Large Print

SURREALISM BEYOND BORDERS

THE MET

Gallery 899

Surrealism Beyond Borders

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#SurrealismBeyond

Introduction

A telephone receiver morphs into a lobster. A miniature train rushes from a fireplace.

These are images commonly associated with Surrealism, a revolutionary idea sparked in Paris around 1924 that prioritized the unconscious and dreams over the familiar and everyday. While Surrealism has generated poetic and even humorous works, it has also been deployed by artists around the world as a tool in the struggle for political, social, and personal freedoms.

Surrealism is an expansive, shifting term, but at its core, it is an interrogation. It refers not to a historical moment but to a movement in the truest sense; inherently dynamic, it has traveled and evolved from place to place and time to time, and continues to do so today. Its scope has always been transnational, exceeding national borders as a unified call for liberation, while also taking on specific and local conditions.

The artworks assembled here from around the world animate some of the myriad routes into and through Surrealism. They reveal collective interests shared by artists across regions; points of convergence, relay, and exchange; individual challenges witnessed over the last hundred years in the pursuit of independence from colonialism; and the experience of exile and displacement wrought by international conflict. Neither singular in narrative nor linear in chronology, the exhibition pushes beyond traditional borders and conventional narratives to draw a map of the world in the time of the Surrealists as an interrelated network—one that makes visible many lives, locations, and encounters linked through the freedom and possibility offered by Surrealism.

Marcel Jean (La Charité-sur-Loire, France 1900–1993 Louveciennes, France)
***Armoire surréaliste* (*Surrealist Wardrobe*)**, 1941
Oil on wood panel

Musée des arts décoratifs, Paris, gift of the artist 1994

This work, made two years into Jean's wartime exile, demonstrates how he employed Surrealism to imagine a portal to freedom, projecting his vision upon the closed doors of a wardrobe. The artist and his wife Lily had been living in Budapest and running a textile design studio when, at the start of World War II, they found themselves unable to return home to Paris. Already associated with Surrealism, Jean found greater political and poetic potential at this time, even as Hungarian nationalism hardened.

EXHIBITION BEGINS TO RIGHT

COLLECTIVE IDENTITIES

Surrealism depends upon a collective body committed to going beyond what can be done by the individual inisolation, often in response to political or social concerns. Viewed across time and place, this quality has manifested in group exhibitions and demonstrations, cowritten manifestos and declarations, and broadly shared and circulated values.

Collaborative pursuits could release what Simone Breton, an early participant in Surrealism in Paris, called “images unimaginable by one mind alone.” Examples of such generative activities include seánce-like explorations of trances by Breton and her colleagues, questionnaires published in the Belgrade Surrealist Circle’s journal, and the Chicago Surrealists’ spoken-word poetry performed with musicians. This collectivity has been expressed through art making, especially in *cadavre exquis* (exquisite corpse) drawings and assembled works. Group production underscores proximity and intimacy, as with Frida Kahlo and Lucienne Bloch’s examples here, but it also

makes visible diasporic communities—such as the one formed in 1970s Paris by artists from Chile, Colombia, Cuba, Haiti, and the United States, alongside poet Joyce Mansour.

A *cadavre exquis* (exquisite corpse) can be made with words or images. For the latter, one participant starts by drawing a form and, after folding or covering the paper so that only the ends can be seen, passes it on. A second person continues the work before concealing it and passing it on to another, and so on. Often taking a figural form, the results of such a Surrealist "game" can reveal the hidden fears and desires of its makers.

LEFT TO RIGHT

Frida Kahlo (Coyoacán, Mexico City 1907–1954 Coyoacán, Mexico City) and **Lucienne Bloch** (Geneva 1909–1999 Gualala, Calif.)
Exquisite Corpse (Diego), ca. 1932
Exquisite Corpse (Frida), ca. 1932
Pencil on paper

Private collection

André Breton (Tinchebray, France 1896–1966 Paris) and **Valentine Hugo** (Boulogne-sur-Mer, France 1887–1968 Paris)
***Cadavre exquis* (*Exquisite Corpse*)**, 1932
Colored pencil on paper

The Metropolitan Museum of Art, New York, Gift of James Pilgrim, 1984 (1984.571.2)

António Pedro (Praia, Cape Verde 1909–1966 Praia de Moledo, Portugal), **Fernando de Azevedo** (Vila Nova de Gaia, Portugal 1923–2002 Lisbon), **Marcelino Vespeira** (Samouco, Portugal 1925–2002 Lisbon), and **José-Augusto França** (born Tomar, Portugal, 1922)
***Cadavre exquis* (*Exquisite Corpse*)**, 1947
Pencil on paper

Museu Nacional de Arte Contemporanea do Chiado, Lisbon

Ted Joans (Cairo, Ill. 1928–2003 Vancouver), **Heriberto Cogollo** (born Cartagena, Colombia, 1945), **Agustín Cárdenas** (Matanzas, Cuba 1927–2001 Havana), **Jorge Camacho** (Havana 1934–2011 Paris), **Wifredo Lam** (Sagua la Grande, Cuba 1902–1982 Paris), **Roberto Matta** (Santiago de Chile 1911–2002 Civitavecchia, Italy), **Hervé Télémaque** (born Port-au-Prince, 1937), and **Joyce Mansour** (Bowden, U.K. 1928–1986 Paris)

The Seven Sons of Lautréamont (and His Dutiful Beautiful Daughter), 1970–79

Ink on paper [with poem, not exhibited]

Private collection

Jean-Jacques Dauben (born Hilliard, Ohio, 1953), **Franklin Rosemont** (Chicago 1943–2009 Chicago), and **Eugenio F. Granell** (A Coruña, Spain 1912–2001 Madrid)
***Cadavre exquis* (*Exquisite Corpse*)**, 1976
Ink on paper

Colección Fundación Eugenio Granell, Santiago de Compostela

Marko Ristić (Belgrade 1902–1984 Belgrade), **Ševa Ristić** (Belgrade 1906–1995 Belgrade), **André Thirion** (Baccarat, France 1907–2001 Levallois-Perret, France), **Aleksandar Vučo** (Belgrade 1897–1985 Belgrade), **Lula Vučo** (Požarevac, Serbia 1899–1985 Belgrade), and **Vane Bor [Stevan Živadinović]** (Bor, Serbia 1908–1993 Oxford)
***Le cadavre exquis no. 11* (*Exquisite Corpse No. 11*)**, 1930
***Le cadavre exquis no. 8* (*Exquisite Corpse No. 8*)**, 1930
Pencil, colored pencil, and ink on paper

Museum of Contemporary Art Belgrade, Legacy of Marko Ristić, donated by Ševa and Mara Ristić

These two works were made by members of the Belgrade Surrealist Circle. Active from 1923, the group shared interests with their colleagues in Paris, producing a diverse body of collective work that called into question bourgeois values and pressed for social revolution. The Belgrade Surrealists, however, worked under pressure from the royal dictatorship in Yugoslavia; facing censorship, many of them joined

underground resistance movements. The arrest, detention, and exile of several key members in December 1932 forced the group to dissipate, ending their collective actions.

André Breton (Tinchebray, France 1896–1966 Paris), **Max Morise** (Versailles 1900–1973 Paris), **Jeannette Ducrocq Tanguy** (Cannes 1896–1977 Paris), **Pierre Naville** (Paris 1900–1993 Paris), **Benjamin Péret** (Rezé, France 1899–1959 Paris), **Yves Tanguy** (Paris 1900–1955 Woodbury, Conn.), and **Jacques Prévert** (Neuilly-sur-Seine, France 1900–1977 Omonville-la-Petite, France)

***Cadavre exquis: Figure* (*Exquisite Corpse: Figure*)**, 1928

Composite collage of cut-and-pasted printed paper and pencil on paper

The Museum of Modern Art, New York, Van Gogh Purchase Fund (267.1937)

IN CASE

Another form of collective practice brings together artists separated by distance or time. Parent's *Boîte alerte* and Copley's *S.M.S.* are transportable examples of assembled works by intergenerational contributors. El Janabi's *Visa sans planète,* made over seven years, registers his loss of official status during the protracted process of becoming a French citizen. Each page contains a Surrealist "stamp" issued by a colleague for a kind of metaphorical passage, since without citizenship he could not travel.

Georges Hugnet (Paris 1906–1974 Paris)
With selected contributions by (left to right, top to bottom) **Jacqueline Breton** (Saint-Mandé, France, 1910–1993 Rochecorbon, France), **Marcel Duchamp** (Blanville, France 1887–1968 Neuilly-sur-Seine, France), **André Breton** (Tinchebray, France 1896–1966 Paris), **Man Ray** (Philadelphia 1890–1976 Paris), **Dora Maar** (Paris 1907–1997 Paris), **Meret Oppenheim** (Berlin 1913–1985 Basel), **Joan Miró** (Barcelona 1893–1983 Palma de Mallorca), **Georges Hugnet** (Paris

1906–1974 Paris), **Nusch Eluard** (Mulhouse, France, 1906–1946 Paris), and **Wolfgang Paalen** (Vienna 1905–1959 Taxco, Mexico)
***Série de cartes postales surréalistes garanties* (*Guaranteed Surrealist Postcard Series*)**, 1937
Collotype postcards

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

The Arab Surrealist movement began in Paris in the mid-1970s, led principally by poet Abdul Kader El Janabi. Exiled artists from Algeria, Iraq, Lebanon, and Syria signed the 1975 manifesto, which identified in Surrealism "permanent revolution against the world of aesthetics and other atrophied categories; the destruction and supersession of all retrograde forces and inhibitions. Subversion resides in Surrealism the same way history resides in events."

Abdul Kader El Janabi (born Baghdad, 1944) Page spread by **Tony Pusey** (left) and **El Janabi** (right), both undated
With additional contributions by Joxe Azurmendi (born Zegama, Spain, 1941), **Shimon Ballas** (born Baghdad, 1930), **Robert Benayoun** (Kenitra, Morocco 1926–1996 Paris), **Jean Benoît** (Quebec City 1922–2010 Paris), **Olga Billoir** (Argentina 1934–2002 Spain), **Hilary Booth** (born Greensborough, Victoria, 1956), **Jorge Camacho** (Havana 1934–2011 Paris), **Roger Cardinal** (London 1940–2019 Canterbury, U.K.), **Mário Cesariny** (Lisbon 1923–2006 Lisbon), **Heriberto Cogollo** (born Cartagena, 1945), **Jayne Cortez** (Fort Huachuca, Ariz. 1934–2012 New York), **Michel Dintrich** (born 1933), **Tony Earnshaw** (Ilkley, U.K. 1924–2001 Saltburn-by-the-Sea, U.K.), **Melvin Edwards** (born Houston, 1937), **Onsi El-Hajj** (Jezzine, Lebanon 1937–2014 Beirut), **Nicole Espagnol** (Paris 1937–2006 Paris), **Anne Ethuin** (Coteau, France 1921–2008 Paris), **Lawrence Ferlinghetti** (Bronxville, N.Y. 1919–2021 San Francisco), **Alain Gauthier** (born Paris, 1931), **Giovanna** (born Reggio Emilia, Italy, 1934), **Jimmy**

Gladiator (Paris 1948–2019 Paris), **Jean-Michel Goutier** (Montréal-la-Cluse, France 1935–2020 Paris), **Jon Graham, Ladislav Guderna** (Nitra, Czechoslovakia [present-day Slovakia] 1921–1999 Vancouver), **Martin Guderna** (born Bratislava, Czechoslovakia [present-day Slovakia], 1956), **Serge Guilbaut** (born France, 1943), **Chris Hammond, Paul Hammond** (Derby, U.K. 1948–2020 Barcelona), **Jim Haynes** (Haynesville, La. 1933–2021 Paris), **Marianne Ivsic** (Belgrade–1995 Paris), **Edouard Jaguer** (Paris 1924–2006 Paris), **Ted Joans** (Cairo, Ill. 1928–2003 Vancouver), **Pierre Joris** (born Strasbourg, 1946), **Alain Joubert** (Paris 1936–2021), **Alain Jouffroy** (Paris 1928–2015 Paris), **Saúl Kaminer** (born Mexico City, 1952), **Mustapha Khayati** (Tunisia), **Jorge Kleiman** (Concepcion del Uruguay, Argentina 1934–2013 Buenos Aires), **Robert Lagarde** (Beziers, France 1928–1997 Montpellier), **Jean-Pierre Le Goff** (born Equeuerdreville, France, 1949), **Jean-Jacques Lebel** (born Paris, 1936), **Jacques Lecomblez** (born Brussels, 1934), **Claude Lefort** (Paris 1924–2010 Paris), **Conroy Maddox** (Ledbury, U.K. 1912–2005 London), **Haytham**

Manna (born Umm al-Mayadhin, Syria, 1951), **Marcel Mariën** (Antwerp 1920–1993 Brussels), **Craig Marvell** (Australia), **Roberto Matta** (Santiago de Chile 1911–2002 Civitavecchia, Italy), **George Melly** (Liverpool, U.K. 1926–2007 London), **Jean-Paul Michel** (born La Roche-Canillac, France), **Yves Nadal** (born France, 1959), **Mimi Parent** (Montreal 1924–2005 Villars-sur-Olon, Switzerland), **Jules Perahim** (Bucharest 1914–2008 Paris), **Pierre Peuchmaurd** (Paris 1948–2009 Brive, France), **José Pierre** (Bénesse-Maremne, France 1927–1999 Paris), **Tony Pusey** (born U.K., 1953), **Michel Remy** (born 1946), **Arturo Schwarz** (born Alexandria, Egypt, 1924), **Georges Sebbag** (born Marrakesh, 1942), **Monique Sebbag, Gerald Stack, Jean Terrossian** (born Paris, 1931), **Guy Tournille, Bo Veisland** (born Lund, Sweden, 1952), **Nanou Vialard** (born France), **John W. Welson** (born Radnor, U.K., 1953), **Philip West** (York, U.K. 1949–1997 Zaragoza, Spain), **Peter Wood** (Heckmondwike, U.K. 1951–1999 Paris), **Michel Zimbacca** (Paris 1924–2021 Paris), and others

Visa sans planète (Visa without a Planet), 1983–90

Cut-and-pasted photographs and printed papers and ink drawings and inscriptions on a printed passport (made from two passports), with box

Collection of the artist

Mimi Parent (Montreal 1924–2005 Villars-sur-Olon, Switzerland)
With contributions by Hans Bellmer (Kattowitz, Silesia [present-day Katowice, Poland] 1902–1975 Paris), **Robert Benayoun** (Kenitra, Morocco 1926–1996 Paris), **Micheline Bounoure** (Saint Pierre d'Oleron, France 1924–1981 Paris), **André Breton** (Tinchebray, France 1896–1966 Paris), **Salvador Dalí** (Figueres, Spain 1904–1989 Figueres, Spain), **Adrien Dax** (Toulouse, France 1913–1979 Toulouse, France), **Marcel Duchamp** (Blanville, France 1887–1968 Neuilly-sur-Seine, France), **Arshile Gorky** (Khorkom, Ottoman Empire [present-day Turkey] 1904–1948 Sherman, Conn.), **Alain Joubert** (Paris 1936–2021), **Jacques Le Maréchal** (Paris 1928–2016 Paris), **André Pieyre de Mandiargues** (Paris 1909–1991 Paris), **Joyce Mansour** (Bowden, U.K. 1928–1986 Paris), **Joan Miró** (Barcelona 1893–1983 Palma de Mallorca), **Octavio Paz** (Mexico City 1914–1998 Mexico City), **Benjamin Péret** (Rezé, France 1899–1959 Paris), **Max Walter Svanberg** (Malmö, Sweden 1912–1994 Malmö, Sweden), **Toyen** (Prague 1902–1980 Paris), and **Clovis Trouille** (La Fère, France 1889–1975 Paris)

Selections from Boîte alerte (Box on Alert), 1959

Paperboard box covered in green paper, exhibition catalogue, telegram, lithographs, relief prints, etchings on paper, commercially printed postcards, printed and stamped envelopes, vinyl record, and fabric objects

Tate Modern

William Copley (New York 1919–1996 Key West, Fla.)
With selected contributions by Enrico Baj (Milan 1924–2003 Vergiate, Italy), **Nicolas Calas** (Lausanne, Switzerland 1907–1988 New York), **Bruce Conner** (McPherson, Kan. 1903–2008 San Francisco), **Marcel Duchamp** (Blanville, France 1887–1968 Neuilly-sur-Seine, France), **Marcia Herscovitz** (Los Angeles 1945–1976 California), **Alain Jacquet** (Neuilly-sur-Seine, France 1939–2008 New York), **Julien Levy** (New York 1906–1981 New Haven, Conn.), **Lee Lozano** (Newark 1920–1999 Dallas), **Man Ray** (Philadelphia 1890–1976 Paris), **Meret Oppenheim** (Berlin 1913–1985 Basel), **Roland Penrose** (London 1900–1984 East Sussex, U.K.), **Clovis Trouille** (La Fère, France 1889–1975 Paris), and **H. C. Westermann** (Los Angeles 1922–1981 Danbury, Conn.)
S.M.S. (Shit Must Stop), nos. 1–3, April 1968
Lithographs, envelopes, vinyl record, printed papers and folders, half-tone relief prints, bound sketchbooks, velvet-covered portfolio, rubber glove, printed plastics, and printed and stamped envelopes

The Metropolitan Museum of Art, New York, Stewart S. MacDermott Fund, 1968 (68.662.1–3)

THROUGH DOORWAY INTO NEXT GALLERY, ON RIGHT SIDE OF WALL TO LEFT, ABOVE CASE

DE SCHONE ZAKDOEK

For a cold of your body
a clean kerchief
For a cold of the mind
THE CLEAN KERCHIEF

Between April 1941 and February 1944, Gertrude Pape and Theo van Baaren produced the journal *De Schone Zakdoek* (*The Clean Kerchief*) in Utrecht (the motto above appeared in its pages). While not specifically associated with Surrealism, it was made in close alignment with the movement's tenets and practices. Collectivity was key: the publication emerged from Monday-night gatherings in Pape's apartment with friends, many of whom were poets, authors, and artists. Together they engaged in discussions, wrote poetry, made *cadavre exquis* (exquisite corpse) drawings and objects, played games, and held occasional séances.

They created the journal in secret during Utrecht's Nazi occupation, with precious and rationed materials. Each issue was made by hand in a single copy, reducing the possibility of wartime censorship and ensuring the inclusion of original artwork. By March 1944 enforced curfews had made the Monday-night events impossible; the gatherings had already become monthly due to heightened travel restrictions. Several contributors had gone underground by then, including Van Baaren, who since 1942 had been hiding in Pape's apartment to avoid *Arbeitseinsatz* (forced labor internment). With the group unable to meet, the journal ended. *De Schone Zakdoek* remained virtually unknown for decades, due to its lack of a print run and to the clandestine circumstances of its manufacture.

image caption
Photograph published in *De Schone Zakdoek*, 1943. Back row: Theo van Baaren, Gertrude Pape; front row: Emiel van Moerkerken, Carry van den Heuvel, Louis Th. Lehmann. Image courtesy Literatuur Museum, The Hague

image description
three men and two women with light skin tones, in dark suits and dresses, facing the viewer

With its challenge to authority, Surrealism has often come under surveillance and the threat of suppression—as with *De Schone Zakdoek*, displayed here. While some artists have provoked those in power with their work, others faced serious consequences for their mere association with the movement. In 1930s Japan, for example, a number of Surrealists were suspected of communist sympathies and arrested by the Tokubetsu Keisatsu (Special Higher Police, colloquially known as the “thought police”) for their subversive work.

IN CASE, LEFT TO RIGHT

“The editors” (***Gertrude Pape*** [Leeuwarden, Netherlands 1907–1988 Groningen, Netherlands] and ***Theo van Baaren*** [Utrecht, Netherlands 1912–1987 Groningen, Netherlands])
“Beginselverduistering” (Darkened Principles), De Schone Zakdoek (The Clean Kerchief) 1, no. 1, Utrecht, April 1941
Black paper and ink on paper

Literatuurmuseum, The Hague

In place of a manifesto, the first issue features a square of black paper with the caption “Beginselverduistering,” a pun that roughly means “darkened (or eclipsed) principles.” It reflects the late-night hour of the work, the precarious condition of underground activities, and the realities of wartime existence—when blackout paper in windows helped to conceal homes during air raids.

Theo van Baaren (Utrecht, Netherlands 1912–1987 Groningen, Netherlands) and **Gertrude Pape** (Leeuwarden, Netherlands 1907–1988 Groningen, Netherlands)
Cover of De Schone Zakdoek (The Clean Kerchief) 1, no. 6, Utrecht, September 1941
Cigarette packets on paper

Literatuurmuseum, The Hague

While most periodicals circulate ideas in the public sphere, *De Schone Zakdoek* was conceived, made, read, and kept privately in Pape's home. With one exception, it never traveled. Its extreme locality was countered by its resolutely international outlook, imaginatively connecting its contributors and readers beyond their confines through contraband (here, in the form of French and American cigarette wrappers), translations, visual scraps from foreign (usually British) journals, and poems, limericks, and fragments in no fewer than twelve languages.

Emiel van Moerkerken (Haarlem, Netherlands 1916–1995 Amsterdam) and **Chris van Geel** (Amsterdam 1917–1974 Amsterdam)
Spread with photographs of lost objects, *De Schone Zakdoek* (The Clean Kerchief*)* 1, no. 8/9, Utrecht, November–December 1941
Gelatin silver prints and ink on paper

Literatuurmuseum, The Hague

Surrealism never became a large or cohesive movement in the Netherlands, but it did inspire artists in the 1930s, including Van Moerkerken and Van Geel. They were deeply impressed by a 1938 exhibition of Surrealism at Galerie Robert in Amsterdam, and both became involved in *De Schone Zakdoek*, contributing poetry and photographs of their Surrealist objects made from found materials. Today, the journal illustrations serve as a records of their lost works.

Theo van Baaren (Utrecht, Netherlands 1912–1987 Groningen, Netherlands) and **Gertrude Pape** (Leeuwarden, Netherlands 1907–1988 Groningen, Netherlands)
Spread with photographs of Van Baaren and Pape (back row), and Emiel van Moerkerken, Carry van den Heuvel, and Louis Th. Lehmann (front row), ***De Schone Zakdoek*** 3, no. 31/32, Utrecht, October–November 1943
Gelatin silver prints and ink on paper

Literatuurmuseum, The Hague

An artist and poet, Pape learned of Surrealism in 1929; when she met Van Baaren ten years later, she shared her interest with the poet. About forty collaborators joined them in the creation of *De Schone Zakdoek*, including writer Cornelis (Kees) Buddingh'; poets Th. Lehmann and Ad den Besten; and Gerdi Wagenaar, daughter of the Surrealist painter Wilhelm Wagenaar, who contributed drawings and embroidered images.

OPPOSITE WALL

THE WORK OF DREAMS

As a form of interrogation, Surrealism has questioned—and sometimes attempted to overthrow—the stronghold of consciousness and control. Dreams are critical in this because, like hallucinations and delusions, they can reveal the workings of the unconscious mind. Sigmund Freud's widely translated book *The Interpretation of Dreams* (1900) proved an early, vital stimulus for many artists' approaches to Surrealism. Through case studies of his patients, Freud observed that dreams exposed emotions otherwise repressed by social convention.

Max Ernst's painting draws upon such an experience: a "fever vision" in which the artist saw forms appear in the graining of wood paneling. Fantastical juxtapositions (as in Yves Tanguy's canvas, made after travel to North Africa, and in Dorothea Tanning's nocturnal scene), or nightmarish subjects (such as Rita Kernn-Larssen's recollection of a drowning) capture the sense of the ordinary made unfamiliar. Seizing upon this potential for liberation, artists

associated with Surrealism in various locations have sought the inspiration of dreams to break from limitations imposed by custom or to bring the self, community, or work of art beyond the reach of waking reality.

LEFT TO RIGHT, INTO NEXT GALLERY

left

Directed by Horacio Coppola (Buenos Aires 1906–2012 Buenos Aires) and **Walter Auerbach** (Germany)

***Traum (Sueño)* (*Dream*)**, 1933

Single-channel digital video, transferred from 16mm film, black-and-white, silent, 4 min., 47 sec.

Courtesy Jorge Mara / Galería Jorge Mara-La Ruche, Buenos Aires and Los Angeles Filmforum

right

Antonio Berni (Rosario, Argentina 1905–1981 Buenos Aires)

***Landru en el hotel, Paris* (*Landru in the Hotel, Paris*)**, 1932

Oil on canvas

Private collection, Courtesy Galeria Sur

Landru en el hotel, Paris combines fear and lurid fascination—in the countenance of a French serial killer—to create what Berni termed a “nightmare.” The artist returned to Buenos Aires from Paris to present his Surrealist paintings in a 1932 exhibition that included this canvas. He and Argentine critics viewed the works as explicitly Surrealist, but disagreed on what that meant. Critics panned the show, condemning the paintings as offensive; their response, however, confirmed Berni’s interest in Surrealism as a tool for challenging bourgeois values.

Beginning with poet Aldo Pellegrini in 1926, Surrealism has had a prolonged engagement in Argentina. Artists and writers identified a deep value in the worldview offered by the movement, encouraged by a wide interest in Freud's theories and the need for a response to the populist conservatism of the politician Juan Perón. Over the years, it has been given different names—*supprarealismo*, *parasurrealismo*, *metasurrealismo*, and *neosurrealismo*—especially to distinguish Argentine contributions from others in Europe.

Far left

Max Ernst (Brühl, Germany 1891–1976 Paris)
***Deux enfants sont menacés par un rossignol* (*Two Children Are Threatened by a Nightingale*)**, 1924
Oil with painted wood elements and cut-and-pasted printed paper on wood with wood frame

The Museum of Modern Art, New York, Purchase (256.1937)

Left

Yves Tanguy (Paris 1900–1955 Woodbury, Conn.)
***Le fond de la tour* (*The Heart of the Tower*)**, 1933
Oil on canvas

Courtesy of the Parker Foundation

Above

Rita Kernn-Larsen (Hillerød, Denmark 1904–1998 Copenhagen)
***Fantomerne* (*Phantoms*)**, 1933–34
Oil on canvas

Statens Museum for Kunst, Copenhagen

Hernando R. Ocampo (Manila 1911–1978 Caloocan, Philippines)
Glooming, 1939–49
Oil on canvas board

Collection of Paulino and Hetty Que

A self-taught painter and writer, the artist was a member of the Thirteen Moderns, a revolutionary circle of Filipino artists formed before the war. Ocampo merged his interest in Surrealism with overt religious imagery as a way to explore the anxious environment produced by the shifting colonial influence of the U.S. in the Philippines and the trauma of World War II. Catholic imagery had been used as a medium for conversion in the Philippines under sixteenth-century Spanish colonial rule. While virulently rejected by Paris Surrealists, Catholicism was taken up in Manila as a tool for political resistance.

Tarsila do Amaral (Capivari, Brazil 1886–1973 São Paulo)
***Cidade (A Rua)* (*City [The Street]*)**, 1929
Oil on canvas

Collection of Bolsa de Arte do Rio de Janeiro

In this painting, Tarsila (as she is known) drew on both Brazilian subject matter and the Surrealist fascination with the unconscious to record “a dream,” as she explained, “that demanded expression.” The artist spent years in Paris, where she was part of a thriving circle of emigrés and French artists, including Surrealist poet Benjamin Péret. She and her partner, poet Oswald de Andrade, devised a specifically Brazilian modern art that they termed *Antropofagia* and that sought to overturn ideas of European domination in art and culture. Surrealism thrilled “any anthropophagous heart that followed the despair of civilization in recent years,” Andrade wrote. “After Surrealism, only Antropofagia.”

Far left

Dorothea Tanning (Galesburg, Ill. 1910–2012 New York)
***Eine kleine Nachtmusik* (*A Little Night Music*)**, 1943
Oil on canvas

Tate, Purchased with assistance from the Art Fund and the American Fund for the Tate Gallery 1997

Left

Richard Oelze (Magdeburg, Germany 1900–1980 Gut Postehlz, Germany)
***Tägliche Drangsale* (*Daily Torments*)**, 1934
Oil on canvas

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Oelze painted this canvas a year after the National Socialists assumed power in Germany; its title and ambiguous forms suggest the difficulties and fears of the moment. Surrealism was known in Germany, but in the 1920s and 1930s it competed with the opposing national development of Neue Sachlichkeit (New Objectivity). Where the latter emphasized a view of the world in cold, unflinching light, Surrealism pushed

beyond reality to the unconscious. Oelze associated with Surrealism, but only after he relocated to Switzerland in 1929. Nightmares and premonitions are constant themes in his work.

Toyen (Prague 1902–1980 Paris)
***L'un dans l'autre* (*The One in the Other*)**, 1965
Oil on canvas

Musée national d'art moderne / Centre de Création Industrielle, Centre Pompidou, Paris, purchased by the state, 1968
(AM 2009-66)

Toyen sent this painting to *Princip slasti* (*The Pleasure Principle*), a 1968 Surrealism exhibition organized in Paris that toured Brno, Prague, and Bratislava as a rare opportunity to see Surrealism behind the Iron Curtain. This mysterious composition refers to a popular game played by the Paris group in the 1950s that merges contrasting elements from the unconscious into a new, hybrid form. Toyen, a founder of the Czech Surrealist group in 1934, was forced underground during the Nazi occupation of Prague. After the war, the artist—who adopted a gender-neutral name—joined the Surrealists in Paris and renounced Czech citizenship.

Erna Rosenstein (Lemburg, Austria-Hungary [present-day Lviv, Ukraine] 1913–2004 Warsaw)
***Ekrany* (*Screens*)**, 1951
Oil on canvas

Muzeum Sztuki, Lodz

Rosenstein traveled from Kraków to Paris in 1938 and saw the *Exposition internationale du surréalisme*, an event that had a major impact on her work, although she would reject any official affiliation in her later life. A survivor of the Holocaust, she cast her traumatic experience through the lens of Surrealism as a purgative release. *Ekrany* (*Screens*), which features the disembodied heads of her murdered parents, demonstrates her investment in tapping the unconscious through the metaphor of cinema. “The screen for projecting thought,” she once said, “has been there for a long time—it is painting.” Surrealism, translated into Polish as *surrealism* or *nadrealizm,* was understood as a philosophy of life.

Skunder Boghossian (Addis Ababa 1937–2003 Washington, D.C.)
Night Flight of Dread and Delight, 1964
Oil on canvas with collage

North Carolina Museum of Art, Raleigh, Purchased with funds from the North Carolina State Art Society (Robert F. Phifer Bequest)

Skunder discovered Surrealism while living in Paris and London, and through cultural leaders of the Black self-affirmation movement Négritude and Pan-Africanism. These included Wifredo Lam, whose work (on view elsewhere in this exhibition) conveyed to Skunder the possibilities of Surrealism. He also looked to Nigerian writer Amos Tutuola, whose magic realist books abound with spirit beings, supernatural forces, and mystical transformations. Skunder found within these fantastic approaches a resonance with the metaphysical concepts of Pan-African cosmologies and the Coptic mysticism of his native Ethiopia.

“I just happened to look in a small gallery. I saw a drawing in the window that actually gave me a bodily shock. So, impressed by the dramatic play of forces and the supernatural quality in that work, I really couldn’t move. I don’t know how long I stood there. That was [Wifredo] Lam. When I finally went inside, I was startled again by [Roberto] Matta. . . . The effect of all this was confusion about my work but eventually that confusion became a suggestion.”

—Skunder Boghossian, 1966

BUREAU DE RECHERCHES SURRÉALISTES, PARIS

On October 11, 1924, the Paris Surrealists opened the Bureau de recherches surréalistes (Bureau of Surrealist Research) at 15, rue de Grenelle. The poet Antonin Artaud, who would function as director, called it an “agency of communication.” Established as a gathering place, the Bureau had the stated aim to “reclassify life.” Members assembled an archive of materials pertaining to the Surrealist revolution by collecting dream narratives, documenting *trouvailles* (finds) and chance occurrences, and preparing projects such as a “glossary of the marvelous.” It was decorated to surprise—with a plaster cast of a female body hanging from the ceiling and Giorgio de Chirico’s *La rêve de Tobie* (*Dream of Tobias*, installed in this gallery) on a wall.

The Bureau served public functions: receiving visitors; circulating collective tracts and group publications, including *papillons* (“butterflies,” or leaflets); responding to press inquiries; and issuing the group’s first journal, *La révolution surréaliste*. In this way, it

was a point of convergence as much as a crossroads for circulation. Newcomers interested in Surrealism visited to learn about, contribute to, and even join the movement. Members fielded questions stimulated by their exchange of ideas and talent for publicity. Subscribers from all points—whether Adelaide, Bucharest, Rio de Janeiro, or Prague—made contact and relayed their own news of Surrealist activities.

image caption
At the Bureau, 1924. Standing, from left: Jacques Baron, Raymond Queneau, André Breton, Jacques-André Boiffard, Giorgio de Chirico, Roger Vitrac, Paul Eluard, Philippe Soupault, Robert Desnos, Louis Aragon; seated: Pierre Naville, Simone Breton, Max Morise, Mic Soupault. Photograph by Man Ray. © Man Ray 2015 Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2021. Photo © CNAC/MNAM, Dist. RMN-Grand Palais / Art Resource, NY

image description
thirteen men and two women with light skin tones, in dark suits and dresses, facing the viewer from behind a table covered with papers and books

IN CASE, LEFT TO RIGHT

***La révolution surréaliste* (*The Surrealist Revolution*)**, no. 1, Paris, December 1924

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

The cover of the journal's first issue presents three photographs by Man Ray that document events at the Bureau in November 1924. The Paris Surrealists pose somberly in the group photograph, but the side images document more mysterious activities. At left, André Breton appears in a nocturnal meeting; on the right, Simone Breton is poised to type the sleep-induced utterances of poet Robert Desnos, as others stand by (poet Paul Eluard and Giorgio de Chirico look into the camera, past poet Louis Aragon).

***La révolution surréaliste* (*The Surrealist Revolution*)**, no. 2, Paris, 1925

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Despite its understated design modeled on a popular science magazine, the journal proclaimed the Surrealists' revolutionary slogan rejecting authority and control: "Open the Prisons. Disband the Army." Contributions to the second issue included dream accounts, art, and texts, as well as responses to an *enquête* (questionnaire). Questionnaires would continue to be issued as Surrealist journals appeared around the world. They have been important vehicles to engage an international readership, allowing artists and writers in distant locations to read and respond to each other's ideas and to gather together in the pages of a journal.

"We have suspended a woman from the ceiling of an empty room and worried men come there every day, bearers of weighty secrets. . . . Visitors, born in faraway climes or at our own door, are helping us design an extraordinary machine that is for killing what exists so that what does not exist may be complete. At 15, rue de Grenelle we have opened romantic lodgings for unclassifiable ideas and revolutions in progress. . . . It is all about coming up with a new declaration of human rights."

—Louis Aragon, 1924

Papillons (leaflets) circulated by the **Bureau de recherches surréalistes**, Paris

1924–25

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

The Surrealists in Paris were open to inspiration from the city. To initiate others into such chance encounters, they posted leaflets printed with provocative statements, hoping curious readers would then visit their headquarters; the address is printed at the bottom of each sheet.

LEFT COLUMN, TOP TO BOTTOM

“Ouvrez la bouche comme un four, il en sortira des noisettes.” (*Open your mouth like an oven and out will come hazelnuts.*)

“Le parapluie du chocolat est dédoré. Trempez-le dans la porte et nattez.” (*The chocolate umbrella is tarnished. Dunk it in the door and braid away.*)

“Ariane ma sœur! de quel amour blesse / Vous mourûtes aux bords où vous fûtes laisse?” (*Adriadne, my sister! By what passion wounded / Did you die at the shore, where you were abandoned?*)
[from Racine, *Phèdre*]

MIDDLE COLUMN, TOP TO BOTTOM

“Vous qui avez du plomb dans la tête, fondez-le pour en faire de l’or surréaliste” (*You with souls of lead, melt it into Surrealist gold*)

“Le presbytère n’a rien perdu de son charme, ni le jardin de son éclat” (*The presbytery has lost nothing of its charm, nor the garden its brightness*)
[from Gaston Leroux, *Le Mystère de la chambre jaune*]

RIGHT COLUMN (REPEATED)

“Vous qui ne voyez pas pensez à ceux qui voient”
(*You who cannot see, think of those who can*)

Dédé Sunbeam
Untitled, 1925
Ink and collage on paper

Collection of Gale and Ira Drukier

Sunbeam was a visitor to the Bureau and contributed two drawings, including the one presented here, to its journal. This collage-drawing appears within a text by Michel Leiris, “Le pays de mes rêves” (The Land of My Dreams). Little is documented about Sunbeam but the declarations of love inscribed in the drawing—“the color of love is a triangle of white grass…” and “it’s much more beautiful than amber, isn’t it”—are attuned to the Surrealist’s commitment to the chance encounter and *l’amour fou* (mad love).

Giorgio de Chirico (Volos, Greece 1888–1978 Rome)
***Le rêve de Tobie* (*The Dream of Tobias*)**, 1917
Oil on canvas

The Bluff Collection

At the time the Bureau opened, member and poet Paul Eluard owned this painting. While de Chirico did not join the Paris group officially, those in the Bureau welcomed him, as they found a connection with his enigmatic dream imagery. In this canvas, an outsize thermometer with a cryptic message stands in a claustrophobic interior among framed images of buildings. The text “AIDEL” may have been private wordplay, but its meaning is unknown today. This canvas contributed to the Bureau’s electric atmosphere, where it was installed along with a plaster female figure suspended from the ceiling and a copy of *Fantômas*, a popular crime novel, fixed to the wall by forks.

IN CASE, CENTER OF GALLERY

Man Ray (Philadelphia 1890–1976 Paris)
***L'enigme d'Isidore Ducasse* (*The Enigma of Isidore Ducasse*)**, 1920, remade 1972
Sewing machine, wool, and string

Tate, Purchased 2003

This object is featured on the first page of the inaugural issue of the Paris journal with the text "Surrealism opens the door of the dream to all those for whom night is miserly." It embodies a mysterious phrase by poet Isidore Ducasse (self-styled as the Comte de Lautréamont) that inspired many Surrealists: "as beautiful as the chance encounter of a sewing machine and an umbrella on an operating table." Man Ray's ties to the group were informal, but he served as an important early documentarian of their activities.

ACROSS DOORWAY

BEYOND REASON

In Western Europe, logic has been rooted in the history of the Enlightenment, the intellectual movement of the seventeenth and eighteenth centuries that promoted science, empirical knowledge, and reason as the hallmarks of society. For Surrealists and those sympathetic to their interests, especially in Europe and North America, rejecting this heritage of rationalism has meant liberating the mind from outdated modes of thought and behavior. Artists have sought to challenge “order” by merging disjunctive form and scale with visual precision, in the example of René Magritte, or, as with Gerome Kamrowski, including encyclopedia-like illustration in compositions that are anything but rational.

This aspect of Surrealism, however, has also been adapted to address more national concerns. In Japan, for instance, a country that absorbed Surrealist ideas and relayed them elsewhere in Asia, some artists—confronted with criticism of the movement as escapist—sought to distinguish their approach,

identifying "*rishi* [reason] as its only weapon." They proposed "an even higher form of Surrealism—a new Surrealism which is Scientific Surrealism." In the late 1920s and early 1930s, various forms of Surrealism in Japan both celebrated and interrogated modern technologies, science, and reason in order to question the meaning of art, conventional ways of thinking, and cultural norms.

TO LEFT OF SECTION TEXT

Koga Harue (Kurume, Japan 1895–1933 Tokyo)
Umi (The Sea), 1929
Oil on canvas

The National Museum of Modern Art, Tokyo

Against the continuing industrialization of 1920s Japan, a strand of Scientific Surrealism emerged that soberly responded to, rather than avoided, those realities. Koga incorporated scientific diagrams and contemporary machine imagery into his works, reflecting *kikai-shugi* (“machine-ism”), a larger interest in Japan at the time that arose from the increasing ubiquity of mechanized life. His juxtapositions of scale and incongruous relationships between objects express a belief in a subjective world beyond reason as well as a “dissatisfaction with reality [that] produces art (surrealism).”

ON VIDEO SCREEN ABOVE

Directed by Dušan Marek (Bitouchov, Czechoslovakia [present-day Czechia] 1926–1993 Adelaide)
Light of the Darkness, 1952
Single-channel digital video, transferred from 16mm film, color, silent, 7 min., 4 sec.

National Film and Sound Archive of Australia

One of the first avant-garde films made in Australia, *Light of the Darkness* reflects Dušan Marek's transnational journey, combining Eastern European traditions of puppetry with references to the Australian coast, as well as a Surrealist challenge to reason. Marek, along with his brother Voitre, escaped Stalinist Czechoslovakia in 1948, and brought with him a form of Surrealism steeped in Czech folklore. Soon after arriving, he held a Surrealist exhibition in Adelaide.

TO RIGHT OF SECTION TEXT

Taro Okamoto (Kawasaki, Kanagawa, Japan 1911–1996 Tokyo)
Roten/Boutique foraine (Fairground Booth), 1937, repainted 1949
Oil on canvas

Solomon R. Guggenheim Museum, New York, Gift, the artist, 1983 (83.3137)

Surrealism found its way to Japan through the circulation of European publications, translations, and illustrated newspapers, as well as via the firsthand encounters of artists and authors traveling abroad. While in Paris from 1930 to 1940, Okamoto studied ethnology at the Sorbonne with the French sociologist Marcel Mauss and exhibited in the 1938 *Exposition internationale du surréalisme*. He joined a group of Paris intellectuals around Georges Bataille, who mined experiences of life on the margins of society, including carnivals and flea markets. Okamoto maintained his interest in Surrealism long after he brought his Surrealist canvases back to Japan at the outbreak of World War II.

René Magritte (Lessines, Belgium 1898–1967 Brussels)
La durée poignardée (Time Transfixed), 1938
Oil on canvas

The Art Institute of Chicago, The Joseph Winterbotham Collection (1970.426)

Magritte was part of the group of Surrealists who met in Belgium as early as 1924. He joined the Paris Surrealists in 1927 but, with the economic crash and after a falling-out with André Breton, returned home in 1930. Working in relative isolation, he focused on "elective affinities," obscure associations he perceived between objects. Here, the substitution of a train for a stovepipe creates a visual pun: the hearth suddenly resembles a tunnel, and the vehicle's billowing smoke rises into the flue as if from a fire. The pairing of train and clock gives resonance to the French title—literally, "ongoing time stabbed by a dagger."

“Surrealism gives body to a world in which logic plays no role.”

—Nurullah Berk, 1934

Leonora Carrington (Clayton Green, U.K. 1917–2011 Mexico City)
Self-Portrait, ca. 1937–38
Oil on canvas

The Metropolitan Museum of Art, New York, The Pierre and Maria-Gaetana Matisse Collection, 2002 (2002.456.1)

Carrington's *Self-Portrait* draws on her interests in alchemy, the tarot, and Celtic folklore. Painted in Paris following her introduction to Surrealism at the 1936 *International Surrealist Exhibition* in London, the canvas reflects the artist's response to gender stereotypes. She sits in a room beside a lactating hyena, while a white horse—associated with the Celtic goddess of fertility and a symbol of the artist—runs free. The scene has the look of an irrational dream, but with a clear message about independence. Looking back, Carrington commented about her role in Surrealism, "I didn't have time to be anyone's muse."

Helen Lundeberg (Chicago 1908–1999 Los Angeles)
Plant and Animal Analogies, 1934–35
Oil on Celotex

The Buck Collection at UCI Institute and Museum of California Art, Irvine

Lundeberg organized a group of California artists, the only interwar Surrealist group in the continental United States. The "Post Surrealists," as they were called, bypassed automatism and dream imagery in favor of provocative juxtapositions and careful compositions. Their manifesto (1934), written by the artist and illustrated with this painting, promoted an art that was "an ordered, pleasurable, introspective activity; an arrangement of emotions or ideas. The pictorial elements function only to create this subjective form; either emotional or mood-entity, or intellectual or idea-entity."

Enrico Baj (Milan 1924–2003 Vergiate, Italy)
***Ultracorpo in Svizzera* (*Body Snatcher in Switzerland*)**, 1959
Oil, collage, and padding on found canvas

Private collection

The monstrous, humanoid form—which Baj referred to as a "Body Snatcher," referencing a 1956 horror film—telegraphs the anxiety of the Cold War and the persistent threat of nuclear destruction. The artist's unique humor and Pop sensibility are clear in this work, started on a kitschy thrift-store canvas. His multiple interests overlapped with Surrealism, especially after he met André Breton around 1957 and became involved with the Surrealist-related group Phases. This work was included in a 1964 Phases exhibition in Brussels, where it was called *L'arrivée du martien* (*The Arrival of the Martian*).

Okanoue Toshiko (born Kōchi, Japan, 1928)
***Yobi-goe* (*The Call*)**, 1954
Half-tone print collage

The Wilson Centre for Photography

When she was a design student in Tokyo, Okanoue practiced a type of collage associated with the Japanese craft tradition of *hari-e*, in which torn, cut, and glued papers are combined to form a new image. Through her association with the Surrealist poet and artist Takiguchi Shūzō, she began producing fantastical collages from the pages of illustrated magazines left at secondhand bookshops by soldiers during the American occupation. This work, with its outsize, multiarmed central figure, deploys Surrealism to explore the daily experience of postwar Japan, a country flooded with foreign commodities after wartime rationing, and altered by new rights for women.

Gerome Kamrowski (Warren, Minn. 1914–2004 Ann Arbor, Mich.)
Embalmed Universe, 1939
Shadow-box collage

Ubu Gallery, New York

Jorge Cáceres (Santiago de Chile 1923–1949 Santiago de Chile)
***El tratado del fuego* (*The Treaty of Fire*)**, 1937–38
Photocollage on black paper

Getty Research Institute, Los Angeles

Cáceres was part of Mandrágora (Mandrake), a Surrealist group in Chile that published a journal of the same name. Seeing in Surrealism a possibility for renewal, the artist focused on poetry and collage. This work was once in the collection of Enrique Gomez-Correa, a fellow poet and cofounder of the *Mandrágora* publication. The small group of artists believed they were affiliated with “the most vital development in poetry, philosophy, and art.” Together with another editor of the journal, Braulio Arenas, Cáceres

organized Surrealist exhibitions that became increasingly international in scope.

Artists such as Salvador Dalí and René Magritte achieved early success with distinctive visual approaches that became internationally known to artists and readers through reproductions. While style could signal “Surrealism,” it could not convey intellectual priorities for artists. Recognizing this, the poet Benjamin Péret cautioned Chilean artist Jorge Cáceres to “forget Max Ernst and the other Surrealists in order to find yourself. . . . [It] has become very difficult to use . . . a means of expression unless its elements can be completely renewed.”

Kaveh Golestan (Tehran 1950–2003 Kifri, Iraq)
Untitled works from the series *Az Div o Dad* (*Of Demon and Beast*), 1976
Internal dye diffusion transfer prints

Kaveh Golestan Estate, Courtesy Archeology of the Final Decade

An important Iranian documentary photographer, Golestan undertook a unique experiment with the series *Az Div o Dad* (*Of Demon and Beast*). It references late Qajar monarchs (ca. 1844–1925) as a means to reflect on the political authority of the modern ruling Shah. He produced these composite images of heraldic beasts and photographs of Qajar leaders by moving elements in front of the shutter over long exposures. Merging the rational and illogical, the real and the fantastic, Golestan's figures implicitly critique the political climate of prerevolutionary Iran. While he did not identify with Surrealism, he was aware of the movement's ideas and borrowed Surrealist vocabulary and technique to produce the series.

Konrad Klapheck (born Düsseldorf, Germany, 1935)
***Alphabet der Leidenschaft* (*Alphabet of Passion*)**, 1961
Oil on canvas

Collection of Prof. Dr. Elisa Klapheck

Klapheck's composition involves a form of Surrealist disorientation. It presents twenty nearly identical bicycle bells, each with their own color scheme and orientation; the accumulation and orderly presentation of everyday objects renders them strange. José Pierre, part of the Surrealist group working in postwar Paris, saw the gathering as a catalogue of sexual positions, with the open "female" form of the cog penetrated by the "male" propeller. Klapheck presented his work in numerous international Surrealist exhibitions throughout the 1960s and 1970s, including the 1968 show *Princip Slasti* (*The Pleasure Principle*) in Czechoslovakia, which featured this work.

THROUGH DOORWAY TO NEXT GALLERY, TO RIGHT

THOUGHTS IN TRANSMISSION

Artists associated with Surrealism have employed exhibitions and journals to exchange ideas, extend networks across national boundaries, and unite diasporic communities (people of common origin or belief dispersed geographically). From Belgrade to Santo Domingo and Cairo to Osaka, they have issued publications that transmitted poetry, arguments, translations of manifestos, reproductions of artworks, and news of exhibitions; sometimes, as in the case of *Mandrágora* (*Mandrake*), published in Santiago de Chile, journal editors originated their own exhibitions.

Film, radio, television, and the internet have an even greater potential to reach new audiences, though each demands financial and technological resources not available to all. Alongside reports and interviews, radio dramas and atmospheric reportage have been vehicles for Surrealist communication that, while best received by those who share a language, aspire nevertheless to engage listeners' desires, fears, and dreams.

RECORDINGS PLAY IN A CONTINUOUS LOOP

Robert Desnos (Paris 1900–1945 Theresienstadt concentration camp, Czechoslovakia [present day Czechia])
"La relation de la rêve" (Description of a Dream), excerpt from ***La clef des songes* (*The Key of Dreams*)**, 1938, broadcast on Radio Luxembourg
Monaural digital audio, transferred from disc record, 3 min., 19 sec.

Courtesy the Institut national de l'audiovisuel, Paris

Though best known as a poet, Robert Desnos also produced Surrealist programs for French radio, working with Alejo Carpentier and Paul Deharme as part of the agency Foniric—the name a blend of the French words *phonique* (phonic) and *onirique* (dreamlike). Desnos hosted the broadcast excerpted here, which dramatizes a dream narrative submitted by a listener.

Grace Pailthorpe (Sutton, U.K. 1883–1971 Saint Leonards-on-Sea, U.K.)
Excerpt from "Surrealism and Psychology," broadcast on ***Mirror for Women***, July 10, 1944
Monaural digital audio, transferred from disc record, 14 min., 40 sec.

Courtesy CBC Vancouver

British Surrealist and psychoanalyst Grace Pailthorpe shared news of Surrealism with western Canada in her lectures, one of which was broadcast by CBC Vancouver.

Öyvind Fahlström (São Paulo 1928–1976 Stockholm)
***Fåglar i Sverige* (*Birds in Sweden*)**, 1962, broadcast on Sveriges Radio, January 14, 1963
Monaural digital audio, transferred from audio tape, 29 min., 36 sec.
Featuring vocalists Fahlström, Jan Lindblad, and Basil Rathbone, and musical excerpts from The Forbidden Planet (1954), arranged by David Rose; Red Norvo; Puccini's Suor Angelica (1917); and The Tornados's "Telstar" (1962)

Courtesy The Öyvind Fahlström Foundation and Archives, Museu d'art contemporani de Barcelona (MACBA)

This sound collage derives from Fahlström's concrete poetry experiments with a Swedish Surrealist group. It features his own language, "Fåglo," invented from obsessively categorized phonetic transcriptions of birdcalls.

A single issue of Shanghai journal *Yifeng* (*Art Wind*) records Surrealism's appearance in China. In addition to exhibitions, members of the Zhonghua duli meishu xiehui (Chinese Independent Art Association) promoted the movement in print. Artist Li Dongping, who learned of Surrealism through contact with Japan, explained it as "non-realistic," but "not 'without reality.'" The painter Zhao Shou offered readers a Chinese translation from a Japanese excerpt of André Breton's 1924 manifesto. War, political oppression, and displacement destroyed all but a handful of Surrealist artworks from China—today most can only be reimagined through limited archival sources.

UPPER CASE

All works the Metropolitan Museum of Art, New York, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift, unless otherwise specified.

LEFT COLUMN, TOP TO BOTTOM

Catalogue for *Exposición surrealista* (*Surrealist Exhibition*), Ateneo de Santa Cruz, Tenerife, May 11–21, 1935

Catalogue for *La peinture surréaliste* (*Surrealist Painting*), Galerie Pierre, Paris, November 14–25, 1925

This catalogue documents the first collective Surrealist exhibition, which was presented in Paris.

NEXT COLUMN TO RIGHT, TOP TO BOTTOM

Opening announcement for *International Surrealist Exhibition*, New Burlington Galleries, London, June 11, 1936

Between 1935 and 1965, André Breton organized or assisted other practitioners in presenting eleven major international exhibitions of Surrealism. London hosted the second *International Surrealist Exhibition*, following one in Copenhagen (1935), which featured works by emerging Surrealists in England, including Eileen Agar, Henry Moore, Roland Penrose, and Julian Trevelyan.

Invitation to *Exposition internationale du surréalisme* (*International Exhibition of Surrealism*), Galerie Beaux-Arts, Paris, January 17, 1938

Invitation to the Galerie Surréaliste, Paris, 1926

NEXT COLUMN TO RIGHT, TOP TO BOTTOM

List of lectures for the *International Surrealist Exhibition*, New Burlington Galleries, London, June 11–July 4, 1936

Among the lecturers at the *International Surrealist Exhibition* was Salvador Dalí, who spoke while wearing a deep-sea diving suit to plumb the depths of the unconscious; when he began to suffocate in his costume, his Surrealist colleagues had to help pry him out.

Announcement for the *International Surrealist Exhibition*, New Burlington Galleries, London, June 11, 1936

LEFT TO RIGHT

Catalogue for *Princip slasti: Surrealismus* (*The Pleasure Principle: Surrealism*), Dům uměni, Brno; Národní galerie, Prague; and Galerie mladých, Bratislava, February–May 1968

A collaboration between the Surrealist groups in Czechoslovakia and Paris, the exhibition was the only opportunity for an international presentation of Surrealism for audiences behind the Iron Curtain, the political boundary separating the former Soviet bloc and Western Europe. Once hard-line communism was reimposed, Surrealism would not resurface publicly again until the Velvet Revolution of 1989.

Catalogue for *Mostra Internazionale del Surrealismo* (*International Exhibition of Surrealism*), Galleria Schwarz, Milan, May 1961

Catalogue for *Exposicion internacional del surrealismo* (*International Exhibition of Surrealism*), Galería de Arte Mexicano, Mexico City, January 17–February 1940

Co-organized by Peruvian poet César Moro and painter Wolfgang Paalen with André Breton from Paris, the 1940 exhibition functioned as a litmus test for the movement in Mexico City; artists such as Manuel Alvarez Bravo, Frida Kahlo, Carlos Mérida, and Diego Rivera produced new works for presentation.

***Phases: cahiers internationaux de recherches littéraires et plastiques* (*Phases: International Papers of Literary and Plastic Research*)**, no. 5–6

Paris, 1960

The movement and journal *Phases*, founded in 1953 by Anne Ethuin and Edouard Jaguer, aligned itself with Surrealism and hosted exhibitions across Europe and Latin America to present an international network of practitioners of automatism and gestural abstraction.

***A partir de cero: Revista de poesía y antipoesía* (*Starting from Zero: Magazine of Poetry and Anti-Poetry*)**, no. 1, Buenos Aires, 1952

Argentine poet Enrique Molina founded this short-lived Surrealist journal to defend the automatic and literary origins of Surrealism.

***Mandrágora: Poesia, Filosofia, Pintura, Ciencia, Documentos* (*Mandrake: Poetry, Philosophy, Painting, Science, Documents*)**, no. 6, Santiago de Chile, September 1941

Active in Chile, the Mandrágora collective—Braulio Arenas, Jorge Cáceres, Teófilo Cid, and Enrique Gómez Correa—founded this review in 1938 to tap into Surrealism's international currents in poetry and art.

LOWER CASE

All works the Metropolitan Museum of Art, New York, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift, unless otherwise specified.

LEFT TO RIGHT

***Album surréaliste* [Catalogue of the International Surrealist Exhibition]**, 1937

Organized by poet Takiguchi Shūzō and artist Nobuo Yamanaka through their journal *Mizue*, the first international Surrealist exhibition in Japan traveled to Kyoto, Nagoya, and Osaka; though composed mainly of reproductions, it served as a major source of inspiration for visitors drawn to Surrealism.

***Unicórnio: Antologia de inéditos de autores portugueses contemporãneos* (*Unicorn: Anthology of Unpublished Works by Contemporary Portuguese Authors*)**, no. 1, May 1951

Poet and art historian José-Augusto França edited the Surrealist almanac *Unicórnio*, which was linked to the Grupo surrealista de Lisboa (Surrealist Group of Lisbon).

***Yifeng* (*Art Wind*)**, series 3, no. 10, Shanghai, October 1935

Library of Congress

The special Surrealist issue of this influential journal featured poems and artworks by members of the Zhonghua duli meishu xiehui (Chinese Independent Art Association), reproductions of European paintings, a translated excerpt of André Breton's manifesto, and texts about Surrealism.

***La phare de Neuilly* (*The Lighthouse of Neuilly*)**, no. 1, Neuilly-sur-Seine, 1933

The Metropolitan Museum of Art, New York, Joyce F. Menschel Photography Library Fund, 1995

Edited by the French poet Lise Deharme, this subversive magazine brought together poems by Surrealist authors such as Robert Desnos, prose by modernist authors including James Joyce, and texts on the sociopolitical environment of 1930s France.

***Nemoguće/L'Impossible* (*The Impossible*)**

Belgrade, 1930

A bilingual almanac conceived by the Belgrade Surrealist Circle as a collective effort to spread news of their aims and activities, the publication also featured their manifesto, authored by thirteen members.

THROUGH DOORWAY ON RIGHT

POETIC OBJECTS

Making Surrealist objects—in addition to harnessing dreams, subverting reason, or summoning the unconscious—can be a powerful way to challenge the everyday. The works are less about thwarting the tradition and conventional look of sculpture than about reinvesting reality with what poet André Breton called a “derangement of the senses.” Often made with found or discarded nontraditional art materials, these curious assemblages produced by artists connected to Surrealism draw their impact from the imaginative spark lit by the joining of otherwise unrelated elements.

Wolfgang Paalen, working in Mexico, described them as “time-bombs of the conscience,” while Salvador Dalí called them “absolutely useless from a practical and rational point of view and created wholly for the purpose of materializing in a fetishistic way, with maximum tangible reality, ideas and fantasies of a delirious character.” In their medium and manufacture, objects such as those by Joyce Mansour and Eileen Agar shown here could produce an unexpected,

magnetic draw. Ladislav Zívr, who came to identify with Surrealism after attending art school in Prague, saw in his *Incognito Heart* an “emotional manifestation, intended to reveal the spiritual unknown inside us—to, in fact, discover us.” At their most powerful, poetic objects escape any single interpretation.

Artur Cruzeiro Seixas's object, made in Luanda in the 1950s, bears witness to Surrealism's life in colonial Africa. Portugal was a hotbed for Surrealism from the 1940s to 1960s, with several groups forming in Lisbon; some artists like Seixas fled António Salazar's repressive dictatorship for colonial territories. In Angola in 1953, Seixas held the first explicitly Surrealist exhibition in sub-Saharan Africa. It would prove instrumental for the Mozambican artist Malangatana Ngwenya (whose work appears in the last gallery), who took up Surrealism in the struggle against colonial rule. Seixas was later censored for presenting Malangatana's work in Luanda.

IN CASE, LEFT TO RIGHT

Catalogue for *Exposition surréaliste d'objets* (*Surrealist Exhibition of Objects*), Galerie Charles Ratton, Paris, May 22–29, 1936

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

The 1936 exhibition described in these pages proposed a subversive taxonomy of objects. In addition to contributions from more than thirty artists and poets, it presented a range of unusual categories, such as animal and mineral specimens ("interpreted" and "incorporated" objects), "perturbed objects," "found objects," mathematical models, and "readymades," many from artists' personal collections. Also included are Indigenous artworks from the Americas and the Pacific, pulled from their original contexts to suggest an unwitting solidarity with Surrealism.

Notice of the *Soirée Surrealista* (*Surrealist Soirée*) in *Leit motiv* (*Leit motif*), no. 2–3, Santiago de Chile, December 1943

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Surrealist journal editors often adopted curatorial roles, both selecting images for reproduction and organizing local exhibitions. Braulio Arenas and Jorge Cáceres, among the editors of *Mandrágora* (*Mandrake*) and *Leit motiv*, organized Surrealist exhibitions in Santiago beginning in 1941. Two years later they presented their work along with that of Roberto Matta and Erich G. Schoof in a *Soirée Surrealista* that included Surrealist objects.

IN CASE FACING THE LARGE PREVIOUS GALLERY, FROM LEFT TO RIGHT AROUND THE GALLERY

Eileen Agar (Buenos Aires 1899–1991 London)
Angel of Anarchy, 1936–40
Plaster, fabric, bark cloth, nautilus, cowrie and mussel shells, beads, diamante stones, Bird of Paradise and ostrich feathers, horse hair, and dog skull

Tate, Presented by the Friends of the Tate Gallery, 1983

Invited to exhibit in the 1936 *International Exhibition of Surrealism* in London, Agar made tactile assemblages from found materials that evoke notions of displaced sexual desire and power.

André Breton (Tinchebray, France 1896–1966 Paris)
Madame . . . poème-objet (Madam . . . Poem-Object), 1937
Mixed media assemblage

Collection of Timothy Baum, New York

Breton pioneered the genre of the "poem-object," in which visual elements and text interact poetically but do not illustrate one another.

Roland Penrose (London 1900–1984 East Sussex, U.K.)
The Last Voyage of Captain Cook, 1936–37
Plaster and steel on wood base

Tate, Presented by Mrs. Gabrielle Keiller through the Friends of the Tate Gallery 1982

Included in the 1936 *International Surrealist Exhibition* in London, this object encloses a plaster female torso within a wire globe, suggesting an analogy between erotic and geographic voyages of discovery.

Artur Cruzeiro Seixas (Amadora, Portugal 1920–2020 Lisbon)
***O seu olhar já não se dirige para a terra, mas tem os pés assentes nela* (*No Longer Looking at the Earth, but Keeping Feet Firmly on the Ground*)**, 1953
Pacaca (buffalo) hoof, papier-mâché, gouache, wood, and turtle bone

Fundação Cupertino de Miranda, Vila Novo de Famalicão

Seixas's object provocatively combines a buffalo hoof with an antler-like shape adorned with an eye; while

its title suggests a rootedness in the physical world, its form gestures to something beyond.

Ladislav Zívr (Nová Paka, Austria-Hungary [present-day Czechia] 1909–1980 Ždírec u Staré Paky, Austria-Hungary [present-day Czechia])
***Srdce inkognito* (*Incognito Heart*)**, 1936
Leather, textile, wood, wire, netting, metal, and cellophane

Národní galerie Praha/National Gallery, Prague

Zívr produced Surrealist assemblages based on chance encounters between incongruous materials: here, a pair of high heels wrapped in fishing nets, a metal armature, and a rosary.

Joseph Cornell (Nyack, N.Y. 1903–1972 Flushing, N.Y.)
Untitled (Pharmacy), 1952–53
Wood, glass, mirror, shells, sand, printed paper, coral, cork, feather, metal, and liquid

The Metropolitan Museum of Art, New York, The Muriel Kallis Steinberg Newman Collection, Gift of Muriel Kallis Newman, 2006 (2006.32.12)

Working in isolation on his shadow-box assemblages in Queens, New York, Cornell saw himself in parallel with international currents of Surrealism and exhibited with various groups.

Joyce Mansour (Bowden, U.K. 1928–1986 Paris)
***Untitled (Objet méchant)* (*Nasty Object*)**, 1965–69
Metal and sponge

Private collection

Inspired by Surrealism's unbounded approach to self-expression, the French Egyptian poet Joyce Mansour produced artworks like this *objet méchant*, a sponge ball into which she pushed nails and bits of metal.

Marcel Duchamp (Blanville, France 1887–1968 Neuilly- sur-Seine, France)
Why Not Sneeze, Rrose Sélavy?, 1921/1964
Wood, metal, marble, cuttlefish bone, thermometer, and glass

Tate, Purchased 1999

Duchamp, who participated in Surrealism as a curator and organizer, also showed in Surrealist exhibitions; a version of this work was displayed at the 1936 *Exposition surréaliste d'objets* (*Surrealist Exhibition of Objects*) at the Galerie Ratton in Paris.

Salvador Dalí (Figueres, Spain 1904–1989 Figueres, Spain)
***Téléphone-homard* (*Lobster Telephone*)**, 1938
Steel, plaster, rubber, resin, and paper

Tate, Purchased 1981

Uniting a working Bakelite telephone with a plaster lobster, Dalí made a modern communication device dysfunctional and dangerous, yet playful. The crustacean's tail, where its sexual organs are located, is placed directly over the phone's mouthpiece.

Pablo Picasso (Malaga, Spain 1881–1973 Mougins, France)
***Composition au gant* (*Composition with Glove*)**, 1930
Glove, cardboard, plants, stretcher, and sand on canvas

Musée national Picasso-Paris (MP123)

Though he did not identify as a Surrealist, Picasso associated with Surrealist thinkers and artists, his work overlapped with their techniques and themes, and his work illustrated many Surrealist journals. This sand-coated relief brings everyday elements into poetic confrontation.

THE FANTASY AND FALLACY OF ELSEWHERE

In the early years of Surrealism, European artists perceived an affinity, or shared vision, in art made by Indigenous peoples of Africa, Oceania, and the Americas. This blind spot—the fantasy of solidarity and fallacy of appropriation—is visible in Surrealist collections, journals, and exhibitions, particularly the 1936 display of "Surrealist objects" in Paris. Stripped of context and their original meaning, the non-Surrealist works served as acknowledgments of people with rich creative lives beyond their own and, at the same time, as emblems of an imagined convergence with Surrealist ideas of creativity, anti-rationalism, and freedom.

The tensions inherent in these practices are all the more fraught given the stated support of many Surrealists for the political aspirations of colonized peoples. Even in an anticolonial era, cultures distinct from Europe's were simultaneously positioned as allied and exotic. The 1960 New York exhibition *Surrealist Intrusion in the Enchanters' Domain*

assembled Surrealist art (including Dalí's *Madonna*, on view in Met Gallery 902); a bird mask from the Haida people of the Pacific Northwest; and three works from Oceania, including the *Atingting kon* (*slit gong*) finial here. Small national flags identified the Surrealist examples but not the Indigenous works, which were unassigned to makers, places, or histories. The compelling agency of the latter shone through nonetheless, their animating presence creating the kinds of charged encounters which, from the beginning, had so captivated Surrealists.

TO RIGHT

Finial from an Atingting Kon (Slit Gong)

Vanuatu (formerly New Hebrides)
Early to mid-20th century
Wood and paint

The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979 (1979.206.1571)

A sense of agency endows the art of Oceania with enormous transformative potential. The towering slit gongs of northern Vanuatu are installed as an ensemble and beaten in time by men who strike the edge of each instrument's long vertical opening, or mouth (tute). Sonorous tones resonate from the inner chamber and produce the "voice" of the awakened ancestor; complex rhythms can be produced by the coordinated actions of multiple drummers.

The distinctive aesthetics of Oceanic art are grounded in efficacy—the capacity to motivate action. For ni-Vanuatu, the value of a slit gong is directly linked to visual qualities such as radiance, an indicator of ancestral agency. The animating presence and spiritual force can be enhanced by painting the eyes

with a vivid layer of fresh pigment or affixing a spray of glossy foliage to the flaring contours of the nostrils. Installed alongside Surrealist artworks in the 1960 exhibition Surrealist Intrusion in the Enchanters' Domain, this finial was something of an empty vessel upon which organizers could project their fantasies. To Oceanic eyes, its prodigious excellence exceeds the limits of human possibility. Those who witness its animation in use understand it to have capacities far beyond the earthly realm.

—Text by Maia Nuku, Evelyn A. J. Hall and John A. Friede Curator for Oceanic Art

IN CASE, LEFT TO RIGHT

“Le monde au temps des surréalistes” (The World in the Time of the Surrealists), from *Variétés* (*Varieties*), special Surrealist number, Brussels, June 1929

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

The Pacific Islands feature prominently in this image from the special Surrealist issue of the Belgian periodical *Variétés* (*Varieties*). It boldly disrupts conventional coordinates to position the Pacific Ocean and its major islands at the heart of the world map. This centering of the Pacific rather than the Atlantic exemplifies Surrealism’s strategic desire to unseat and disorient viewers by reframing perception and accepted regimes of knowledge.

André Breton (Tinchebray, France 1896–1966 Paris)
***Océanie* (*Oceania*)**, Galerie Andrée Olive, Paris, 1948

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Breton wrote of his unwavering attraction to Oceanic art in this catalogue, stating that his acquisitions were driven "by the hope of discovering, at the cost of constant searching from morning to night, some rare Oceanic object. . . . I often need to come back to them, to watch them as I am waking up, to take them into my hands, to talk to them, to escort them back to their place of origin in my mind so as to reconcile myself to where I am."

Page spread in the catalogue for *Surrealist Intrusion in the Enchanters' Domain*, featuring "Standing Figure from the Marquesas Islands" and "Male Ancestor Figure from Easter Island," D'Arcy Galleries, New York, November 28, 1960–January 28, 1961

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Enchanters' Domain merged international examples of Surrealism with Pop art by Jasper Johns and Robert Rauschenberg as well as Indigenous art from Oceania and the Pacific Northwest—thereby challenging postwar understandings of Surrealism's reach. The focus on an almost mythical convergence of Indigenous and Surrealist objects was an extension of European Surrealist practices of the 1930s.

THROUGH GALLERY ENTRANCE, ON WALL TO LEFT

CAIRO

In the months before the outbreak of World War II, and with European nationalism on the rise, Surrealist sympathizers in Cairo formed a critical point of convergence. The group issued a manifesto in December 1938 written by Georges Henein with thirty-seven signatories. Its title, *Yahya al-fann al-munhatt/ Vive l'art dégénéré* (*Long Live Degenerate Art*), references the Nazis' mockery of modernist art as "degenerate."

The group of artists and writers known as al-Fann wa-l-Hurriyya/Art et Liberté (Art and Liberty), used both the Arabic and French terms for "free art" as the framework for their Surrealist practice. Strongly critical of conservatism and of the British presence in Egypt, they aligned themselves with "revolutionary, independent" art liberated from state interference, traditional values, and ideology—hewing to ideas articulated in a 1938 manifesto drafted by André Breton and Leon Trotsky at the Mexico City home of Frida Kahlo and Diego Rivera that called for an

international front in defense of artistic freedom. While a part of this international community and in communication with the global network of Surrealists, the Cairo group was also of its place, incorporating local concerns and Egyptian motifs and symbols into their work.

image caption
Members of al-Fann wa-l-Hurriyya/Art et Liberté at their second exhibition, Cairo, 1941. From left: Jean Moscatelli, Albert Cossery, Kamel El Telmissany, unidentified, Angelo de Riz (kneeling), Georges Henein, Maurice Fahmy, Ramses Younan, Raoul Curiel, Fouad Kamel. Image courtesy Younan Family Archive

image description
ten men with various skin tones, in suits, facing the viewer, most of them standing except for one man posing through an empty easel,

TO RIGHT OF SECTION TEXT, LEFT TO RIGHT

Inji Efflatoun (Cairo 1924–1989 Cairo)
***La jeune fille et le monstre* (*The Young Girl and the Monster*)**, 1942
Oil on canvas

Mathaf: Arab Museum of Modern Art, Doha

A prominent female member of the Cairo group, Efflatoun created paintings and drawings of women in nightmarish landscapes menaced by monstrous forces. The artist was active in Egyptian feminist and Marxist circles, promoting anticolonialist policies and denouncing the oppression of women, and saw painting in part as an extension of her political activism. Efflatoun's dark palette, bold painterly style, and apocalyptic subjects reflect both the sociopolitical climate of 1940s Egypt and the Surrealist penchant for hallucinatory landscapes.

Amy Nimr (Cairo 1898 [or possibly 1907]–1974 Paris)
Untitled (Anatomical Corpse), 1940
Gouache and ink on paper

Sheikh Hassan M. A. Al-Thani Collection

Nimr played an important role in promoting and disseminating Surrealism in Egypt. Born in Cairo and trained in London, she exhibited in Paris before returning to Egypt. Her home became a center for Cairo's intellectual and creative circle, and she was a key member of al-Fann wa-l-Hurriyya/Art et Liberté (Art and Liberty), contributing works on paper such as this example to numerous group presentations. The delicate yet macabre corpse suggests a poem by her colleague Georges Henein, who wrote about a body resting like a "magnetic flower . . . on the whole indecipherable bottom of the sea."

Laurent Marcel Salinas (Alexandria, Egypt 1913–2010 Saint Louis)
Naissance (Birth), 1944
Oil on board

Courtesy of RoGallery, New York

Salinas signed the 1938 group manifesto that denounced attempts to bind art to the political demands of the state. The signatories declared art a means to liberate society and the individual from the "artificial restrictions" of nationality, religion, and ethnicity. Salinas's choice of a disembodied and tentacled eye takes up a subject—the naked eyeball—frequently depicted by Surrealists in other locations as a surrogate for male castration anxieties. By the early 1950s, the Cairo group had begun to disband; following the coup in 1952 led by Mohamed Naguib and Gamal Abdel Nasser, Salinas fled to Paris.

Ramses Younan (Minya, Egypt 1913–1966 Cairo)
Untitled, 1939
Oil on canvas

Sheikh Hassan M. A. Al-Thani Collection

In dialogue with artists and poets in other centers of Surrealist activity, Younan criticized the work of Salvador Dalí and Réné Magritte as too premeditated and the practitioners of automatic writing and drawing as not sufficiently engaged with society. He advocated instead an active mining of the unconscious fused with imagery that would be familiar to Egyptians, but that avoided exoticizing or romanticizing Egypt as subject matter. In Surrealism he saw a vehicle of liberation, particularly from British colonialism and the strictures of current Egyptian society. Here, Younan presents the body of Nut, the goddess of the sky, broken and twisted.

IN CASE, CLOCKWISE FROM GALLERY ENTRANCE

Albert Cossery (Egyptian, 1913–2008)
With illustrations by **Ramses Younan** (Minya, Egypt 1913–1966 Cairo)
The Men God Forgot, Berkeley, Calif., 1944

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Cossery's short stories were an important source of inspiration for fellow members of al-Fann wa-l-Hurriyya/Art et Liberté (Art and Liberty). His texts about Cairo's destitute underclass and the rural poor, conveyed through rich Surrealist imagery, found resonance with artists seeking to translate similar concerns onto paper and canvas. Younan contributed the cover illustration to the book, whose texts were first published in 1941 in *Le Semaine Egyptienne* (*The Weekly Egyptian*).

Georges Henein (Cairo 1914–1973 Paris)
***Yahya al-fann al-munhatt/Vive l'art dégénéré* (*Long Live Degenerate Art*)**, Cairo, December 22, 1938

Art Institute of Chicago, Ryerson and Burnham Libraries, Mary Reynolds Collection

Henein, author of this manifesto, had come to know Surrealism in France in the early 1930s and transported its interrogatory possibilities to Cairo. The document features a reproduction of Pablo Picasso's 1937 painting *Guernica* on the reverse and includes the signatures of more than thirty artists, writers, and lawyers.

Georges Henein (Cairo 1914–1973 Paris) and **Ramses Younan** (Minya, Egypt 1913–1966 Cairo)
***La Part du Sable* (*The Sand's Share*)**, Cairo, 1947

Getty Research Institute, Los Angeles

Published in only two issues, this coedited journal disseminated texts by authors in Egypt and abroad to link with an international network of writers affiliated with Surrealism. It began through the efforts of Younan and Henein. Designed by Younan, the cover of this first issue features an example of the Surrealist technique of decalcomania, which involves pressing paint between two sheets of paper and then pulling them apart to reveal reversed images.

al-Fann wa-l-Hurriyya/Art et Liberté (Art and Liberty)
Cover by **Eric de Némès**
***La séance continue* (*The Séance Continues*)**,
Cairo, 1945

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

This publication features texts, illustrations, and a signed manifesto. The Cairo group's members regularly collaborated on periodicals, pamphlets, and other collectively produced texts, sharing their writings and activities throughout Egypt and with international correspondents. This journal doubled as the catalogue for their 1945 exhibition in Cairo.

ON WALL ON OTHER SIDE OF GALLERY ENTRANCE

"We find absurd, and deserving of total disdain, the religious, racist, and nationalist prejudices that make up the tyranny of certain individuals who, drunk on their own temporary omniscience, seek to subjugate the destiny of the work of art. . . . Intellectuals, writers, artists! Let us take on the challenge together. We are totally united with this degenerate art. . . . Let us work for its victory over the new Middle Age that is rising up in the very midst of the West."

—*Long Live Degenerate Art*, 1938

ON WALL TO LEFT OF SECTION TEXT, RIGHT TO LEFT

Fouad Kamel (Beni Suef, Egypt 1919–1973 Cairo)
Untitled, 1940
Oil on board

Mathaf: Arab Museum of Modern Art, Doha

The core members of al-Fann wa-l-Hurriyya/Art et Liberté (Art and Liberty) often turned to the female figure as a symbol of Egypt's societal ills. They attributed gender and class inequities to the patriarchal attitudes embedded in institutions and women's lack of access to education and professional opportunities. While women are frequent sources of sexual power in Surrealist works outside the Cairo group, the distorted female bodies in paintings such as Kamel's enact a critique of Egyptian society and a break with Orientalist and academic artistic conventions for depicting women in the region.

Kamel El Telmisany (Qalyubiyya, Egypt 1915–1972 Beirut)
***Blessure* (*Wound*)**, 1940
Gouache, charcoal, and wax on paper

Collection of the El Telmissany Family, Cairo

Telmisany espoused a Surrealism that was both international and national. In 1939 he wrote, "Surrealism is not a 'specifically French movement' . . . rather it is defined by the globalism of its thinking and its actions. . . . It is not just a movement led by French artists. . . . Have you heard stories or poems from local, popular literature? . . . All of these, Sir, are all Surrealist. Have you seen the Egyptian Museum? . . Much of pharaonic art is Surrealist." Here, the grotesque depiction of a woman pierced with stakes manifests the social and political oppression of women in Egypt, and gestures to the Surrealists' broader penchant for depicting female bodies as sites of erotic violence.

Samir Rafi‘ (Cairo 1926–2004 Paris)
***Nus* (*Nudes*)**, 1945
Oil on canvas

Sheikh Hassan M. A. Al-Thani Collection

In the mid-1940s younger artists with ties to the Cairo group rejected its international bias and the label of Surrealism in favor of a more nationalist focus. Works produced by members of al-Fann al-Misri al-Mu‘asir or Groupe de l’art contemporain (Contemporary Art Group), founded about 1946, nonetheless advanced many of their predecessors’ tenets. In this canvas by Rafi‘, a group of nude women attempt to flee a decaying and threatening landscape. The subject echoes acts of British colonial violence and expresses the anxious aftermath of World War II.

BODIES OF DESIRE

May my desires be fulfilled on the fertile soil
Of your body without shame.

These lines from poet Joyce Mansour's *Cris* (*Cries*, 1953) offer a counterbalance to traditional narratives about Surrealism, sexuality, and desire. The exploration of the unconscious has long presented Surrealist artists with a means to challenge forms of repression and exclusion dictated by prevailing social conventions. Until recently, the most well-known examples have been those—such as Alberto Giacometti's *The Cage* and Hans Bellmer's manipulated photographs—that reflect the complicated desires of heterosexual men and their gaze upon the female body.

Yet the subject of desire is a recurrent theme in art associated with the movement, and Surrealism has encompassed more fluid identifications of gender and sexuality. In contrast to Bellmer's photographs, for example, are those of Lionel Wendt, which project onto bodies of color an erotics of queer desire, and Claude Cahun, whose defiant performance of self-identity takes on a range of concerns. The bodies

recorded by these artists express issues of privilege and power through the fantasies enacted upon and through them.

TO LEFT OF SECTION TEXT, FROM RIGHT TO LEFT

Hans Bellmer (Kattowitz, Silesia [present-day Katowice, Poland] 1902–1975 Paris)
Clockwise from top:
***La Poupée* (*The Doll*)**, 1938
***La Poupée* (*The Doll*)**, 1933–36
***La Poupée* (*The Doll*)**, ca. 1936
Gelatin silver prints

The Metropolitan Museum of Art, New York, Gilman Collection, Purchase, Warner Communications Inc. Purchase Fund, by exchange, 2005 (2005.100.643); Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987, (1987.1100.332, .333)

In early 1930s Berlin, Bellmer constructed dolls and other objects with female parts through which to explore his fantasies of both sensual pleasure and psychic anxiety. He was fueled by the example of Olympia, an automaton described in an 1817 short story by E. T. A. Hoffmann, as well as a rejection of Germany's rising authoritarianism. Later in the decade he moved to Paris, where he was embraced by the Surrealist group there. Made of wood and papier-mâché, the bulbous, ball-jointed forms—one exhibited

in the 1936 exhibition of Surrealist objects—enabled a sadistic manipulation and control of the female body-turned-object. He photographed the contorted dolls, tinting the prints and adding details that suggest wounds or scars; many were published in the Paris journal *Minotaure*.

Ithell Colquhoun (Shillong, India 1906–1988 Lamorna, U.K.)
Scylla, 1938
Oil on board

Tate, Purchased 1977

An active member of the London Surrealists in the 1930s, Colquhoun was particularly interested in activities that linked the unconscious and the occult. Her canvas *Scylla* depicts two rocklike phallic forms rising like cliffs above the water, with seaweed and rocks below. She devised a Surrealist double image, stating that "it was suggested by what I could see of myself in a bath. . . . It is thus a pictorial pun." The scale of the emergent forms, dwarfing the passing boat, suggests an empowering sexuality reinforced by the painting's title, which refers to the mythic male-devouring female sea monster. *Scylla* embodies a shifting imagery of the erotic that invokes and involves a woman's body, conveying palpably felt urges and sensations.

Claude Cahun (Nantes, France 1894–1954 Saint Helier, Jersey)
Clockwise from top left:
Autoportrait (Self-Portrait [Double Exposure in a Rock Pool]), 1928
Autoportrait (Self-Portrait [Kneeling, Naked, with Mask]), ca. 1928
Autoportrait (Self-Portrait [Reflected Image in Mirror, Checked Jacket]), 1928
Exhibition copies of gelatin silver prints

Courtesy of the Jersey Heritage Collections

A politically engaged Surrealist, Cahun, in partnership with Marcel Moore, made images that express a defiantly different sense of desire. With Cahun as subject, the images present personages that slide between female and male positions, including takes on traditional stock characters such as pierrot, harlequin, or strongman, and figures like the vamp or dandy. Much of this practice was an elaboration of the self-portrait, with Cahun's face and body treated as material to be sculpted, pared down, or doubled: a self extended to function as both fetish and parody, and always as an interrogation on the artist's own terms.

In so doing, Cahun not only thwarted the conventional male gaze but also opened a space for the viewer's own experience.

“Shuffle the cards. Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me. If it existed in our language no one would be able to see my thought’s vacillations. I’d be a worker bee for good.”

—Claude Cahun, 1930

Lionel Wendt (Colombo, Ceylon [present-day Sri Lanka] 1900–1944 Colombo, Ceylon [present-day Sri Lanka])

Clockwise from left:

Untitled (A Nude Male Portrait), ca. 1930–44

Untitled (Torso of a Young Man), ca. 1930–44

Bachelor Cruising South, ca. 1934–37

Solarized gelatin silver print; gelatin silver prints

The Metropolitan Museum of Art, New York, Purchase, Lila Acheson Wallace Gift, 2019 (2019.364, .362, .360)

Wendt learned of Surrealism through the work of Man Ray, whose photographs appeared in international magazines he subscribed to while living in Ceylon (present-day Sri Lanka) in the 1930s. He subsequently turned his camera on a country and people who until then had been portrayed by Western photographers in ethnographic or picturesque terms. While not a Surrealist, Wendt found in Surrealism the possibility to mediate more personal concerns, particularly his own sexual desires, legible in his homoerotic photographs of nude working-class men posed like classical sculpture. These works, exhibited in London in 1938 and Colombo in 1940, are rare instances for the time

of the representation of same-sex desire outside a Western context. They are complicated by Wendt's position of power and privilege, as a member of the Burgher community in Ceylon.

IN CASE IN CENTER OF GALLERY

Alberto Giacometti (Borgonovo, Switzerland 1901–1966 Chur, Switzerland)
Cage, 1930–31
Wood

Moderna Museet, Stockholm, Purchase, 1964 (The Museum of Our Wishes) (NMSK 1843)

Giacometti joined the Paris Surrealists in 1930, at the invitation of poet André Breton, who was so impressed by one of his sculptures that he purchased it immediately for his collection. A year later, steeped in the activities of the group, the sculptor explored the concept of a cage into which elements could be set. Organic, mantis-like forms are captured and compressed, suggesting specimens for observation and revealing a latent sexual violence. Although Giacometti had largely broken with the Surrealists by 1935, the cage remained a central motif in his work for decades.

CECILIA PORRAS AND ENRIQUE GRAU

Between 1954 and 1958, artists Cecilia Porras and Enrique Grau created experimental photographs set along Colombia's Atlantic coast. While the two had no direct links with other Surrealist groups, they were aware of the movement. This knowledge came especially through émigrés from Europe, who reached American soil through Puerto Colombia, and it found form when Porras and Grau collaborated with a community of artists on the Surrealist film *La langosta azul* (*The Blue Lobster*) in 1954.

As a playful engagement with a new medium for the artists, the photographs can be read as sequels to their experiences while working on the film. They may also be seen as catalysts for exploring identity as well as the limits of expression under pressure. During the rule of General Gustavo Rojas Pinilla (1953–57), Colombia's national art salon was suspended and the government systematically precluded demands for cultural renewal. On top of the prevalence of conservative social mores, this political shift drove artists and intellectuals to explore allegorical means of

escape. Porras and Grau's photographs, conceived in an experimental frame of mind and hidden for years in a private album, attest to this potential threat.

image caption
Cecilia Porras (left) and Enrique Grau (right). Archivo El Universal. Cortesía Amigos del MAMC; Hernán Díaz - Cortesía Rafael Moure

image description
to the left, a woman with light skin tone and dark hair painting on glass between her and the viewer; to the right, a balding man with medium skin tone and glasses, facing the viewer, standing with his right arm on a bookshelf with several objects

IN CASE TO LEFT

Cecilia Porras (Cartagena 1920–1971 Cartagena), Enrique Grau (Panama City 1920–2004 Bogotá)
Top row: From the series *Untitled*, 1958
Middle row: From the series *Paseo a La Boquilla* (*Day Trip to La Boquilla*), 1958
Bottom row: From the series *La Divina* (*The Divine One*), 1958
Exhibition copies of gelatin silver prints from a private album

Fundación Enrique Grau Araujo, Bogotá

OUTSIDE OF GALLERY, ON WALL TO RIGHT

Directed and written by Enrique Grau (Panama City 1920–2004 Bogotá), **Gabriel García Márquez** (Aracataca, Colombia 1927–2014 Mexico City), **Alvaro Cepeda Samudio** (Barranquilla, Colombia 1926–1972 New York), and **Luis Vicens** (Barcelona 1904–1983 Mexico City)
***La langosta azul* (*The Blue Lobster*)**, 1954
Single-channel digital video, transferred from 16mm film, black-and-white, silent, 29 min.

Courtesy Fundación Patrimonio Fílmico Colombiano and Tita Cepeda

La langosta azul (*The Blue Lobster*) is one of the only known Surrealist films from Colombia. Shot near Barranquilla, it features friends from the Grupo de Barranquilla: the photographer Nereo López plays “El Gringo”; artist and poet Enrique Grau is “El Brujo” (The Sorcerer); and painter Cecilia Porras, who handled lighting and costumes, takes on the role of “La Hembra” (The Female). Conceived as an homage to the Spanish filmmaker Luis Buñuel, the film cuts

between the story of a foreigner looking for signs of radioactive contamination in local lobsters and a documentary of the everyday life of fishermen. While fictional, it offers contemporary commentary: the character of the North American gringo with a suitcase of radioactive crustaceans, for example, is an allusion to the Cold War.

ON PLATFORM

Directed by Maya Deren (Kiev, Ukraine 1917–1961 New York)
At Land, 1944
Single-channel digital video, transferred from 16mm film, black-and-white, silent, 12 min.

The Film-Makers' Cooperative/The New American Cinema Group, Inc.

At Land alludes to the disorientation and dislocation encapsulated in the French term *dépaysement* (literally, "the state of being unlanded"). Surrealists often sought to approximate this poetic state, whether through dreams or travel, in order to come to a new productive place of awareness. With the political and social upheavals of the last century, *d*épaysement also carries the less positive and very serious realities of displaced peoples, exiles, and diasporic communities. Deren denied that *At Land* was Surrealist, but conceded that the shared concerns of her circle of friends (including wartime refugees Dorothea Tanning, Max Ernst, and Marcel Duchamp) were important to her in conceiving this film.

ON WALL BY LEFT CORNER AHEAD

HAITI, MARTINIQUE, CUBA

The Caribbean islands have been both a convergence and a relay point for Surrealism. While the conventional history begins in 1941, with André Breton's arrival in Martinique as a wartime refugee, Surrealism came to the Caribbean in multiple and concurrent waves—some arriving with newcomers, but many others generated by people who originated in the islands.

In Martinique, Surrealism took root in 1932, when a group of students including writer and theorist René Ménil produced the single-issue journal *Légitime défense* (*Self-Defense*) from Paris, proclaiming the Black self-affirmation movement of Négritude and attacking French colonialism. Ménil—as well as poets Aimé and Suzanne Césaire—carried the tenets of Surrealism to Fort-de-France. Their new journal, *Tropiques*, launched in April 1941 (the same month Breton arrived). Over its four years of publication, *Tropiques* promoted Surrealism as a critical tool to cast off colonial dependence and assert Martinique's own cultural identity.

Surrealism did not travel intact but flowed, fragmented and at times transformed—through the writings of Clément Magloire-Saint-Aude in Haiti and Juan Breá and Mary Low in Cuba, and in the art of both exiled Europeans (including Eugenio Granell and André Masson) and original inhabitants like Wifredo Lam and Hervé Télémaque—always focused on emancipatory freedom.

image caption
Suzanne and Aimé Césaire

image description
a woman with medium skin tone wearing a white jacket, facing left and a man with dark skin tone, partially out of the right frame, speaking to her

ON WALL, LEFT TO RIGHT

Wifredo Lam (Sagua la Grande, Cuba 1902–1982 Paris)
Le présent éternel (Hommage à Alejandro García Caturla)* (*The Eternal Present [Homage to Alejandro García Caturla]*), also known as *The Eternal Presence, 1944
Oil and pastel over papier-mâché and chalk ground on bast fiber fabric

Lent by Museum of Art, Rhode Island School of Design, Providence, Nancy Sayles Day Collection of Modern Latin American Art (66.154)

Lam returned to the Caribbean from France at the start of World War II. Reimmersed in the cultural environment of Cuba, he merged its Afro-Cuban traditions with the Surrealist tenets he had engaged in Paris in order to "act as a Trojan horse that would spew forth hallucinating images with the power to surprise, to disturb the dreams of the exploiters." This canvas comments on his country: the woman on the left represents "the paradise that foreigners seek in Cuba." Resistance to corruption is embodied in the warrior deities: Oshún, the Orisha of love, changing

form at center; and on the right, Ogún, the Orisha of war, carrying a knife.

Exhibited and reproduced in various places around the world, Wifredo Lam's work communicated the emancipatory potential of Surrealism to many artists, especially those of the Black diaspora. Lam also kept Surrealism vibrant in Cuba: in 1967, he invited several international Surrealists to participate in making the large-scale mural *Cuba colectiva* in Havana. Surrealism had earlier roots there, especially with the poet Juan Breá, who was involved in the island's Surrealist Grupo H. He and the poet Mary Low, his spouse, were politically engaged travelers, connecting with groups in Barcelona, Brussels, Bucharest, Paris, and Prague before bringing Surrealism back to Cuba in 1941.

Hector Hyppolite (Saint-Marc, Haiti 1894–1948 Port-au-Prince)
Papa Lauco, 1945
Oil on Masonite

The Museum of Everything, London

Hyppolite was a third-generation vodou priest and self-taught artist who came to work at the Centre d'art, a Port-au-Prince art center founded by American artist DeWitt Peters and several prominent Haitians. His paintings, like this image of the Iwa (spirit) Papa Lauco, engaged with religious practices of the African diaspora. André Breton eventually acquired five paintings by Hyppolite. The artist's work fueled Breton's subsequent notions of ritual and syncretic symbolism as a new route for political liberation; this canvas appeared as the first plate in the catalogue for the international exhibition *Le Surréalisme en 1947*.

In Haiti, Surrealism was received in the 1940s by many poets, including Clément Magloire-Saint-Aude, who made it their own. It was likewise familiar at the Centre d'art, founded in 1944 by American artist DeWitt Peters and Haitian intellectuals as an art studio and gallery. Surrealism's revolutionary potential was witnessed in 1945 when André Breton arrived for a lecture series. It was a tumultuous period marked by student protests, and his comments on freedom as "continuous rebellion" served as fuel for ongoing racial justice struggles and the overthrow of the repressive leader Elie Lescot.

Hector Hyppolite (Saint-Marc, Haiti 1894–1948 Port-au-Prince)
***Ogou Feray*, also known as Ogoun Ferraille**, ca. 1945
Oil on Masonite

The Museum of Everything, London

Visiting Port au Prince's Centre d'art in 1945, André Breton inscribed in the guestbook: "Haitian painting will drink the blood of the phoenix. And, with the epaulets of [Haitian revolutionary leader Jean-Jacques] Dessalines, it will ventilate the world." He continued to write about Haitian art, and in particular Hyppolite, whom he envisioned as a Surrealist. This painting was owned by Breton and included in the poet's book *Surrealism and Painting*. Hyppolite did not consider himself a Surrealist but agreed with "real enthusiasm" to the invitation to exhibit, and he eventually "asked the spirits' permission" to suspend his work as a vodou priest to fully pursue his painting.

TO LEFT OF SECTION TEXT

Hervé Télémaque (born Port-au-Prince, 1937)
***Eclaireur* (*The Guide*)**, 1962
Oil on canvas

Private collection, Paris

Télémaque, whose family was involved in the Black consciousness movement in Haiti, encountered Surrealism when he left at the age of twenty to study at the Art Students League in New York. Rejecting the endemic racism of the U.S., Télémaque went to Paris in 1962, befriending André Breton and Jorge Camacho, who had left Cuba in 1959. In this work, made at that significant point in his career, forms are rendered as if undergoing metamorphosis as they stretch across the canvas. While he does not identify as a Surrealist, Télémaque has acknowledged that he negotiated his creative identity and Caribbean roots in proximity to the movement; he selected *Eclaireur* for this presentation.

“Our Surrealism will enable us finally to transcend the sordid antinomies of the present: white/Black, European/African, civilized/savage—at last recovering the powerful magic of the mahoulis, drawn directly from the wellspring of life. Colonial idiocy will be purified in the welding arc’s blue flame. We shall recover the mettle of our metal, our cutting edge of steel, our unique communions. Surrealism—the tightrope of our hope.”

—Suzanne Césaire, 1943

IN CASE IN CENTER OF GALLERY, FROM LEFT TO RIGHT

Tropiques, no. 2, July 1941

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Tropiques, no. 11, May 1944

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Aimé Césaire (Basse Point, Martinique 1913–2008 Fort-de-France, Martinique), with cover illustration by Wifredo Lam (Sagua la Grande, Cuba 1902–1982 Paris) ***Retorno al pais natal (Spanish-language edition of 1939 Cahier d'un retour au pays natal* [*Notebook of a Return to My Native Land*])**, 1942

Morgan Library & Museum, New York, Gift of the Pierre Matisse Foundation, 1997

André Breton (Tinchebray, France 1896–1966 Paris), with illustrations by André Masson (Balagny-sur-Thérain, France 1896–1987 Paris)
***Martinique charmeuse de serpents* (*Martinique: Snake Charmer*)**, 1948

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Writers in the Caribbean claimed Surrealism as an antidote to colonial power. In 1939, as he prepared for his return to Martinique from Paris, Aimé Césaire published *Cahier d'un retour au pays natal*, a foundational text that defiantly affirmed Black identity and island culture while calling for freedom from French imperialism and condemning colonial violence. Lydia Cabrera, a Cuban anthropologist and poet, later translated his work into Spanish in Havana, with illustrations by Wifredo Lam. Interest in the book was generated by Césaire's influential work, alongside Suzanne Césaire and René Ménil, on the Surrealist-informed review *Tropiques*, which celebrated the literary and cultural identity of Martinique while under French rule. In it, Suzanne Césaire hailed Surrealism's

commitment to “human emancipation.” Transfixed by the island and engaged by the Césaires, Breton published his own book, with dense illustrations by André Masson, in which he praised Aimé Césaire’s use of Surrealism as an anticolonial tool.

Louis Aragon (Paris 1897–1982 Paris) and André Breton (Tinchebray, France 1896–1966 Paris)
***Ne visitez pas l'exposition colonial* (*Do Not Visit the Colonial Exposition*)**, 1931

The Metropolitan Museum of Art, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Louis Aragon (Paris 1897–1982 Paris) and André Breton (Tinchebray, France 1896–1966 Paris)
***Première bilan de l'Exposition Coloniale* (*First Inventory of the Colonial Exposition*)**, 1931

Tate Library Collection

Installation views of *La vérité sur les colonies* (*The Truth about the Colonies*)
***Le Surréalisme au service de la révolution* (*Surrealism in the Service of the Revolution*)**, no. 4, December 1931

Collection of Timothy Baum, New York

In 1931, the year that Aimé Césaire would arrive in Paris from Martinique to attend school, the French

government presented the monumental *Exposition coloniale internationale* (*International Colonial Exposition*) to display French colonial peoples and possessions. In response, the Surrealists in the city attended demonstrations, issued tracts, and co-organized a counter-exhibition, *La vérité sur les colonies*, which expressed their solidarity with colonized peoples. The texts displayed here demand the immediate evacuation of the colonies and denounce capitalist imperialism and the seizure of objects from colonial lands. Together with the Communist Party and the Anti-Imperial League, Surrealists in Paris installed a counter-exhibition to the state event; published photographs show their presentation of objects from personal collections combined with Marxist slogans.

TO LEFT ON WALL ACROSS GALLERY

EUGENIO GRANELL

Against a backdrop of political and social upheaval, Surrealism has intersected with the realities of displaced peoples, exiles, and those of various diasporas, as well as with the violent, hostile experiences of some who have engaged with the movement. Eugenio Granell is such a figure; in exile from Spain and moving within the Spanish-speaking Caribbean, he became a target of censorship and persecution at each new location. Granell remained, however, an energetic proponent of Surrealism, seeing in it “freedom for art—and as a consequence, freedom for mankind.”

Following the defeat of the Spanish Republic in 1939, Granell escaped to the Dominican Republic. During six years there, he worked as a symphony violinist, had his first exhibition, and formed lifelong friendships with André Breton and Wifredo Lam when they visited the island. In 1943, along with a group of poets, he launched the Surrealist journal *La poesía sorprendida* (*Poetry Surprised*). Under the increasingly

authoritarian regime, however, Granell's radical politics became untenable. Relocating to Guatemala in 1946, he connected with artists and intellectuals including the painter Carlos Mérida and the poet Luis Cardoza y Aragón. Threatened by opposing political forces, he then fled to Puerto Rico, where he remained until 1957, spurring a new interest in Surrealism there, particularly among university students.

image caption
Eugenio Granell with his students Ethel Rios and Hilton Cummings, Luquillo Beach, Puerto Rico, early 1950. Fundación Eugenio Granell, Santiago de Compostela. Photograph by Hamilton Wright Org. Inc. of Puerto Rico

image description
a man in a light suit stands over the shoulder of a younger man who is sketching, while a woman wearing glasses looks over at the sketch

ON WALL OUTSIDE GALLERY

Eugenio F. Granell (A Coruña, Spain 1912–2001 Madrid)
***El vuelo nocturno del pájaro pí* (*The Pi Bird's Night Flight*)**, 1952
Tempera on cardboard

Colección Fundación Eugenio Granell, Santiago de Compostela

Granell's radical political commitments made him a target of censorship and persecution in his native Spain. While living in exile in the Dominican Republic in 1940, he discovered the emancipatory possibilities of Surrealism. The Dominican Republic, Guatemala, and Puerto Rico would be the artist's home for the next twelve years. Painted in Puerto Rico, this large-scale painting of the mythical Pi bird reflects his celebration of the natural world and the Indigenous symbols of the Americas. The depiction of an imaginary creature's evening sojourn conveys the artist's own sense of freedom in his newly adopted home.

“I was forced to leave because one of the traits of my personality, ever since my childhood, is that I do not like to be killed.”

—Eugenio Granell, 1989

IN CASE TO LEFT OF SECTION TEXT, LEFT TO RIGHT

Eugenio F. Granell (A Coruña, Spain 1912–2001 Madrid)
"El surrealismo y la libertad" (Surrealism and Liberty), from *AGEAR (Asociación Guatemalteca de Escritores y Artistas Revolucionarios* [Guatemalan Association of Revolutionary Writers and Artists]), Guatemala City, December 1948

Colección Fundación Eugenio Granell, Santiago de Compostela

From 1947 to 1949, Granell hosted *Hablemos de arte* (*Let's Talk about Art*), a radio show on Guatemala's Radiodifusora T.G.W. He produced two programs on Surrealism and its revolutionary ambitions that helped to popularize the movement. The November 1948 broadcast "El surrealismo y la libertad" (Surrealism and Liberty) expressed solidarity with worldwide struggles for freedom. *AGEAR*, a pro-communist journal, later published this revised transcript of the program.

Eugenio F. Granell (A Coruña, Spain 1912–2001 Madrid)
Catalogue for *Pinturas: Granell* (*Paintings: Granell*), Universidad de Puerto Rico, San Juan, September 1949

Colección Fundación Eugenio Granell, Santiago de Compostela

In 1946, just two months after arriving in Guatemala, Granell exhibited his paintings in the capital city. When that show traveled to the Universidad de Puerto Rico in 1949, its dean offered him a position. Granell and his family moved to the island in 1950, where they found stability for the first time in more than a decade. This catalogue from the Puerto Rico venue features an introduction by Chilean poet Jorge Millas, who was then also a professor at the university.

Eugenio F. Granell (A Coruña, Spain 1912–2001 Madrid)
Catalogue for *Exposición el Mirador Azul* (*Exhibition of the Blue Lookout*), San Juan, Puerto Rico, February 15, 1957

Colección Fundación Eugenio Granell, Santiago de Compostela

The second exhibition of the Surrealist collective El Mirador Azul (The Blue Lookout), held in 1957, featured works by Eugenio Granell's first group of students, including Luis Maisonet Crespo and Cosette Zeno, as well as newer members, such as Frances del Valle.

Eugenio F. Granell (A Coruña, Spain 1912–2001 Madrid)
Catalogue for *Exposición de pinturas* (*Exhibition of Paintings*), Sala de Exposiciones, Universidad de Puerto Rico, San Juan, March 12, 1956

Colección Fundación Eugenio Granell, Santiago de Compostela

In 1956, under the influence of Granell, a group of students at the Universidad de Puerto Rico formed El Mirador Azul (The Blue Lookout). The collective explored Surrealism as an antidote to Cold War conservatism and artistic academicism, which confined the visual identity of Puerto Rico to folkloric imagery and figuration. They announced the arrival of their new Surrealist group with this exhibition of paintings at the university.

TO RIGHT OF SECTION TEXT, LEFT TO RIGHT

Eugenio F. Granell (A Coruña, Spain 1912–2001 Madrid)
***Los blasones mágicos del vuelo tropical* (*The Magical Blazons of Tropical Flight*)**, 1947
Oil on linen

Colección Fundación Eugenio Granell, Santiago de Compostela

Granell's paintings made in Guatemala show the development of his unique Surrealist style, which fused mythological imagery from Indigenous Central American cultures with references to the region's tropical flora and fauna. In additional to developing his career as a painter, Granell also took on the role of international correspondent, helping to spread information about Surrealism to local audiences through his classes at the Escuela de Bellas Artes (School of Fine Arts), radio broadcasts, articles in the periodical *Mediodía* (*Noon*), and other publications.

Frances del Valle (New York 1933–2021 Miami)
***Guerrero y esfinge* (*Warrior and Sphinx*)**,
ca. 1957
Oil on canvas

Collection of Frances del Valle

Del Valle was the most prominent member of El Mirador Azul (The Blue Lookout). Her compositions, combining science fiction, Taíno folklore, and feminist symbolism, markedly diverged from the approaches traditionally espoused by university art programs. She described herself and the collective as “lizards in a place where people found them repellent.” Aligning herself with the international Surrealist movement, Del Valle exhibited regularly with El Mirador Azul in the 1950s and also led the group in Surrealist word games, questionnaires, and automatic writing.

Cossette Zeno (born Santo Domingo, Dominican Republic, 1930)
***Ni hablar del peluquín* (*No Use to Talk about the Little Wig . . .*)**, 1952
Oil on canvas board

Collection of Jorge Orlando Delgado Vigier

A key member of the collective El Mirador Azul (The Blue Lookout), Zeno countered the conservative academicism taught at the University of Puerto Rico with a series of humorous, biomorphic compositions with proto-feminist messages. This Surrealist portrait of a toupee atop a stack of fleshy, leaflike forms wryly mocks male vanity. Zeno presented her work in several group exhibitions, including El Mirador Azul's March 1956 *Exposición de pinturas* (*Exhibition of Paintings*). In 1954 she traveled to Paris, where Granell introduced her to André Breton.

Luis Maisonet Crespo (Hatillo, Puerto Rico 1924–2019 San Juan)
***Pas de deux (Amanecer)* (*Pas de Deux [Dawn]*)**, 1953
Oil on canvas

Museo de Arte de Ponce. The Luis A. Ferré Foundation, Inc.

Maisonet Crespo turned to Surrealism in 1950 while studying art with Eugenio Granell at the University of Puerto Rico. His dreamlike compositions, such as this iconic canvas, were directly influenced by Granell's lyricism and helped to announce a new modernist style on the island. *Pas de deux* is a ballet term for a duet in which dancers perform together; here, an imagined performance takes place between night and day. As a founding member of El Mirador Azul (The Blue Lookout), Maisonet Crespo showed work in all four exhibitions organized by the Surrealist collective between 1951 and 1957.

Surrealism came to Puerto Rico through Eugenio Granell, who encouraged younger artists to explore its tenets. In 1956 some of his students began a collective, El Mirador Azul (The Blue Lookout), named after the blue-painted feature on the building in which their studio was located. They developed communal Surrealist practices (including collaborative drawings and games); wrote a manifesto (now lost); exhibited together; and welcomed visitors, including the painter Rufino Tamayo.

Rafael Ferrer (born San Juan, 1933)
***La escuchamos callar* (*We Hear Her Silence*)**, 1957
Oil on canvas

Collection of Francisco and Shirley Vincenty

Although he would later become known for his process-oriented installations, Conceptual art, and easel paintings of Caribbean life, Ferrer studied art in 1953 at the University of Puerto Rico with the exiled Surrealist Eugenio Granell. Through that mentorship, Ferrer learned about Surrealism and later, during a trip to Paris, met poet André Breton and artist Wifredo Lam; the latter became a friend and key influence. While not a Surrealist, Ferrer exhibited alongside the collective El Mirador Azul (The Blue Lookout) in 1956.

AUTOMATISM

In 1947 the literary world of Aleppo, Syria, saw the publication of a slim volume, *Suryāl* (*Surreal*), and with it the emergence of a dynamic cadre of poets and artists who embraced the technique of automatism, or unconscious creation. As poet Urkhan Muyassar explained, the group sought to free the “mysterious moments” of human creativity from a “superimposed” reasoning in order to get to repressed thoughts, or “what lies behind reality.”

Surrealist automatism represents—much like the harnessing of dreams—a way to unleash the mind and challenge the rationalism of the modern world. Unconscious creation, like doodling, has been a catalyst for an array of artists as they worked in related directions of improvisation and gestural abstraction. As seen in the examples here by André Masson and Joan Miró, it can capture the unguarded process of thought, bypassing the selectiveness and control of the conscious mind. Delicate compositions by Hans Arp and César Moro invite the hand of chance into production. Automatism has welcomed

many inventive practices beyond line drawing, including Asger Jorn's use of painters' tools to scratch away the surface of a work and Oscar Domínguez's surprise compositions made through decalcomania, a technique in which two painted surfaces are pressed together and then pulled apart.

Just after World War II, Surrealism was welcomed in Hungary by the Európai Iskola (European School) artists as part of a new consciousness: “There is only one world. . . . Art (and science) of modern Europe must represent that unity. . . . Sur-reality does not mean higher reality, but reality considered on a higher and better plane.” Soviet-influenced cultural policies would soon eliminate Surrealism there in favor of social realism, and the work of artists like Lajos Vajda would be hidden away for years.

CLOCKWISE FROM TOP

Lajos Vajda (Zalaegerszeg, Austria-Hungary [present-day Hungary] 1908–1941 Budakeszi, Hungary)
***Utak* (*Roads*)**, 1940
Charcoal on paper

Salgo Trust for Education, New York

Judit Reigl (Kapuvár, Hungary 1923–2020 Marcoussis, France)
Untitled, 1954
Ink on paper

The Metropolitan Museum of Art, New York, Gift of Maurice Goreli, 2015 (2015.486.6)

Roberto Matta (Santiago de Chile 1911–2002 Civitavecchia, Italy)
Untitled, 1937
Wax crayon, brush and pen and ink, and pencil on paper

The Metropolitan Museum of Art, New York, The Pierre and Maria-Gaetana Matisse Collection, 2002 (2002.456.51)

These sheets reveal a range of possibilities opened by Surrealist automatism. Vajda learned of Surrealism during his four years in Paris and saw works such as *Utak* as creative outlets amid the constrictions of wartime Hungary. Reigl, who escaped communist Hungary mostly by walking to Paris, pursued Surrealist release in the rhythm and action of the inky marks on her paper. Matta gave up architecture for painting, finding an interior psychic space through the practice of making automatic drawings, which he would later call “inscapes” or “psychological morphologies.”

FROM LEFT

Jean Arp (Strasbourg 1886–1966 Basel)
Untitled, 1940
Collage and gouache on paper

Collection of Gale and Ira Drukier

Oscar Domínguez (San Crisobal de La Laguna, Tenerife 1906–1957 Paris)
Decalcomania, 1936
Oil on card

The Mayor Gallery LTD, London

André Masson (Balagny-sur-Thérain, France 1896–1987 Paris)
***Délire végétal* (*Vegetal Delirium*)**, 1926
Ink on paper

Collection of Diego Masson (Comité André Masson)

Specific techniques could achieve the Surrealist desire for automatism across a range of mediums. For Arp, tearing up his own drawings and gluing pieces down after letting them fall randomly could suggest unforeseen figures and forms. The decalcomania

practiced by Domínguez was similarly open to chance: the artist loaded pigment onto card, pressed it against another piece of card, and then pulled them apart to reveal unexpected and surprising compositions. A spontaneity akin to doodling characterizes Masson's *Délire végétal*. Almost twenty years later, the artist would draw upon that same unconscious energy for his dense illustrations of the jungle for André Breton's book on Martinique (on view in an earlier gallery).

Unica Zürn (Berlin 1916–1970 Paris)
Untitled, 1966
Ink and gouache on paper

Ubu Gallery, New York

The poet and artist Zürn employed automatic techniques between word and image, most notably writing and illustrating *Hexentexte* (*Witches' Texts*) in 1954. The energetic webs of lines in her automatic drawings suggest half-disclosed figurative images from which eyes look back at the viewer. "After the first, hesitant 'floating' of the pen over the white paper," she wrote, "one image effortlessly attaches itself to the other." Despite prolonged periods of inpatient psychiatric treatment after 1954, she sustained a creative partnership with Hans Bellmer and participated in the 1959 *Exposition inteRnatiOnale du Surréalisme (EROS)*, dedicated to the theme of eroticism.

Asger Jorn (Vejrum, Denmark 1914–1973 Århus, Denmark)
Untitled, 1937
Oil on cardboard mounted to canvas

Museum Jorn, Silkeborg

To make this image, Jorn scraped through a thick top surface of paint to excavate earlier layers, in an automatic process. As a young artist, he engaged with Surrealism in the wake of a 1935 exhibition in Copenhagen. Two years later he associated with Linien (The Line), a group of abstract Surrealists. His works demonstrate a career-long interest in a variety of automatic techniques, like scraping and rubbing to produce unexpected compositions. Though he did not identify as a Surrealist, Jorn wrote of automatism in his 1949 *Discours aux pingouins* (*Address to the Penguins*) as a simultaneously psychic and physical act.

Yayoi Kusama (born Matsumoto, Japan, 1929)
A Circus Rider's Dream, 1955
Gouache on paper

Private collection

Kusama has sustained an autonomy in her artistic practice that defies definition by style or medium. While she was not officially associated with Surrealism, early gouaches like *A Circus Rider's Dream* suggest an engagement with the movement at a time that she was in contact with Takiguchi Shūzō, a major proponent of Surrealism in Japan. Kusama's free handling of gouache challenged traditional forms of brushwork. Beginning in 1962, she would also connect with Surrealism through a sustained creative dialogue with artist Joseph Cornell that lasted until his death in 1972.

Joan Miró (Barcelona 1893–1983 Palma de Mallorca)
***Constellation: Vers l'arc-en-ciel* (*Constellation: Toward the Rainbow*)**, 1941
Gouache and oil wash on paper

The Metropolitan Museum of Art, New York, Jacques and Natasha Gelman Collection, 1998 (1999.363.53)

This is the sixteenth in Miró's series of "constellations." Following the fall of France and the artist's escape with his family to his wife's home in Mallorca, Miró worked at night, listening to music under the stars to create intense and complex compositions that charted his "state of mind." He made this work on March 11, 1941, the date that the United States ended its neutrality in World War II by entering into a Lend-Lease pact with the U.K., free France, China, and others.

César Moro (Lima 1903–1956 Lima)
Untitled (Collage-Drawing), 1927
Newspaper collage and ink on paper

Getty Research Institute, Los Angeles

While known primarily as a writer and poet, César Moro set out from Lima in 1925 to become a painter. This early collage-drawing shows his contribution to the Surrealist milieu in Paris. Moro's line escapes the scientific precision of the medical diagram to conjure a free-flowing figure. Through Surrealism, he broke with the religious, political, and sexual conventions of his upbringing. He carried this liberation across the Atlantic, organizing an exhibition in Lima in 1935 and another in Mexico City in 1940.

Paul Păun (Bucharest 1915–1994 Haifa, Israel)
***Le nuage* (*The Cloud*)**, 1943
Ink on paper

Estate of Paul Păun

Working in nationalist Romania during World War II, Păun and fellow Bucharest Surrealists Gherasim Luca and Dolfi Trost led a precarious existence. Cut off from international colleagues and forced underground, they named their group Infra-Noir (Infra-Black), as if to show that their activities existed below the surface of the everyday. Păun's works from this period are almost exclusively automatic drawings in black ink; the delicate weblike structures suggest something familiar but remain abstract.

Arshile Gorky (Khorkom, Ottoman Empire [present-day Turkey] 1904–1948 Sherman, Conn.)
Water of the Flowery Mill, 1944
Oil on canvas

The Metropolitan Museum of Art, New York, George A. Hearn Fund, 1956 (56.205.1)

Gorky painted *Water of the Flowery Mill* during an eight-month stay in Connecticut in 1944. In the composition's intense color and spontaneous gesture, his wife, Agnes Magruder, recognized a breakthrough. "What he has done," she wrote that summer, "is to create a world of his own but a world equal to nature." The painting exists on the threshold of automatism. Such works fueled the painter's friendship with the poet André Breton, who identified in them a "real feeling of liberty"; in Gorky, Breton saw a Surrealist.

Pierre Alechinsky (born Brussels, 1927)
Central Park, 1965
Acrylic on canvas surrounded by ink drawings and notations on paper

Collection of the artist

Along with Asgar Jorn, Alechinsky participated in Surrealism while exploring the expressive, material abstraction of the CoBrA group. He made the central portion of this work during a stay in New York, where he observed from a high-rise “the debonair face of a monster” in the “meandering paths, rocks, and lawns of Central Park in the spring.” Back in his studio in Belgium, the artist continued to visualize the scene in numerous ink drawings. These layered, calligraphic images—reminiscent of a film or comic strip—now function as a frame, activating and transforming the central image. Alechinsky presented this work in the *XIe exposition internationale du surréalisme* of 1965.

ON WALL, ON OTHER SIDE OF DOORWAY

Françoise Sullivan (born Montreal, 1923)
Danse dans la neige* (*Dance in the Snow
Documented by Maurice Perron and published as the album Danse dans la neige (Montreal: S.I. Images Ouareau), 1948/1977
Offset prints

Collection of the artist

A visual artist and modern dancer, Sullivan played an important role in Montreal's Les Automatistes (active 1941–53), a group committed to free association and automatic methods. In 1948 she conceived and performed a series of improvised gestures and movements as an exploration of the winter season. Accompanied by fellow artists Jean-Paul Riopelle and Maurice Perron, she danced to a score of snow crunching under her feet. While Riopelle filmed the event, his footage was later lost; today, Perron's photographs are the only record of this Surrealist performance.

In 1940s Montreal, a group of artists seeking expressive freedom formed Les Automatistes that drew upon aspects of Surrealism. In their manifesto *Refus global* (*Total Refusal*) of 1948, they wrote of pursuing multiple types of sensory perception to achieve a universal effect, proclaiming: “We must abandon the ways of society once and for all and free ourselves from its utilitarian spirit. . . . We must refuse all INTENTION, the harmful weapon of REASON. Down with them both! Back they go! Make way for magic! Make way for objective mysteries! Make way for love! Make way for what is needed!”

Jean Degottex (Sathonay-Camp, France 1918–1988 Paris)
***L'espace dérobé* (*Hidden Space*)**, 1955
Oil on canvas

Musée national d'art moderne / Centre de Création Industrielle, Centre Pompidou, Paris, purchased by the state in 1980 (AM 2009-387)

Degottex was not a member of the Paris group of Surrealists, but his painting was championed by poet André Breton, who organized an exhibition of the artist's work in his gallery the year this painting was completed. Breton saw in Degottex's work a vital postwar engagement with automatism, writing that the canvas "'swells and breathes' in a trance state where the combined movements of the wrist and shoulder are deeper than the deepest calls of the heart." The work bears the physical trace of Degottex's spontaneous bodily action.

Directed by Len Lye (Christchurch, Aotearoa New Zealand 1901–1980 Warwick, N.Y.)
Tusalava, 1929
Single-channel digital video, transferred from 35mm film, black-and-white, silent, 10 min.

Courtesy of the Len Lye Foundation and Ngā Taonga Sound & Vision

The animated hand-drawing in *Tusalava* links the film with automatism and reflects what Lye called “the kinetic of the body’s rhythms.” An artist and filmmaker born in New Zealand, Lye spent time in Samoa before moving to London in 1926 and showing with the London Surrealist group. *Tusalava* reflects his study of Indigenous Oceanic art during and following his travels, as well as his interest in Sigmund Freud’s theories. Inspired in part by accounts of the witchetty grub totem of the Arrernte people of Central Australia and themes of birth, death, and rebirth, the work’s cross-cultural interests chime with Surrealism.

THROUGH GALLERY ENTRANCE TO RIGHT, CENTER OF FAR WALL

ALTERNATE ORDERS

While exploring dreams and summoning the unconscious could upend the status quo, Surrealism has also depended on forms of knowledge, patterns of belief, and ways of life outside conventional Western understanding. These “alternate orders” have the power, if tapped, to challenge established systems and spark the potential for liberation.

Surrealist inquiry has been strengthened by retrieving or uncovering the past, sometimes merging several discrete traditions toward unity or holding itself between them. Kitawaki Noboru, for example, drew upon both the Taoist book of the I Ching and Johann Wolfgang von Goethe’s color theory; his precise composition here reflects an interest in rendering visible the unseen laws of the universe. For some, like Fernando de Azevedo and his *ocultação* (occultation), the search has extended to magic and alchemy. It also has included, in the case of Yüksel Arslan, the complete dismissal of existing forms as a

way to produce one's own, alongside a rarefied personal recipe of materials. Through the power of fragmentation and juxtaposition, artists drawn to Surrealism across different circumstances and times have found ways to operate in a multidimensional space between cultures and eras.

TO LEFT OF SECTION TEXT, RIGHT TO LEFT

ON PLATFORM

Agustín Cárdenas (Matanzas, Cuba 1927–2001 Havana)
Jucambe, 1950–59
Wood, paint, and metal

Private collection, Courtesy of Di Donna Galleries

Cárdenas moved to France in 1955 and, at the invitation of André Breton, joined the Surrealist group in Paris. His encounter with West African culture through Pan-Africanist circles there transformed his visual language and provided inspiration for dynamic, totemic sculptures that fall between abstraction and figuration. “In Paris,” the artist said, “I discovered what a man is, what African culture is.” Sculptures such as *Jucambe*, created through direct carving, draw on the visual traditions of African arts as well as elements of Cuban Santería.

“To possess a telescope without its other essential half—the microscope—seems to me a symbol of the darkest incomprehension. The task for the right eye is to peer into the telescope, while the left eye peers into the microscope.”

—Leonora Carrington, 1943

Carlos Mérida (Guatemala City 1891–1984 Mexico City)
***Estampes del Popul-Vuh* (*Prints of the Popol Vuh*)**, 1943
Portfolio of ten color lithographs

The Metropolitan Museum of Art, New York, Gift of Jean Charlot, 1944 (44.69)

Mérida actively promoted Surrealism in Mexico after his return from Paris in 1929. A member of the group Los Contemporáneos (The Contemporaries), he opposed large-scale narrative paintings of Mexican muralism in favor of intimate works that fused elements of European modernism with historical and Indigenous subjects from the Americas. This print portfolio explores the creation myth of the Popul-Vuh, a sacred Mayan text first recorded in the sixteenth century that describes the origins of the K'iche peoples before Spanish conquest. The focus on ancient Mexico allowed Mérida, who was born in Guatemala and with Mayan-K'iche heritage, to tap into an alternative cultural model for Surrealism—here, seen in the biomorphic forms that he called "free poetic versions of mythological wonders."

Yüksel Arslan (Istanbul 1933–2017 Paris)
Phallisme 8, 1958
Natural pigments on paper

Musée national d'art moderne / Centre de Création Industrielle, Centre Pompidou, Paris, gift (AM 2021-482)

Arslan developed a singular aesthetic that engaged with Surrealist ideas of free expression while actively resisting absorption into the movement. At a solo show of his work in Istanbul in 1958, he debuted a series exploring his theory of "phallism," derived from his reading of sexual accounts by Sigmund Freud, the Comte de Lautréamont, and the Marquis de Sade, among others. The works attracted the attention of the writers Edouard Roditi and André Breton, who asked Arslan to exhibit in the 1959 *Exposition inteRnatiOnale du Surréalisme (EROS)* in Paris, dedicated to the theme of eroticism. While his work was ultimately not included, Arslan moved to that city in 1961.

TO RIGHT OF SECTION TEXT, LEFT TO RIGHT

Kitawaki Noboru (Nagoya 1901–1951 Kyoto)
***Shūeki kairi zu (kenkon)* (*Diagram of I Ching Divination [Heaven and Earth]*)**, 1941
Oil on canvas

The National Museum of Modern Art, Tokyo

Turning to Surrealism in 1937, Kitawaki employed the technique of *mitate* (choice) in his earliest works, juxtaposing unrelated objects in the same pictorial space. In the 1940s he drew from both Eastern and Western texts, combining references to geometry, the natural sciences, Johann Wolfgang von Goethe's 1810 *Theory of Colors*, and the Chinese philosophy of the I Ching in order to illustrate oppositional relationships between forms. Kitawaki's diagrammatic language provided not only a method through which to visualize complex phenomena but also a rational refuge from the chaos of wartime Japan.

Fernando de Azevedo (Vila Nova de Gaia, Portugal 1923–2002 Lisbon)
***Ocultação* (*Occultation*)**, 1950–51
India ink on printed image

CAM – Fundação Calouste Gulbenkian, Lisbon

An artist, art critic, and curator, Azevedo was one of the founding members, in 1947, of the Grupo Surrealista de Lisboa (Surrealist Group of Lisbon), which held its first and only exhibition in 1949. Drawn toward the Surrealist interest in the occult as a way to disrupt conventions and rationalism, he developed, with writer and group member Alexandre O'Neill, the technique of *ocultação* (occultation) in 1948. By covering parts of images with black gouache or ink and giving chance a major role in the process, Azevedo aimed to obscure one reality for another waiting to be released.

Kurt Seligmann (Basel 1900–1962 Sugar Loaf, N.Y.)
***Composition surréaliste* (*Surrealist Composition*)**, 1956
Acrylic on canvas

The Mayor Gallery, London/Timothy Baum, New York

Surrealism's rejection of the rational led some artists to embrace the occult and magic. In 1937 Seligmann joined the Surrealist group in Paris, exhibiting his esoteric paintings with them in 1938 and at other collective exhibitions in Amsterdam and in Mexico. At the outbreak of World War II, he was the first Surrealist to move to New York. Transformed by contact with new cultures, Seligmann became an acknowledged expert on magic and infused his paintings with mythology and esotericism. He also hosted Surrealist rituals to summon the dead and wrote several important books on the occult.

Juan Batlle Planas (Torroella de Montgrí, Spain 1911–1966 Buenos Aires)
***El mensaje* (*The Message*)**, 1941
Tempera on canvas

Private collection

Like a number of Argentine artists, Juan Batlle Planas embraced Surrealism with enthusiasm, in part as a response to the populist conservativism of the political leader Juan Perón. His small-format paintings of the 1940s reveal an engagement with the work of Giorgio de Chirico (in an earlier gallery) and chart an investigation of abstract form within his practice. Batlle Planas exhibited regularly in Argentina beginning in the mid-1930s. This work was included in the 1967 Buenos Aires exhibition *Surrealismo en la Argentina* (*Surrealism in Argentina*), organized by poet Aldo Pellegrini, in Buenos Aires—a major opportunity that reaffirmed the relevance of Surrealism in the country.

ON WALL TO RIGHT OF DOORWAY

Victor Brauner (Romanian, Piatra Neamt 1903–1966 Paris)
Prelude to a Civilization, 1954
Encaustic and ink on Masonite

The Metropolitan Museum of Art, New York, Jacques and Natasha Gelman Collection, 1998 (1999.363.13)

Brauner left Bucharest for an extended stay in Paris from 1930 to 1935, during which time he joined the Surrealists and became a key link to the group that had formed in Romania. His postwar paintings, made after he returned to Paris in 1945, incorporate stylized forms and symbols from a variety of ancient, occult, and Indigenous sources. He executed this work in encaustic, a kind of painting with melted wax, which he deployed while in forced seclusion during the war and faced with a lack of painting materials.

ON PLATFORM TO RIGHT

Frederick Kiesler (Vienna 1890–1965 New York)
Totem for All Religions, 1947
Wood and rope

The Museum of Modern Art, New York, Gift of Mr. and Mrs. Armand P. Bartos (45.1971.a–b)

Best known for his innovative modernist exhibition designs, Kiesler participated as both an artist and a collaborator in the 1947 *Exposition internationale du surréalisme* in Paris, organized by poet André Breton and artist Marcel Duchamp. He traveled from New York to arrange the gallery's Salle de Superstition (Room of Superstition) one of many provocative and unconventional spaces related to the themes of myth and magic within the exhibition. Kiesler draped the egg-shaped room in green cloth, creating an environment for the presentation of numerous works—including *Totem*, his first sculpture, a monumental assembly of religious and astrological symbols.

ON OPPOSITE WALL

EVA SULZER

For some artists associated with Surrealism, travel has brought the pleasure and freedom of experiencing lands not their own, cultures to which they did not belong, and peoples at first unfamiliar. Surrealists have negotiated such encounters with varying degrees of privilege and sensitivity. Eva Sulzer's trips to the Pacific Northwest and to Mexico, and her resulting photographs, demonstrate a certain responsiveness and receptivity to these environments; her images record both the legacies of colonial violence and the resilience of Indigenous populations.

In 1939 Sulzer left Paris, where she had settled for nearly a decade, to travel with the artist couple Wolfgang Paalen and Alice Rahon. The three Europeans embraced the productivity of becoming unmoored from the familiar, and Sulzer recorded their experiences with her camera. She produced over three hundred images of the peoples and lands at sites in northwest Canada and in Alaska and Mexico. Many of her images would fuel the work of others in

her circle: illustrating artist-archaeologist Miguel Covarrubias's Spanish-language book on Indigenous art in North America (1945); spurring the poetry of César Moro and the work of a number of visual artists; and, most visibly, shaping the publication of Paalen's dissident Surrealist journal, *Dyn*.

image caption
From left: Wolfgang Paalen, Eva Sulzer, and Alice Rahon, Mexico, 1940. Succession Wolfgang Paalen et Eva Sulzer. Image: Juan Larrea, *El surrealismo entre viejo y nuevo mundo* (Ediciones Cuadernos Americanos, México, 1944), p 106.

image description
a man and two women with light skin tones seated; the woman in the center has her legs crossed and is facing the viewer

ON OPPOSITE SIDE OF PLATFORM

Wolfgang Paalen (Vienna 1905–1959 Taxco, Mexico), **Alice Rahon** (Chenecey-Buillon, France 1904–1987 Mexico City), **Eva Sulzer** (Winterthur, Switzerland 1902–1990 Mexico City)
Voyage Nord-Ouest, 1939
Single-channel digital video transferred from 8mm film, U-matic, and DV, black-and-white, silent, 24 min., 23 sec.

Collection of Christian Kloyber, Vienna

IN CASE, FROM LEFT TO RIGHT

Eva Sulzer (Winterthur, Switzerland 1902–1990 Mexico City)
***Ancienne sculpture Haïda dans la forêt près de Masset* (*Ancient Haïda sculpture in the forest near Masset*)**, 1939
Reproduced in *Dyn*, no. 1, Mexico City, April–May 1942

Tate Library Collection

Eva Sulzer (Winterthur, Switzerland 1902–1990 Mexico City)
***Poteau sculpté d'ancienne maison Kwakiutl, Gilford Island* (*Sculpted post of an old Kwakiutl house, Gilford Island*)**, 1939
Reproduced in *Dyn*, no. 2, Mexico City, July–August 1942

Courtesy of Special Collections, New York University

Eva Sulzer (Winterthur, Switzerland 1902–1990 Mexico City)
. . . quand s'ouvrit la porte de cette grande "maison de communauté" . . . (Gilford Island, British Columbia) (. . . when the door of this great "community house" opened . . . [Gilford Island, British Columbia]), 1939
Reproduced in *Dyn*, no. 3, Mexico City, Autumn 1942

Courtesy of Special Collections, New York University

Eva Sulzer (Winterthur, Switzerland 1902–1990 Mexico City)
Back wall of a half-destroyed old community house in the village of Mamalilacoola, Gilford Island, B.C., 1939
Reproduced in *Dyn*, Amerindian Number, no. 4–5, Mexico City, 1943

Courtesy of Special Collections, New York University

Eva Sulzer (Winterthur, Switzerland 1902–1990 Mexico City)
Old house with whale totem in Mamalilacoola, British Columbia, 1939
Reproduced in *Dyn*, no. 6, Mexico City, November 1944

The Metropolitan Museum of Art, New York, Modern Art Library

On the eve of World War II, in 1939, Eva Sulzer set off with her artist companions Wolfgang Paalen and Alice Rahon for a journey from Europe across Canada to the Pacific Northwest. They traveled along the coast of British Columbia and Alaska for two months in the summer, documenting their activities with ten rolls of 8mm film stock that they likely purchased in a general store. Passing the camera between them, the friends captured their trips to Ketchikan, Sitka, Wrangell, Queen Charlotte Islands (present-day Haida Gwaii), and Gilford Island, as well as their extraordinary experiences of Indigenous sites and natural wonders. Sulzer also recorded the trip with her Rolleiflex camera.

By fall the trio had arrived in Mexico City, settling near Frida Kahlo's Casa Azul to join a burgeoning community of expatriate and emigré Surrealists. They would later travel to and document ancient sites in Mexico.

Sulzer's photographs had a second life in 1942, with the founding of *Dyn*, an art journal directed by Paalen to explore "that which is possible." Eighteen images, more than any other photographer in the publication, appear in its six issues. Often accompanied by Paalen's writings and his narrative captions, they became illustrations of a proposed direction for Surrealism of "universal osmosis" and consciousness of different cultures, intended to offer new possibilities for human action and art making.

TO LEFT OF SECTION TEXT

Wolfgang Paalen (Vienna 1905–1959 Taxco, Mexico)
***Le messager* (*The Messenger*)**, 1941
Oil on canvas

Tate, Bequeathed by Mrs. Jacqueline Marie Onslow-Ford 1979

Paalen's apparitional paintings emerged from his interest in the fourth dimension, which he had studied in France through the work of Russian mystic Peter Ouspensky. The artist aimed to represent this metaphysical plane through automatism, here using wavelike light forms to depict a cosmological being. In 1939, as war was declared in Europe, Paalen along with the artists Alice Rahon and Eva Sulzer traveled to the Americas, eventually settling in the San Angel neighborhood of Mexico City. Paalen became a key force for promoting Surrealism in Mexico, coorganizing with poet César Moro the 1940 *Exposición internacional del surrealismo* and launching the journal *Dyn.*

TO RIGHT THROUGH DOORWAY

MEXICO CITY

In Mexico City, as in other locations, taking up Surrealism meant grappling with the dual drives of internationalism and nationalism. While the poet Octavio Paz embraced the movement, others objected to it. The grand narrative murals of Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco had dominated the art scene since the Mexican Revolution. During the 1930s, however, the poets and artists of Los Contemporáneos (The Contemporaries), including María Izquierdo, distanced themselves from muralism and, along with Frida Kahlo, forged connections with Surrealism.

With its open-door policy, Mexico was a welcoming home to those fleeing totalitarian Europe. Including the political revolutionary Leon Trotsky (exiled from the Soviet Union), the circles around Kahlo and Rivera were internationalist, and it was through their encouragement that many Surrealists arrived in the capital city. Further attention came with the work of

poet César Moro, who organized the 1940 *Exposición internacional del surrealismo*.

A core community of Surrealist artists who converged in Mexico City were women. In the particular case of Remedios Varo and Leonora Carrington, their friendship involved the study of the region's ancient cultures. Fed by archaeological, occult, and alchemical sources, these artists also infused Surrealism with feminism, magic, and nature.

image caption
Wedding of Leonora Carrington and Emerico "Chiki" Weisz with their guests on the patio of the house of Kati and José Horna, Tabasco Street 198, Colonio Roma, Mexico City, 1946. Photograph by Kati Horna. © Ana María Norah Horna Fernandez; courtesy Michael Hoppen Gallery / image supplied by Lund Humphries

image description
a woman in a checkered skirt, a man and a woman in an embrace, and a man in a suit, all with light skin tone, seated on a checker-pattern tiled-bench; behind them a man and a woman, both with light skin tone, lean through an open window and the man points to the distance

TO LEFT OF SECTION TEXT

Remedios Varo (Anglès, Spain 1908–1963 Mexico City)
***Hacia la torre* (*To the Tower*)**, 1961
Oil on canvas

Private collection, Mexico City

***Bordando el manto terrestre* (*Embroidering the Earth's Mantle*)**, 1961
Oil on canvas

Private collection, Chicago

***La huida* (*The Flight*)**, 1961
Oil on canvas

Acervo Museo de Arte Moderno. INBAL/Secretaría de Cultura

Varo arrived in Mexico City in 1941 and immediately aligned herself with the Surrealist circle there. Near the end of her life, she painted this autobiographical triptych, uniting a dream image inspired by her friend Kati Horna with elements derived from alchemy, mysticism, and the occult. The left panel recalls her strict Catholic upbringing; the center—where women

weave the earth's mantle—reflects art's power to create a reality and Surrealism's ability to subvert it; while the right panel allegorizes the artist's departure from Spain. Varo's study of esotericism included doctrines and cults of antiquity in which women exercised powers that were later denied; paintings such as this triptych returned agency to women as creators and architects of their own destiny. This is the first time the canvases have been united since their exhibition in 1962.

TO RIGHT OF SECTION TEXT

María Izquierdo (San Juan de los Lagos, Mexico 1902–1955 Mexico City)
Calabazas con pan de muerto (Squash with Pan de Muerto), 1947
Oil on canvas

Private collection

Izquierdo painted a number of mysterious tableaux in the 1940s that resemble offerings. This canvas depicts two types of foods associated with the Día de los Muertos (Day of the Dead): green squash used to make calabaza candies and sugar-coated sweet bread. The objects' scale and the dramatic perspective reflect Izquierdo's awareness of Surrealism.

ACROSS DOORWAY, LEFT TO RIGHT

Leonora Carrington (Clayton Green, U.K. 1917–2011 Mexico City)
***Chiki, ton pays* (*Chiki, Your Country*)**, 1944
Oil, tempera, and ink on canvas

Private collection, Mexico City

Carrington arrived in Mexico City as a refugee from occupied France and quickly became a central figure of the Surrealist circle there. This painting narrates an experience of exile: a fantastical vehicle carries a pregnant woman and a man to a mysterious place of bountiful nature. Carrington herself looks out from a liminal space, alongside the Hungarian photographer Emerico “Chiki” Weisz, who became her husband. Below, the ground opens up to an underworld inhabited by women who float amid animals and esoteric symbols, suggesting a magical union of woman and nature.

Gunther Gerzso (Mexico City 1915–2000 Mexico City)
***Los días de la calle Gabino Barreda* (*The Days of Gabino Barreda Street*)**, 1944
Oil on canvas

Private collection

This painting is Gerzso's pictorial testimony to the legendary gathering of exiles in Mexico City. Remedios Varo and Benjamin Péret, who had witnessed the fall of the Spanish Republic and of France, fled there in 1941. They moved to the neighborhood of Colonia San Rafael, where they were soon joined by the painters Leonora Carrington and Esteban Francés, who arrived via New York. Their circle also included other artists who, while not previously linked to Surrealism, would share in its spirit. These included Gerzso, the Hungarian photographer Kati Horna, and her husband, the Spanish sculptor José Horna.

María Izquierdo (San Juan de los Lagos, Mexico 1902–1955 Mexico City)
***Alegoría del trabajo* (*Allegory of Work*)**, 1936
Watercolor and tempera on paper

Coleccíon Andrés Blaisten, Mexico

French poet Antonin Artaud was spellbound by Izquierdo's work when he traveled to Mexico in 1936. He regarded her as the only artist whose painting emanated "from a genuinely native American inspiration." Born in Mexico, Izquierdo joined a tight community of expatriate women Surrealists who convened in the country during World War II, although she did not identify with the movement's aims. Nonetheless, her intimate works on paper, with their earthy palette and references to the Indigenous cultures and landscapes of Mexico, intrigued Surrealists like Artaud, who promoted Izquierdo's work in Paris.

Remedios Varo (Anglès, Spain 1908–1963 Mexico City)
Homo Rodans, 1959
Chicken, turkey, and fish bones

Private collection, Mexico City, courtesy of Gallery Wendi Norris

Hälikcio von Fuhrängschmidt (Remedios Varo [Anglès, Spain 1908–1963 Mexico City])
Pages from the manuscript *De Homo Rodans*, 1959
Pen and ink and gouache on paper

Private collection, Mexico City, courtesy of Gallery Wendi Norris

Inspired by the Armenian mystic George Gurdjieff's ideas about the evolution of consciousness, Varo produced a Surrealist object from bones discarded after a dinner party and created an accompanying pseudoscientific treatise explaining the origins of the specimen. Placed within a glass vitrine, the artist's only surviving object spoofs anthropological museum displays and their framing as precursors to humankind. Assuming the personality of a scientist, Varo invented the Latin manuscript that details *Homo Rodans* as a

missing chapter in human evolution, when people traveled on single wheels rather than on two feet (*rodans* from the Latin for “wheel”).

Many European exiles perceived “exotic” and “marvelous” qualities in the land of Mexico and claimed them for Surrealism. In 1949 poet Alejo Carpentier, who was associated with the Surrealists in Paris before moving to Cuba and then Argentina, made the case instead for *lo real maravilloso* (the marvelous real) as inherent in ancient Latin American cultures. He wrote that in Surrealism “everything is . . . calculated to produce a sensation of strangeness” while “the ‘marvelous real’ that I defend and that is our own . . . is encountered in its raw state, latent and omnipresent.”

ON WALL TO RIGHT

Alice Rahon (Chenecey-Buillon, France 1904–1987 Mexico City)
***La balada para Frida Kahlo* (*The Ballad for Frida Kahlo*)**, 1955–56
Oil on canvas

Acervo Museo de Arte Moderno. INBAL/Secretaria de Cultura

Seeing Frida Kahlo's distinctive paintings in the 1939 Paris exhibition *Mexique* awoke a desire among some Surrealists to discover Mexico for themselves. Rahon (along with Eva Sulzer and Wolfgang Paalen) arrived there just as war was declared in Europe. They stayed in San Angel, in the south of Mexico City, near Kahlo's legendary Casa Azul (Blue House), an obligatory port of call for visiting artists and intellectuals. Rahon, a poet who began to paint in Mexico, established a lifelong friendship with Kahlo. She immortalized the recently deceased artist in this painting. Its cobalt blue background references Kahlo's home.

IN SMALL GALLERY TO RIGHT

THE UNCANNY IN THE EVERYDAY

“The only thing that fanatically attracts me,” wrote Jindřich Štyrský in Prague in 1935, “is searching for surreality hidden in everyday objects.” Indeed, at every corner, Surrealism can erupt with the uncanny, or a familiar sight made disconcerting and strange by the unexpected.

Alerted by Sigmund Freud’s work on the topic, artists associated with Surrealism in vastly different circumstances have tapped into the rich vein of estrangement embedded in the ordinary world. Photography proved particularly well suited to the project of recording the accidental coincidences, repetitions, and hazards of daily life. Brassaï and Manuel Alvarez Bravo, for example, captured surprising objects and scenes encountered through happenstance, while others, including Raoul Ubac and Dora Maar, turned away from such scenarios, instead manipulating or staging images to convey a sense of the uncanny.

With its potential to reveal hidden truths, the uncanny can take on aspects of satire and political subversion. To this end, photographic strategies of defamiliarization in works by artists in Belgrade, Bucharest, Cairo, Lisbon, Mexico City, Nagoya, Prague, Seoul, and other locations have guaranteed an ongoing questioning of power and society, even in the face of dire threats.

FROM SECTION TEXT, RIGHT TO LEFT

Ida Kar (Tambov, Russia 1908–1974 London)
Surreal Study, ca. 1940
Gelatin silver print

National Portrait Gallery, London

Manuel Alvarez Bravo (Mexico City 1902–2002 Mexico City)
***Los agachados* (*The Crouched*)**, 1934, printed ca. 1975
Gelatin silver print

The Metropolitan Museum of Art, Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987 (1987.1100.389)

Kati Horna (Budapest 1912–2000 Mexico City)
***El Botellón* (*The Water Bottle*)**, 1962
Gelatin silver print

The Metropolitan Museum of Art, New York, Purchase, Funds from various donors, in memory of Randie Malinsky, 2019 (2019.68)

Horna's photograph invites a double take. A woman seen through, and distorted by, the uneven surface of a water bottle forms a striking image; but she is so carefully framed by it, that—like a ship in a bottle—it appears as if she is contained within the vessel. Horna, who settled in Mexico and forged close ties to other woman artists, produced this image for the Surrealist magazine *S.NOB*.

Brassaï (Brașov, Austria-Hungary [present-day Romania] 1899–1984 Côte d'Azur)
***Sculpture involontaire: enroulement élémentaire, obtenu chez un "débile mental"* (*Involuntary Sculpture: Rudimentary Roll Obtained from a Mentally Disabled Person*)**, 1932
Gelatin silver print

Purchase, The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel, 2001 (2001.411)

Fernando Lemos (Lisbon 1926–2019 São Paulo)
***Intimidade dos Armazéns do Chiado* (*Intimacy of the Chiado Warehouses*)**, 1949–52
Gelatin silver print

CAM – Fundação Calouste Gulbenkian, Lisbon

Surrealism for Lemos, a multifaceted artist, photographer, illustrator, painter, and poet who worked in Surrealist circles in Lisbon, was a means to single out the uncanny and reveal hidden aspects of reality. It also served as a challenge to the conservatism of prime minister António de Oliveira Salazar's regime in Portugal, which the artist left in 1952 for Brazil.

Dora Maar (Paris 1907–1997 Paris)
***Père Ubu* (*Father Ubu*)**, 1936
Gelatin silver print

The Metropolitan Museum of Art, New York, Gilman Collection, Purchase, Gift of Ford Motor Company and John C. Waddell, by exchange, 2005 (2005.100.443)

Nikola Vučo (Belgrade 1902–1993 Belgrade)
***Zadržano bekstvo nadstvarnosti* (*The Arrested Flight of Surreality*)**, 1929
Gelatin silver print

Museum of Applied Art, Belgrade

Published in the Belgrade Surrealist Circle's journal *Nemoguče/L'Impossible* (*The Impossible*) in May 1930, Vučo's work was a pivotal image for a group of artists who experienced increasing pressure from the political authorities. Echoing nineteenth-century spirit photographs, he used double exposure to unsettling effect, bringing together front and back views of his sitter.

Jung Haechang (Seoul 1907–1968 Seoul)
***Inhyŏng ŭi kkum I* (*A Doll's Dream I*)**, 1929–41
Gelatin silver print

The Museum of Photography, Seoul

Limb Eung-sik (Busan, Korea [present-day South Korea] 1912–2001 Seoul)
***Jeongmul II* (*Still Life II*)**, 1949
Gelatin silver print

Museum of Modern and Contemporary Art, Korea

Upon returning to Seoul in 1929 from studies in Tokyo, where he likely learned of Surrealism, Jung Haechang organized the first exhibition of modern photography in Korea. This work belongs to a series that is among the few known examples of Surrealist-inflected photography made in the country before the mid-twentieth century. Although never claiming to be a Surrealist, the artist invested his images with national emblems that may speak of the repressions of Japanese colonial rule. Harnessing the uncanny, Limb Eung-sik's staged still life represents a poetic commentary on the horrors of war.

Idabel (Ida Kar [Tambov, Russia 1908–1974 London] and Edmond Belali [Egypt])
***L'étreinte* (*The Embrace*)**, 1940
Vintage bromide print

Collection of H.H. Sheikh Zayed Bin Sultan Al Nahyan

Ambivalence and the shock of recognition are condensed in the deceptively titled collaborative work *L'étreinte* (*The Embrace*). Through angle and detail, the image suggests familiar romantic presentations of Egyptian monuments. Closer inspection reveals a different sort of decay: the paired forms are the partially stripped ribs of an animal carcass.

Andreas Embirikos (Brăila, Romania 1901–1975 Kifisia, Greece)
***Elefsina* (*Eleusis*)**, 1955
Gelatin silver print

Collection of Maria Margaronis

Vilém Reichmann (Brno, Austria-Hungary [present-day Czechia] 1908–1991 Brno, Czechoslovakia [present-day Czechia])
***Hrůzy války* (*Horrors of War*), also known as *Broken Caryatid*, from the cycle *Raněné město* (*Wounded City*)**, 1945–47
Gelatin silver print

Victoria and Albert Museum, London

A poet and the instigator of Surrealism in Athens, Embirikos used his camera to register irony and humor. *Elefsina* (*Eleusis*) picks out a clash of cultures, between antiquity and modernity, each fragmented and contingent. Reichmann's *Raněné město* (*Wounded City*) also examines the built environment, but in the form of wartime damage Reichmann encountered unexpectedly while walking the streets.

The artist belonged to the Brno Surrealist group Ra, established during the German occupation in 1942.

Raoul Ubac (Malmèdy, Belgium 1910–1985 Dieudonné, France)
***Le combat des Penthésilées* (*The Battle of the Amazons*)**, printed after 1937
Gelatin silver print from copy negative

The Metropolitan Museum of Art, New York, Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987 (1987.1100.358)

Georges Henein (Cairo 1914–1973 Paris)
***Portrait surréaliste de Gulperie Efflatoun* (*Surrealist Portrait of Gulperie Efflatoun*),** 1945
Gelatin silver developing-out paper print

Gulperie Efflatoun Collection, Courtesy of the Arab Image Foundation, Beirut

The writer Gulperie Efflatoun was part of the Cairo Surrealist collective al-Fann wa-l-Hurriya/Art et Liberté (Art and Liberty), alongside her sister, artist Inji Efflatoun. Henein's photograph, which employs double exposure to render Efflatoun's portrait strange, is a testament to the wider network of the group.

VIDEO ON WALL TO LEFT

Directed by Jan Švankmajer (born Prague, 1934)
***Byt* (*The Flat*)**, 1968
Single-channel digital video, transferred from 35mm film, black-and-white, sound, 13 min., 6 sec.

Forced underground by 1939, Surrealism in the former Czechoslovakia reflected the circumstances of communist rule and clandestine working conditions. Švankmajer's dark, hallucinatory films of the 1960s and 1970s conjured up the unpredictability and absurdity of everyday life under totalitarianism. Made the year of the Prague Spring, a period of liberalization followed by the invasion of Soviet forces and mass protests, *Byt* (*The Flat*) follows a man trapped in an apartment that revolts against him, reflecting the anxieties of the moment. Once hard-line communism was reimposed, Surrealism would not resurface publicly again until the Velvet Revolution of 1989.

IN CASE TO LEFT, LEFT TO RIGHT

Jindřich Heisler (Chrast, Austria-Hungary [present-day Czechia] 1914–1953 Paris) and **Toyen** (Prague 1902–1980 Paris)
***Z kasemat spánku: relaisované básně* (*From the Strongholds of Sleep: Materialized Poems*)**, Prague, 1940
Bound volume with gelatin silver prints

Collection of Richard S. Frary; courtesy of Ubu Gallery, New York

Toyen and Heisler's volume presents remarkable dreamlike images and poems. They carry the charge of the unreal circumstances in which the Surrealist collaborators found themselves, producing their work clandestinely in German-occupied wartime Prague.

Shimozato Yoshio (Nagoya 1907–1981)
With untitled contribution by **Tajima Tsugio** (Saitama 1903–2002), 1939
***Mesemu zoku, Chōgenjitsushugi shashin-shū/ Mesemb, 20 photographies surréalistes* (*Mesemb Genus: 20 Surrealist Photographs*)**, Nagoya, 1940
Spiral-bound book of photomechanical prints

The Metropolitan Museum of Art, New York, Joyce F. Menschel Photography Library, Gift of MaryAnn and Frank Arisman, in celebration of the Museum's 150th Anniversary, 2020

This photobook is an important product of the Nagoya Foto Abangarudo (Nagoya Photo Avant-Garde), established in 1939 by the painter Shimozato Yoshio as an offshoot of a broader art club that worked in a distinctive Surrealist mode. Edited by Shimozato, the volume includes his work and that of Inagaki Taiź , Sakata Minoru, and Tajima Tsugio; it was produced collaboratively with specialist cactus collectors. The anthropomorphic sexuality underscores that eroticism was an aspect of the club's Surrealist thinking.

Ghérasim Luca (Bucharest 1913–1994 Paris)
Photocollage reproduced in *Le vampire passif/ Vampirul pasiv* (*The Passive Vampire*), Paris and Bucharest, 1945

Getty Research Institute, Los Angeles

Luca's book appeared at the end of World War II. In text and images it presents what the artist called "obsessively offered objects," which he conceived for specific individuals and constructed from the detritus of war-torn Bucharest.

In 1920s and 1930s Japan, Surrealism was cultivated within a network of photo clubs that held regular meetings, competitions, and exhibitions. Nagoya became one of the liveliest centers of this activity, but as preparations for the Pacific War mounted in the 1940s, the groups experienced challenges to artistic freedom. They changed club names and veiled their Surrealist activity in the shadow of state disapproval; by 1941, Surrealists, communists, and others deemed subversive were being arrested around the country.

ON LEFT THROUGH DOORWAY TO RIGHT

CHICAGO

In the 1960s Chicago became a convergence point of Surrealism as a form of radical protest. This was a moment of civil unrest and youth culture, marked by mass rioting in support of urgent causes, including the civil rights and workers' movements, and campaigns against the protracted Vietnam War. An upsurge of activity came in August 1968, around the demonstrations aimed at influencing the Democratic National Convention, when national television captured the violent dispersal of protesters by Chicago police and National Guardsmen. The members of the Chicago Surrealist Group, under the leadership of Franklin and Penelope Rosemont, were both on the streets, narrowly avoiding injury and arrest, and behind the scenes, printing materials and supporting security efforts for activists.

The Chicago group's prolific production of texts has become a hallmark of their radical Surrealism. In their early embrace of the mimeograph and offset-printing revolution of the underground press, the group has

resiliently stayed in dialogue with current social movements, even as they drew inspiration from select historical examples of radicalism in art and politics, especially in earlier Surrealist groups. Working across generations, they have insisted on the inseparability of the politics of race, class, and gender in Surrealism.

image caption
Chicago Surrealists, 1976. Back row, from left: Finn Lauge Thompsen, Deborah Taub, Robert Green, Ron Papp, Thom Burns, Franklin Rosemont, Penelope Rosemont, Paul Garon; front row, from left: Valerie Cicero, Timothy R. Johnson, Jean-Jacques Dauben, Janine Rothwell, Brooke Rothwell. Photograph by Alexas Urba. University of Michigan Library, Joseph A. Labadie Collections, Special Collections Research Center, Ann Arbor

image description
thirteen people, with light skin tone, most wearing dark shirts and jackets in the style of the 1970s, facing the viewer, in two rows of five and eight, respectively

If the revolutionary social movements of the 1960s formed the backdrop for the Chicago Surrealist Group, blues music provided its soundtrack. Surrealists in Chicago looked to the radical spirit of the blues to help them agitate for freedom and change, seeing it as a Black poetry of resistance.

Members regularly attended concerts at the Maxwell Street market, the so-called birthplace of Chicago blues. Some played with favorite musicians traveling through or promoted their gigs with flyers. The earliest members of the group wrote tracts on blues and Surrealism, and organized a blues performance at the 1976 opening of *Marvelous Freedom, Vigilance of Desire: World Surrealist Exhibition*.

—Text and music selection by Paul Garon, Chicago Surrealist Group

Elmore James (Richland, Miss. 1918–1963 Chicago), **“Done Somebody Wrong,”** 1960 (Fast Music, BMI), 2 min., 20 sec. © Broadcast Music, Inc.

Johnny Shines (Frayser, Tenn. 1915–1992 Tuscaloosa), **“Dynaflow Blues,”** 1952 (Ryerson Music, BMI), 2 min., 40 sec. © Broadcast Music, Inc.

Buddy Guy (born Lettsworth, La. 1936), **“You Sure Can’t Do,”** 1958, (Armel Music, BMI), 2 min., 42 sec. © Broadcast Music, Inc.

Snooky Pryor (Lambert, Miss. 1921–2006 Cape Girardeau, Mo.), **“Boogie Twist,”** ca. 1962–63, (Lawn Music, ASCAP), 2 min., 49 sec. © ASCAP

Chicago Surrealist Group
Surrealist Insurrection, no. 1, January 22, 1968
Surrealist Insurrection, no. 2, 1968
Surrealist Insurrection, no. 4, February 1970
Surrealist Insurrection, no. 5, 1972
Printed broadsides

“It is the avowed intention of this publication to express the latent content—that is, the profoundest aspirations—of the emerging revolutionary movement in the U.S., as well as in other countries, and to bring to this movement the consciousness-expanding arsenal of surrealist subversion. . . . Surrealism fights for the TOTAL LIBERATION OF MAN!”

—Chicago Surrealist Group, 1971

ON WALL TO RIGHT

All texts published by the Chicago Surrealist Group, unless otherwise specified.

All works the Metropolitan Museum of Art, New York, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift, unless otherwise specified.

TOP ROW, RIGHT TO LEFT

***Cultural Correspondence*, special double issue on "Surrealism and Its Popular Accomplices,"** 1979

Poster for *World Surrealist Exhibition*, Chicago, Gallery Black Swan, 1976

Alice Farley (born New York, 1951)
Program for *Surrealist Dance at the World Surrealist Exhibition*, Gallery Black Swan, Chicago, 1976

Catalogue for *Marvelous Freedom, Vigilance of Desire*, with cover illustration by **Eugenio Granell** (A Coruña, Spain 1912–2001 Madrid), Gallery Black Swan, Chicago, 1976

Poster for *The World Surrealist Exhibition Blues Show!*, Gallery Black Swan, Chicago, 1976
Private collection

NEXT ROW DOWN, LEFT TO RIGHT

Bulletin of Surrealist Information, no. 3, October 1973

Bulletin of Surrealist Information, no. 4, December 1973

The Monster of Consciousness Remains at Large, October 1974
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

Announcement for *World Surrealist Exhibition*, Gallery Black Swan, Chicago, 1976
Private collection

Declaration of War, January 1971
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

Arsenal: Surrealist Subversion, no. 1, Black Swan Press, Chicago, 1970

Arsenal: Surrealist Subversion, no. 2, Black Swan Press, Chicago, 1973

Arsenal: Surrealist Subversion, no. 3, Black Swan Press, Chicago, 1976

NEXT ROW, LEFT TO RIGHT

War, Hide Yourself!, November 1971

***The Anteater's Umbrella*, with illustrations by Leonora Carrington** (Clayton Green, U.K. 1917–2011 Mexico City), August 1971

No Surrealism for the Enemies of Surrealism, September 1971

Au Grand Jour, Solidarity Bookshop, Chicago, 1967

The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

The Octopus Typewriter, Black Swan Press Chicago, 1978

NEXT ROW, LEFT TO RIGHT

Mods, Rockers, and Revolution (Rebel Worker, pamphlet no. 1), 1966

Revolutionary Consciousness: A Rebel Worker Pamphlet, Chicago, 1966

Open the Prisons, Disband the Army, 1966
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

Poster for *Revolutionary Posters and Surrealist Objects*, Gallery Bugs Bunny, Chicago, 1969
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

The Revenge of Emiliano Zapata, 1968
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

Protest, Gallery Bugs Bunny, Chicago, 1968
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

NEXT ROW, LEFT TO RIGHT

Radical America: An SDS Journal of Radicalism 4, no. 1, **special issue on "Surrealism in the Service of Revolution,"** with cover illustration by **Toyen** (Prague 1902–1980 Paris), January 1970

The Rebel Worker, no. 6, 1966

Jean-Jacques Dauben (born Hilliard, Oh., 1953)
Down With the Fascist Franco, 1974
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

TOP TO BOTTOM

Invitation to *World Surrealist Exhibition*, Gallery Black Swan, Chicago, 1976
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

Chicago Surrealist Sticker, 1977
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

Advertisement for *Franklin Rosemont: Drawings, Collages, and Objects*, Gallery Bugs Bunny, Chicago, 1969
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

TO RIGHT, TOP TO BOTTOM

Gallery Black Swan Card, 1976
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

Announcement of *World Surrealist Exhibition*, Gallery Black Swan, Chicago, 1976
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

TO RIGHT, LEFT TO RIGHT

Franklin Rosemont (Chicago 1943–2009 Chicago)
The Morning of a Machine Gun: Twenty Poems and Documents, Surrealist Editions, Chicago, 1968

Penelope Rosemont (born Chicago, 1942)
Athanor, Surrealist Editions/Black Swan Press, Chicago, 1970

Franklin Rosemont (Chicago 1943–2009 Chicago)
In Memory of Georg Lukacs, Surrealist Editions/ Black Swan Press, Chicago, 1971

BOTTOM ROW, LEFT TO RIGHT

Surrealism and Revolution, Ztangi/Solidarity Bookshop, Chicago, 1966

Catalogue for *Surrealism in 1978: 100th Anniversary of Hysteria*, Ozaukee Art Center, Cedarburg, Wis., 1978
The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Gift of Penelope Rosemont

Catalogue for *Surrealist Exhibition*, with illustration by Franklin Rosemont (Chicago 1943–2009 Chicago), Gallery Bugs Bunny, Chicago, 1968

Paul Garon (born Louisville, Ky., 1942)
Rana Mozelle, Black Swan Press, Chicago, 1972/1978

Surrealism? I Don't Play That Game [and] No More Room Service, 1973

Paul Garon (born Louisville, Ky., 1942), **Franklin Rosemont** (Chicago 1943–2009 Chicago), **Penelope Rosemont** (born Chicago, 1942), and **Stephen Schwartz** (born New York, 1948)
Surrealism 1971, 1971

ON WALL TO RIGHT OF GALLERY ENTRANCE

TED JOANS

For the poet, musician, and artist Ted Joans, his very identity was shaped by travel and dislocation. To travel was to discard what he regarded as the artificial constraints of nationality, language, and culture—boundaries that could impose artificial, and sometimes violent, limits on freedom. He twice left the US in rejection of its endemic racism: once in the early 1960s, and again, about thirty years later, following the murder by police officers of Amadou Diallo, a young Black man in the Bronx.

Joans discovered Surrealism as a boy, recognizing something “strangely familiar” in the pages of Paris-based journal *Minotaure* and other discarded publications that his aunt brought from the home of her white employers in Cairo, Illinois. “I chose Surrealism,” he explained, “when I was very young, before I even knew what it was. I felt there was a camaraderie like that which I found in jazz.”

He formally engaged with the Paris Surrealists after a chance meeting with André Breton in the French capital. His adage “Jazz is my religion, Surrealism is my point of view” reflects the free-form and itinerant lifestyle he adopted in his movement through North and Central America, North and West Africa, and Europe. While travel allowed freedom, it also provided community, as witnessed in his many collaborative works.

image caption
Ted Joans while traveling from West to North Africa, 1966. Image: © Ted Joans estate, courtesy of Laura Corsiglia. Bibliothèque littéraire Jacques Doucet, Paris

image description
a bearded man with dark skin tone in light-colored clothing and a hat standing on a beach with several boats in the background

ON WALL ABOVE CASE

Ted Joans (Cairo, Ill. 1928–2003 Vancouver)
Bird Lives!, 1958
Oil on canvas mounted on board

Fine Arts Museums of San Francisco, Museum purchase, Joyce I. Swader Bequest Fund and gift of J. Alec and Gail Merriam (1997.86)

Joans arrived in Greenwich Village, the center of the burgeoning Beat movement, in 1951. He uniquely bridged that spoken-word scene with his commitments to Surrealism, Pan-Africanism, and jazz culture, fashioning himself as a Surrealist jazz poet. Joans shared an apartment with American jazz saxophonist Charlie Parker; upon the musician's death in 1955, he scrawled the phrase "Bird Lives!" around Lower Manhattan as an ad hoc memorial; a few years later, he immortalized him in this painting.

“I was born a Black flower. . . . I use my senses exercised by Surrealism. . . . I am Maldoror, Malcolm X, the Marquis de Sade, Breton, Lumumba, and many others still, so many that you cannot know them all. They are my fuel, my endurance, and I will continue to use all the means to win my freedom, which will become freedom for all. Black Power is a means to achieve this freedom.”

—Ted Joans, 1968

IN CASE, LEFT TO RIGHT

Ted Joans (Cairo, Ill. 1928–2003 Vancouver)
What is mau mau what is surrealism, 1956
Pencil on paper bound in sketchbook

Private collection

During the 1960s, the Black Power movement intensified in North America. Joans was deeply committed to the cause and yet presented its political and cultural demands as complementary, rather than antithetical, to Surrealism. This drawing links Surrealism to Mau Mau, a militant Kenyan anticolonialist movement that originated in the 1950s, reflecting the artist's vision for an "inevitably violent" revolution of Black people in America. "Today's Black flowers," he wrote, "are the Mau-Mau of America. Guerilla Surrealists of the 'Metropolis.'"

Ted Joans (Cairo, Ill. 1928–2003 Vancouver)
The Hipsters, New York, 1961

The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

The focus of *The Hipsters* is Greenwich Village and the Beat scene. Employing surprising collage images that recall old encyclopedias and scientific illustration, Joans acts as a ranger in observation of this strange habitat: “Here is Greenwich Village, New York, the home of the hipster, hipnick, flip, flipnick, etc., where several thousand top people of all races, creeds and colors work, play, and love in sometimes peace and sometimes harmony and all try to enjoy the lofty fruit of U.S. d e m o c r a c y.”

Ted Joans (Cairo, Ill. 1928–2003 Vancouver)
All of Ted Joans and No More, New York, 1961

The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Joans's engagement with Surrealism extended to his earliest published prose. This illustrated poetry volume and his collage novel *The Hipsters* were both published in 1961. They incorporate excerpts of Victorian-era illustration, including colonialist and anatomical imagery that references the sources used in Max Ernst's pioneering collage novels but to markedly different ends. The pages displayed here reflect satirically on the Beat scene, which, like much of modernism, was not immune from taking an appropriative approach to Black cultures.

Ted Joans (Cairo, Ill. 1928–2003 Vancouver)
***X*, from the series Alphabet Surreal, collage reproduced in *La brèche: Action surréaliste* (*The Breach: Surrealist Action*)**, no. 5, Paris, October 1963

The Metropolitan Museum of Art, New York, Thomas J. Watson Library, Purchase, Friends of Thomas J. Watson Library Gift

Joans met André Breton by chance at a Paris bus stop in 1960 and participated in Surrealist activities in the city for the remainder of the decade. His participation ensured that African American causes became part of the group's research and campaigning interests. Malcolm X was a hero for Joans and a frequent subject of his work, as seen here. Joans wrote in 1968 that Malcolm X "proposes (what Surrealism has always been) a completely free revolutionary mode towards the total enfranchisement of man."

Clockwise from upper left
Ted Joans (Cairo, Ill. 1928–2003 Vancouver)
***Outograph* (*Zwei Erdferkelforscher Frauleins [Two Aaadvarkwatcher Young Women]*)**, 1973
***Outograph* (*Enchanté demain! [Nice to Meet You Tomorrow!]*)**, 1973
Outograph, 1973
Outograph, 1973
Found photographs and plastic film

Private collection

An inveterate experimentalist, Joans also made "outographs," in which he excised the faces from photographs he discovered in flea markets and thrift shops. In removing the subjects from these found portraits, Joans reimagined the possibilities surrounding the individuals portrayed, literally opening up new ways of seeing. These works invite a consideration of social invisibility, while also deploying a distinctive humor, suggesting that faces can swapped in and out as in a carnival cutout board.

ON WALL TO LEFT

Joans's equation of Surrealism, travel, and community is powerfully represented in *Long Distance*, a more than thirty-foot-long *cadavre exquis* (exquisite corpse) drawing that the artist began in 1976. It would move alongside Joans to London, Lagos, Dakar, Marrakesh, New York, Rome, Berlin, Mexico City, Toronto, and beyond, growing with invited contributions. With a production span of thirty years (two beyond Joans's own life) and 132 participants, *Long Distance* extends the Surrealist idea of collaborative authorship to far-flung people the artist united through his travels. The nearby case presents the "skins" (envelopes and bags) in which he carried the work.

Ted Joans (Cairo, Ill. 1928–2003 Vancouver)
With contributions by (from top to bottom, in order by date) **Conroy Maddox** (Ledbury, U.K. 1912–2005 London), **Gregory Corso** (New York 1930–2001 Robbinsdale, Minn.), **Secret Simon [Simon Watson Taylor]** (Wallingford, U.K. 1923–2005 London), **Charles Henri Ford** (Brookhaven, Miss. 1908–2002 New York), **Joyce Mansour** (Bowden, U.K. 1928–1986 Paris), **Alberto Gironella** (Mexico City 1929–1999 Mexico City), **Jayne Cortez** (Fort Huachuca, Ariz. 1934–2012 New York), **Georges Gronier** (possibly Saint-Gobain, France 1910–2001 Montmorency, France), **Malangatana Ngwenya** (Matalana, Mozambique 1936–2011 Matosinhos, Mozambique), **Milford Graves** (New York 1941–2021 New York), **Papa Ibra Taal** (Tivaouane, Senegal 1935–2015 Dakar), **Lamine Dolo** (Mali), **Younousse Sèye** (born Saint Louis, Senegal, 1940), **Mohamed Ajnakane** (born Marrakesh, 1948), **Mohamed Mrabet** (born Tangier, 1936), **Paul Bowles** (New York 1910–1999 Tangier), **Abdul Kader El Janabi** (born Baghdad, 1944), **Nanos Valaoritis** (Lausanne, Switzerland 1921–2019 Athens), **Marie Wilson** (Cedarville, Calif.

1922–2017 Athens), **Laurens Van Crevel** (born Haarlem, Netherlands, 1941), **Andrei Codrescu** (born Sibiu, Romania, 1946), **Adrian Henri** (Birkenhead, U.K. 1932–2000 Liverpool), **Jim Burns** (born Preston, U.K., 1936), **John Digby** (born London, 1938), **Brion Gysin** (Taplow, U.K. 1916–1986 Paris), **Valery Oisteanu** (born Karaganda, Kazakhstan, 1943), **LeRoy Clarke** (born Belmont, Trinidad and Tobago, 1938), **Jack Micheline** (New York 1929–1998 Orinda, Calif.), **Shel Silverstein** (Chicago 1930–1999 Key West, Fla.), **Michael Horowitz** (born Frankfurt, Germany, 1935), **Tuli Kupferberg** (New York 1932–2010 New York), **Edouard Roditi** (Paris 1910–1992 Cadiz, Spain), **Jean-Jacques Lebel** (born Paris, 1936), **Gentiane Taprah** (born Chamonix, France, 1945), **David Gascoyne** (Harrow, U.K. 1916–2001 Isle of Wight), **Allen Ginsberg** (Newark 1926–1997 New York), **Shirley Goldfarb** (Altoona, Pa. 1925–1980 Paris), **Peter Orlovsky** (New York 1933–2010 Williston, Vt.), **Robert Cordier** (Binche, Belgium 1933–2020 Paris), **Cees Buddingh'** (Dordrecht, Netherlands 1918–1985 Dordrecht, Netherlands), **Kazuko Shiraishi** (born Vancouver, 1931),

Natasha Ungeheuer (born Blumenfeld, Germany, 1937), **Lawrence Ferlinghetti** (Bronxville, N.Y. 1919–2021 San Francisco), **Anne Waldman** (born Millville, N.J., 1945), **William S. Burroughs** (Saint Louis, Mo. 1914–1997 Lawrence, Kan.), **Enrique Hernández de Jesús** (born Mérida, Venezuela, 1947), **David Henderson** (born New York, 1942), **Nancy Joyce Peters** (born Seattle, Wash., 1936), **Philip Lamantia** (San Francisco 1927–2005 San Francisco), **Thom Burns** (born 1959), **Ishmael Reed** (born Chattanooga, Tenn., 1938), **Ray Johnson** (Detroit, Mich. 1927–1995 Sag Harbor, N.Y.), **André Laude** (Paris 1936–1995 Paris), **Ron Sukenick** (New York 1932–2004 New York), **Ruth Francken** (Prague 1924–2006 Paris), **Alan Ansen** (New York 1922–2006 Athens), **Dorothea Tanning** (Galesburg, Ill. 1910–2012 New York), **Barbara Chase-Riboud** (born Philadelphia, 1939), **Lou Laurin Lam** (Fallun, Sweden 1934–2012 Azay-sur-Cher, France), **Jim Amaral** (born Pleasanton, Calif., 1933), **Michel Leiris** (Paris 1901–1990 Saint-Hilaire, France), **Robert Lebel** (Paris 1901–1986 Paris), **Amiri Baraka** (Newark 1934–2014 Newark), **Amina Sylvia Jones** (born

Charlotte, N.C., 1942), **Simon Vinkenoog** (Amsterdam 1928–2009 Amsterdam), **Seymour Krim** (New York 1922–1989 New York), **Cecil Taylor** (New York 1929–2018 New York), **Michael McClure** (Marysville, Kan. 1932–2020 Oakland, Calif.), **Gustavo Rivera** (born Acuña, Mexico, 1940), **Ahmed Yacoubi** (Fez, Morocco 1928–1985 New York), **Erró** (born Snæfellsbær, Iceland, 1932), **Dick Higgins** (Cambridge, U.K. 1938–1998 Quebec), **Alison Knowles** (born New York, 1933), **Virginia Cox** (born Detroit, 1929), **Wole Soyinka** (born Abeokuta, Nigeria, 1934), **Romare Bearden** (Charlotte, N.C. 1911–1988 New York), **Jerome Rothenberg** (born New York, 1931), **Victor Hernández Cruz** (born Aguas Buenas, Puerto Rico, 1949), **Taylor Mead** (Grosse Pointe, Mich. 1924–2013 Denver), **Robert Lebel** (Paris 1901–1986 Paris), **Louis Lehmann** (Rotterdam, Netherlands 1920–2012 Amsterdam), **Robert Benayoun** (Kenitra, Morocco 1926–1996 Paris), **Vincent Bounoure** (Strasbourg 1928–1996 Paris), **Konrad Klapheck** (born Düsseldorf, 1935), **Roger Cardinal** (London 1940–2019 Canterbury, U.K.), **Roland Penrose** (London 1900–1984 East Sussex, U.K.),

Woody Van Amen (born Eindhoven, Netherlands, 1936), **Alain Jouffroy** (Paris 1928–2015 Paris), **Roberto Matta** (Santiago de Chile 1911–2002 Civitavecchia, Italy), **Breyten Breytenbach** (born Bonnievale, South Africa, 1939), **Pavel Řezníček** (Blansko, Czechoslovakia [present-day Czechia] 1942–2018 Prague), **Peter Wood** (Heckmondwike, U.K. 1951–1999 Paris), **Bill Dixon** (Nantucket, Mass. 1925–2010 North Bennington, Vt.), **Ed Clark** (New Orleans 1926–2019 Detroit), **Melvin Edwards** (born Houston, 1937), **Stanley William Hayter** (London 1901–1988 Paris), **Mário Cesariny** (Lisbon 1923–2006 Lisbon), **Inácio Matsinhe (born Lourenço Marques** [present-day Maputo], Mozambique, 1945), **Edouard Jaguer** (Paris 1924–2006 Paris), **Octavio Paz** (Mexico City 1914–1998 Mexico City), **Giovanna** (born Reggio Emilia, Italy, 1934), **Jean Benoît** (Quebec City 1922–2010 Paris), **John Ashbery** (Rochester, N.Y. 1927–2017 Hudson, N.Y.), **James Rosenquist** (Grand Forks, N.D. 1933–2017 New York), **Hilary Booth** (Greensborough, Victoria 1956–2005 Canberra), **Larry Rivers** (New York 1923–2002 New York), **Merton**

Simpson (Charleston, S.C. 1928–2013 New York), **Robert Creeley** (Arlington, Mass. 1926–2005 Odessa, Tex.), **Susana Wald** (born Budapest, 1937), **Ludwig Zeller** (Calama, Chile 1927–2019 Oaxaca), **Saúl Kaminer** (born Mexico City, 1952), **Lois Mailou Jones** (Boston, Mass. 1905–1998 Washington, D.C.), **Penelope Rosemont** (born Chicago, 1942), **Franklin Rosemont** (Chicago 1943–2009 Chicago), **Betye Saar** (born Los Angeles, 1926), **Tony Pusey** (born U.K., 1953), **Jacob Lawrence** (Atlantic City, N.J. 1917–2000 Seattle), **Eva Švankmajerová** (Kostelec nad Černými lesy, Czechoslovakia [present-day Czechia] 1940–2005 Prague), **Martin Stejskal** (born Prague, 1944), **Ludvik Sváb** (Prague–1997 Gargano, Italy), **Philip West** (York, U.K. 1949–1997 Zaragoza, Spain), **Skunder Boghossian** (Addis Ababa 1937–2003 Washington, D.C.), **Robert Lavigne** (Saint Maries, Idaho 1928–2014 San Francisco), **Mark Brusse** (born Alkmaar, Netherlands, 1937), **Homero Aridjis** (born Michoacán, Mexico, 1940), **Robert Colescott** (Oakland, Calif. 1925–2009 Tucson, Ariz.), **Robert Farris Thompson** (born El Paso, Tex.,

1932), **Quincy Troupe** (born Saint Louis, Mo., 1939), **Bruce Conner** (McPherson, Kan. 1903–2008 San Francisco), **David Hammons** (born Springfield, Ill., 1943), **Ron Sakolsky** (born New York 1945), and **Laura Corsiglia** (born Vancouver, 1973)

Long Distance, 1976–2005

Ink and collage on perforated computer paper

Private collection

IN CASE, LEFT TO RIGHT

Left:
Laura Corsiglia
Right:
Ron Sakolsky

Left:
David Hammons
Right:
Bruce Conner

Left:
Quincy Troupe
Right:
Robert Farris Thompson

Left:
Robert Colescott
Right:
Homero Aridjis

Left:
Mark Brusse
Right:
Robert Lavigne

Left:
Skunder Boghossian
Right:
Philip West

Left:
Ludvík Šváb
Right:
Martin Stejskal

Left:
Eva Švankmajerová
Right:
Jacob Lawrence

Left:
Tony Pusey
Right:
Betye Saar

Left:
Franklin Rosemont
Right:
Penelope Rosemont

Left:
Lois Mailou Jones
Right:
Saúl Kaminer

Left:
Ludwig Zeller
Right:
Susana Wald

Left:
Robert Creeley
Right:
Merton Simpson

Left:
Larry Rivers
Right:
Hilary Booth

Left:
James Rosenquist
Right:
James Rosenquist

Left:
John Ashbery
Right:
Jean Benoît

Left:
Giovanna
Right:
Octavio Paz

Left:
Édouard Jaguer
Right:
Inácio Matsinhé

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Mário Cesariny
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Stanley William Hayter

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Melvin Edwards
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Ed Clark

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Bill Dixon

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Peter Wood
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Pavel Řezníček

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Breyten Breytenbach
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Roberto Matta

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Alain Jouffroy
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Woody Van Amen

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Roland Penrose
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Roger Cardinal

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Konrad Klapheck
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Vincent Bounoure

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Robert Benayoun
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Louis Lehmann

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Robert Lebel
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Taylor Mead
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Victor Hernández Cruz

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Jerome Rothenberg
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Romare Bearden

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Wole Soyinka
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Virginia Cox

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Alison Knowles
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Dick Higgins

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Erró
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Ahmed Yacoubi

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Gustavo Rivera
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Michael McClure

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Cecil Taylor
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Seymour Krim

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Simon Vinkenoog
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Amina Baraka

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Amiri Baraka
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Robert Lebel

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Michel Leiris
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Jim Amaral

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Lou Laurin Lam
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Barbara Chase-Riboud

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Dorothea Tanning
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Alan Ansen

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Ruth Francken
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Ron Sukenick

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André Laude
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Ray Johnson

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Ishmael Reed
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Thom Burns

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Philip Lamantia
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Nancy Joyce Peters

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David Henderson
Right:
Enrique Hernández D'Jesús

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William S. Burroughs
Right:
Anne Waldman

Left:
Lawrence Ferlinghetti
Right:
Natascha Ungeheuer

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Kazuko Shiraishi
Right:
Cees Buddingh'

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Robert Cordier
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Peter Orlovsky

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Shirley Goldfarb
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Allen Ginsberg

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David Gascoyne
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Gentiane Taprah

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Jean-Jacques Lebel
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Edouard Roditi

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Tuli Kupferberg
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Michael Horowitz

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Shel Silverstein
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Jack Micheline

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LeRoy Clarke
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Valery Oisteanu

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Brion Gysin
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John Digby

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Jim Burns
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Adrian Henri

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Andrei Codrescu
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Laurens Van Crevel

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Marie Wilson
Right:
Nanos Valaoritis

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Abdul Kader El Janabi
Right:
Paul Bowles

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Mohamed Mrabet
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Mohamed Mrabet

Left:
Mohamed Ajnakane
Right:
Younousse Sèye

Left:
Lamine Dolo
Right:
Papa Ibra Taal

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Papa Ibra Taal
Right:
Ted Joans

Left:
Milford Graves
Right:
Milford Graves

Left:
Malangatana Ngwenya
Right:
Georges Gronier

Left:
Jayne Cortez
Right:
Alberto Gironella

Left:
Alberto Gironella
Right:
Joyce Mansour

Left:
Charles Henri Ford
Right:
Simon Watson Taylor

Left:
Gregory Corso
Right:
Conroy Maddox

IN CASE, CENTER OF GALLERY

Long Distance "Skins," 1976–2005
Paper and plastic bags and envelopes with printed papers, string, and ink

Private collection

OTHER SIDE OF GALLERY

REVOLUTION, FIRST AND ALWAYS

Revolution—Surrealism's principal watchword—offers the possibility for transformation and liberation. Since its first pronouncement, Surrealism has mounted a challenge to predominant systems of power and privilege, division and exclusion, and has been emboldened by a growing chorus of voices. Alongside the profound cultural and sociopolitical forces that determined its own evolving history, Surrealism has presented a model for political engagement and agitation for artists, many of whom have been arrested as dangerous subversives.

While Surrealist artists have sometimes expressed revolution in poetic terms, they have also aligned its tenets to collective action condemning the ills of imperialism, racism, authoritarianism, fascism, capitalism, greed, militarism, and other forms of control. From student-led protests in 1968 to protracted struggles for independence among formerly colonized peoples, Surrealism has served as a tool, but not a formula. As the Surrealist poet Léopold

Senghor, the first president of Senegal and a cofounder of the Black consciousness movement Négritude, explained in 1960: “We accepted Surrealism as a means, but not as an end, as an ally, and not as a master.”

TO RIGHT OF SECTION TEXT, LEFT TO RIGHT

Mayo (Port Said, Egypt 1905–1990 Seine-Port, France)
***Coups de bâtons* (*Baton Blows*)**, 1937
Oil on canvas

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

A close look at this jumble of pastel-colored forms reveals social tumult, political extremism, and violence. Mayo had already made connections with the Paris Surrealists, in the 1920s; later, he exhibited with the group al-Fann wa-l-Hurriyya/Art et Liberté (Art and Liberty) while in Cairo. As the title suggests, this work records one of the frequent confrontations of the period between police and people (including students and labor unions) protesting the treatment of the poor and the lingering influence of the British, despite Egypt's official independence.

Malangatana Ngwenya (Matalana, Mozambique 1936–2011 Matosinhos, Mozambique)
Untitled, 1967
Oil on hardboard

Tate, Purchased with funds provided by the Africa Acquisitions Committee 2014

Malangatana drew his themes and visual language from personal and communal experiences in Mozambique during the struggle for independence from Portugal. In 1964 he joined the Liberation Front of Mozambique, or FRELIMO, and was detained by the secret police for his activities in the country's war of independence (1964–74). Although he was initially unaware of Surrealism, he noted that "I found myself in some of it" as he relayed the experiences of imprisonment and violence he witnessed. The artist became part of a network of African artists who drew upon Surrealism in the anticolonial struggle, and he would later participate in international Surrealist exhibitions in Chicago (1976) and Lisbon (1984).

Joan Miró (Barcelona 1893–1983 Palma de Mallorca)
***Mai 68* (*May 68*)**, 1968–73
Acrylic and oil on canvas

Fundació Joan Miró, Barcelona

Miró made this painting under the final years of General Franco's dictatorship in Spain. Its title and date demonstrate the artist's interest in the student uprisings of 1968, during which protesters spray-painted Surrealist slogans on the walls of the Sorbonne. Within this energetic composition that mimics graffiti, the artist added his handprints, connecting himself to their cause. Involved in Surrealism since the early 1920s and still believing in its relevance, Miró found the "psychic automatism" of his forms the best way to express the tumult of the 1960s and 1970s, the "sense of drama and expectation in equal measure [in] that unforgettable rebellion of youth."

TO LEFT OF SECTION TEXT, RIGHT TO LEFT

Salvador Dalí (Figueres, Spain 1904–1989 Figueres, Spain)
***Construction molle avec des haricots bouillis (Premonition de la guerre civile)* (*Soft Construction with Boiled Beans [Premonition of Civil War]*)**, 1936
Oil on canvas

Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950

While living in Paris in early 1936, Dalí painted this haunting allegory of self-inflicted carnage: a towering figure, misshapen, squeezed, and contorted, rips itself apart. From afar he observed the growing conflict in his Spanish homeland in psychoanalytic terms; he paid homage to Sigmund Freud, the initiator of psychoanalysis whose work inspired him to embrace such nightmarish visions, by including a tiny portrait of him inspecting the gnarled hand at lower left. The painting did not receive its prophetic title until the year after its making, by which time the nightmare of the Spanish Civil War had become real.

“To the extent that Surrealism could have any connection with geography, one couldn’t think of it as other than international or, better still, and once and for all—stateless.”

—Marcel Mariën, 1970

Ikeda Tatsuo (Imari, Saga Prefecture, Japan 1928–2020 Tokyo)
***Kinjuu-ki bangai: Masuku dori* (*Birds and Beasts Chronicle, an Extra Edition: Mask Bird*)**, 1958
Pen, conté, and watercolor on paper

Collection of Fergus McCaffrey, New York and Tokyo

Ikeda turned to art as a way to bear witness to Japan's military defeat, the Allied occupation (1945–52), nuclear atrocities, and their aftermath. Following his art education in Tokyo, he joined a loose collective of avant-garde artists led by Taro Okamoto. They rejected both abstraction and social realism as inadequate modes of expression for representing the realities of the postwar period. While not an avowed Surrealist, Ikeda drew upon the Surrealist ideas he learned about through literature and from Okamoto in order to convey his concerns with fantastical figures and animist references.

Byon Yeongwon (Seoul 1921–1988 Seoul)
***Pangongyohan* (*Anti-Communist Female Souls*)**, 1952
Oil on canvas

National Museum of Modern and Contemporary Art, Korea

Byon was a celebrated artist and critic who wrote about Surrealism in essays published in the 1950s. His work at that time broke from both Western aesthetics and the cultural influence of Japan, the colonial occupier of Korea until 1945. In works such as this, he harnessed Surrealism's political potential and drew on the formal language of Cubism to capture the violence of the war of 1950–53 between North and South Korea that caused massive destruction and human casualties.

ON WALL TO RIGHT AT EXHIBITION EXIT

“Many believe Surrealism is dead. They have said as much. Pure infantilism; its activity today extends throughout the world and surrealism remains bolder and more tenacious than ever.”

—Suzanne Césaire, 1943