THE MISHKIN COLLECTION

SIDNEY MISHKIN GALLERY
BARUCH COLLEGE

THE MISHKIN COLLECTION

APRIL 30 TO MAY 28, 1993

CURATED BY SANDRA KRASKIN

BARUCH COLLEGE/CUNY, 135 EAST 22 STREET, NEW YORK CITY

PREFACE AND ACKNOWLEDGMENTS

With the opening of this exhibition, Baruch College celebrates the generous bequest of the late Sidney Mishkin. Captivated by Surrealism, Sidney Mishkin focused his collection on this important twentieth-century movement. The ten works of art that form the Mishkin Collection at Baruch College include painting and sculpture by Surrealist pioneers Max Ernst, André Masson, and Man Ray as well as later adherents Oscar Dominguez and Matta. In addition, the Mishkin Collection features work by artists who were not directly tied to the Surrealist movement but were major participants in the development of modern art: Alexander Calder, Marsden Hartley, Barbara Hepworth, Georges Mathieu, and Antonio Saura.

The American sculptor Alexander Calder exhibited with the Surrealists but did not consider himself an orthodox member. Like Calder, British sculptor Barbara Hepworth was not a Surrealist, although they are both known for using the abstract biomorphic forms favored by many artists associated with this movement. Spanish painter Antonio Saura experimented briefly with Surrealist techniques but did not become a proponent of this movement. Instead, Saura and French painter Georges Mathieu developed abstract styles paralleling the gestural approach of the American Abstract Expressionists. An early advocate of Modernism in America, painter Marsden Hartley was influenced by Cubism and Expressionism rather than Surrealism. However, like all of the artists represented in the collection, Hartley made a significant contribution to twentieth-century art.

I am very grateful to the Mishkin family for their generosity and support. Receiving this collection and honoring the name of Sidney Mishkin have been major events in the history of the gallery. I would also like to acknowledge the contribution of my assistant, Melissa Card Bianco, who compiled the biographies of the artists and the bibliography for this catalog.

Sandra Kraskin
Director, Sidney Mishkin Gallery

Cover: Matta, *Untitled*, 1960
Oil on burlap, 71 x 120"

Photography Credit: Zindman / Fremont
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FOREWORD

This final exhibit of the academic year in the Sidney Mishkin Gallery reflects the same thoughts and feelings as that other final event of every academic year, Commencement. Although each ends the year, each is a beginning. Commencement ceremonies are so named because they signify the beginning of a student's postcollegiate life and career. This exhibition caps the first full year of artistic programming in honor of Sidney Mishkin (1913–1991), who earned his degree in accountancy at Baruch in 1934.

In this Commencement exhibit, the College presents the premier showing of the ten major works of art Baruch received from the Sidney Mishkin family. These are powerful, fascinating pieces of enduring value, both visually and pedagogically. As they bring new distinction to the College's gallery and collection and to our vitally important art programs, they also expand our contributions to the educational and cultural life of New York City. The paintings and sculptures that the Mishkins collected, cherished, and lived with now have a new home and a new family setting. I hope that students, staff, faculty, administrators, alumni, and neighbors will visit and use the Sidney Mishkin Gallery in increasing numbers and will come to share my feeling for it and the College's collection as family treasures, vibrant art in an elegant setting that both stimulates and refreshes our hearts and minds in ever-changing ways.

Even those of us not well versed in modern art will know the name Alexander Calder and will respond to one of his famous mobiles as we would to seeing an old friend again. One need not be a specialist to recognize the names Marsden Hartley, Matta, or Man Ray or to relish the rich tone and smooth elegance of Barbara Hepworth's sculpture in wood and the playful transformations of Max Ernst's *Mother and Daughter* in bronze.

The ten works of art from the Mishkin family also reflect Baruch's commitment as a multiethnic and multicultural institution: the artists represented come from six countries on three continents. And their works eloquently confirm my belief that diversity is one of the wellsprings of quality, not a threat to it. These works, which greatly expand and enrich Baruch College's art collection, advance our quest to provide a public education of the highest quality that builds upon the diversity of our students and our city. At the same time, these works of art help us build bridges among all the academic disciplines in the College.

About two years ago, Sidney Mishkin decided to honor his alma mater with the largest gift of funds and art the school had received since Bernard Baruch's initial bequest. The College community and I are immensely grateful for his gift. But I have even more pleasure knowing that it represents a gracious gesture of appreciation for what the school gave this very successful businessman and

philanthropist at the *commencement* of his career. And it is a wonderful symbol of the mutual support among the disciplines and across the generations that an accounting major of the Depression era would collect art over several decades and then choose to share it with the Baruch students of today and tomorrow.

There is another commencement at work in this exhibit: we also have on display other gifts to the College's collection. There is no room to name the items here, but I want to call attention to a group of photographs of jazz musicians by Milt Hinton. Aesthetically significant, emotionally moving, and historically vital, these beautiful pieces are gifts to the College's permanent art collection, two from Milt Hinton and several from the Class of 1992. I thanked the graduates publicly at the Commencement last June, but I want to thank them again here for their enrichment of the art collection and for offering such a wonderful symbolic gesture on the very day that they first became alumni. Their gift is just one of the many ways that alumni have helped the College support our mission through their contributions of time and energy, gifts, and moral support.

Matthew Goldstein
President, Baruch College
April 1993

Man Ray
Untitled, 1943
Watercolor on paper, 24½ x 19"

IRRATIONAL PERSPECTIVES:
A VIEW OF SURREALISM AT THE END OF THE TWENTIETH CENTURY

BY SANDRA KRASKIN

At the end of the century, as we witness astonishing global shifts, including the collapse of the Soviet Union as well as the acceptance of theories of chaos as scientific truth, perhaps one can say that the unpredictable and seemingly "irrational" nature of the Postmodern world was best anticipated by the Surrealists in the period between the two World Wars. In the 1990s Postmodern artists reject the aesthetic tenets of their modernist predecessors and place that work—which defined most of the art of the twentieth century—in a historical context. Yet the current rejection of aesthetic "rules," the use of appropriation, and the emphasis on investigation of many Postmodern artists recall the strategies of their Dada and Surrealist predecessors.

Surrealism, with its spirit of revolt, was a reaction to the irrational aspect of reality brought into focus by World War I and reaffirmed by World War II. Confronted with this irrationality, the Surrealists felt it necessary to reject history as a record of progress much as Postmodern theorists consider history irrelevant today.

Attacking traditional values, Surrealists attempted to provoke change by presenting a new way of viewing the world. They opposed war, nationalism, religion, and traditional bourgeois culture. Using words and images instead of violence, Surrealist writers, theoreticians, and artists engaged in a broad range of subversive activities. They issued manifestoes, published magazines, established a research bureau, and organized art exhibitions to challenge the status quo.

However, the Surrealists, unlike the Postmodernists, optimistically embraced the world of the subconscious and celebrated the possibilities of the irrational. Inspired by Sigmund Freud's *The Interpretation of Dreams*, published in 1905, they pursued an inner vision by using a process of free association to create works of art. In his 1924 *Manifeste du Surréalisme*, poet André Breton defined Surrealism as "Pure psychic automatism by which it is intended to express, either verbally or in writing, the true function of thought. Thought dictated in the absence of all control exerted by reason, and outside all aesthetic or moral preoccupations."[1]

From the movement's inception in 1924, Surrealists experimented with psychic automatism. Evoking a dream-like state, they used free-association techniques similar to "doodling" to record images from their unconscious. As William S. Rubin pointed out in *Dada, Surrealism, and Their Heritage*, "The Cubists and Fauvists selected motifs in the real world but worked *away* from them. The Surrealists eschewed perceptual starting points and worked *toward* an interior image, whether this was conjured improvisationally through automatism or recorded illusionistically from the screen of the mind's eye."[2]

Surrealism, which seemed outdated during the

1960s and 1970s (when many artists favored minimal abstract forms with anonymous surfaces), presents a more relevant visage in the 1990s. In fact, Marcel Duchamp's string installation of 1942 for the exhibition "First Papers of Surrealism" anticipated site-specific installations by several decades and might not look out of place in a contemporary gallery. Using twine, Duchamp filled the exhibition space with a web-like labyrinth that both led to and obscured the art works in the show.

Other new techniques developed by the Surrealists drastically departed from the academic conventions used by artists for centuries and prepared the way for the emphasis on process and transformation in the work of contemporary artists. Perhaps the most striking legacy of Surrealism in contemporary art, however, is in the use of appropriation and the incorporation of words and texts as major components of art. Both Max Ernst's illusionistic "picture-poem" (invented in 1924) and André Breton's "poem-objects" focused on the written word as a visual element.

Vanguard Surrealists

Max Ernst

Of the artists represented in the Sidney Mishkin Collection, Max Ernst, André Masson, and Man Ray were early pioneers of Surrealism. Although Ernst's work continued the academic conventions of linear perspective and chiaroscuro in the early 1920s (at a time when Pablo Picasso and Henri Matisse had already restructured pictorial space), his subjects were never conventional. In fact, the use of expected conventions to depict the unexpected made Ernst's images seem even more "surreal." In his paintings between 1921 and 1924, Ernst combined an illusionistic three-dimensional space with collage-like juxtapositions to distort reality. In 1925 he developed a new, more abstract automatic technique of working that relied on *frottage*, a process of rubbing. Ernst explained:

> . . . I was struck by the obsession imposed upon my excited gaze by the wooden floor, the grain of which had been deepened and exposed by countless scrubbings. I decided to explore the hidden symbolism of this obsession, and to aid my meditative and hallucinatory powers, I derived from the floor boards a series of drawings by dropping pieces of paper on them at random and then rubbing them with black lead . . . .[3]

Using frottage, Ernst began with an accidental pattern that he altered to create fantastic images of nature, such as his series of "Forests," painted between 1925 and 1928.

In 1934 Ernst experimented with three-dimensional forms. His first sculpture was inspired by the polished stones that he found in Swiss mountain streams while vacationing with the Surrealist sculptor Alberto Giacometti.[4] Transforming stone with carving or painting, Ernst released fantastic creatures from these natural forms. Later, working in plaster, Ernst adapted the collage process to sculpture by combining various plaster impressions of real objects. *Woman Bird*,[5] 1934–35, with its flat rectangular head emerging from bronze, presents a prototype for Ernst's later sculpture, *Mother and Daughter*, 1959, in the Mishkin Collection.

Mother and Daughter displays round, disc-like heads characteristic of Eskimo masks such as a miniature bone mask that Ernst owned.[6] Ernst, like many other Surrealists, was fascinated with tribal art. His work reveals influences from African and Oceanic sculpture, Native American art, and Eskimo masks.[7] Surrealists, like Ernst, identified with the concept of the artist as shaman, an image maker and interpreter of dreams.

Max Ernst
Mother and Daughter, 1959
Bronze, 18 x 10½ x 11¼"

André Masson

In 1923 André Masson met Breton, who encouraged him to make his first automatic drawings, and by 1924 Masson had joined the Surrealist circle. Masson "found" his images as he worked, relying on chance formations that suggested fragments from the real world as they recorded the process of his psyche. His drawings were reproduced in the first issue of *La Révolution Surréaliste* along with those of Ernst, Man Ray, and Picasso and the accounts of dreams by de Chirico and Breton.

In 1927 Masson began to make sand paintings by automatically pouring sand on areas of canvas spread with glue. He then continued to develop his imagery by drawing directly with paint squeezed from a tube. By 1929 Masson withdrew from the movement and for the next eight years called himself a "dissident" Surrealist. In 1937 he reconciled with Breton and again participated in the group's activities.

After stopping in Martinique, Masson arrived in New York City in 1941 as a World War II refugee. *Woman from Martinique*, 1941, from the Mishkin Collection, records a vision inspired by this voyage. This image, a head of a female figure painted in oil, with its seashell eyes and mouth, floral necklace, and nose and breasts made from limes, evokes the exotic tropical island. This bizarre transformation of human to botanic forms also suggests a surreal metamorphosis painted within the niches of a Cubist sculpture.

The use of a human-plant metamorphosis was a common theme in Masson's work and can also be

André Masson
Woman from Martinique, 1941
Oil on canvas, 16 x 12"

seen in his painting *The Legend of Corn*, 1943, which visualizes an Iroquois Indian legend of the mythical relationship between the Corn Goddess and the Sun.[8] *The Golden Bough* by James George Frazer served as Masson's source of mythology and includes numerous references to the change of a human into a plant form.[9] Masson described what he considered to be the necessary ingredients for painting in *Les Cahiers du Sud* in 1941:

> The real power of a work of imagination, if we disregard the surprise effect, will be the result of the three following conditions:
> 1. The intensity of the meditation preceding it.
> 2. The freshness of the outlook on the exterior world.
> 3. The necessity of knowing the pictorial means suitable to the art of this age. (One should not forget that the reflection of Delacroix: "a representative work of art should, above all, be a feast for the eyes," still remains true.)[10]

Woman from Martinique, with its edible imagery, visualizes this "feast for the eyes."

Man Ray

Man Ray, an American proponent of Surrealism, experimented with photography, film, painting, and object-making. He is famous for inventing the *Rayograph* (in 1921), a photographic image executed without a camera by placing objects directly on light-sensitive paper.

A veteran of the New York Dada movement, Man Ray arrived in Paris, where he became active in the Surrealist circle, in 1921. He contributed illustrations and photographs to *La Révolution Surréaliste* and participated in the first group exhibition of Surrealist painting at the Galerie Pierre in Paris in 1925, along with Ernst and Masson. In 1926 the opening exhibition of the Galerie Surréaliste featured a retrospective of paintings and objects by Man Ray as well as a selection of Pacific Island sculpture from the collections of the Surrealists.

Man Ray's watercolor of 1943 in the Mishkin Collection playfully questions the nature of reality. The image can be viewed in several different ways: as a profile view of two heads, as one frontal head with an ear on the right, or as a coffee cup in which the "ear" becomes a handle. The written words, scribbled across the female face, become progressively more illegible and heighten the intensity of the enigma. This surreal image, with its multiple views, allows more than one interpretation of its meaning and, thus, suggests that reality is not absolute.

Oscar Dominguez
Fishes, 1952
Gouache on paper, 24 x 28½"

Surrealism in the 1930s and 1940s

Oscar Dominguez

The artists who joined the Surrealist movement in the 1930s continued to invent new techniques of automatic drawing. The Spanish painter Oscar Dominguez joined the Surrealists in Paris in 1934. His contribution to the movement included the innovation of the process of *decalcomania* in 1935: after spreading gouache on paper, Dominguez pressed another sheet on top of the wet paint and then removed it, creating blurred fantasies.

Dominguez is also known for his Surrealist objects, especially *Armchair*, 1937, in which he appropriated and then transformed a wheelbarrow by upholstering it with satin. *Fishes*, 1952 (Mishkin Collection), with its vibrant colors and two-dimensional forms, reveals Dominguez's preference after 1940 for Synthetic Cubism.

Matta

Matta (Roberto Sebastián Antonio Matta Echaurren) was one of the last artists to join the Surrealist movement in Paris before the war forced many of them into exile. Born in Chile, Matta studied architecture in South America and then worked as an apprentice in the Paris office of Le Corbusier in the mid-thirties. Abandoning his career as an architect, Matta joined the Surrealist circle in 1937, and by 1938 he painted his first "inscapes": visualizations of fantastic landscapes derived from the artist's unconscious. To evoke these inner landscapes, Matta poured or rubbed thin washes of color onto canvas, spreading the color with his hand or a cloth, and then "searched" for the forms with a brush.[11]

In 1939, encouraged by Marcel Duchamp, Matta emigrated to the United States and joined Breton, Ernst, Masson, and other Surrealists in New York City. Octavio Paz described Matta's painting during the war years as representing a cosmic upheaval, "an edifice of lines, forms, and colors in motion—space beginning to walk."[12]

After the war Matta incorporated references to the figure into his Surrealist landscapes, suggesting both a mythical narrative and the world of science fiction. As Marcel Duchamp observed "Matta's . . . first contribution to Surrealist painting, and the most important, was the discovery of regions of space until then unknown in the field of art."[13] The creatures in Matta's painting (1960) in the Mishkin Collection are descendants of his earlier figures. Transversing the centuries, Matta's figures refer back to ancient myth even as they inhabit the universe of the future.

The Impact of Surrealism in the United States

Matta recounted his 1939 decision to leave Europe for New York:

> In October 1939, I had already joined the Surrealist group. I had signed too many anti-Hitler and anti-Stalin papers not to be persecuted by the SS. The "resistance" was not yet possible. Especially after the Trotsky experience, most Trotskyites felt that need to get out of Europe. It is perhaps of some interest that I came to New York on the same boat as Tanguy.[14]

The Museum of Modern Art in New York had already presented the work of the Surrealists in the 1936 exhibition "Fantastic Art, Dada, and Surrealism." With the arrival of many of the European artists, New York, by 1942, had become the center of Surrealist activity. The Julien Levy and Pierre Matisse galleries exhibited Surrealist art. "Artists in Exile," at the Pierre Matisse Gallery in March 1942, featured the work of fourteen artists who had come to the United States, including Breton, Ernst, Masson, and Matta. In the fall of 1942, Peggy Guggenheim opened her gallery, Art of This Century, which served as a meeting place for the European exiles and the young American artists.

The magazines *View* and *VVV* provided a forum for the ideas of the Surrealists and an opportunity for the younger American artists and writers to become part of this dialogue. The first issue of *VVV* (June 1942) included Breton's provocative statement "Prolegomena to a Third Manifesto of Surrealism or Else," and a special issue of *View* (April 1942) was dedicated to Max Ernst.

The technical innovations of the Surrealists and their emphasis on an automatic approach served as a catalyst for American artists in the 1940s. The example of Masson's work with pouring sand and Max Ernst's technique of oscillation, in which he dripped paint from a punctured can, foreshadowed the development of American Abstract Expressionism. Jackson Pollock, who would become one of America's most famous artists, carried automatism to its most radical conclusion by "dripping" a labyrinth of line onto his canvases, making action itself part of the painting process.

As one of the most significant artists of the younger generation of Surrealists, Matta played an important role in the development of American art during the war years. In 1941 American painters William Baziotes, Peter Busa, Gerome Kamrowski, and Jackson Pollock experimented with the Surrealist technique of automatic drawing. During the winter of 1942–1943, this group of young artists, which by then included Robert Motherwell, met informally at Matta's studio to discuss their work and to continue their experiments.[15] In a dialogue with Matta in 1967, Peter Busa recalled that Surrealism "was a fuse which lit up the American scene" but that it was Matta's presence "that personalized Surrealism for American artists."[16] With Matta, these artists were taking the first steps that would lead, by the end of the decade, to the formation of the New York School and make New York the center of the art world.

The subversive spirit that characterized Surrealism in the first half of the twentieth century has resurfaced at the end of the century. In fact, much of contemporary art of the 1990s, imbued again with social and political content, recalls the strategies of the Surrealists during World War II. Matta's declaration that he painted "so that liberty not become a statue"[17] is echoed in the work of many young visual artists today.

Notes

1. André Breton, "The First Surrealist Manifesto," reprinted in Patrick Waldberg, *Surrealism* (New York: McGraw-Hill, 1965), 72.
2. William S. Rubin, *Dada, Surrealism, and Their Heritage* (New York: Museum of Modern Art, 1968), 64.
3. Max Ernst, cited in Rubin, *Dada, Surrealism, and Their Heritage*, 82.
4. Rubin, 121.
5. Reproduced in Rubin, 123.
6. Evan Maurer, "Dada and Surrealism," in *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, vol. 2, ed. William S. Rubin (New York: Museum of Modern Art, 1984), 574.
7. For further discussion of Ernst's collection of tribal art and its influence on his work, see Maurer, 535–93.
8. Maurer, 549.
9. Ibid.
10. André Masson, "Peindre est une gageure," *Les Cahiers du Sud* (1941), cited in *Art of This Century*, ed. Peggy Guggenheim (New York: Art of This Century, 1942; reprint, New York: Arno Press, 1968), 110 (page references are to reprint edition).
11. Valerie Fletcher, "Matta," in *Crosscurrents of Modernism, Four Latin American Pioneers: Diego Rivera, Joaquín Torres-García, Wifredo Lam, Matta* (Washington, D.C.: Hirshhorn Museum and Sculpture Garden in association with the Smithsonian Institution Press, 1992), 241.
12. Octavio Paz, "Vestibule," in *Crosscurrents of Modernism*, 277.
13. Ibid., 281.
14. Peter Busa and Matta, interview, "Concerning the Beginnings of the New York School: 1939–1943," with Sidney Simon, *Art International* II (Summer 1967), reprinted in Sandra Kraskin, *Life Colors Art: Fifty Years of Painting by Peter Busa* (Provincetown, Mass.: Provincetown Art Association and Museum, 1992), 47.
15. Ibid., 51.
16. Ibid., 49.
17. Matta, cited in Octavio Paz, "Vestibule," 279.

ALEXANDER CALDER (1898–1976)

Alexander Calder is a critical figure in the history of twentieth-century American sculpture. Born in Lawnton, Pennsylvania, to a family of artists—Calder's father and grandfather were sculptors and his mother, a painter—he rejected a career as an artist and in 1915 decided to study engineering. He attended the Stevens Institute of Technology in Hoboken, New Jersey, and graduated with a degree in mechanical engineering in 1919. Calder tried a variety of engineering jobs, but his interest turned toward painting and sculpture in 1922. He enrolled in the Art Students League in New York City in 1923. During his three years at the league, Calder studied with Ashcan School painters George Luks and John Sloan as well as painters Kenneth Hayes Miller, Thomas Hart Benton, and Guy Pène du Bois.

In 1926 Calder made his first voyage to Europe, visiting London and Paris. Taking a studio in Paris, Calder began creating small figures for his *Circus*, a theme to which he would return often. He also made his first all-wire sculpture, a portrait of the dancer Josephine Baker. He returned to New York in 1927, but in the years following he often traveled to Paris and other European cities Calder's art developed rapidly during the early 1930s. In 1931 he was invited to join the Abstraction-Création group; artists Theo van Doesberg, Jean Arp, Piet Mondrian, and Antoine Pevsner were among the other members. In that same year, he created a number of abstract sculptures that had moving parts. These *mobiles*, so named by Marcel Duchamp, were to occupy Calder throughout his career. Calder also created abstract sculptures that did not move, which were termed *stabiles* by Jean Arp. Although the earliest mobiles were powered by cranks or motors, Calder began to create sculptures that were mobile without the motor power in 1934. He became well-known in Paris and New York for his abstract constructions and had numerous exhibitions during the following decades.

In addition to his sculptures, Calder designed sets in the 1930s for Martha Graham's dance company. As his work began to be recognized worldwide in the 1940s, 1950s, and 1960s, Calder received numerous commissions, including one in 1939 to create *Lobster Trap and Fish Tail* for the Museum of Modern Art's new building in New York.

Calder was active into the 1970s. He died of a heart attack in New York City in November 1976, one month after the opening of a major retrospective of his work at the Whitney Museum of American Art.

Alexander Calder
Untitled (Standing Mobile), c. 1960
Painted metal, 30 x 22 x 14½"

OSCAR DOMINGUEZ (1906–1957)

Oscar Dominguez was a Spanish-born artist who was most famous for his automatic paintings and Surrealist objects. Born in Tenerife in the Canary Islands, Dominguez was a self-taught artist. His first solo exhibition was held in 1933 in Tenerife, and shortly thereafter he moved to Paris. In Paris he met the Surrealists André Breton and Paul Eluard and joined their movement.

From 1934 to 1945, Dominguez participated in Surrealist exhibitions and publications. His earliest works reflect the influence of Surrealist painters Max Ernst and Yves Tanguy. Interested in automatism, Dominguez is credited with the introduction of the technique *decalcomania* into the Parisian Surrealist movement. This technique involves the application of a generous amount of paint onto a sheet of white paper, the placement of another sheet of paper on top, and the application of random pressure to the top sheet to spread the paint. The second sheet of paper could be removed and repositioned a number of times. The images that emerged were often fantastic, surreal landscapes. Both the technique and the results of decalcomania were consistent with the Surrealists' desire to access the unconscious. Dominguez also created Surrealist "objects," sculptures made from familiar objects that were arranged, distorted, or mutilated in ways meant to challenge and mystify the viewer.

In spite of the Nazi occupation of Paris in the early 1940s, Dominguez remained in the city. His paintings during this period were still expressly Surrealist. But he officially left the movement in 1945 when André Breton returned to Paris and questioned the loyalties of those who had stayed there during the German occupation. Dominguez's late work shows his awareness of Pablo Picasso's work, although Dominguez did return to automatism at the end of his career. He committed suicide in Paris in 1957.

Oscar Dominguez
Fishes, 1952
Gouache on paper, 24 x 28½"

MAX ERNST (1891–1976)

Max Ernst, born in a small town near Cologne, Germany, was a leader first in the Dada group and then as a Surrealist. He studied at the University of Bonn from 1908 to 1914, at which time he read the works of Sigmund Freud, whose ideas would have a lasting influence on Ernst's art work. After seeing the paintings of Picasso, Van Gogh, Munch, and Cézanne in Cologne in 1912, Ernst decided to become a painter. He was also familiar with the work of the German Expressionist group *Der Blaue Reiter* through the artist August Macke. It was during these early years as a student that Ernst taught himself to paint; he never received any formal artistic training.

Injured while serving in World War I, Ernst returned to painting in 1917. After exhibiting with the Zurich Dadaists, Ernst went back to Cologne, where he, along with the artist Jean Arp, established a Dada group in 1919. He remained in contact with the German vanguard artists and participated in the Berlin Dada Fair in 1920. In the early 1920s, Ernst experimented with collage, cutting pictures from popular magazines, newspapers, and catalogs and reassembling them to create absurd, unrealistic, or dreamlike images. He also experimented with *photomontage*, a technique in which photographs were manipulated or cut and then rearranged to transform the original meaning.

In 1922 Ernst moved to Paris. There he became a leader in the Surrealist movement, which officially began in 1924 with the publication of André Breton's *Manifeste du Surréalisme*. While Ernst continued to paint and make collages, he began to experiment with automatic drawing. In 1924 he developed a new kind of chance art work, called *frottage*, that combined rubbings from various sources.

Ernst's collage-novels constituted another major contribution to avant-garde art. The collages, made mostly from popular and banal magazine engravings, were put together to create a surreal narrative. These books, *La Femme 100 Têtes* (1929) and *Une Semaine de Bonté* (1934), are highly personal and contain violent and disturbing imagery, not unusual in Surrealist art.

Ernst spent the summer of 1934 in Switzerland with the sculptor Alberto Giacometti and began to explore three-dimensional forms. He continued to examine Surrealist and Freudian themes in sculpture, and his later sculptures often addressed timeless associations and mythological themes.

Ernst was one of the numerous avant-garde artists labeled "degenerate" by the Nazis, so in 1941 he fled the German invasion of France and sought refuge in New York. Of the dozen years he lived in the United States, he spent a number in Arizona with painter Dorothea Tanning. Interested in non-Western and tribal art for many years, Ernst was fascinated by Native American art and collected it extensively. In the 1950s Ernst returned to France. He died in Paris in 1976.

Max Ernst
Mother and Daughter, 1959
Bronze, 18 x 10⅛ x 11½"

MARSDEN HARTLEY (1877–1943)

Born in Lewiston, Maine, Marsden Hartley began studying painting in 1892 at the Cleveland School of Art. In 1898 he moved to New York, where he attended the Chase School and the National Academy of Design. There he discovered the work of the American painter Albert Pinkham Ryder, the mood and style of whose art made a lasting impression on the young Hartley.

Hartley became a member of the Alfred Stieglitz circle and had his first one-man show at Stieglitz's 291 Gallery. Stieglitz encouraged Hartley to investigate the modern movements in Europe, and in 1912 Hartley made his first trip to Paris. From Paris Hartley traveled to Munich to see the works of the German Expressionist group *Der Blaue Reiter*. The year 1913 found him exhibiting with the German artists in Berlin as well as participating in the Armory Show in the United States. His early assimilation of the principles of Cubism and Expressionism made Hartley a pioneer of modern art in America.

During his lifetime Hartley continued to travel extensively, visiting France, Germany, Italy, and the American Southwest. Hartley returned to his native New England in the late 1930s and began to paint his most characteristic works. In these late paintings, Hartley explored the nature of his New England birthplace, focusing on the mountains and rugged coasts of the Northeast. Maine's Mount Katahdin was a frequent motif in the mature works. Hartley died in Maine in 1943.

Marsden Hartley
Mount Katahdin, Snow Storm, 1942
Oil on panel, 29 ½ x 39 ½"

BARBARA HEPWORTH (1903–1975)

Barbara Hepworth was one of Britain's most important abstract sculptors. Born in Wakefield, Yorkshire, Hepworth began her training at the Leeds School of Art when she was seventeen. It was at Leeds that she first met sculptor Henry Moore, who was a fellow student. From 1921 to 1924, Hepworth continued to study sculpture at the Royal Academy of Art. In her final year, she received a travel scholarship and went to Italy, where she remained for two years.

In 1928 she established a studio in Hampstead, an area where a number of vanguard artists gathered in the decade before World War II. Hepworth traveled with the British painter Ben Nicholson to Paris in 1932. They visited the studios of Constantin Brancusi and Jean Arp as well as those of Pablo Picasso and Georges Braque. Both Hepworth and Nicholson were invited to join the Abstraction-Création group in 1933. Encouraged by the French modernists to move her art further into abstraction, Hepworth began creating increasingly abstract pieces during the 1930s. Still working primarily in direct carving during this period, she began to create less naturalistic works that tended toward pure geometric forms.

Hepworth left London for St. Ives, Cornwall, during the Second World War and remained there until her death in 1975. Carved wood was the material used for her most characteristic works, many of which were pierced with a hole. This use of the hole was first introduced into her work in 1931. Sometimes she crossed these holes with string or other materials that would contrast with the solidness of the wood. Her sculptures, although abstract, often evoke natural forms. In addition to her work in carving, Hepworth created some sculptures in bronze and stone during the 1950s and 1960s. She died in her St. Ives home in 1975, and in the following year her studio at St. Ives became a public museum.

Barbara Hepworth
Untitled (Biomorphic). n. d
Wood, 32⅛ x 8 x 7½"

BARBARA HEPWORTH (1903–1975)

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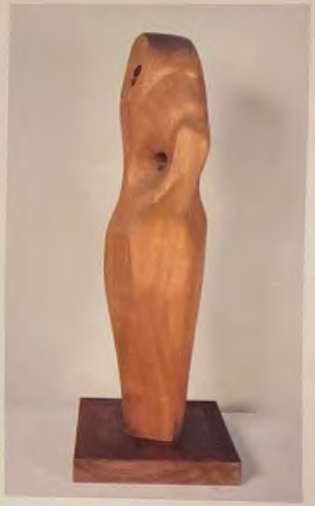
Barbara Hepworth
Untitled (Biomorphic), n.d.
Wood. 32½ x 8 x 7½"



MAN RAY (1890–1977)

One of America's best-known avant-garde artists and innovators, Man Ray was important to both the Dada and Surrealist movements. (Born Emmanuel Radnitsky, the son of Russian-Jewish parents, as a young artist he adopted the name Man Ray.) The family moved from Philadelphia to Brooklyn in 1897. In spite of parental objections, Man Ray studied painting in New York, taking night courses from 1911 to 1913 at the National Academy of Design and at the Ferrer Modern School. During this time he also visited many New York galleries, including Alfred Stieglitz's 291. From Stieglitz he learned about photography and the work of European modernists.

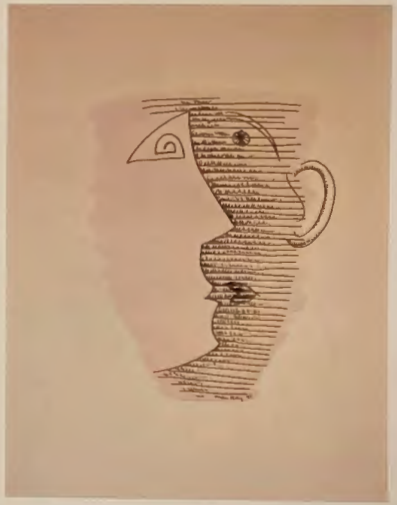
In 1913 Man Ray saw the famous Armory Show, which introduced many Americans to Cubist works and other avant-garde European art. Among the works at the show was Marcel Duchamp's *Nude Descending a Staircase*. Man Ray was to meet Duchamp two years later, and they began a lifelong friendship. These two artists, along with Francis Picabia, founded New York Dada. Man Ray was also a founding member of the Society of Independent Artists in 1915 and in 1920 helped to establish the Société Anonyme with Katherine Dreier and Duchamp.

In 1921 Man Ray went to Paris, where he was in contact with Duchamp and the Parisian Dadaists. In the same year, he developed a technique that allowed him to create images on photographic paper without the use of a camera. Objects were placed on light-sensitive paper and exposed to light. The imprint of the object thus created was called a *Rayograph*. He produced a book of Rayographs in 1922 entitled *Les Champs Délicieux*. During the 1920s he also created a number of Dada objects.

Man Ray was involved in Surrealism from its inception in 1924, and he participated in the first Surrealist exhibition in Paris in 1925. In addition to his contributions in the fields of painting, photography, and sculpture, Man Ray is important to Surrealism and the avant-garde art world for his work in motion pictures. He made his first film, *Return to Reason*, in 1923. His were experimental films that used visual fragments to create dream-like sequences.

Man Ray remained in Paris until the Nazi occupation, after which he traveled, first to Lisbon, then to New York City, and finally to Hollywood, where he settled in 1942. He continued to paint and photograph in the 1940s and finally returned to Paris in 1951. The last 20 years of his life were devoted principally to painting. His photographs and paintings have been widely exhibited in Europe and the United States. Man Ray died in Paris at the age of 86.

Man Ray
Untitled, 1943
Watercolor on paper, 24½ x 19"



ANDRE MASSON (1896–1987)

A French painter born in Balogny, Oise, André Masson studied at the Académie des Beaux Arts in Brussels and then at the Ecole des Beaux Arts in Paris. He was severely wounded while serving in World War I. Subsequently he suffered a nervous breakdown. It was not until 1919 that he resumed painting, but, even after his recovery, themes of violence and death appeared repeatedly in his work.

Living in Paris during the early 1920s, Masson was one of the founding members of the Surrealist movement. He was closely associated with Georges Bataille in particular, with whom he formed a lasting friendship. Like many of the Surrealists, he was interested in trying to access the unconscious through automatism, or automatic drawing. The *sand paintings* were one series in Masson's exploration of automatism. To create one of these paintings, he would draw on canvas with adhesive and then scatter colored sand onto the wet glue.

From 1929 to 1936, Masson was alienated from André Breton's circle of Surrealists over a political disagreement, although he continued to associate with Bataille. By 1937 he was reconciled with Breton. In 1941 Masson, like many of the European Surrealists, fled the Nazi occupation of France. He sought refuge in the United States, where his painting influenced many American artists who would later become Abstract Expressionists.

Masson returned to Paris in 1946 after a final falling out with Breton. During the late 1940s and the 1950s, he was involved in set design and book illustration as well as painting. In 1976 a major retrospective of his work was held at the Museum of Modern Art in New York. Masson died in 1987.

André Masson
Woman from Martinique, 1941
Oil on canvas 16 x 12"

GEORGES MATHIEU (1921–)

A French abstract painter, Georges Mathieu introduced the Parisian art world to lyrical abstraction following the Second World War. Born at Boulogne-sur-mer to a wealthy family of bankers, Mathieu studied both philosophy and law before taking up painting in 1942. His decision to become a painter was influenced by the writings of Joseph Conrad, whose discussion of "the void" inspired Mathieu. His formative years as a painter were spent in the relative artistic isolation of German-occupied France.

Mathieu experimented with various forms of gestural abstraction during the 1940s, discovering, as early as 1944, that this was the avenue best suited to his talents. His work was first exhibited in Paris in 1946 at the Salon des Réalités Nouvelles. His paintings, which emphasized free-form expression, stood in direct contrast to the geometric abstract style of many contemporary Parisian vanguard artists. Beginning in 1947 Mathieu led a group of artists in opposition to the dominance of neoplasticism and geometric abstraction, promoting the various forms of lyrical abstraction in their stead.

Mathieu's paintings from the 1940s paralleled those of the American Abstract Expressionists. An exhibition organized by Mathieu at the Galerie Montparnasse in 1948 was the first to show the works of American Abstract Expressionists alongside those of the Europeans who were exploring similar types of abstract art. It was at this exhibition that critics began to note the similarities in the works of Mathieu and Jackson Pollock: for example, both were gestural painters who used methods such as dripping paint onto the canvas. In retrospect it is not surprising that both sides of the Atlantic would witness the development of this movement, which was partially the result of the anxiety and isolation felt by the international art world in the wake of World War II.

In the 1950s Mathieu began to concentrate more on his calligraphic *signs*. He also created a number of paintings in which he would record psychic impressions on a monochromatic background. He explored this type of gestural abstraction for the next several decades. His painting is well-known throughout Europe (especially in France) and in Japan.

Georges Mathieu
Festival in Norwich, 1957
Oil on canvas, 35 x 57½"

MATTA (1911–)

Born in Santiago, Chile Roberto Sebastián Antonio Matta Echaurren (known in the art world simply as Matta) completed his education in architecture in 1931 He left Chile to travel briefly with the merchant marines, arriving in Paris in the mid-1930s During the next three years, he worked periodically in the office of the architect Le Corbusier.

Introduced into the Surrealist circle through the Spanish poet García Lorca, Matta officially joined the group in Paris in 1937 His interests particularly lay in Freudian psychology—especially the concept of the unconscious—and the Surrealists' attempts to access the unconscious through automatic drawing With the threat of Nazi occupation, Paris was no longer a haven for avant-garde artists, many of whom left it for New York City. Matta was among those who sought refuge in New York, which was to be his primary residence from 1939 to 1948 There he remained in contact with other émigré Surrealists but also interacted with American artists Arshile Gorky, for one, was especially influenced by his work Matta was one of the participants in the "Artists in Exile" exhibition, which was held at the Pierre Matisse Gallery in 1942 Throughout the 1940s he investigated various techniques in chance painting and began to explore the themes of the machine age

Matta returned to Europe in 1949, residing briefly first in Paris and then in Rome from 1950 to 1954 In 1954 he settled again in Paris In the late 1960s, many of his works took on political overtones, focusing on subjects such as the Spanish Civil War and the Vietnam conflict At this time he also painted a number of large murals for various institutions in his native Santiago

Although he acquired French citizenship, he never ceased traveling extensively in Europe and South America. In the 1970s and 1980s, he spent much of his time in Paris and Rome

Matta
Untitled, 1960
Oil on burlap, 71 x 120"

ANTONIO SAURA (1930–)

Born in Huesca, Spain, Antonio Saura has been well-known in Europe for the past several decades, although his works are still relatively unknown in the United States. Saura's interest in painting began in the late 1940s during a long illness. A self-taught painter, he was exposed to the Surrealist movement in Paris in the 1950s. He experimented briefly with Surrealism but moved toward more abstract works after returning to Spain.

Saura was in the forefront of many important artistic movements in Spain. In 1957 he became a founding member of El Paso, a group of artists who were critical in the development of expressive abstraction, or Informalism, in Spain. He was also important for his involvement with Spanish Tachism. In many ways Tachism was the European equivalent of American Abstract Expressionism. The term *Tachism* was first used in 1954 by a French critic to describe the emergence of lyrical and expressive abstraction in European art.

Saura's most characteristic paintings portray expressive and often violent abstractions of the human body. This brutally expressive facet of Saura's art links him to the Spanish artistic heritage exemplified in the grotesque visions of Goya. These violent images reflect Saura's experiences growing up in Spain during the Civil War and living there under Franco's rule.

Saura's work was exhibited widely throughout Europe in the 1960s and 1970s. His paintings from the 1960s were featured in a 1991 exhibition at the Jason McCoy Gallery in New York.

Antonio Saura
Inez, 1956
Oil on canvas, 63½ x 51"

CATALOG OF THE MISHKIN COLLECTION

1. Alexander Calder
Untitled (Standing Mobile), c. 1960
Painted metal, 30 x 22 x 14½"

2. Oscar Dominguez
Fishes, 1952
Gouache on paper, 24 x 28½"

3. Max Ernst
Mother and Daughter, 1959
Bronze, 18 x 10½ x 11¾"

4. Marsden Hartley
Mount Katahdin, Snow Storm, 1942
Oil on panel, 29½ x 39½"

5. Barbara Hepworth
Untitled (Biomorphic), n.d.
Wood, 32½ x 8 x 7½"

6. Man Ray
Untitled, 1943
Watercolor on paper, 24½ x 19"

7. André Masson
Woman from Martinique, 1941
Oil on canvas, 16 x 12"

8. Georges Mathieu
Festival in Norwich, 1957
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