

THE
INTERNATIONAL
ENCYCLOPEDIA OF
SURREALISM

VOLUME 2 SURREALISTS A-L

THE INTERNATIONAL ENCYCLOPEDIA OF SURREALISM

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your **inner** eye and bring what you see to the light." Forbidden by the Nazis from painting or exhibiting in 1936, most of his early work was destroyed in an air raid on Munich in 1944, but his post-war paintings continue in the same vein of automatism—placing himself in a state of receptivity in which images would emerge from within a layer of consciousness that is beyond conceptual thought. He saw his painting not as belonging to any social world, but as providing an entrance into an understanding of the cosmos. In 1950 he co-founded with Max Hölzer the International Association of Surrealists, a short-lived attempt to establish a surrealist collective presence in Germany, which lasted until 1953.

ROMAN ERBEN (PRAGUE, 1940)

Roman Erben is a poet, prose writer, painter, photographer, designer, and typographer who participated in the Prague group during the 1960s, before emigrating to Germany in 1980. He later took part in the Phases movement. Erben's theme is the precariousness of living, especially in a modern world obsessed with technological progress that he instinctively distrusts. His intensely personal writing and image-making is concerned with recapturing what has flowed away with time. It is about, he says, "recapturing the world that was stolen from us."

MAX ERNST (BRÜHL, GERMANY, 1891–PARIS, 1976)

Max Ernst was a pivotal member within surrealism's first generation, and he remained one of the movement's most creative and experimental visual artists throughout his long career. In an essay published in *View* (second series, no. 1, 1942), in an issue devoted to his achievements, he identified the most significant influences on his art in mythic terms. He recounted the formative elements of his childhood in Brühl, near Cologne, home to the magician Cornelius Agrippa, and a pilgrimage destination for the relics of the three Magi and St. Ursula's 11,000 virgins. In 1894, his first contact with painting was seeing his father's scene of a hermit in a beech forest, followed closely by a terrifying trip with his father into the deep forest, an experience that inspired his later paintings of forests and jungles. In 1897, a case

of measles caused visual hallucinations evoked by staring at an imitation mahogany panel. He subsequently developed the ability to stimulate his imagination by looking at random patterns created by various experimental techniques (*frottage*, *collage*, and *decalcomania*, etc.) and then transforming those patterns into images through more deliberate artistic intervention. The simultaneous death of his pet cockatoo and the birth of his youngest sister Loni in 1906 caused a hysterical crisis and forged an indelible link in his mind between humans and birds. It led to the creation of two important characters in his work, the bird-headed alter ego *Loplop*, and his inseparable female counterpart, *Perturbation my sister, the hundred-headless woman* (*Perturbation ma sœur, la femme 100 têtes*). In the same essay, he recalled his school years as "excursions in the world of marvels, chimeras, phantoms, poets, monsters, philosophers, birds, women, lunatics, magi, trees, eroticism, stones, insects, mountains, poisons, mathematics and so on." As for the war, Ernst stated that he died on August 1, 1914 and "resuscitated on the 11th of November, 1918, as a young man aspiring to become a magician and to find the myth of his time." Omitting any specific surrealist activities, he ended the account with his arrival in New York on July 14, 1941.

These biographical details help to explain many of the recurring themes and technical experiments throughout his art. His father Philipp taught in a school for those with hearing and speaking impairment; he was also an amateur painter who gave Max his first lessons. His father's habit of painting portraits of both friends and enemies into his reproductions of well-known works, such as Raphael's *Disputa*, may have inspired his son to paste and reproduce found images into later works. Attending the University of Bonn from 1910 to 1914, Ernst studied philosophy, philology, and the relatively new field of psychology. One of his friends, Karl Otten, had recently returned from Vienna with several of Sigmund Freud's publications, which Ernst read in order to analyse himself. He admired the bread dough sculptures made by patients in a mental institution and planned to write a book on art of the mentally ill. He later abandoned that idea when Hans Prinzhorn published his *Artistry of the Mentally Ill* in 1922. In an art history class he met his first wife, Luise Straus, who later would become an associate director of the Wallraf-Richartz Museum. His earliest paintings developed in a series of experiments into cubism and German expressionism, works exhibited with the Das Junge Rheinland group, which included August Macke. Shortly before the war at

the *Werkbund Exhibition* in Cologne, he met Hans Arp, who urged him to escape to Switzerland, which Ernst decided not to do. Ernst was conscripted into the German army, but he served with deep reservations, assigned briefly to a cartography office before being sent to the front lines. Éluard remarked on the absurdity that they may have fought opposite each other at Verdun. Although he continued to exhibit sporadically, he destroyed most of the work created at that time.

After the war, he discovered that Arp had survived as an active member of Zürich Dada. Max and Lou moved to Cologne where they founded a Dada movement there along with Johannes Theodor Baargeld. Their son Jimmy, later an abstract expressionist painter, was born in 1920. Baargeld and Ernst collaborated on a satirical and political weekly, *Der Ventilator*, which they distributed at the factory gates. Ernst's visual imagery combined playful constructions of letters, printers' stamps and rubbings, often with figural, mechanical, and sexual connotations. A series published in late 1919, *Fiat Modes, pereat ars*, contained absurd machinery and mannequins within steep inclined perspectival planes, a tribute to de Chirico, whose work he had seen in a magazine. His painting *Aquis Submersis*, of 1919, contains several details drawn from de Chirico, including a clock suspended in the sky and a mustachioed mannequin father figure, which hints also at its Freudian associations.

Ernst often recounted his discovery one rainy day in a printing shop in Cologne of a teacher's aid manual, the *Kölner Lehrmittelkatalog*. This catalog was filled with charts and illustrations that teachers could order for their classrooms. Flipping through its pages, his imagination was stimulated by the discontinuity of its many anthropological, microscopic, anatomical, zoological, mineralogical, chemical, and biological images. He stole the book and began clipping details to add into collages and use its full-page plates as the foundation for overpaintings. Approximately 145 Dada works have been identified as appropriations from this catalog, with at least twenty-six paintings over full-page plates. *The Master's Bedroom* (1919) is an example of an overpainting, as the objects that appear in the room remain in their original location on the printed page below. Some of the objects left visible, like a serpent and a table, could be interpreted as Freudian symbols of male and female sexuality, and indeed their emergence on the surface might be compared to dream objects that rise to consciousness during psychoanalysis.

Two Ambiguous Figures (1919–20) was painted onto a full-page plate of chemical equipment. *Winter Landscape* (1921) was based on a chart diagramming the production of nitrogen and nitrous oxide that he turned upside down. These hidden references to chemistry suggest the beginnings of an interest in alchemy, probably inspired by reading Herbert Silberer's *Problems of Mysticism and its Symbolism* (1914), a book that equated the early psychoanalytical theories of Sigmund Freud, C. G. Jung, and Otto Rank with aspects of alchemical symbolism. In *The Punching Ball or the immortality of Buonarrotti* (1920), Ernst combined a photographic portrait of himself embracing an androgynous figure composed of an anatomized male head from the teaching manual and a woman's body in a white dress. Silberer discusses the necessary psychological processes that first dissect and then fuse the masculine and feminine aspects of the psyche. Other works continue his Dada constructions, such as *Katerina Ondulata* (1920), a playful dance between a phallic machine and a spinning female galaxy.

Ernst also used a book on German warfare aviation and turned its photographs of bombs and landing sites into critiques of war, as we see in such paintings as *The Massacre of the Innocents* (1920), or the anatomized images of women in *The Chinese Nightingale* (1920). Other paintings contain reproductions of found imagery, as in *Celebes* (1921), in which the body of the elephant was based on an African corn bin. His Dada works contain multiple symbols, including Freudian, alchemical, biographical, and political references, seamlessly overlapping like the pieces of his collages. In the collage *The Word* (1921), an anatomized man from the teaching aids manual stands beside a large nude woman penetrated by two birds. His source for the female nude was Albrecht Dürer's Eve.

When Arp visited Cologne in early 1920, he and Ernst collaborated on a series of FaTaGaGa collages (*Fabrication de Tableaux Gasométriques Garantis*) fusing figures, birds, and poetic captions. Through Arp, Ernst met Tristan Tzara, who introduced his work to the Dadaists in Paris. He sent some collages by mail to be exhibited at the Galerie Au Sans Pareil in May–June 1921. This exhibition proved to be a significant catalyst in the transformation of Paris Dada, especially for André Breton, who traveled with his wife Simone Kahn to visit Max and Lou in September 1921 on their way to meet Sigmund Freud in Vienna. In November, Paul Éluard and his wife Gala also traveled to Cologne. During that meeting, Ernst formed a lifelong friendship with Éluard.

Over the next year, they collaborated on two books combining Ernst's collages and Éluard's poetry for *Répétitions* and *Les Malheurs des immortels*, published in March and June of the following year. Ernst also began an affair with Gala, to whom he inscribed his *Approaching Puberty—The Pleiades* (1921), and the Éluards also bought his *Oedipus Rex* (1922). In September 1922, he left his family in Cologne and moved to Paris where he lived with the Éluards.

Ernst arrived at a propitious time, during the *époque des sommeils* when Parisian Dada was evolving into surrealism. They began to experiment with hypnotism and séances, using techniques that René Crevel had learned from a medium, Madame Dante, over the summer. Crevel, Robert Desnos, and Benjamin Péret proved the most adept at entering an unconscious state. These sessions were opportunities to experiment with automatic writing, from which poetry was later created using random words gathered in a hypnotic state. Desnos also created drawings under hypnosis. Ernst attended many of these sessions, but was never hypnotized.

In December 1922, he painted *Rendezvous of Friends*, a portrait of the Paris group including Breton, Louis Aragon, Éluard, and Max Morise. The three men most adept at falling into trance states, Crevel, Desnos, and Péret, are strategically placed at the outer edges and the center. He also included his earlier associates in Cologne, Arp and Baargeld, but not Tzara, Picabia, or Man Ray. Gala, the only woman, stands beside a statue of de Chirico. This painting has inspired much scholarly discussion as it captures an important moment when Paris Dada was transforming into surrealism. The inclusion of Raphael suggests a reference to his *School of Athens*, a gathering of philosophers, or to his *Theology*, which Ernst's father Philipp had copied, substituting portraits of his acquaintances for those of the philosophers. Breton wears a red cape and conducts the proceedings beside an astronomical apparition in the sky, a halo around a solar eclipse, which Ernst copied from a magazine. Somewhat resembling the glyph of the planet Mercury, this event had occurred a week before Ernst's birth. Casting the surrealists as the "Children of Mercury," Ernst adapted an astrological theme from Northern Renaissance art, in which each of the seven ancient planets appear in the sky to rule over people associated with appropriate professions in the world below. Mercury was the guardian of artists, musicians, and writers, and thus a fitting guide for the creative artists assembled below. Mercury also ruled the

zodiac signs of the Gemini twins and Virgo, which Ernst undoubtedly connected to his close friendship with Paul Éluard and his continuing affair with Gala.

Ernst painted other works of the early 1920s with a similar attention to realistic detail. They often reference the terrifying aspects of dreams, such as *Two Children Are Threatened by a Nightingale* (1924), or even more specific references to Freudian theory, such as *Pietà, or Revolution by Night* (1923). Ernst reversed the gender of Michelangelo's famous sculpture by painting a marble sculpture of young man in the lap of a fatherly figure inspired by de Chirico's painting *The Child's Brain* of 1914. The continuing Freudian theme of Oedipus no doubt referred to Ernst's father who had disowned him because of scandals caused by Dada exhibitions in Cologne. Tilted spaces and deep horizons also suggest a continuing influence of de Chirico, as well as the inclusion of classical sculpture in other works.

In 1923 he painted *Men Shall Know Nothing of This*, adding his dedication to André Breton and inscriptions on the reverse to clarify its imagery. At the center-top of the painting is a sun and a crescent moon, followed by two sets of legs sexually conjoined. Beneath is an image of the earth, which is identical to, but smaller than, the sun above. A series of small moons encircle the earth which Ernst copied from an illustration of the various phases of a solar eclipse, when from the earth, the sun and the moon seem to merge. These details point to an alchemical reading of a "Chemical Wedding" between the sun and the moon. Breton later reported that Nadja was able to interpret these details without any prior knowledge of Ernst's intent. This painting indicates a growing interest in alchemy and the occult within this transitional period. The October 1923 issue of *Littérature*, a two-page spread entitled "Erutarettil," listed favorite authors and artists along with several reputed alchemists—Hermes Trismegistus, Cornelius Agrippa, [Ramon] Lull, and [Nicolas] Flamel. This issue also included several drawings by Ernst that reference the mediumistic activities of the previous year.

In 1923, Ernst decorated the Éluards' home in Eaubonne with wall paintings that were subsequently forgotten until rediscovered in the 1960s and restored. The following summer and into the autumn, Ernst and the Éluards traveled to Asia, a voyage that would influence Ernst's future seascapes and jungle landscapes. During the course of the trip they ended their ménage à trois and the Éluards returned to Paris. Ernst remained to sketch Angkor Wat and parts of Indo-China, and was still traveling in October when Breton published his first

Manifesto, defining surrealism as “pure psychic automatism.” Ernst’s tightly constructed emblematic paintings were no longer aligned with this shift to automatic experimentation. In August 1925, on another rainy day by the seaside in Brittany, Ernst was staring at some rough wooden floorboards and began to create rubbings of them with charcoal and graphite, a technique which he called *frottage*. He experimented with a variety of rough surfaces, including wood grains, metal grids, and leaves, to make random rubbings. Remembering the hallucinations he had conjured up while staring at a fake mahogany wall during his childhood, he used these random patterns to provoke his imagination, transforming them into plants, birds, fish, and eyes. He repeated these experiments in his series *Histoire Naturelle* (1925–6), produced as *frottages* and printed as collotypes. In an essay, “Visions de demi-sommeil,” Ernst elaborated on the sexual content of his childhood hallucination. As the child stared at the fake mahogany, a man appeared with the moustache of his father. Taking a soft crayon out of his trousers he began to draw black lines on the wood grain. Panting heavily, he shaped these lines into terrifying animals he then gathered into a vessel spun with the crayon, which had transformed into a whip. Ernst later claimed that he had witnessed his own conception.

He also developed the related painting technique of *grattage* in which he placed several layers of different colored paint on a canvas. He then positioned the canvas over similar rough surfaces, and scraped off areas of the paint revealing different layers below. As with the *frottage* technique, he subsequently transformed the textured surfaces that remained into imagery. Some became flocks of birds, as in *100,000 Doves* (1925) and *Bird Marriage* (1925). Others turned into deep forests, with birds or other creatures embedded within. *The Great Forest* (1927) recalls the dense forests around Brühl he visited as a child. Scrapings over wood boards became the trees of this forest with small birds hidden within its textured paint. Ringed apparitions in the sky appear over many of these paintings, and while not all of them have dark centers, many evoke solar eclipses when the darkened moon is surrounded only by the illuminated corona of the sun.

In the late 1920s, Ernst returned to collage, using wood engravings, many of which had originally illustrated nineteenth-century serial novels, which Ernst purchased cheaply from the booksellers along the Seine. He produced three collage novels: *The Hundred-Headless Woman* (*La femme 100 têtes*, 1929), *Dream of*

a Young Girl who wished to become a Carmelite (*Rêve d'une petite fille qui voulut entrer au Carmel*, 1930), and *A Week of Kindness* (*Une semaine de bonté*, 1934). As with his earlier over-paintings, he often used full-page illustrations to which he would add only a few disruptive elements, clipped from the same novels, or from travel books or scientific publications. The accompanying text is minimal in the first two novels, where captions accompany the images as sentences or sentence fragments. Text is limited in the third novel to title pages for each of its seven chapters. These novels all suggest journeys but with little apparent cohesion of time and space. They touch on many surrealist themes including dreams, sexuality, violence, and critiques of politics and religion. The third is the most unified with its emphasis on the alchemical elements of earth, water, fire, and air, and the appearance of a “philosopher’s stone” in the guise of a stone-headed figure from Easter Island. In many of these collages he made androgynous fusions of male and female figures, or composites of human figures and animals. Ernst defined collage as “something like the alchemy of the visual image.” These novels follow Aragon’s *Paris Peasant* (*Le Paysan de Paris*, 1926), Breton’s *Nadja* (1928), and de Chirico’s *Hebdomeros* (1929), all discordant narratives in which characters wander the streets of Paris or through abruptly changing locations amid romantic encounters and mysterious events. The alchemical structure of *A Week of Kindness* reflects a continuing interest in the occult within the surrealist milieu, something that culminated in the *Second Manifesto* (1929), in which Breton praised the medieval alchemists and compared their search for the philosopher’s stone to the surrealist’s investigations into the transformational power of the imagination.

Around 1927, Ernst met, and soon married, Marie-Berthe Aurenche, a young woman who embodied the erotic innocence of the *femme-enfant*. Concurrently, his bird-headed alter ego, Loplop, began to appear in prints, paintings, and collages, often presenting images of a young woman, or other figural representations incorporating plants, flowers, shells, and butterflies. Ernst continued his technical experiments with *frottage* and *grattage* to create landscapes, images of bird families, shell-flowers, and the more politically-charged images of the Hordes, inspired by the mounting political tensions in Europe by the late 1920s and apprehension about Hitler’s rise to power in Germany. As his relationship with Marie-Berthe began to sour, buds and flowers that had characterized her youth and beauty became trapped in mazes like the *Garden Aeroplane Trap*

(1935–6). He deplored her deepening dependence on religion and this became a theme in his second collage novel, *Dream of a Young Girl*, an anti-clerical farce in which a young girl is beset with erotic temptations and her hair-do acquires its own personality and eventually sails away.

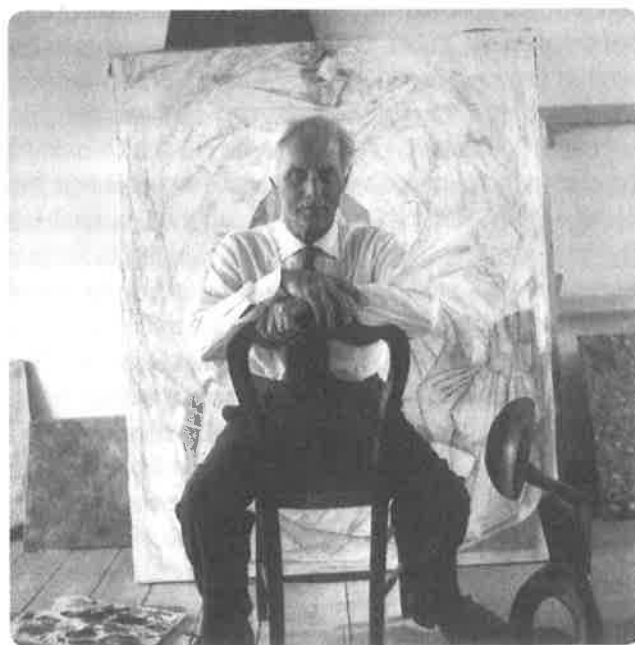
Although Ernst had created a few sculptural assemblages during the Cologne Dada period, only photographs of those works survive. He renewed his interest in sculpture while visiting Alberto Giacometti in Switzerland during the summer of 1934. In a mountain stream, he found smooth oval rocks to which through minimal carvings or painting their surfaces he was able to create birds and abstract shapes, as seen in a photograph of Ernst's *Mysterious Egg* by Max Bill. In the winter of 1934–5, Ernst made a series of nine sculptures, including *Lunar Asparagus* and *Oedipus*, in which he fused male and female attributes into single androgynous forms. He would continue to produce sculpture throughout the remainder of his career, often creating playful fusions of human and animal characteristics.

By the mid-1930s, his landscapes transformed into jungles, in which supple nymphs cavort with a variety of creatures hidden deep within the foliage. These scenes resonate with contemporary articles in the periodical *Minotaure* that recorded a fascination with the wild, untamed jungle and with exotic plants, animals, and insects. The *Joy of Living* (1936) contains dense foliage and insects that resemble praying mantises, a species whose female is incorrectly thought to devour her mate after sexual encounters. The leaves of the foliage are delineated with careful control, but throughout the scene small clusters of flowers or fertile pods explode with fertile energy.

Ernst moved to Saint-Martin d'Ardèche in the south of France with the artist Leonora Carrington, whom he met in London in 1937 through his friendship with Roland Penrose. Ernst decorated their farmhouse with playful sculptures of horned creatures and mermaids, and he created collages to illustrate her books, *The House of Fear* (1938) and *The Oval Lady* (1939). These sculptures and collages contained fused male and female characteristics, including their personal animal attributes of birds (Max) and horses (Leonora), or reversing expected gender characteristics. Carrington appears in one of his jungle landscapes, *Leonora in the Morning Light* (1940). In her *Portrait of Max Ernst* (1940), Ernst wanders in an icy landscape wearing a cloak of red feathers with a mermaid's tail. A white horse stands

frozen in the background. Leonora was the inspiration for his *Robing of the Bride* (1940), in which a large owl-headed female figure wears a similar red-feathered cloak, accompanied by a green swan and an alchemical hermaphrodite. He created the texture in this painting using the decalcomania technique adapted from Óscar Domínguez. Ernst would paint on a flat surface and then press a canvas from above, somewhat like making a monotype. As he had done previously with his *frottages* and *grattages*, he then let the molten, spongy texture produced by the compression provoke his imagination to delineate more carefully contoured birds, horned creatures, nymphs, and landscape features within the textured paint.

This was a difficult time, as Ernst was in grave danger of being sent back to Nazi Germany as an illegal alien, while Carrington's family was searching for her with the intention of committing her to an asylum. With the rising inevitability of another war, Ernst's landscapes turned increasingly desolate. The couple created a collaborative work, *The Meeting*, in which Carrington's horse-faced women and Ernst's decalcomania animals inhabit a landscape filled with volcanoes, an ominous symbol of the deteriorating political situation. Ernst was arrested three times during 1939 and 1940 but was finally released only to find that Carrington had sold their house and disappeared. Several of his decalcomania landscapes of the



Max Ernst, 1941.

Photograph by Berenice Abbott/Getty Images.

early 1940s relate to her disappearance, such as *The Spanish Doctor* and *Fat Horse and Young Girl* (1940), where she flees in terror. He began *Europe after the Rain* (1940–2), which contains a woman seen from behind, a bird-headed figure, a bull, and other creatures in a ruined landscape evocative of war-torn Europe. Ernst joined Breton, Jacqueline Lamba, and other surrealists at Villa Air-Bel near Marseille where they awaited documents that would enable them to leave France. They worked collaboratively with other surrealists to design a deck of surrealist playing cards. Ernst chose Pancho Villa to represent the Magician of Revolution. During this time he began a relationship with Peggy Guggenheim, who financed their escape to the United States.

Within the relatively safety of New York, Guggenheim's triplex apartment became a meeting place for many expatriate surrealists and abstract artists, including Duchamp, Man Ray, Breton, and Carrington, who had resurfaced in Lisbon and was headed to Mexico, newly married to a Mexican diplomat. Ernst and Guggenheim traveled to California. While returning to New York through Arizona, he was struck by the textured landscapes of the high plateau, resembling images he had been painting for over a decade, such as that of *The Entire City* (1935–6). He also bought a collection of Hopi kachina dolls during this trip. After they returned to New York, Peggy established her gallery, Art of This Century, designed by Frederick Kiesler, and it became an important venue for introducing surrealist and European abstract art into the United States. Ernst's New York paintings reflect traces of his recent escape, as can be seen in *Day and Night* (1941), which contrasts a darkened moonlit landscape with framed sections that are brightly lit by the sun. In *Vox Angelica* (1945), he divided the canvas into geometric sections that reference his travels—a pagoda, the Eiffel Tower, and the Empire State Building—and images of constellations. In the rectangular sections he painted samples of his many technical experiments, including collage, *frottage*, *grattage*, decalomania and a new technique, seen also in *The Bewildered Planet* (1942), of punching a small hole in the bottom of a tin can and then swinging it over a canvas on the floor, as he later explained to Jackson Pollock. After Ernst met Dorothea Tanning and left Guggenheim, Peggy would become an important patron for Pollock and exhibitor of his abstract expressionist friends, and Ernst's son Jimmy, who was working as Guggenheim's secretary, helped to facilitate those connections. During this time they learned that Ernst's first wife and Jimmy's Jewish mother, Luise Straus-Ernst, had taken refuge in

the south of France, but was eventually captured, deported, and died at Auschwitz.

Ernst met Tanning while selecting works for an exhibition of women artists that Guggenheim had proposed. Entering her studio, he was immediately entranced, and declared the work she was painting should be entitled *Birthday* to commemorate the beginning of their relationship, which would last until his death. After the war, Ernst, Tanning, and several other surrealists entered a contest sponsored by the film director Albert Lewin to paint an image of the *Temptation of Saint Anthony* (1945), to be used in Lewin's film *The Private Affairs of Bel-Ami* (1947). Influenced by the Northern Renaissance artists he admired, like Schongauer, Bosch, and Brueghel, Ernst depicted the saint in agony, gripped in the claws of hideous monsters. Ernst won the contest and with the prize money of \$3,000 he and Tanning moved to Sedona, Arizona, where they built a house. He had long admired the American Southwest, captivated in his youth by the adventure novels of Karl May. His Arizona and Colorado landscapes reflect the contrast of the striking rock formations of the red-hot desert and the cool green water running through Oak Creek Canyon nearby. Native American petroglyphs appear in some of his works of this time, as in *Time and Duration* (1948). They rafted down the Colorado river and he commemorated that trip in *Colorado, the Medusa*, paying tribute to Géricault. He also created a series of "microbe" landscapes, which were featured in a *Life* magazine article. Despite their tiny postage-stamp size,



Max Ernst, 1946. Photograph by Frederick Sommer, gelatin silver print, 19.2 x 24 cm.

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they continued to focus on the elemental forces of earth, water, fire, and air, while depicting rocks, seas, volcanoes, and rivers of the desert Southwest.

In October 1946, Tanning and Ernst married in a double ceremony with Man Ray and Juliet Browner in Beverly Hills. Ernst commemorated the event with *Chemical Nuptials* (1948), in which a couple are painted with angular and looping geometric forms: warm reds, yellow, and oranges contrast with cool blues, greens, and aquamarine. The large male figure has a triangular face with spiraling forms around his eyes, reminiscent of bull horns. In fact, these forms were stereometric objects exhibited at the Poincaré Institute and photographed by Man Ray in 1936. The grid-like construction of *Vox Angelica* laid a foundation for increased references to mathematics, balance, and measurement. Despite the freedom of his techniques, Ernst always had an underlying concern for structure and balance. A chart from this period paying tribute to his favourite authors and artists included the expected names of Northern Renaissance and Baroque artists like Bosch, Brueghel, Grünewald, and Altdorfer. Perhaps more unexpected were Uccello, [Piero della] Francesca, and Seurat, all known for their balanced measurements and perspective. His portrait of *Euclid* (1945) refers not only to the Greek mathematician and father of geometry, but also to the Greek philosopher Euclid of Megara, who dressed as a woman so that he could enter Athens to hear the lectures of Socrates. As was so often the case, Ernst's figures combined male and female characteristics in an androgynous unity.

He described his plaster sculpture *Capricorn* (1948) as a family portrait, consisting of a horned creature and his mermaid companion seated on a throne with their pets. Forms for these two characters had been developing in his sculptures since the 1930s, and more recently in the sculptures he made to decorate the house in Saint-Martin d'Ardèche. The horned male figure has one abstracted foot recalling Oedipus (swollen foot), a Freudian theme that began in his earliest paintings. He holds a scepter whose top was a cast egg carton. The mermaid, crowned with a fish, represents Tanning. The meaning of Ernst's animals evolved over time, in that he painted birds before he met Marie-Berthe Aurenche and Peggy Guggenheim, horses before Leonora Carrington, and mermaids before Dorothea Tanning. But the continuing coupling of animals and female figures within his collages, paintings, and sculptures clearly reflect the importance of his relationships. *Capricorn* was later cast in bronze and remains his most famous sculpture.

Tanning recalled that their annual trips to exhibit in New York resulted in very few sales, and it must have been disheartening that such a central member of the movement still lacked public recognition or financial security. Ernst and Tanning moved back to Europe in 1953, and he made his first visit back to Cologne since the war, as it was just beginning to rebuild after its almost complete destruction by Allied bombing. *Old Man River/Father Rhine* (1953) contains an abstracted self-portrait, a profile of a head in which memories of the river intertwines with birds and fish. The trip may have also inspired his portraits of *Albert the Great* (1957), another former resident of Cologne, and *The Dark Gods* (1957), a tribute to the more magical aspects of his Rhineland heritage.

Ernst's fortunes began to change in 1954 when he received the first prize for painting at the Venice Biennale, the same year that Jean Arp received the first prize for sculpture and Miró for graphics. His acceptance of the award brought him a censure from the French surrealist group, despite Breton and Péret opposing the gesture. The following year he and Tanning moved to Huismes in the Loire Valley. He celebrated this fertile agricultural area with *The Garden of France* (1962). A nude woman, copied from Alexandre Cabanel's *Birth of Venus*, lies beneath the earth on an island between the Loire and the Indre rivers. A large black serpent entwines around her body. Above her a phallic shape approaches an egg, a detail derived from earlier images of "blind swimmers," references to fertility and regeneration. This Eve is the largest of the many nymphs found within his forests and jungles, a recurring theme of erotic potential and gendering of landscape.

Ernst's first retrospective had been held in his hometown of Brühl to commemorate his sixtieth birthday in 1951, although so few came to see it that the organizer was accused of fraud by the city fathers. Throughout the 1960s, however, his reputation grew, especially as many international museums began to celebrate the legacies of Dada and surrealism. Ernst continued to experiment with techniques and many of the paintings of this period become even more textural and abstract, as if in a surrealist dialog with abstract expressionism and French *tachisme*. At the same time a new simplicity characterizes his late landscapes, the horizontal land below balances with circular cosmic shapes above, as in the *Marriage of Heaven and Earth* (1962).

Astronomical and cosmological images return, inspired by early Russian and American space explorations. These paintings continue to evoke the correspondences between the microcosm of earth and

the macrocosm of the universe. In his book *Maximiliana, or The Illegal Practice of Astronomy* (1964) (SL 95) he paid tribute to the amateur astronomer and lithographer Wilhelm Tempel who had discovered the asteroid that shared Ernst's name. He also continued to create sculpture, playful creatures fusing male and female forms together. In 1964 he and Tanning moved to Seillans, in the south of France. An anthology of his writings, *Écritures*, was published in 1970. It contains an autobiographical memoir, expanding the account he had published earlier in *View*, some essays published earlier in surrealist periodicals, and added information about his activities during the previous three decades. The book was illustrated with graphic works and photographs. Also included were the texts and title pages from his collage novels, as well as newer poetry. Many of the graphic works of his late years illustrated the writings of his literary friends. He continued to work until the year before his death in 1976.

Large retrospectives followed at the Museum of Modern Art in New York, the Pompidou Centre in Paris, and the Ludwig-Richardt museum in Cologne, among others, particularly in 1991 to celebrate his centenary. Scholars have documented his achievements with the publication of the multi-volume *catalogue raisonné*, edited by Werner Spies and Sigrid and Günter Metken, and the many exhibitions and publications of the Max Ernst Kabinett in Brühl, directed by Jürgen Pech.

Throughout Ernst's long career, his art continued to explore the aims of the surrealist movement—the psychological necessity of exploring one's psyche, the centrality of eroticism, and the immense potential of creative expression. Always the consummate technician, he combined automatic methods with an ability to conjure new forms, sparked by the random results of his technical experimentations. His works ignite an erotic fusion of disjunctive imagery, unfolding as a playful creative exchange between chance and precision. Like the alchemical conjunction of the sun and the moon, art is a process that resolves oppositions, leading to a discovery of the self within.

M. E. WARLICK

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NICOLE ESPAGNOL (PARIS, 1937–2006)

The poet and photographer Nicole Espagnol joined the Paris group in 1958, and participated in it along with her life companion Alain Joubert until its dissolution in 1969. A discreet presence in the group, she opposed the exclusion of Jehan Mayoux in 1967 and the group's temporary support for the Castro regime, which was reversed in 1968. She published *Little Magie* in 1983 and *Suis-je bête* in 2002, and her collected works, *Il était une dame*, appeared in 2015. Joubert wrote about their relationship in *Une Goutte d'éternité*, which was published in 2007.

AGUSTÍN ESPINOSA (PUERTO DE LA CRUZ, 1897–LOS REALEJOS, TENERIFE, 1939)

A poet and novelist, Espinosa was a member of the very active surrealist movement in the Canary Islands during the late 1920s and 1930s. He is best known for two major works: *Lancelot 28°7'* (1928) and *Crímen* (1934).