearly-fatal streetcar accident as a teenager, Kahlo turned to painting for solace and distraction. She returned repeatedly to self-portraiture, and rejected the Surrealist label, arguing that her work was more reflective of her reality than her dreams. After her recovery, Kahlo was persuaded to join the Mexican Communist Party, through which she met her husband, the muralist Diego Rivera, in 1928.

Their passionate yet tumultuous relationship inspired many of her later works, including *The Two Fridas*, a self-portrait in which Kahlo portrays herself with a damaged and bleeding heart. The couple relocated to New York in 1933 and then to Paris in 1939, at which point Kahlo befriended the French Surrealists, including Picasso and Duchamp. Although largely unappreciated during her own lifetime, today Kahlo's paintings command some of the highest prices for works by female artists.



PLASTER CORSET WITH HAMMER AND SICKLE, C.

1950

dry plaster and mixed media

56 (hip) x 44 (waist) x 52 (chest) x 42
(height) cm. (22 x 17³/₈ x 20¹/₂ x 16¹/₂ in.)

*'I PAINT MYSELF BECAUSE I AM
SO OFTEN ALONE AND BECAUSE I
AM THE SUBJECT I KNOW BEST.'*



MAX ERNST

(1891 - 1976)

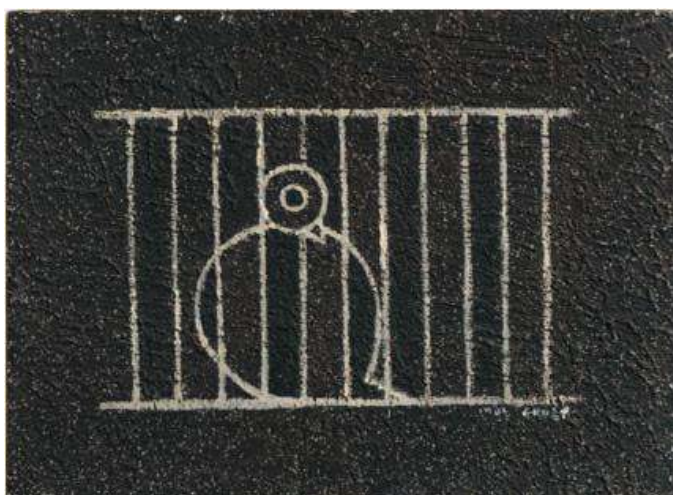
'ALL GOOD IDEAS
ARRIVE BY CHANCE.'



Max Ernst was a self-taught German painter, initially inspired by the work of Giorgio de Chirico to produce collages. In 1919-20 he became involved with the Dada group in Cologne, and in 1921 he met Paul Éluard and André Breton, with whom he collaborated on projects related to the nascent Surrealist movement. Ernst is famed for his invention of pioneering techniques including *grattage*, the scraping of paint

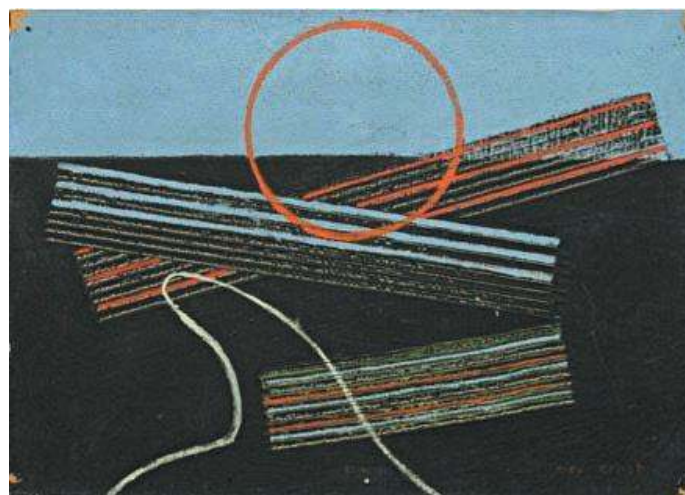
across a canvas to reveal the imprints of objects beneath, and *frottage*, using pencil or pastel to take a rubbing from an uneven surface. Ernst also developed a fascination with birds, and his avian alter-ego, *Loplop*, appeared in many of his collages. He spent much of his life in Paris, living for a time in a *ménage à trois* with Paul and Gala Éluard. At the beginning of the Second World War Ernst was romantically involved

with Leonora Carrington. Following multiple arrests, however, Ernst fled from France with the help of American collector Peggy Guggenheim, whom he married, settling in New York City alongside other émigré artists. The relationship did not last, however, and in 1946 Ernst married the Surrealist Dorothea Tanning in a double ceremony with Man Ray and Juliet Browner.



UNTITLED, 1929
signed in the margin lower right *max ernst*
collage
9.2 x 9.5 cm. (3 ²/₃ x 3 ³/₄ in.)

OISEAU EN CAGE SUR
FOND NOIR, 1923/24
signed lower right *max ernst*
oil on plaster mounted on panel
22.2 x 30.5 cm. (8 ³/₄ x 12 in.)



COMPOSITION, C. 1928
signed lower right *max ernst*
oil on card
15.4 x 21.8 cm. (6 x 8 ¹/₂ in.)

‘ART HAS
NOTHING
TO DO
WITH
TASTE.
ART IS
NOT
THERE
TO BE
TASTED.’



ZWEI ERDBEERBÜNDEL
VOR LANDSCHAFT
(TWO BUNCHES OF
STRAWBERRIES IN
LANDSCAPE), 1924
signed lower right *Max Ernst*
watercolour and frottage over lithograph
15.5 x 22 cm. (6 x 8 ²/₃ in.)

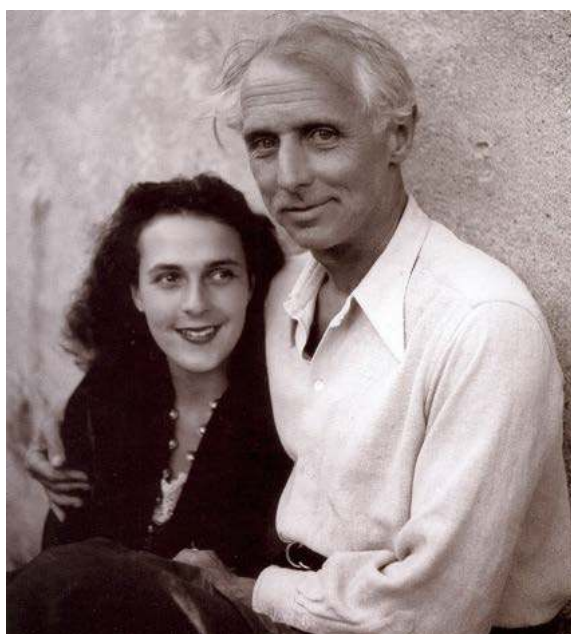
OHNE TITEL, C. 1955
signed lower right *Max Ernst*
oil on canvas
22.5 x 16.5 cm. (8 ³/₄ x 6 ¹/₂ in.)



COQUILLAGES, 1933
signed lower right *Max Ernst*
gouache and oil on paper laid down on
card
30.9 x 22.1 cm. (12 x 8 ³/₄ in.)



EH BIEN L'VLA L'PETIT
CHIEN, 1920/21
signed lower right *Max Ernst*
gouache on paper
21 x 24 cm. (8 ¹/₃ x 9 ¹/₂ in.)



MAX ERNST & LEONORA
CARRINGTON

RENÉ MAGRITTE (1 8 9 8 – 1 9 6 7)

René Magritte was a Belgian Surrealist renowned for his witty and thought-provoking images, and his influence on Pop Art and Abstract Expressionism. In 1927, Magritte and his wife moved to Paris, although he was never fully integrated into the French Surrealist circles: rather than exhibiting his work at the *Galerie Surréaliste* he continued to stage solo shows in Brussels. He often relied on his fellow Surrealists to name his paintings, believing that 'the best title for a painting is a poetic one'. The business-minded Magritte



subsequently fell out with the virulently anti-commercial Breton. In 1947, Magritte was offered a solo exhibition at the Hugo Gallery in New York by its charismatic director Alexander Iolas. In 1949, Magritte painted the first version of *L'Empire des lumières*, depicting an eerily-lit nocturnal street scene underneath a sunlit, cloud-scattered cerulean sky. Its immediate popularity led to the execution of sixteen further versions, and it became the artist's most enduring and iconic series.





‘TO BE A **SURREALIST**
MEANS BARRING FROM YOUR
MIND ALL REMEMBRANCE
OF WHAT YOU HAVE SEEN,
AND BEING ALWAYS ON THE
LOOKOUT FOR **WHAT HAS**
NEVER BEEN.’



L'EMPIRE DES LUMIÈRES
(THE DOMINION OF

LIGHT), 1949

signed lower right *Magritte*; dated and titled
verso

L'EMPIRE des LUMIÈRES 1949

oil on canvas

50 x 60 cm. (19 ³/₄ x 23 ¹/₂ in.)

LES BELLES RÉALITÉS, 1962

signed lower left *Magritte*; inscribed verso

Les Belles Réalités

oil on canvas

50 x 40 cm. (20 x 16 in.)

LA PROJECTION LUMINEUSE, 1954,

gouache on paper, 26.5 x 34.5 cm. (10 ¹/₂ x
13 ³/₅ in.)

LA TROISIÈME DIMENSION,

C. 1957

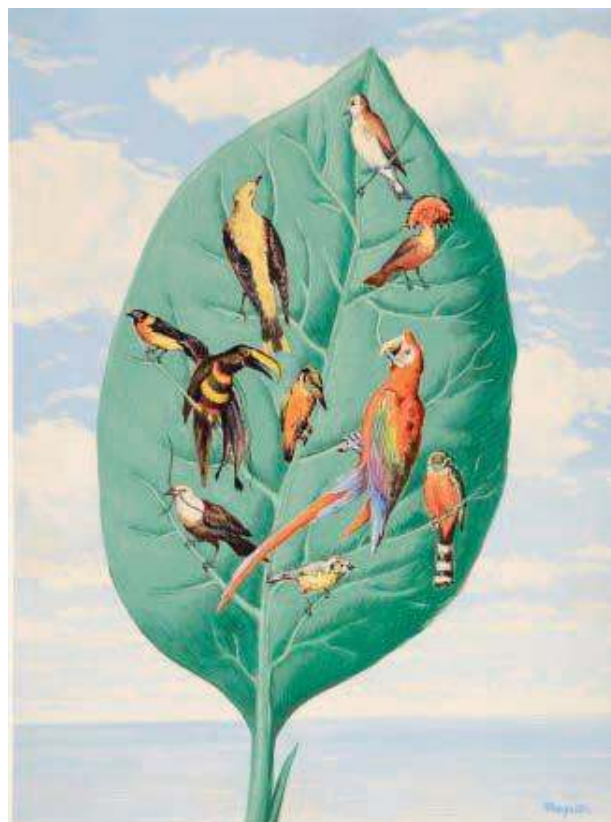
signed lower right *Magritte*; signed, titled

and dated verso *La Troisième/ Dimension/*

Magritte 1957

gouache on paper

35 x 26 cm. (13 ³/₄ x 10 ¹/₄ in.)



André Masson was a French painter, illustrator and sculptor who trained at the Académie des Beaux-Arts and the École des Beaux-Arts in Paris. Although at the onset of his career he was associated with Cubism, he became involved in the nascent Surrealist movement between 1924 and 1929. During this time he experimented with automatic drawing and developed his sand paintings, throwing coloured sand and glue onto his canvases and

basing his compositions on the shapes that took form. Masson's pieces often explore themes of combat, violence, eroticism and the metamorphoses of animal and human forms. After moving to Spain and then America during the War years, Masson eventually returned to France in 1945. Although he had broken from Surrealism at the end of the 1920s his work exerted an important influence on the Abstract Expressionist movement.

BELIER POURISSANT
(DISINTEGRATING RAM),
1940
signed and dated lower right *andré masson*
1940
india ink on paper
37 x 26.2 cm. (14 ³/₅ x 10 ¹/₅ in.)



‘THE
ESSENTIAL
FOR A ZEN
PAINTER
MEANS A
MANNER OF
BEING IN
THE DEEPEST
SENSE AND
NOT, AS FOR
US, A MANNER
OF DOING.
FOR THEM
IT MEANS
FUSION IN
THE LIFE OF
THE COSMOS.’

A
N
D
R
É

M
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N

‘THE ARTIST MUST WORK
WITH THE THOUGHT THAT
THE SPECTATOR CAN
UNDERSTAND THINGS HALF
SAID, NOT COMPLETELY
DESCRIBED.’

(1 8 9 6 – 1 9 8 7)



ROLAND PENROSE

(1 9 0 0 – 1 9 8 4)

Sir Roland Penrose, C.B.E. was a pioneer of British Surrealism, making contributions as an artist, poet, historian and collector. Whilst residing in France during the 1920s Penrose befriended a number of artists including Ernst, Miró, and Picasso. He was one of the organisers of the 1936 *London International Surrealist Exhibition*, and opened The London Gallery to promote Surrealists, Abstract Expressionism, and Modern British Art. During the Second World War, Penrose used his experiences with Surrealism to speak about the importance of texture and colour in camouflage. In 1947, following a failed marriage to the French Surrealist poet Valentine Boué and a brief affair with collector Peggy Guggenheim, Penrose married model and photographer Lee Miller, and went on to establish the *Institute of Contemporary Arts* (ICA) in London the same year. Penrose was also an ardent supporter of Republicanism and was involved in raising money for anti-fascist groups during the war. He was knighted in 1966 for his contributions to the visual arts.



GUIDE BLEU, 1946
signed and dated upper right *Penrose 46*
collage
52.7 x 37.2 cm. (20 ³/₄ x 14 ⁵/₈ in.)

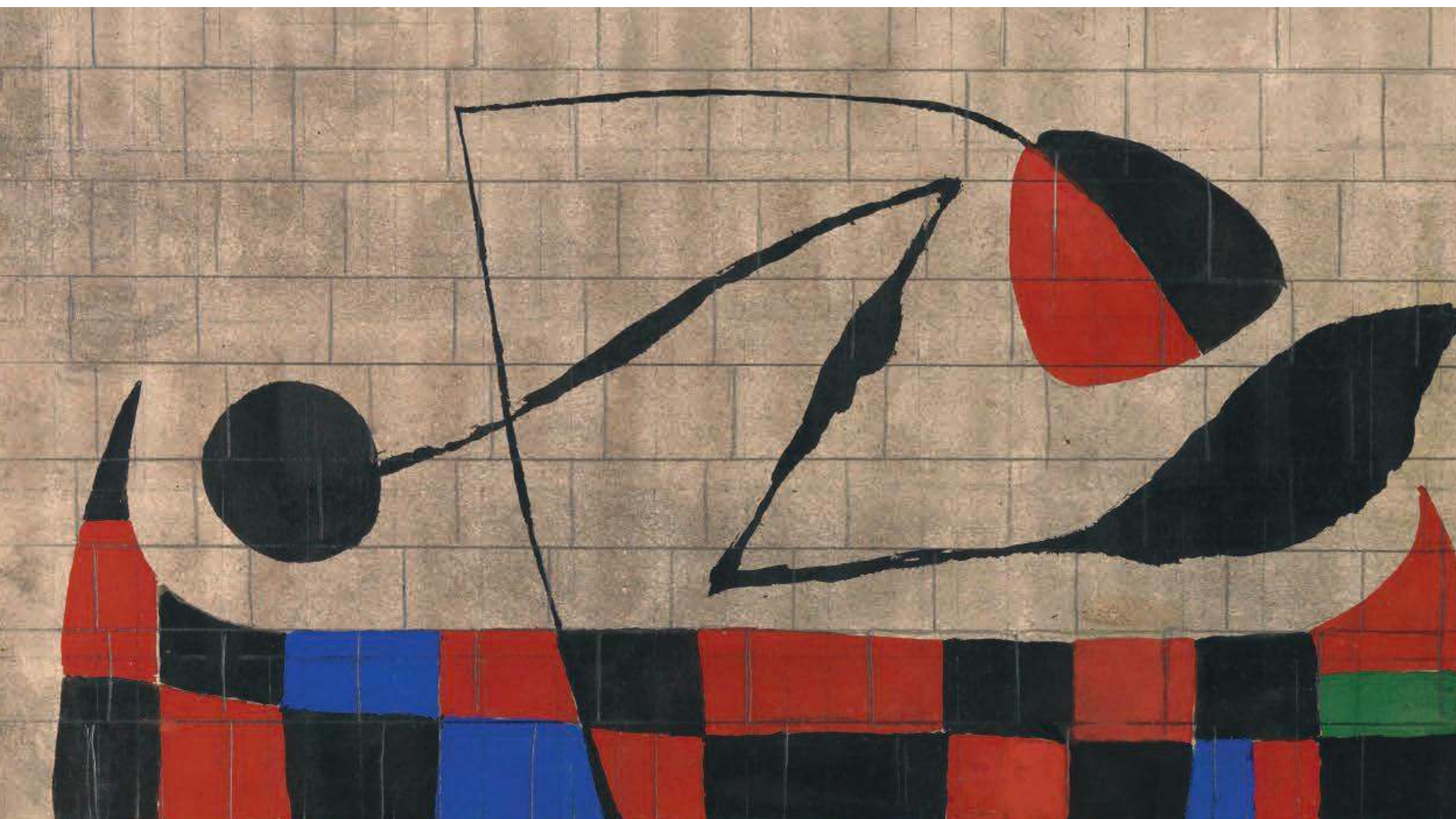
‘MURAL ART IS
THE OPPOSITE OF
SOLITARY CREATION;
BUT ALTHOUGH YOU
MUST NOT GIVE UP
YOUR INDIVIDUAL
PERSONALITY
AS AN ARTIST, YOU
MUST ENGAGE WITH
IT DEEPLY IN A
COLLECTIVE EFFORT.’

MUR DE LA LUNE (THE WALL OF
THE MOON); THE MAQUETTE FOR
THE UNESCO CERAMIC MURAL, 1955
gouache, watercolour, ink and pencil on paper laid
on masonite
22.9 x 74.6 cm. (9 x 29 ³/₈ in.)



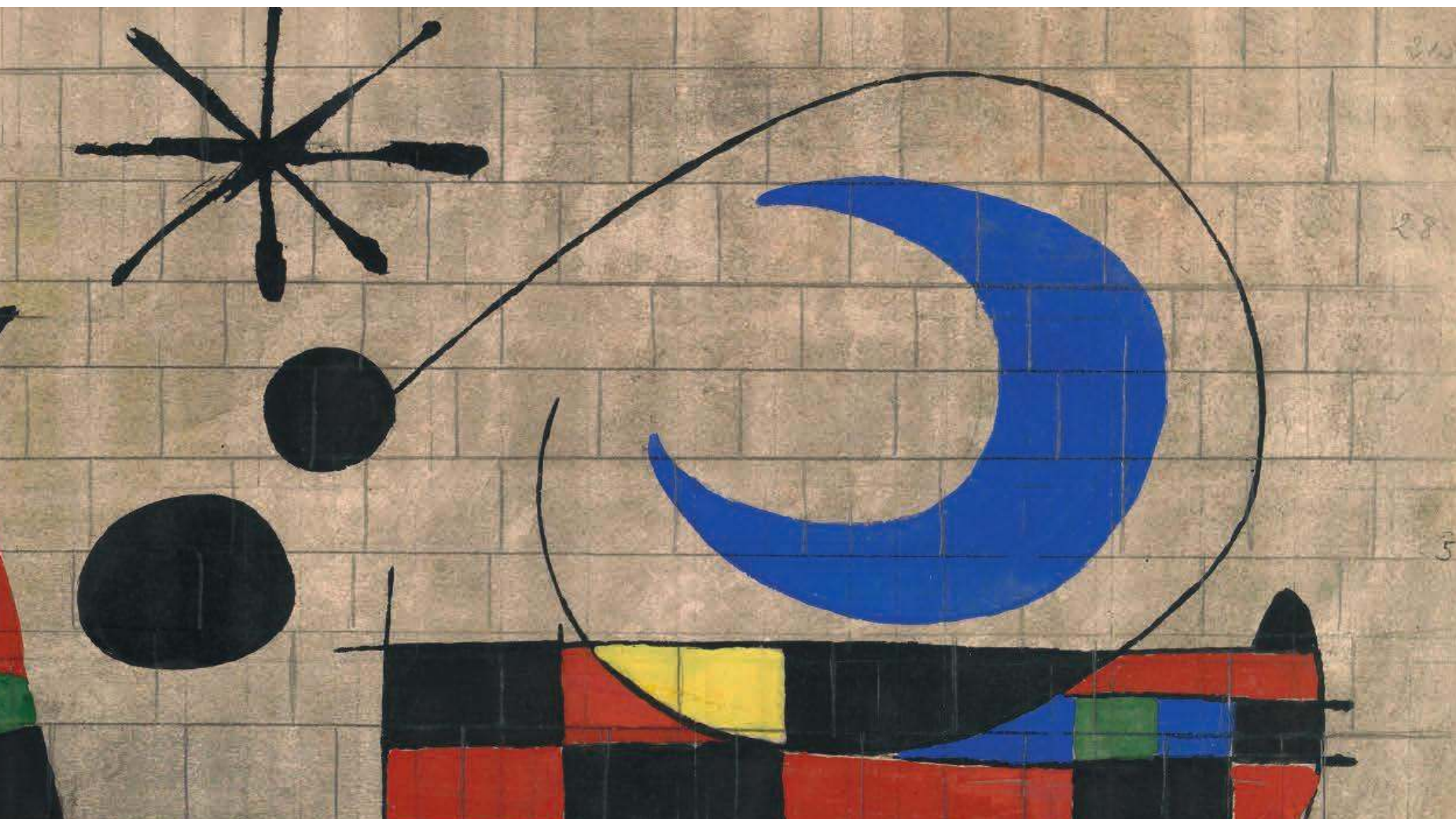
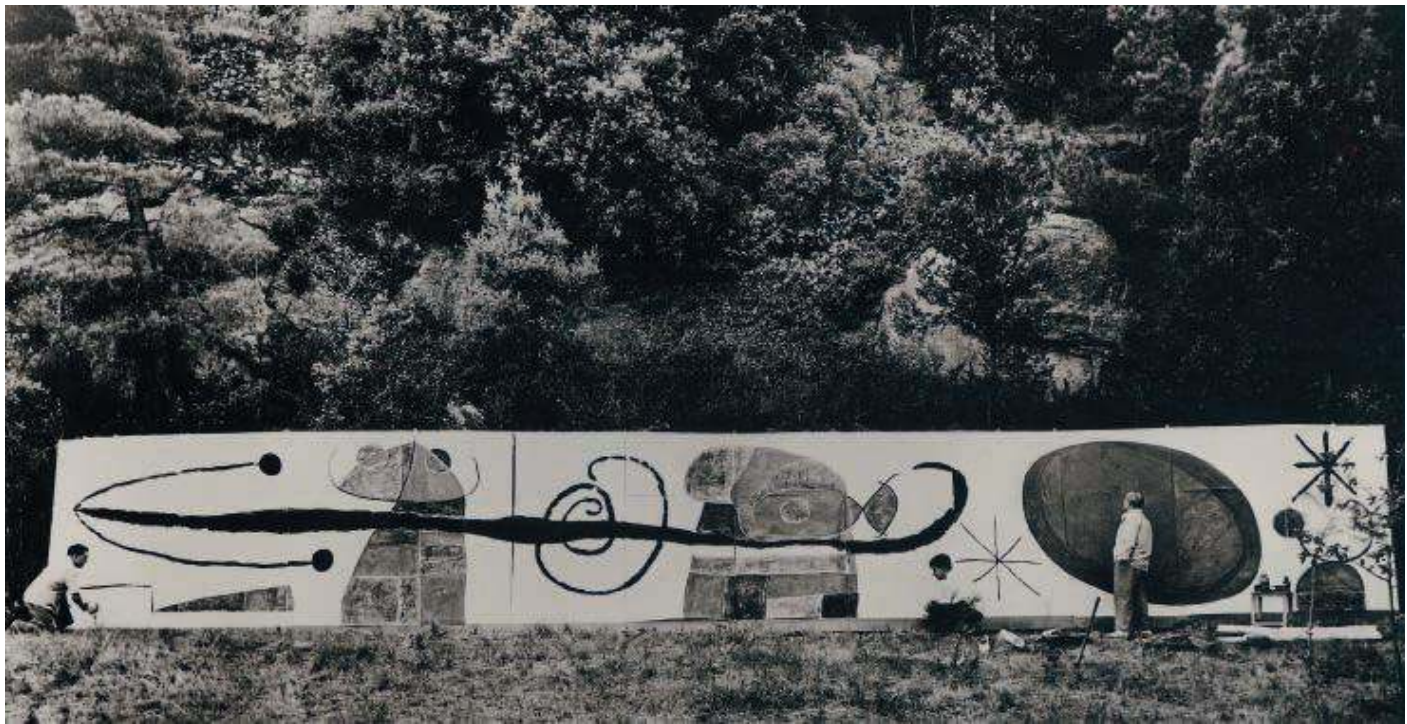
The Catalan painter, sculptor and ceramicist Joan Miró first encountered Surrealism after his move from Barcelona to Paris in 1920, at which point he began to incorporate collage elements in his work. He joined Breton's group in 1924 as one of the earliest visual artists among its members. By 1929, Miró was also experimenting with engraving, watercolour and lithographs. With its reliance on symbolism and poetry, and interest in automatism, Miró's work – and especially his 'dream paintings' – was well-received by the other Surrealists. From 1931 on, Miró was represented by the Pierre Matisse Gallery in New York, a relationship that facilitated his introduction to the American market. He frequently collaborated on projects

with the ceramicist Josep Llorens Artigas. Later in his life Miró focussed on monumental and public works, including most notably *The Reaper*, his contribution to the Spanish Pavilion at the 1937 Paris *Exposition Internationale*; and the ceramic murals *Mur de la Lune* and *Mur du Soleil* (1957-59) for the UNESCO building in Paris.



JOAN MIRÓ
(1893 – 1983)

‘THE WORKS MUST
BE CONCEIVED
WITH **FIRE** IN
THE SOUL BUT
EXECUTED
WITH CLINICAL
COOLNESS.’



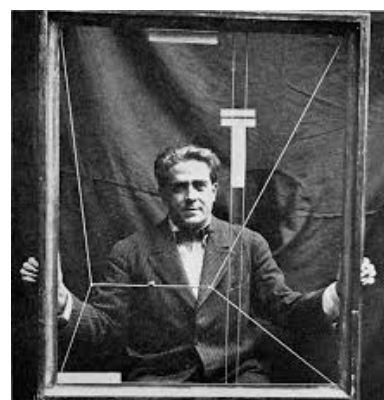


ELLE DANSE, 1948
signed and dated lower right *Francis Picabia 1948*; titled lower centre *Elle danse*
oil on canvas
152 x 122 cm. (59¹/₈ x 48 in.)

APOLLO, 1928-30
signed lower right *Francis Picabia*
oil on wood panel
150 x 34.5 cm. (59 x 13²/₃ in.)



of morality and religion. Between the 1920s and 1940s Picabia was inspired by Spanish subjects, Renaissance images of monsters, and even pornographic nudes, layering them to create his complex *Transparences* (1928-31). He is best known for his contributions to Dada, although he officially broke with the movement in 1921, and the author Gertrude Stein called him 'The Leonardo da Vinci of Surrealism'.



'IF YOU WANT TO HAVE
CLEAN IDEAS, CHANGE
THEM AS OFTEN AS
YOUR SHIRT.'



Following his experimentations with Impressionism, Pointilism and Cubism, Francis Picabia became a pioneer of the Dada movement in both Paris and New York. He contributed to the American Dada movement, together with Man Ray and Marcel Duchamp, during several visits to New York between 1913 and 1915. After travelling to Paris in the 1920s Picabia began to use text in his pictures and collages to create images that attacked conventional notions

FRANCIS
PICABIA
(1 8 7 9 - 1 9 5 3)

PABLO PICASSO

(1 8 8 1 - 1 9 7 3)

Thanks to his extraordinary genius, bold experimentation across media, and seven-decade-long career, Pablo Picasso is celebrated as the most important and influential figure in modern art. By the 1920s, he had experienced his Blue and Rose periods, explored African and Iberian art, and pioneered the Cubist

movement together with Georges Braque. Although Picasso drew on elements of Surrealism in his work, particularly during the breakdown of his marriage to his first wife, Olga, Picasso's inspiration remained rooted in his surroundings, rather than in his subconscious or dreams. Nevertheless,

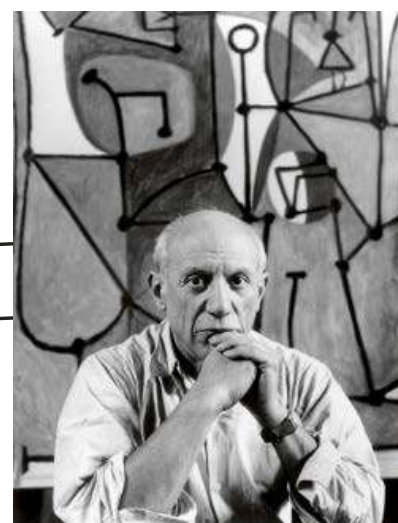
in 1925 Breton declared Picasso 'one of ours', and Picasso's adoption of the minotaur as a common motif in his work of the 1930s can also be related to his contact with the Surrealists. It appears, for instance, in *Guernica*, his memorial to one of the great tragedies of the Spanish Civil War (1937).

**'ALL
CHILDREN
ARE ARTISTS.
THE
PROBLEM
IS HOW TO
REMAIN AN
ARTIST ONCE
YOU GROW
UP.'**

GUIRE ACCROCHÉE AU
MUR (GUITAR HOOKED ON
A WALL), 1927
signed and dated upper left *Picasso 27*
oil on canvas
81.5 x 81.5 cm. (32 x 32 in.)



*'THE PURPOSE OF ART IS WASHING
THE DUST OF DAILY
LIFE OFF OUR SOULS.'*





The multi-media artist Man Ray, born Emmanuel Radnitzky, was a pioneer of Surrealist photography as well as a contributor to Dada. Having studied the Old Masters, he worked first as a commercial and technical illustrator, and was inspired by Expressionism and Cubism. In 1913 Man Ray met Marcel Duchamp, who remained a lifelong friend, and at this point he began depicting the movement of figures. Encouraged by Duchamp, Man Ray moved to Paris in 1921, where he became

an influential member of the Dada and Surrealist circles. He also found success as a fashion photographer, and began to produce works he dubbed 'rayographs': shadow images created on a piece of photosensitive paper without the use of a camera. In 1940 Man Ray moved to Los Angeles where he met Juliet Browner, an artist's model, whom he married in a double wedding alongside fellow Surrealists Dorothea Tanning and Max Ernst.



LA FORTUNE III

one of two artist's proofs, in addition to an edition of 15
mixed media sculpture-object
height: 47.3 cm. (18 ⁵/₈ in.)

PAIN PEINT (BLUE BREAD – 'FAVOURITE FOOD FOR THE BLUE BIRDS')

conceived as an original painted baguette in 1958 and executed in 1966 in an edition of nine
painted resin
length: 73 cm. (28 ³/₄ in.)

PORTRAIT D'ANDRÉ

BRETON, 1924
signed and dated lower right *Man Ray* 1924
ink on paper
37 x 27.9 cm. (14 ¹/₂ x 11 in.)



'I PAINT WHAT CANNOT BE PHOTOGRAPHED, THAT WHICH COMES FROM THE IMAGINATION OR FROM DREAMS, OR FROM AN UNCONSCIOUS DRIVE.'

MAN RAY

(1 8 9 0 – 1 9 7 6)

PIERRE ROY

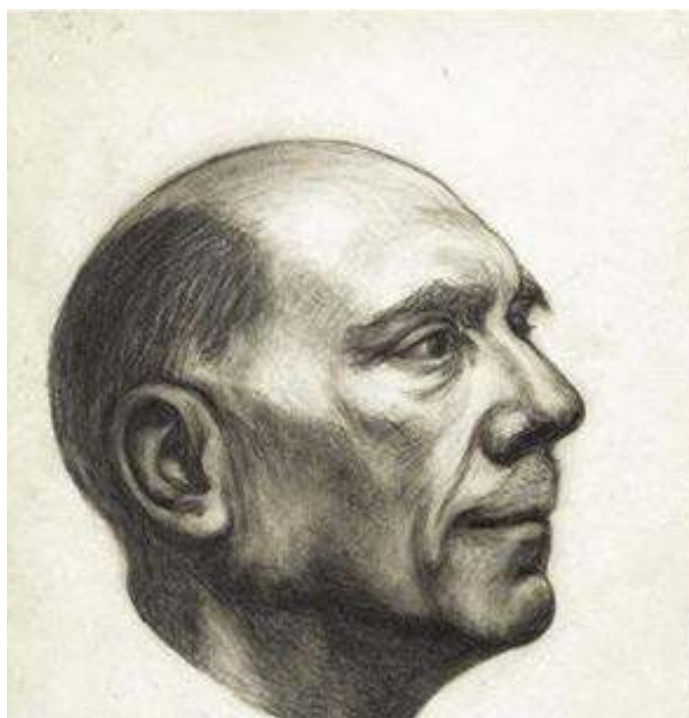
(1 8 8 0 – 1 9 5 0)

Pierre Roy was a French painter, illustrator and designer who began his studies in Paris as early as 1900 at traditional institutions including the École des Beaux Arts, the Académie Julian and the École des Arts Décoratifs. Prior to 1908 his work reflected an Academic style, and it wasn't until 1913 that he was first introduced to Surrealism and to artists such as Max Ernst through his friendship with Giorgio de Chirico. Roy is known for his precise style and mysterious juxtaposition of objects, which are often distorted or decontextualised in order to depict a dream-like, uncertain reality. Roy also designed sets for theatre productions and ballets, including *Jeux de Cartes* for the *Théâtre des Champs-Élysées*, and illustrated a number of books.



QUERELLE D'HIVER, 1940
signed lower right *Pierre Roy*
oil on canvas
59 x 80 cm. (23 ¼ x 31 ½ in.)

*'I HAVE BUILT
AN IVORY TOWER
OF DESPAIR...
I SCREAM, I
SCREAM... IN MY
IVORY TOWER.'*



SELF-PORTRAIT, C.1930s
pencil on paper
25.4 x 19.1 cm.
Private Collection (NFS)

K A Y (1 8 9 8 - S A G E 1 9 6 3)



Katherine (Kay) Sage hailed from a wealthy New York family and studied art in Rome, where she met her first husband, Prince Ranieri di San Faustino. However, finding that lifestyle stifling, she moved to Paris in 1936, and first encountered the work of the Surrealists the following year. She began exhibiting and collecting, although some other members of the group resented her wealth, and met Yves Tanguy, whom she married in 1940 after the couple returned to America at the beginning of the War. Sage exhibited at the Julien Levy and Catherine Viviano galleries, and her paintings are austere and architectural, often featuring desert-like landscapes or unsettling, ambiguously-draped structures. Following Tanguy's death in 1955, Sage became reclusive and seldom painted, and she eventually took her own life.



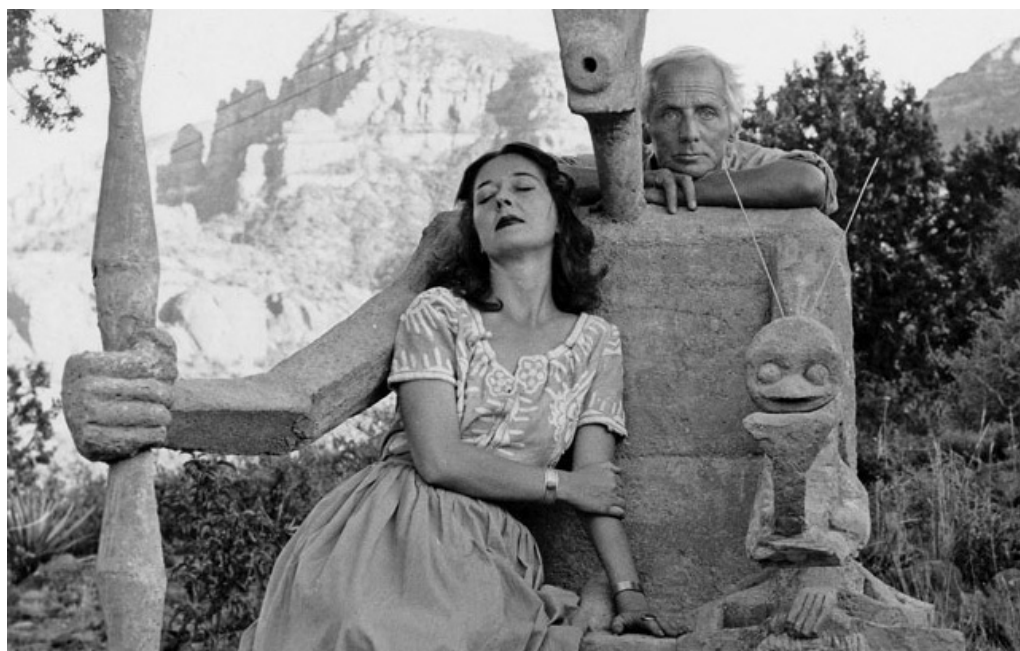
FESTA, 1947
signed and dated lower right *Kay Sage*
'47; titled, dated and
signed on stretcher verso *FESTA' 1947*
/ *KAY SAGE*
oil on canvas
45.9 x 36.5 cm. (18 ¹/₁₆ x 14 ³/₈ in.)

DOROTHEA TANNING (1 9 1 0 – 2 0 1 2)

The American-born painter and sculptor Dorothea Tanning was first exposed to Surrealism whilst visiting the exhibition *Fantastic Art, Dada, Surrealism* at the Museum of Modern Art in New York in 1936. Shortly thereafter she was introduced to pioneering émigré Surrealists including the German painter Max Ernst, whom she later married. It was artists such as Ernst, Joseph Cornell and Salvador Dalí who urged Tanning to break away from the commercial art world, a transition she claimed enabled her to create a ‘new reality’ away from the tedium of everyday life. She is known for creating scenery and costumes for the ballet, and her imagery grapples with themes of metamorphosis, life and death, nature, and the Gothic.

*‘ART HAS ALWAYS
BEEN THE RAFT
ONTO WHICH WE
CLIMB TO SAVE
OUR SANITY. I DON’T
SEE A
DIFFERENT
PURPOSE
FOR IT
NOW.’*

THE WITCH, 1950
oil on canvas
46 x 61 cm. (18 x 24 in.)



TANNING & ERNST



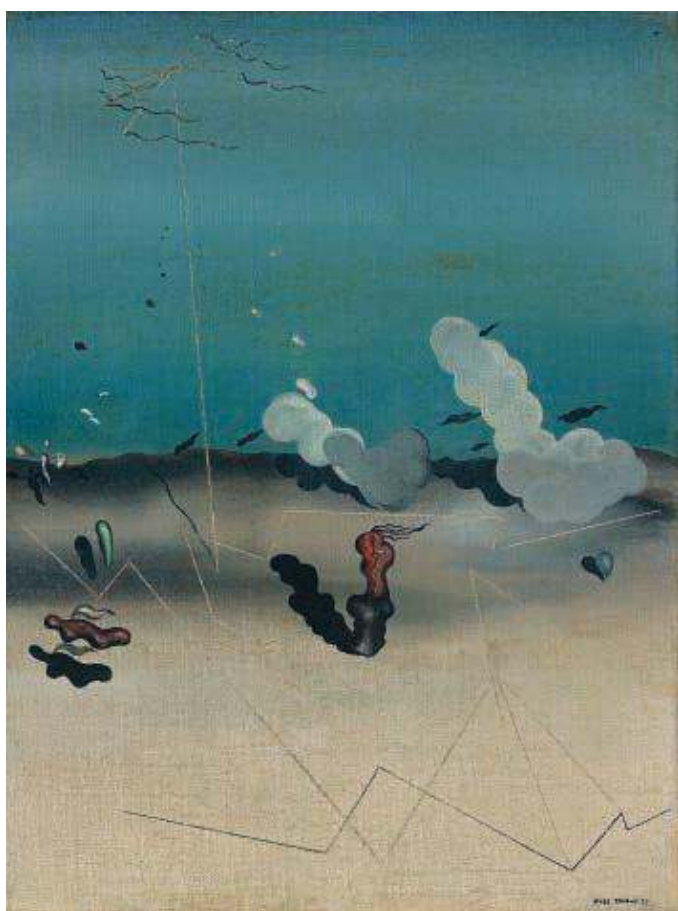
YVES TANGUY

(1 9 0 0 – 1 9 5 5)

Christened Raymond Georges Yves, Tanguy spent much of his childhood in Brittany, living by the sea. The maritime landscape with its menhirs and dolmens made a lasting impression on him and strongly influenced his later style. He found his calling as an artist after

first seeing a painting by the Surrealist Giorgio de Chirico in 1922. Lacking any formal training, Tanguy joined the Surrealist group in 1926, collaborating with André Breton on *La Revolution Surréaliste*. He was given his first solo show at the Galerie Surréaliste in 1927.

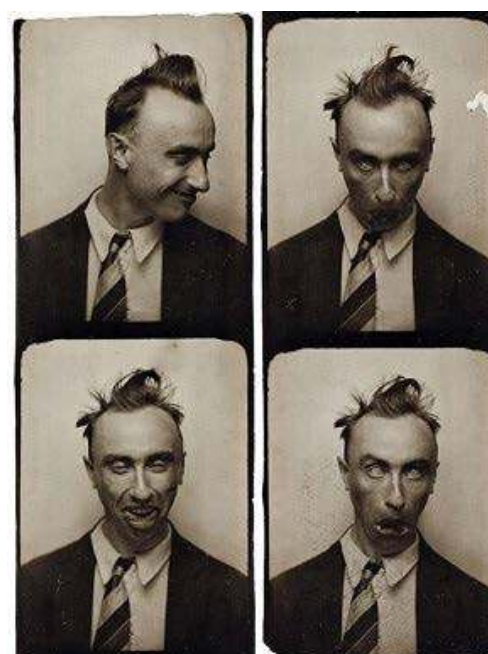
In 1939 at the onset of the Second World War, Tanguy relocated to New York with the American Surrealist painter Kay Sage, whom he married in 1940. There, he was represented by the Pierre Matisse Gallery. He remained in America until his death in 1955.



TITRE INCONNU, 1927
signed and dated lower right *Yves Tanguy 27*
oil on canvas
60 x 45 cm. (23 ²/₃ x 17 ³/₄ in.)

SANS TITRE, 1934
signed and dated lower centre *Yves Tanguy 34* and
dedicated *A Roger Livet [...]*
pencil on paper
29.7 x 25.7 cm. (11 ²/₃ x 10 ¹/₈ in.)

UNTITLED, 1953
signed and dated lower right *Yves Tanguy 1953*
india ink and collage
35 x 27.9 cm. (13 ⁴/₅ x 10 ⁷/₈ in.)



DESSIN AUTOMATIQUE (AUTOMATIC DRAWING), 1927
signed and dated lower right *Yves Tanguy 1927*
india ink on paper
22 x 15.5 cm. (8 ¹¹/₁₆ x 6 ¹/₈ in.)

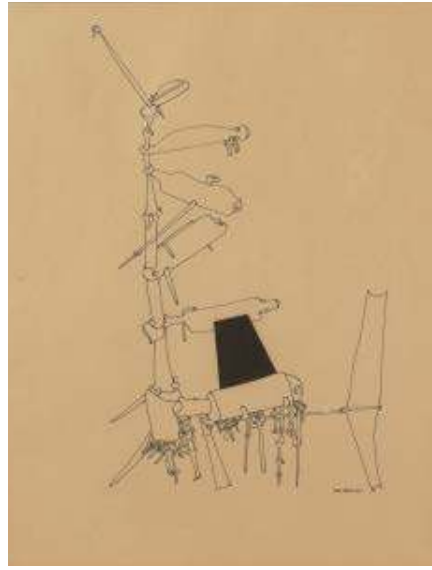
SANS TITRE, 1935
signed and dated lower right *Yves Tanguy 35*
oil on canvas laid on board
27 x 22 cm. (10 ¹/₂ x 8 ¹/₂ in.)

COMPOSITION SUR FOND NOIR, 1947
signed, dated and dedicated lower right *à Phil, son ami, Yves Tanguy 47*
gouache on black paper
28.3 x 34.8 cm. (11 ¹/₅ x 13 ³/₄ in.)

ROUX EN HIVER, 1932
signed and dated lower right *Yves Tanguy 1932*
oil on panel
26.5 x 33 cm. (10 ³/₈ x 13 in.)

LES OISEAUX REPENTIS (THE PENITENT BIRDS), 1936
signed and dated lower right *Yves Tanguy 36*
oil on canvas
34 x 26.5 cm. (13 ¹/₂ x 10 ¹/₂ in.)

SANS TITRE, 1943
signed and dated lower right *Yves Tanguy 43*
gouache on paper
7.3 x 35.3 cm. (2 ⁷/₈ x 13 ⁵/₈ in.)



**‘I CANNOT,
NOR,
CONSEQUENTLY,
WANT TO TRY
TO GIVE A
DEFINITION,
EVEN A SIMPLE
ONE, TO WHAT I
PAINT. IF I DID
TRY, I WOULD
RISK VERY
MUCH CLOSING
MYSELF IN A
DEFINITION
THAT WOULD
LATER BECOME
LIKE A PRISON
FOR ME.’**



*‘THE ELEMENT OF SURPRISE IN THE
CREATION OF A WORK OF ART IS, FOR
ME, THE MOST IMPORTANT THING.’*

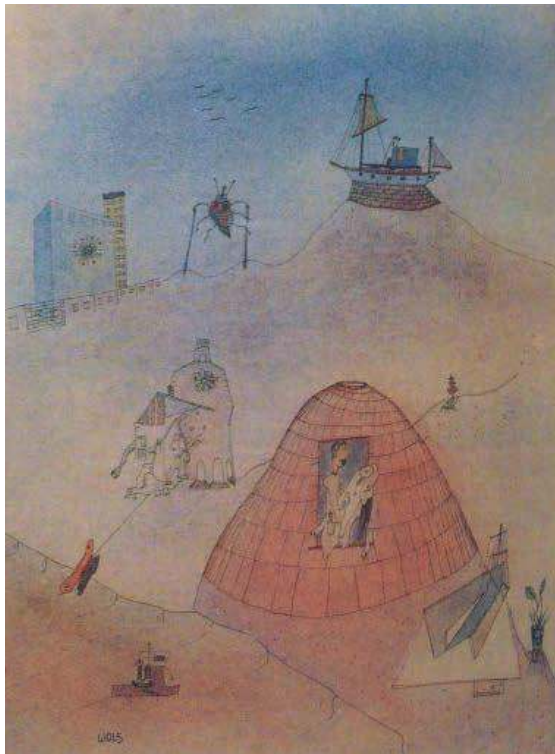
PAVEL
TCHELITCHEW
(1 8 9 2 – 1 9 5 7)



THE LADY OF SHALOTT, 1944
gouache on paper
57 x 39 cm. (22 ½ x 15 ¼ in.)

Pavel Tchelitchew left his native Russia in 1920, living briefly in Berlin before arriving in Paris in 1923. His early work is abstract, drawing influences from the Constructivist and Futurist movements, but, following his move to Paris, he became increasingly experimental, incorporating elements of Neo-romanticism and Surrealism. Passionate about the ballet, Tchelitchew collaborated with Sergei Diaghilev and George Balanchine, among others, on set and costume designs. Tchelitchew first exhibited works in America at a group show at the newly-opened MoMA in 1930, and he emigrated to New York in 1934, becoming a U.S. citizen in 1952. Among his admirers were Gertrude Stein, Edith Sitwell, and the great Surrealist collector Edward James.





Wols, born Alfred Otto Wolfgang Schulze, was a German painter and photographer who came into contact with the Surrealist movement upon his move to Paris in 1932. Drawing on the influences of his contemporaries, he began by producing ink drawings, and in 1946 he took up the oil painting for which he is most famed. His style involves the layering, dripping and scratching of paint, and can be related to the “automatic” style promoted by the Surrealists. Wols is also considered one of the pioneers of the abstract Tachisme movement of the 1940s and 1950s, and is also known for his involvement in lyrical abstraction, a distinct trend in Post-war Modernist painting.



OHNE TITEL, 1940
signed lower right *Wols*
india ink and watercolour on paper
31.8 x 23.9 cm. (12 ½ x 9 ⅔ in.)

LE GÉNÉRAL ET SA
FAMILLE, 1939-40
signed lower right *Wols*
india ink, whitewash and watercolour on
paper with collage
24 x 31.5 cm. (9 ½ x 12 ⅓ in.)

A GAUCHE LES COLLINES
– DU HAUT, 1938
signed lower right *Wols*
india ink on paper
31.5 x 21.5 cm. (12 ⅓ x 8 ½ in.)



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A C K N O W L E D G E M E N T S

DICKINSON WOULD LIKE TO EXPRESS OUR SINCERE GRATITUDE TO ALL THE OWNERS
OF THE WORKS OF ART AND FURNITURE, WITHOUT WHOSE
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TEXT: DR MOLLY DORKIN
RESEARCH ASSISTANTS: MARIA NOWAKOWSKA,
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