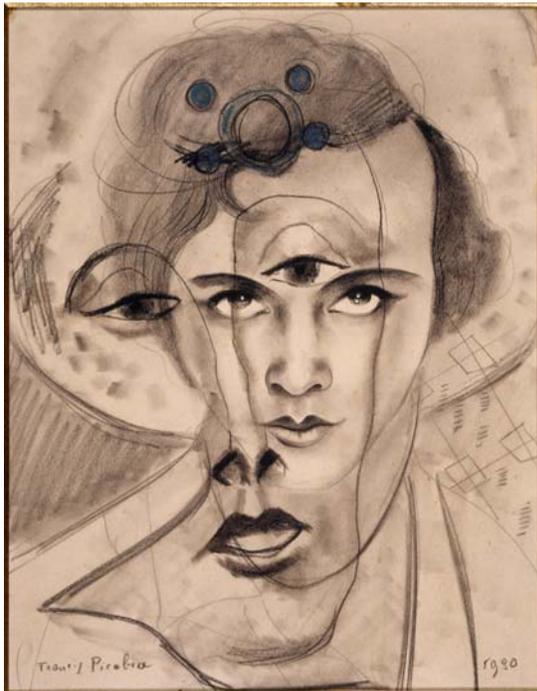


SURREALISM AND THE ART OF DRAWING IS THE SUBJECT OF A MAJOR EXHIBITION AT THE MORGAN LIBRARY & MUSEUM

*OVER 160 WORKS BY ARTISTS SUCH AS DALÍ, ERNST, MAGRITTE, AND MIRÓ
OFFER EXCITING, NEW PERSPECTIVES ON THE IMPORTANCE OF DRAWING TO
THE SURREALIST MOVEMENT*

Drawing Surrealism
January 25–April 21, 2013

****Press Preview: Thursday, January 24, 2013, 10–11:30 a.m.****
RSVP: (212) 590-0393, media@themorgan.org



Francis Picabia (1879–1953)
Olga, 1930
Graphite pencil and crayon on paper
Bequest of Mme Lucienne Rosenberg 1995
CNAC/MNAM/Dist.RMN-Grand Palais/Art Resource
© 2012 Artists Rights Society (ARS), New York / ADAGP,
Paris

New York, NY, December 14, 2012—Few artistic movements of the twentieth century are as celebrated and studied as surrealism. Many of the works of its best known practitioners—including Salvador Dalí, Max Ernst, René Magritte, Joan Miró, and Leonora Carrington—have become touchstones of modern art and some of the most familiar images of the era.

Critical to the development of surrealism was the art of drawing. For those involved in the movement, it was a vital means of expression and innovation, resulting in a rich array of graphic techniques that radically pushed conventional art historical boundaries. Yet the medium has been largely overlooked in visual arts studies and exhibitions as scholars and institutions have focused more on surrealist painting and sculpture.

Now, for the first time in New York, the central role drawing played in surrealist art will be explored in a large-scale exhibition at The Morgan Library & Museum entitled *Drawing Surrealism*. The show will include more than 165 works on paper by 70 artists from 15 countries, offering important new understanding of surrealism’s emergence, evolution, and worldwide influence. The exhibition is co-organized with the Los Angeles County Museum of Art (LACMA) and will be on view at the Morgan from January 25 through April 21, 2013.

Occupying two of the Morgan’s largest galleries, *Drawing Surrealism* will be presented chronologically with interwoven thematic sections devoted to the surrealists’ principal drawing techniques and to international developments. Important drawings will be shown from countries beyond the movement’s Western European geographic roots, including sheets from Eastern Europe, Japan, the United States, and Latin America.

Drawing Surrealism includes works from the Morgan, as well as from the collections of LACMA, Tate Modern, the Musée national d’art moderne at the Pompidou Center, the Museum of Modern Art, and the Menil Collection. It also includes drawings from a number of major private collections in the United States and abroad, which are rarely accessible to the public.

“Because the Morgan’s collection of works on paper is of such international renown, one of the principal goals of our exhibition program is to present new insight and fresh perspectives on the medium of drawing,” said William M. Griswold, director of the Morgan. “*Drawing Surrealism* is an example of just such an exhibition. The show breaks new art historical ground by demonstrating the fundamental importance of drawing to the surrealist movement on the worldwide stage.”



Alberto Giacometti (1901–1966)
La table surrealiste (The Surrealist Table), 1933
Ink
© 2012 Artists Rights Society (ARS), New York / ADAGP, Paris
© Alberto Giacometti Estate/Licensed by Vaga and ARS, New York
Collection Michael and Judy Steinhardt, New York

ORIGINS OF SURREALISM



André Masson (1896–1987)
Ville Cranienne (Skull City), 1940
© 2012 Artists Rights Society (ARS), New York / ADAGP, Paris
The Morgan Library & Museum, New York
Gift of the Modern & Contemporary Collectors Committee,
2011.6
Photography by Graham S. Haber, 2012

Surrealism emerged as a literary movement in Paris in 1924 with the publication of André Breton's *First Manifesto of Surrealism*.

Inspired by Freud's theories of the unconscious, nineteenth-century mysticism, and Symbolist art and literature, surrealists sought to liberate the imagination through an art that involved chance, dreams, and the unconscious, as well as the play of thought itself.

Almost at once, the movement's proponents realized the potential of the visual arts for expressing the imagery of dreams and the

unconscious mind. The practice of drawing, which offers the advantages of immediacy and spontaneity, became the most fertile medium of expression and innovation among the surrealists, allowing them to bypass the conscious mind and produce new ways of seeing.

AUTOMATIC DRAWING

Central to the exhibition will be examples of the diverse drawing techniques that the surrealists used in their efforts to bypass the conscious mind and access the subliminal realm. The first graphic process adopted by the surrealists was automatic drawing. In this technique, inspired by André Breton's definition of surrealism as "pure *psychic* automatism, by which one proposes to express . . . the actual functioning of thought . . . in the absence of any control exercised by reason, beyond any aesthetic or moral concern," the artist simply allows his hand to meander across the sheet. According to André Masson, who was the first to develop the process, "the hand must be fast enough, so that conscious thought cannot intervene and control the movement." Afterwards, however, Masson would alter his drawings according to suggestions emanating from the original web of lines. Joan Miró, Salvador Dalí, and Yves Tanguy also practiced a form of automatism that combined chance with a more deliberate approach.

DREAM IMAGERY

Denouncing the passivity of automatism, a few surrealists relied on more traditional techniques to create dreamlike images and express their fantasy. Chief among them was Dalí, who sought to materialize his “delirious phenomena” and dream imagery with the utmost detail in the academic style of the old masters.

This illusionistic mode was predominant in American surrealism of the 1930s, notably in the work of Federico Castellon, one of Dalí’s most successful followers. Artists seeking to express the horrors of the Spanish Civil War and World War II also often adopted this style to create images as disorienting and destabilizing as the atrocities they represented.



Salvador Dalí (1904–1989)
Study for “The Image Disappears,” 1938
Pencil on paper
© Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society (ARS), New York 2012
Photo © 2012 Museum Associates/ LACMA, by Michael Tropea Private Collection

FROTTAGE

Max Ernst was the main surrealist to explore the technique of frottage, which consists of rubbing graphite or other drawing media on a sheet of paper placed over a textured surface, such as a wood floor, strings, or leaves, in order to reproduce that texture on the paper. For Ernst, frottage was equivalent to automatic writing because of the mechanical and unconscious way in which the imagery surfaces. Several frottage drawings by Ernst will be on view, including *Le Start du Châtaigner* (The Start of the Chestnut Tree), 1925, recently acquired by the Morgan, which belongs to the first series in which the artist systematically explored this technique. Ernst later adapted the frottage technique to canvas in what he called “grattage.”

EXQUISITE CORPSE



André Breton (1896–1966), Jacqueline Lamba (1910–1993), Yves Tanguy (1900–1955)
Exquisite Corpse, 1938
Collage
Gale and Ira Drukier
© 2012 Artists Rights Society (ARS), New York / ADAGP, Paris
© 2012 Estate of Yves Tanguy / Artists Rights Society (ARS), New York

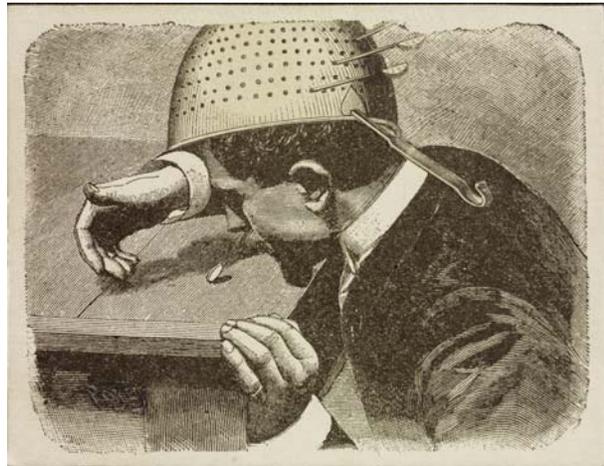
Some of the most striking surrealist drawings were *exquisite corpses*, a game that involved collaboration and chance. In the game—the name of which derives from a sentence created when the surrealists first used the process to write poetry: *The exquisite corpse will drink the new wine*—each participant made a drawing on a section of a folded sheet of paper without seeing the others’ drawings. The resulting hybrid creatures generated by the game influenced surrealist imagery, reappearing in artists’ individual works, as can be seen, for instance, in the strange anatomy of Victor Brauner’s figures on view. While the earliest *exquisite corpses* were drawn in graphite, ink, or colored pencil on ordinary writing paper, later examples could be in pastel or tempera on black paper. Beginning in the mid-1930s, collage was also used.

DECALCOMANIA

In the mid-1930s artists developed new automatic techniques to bypass the rational mind in the creative process. One of the most popular was decalcomania, which involves applying a wet medium (ink or gouache) to a sheet of paper and then pressing it against another sheet. When the sheets are pulled apart unexpected patterns appear on the transfer image. Originally a decorative technique—used notably in nineteenth-century ceramic design—decalcomania was rediscovered in 1935 in the context of surrealism’s exploitation of chance effects by Spanish artist Oscar Dominguez. Nearly ten decalcomania drawings by Dominguez and other surrealists who employed the technique—including Yves Tanguy, Georges Hugnet, and Marcel Jean—are included in the exhibition.

COLLAGE

Although collage was used earlier in the twentieth century by the cubist and dada artists, the technique took on particular importance with the surrealists. The odd juxtapositions and dislocated imagery it produced were particularly effective in conjuring a dream world or suggesting the irrationality of unconscious desire. Miró, Ernst, Ei-Kyu, Breton, and Arp are among the many artists whose works are featured in this section of the exhibition.



Joseph Cornell (1903–1972)
Untitled, 1930s
Collage
© The Joseph and Robert Cornell Memorial Foundation/Licensed by VAGA, New York
Collection of Lauren and Daniel Long, New York
Courtesy James Corcoran Gallery, Los Angeles
Photo © 2012 Museum Associates / LACMA, by Michael Bodycomb

INTERNATIONAL IMPACT



René Magritte (1898–1967)
La Tempête (The Storm), 1927
Graphite
© 2012 C. Herscovici, London / Artists Rights Society (ARS), New York
Gale and Ira Drukier

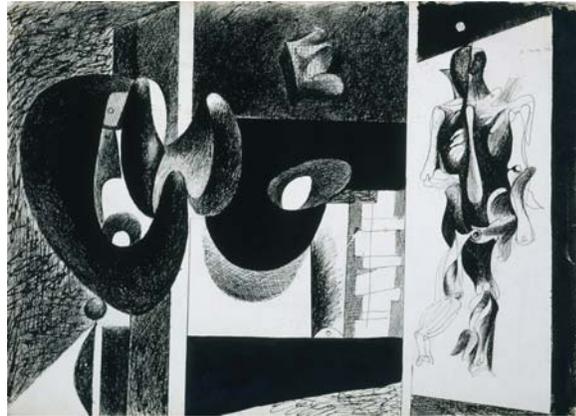
The 1930s marked surrealism's growing internationalization. Artists outside of Paris approached and adapted surrealist drawing techniques to their respective cultural and political contexts, and active surrealist centers developed in London, Prague, Tokyo, and Mexico. Although surrealism was envisioned as an international movement, rarely have works by these artists been presented alongside their European cohorts centered in Paris.

On view will be drawings by such masters as René Magritte of Belgium, Roland Penrose and Eileen Agar of England, Gunther Gerzso and

Frida Kahlo of Mexico, Toyen and Jindřich Štyrský of the Czech Republic, Federico Castellón, Arshile Gorky, and Kay Sage of the United States, Cesar Moro of Peru, and Yamamoto Kansuke of Japan.

LATE SURREALISM

In the 1940s automatism played a major role in the elaboration of new forms of lyrical abstraction. In Europe, Henri Michaux and Wols created fluid images in washes and watercolor in which barely recognizable shapes suggest a visionary world. In the United States, stimulated by the presence of European surrealists in exile during the war, artists such as Arshile Gorky, William Baziotes, and Jackson Pollock explored freer techniques to make drawings that fuse visions of nature and of an interior universe. These works on paper laid the groundwork for what would become abstract expressionism.



Arshile Gorky (1904–1948)
Nighttime, Enigma, and Nostalgia, 1931
Ink on paper
© 2012 Estate of Arshile Gorky / Artists Rights Society (ARS),
New York
The Museum of Fine Arts, Houston, Bequest of Caroline Wiess
Law, 2004.17

Although surrealism as a movement lost its vitality at the end of the forties, its tenets remained a springboard for several postwar developments, as can be seen in Ellsworth Kelly's abstract compositions based on chance and Louise Bourgeois's expression of subconscious psychological states through symbolic imagery.

RELATED PROGRAMS

DANCE

Inner Landscape: Martha Graham and the Surreal

Thursday, February 7, 7pm

The Martha Graham Dance Company will perform three of Graham's masterworks that touch on surrealism and demonstrate how the choreographer made the workings of the mind visible in dance. *Every Soul is a Circus* (with Katherine Crockett performing the lead), *Satyric Festival Song*, and "Moon" from *Canticle for Innocent Comedians* will be featured with commentary by the Company's Artistic Director, Janet Eilber. *Drawing Surrealism* will be open at 6pm especially for program attendees.

Tickets

\$20; \$15 for Members

www.themorgan.org/programs; 212-685-0008 x560

This program is supported in part by Alan M. and Joan Taub Ades.

FILM

L'Age D'Or

Friday, February 22, 7pm

(1930, 60 minutes)

Director: Luis Buñuel

Directed by a master of Surrealist cinema and co-written with Salvador Dalí, this avant-garde surrealist comedy is a gleeful fever dream of Freudian unease, bizarre humor, and shocking imagery. Starring Gaston Modot and Lya Lys, and the famed surrealist painter Max Ernst.

Free

FAMILY PROGRAM

Leave It to Chance: Surrealism 101 for the Family

Saturday, February 9, drop-in from 2–5pm

In a combination of games and art projects, artists and educators Nicole Haroutunian and Lisa Libicki will introduce the entire family to the most playful side of surrealism. Families will explore automatic drawing, frottage, collage, decalcomania, and collaborative chance drawing, all techniques made famous by Max Ernst, Joan Miró, Salvador Dalí, and many others represented in *Drawing Surrealism*. This workshop is limited to families with children. There is a limit of two adult tickets per family. Appropriate for ages 6 and up.

Tickets

\$6; \$4 for Members; \$2 for Children

www.themorgan.org/programs; 212-685-0008 x560

GALLERY TALK

Drawing Surrealism

Friday, February 1, 7pm

Isabelle Dervaux, Acquavella Curator of Modern and Contemporary Drawings, leads this casual tour of the exhibition she co-curated.

Free with admission

TOURS

Between the Lines

Saturday, February 2, 11am

Saturday, March 2, 11am

Written or drawn, lines are to be read and interpreted. In this new series of interactive gallery conversations, a museum educator will lead participants in a forty-minute discussion based on a selection of works from *Drawing Surrealism*.

Free with admission

Stroller Tours

Wednesday, February 6, 10:30am

On the first Wednesday of each month, docents lead lively one-hour tours of the museum and current exhibitions for new parents and family caregivers and their children. In February, participants will explore *Drawing Surrealism*. For parents and family caregivers with children 0–8 months. Single strollers, tandem strollers, and front carriers are welcome.

Free with admission

ORGANIZATION AND SPONSORSHIP

Drawing Surrealism was organized at the Morgan by Isabelle Dervaux, Acquavella Curator of Modern and Contemporary Drawings. At the Los Angeles County Museum of Art, the organizing curator was Leslie Jones, Associate Curator of Prints and Drawings. The exhibition was on view at LACMA from October 21, 2012–January 6, 2013.

Lead funding for this exhibition is provided by the Ricciardi Family Exhibition Fund and by the Pierre and Tana Matisse Foundation, with further generous support from the Sherman Fairchild Fund for Exhibitions.



The programs of The Morgan Library & Museum are made possible with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

The Morgan Library & Museum

The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today, more than a century after its founding in 1906, the Morgan serves as a museum, independent research library, musical venue, architectural landmark, and historic site. In October 2010, the Morgan completed the first-ever restoration of its original McKim building, Pierpont Morgan's private library, and the core of the institution. In tandem with the 2006 expansion project by architect Renzo Piano, the Morgan now provides visitors unprecedented access to its world-renowned collections of drawings, literary and historical manuscripts, musical scores, medieval and Renaissance manuscripts, printed books, and ancient Near Eastern seals and tablets.

General Information

The Morgan Library & Museum

225 Madison Avenue, at 36th Street, New York, NY 10016-3405
212.685.0008
www.themorgan.org

Just a short walk from Grand Central and Penn Station

Hours

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Mondays, Thanksgiving Day, Christmas Day, and New Year’s Day. The Morgan closes at 4 p.m. on Christmas Eve and New Year’s Eve.

Admission

\$15 for adults; \$10 for students, seniors (65 and over), and children (under 16); free to Members and children 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission is not required to visit the Morgan Shop.