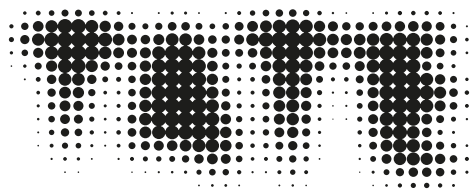


SURREALISM BEYOND BORDERS

24 FEB – 29 AUG 2022

LARGE PRINT GUIDE



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Concourse

SURREALISM BEYOND BORDERS

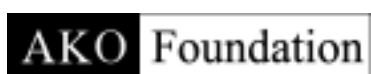
Exhibition organised by Tate Modern and The Metropolitan Museum of Art, New York.

Curated by Matthew Gale, Senior Curator at Large, Tate Modern and Stephanie D'Alessandro, Leonard A. Lauder Curator of Modern Art, and Senior Research Coordinator in the Department of Modern and Contemporary Art, The Metropolitan Museum of Art, New York and Carine Harmand, Assistant Curator, International Art, Tate Modern

Interpretation: the exhibition curators, Hannah Geddes and Elliott Higgs.

Surrealism Beyond Borders is presented in the Eyal Ofer Galleries.

Supported by



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For more information about the exhibition events and to book, visit tate.org.uk or call 020 7887 8888.

ROOM 1

Clockwise from room entrance

SURREALISM BEYOND BORDERS

A telephone receiver morphs into a lobster.

A train rushes from a fireplace.

These are images commonly associated with Surrealism, a revolutionary cultural movement that prioritised the unconscious and dreams, over the familiar and everyday. Sparked in Paris around 1924, Surrealism has inspired and united artists ever since. This exhibition traces its wide, interconnected impact for the first time. It moves away from a Paris-centred viewpoint to shed light on Surrealism's significance around the world from the 1920s to the 1970s. It includes artists who embraced this spirit of revolt and those who shared Surrealist ideas and values but never joined a group. It features some who have intersected with Surrealism at various points – working in parallel, associated loosely or for a short period, or counted in by other Surrealists.

Surrealism is an expansive, shifting term, but at its core, it is an interrogation of political and social systems, conventions and dominant ideologies. Inherently dynamic, it has

travelled and evolved from place to place and time to time – and continues to do so today. Its scope has always been transnational, spreading beyond national borders and defying nationalist definitions, while also addressing specific and local contexts. In a world defined by territorial control – and the consequential ideological constraint, expansionist conflict, and exploitative colonialism – Surrealism has demanded liberation and served artists as a tool in the struggle for political, social and personal freedoms. The exhibition reflects this individualism by avoiding nationalities. Instead, it highlights the centres where Surrealists worked and gathered, recognising shared practices and ideals even as territories and place names changed around them.

The artworks assembled here reveal some, but certainly not all, of the many routes into and through Surrealism. Artworks are grouped in broad areas of Surrealist activity, presenting collective interests and networks shared by artists across regions at points of convergence, relay and exchange. They also demonstrate individual challenges witnessed in the pursuit of independence from colonialism, as well as the experience of exile and displacement caused by international conflict. Combining broad themes and detailed points of focus across its sections, the exhibition is neither singular in narrative nor linear in chronology. Instead, it challenges conventional accounts that centre Surrealism in

Europe, presenting an interrelated network of activity – one that makes visible many lives, locations, and encounters linked through the freedom and possibility offered by Surrealism.

Rooms 2, 3, 9, 10 and 11 have two sections indicated by different wall colours.

Horacio Coppola

(Buenos Aires, Argentina 1906 - Buenos Aires,
Argentina 2012)

and Walter Auerbach

(Germany)

Directors

Traum (Sueño)

Dream

1933

Single-channel digital video, transferred from 16mm film,
black-and-white, silent

© Fundación Horacio Coppola, Courtesy of Galería Jorge

Mara – La Ruche

X83766

Coppola and Auerbach met at the Bauhaus art school in Berlin, along with their partners, artists Grete Stern and Ellen Rosenberg (who founded the photographic studio ringl+pit). This short film represents their collective interlocking interests. With the rise of National Socialism in Germany in 1933, Coppola and Stern moved to London and then Buenos Aires. They would go on to contribute to Surrealism activities there, initiated by the poet Aldo Pellegrini.

Dorothea Tanning

(Galesburg, Illinois US 1910 – New York, US 2012)

Eine Kleine Nachtmusik

A Little Night Music

1943

Oil paint on canvas

A girl and a lifelike doll share the landing and staircase of a hotel with a giant sunflower. Their tattered clothes and the state of the oversized plant suggest the aftermath of a nightmarish struggle. The unknown threat may have been resisted, although the powerful force drawing the girl's hair up appears very active.

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

T07346

Marcel Jean

(La Charite-sur-Loire, France 1900 –
Louveciennes, France 1993)

Armoire Surréaliste

Surrealist Wardrobe

1941

Oil paint on wood panel

Paris, Musée des Arts Décoratifs

X79697

Jean's Surrealist work imagines a portal to freedom, his vision projected on the closed doors of a wardrobe. He made this work two years into the Second World War, while living in Budapest with his wife, Lily. They had been running a textile design studio when, at the outbreak of war, they found themselves unable to return home to Paris. Already associated with Surrealism, he found the movement provided greater political and poetic expression at a time when restrictions were rising and Hungarian nationalism increasing.

Wall text

DE SCHONE ZAKDOEK

For a cold of your body

a clean kerchief

For a cold of the mind

THE CLEAN KERCHIEF

This motto is taken from the journal **De Schone Zakdoek** (The Clean Kerchief) produced by Gertrude Pape and Theo van Baaren between April 1941 and February 1944 in Utrecht. While not specifically associated with Surrealism, it aligned with the movement's practices. Collective activity was key: the journal emerged from Monday-night gatherings in Pape's apartment with poets, authors, and artists. Together they engaged in discussions, wrote poetry, made collaborative drawings and objects, played games, and held occasional séances.

They created the journal in secret during the German wartime occupation. Each issue was made by hand as a single copy. This meant they could continue to include new, original artwork and avoid the possibility of censorship. By March 1944, enforced curfews made the gatherings and the production of the journal impossible. Several contributors were forced into hiding from the Nazis, including Van Baaren,

who hid in Pape's apartment to avoid Arbeitseinsatz (forced labour internment). **De Schone Zakdoek** remained virtually unknown for decades, even after the end of Nazi occupation.

Vitrine against wall

'The editors'

(Gertrude Pape [Leeuwarden, Netherlands 1907 – Groningen, Netherlands, 1988] and Theo van Baaren [Utrecht, Netherlands 1912 – Groningen, Netherlands, 1987])

'Beginselverduistering' (Darkened Principles),

De Schone Zakdoek (The Clean Kerchief) 1, no. 1, Utrecht, April 1941

1941–44

Black paper and ink on paper

In place of a manifesto, the first issue features a square of black paper with the caption 'Beginselverduistering' a pun that roughly means 'darkened principles.' It reflects the precarious condition of underground activities when many people were forced into hiding. It also represents the realities of wartime existence when blackout paper in windows helped to conceal homes during air raids.

Literatuurmuseum / Literature museum, The Hague

X79669

Clockwise from room entrance

Theo van Baaren

(Utrecht, Netherlands 1912 – Groningen, Netherlands 1987)

and Gertrude Pape

(Leeuwarden, Netherlands 1907 –

Groningen, Netherlands 1988)

Cover of **De Schone Zakdoek** (The Clean Kerchief) 1, no. 6,

Utrecht, September 1941

1941–44

Cigarette packets on paper

While most journals circulate in public, **De Schone Zakdoek** was conceived, made, read, and kept privately in Pape's home. The group countered this restriction by creating an international outlook. They did this by imaginatively connecting its contributors and readers through contraband from around the world (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 12 languages.

Literatuurmuseum / Literature museum, The Hague

X80912

Emiel van Moerkerken

(Haarlem, Netherlands 1916 – Amsterdam, Netherlands
1995)

and Chris van Geel

(Amsterdam, Netherlands 1917 – Amsterdam, Netherlands
1974)

Spread with photographs of lost objects, **De Schone Zakdoek**
(The Clean Kerchief) 1, no. 8/9, Utrecht, November–December
1941

1941–44

Gelatin silver prints and ink on paper

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 impressed and inspired by a 1938 exhibition of Surrealism at Galerie Robert in Amsterdam. Both became involved in *De Schone Zakdoek*, contributing poetry and photographs of their Surrealist objects made from found materials.

Today, the journal illustrations are the only records of these lost works.

Literatuurmuseum / Literature museum, The Hague

X80913

ROOM 2

Clockwise from room entrance

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.' This reflects Surrealism's relationship with the 'uncanny' – a familiar sight made disconcerting and strange by the unexpected.

Alerted by psychiatrist Sigmund Freud's writing on the uncanny, Surrealist artists have tapped into the rich vein of strangeness embedded in the ordinary world. Photography proved particularly well suited to the project of recording these accidental coincidences, repetitions, and hazards of daily life. Manuel Alvarez Bravo and Dora Maar captured surprising objects and scenes encountered through chance. Others, including Raoul Ubac and Limb Eung-sik, manipulated or staged images to convey a sense of the uncanny.

With its potential to reveal hidden truths, the uncanny is well suited to satire and political subversion. To this end, photographic strategies of 'defamiliarisation' have been employed to subvert reality and present everyday scenes in

strange or uncanny ways. This is seen in works shown here by artists working in Belgrade, Bucharest, Lisbon, Mexico City, Nagoya, Prague and Seoul, guaranteeing an ongoing questioning of power and society, even in the face of dire threats.

Dora Maar

(Paris, France 1907 – Paris, France 1997)

Untitled (Sphinx-Hôtel)

1935

Photograph, gelatin silver print on paper

Here, people crowd at the windows of the mysteriously named Sphinx Hotel. Maar captures their shared experience without revealing what caught their attention. She may have been attracted by the fact that a hotel of the same name featured in André Breton's book **Nadja** (1928).

Presented by Allard Jakobs and

Natascha Jakobs-Linssen 2020

P15122

Andreas Embirikos

(Braila, Romania 1901 – Kifisia, Greece 1975)

Elefsina (Eleusis)

1955

Gelatin silver print

A poet and the instigator of Surrealism in Athens, Embirikos used his camera to register irony and humour. **Elefsina (Eleusis)** picks out a clash of cultures – the fragmented sculptures represent antiquity, while the chimney billowing smoke suggests modernity.

Maria Margaronis

X81294

Jindřich Štyrský

(Prague, Austria-Hungary [present-day Czechia] 1899 –
Prague, Czechoslovakia [present-day Czechia] 1942)

Untitled

Untitled

1934

Photographs, gelatin silver prints on paper

These untitled photographs relate to the group later published in the volume *On the Needles of These Days* (shown in the vitrine nearby).

Tate. Purchased 2007

P79315, P79316

Vilém Reichmann

(Brno, Austria-Hungary [present-day Czechia] 1908 –
Brno, Czechoslovakia [present-day Czechia] 1991)

Hrůzy války (Horrors of War), also known as **Broken Caryatid**,
from the cycle **Raněné město** (Wounded City)

1945–1947

Gelatin silver print

Reichmann's **Raněné město** (Wounded City) examines the uncanny aspects of wartime damage that he encountered unexpectedly while walking the streets. He belonged to the Brno Surrealist group Ra, established during the German occupation in 1942.

Victoria and Albert Museum, London (PH.92-1987)

X81419

Okanoue Toshiko
(born Kōchi, Japan 1928)

Yobi-goe

The Call

1953

Half-tone print collage

Okanoue's fantastical collages use illustrated magazines left at second hand bookshops during the US occupation of Japan (1945–52). Her work was admired by the Surrealist poet and artist Takiguchi Shūzō. It explores the daily experience of post war Japan, newly flooded with foreign commodities after wartime rationing, and altered by the introduction of new political and social rights for women.

The Wilson Centre for Photography
X81417

Raoul Ubac

(Cologne, Germany 1910 – Dieudonné, France 1985)

Le Combat des Penthésilées

The Battle of the Amazons

1938

Gelatin silver print (solarisation)

Le Combat des Penthésilées is part of Ubac's series of photographic experiments. As well as superimposing different negatives, he used solarisation during the developing process, allowing light to erode the dark forms. The resulting image suggests a petrified version of the Greek myth, in which Achilles transgressively falls in love with Penthesilea as he kills her.

Courtesy The Mayor Gallery, London

X81421

Fernando de Azevedo

(Vila Nova de Gaia, Portugal 1923 – Lisbon, Portugal 2002)

Untitled (Ocultação)

Untitled (Occultation)

circa 1950–1951

Indian ink on print

Azevedo was drawn toward the Surrealist interest in the occult as a way of disrupting conventions. Alongside writer Alexandre O'Neill, he developed the technique of *ocultação* (occultation) that involved obscuring parts of images with black ink. This gave chance a major role in the process to reveal unexpected forms and new realities. An artist, art critic, and curator, Azevedo was one of the founding members of the Grupo Surrealista de Lisboa (Surrealist Group of Lisbon) in 1947, which held its first and only exhibition in 1949.

CAM – Fundação Calouste Gulbenkian, Lisbon

X79356

Manuel Alvarez Bravo

(Mexico City, Mexico 1902 – Mexico City, Mexico 2002)

Retrato de lo Eterno

Portrait of the Eternal

1935, printed c. 1980s

Photograph, gelatin silver print on paper

The dramatic shaft of light lends mystery to the everyday: a woman in traditional Mexican clothes brushing her hair. Alvarez Bravo participated in the **Exposición Internacional del Surrealismo** at the Galería de Arte Mexicano in 1940, and this photograph was published in the surrealist-related periodical **Dyn** in November 1944.

Presented by Jane and Michael Wilson (Tate Americas Foundation) 2017

P14826

Kati Horna

(Budapest, Hungary 1912 – Mexico City, Mexico 2000)

Oda a la necrofilia, Ciudad de México

Untitled from Ode to Necrophilia, Mexico City 1962

(Leonora Carrington)

1962, printed 1960s

Mujer con máscaras, (serie) México

Untitled from Woman with Masks (Series) Mexico

1963

Photographs, gelatin silver prints on paper

Kindly loaned by Michael Hoppen Gallery

X83700, X84045

The counter-cultural magazine **S.nob**, published in Mexico City, showcased provocative photo-essays by Horna featuring women only. For **Ode to Necrophilia**, the artist Leonora Carrington is disguised under a mask for a mysterious performance. While in **Woman with Masks**, we see fellow artist Remedios Varo's face reflected in the mirror. For Horna, Carrington and Varo, Surrealism offered a route and outlet for personal creative freedom.

Nikola Vučo

(Belgrade, Serbia 1902 – Belgrade, Yugoslavia [present-day
Belgrade, Serbia] 1993)

Zadržano bekstvo nadstvarnosti

The Arrested Flight of Surreality

1929

Gelatin silver print

Published in the Belgrade Surrealist Circle's journal **Nemoguće / L'Impossible** (The Impossible) in May 1930, Vučo's work was a pivotal image for the group. Here, Vučo's use of a double exposure creates an unsettling effect, bringing together the front and back views of his sitter. This echoes 19th-century spirit photography, a form of image manipulation that was said to capture the ghosts of loved ones.

Museum of Applied Art, Belgrade

X80898

Eileen Agar

(Buenos Aires, Argentina 1899 – London, UK 1991)

Rockface, Ploumanach

July 1936, printed 2021

Exhibition print

On a trip to France in July 1936, Agar discovered the striking rock formations near Ploumanach. In their eroded forms, she found faces, bodies and animals. She later described them as 'like enormous prehistoric monsters sleeping on the turf above the sea'.

Tate Archive Photographic Collection

Z76057

Jorge Cáceres

(Santiago de Chile, Chile 1923 – Santiago de Chile, Chile 1949)

El Tratado del Fuego

The Treaty of Fire

1937–1938

Photocollage on black paper

A poet and collagist, Cáceres was part of the Santiago de Chile Surrealist group **Mandrágora** (Mandrake). They believed that they were affiliated with 'the most vital development in poetry, philosophy, and art.' This work was owned by Enrique Gomez-Correa, a cofounder of the Mandrágora publication. Together with another editor of the journal, Braulio Arenas, Cáceres organised Surrealist exhibitions that became increasingly international in scope.

The Getty Research Institute, Los Angeles

X81413

Limb Eung-sik

(Busan, Korea [present-day South Korea] 1912 – Seoul, South Korea 2001)

Jeongmul II

Still Life II

1949

Gelatin silver print

Limb made this photograph during the period between the end of Japanese colonialism (1945) and worsening tensions between the American and Russian-backed areas of Korea. Harnessing the uncanny, his staged still life with a giant hand emerging morbidly from the soil, represents a poetic commentary on the horrors of war.

National Museum of Modern and Contemporary Art, Korea
X79743

Jung Haechang

(Seoul, Korean Empire 1907 [present-day South Korea] –
Seoul, South Korea 1968)

Inhyŏng ũi kkum I

A Doll's Dream I

1929–1941

Gelatin silver print

This work belongs to a series that is among the few known examples of Surrealist-inflected photography made in Korea before the mid-20th century. Jung had returned to Seoul in 1929 after studying in Tokyo, where he probably learned of Surrealism. Although never claiming to be a Surrealist, he included national emblems in his image, such as the miniature versions of protective totems, which may speak of the repressions in Korea during Japanese colonial rule.

The Museum of Photography, Seoul

X79826

Fernando Lemos

(Lisbon, Portugal 1926 – São Paulo, Brazil 2019)

Intimidade dos Armazéns do Chiado

Intimacy of the Chiado Warehouses

circa 1949-1952

Gelatin silver print

Lemos was a multifaceted artist, and poet who worked in Surrealist circles in Lisbon. For him, Surrealism was a means to single out the uncanny and reveal hidden aspects of reality. Here, the strange assortment of objects including fake limbs and a head, creates a feeling of uncertainty. Surrealism also served as a challenge to the conservatism of prime minister António Salazar's regime in Portugal, until Lemos left for Brazil in 1952.

CAM – Fundação Calouste Gulbenkian, Lisbon

X79355

Plinth against wall

Pablo Picasso

(Malaga, Spain 1881 – Mougins, France 1973)

Composition au gant

Composition with Glove

1930

Cardboard, plaster, wood and sand

Though he did not identify as a Surrealist, Picasso associated with Surrealist thinkers and artists through shared values and social connections. His work overlapped with their techniques and themes, and was illustrated in many Surrealist journals as they also shared this affinity. This sand-coated relief brings everyday, but apparently unrelated, elements into poetic confrontation.

Musée national Picasso – Paris

X79703

Vitrine against wall

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

1936

Exhibition catalogue

Notice of the Soirée Surréalista (Surrealist Soirée) in Leit motiv: Boletín de hechos et ideas (Leit motif: Bulletin of Deeds and Ideas), no. 2–3, Santiago de Chile

December 1943

Journal

Lent by The Metropolitan Museum of Art, Purchase, Friends of Thomas J. Watson Library Gift. (GS.418 / N6494.S8 E975 1936) X82927

Lent by The Metropolitan Museum of Art, Purchase, Friends of Thomas J. Watson Library Gift. (GS.533 /AP63 .L45 no. 2-3) X82928

The 1936 **Surrealist Exhibition of Objects** in Paris presented a range of unusual categories for Surrealist objects, such as 'interpreted' and 'incorporated' objects (animal and mineral specimens), 'perturbed objects,' 'found objects,' mathematical models, and 'readymades'. Many of the objects came from the artists' personal collections. In Santiago de Chile, the editors of *Mandrágora* (Mandrake) and *Leit motiv*, Braulio Arenas and Jorge Cáceres, began organising Surrealist exhibitions in 1941. Two years later they included other Surrealist objects when presenting their work along with that of Roberto Matta and Erich G. Schoof in a *Soirée Surrealista*.

Ghérasim Luca

(Bucharest, Romania 1913 – Paris, France 1994)

Photocollage reproduced in

Le Vampire passif, Paris and Bucharest

The Passive Vampire

1945

Book

Luca's book appeared at the end of the Second World War. Through 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.

The Getty Research Institute, Los Angeles

X82912

Brassaï

(Braşov, Austria-Hungary [present-day Romania] 1899 – Côte d'Azur, France 1984)

and Salvador Dalí

(Figueres, Spain 1904 – Figueres, Spain 1989)

'Sculptures involontaires' ('Involuntary sculptures'), **Minotaure**, no.3-4, 1933

1933

Journal

These objects shaped by unconscious actions were collected by Dalí and photographed by Brassaï. Through close-ups, their strangeness is highlighted.

Tate Library

Z76186

Jan Švankmajer, director

(born Prague, Czechoslovakia [present-day Czechia] 1934)

Byt

The Flat

1968

Single-channel digital video, transferred from 35mm film,
black-and-white, sound

Running time: 13min, 6sec

© Athanor Ltd

X83785

For many years Surrealism had to exist in secrecy under the Czechoslovak Socialist Republic. Švankmajer's dark, hallucinatory films of the 1960s conjure up the unpredictability and absurdity of everyday life under totalitarianism. **Byt** (The Flat) was made in the year of the Prague Spring, a brief period of liberalisation and mass protest. The film follows a man whose apartment revolts against him, reflecting the anxieties of the moment. The Prague Spring was followed by the invasion of Soviet forces and the reintroduction of hard-line communism. Surrealism would not resurface publicly again until the Velvet Revolution of 1989, which led to the end of communist rule in Czechoslovakia.

Dušan Marek, director

(Bitouchov, Czechoslovakia [present-day Czechia] 1926 –
Adelaide, Australia 1993)

Nightmare (The Magician)

1956

Single-channel digital video, transferred from 16mm film,
colour, silent. Running time: 7min, 4sec

Marek escaped Stalinist Czechoslovakia for Australia in 1948, bringing with him a form of Surrealism rooted in Czech folklore. Soon after arriving, he held a Surrealist exhibition in Adelaide. The films that he made in Australia and in Papua New Guinea (where he lived from 1954–59) reflect Marek's transnational journey, combining Eastern European traditions of puppetry with references to his new surroundings, as well as a Surrealist challenge to reason.

National Film and Sound Archive of Australia

X83767

Wall text

POETIC OBJECTS

Making Surrealist objects can be a powerful way to subvert the everyday. As well as challenging the traditional look of sculpture, the works shown here reinvest everyday objects with what Parisian poet André Breton, author of the 1924 **Manifeste du surréalisme** (Manifesto of Surrealism), called a 'derangement of the senses.' Often made with unconventional, found or discarded materials such as bones, shells or leather scraps, these assemblages produced by artists connected to Surrealism, draw their impact from the imaginative spark lit by the joining of otherwise unrelated elements. For some, this was typified by a phrase from the 19th-century Montevideo poet Isidore Ducasse (the self-styled Comte de Lautréamont), 'as beautiful as the chance encounter of a sewing machine and an umbrella on an operating table'.

Wolfgang Paalen described Surrealist objects 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 materialising in a fetishistic way, with maximum tangible reality, ideas and fantasies of a delirious character.' In their materials and manufacture, objects such as those shown here by

Eileen Agar and Joyce Mansour could produce unexpected responses. At their most powerful, poetic objects escape any single interpretation.

Vitrine against wall

Jindřich Heisler

(Chrast, Austria-Hungary [present-day Czechia] 1914 – Paris, France 1953)

Toyen

(Prague, Austria-Hungary [present-day Czechia] 1902 – Paris, France 1980)

Z Kasemat spánku relaisované básne

From the Strongholds of Sleep: Materialised Poems, Prague, 1940

1940–1941

Bound volume with gelatin silver prints

Jindřich Heisler

(Chrast, Austria-Hungary [present-day Czechia] 1914– Paris, France 1953)

Jindřich Štyrský

(Prague, Austria-Hungary [present-day Czechia] 1899 – Prague, Czechoslovakia [present-day Czechia] 1942)

Na jehlách těchto dní

On the Needles of These Days, Prague, 1941, 2nd ed. 1945
1945

Bound volume with heliogravure prints

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

New York

X81426

Tate Library

Z76116

Lee Miller

(Poughkeepsie, US 1907 – Chiddingly, UK 1977)

Grim Glory: Pictures of Britain under Fire

1941

Book

A wartime propaganda publication, Grim Glory was aimed at gathering US support for Britain during the Blitz. Miller took photographs in London, documenting the chaos of destruction with bitter humour.

Private Collection

X82954

Shimozato Yoshio

(Nagoya, Japan 1907 – Nagoya, Japan 1981)

**Mesemu zoku, Chōgenjitsushugi shashin-shū / Mesemb, 20
photographies surréalistes**

Mesemb Genus: 20 Surrealist Photographs

1940

Spiral-bound book of photomechanical prints

This photobook is an important product of the Nagoya Foto Abangarudo (Nagoya Photo Avant-Garde). It was established in 1939 by the painter Shimozato, as an offshoot of a broader Surrealist art club. He edited and contributed to the volume alongside Inagaki Taizō, Sakata Minoru, and Tajima Tsugio. Featuring cacti throughout, it was produced in consultation with specialist cactus collectors. The anthropomorphic sexuality reveals that eroticism was an aspect of the club's Surrealist thinking.

Lent by The Metropolitan Museum of Art, Gift of Mary Ann and Frank B. Arisman, in celebration of the Museum's 50th Anniversary, 2020 (JFMPL.Arisman.2020.37)

X82849

Kaveh Golestan

(Tehran, Iran 1950 – Kifri, Iraq 2003)

Untitled works from the series Az Div o Dad (Of Demon and Beast)

1976

Diffusion transfer prints

© Kaveh Golestan Estate, Courtesy Archaeology of the Final Decade

X79472, X79473, X79474, X79475

An important Iranian documentary photographer, Golestan undertook a unique experiment with the series **Az Div o Dad** (Of Demon and Beast). Here, he merges human figures with animal heads, creating a series of surreal and foreboding creatures. The work references late Qajar monarchs (ca. 1844–1925) as a means to comment on the political authority of the 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 pre-revolutionary 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.

Vitrine – middle of room, L shaped

Salvador Dalí

(Figueres, Spain 1904 – Figueres, Spain 1989)

Téléphone-Homard

Lobster Telephone

1938

Steel, plaster, rubber, resin and paper

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

Tate. Purchased 1981

T03257

Joyce Mansour

(Bowden, UK 1928 – Paris, France 1986)

Untitled (Objet méchant)

Untitled (Nasty Object)

1965–69

Assorted scraps of metal

Mansour published her first book of poems in Cairo in 1953. She was 25. Her work caught the attention of the Paris Surrealists and she became central to the group after settling there in 1956. Inspired by Surrealism's unbounded approach to self-expression, that could lead to many different outputs, she produced artworks like this objet méchant, a sponge ball into which she pushed nails and bits of metal.

Private Collection

X80962

Dorothea Tanning

(Galesburg, Illinois, US 1910 – New York, US 2012)

Pincushion to Serve as Fetish

1965

Velvet, plastic funnel, metal pins, sawdust and wool

Pincushion to Serve as Fetish was described by Tanning as 'not an image, but bristling with images'. It resembles a small animal, but the white lines on the black velvet, together with the pins pushed into it, also hint at the operations of magic or ritual. Tanning wrote: 'A fetish is something not exactly or always desirable in sculpture, being a superstitious if not actually shamanistic object; and yet, to my mind it's not so far from a pincushion – after all, pins are routinely stuck in both.'

Tate. Purchased 2003

T07988

Eileen Agar

(Buenos Aires, Argentina 1899 – London, UK 1991)

Angel of Anarchy

1936–40

Plaster, fabric, shells, beads, diamante stones and other materials

Presented by the Friends of the Tate Gallery 1983

T03809

Agar made this assemblage from found materials including mussels shells, African beads and ostrich feathers. Some of the elements could suggest facial features, decorative accessories or a blindfold. This ambiguity creates allusions to sexual desire and power, while the random combination of objects could refer to the anarchy referenced in the title. From 1932 Agar was a contributor to **The Island**, a journal sympathetic to Surrealism. She associated directly with the movement after exhibiting in the 1936 **International Exhibition of Surrealism** in London and **Fantastic Art, Dada, Surrealism** organised that same year by the Museum of Modern Art in New York.

Artur Cruzeiro Seixas

(Amadora, Portugal 1920 – Lisbon, Portugal 2020)

**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

African forest buffalo's hoof, paper collage, gouache, wood
and turtle bone

Fundação Cupertino de Miranda, VN Famalicão

X79480

Escaping António Salazar's dictatorship in Portugal, Seixas moved to Luanda where he held the first explicitly Surrealist exhibition in Angola. This object, which may have been included in the show, combines a buffalo hoof with an antler-like shape adorned with an eye. Its title is taken from a poem by Antonin Artaud and suggests a rootedness in the physical world, although its form gestures to something surreal and uncanny.

Marcel Duchamp

(Blainville, France 1887 – Neuilly-sur-Seine,
France 1968)

Why Not Sneeze Rose Sélavy?

1921, replica 1964

Wood, metal, marble, cuttlefish bone, thermometer
and glass

Tate. Purchased 1999

T07508

Duchamp, who participated in Surrealism as a curator and organiser, also showed work in Surrealist exhibitions. A version of this artwork was displayed at the 1936 **Exposition surréaliste d'objets** (Surrealist Exhibition of Objects) at the Galerie Ratton in Paris. Duchamp identified this as an 'assisted readymade', as it combines found elements (such as the cage) with his subtle interventions; in this case playing on the visual similarity between sugar cubes and marble blocks.

Roland Penrose

(London, UK 1900 – Chiddingly, East Sussex, UK 1984)

The Last Voyage of Captain Cook

1936–67

Plaster and steel on wooden base

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

T03377

The joining of seemingly unconnected items, such as this globe and torso, is typical of the objects made by Surrealists in the 1930s. The title, referring to the 18th century coloniser, suggests a connection between erotic desires and geographic colonisation. The globe could also represent a cage with the torso trapped inside. The work was included in the 1936 **International Surrealist Exhibition** in London, initiated by Roland Penrose and the poet David Gascoyne. The artist later remarked that it was meant 'to provoke a hallucinatory metamorphosis.'

Joseph Cornell

(Nyack, New York, US 1903 – Flushing, New York, US 1972)

Planet Set, Tête Etoilée, Giuditta Pasta (dédicace)

1950

Glass, crystal, wood and paper

Tate. Purchased 1974

T01846

This work is dedicated to Giuditta Pasta, a 19th-century Italian opera singer. The astronomical theme may relate to an account, which Cornell kept among his cuttings, in which Pasta's voice is described as evoking the beauty of the night sky. Cornell idolised a number of almost-forgotten theatrical stars who for him, epitomised the ideals of the Romantic era, a 19th-century movement in art and literature that focused on human psychology, expression of personal feeling and interest in the natural world.

ROOM 3

Clockwise from room entrance

Richard Oelze

(Magdeburg, Germany 1900 – Gut Postehlz, Germany 1980)

Tägliche Drangsale

Everyday Tribulations

1934

Oil paint on canvas

Kunstsammlung Nordrhein-Westfalen, Düsseldorf (1439)

X77690

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 movement of Neue Sachlichkeit (New Objectivity). Where Neue Sachlichkeit emphasised a view of the world in cold, unflinching reality, Surrealism pushed beyond to the unconscious. Oelze associated with Surrealism, but only after he relocated to Switzerland in 1929. Nightmares and premonitions are recurring themes in his work.

Juan Batlle Planas

(Torroella de Montgrí, Spain 1911 –
Buenos Aires, Argentina 1966)

El mensaje

The Message

1941

Tempera on canvas

Lent by the Tate Americas Foundation, courtesy of the Latin American Acquisitions Committee 2021. On long term loan X82426

The composition and title of this painting suggests that a message is being passed between the figures. Like a number of Argentinian artists, Batlle Planas embraced Surrealism with enthusiasm, in part as a protest against the populist conservatism of political leader Juan Perón. Batlle Planas exhibited regularly in Argentina, and his small-format paintings of the 1940s reveal a personal dream-imagery and an engagement with the work of artist Giorgio de Chirico. Shortly after his death, this work was included in the 1967 Buenos Aires exhibition **Surrealismo en la Argentina** (Surrealism in Argentina), organised by poet Aldo Pellegrini, a major recognition of the relevance of Surrealism in the country.

Wall text

THE WORK OF DREAMS

Surrealism has questioned – and sometimes attempted to overthrow – the strongholds of consciousness and control. Dreams are critical to this end because, like hallucinations and delusions, many have believed that they can reveal the workings of the unconscious mind. In some works on show here, fantastical juxtapositions or nightmarish subjects capture the sense of the ordinary made unfamiliar. Surrealist artists in various locations have seized this potential for liberation. They seek the inspiration of dreams to break from limitations imposed by societal customs, or to bring the self, community, or work of art beyond the reach of waking reality.

Sigmund Freud's widely translated book, **The Interpretation of Dreams** (1900) provided an early, vital stimulus for many artists' approaches to Surrealism. Through case studies of his patients, Freud believed that dreams exposed emotions otherwise repressed by social convention. Max Ernst's painting, for example, draws upon such an experience: a 'fever vision' in which he saw forms appear in the graining of wood panelling.

Max Ernst

(Brühl, Germany 1891 – Paris, France 1976)

Deux Enfants sont menacés par un rossignol

Two Children Are Threatened by a Nightingale

1924

Oil paint with painted wood elements and cut-and-pasted printed paper on wood with wood frame

The Museum of Modern Art, New York. Purchase, 1937

X77715

With a combination of painted and sculpted elements, and a poetic title, Ernst achieved a dreamlike atmosphere. By tapping into unconscious imagery, it suggests a strange and anxious narrative. Aligning closely with Surrealist practice, it was soon recognised as a pivotal work. It was reproduced in the Paris group's journal, **La Révolution surréaliste**, in July 1925, and included in the exhibition **La Peinture surréaliste** in November that same year. A decade later, in May 1935, it was reproduced in the Chinese journal **Yifeng** (Art Wind) in Shanghai.

Rita Kernn-Larsen

(Hillerød, Denmark 1904 – Copenhagen, Denmark 1998)

Fantomerne

Phantoms

1934

Oil paint on cardboard

Kernn-Larsen's exploration of unexpected imagery extended, at times, to a contrast of stylistic modes within a single composition. **Phantoms** was triggered by the shock of witnessing a drowning at sea, and the image evokes the haunting figures of the victims. The painting dates from Kernn-Larsen's involvement with Surrealism both in Copenhagen and in London, where she showed in the **International Surrealist Exhibition** of 1936.

Statens Museum for Kunst, Copenhagen (KMS7461)

X79772

Tarsila do Amaral

(Capivari, Brazil 1886 – São Paulo, Brazil 1973)

Cidade (a Rua)

City (The Street)

1929

Oil paint on canvas

Tarsila (as she is known) explained that this painting recorded 'a dream that demanded expression.' In Paris, she was part of a thriving circle, including Surrealist poet Benjamin Péret. On returning to São Paulo, Tarsila and her partner, poet Oswald de Andrade, devised a specifically Brazilian modern art that they termed **antropofagia** (cannibalism). They sought to overturn ideas of European domination in culture. Andrade wrote: 'After Surrealism, only Antropofagia.'

Bolsa de Arte do Rio de Janeiro Collection, Rio de Janeiro
X79780

Yves Tanguy

(Paris, France 1900 – Woodbury, Connecticut, US 1955)

Mille Fois

A Thousand Times

1933

Oil paint on canvas

Tanguy's forms have no direct basis in reality, but the horizontal bands of colour create a dreamlike depth without defining distance. Due to the precision of his technique, Tanguy worked slowly and only completed about ten paintings in the year he made **Mille Fois** (A Thousand Times). Its threatening atmosphere may reflect the bleak economic and political climate of Europe in the 1930s.

Bequeathed by Eugene and Penelope Rosenberg 2015

T14302

Erna Rosenstein

(Lemberg, Austria-Hungary [present-day Lviv, Ukraine] 1913
– Warsaw, Poland 2004)

Ekrany

Screens

1951

Oil paint on canvas

Rosenstein travelled from Kraków to Paris in 1938 and saw the **Exposition internationale du surréalisme**. It had a major impact on her work, although she later rejected affiliation with the movement. A survivor of the Holocaust, she processed her traumatic experience through the lens of Surrealism as a cathartic release. **Ekrany** (Screens) features the disembodied heads of her murdered parents. 'The screen for projecting thought,' she once said, 'has been there for a long time it is painting.'

Muzeum Sztuki, Łódź

X79737

Hernando R. Ocampo

(Manila, Philippines 1911 – Caloocan, Philippines 1978)

Glooming

1939

Oil paint on canvas board

In this painting Ocampo sets body parts in the shadow cast by a giant crucifix across a dreamlike landscape. Ocampo was a member of the Thirteen Moderns formed in Manila in the 1930s. He merged his interest in Surrealism with Catholic imagery. While rejected by Paris Surrealists, such religious imagery served as a tool for political resistance in the Philippines. It was also a way to explore the anxieties caused by the colonial influence of the US.

Paulino and Hetty Que

X80196

Antonio Berni

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

Landru en el hotel, Paris

Landru in the Hotel, Paris

1932

Oil paint on canvas

Landru en el hotel, Paris combines fear and lurid fascination – in the face of a French serial killer – to create what Berni termed a ‘nightmare.’ In 1932, Berni showed this work in an exhibition in Buenos Aires, after returning from Paris. Critics condemned his paintings as offensive – their response, however, confirmed Berni’s interest in Surrealism as a tool for challenging bourgeois and conventional values.

Private Collection, Courtesy Galeria Sur

X79862

Mayo (Antoine Malliarakis)

(Port Said, Egypt 1906 – Seine-Port, France 1990)

Coups de bâtons

Baton Blows

1937

Oil paint on canvas

Kunstsammlung Nordrhein-Westfalen, Düsseldorf (0630)

X79394

A close look at this jumble of pastel-coloured forms reveals social tumult, political extremism, and violence. Mayo had already made connections with the Paris Surrealists in the 1920s. This work dates from his period in Cairo where he exhibited with the group al-Fann wa-l-Hurriyya / Art et Liberté (Art and Liberty). As the title suggests, this work records one of the frequent confrontations of the period between police and people (including students and labour unions) protesting the treatment of people experiencing poverty and the lingering influence of colonial Britain, despite Egypt's official independence.

Malangatana Ngwenya

(Matalana, Mozambique 1936 – Matosinhos, Portugal 2011)

Untitled

1967

Oil paint on hardboard

Purchased with funds provided by the Africa Acquisitions Committee 2014

T13985

Malangatana (as he is known) drew his themes and visual language from experiences in Mozambique during the movement for independence from Portugal. Here, figures representing people in the fight for independence overlap, seemingly merging into one another. In 1964 he joined the Liberation Front of Mozambique, or FRELIMO, and was detained for his activities in the country's war of independence (1964–74). Although initially unaware of Surrealism, he noted that 'I found myself in some of it'. He became part of a network of artists who drew upon Surrealism in the anticolonial struggle across Africa, and he would later participate in international Surrealist exhibitions in Chicago (1976) and Lisbon (1984).

Joan Miró

(Barcelona, Spain 1893 – Palma de Mallorca, Spain 1983)

Mai 68

May 68

1968–73

Acrylic paint and oil paint on canvas

Fundació Joan Miró, Barcelona

X79873

Miró made this painting during the final years of General Franco's dictatorship in Spain. Its title and date demonstrate the artist's support for the student uprisings of 1968, during which protesters spray-painted Surrealist slogans on the walls of the Sorbonne in Paris. Within this energetic composition that mimics graffiti, the artist added his handprints, connecting himself to their cause. Involved in Surrealism since the early 1920s, Miró later recalled the 'sense of drama and expectation in equal measure [in] that unforgettable rebellion of youth.'

Yamashita Kikuji

(Tokushima, Japan 1919 – Kanagawa, Japan 1986)

Matsurawareru senshi

Deification of a Soldier

1967

Oil paint on canvas

Purchased with funds provided by the Asia-Pacific

Acquisitions Committee 2018

T15021

Yamashita's experience while conscripted in the Imperial Japanese Army in China during the Second World War left him with a feeling of deep remorse. In the 1950s, with others including Ikeda Tatsuo, Yamashita was a key artist within Ruperutaju kaiga (Reportage painting) – realistic paintings with a clear political message that addressed the aftermath of war. By the time that he made **Matsurawareru senshi** (Deification of a Soldier) the reality and presence of conflict was evident again, due to the Vietnam War (1955–75).

Byon Yeongwon

(Gyeongseong, Korea [present-day Seoul, South Korea]

1921 – Seoul, South Korea 1988)

Pangongyohan

Anti-Communist Female Souls

1952

Oil paint on canvas

National Museum of Modern and Contemporary

Art, Korea

X79744

In this work, animalistic creatures seemed to be advancing towards an unknown threat. 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. He also drew on the formal language of Cubism's fragmentation of reality to capture the violence of the war between North and South Korea, 1950–53.

Vitrine against wall

Arsenal: Surrealist Subversion, no.1

Autumn 1970

Arsenal: Surrealist Subversion, no. 2

Summer 1973

Arsenal: Surrealist Subversion, no.3

Spring 1976

Journals

Tate Archive, Nimai Chatterji collection. Purchased, 2006.

TGA 200610

Z76153, Z76157, Z76159

Marvelous Freedom, Vigilance of Desire, with cover illustration by Eugenio Granell
(A Coruña, Spain 1912 – Madrid, Spain 2001)

1976

Exhibition catalogue

Over the course of the 1970s the activities of the Chicago Surrealist Group expanded widely. The large-scale **World Surrealist Exhibition Marvelous Freedom, Vigilance of Desire** that Franklin Rosemont organised in 1976 showcased more than 100 active surrealists at the time. Co-organised with Edouard Jaguer and Abdul Kader El Janabi in Paris, Takiguchi Shūzō in Tokyo, and Mario Cesariny in Lisbon, it attested to the international surrealist networks. As well as the organisers, it included works by artists such as Ted Joans, Mimi Parent, Eugenio Granell, Artur do Cruzeiro Seixas, and Tatsuo Ikeda.

Tate Archive, Nimai Chatterji collection. Purchased, 2006
TGA 200610
Z76158

Radical America: An SDS Journal of Radicalism vol.4, no. 1, special issue on 'Surrealism in the Service of Revolution,' with cover illustration by Toyen,
January 1970

January 1970

Radical America: An SDS Journal of Radicalism vol.4, no. 6, with cover illustration by Franklin Rosemont, 6
August 1970

6 August 1970

Journals

Tate Archive, Nimai Chatterji collection. Purchased, 2006
TGA 200610.
Z76155, Z76154

Rosemont edited three issues of **Radical America**, Paul Buhle's project for the Students for a Democratic Society (SDS) based in Chicago. The issues brought to a US audience the revolutionary aims and principles of Surrealism, voicing the way in which Surrealist art coalesced with the anti-imperialist and anti-capitalist views of the Chicago group. Rosemont wrote in his first

issue: 'surrealism fully recognises that the liberation of the mind requires thoroughgoing social liberation ... and consequently situates itself unhesitatingly 'in the service of the Revolution''.

Surrealist Insurrection no.3

26 August 1968

Surrealist Insurrection no.4

February 1970

Surrealist Insurrection no.5

October 1972

Posters

Tate Archive, Nimai Chatterji collection. Purchased, 2006.

TGA 200610

X82930, X82955, Z76049

Wall text

CONVERGENCE POINT: CHICAGO

In the US during the 1960s, Chicago became a hub of Surrealism as a form of radical protest. This was a moment of youth culture and political organisation, marked by mass protests in support of urgent causes, including the civil rights and workers' movements, and campaigns against the Vietnam War. In August 1968, during demonstrations aimed at influencing the Democratic National Convention, national television captured the violent dispersal of protesters by Chicago police and National Guardsmen. The members of the Chicago Surrealist Group were under the leadership of Franklin and Penelope Rosemont at the time, who were both out protesting. The group narrowly avoided injury and arrest, working 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 politically radical Surrealism. They embraced the mimeograph (a low-cost copier machine) and offset-printing revolution of the underground press, resiliently staying in dialogue with current social movements, while drawing inspiration

from historical examples of radicalism in art and politics, especially in earlier Surrealist groups. Working across generations, they insisted on the intersection 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

Wall text

REVOLUTION, FIRST AND ALWAYS

Revolution is a central idea for Surrealism, as it offers the possibility for transformation and liberation. Since its conception, Surrealism has challenged predominant systems of power and privilege, division and exclusion, and has been emboldened by a growing chorus of voices. Alongside the cultural and sociopolitical forces that determined its own evolving history over the last century, Surrealism has presented a model for political engagement and agitation for artists, many of whom have been arrested for 'subversive' behaviour.

While Surrealists have expressed revolutionary ideas in poetic and artistic terms, some, including those assembled here, have also generated collective actions. They have condemned imperialism, racism, authoritarianism, fascism, capitalism, greed, militarism, and other forms of power and control. From student, civil rights and anti-war protests, to the decolonisation movement, Surrealism has served as a tool, but not a formula. As Léopold Senghor, Surrealist poet, first president of Senegal and 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'.

Ikeda Tatsuo

(Imari, Saga Prefecture, Japan 1928 – Tokyo, Japan 2020)

Kinjuu-ki bangai: Masuku dori

Birds and Beasts Chronicle, an Extra Edition:

Mask Bird

1958

Pen, conté and watercolor on paper

Courtesy of Fergus McCaffrey, New York and Tokyo

X79876

Ikeda turned to art as a way to bear witness to Japan's military defeat during the Second World War, the Allied Occupation of Japan (1945–52), and nuclear atrocities. Following his art education in Tokyo, he joined a loose collective of artists led by Taro Okamoto. They rejected both abstraction and social realism (art depicting working-class experience) as inadequate modes for representing the realities of the post-war period. While not an avowed Surrealist, Ikeda drew upon the Surrealist ideas in order to convey his concerns through fantastical figures and animist references.

Vitrine – middle of room

Pour un art révolutionnaire indépendant

For a Revolutionary Independent Art

25 July 1938

Pamphlets

Written with Leon Trotsky in Mexico, but only signed by André Breton and Diego Rivera, this manifesto conceives of a revolution that establishes a socialist centralised system to produce material goods, but an anarchist regime of individual freedom for intellectual creation. It emphasises the importance of art to be independent from State control, but always bolstering social change: 'True art [...] must be revolutionary, in other words aspire to a complete and radical reconstruction of society.'

Tate Archive, John Lyle single item.

Purchased, 2016 TGA 20161/4

Z76164

Manifesto for an Independent Revolutionary Art Translated extract in English

The aim of the present appeal is to find a meeting ground for the revolutionary defenders of art, to serve the revolution by the methods of art, and to defend the freedom of art itself against the usurpers of the revolution. We are deeply convinced that this platform can bring together the representatives of tolerably divergent aesthetic, philosophical and political tendencies. Marxists can march here hand in hand with anarchists on condition that both set their faces resolutely against the reactionary police spirit whether represented by Joseph Stalin or by his vassal Garcia Oliver.

Published in **London Bulletin**, No.7, December
1938-January 1939
Z76164

Contre-Attaque: Union de lutte des intellectuels revolutionnaires

Counter-Attack: Union of Revolutionary Intellectuals

1935

Pamphlet

After leaving the French Communist Party in 1933, André Breton created the group Contre-Attaque with Georges Bataille. This Union of Revolutionary Intellectuals expressed its ultra-left radical political ideas in pamphlets such as this one. It demanded a strong revolution and the death of anyone benefitting from capitalism or the oppression of the working classes. This coalition was short-lived but was joined by many Surrealists and members of the Democratic Communist Circle, who signed the document.

Tate Archive, John Lyle single item. Purchased, 2016 TGA
20161/4, Z76162

Louis Aragon

(Paris, France 1897 – Paris, France 1982)

André Breton

(Tinchebray, France 1896 – Paris, France 1966)

Premier bilan de l'exposition coloniale

First Inventory of the Colonial Exposition

1931

Pamphlet

Louis Aragon

(Paris, France 1897 – Paris, France 1982)

André Breton

(Tinchebray, France 1896 – Paris, France 1966)

Ne visitez pas l'exposition coloniale

Do Not Visit the Colonial Exposition

1931

Leaflet

Tate Library. Z76048

Tate Archive, John Lyle single item. Purchased, 2016 TGA

20161/4. Z76053

'A l'Exposition: La Vérité sur les colonies' (At the Exhibition: The Truth about the Colonies) in **Le Surréalisme au service de la révolution** (Surrealism in the Service of the Revolution), no. 4, December 1931

1931

Journal

Collection of Timothy Baum, New York. X82526

In 1931, the French government presented the **Exposition coloniale internationale** (International Colonial Exposition) to display Indigenous people, possessions and objects. It was conceived as a presentation of French colonial wealth and power. In response, the Surrealists in the city attended demonstrations, issued pamphlets, and co-organised a counter-exhibition. These three publications demand the immediate evacuation of the colonies and denounce capitalist imperialism and the seizure of objects from colonial territories. Organised together with the Communist Party and the Anti-Imperial League, the Surrealists' counter-exhibition, **La vérité sur les colonies** (The Truth about the Colonies) was recorded in their periodical, presenting objects from their personal collections combined with Marxist slogans.

Freedom is a Vietnamese Word

Translated extract in English

There is indeed war in Indochina – imperialist war, fought in the name of a people who have themselves been liberated after five years of oppression, against another people who are of a single voice in their wish for freedom.

The aggression has grave consequences.

[...] Surrealism, whose great objective as always is the liberation of mankind, can hardly remain silent at such a senseless and revolting criminality. Surrealism can only be against a regime which as a unit view this bloody spectacle with pleasure; a regime which, almost as soon as it was born, collapses into the mire of compromise and execution, and which is but a calculated prelude to the construction of the next totalitarianism.

From Franklin Rosemont (ed.), André Breton. **What Is Surrealism?: Selected Writings**, 1978

Z76163

ROOM 4

Clockwise from room entrance

Giorgio de Chirico

(Volos, Greece 1888 – Rome, Italy 1978)

Le rêve de Tobie

The Dream of Tobias

1917

Oil paint on canvas

The giant thermometer and a cryptic text, 'AIDEL', suggest private meanings held in de Chirico's mysterious canvas. Surrealist poet Paul Eluard owned this painting and placed it in the Bureau where it was installed along with a plaster figure of a woman and a copy of **Fantômas**, a popular crime novel, fixed to the wall by forks. While de Chirico did not join the Paris group officially, those in the Bureau welcomed him, as they long found a connection with his enigmatic dream imagery.

The Bluff Collection

X79775

Pablo Picasso

(Malaga, Spain 1881 – Mougins, France 1973)

Les Trois Danseuses

The Three Dancers

1925

Oil paint on canvas

Purchased with a special Grant-in-Aid and the Florence Fox Bequest with assistance from the Friends of the Tate Gallery and the Contemporary Art Society 1965.

T00729

The Surrealists greatly admired The **Three Dancers**. To make the work, Picasso started with a realistic representation of ballet dancers rehearsing. His approach was transformed when he heard of the death of Ramon Pichot, which brought back memories of the suicide of their mutual friend, Carlos Casagemas. Recognising the power of sex and violence infused in the painting, André Breton persuade the artist to allow it to be reproduced for the first time in his essay 'Le Surréalisme et la peinture' (Surrealism and Painting) in the July 1925 issue of **La Révolution surréaliste**.

Wall text

Surrealism is based on the belief in the superior reality of certain forces of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.

André Breton, 1924

Dédé Sunbeam
(dates unknown)

Untitled

1925

Ink and collage on paper

Sunbeam was a visitor to the Bureau and contributed this collage-drawing to its journal **La Révolution surréaliste**. It appears with 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 colour 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).

Collection of Gale and Ira Drukier
X79466

Man Ray

(Philadelphia, US 1890 – Paris, France 1976)

L'Enigme d'Isidore Ducasse

The Enigma of Isidore Ducasse

1920, remade 1972

Sewing machine, wool and string

This object featured on the first page of the inaugural issue of **La Révolution surréaliste** with the text 'Surrealism opens the door of the dream to all those for whom night is miserly.' It embodies the phrase by poet Isidore Ducasse (the self-styled 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 photographs served as important early documents of the group's activities.

Tate. Purchased 2003

T07957

Robert Desnos

(Paris, France 1900 – Theresienstadt concentration camp, Czechoslovakia [present day Czechia] 1945)

'Relation d'un rêve' (Description of a Dream), excerpt from **La Clef des songes** (The Key of Dreams), broadcast on Radio Luxembourg

1937

Monaural digital audio, transferred from disc record.
Running time: 3min, 19sec

Though best known as a poet, Desnos also produced Surrealist programs for French radio. He worked 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 played here, which dramatises a dream narrative submitted by a listener.

Institut National de l'Audiovisuel
X83787

Grace Pailthorpe

(Sutton, UK 1883 – St Leonards-on-Sea, UK 1971)

Excerpt from 'Surrealism and Psychology,' broadcast on
Mirror for Women

1944

Monaural digital audio, transferred from disc record

Running time: 14min, 14sec

Through lectures, Surrealist and psychoanalyst Pailthorpe shared news of Surrealism with western Canada. One of these lectures was broadcast by CBC Vancouver and is now played here. As a theorist and painter, Pailthorpe, in partnership with Reuben Mednikoff, had been a significant contributor to Surrealism in London. Her approach, however, proved controversial with colleagues as it was seen as placing scientific limits on the irrational.

CBC Licencing

X83789

Wall text

RADIO

Artists associated with Surrealism have used exhibitions and journals to exchange ideas, extend networks across national boundaries, and unite diasporic communities.

Film and radio have had an even greater potential to reach new audiences, despite demanding 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.

Wall text

CONVERGENCE POINT: THE BUREAU DE RECHERCHES SURREALISTES, PARIS

On 11 October 1924, the Paris Surrealists opened the Bureau de recherches surréalistes (Bureau of Surrealist Research). The poet Antonin Artaud, who functioned as its director, called it an 'agency of communication'. Established as a gathering place, the Bureau aimed to 'reclassify life'. Members assembled an archive of materials relating to the Surrealist revolution. They collected dream narratives, documented **trouvailles** (finds) and chance occurrences, and prepared projects such as a 'glossary of the marvellous'. It was decorated to surprise visitors – with a plaster cast of a woman's body hanging from the ceiling and Giorgio de Chirico's **Le Rêve de Tobie** (The Dream of Tobias) on a wall.

The Bureau served a range of public functions. These included receiving visitors, circulating collective pamphlets and group publications, or **papillons** ('butterflies'), responding to press enquiries 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, Prague or Rio de Janeiro – made contact and shared 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

Vitrine against wall

André Breton

(Tinchebray, France 1896 – Paris, France 1966)

Le Surréalisme et la peinture

Surrealism and Painting

1928

Book

Louis Aragon

(Paris, France 1897 – Paris, France 1982)

La Peinture au défi

A Challenge to Painting

1930

Exhibition catalogue

Tate Library

Z76187

Tate Archive, John Lyle single item. Purchased, 2016 TGA

20161/4

Z76053

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

1924

Journal

La Révolution surréaliste (The Surrealist Revolution),
no. 2, Paris, January 1925

1925

Journal

Lent by The Metropolitan Museum of Art, Gilman
Collection, Purchase, Joyce F. Menschel Library Fund,
2005. (JFMPL.30620009650275). X82921

Lent by The Metropolitan Museum of Art, Purchase,
Friends of Thomas J. Watson Library Gift.
(GS.414 / NX600 .S9 R48 no. 2). X82922

Man Ray's photographs on the cover of the journal's first
issue record events at the Bureau in November 1924. The
Paris Surrealists pose somberly in the group photograph,
but the side images document more mysterious
activities. On the left, André Breton – the author of the
newly-published **Manifeste du surréalisme** (Manifesto

of Surrealism) – appears in a nocturnal meeting; on the right, Simone Breton is poised to type the trance utterances of the poet Robert Desnos, as others stand by (the poet Paul Eluard and Giorgio de Chirico look into the camera, past poet Louis Aragon). The second issue of the journal included dream accounts, art, and texts, as well as responses to an **enquête** (questionnaire). These questionnaires featured in Surrealist journals that were published and distributed internationally, allowing artists and writers around the world to read and respond to each other's ideas.

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

1924–1925

Printed leaflets on multicoloured paper

The Surrealists in Paris often took inspiration from the city around them. To initiate others into such chance encounters, they posted leaflets printed with provocative statements, hoping curious readers would then visit their headquarters. They included the address at the bottom of each sheet.

Lent by The Metropolitan Museum of Art, Purchase,
Friends of Thomas J. Watson Library Gift (GS.380
/ NX456.5.S8 V68 1924a, NX456.5.S8 R67 2018,
NX456.5.S8 B725 1948, NX456.5.S8 P43 1969 PS3606.
R42238 T66 2020, 107.5 G13 no.15)
X82920

ROOM 5

Clockwise from room entrance

Eva Sulzer

(Winterthur, Switzerland 1902 – Mexico City,
Mexico 1990)

Extract from Voyage Nord-Ouest

1939

Single-channel digital video transferred from 8mm film,
U-matic, and DV, black-and-white, silent

Running time: 24min, 23sec

Collection Christian Kloyber, Vienna (Austria)

X82730

In this home movie, Sulzer recorded the two-month trip that she took in the summer of 1939 with Wolfgang Paalen and Alice Rahon to the Pacific Northwest. They moved along the coast of British Columbia and Alaska documenting their activities on ten rolls of 8 mm film. Sometimes passing the camera between them, the friends captured their trips to Ketchikan, Sitka, Wrangell, Haida Gwaii and Gilford Island, as well as their visits to Indigenous sites and natural wonders.

Wall text

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

Vitrine against wall

Surrealist Insurrection no.3

26 August 1968

Surrealist Insurrection no.4

February 1970

Surrealist Insurrection no.5

October 1972

Posters

Tate Archive, Nimai Chatterji collection. Purchased, 2006.

TGA 200610

X82930, X82955, Z76049

Wall text

EVA SULZER, TRAVELLER

For some Surrealist artists, travel brought the freedom and pleasure of visiting new places and experiencing different cultures. Surrealists have negotiated these sort of encounters with varying degrees of privilege and sensitivity. In 1939, artist Eva Sulzer left Paris to travel with the artist couple Wolfgang Paalen and Alice Rahon. During a two-month trip along the coast of northwest Canada and Alaska, Sulzer recorded their experiences with her movie and still cameras.

Though made over a short time that prevented sustained engagement, her photographs appear distinct from ethnographic exoticisation and are instead rooted in documentary Surrealist photography. Through documenting the displacement of Indigenous cultures, while also photographing them in everyday encounters, her images show some responsiveness to colonial structures, as well as the resilience of Indigenous populations.

Sulzer spent the next 50 years in Mexico. Many of her images would fuel the work of others in her circle: illustrating artist-archaeologist Miguel Covarrubias's book on Indigenous art in North America (1945), spurring the

poetry of César Moro, and the work of a number of visual artists. Most visibly, they shaped the publication of Paalen's dissident Surrealist journal, **Dyn** (1942–4).

Image caption

From left: Wolfgang Paalen, Eva Sulzer, and Alice Rahon, and César Moro, 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.

Len Lye

(Christchurch, Aotearoa, New Zealand 1901 – Warwick, New York, US 1980)

Tusalava

1929

Single-channel digital video, transferred from 35mm film, black-and-white, silent

Courtesy of the Len Lye Foundation. Digital version from material preserved and made available by Ngā Taonga Sound & Vision

X82847

An artist and filmmaker born in New Zealand, Lye spent time in Samoa where he lived within the Samoan community, admiring its art and supporting anti-colonial politics. After a formative period in Sydney, he moved to London in 1926, later showing with the London Surrealist group. The animated hand-drawing in Tusalava reflects Lye's study and appreciation of Indigenous Oceanic art, 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 align with Surrealism.

Vitrine against wall

Page spread from **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

1960

Exhibition catalogue

The 1960 exhibition **Surrealist Intrusion in the Enchanters' Domain** in New York merged international examples of Surrealism with Pop art by Jasper Johns and Robert Rauschenberg, alongside anonymous Indigenous art from Oceania and the Pacific Northwest. In doing so, they challenged post-war assumptions that Surrealism's reach was over. Their belief of an almost mythical convergence of Indigenous and Surrealist objects, demonstrates an extension of previous exhibition and collecting practices from the 1930s and the era of decolonisation.

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

(GS.450 / ND11265 .D353 1960)

X82917

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

1929

Journal

This unsigned image disrupts conventional European coordinates to position the Pacific Ocean and its major islands at the heart of the world map. It featured in the 1929 Surrealist issue of the Brussels periodical **Variétés** (Varieties). The image demonstrates Surrealism's strategic desire to disorient viewers by reframing dominant regimes of knowledge. At the same time, the shrinking of the colonising powers of Europe, Japan and the US outlines an aspiration for cultural and political equality and decolonisation. This world view itself travelled, as it appeared two years later in the Mexican journal *Los Contemporáneos*, as 'El Mundo en tiempos del Surrealismo' (The World in the Time of Surrealism).

Tate Library

Z76047

André Breton

(Tinchebray, France 1896 – Paris, France 1966)

Océanie

Galerie Andrée Olive, Paris

Oceania

1948

Exhibition catalogue

Breton, who formed a renowned Surrealist collection, wrote of his unwavering attraction to Indigenous Oceanic art in this catalogue. He stated 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.'

Lent by The Metropolitan Museum of Art, Purchase, Friends of Thomas J. Watson Library Gift (GS.434 / P2 P19)

X82916

Wall text

THE WORLD IN THE TIME OF THE SURREALISTS

The drawing captioned **Le Monde au temps des surréalistes** (The World in the Time of the Surrealists), published in 1929 (and enlarged for our exhibition entrance), reimagines the world. Challenging geopolitical conventions that use maps as a tool to define territories, the Surrealists' growing anti-imperialist sentiments are demonstrated by placing the Pacific islands at the centre. They also give prominence to (Soviet) Russia, and erase the colonising powers of Europe, Japan, and the United States.

While embracing anti-colonial politics, Surrealists in Europe mistakenly perceived an affinity with art made by Indigenous peoples of Africa, Oceania, and the Americas. This fantasy of shared ideas and perspectives is visible in early Surrealist collections, journals, and exhibitions. Objects made by Indigenous peoples were included in the 1936 exhibition of 'Surrealist objects' in Paris. These works, included for their perceived aesthetic value within a European context, were stripped of place, maker and their original meaning. This exposes how, even in valuing the art of Indigenous peoples and deploring the systems of colonialism, Surrealists remained entangled within a colonial attitude of cultural appropriation.

ROOM 6

Clockwise from room entrance

Wall text

COLLECTIVE IDENTITIES

Surrealism depends upon a collective body of participants, often working together in response to political or social concerns. This unity acknowledges that working collaboratively is often more powerful than as an individual in isolation. Viewed across time and place, this quality has been manifested in group exhibitions and demonstrations, cowritten manifestos and declarations, and broadly shared and circulated artistic, political and social 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 seance-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 evident in the multiple **cadavre exquis** (exquisite corpse) drawings gathered in this room. These

are made by one participant drawing a form and, after folding the paper, passing it on so that only the ends can be seen by a second person who continues the work and passes it on again. Group production fosters proximity and intimacy, but it can also connect and make visible diasporic and transnational communities.

Frida Kahlo

(Mexico City, Mexico 1907 – Mexico City, Mexico 1954)

Lucienne Bloch

(Geneva, Switzerland 1909 – Gualala, California, US 1999)

Exquisite Corpse (Frida)

Exquisite Corpse (Diego)

1932

Pencil on paper

Private collection

X80674, X80675

António Pedro

(Praia, Cape Verde 1909 – Praia de Moledo, Portugal 1966)

Fernando de Azevedo

(Vila Nova de Gaia, Portugal 1923 – Lisbon, Portugal 2002)

Marcelino Vespeira

(Samouco, Portugal 1925 – Lisbon, Portugal 2002)

José-Augusto França

(Tomar, Portugal 1922 – Jarzé Villages, France 2021)

Cadavre exquis

Exquisite Corpse

1947

Pencil on paper

Museu Nacional de Arte Contemporanea do Chiado, Lisbon

(Inv. 2479)

X79723

Jean-Jacques Dauben

(born Frankfurt, Germany 1952)

Franklin Rosemont

(Chicago, US 1943 – Chicago, US 2009)

Eugenio F. Granell

(A Coruña, Spain 1912 – Madrid, Spain 2001)

Cadavre Exquis

Exquisite Corpse

1976

Ink on paper

Colección Fundación Eugenio Granell, Santiago
de Compostela

X79492

Ted Joans

(Cairo, Illinois, US 1928 – Vancouver, Canada 2003)

Heriberto Cogollo

(born Cartagena, Colombia 1945)

Agustín Cárdenas

(Matanzas, Cuba 1927 – Havana, Cuba 2001)

Jorge Camacho

(Havana, Cuba 1934 – Paris, France 2011)

Wifredo Lam

(Sagua la Grande, Cuba 1902 – Paris, France 1982)

Roberto Matta

(Santiago, Chile 1911 – Civitavecchia, Italy 2002)

Hervé Télémaque

(born Port-au-Prince, Haiti 1937)

Joyce Mansour

(Bowdon, UK 1928 – Paris, France 1986)

**The Seven Sons of Lautréamont (and his Dutiful
Beautiful Daughter)**

1970–79

Ink on paper

Private Collection

X81424

Abdul Kader El Janabi

(born Baghdad, Iraq 1944)

with box by Anne Ethuin

(Coteau, France 1921 – Paris, France 2008)

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, Iraq 1930), Robert Benayoun (Kenitra, Morocco 1926 – Paris 1996), Jean Benoît (Quebec City 1922 – Paris 2010), Olga Billoir (Buenos Aires 1930 – Spain 2002), Hilary Booth (Greensborough, Victoria, 1956 – Canberra 2005), Jorge Camacho (Havana 1934 – Paris 2011), Roger Cardinal (Bromley, UK 1940 – Chartham Hatch, UK 2019), Mário Cesariny (Lisbon 1923 – Lisbon 2006), Heriberto Cogollo (born Cartagena, 1945), Jayne Cortez (Fort Huachuca, Arizona, US 1934 – New York 2012), Michel Dintrich (1933 – Paris 2020), Tony Earnshaw (Ilkley, UK 1924 – Saltburn-by-the-Sea, UK 2001), Melvin Edwards (born Houston, 1937), Onsi El-Hajj (Kaitouly, Jezzine, Lebanon 1937 – Beirut 2014), Nicole Espagnol (Paris 1937 – Paris 2006), Anne Ethuin (Coteau, France 1921 – Paris 2008), Lawrence Ferlinghetti (Bronxville, New York, US 1919 – San Francisco 2021), Alain Gauthier (born Paris, 1931), Giovanna (born Reggio Emilia, Italy, 1934), Jimmy Gladiator (Paris 1948 – Poissy, France 2019), Jean-Michel Goutier (Montréal-la-Cluse, France

1935 – Paris 2020), Jon Graham (born El Paso, Texas 1954), Ladislav Guderna (Nitra, Czechoslovakia [present-day Slovakia] 1921 – Vancouver 1999), Martin Guderna (born Bratislava, Czechoslovakia [present-day Slovakia], 1956), Serge Guilbaut (born France, 1943), Chris Hammond, Paul Hammond (Derby, UK 1948 – Barcelona 2020), Jim Haynes (Haynesville, Louisiana, US 1933 – Paris 2021), Marianne Ivsic (Budapest 1919 – Paris 1995), Edouard Jaguer (Paris 1924 – Paris 2006), Ted Joans (Cairo, Illinois, US 1928 – Vancouver 2003), Pierre Joris (born Strasbourg, 1946), Alain Joubert (Paris 1936 –2021), Alain Jouffroy (Paris 1928 – Paris 2015), Saúl Kaminer (born Mexico City, 1952), Mustapha Khayati (Tunisia 1938 – Paris 2011), Jorge Kleiman (Concepcion del Uruguay, Argentina 1934 – Buenos Aires 2013), Robert Lagarde (Beziers, France 1928 – Montpellier, France 1997), Jean-Pierre Le Goff (born Douarnenez, France 1942 – Montmorillon, France 2012), Jean-Jacques Lebel (born Neuilly-sur-Seine, France 1936), Jacques Lecomblez (born Brussels, 1934), Claude Lefort (Paris 1924 – Paris 2010), Conroy Maddox (Ledbury, UK 1912–2005 London), Haytham Manna (born Umm al-Mayadhin, Syria, 1951), Marcel Mariën (Antwerp 1920 – Brussels 1993), Craig Marvell (Australia), Roberto Matta (Santiago de Chile 1911 – Civitavecchia, Italy 2002), George Melly (Liverpool, U.K. 1926 – London 2007), Jean-Paul Michel (born La Roche-Canillac, France 1948), Yves Nadal (Brive, France 1949 – Turenne, France 1989), Mimi Parent (Mont-Royal, Quebec, Canada 1924 – Villars-

sur-Olon, Switzerland 2005), Jules Perahim (Bucharest 1914 – Paris 2008), Pierre Peuchmaurd (Paris 1948 – Brive, France 2009), José Pierre (Bénesse-Maremne, France 1927 – Paris 1999), Tony Pusey (born London 1953), Michel Remy (born Épinal, France 1946), Arturo Schwarz (Alexandria, Egypt, 1924 – Milan 2021), Georges Sebbag (born Marrakesh, 1942), Monique Sebbag (born Carcassonne, France 1943), Gerald Stack (born London 1953), Jean Terrossian (Paris, 1931 – Paris 2021), Guy Tournille, Bo Veisland (born Nykøbing Falster, Denmark 1951), Nanou Vialard (Saint-Hyppolite-du-Fort, France 1929 – Montpellier, France 1993), John W. Welson (born Llanfair-Llwythfwnwg, UK, 1953), Philip West (York, UK 1949 – Zaragoza, Spain 1997), Peter Wood (Heckmondwike, UK 1951 – Paris 1999), Michel Zimbacca (Paris 1924 – Paris 2021), and others

Visa sans planète

Visa Without a Planet

circa 1983–1990

Pencil, ink, and collage on Iraqi passport with artist box

El Janabi's **Visa sans planète**, made over seven years, is a collaborative collage made by a number of fellow Surrealists. The work registers his loss of official status during the protracted process of becoming a French citizen. This demonstrates that for many Surrealists, the personal

could not be separated from the political. Each page contains a Surrealist 'stamp' issued by a fellow artist for a kind of metaphorical passage, since without citizenship he could not travel.

Abdul Kader El Janabi

X80950

André Breton

(Tinchebray, France 1896 – Paris, France 1966)

Max Morise

(Versailles, France 1900 – Paris, France 1973)

Jeannette Ducrocq Tanguy

(Cannes, France 1896 – Paris, France 1977)

Pierre Naville

(Paris, France 1904 – Paris, France 1993)

Benjamin Péret

(Rezé, France 1899 – Paris, France 1959)

Yves Tanguy

(Paris, France 1900 – Woodbury, Connecticut, US 1955)

Jacques Prévert

(Neuilly-sur-Seine, France 1900 – Omonville-la-Petite, France 1977)

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, 1937

X77716

André Breton

(Tinchebray, France 1896 – Paris, France 1966)

Nusch Eluard

(Mulhouse, France, 1906 – Paris, France 1946)

Valentine Hugo

(Boulogne-sur-Mer, France 1887 – Paris, France 1968)

Paul Eluard

(Saint-Denis, France 1895 – Charenton-le-Pont, France 1952)

Cadavre exquis

Exquisite Corpse

c.1930

Graphite on paper

Tate. Purchased 2005

T12005

Marko Ristić

(Belgrade, Serbia 1902 – Belgrade, Yugoslavia [present-day Serbia] 1984)

Ševa Ristić

(Belgrade 1906 – Belgrade 1995)

André Thirion

(Baccarat, France 1907 – Levallois-Perret, France 2001)

Aleksandar Vučo

(Belgrade 1897 – Belgrade 1985)

Lula Vučo

(Požarevac, Serbia 1899 – Belgrade 1985)

Vane Bor

[Stevan Živadinović] (Bor, Serbia 1908 – Oxford 1993)

Le cadavre exquis no. 8

Exquisite Corpse no. 8

1930

Le cadavre exquis no. 11

Exquisite Corpse no. 11

1930

Coloured pencil and ink on paper

Courtesy of the Museum of Contemporary Art Belgrade,

Legacy of Marko Ristić, donated by Ševa and Mara Ristić.
X79729, X79730

These two works were made by members of the Belgrade Surrealist Circle. Active from 1923, the group shared interests with Surrealists in Paris, producing a diverse body of work that called into question bourgeois values and pressed for social revolution. The Belgrade Surrealists, however, worked under the pressure and restrictions of the royal dictatorship in Yugoslavia. The arrest, detention, and exile of several key members in December 1932 ended their collective actions.

Ted Joans

(Cairo, Illinois US 1928 – Vancouver, Canada 2003)

Bird Lives!

1958

Oil paint on canvas mounted on hardboard

Joans arrived in Greenwich Village, the centre 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 jazz saxophonist Charlie Parker, nicknamed 'Bird'. When Parker died in 1955, aged 35, Joans scrawled the phrase 'Bird Lives!' around Lower Manhattan as an ad hoc memorial; a few years later, he immortalized him in this painting.

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

X79670

Vitrine against wall

Ted Joans

(Cairo, Illinois, US 1928 – Vancouver, Canada 2003)

All of Ted Joans and No More

New York 1961

1961

Book

The Hipsters

New York 1961

1961

Book

Lent by The Metropolitan Museum of Art, Purchase, Friends of Thomas J. Watson Library Gift (GS.467 / PS3560.02 A88 1961). X82926

Lent by The Metropolitan Museum of Art, Purchase, Friends of Thomas J. Watson Library Gift (GS.466 / NC1429.J55 A5 1961). X82925

Joans's Surrealist activity extended to his earliest publications. All of **Ted Joans and No More**, an illustrated poetry volume, and his collage novel, **The Hipsters**, both appeared in 1961. They incorporate excerpts of Victorian-era illustration, including colonialist and anatomical imagery. Included as a reference to the sources Max Ernst used in his collage novels, they were used to markedly different ends. The pages displayed here reflect satirically on the US Beat generation, which, like much of modernism, was known for appropriating Black cultures.

Ted Joans

(Cairo, Illinois, US 1928 – Vancouver, Canada 2003)

Black Power

L'Archibras no.3 March 1968

1968

Journal

Joans met André Breton in 1960 and contributed to Paris Surrealist activities for the remainder of the decade. His participation ensured that African American causes became part of the group's research and campaigning interests. Joans wrote in 1968 that Malcolm X, one of his heroes, 'proposes (what Surrealism has always been) a completely free revolutionary mode towards the total enfranchisement of man.'

Tate Archive, Nimai Chatterji collection. Purchased, 2006

TGA 200610

Z76055

Ted Joans

(Cairo, Illinois, US 1928 – Vancouver, Canada 2003)

X, from the series **Alphabet Surreal**, collage reproduced in
La Brèche: Action surréaliste (The Breach: Surrealist Action),
no. 5, Paris, October 1963

1963

Journal

Tate Archive, Nimai Chatterji collection. Purchased, 2006

TGA 200610

Z76054

Ted Joans

(Cairo, Illinois, US 1928 – Vancouver, Canada 2003)

What is mau mau what is surrealism

1956

Pencil on paper

During the 1960s, the Black Power movement intensified in North America. Joans was deeply committed to the cause, presenting its political and cultural demands as complementary to Surrealism. This drawing links Surrealism to Mau Mau, a militant Kenyan anti-colonial movement that originated in the 1950s. 'Today's Black flowers,' he wrote, 'are the Mau-Mau of America. Guerilla Surrealists of the 'Metropolis.'

Private Collection

X80840

Ted Joans

(Cairo, Illinois, US 1928– Vancouver, Canada 2003)

Outograph (Zwei Erdferkelforscher Frauleins)

Outograph (Two Aardvarkwatcher young women)

Outograph (Enchanté Demain!)

Outograph (Nice to Meet You Tomorrow!)

Outograph

Outograph

1973

Found photographs and plastic film

Private Collection. X83107, X83108, X83109, X83110

A committed experimenter, Joans made 'outographs' in which he cut out the faces from photographs he discovered in flea markets. In removing the subjects from these found portraits, he 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 humour, suggesting that faces can be swapped in and out as in a carnival cut-out board.

Wall text

TED JOANS, TRAVELLER

Poet, musician, and artist Ted Joans's identity was shaped by travel and dislocation. To travel was to discard what he saw as the constraints of nationality, language, and culture. He left the US twice in rejection of its systematic racism: once in the early 1960s, and again, about 30 years later, following the murder by police officers of Amadou Diallo, a young Black man in the Bronx.

Joans formally engaged with the Surrealists after a chance meeting with André Breton in Paris. His saying 'Jazz is my religion, Surrealism is my point of view' reflects the fluidity of his lifestyle as he moved through North and Central America, North and West Africa, and Europe.

While travel allowed freedom, it also provided community, as represented in **Long Distance**, a more than nine-metre long collaborative cadavre exquis (exquisite corpse) drawing that the artist began in 1976. It would move with Joans, growing with each invited contribution. Produced over 30 years (two beyond Joans's own life), between 132 participants, **Long Distance** extends the Surrealist idea of collaborative authorship to the people connected through Joans's travels.

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

William Klein

(born New York, US 1928)

Extract from **Algiers Pan-African Festival**

1969

Single-channel digital video, transferred from 35mm film, colour, sound. Running time: 7min

The First Pan-African Festival in Algiers in 1969 promoted a vision of pan-African strength, celebrating postcolonial freedom and liberation movements. Klein recorded the events. Performing at the festival with African American jazz saxophonist Archie Shepp and Tuareg musicians, Ted Joans declared 'We have returned', a return that was meant not simply as physical but also cultural. Joans maintained that jazz was 'African music' and that Surrealism originated from Africa.

Arte Distribution

X83786

Vitrine against wall

Mimi Parent

(Mont-Royal, Quebec, Canada 1924 –
Villars-sur-Olon, Switzerland 2005)

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

Clockwise from room entrance

Boîte alerte

Box on Alert

1959

Cardboard box, catalogue, telegram on paper,
4 lithographs on paper, etching on paper,
10 envelopes and other materials

Parent assembled **Boîte Alerte** (Box on Alert) as the deluxe catalogue for the EROS exhibition organised by André Breton and Marcel Duchamp in Paris in 1959. The title is a pun on boîte à lettres (letter box) and the contents

include letters, pictures, and booklets by those involved in the exhibition. Parent conceived this collective work and contributed an image of her object **Masculin / Féminin** (Masculine / Feminine).

Tate. Purchased 2000

T07621

ROOM 7

Clockwise from room entrance

Wall text

CONVERGENCE POINTS: HAITI, MARTINIQUE, CUBA

Caribbean islands have been both places of convergence and relay for Surrealism. Many manifestations originated on the islands in multiple and concurrent waves. In Martinique, Surrealism took root in 1932, when a group of students, including writer and theorist René Ménénil, produced the single-issue journal **Légitime défense** (Self-Defence) from Paris. It aligned with the Black self-affirmation movement of Négritude, while also attacking French colonialism. Ménénil – as well as poets Aimé and Suzanne Césaire – carried Surrealism to Fort-de-France. Their journal, **Tropiques**, launched in April 1941 and over its four years of publication, 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 was transformed. The focus on freedom found channels through the writings of Clément Magloire-Saint-Aude in Haiti, and of Juan Breá and Mary Low in Cuba. Some connected with travellers, including exiles escaping the war

in Europe. These included Eugenio Granell, who settled in the Dominican Republic in 1939. Two years later, Aimé and Suzanne Césaire encountered André Breton and Wifredo Lam, who were held by the authorities in Martinique. Their friendship strengthened the link between **Tropiques** and Surrealist activities in Cuba, Mexico and the US.

Hervé Télémaque
(born Port-au-Prince, Haiti 1937)

Eclaireur

The Guide

1962

Oil paint on canvas

Private Collection, Paris

X82721

Télémaque, whose family was involved in the Black consciousness movement in Haiti, encountered Surrealism when he moved to New York to study art. Rejecting widespread racism in the US, he relocated to Paris in 1962. There he befriended André Breton and Jorge Camacho, who had left Cuba in 1959. In this work, made during that time, forms stretch and change shape across the canvas, like organic elements undergoing metamorphosis. While not identifying as a Surrealist, Télémaque has acknowledged that at one time he negotiated his creative and Caribbean identity in relation to the movement. He made several **Eclaireur** paintings during the two years he associated with 'Surrealism', but he selected this one for the exhibition.

Hector Hyppolite

(Saint-Marc, Haiti 1894 – Port-au-Prince, Haiti 1948)

Papa Lauco

1945

Oil paint on masonite

Hyppolite was a third-generation Haitian **houngan** (vodou priest) and self-taught artist. He painted at the Centre d'art, the Port-au-Prince art centre. Hyppolite's paintings, like this image of the Iwa (spirit) Papa Lauco, engaged with religious practices of the African diaspora in Haiti. Although Hyppolite did not consider himself a Surrealist, he exhibited with them in Paris. Later, he would retire from his religious work while continuing to paint.

Courtesy of The Museum of Everything, London

X79736

Hector Hyppolite

(Saint-Marc, Haiti 1894 – Port-au-Prince, Haiti 1948)

Ogou Feray

Ogoun Ferraille

circa 1945

Oil paint on masonite

On visiting Port-au-Prince in 1945 with Wifredo Lam, André Breton was enthralled by Hyppolite's work and wrote in the guestbook of the Centre d'art: '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.' Hyppolite sold **Ogou Feray** to Breton, and allowed **Papa Lauco** to be the first illustration in the catalogue for **Le Surréalisme en 1947** exhibition in Paris.

Courtesy of The Museum of Everything, London

X80908

Wifredo Lam

(Sagua la Grande, Cuba 1902 – Paris, France 1982)

Bélial, Empereur des Mouches

Belial, Emperor of the Flies

1948

Oil paint on canvas

Private Collection

X80678

In 1940 Lam returned to Havana after 18 years in Europe. Inspired by Afro-Cuban religious traditions, he constructed a new artistic style in opposition to the US social exploitation and influence in Cuba. In 1945 he travelled to Port-au-Prince, where he met Haitian artists (including Hector Hyppolite) and reconnected with André Breton. Lam also attended vodou ceremonies. In this painting, the figure on the left is Venus, Roman goddess of love. The one to the right is both Mars, god of war, and Changó, Yoruba god of thunder. The word Bélial appears in both Judaic and Christian texts, as a name for the devil or demonic figures.

Eugenio Granell

(A Coruña, Spain 1912 – Madrid, Spain 2001)

El vuelo nocturno del Pájaro Pí

The Pi Bird's Night Flight

1952

Tempera on cardboard

Granell's radical politics 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. He would live between the Dominican Republic, Guatemala, and Puerto Rico for the next 12 years. Made in Puerto Rico, this large-scale painting of the mythical Pi bird reflects his celebration of the natural world, the Indigenous symbols of the Americas, and his own sense of freedom in his newly adopted home.

Colección Fundación Eugenio Granell,

Santiago de Compostela

X79509

Rafael Ferrer

(born San Juan, Puerto Rico 1933)

La escuchamos callar

We Hear Her Silence

1957

Oil paint on canvas

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. A doll-like figure and a floating tongue may be identified among the abstract forms of this painting.

Francisco & Shirley Vincenty

X80901

Cossette Zeno

(born Santo Domingo, Dominican Republic 1930)

Ni hablar del peluquín

No Use to Talk about the Little Wig

1952

Oil paint on canvas board

This Surrealist portrait wryly mocks male vanity, with its witty title and references to hair in the painting. Zeno countered the conservative teachings of the Universidad de Puerto Rico with a series of humorous compositions with feminist messages (pre-dating modern-era feminism). In 1954 Zeno travelled to Paris, where Granell introduced her to André Breton and the Paris Surrealists. She presented her work in several group exhibitions in Puerto Rico, including El Mirador Azul's March 1956 **Exposición de pinturas** (Exhibition of Paintings).

Collection of Jorge Orlando Delgado Vigier

X80838

Frances del Valle

(New York, US 1933 – Miami, US 2021)

Guerrero y esfinge

Warrior and Sphinx

c.1957

Oil paint on canvas

Del Valle was a prominent member of El Mirador Azul (The Blue Lookout). Her compositions combined science fiction, Taíno folklore, and feminist symbolism, purposefully diverging from the conservative teachings of the Universidad de Puerto Rico. She described herself and the collective as 'lizards in a place where people found them repellent.' Del Valle exhibited regularly with El Mirador Azul. She also led the group in Surrealist word games, questionnaires, and automatic writing.

Frances del Valle Artist Collection

X80900

Luis Maisonet Crespo

(Hatillo, Puerto Rico 1924 – San Juan, Puerto Rico 2019)

Pas de Deux (Amanecer)

Pas de Deux (Dawn)

1953

Oil paint on canvas

In this dreamlike painting, an imagined performance takes place between night and day. **Pas de deux** is a ballet term for a duet in which dancers perform together. Maisonet Crespo turned to Surrealism in 1950 while studying art with Eugenio Granell at the University of Puerto Rico. As a founding member of El Mirador Azul (The Blue Lookout), Maisonet Crespo showed work in all four of the group's exhibitions.

Museo de Arte de Ponce. The Luis A. Ferré Foundation, Inc.
X79707

Eugenio Granell

(A Coruña, Spain 1912 – Madrid, Spain 2001)

Los blasones mágicos del vuelo tropical

The Magical Blazons of Tropical Flight

1947

Oil paint on linen

This is one of Granell's paintings made in Guatemala. In his unique Surrealist style, the work fuses mythological imagery from Indigenous Central American cultures with references to the region's tropical birds and plant life. In addition to his career as a painter, Granell also helped to spread Surrealism through his classes at the Escuela de Bellas Artes (School of Fine Arts), radio broadcasts, articles in the periodical **Mediodía** (Noon), and other publications.

Colección Fundación Eugenio Granell,

Santiago de Compostela

X79508

Wall text

EUGENIO GRANELL, TRAVELLER

As a Spanish Republican, Trotskyist and a Surrealist, Eugenio Granell went into political exile following the end of the Spanish Civil War (1936–39) and the defeat of the Spanish Republic. In 1939 Granell escaped to the Dominican Republic. During his six years there, he worked as a symphony violinist, held his first exhibition, and with a group of poets, launched the Surrealist journal **La poesía sorprendida** (Poetry Surprised) in 1943. André Breton and Wifredo Lam also visited the island, resulting in lifelong friendships.

Under the increasingly authoritarian regime, 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. Arguing with and, ultimately, threatened by Stalinists, Granell then fled to Puerto Rico, where he remained until 1957. There he spurred a new interest in Surrealism, particularly among the university students who formed the Mirador Azul (Blue Lookout) group. Granell remained an energetic proponent of Surrealism, seeing in it 'freedom for art – and as a consequence, freedom for mankind'.

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

Vitrine against wall

Pinturas: Granell

Paintings: Granell

Universidad de Puerto Rico,
San Juan, September 1949

1949

Exhibition catalogue

In 1946, two months after arriving in Guatemala, Granell exhibited his paintings in the capital city. When the show travelled to the Universidad de Puerto Rico in 1949, he was offered a teaching 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 show features an introduction by Chilean poet Jorge Millas, who was then also a professor at the university.

Colección Fundación Eugenio Granell,
Santiago de Compostela
X82480

**Exposición de pinturas (Exhibition of Paintings),
Sala de Exposiciones, Universidad de Puerto Rico, San Juan,
March 12, 1956**

1956

Exhibition catalogue

**Exposición el Mirador Azul (Exhibition of the Blue Lookout),
San Juan, Puerto Rico, February 15, 1957**

1957

Exhibition catalogue

In 1956, under Granell's influence, a number of his students at the Universidad de Puerto Rico formed El Mirador Azul (The Blue Lookout), a new Surrealist group. They announced their arrival with an exhibition held at the University that year. A second exhibition, held in 1957, featured works by Granell's first students, including Luis Maisonet Crespo and Cosette Zeno, as well as newer members, such as Frances del Valle.

Colección Fundación Eugenio Granell, Santiago de Compostela. X82479

Tate Archive, Ithell Colquhoun Papers, Bequeathed by Ithell Colquhoun 1992: TGA 929/10/3/17. X82478

Eugenio Granell

(A Coruña, Spain 1912 – Madrid, Spain 2001)

'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

1948

Journal

From 1947–49, 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. 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.

Colección Fundación Eugenio Granell,

Santiago de Compostela

X82477

Vitrine – middle of room

Légitime défense

Legitimate Defence

Paris 1932

Journal

The single-issue journal **Légitime défense** was published in 1932 by a group of politically radical Martinican students in Paris. Writing on Martinican identity and literature in relation to notions of assimilation into French culture, their manifesto promoted a Black artistic avant-garde of the Caribbean, declaring 'we equally and unreservedly accept surrealism to which ... we relate our becoming.'

Tate Archive, John Lyle single item. Purchased, 2016 TGA
20161/4
Z76045

Tropiques no.2

July 1941

Journal

Tropiques no.11

May 1944

Journal

André Breton

(Tinchebray, France 1896 – Paris, France 1966)

with illustrations by André Masson

(Balagny-sur-Thérain, France 1896 – Paris, France 1987)

Martinique charmeuse de serpents

Martinique: Snake Charmer

1948

Book

Lent by The Metropolitan Museum of Art, Purchase, Friends of Thomas J. Watson Library Gift (GS.471 / PQ3940 .A47 no.2 (July 1941)). X82923

Lent by The Metropolitan Museum of Art, Purchase, Friends of Thomas J. Watson Library Gift (GS.473 / PQ3940 .A47

no.11 (May 1944)). X82924

Private Collection. X82953

Writers in the Caribbean, including Clément Magloire-Saint-Aude in Port-au-Prince, claimed Surrealism as a means to challenge dominant ideologies. In 1939, as Aimé Césaire prepared for his return to Martinique from Paris, he published **Cahier d'un retour au pays natal** (Notebook of a Return to My Native Land), that defiantly affirmed Black identity and island culture while calling for freedom from French colonial violence. 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. In it, Suzanne Césaire hailed Surrealism's commitment to 'human emancipation.' Breton published his own book, with illustrations by André Masson, in which he praised Aimé Césaire's use of Surrealism as an anticolonial tool.

André Breton

(Tinchebray, France 1896 – Paris, France 1966)

with illustrations by Wifredo Lam

(Sagua la Grande, Cuba 1902 – Paris, France 1982)

Fata Morgana

Buenos Aires

1941

Book

Breton's book was banned by the French authorities in Vichy France and this edition was instead published in Buenos Aires. Lam and Helena Holzer went into exile in Martinique with Breton and Jacqueline Lamba, where they met Aimé and Suzanne Césaire, the editors of the magazine *Tropiques*. As well as this book *Fata Morgana*, Lam also illustrated Lydia Cabrera's Spanish translation of Aimé Césaire's ***Cahier d'un retour au pays natal*** in 1942.

Private Collection

X84104

Aimé Césaire

(Basse-Pointe, Martinique 1913 – Fort-de-France,
Martinique 2008)

with illustration by Wifredo Lam

(Sagua la Grande, Cuba 1902 – Paris, France 1982)

‘Colombes et menfenil’

(Doves and Hawks) in **Hemisphères** (Hemispheres), no.4

1944

Journal

Some of the poems that Aimé Césaire published in **Tropiques**, the journal that he co-edited in Fort-de-France, were distributed more widely. This reinforced a network of friendships. Césaire sent a typescript to André Breton in New York, who published them in the Surrealist journal **VVV**. He and Suzanne Césaire were staying in Haiti by the time these poems were included in the bi-lingual New York journal **Hemispheres** alongside a recent drawing by Wifredo Lam.

X84462

Private Collection

Doves and Hawks by Aimé Césaire

BEYOND

From the depth of the furious piling up of appalling dreams
new dawns were
rising
rolling their free lion cub heads

nothingness denied what I was seeing by the fresher
light of my shipwrecked eyes
but – sirens hissing from a secret power –
the hunger of botched hours vexed the
fierce eagle
of blood

arms too short lengthened into flames
desires exploded like violent pit-gas in the dark
of cowardly hearts

the weight of dream teetered in the freebooting wind
– wonder of sweet apples for birds of the branches –

and reconciled bands shared riches in
the hand of a woman assassinating the day

HAVE NO MERCY

Keep smoking swamp

the rupestral images of the unknown
turn the silent dusk of their laughter toward me

Keep smoking oh swamp sea urchin core
dead stars calmed by marvellous hands gush
from the pulp of my eyes

Translation in English from Clayton Eshleman, Annette Smith,
The Collected Poetry: Aimé Césaire, 1983

X84462

Clément Magloire-Saint-Aude

(Port-au-Prince, Haiti 1912 – Port-au-Prince, Haiti 1971)

with introduction by Jean-Louis Bédouin

(Neuilly-sur-Seine, France 1929 – Paris, France 1996)

'Poèmes' (Poems) in **Le Surréalisme même** (Surrealism Itself),
no.1

1956

Journal

The poet Clément Magloire-Saint-Aude was knowledgeable and enthusiastic about Surrealism. Writing in **Haiti Journal** in 1941 he observed: 'Surrealism rejects the conformist... and allows no limits to the mind's horizons.' He was amongst those who welcomed Aimé and Suzanne Césaire to Port-au-Prince in 1944, and André Breton and Wifredo Lam a year later. His continuing engagement with Surrealism is seen in the publication of poems in **Le Surréalisme même** in 1956.

Z76165

Tate Archive, Nimai Chatterji collection. Purchased, 2006

TGA 200610

ROOM 8

Clockwise from room entrance

Ted Joans

(Cairo, Illinois, US 1928 – Vancouver, Canada 2003)

With contributions by (from top to bottom, in order by date)
Conroy Maddox (Ledbury, UK 1912 – London 2005), Gregory Corso (New York 1930 – Robbinsdale, Minnesota, US 2001), Secret Simon [Simon Watson Taylor] (Wallingford, UK 1923 – London 2005), Charles Henri Ford (Hazlehurst, Mississippi, US 1908 – New York 2002), Joyce Mansour (Bowdon, UK 1928 – Paris 1986), Alberto Gironella (Mexico City 1929 – Mexico City 1999), Jayne Cortez (Fort Huachuca, Arizona. 1934 – New York 2012), Georges Gronier (born Brussels 1934), Malangatana Ngwenya (Matalana, Mozambique 1936 – Matosinhos, Portugal Crevel 2011), Milford Graves (New York 1941 – New York 2021), Papa Ibra Taal (Tivaouane, Senegal 1935 – Dakar 2015), 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 – Tangier 1999), Abdul Kader El Janabi (born Baghdad 1944), Nanos Valaoritis (Lausanne, Switzerland 1921 – Athens 2019), Marie Wilson (Cedarville, California, U.S.A. 1922 – Athens 2017), Laurens Vancrevel (born Haarlem, Netherlands 1941),

Andrei Codrescu (born Sibiu, Romania 1946), Adrian Henri (Birkenhead, U.K. 1932 – Liverpool 2000), Jim Burns (born Preston, U.K. 1936), John Digby (born London, 1938), Brion Gysin (Taplow, UK 1916 – Paris 1986), Valery Oisteanu (born Karaganda, Kazakhstan 1943), LeRoy Clarke (born Belmont, Trinidad and Tobago 1938), Jack Micheline (New York 1929 – Orinda, California, US 1998), Shel Silverstein (Chicago 1930 – Key West, Florida, US 1999), Michael Horowitz (born Frankfurt, Germany 1935), Tuli Kupferberg (New York 1923 – New York 2010), Edouard Roditi (Paris 1910 – Cadiz, Spain 1992), Jean-Jacques Lebel (born Neuilly-sur-Seine, France 1936), Gentiane Taprah (born Chamonix, France 1945), David Gascoyne (Harrow, UK 1916– Isle of Wight, U.K. 2001), Allen Ginsberg (Newark 1926 – New York 1997), Shirley Goldfarb (Altoona, Pennsylvania, US 1925 – Paris 1980), Peter Orlovsky (New York 1933 – Williston, Vermont, US 2010), Robert Cordier (Binche, Belgium 1933 – Paris 2020), Cees Buddingh' (Dordrecht, Netherlands 1918 – Dordrecht, Netherlands 1985), Kazuko Shiraishi (born Vancouver, 1931), Natasha Ungeheuer (born Blumenfeld, Germany, 1937), Lawrence Ferlinghetti (Bronxville, New York, US 1919 – San Francisco 2021), Anne Waldman (born Millville, New Jersey 1945), William S. Burroughs (Saint Louis, Missouri, US 1914 – Lawrence, Kansas, US 1997), Enrique Hernández de Jesús (born Mérida, Venezuela, 1947), David Henderson (born New York, 1942), Nancy Joyce Peters (born Seattle, Washington, US 1936), Philip Lamantia (San

Francisco 1927 – San Francisco 2005), Thom Burns (born Chicago 1955), Ishmael Reed (born Chattanooga, Tennessee, US 1938), Ray Johnson (Detroit, Michigan, US 1927 – Sag Harbor, New York, US 1995), André Laude (Paris 1936 – Paris 1995), Ron Sukenick (New York 1932 – New York 2004), Ruth Francken (Prague 1924 – Paris 2006), Alan Ansen (New York 1922– Athens 2006), Dorothea Tanning (Galesburg, Illinois, US 1910 – New York 2012), Barbara Chase-Riboud (born Philadelphia, 1939), Lou Laurin Lam (Fallun, Sweden 1934 – Azay-sur-Cher, France 2012), Jim Amaral (born Pleasanton, California, U.S.A. 1933), Michel Leiris (Paris 1901 – Saint-Hilaire, France 1990), Robert Lebel (Paris 1901 – Paris 1986), Amiri Baraka (Newark 1934 – Newark 2014), Amina Sylvia Jones (born Charlotte, North Carolina, US 1942), Simon Vinkenoog (Amsterdam 1928 – Amsterdam 2009), Seymour Krim (New York 1922 – New York 1989), Cecil Taylor (New York 1929 – New York 2018), Michael McClure (Marysville, Kansas, US 1932 – Oakland, California, US 2020), Gustavo Rivera (born Acuña, Mexico 1940), Ahmed Yacoubi (Fez, Morocco 1928 – New York 1985), Erró (born Snæfellsbær, Iceland 1932), Dick Higgins (Cambridge, UK 1938 – Quebec 1998), Alison Knowles (born New York 1933), Virginia Cox (born Detroit 1929), Wole Soyinka (born Abeokuta, Nigeria 1934), Romare Bearden (Charlotte, North Carolina, US 1911 – New York 1988), Jerome Rothenberg (born New York 1931), Victor Hernández Cruz (born Aguas Buenas, Puerto

Rico 1949), Taylor Mead (Grosse Pointe, Michigan, US 1924 – Denver 2013), Robert Lebel (Paris 1901 – Paris 1986), Louis Lehmann (Rotterdam, Netherlands 1920 – Amsterdam 2012), Robert Benayoun (Kenitra, Morocco 1926 – Paris 1996), Vincent Bounoure (Strasbourg 1928 – Paris 1996), Konrad Klapheck (born Düsseldorf 1935), Roger Cardinal (Bromley, UK 1940 – Chartham Hatch, UK 2019), Roland Penrose (London 1900 – East Sussex, UK 1984), Woody Van Amen (born Eindhoven, Netherlands 1936), Alain Jouffroy (Paris 1928– Paris 2015), Roberto Matta (Santiago de Chile 1911 – Civitavecchia, Italy 2002), Breyten Breytenbach (born Bonnievale, South Africa 1939), Pavel Řezníček (Blansko, Czechoslovakia [present-day Czechia] 1942 – Prague 2018), Peter Wood (Heckmondwike, U.K. 1951 – Paris 1999), Bill Dixon (Nantucket, Massachusetts, US 1925 – North Bennington, Vermont, US 2010), Ed Clark (New Orleans 1926 – Detroit 2019), Melvin Edwards (born Houston 1937), Stanley William Hayter (London 1901 – Paris 1988), Mário Cesariny (Lisbon 1923 – Lisbon 2006), Inácio Matsinhe (born Lourenço Marques [present-day Maputo], Mozambique, 1945), Edouard Jaguer (Paris 1924 – Paris 2006), Octavio Paz (Mexico City 1914 – Mexico City 1998), Giovanna (born Reggio Emilia, Italy 1934), Jean Benoît (Quebec City 1922 – Paris 2010), John Ashbery (Rochester, New York, US 1927 – Hudson, New York, US 2017), James Rosenquist (Grand Forks, North Dakota, US 1933 – New York 2017), Hilary Booth (Greensborough, Victoria 1956 – Canberra 2005),

Larry Rivers (New York 1923 – New York 2002), Merton Simpson (Charleston, South Carolina, U.S.A. 1928 – New York 2013), Robert Creeley (Arlington, Massachusetts, US 1926 – Odessa, Texas, US 2005), Susana Wald (born Budapest 1937), Ludwig Zeller (Calama, Chile 1927 – Oaxaca, 2019), Saúl Kaminer (born Mexico City 1952), Lois Mailou Jones (Boston, Massachusetts, US 1905 – Washington, D.C. 1998), Penelope Rosemont (born Chicago 1942), Franklin Rosemont (Chicago 1943 – Chicago 2009), Betye Saar (born Los Angeles 1926), Tony Pusey (born London 1953), Jacob Lawrence (Atlantic City, New Jersey, US 1917 – Seattle 2000), Eva Švankmajerová (Kostelec nad Černými lesy, Czechoslovakia [present-day Czechia] 1940 – Prague 2005), Martin Stejskal (born Prague, 1944), Ludvik Sváb (Prague 1924 – Gargano, Italy 1997), Philip West (York, UK 1949 – Zaragoza, Spain 1997), Skunder Boghossian (Addis Ababa 1937 – Washington, D.C. 2003), Robert Lavigne (Saint Maries, Idaho 1928 – San Francisco 2014), Mark Brusse (born Alkmaar, Netherlands 1937), Homero Aridjis (born Michoacán, Mexico 1940), Robert Colescott (Oakland, California, US 1925 – Tucson, Arizona, US 2009), Robert Farris Thompson (born El Paso, Texas, US 1932), Quincy Troupe (born Saint Louis, Missouri, US 1939), Bruce Conner (McPherson, Kansas, US 1903 – San Francisco 2008), David Hammons (born Springfield, Illinois, US 1943), Ron Sakolsky (born New York 1945), and Laura Corsiglia (born Vancouver, 1973)

Long Distance

1976–2005

Ink and collage on perforated computer paper

Joans's equation of Surrealism, travel, and community is powerfully represented in **Long Distance**, a more than nine-metre-long **cadavre exquis** (exquisite corpse) drawing that the artist began in 1976. It would move with 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 the people he united through his travels.

Private collection

X80830

Distance 'Skins'

1976–2005

Paper and plastic bags and envelopes with printed papers, string, and ink

Joans called the envelopes and bags in which he carried **Long Distance**, the 'skins' of the work.

Private Collection

X84339

ROOM 9

Clockwise from room entrance

Taro Okamoto

(Kawasaki, Kanagawa, Japan 1911 – Tokyo, Japan 1996)

Roten/Boutique Foraine

Fairground Stall

1937, repainted 1949

Oil paint on canvas

After studying in Tokyo, Okamoto settled in Paris from 1932 to 1940, where he exhibited in the 1938 **Exposition internationale du surréalisme**. He studied under the sociologist Marcel Mauss at the Sorbonne, and joined a group of intellectuals around Georges Bataille, who investigated the irrational and ritual found in places like carnivals and flea markets. Okamoto maintained his interest in Surrealism long after he returned to Japan at the outbreak of the Second World War.

Solomon R. Guggenheim Museum, New York Gift of the artist, 1983

X80907

Wall text

BEYOND REASON

In Western Europe, modern political and intellectual thought was structured by the Enlightenment, an intellectual movement of the 17th and 18th centuries that promoted science, empirical knowledge and reason as the hallmarks of society. This attitude complemented the ideology of European imperial expansion and emphasised the importance of categorising and collecting knowledge. For Surrealists and their sympathisers, especially in Europe and North America, rejecting this oppressive rationalism meant liberating the mind from outdated modes of thought and behaviour. Surrealist artists have sought to challenge 'order' by using visually precise techniques to create irrational images. This could be through extreme contrasts of form and scale, or by embedding apparently illustrative images in compositions that are anything but rational.

This aspect of Surrealism has been interpreted by artists in different ways. In Japan in the late 1920s and early 1930s, some artists – confronted with economic and political pressures, and the criticism of Surrealism as merely escapist – sought to distinguish their approach, identifying 'rishi (reason) as its only weapon'. In deflecting this politically-motivated attention, driven by the state's

shift to authoritarian militarism, they proposed 'an even higher form of Surrealism – a new Surrealism which is Scientific Surrealism'. 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.

Konrad Klapheck
(born Düsseldorf, Germany 1935)

Alphabet der Leidenschaft

Alphabet of Passion

1961

Oil paint on canvas

Klapheck's composition involves a form of Surrealist disorientation. It presents 20 nearly identical bicycle bells, each with their own colour scheme. Here, the accumulation and orderly presentation of everyday objects renders them strange. José Pierre, part of the Paris Surrealist group, saw the image as a catalogue of sexual positions, with the open 'female' form of the cog penetrated by the 'male' propeller. 'Klapheck contributed this work to **Princip Slasti** (The Pleasure Principle) the 1968 Surrealist exhibition in Czechoslovakia.'

Collection Klapheck

X79818

Enrico Baj

(Milan, Italy 1924 – Vergiate, Italy 2003)

Ultracorpo in Svizzera

Body Snatcher in Switzerland

1959

Oil paint, collage, and padding on ready-made canvas

Baj referred to this monstrous, humanoid form as a 'Body Snatcher' after the 1956 horror film *Invasion of the **Body Snatchers***. Painted on a kitschy reclaimed canvas, the artist's unique humour and Pop sensibilities are evident. Baj forged a connection with Surrealism after he met André Breton around 1957, becoming 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).

Private collection, courtesy Fondazione Marconi Milan
X79479

Wilhelm Freddie

(Copenhagen, Denmark 1909 – Copenhagen, Denmark 1995)

Min kone ser pa benzinmotoren hunden ser paa mig

My Wife Looks at the Petrol Engine, the Dog Looks at Me

1940

Oil paint on masonite

Freddie was among those in Copenhagen drawn to Surrealism after the 1935 **Kubisme-Surrealisme** exhibition. He used his detailed style to undermine rationality, claiming that the subconscious was the only way to express 'the mystery of our existence and the enigma and strangeness of our surroundings'. He is said to have completed this complex painting after escaping from authorities in Nazi-occupied Denmark, to the safety of neutral Sweden.

Schroeder Collection

X79766

René Magritte

(Lessines, Belgium 1898 – Brussels, Belgium 1967)

La durée poignardée

Time Transfixed

1938

Oil paint on canvas

The Art Institute of Chicago, Joseph Winterbotham

Collection, 1970.426

X77678

Aided by the poet Paul Nougé and others, Magritte focused on 'elective affinities' – obscure associations he perceived between objects. Magritte explained: 'I decided to paint the image of a locomotive. In order for its mystery to be evoked, another immediately familiar image without mystery – the image of a dining room fireplace – was joined.' The details are modelled on the Wimpole Street home of the London art collector Edward James, who bought the painting on completion. Magritte was part of the Brussels Surrealist group formed in 1924 and spent time in Paris between 1927 and 1930.

Koga Harue

(Kurume, Japan 1895 – Tokyo, Japan 1933)

Umi

The Sea

1929

Oil paint on canvas

The National Museum of Modern Art, Tokyo

X79926

Koga's work, **Umi** (The Sea), contains various images and symbols that he gathered together from magazines and postcards. Against the continuing industrialisation of 1920s Japan and the criticism of Surrealism as merely escapist, a strand of Scientific Surrealism emerged that responded to, rather than avoided, those social, economic and political realities. Koga incorporated scientific diagrams and contemporary machine imagery into his works, reflecting *kikai-shugi* ('machine-ism'). His juxtapositions of scale and the strange relationships between objects express a belief in a subjective world beyond reason, or a 'dissatisfaction with reality.'

Gerome Kamrowski

(Warren, Minnesota, US 1914 – Ann Arbor, Michigan,
US 2004)

Embalmed Universe

circa 1939

Shadow-box collage

Ubu Gallery, New York

X81425

This is one of a number of shadow-boxes that Kamrowski made in New York in 1939–40. The openings cut in the black card reveal images from scientific textbooks or magazines, framed and linked by white lines that both suggest and subvert logical connections. This demonstrates one of the Surrealist's shared principles of challenging rationalism and subverting conventional aesthetics. The series was inspired by a visit to the Museum of Natural History, where the artist noted 'the dioramas had the quality of being like an installation'. Kamrowski disrupted these scientific certainties, exploring instead an irrational accumulation of imagery in sympathy with what the Surrealists termed the 'marvellous' – an excitingly disorientating sensation.

Helen Lundeberg

(Chicago, US 1908 – Los Angeles, US 1999)

Plant and Animal Analogies

1933–34

Oil paint on Celotex

The Buck Collection at the UCI Institute and Museum of
California Art

X80817

In this unsettling image, Lundeberg brings together elements such as a knife and cherries, alongside scientific and botanical details. This references encyclopedic illustrations, but presented in a completely irrational way. Lundeberg organised the Los Angeles 'Post Surrealists' in 1934, the only interwar Surrealist group in the US. They bypassed automatism and dream imagery in favour 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.'

Victor Brauner

(Romanian, Piatra Neamt 1903 – Paris, France 1966)

Nous sommes trahis

We are Betrayed

1934

Oil on canvas

Private collection

X82476

Brauner combined an interest in the subconscious with an awareness of folkloric beliefs of his native Romania. They seem to fuel the disconcerting interaction between the mannequin and animal in this haunting painting. The air of threat reinforced by the title may also relate to the contemporary upsurge of political extremism in Europe, from Nazism in Germany and Stalinism in Russia. André Breton, who wrote the catalogue introduction to Brauner's solo exhibition in Paris in 1935, immediately acquired this painting from the show.

Toyen

(Prague, Austria-Hungary [present-day Czechia] 1902 – Paris, France 1980)

L'un dans l'autre

The One in the Other

1965

Oil paint on canvas

Musée national d'art moderne / Centre de Création

Industrielle, Centre Pompidou, Paris, purchased by the state,
1968 (AM 2009-66)

X77686

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

Maya Deren, director
(Kiev, Ukraine 1917 – New York, US 1961)

At Land

1944

Single-channel digital video, transferred from 16mm, black-and-white, silent

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

X83784

At Land alludes to the sense of dislocation expressed in the French term **dépaysement** ('the state of being unlanded'). Surrealists often sought to approach this poetic state, in order to arrive at a newly productive place of awareness. With the political and social upheavals of the last century, **dépaysement** also relates to the more serious realities of displaced peoples, exiles, and diasporic communities. Deren denied that **At Land** was Surrealist, but acknowledged 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 the film.

Alberto Giacometti

(Borgonovo, Switzerland 1901 – Chur, Switzerland 1966)

Cage

1930–31

Wood

Giacometti joined the Paris Surrealists in 1930 at the invitation of 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 expressing hidden sexual violence.

Moderna Museet, Stockholm, Purchase, 1964

(The Museum of our Wishes)

X77709

Lionel Wendt

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

[title not known]

c.1934–7

[title not known]

c.1933–8

Untitled

after 1934

Photographs, gelatin silver prints on paper

Purchased with funds provided by the South Asia

Acquisitions Committee 2013

P80196, P80198, P80370

Living in Sri Lanka (Ceylon), Wendt learned of Surrealism through the photographs of Man Ray, published in international magazines. He began to collaborate with Sri Lankan subjects, people who until then had only been portrayed by Western photographers in ethnographic terms. While not a Surrealist, Wendt used Surrealism to explore more personal themes, balancing female nudes with his erotic photographs of same-sex desire featuring

male nudes posed as classical sculptures. These works, exhibited in London in 1938 and Colombo in 1940.

Ithell Colquhoun

(Shillong, India 1906 – Lamorna, UK 1988)

Scylla

1938

Oil paint on board

The title of this work refers to the female monster who, according to ancient Greek mythology, inhabited a narrow channel of water and fed on passing sailors. Colquhoun explained that the image could be understood in two ways, both as a seascape and as an image of her own body. 'It was suggested by what I could see of myself in a bath ... it is thus a pictorial pun, or double-image'. The rock formations can also be seen as knees, with seaweed in place of pubic hair. She was an active member of the London Surrealists in the late 1930s.

Purchased 1977

T02140

Hans Bellmer

(Kattowitz, Silesia [present-day Katowice, Poland] 1902 – Paris, France 1975)

La Poupée

The Doll

c.1937-8

Photographs, black and white, and ink on paper

Constructed in early 1930s Berlin, Bellmer's fetishistic doll sculptures were partly inspired by a short story in which the protagonist falls in love with a mechanical doll (written by E. T. A. Hoffmann in 1817). In their exploration of eroticism, sadism and psychic anxiety, they can also be read as a rejection of Germany's rising authoritarianism. On moving to Paris Bellmer was welcomed by the Surrealist group. His photographs of dolls were published in the Paris journal **Minotaure**.

Presented anonymously through the Friends of the Tate Gallery 1978

T02305

Wall text

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

Claude Cahun

(Nantes, France 1894 – Saint Helier, Jersey 1954)

Autoportrait

Self-portrait (Double exposure in rock pool)

Autoportrait

Self-portrait (Kneeling, naked, with mask)

Autoportrait

Self Portrait (Reflected image in mirror, checked jacket)

1928, printed 2021

Exhibition copies of gelatin silver prints

Courtesy of Jersey Heritage Collections

X80690, X80668, X79659

A politically engaged Surrealist, Cahun, in partnership with Marcel Moore, made images that express a defiant sense of desire. With Cahun as subject, they present characters that are gender fluid and defy categories or boundaries. These include familiar personages such as the pantomime character, the Pierrot.

Elaborating on the self-portrait, Cahun's face and body is treated as material to be sculpted, pared down, or doubled.

While this new self functions as both fetish and parody, the interrogation is always on the artist's own terms. In doing so, Cahun not only diverts the conventional male gaze but also opens a space for the viewer's own experience.

Wall text

BODIES OF DESIRE

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

These lines from Surrealist 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. 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.

The subject of desire is a recurrent theme in art associated with Surrealism and it has also encompassed more fluid identifications of gender and sexuality. For example, Lionel Wendt's intimate studies of nudes explore the fluidity of desire, while Claude Cahun's defiant performance of self-identity also challenges fixed notions of gender. These images question traditional notions of privilege and power, while also acting as representations of the artists' desires and fantasies.

Directed and written by

Enrique Grau

(Panama City, Panama 1920 – Bogotá, Colombia 2004)

Gabriel García Márquez

(Aracataca, Colombia 1927 – Mexico City, Mexico 2014)

Alvaro Cepeda Samudio

(Barranquilla, Colombia 1926 – New York, US 1972)

Luis Vicens

(Barcelona, Spain 1904 – Mexico City, Mexico 1983)

La Langosta azul

The Blue Lobster

1954

Single-channel digital video, transferred from 16mm, black-and-white, silent

Fundación Patrimonio Fílmico Colombiano

X83764

This film features artistic friends from the Grupo de Barranquilla. The photographer Nereo López plays 'El Gringo' (The Foreigner), artist and poet Enrique Grau 'El Brujo' (The Sorcerer), and painter Cecilia Porras, who also led lighting and costumes, 'La Hembra' (The Female). Conceived as an homage to the Spanish filmmaker Luis Buñuel, whom Luis Vicens knew in Paris, 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 on the impact of the Cold War.

Wall text

CECILIA PORRAS AND ENRIQUE GRAU

Between 1954 and 1958, artists Cecilia Porras and Enrique Grau formed an artistic collaboration that found an outlet in the work they made along Colombia's Atlantic coast. Hearing about the Surrealist movement through migrant artists from Europe arriving in the Americas via Puerto Colombia, they became associated with the Grupo de Barranquilla (Barranquilla Group). As part of this community of artists and writers, they collaborated on the Surrealist film **La langosta azul** (The Blue Lobster) in 1954.

Porras and Grau went on to create experimental photographs that can be read as sequels to their experiences while working on the film. They may also be seen as catalysts for exploring identity through Porras's performance for the camera, as well as challenging the

limits of expression under political and cultural censorship. During the rule of General Gustavo Rojas Pinilla (1953–57), the government systematically blocked demands for cultural freedom. On top of existing conservative social norms and restrictions, this political shift drove artists and intellectuals to explore allegorical means of escape. Porras and Grau continued to make work under these restrictions, their photographs remaining hidden in a private album for years.

Image caption

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

Vitrine against wall

Cecilia Porras

(Cartagena, Colombia 1920 – Cartagena, Colombia 1971)

Enrique Grau

(Panama City, Panama 1920 – Bogotá, Colombia 2004)

Top row: From the series **Untitled**

Middle row: From the series **Paseo a La Boquilla** (Day Trip to La Boquilla)

Bottom row: From the series **La Divina** (The Divine One)

1958, printed 2022

Exhibition copies of gelatin silver prints

Courtesy of Fundación Enrique Grau Araujo, Bogotá,
Colombia

X79519, X79639, X82964, X79520, X79524, X79634, X79636,
X79637, X79638, X79518, X79522, X79635, X79640

The photographs that Porras and Grau produced together fall into distinct series, including 'Paseo a La Boquilla' (A Day Trip to La Boquilla), and 'Puerto Colombia' both from 1958. They mainly feature Porras in a performative role. Through asserting her independent creativity, she defied class and gender expectations in conventional Colombian society. Although not intended for public display, they are carefully conceived and posed, using backlighting, steep angles, and the fragmentation of the body. The results achieve a dreamlike vision that interested both collaborators.

ROOM 10

Clockwise from room entrance

Wall text

CONVERGENCE POINT: CAIRO

In the months before the outbreak of the Second World War, with European nationalism on the rise, Surrealists in Cairo came together to form a vocal resistance. The group issued a manifesto in December 1938 written by Georges Henein with 37 signatories. Its' title, **Yahya al-fann al-munhatt / Vive l'art dégénéré** (Long Live Degenerate Art), references the Nazis's denunciation of modernist art as 'degenerate' and in conflict with their fascist ideology.

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 the ongoing colonial British presence in Egypt, they aligned themselves with 'revolutionary, independent' art liberated from state interference, traditional values, and dominant ideologies. In this they responded to ideas articulated in the 1938 manifesto **Pour un art révolutionnaire** (Towards a Revolutionary Art). Drafted by

André Breton and Leon Trotsky at the Mexico City home of Frida Kahlo and Diego Rivera, it called for an international front in defence 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, expressing local concerns and incorporating 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

Lee Miller

(Poughkeepsie, New York, US 1907 – Chiddingly, East Sussex, UK 1977)

Portrait of Space, Al Bulyaweb, Near Siwa, Egypt

1937, printed 1999

Photograph, platinum print on paper

The Cloud Factory, Assyut, Egypt

1939, printed 2007

Photograph, gelatin silver print on paper

Lee Miller Archives, East Sussex, England. X83593

Lee Miller Archives, East Sussex, England. X83594

In **Portrait of Space**, Miller captures the desert landscape from behind a damaged fly screen. She contrasts interior and exterior spaces in one frame, reflecting the Surrealist's interest in pushing beyond the conscious mind to focus on the unconscious and dreams. Miller provided a vital link between Cairo, Paris and London. Having married the businessman, Aziz Eloui Bey, she arrived in Cairo in 1935, bringing publications and artworks from her years in Paris

Surrealist circles. The desert landscape provided Miller with subjects that she approached from unusual angles. She also facilitated the republication of the manifesto **Yahya al-fann al-munhatt / Vive l'art dégénéré** (Long Live Degenerate Art), in French and Arabic, in the Surrealists' **London Bulletin** in April 1939.

Ida Kar

(Tambov, Russia 1908 – London, UK 1974)

Surreal Study

c.1940

Gelatin silver print

Ida Kar

(Tambov, Russia 1908 – London, UK 1974)

Edmond Belali

(Egypt)

L'Étreinte

The Embrace

c.1940

Vintage bromide print

National Portrait Gallery, London (NPG x133323). X79741

H.H. Sheikh Zayed Bin Sultan Al Nahyan. X80679

Kar and her first husband Edmond Belali founded the photographic studio Idabel in Cairo in the 1930s. They contributed photographs to the exhibitions mounted by al-Fann wa-l-Hurriyya / Art et Liberté (Art and Liberty). Kar's

Surreal Study suggests an archaeology of body parts that may carry over to their collaborative work **L'étreinte** (The Embrace). Through angle and detail, **L'étreinte** might recall presentations of Egyptian monuments. Closer inspection reveals a different sort of decay: the paired forms are the partially stripped ribs of an animal carcass.

Georges Henein

(Cairo, Egypt 1914 – Paris, France 1973)

Portrait surréaliste de Gulperie Eflatoun

Surrealist Portrait of Gulperie Eflatoun

1945

Gelatin silver developing-out paper print

The writer Gulperie Eflatoun was part of the Cairo collective al-Fann wa-l-Hurriyya / Art et Liberté (Art and Liberty), alongside her sister, the artist Inji Eflatoun. Henein's photograph is a testament to the collaborative nature and wide network of the group. By playfully capturing Eflatoun's face behind a lamp stand, he renders her portrait strange. Gulperie Eflatoun Collection, courtesy of the Arab Image

Foundation, Beirut

X79478

Kamel El Telmisany

(Nawa, Qalyubiyya District, Egypt 1915 – Beirut,
Lebanon 1972)

Blessure

Wound

1940

Gouache, charcoal and wax on paper

El Telmissany Family, Cairo-Egypt

X79470

Telmisany's Surrealist practice was international but with a local focus, sourcing images and ideas from Egyptian culture. In 1939 he remarked that Surrealism was not a 'specifically French movement' but that it was 'defined by the globalism of its thinking and its actions...Have you heard stories or poems from local, popular literature? ... All of these, Sir, are Surrealist. Have you seen the Egyptian Museum? ... Much of pharaonic art is Surrealist.' Here, the grotesque depiction of a woman pierced with stakes reflects the social and political oppression of women in Egypt.

Amy Nimr

(Cairo, Egypt 1898 – Paris, France 1974)

Untitled (Anatomical Corpse)

1940

Gouache and ink on paper

Sheikh Hassan M. A. Al Thani

X79649

The delicate, yet macabre, corpse in this work suggests a poem by Nimr's colleague Georges Henein, who wrote about a body resting like a 'magnetic flower ... on the whole indecipherable bottom of the sea.' Nimr played an important role in promoting Surrealism in Egypt. Trained in London, she exhibited in Paris before returning to Cairo. Her home became a centre for intellectual and creative activity, and she was a key member of al-Fann wa-l-Hurriyya / Art et Liberté (Art and Liberty), regularly contributing to the group exhibitions.

Laurent Marcel Salinas

(Alexandria, Egypt 1913 – Saint Louis, US 2010)

Naissance

Birth

1944

Oil paint on board

Salinas signed the 1938 group manifesto *Yahya al-fann al-munhatt / Vive l'art dégénéré* (Long Live Degenerate Art). It 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 explores a subject frequently depicted by Surrealists as a surrogate for male castration anxieties – the naked eyeball.

Courtesy of RoGallery

X81614

Inji Eflatoun

(Cairo, Egypt 1924 – Cairo, Egypt 1989)

La jeune fille et le monstre

Young Girl and the Monster

1942

Oil paint on canvas

A prominent member of the Cairo Surrealist group, Eflatoun created images of women menaced by monstrous forces. She was active in Egyptian feminist and Marxist circles, promoting anti-colonial policies and denouncing the oppression of women. She understood painting, in part, as an extension of her political activism. Eflatoun's dark palette, bold painterly style, and apocalyptic subjects reflect both the socio-political climate of 1940s Egypt and the Surrealist concern with hallucinatory landscapes.

Mathaf: Arab Museum of Modern Art, Doha, Qatar.

MAT.2013.16.27

X81703

Fouad Kamel

(Beni Suef, Egypt 1919 – Cairo, Egypt 1973)

Untitled

1940

Oil paint on cardboard

Mathaf: Arab Museum of Modern Art, Doha, Qatar.

MAT.2013.16.25

X81704

The core members of al-Fann wa-l-Hurriyya / Art et Liberté (Art and Liberty) often included a woman's figure in their works as a symbol of Egypt's social inequalities and as a provocation for progression. They blamed patriarchal attitudes embedded in society for gender inequality and women's lack of access to education and professional opportunities. While women subjects are frequent sources of mystic and sexual power in Surrealist works, the distorted bodies of women in paintings such as Kamel's enact a critique of Egyptian society. They also serve as a break from a long-standing colonial tradition, known as Orientalism, of exoticising Egyptian women and portraying them as lustful characters.

Ramses Younan

(Minya, Egypt 1913 – Cairo, Egypt 1966)

Sans titre

Untitled

1939

Oil paint on canvas

Sheikh Hassan M. A. Al-Thani

X79648

Here, Younan presents the body of Nut, the goddess of the sky, broken and twisted. In Surrealism he saw a vehicle of liberation, particularly from British colonialism and the restrictions of contemporary Egyptian society. Although in dialogue with artists and poets in other centres of Surrealist activity, Younan criticised the work of Salvador Dalí and René Magritte as premeditated, and the practitioners of automatism as not sufficiently engaged with society. Instead, he advocated a synthesis of Surrealist techniques and Egyptian cultural imagery, while avoiding romanticising Egypt as a subject.

Samir Rafi'

(Cairo, Egypt 1926 – Paris, France 2004)

Nus

Nudes

1945

Oil paint on canvas

Sheikh Hassan M. A. Al-Thani

X81701

In this canvas by Rafi', a group of nude women attempt to flee a decaying and threatening landscape. It echoes acts of British colonial violence and the anxious aftermath of the Second World War. In the mid-1940s, younger artists with ties to the Cairo Surrealist group rejected its international connections and the label of Surrealism, in favour of a more national and local focus. However, 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 Art and Liberty's interests.

Wall text

CONVERGENCE POINT: MEXICO CITY

In Mexico City, as in other locations, taking up Surrealism meant grappling with the dual forces of internationalism and nationalism. Mexican Muralism and Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco's grand narrative murals had taken on an official government role since the Mexican Revolution (1910–20). 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 Mexico City. Further attention came with the work of poet César Moro, who organised the 1940 **Exposición internacional del surrealismo**.

A core community of Surrealist artists who came together in Mexico City were women. In the particular case of Remedios Varo and Leonora Carrington, their friendship

involved the study of Mexico's Indigenous cultures and archaeological sites. Influenced by occult and alchemical sources, these artists also infused Surrealism with feminism, magic, and natural forces.

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, Colonia Roma, Mexico City, 1946. Photograph by Kati Horna. © Ana María Norah Horna Fernandez; courtesy Michael Hoppen Gallery / image supplied by Lund Humphries

Leonora Carrington

(Clayton Green, UK 1917 – Mexico City, Mexico 2011)

Chiki, ton pays

Chiki, Your Country

1944

Oil paint, tempera and ink on canvas

Private Collection

X79824

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 place of bountiful nature. Carrington depicts herself alongside the Hungarian photographer Emerico 'Chiki' Weisz, who became her husband. Below, the ground opens onto an underworld inhabited by women who float amid animals and esoteric symbols, suggesting a magical union of woman and nature.

Alice Rahon

(Chenecey-Buillon, France 1904 – Mexico City, Mexico 1987)

La Balada para Frida Kahlo

The Ballad for Frida Kahlo

1955–56

Oil paint on canvas

Acervo Museo de Arte Moderno/Secretaría de Cultura
X79711

In this painting, with its cobalt blue background, Rahon celebrates Kahlo and her legendary Casa Azul (Blue House). Seeing Kahlo's distinctive paintings in the 1939 Paris exhibition, Mexique inspired some Surrealists to experience 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, south of Mexico City, near Kahlo's home, a hub for visiting artists and intellectuals. Rahon, a poet who began to paint in Mexico, established a lifelong friendship with Kahlo, which she commemorated in **La balada para Frida Kahlo** (The Ballad for Frida Kahlo) after Kahlo's death in 1954.

Gunther Gerzso

(Mexico City, Mexico 1915 – Mexico City, Mexico 2000)

Los días de la calle Gabino Barreda

The Days of Gabino Barreda Street

1944

Oil paint on canvas

Private collection

X80676

In this painting Gerzso depicts the gathering of exiles in Mexico City. Remedios Varo and Benjamin Péret had moved there in 1941 after the fall of the Spanish Republic and France to the Nazis. Leonora Carrington and Esteban Francés soon joined them in the neighbourhood of Colonia San Rafael, arriving 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.

Remedios Varo

(Anglès, Spain 1908 – Mexico City, Mexico 1963)

Hacia la torre

To the Tower

1961

Oil paint on canvas

Private Collection, Mexico City

X79746

Remedios Varo

(Anglès, Spain 1908 – Mexico City, Mexico 1963)

Bordando el manto terrestre

Embroidering the Earth's Mantle

1961

Oil paint on canvas

Private Collection, Chicago

X79745

Remedios Varo

(Anglès, Spain 1908 – Mexico City, Mexico 1963)

La huída

The Flight

1961

Oil paint on canvas

Acervo Museo de Arte Moderno.INBAL/Secretaría de Cultura
X79712

María Izquierdo

(San Juan de los Lagos, Mexico 1902 – Mexico City,
Mexico 1955)

Alegoría del trabajo

Allegory of Work

1936

Watercolour and tempera on paper

Alegoría del trabajo (Allegory of Work) is one of a group of intense paintings made by Izquierdo in the 1930s. They combine unexpected images and poetic titles, seen here in the figure witnessing cosmic signs in the volcanic landscape of Mexico. Izquierdo's colleagues at the journal **Los Contemporáneos** described the works as possessing a visionary force. Her paintings excited the former Surrealist Antonin Artaud on his visit to Mexico in 1936, encouraging him to arrange her exhibition in Paris.

Colección Andrés Blaisten, México

X82957

María Izquierdo

(San Juan de los Lagos, Mexico 1902 – Mexico City,
Mexico 1955)

Calabazas con pan de muerto

Squash with Pan de Muerto

1947

Oil paint on canvas

Izquierdo joined a tight community of women Surrealists who convened in Mexico during the Second World War. Although she did not directly identify with the movement's aims, her work bears their influence in its distortion of scale and reference to the Indigenous cultures of Mexico. Her 1947 still life assembles foods associated with the Día de los Muertos (Day of the Dead): green squash used to make calabaza candies and sugar-coated sweet bread.

Private collection

X82958

Vitrine – middle of room

Georges Henein

(Cairo, Egypt 1914 – Paris, France 1973)

Ramses Younan

(Minya, Egypt 1913–Cairo, Egypt 1966)

La Part du Sable (The Sand's Share) Cairo, 1947

Journal

Published in only two issues, this journal included texts by authors affiliated with Surrealism in both Egypt and abroad. It began through the efforts of Younan and Henein. The cover of this first issue was made using decalcomania, a technique in which paint is pressed between two sheets of paper which are then pulled apart to reveal unplanned images.

The Getty Research Institute, Los Angeles

X82913

Albert Cossery

(Cairo, Egypt 1913 – Paris, France 2008)

With illustrations by Ramses Younan

(Minya, Egypt 1913 – Cairo, Egypt 1966)

The Men God Forgot

Berkeley, California, US

1944

Book

Cossery's short stories were a source of inspiration for fellow members of al-Fann wa-l-Hurriyya / Art et Liberté (Art and Liberty). They focus on Cairo's working classes and the rural poor, exploring the contrast between poverty and wealth. Younan contributed the cover illustration to this book, whose texts were first published in 1941 in **La Semaine Egyptienne** (The Egyptian Week), an Egyptian French-language literary magazine.

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(GS.470 / ND196.S8 G35 1048)

X82918

Long Live Degenerate Art

Translated extract in English

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. We refuse to see in these regressive myths anything but real concentration camps of thought.

Art – as a permanent spiritual and emotional exchange between all of humanity – can no longer be bound by such arbitrary limits.

In Vienna, which is in the hands of the barbarians, canvases by Renoir are lacerated and Freud's works are burned in public squares. The most brilliant triumph of great German artists such as Max Ernst, Paul Klee, Kokoschka, George Grosz, Kandinsky and Karl Hofer (winner of the 1938 Carnegie Prize) are blacklisted and must cede to the inept platitudes of national-socialist art.

In Rome, a so-called 'literary improvement' commission has just completed its unsavoury task, concluding that 'anything that is anti-Italian, anti-racist, immoral or depressive' must be removed from circulation.

Intellectuals, writers, artists! Let us take on the challenge together. We are totally united with this degenerate art. It represents any chance we have of a future. Let us work for its victory over the new Middle Age that is rising up in the very midst of the West.

Translation in English from Sam Bardaouil, **Surrealism in Egypt, Modernism and the Art and Liberty Group**, 2017
X82316

Clé (Key) no. 2, Paris, February 1939

With cover by André Masson

1939

Journal

Clé was published by the Fédération internationale de l'art révolutionnaire indépendant or International Federation of Independent Revolutionary Art (known as FIARI), formed by André Breton, Diego Rivera and Leon Trotsky in 1938. The aim was to establish a network in opposition to the rising fascism of Europe and the Stalinism of the Soviet Union. This issue hails the founding of al-Fann wa-l-Hurriyya / Art et Liberté (Art and Liberty) and its 'affirmation of cultural and artistic freedoms'.

Tate Archive, John Lyle single item. Purchased, 2016

TGA 20161/4

Z76166

IVe Exposition de l'art indépendant (Fourth Exhibition of Independent Art), Cairo, 12-22 May 1944

1944

Exhibition Catalogue

al-Fann wa-l-Hurriyya / Art et Liberté (Art and Liberty)

Cover by Eric de Némès

La Séance continue (The Séance Continues), Cairo, 1945

1945

Book

Tate Archive, Ithell Colquhoun Papers: TGA 929/10/3/17
Z76230

Lent by The Metropolitan Museum of Art, Watson Library
copy: Gift of Friends of the Thomas J. Watson Library
(N7381.75.S97 S43 1940)

X82919

ROOM 11

Clockwise from room entrance

Wall text

The Surrealist revolution had this incalculable advantage of bringing the irrational into everyday life and of having made known to men the treasures of the unconscious... Poetry thus has an end. The absolute liberation of man.

Malcolm de Chazal, 1960

Roberto Matta

(Santiago de Chile, Chile 1911 – Civitavecchia, Italy 2002)

La Vertu noire

Black Virtue

1943

Oil paint on canvas

The structure of Matta's painting combines opposing and contradictory elements across its three parts. He saw the practice of automatism as a means to imagine an inner world, calling his works 'inscapes'. After moving from Chile to Paris to study, Matta enthusiastically embraced Surrealism in 1937, and formed an important connection to artists in New York after arriving there in 1939.

Tate, Purchased 1970

T01232

Ramses Younan

(Minya, Egypt 1913 – Cairo, Egypt 1966)

Inspiration de la Mer

Inspiration from the Sea

1963

Oil paint on canvas

Purchased with funds provided by the Middle East North Africa Acquisitions Committee 2017

T14881

A core member of al-Fann wa-l-Hurriyya / Art et Liberté (Art and Liberty) in the late 1930s and 1940s, Younan believed in the revolutionary power of the imagination. In this late work, Younan turned to techniques close to Surrealist automatism. Here, the forms seem to dissolve and merge into each other. Starting from an initial improvisation he developed and refined the surface of the painting to produce complex abstract composition.

Asger Jorn

(Vejrum, Denmark 1914– Århus, Denmark 1973)

Untitled

1937

Oil paint on cardboard, glued to canvas

Museum Jorn, Silkeborg

X79733

Jorn experimented with a variety of automatic techniques, such as scraping a thick paint surface to excavate earlier layers, as seen here. He engaged with Surrealism after the 1935 **Kubisme-Surrealisme** exhibition organised in Copenhagen by fellow artist Vilhelm Bjerke Pedersen. Two years later he associated with **Linien** (The Line), a group of abstract Danish Surrealists. Though he did not identify as a Surrealist, Jorn wrote of automatism in his 1949 **Discours aux pingouins** (Address to the Penguins), calling it a simultaneously psychic and physical act.

Yayoi Kusama

(born Matsumoto, Japan 1929)

A Circus Rider's Dream

1955

Gouache on paper

Kusama has sustained an independent artistic practice that defies definition by style or medium. She was not officially associated with Surrealism. Early works like **A Circus Rider's Dream**, however, suggest an engagement with the movement with its abstract, colourful forms that seem to metamorphose as they move across the paper. It was created at a time when she was in contact with Takiguchi Shūzō, a major supporter of Surrealism in Japan. Kusama's free handling of gouache paint challenged traditional forms of brushwork.

Private Collection

X80953

Wall text

AUTOMATISM

Surrealist automatism represents – much like the harnessing of dreams – a way to free the mind and challenge the rationalism of the modern world. Unconscious creation, like doodling, has been a catalyst for an array of artists working in related processes of improvisation. For example, a dynamic group of poets and artists in 1940s Aleppo embraced automatic techniques. As poet Urkhan Muyassar explained, they sought to free the ‘mysterious moments’ of human creativity from a ‘superimposed’ reasoning in order to reach repressed thoughts, or ‘what lies behind reality’.

Automatism has generated many inventive practices beyond line drawing. These range from Asger Jorn’s use of painters’ tools to scratch away the surface of a work to Oscar Domínguez’s surprise compositions made through decalcomania, a technique in which two painted surfaces are pressed together and then pulled apart. As seen in the works shown here, automatism can capture the unguarded process of thought, bypassing the selectiveness and control of the conscious mind.

Jean Degottex

(Sathonay-Camp, France 1918 – Paris, France 1988)

L'espace dérobé

Hidden Space

1955

Oil paint on canvas

Musée national d'art moderne / Centre de Création

Industrielle, Centre Pompidou, Paris, purchased by the state
in 1980 (AM 2009-387)

X79340

In **L'Espace dérobé**, Degottex was interested in the momentum of the creative gesture and the activation of the surface of the canvas by the parallel lines. He was not a member of the Paris Surrealists, but his painting was championed by poet André Breton, who organised an exhibition of the artist's work in his gallery the year this work was completed. Breton saw in Degottex's work a vital post-war engagement with automatism. Excited by the secret space hidden from consciousness and evading conformism, Breton wrote 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.'

Françoise Sullivan
(born Montreal, Canada 1923)

Danse dans la neige

(Dance in the Snow)

Documented by Maurice Perron (Montreal, 1924 – Saint-Agathe-des-Monts, Quebec 1999) and published as the album **Danse dans la neige** (Montreal: S.I. Images Ouareau), 1948/1977

1948, printed 1977

Offset prints

Collection of the artist

X82345, X82346, X82347, X79689

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

Unica Zürn

(Berlin, Germany 1916 – Paris, France 1970)

Untitled

1966

Ink and gouache on paper

Zürn employed automatic techniques for her 1954 book of drawings and anagrams **Hexentexte** (Witches' Texts). The energetic webs of her automatic drawings suggest half-disclosed figures. 'After the first, hesitant 'floating' of the pen over the white paper,' she wrote, 'one image effortlessly attaches itself to the other.' She sustained a creative partnership with Bellmer and participated in the 1959 **Exposition inteRnatiOnale du Surréalisme** (EROS), dedicated to the theme of eroticism.

Ubu Gallery, New York

X79866

César Moro

(Lima, Peru 1903 – Lima, Peru 1956)

Untitled

1927

Mixed media on paper

While known primarily as a writer and poet, Moro left Lima in 1925 to become a painter. This early collage-drawing shows his contribution to the Surrealist scene 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 middle-class Peruvian upbringing. He carried this liberation across the Atlantic, organising a Surrealist exhibition in Lima in 1935 and another in Mexico City in 1940.

The Getty Research Institute, Los Angeles

X79997

Jean Arp

(Strasbourg, France 1886 – Basel, Switzerland 1966)

Untitled

1940

Collage and gouache on paper

Collection of Gale and Ira Drukier

X79468

Oscar Domínguez

(San Crisobal de La Laguna, Tenerife 1906 –

Paris, France 1957)

Decalcomania

1936

Oil paint on photographic paper

Courtesy The Mayor Gallery, London

X81420

André Masson

(Balagny-sur-Thérain, France 1896–Paris, France 1987)

Délire végétal

Vegetal Delirium

1926

Ink on paper

Diego Masson (Comité André Masson)

X79952

Lajos Vajda

(Zalaegerszeg, Austria-Hungary [present-day Hungary] 1908
– Budakeszi, Hungary 1941)

Utak

Roads

1940

Charcoal on paper

Salgo Trust for Education, NY

X80816

Paul Păun

(Bucharest, Romania 1915 – Haifa, Israel 1994)

Le Nuage

The Cloud

1943

Ink on paper

Estate of Paul Paun/Paon

X80899

Judit Reigl

(Kapuvár, Hungary 1923 – Marcoussis, France 2020)

Untitled

1954

Ink on paper

Lent by The Metropolitan Museum of Art, New York,
Gift of Maurice Goreli, 2015 (2015.486.6). X80261

These drawings reveal a range of possibilities opened up by Surrealist automatism. Vajda learned of Surrealism during his four years in Paris and saw works such as **Utak** as creative outlets amid the restrictions of wartime Hungary.

Păun and fellow Bucharest Surrealists Gherasim Luca and Dolfi Trost led an equally precarious existence in nationalist Romania during the Second World War. Forced underground, they named their group Infra-Noir (Infra-Black), as if to show that their activities existed below the surface of the everyday.

Reigl escaped communist Hungary in 1950, reaching Paris mostly by walking but with the constant threat of deportation hanging over her. She similarly pursued Surrealist release in the rhythm and action of inky marks on paper.

Arshile Gorky

(Khorkom, Ottoman Empire [present-day Turkey] 1904 –
Sherman, Connecticut, US 1948)

Waterfall

1943

Oil paint on canvas

Gorky painted **Waterfall** in 1943 as a response to the landscape of Connecticut. The experience encouraged a new fluidity and freedom, as he diluted and poured paint down his canvas. This expression of liberation, existing on the threshold of automatism, was closely associated with his engagement with Surrealism. Such works fuelled Gorky's friendship with the poet André Breton, who identified in them a 'real feeling of liberty; the essence of Surrealism'.

Purchased with assistance from the Friends of the Tate
Gallery 1971

T01319

Pierre Alechinsky
(born Brussels, Belgium 1927)

Central Park

1965

Acrylic paint on canvas surrounded by ink drawings and notations on paper

Private Collection – Courtesy Galerie Lelong & Co
X80955

Alechinsky participated in Surrealism while a member of the expressive avant-garde 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, he continued to visualise the scene in a number of small calligraphic ink images that function as a frame, activating and transforming the central image. Alechinsky showed Central Park in the **XIe Exposition internationale du surréalisme** of 1965.

Wolfgang Paalen

(Vienna, Austria 1905 – Taxco, Mexico 1959)

Le Messenger

The Messenger

1941

Oil paint on canvas

Bequeathed by Mrs Jacqueline Marie Onslow-Ford 1979

T02392

Paalen's visionary paintings emerged from his interest in the fourth dimension, a philosophical concept which he studied through the work of Russian mystic P.D. Ouspensky. The artist aimed to represent this metaphysical plane through automatism, here using wavelike forms to depict a cosmic being. With the artists Alice Rahon and Eva Sulzer, Paalen left Europe in 1939, eventually settling in the San Angel neighbourhood of Mexico City. Paalen promoted Surrealism in Mexico, co-organised the 1940 **Exposición internacional del surrealismo** and launching the journal **Dyn**.

Agustín Cárdenas

(Matanzas, Cuba 1927 – Havana, Cuba 2001)

Jucambe

1958

Wood, paint and metal

Private Collection c/o Di Donna Galleries, New York

X80956

Cárdenas's sculptures such as **Jucambe**, created through direct carving, draw on the visual traditions of West African arts as well as the imagery of the Afro-Cuban religion Santería. He moved from Cuba 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,' he said, 'I discovered what a man is, what African culture is.'

Kurt Seligmann

(Basel, Switzerland 1900 – Sugar Loaf, New York, US 1962)

Composition surréaliste

Surrealist Composition

1956

Acrylic paint on canvas

Courtesy The Mayor Gallery, London / Timothy Baum,
New York

X82412

Surrealism's rejection of the rational led some artists to embrace the occult and magic. In 1937 Seligmann joined the Paris Surrealists, exhibiting his mysterious paintings with them in 1938 and in exhibitions in Amsterdam and in Mexico. At the outbreak of the Second World War, he moved to New York. Transformed by contact with new cultures and places, Seligmann became an acknowledged expert on magic and infused his paintings with mythology and esotericism. He also hosted Surrealist rituals and wrote several important books on the occult.

Kitawaki Noboru

(Nagoya, Japan 1901 – Kyoto, Japan 1951)

Shūeki kairi zu (kenkon)

Diagram of I Ching Divination (Heaven and Earth)

1941

Oil paint on canvas

The National Museum of Modern Art, Tokyo

X79665

Turning to Surrealism in 1937, Kitawaki employed the technique of **mitate** (choice) in his earliest works, juxtaposing unrelated objects in the same pictorial space. For this painting, made in the 1940s, Kitawaki drew from a range of sources, bringing together seemingly random objects and references from geometry, colour theory, and the Chinese divination philosophy of the I Ching. Kitawaki's complex diagrammatic language provided a rational refuge from the chaos of wartime Japan.

Frederick Kiesler

(Vienna, Austria 1890 – New York, US 1965)

Totem for All Religions

1947

Wood and rope

The Museum of Modern Art, New York. Gift of Mr. and Mrs. Armand P.artos, 1971

X79344

Kiesler's **Totem for All Religions** is a monumental assembly of religious and astrological symbols. Best known for his innovative exhibition designs, Kiesler participated in the 1947 **Exposition internationale du surréalisme** in Paris, organized by poet André Breton and artist Marcel Duchamp. He travelled from New York to arrange the gallery's Salle de Superstition (Room of Superstition), one of many provocative 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 this one.

Gordon Onslow-Ford

(Wendover, UK 1912 – Inverness, California, US 2003)

A Present for the Past

1942

Oil paint on canvas

Bequeathed by Mrs Jacqueline Marie Onslow-Ford 1979

T02391

Onslow-Ford sought to express 'what went on beyond dreams in the psyche' in this painting. He did not have a plan for the work, instead recalling that 'Each part was an invention that did not become clear until it was down on the canvas.' He developed the painting through an accumulation of automatic drawings. 'I had the impression,' Onslow-Ford explained, 'that, in venturing into the inner worlds, nothing was lost. All was there, but seen in a new way, a merging and interlacing of sky, mountains, plants and creatures.' **A Present for the Past** was painted in his studio at Erongarícuaro, outside Mexico City and shared with the writer Jacqueline Johnson. The two were closely involved with the Surrealist circle around the journal **Dyn**.

Yüksel Arslan

(Istanbul, Turkey 1933 – Paris, France 2017)

Phallisme 8

1958

Natural pigments and graphite on paper

Muse national d'art moderne / Centre de Création

Industrielle, Centre Pompidou, Paris, gift (AM 2021-482)

X80958

Arslan developed a personal style that engaged with Surrealist ideas of free expression while simultaneously resisting the movement. At his solo exhibition in Istanbul in 1958, he showed a series exploring his theory of 'phallism,' derived from his reading of sexual accounts by Sigmund Freud, the Comte de Lautrémont, 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.

Carlos Mérida

(Guatemala City, Guatemala 1891 – Mexico City,
Mexico 1984)

Estampas del Popol-Vuh (Prints of the Popol Vuh)

1943

Colour lithographs

Lent by The Metropolitan Museum of Art, Gift of Jean Charlot, 1944 (44.69(1)). X84145, X84147, X84149, X84152, X84157, X84158, X84163, X84184, X84187, X84188

This print portfolio explores the creation myth of the Popol-Vuh, a sacred Mayan text that describes the origins of the K'iche peoples. Mérida, who was born in Guatemala and with Mayan-K'iche heritage, described these forms as 'free poetic versions of mythological wonders.' Mérida actively promoted Surrealism in Mexico after returning from Paris in 1929. A member of the group Los Contemporáneos (The Contemporaries), he opposed the large-scale narratives of Mexican, government-commissioned muralism by fusing elements of European modernism with historical and Indigenous subjects from the Americas.

Wall text

ALTERNATIVE ORDERS

While exploring dreams and summoning the unconscious to upset the status quo, Surrealism has also depended on forms of knowledge, patterns of belief, and ways of life outside urbanised modernity. These 'alternative orders', located through the research and practice of each individual artist, have the power to challenge established systems and spark the potential for acts of liberation.

Surrealist enquiry has benefitted from retrieving or uncovering the past, sometimes merging several unrelated traditions or positioning itself between them. For example, Kitawaki Noboru drew upon both the Taoist (ancient Chinese religion and philosophy) book of the I Ching, and German author Johann Wolfgang von Goethe's book on the theory of colour. For some, like Kurt Seligmann, the search has extended to magic and alchemy. While Yüksel Arslan focused on the complete dismissal of existing forms as a way to produce his own work through a unique combination of materials. Through the power of fragmentation and juxtaposition, artists drawn to Surrealism across different places and times, have found ways to operate in new multidimensional spaces between cultures and eras.

Leonora Carrington

(Clayton Green, UK 1917 – Mexico City, Mexico 2011)

Self Portrait

1937–38

Oil paint on canvas

Carrington's **Self-Portrait** draws on her interests in alchemy, the tarot (fortune telling) and Celtic folklore. Here she is sitting with a rocking horse and a hyena, while the horse galloping outside represents the Celtic goddess of fertility and freedom. This self-portrait also reflects her response to gender stereotypes. Looking back, Carrington commented about her role in Surrealism, 'I didn't have time to be anyone's muse.' She painted the work in Paris, following her introduction to Surrealism at the 1936 **International Surrealist Exhibition** in London.

Lent by The Metropolitan Museum of Art, The Pierre and Maria-Gaetana Matisse Collection, 2002 (2002.456.1).

X80246

Leonor Fini

(Buenos Aires, Argentina 1908 – Paris, France 1996)

Petit Sphinx hermite

Little Hermit Sphinx

1948

Oil paint on canvas

Presented by Tate Members 2011

T13589

The scene in this painting is an unsettling one. It shows the open doorway of an overgrown building, with peeling paintwork. Hanging from the doorway is an internal organ – identified by Fini as a human lung. Sitting among leaves is the Sphinx (a mythological hybrid of a lion and woman). The sphinx was, for Fini, a means of self-identification. She associated with the feminist occult tradition linked to an originary and powerful Great Goddess, and the sphinx was a means to convey this female empowerment. She challenged convention and patriarchal domination within society. While she was close to the Surrealist artists Max Ernst, Leonora Carrington and Salvador Dalí in the 1930s, Fini's rejection of the movement's orthodoxies reinforced her independence.