



ENIGMA & DESIRE MAN RAY PAINTINGS

DI DONNA

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MAN RAY PAINTINGS

CURATED IN COLLABORATION WITH ANDREW STRAUSS

WITH TEXTS BY
PAUL BRANCA
ARA H. MERJIAN
FRANCIS NAUMANN
ERIN O'NEILL
EDOUARD SEBLINE
ANDREW STRAUSS

DI DONNA

CONTENTS

6	ACKNOWLEDGMENTS EMMANUEL DI DONNA
8	PREFACE ANDREW STRAUSS
10	ENIGMAS AND DESIRES ARA H. MERJIAN
34	CHRONOLOGY ERIN O'NEILL
56	THE EXHIBITION
188	LIST OF WORKS

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ACKNOWLEDGMENTS

My initial immersion in Man Ray's art began in 1994 while working with Andrew Strauss on the sale of Juliet Man Ray's estate, first in Paris, where more than a thousand works in all media were located, and then for the 550-lot auction in London in 1995 that achieved a remarkable 100 percent rate of works sold. I fell in love with his intimate and inventive photographic portraits of fellow artists, writers, and creators as well as those of Hollywood stars; with his quirky objects full of poetry and humor; and with his bold, colorful paintings. Although Man Ray is often regarded as one of the great photographers of the twentieth century, both as a prolific chronicler of bohemian Paris and a radical innovator of technical processes, his paintings have frequently been overshadowed by the immense popularity of his photographs.

It is with great pleasure that we present *Enigma and Desire: Man Ray Paintings*, the first exhibition dedicated solely to Man Ray's remarkable painted oeuvre. This exhibition seeks to enrich the visitor's knowledge of the creative, concept-driven, and often autobiographical world of his paintings—made in France and on both coasts of the United States. We present a chronological survey that demonstrates his unique genius as one of the great artists of the twentieth century and delves into the diverse range of subjects and themes he explored.

I extend sincerest thanks to my collaborator and friend Andrew Strauss, president of the Man Ray Expertise Committee, for his passion and experience. Andrew's dedication to Man Ray for nearly thirty years and his readiness in sharing his knowledge proved of the utmost importance in composing this exhibition. I am grateful to Edouard Seblin, whose thoughtful writing, attention to detail, and fact-checking have been crucial to the formation of our

catalogue. For other essential loans and assistance with research, we also owe thanks to Timothy Baum, Marcel Fleiss, and, last but not least, Francis Naumann.

I am also thankful to Ara H. Merjian for his insightful essay "Enigmas and Desires"—which contextualizes Man Ray's art within the greater cultural production of the tumultuous twentieth century. It is often new scholarship that generates an ongoing interest in Surrealism, and I am grateful for this.

A special thank-you to Paul Branca and Erin O'Neill, whose essays and thorough chronology will help guide the reader through the artist's personal and social life alongside his technical innovations.

The exceptional generosity and kindness of our lenders and consignors contributed greatly to the exhibition. My sincerest thanks go to Karen Amiel, André Baum, Gerald S. and Sandra Fineberg, Fondazione Marconi, Mark Kelman, Museu Coleção Berardo, The Penrose Collection, Sylvio Perlstein, Julian Schnabel, Natalie Seroussi, Deborah and Ed Shein, and all those who wish to remain anonymous.

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At the gallery, I am incredibly thankful for our team's efforts and dedication: Lena Banyan, Jody Egolf, Jeremiah Evarts, Kara Gustafsson, Lily Landau, Rachel Schorr, Jesse Slotterback, and Yasmine Yakuppur.

Most importantly, I would like to thank my wife Christina for her unwavering support and encouragement.

EMMANUEL DI DONNA

PREFACE

ANDREW STRAUSS



Man Ray, *Self-Portrait in the Artist's Studio*, c. 1937. Photograph. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Gift of M. Lucien Treillard, 1995

*I have never painted a recent picture*¹

The man who invented his own name—he was born Emmanuel Radnitzky—was arguably one of the most enigmatic artists and personalities of the twentieth century. A perpetual experimenter in search of new artistic techniques and processes, Man Ray mastered whatever he set out to do and, over the course of more than sixty years, produced an astoundingly diverse body of work that influenced generations of artists in his wake.

Any attempt to categorize Man Ray would be futile. He was a painter, a draftsman, a maker of Dada and Surrealist objects, a filmmaker (in the early days of silent movies), a chess player, and a writer (both humorous and philosophical), as well as a supreme photographer (working in the Surrealist and avant-garde modes, shooting portraits, pursuing assignments for fashion magazines, and serving as a documentarian of the Surrealist movement). His legacy continues to inspire and intrigue artists, scholars, critics, and admirers who revel in the challenge of deciphering the multitude of concepts his art proposes.

While craftsmanship is so often a principal criterion in the judgment of the quality of a painting or sculpture, this was far from Man Ray's modus operandi. Far more important to him were the concept of a work and the ability to broadcast the artistic endeavor by whichever means would be the most practical. He would often say, "I paint what cannot be photographed and I photograph what I do not wish to paint."² His rare agility in employing a variety of media permitted Man Ray to reach new points of departure leading to innovative and surprising compositions: for example, a photograph could be transformed into a

painting, or objects could be reinterpreted or juxtaposed, then transposed to canvas to tell a new story, accompanied by an enigmatic title. However, this approach caused him to become a victim of his own genius and success. His desire to explore different styles in a multitude of media and to experiment with innovative methods of painting without the use of a paintbrush—for example, making works with the aid of a handheld mechanical airbrush or exclusively with a palette knife—made it impossible for any gallery to promote his work to collectors, since his output was irregular and inconsistent.

Upon his arrival in Paris in 1921, following an intense period of painting and object making in New York, he discarded these media in favor of photography. His commercial success, particularly in portrait and fashion photography, continued until 1937, when he abruptly announced he would abandon photography to take up drawing and painting. Disgruntled by the limitations of photography, particularly the lack of consistent progress in the development of color photography and above all the sheer drudgery of his commercial work, he published an album titled *La Photographie n'est pas l'art* (1937) that presented twelve of his own photographs that he essentially ridiculed. He had devoted much effort in the preceding years to proving that photography should be considered an art form, rather than simply a type of documentation.

Man Ray renewed his focus on painting, and in the late 1930s created many of his most important Surrealist paintings: dreamlike scenes flavored with eroticism and enigma. He commenced with a series of fine and highly Surrealist ink drawings, sixty of which he published in *Les Mains libres* (1937). These drawings, intriguing and filled with hidden

meanings, inspired an intense period of painting on canvas over the course of twenty years from 1938, including the decade spent in Hollywood from 1940 that culminated with his seminal series *Shakespearean Equations* (1948–54), and the years following his 1951 return to Paris.

Throughout his life he felt he was viewed by the public and his peers as "*l'incompris*" (the misunderstood one). Man Ray's primary desire was to be considered a painter, and he strived throughout his career to be recognized as such. Indeed, his most emblematic painting, *À L'Heure de l'observatoire-les amoureux* (1932–34), is arguably one of the iconic paintings of the twentieth century. Man Ray's paintings deservedly merit further appreciation and an understanding of their place within the context of Surrealism and the evolution of modern art. This exhibition is the first survey of the artist's endeavor in this realm and strives to achieve Man Ray's desire to be recognized and not left unnoticed.

1. Man Ray, "I Have Never Painted a Recent Picture," in *Man Ray*, ed. Jules Langsner (Los Angeles: Los Angeles County Museum of Art, 1966), 28.

2. Arturo Schwarz, *Man Ray: The Rigour of Imagination* (New York: Rizzoli, 1977), 12.

ENIGMAS AND DESIRES

ARA H. MERJIAN

Discussing the Parisian avant-garde between the two world wars—when the neighborhood of Montparnasse seethed with unprecedented activity—one art historian describes Man Ray as having pursued a “double career”: on the one hand, capturing portraits of individuals from Gertrude Stein to Coco Chanel at his modern atelier at 31bis, rue Campagne-Première; on the other, developing photographic experiments such as his Rayographs and solarizations, fruits of a makeshift darkroom at the Hôtel des Écoles.¹ Any such division, however, overlooks the artist’s further, simultaneous vocation as a fashion photographer—an enterprise that served to fund a range of other aesthetic undertakings in turn. These comprised everything from intermittent cinematic projects (*Retour à la raison* [1923], *Emak Bakia* [1926], and *L’Étoile de mer* [1928] most notably) to the objects and assemblages of which Man Ray proved a preeminent—and influential—purveyor. No history of Dada and Surrealist film or objects would be complete without a consideration of his pioneering efforts in these respective domains.

To this already prodigious set of endeavors we must add yet another, one that Man Ray plied from his earliest efforts as an artist to his last: namely, painting. Indeed, on the occasion of his first major retrospective in 1966 (at the Los Angeles County Museum of Art), a catalogue inventory of the artist’s myriad achievements fittingly listed painting as the *primus inter pares*: “painter, sculptor, maker of collages and objects, architectural draughtsman, designer, print-maker, chess player, writer, photographer, pioneer of avant-garde film, inventor, recluse, wit, bon vivant, and intimate of many notable figures in the arts of our century.”² Despite his long-standing and wide-ranging engagement with



1. Man Ray. *Le Retour à la raison III*. 1939. Oil on canvas, 200 by 124.5 cm (78 $\frac{3}{4}$ by 49 $\frac{1}{2}$ in.). Museum Ludwig, Cologne. Acquisition with support from the Board of Trustees of the Wallraf-Richartz Museum and the Museum Ludwig e. V., 1981



2. Man Ray. *Lampshade*. 1920. Photograph



3. Cover of *Broom*, no. 4 (1923)

painting, Man Ray frequently prevaricated on its relative primacy over the course of his career. “I have finally freed myself from the sticky medium of paint,” he wrote to his American patron Ferdinand Howald upon arriving in Paris in the early 1920s, even as he would repeatedly reprise his brush over the next several decades.³ “Everyone will tell you,” he remarked in 1959, “that I am not a painter. That is true.”⁴ Yet when interviewed by the French philosopher Sarane Alexandrian thirteen years later, he professed to “have two strings to my bow—or rather, two arrows: painting and photography.”⁵

The two proverbial arrows are hardly mutually exclusive in Man Ray’s oeuvre; his approach to objecthood and to the fictive space of two-dimensional representation took nourishment from each medium in equal measure. “The new two-dimensional medium,” Man Ray writes in 1916, “is not merely painting any more than it is merely drawing or color. It is a most universal and concentrated form of expression.”⁶ An accompanying diagram illustrated the classification of respective “dynamic” and “static” arts, all of which, he insisted, converged upon the new possibilities afforded by the flat, framed plane, newly liberated from naturalist duties by the revolution of modernism. Though photography is here excluded from the chart’s aesthetic taxonomy, it would come to prove Man Ray’s most widely recognized contribution—both formally and conceptually—to the modernist dynamization of compressed pictorial space.

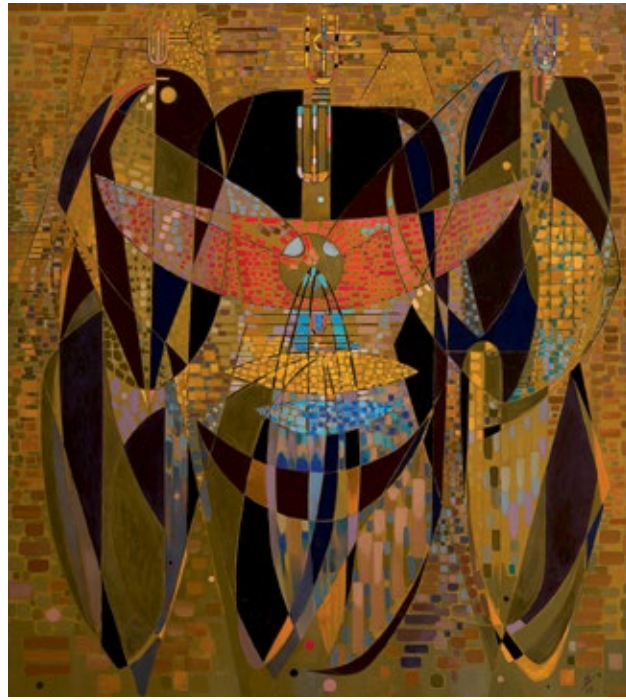
If we are to believe another of Man Ray’s declarations, however, it would seem that he approached photography—with which he remains most prominently associated—as the means to another aesthetic end entirely: “I had to get money to paint. If I’d had the nerve, I’d have become a thief or a

gangster, but since I didn’t, I became a photographer.”⁷ Indeed, Man Ray’s biographer Neil Baldwin relates that the artist “insisted upon making his way as a painter, to the point where visitors to his studio who sought to bring up the subject of photography were brusquely turned away.”⁸ For all his unrivaled passion for painting, then, why has it received relatively short shrift in scholarship? With few notable exceptions, the lion’s share of studies focus on his photographic and even cinematic innovations, at the expense of a vast body of work on canvas and paper.⁹ The latter are frequently discussed as mere supplements to a chiefly photographic practice. Yet Man Ray’s professed early ambition to synthesize the various arts took as its ideal site a flat, pictorial space—one that could at once refract the visible, observable world and realize visions unseen. As we shall see, such a space is exemplified in Man Ray’s body of work by the painted image.

Consider the 1939 oil painting *Le Retour à la raison III* (fig. 1). Executed in a muted palette redolent of early analytical Cubism, the image recapitulates many of Man Ray’s foregoing experiments while anticipating others to come. The white spiral form that unfurls from top to bottom conjures up the artist’s *Lampshade* (1919), an improvised paper sculpture that he submitted to New York’s Société Anonyme in 1920 and published in photographic format (fig. 2) that same year, in the July issue of Francis Picabia’s journal 391. The motif later appeared in 1923 on the cover of *Broom* (fig. 3), an international arts magazine founded by American writers Harold Loeb and Alfred Kreyborg. The painting’s lattice of intersecting lines and subtle modulations of grisaille recall elements of Man Ray’s Aerographs from 1919 such as *Anpor (Perpetual Motion)* (p. 75), *Hermaphrodite*



4. Man Ray. *Jazz*. 1919. Tempera and airbrushed ink (Aerograph) on paper, 93 by 78.1 cm (36½ by 30¾ in.). Columbus Museum of Art, Ohio. Gift of Ferdinand Howald



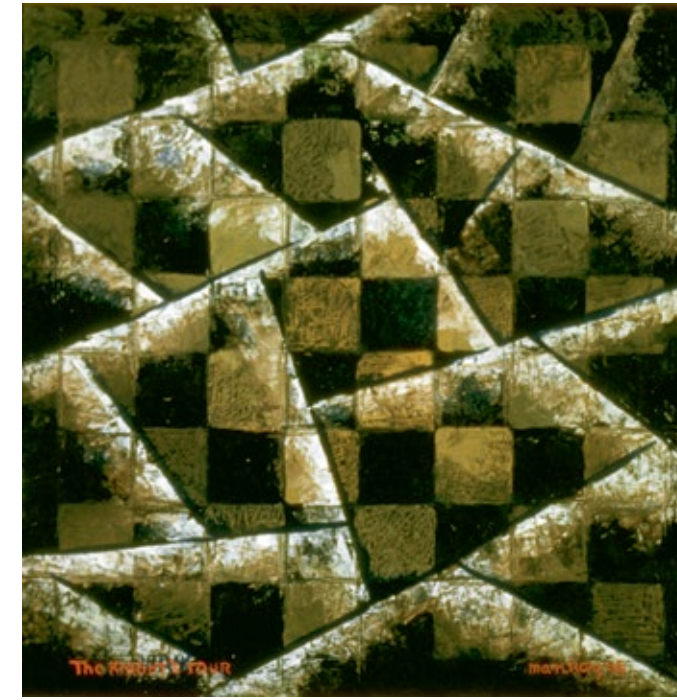
5. Wolfgang Paalen. *Messagers des trois pôles*. 1949. Oil on canvas, 228.6 by 207.5 cm (90 by 81¾ in.). Collection of the Lucid Art Foundation, Inverness, California

(p. 73), *Jazz* (fig. 4), or *Aerograph II* (fig. 20); at the same time, its more corpulent, vaguely biomorphic forms anticipate the series of paintings known as the *Shakespearean Equations* painted in 1948–54 (see pp. 137, 139, 141, 151), along with related images like *Peinture féminine* (1954; p. 149). The painting likewise prefigures some Surrealist strategies, whether Kay Sage's cerebral landscapes or Wolfgang Paalen's avowedly "cosmological" imagery (e.g., fig. 5). *Le Retour à la raison III* also, of course, conjures up Man Ray's cameraless Rayographs, as well as his short film by the same name, evoking imagery at once concrete and nonobjective, corporeal and hauntingly disembodied.

In short, Man Ray's paintings frequently form a nexus of intermedial and intertextual experimentation, both within the echo chamber of his own oeuvre and with a wider field of imagery. Drawings give rise to sculptures; sculptures and objects reappear in paintings; paintings refigure photographed images. At once plumb to the picture plane and intersected with diagonal lines suggesting depth, *The Knight's Tour* (fig. 6) not only revivifies the Cubist faceting that transformed the European and American avant-gardes; it also conjures up Man Ray's long-standing engagement with chess as both a practice and an aesthetic trope: from his 1917 assemblage *Boardwalk* (Staatsgalerie, Stuttgart), to his appearance with Duchamp in René Clair's film *Entr'acte* (1924; fig. 7), to the chess pieces of his own design (figs. 8, 9), to *Le Chevalier rouge* (1938; p. 91), to the checkered floors of *Abandoned Playground (Night Sun)* (1943; p. 108, fig. 1), *Endgame* (1946; p. 127) and *Spectacles* (1948; p. 131). More formally oriented works, such as the rippling, striated forms of the charcoal drawing *Untitled* (1915; fig. 10)—which resemble thin, headless bodies

of a sort—likewise echo in Man Ray's later photographic series *Les Voies lactées* (1973; fig. 11), once again demonstrating not only a porosity between genres, but a recursive attention to interrelated formal problems throughout his entire career.

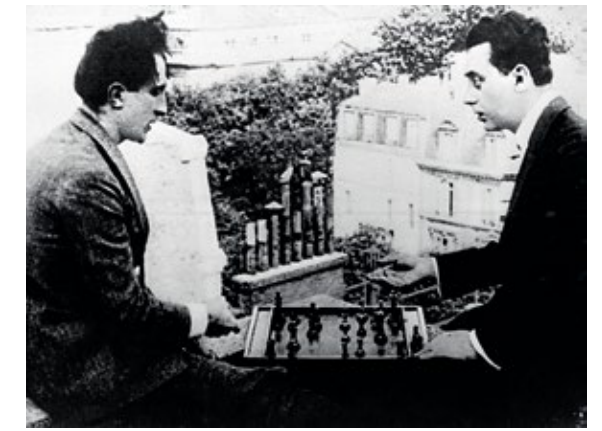
André Breton notably vouched for the inclusion of Man Ray's photographs in the Surrealist pantheon (which for Breton was a decidedly pictorial one) by virtue of their fundamentally *un-photographic* nature.¹⁰ Even at the height of Man Ray's photographic, cinematic, and para-photographic activity of the 1920s, in fact, his work betrays an enduring sympathy for painting and drawing. If his muse and lover Kiki de Montparnasse appears most familiar from photographic compositions—in which she often serves as an anonymous cipher for erotic, formal, or conceptual tropes—Man Ray's 1923 oil painting *Kiki* (p. 79) joins portraits by other artists (Kees van Dongen, Moïse Kisling) in evoking the sitter's defiant personality: that is, her agency as a performer and Parisienne, rather than merely a model, lover, or compositional curiosity. The flourishes of impasto that enliven the portrait's brooding background become, in *Regatta* (1924; p. 81) of the following year, a protagonist in their own right. At the center of *Regatta*, a crusty, multi-color smear of paint jockeys for attention with ominously dark sails and sun. A far cry from the precise, mechanically inflected experiments of preceding years, *Regatta* revels in the stuff of paint, an effect which the contemporary *Paysage suédois* (1924; Private Collection) takes to an even more extreme degree.



6. Man Ray. *The Knight's Tour*. 1946. Oil on board, 35.5 by 35.5 cm (14 by 14 in.). The Penrose Collection, Sussex, England

NEW YORK PRIMITIVE

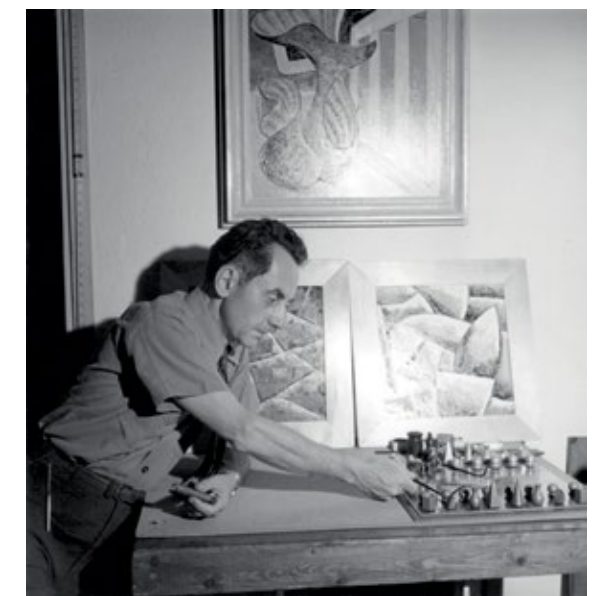
The sheer range of painting styles employed by Man Ray over the course of 1913—from the spare, spindly landscape of *The Hill* (Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.), to the Matisse-like, decorative exuberance of *Flowers with Red Background* (Private Collection), to the Cubist quadrants of *The Village* (The Israel Museum, Jerusalem)—presaged an oscillation among different pictorial modes throughout his entire subsequent career.¹¹ These tendencies did not succeed one another so much as coexist, often on the same canvas. *The Village* (1913) and *The Rug* (1914; p. 65) reveal an equally far-reaching assimilation of Paul Cézanne's work, which Man Ray first encountered at Alfred Stieglitz's 291 Gallery in New York. Exhibited in the same space, Pablo Picasso's Cubist works soon impacted Man Ray's painting with an influence equal to—and inextricable from—Cézanne's, as evidenced by canvases like *A.D. MCMXIV* (1914; Philadelphia Museum of Art), *Departure of Summer* (1914; Art Institute of Chicago), and *The Rug*. With its coarse brushwork and rough-hewn forms, the latter painting evinces the primitivist tendencies that the artist gleaned from the Parisian avant-garde—a primitivism rendered most emphatically in *Totem* (1914; fig. 12), with its eponymous sculpted bust suggesting Native American or other non-European physiognomies.¹² Their chunky limbs intertwined, the two figures of *Two Figures (The Lovers)* (1914, p. 63) reveal similar features, as suggestive of masks as of actual faces. Significantly, Stieglitz exhibited not only avant-garde glosses on primitivist motifs but also anonymously authored objects themselves. The exhibition



7. Marcel Duchamp and Man Ray in the film *Entr'acte* (1924), directed by René Clair



8. Man Ray. *Chess Set*. c. 1930. Photograph



9. Lee Miller. *Man Ray in Hollywood*. 1946. Photograph. Lee Miller Archives, Sussex, England



10. Man Ray. *Untitled*. 1915. Charcoal on paper, 62 by 47.6 cm (24 $\frac{3}{4}$ by 18 $\frac{3}{4}$ in.). The Museum of Modern Art, New York. Mr. and Mrs. Donald B. Straus Fund



11. Man Ray. *Les Voies lactées*. 1973. 11 photographs mounted on cardboard, each 30 by 21 cm (11 $\frac{3}{4}$ by 8 $\frac{1}{4}$ in.). Private Collection, courtesy Fondazione Marconi, Milan



13. View of the *Statuary in Wood by African Savages: The Root of Modern Art* exhibition, Stieglitz Gallery, 1914

Statuary in Wood by African Savages: The Root of Modern Art (fig. 13), for example, held in the fall of 1914, featured paintings by Picasso and Giorgio de Chirico alongside African statuary and masks.

To be sure, Man Ray's assimilation of avant-garde tendencies is difficult to disentangle from fellow American artists' respective adaptations of the same imagery. Marsden Hartley's sophisticated interpretation of Cubist flattening (e.g., fig. 14), for example, resulted in abstractions around 1912 and 1913 that—particularly in their retention of marked black outlines along with coarse brushwork redolent of Cézanne—resemble some of Man Ray's works such as *The Rug* and *Five Figures* (1915; Whitney Museum of American Art, New York). Like several contemporaries in New York, Man Ray soon flirted with pure abstraction, in the *Arrangement of Forms* (1915; fig. 15) and a few charcoal drawings. As various scholars have noted, the Armory show hammered home the lessons absorbed from Europe, lending Man Ray—as he himself recalled—renewed courage to tackle large-scale works.¹³ What would set his practice apart from those of most American peers, however, was an engagement with Dada as it wafted across the Atlantic: whether in the form of correspondence with Tristan Tzara or embodied in the person of Marcel Duchamp, who became a lifelong confidant.

The transformation of Man Ray's work entailed not simply stylistic changes, for Dada sought to circumvent the notion of individual style altogether. In terms of both materials and subject matter, Dada appropriated to the aesthetic realm phenomena considered extraneous to the fine arts as traditionally understood. Man Ray himself described the movement as “the tail of every other movement—Cubism, Futurism, Simultanism.”¹⁴ Yet Dada altered the very premise



12. Man Ray. *Totem*. 1914. Oil on canvas, 91.4 by 61 cm (36 by 24 $\frac{1}{2}$ in.). Tokyo Fuji Art Museum

of the avant-garde *tout court*, upending long-standing aesthetic canons and questioning the notion of formal, pictorial radicalism as the engine of social and epistemological change. If the Dadaists approached modernity and technology cautiously, with a heavy dose of ironic apprehension, they also incorporated into their work the technological and visual trappings of modern urban life. There thus played out in Man Ray's experiments after 1916 an on-going tension between painterly representation and post-painterly/mechanized strategies of reproduction. Vital to the subsequent trajectory of twentieth-century modernism, this stimulating tension was not without controversy upon its initial manifestations.

The English Surrealist painter and historian Roland Penrose writes of Man Ray's painting *Legend (Invention)* (1916; p. 69) and other contemporary works like *Promenade* (1915; fig. 16), *Dance (Dance Interpretation)* (1915; p. 67), and *Symphony Orchestra* (1916; Albright-Knox Art Gallery, Buffalo) that they met with harsh appraisals by critics at the time.¹⁵ Far more than *Dance* or *Promenade*, *Legend* wholly schematizes its forms—due chiefly to its origins, this same year, as a collage in the *Revolving Doors* series (see p. 111). This set of “pseudo-scientific abstractions” (as Man Ray would later call them) were comprised of segments of brightly colored paper, anchored in figurative imagery but radically compressed, arranged, and superimposed to suggest inscrutable forms—faintly reminiscent of figurative constellations but stubbornly autonomous.¹⁶ Like the large, contemporary canvas *The Rope Dancer Accompanies Herself with Her Shadows* (1916; p. 111, fig. 2), the painted version of *Legend* began as a collage of colored paper shapes. Man Ray reworked the *Revolving Doors*

series at various times throughout his career (e.g., figs. 17, 18), exhibiting them at the Société Anonyme in 1920 before reproducing the entire suite—with allusively descriptive texts accompanying each image—in the Surrealist journal *Minotaure* in 1935, subsequently re-creating the series in oil in 1942. His entry for *Legend* reads:

By taking an umbrella in section, removing the tip, and inverting it on the curve a container is obtained for a colored growth including the shaft. Between forms designed occur autonomous forms which are either left transparent or filled in with whatever hues may remain after the others have made their selection. (It should be borne in mind that the autonomous forms are equally important).¹⁷

Notwithstanding the mention of an inverted umbrella, it is clear that *Legend* also (like the contemporary collage *Mime* [1916–17; Private Collection]) schematizes a human figure with outstretched arms. A comparison of *Dance (Dance Interpretation)* with the 1916 oil version of *Legend* makes plain the latter's more exacting abstraction from an animated, gesturing body.

The flattened, quasi-abstract patterning that comprises the upper half of *Legend's* central forms calls attention to the painting's support, since it alternates swatches of black pigment with unpainted areas, in a loosely checkered design. The painting's bottom right reveals a similar effect, wherein something resembling a limb or leg dips below the negative space carved out by the arced line. This thin, curved line crops the central motif's bottom half, intersecting at left with a wayward, spindly line that seems almost—but not quite—to delineate a pair of silhouettes. A stick figure in the painting's upper right renders the human form even more



14. Marsden Hartley. *Abstraction*. 1912–13. Oil on canvas, 118.1 by 101 cm (46½ by 39¾ in.). Private Collection



15. Man Ray. *Arrangement of Forms, No. 1*. 1915. Oil on board, 45.5 by 30.9 cm (17¾ by 12¼ in.). Private Collection, New York

caricaturedly primitive. It is, however, the hybridity of the painting's central motif, its provocative fusion of human figure and planar form, that surely rankled New York critics. The image's alternation of positive and negative space—"either left transparent or filled in," as Man Ray put it—anticipates one of the chief pictorial strategies of Joan Miró's Surrealist abstraction.¹⁸ In spite of Man Ray's claim that no two of his paintings resemble each other, he would reprise this overlapping effect decades later in his *Les Balayeurs* (1959; fig. 19).¹⁹

Though Picabia had famously dismissed Cubism as a "cathedral of shit," its pictorial architecture remained an enduring touchstone for Man Ray.²⁰ From *Promenade*, to the compressed pictorial space of the Rayographs, to some of his *Shakespearean Equations*, Cubism lingered as a guiding influence, particularly to the extent that it sacrificed verisimilitude in favor of geometric autonomy (precisely the autonomy that led numerous contemporaries down the path to pure abstraction). The striking 1919 *Aerograph II* (fig. 20) resembles nothing if not the tondo format prevalent in the wake of Picasso's analytic Cubist canvases (e.g., figs. 21, 22). Anchored in concrete objects, the image's abstract faceting likewise echoes the fundamental premise of Cubist representation. At the same time, Man Ray notably conceived of his airbrush works—like other ensuing experiments dispensing with oil paint—as means to *overcome* the painterliness of painting.

The adoption of methods extrinsic to the fine arts abetted this maneuver. The airbrush works employed an air pump and stencils, from which various shapes and lines (in "negative" form) could be elicited with near mathematical—and seemingly photographic—precision. Man Ray

deemed these the fruits of "a purely cerebral act," stemming from the lack of contact between brush and support: a crypto-mechanical application that skirted the materiality and "plasticity" of paint.²¹ By the late 1950s and '60s he was occasionally downplaying his vocation as a painter. In 1963, for example, we find him proposing "to reduce all art forms to two dimensional monochrome like this page of words."²² Four years earlier, in a similar vein, he had implored his readers to consider works such as his "*Revolving Doors...or the Shakespearean Equations*, [and] you will notice that no plastic idea entered into the creation of these works."²³ If the former series undeniably flaunts the "bachelor machine"—type modes (and forms) of representation to which Man Ray gravitated after 1916, particularly following his encounters with Duchamp's *The Bride Stripped Bare by Her Bachelors, Even* (*The Large Glass*) (1915–23; Philadelphia Museum of Art) and its strange, mechanical creation myth featuring autonomous apparatuses, the latter series betrays a plain affinity for "plastic" modulation, precisely in an aesthetic recontextualization of rational objects of mathematical demonstration.

ABANDONED PLAYGROUNDS

In a building of artist's studios, Man Ray's new abode at 31bis, rue Campagne-Première following his move to Paris in 1921 placed him in the heart of Montparnasse's avant-garde, which buzzed with artistic experimentation of every kind.²⁴ The street already bore an illustrious history as the residence of individuals from Arthur Rimbaud to Rainer Maria Rilke. More recently, it had come to host an ever-



16. Man Ray. *Promenade*. 1915. Gouache, pen and India ink and pencil on paper, 27.5 by 20.8 cm (10¾ by 8¼ in.). Private Collection

growing roster of anti-academic artists, poets, and musicians, including Duchamp, Picabia, Tzara, and Erik Satie. Two of the street's other notable denizens came to loom large—whether by coincidence or fate—in Man Ray's oeuvre. Down the street at number 17 lived the aging photographer Eugène Atget, whose unaffected "documents" of the Parisian urban fabric exerted an enormous influence on the Surrealist imagination. Like Atget's, Man Ray's images (also often uncredited) illustrated the pages of *La Révolution surréaliste*, and Man Ray's student, the American photographer Berenice Abbott, would play a vital role in helping to secure much of Atget's portfolio for posterity. At number 9, rue Campagne-Première had lived another key Surrealist forbear, whose evacuated cityscapes shared much—at least superficially—with Atget's imagery: the Greek-born, Italian painter Giorgio de Chirico.

Though he had abandoned his prewar perch to serve in the Italian army, de Chirico took up permanent residence in Paris once again as of 1925, briefly associating with the Surrealist group that took his Metaphysical imagery as one of its chief touchstones and their author, for a while, as a reluctant godfather of sorts. Renouncing his earlier, Metaphysical mode of painting in favor of an increasingly pedantic classicism, de Chirico soon ran afoul of André Breton and his cohort. The Metaphysical paintings themselves, however, persisted as some of the most enduring models of Surrealist imagery. "How often have we found ourselves in that square where everything seems so close to existence and yet bears so little resemblance to what really exists!" writes Breton in *Surrealism and Painting*, invoking de Chirico's empty piazzas as spaces both real and metaphorical: "It was here, more than anywhere else, that we



17. Man Ray. *Legend from Revolving Doors*. 1926. Pochoir, 32.4 by 23 cm (12¾ by 9¼ in.). The Museum of Modern Art, New York. The Walter P. Chrysler, Jr. Surrealist Collection



18. Man Ray. *Legend (N.Y., 1916)*. 1943. Oil on canvas, 101.6 by 76.2 cm (40 by 30 in.). Los Angeles County Museum of Art. Gift of Mrs. Barbara Howard in memory of Mr. and Mrs. Dudley Nichols



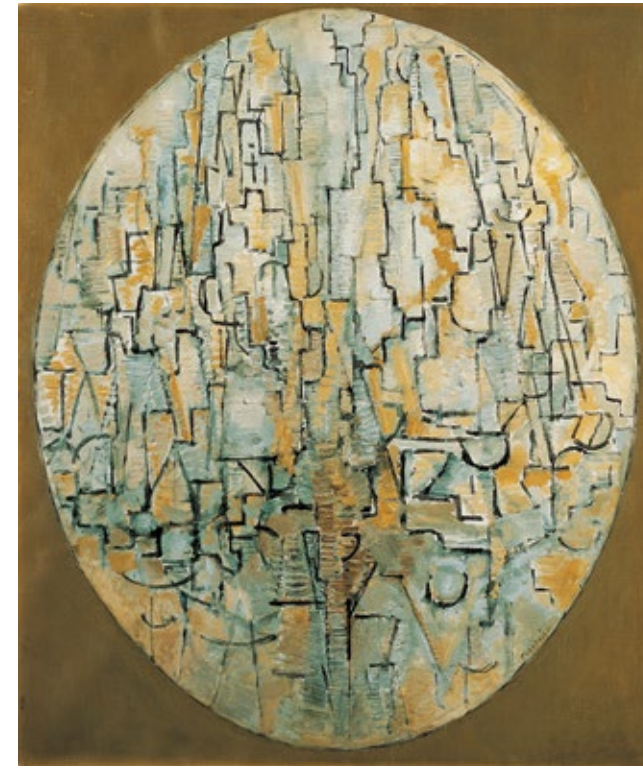
19. Man Ray. *Les Balayeurs*. 1959. Oil on canvas, 200 by 178 cm (78¾ by 70¼ in.). Private Collection



20. Man Ray. *Aerograph II*. 1919. Airbrushed ink on gray cardboard, 67 by 50 cm (26¾ by 19¾ in.). Staatsgalerie Stuttgart. Graphic collection, acquired in 1987



21. Pablo Picasso. *Souvenir du Havre*. 1912. Oil on canvas, 81 by 54 cm (31¾ by 21¼ in.). National Gallery Prague



22. Piet Mondrian. *Oval Composition with Trees*. 1913. Oil on canvas. Stedelijk Museum, Amsterdam



23. Man Ray. *André Breton (in Front of Giorgio de Chirico's "L'Énigme d'une journée")*. c. 1925. Photograph

held our invisible meetings.... At that time, men like Chirico took on the appearance of sentries stationed along a road of perpetual challenges.²⁵ The group went so far as to write an entire questionnaire/game on the imaginary "penetration" of de Chirico's painting, *The Enigma of a Day* (1914; The Museum of Modern Art, New York). Man Ray's legendary photograph of a recumbent Breton sprawled in front of the canvas (fig. 23) (which he had come to own) attests both to the former's long-standing familiarity with Metaphysical painting, as well as its centrality to his evolving understanding of aesthetic "enigma."

Despite its various classicizing trappings (stripped arcades, classical statuary), Metaphysical imagery remains a fundamentally modernist phenomenon. To the extent that de Chirico's imagery conjures up aspects of quattrocento painting, it also earned the term of *painted collage*—an epithet that would have resonated as a ringing endorsement for Man Ray.²⁶ De Chirico had been dismissed by some French critics before World War I as a "house painter" and "sign painter," suggesting precisely the kind of de-skilling and incorporation of "low" elements that Man Ray had increasingly courted in his own painting (using collage, *Aerographs*, etc.). *L'Énigme de la fatalité* (1914; fig. 24) depicts a large, zinc hand (from a glove seller's shop sign) hovering over a chessboard, in a triangular canvas whose eaves mirror the flanking arcades represented in the image. On more than one occasion, de Chirico deployed a chessboard or checkered flooring to evoke a play of chance and "fatality," as well as a recapitulation of city space at large. The Greek word for *hand*, χέρι, also formed a pun with the surname Chirico, a fact that the Greek-born painter played upon in several instances, just as Man Ray later courted the

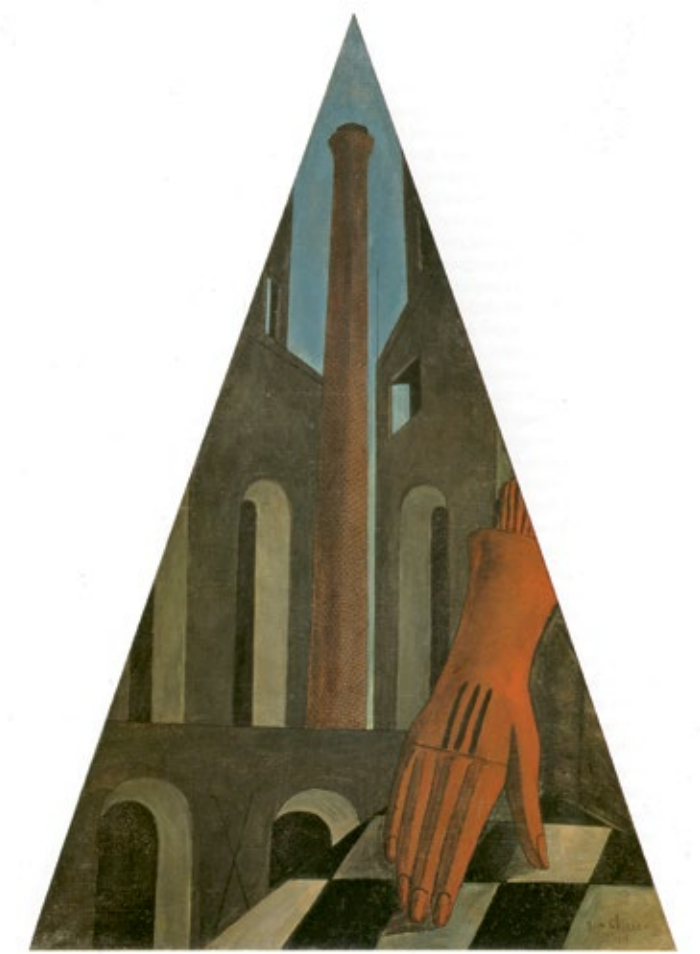
pun upon his first name and the French word *main* (hand). The notion of pieces on a chessboard in *L'Énigme de la fatalité* inevitably conjures up the displacement of bodies and objects in an urban grid, something plainly evinced in Man Ray's own *Abandoned Playground (Night Sun)* (1943; p. 108, fig. 1). The red articulated hand of Man Ray's *Le Logis de l'artiste* (c. 1930–34; p. 85) likewise recalls the wayward object of *L'Énigme de la fatalité*, as do many of the recontextualized objects with which Man Ray experimented for decades (including the detached mannequin hands and silver ball that appear in his 1932 photograph *Self-Portrait [Still Life with Rayograph and Surrealist Objects]*). That is, quite aside from its strictly iconographic echoes, Metaphysical imagery informs Man Ray's strategies of pictorial, physical, and semantic *dépaysement*.

Juxtaposing incongruous objects in evacuated urban spaces, de Chirico's Metaphysical images confirmed for Man Ray the sensibility he had already honed in light of the Comte de Lautréamont's writings. "As beautiful as the chance encounter of a sewing machine and an umbrella on a dissection table."²⁷ This line of Lautréamont's (né Isidore Ducasse) became the Surrealists' unofficial anthem—one that resonated with the very crux of de Chirico's imagery, in which urban space serves as the proverbial dissection table onto which are placed incongruous objects. Used to illustrate the first December 1924 issue of *La Révolution surréaliste*, Man Ray's photograph of a wrapped sewing machine, *L'Énigme d'Isidore Ducasse* (1920), had explored this same sentiment well before the Surrealist movement had even coalesced. The poetic amalgams of his three-dimensional objects—nails glued to an iron's face; a painted loaf of bread set upon a mechanical balance—are the same

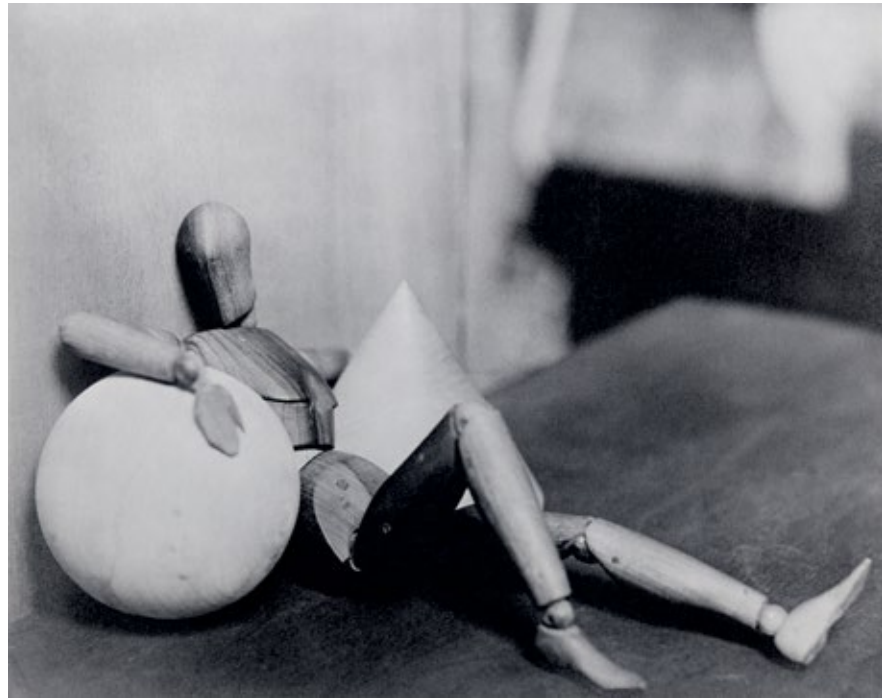
as those that govern his painted scenes, which likewise hinge upon the frisson between seemingly unrelated elements. These strategies reflect the basic mechanism of poetry, which affords the yoking of unconnected images and ideas with the linguistic filament of verse.

To wit, Man Ray described his own method of object making as a kind of "plastic poetry," while Roland Penrose has argued that "Man Ray is essentially a poet."²⁸ As Francis Naumann has noted in the same vein, Man Ray's objects and assisted readymades are bound up at every turn with lyrical allusions, puns, and plays on words (over and against the "visual indifference" with which Duchamp selected his objects).²⁹ When Arturo Schwarz describes Man Ray's imagery as routinely "freeing an object by disengaging it from the combinations in which it had customarily been enclosed,"³⁰ he is—wittingly or not—describing the imperatives that the Surrealists gleaned from Lautréamont's writing. Such a description also obliquely attests to the persisting consequence of Metaphysical imagery upon Man Ray's oeuvre.

That consequence occasionally manifests itself in iconographic form, as with the stripped Roman portico and piazza of *Abandoned Playground (Night Sun)*, unmistakably adapted from de Chirico's prewar images.³¹ The same spare, generically classical arcade appears in the painting *L'Homme infini* (1942; Private Collection)—one of numerous works to play upon the artist's own name, and one of many featuring a wooden artist's model endowed with unlikely sentience. Indeed, like those of his fellow Surrealists, Man Ray's frequent deployment of wooden artist's models and other human doppelgängers in his paintings betrays a further debt to Metaphysical painting: the first images to lend



24. Giorgio de Chirico. *L'Énigme de la fatalité*. 1914. Oil on canvas, 138 by 95.5 cm (54¾ by 37¾ in.). Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstmuseum, Basel



25. Man Ray. *Untitled (Mannequin with Cone and Sphere)*. 1925. Photograph

shopwindow mannequins a prominent place in modernist figuration. The wooden artist's model that appears in Man Ray's photograph *Untitled (Mannequin with Cone and Sphere)* (1925; fig. 25) reappears in his painting *Aline et Valcour* (1950; fig. 26), as well as in a photograph and painting each bearing the title *Endgame* (p. 126, fig. 1; p. 127). The disarticulated limbs of *Personnage (Femme assise)* (1939; p. 93) remain as indebted to the mannequin as does the titular figure of *Leda and the Swan* (1940; p. 99), a typical Surrealist grafting of lay modernity onto myth. Much of the Surrealist fixation with the articulated figure and other similar figures—as mute, travestied proxies of human embodiment and desire, at once inanimate and miraculously sentient—may be traced to the Metaphysical mannequin and its offshoots.

In a similarly Metaphysical vein, Man Ray's corpus of painting betrays a frequent interest in language as a kind of architecture, and architecture as a kind of language. Consider *Signature* (1944; p. 123), which reprises a similar composition (and title) from *1914* (p. 122, fig. 1). The 1914 painting renders the artist's name and the date in outsize letters and numbers, stacked one upon the other. The artist's moniker has subsumed any attendant imagery; it forms both subject and signature, at once text and edifice. While the respective a's of his first name and surname lean with a certain kinetic force, the other letters form a lattice of lines, plumb to the picture yet also bearing a degree of depth (particularly enhanced by the brushwork and touches of lighter paint between each letter). *Signature* takes even further the trope of the name as edifice, here incorporated into a façade angled away from the picture plane. Man Ray has long played upon the architectural presence

of language and the signifying power of architecture. The painting *L'A* (1938; fig. 27) depicts a chimney in the shape of a large A—the same motif would adorn the cover of his 1948 book *Alphabet for Adults* (1948; p. 49, fig. 26), and had already appeared in the background of *La Jumelle avec L'A* (1939; fig. 28), and even earlier in his drawing *Portrait initial* (1937; p. 160).

Not surprisingly, Man Ray dedicates a couple of pages to de Chirico in his autobiographical recollections of painters, sculptors, and poets in Montparnasse—particularly in the context of Surrealism's formation and Man Ray's key role in documenting their activity. "Giorgio de Chirico from Italy seemed to set the keynote with his early metaphysical works that were neither Cubist nor abstract, involving compositions of irrelevant objects precisely delineated."³² The lion's share of Man Ray's work of the 1920s played out in the realm of photography, cinema, and objects. His paintings of the 1930s and '40s, however, reveal the persistent influence of de Chirico's "irrelevant objects." Consider one of Man Ray's most striking paintings, *La Fortune* (1938; fig. 29). Rearing up on a leg of turned wood, a pool table appears pitched at an impossibly steep angle in the middle of an empty landscape framed by mountains. Three balls sit fixed upon the table's inclined face, defying gravity by dint of sheer pictorial fantasy. Just two years earlier, de Chirico's *Le Mauvais Génie d'un roi* (1914; The Museum of Modern Art, New York) had featured in The Museum of Modern Art's 1936 landmark exhibition (and on the accompanying catalogue cover [fig. 30]) *Fantastic Art, Dada, Surrealism*, in which Man Ray's own work figured prominently. Hosting a number of strange objects in a nameless urban setting,



26. Man Ray. *Aline et Valcour*. 1950. Oil on canvas, 76 by 96 cm (29 $\frac{1}{2}$ by 37 $\frac{3}{4}$ in.). Private Collection

Le Mauvais Génie's vertiginously pitched plank plainly informs Man Ray's composition, as well as his use of pictorial space to dislodge objects from the semantic fabric of sense.

Having worked for a map and atlas publisher in New York in the 1910s, Man Ray was familiar with various kinds of topographic and geographic renderings. Attuned to the propriety of systematic spatial representations, he would have appreciated de Chirico's nuanced perversions of linear perspective as well as his incorporation of maps into various scenes. A similar, willful travesty of scientific application informs Man Ray's own series of *Shakespearean Equations*, which set three dimensional mathematical models to new—illogical—pictorial ends. Placing an enigmatic object into a shallow, spare *mise-en-scène*, *Much Ado About Nothing* (1949; p. 141) combines both of these aspects, as does the slightly earlier *Desert Plant* (1946; fig. 31). In the latter painting, two unfathomable objects sit before the steps of an unadorned, trabeated portico, while in the background hovers a chalkboard bearing ciphers of some (presumably logical, though likely nonsensical) sort. The image reflects compositions by de Chirico (such as *Le Prophète* [1914–15; fig. 32]) featuring blackboards with chalked equations, while incorporating vaguely biomorphic forms anticipating Man Ray's *Shakespearean Equations*, such as *King Lear* and *Julius Caesar* (1948; p. 137), which bears a similar chalkboard filled with equations behind its humanoid-looking mathematical model. Images such as *Untitled (Circle and Dart)* (1971; fig. 33) echo aspects of Metaphysical paintings by Giorgio Morandi that, like the *Shakespearean Equations*, invoke geometry only to render its applications less than exact or rational (e.g., fig. 34).



27. Man Ray. *L'A*. 1938. Oil on canvas, 22 by 16 cm (8 $\frac{5}{8}$ by 6 $\frac{1}{4}$ in.). Private Collection, courtesy Fondazione Marconi, Milan



28. Man Ray. *La Jumelle avec L'A*. 1939. Oil on canvas, 55 by 46 cm (21 $\frac{1}{2}$ by 18 $\frac{1}{2}$ in.). Private Collection, courtesy Fondazione Marconi, Milan



29. Man Ray, *La Fortune*. 1938. Oil on linen, 60.2 by 73.2 cm (23 $\frac{3}{4}$ by 28 $\frac{7}{8}$ in.). Whitney Museum of American Art, New York. Purchase, with funds from the Simon Foundation, Inc.

The artist's willful misapplication of practical imagery to mischievously aesthetic ends appears in other works, such as the mixed-media collage *Optical Longings and Illusions* (1943; p. 121), which further evokes "a world at war and the crossroads of humanity and science."³³ The hideous misapplications of science to technologies of death in World War II—whether in the extermination camps or the increasingly embattled theater of everyday civilian life—lent renewed impetus to the visual protests of Dada. To wit, Dadaists had selected collage as their frequent vehicle of choice to the extent that, by way of cutting and pasting, it reproduced the very violence that their imagery so often evoked. In place of a sky in *Optical Longings and Illusions* we find a diagram evocative of some molecular illustration (complete with a mathematic notation to the right)—the same kind of pseudoscientific diagram that lurks in the porticoes of *Abandoned Playground (Night Sun)*, from the same year (p. 108, fig. 1). While the (il)logic of collage informs the entire spectrum of Man Ray's oeuvre, here we find him once again engaging explicitly with the genre, in a mode reminiscent of Max Ernst's collaged novels *La Femme 100 têtes* (1929) and *Une Semaine de bonté* (1934). Just as Ernst aimed his narrative and visual interventions at the trappings of bourgeois propriety, so Man Ray takes science and empiricism as the premise for hidden—and perhaps sinister—significance.

Far less cryptic are the rationalist implications of *Les Derniers Hommes sur terre* (1938; p. 161). Across a landscape of identical quadrangular slabs run two schematic human silhouettes, reminiscent of *The Wall* from this same year. With the Eiffel Tower barely visible on the distant horizon, *Les Derniers Hommes sur terre* conjures up

Le Corbusier's controversial Plan Voisin (1925; fig. 35) and related Cité Radieuse (1930). In their dwarfing of human scale and rationalization of architectural and spatial contingencies, Le Corbusier's utopian proposals incurred the ire of Surrealists, who protested against what they saw as an attempt to standardize the messy vagaries of human desire. *Les Derniers Hommes sur terre* not only conjures up the almost Malthusian redolence of Le Corbusier's designs but—like *Le Chevalier rouge* from the same year—invokes the gameboard to suggest a world on the brink of checkmate. Human needs (and humanist values), Man Ray suggests, appear poised on the precipice of rationalism's too-neat systematizations—a drive toward control and "order" finding its superlative expression in the strictures of Nationalist Socialism.



30. *Fantastic Art, Dada, Surrealism* exhibition catalogue cover featuring *Le Mauvais Génie d'un roi* (1914) by Giorgio de Chirico, 1936



31. Man Ray, *Desert Plant*. 1946. Oil on canvas, 62 by 51 cm (24 $\frac{3}{8}$ by 20 $\frac{1}{8}$ in.). Private Collection

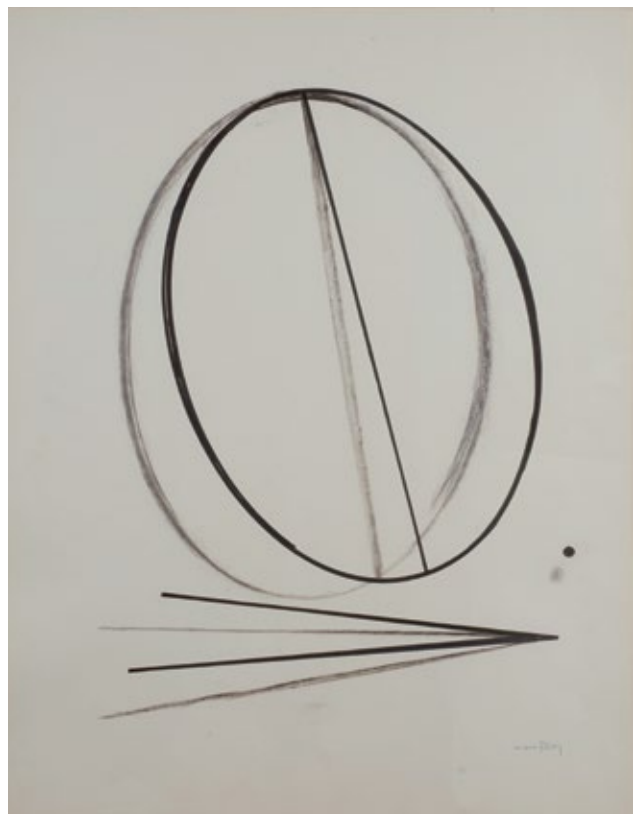
DESIRES AND METAMORPHOSES

An early interest of Man Ray's and an influence on his earliest mentors, Walt Whitman insists in his landmark *Leaves of Grass* that the mysteries of nature far exceeded in aesthetic import "the small theater of the antique."³⁴ As we have seen, Man Ray paid close attention to the psychological and spatial resonance of the "theatrical tableau" in painting.³⁵ With a floating classical pediment and female figure posed as if on some classical proscenium, the drawing *L'Aventure* (1937; p. 167) epitomizes Man Ray's occasional indulgence in the theatrics of antiquity. His early interest in mechanomorphic forms and synthetic modes of reproduction would also seem—in their express stylization—to defy the phenomenological contingencies of the organic world. Yet, ever since his early Ridgefield, New Jersey, landscapes painted under the sign of Cézanne, nature—and its centrality to the violence of desire—has formed an abiding dimension of Man Ray's oeuvre.

Even the chess pieces of his own design—which otherwise seem like consummate examples of a stylized "theater" in miniature—have been compared to Cézanne's imperative to "treat nature in terms of the cylinder, the sphere, and the cone."³⁶ In spite of the mathematical figures and factors that subtend their forms, Man Ray's series of *Shakespearean Equations* reveal shapes redolent of the biomorphic world.³⁷ Already beginning in the late 1910s, his airbrushed images exploited the ambivalence between mechanical contraptions and the delineations of biological life. With blades evocative of a whirling fan or propeller, *Anpor (Perpetual Motion)* (1919) borrows from Francis Picabia's contemporary mechanomorphic drawings, which anthropomorphize the instru-



32. Giorgio de Chirico, *Le Prophète*. 1914-15. Oil on canvas, 89.6 by 70.1 cm (35 $\frac{1}{4}$ by 27 $\frac{1}{8}$ in.). The Museum of Modern Art, New York. James Thrall Soby Bequest



33. Man Ray. *Untitled (Circle and Dart)*. 1971. Pen and ink and pencil on paper, 62.2 by 50 cm (24½ by 19¾ in.). Francis M. Naumann Fine Art, New York



35. Le Corbusier. *Plan Voisin*. 1925



36. René Magritte. *La Passion des lumières*, 1927. Oil on canvas, 50 by 65 cm (19¾ by 25¾ in.). Private Collection



37. Sherrie Levine. *Large Pink Knot 5*. 1985/2003. Acrylic paint on plywood, 244 by 122 cm (96½ by 48½ in.). Private Collection



34. Giorgio Morandi. *Still Life*. 1918. Oil on canvas, 65 by 55 cm (25½ by 21¾ in.). Museo del Novecento, Milan. Jucker Collection

ments and apparatuses of modern urban (particularly American) life, lending inanimate devices an uncanny (and absurd) individuality. *Anpor (Perpetual Motion)* notably bears the word *déshabillé* (meaning “partially or scantily clothed”) spelled out atop a diagonal line in the image’s left quadrant; like many of Picabia’s works that project (usually female) sexuality onto mechanistic entities (spark plugs, gears), *Anpor (Perpetual Motion)* thus hints at the unlikely eroticism of technological objects—an allusion underscored by the blades’ partly rounded, bulbous contours. *Anpor (Perpetual Motion)* was included in Man Ray’s inaugural exhibition in Paris at Librairie Six. As the most prominent American adherent to Dadaism, he was poised to lend a particular gloss to the movement’s ambivalent relationship to modernity. Throughout his career, Man Ray would continue to draw upon his previous mechanomorphic experiments. The mathematical objects at the Institut Henri Poincaré that he selected for his *Shakespearean Equations* series are consistently suggestive of organic forms, whether shells, plants, or other natural phenomena. *Romeo and Juliet* (1954; p. 151), for example, reveals adjoining cone-like mounds or lobes capped by a barbed and flared yellow crest—evocative as much of some mysterious creature as anything palpably mathematical.

In this regard, Man Ray had a good deal of Surrealist company. Jean Arp’s sculptures likewise evoke a world of disembodied biomorphic entities. Leaving behind some of Dada’s studied irony and irreverence, Arp’s sculpted works render sensuality palpable, in forms on the verge of figuration. In a related vein, Max Ernst had set about using frottage as a metaphor for the revelations of the unconscious, using the latent, formal curiosities of natural

substances such as leaves, wood, seashells, etc. United as a series in his 1926 publication *Histoire naturelle*, Ernst’s frottage works are both pictorial and indexical, bearing a direct rapport with the material, natural objects from which they are derived. Perhaps acquainted with Ernst’s experiments, René Magritte explored a similar motif in *La Récolte des nuages* (1927; Private Collection) and *La Passion des lumières* (1927; fig. 36), both of which reveal skies marked by patterns of wood grain, suggesting that the larger painting is itself something glimpsed (or imagined) in the whorls of some wooden surface. Man Ray’s *La Marée* (1949; p. 143) proceeds in a similar vein. But while Magritte simulated the areas of grain with oil paint, Man Ray adapted the actual grain of wooden panel to form the hallucinatory striations of a seascape at dawn or dusk. Two fins or sails cut through the water’s rippling surface (barely distinguishable from a roiling sky), while the orb of a pale sun or moon—derived from a knot or some synthetic modulation of the panel—peeks from behind some silver, gaseous clouds. (Interestingly, the artist Sherrie Levine, who would brazenly adapt the pool table of *La Fortune* into a series of real objects, would apply metallic paint to the knots of plywood panels beginning in the late 1980s [e.g., fig. 37]). The formal parallels between Man Ray’s *Regatta* and *La Marée* once again underscore the consistency of certain motifs across decades of his painting.

Consistency, in Man Ray’s body of painting, lies in its abiding variability of styles and subjects. As tightly composed still lifes, *Spectacles* (1948; p. 131) and *Adam and Eve* (1948; p. 129) differ dramatically from the contemporary *La Marée* in their evocation of nature. Yet particularly by way of its title, *Adam and Eve* harbors less straightforward

meanings. Even leaving aside the biblical allusion of the evidently gendered apples (and the diagonal line that separates them), the work inevitably recalls Man Ray’s own 1924 photograph of a naked Marcel Duchamp and Bronia Perlmutter, titled *Adam and Eve* (Philadelphia Museum of Art). As a kind of companion to his *Romeo and Juliet*, furthermore, the painting both anthropomorphizes the natural world and reveals the literary streak that so often informs Man Ray’s work. Indeed, the painting was exhibited at the Copley Galleries alongside the *Shakespearean Equations*, where the artist presented them as “Non-Abstractions” (the designation was both reassuring to André Breton, who remained wary of abstraction, as well as a brazen defiance of the tendencies then sweeping the New York art scene). Man Ray’s stubborn literariness is rendered literal in the opened book of *Apple, Book, Knife, Legs* (1941; p. 103). The eponymous blade next to a piece of fruit conjures up the *roman policier*—particularly Marcel Allain and Pierre Souvestre’s series of novels titled *Fantômas* (1911–13)—which proved so influential to both the prewar Parisian avant-garde and the Surrealist group around Breton. The apple’s erotic and scriptural redolence is redoubled by this sense of elliptical, almost noirish narrative.³⁸

Coined in 1946 by the Italian-born French critic and writer Nino Frank apropos of certain Hollywood films, the term *noir* found many of its affective and aesthetic origins in the interwar Parisian avant-garde. When Man Ray arrived in Hollywood in 1940, he embodied a degree of the same continuity. He came to work with the erudite film director (and former professor) Albert Lewin, serving as art director for Lewin’s film *Pandora and the Flying Dutchman* (1951), which combines citations of Surrealist imagery with



38. Man Ray. *The Taming of the Shrew*. 1948. Oil on canvas, 50.9 by 40.6 cm (20½ by 16 in.). Private Collection



39. Albert Lewin, *The Unaltered Cat* book cover featuring *The Taming of the Shrew* by Man Ray (1948), 1967

both classical mythology and contemporary noir sensibilities. The director's use of dark colored filters during daylight shooting created an eerie, jarring effect, which the critic Jean-Pierre Darré described as producing a "goût de mort."³⁹ Along with a certain sexual morbidity in the stamp of Surrealism, Man Ray's feel for the paradox of a "night sun" inflects *Pandora* in subtle ways. One of the artist's *Shakespearean Equations*, *The Taming of the Shrew* (1948; fig. 38), notably illustrates the cover of Lewin's mystery novel *The Unaltered Cat* (1967; fig. 39), which contains a veiled—though unswerving—allusion to Man Ray himself:

Artists, who consider themselves unconventional and rebellious, nevertheless form schools and proceed to paint alike.... Suddenly these vociferous nonconformists are in undeviating agreement on the literary and philosophical significance of the Marquis de Sade, on the sublimity of 'Maldoror' by Lautréamont, and on the unparalleled virtues of the game of chess.⁴⁰

An avid collector, Lewin owned numerous objects and images by Man Ray, including a painting titled *Comte de Lautréamont* (1950) as well as the *Taming of the Shrew*—the strikingly feline, masklike *Shakespearean Equation*.⁴¹ While Lewin encouraged the "cartoonish naturalism" to which the painter returned (in Neil Baldwin's words) after arriving in California—stylization echoing in *Image à deux faces* (1959; p. 155), for instance—Hollywood cinema came to inflect Man Ray's work in subtle ways. "In Hollywood," writes Merry Foresta, "Man Ray painted narrative pictures."⁴² *Abandoned Playground* hyperbolizes that literariness. The image is influenced by the bookish cerebralism

of Metaphysical painting, and also served Man Ray as the touchstone for an untitled novel manuscript in the late 1940s, which narrates the exploits of a painter named Roger.⁴³

Not all of Man Ray's textual allusions prove literary. Defusing any sense of narrative (despite its allusive title) is the canvas *Telegram* (1929; p. 83), which Roland Penrose deemed the "first" use of the drip technique and hence a significant influence on postwar Abstract Expressionism.⁴⁴ While the absolute primacy of Man Ray's strategy in this case is debatable (André Masson's sand paintings and Miró's turpentine-soaked washes stand as equal precedents), the image certainly counts among these proto-Abstract Expressionist examples, wherein the medium itself is granted unprecedented autonomy. His invocation of gravity here (he turned the canvas upside down to let the paint dribble down) lends the composition a further degree of incongruity. Attuned more to the plumbing of repressed psychological tendencies and desires, Surrealism's various experiments with "automatic" expression directly fed into Informalist and Abstract Expressionist methods. Though by no means abstract, Man Ray's ink drawing *Feu d'artifices* [*Les Mains libres*] (1937; p. 181) suggests a degree of extemporaneity, as the budding flowers of some plant turn into exploding fireworks, streaking the paper with plunging lines. More deliberative in their near abstraction, and once again related to the evocation of natural substances, are the series of works bearing the title *Natural Painting* (c. 1958–65; e.g., fig. 40). Seemingly squeezed directly from tubes and allowed to dry, the desiccated paint reveals veinlike ridges resembling foliage or leaves of some sort, while refusing any explicit figurative composition. Even the artist's

Rayographs (e.g., fig. 41) anticipate a strain of Surrealism that exploits the defamiliarizing effects of nature by way of its less fathomable textures and forms. Several of the images feature objects such as feathers, flowers, and leaves. Yet even those that use recognizable commodities (scissors, light bulbs, combs, keys) render the objects strange by means of displacement and decontextualization—effects redolent more of a dream state than of waking thought. It is precisely the dream—particularly what Freud deemed its mechanisms of "condensation" and "displacement"—which Surrealist painters pursued in their imagery, setting aside the often nihilistic chaos of Dada for studied evocations of the unconscious.

As much as they relate to work by Ernst, some of Man Ray's evocations of natural and biological phenomena recall examples by Magritte. Seemingly sliced to reveal a spongy or vascular interior, the floating green form of *Talking Picture* (1957; p. 153) resembles a similar motif invoked by the Belgian painter in works like *La Saison des voyages* (1927; fig. 42) or *Le Démon de la perversité* (1927; Musées Royaux des Beaux Arts de Belgique, Brussels), which offer a glimpse of otherwise hidden (and organic) interiors, in a visual play on repressed desires. Hovering against a sky-blue background, *Talking Picture*'s green form likewise calls to mind the wayward black, biomorphic abstraction of *La Sortie de l'école* (1927; fig. 43). Other paintings from Man Ray's time in Hollywood dialogue with the work of his Surrealist peers, even—or especially—given the temporal and spatial distance of postwar Los Angeles. "[T]here was more Surrealism rampant in Hollywood than all the Surrealists could invent in a lifetime," William Copley quotes Man Ray as quipping in "Portrait of the Artist as a Young Art Dealer."⁴⁵



40. Man Ray. *Natural Painting*. c. 1961. Acrylic on Masonite in artist's frame, 106.7 by 47 cm (42 by 18½ in.). Private Collection



41. Man Ray. *Rayograph; Comb, Straight Razor Blade, Needle and Other Forms*. 1922. Photograph. The Metropolitan Museum of Art, New York. Ford Motor Company Collection, Gift of Ford Motor Company and John C. Waddell, 1987



42. René Magritte. *La Saison des voyages*. 1927. Oil on canvas, 50 by 65 cm (19¼ by 25½ in.). Private Collection



43. René Magritte. *La Sortie de l'école*. 1927. Oil on canvas, 73 by 100 cm (28¾ by 39½ in.). Private Collection



44. Man Ray. *Mask with Points*. 1946. Oil on canvas, 30.5 by 23 cm (12¼ by 9½ in.). Private Collection (see p. 125)



45. Alberto Giacometti. *Objet désagréable à jeter*. Conceived in 1931 and cast in 1979. Bronze, 22.8 by 34.3 by 25.9 cm (8¾ by 13½ by 10¼ in.). Fondation Giacometti, Paris

The monochromatic *Mask with Points* (1946; fig. 44), for example, bears comparison with Alberto Giacometti's *Objet désagréable à jeter* (1931; fig. 45), an unsettlingly barbed sculpture, which appeared in drawing form in the 1931 edition of *Surréalisme au service de la révolution* (an issue also containing Man Ray's solarized photograph *Primat de la matière sur la pensée* [c. 1930]). A somewhat similar black, pronged object sits in the foreground of *Macbeth* (1948; p. 139), further inflecting the already uncanny physiognomic dimensions of the image's ribbed carapace. *Mask with Points* was notably exhibited alongside the *Shakespearean Equations* at the Copley Galleries in 1948. As Wendy Grossman notes, "an astute visitor arguably would have detected this association"⁴⁶ with his contemporary experiments, which similarly deploy geometric form to playful (and occasionally disquieting) ends.

In fact, Man Ray routinely strips geometry of its rational and empirical authority. As much as the Surrealists used urban space as a ready-made playground or game-board, they fixated equally upon the proverbial opposite of culture: the irrepressible—and often destabilizing—power of nature. To wit, the Surrealist fixation with the trope of ruins, whether Benjamin Péret's landmark essay in *Minotaure* or Man Ray's photograph of Duchamp's abandoned *Large Glass*, titled *Elevage de poussière* (1920; The Museum of Fine Arts, Houston), which evokes his friend's groundbreaking work as a derelict landscape fallen into obsolescence. The ruin suggests a repossessing of matter from civilization, on behalf of an impassive and unreasoned nature: a reclaiming of feeling from reason, of instinct from language. Juxtaposed with a crumbling tower, the closed eyes of *The Poet (King David)* (1941;



46. Max Ernst. *La Vierge corrigeant l'enfant Jésus devant trois témoins: André Breton, Paul Éluard et le peintre*. 1926. Oil on canvas, 196 by 140 cm (77½ by 51½ in.). Museum Ludwig, Cologne. Purchase 1984



47. Max Ernst. *Au Premier Mot limpide*. 1923. Oil on plaster mounted on canvas, 232 by 167 cm (91¾ by 65¾ in.). Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Acquired 1974

p. 101) suggest precisely this conjoining of natural entropy and poetic intuition (over and against empirical vision)—a notion underscored by the figure's likeness to a closed-eyed André Breton in Max Ernst's painting *La Vierge corrigeant l'enfant Jésus devant trois témoins: André Breton, Paul Éluard et le peintre* (fig. 46). The motif of the fortified and crenellated medieval tower appears in numerous images by Man Ray of the mid-1930s, whether *Les Tours d'Éliane* [*Les Mains libres*] (1936; p. 182) or *Le Château d'If* [*Les Mains libres*] (1936; p. 177). Just two years later, these towers appear in states of ruin or destruction, as in *La Tour fendue* (1938; p. 100, fig. 2) and the *Portrait imaginaire de D.A.F. de Sade* (1938; The Menil Collection, Houston). One version of the latter painting reveals the turrets of the Bastille prison in flames, suggesting the Revolution's triumph over tyranny. Significantly, however, as only one portrait of de Sade (at nineteen years of age) remained extant, Man Ray in fact based his likeness of the older marquis upon representations of Benjamin Franklin.⁴⁷ The *Portrait imaginaire* thus confounds the coordinates of Enlightenment symbols, suggesting not merely a victory of the oppressed, but the conflagration of modern reason itself—an apt evocation of contemporary politics by the late 1930s.

By the time of *Les Beaux Temps* (1941; p. 104, fig. 1) and *Le Beau Temps* (1941; p. 105), walls crumble under the weight not of some rarefied psychosexual metaphor, but the more pressing terrors of World War II. The ruins of de Sade's former chateau in Provence appear in *La Fille de La Coste* (1940; p. 97) next to a lifeless female head, from which a single stream of blood spills into the image's foreground. Evoking the artist's own flight from an increasingly ravaged Europe, the uprooted tree in *Mural—Study for The*

Abandoned Playground (1942; p. 109) is accompanied by two veiled, nude figures, along with two animals engaged in mortal combat. Of course, it was always Surrealism's mission to reveal these drives—eros and thanatos—as inextricable, to show that the death grapple is never far removed from an embrace. Painted the year that the Nazis occupied Czechoslovakia, Man Ray's *The Wall* (1938; p. 89) conjures the renewed apprehension attendant upon borders and boundaries. Across a barricade's pink face lurch the silhouettes of two figures, either engaged in amorous pursuit or else fleeing some unseen threat (reminiscent of the drawing from the same year *Les Derniers Hommes sur terre*). Recalling Ernst's *Au Premier Mot limpide* (fig. 47), a looming, disembodied hand grasps a red ball between finger and thumb. The playful allusion of Ernst's spindly digits and obscure object assumes—in Man Ray's hands, and in the context of dawning world conflict—more unnerving dimensions, though informed by the same (seemingly repressed) erotic impulses. Just a few years later, the proverbial cracks in Man Ray's painted walls suggest the profundity of the war's physical and psychic strains. As blood trickles portentously from the keyhole of an errant door in both versions of *Le Beau Temps*, a book remains open—in the bottom left foreground—to a page bearing geometric illustrations. In the wake of fascism's spread, logic (and its scientific application) no longer appears as the rein and rudder of civilization but lies in ruins in its turn.



48. Man Ray. *La Rue Férou*. 1952. Oil on canvas, 80 by 60 cm (31½ by 23¾ in.). Staff Stiftung, Lemgo, on permanent loan to Kunsthalle Bielefeld



49. Man Ray. *Château dun*. 1930–35. Photograph. The J. Paul Getty Museum, Los Angeles

ENDURING ENIGMAS

Soaring disembodied above a nondescript landscape, the hypertrophic lips of *À L'Heure de l'observatoire—les amoureux* (1932–34; p. 154, fig. 1) have begotten a distinguished after-life in European and American aesthetics, from Dalí's legendary Mae West lips/couch to Tom Wesselmann's series of faceless Pop lips. Given the centrality of Dada to the (proto-Pop) phenomenon of "Neo-dada," the consequence of Man Ray's work for American Pop art should come as little surprise. Indeed, scholars have remarked upon this influence on various occasions, noting Man Ray's importance for artists like Claes Oldenburg and James Rosenquist.⁴⁸ Even *Signature* (1944; p. 123), with its monumentalization and isolation of text, anticipates aspects of Jasper Johns's letter and numerical paintings, just as *Talking Picture* appears to dialogue, in turn, with Robert Rauschenberg's Combines. Jules Langsner has described Man Ray's influence upon Pop as centered upon "the meticulous rendering of ordinary things unexpectedly isolated for our contemplation," noting that "Man Ray's paintings are invested with enigma."⁴⁹ That he singles out *La Fortune* in this regard further underscores the consequence of Metaphysical painting to Man Ray's sensibility, and its subsequent influence upon Pop. The origin of de Chirico's paintings like *Le Mauvais Génie d'un roi* in shopwindow displays of Parisian commodities sets this genealogy into further relief.

To de Chirico's example we must also add another contemporary—and not entirely inimical—precedent: that of Duchamp's readymades. Both artists' work derives in great part from the estranging effects of collage. De Chirico's Metaphysical cityscapes reconsecrate the objects of a

disenchanted modernity. Duchamp, by contrast, subscribed to none of the prophetic, esoteric tendencies that drove Metaphysical painting. If de Chirico sought (by way of Nietzschean philosophy) to secure meaning only for a select, initiated few, Duchamp's repositioning and reframing of objects intended the opposite—that is, a democratization of aesthetics. Unlike de Chirico (and many other painters), Man Ray saw no aesthetic or ontological boundary separating objects of pictorial representation from objects in actual space and time—a notion that directly influenced Pop's return to the real. Man Ray, moreover, never recoiled from mass media as a source of iconographic inspiration. If *Image à deux faces* reprises a salient modernist trope from Klimt to Brancusi (and revives a photograph from the *Dictionnaire abrégé du surréalisme*), it also suggests the kisses diffused on Hollywood's silver screens, while anticipating work by both Lichtenstein and Warhol.⁵⁰

Notwithstanding the extraordinary scope of Man Ray's stylistic oscillations, he intermittently returned to themes and motifs throughout his career. Part of this stemmed from a desire to re-create works in Hollywood that he feared lost after World War II. Yet this also derives from a particular—and particularly circular—approach to the temporality of his own oeuvre. "There is no date to any of my paintings.... There is no such thing as progress in art,"⁵¹ he remarked in 1972. "I have never painted a recent picture," he avers elsewhere.⁵² While we need not take the artist literally, it suffices to look at works separated by decades to grasp the thrust of his sentiment. Very little distinguishes the gesturing figure of *Dance (Dance Interpretation)* (1915; p. 67) from its counterpart—twenty-four years later—in *Le Beau Temps* (1939;

p. 87, fig. 1), while *Les Balayeurs* mirrors *Legend (Invention)* (1916; p. 69) in the same vein. It is thus instructive to note yet a further influence of de Chirico's work upon Man Ray, one entailing not iconography, but rather conceptual parameters. Against charges that de Chirico had shamelessly and cynically copied his own Metaphysical work decades later, Duchamp defended the painter, remarking that history would "have the last word" on de Chirico's self-pastiche. Man Ray notably took up the same line of defense, writing in *Self Portrait*: "If the accusation was true, the only forgery [of de Chirico's canvases] could be the date. Other painters had returned to earlier themes, myself as well, without incurring any disapproval."⁵³

Because he eschewed a linear, progressive approach to art making, Man Ray recycled motifs and styles in his oeuvre without regard for their putative outmodedness. Executed in 1915 and 1941, the two nearly identical versions of the painting *Promenade* illustrate this self-confessed reiteration of earlier work, as do the two iterations of *La Fortune*.

Some of these revisitations are less overt. One of Man Ray's most striking and influential Dada-era objects, the mysteriously wrapped and bound *L'Énigme d'Isidore Ducasse* (1920), reappears in the 1952 painting *La Rue Férou* (fig. 48), taking on a higher mathematics of enigmatic presence in this elliptical scene of an eerily uninhabited street. Even *La Rue Férou*—in a further, perhaps unwittingly intertextual allusion—conjures up the plunging perspective and uncanny isolation of Man Ray's photograph *Château dun* (1930–35; fig. 49). Duchamp notably insisted upon the parity between Man Ray's photographic experiments and his efforts in painting, hailing his friend's "achievement in treating the camera as he treated the paintbrush, a mere instrument at the service of the mind."⁵⁴ Yet Man Ray's brush attended to the sensorial realm in equal measure. For all the disquieting absence and architectural precision of many paintings, others plunge us into textures and surfaces experienced on their own terms, in which the body becomes not the object of painting, but its living and breathing subject.

“ENIGMAS AND DESIRES” NOTES

1. Valérie Bougault, *Paris Montparnasse: À l'heure de l'art moderne, 1910–1940* (Paris: Terrail, 1996), 138.
2. Jules Langsner, “About Man Ray: An Introduction,” in *Man Ray*, ed. Langsner (Los Angeles: Los Angeles County Museum of Art, 1966), 9.
3. Man Ray to Ferdinand Howald, April 5, 1922, cited in Francis M. Naumann, *Continued...and Noticed* (New York: Francis M. Naumann Fine Art, 2016), 24.
4. Man Ray, “What I Am” (1959), in *Man Ray: 60 Years of Liberty*, ed. Arturo Schwarz, (Milan: Galleria Schwarz, 1971), 14.
5. Man Ray, interview by Sarane Alexandrian, October 11, 1972, in *Man Ray* (Paris: EPI Editions Filipacchi, 1973), 7.
6. Man Ray, “A Primer of the New Art of Two Dimensions” (1916), in *Man Ray: Writings on Art*, ed. Jennifer Mundy (Los Angeles: Getty Research Institute, 2016), 39.
7. Man Ray, cited in Langsner, “About Man Ray,” 14.
8. Neil Baldwin, *Man Ray: American Artist* (New York: Clarkson N. Potter, 1988), x.
9. The two most notable exceptions are Francis M. Naumann, *Conversion to Modernism: The Early Work of Man Ray* (New Brunswick, NJ: Rutgers University Press; Montclair, NJ: Montclair Art Museum, 2003), and Wendy A. Grossman and Edouard Seblin, eds., *Man Ray: Human Equations: A Journey from Mathematics to Shakespeare* (Ostfildern: Hatje Cantz, 2015).
10. André Breton, *Surrealism and Painting*, trans. Simon Watson Taylor (New York: Harper & Row, 1965), 32.
11. For a detailed account of this phase in Man Ray's formation, see Naumann, *Conversion to Modernism*.
12. Francis Naumann also remarks upon the formal rhyme between one figure's knee and the mountain peaks rising behind—a vaguely decorative motif that perhaps sheds light on the painting's title. See Naumann, *Conversion to Modernism*, 96.
13. Man Ray, *Self-Portrait* (Boston: Little, Brown and Company, 1963), 30.
14. Man Ray, “Dada is a State of Mind” (1921), in Mundy, *Writings on Art*, 61.
15. Roland Penrose, *Man Ray* (New York: New York Graphic Society, 1975), 44.
16. Man Ray, *Self Portrait*, 68.
17. Man Ray, “Legend,” from *Revolving Doors*. The English version cited here is Man Ray's translation back into English of the (French) version published in *Minotaure*, no. 7 (June 10, 1935): 66. See Mundy, *Writings on Art*, 56.
18. On Man Ray's categorization of Miró as a “non-abstractivist,” see Naumann, *Continued...and Noticed*, 27.
19. Man Ray, interview by Sarane Alexandrian, 7 [“There are not two paintings among all I've done that are alike”].
20. Cited in Robert Motherwell, *The Dada Painters and Poets* (Cambridge, MA: Harvard University Press, 1989), 188.
21. Man Ray, “The Aerograph” (1964), and “What I Am,” both in Schwarz, *60 Years of Liberty*, 19, 14.
22. Man Ray, “Forty Years Ago” (1963), in Schwarz, *60 Years of Liberty*, 26.
23. Man Ray, “What I Am,” 14.
24. For an account of the neighborhood's avant-garde activity, which takes Man Ray as its anchoring figure, see Herbert R. Lottman, *Man Ray's Montparnasse* (New York: Abrams, 2001).
25. Breton, *Surrealism and Painting*, 13. On the philosophical and ideological ramifications of de Chirico's cityscapes, as well as their relationship to the Parisian avant-garde, see Ara H. Merjian, *Giorgio de Chirico and the Metaphysical City: Nietzsche, Modernism, Paris* (New Haven: Yale University Press, 2014).
26. On the influence of de Chirico's imagery upon the phenomenon of “painted collage,” see Merjian, *Giorgio de Chirico*, 317 n132.
27. Comte de Lautréamont [Isidore Ducasse], *Maldoror & the Complete Works of the Comte de Lautréamont*, trans. Alexis Lykiard (Cambridge, MA: Exact Change, 1994), 193.
28. Man Ray quoted in Schwarz, *60 Years of Liberty*, 158; Penrose, *Man Ray*, 76.
29. Naumann, *Continued...and Noticed*, 16.
30. Schwarz, *60 Years of Liberty*, 8.
31. On de Chirico's enduring influence upon twentieth-century figuration, see Ara H. Merjian, *Blueprints and Ruins: Giorgio de Chirico and the Architectural Imagination, from the Avant-Garde to Postmodernism* (New Haven: Yale University Press, forthcoming).
32. Man Ray, *Self Portrait*, 245.
33. Andrew Strauss, “To Be Continued Unnoticed: Mathematics and Shakespeare in Hollywood,” in Grossman and Seblin, *Human Equations*, p. 46.
34. Walt Whitman, preface, *Leaves of Grass* (1855; London: Penguin, 1986), 6.
35. Wendy Grossman, “Man Ray's Shakespearean Equations: Julius Caesar,” Phillips Collection (blog), April 6, 2015, <http://blog.phillipscollection.org/2015/04/06/man-rays-shakespearean-equations-julius-caesar/>.
36. Naumann, *Continued...and Noticed*, 29.
37. See Grossman and Seblin, *Human Equations*, and Isabelle Fortuné, “Man Ray et les objets mathématiques,” *Études photographiques* 6, May 1999).
38. On the importance of *Fantômas* to the Parisian avant-garde see, *inter alia*, Robin Walz, *Pulp Surrealism: Insolent Popular Culture in Early Twentieth-Century Paris* (Berkeley: University of California Press, 2000), 42–43; Jennifer Wild, *The Parisian Avant-Garde in the Age of Cinema, 1900–1923* (Berkeley: University of California Press, 2015); Jonathan Paul Eburne, *Surrealism and the Art of Crime* (Ithaca, NY: Cornell University Press, 2008); Ian Walker, *City Gorged with Dreams: Surrealism and Documentary Photography in Interwar Paris* (Manchester, UK: University of Manchester Press, 2002).
39. Jean-Pierre Darré, *L'Écran français*, no. 325 (October 1951).
40. Albert Lewin, *The Unaltered Cat* (New York: Scribner's, 1967), 102.
41. See *The Albert Lewin Collection of Primitive and Folk Art, Modern Paintings and Drawings* (New York: Parke-Bernet Galleries, 1968).
42. Merry Foresta, “Exile in Paradise: Man Ray in Hollywood, 1940–1951,” in *Perpetual Motif: The Art of Man Ray* (New York: Abbeville Press, 1989), 285.
43. *Ibid.* Foresta notes that the manuscript was “possibly intended for a film but more likely a literary experiment.”
44. Penrose, *Man Ray*, 195.
45. William Copley, “Portrait of the Artist as a Young Art Dealer,” cited in Foresta, “Exile in Paradise,” 273.
46. Wendy A. Grossman, “Unmasking *Othello* and *Taming of the Shrew*,” in *Human Equations*, 150.
47. My thanks to Francis Naumann for sharing with me this anecdote about the origins of the *Imaginary Portrait*.
48. Penrose is one of the first to mention this, specifically invoking the work of Claes Oldenburg, James Rosenquist, and Tony [sic] Wesselmann (Penrose, *Man Ray*, 195).
49. Langsner, “About Man Ray,” 9.
50. The photograph appears reproduced in *Man Ray: l'occhio e suo doppio*, ed. Maurizio Fagiolo Dell'Arco (Rome: Palazzo delle Esposizioni), 105. Recall that 1959 is the year that Man Ray told Sarane Alexandrian that he was “not a painter.”
51. Man Ray, interview by Sarane Alexandrian, 7.
52. Man Ray, “I Have Never Painted a Recent Picture,” in Langsner, *Man Ray*, 28.
53. Man Ray, *Self-Portrait*, 245.
54. Marcel Duchamp, *Marchand du sel* (Paris: Le Terrain Vague, 1958), 44.



1. Radnitzky family portrait (Emmanuel with his mother, father, and sister Dora), Philadelphia, 1896



2. Man Ray in his Brooklyn studio, c. 1910

CHRONOLOGY

ERIN O'NEILL

NEW YORK

1890

AUGUST 27 Emmanuel Radnitzky is born in Philadelphia. He is the eldest child of Melach (Max) and Manya (Minnie) Radnitzky, recent Russian Jewish émigrés. His brother Samuel is born in 1893, and his sisters Devorah (Dora) and Elka (Elsie) are born in 1895 and 1897, respectively (see fig. 1).

1897

Max Radnitzky finds work as a tailor at a garment factory in Manhattan and the Radnitzkys relocate to Williamsburg, Brooklyn.

1898

FEBRUARY 15 Following an explosion, the USS *Maine* sinks in Havana Harbor in Cuba, marking the beginning of the Spanish-American War. Man Ray renders the *Maine* in his first work, a drawing copied from a newspaper.

1904

Having celebrated his bar mitzvah the previous year, Man Ray enrolls at the Boys High School in Brooklyn, where he learns freehand drawing and mechanical draftsmanship.

1905

American photographer Alfred Stieglitz founds the Little Galleries of the Photo-Secession—better known as simply 291—where he organizes a photography exhibition to promote the medium as fine art with value derived from the photographer's ability to manipulate the image to achieve a particular creative vision. The gallery quickly rises to prominence within the New York art world, becoming an important exponent of European modern art.

1908

JUNE Man Ray graduates from the Boys High School. He is awarded a scholarship to study architecture, which he declines, despite his family's disappointment, to pursue a career as a painter. Following his graduation, he accepts a position as a graphic designer for an advertising company. He spends his lunch breaks at his new job visiting museum and gallery shows in New York.

1910

OCTOBER 28 Man Ray enrolls at the National Academy of Design and begins anatomy, illustration, composition, and portraiture classes at the Art Students League.¹ During this time, he paints portraits of friends and family as well as Impressionist scenes of Prospect Park, Brooklyn, in his studio at his parents' house (fig. 2).

1911

MARCH Man Ray visits the gallery 291, where he is exposed to work by European modernist masters in addition to American painters Marsden Hartley (see, e.g., p. 16, fig. 14) and Arthur Dove. In response to Stieglitz's query, "What does 291 mean to you?," Man Ray will later state, "A new development greets me with each visit, I am never disappointed.... Cézanne the naturalist; Picasso the mystic realist, Matisse of large charms and Chinese refinement; Brancusi the divine machinist; Rodin the illusionist—Picabia surveyor of emotions."² Following their initial encounter, Man Ray spends increasingly more time with Stieglitz, showing him his work and gaining exposure to his experiments with photography. "[Stieglitz] was a secessionist compared to other photographers, and the idea of seceding or revolting had always

appealed to me," Man Ray will later recall. "I was a revolutionary. And so I went on, more and more determined to do all the things that I was *not* supposed to do."³

1912

SPRING The Radnitzky family changes its name to Ray. The practice, common among immigrants, is intended to ease assimilation. Emmanuel begins signing his paintings *Man Ray*, abandoning the monogram *ER*, which he had used up to this point.⁴

AUGUST Man Ray studies under American painters Robert Henri and George Bellows at the libertarian Francisco Ferrer Center in New York. Also known as the Modern School, this prominent center for anarchism in Harlem serves as a gathering place for political radicals including Alexander Berkman, Emma Goldman, and John Weichsel to exchange ideas. At the Ferrer Center, activists discuss controversial issues including socialism, anarchism, birth control, feminism, and psychoanalysis, as well as modern art movements such as Cubism and Futurism. While studying there, Man Ray also makes the acquaintance of anarchist sculptor Adolf Wolff, who invites him to use his Manhattan studio space on Thirty-Fifth Street.

AUTUMN Man Ray accepts a position as a map and atlas designer for McGraw Book Company, which he will hold for the next six years.

DECEMBER Man Ray participates in the *Exhibition of Works by Artists of the Modern School*—the first group exhibition staged by artists involved with the Ferrer Center—marking the first occasion his work is shown publicly.



4. Man Ray. *Alfred Stieglitz*. 1913. Oil on canvas, 26.7 by 21.6 cm (10½ by 8½ in.). Yale University Art Gallery, New Haven. Transfer from Beinecke Rare Book and Manuscript Library, Alfred Stieglitz/Georgia O’Keeffe Archive, Yale Collection of American Literature



5. Man Ray. *Ridgefield Landscape*. 1913. Oil on canvas, 50.8 by 61 cm (20 by 24 in.). Montclair Art Museum, Montclair, New Jersey. Gift of Naomi and David Savage



6. Man Ray. *Woman Asleep*. 1913. Oil on linen, 30.6 by 40.6 cm (12¼ by 16 in.). Whitney Museum of American Art, New York. Purchase



7. Man Ray. *Ramapo Hills*. 1914. Oil on canvas, 50.8 by 48.3 cm (20 by 19 in.). Private Collection

RIDGEFIELD, NEW JERSEY

1913 Approaching its sixtieth anniversary of publication, American poet Walt Whitman’s *Leaves of Grass*—a literary work of particular personal significance to Man Ray—gains renewed appreciation in creative circles.⁵

FEBRUARY 17–MARCH 15 The *International Exhibition of Modern Art*, also known as the Armory Show, is held at the Sixty-Ninth Regiment Armory in New York (fig. 3). Man Ray declines the invitation to participate, believing he has nothing to contribute. As a visitor, he is profoundly impacted by the work of French avant-garde artists Marcel Duchamp and Francis Picabia on display. “I did nothing for six months.... It took me that time to digest what I’d seen,” Man Ray will later say of the groundbreaking exhibition.⁶ *Portrait of Alfred Stieglitz* (fig. 4), marking his initial foray into Cubism, is the first painting Man Ray completes following this hiatus.



3. View of the *International Exhibition of Modern Art* (Armory Show), 69th Regiment Armory, 1913

SPRING Man Ray moves from his parents’ home to Ridgefield, New Jersey, where he joins a small artists’ colony. He lives in modest accommodations lacking electricity or running water with painter Samuel Halpert, an older alumnus of the Ferrer Center. The two are later joined by writer Alfred Kreymborg, and Wolff makes frequent visits to the group. During this time, Man Ray focuses on painting landscapes of his new surroundings (e.g., fig. 5) as well as scenes of lovers in nature.

Man Ray makes the acquaintance of Charles Daniel, a saloonkeeper who will soon open a gallery and become his first dealer.

APRIL 23–MAY 7 Man Ray contributes ten works to the *Exhibition of Paintings and Water Colors at the Modern School*.

AUGUST 27 Man Ray meets Belgian poet Donna Lecoeur—better known under her nom de plume Adon Lacroix—when she visits Ridgefield with Wolff, her former partner. Through Lacroix, Man Ray discovers the writings of French poets Guillaume Apollinaire, Charles Baudelaire, Stéphane Mallarmé, and Arthur Rimbaud. She also introduces him to the Comte de Lautréamont’s *Les Chants de Maldoror*, a text that contains the famous simile describing the surprising juxtaposition of two everyday objects that will become much admired by the Surrealists and central to the group’s thinking: “as beautiful as the chance encounter of a sewing machine and an umbrella on a dissection table.”⁷ Man Ray moves in with Lacroix and her daughter Esther in a house near the cottage he had shared with Halpert and Kreymborg.

Lacroix will be the subject of many portraits produced by Man Ray during this time, including *Woman Asleep* (fig. 6), his first work sold, now in the collection of the Whitney Museum of American Art, New York.

AUTUMN During a camping trip to the Ramapo Hills in Harriman State Park (see fig. 7), Man Ray determines he will “no longer paint from nature.”⁸ In the months and years following this inflection point in his creative development, Man Ray moves away from realist subject matter toward abstraction, culminating in paintings such as *Dance (Dance Interpretation)* (1915; p. 67) and *Legend (Invention)* (1916; p. 69). “I decided...to work in a more two-dimensional manner,” Man Ray will later state of this progression, “respecting the flat surface of the canvas. I changed my style completely, reducing human figures to flat-patterned disarticulated forms. All idea I had of composition as I had been concerned with it previously, was abandoned, and replaced with an idea of cohesion, unity, and a dynamic quality as in a growing plant.... [T]he emotional impulse was as strong as ever.”⁹

SEPTEMBER Man Ray and Kreymborg produce the first issue of the literary journal *Glebe*, which features a logo designed by Man Ray on the cover.

1914 Man Ray becomes a frequent fixture at the Arensberg salon. Hosted by prominent art collectors Walter and Louise Arensberg at their Manhattan apartment, these soirées serve as occasions for members of the New York avant-garde to gather.

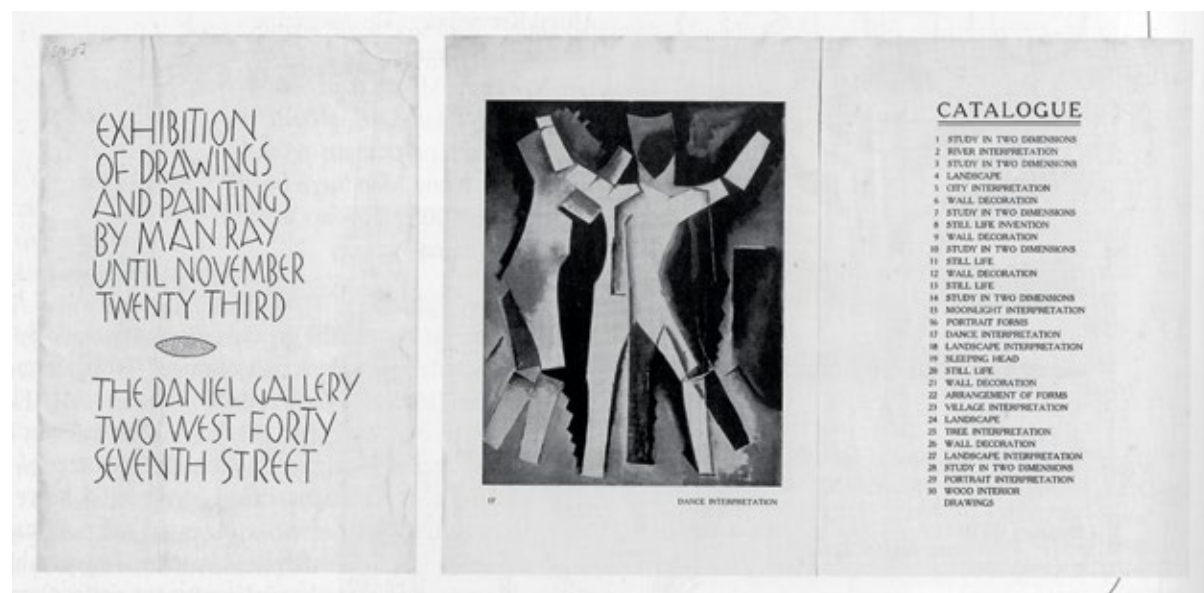
MAY 3 Man Ray and Lacroix marry in Ridgefield. Soon after their wedding, he publishes *Adonism*, a selection of poems in honor of his new bride.

JULY 28 World War I begins, causing Man Ray and Lacroix to delay their plans to travel to France. Many European artists flee to the United States to escape the violence across Europe. The loss of societal faith in the rule of reason brought on by this unprecedented conflict leads to the development of the Dada movement—which rejects logic in favor of chance—in the years following the war in New York, Zurich, and later in Paris. Man Ray will play a leading role in the advancement of the movement in New York.

1915 *A Book of Divers Writings*, a collection of poems by Lacroix, is published, featuring design and calligraphy by Man Ray.

SPRING Man Ray acquires his first camera with the intent to use it to photograph his paintings. He believes he, as the painter, is most qualified to capture his own paintings. At this time, he focuses almost exclusively on reproductions of his own work, though in some cases he also uses photography to record subjects to serve as inspiration for paintings.

MARCH 23–APRIL 24 Montross Gallery, New York, stages the *Exhibition of Paintings, Drawings and Sculpture*, which includes Man Ray’s painting *The Rug* (p. 65).



9. Exhibition of Drawings and Paintings by Man Ray pamphlet cover and page spread featuring *Dance (Dance Interpretation)*, 1915



10. Man Ray with a chess set of his design (1926), c. 1930s

NEW YORK

MARCH 31 Man Ray produces the unique issue of the *Ridgefield Gazook*, written by hand and illustrated with a selection of his drawings (fig. 8).

SEPTEMBER–OCTOBER Walter Arensberg invites Duchamp to visit Man Ray in Ridgefield. The two artists are unable to communicate as Man Ray speaks no French and Duchamp no English, so they play a game of tennis instead, marking the beginning of their lifelong close friendship.

OCTOBER–NOVEMBER 23 Man Ray's first solo exhibition is held at the Daniel Gallery in New York, comprising thirty paintings. Man Ray photographs his work for reproduction in the accompanying catalogue (fig. 9). Six canvases are sold to important Chicago-based collector Arthur J. Eddy.



8. Cover of the *Ridgefield Gazook*, written and illustrated by Man Ray, single issue (1915; lost). Letterpress facsimile by Ugly Duckling Presse. From *The Blind Man*, by Marcel Duchamp, Beatrice Wood and Henri Pierre-Roche (1917); facsimile edition edited by Sophie Seita (Brooklyn: Ugly Duckling Presse, 2017)

DECEMBER Following the success of his first show, Man Ray moves to a Manhattan studio near Grand Central with Lacroix.

1916 Man Ray completes one of his major early paintings, *The Rope Dancer Accompanies Herself with Her Shadows* (p. 111, fig. 2), which will later enter the collection of The Museum of Modern Art, New York.

Man Ray, Duchamp, and Arensberg help found the Society of Independent Artists. The aim of the organization—whose name alludes to its position as an alternative to the established National Academy of Design—is to organize exhibitions of avant-garde art.

JANUARY 2–18 Man Ray participates in the *Special Exhibition of American Art Today* at Daniel Gallery, New York.

MARCH 13–25 Man Ray is invited to contribute to the *Forum Exhibition of Modern American Painters* organized by the Anderson Galleries in New York with the aim of promoting a national American art.

SUMMER Man Ray hand-letters and prints *A Primer of the New Art of Two Dimensions*, in which he argues that the flat plane serves as the foundation of all art forms, including painting, sculpture, architecture, music, dance, and literature. Expression on a conceptual level occupies an important role in Man Ray's thinking, even at this early stage. "There is always an idea behind each of my paintings," Man Ray will later remark. "It's the idea that interests me, not the description."¹⁰

AUTUMN Man Ray and Lacroix move to an apartment at 11½ West Twenty-Sixth Street. He begins work on the *Revolving Doors*, a series of collages.

DECEMBER–JANUARY 16, 1917 Daniel Gallery organizes a second solo exhibition of works by Man Ray.

1917 Man Ray joins the Marshall Chess Club, the second oldest in the United States, where Duchamp is also a member. Chess will play an important role in Man Ray's creative development, and he will soon begin designing his own chess sets (e.g., fig. 10). Man Ray will later argue the existence of "the origin and goal of all graphic art" within the chessboard.¹¹

APRIL 10–MAY 6 The first exhibition of the Society of Independent Artists is held at the Grand Central Galleries in New York. Organized without jury or prize, the exhibition is ostensibly open to all artists and submissions; however, the committee rejects Duchamp's contribution, *Fountain* (1917), a urinal signed using the pseudonym R. Mutt. In protest of the committee's decision, Man Ray withdraws his painting *The Rope Dancer Accompanies Herself with Her Shadows* (1916; p. 111, fig. 2) and resigns from the society, along with Arensberg and Duchamp.

Man Ray begins to develop his "Aerograph" technique, painting with an airbrush, which results in the hazy photographic effect that characterizes the pictures he makes using this method (see pp. 70–75).

1918 **NOVEMBER 11** The armistice signed between the Allies and Germany ends World War I.

1919 Lacroix becomes increasingly frustrated with Man Ray for dedicating too much time to his work. Following her infidelity, the couple separate. Man Ray moves to a modest studio at 47 West Eighth Street.

NOVEMBER 17–DECEMBER 1 Man Ray exhibits his Aerographs (e.g., pp. 73, 75) and his *Revolving Doors* collage series (see p. 111) in *Man Ray: An Exhibition of Selected Drawings and Paintings Accomplished During the Period 1913–1919*, his third solo show at Daniel Gallery.

1920 Man Ray conceives more than a dozen pioneering Dada objects, including his first chess set.

JANUARY Duchamp returns to New York and resumes his close friendship with Man Ray, visiting him almost daily. They play frequent games of chess, a passion both artists share.

FEBRUARY 1–29 Man Ray contributes five canvases to *An Exhibition of Paintings by American Modernists*, organized by the Los Angeles Museum of History, Science, and Art.

MARCH Man Ray, Duchamp, and Katherine Dreier, a wealthy patron of the arts, collaborate to establish the Société Anonyme, a museum for the display of modern art. Though the meaning of the French name is simply "incorporated,"



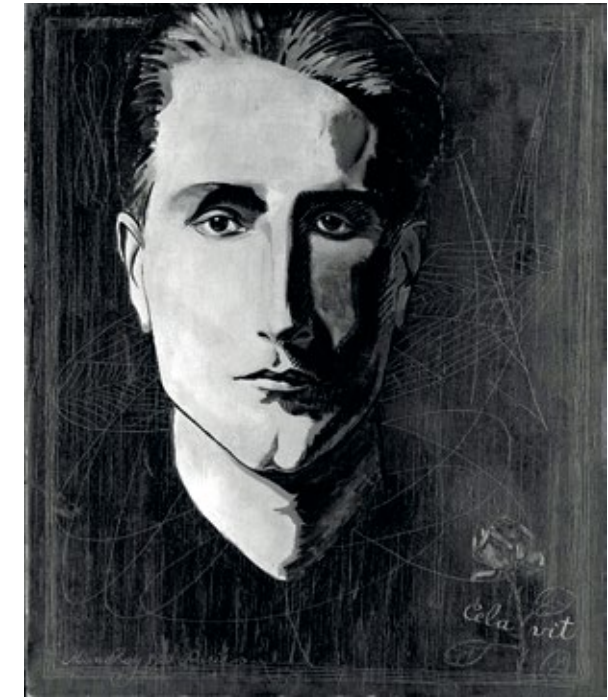
11. Man Ray. *André Breton*. 1930. Photograph



12. Man Ray. *Kiki de Montparnasse*. 1925. Photograph



13. Man Ray. *Self Portrait, 31bis, rue Campagne-Première*. 1922. Photograph



14. Man Ray. *Portrait of Rose Sélavy [Marcel Duchamp]*. 1923. Oil on panel, 59 by 49.5 cm (23¼ by 19½ in.). Lost

PARIS

Man Ray, who suggests it, appreciates the connotations of its literal translation: “anonymous society.” He contributes three works to the organization’s first exhibition, which opens April 30.

1921

APRIL Man Ray and Duchamp publish the first and only issue of the magazine *New York Dada*.

JUNE 8 In a letter to Romanian Dadaist poet Tristan Tzara, Man Ray states that “Dada cannot live in New York. All New York is dada and will not tolerate a rival—will not notice dada.”¹²

JULY Man Ray raises money from family and friends including \$500 from American collector Ferdinand Howald for his journey to Paris. He embarks on the SS *Savoie*, leaving New York for Paris, where he will live for the next nineteen years.

JULY 22 Man Ray arrives in Le Havre and travels onward to Paris. There, he moves in to a top-floor room at 22, rue de la Condamine, where Duchamp lives. Duchamp gives him French lessons and introduces him to Dadaists Louis Aragon, André Breton (fig. 11), Jean Cocteau, Paul Éluard, Jacques Rigaut, and Philippe Soupault, who acknowledge him as the American precursor to Dada. “I came to Paris and suddenly ran into the Dada movement,” Man Ray will later recall. “These were youngsters who really had an ideal...a violence, an enthusiasm, a conviction, which I’d never come across in America except among anarchists.”¹³

DECEMBER Man Ray leaves his accommodation on rue de la Condamine and moves to the Hôtel des Écoles in Montparnasse. There, he is introduced to actress, artists’ model, and nightclub singer Kiki de Montparnasse (fig. 12), née Alice Prin, who later becomes his lover and muse.

DECEMBER 3-31 Librairie Six stages the *Exposition dada Man Ray*, Man Ray’s first exhibition in Paris, featuring thirty-five works. The accompanying catalogue includes contributions from leading artists and thinkers of the movement, including Aragon, Jean (Hans) Arp, Éluard, Max Ernst, Georges Ribemont-Dessaignes, Soupault, and Tzara. At the opening, Man Ray makes the acquaintance of French composer Erik Satie.

1922

In order to support himself, Man Ray finds work as a commercial photographer capturing portraits of cultural figures including Georges Braque, James Joyce, Pablo Picasso, and Gertrude Stein.

JANUARY Tzara moves into the Hôtel des Écoles.

JANUARY 28-FEBRUARY 28 Man Ray participates in the Salon des Indépendants, the annual jury-free exhibition organized by the Société des Artistes Indépendants as an alternative to the official Salon held by the Académie des Beaux-Arts, known for its rigid exclusivity.

MAY 28 Man Ray moves out of the Hôtel des Écoles.

BY JULY 11 Man Ray finds a studio at 31bis, rue Campagne-Première (fig. 13), where he lives with Kiki.

1923

American photographer Berenice Abbott becomes Man Ray’s assistant for the next three years.

Man Ray spends increasingly more time with Duchamp—who this year becomes his next-door neighbor—sharing midnight dinners with him and Kiki at the Café du Dôme. Man Ray paints portraits of his two confidants this year (fig. 14; p. 79). During this time, he gains increased notoriety for his photography; the influence of the medium on his painting production is clear in these portraits’ black-and-sepia palette and their glossy finish. “It was neither a painting nor a photograph,” Man Ray will later say of the ambiguous position this style of portrait occupies in his body of work. “The confusion pleased me.”¹⁴

SUMMER Man Ray and Kiki, now his muse and lover, travel to Normandy to visit Peggy Guggenheim, a pivotal patron of the arts.

JULY 6 The Théâtre Michel in Paris debuts Man Ray’s short film *Le Retour à la raison*. The visual and kinetic experiments, including his cameraless Rayographs, that compose this film will inform the dynamic imagery of his 1939 painting *Le Retour à la raison III* (p. 11, fig. 1).

NOVEMBER 1 Man Ray contributes a portrait to the Salon d’Automne, another alternative to the conservative Paris Salon.

1924

Ribemont-Dessaignes publishes the first monograph on Man Ray.

SPRING Picabia invites Man Ray to travel to the Côte d’Azur to visit Cannes, La Cannelle, and Monte Carlo. During this trip, Man Ray paints *Regatta* (p. 81) and gifts it to Picabia in exchange for one of his late Dada works.

AUTUMN Man Ray and Duchamp act in *Entr’acte*, a film directed by René Clair.

OCTOBER Breton publishes the first *Manifeste du surréalisme*, establishing the doctrine of the emerging movement, which he defines as “Pure psychic automatism...the dictation of thought in the absence of all control exercised by reason and outside all moral or aesthetic concerns.”

DECEMBER Man Ray contributes a selection of photographs to the first issue of *La Révolution surréaliste*, the first important Surrealist journal. He will continue to be an active participant in the production of the periodical.



15. Man Ray. *Usine dans une forêt*. 1929. Oil on gold leaf on panel, 81 by 65 cm (31½ by 25½ in.). Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Purchase, 1980

1925

JANUARY Man Ray and Picabia visit Cassis on the Côte d'Azur.

NOVEMBER 14-26 Galerie Pierre, Paris, organizes *La Peinture surréaliste*, the first group exhibition dedicated to Surrealist painters. Man Ray's work is shown alongside paintings by Arp, Giorgio de Chirico, Ernst, Paul Klee, André Masson, Joan Miró, Picasso, and Pierre Roy.

1926

Man Ray's *Revolving Doors* series is published by the Éditions Surréalistes as a limited edition of *pochoir* prints (p. 17, fig. 17). He will later produce gouache studies and oil paintings based on these compositions (pp. 113, 115, 117; p. 17, fig. 18).

MARCH 26 Galerie Surréaliste in Paris opens. Its inaugural exhibition is *Tableaux de Man Ray et objets des îles*, which runs until April 10.

NOVEMBER 19-JANUARY 1, 1927 Man Ray participates in the *International Exhibition of Modern Art*, the largest exhibition organized by the Société Anonyme, held at the Brooklyn Museum, New York. Duchamp and Dreier are responsible for much of the planning.

1927

FEBRUARY Man Ray and Kiki travel to New York to attend the American premiere of his recent film, *Emak Bakia* (1926).

MARCH 26 *Man Ray: Recent Paintings and Photographic Compositions* opens at Daniel Gallery, with Man Ray in attendance. The review of the exhibition in the *New*

York Times is indicative of what Man Ray regarded as frequent, misplaced recognition of his photographs over his paintings—a sentiment he would work to overcome throughout his career: "Man Ray's paintings do not seem to be especially significant. His gift really is in the province of photography."¹⁵

JUNE 8 Man Ray and Kiki attend Duchamp's wedding to Lydie Sarazin-Levassor, the daughter of a successful automobile manufacturer, at the Temple de l'Étoile in Paris. The newlyweds will divorce seven months later.

AUGUST Man Ray and Kiki travel to Cannes for vacation and frequently visit Duchamp and Lydie in nearby Mougins.

1928

Man Ray and Kiki separate but remain friends.

The Société Anonyme closes its New York headquarters.

1929

Man Ray begins a series of abstract automatic paintings which he produces by applying paint directly from the tube onto gilded panels (e.g., fig. 15).

Lee Miller (fig. 16), a twenty-two-year-old model from New York, travels to Paris with the aim of learning the métier of photography from Man Ray, whom she meets in July at Le Bateau Ivre, his favorite bar. Though Man Ray typically does not take on students, she becomes his darkroom assistant and lover for the next three years. A talented photographer, she soon takes on many of his assignments in the medium, allowing him to focus on his painting practice.¹⁶



16. Man Ray. *Lee Miller*. 1930. Photograph

AUTUMN Man Ray moves into his Val-de-Grâce studio.

NOVEMBER 2-14 Galerie des Quatre Chemins, Paris, holds an exhibition of Man Ray's paintings and Rayographs.

NOVEMBER 6-30 Galerie Van Leer in Paris stages an exhibition of paintings by Man Ray.

1930

Throughout the next decade, Man Ray's reputation as a fashion photographer grows as he accepts regular assignments for widely circulated magazines such as *Vogue*, *Harper's Bazaar*, and *Vanity Fair*. This work provides him with steady income to pursue his painting practice.

1931

Fiercely independent, Miller moves into her own apartment in Paris, equipped with a portrait photography studio and darkroom. The move arouses feelings of jealousy in Man Ray.

JANUARY 1-FEBRUARY 10 Man Ray participates in an exhibition organized by the Société Anonyme at the New School for Social Research in New York.

1932

JANUARY 9-29 Julien Levy Gallery in New York organizes the exhibition *Surréalisme*, introducing American audiences to Breton's group. Man Ray participates in the show.

AUTUMN Miller ends her relationship with Man Ray and moves to Cairo, at which point Man Ray, deeply affected by the breakup, will document his despair in a series of photographic self-portraits of himself with suicide paraphernalia.



17. Lee Miller. *Man Ray and Ady Fidelin, Mougins, France*. 1937. Photograph. Lee Miller Archives, Sussex, England

DECEMBER 2-15 Galerie Vignon in Paris displays a selection of Man Ray's recent works.

1933

Man Ray travels to Copenhagen via Hamburg to photograph African art in the collection of Carl Kjerfve.

JUNE 7-18 Man Ray participates in the *Exposition surréaliste* at Galerie Pierre Colle in Paris.

SUMMER Man Ray meets Duchamp and his partner Mary Reynolds in Cadaqués. The three travel to Barcelona together where they join Salvador Dalí and his lover, Gala.

1934

After two years, Man Ray completes his major painting *À l'Heure de l'observatoire-les amoureux* (p. 154; fig. 1). Originally based on an imprint of Kiki's lipstick on his shirt collar, the final composition features Miller's lips floating above the Parisian landscape.

Man Ray photographs mathematical models at the Institut Henri Poincaré in Paris (see, e.g., p. 136, fig. 1; p. 138, figs. 1, 2; p. 140, figs. 1, 2). These photographs will provide the basis for his important series of paintings *Shakespearean Equations*, which he will begin in 1947.¹⁷

1935

Man Ray's brother, Sam, dies in New Jersey.

LATE 1935 Man Ray meets Guadeloupian dancer "Ady" Fidelin (fig. 17). They will soon engage in a romantic liaison lasting almost five years.¹⁸



18. Man Ray, Paul and Marie Cuttoli, Man Ray, Ady, Pablo Picasso, and Dora Maar in Mougins, France. 1937. Photograph

1936

Man Ray moves to rue Denfert-Rochereau and acquires a property in Saint-Germain-en-Laye, a western suburb of Paris.

Man Ray and Ady summer in Mougins with Paul and Nusch Éluard and Picasso and Dora Maar.

Man Ray travels to New York three times to photograph for fashion magazines.

Valentine Gallery in New York displays thirty-six drawings in a monographic show dedicated to Man Ray. In his preface to the accompanying catalogue, Éluard writes: "Man Ray draws so as not to forget himself, to be present, so that the world shall not disappear from his eyes. He draws to be loved. Desire, life, are neither happy nor sad."¹⁹

APRIL 15 In a letter to his sister Elsie Ray Siegler, Man Ray expresses his frustration with his growing reputation as a photographer, which obscures his primary passion of painting: "I hate photography, and want to do only what is absolutely necessary to keep going, and produce something that interests me personally.... I have painted all these years...but these one-track minded Americans have now put me down as a photographer.... Do you wonder why I stay in Europe?"²⁰

JUNE 11-JULY 4 Man Ray participates in the *International Surrealist Exhibition* held at New Burlington Galleries in London.

DECEMBER 9-JANUARY 17 The Museum of Modern Art in New York holds the major exhibition *Fantastic Art, Dada, Surrealism* (see, p. 22, fig. 30), which includes work by Man Ray, who attends the opening. The accompanying catalogue describes his paintings as representing "the elements of a world that really belongs to him, of a world where reality has the ineluctability of a dream."²¹

1937

NOVEMBER 10 *Les Mains libres* (p. 164, fig. 1), containing a selection of drawings by Man Ray accompanied by poems written by Éluard, is published by Jeanne Bucher in Paris.

Man Ray's essay "La Photographie n'est pas l'art" is published, accompanied by a selection of his photographs. "The success with which the Artist is able to conceal the source of his inspiration," he argues, "is the measure of his originality."²²

SUMMER Man Ray and Fidelin return to Mougins, where they again spend the summer with Paul and Nusch Éluard, and Picasso and Maar (fig. 18). This time they are joined by Miller and her partner Roland Penrose, to whom Man Ray had introduced her at a Surrealist ball earlier in the year. At the end of the summer, Man Ray and Fidelin rent an apartment in Antibes, in the South of France, to allow him to focus as much as possible on his painting practice (fig. 19).

SEPTEMBER Man Ray and Lacroix's divorce is finalized.

NOVEMBER 5-20 Galerie Jeanne Bucher, Paris, stages an exhibition of Man Ray's drawings and photographic



19. Man Ray, *Self-Portrait in the Artist's Studio, Antibes* [featuring *Le Chevalier rouge* (1938) in progress]. 1937. Photograph

enlargements of details of his drawings. The accompanying catalogue includes a preface written by Éluard.

DECEMBER 11-22 The exhibition *Trois peintres surréalistes, René Magritte, Man Ray, Yves Tanguy* at the Palais des Beaux-Arts in Brussels displays thirty-three paintings by Man Ray.

1938

JANUARY 17-FEBRUARY 24 Breton and Éluard curate the *Exposition internationale du surréalisme* at the Galerie Beaux-Arts in Paris. Duchamp conceives the exhibition's unique installation, which features a ceiling covered in coal sacks, and Man Ray, the "Master of Light," circulates flashlights as the sole light source.²³ The exhibition displays sixteen mannequins styled by various artists, including Man Ray (fig. 20), Dalí, Duchamp, Masson, Wolfgang Paalen, and Tanguy. "I left my mannequin naked, with glass tears on her face and soap bubbles in her hair," Man Ray explains.²⁴ An important device for the larger Surrealist movement, the mannequin occupies a place of particular significance in Man Ray's creative development, reappearing throughout his oeuvre across mediums and artistic styles (see, e.g., pp. 93, 99, 127). "When I was a child I often dreamed of strange people that were geometric forms," Man Ray will later recall; "in my dreams these personages were very colourful."²⁵

1939

Man Ray paints what he considers to be his most important Surrealist picture, *Le Beau Temps* (p. 87, fig. 1). This complex composition that draws on autobiographical events



20. Man Ray, *Installation view of the "Exposition internationale du surréalisme," Galerie des Beaux-Arts, Paris* [featuring the artist's mannequin produced for the exhibition]. 1938. Photograph

from dreams and reality will serve as the basis for several elaborate iterations, including his 1941 oil *Les Beaux Temps* (p. 104, fig. 1) as well as two watercolors also produced that year (pp. 105, 107).

Man Ray has a solo show at the London Gallery.

JANUARY In a letter to his sister, Man Ray writes: "For the past year I've been dropping photography and going seriously back to painting."²⁶

MARCH 15-30 Galerie de Beaune in Paris stages a solo exhibition of work by Man Ray. The accompanying catalogue features a text by the Marquis de Sade on the subject of imagination.

SEPTEMBER 1 World War II begins.

1940

JUNE 22 Following a failed attempt to flee Paris toward Spain, Man Ray and Fidelin are sent back by the authorities, and Man Ray claims repatriation to the United States. In July, with the exception of a suitcase of drawings, Rayographs, and watercolors, he forsakes nearly two decades of work (including his photographic archive)—leaving it in the care of his friend, Maurice Lefebvre-Foinet, and Fidelin, who remains in France with her family. Man Ray travels through Spain to reach Portugal and sails from Lisbon to Hoboken, New Jersey, aboard the *Excambion*, along with fellow Surrealists Salvador and Gala Dalí.



21. Man Ray. *Self-Portrait in the Artist's Studio, Hollywood*. 1942. Photograph

NEW YORK

AUGUST 16 Man Ray arrives in New York, where he stays with his sister Elsie and her family. He chooses to resume contact with only one old New York friend—Stieglitz. “The landing in New York was exciting and thrilling, especially for the European refugees,” Man Ray will later recall. “I was overcome with a feeling of intense depression. Leaving twenty years of progressive effort behind me, I felt it was a return to the days of my early struggles, when I had left the country under a cloud of misunderstanding and distrust.”²⁷



22. *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray* catalogue cover featuring *Espoirs et illusions optiques* (1938), 1944

HOLLYWOOD

SEPTEMBER Man Ray travels to Hollywood, where he makes the acquaintance of dancer Juliet Browner on his second day. The couple will soon move into the local hotel Chateau des Fleurs.

Man Ray begins filling a large notebook with handwritten notes on a diverse range of subjects including “Painting & Photography,” “Art & Science,” “Objects,” “In Time,” “Sade,” “Influences,” “Words,” “Nature and the Man,” “Dream,” and “Image.”²⁸ This collection of his personal thoughts will later become known as the Hollywood Album.

1941

Man Ray has an exhibition of paintings, drawings, and Rayographs from before 1930 at the M.H. de Young Museum in San Francisco.

MARCH 1–26 Frank Perls Gallery in Hollywood organizes a Man Ray solo exhibition, including paintings, works on paper, and photographs. A critic for the *Los Angeles Times* notes: “Man Ray’s aesthetic psychological exercises, while done with evident artistry, seem products of a period which was more exciting than substantial; a period, to us, remote in feeling and time.... America is on a different track.”²⁹

SPRING Man Ray rents a studio at 1245 Vine Street (fig. 21). There, he focuses on painting, his primary passion, and refuses photography commissions. He begins to revisit previous compositions he painted in Paris and creates new variations of some of his most important work, including *Le Beau Temps* (p. 105), *La Fortune II* (fig. 23), *The Poet (King David)* (p. 101), and the *Revolving Doors* series (p. 113, 115, 117).



23. Man Ray. *La Fortune II*. 1941. Oil on canvas, 51 by 61 cm (20 $\frac{1}{8}$ by 24 $\frac{1}{8}$ in.). Private Collection

Throughout the next decade in Hollywood, Man Ray finds creative liberation, producing more work than he has in the first thirty years of his career. He will describe Hollywood as “like some place in the South of France with its palm-bordered streets and low stucco dwellings.... Somewhat more prim, less rambling, but at the same time radiant sunshine...one might retire here, I thought, live and work quietly—why go any farther.... I had a wonderful time, this was the first time in my life when I really felt like I was on vacation.”³⁰ Man Ray will later recall of his sojourn in 1940s Hollywood, “There was more Surrealism rampant in Hollywood than all the Surrealists could invent in a lifetime.”³¹

APRIL Duchamp writes to Man Ray confirming the safety of the work left in Paris.³²

SUMMER Man Ray is reunited with his old friend Ernst, who has also emigrated from France.

1942

MARCH 3–28 Pierre Matisse Gallery in New York holds the exhibition *Artists in Exile*, which features work by leading modern and Surrealist artists including Breton, Marc Chagall, Ernst, Fernand Léger, Jacques Lipchitz, Masson, Matta, Piet Mondrian, Amédée Ozenfant, and Tanguy. In the preface to the accompanying catalogue, James Thrall Soby, who will soon become a curator at the Museum of Modern Art in New York, declares the “death of Paris” and the emergence of New York as the new epicenter of the art world. Man Ray and Duchamp do not participate in the exhibition.³³

OCTOBER 14–NOVEMBER 7 Breton and Duchamp stage the landmark *First Papers of Surrealism* exhibition in New York. Man Ray does not contribute to the show.

OCTOBER 20 Peggy Guggenheim opens her New York gallery, Art of This Century, with an exhibition of Surrealist and abstract art. Man Ray’s work is not included.

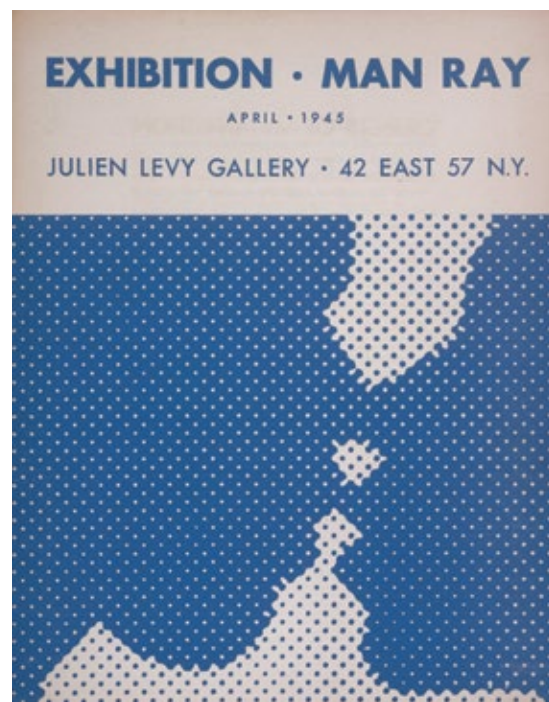
1943

Man Ray has exhibitions at the Santa Barbara Museum of Art and the Mills College Art Gallery in Oakland, California.

SPRING Man Ray is reunited with a roll of paintings including his masterpiece, *À l’Heure de l’observatoire—les amoureux*, thanks to Mary Reynolds, who saved the paintings from Nazi-occupied France and transported them over the Pyrenees, through Spain to New York, where she had them shipped to Hollywood.

1944

Man Ray compiles *Objects of My Affection*, an album composed of handmade cards that contain photographs of his most prized work accompanied by handwritten enigmatic remarks. He introduces the project as follows: “In whatever form it is finally presented; by a drawing, by a painting, by a photograph, or by the object itself in its original dimensions, it is designed to amuse, bewilder, annoy, or to inspire reflection but not to arouse admiration for any technical excellence usually sought in other works of art.”³⁴



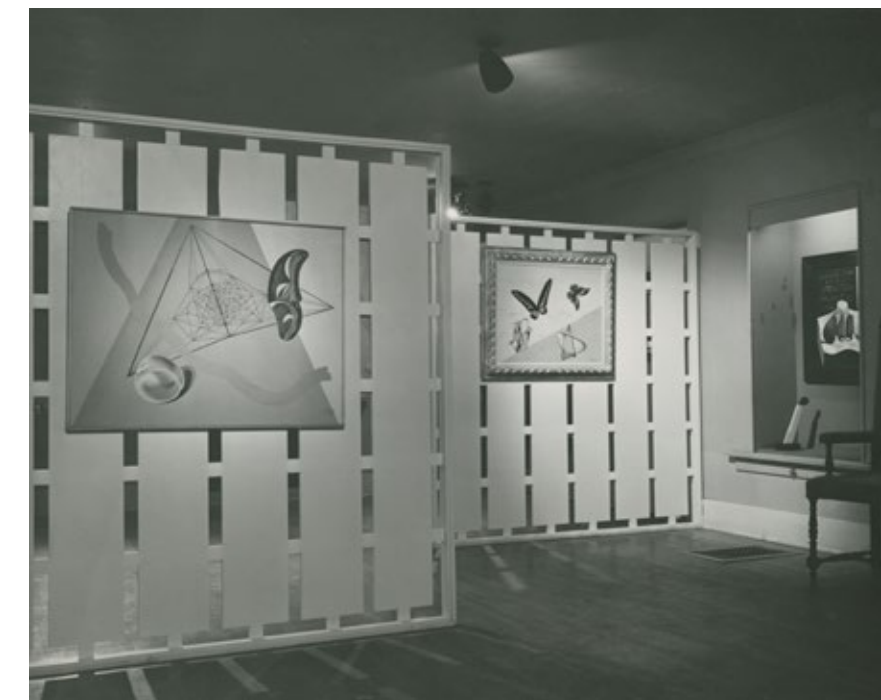
24. *Exhibition Man Ray* catalogue cover featuring design by Marcel Duchamp, 1945



25. Florence Homolka. *Dorothea Tanning, Man Ray, Max Ernst, and Juliet*. 1946. Photograph



26. Man Ray. *Alphabet for Adults*. 1948. India ink on paper, cover for the album of 41 illustrations, each 37 by 27.5 cm (14% by 10% in.). Private Collection, courtesy Fondazione Marconi, Milan



27. View of the *Man Ray* exhibition, Copley Galleries, Beverly Hills, 1948–49

SEPTEMBER 19–OCTOBER 29 The Pasadena Art Institute in California holds *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray*, the first retrospective of Man Ray's oeuvre (fig. 22).

DECEMBER 12–JANUARY 31 The *Imagery of Chess* exhibition is held at Julien Levy Gallery. Man Ray produces a chess set to be included in the show, and Duchamp designs the catalogue.

1945

The Los Angeles County Museum of History, Science, and Art holds an exhibition of paintings, drawings, photographs, and Rayographs by Man Ray.

Man Ray participates in a lecture series on Surrealism at the California School of Fine Arts in San Francisco in collaboration with Dalí, Bay Area modern artist Charles Howard, and poet Georges Lemaitre.

APRIL Julien Levy organizes *Exhibition Man Ray*, which features paintings, drawings, Rayographs, and objects by Man Ray. Duchamp designs the cover of the accompanying catalogue (fig. 24). Man Ray is disappointed by the lack of recognition he receives for his paintings in comparison to his work in other mediums: "New York was just as backward as California as far as I was concerned.... Perhaps more so since it knew me as a photographer, had forgotten that I was one of the pioneer Surrealist painters.... It is really unfortunate to be a pioneer; it pays off to be the last, not the first."³⁵

SEPTEMBER 2 World War II ends.

1946

Man Ray creates several new chess sets based on previous designs and paints a group of compositions on the subject of chess, including *Endgame* (p. 127).

APRIL 9–MAY 19 The Whitney Museum of American Art organizes the exhibition *Pioneers of Modern Art*. In the accompanying catalogue, Man Ray is recognized as the "principal American member of the Dada movement and later of the original Surrealist group."³⁶

OCTOBER 24 Man Ray marries Juliet. The couple hold a joint ceremony in Beverly Hills with fellow Surrealists Ernst and Dorothea Tanning (fig. 25) and a reception at the Arensberg home in Hollywood. Ernst paints *Double Wedding in Beverly Hills* (1946; location unknown) to commemorate the event.

Man Ray meets Bill Copley, a young exponent of Surrealism who will become a close friend. Copley will later remark: "[Man Ray] accepted to show with us on the condition of ten per cent guaranteed purchase. If I'd known then what I know now, I was a crook. He reflected his gratitude by providing us with an introduction to Marcel Duchamp."³⁷

1947

JANUARY Duchamp travels to New York from Paris with a group of the works Man Ray had left behind.

SUMMER Man Ray and Juliet take a short trip to Paris for the first time since the war. He sells his property in Saint-Germain-en-Laye, writing to his sister: "It is too hard to live

here yet and I miss my easy going California life."³⁸ He returns to the United States in the fall with many of his paintings and some of his negatives, including those he had taken of mathematical objects in 1934 (p. 136, fig. 1; p. 138, figs. 1, 2; p. 140, figs. 1, 2; p. 160, fig. 1) upon which he bases his ambitious series of twenty-three paintings known as the *Shakespearean Equations*. "I did not copy them literally but composed a picture in each case, varying the proportions, adding color, ignoring the mathematical intent and introducing an irrelevant form sometimes, as a butterfly or the leg of a table," Man Ray will later explain. "When about fifteen were completed, I gave the series the general title: *Shakespearean Equations*."³⁹

NOVEMBER 6–JANUARY 11, 1948 Man Ray contributes to the fifty-eighth iteration of the annual exhibition *Abstract and Surrealist American Art* held at the Art Institute of Chicago.

1948

Man Ray designs and publishes *Alphabet for Adults* (fig. 26), an album of drawings, for Copley Galleries. In the introduction, Man Ray writes:

A letter always suggests a word, and a word always suggests a book. There are words that are for every day use and there are words reserved for the more special occasions, for poetry. One may glean from the former those disherited symbols which by an inadequate association can be divested of their prosaic meaning and finally projected into the domain of greater emotional exclamations. To make a new alphabet of the discarded props of a conversation can lead only to fresh discoveries in language. Concentration is the desired end, as in an anagram whose density is the measure of its destiny.⁴⁰

MARCH Man Ray and Duchamp participate in the exhibition *Paintings and Sculpture by the Directors of the Société Anonyme 1920–48* at the Yale University Art Gallery.

APRIL 22–MAY 30 Man Ray contributes to the exhibition *Schools of Twentieth Century Art* at the Modern Institute of Art in Beverly Hills.

SEPTEMBER 4 In a letter to his sister Elsie, Man Ray writes, "California is a beautiful prison. I like being here but I cannot forget my previous life and long for the day when I can return to New York and eventually to France."⁴¹

DECEMBER 14–JANUARY 9, 1949 Copley Galleries in Beverly Hills stages the exhibition *Man Ray* (fig. 27). On display are Man Ray's "Equations for Shakespeare," "Non-Abstractions," and "Paintings Repatriated from Paris."⁴² Man Ray includes a letter to Breton on the *Shakespearean Equations* as his foreword, in which he describes the "necessity of perverting the legitimate legends of the mathematical objects... to consider [them] as a valid source of inspiration."⁴³ A number of members of the cultural elite attend the opening of the show, including Bertolt Brecht, Luis Buñuel, Ernst, Hans Hofmann, Aldous Huxley, Thomas Mann, Harpo Marx, Matta, Isamu Noguchi, Jean Renoir, Igor Stravinsky, Tanning, and Josef von Sternberg. Bill Copley purchases *A l'Heure de l'observatoire—les amoureux*.

1949

APRIL Duchamp travels to California. In Los Angeles, he stays with the Arensbergs, making daily visits to Man Ray, who has had a falling-out with Walter over the lack of



28. Man Ray. *Man Ray and Ava Gardner*. 1950. Photograph

support of his painting practice. Man Ray and Duchamp spend time with Juliet as well as Copley.

1950

Man Ray serves as the art director for Hollywood director Albert Lewin on his film *Pandora and the Flying Dutchman* (1951), starring Ava Gardner. In this role, Man Ray takes several photographic portraits of Gardner, which ultimately serve as the basis for his painting of her in costume (fig. 28).

In the catalogue of the collection of the Société Anonyme, Duchamp writes a profile on Man Ray: "His paintings of 1913 and 1914 show the awakening of a great personality in his own interpretation of cubism and abstract painting.... Today Man Ray has taken his place among the 'Old Masters of Modern Art.'"⁴⁴

APRIL 30 On the thirtieth anniversary of its first exhibition, the Société Anonyme is formally dissolved.

1951

JANUARY 23–MARCH 25 Man Ray returns to New York to participate in the exhibition *Abstract Painting and Sculpture in America* at The Museum of Modern Art.

PARIS

MARCH Man Ray and Juliet travel to France aboard the *De Grasse* along with Copley and his companion, Gloria de Herrera. Prior to their departure, Duchamp briefly climbs aboard to bid them adieu (fig. 29). In May, Man Ray and Juliet move into a studio on rue Férou (fig. 30), where Man Ray continues his painting practice. Man Ray is soon reunited with his old Paris friends, including Kiki, Éluard, and Miller and Penrose.

Galerie Berggruen in Paris displays watercolors by Man Ray.

1952

Man Ray paints *Rue Férou* (p. 30, fig. 48), which depicts the street outside his residence and studio. The picture's naturalism—a departure from the artist's recent stylistic development indicative of his perpetual desire to experiment with different modes of visual expression—surprises viewers. "Why did you do a thing like that? It's so realistic," a friend of Man Ray's asked during a studio visit. "Because I wasn't supposed to," Man Ray quipped in response.⁴⁵

1953

MARCH 23–APRIL 25 Paul Kantor Gallery in Los Angeles displays twenty-seven of Man Ray's paintings from 1913 to 1924 along with five of his drawings. Though there is interest in his oil portrait of Kiki, none of the works are sold.

DECEMBER 31 Man Ray serves as best man at Copley's wedding to Noma Ratner, to whom Man Ray and Juliet had introduced their friend following his separation from Gloria de Herrera the previous year. Man Ray designs a bizarre wedding cake for the couple, who will become his



29. Man Ray, Juliet, William Copley, and Marcel Duchamp aboard the *SS De Grasse*, 1951. Getty Research Institute, Los Angeles. Gloria de Herrera papers

most consistent patrons in the coming years. "Bill Copley has come to my rescue and bought another painting to celebrate his wedding and to express his gratitude! [He]... promises to see me through this year," Man Ray will later write in a letter to Elsie.⁴⁶

1954

JUNE 1–15 Galerie Furstenberg in Paris holds an exhibition of paintings and objects by Man Ray, including fifteen *Shakespearean Equations*.

OCTOBER 27 Man Ray delivers the public lecture "Painting of the Future and Future of Painting" at the Institute of Contemporary Arts in London.⁴⁷

1956

MARCH 10 Max Ray, the artist's father, dies in Philadelphia. Man Ray confides in Elsie that "a part of [himself] is gone"; however, he does not attend the funeral out of fear of "getting into the rush and competition of New York," as he only has "enough energy to carry on [his] work."⁴⁸

APRIL 24 *Non-Abstractions* opens at the gallery À l'Étoile Scellée in Paris (see fig. 31), displaying objects and paintings, including Man Ray's *Mythologies modernes* (1952–56), a series of abstract works. Breton contributes a preface to the accompanying catalogue.

NOVEMBER 10–DECEMBER 16 The Musée des Beaux-Arts in Tours stages the *Exposition de trois peintres américains, deux Tourangeaux—un Parisien: Max Ernst, Man Ray, Dorothea Tanning*.



30. Juliet and Man Ray in his rue Férou studio, Paris, 1960

1957

Elsie—Man Ray's sister, confidante, and liaison for his artistic career in America—dies suddenly of a massive brain hemorrhage and stroke. Following this tragic news, he will later recall he felt "in a daze" unaware of the "full force of [his] bereavement."⁴⁹ Despite this raw emotion, he does not attend the funeral, choosing to prioritize his exhibitions, projects, and collectors in Paris.

1958

Man Ray begins working on his *Natural Paintings* series (p. 27, fig. 40), which he produces by pressing acrylic paint between two panels and pulling them apart while it is still wet.

1959

Gallery Mayer in New York holds an exhibition of drawings by Man Ray, displaying a selection from *Les Mains libres*. Dore Ashton's review of the show in the *New York Times* deems the group of "witty" compositions a testament to the "flexibility of [Man Ray's] fancy."⁵⁰ Three drawings are sold to prominent New York collector Armand Erpf, including *Où se fabriquent les crayons* [*Les Mains libres*] (1936; p. 184).

MARCH 31–APRIL 25 Penrose curates *An Exhibition, Retrospective and Prospective of the Works of Man Ray*, featuring seventy-one works from 1928 to 1959, for the Institute of Contemporary Arts, London. The exhibition catalogue includes texts by Man Ray and Duchamp.

OCTOBER 16 The exhibition *Man Ray*, including *Macbeth* (1948; p. 139), *Romeo and Juliet* (1954; p. 151), and *Image à deux faces* (1959; p. 155), opens at Galerie Rive Droite in Paris.



31. Man Ray in his Paris studio with poster for *Non-Abstractions* exhibition opening (1956) and *Peinture féminine* (1954)



32. Andy Warhol. *Man Ray*. 1974. Acrylic paint and silk screen on two canvases, 35.6 by 28 cm (14 1/8 by 11 1/8 in.). Tate, London. Artist Rooms Tate and National Galleries of Scotland, acquired jointly with the National Galleries of Scotland through the d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

WINTER Man Ray and Juliet travel to the United States. Man Ray tends to business in New York and they spend Thanksgiving with his family. "I am an enigma," he tells his niece Florence. "Answers, if they are to be had, will be found in my paintings and drawings. That is where my fears and anxieties are spelled out."⁵¹

DECEMBER 15-FEBRUARY 29, 1960 Man Ray participates in the *Exposition Internationale du Surréalisme (EROS)*, held at the Galerie Daniel Cordier in Paris.

1960 Esther Robles Gallery in Los Angeles displays a selection of Man Ray's drawings and watercolors executed between 1912 and 1946.

1961 **SPRING** Man Ray is awarded the gold medal for photography at the Venice Biennale.

AUGUST Man Ray travels to Cadaqués with Duchamp.

1962 Man Ray has a solo show of recent works at the Galerie Rive Droite.

1963 **MARCH 15-APRIL 15** The Princeton University Art Museum stages a large monographic exhibition dedicated to Man Ray, including fifty-three paintings as well as a selection of works on paper, rayographs, objects, books, and chess pieces.

APRIL 1 Man Ray publishes his autobiography, *Self Portrait*, in the United States. "I have purposely avoided a too

chronological, or simply logical order, always keeping in mind [the term] 'Self Portrait,'" he explains.⁵² Man Ray and Juliet travel to the United States in preparation for the release.

MAY Cordier & Ekstrom in New York organizes the exhibition *Man Ray*, displaying a selection of Man Ray's paintings pre-1950.

1966 **OCTOBER 27-DECEMBER 25** The Los Angeles County Museum of Art stages the first full-scale retrospective of Man Ray's work, and Man Ray and Juliet travel to Los Angeles for the opening. Despite guest director and curator Jules Langsner's characterization of the artist as "among the first boundary-hoppers in twentieth century art," Man Ray refuses to allow any of his photographs to be displayed, in an attempt to guide his critical reception away from photography.⁵³ In the catalogue, Man Ray writes: "I have never painted a recent picture."⁵⁴ This widely repeated statement speaks to Man Ray's unconventional opinions on the modernist ideals of uniqueness and originality.

1968 **MARCH 27-JUNE 9** Man Ray participates in the exhibition *Dada, Surrealism and their Heritage* at the Museum of Modern Art in New York. The show will travel to the Los Angeles County Museum of Art and the Art Institute of Chicago.

OCTOBER 1 Duchamp hosts Man Ray, Juliet, and other guests for dinner at his apartment in the Paris suburb Neuilly and suddenly dies later that night. Man Ray will later describe the death of his dear friend as "tragic as an endgame in chess."⁵⁵

1970 **JANUARY 14-FEBRUARY 7** Cordier & Ekstrom organize the exhibition *Man Ray: A Selection of Paintings*, which includes *Hermaphrodite* (1919; p. 73).

1971 **SEPTEMBER 24-NOVEMBER 7** The Museum Boymans-van Beuningen, Rotterdam (now the Museum Boijmans Van Beuningen), stages an important retrospective of Man Ray's work. The exhibition will travel to the Musée Nationale d'Art Moderne in Paris and the Louisiana Museum in Humlebæk, Denmark in 1972.

1973 **DECEMBER 15-JANUARY 27, 1974** The exhibition *New York Dada: Duchamp, Man Ray, Picabia*, organized by Arturo Schwarz, is held at the Städtische Galerie im Lenbachhaus in Munich, and will later travel to the Kunsthalle in Tübingen.

1974 Man Ray continues to decline commercial photography commissions. He does not permit the display of his photographic work in museums, nor does he allow its sale to institutions.

Andy Warhol produces a series of paintings and serigraphs in honor of Man Ray (fig. 32). Perhaps best known for his commissioned portraits of celebrities, Warhol also endeavors to capture the likeness of those he truly admires, particularly artists. Man Ray holds a special significance for Warhol, who collects work by the older artist, including *Peinture féminine* (1954; p. 149), which he displays prominently in his New York town house.

DECEMBER 19-MARCH 2, 1975 In honor of the artist's eighty-fifth birthday, Roland Penrose organizes the major exhibition *Man Ray: Inventor / Painter / Poet* at the New York Cultural Center, which will the following year travel to the Institute of Contemporary Arts in London and the Palazzo delle Esposizioni in Rome. Man Ray and Juliet attend the openings of the European legs of the exhibition, followed by a monthlong stay in Fregene, Italy. There, Man Ray battles debilitating arthritis to complete several drawings.

1975 After four decades of friendship with Man Ray, Penrose publishes the first biography on the artist.

1976 Man Ray and Juliet move to an apartment on rue de la Chaise, near his Paris studio.

AUGUST The French government bestows upon Man Ray the Order of Artistic Merit.

NOVEMBER 18 Man Ray dies at his studio on rue Férou and is later buried in Montparnasse Cemetery. His epitaph, added a decade later by Juliet, who, following her death in 1991 is buried beside her husband, describes the artist as "unconcerned but not indifferent."⁵⁶ Upon publication of gallerist Arturo Schwarz's unprecedented monograph, *The Rigour of Imagination*, one year following his death, Man Ray's given name, Emmanuel Radnitzky, is revealed for the first time.

"CHRONOLOGY" NOTES

1. There is some debate as to what year Man Ray began studying at the Art Students League, though it was likely 1910 or 1911. (See Francis M. Naumann, *Conversion to Modernism: The Early Work of Man Ray* [New Brunswick, NJ: Rutgers University Press; Montclair, NJ: Montclair Art Museum, 2003], 230, and Lauren Schell Dickens, "Man Ray: A Cultural Timeline, 1890–1976," in *Alias Man Ray: The Art of Reinvention*, ed. Mason Klein [New Haven, CT: Yale University Press, 2009], 166).
2. Man Ray, "What Does 291 Mean to You?" in *Camera Work* (New York), June 1913, quoted in Katie Croll-Knight, "Chronology," in *Duchamp, Man Ray, Picabia*, ed. Jennifer Mundy (London: Tate Publishing, 2008), 180.
3. Man Ray quoted in Dickens, "A Cultural Timeline," 166.
4. Accounts differ regarding the year the Radnitzky family finalize their name change. Katie Croll-Knight notes that the change occurred in 1911, while Lauren Schell Dickens and Francis Naumann claim it was in 1912. (See Croll-Knight, "Chronology," 177; Dickens, "A Cultural Timeline," 166; and Naumann, *Conversion to Modernism*, 230).
5. Dickens, "A Cultural Timeline," 169.
6. Man Ray in C. Lewis Hind, "Wanted, a Name," *Christian Science Monitor*, c. November–December 1919, quoted in Naumann, *Conversion to Modernism*, 44.
7. Comte de Lautréamont [Isidore Ducasse], *Maldoror & the Complete Works of the Comte de Lautréamont*, trans. Alexis Lykiard (Cambridge, MA: Exact Change, 1994), 193.
8. Man Ray, *Self Portrait* (Boston: Little, Brown and Company, 1963), 54.
9. Man Ray, *Self Portrait*, 55.
10. Man Ray in Arturo Schwarz, *Man Ray: The Rigour of Imagination* (New York: Rizzoli, 1977), 68.
11. Hollywood Album, Man Ray Letters and Album, 1922–1976, acc. no. 930027, Getty Research Institute, Los Angeles (hereafter referred to as Man Ray Letters and Album). Quoted in Jennifer Mundy, ed., *Man Ray: Writings on Art* (Los Angeles: Getty Research Institute, 2016), 164.
12. Man Ray quoted in Naumann, *Conversion to Modernism*, 234.
13. Man Ray quoted in Dickens, "A Cultural Timeline," 182.
14. Man Ray quoted in Schwarz, *The Rigour of Imagination*, 58.
15. Dickens, "A Cultural Timeline," 189.
16. Neil Baldwin, *Man Ray: American Artist* (New York: Clarkson N. Potter, Inc., 1988), 155–57.
17. Some prints are dated 1934, while others are dated 1935. For a detailed explanation of the date of these photographs, see Edouard Seblin, "The Lucid Hand: Seeing Mathematical Forms Through Man Ray's Lens," in Wendy A. Grossman and Edouard Seblin, ed., *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare* (Ostfildern: Hatje Cantz, 2015), 23.
18. It was previously thought that Man Ray met Fidelin in 1936 or 1937; however, new research by Wendy A. Grossman and Sala E. Patterson has revealed that it was actually in late 1935. (See Man Ray Notebooks and Agendas, 1935, Man Ray Archives, Getty Research Institute, Los Angeles, cited in Wendy A. Grossman and Sala E. Patterson, "Adrienne Fidelin," in *Le Modèle noir: De Géricault à Matisse* [Paris: Éditions Flammarion, 2019], 306).
19. Paul Éluard, "Notes on the Drawings of Man Ray" (1936), in *Man Ray*, ed. Jules Langsner (Los Angeles: Los Angeles County Museum of Art, 1966), 39.
20. Man Ray, letter to Elsie Ray Siegler, April 15, 1936, quoted in Dickens, "A Cultural Timeline," 193, and Croll-Knight, "Chronology," 203.
21. Georges Hugnet, "Dada," in *Fantastic Art, Dada, Surrealism*, ed. Alfred H. Barr Jr., 3rd ed. (New York: The Museum of Modern Art, 1946), 20.
22. Dickens, "A Cultural Timeline," 200.
23. Francis M. Naumann, "Chronology," in Curtis L. Carter and Francis M. Naumann, *Man Ray in America* (Milwaukee: Patrick and Beatrice Haggerty Museum of Art, Marquette University, 1989), 46.
24. Naumann, "Chronology," 46.
25. Man Ray quoted in Schwarz, *The Rigour of Imagination*, 72.
26. Man Ray, letter to Elsie Ray Siegler, January 10, 1939, quoted in Croll-Knight, "Chronology," 204.
27. Dickens, "A Cultural Timeline," 196.
28. Hollywood Album, Man Ray Letters and Album, quoted in Mundy, *Writings on Art*, 156.
29. Dickens, "A Cultural Timeline," 197.
30. Man Ray quoted in Schwarz, *The Rigour of Imagination*, 74–75.
31. Man Ray quoted in William Copley, "Portrait of the Artist as a Young Dealer," in *Paris—New York* (Paris: Centre Pompidou, 1979), 6; quoted in Susan M. Anderson, "Journey into the Sun: California Artists and Surrealism," in *On the Edge of America: California Modernist Art, 1900–1950*, ed. Paul J. Karlstrom, (Berkeley: University of California Press, 1996), 181.
32. Duchamp, letter to Man Ray, April 27, 1941, quoted in Croll-Knight, "Chronology," 205.
33. Dickens, "A Cultural Timeline," 199.
34. Man Ray quoted in Mundy, *Writings on Art*, 274.
35. Dickens, "A Cultural Timeline," 201.
36. *Ibid.*
37. William Copley, "Portrait of the Artist As a Young Dealer," in *Reflection on a Past Life* (Houston: Institute of the Arts, Rice University, 1979), 11; quoted in "Biography," William N. Copley Estate, accessed September 4, 2019, http://williamncopley.com/about/biography-page/#_edn3.
38. Man Ray, letter to Elsie Ray Siegler, July 1, 1947, Getty Research Institute, Los Angeles quoted in Croll-Knight, "Chronology," 207.
39. Man Ray, *Self Portrait*, 368.
40. Man Ray, *Alphabet for Adults* (Beverly Hills: Copley Galleries, 1948).
41. Man Ray, letter to Elsie Ray Siegler, September 4, 1948, quoted in Dickens, "A Cultural Timeline," 199, and Croll-Knight, "Chronology," 207.
42. Edouard Seblin, "Non-Abstractions," in Grossman and Seblin, *Human Equations*, 86.
43. Man Ray, "A Note on the Shakespearean Equations," in Langsner, *Man Ray*, 22.
44. Marcel Duchamp, "Man Ray, Peintre, Photographe, Écrivain" (1949), in *Duchamp du signe*, ed. Michel Sanouillet, (Paris: Flammarion, 1975), 212–13, quoted in Croll-Knight, "Chronology," 208.
45. Man Ray quoted in Langsner, *Man Ray*, 12.
46. Man Ray quoted in Baldwin, *American Artist*, 298.
47. Wendy A. Grossman, "The Philosopher and the Merchant: Play Is the Thing," in Grossman and Seblin, *Human Equations*, 79.
48. Man Ray quoted in Baldwin, *American Artist*, 301.
49. *Ibid.*
50. Dore Ashton quoted in *ibid.*, 297.
51. Man Ray quoted in *ibid.*, 310.
52. Dickens, "A Cultural Timeline," 206.
53. Two sets of Rayographs (Man Ray's signature cameraless photographs) are included in the exhibition; however, no standard photographs appear on the checklist.
54. Man Ray, "I Have Never Painted a Recent Picture," in Langsner, *Man Ray*, 28.
55. Croll-Knight, "Chronology," 214.
56. Dickens, "A Cultural Timeline," 209.

NEW JERSEY /

NEW YORK

1890–JULY 1921

STILL LIFE

RIDGEFIELD, NEW JERSEY, 1914
Oil on canvas laid down on board
30.5 by 24.1 cm (12 by 9½ in.)

In late 1912, or early 1913, looking for an opportunity to progress as a painter, Man Ray took up an invitation to move from New York to an artists' colony in Ridgefield, New Jersey. At first, he shared a house with a group of painters and writers, before meeting the Belgian poet Adon Lacroix (née Donna Lecoeur) in August 1913. Soon they rented a house of their own, and in May 1914 they married. At that time, Man Ray still traveled into New York three days a week for his job with a map publisher, while dedicating himself to painting in Ridgefield.

Man Ray found his principal subjects in the world around him: landscapes of the surrounding countryside, figure studies (mainly of Lacroix), and still lifes. The present work

depicts a corner of the simple home the couple shared—a group of vases and dishes crowded atop a piece of furniture. The vessels appear to be filled with all manner of artist's tools and brushes, neatly tidied away, and perhaps serve as a visual metaphor for Man Ray's peripatetic life during this period when he was caught between his obligations to his employer in the city and the desire for freedom to work as an artist in the country. The strongly delineated forms of the composition provide a suggestion of the direction that Man Ray's art would take later in 1914 and into 1915 and 1916, moving away from three-dimensional figurative work toward two-dimensional abstraction.

ES

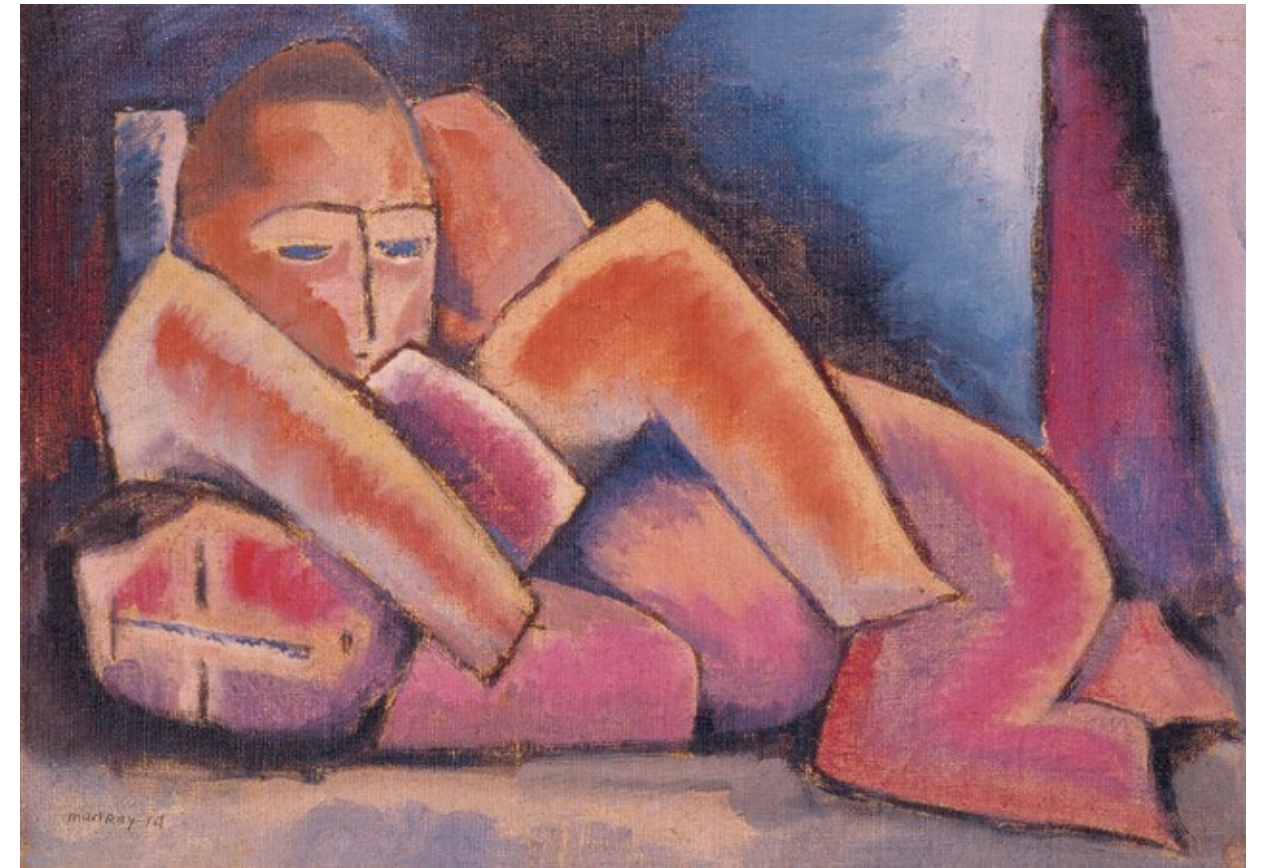


TWO FIGURES (THE LOVERS)

RIDGEFIELD, NEW JERSEY, 1914
Oil on canvas laid down on board
24 by 35.2 cm (9½ by 13⅞ in.)

Man Ray painted *Two Figures* in 1914 from the memory of a scene he had witnessed during a three-day camping trip with his future wife Adon Lacroix and some friends to the Ramapo Hills in Harriman State Park on the New York/ New Jersey border in September 1913. It was during the time of this trip that Man Ray came to the conclusion that he no longer needed to paint from nature, that doing so only inhibited his creativity. Instead, if he needed a subject, it would be based on his memory of an event rather than an attempt to generate a precise visual analogue of what he had seen. In this case, Man Ray witnessed his companions in intimacy, bathing in a small stream. Likely inspired by Cézanne's bathers and Picasso's *Les Femmes d'Alger* (1907, The Museum of Modern Art, New York), the style is emphatically geometric, reflecting the articulation of male figures in his *War (AD MCMXIV)* (1914, Philadelphia Museum of Art; A.E. Gallatin Collection), the largest and most ambitious Cubist-inspired painting of his career.

FN



THE RUG

RIDGEFIELD, NEW JERSEY, 1914
Oil on canvas
46.8 by 52.4 cm (18 $\frac{3}{8}$ by 20 $\frac{5}{8}$ in.)

The entangled figures Man Ray depicted in this painting were likely meant to represent himself and his wife, Adon Lacroix, a Belgian painter and poet whom he had married on May 3, 1914. We know that she played the guitar, but Man Ray may have included this instrument to signify more than his affection for his wife. He possibly intended to allude to the union of painting and music, a theme that many artists who painted in an abstract style evoked in this period, reasoning that if music could be understood and enjoyed without a specific subject, why not painting? The shape of the reclining figure in the foreground is articulated to echo the profile of the distant mountain range, a repetition of form that might have contributed to the painting's title, *The Rug*, for the overall effect is not dissimilar to the decorative patterns found in Native American weavings or Persian rugs. Indeed, in having selected this title, Man Ray may have intended a reference to former president Theodore Roosevelt's review of the Armory Show in 1913,

where he famously compared Marcel Duchamp's *Nude Descending a Staircase* (1912; Philadelphia Museum of Art) to a Navajo rug.

The Rug was painted when Man Ray was developing a complex formalist program that he published in the form of a small booklet in 1916 called *A Primer of the New Art of Two Dimensions*. There he proposed that all the arts—not only painting, sculpture, and architecture, but also dance, literature, and music—could be unified if their individual modes of expression were reduced to the flat plane. Man Ray was so taken by this theory that when his works were hung in the Daniel Gallery in 1915 (*The Rug* likely being among them), he insisted that sheets of cheesecloth be stretched between his pictures, so as to give the impression that they—like Renaissance frescoes—were painted directly on the gallery's flat walls.

FN



DANCE (DANCE INTERPRETATION)

NEW YORK, 1915
Oil on canvas
91.4 by 71.1 cm (36 by 28 in.)

Dance was a familiar image to those who followed Man Ray's career in this period, for it was featured in his first exhibition at the Daniel Gallery in autumn of 1915, as well as in the *Forum Exhibition of Modern American Painters* held at the Anderson Galleries in New York during March 1916. The painting was reproduced in both catalogues, as well as in reviews of both exhibitions.

At first glance, *Dance* appears to be composed of three separate dancing figures in animation. Closer inspection reveals that the two figures in the immediate foreground—one painted white with upraised arms, the other maroon-colored with arms by its side—were actually meant to be read as multiple visions of the same dancer. The intention is confirmed by the fact that these figures share the same crest-shaped head, and their bodies are rendered as if fabricated from a translucent material, making it possible for their separate identities to be read through one another.

When Man Ray painted *Dance*, he had three main aesthetic concerns in mind: (1) he strove to create an image

that would combine all the arts, in this case, music, dance, and painting; (2) he wanted to reflect the heroic quality of Italian fresco painting, which is why the image is painted on unprimed canvas, to reflect the matte surface of intonaco; and (3) he was obsessed with the formal qualities of painting—primarily, flatness—which is why he chose to apply the pigment thinly, allowing portions of the raw canvas to remain visible, and used a technique of visual overlap, to give the impression that the shapes are translucent, like the gels he had used in his commercial work as a designer and mechanical draftsman. As a result, he created shapes that are emphatically without volume, causing reviewers to remark that the painting looked like it had been made from dress-makers' patterns (the comparison was ironic, for Man Ray's father worked as a tailor, and the artist would have seen paper patterns like these strewn about the family home in his childhood).¹

FN



LEGEND (INVENTION)

NEW YORK, 1916
Oil on canvas
132.1 by 91.4 cm (52 by 36 in.)

Legend is among the most important pictures made by Man Ray during his early years in New York. The painting represents a culmination in the evolution of a complex formalist program that he introduced to the public for the first time in 1915 and published in *A Primer in the New Art of Two Dimensions* the following year. The theory proposed that all the arts—not only painting, sculpture, and architecture, but dance, literature, and music—could be unified if their individual modes of expression were reduced to the flat plane. Man Ray's theory was exemplified in the largest and most ambitious painting he made during these years in New York, *The Rope Dancer Accompanies Herself with Her Shadows* (p. 111, fig. 2). Just as *The Rope Dancer* creates the visual illusion of being a large collage set against the surface of glass, there is evidence that Man Ray planned for *Legend* to be understood in a similar fashion. The painting was preceded by two preliminary studies: a smaller composition from 1915, and a collage from the *Revolving Doors* series (see p. 111). To accompany the series, Man Ray prepared separate texts for each collage, including one for *Legend*:

By taking an umbrella in section, removing the tip, and inverting it on the curve of a container is obtained for a colored growth including the shaft. Between forms designed occur autonomous forms which are either left transparent or filled in with

whatever hues may remain after the others have made their selection. (It should be borne in mind that the autonomous forms are equally important.)²

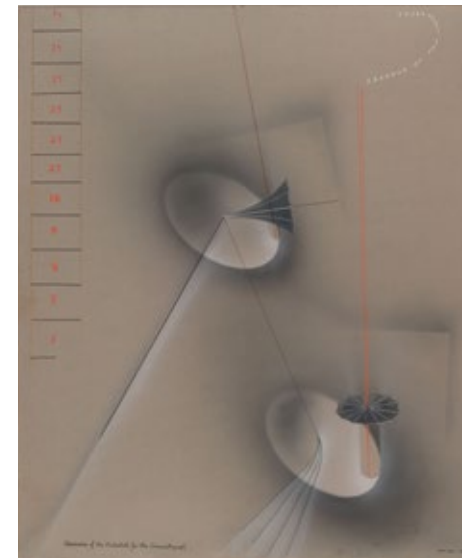
This text was likely written after the work was completed. Nevertheless, it does allow us to see Man Ray's vision of the finished work. Since he begins his description by mentioning an umbrella in section, it would seem that he is reading the tall vertical tapering forms comprised of three opaque colors in the center of the picture—green on the left, white in the center, and brown on the right—as reminiscent of the separate folds or compartments of an umbrella, whereupon the handle he mentions might be the black shape at the summit, which is a mirror reflection of the footlike shape at the bottom right. It is possible to interpret this black shape as a head, whereupon the entire form can be read anthropomorphically: below the head appear a pair of upward-curving parallel shapes that could be seen as the outstretched arms of a figure. A precisely delineated stick figure in red pigment appears at the right, its shape overlapping the large central form. This figure, too, has upraised arms (three on one side, two on the other), as if to suggest that it is a reflection of the shape in the center of the composition.

The formal evolution of Man Ray's work over a two-year period can be readily discerned from *Dance* of 1915 (p. 67) and *The Rope Dancer* and *Legend* of 1916. The first two paintings seem to gradually and systematically eliminate all clues to depth perception, while *Legend*, also void of dimension, contains details—such as the dark element at left and the shadow behind the white line on the right—that consciously draw attention to the physical surface of the painting, thereby forcing viewers to comprehend the picture as an object that occupies the very space they do. At the base of his painting, Man Ray provides the title within a rectangular enclosure, as if to mimic the appearance of a label or plaque. The painting is no longer the illusion of an object—like a dancer—but rather the illustration of an idea. Man Ray was no longer a painter in the traditional sense. Indeed, from this point forward, painting was just another element in his arsenal of visual expression.³

FN



THE AIRBRUSH PAINTINGS



1. Man Ray. *Admiration of the Orchestrelle for the Cinematograph*. 1919. Airbrushed gouache, colored ink, and pencil on paperboard, 66 by 54.6 cm (26 by 21½ in.). The Museum of Modern Art, New York. Gift of A. Conger Goodyear



2. Man Ray. *La Volière*. 1919. Airbrushed gouache, pencil, and pen and ink on cardboard, 70 by 55 cm (27½ by 21½ in.). National Galleries of Scotland. Purchased with the support of the Heritage Lottery Fund and the Art Fund 1995

In New York in 1917 Man Ray embarked on a series of paintings that brought a radical new departure for his art, both conceptually and technically, “something entirely new [that] had no need of an easel, brushes and the other paraphernalia of the traditional painter.”⁴ Man Ray worked at this time for a company producing commercial illustrations and advertisements and had learned to use an airbrush. He decided to employ the same tool for his own work, and installed a rented compressed-air tank and spray guns brought from his office in his attic studio on West Eighth Street:

I worked in gouache on tinted and white cardboards—the results were astonishing—they had a photographic quality, although the subjects were anything but figurative. Or rather, I'd start with a definite subject, something I had seen—nudes, an interior, a ballet with Spanish dancers, or even some odd miscellaneous objects lying about which I used as stencils, but the result was always a more abstract pattern. It was thrilling to paint a picture, hardly touching the surface—a purely cerebral act, as it were.⁵

While the actual spraying was over in just a few seconds, the technique demanded considerable preparation and very precise handling. By varying the angle and intensity of the projected inks, Man Ray created delicate, lyrical compositions, often with finishing touches or inscriptions in ink, pencil, or gouache added by hand. He referred to the airbrush technique as an “automatic process,” coming several years before automatism became one of the guiding principles of Surrealism in the early 1920s. He later recalled that “it was my object to express an idea almost photographically—before I took up photography—and remove all traces of manual dexterity...the result fully justified the effort which became invisible. The idea remained clear and direct.”⁶

Over the period from 1917 to 1919, Man Ray created only seventeen airbrush paintings (three of which have been lost or destroyed). The series was revealed to the public in November 1919 at Man Ray's third exhibition at the Daniel Gallery in New York, and was, by the artist's own admission,

“roundly condemned by the critics.... I had profaned Art.” The works' resemblance to photographs was “deprecated” by even the artist's friends, “for whom the element of ‘hand-made’ was all important, an element on which all art had been based throughout the centuries.”⁷ Yet it was their photographic quality that made these works so groundbreaking—it has been suggested Man Ray likely sought to emphasize this aspect with the later term *Aerographs*—and prefigured in their luminosity and subtle tonal gradations the more abstract effects the artist achieved in his pioneering Rayographs and solarized photographs in the 1920s and 1930s.

Much as with the camera only a few years later, Man Ray's masterful employment of a mechanical device was crucial in the evolution of his art. He recalled: “It was also like painting in 3-D.... Another thing I liked about it was the spontaneous character of the composition. The effect was obtained instantly and you couldn't correct it afterwards; it was like shooting with a gun, you either hit the mark or you don't! When I think of it, it was almost automatic painting.... I was already trying to get away from painting in the traditional manner.”⁸

ES



3. Man Ray. *Seguidilla*. 1919. Airbrushed gouache, ink, pencil and colored pencil on paperboard, 55.8 by 70.6 cm (22 by 27¾ in.). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Joseph H. Hirshhorn Purchase Fund and Museum Purchase, 1987



1. Man Ray. *Nudes or Preconception of Violetta*. 1919. Airbrush painting (lost). Photograph: Private Collection, Paris

HERMAPHRODITE

NEW YORK, 1919
Airbrushed ink and pencil on paper
50.8 by 40.3 cm (20 by 15 $\frac{7}{8}$ in.)

Man Ray produced his ovoid Aerograph *Hermaphrodite* at the pinnacle of his experimentation with airbrush painting. The subject of this work—an anonymous, androgynous figure composed of biomorphic forms—is a testament to Man Ray's lifelong fascination with notions of ambiguity. In the decade following this work's execution, the hermaphrodite would become a central motif in Surrealist thinking as a result of the figure's unique ability to represent both a dual physical form and a state of psychological fragmentation. "It is essential," André Breton, the Surrealist leader, later claimed, "to undertake the reconstruction of the *primordial Androgyny* that all traditions tell us of, and its supremely desirable, and *tangible*, incarnation within ourselves."⁹

To create many of his Aerographs, Man Ray employed a variety of objects around his immediate studio environment as stencils over which he applied a steady stream of

ink from the airbrush. "I put all kinds of things in it, a press for holding wood together, parts of a camera, pieces of cut out cardboard, some of my draughtsman's instruments," Man Ray later explained. "I moved everything around and sprayed, and moved again and sprayed, changing their position all the time."¹⁰ To achieve his desired pictorial form in *Hermaphrodite* and in a related Aerograph, *Nudes or Preconception of Violetta* (fig. 1), Man Ray selected a sculpture of the same title, also produced that year, to use as a stencil. Though he had worked throughout the refinement of his aerograph technique to adopt a mechanical approach to art making, the artist's hand remains a visible influence over the final composition in the outline of the figure that is dictated by his hand-produced sculpture.

EO



ANPOR (PERPETUAL MOTION)

NEW YORK, 1919
Gouache, airbrushed ink, pen and ink and colored pencil on paper
38.1 by 29.9 cm (15 by 11¾ in.)

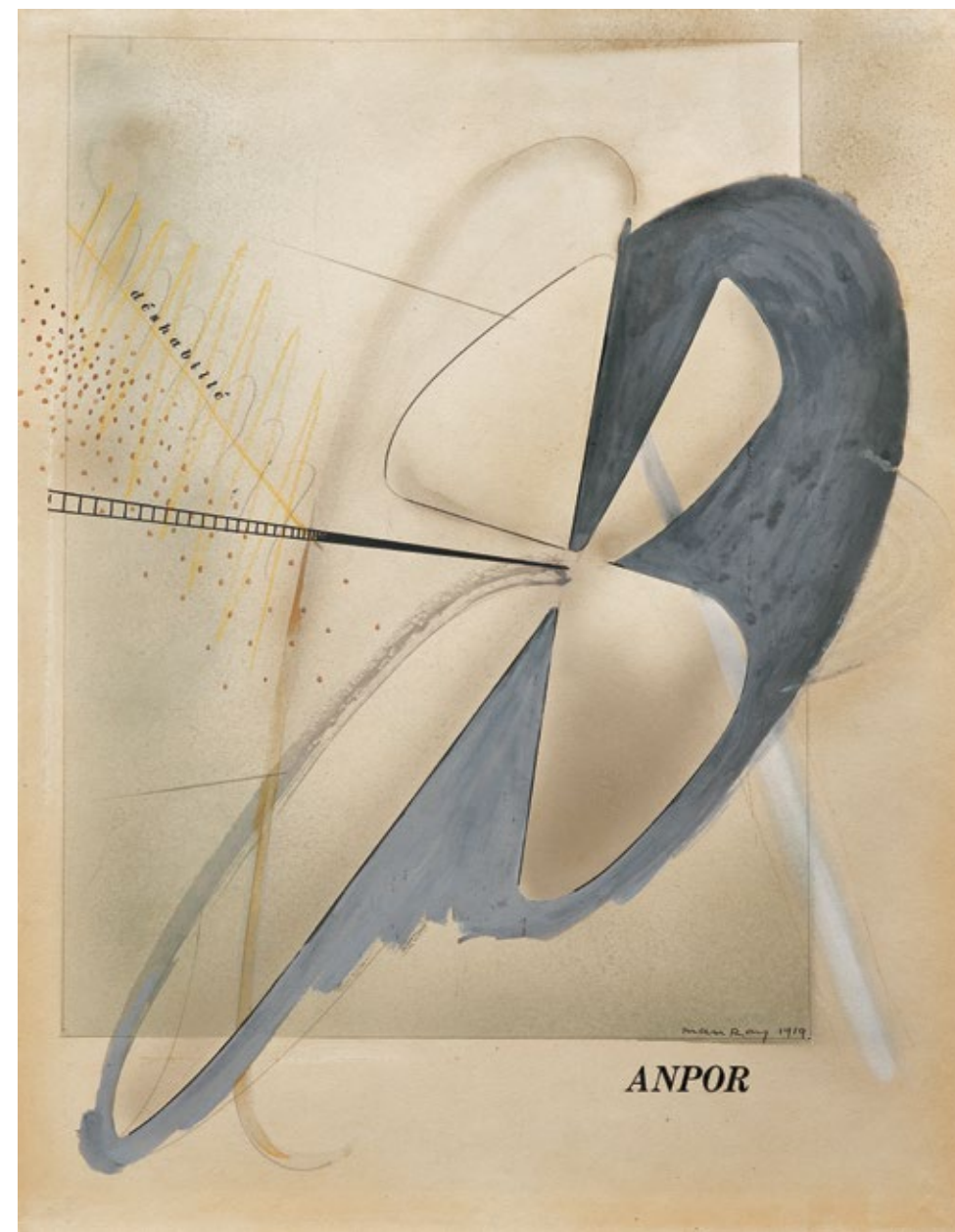
Though Man Ray created many of his Aerographs using objects around his studio as stencils, in some cases, he rendered his chosen subject by airbrushing the surface of the support directly. In *Anpor (Perpetual Motion)*, for instance, he used the airbrush as a tool to produce an abstract free-hand interpretation of the general form of an electric fan. Man Ray's decision to forego the direct correspondence of the physical object via the use of a stencil in *Anpor* points to his progression from a representational approach toward a more conceptual focus. "I want to eliminate the material, show the idea," he later stated. "We don't want a record of the actual object, we want a result of it."¹¹

To anchor the composition, Man Ray delineated a rectangular section of the sheet upon which he layered abstract shapes rendered in gray and sepia tones reminiscent of a photograph. In his treatment of the fan, Man Ray distorted its propeller to convey the effect of motion, notably lengthening its lower left blade. Several diagonal lines slice through the composition and draw the viewer's eye toward the center of the propeller, heightening its implied velocity. Furthering this sense of dynamism, several components

of the fan and surrounding abstract elements exceed the limits of the background frame, piercing the sanctity of the perceived pictorial zone and creating spatial ambiguity.

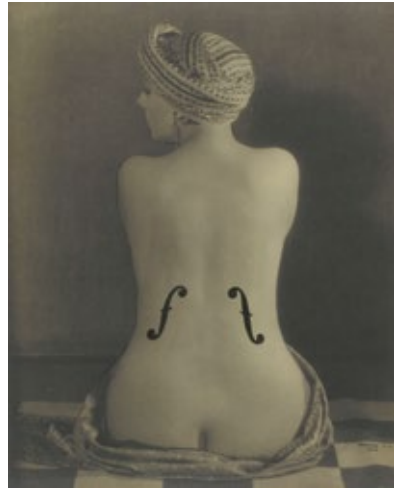
The meaning of Man Ray's likely invented title of this work, *Anpor*, which he included in ink below his signature, is unknown. However, he also inscribed the French word *déshabillé* (undressed) along a diagonal line in the upper left quadrant of the composition. This seemingly arbitrary qualifier speaks to the artist's larger interest in surprising juxtapositions. Responding to Dada themes, Man Ray strove at this time to challenge the limits of Marcel Duchamp's transgressive act in 1913 of retitling an everyday object to elevate its status to fine art. Man Ray later explained: "My attitude toward the object is different from Duchamp's for whom retitling an object sufficed. I need more than one factor, at least two...that are not related in any way. The creative act for me rests in the coupling of these two different factors in order to produce something new, which might be called a plastic poem."¹²

EO



PARIS

JULY 1921–JULY 1940



1. Man Ray. *Le Violon d'Ingres*. 1924. Photograph. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Purchase, 1993

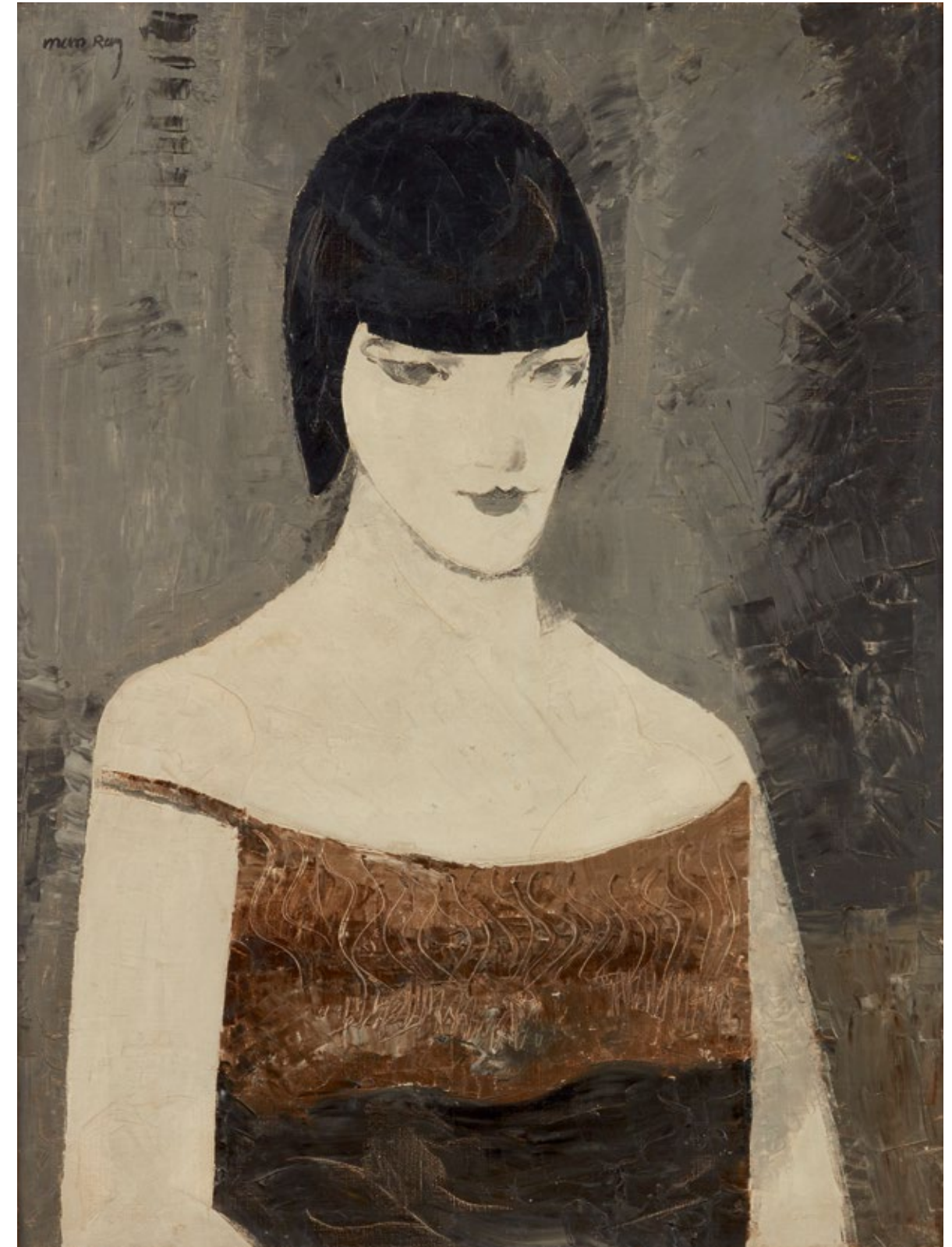
KIKI

PARIS, 1923
Oil on canvas
61 by 45.7 cm (24 by 18 in.)

Among the countless characters that defined bohemian circles and artistic creativity in 1920s Montparnasse on the Left Bank of Paris, Kiki (née Alice Prin) stood out as the most noticeable and, at times, the most flamboyant. An actress, cabaret singer, model, and artist, she was at the center of Paris night life and was Man Ray's muse, companion, and lover from 1923 to 1929. The couple were seemingly an unlikely match; however, Man Ray embraced her eccentricities and would himself apply her heavy makeup to reflect her mood of the day. Temperamental and loud, she would often climb up on the tables to dance, raising her skirts to reveal her garters. Man Ray incarnated Kiki as the

model in the celebrated photograph *Le Violon d'Ingres* (1924), where she posed seated and naked, her back to the camera. On the photograph, he applied cleft holes to her back, which resembles the shape of a violin. In addition to his numerous photographs of her, she appeared in several of Man Ray's experimental films, including *Retour à la raison* (1923), *Emak Bakia* (1926) and *L'Étoile de mer* (1928). This portrait was painted with the use of a palette knife—traditionally used to mix colors. Man Ray portrays her in a formal and dignified pose, similar to a photograph pose, recalling perhaps Modigliani's series of female portraits.

AS



REGATTA

CANNES, 1924
Oil on canvas
38.1 by 46 cm (15 by 18½ in.)

Upon his arrival in Paris in the summer of 1921, financed by his patron Ferdinand Howald (a wealthy collector from Columbus, Ohio, who had already purchased a number of works by the artist), Man Ray integrated into artistic, literary, and social circles there, devoting his time to photography and Rayographs. By 1923, he had begun to paint again and produced a handful of canvases painted with a palette knife—typically used to mix colors—depicting views of Paris including Le Grand Palais, La Place de la Concorde, and the Arc de Triomphe. In 1924, he made a trip to the South of France with his friend Francis Picabia, whom he had met earlier in New York. The two artists stayed at a hotel in Le Cannet in the hills above Cannes. Strolling along the Promenade in Cannes, Man Ray recounted that he:

...bought a couple of small canvases and some tubes of color. The yachts skimming along the sea had given me an idea—I'd interpret the regatta against the blazing sun, realize my desire to paint a picture more or less from the scene before me. Taking a bus back to the hotel I set to work at once. Without brushes, painting directly with the tubes, I sketched in the boats, the sails black against the sky, and the sun in swirls of pure

colors behind them. It was very impressionistic, joyful yet somber; it might have been traced back to that unhappy Van Gogh, whose colors expressed so much tragedy. However, my monochromatic effect was more austere—there could be no mistake about my intention to avoid making a pretty picture. The next day, Picabia came into my room and was surprised that I had already produced something. He praised the painting and said he'd like to have it—would give me a painting in exchange when we got back to Paris.... [Later on], my painting was not visible in his flat; it was many years after that I came across it; the director of an annual salon of painting invited me to a cocktail at his place in Paris, and there on his walls hung my *Regatta*. When I inquired how he had come by it, he said he'd picked it up one day in Cannes in an antique shop. The antiquarian did not explain how she had acquired it. Later again, after the director's death, I saw the painting in a collector's house. I marvelled at how inanimate objects survived human beings.¹³

A larger, near-identical composition of *Regatta* (Columbus Museum of Art, Ohio) was painted and acquired by Ferdinand Howald in 1924. The present canvas is the one that was painted in Cannes, while the Howald version was likely painted once the artist returned to Paris.

AS



TELEGRAM

PARIS, 1929
Oil on canvas
38.2 by 55.2 cm (15 $\frac{1}{8}$ by 21 $\frac{3}{4}$ in.)

In the 1920s, at the forefront of Paris avant-garde painting, Man Ray explored and experimented with automatic painting. Here he depicts a telegram, whose words are indiscernible (recalling the Surrealist quest of automatic writing), rendering both the content of the message and the identity of the recipient open to the viewer's imagination. Resembling a veil masking the telegram are intrusive inverted drips, seemingly defying gravity. This is an early example of the automatic process of drip painting, suggesting that gravity and the density of paint determined the final outcome. The abstract drip technique appears in a handful of works by his peers and is a Surrealist foray into the exploration of automatic painting, a precursor to the drip paintings of Jackson Pollock.

AS





1. Man Ray. *Piston et main de bois*. c. 1930. Photograph. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Gift of M. Lucien Treillard, 1995



2. Man Ray. *Lee Miller*. c. 1930. Photograph. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Dation, 1994

LE LOGIS DE L'ARTISTE

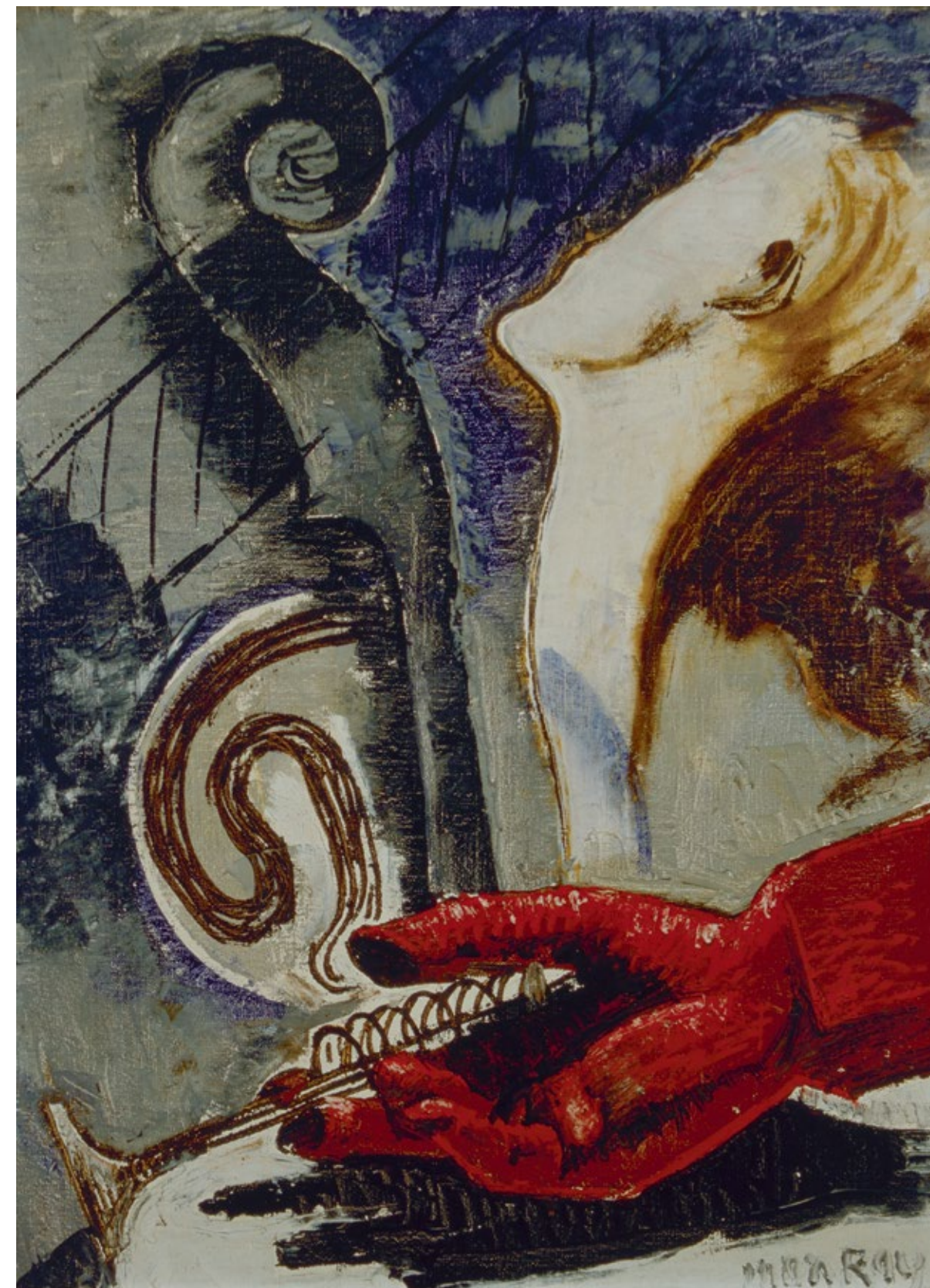
PARIS, c. 1930–34
Oil on canvas
72 by 53 cm (28 $\frac{3}{8}$ by 20 $\frac{7}{8}$ in.)

This composition presents the viewer with a panorama of objects and juxtapositions to contemplate: the barely recognizable head and elongated neck of Lee Miller juxtaposed with the neck of a cello, which appears as an animated object in Man Ray's 1926 film *Emak Bakia*. The staircase in the background is the one in the artist's studio at 31bis, rue Campagne-Première and the circular object is a painted tambourine that hung below the staircase (see p. 41, fig. 13). The articulated hand holding a piston-spring car part, painted after another photograph by Man Ray (fig. 1), remains open to interpretation.

Lee Miller's head and neck were painted after a photograph of her by Man Ray (fig. 2). A heated argument

ensued when Lee printed a solarized enlargement of the photograph. Man Ray refused to acknowledge her suggestion that the solarized print of the photograph could be attributed as her own creation and discarded the print. She left the studio to defuse tensions and upon her return found the solarized enlargement pinned to the darkroom wall, the neck slashed, with red ink applied to the photograph, dripping down the wall. In the painting, Lee's neck reveals a blue pigment line that alludes to this story. The precise date of the painting is unclear, though it is possible that it was painted pursuant to Man Ray's 1932 breakup with Lee Miller.

AS



THE WAR PICTURES

While traveling to Copenhagen in 1933, Man Ray changed trains at Hamburg station on the day Hitler rose to power. Though he usually abstained from sharing his opinion on political and current affairs, clearly Man Ray felt uncomfortable. His fears grew in the ensuing years as he observed the Civil War in Spain, the German bombing of Guernica in 1936, and the persecution of Jewish people and businesses throughout Germany. By 1938, in the wake of the German Occupation of Czechoslovakia, imaginary visions of his fears, some arising from his dreams, had begun to feature in his paintings (e.g., *Le Beau Temps*, fig. 1) and in several preceding drawings. These compositions depicted domineering hands of power, fear, flight, and abandoned, barren, and even torched landscapes. Born of Russian Jewish parents, Man Ray was forced to leave France shortly after the Occupation began in Paris in June 1940 to return to his homeland. He left his beloved companion Ady Fidelin behind and carefully stored a handful of his best paintings at a Paris warehouse, while the rest of his works, including his photographic negatives, were kept in a house he had recently bought in Saint-Germain-en-Laye, on the outskirts of Paris. Fearing that all would be lost, he carried with him a number of photographs of his recent paintings. As an American citizen, he was granted passage through Spain and arrived in Lisbon where the ship *Excambion*, a small American cruise liner, departed for Hoboken, New Jersey. Upon his arrival in September 1940, exiled in his own country, he chose not to stay in New York, which was already populated by numerous Parisian artists in exile, including André Breton, Marcel

Duchamp, Salvador Dalí, Matta, Joan Miró, and countless more. Instead, in yet another Surrealist act, he headed for Hollywood, which Dalí described many years later as the home to three Surrealists (in addition to Man Ray): Walt Disney, Alfred Hitchcock, and Groucho Marx. As soon as Man Ray arrived in Los Angeles, he started to paint second versions of many of his most recent paintings.

AS



1. Man Ray. *Le Beau Temps*. 1939. Oil on canvas, 210.2 by 200 cm (82¾ by 78¾ in.). Philadelphia Museum of Art. 125th Anniversary Acquisition. Gift of Sidney and Caroline Kimmel, 2014

THE WALL

PARIS, 1938
Oil on canvas
50 by 65 cm (19¾ by 25½ in.)

This highly charged composition was painted at the height of Man Ray's Surrealist painting period, symbolizing subjects that were important to him on both personal and political levels. The scene depicts shadows of stylized human figures, a man chasing a woman, which at first glance could allude to his quest to find the ideal life partner. By 1937, he was happily living with his muse and lover Ady Fidelin, a dancer from Guadeloupe. It was his first "official" relationship following his breakup with Lee Miller some six years earlier. The couple unwillingly parted ways in 1940 when Man Ray had to flee France and return to his homeland in

America. More importantly, *The Wall* is an imaginary portrayal of Man Ray's deep fear of an impending war. By 1938, in a highly tense political climate following the fall of Czechoslovakia and the rise of fascism, it seemed clear that war was about to break out. In this composition, the artist paints anonymous figures fleeing, their shadows projected onto a stark brick dividing wall. In the sky, a domineering hand holds a small ball or globe, cunningly rolling perhaps the world between its thumb and index finger.

AS



LE CHEVALIER ROUGE

ANTIBES, 1938
Oil on panel
39 by 29.5 cm (15 $\frac{3}{8}$ by 11 $\frac{5}{8}$ in.)

With the ongoing Civil War in Spain and an impending war across Europe (which he feared deeply), this painting of 1938 reveals Man Ray's skill in the metamorphosis and personification of objects. Here, he presents the viewer with an unsettling landscape of three players on a checkered ground, similar to a chessboard: the pawn represents the people or civilians, and separates the white knight, the cavalry and savior, from the enemy, portrayed as a red devil or red knight (*chevalier rouge*). A larger version of this painting is in the collection of the Kreeger Museum, Washington, D.C.

AS



PERSONNAGE (FEMME ASSISE)

PARIS, 1939
Oil on canvas
92 by 73 cm (36¼ by 28¾ in.)

Throughout his career, Man Ray explored the theme of the automaton—mechanical devices made to imitate the human being. His experimentation through photography, films, objects, and paintings sought to symbolize objectification, resulting in the dehumanization of man. He employed geometric cones and cylinders to construct images of the human, and *Personnage* is a prime example of this recurring theme that became central to his thinking. Other examples of the geometric figure include *Leda and the Swan* (p. 99) and *Le Beau Temps* (p. 105). Man Ray recounted, “[W]hen I was a child I often dreamed of strange people that were geometric, forms... in my dreams these personages were very colorful.”¹⁴

AS



LA FILLE DE LA COSTE

1940
Watercolor and pen and ink on paper
25.5 by 35.5 cm (10 $\frac{1}{8}$ by 14 in.)

Man Ray, like many of his fellow Surrealists, was obsessed with the controversial life and writings of the eighteenth-century French libertine the Marquis de Sade (1740–1814). More than his contemporaries, Man Ray sought to represent de Sade's influence visually in a variety of media. Erotic *tableaux vivants* and scenes of bondage, staged by his artist peers and models, were captured by Man Ray's lens. His works sought to conjure both the perverse and revolutionary spirit of de Sade's writings in strict Surrealist homage.

In 1936 Man Ray visited de Sade's castle, the site where the marquis purportedly orchestrated many infamously immoral acts, not far from Avignon in Provence. This macabre

work on paper titled *La Fille de La Coste* features an over-size female head, with a sickly green complexion, perched high upon the walls of de Sade's castle. Rivulets of blood flow downward from her mouth upon the castle's ruins. In late 1940, Man Ray began his Hollywood Album, a binder of writings classified by various subjects that interested him. He wrote of de Sade, "For he who resorts to obscenity has reached the point where, as a contemporary painter and poet declared, he would rather have his audience hiss than applaud. For he has also reached the point where the opinion of those he considers his inferiors is a matter of complete indifference to *him*."¹⁵

PB



HOLLYWOOD

SEPTEMBER 1940–JANUARY 1951



1. Man Ray. *Leda and the Swan*. 1941. Oil on canvas, 76.5 by 102 cm (30 1/8 by 40 1/8 in.). Private Collection

LEDA AND THE SWAN

1940

Watercolor, pen and ink and pencil on paper
25.5 by 35.3 cm (10 by 14 in.)

The Greek myth of Leda and the Swan has influenced artists throughout the ages, from antiquity through modernism. This violent and sexually charged story of Leda's abduction by Zeus in the guise of a swan provided Man Ray with a classical subject that recalled Surrealist interest in Sigmund Freud's revolutionary theories on human sexuality.

One notes the clear influence of Giorgio de Chirico's metaphysical mannequins in this watercolor that relates to an oil Man Ray produced the following year (fig. 1). Here, Man Ray twists and contorts his wooden doll, reducing it to geometric cones and ovals. Man Ray often used commonplace materials and objects in his work that were found in his home or studio. The articulated studio mannequin, an artist's tool frequently used to assist with anatomy and figure drawing, was used as the cross-legged figure of Leda. The act of manipulating a mannequin was not unlike his photographic practice in Paris, for which he specifically positioned his sitters in order to expedite his commercial work.

PB





1. Man Ray. *Le Poète*. 1938. Photograph



2. Man Ray. *La Tour fendue*. 1938. Ink on paper, 37 by 29 cm (14½ by 11½ in.). The Israel Museum, Jerusalem. The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in The Israel Museum

THE POET (KING DAVID)

HOLLYWOOD, 1941

Oil on canvas

50.8 by 40.6 cm (20 by 16 in.)

The Poet is an imaginary portrait of King David, second king of ancient Israel, warrior, and widely associated with the Book of Psalms writings that form the Old Testament, revered for its sacred poems and songs. King David was thus considered a poet and he inspired artists who depicted him in medieval and Renaissance art and beyond. To portray King David, Man Ray acquired a plaster cast of the head of Michelangelo's marble *Dying Slave* (Musée du Louvre, Paris) and photographed it (fig. 1). He painted the bust of King David in an identical pose to Michelangelo's depiction of a dying slave with his head tilted toward his right shoulder. The composition is a night scene with a full moon and, in the background, the ruins of a castle tower, based upon an ink drawing of 1938 (fig. 2), alluding perhaps to King David's battles but also to the impending world war. Man Ray painted the present version in Hollywood in 1941 after the first version of 1938 (Kunstsammlung Nordrhein Westfalen, Düsseldorf), which the artist feared would be lost after it was left in occupied France.

AS

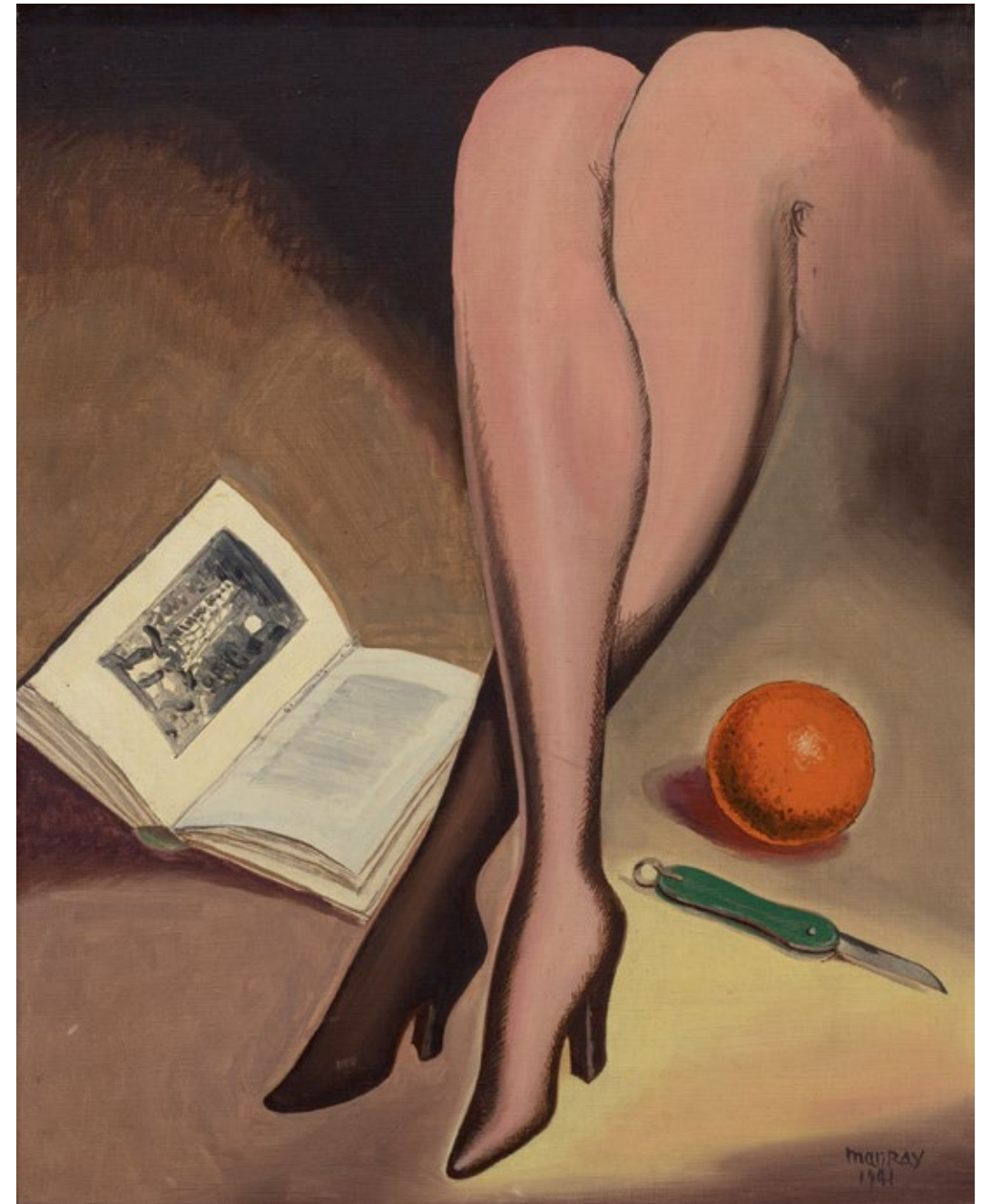


APPLE, BOOK, KNIFE, LEGS

HOLLYWOOD, 1941
Oil on canvas
51 by 41 cm (20¹/₈ by 16¹/₈ in.)

As the title of the painting suggests, this composition is a visual challenge to the viewer: four everyday items brought together in improbable proximity. The central theme of legs is rendered Surrealist in manner since Man Ray transforms the feet by adding a shoe heel to the sole of the subject's foot. Lying next to the feet is a penknife, an orange-colored fruit that Man Ray tells us is an apple, and an open book with illegible text and image. The entire composition remains a mystery for the viewer to decipher or not, just as Man Ray intended.

AS





1. Man Ray. *Les Beaux Temps*. 1941. Oil on canvas, 50.5 by 61.2 cm (19 7/8 by 24 1/4 in.). Private Collection

LE BEAU TEMPS

HOLLYWOOD, 1941

Watercolor and pen and ink on paper
25.1 by 35.3 cm (9 7/8 by 13 7/8 in.)

Man Ray executed *Le Beau Temps* the year following his arrival in Hollywood after he was compelled to leave Paris due to the imminent threat of World War II. He based this preparatory study for *Les Beaux Temps* (fig. 1) on his 1939 monumental oil *Le Beau Temps*, (p. 87, fig. 1), which he later described as his “most representative work,” exemplifying “the climax of [his] Surrealist period.”¹⁶ A brilliant synthesis of events and locations inspired by dreams and reality, *Le Beau Temps* is a culmination of Man Ray’s experiments with a variety of styles, including Cubism, Fauvism, and Surrealism.

This complex composition depicts two prismatic geometric figures flanking a paneled door embellished with outlines of nudes. The disarticulated limbs of the Cubist-inspired figure on the left evoke Man Ray’s lifelong interest in mannequins. “When I was a child I often dreamed of strange people that were geometric forms walking in the street, or pushing a cart,” the artist later remarked. “I was fascinated by colour and in my dreams these personages were very colourful.”¹⁷ Man Ray replaced the figure’s head with an illuminated lantern, recalling Breton’s characterization of him in 1937: “the man with a magic lantern for a head.”¹⁸ Positioned with a hand placed on the doorknob, the figure appears oblivious to the ominous stream of blood emanating from the keyhole below.

Behind the skirted hourglass figure on the right, a couple embrace inside a house beside a painter’s easel and canvas while a bull attacks an alligator on the roof. This violent vignette, inspired by one of Man Ray’s dreams, first appeared in a 1937 drawing and identifies the house as the artist’s home in Saint-Germain-en-Laye: “One night I heard distant guns, and when I fell asleep again, dreamed that two mythological animals were at each other’s throats on my roof. I made a sketch of this and incorporated it in the dream painting, which I called: *Le Beau Temps*.”¹⁹ Notably, this iteration of Man Ray’s iconic composition includes an American eagle in the right foreground in what may be a reference to the entry of the United States into the war that year. The tumultuous skies; barren, trident-like trees; and ruined wall, whose stones recall the towers of the Bastille, a recurrent theme in Man Ray’s work, contribute to the scene’s sinister atmosphere—a clear response to the violence of World War II. In contrast to the troubling subject matter, however, Man Ray employed a light color palette that serves to underscore the irony of the work’s title, which translates to *Fair Weather*.

EO



LES BEAUX TEMPS

HOLLYWOOD, 1941
Watercolor and pen and ink on paper
34.6 by 25 cm (13 $\frac{5}{8}$ by 9 $\frac{7}{8}$ in.)





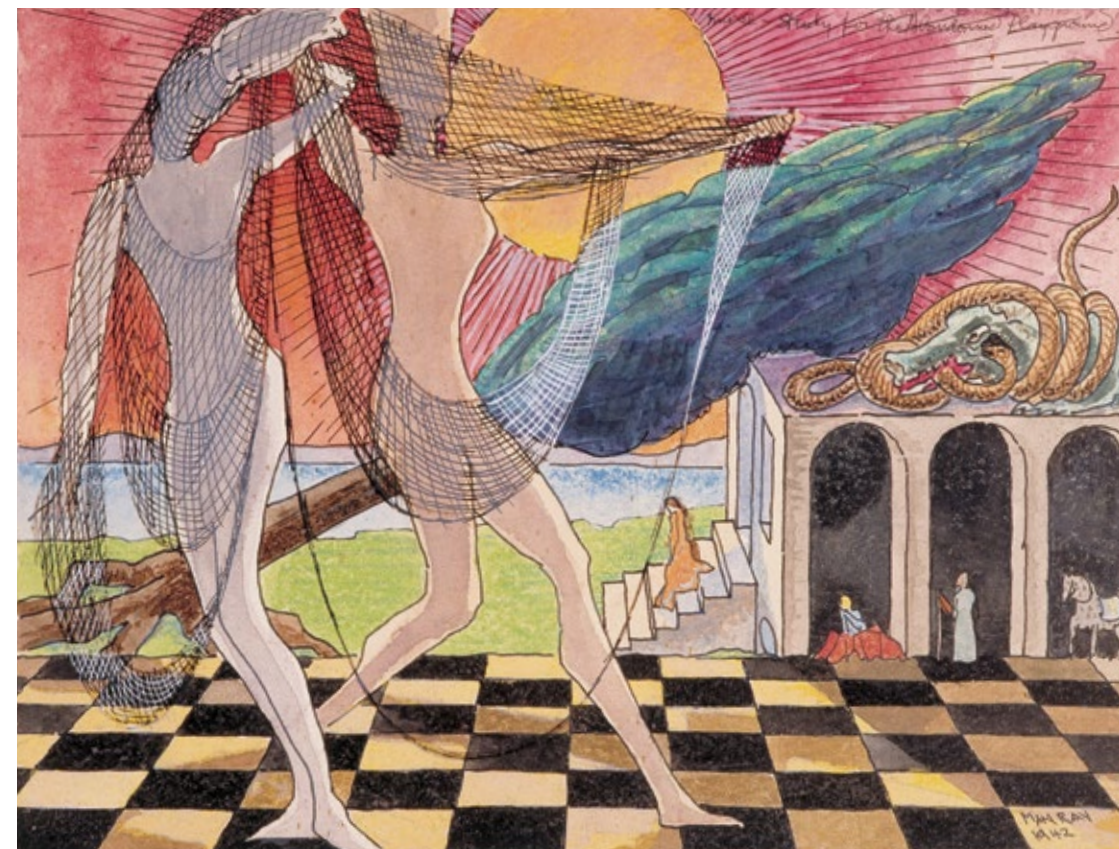
1. Man Ray. *Abandoned Playground (Night Sun)*. 1943. Oil on canvas, 51 by 61 cm (20 $\frac{1}{8}$ by 24 $\frac{1}{8}$ in.). Private Collection

MURAL — STUDY FOR THE ABANDONED PLAYGROUND

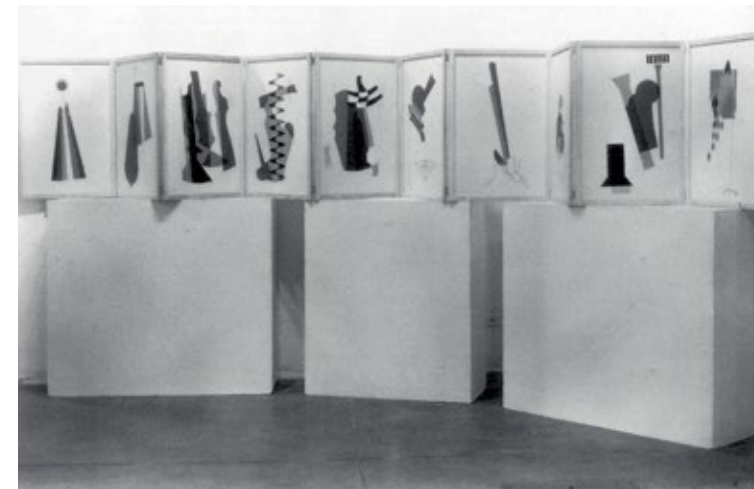
HOLLYWOOD, 1942
 Watercolor and pen and ink on paper
 27.4 by 36.5 cm (10 $\frac{3}{4}$ by 14 $\frac{3}{8}$ in.)

This complex composition, which, for reasons unknown, Man Ray titled as a study for a mural, relates to the artist's painting of 1943, known as *Abandoned Playground (Night Sun)* (fig. 1); however, the compositions differ. In the present watercolor, Man Ray depicts two nudes scantily draped with fabrics or nets, dancing on a checkered playground. An uprooted tree (likely referring to Man Ray's escape from Europe upon the outbreak of the war) has fallen onto a building where a green reptile struggles with a snake. A bright yellow sun illuminates the busy scene. In stark contrast, the ensuing painting of 1943 tells a different story: the nudes and beasts have disappeared, as have the figures in the building. Molecular structures now fill the interior of the building in a night scene illuminated by a golden sun. A mysterious crumpled white sheet is all that remains on the checkerboard. The two compositions are suggestive of the war as it unfolded, and the playground in the present watercolor, likely to be Man Ray's beloved Paris, has been abandoned.

AS



REVOLVING DOORS



1. Man Ray. View of the "Retrospective Exhibition, 1913-1944: Paintings, Drawings, Watercolors, Photographs by Man Ray, Pasadena Art Institute." 1944. Photograph

In 1916, Man Ray began work on a pioneering series of ten collages collectively titled *Revolving Doors*, which would serve as the basis for a series of gouache studies and oil paintings of the same name in 1942. Composed of simplified geometric shapes rendered in eye-catching vibrant colors, the *Revolving Doors*, inspired by everyday objects and individuals, appear simultaneously abstract and anthropomorphic. The shallow planes of primary color emphasize the flatness of the support, while the areas of overlap produce secondary colors, generating a sense of pictorial depth.

The idea for this unique creative process developed from Man Ray's innovative work on his masterpiece produced that same year, *The Rope Dancer Accompanies Herself with Her Shadows* (fig. 2), now in the collection of The Museum of Modern Art in New York. Inspired by the dynamic performance of a tightrope dancer in a vaudeville show, Man Ray set out to capture the act in a painting. Rather than apply paint directly to the canvas in an attempt to re-create an illusionistic representation of the scene, Man Ray instead mapped out the composition's sequence of colors and forms using abstract shapes he had cut out from "spectrum-colored paper," a material typically used for scientific drawings. Initially unsatisfied with the result, he quickly drew inspiration from the discarded scraps that had fallen to the floor in an arrangement dictated by chance. "They made an abstract pattern that might have been the shadows of the dancer on an architectural subject," Man Ray later recalled. "I played with these...scrapping the original forms of the dancer.... The satisfaction and confidence this work gave me was greater than anything I had experienced heretofore, although it was incomprehensible to any of our visitors who saw it."²⁰ In the *Revolving Doors*, the paper scraps—previously a compositional tool in *The Rope Dancer*—became the essential subject.

In addition to seemingly arbitrary titles given to the individual *Revolving Doors* compositions (*Mime*, *Long Distance*, *Orchestra*, *The Meeting*, *Legend*, *Decanter*, *Jeune Fille*, *Shadows*, *Concrete Mixer*, *Dragonfly*), Man Ray wrote short texts to accompany each. It has been suggested that the stream-of-consciousness style of these 1916 texts anticipates the Surrealist practice of automatic writing—the act

of writing without conscious thought in an attempt to access elements of the subconscious normally obstructed by reason. The title of the series as a whole has more practical roots; it grew out of Man Ray's clever installation of the collages at his third solo exhibition at Daniel Gallery in New York in 1919. In the center of the gallery, he assembled them on a revolving stand, which allowed them to be in motion in the manner of a revolving door and created the opportunity for dramatic optical effects.

In 1921, Man Ray brought the *Revolving Doors* to Paris, where they were well received by the Surrealist group. He displayed them at the 1926 inaugural exhibition at Galerie Surréaliste, and they were published that same year by the Éditions Surréalistes as a limited edition of *pochoir* prints. In 1935, the full series was also reproduced in the important Surrealist journal *Minotaure*. Having fled the outbreak of World War II in Europe in 1940, Man Ray treated his sojourn in Hollywood as a time to reflect on his career. During this period, he produced new iterations of some of his most important compositions. The year following his arrival there, he memorialized the *Revolving Doors* in a new series of ten large-format oil paintings (fig. 3), including *Long Distance* (p. 115) and *Orchestra* (p. 117). The *Revolving Doors* are an important testament to Man Ray's unique approach to the modernist drive toward originality—a goal that would be increasingly called into question throughout the development of the postmodern era.

EO



2. Man Ray. *The Rope Dancer Accompanies Herself with Her Shadows*. 1916. Oil on canvas, 132.1 by 186.4 cm (52 by 73 3/8 in.). The Museum of Modern Art, New York. Gift of G. David Thompson

REVOLVING DOORS I: MIME

HOLLYWOOD, 1942
Gouache, watercolor, pencil and pen and ink on paper
36.5 by 27.5 cm (14 $\frac{3}{8}$ by 10 $\frac{7}{8}$ in.)

I. Mime: Two manners of creating a flame-like effect: first by radiation of bands of the spectrum starting from a common center and contained within a sector; the other by creating bands of the same spectrum. The center, identical for both, creates a personal interest. Armbands carry the interest to the surrounding space. The interpreted mood may be characterized as a laughing one.²¹



REVOLVING DOORS II: LONG DISTANCE

HOLLYWOOD, 1942
Oil on canvasboard
76.2 by 50.6 cm (30 by 19 7/8 in.)

II. Long Distance: Just as the increase in the number of its cylinders renders a motor into a smooth agent, two eyes, between them can unite that which appears to one eye as several fragments. Starting from a point arbitrarily taken as the focus of these diverse notions, the two eyes tend to partake the same point of view. The intervening atmosphere may be considered as a factor in the achievement of the monochrome.²²



REVOLVING DOORS III: ORCHESTRA

HOLLYWOOD, 1942
Oil on canvasboard
76.5 by 50.7 cm (30¼ by 20 in.)

III. Orchestra: Starting from the merest indication of a motive, a succession of planes proceeds to such an intensity of projection that a total volume of accumulated prisms [sic]. Bearing within itself all the augmentations of the original desire, it is a hyperbolic ambition ending in the routine of wheel-mechanics.²³



LE SONGE DE LA CLEF

HOLLYWOOD, 1942
Oil on canvas
22.9 by 45.7 cm (9 by 18 in.)

Le Songe de la clef testifies to Man Ray's lifelong interest in wordplay. In this enigmatic composition, a trompe l'oeil skeleton key floats at the intersection of two diagonal lines that divide the composition into abstract triangular zones of varying shades of gray. The painting's title, which translates to *The Key's Dream*, is a pun on *La Clef des songes* (*The Key to Dreams*), a common French title for widely read guides to dream interpretation, a practice central to the Surrealist group. The title—like Man Ray's illusionistic rendering of the key and this everyday object's unsettling hovering state—also recalls René Magritte's 1927 painting *La Clef des songes* (Sammlung Moderne Kunst in der Pinakothek der Moderne, Munich), which depicts everyday objects accompanied by nonsensical captions in quadrants.²⁴ Man Ray frequently explored creative concepts across a variety of mediums. *Le Songe de la clef*, for instance, is related to an assemblage of the same title he produced the previous year (RISD Museum, Providence).

EO



5. OPTICAL LONGINGS AND ILLUSIONS,

Created by elements from the most fortuitous to the most carefully calculated, become related by the mere fact of their juxtaposition.



1. Man Ray. *Objects of My Affection* album page featuring *Optical Longings and Illusions* (1943). 1944. Ink and photograph mounted on paper, 5.7 by 4.1 cm (2¼ by 1½ in.). Moderna Museet, Stockholm. Purchase 1997

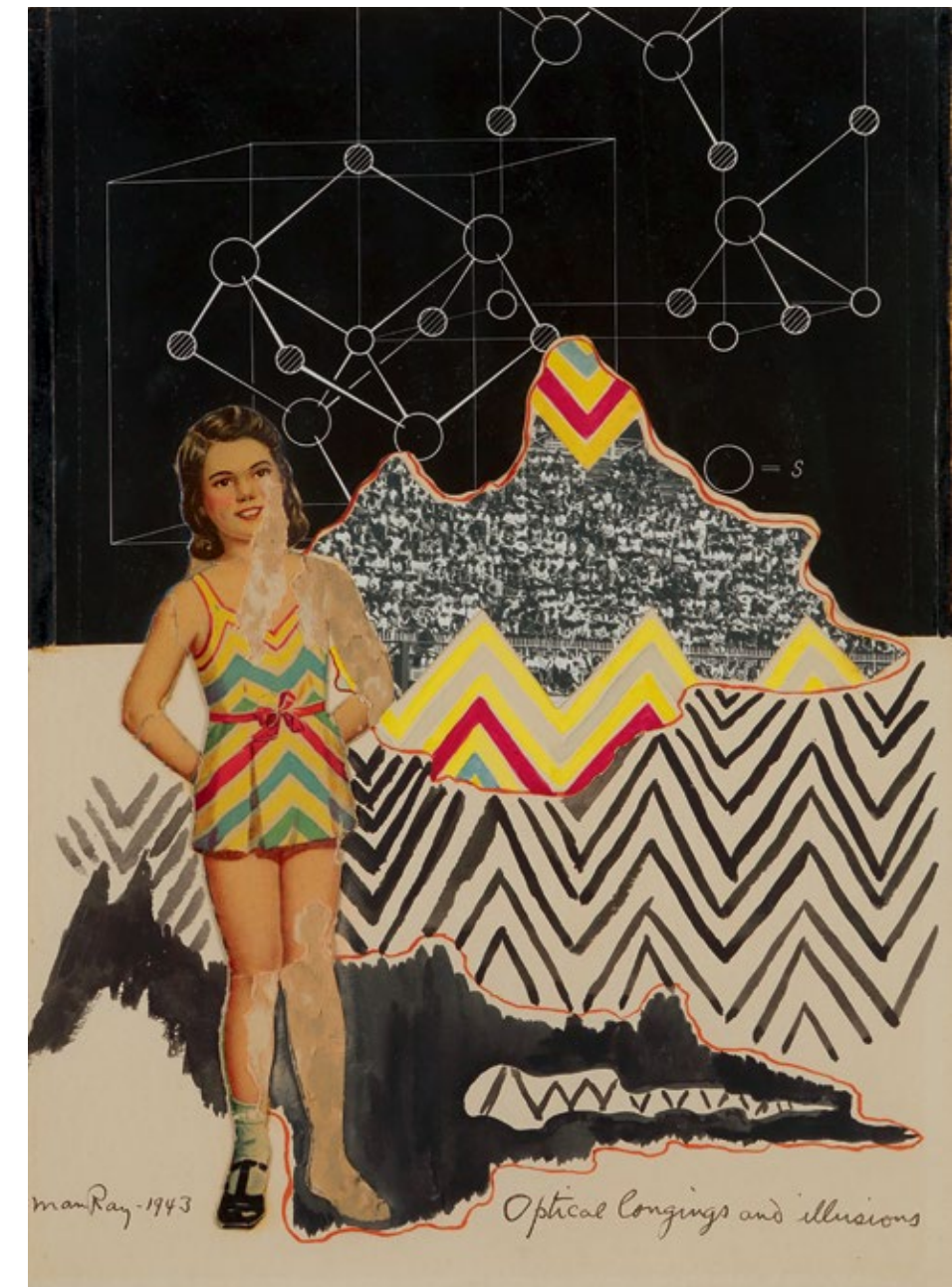
OPTICAL LONGINGS AND ILLUSIONS

HOLLYWOOD, 1943

Collage, gouache and pen and ink on paper
35.4 by 25.3 cm (14 by 10 in.)

This collage of pasted papers and photograph pays homage to Linus Pauling, the Nobel Prize chemistry professor who was Man Ray's neighbor in Hollywood. Here Man Ray presents the viewer with molecular structures, the blueprints for human life presented by a portrait of a young girl. Next to her is a photograph of a crowd of spectators, taken at a bullfight in Mexico circa 1942. This work is included in Man Ray's *Objects of My Affection*, photographs of his favorite and most revered objects assembled in an album in 1944.

AS





1. Man Ray. *Man Ray 1914*. 1914. Oil on sketchblock, 17.3 by 12.3 cm (6¾ by 4¾ in.). The Penrose Collection, on long loan to the National Galleries of Scotland

SIGNATURE

HOLLYWOOD, 1944

Oil on panel

41 by 31 cm (16⅞ by 12¼ in.)

Signature is a fascinating introverted perspective of self-portrayal. Man Ray composes a painting featuring his name displayed like a logo, the letters cleverly incorporated into the arched windows of an imaginary building, not dissimilar to Spanish/Mexican architecture of Los Angeles buildings. Letters resembling the alphabet appear to be somewhat random, and the first letter *A* might be the Eiffel Tower, while the others appear to be undefined. The painting also features his earlier brushless technique of squeezing paint directly from tubes on to the panel. He included the painting in his handmade album *Objects of My Affection* (1944). Man Ray described this painting as follows:

One might say an architectural SIGNATURE, as one says an architectural animal, or an architectural vegetable, including the date and word (logos) as so aptly remarked by one who knows.²⁵

The artist painted a similar composition at the very beginning of his career in 1914, with his name and date hidden in a landscape (see fig. 1). The use of words in art was relatively innovative, first appearing in the Cubism of Picasso and Braque and later in Dada compositions. In this 1944 variant, as the artist was attempting to gain the attention of an uninformed audience on the West Coast, Man Ray is promoting himself, influenced by name displays, logos, and advertisements.

AS



MASK WITH POINTS

HOLLYWOOD, 1946
Oil on canvas
30.5 by 23 cm (12 1/8 by 9 1/8 in.)





1. Man Ray. *Endgame*. 1942. Photograph. Private Collection, Paris

ENDGAME

HOLLYWOOD, 1946
Oil on canvas
59.7 by 74.9 cm (23½ by 29½ in.)

Endgame describes the final stage of a game, in this case chess, where there are few chessmen left circulating on the board. Here, Man Ray depicts a game of chess in play, with interference from the players themselves. Represented as wooden mannequin figures placed on the chessboard, they interact with the chess pieces, thereby blocking the moves of the chessmen and causing havoc, alluding to the ongoing war in 1942. While this composition was painted in 1946, it is inspired by an earlier photograph from 1942 titled *Endgame* (fig. 1). This composition unites several of the artist's trademarks: chess, geometry, automatons, and the notion of the objectification of the human/humanization of the object.

AS



ADAM AND EVE

HOLLYWOOD, 1948
Oil on canvas
30.5 by 46.2 cm (12 $\frac{1}{8}$ by 18 $\frac{1}{4}$ in.)

Adam and Eve belongs to Man Ray's "Non-Abstractions," a group of paintings he produced throughout his career depicting a variety of subjects, including illusionistic still lifes of fruit, vegetables, and everyday objects. The "Non-Abstractions" represent Man Ray's attempt to create compositions that occupy a position between illusion and abstraction. "Some day I shall be tempted to found a new school of painting," Man Ray later said in regard to the series. "The Non-abstractionists will eliminate all futile discussions between partisans for and against abstract art."²⁶ While the subject matter in *Adam and Eve* is readily identifiable, unlike many of the other examples from this series, the painting also serves as an arena for Man Ray to investigate form and color. A diagonal line creates a schism in the composition, casting the lower apple into darkness in an allusion to the expulsion from Eden.

EO



SPECTACLES

HOLLYWOOD, 1948
Oil on canvas
22.9 by 30.8 cm (9 by 12½ in.)





1. Man Ray. *Paulette Goddard in Costume for the Film "Diary of a Chambermaid."* 1946. Photograph

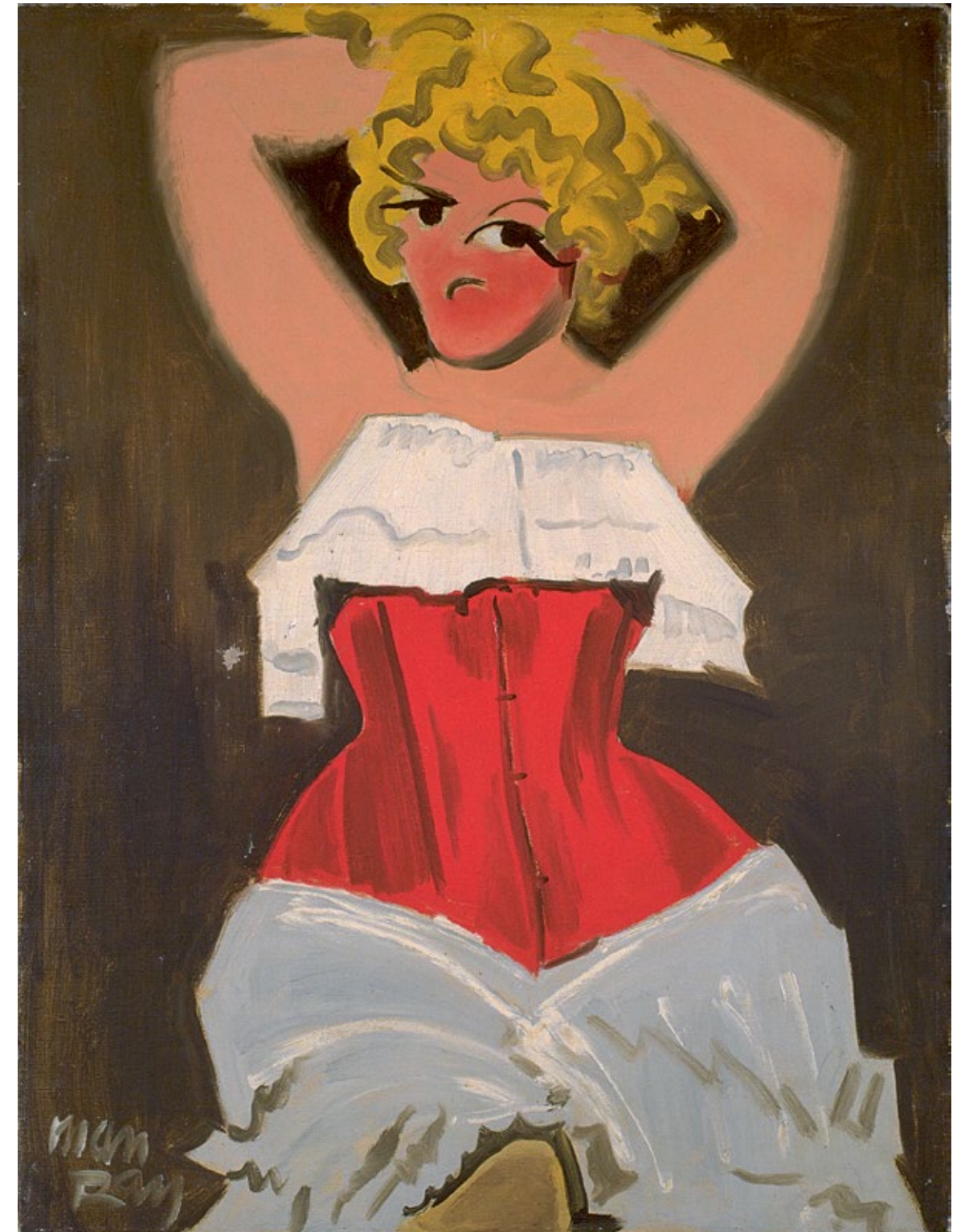
THE CHAMBERMAID (LE CORSET ROUGE)

HOLLYWOOD, 1948
Oil on canvas
61 by 45.5 cm (24 $\frac{1}{8}$ by 17 $\frac{7}{8}$ in.)

Man Ray formally abandoned photography in 1937 with the publication of his manifesto *La Photographie n'est pas l'art* in order to return to painting. However, by the mid-1940s, once fully settled in Hollywood and having produced a formidable body of paintings, drawings, and objects, as a masterful portrait photographer, he photographed some of the celebrated Hollywood film actresses of the time, including Paulette Goddard, Jennifer Jones, Dolores del Rio, Ava Gardner, and Leslie Caron. He turned down lucrative offers as a cameraman on Hollywood film sets, even as a movie director (unless he could direct his own movie), saying he wanted to work on special effects. His portrait of Paulette Goddard dressed in an outfit for the movie *The Diary of a*

Chambermaid (directed by Jean Renoir and released in 1946) served as inspiration for this painted portrait of a provocative chambermaid, her uniform loosely clinging to her body. The plot of the movie, based upon Octave Mirbeau's nineteenth-century novel, may have held particular interest—she plays the role of Celestine, a saucy servant who disrupts a Parisian household she joins. Both the head of the household, Captain Lanlaire, and his son Georges fall for her, as does their neighbor Captain Mauger. However, the lovesick valet Joseph harbors a deep, secret desire for her, and kills her to gain her affection.

AS



SHAKESPEAREAN EQUATIONS

Man Ray's series of works known collectively as the *Shakespearean Equations* are considered among the artist's most accomplished Surrealist paintings. Comprising twenty-three works—the initial group of twenty made in 1948 was completed in the ensuing years by a further three paintings—the series represents the apogee of the artist's decade-long sojourn in Hollywood, when painting was his predominant means of expression.

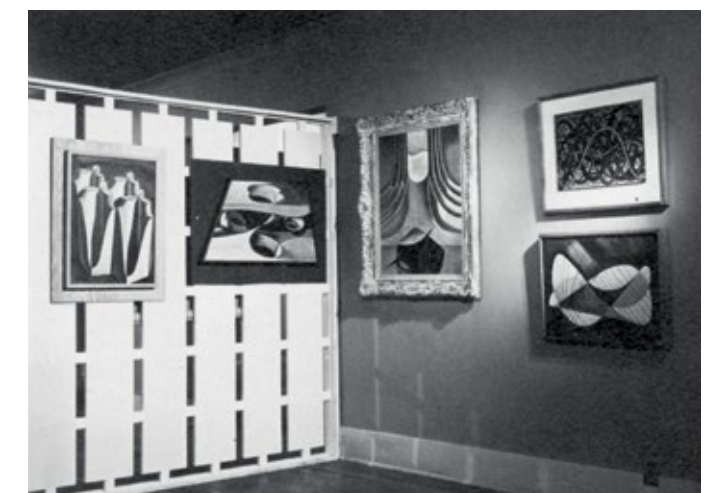
The *Shakespearean Equations* also stand as the culmination of a creative process that began over a decade earlier with Man Ray's series of photographs of mathematical models he discovered in Paris: "These were of objects in wood, metal, plaster and wire made to illustrate algebraic equations, which lay in dusty cases at the Henri Poincaré Institute. The formulas accompanying them meant nothing to me, but the forms themselves were as varied and authentic as any in nature. The fact that they were man-made was of added importance to me."²⁷ While these images were soon celebrated in their own right in avant-garde circles, Man Ray had always intended them to serve as inspiration for a series of paintings. Forced by the war to abandon France, Man Ray was not able to visit until 1947, when he made a brief trip to Paris and returned to California with a number of works left in storage, among them the mathematical photographs. Back in Hollywood, the stage was set for him to embark on the *Shakespearean Equations*.

Man Ray initially referred to the compositions as "Human Equations," revealing his intention to use painting to breathe life into his photographs of the models.²⁸ However, he soon settled on titling each painting after a play by Shakespeare—rejecting André Breton's earlier poetic titles for the models—with each work a dynamic and intriguing Surrealist composition incorporating faithful renderings of single or multiple objects presented symbolically or sometimes enacting a

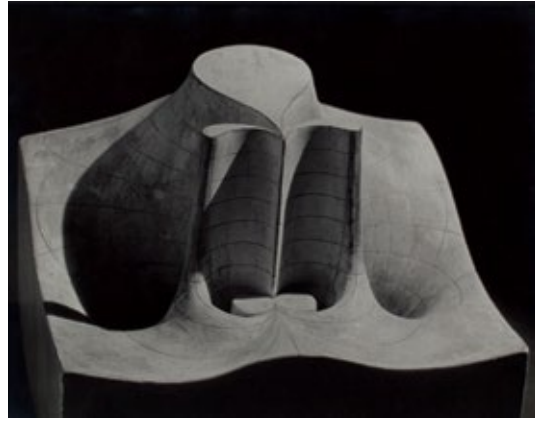
scene from a play: "I did not copy [the mathematical models] literally but composed a picture in each case, varying the proportions, adding color, ignoring the mathematical intent and introducing an irrelevant form sometimes, as a butterfly or the leg of a table. When about fifteen were completed, I gave the series the general title: *Shakespearean Equations*, and for individual identification the title of one of Shakespeare's plays, quite arbitrarily or the first that occurred to me.... Some saw a symbolical relation between the subject and the title."²⁹

Man Ray challenged his audience as they attempted in vain to find direct associations between a painting and the titular play's plot, but to no avail. This pleased the artist, who remarked, "We would play games, trying to get people to guess what play belonged to which picture. Sometimes they got it right; sometimes of course, they didn't, and it was just as well!"³⁰

AS & ES



1. View of the Man Ray exhibition, Copley Galleries, Beverly Hills, 1948-49



1. Man Ray. *Mathematical Object*. 1934–35. Photograph

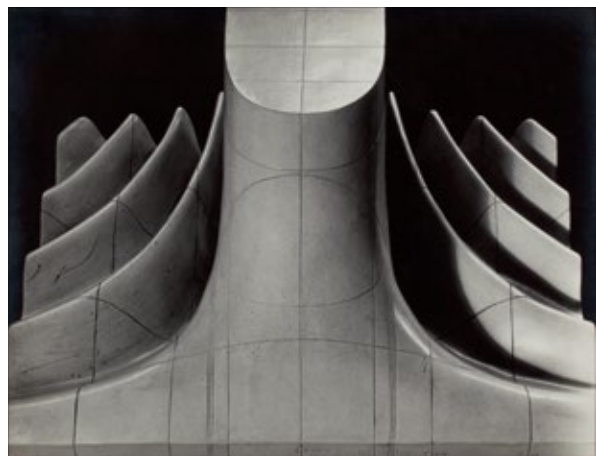
JULIUS CAESAR

HOLLYWOOD, 1948
Oil on Masonite
61 by 50.8 cm (24 by 20 in.)

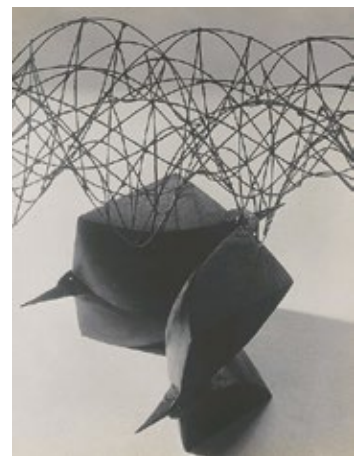
Man Ray portrays Julius Caesar as a headless torso in this faithful rendering of a mathematical model that the artist had photographed in 1934–35 with dramatic lighting and shadows (fig. 1). On a blackboard behind the commanding torso, the artist proposes a simplified and humorous approach to the world of mathematics, with both rational and illogical formulas: “ $a : A = b : B$ ” and “ $a : b = A : B$ ” and “ $2 + 2 = 22$.” The viewer is then confronted with a searching philosophical formula that requests the “square root” of the artist’s name, Man Ray, a mathematical problem that must remain unsolved.

AS





1. Man Ray. *Mathematical Object*. 1934-35. Photograph



2. Man Ray. *Mathematical Object*. 1934-35. Photograph

MACBETH

HOLLYWOOD, 1948

Oil on canvas

76 by 61 cm (29⁷/₈ by 24¹/₈ in.)

As in many works from the *Shakespearean Equations* series, Man Ray used two models to create the composition of *Macbeth*. The artist used one, a "Jacobi amplitude function," to create a soaring architectural backdrop that has been interpreted as a monarch's throne room. The second model appears as a menacing figure: Man Ray later revealed this was Lady Macbeth, its sharp points possibly representative of both the character's ambition and the crown she would wear as queen.³¹

ES





1. Man Ray. *Mathematical Object*. 1934–35.
Photograph



2. Man Ray. *Mathematical Object*. 1934–35.
Photograph

MUCH ADO ABOUT NOTHING

HOLLYWOOD, 1949
Oil on canvas
48.3 by 63.8 cm (19 1/8 by 25 1/8 in.)

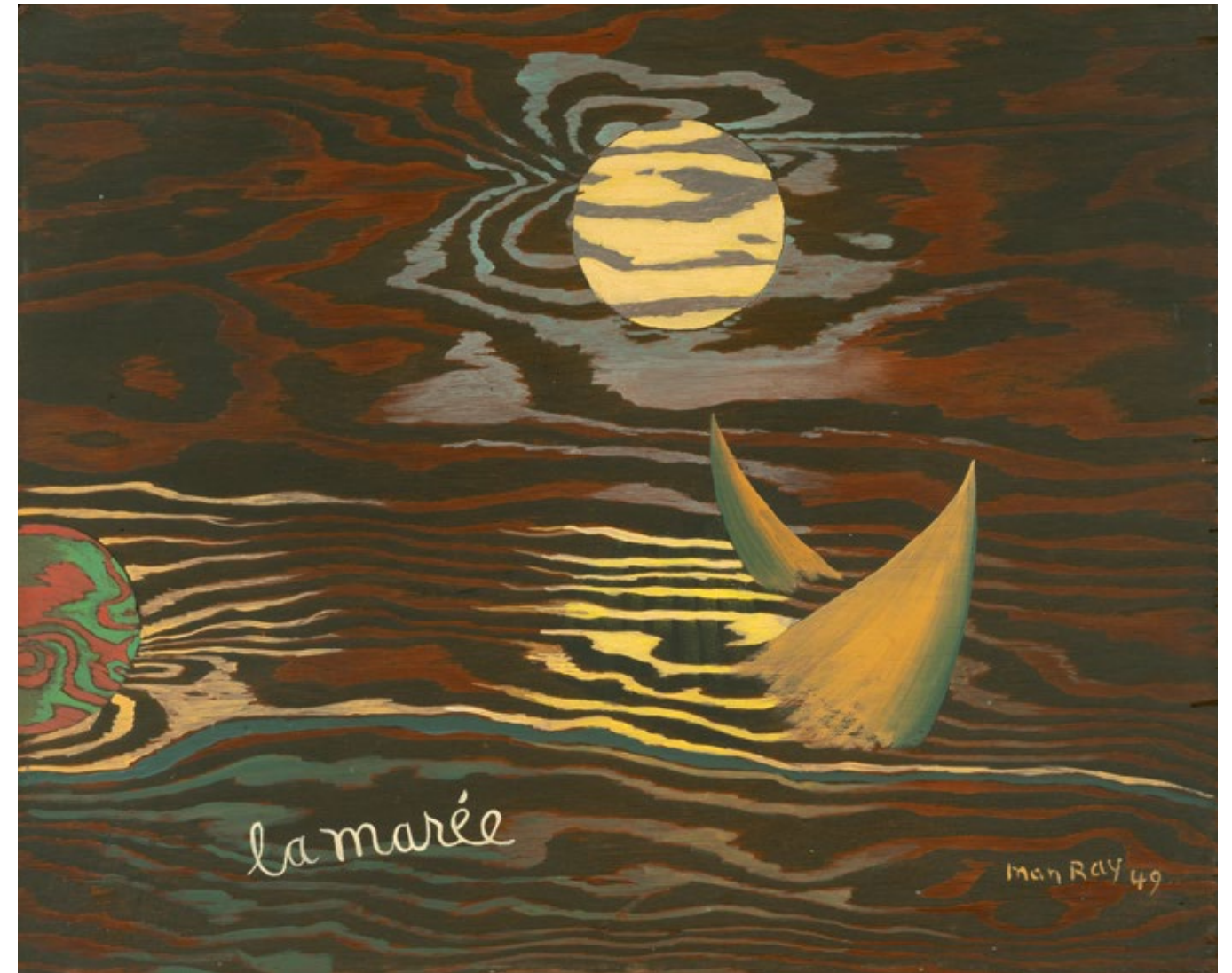


LA MARÉE

HOLLYWOOD, 1949
Oil on panel
38.1 by 47 cm (15 by 18½ in.)

La Marée is one of three paintings on wood of night scenes prominently displaying moonlight (or another luminary source). Man Ray uses the natural pattern of the wood grain and adds color to create a new background on which he builds his composition.

AS



PARIS

MARCH 1951–1976



1. Man Ray. *Juliet*. 1947. Oil on canvas, 61 by 50 cm (24 by 19¾ in.). Private Collection



2. Ida Kar. *Man Ray with His Painting "Mademoiselle H..."* 1954. Photograph. National Portrait Gallery, London. Purchased, 1999

MADMOISELLE H...

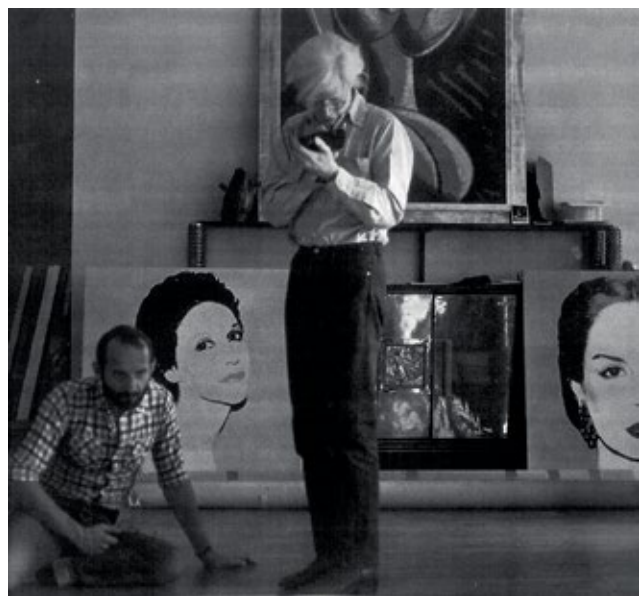
PARIS, 1952
Oil on canvas
178 by 87 cm (70⅞ by 31¼ in.)

Mademoiselle H..., painted the year after Man Ray's return to Paris, documents his response to the evolving cultural zeitgeist of the city he had longed for over the decade following his exile in Hollywood during World War II. The painting depicts a fashionable young woman wearing a contemporary trouser ensemble with her hair styled in the emerging ponytail trend. The figure's raised arm and angular treatment, in addition to the striking yellow background, recall Man Ray's 1947 *Portrait of Juliet* (fig. 1). The initial in the enigmatic title of the present work offers a small clue to identify the portrait's subject, whose stylized features have an anonymizing effect; it has been suggested she is Henriette, a young woman who was close friends with Man Ray and Juliet.

EO



man Ray 52



1. Andy Warhol with Man Ray's *Peinture féminine* (1954)

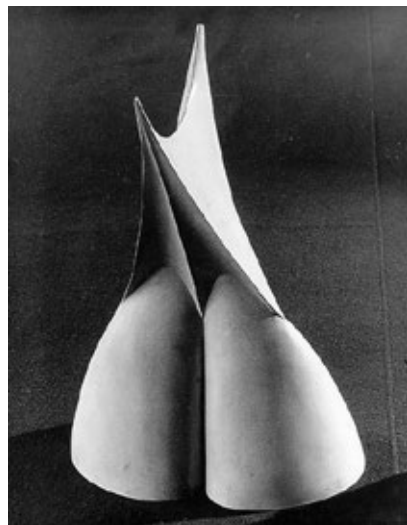
PEINTURE FÉMININE

PARIS, 1954
Oil on canvas
127 by 109.9 cm (50 by 43¼ in.)

Confronted with the evolution of painting in Europe after the war, Man Ray experimented with new styles, including abstraction. This stylized depiction of a woman belonged to Andy Warhol, who hung the work prominently in his New York town house living room. Warhol adored Man Ray's invented name, arguably one of Man Ray's greatest acts of metamorphosis.

AS





1. Man Ray. *Mathematical Object*. 1934-35. Photograph

ROMEO AND JULIET

PARIS, 1954
Oil on canvas
81 by 60 cm (31 $\frac{7}{8}$ by 23 $\frac{5}{8}$ in.)

The final composition of the *Shakespearean Equations*, *Romeo and Juliet* was painted in 1954 and included that same year in the first presentation of the series in Paris, at the Galerie Furstenberg. It is among the more enigmatic compositions of the group. Before a foreboding celestial night sky, a single model dominates the composition. The portrayed shape is described mathematically as a "surface generated by the normals of a rotational paraboloid"; whether Man Ray intended it to symbolize one or other of the lead characters of Shakespeare's celebrated play, or instead a fusion of both star-crossed lovers, is open to interpretation.

ES



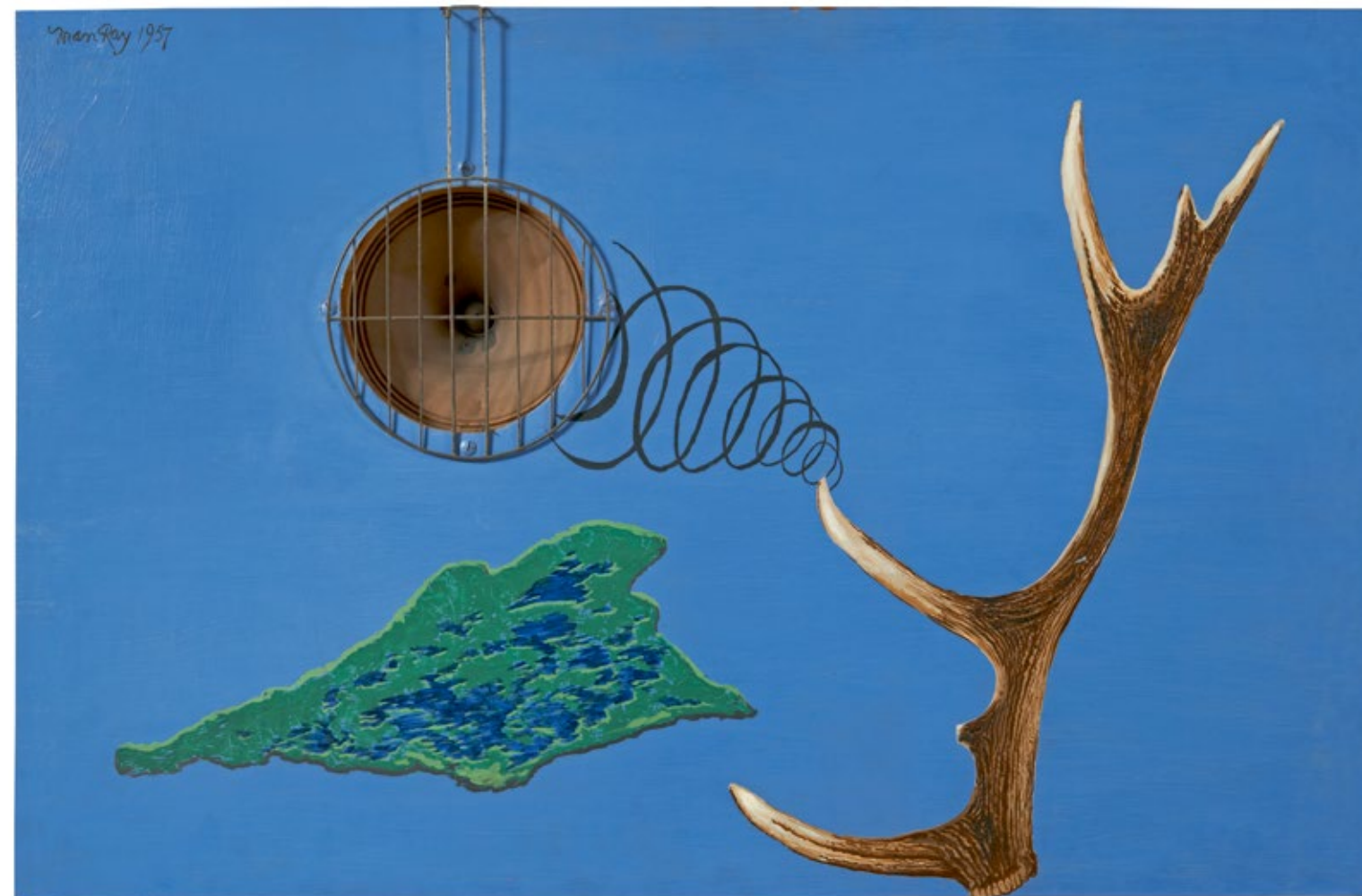
TALKING PICTURE

PARIS, 1957

Oil, loudspeaker and metal kitchen utensil on panel mounted on compressed cardboard; with Optalix radio affixed to the reverse
68.7 by 106.8 cm (27 $\frac{1}{8}$ by 42 $\frac{1}{8}$ in.)

In *Talking Picture*, Man Ray, the perpetual innovator, created an audible “talking” painting by hiding a radio on the reverse and attaching a visible loudspeaker to the canvas, thereby allowing the viewer to listen to a radio station of his or her choice. In the composition, Man Ray depicted two seemingly random objects—an unrecognizable green object and a deer antler (which was lying around his studio) that receives, like an antenna, the pictorial radio waves emanating from the speaker. While the antler may initially appear arbitrary, it reveals Man Ray’s lifelong interest in wordplay: “In spite of all efforts to juxtapose two irrelevant objects,” he wrote, “one can always relate them, as in this case: a loud speaker is a horn!”³² Painted on a sky-blue background, this composition may well refer to man’s first foray into space—1957 being the year that satellites first orbited the earth, enabling global communication in the years to follow. The title, which evokes Man Ray’s experience at the epicenter of the film industry in Hollywood, adds an autobiographical layer of interpretation.

AS & EO





1. Man Ray. *À l'heure de l'observatoire-les amoureux*. 1932-34. Oil on canvas, 100 by 250.4 cm (39¼ by 99 in.). Private Collection

IMAGE À DEUX FACES

PARIS, 1959
Oil on canvas
200 by 150 cm (78¾ by 59⅞ in.)

Shoot wide and crop close was a strategy employed by Man Ray as he produced some of his most iconic photographs. His *Anatomies* (1929) and *Glass Tears* (c. 1932) are both heavily cropped images that rely on strategies of enlarging and framing in order to foreground their visual power.

His painting *Image à deux faces* is based upon a cropped photograph. The source photograph, titled *Le Baiser* (c. 1930; fig. 2) features his then lover Lee Miller in close proximity to another woman whose identity remains unclear. Both women appear stoic and are wearing lipstick, one in profile, the other in a three-quarter view. The image conjures notions of modernist flatness and psychological tension as one wonders about the dynamic of their relationship.

Late in life Man Ray spent a great deal of time reassessing and revisiting past photographs, paintings, and objects. In 1959, while living in Paris, he chose to render his circa 1930 photograph *Le Baiser* in oil on a monumental scale. Here one notices his mastery of cropping, as he zooms in further still, eliminating the figures' eyes.

Man Ray's painting shares both subject and stylistic elements with Brancusi's limestone sculpture *The Kiss* (1916; Philadelphia Museum of Art). In Brancusi's work, the sheer proximity of the embracing couple unifies them as one. Their two profiles, lacking negative space, form a single almond-shaped eye in frontal view. Similarly, in *Image à deux faces*, the two profile views of the figures' lips merge at their

cupid's bow to become one frontal view. This unified pair of lips recalls his 1932-34 masterpiece *À l'heure de l'observatoire-les amoureux* (fig. 1), where Lee Miller's disembodied lips hover mysteriously over a forest landscape. *Image à deux faces* may address Man Ray's past love for Lee Miller and nostalgia for his prewar days in Paris, but it also demonstrates a serious painter whose self-referential work acknowledges the power of his surreal photographs. His painting bravura and bold palette further paved the way for the clarity and deadpan nature of Pop art in the United States and abroad.

PB



2. Man Ray. *Le Baiser*. c. 1930. Photograph



DRAWINGS

1936-1938



UNTITLED (PENNY FARTHING)

1936
Pen and ink on paper
38.3 by 27.8 cm (15¼ by 11 in.)



LE PONT BRISÉ (PONT D'AVIGNON)

FRANCE, 1936
Pen and ink on paper
28 by 38.5 cm (11¼ by 15¼ in.)

La vitre aux veines de pensée
Achève dans une rue interrompue
Sa carrière d'eau pure
La tête aux rires de pensée
Éloigne l'air étroit fredonné dans la rue
La rive aux lèvres de pensée
Baise doucement son reflet
La rive aux lèvres de pensée

La ville va et vient de sommeils et réveils
Les heures estropiées dansent la capucine
Un soleil à ramages enveloppe l'oeil d'Inde
Où passent les bateaux qui ne vont nulle part
Des fous en odeur de pensée
Les accompagnent
Le front à vif et le fleuve muet.
— Paul Éluard

La vitre aux veines de pensée
Achève dans une rue interrompue
Sa carrière d'eau pure
La tête aux rires de pensée
Éloigne l'air étroit fredonné dans la rue
La rive aux lèvres de pensée
Baise doucement son reflet
La rive aux lèvres de pensée
La ville va et vient de sommeils en réveils
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Un soleil à ramages enveloppe l'oeil d'Inde
Où passent les bateaux qui ne vont nulle part
Des fous en odeur de pensée
Les accompagnent
Le front à vif et le fleuve muet.

— Paul Éluard, Pour René Char



PORTRAIT INITIAL

PARIS, 1937
Pen and ink on paper
25.3 by 35.5 cm (10 by 14 in.)



LES DERNIERS HOMMES SUR TERRE

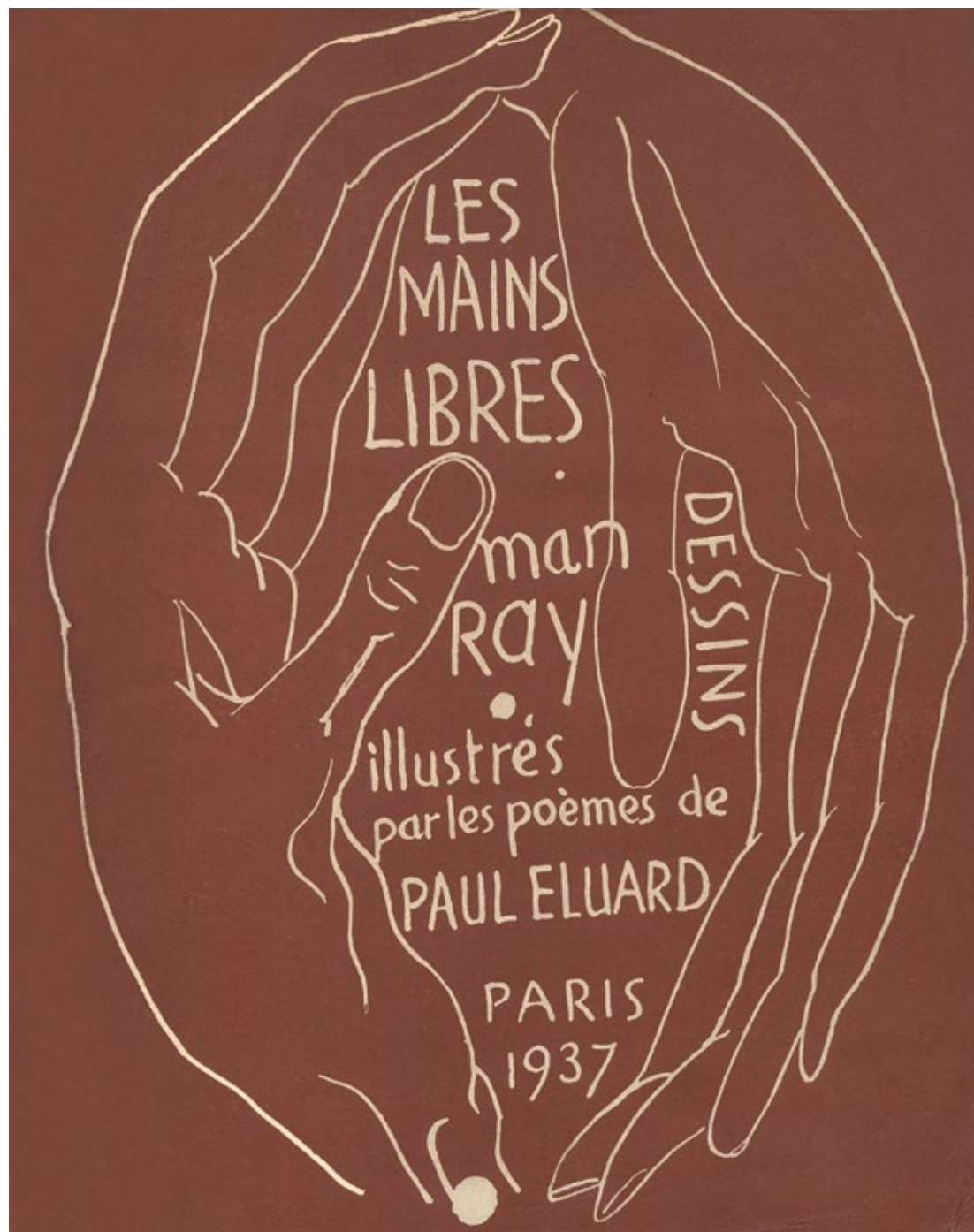
ANTIBES, 1938
Pen and ink on paper
27.9 by 36.2 cm (11 by 14¼ in.)



ESPOIRS ET ILLUSIONS OPTIQUES

ANTIBES, 1938
Pen and ink on paper
38 by 27.8 cm (15 by 11 in.)

LES MAINS LIBRES



1. Man Ray and Paul Éluard. *Les Mains libres*. 1937

Drawing occupied an important place in Man Ray's artistic development. Since childhood, the artist devoted time to the medium, honing his skill throughout his career. "I always have by my bed a notebook with pen and ink," he stated of his drawing practice. "Even when I travel."³³ Following his arrival in Paris in 1921, Man Ray quickly developed a reputation as an impressive draftsman among the Dada and later Surrealist circles and soon began fielding colleagues' frequent requests for drawings to be featured alongside their writings in important publications including *Littérature* and *Der Sturm*.³⁴

In 1936, Man Ray collaborated with French Surrealist poet Paul Éluard to produce *Les Mains libres*, a book of pen-and-ink drawings by Man Ray that were each "illustrated" by short poems penned by Éluard in a reversal of the customary relationship between writer and illustrator. The project—which Man Ray described as "the sum of all my experience, in photography as well as painting"—documents the pair's close friendship as they traveled from Paris to St. Raphaël, New York, London, Mougins, Cornwall, and Marseille, making new additions to the portfolio throughout their journey.³⁵ Published in 1937 by Jeanne Bucher in Paris, the book is composed of fifty-four drawings, each accompanied by a poem, in parts one and two, followed by an additional twelve included in the chapters "Sade," "Portraits," and "Détails." The title of the series reveals Man Ray's interest in wordplay. While its literal meaning translates to "hands-free," the phrase also refers to a more general state of creative freedom sought by the Surrealists via the group's practice of automatism—the exercise of producing art without con-

scious thought with the aim of revealing unconscious desire. Man Ray later recalled of *Les Mains libres*: "In these drawings, my hands are dreaming."³⁶ Free from constraints, the artist's hand reflects his unrestricted imagination.

A number of *Les Mains libres* drawings depict political subjects. The towers in *Les Tours du silence* and *Le Château d'If* (pp. 168, 177), for instance, recall the terror of the Bastille prison, while *Pouvoir*, *L'Espion*, and *La Peur* (pp. 173, 175, 180) evoke allegorical representations of abuse of power and privacy. Other drawings focus on the general oneiric anxiety brought on by the absence of reason, such as the illogical scale of the figure in *Les Tours d'Éliane* (p. 182) or the displacement of the familiar child's game of cat's cradle by a spider's web in *L'Attente* (p. 176). Not all the drawings possess a foreboding atmosphere, however. *L'Arbre-Rose* (p. 169), for example, conveys the idyll of the Garden of Eden, and *Feu d'artifice* (p. 181) illustrates the marvelous metamorphosis of a flower into a brilliant fireworks show.

Les Mains libres represents the culmination of a period of two years during which Man Ray dedicated himself almost exclusively to drawing. This focused engagement with ink and paper led to the artist's renewed commitment to painting, his primary passion, and several drawings in the series ultimately served as the basis for oils. In 1938, the year following the publication of *Les Mains libres*, Man Ray entered a stretch of immense productivity during which he produced some of his most important paintings, including *La Fortune* (p. 22, fig. 29) and *Le Beau Temps* (p. 87, fig. 1).

EO



C'EST ELLE [LES MAINS LIBRES]

PARIS, 1937
 Pen and ink on paper
 35 by 25 cm (13¾ by 9⅞ in.)

C'EST ELLE

*Sur cette étoile de gazon c'est elle
 C'est elle dans cette maison déserte
 C'est elle dans cette rue sombre
 C'est elle sur ce monument
 C'est elle parmi ces sauvages
 C'est elle sur ce sein mendiant
 C'est elle dans la neige là*

*Toujours derrière un mur
 Comme au fond d'un ravin.*

—Paul Éluard



L'AVENTURE [LES MAINS LIBRES]

NEW YORK, 1937
 Pen and ink on paper
 35 by 27.8 cm (13¾ by 11 in.)

L'AVENTURE

*Prends garde c'est l'instant où se rompent les digues
 C'est l'instant échappé aux processions du temps
 Où l'on joue une aurore contre une naissance*

*Bats la campagne
 Comme un éclair*

*Répands tes mains
 Sur un visage sans raison
 Connais ce qui n'est pas à ton image
 Doute de toi
 Connais la terre de ton cœur
 Que germe le feu qui te brûle*

*Que fleurisse ton œil
 Lumière.*

—Paul Éluard



LES TOURS DU SILENCE [LES MAINS LIBRES]

FRANCE, 1936
 Pen and ink on paper
 30.3 by 38.2 cm (11 $\frac{7}{8}$ by 15 $\frac{1}{8}$ in.)

LES TOURS DU SILENCE

*Ils battent les pierres
 Ils voudraient avoir une ombre
 Ils voudraient avoir un corps
 Ils ne sont ni jour ni nuit
 Ils sont aux mains de l'espace*

*Encore une chute de clarté
 Et les pierres seront soleil.*

—Paul Éluard



L'ARBRE-ROSE [LES MAINS LIBRES]

CORNWALL, 1937
 Pen and ink on paper laid down on card
 30.5 by 22.8 cm (12 $\frac{1}{8}$ by 9 in.)

L'ARBRE-ROSE

*L'année est bonne la terre enfle
 Le ciel déborde dans les champs
 Sur l'herbe courbe comme un ventre
 La rosée brûle de fleurir.*

—Paul Éluard



LES SENS [LES MAINS LIBRES]

PARIS, 1936
 Pen and ink on paper
 35 by 25 cm (13¾ by 9⅞ in.)

LES SENS

*Dévêtue et le front pur
 Tu t'abats comme une hache
 Étincelante et d'un poids
 A faire se lever le plomb*

*Entends le rubis éclore
 La turquoise se faner
 Ta bouche séduit ton visage
 Et ton corps peut venir
 Battant comme un cœur.*

—Paul Éluard



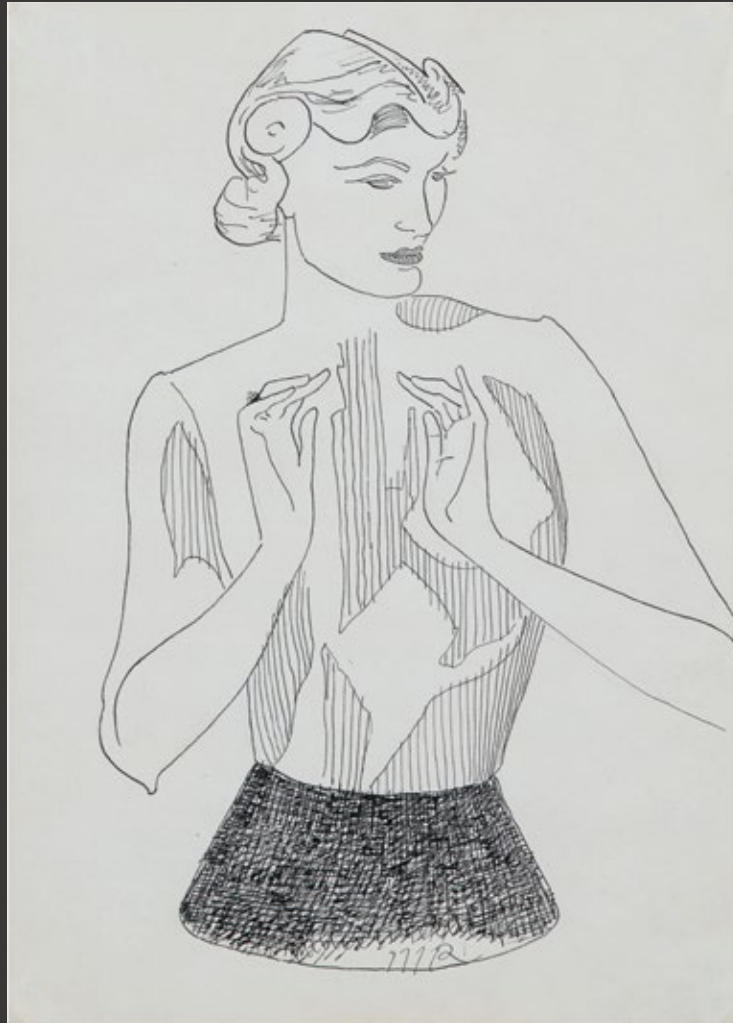
BURLESQUE [LES MAINS LIBRES]

NEW YORK, 1936
 Pen and ink and pencil on paper
 34.8 by 25 cm (13¾ by 9⅞ in.)

BURLESQUE

*Fille de glace donne-moi
 Confiance en moi.*

—Paul Éluard



LE MANNEQUIN [LES MAINS LIBRES]

PARIS, 1937
 Pen and ink on paper
 34.8 by 25 cm (13¾ by 9⅞ in.)

LE MANNEQUIN

*Unique guirlande tendue
 D'un bord à l'autre de l'enfance
 Petit pont de perfection
 Premier amour de l'écolier
 Suppression des distances.*

—Paul Éluard



POUVOIR [LES MAINS LIBRES]

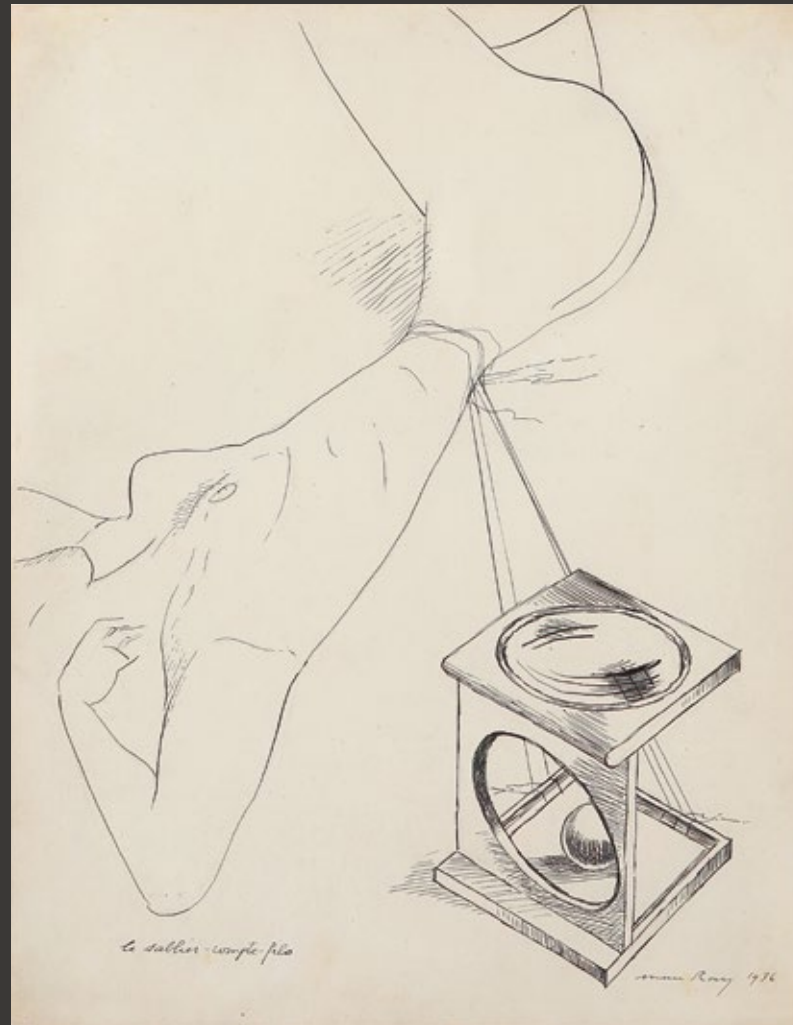
PARIS, 1937
 Pen and ink on paper
 30.9 by 23.2 cm (12¼ by 9⅞ in.)

POUVOIR

*Il la saisit au vol
 L'empoigne par le milieu du corps
 La ceinturant de ses doigts robustes
 Il la réduit à l'impuissance*

*Vertige la main dominante
 Couvre toutes les distances
 Sans plus bouger que sa proie.*

—Paul Éluard



LE SABLIER COMPTE-FILS [LES MAINS LIBRES]

PARIS, 1936
 Pen and ink on paper
 33.5 by 25.5 cm (13¼ by 10⅛ in.)

LE SABLIER COMPTE-FILS

*La rose le cœur dans un champ
 De fleurs de givre*

La lampe qui boit la lumière

*L'autre jour celui-ci
 Le fond d'un verre*

*De belles variétés de jour
 Cultivent ce monde durable.*

—Paul Éluard



L'ESPION [LES MAINS LIBRES]

MOUGINS, 1936
 Pen and ink on paper
 35 by 25 cm (13¾ by 9⅞ in.)

L'ESPION

*L'arc pâle tendu de tes yeux fermés
 Menace un univers de bronze
 L'épaisseur de la vue.*

—Paul Éluard



L'ATTENTE [LES MAINS LIBRES]

LONDON, 1937
Pen and ink on paper
35.1 by 25.5 cm (13⁷/₈ by 10¹/₈ in.)

L'ATTENTE

Je n'ai jamais tenu sa tête dans mes mains.

—Paul Éluard



LE CHÂTEAU D'IF [LES MAINS LIBRES]

MARSEILLE, 1936
Pen and ink on paper
25 by 35 cm (9⁷/₈ by 13³/₄ in.)

LE CHÂTEAU D'IF

*Belle voix grande maison
Aux échos décorés
De toiles d'araignée.*

—Paul Éluard



OUI OU NON [LES MAINS LIBRES]

PARIS, 1937
 Pen and ink on paper
 31.5 by 24 cm (12 $\frac{3}{8}$ by 9 $\frac{1}{2}$ in.)

OUI OU NON

*Dessine le sort
 Un trait d'acier sincère
 Un trait filant droit
 Sur des routes nouvelles*

*Regarde tes sœurs
 Prêtes à recevoir
 Les bijoux tournoyants de la rébellion
 De tes refus
 De ta force future*

*Elles écoutent quand tu te tais
 Les grandes orgues de la raison.*

—Paul Éluard



LA MARSEILLAISE [LES MAINS LIBRES]

MARSEILLE, 1936
 Pen and ink and pencil on paper
 28 by 38.2 cm (11 by 15 in.)

LA MARSEILLAISE

*La clé de voûte ce silence
 Pendant qu'elle ouvre son corsage*

*Pendant qu'elle passe à travers
 Les roseaux de ses bras*

Païenne éperdue de tendresse

*Ceux qu'elle cherche
 Ont tout au plus
 La conscience égoïste
 D'un menu gibier de prison.*

—Paul Éluard



LA PEUR [LES MAINS LIBRES]

1937
Pen and ink on paper
25.3 by 35.4 cm (10 by 14 in.)

LA PEUR

*Fourrure rouge
Au seuil friand de l'animal
La proie s'affole*

*Pont brûlé
Bras faible
Bâton brisé*

*Chevelure pleine de terre
Menace insupportable
Tombe meurtrière*

*Le visage s'ouvre
Il laisse voir une femme qui s'ennuie.*

—Paul Éluard



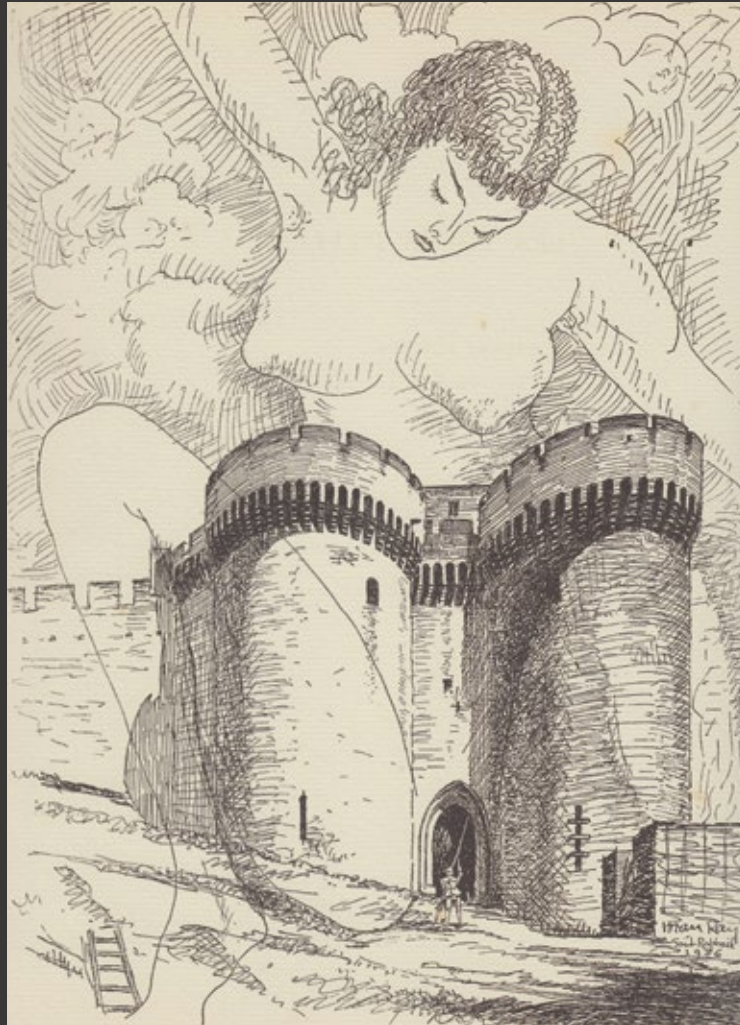
FEU D'ARTIFICE [LES MAINS LIBRES]

PARIS, 1937
Pen and ink on paper
30.3 by 23.2 cm (11 $\frac{7}{8}$ by 9 $\frac{1}{8}$ in.)

FEU D'ARTIFICE

*La nue fantastique est d'ici
Où ne s'effacent pas les ombres.*

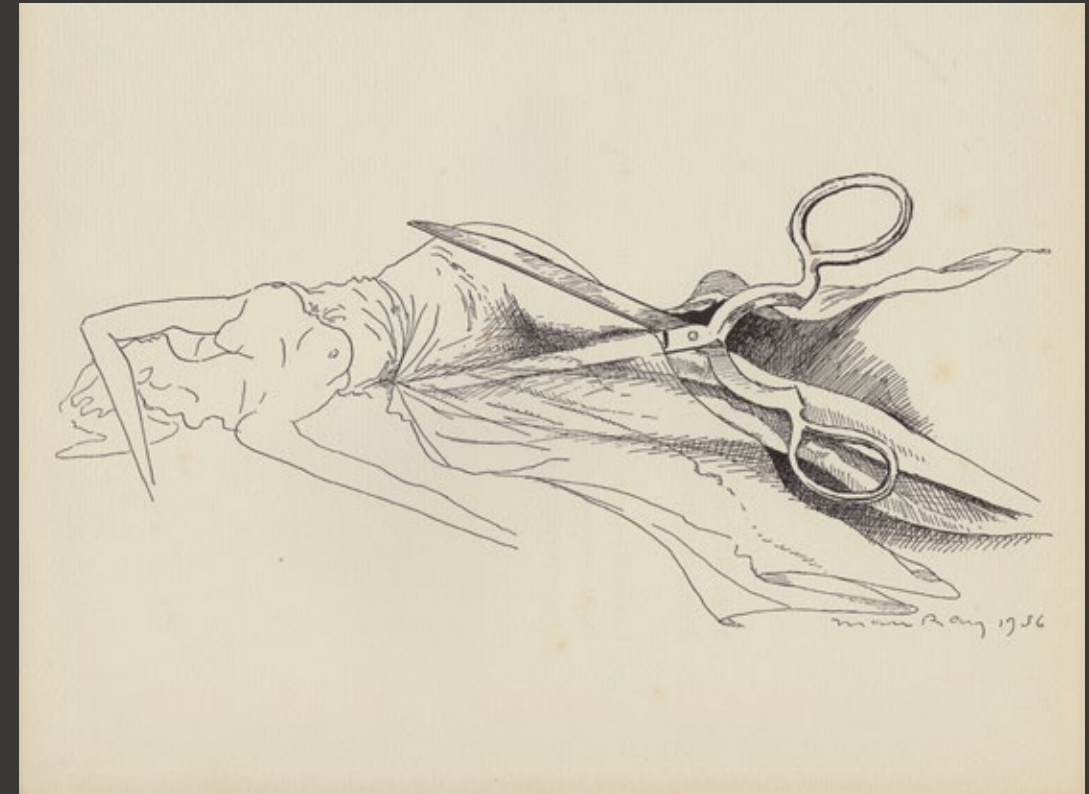
—Paul Éluard



LES TOURS D'ELIANE [LES MAINS LIBRES]

SAINT-RAPHAËL, 1936
 Pen and ink on paper
 38 by 28 cm (15 by 11 1/8 in.)

LES TOURS D'ELIANE
*Un espoir insensé
 Fenêtre au fond d'une mine.*
 —Paul Éluard



LA COUTURE [LES MAINS LIBRES]

PARIS, 1936
 Pen and ink on paper
 24.1 by 33.9 cm (9 1/2 by 13 3/8 in.)

LA COUTURE

*Mots faits de chiffres
 Appel de chiffres clameur d'or*

*Collection des bonheurs des goûts et des couleurs
 Pour une exposition de chiens
 Domestiqués couchants ergotés enrégés.*

—Paul Éluard



OÙ SE FABRIQUENT LES CRAYONS [LES MAINS LIBRES]

FRANCE, 1936
 Pen and ink on paper
 27.6 by 36.8 cm (10¾ by 14½ in.)

OÙ SE FABRIQUENT LES CRAYONS

*La dernière l'hirondelle
 A tresser une corbeille
 Pour retenir la lumière
 La dernière à dessiner
 Cet œil déserté*

*Dans la paume du village
 Le soir vient manger les graines
 Du sommeil animal*

Bonne nuit à la pensée

*Et j'appelle le silence
 Par son plus petit nom.*

— Paul Éluard



PORTRAIT D'ANDRÉ BRETON [LES MAINS LIBRES]

PARIS, 1936
 Pen and ink on paper
 36 by 26 cm (14¼ by 10¼ in.)

La Misère rend les faibles infâmes—les forts sublimes

— Man Ray

“THE EXHIBITION” NOTES

1. Portions of this essay have appeared in Francis M. Naumann, *Conversion to Modernism: The Early Work of Man Ray* (New Brunswick, NJ: Rutgers University Press; Montclair, NJ: Montclair Art Museum, 2003), 126–27.
2. Man Ray, “Legend,” from “Revolving Doors.” The English version cited here is Man Ray’s translation back into English of the (French) version published in *Minotaure*, no. 7 (June 10, 1935): 66. See Jennifer Mundy, ed., *Man Ray: Writings on Art* (Los Angeles: Getty Research Institute, 2016), 56.
3. This essay is a revised version of F. M. Naumann, “Legend” in *American Modernism: The Shein Collection*, eds. Charles Brock, Nancy Anderson and Harry Cooper (Washington D.C.: National Gallery of Art, 2010), 88–93.
4. Man Ray, *Self Portrait* (Boston: Little, Brown & Co., 1963), 66.
5. Man Ray, *Self Portrait*, 67.
6. Excerpt from a 1954 questionnaire, Museum Collection Files, Department of Drawings, The Museum of Modern Art, New York; quoted in *Writings on Art*, 392–93.
7. Man Ray, “Is Photography Necessary?,” *Modern Photography* 21, no. 11 (November 1957): 85.
8. Man Ray quoted in Arturo Schwarz, *Man Ray: The Rigour of Imagination* (New York: Rizzoli, 1977), 39.
9. André Breton, “Prolegomena to a Third Surrealist Manifesto or Not” (1942), in *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane (Ann Arbor: University of Michigan Press, 1969), 301–2.
10. Man Ray quoted in Schwarz, *The Rigour of Imagination*, 50.
11. Man Ray quoted in Margery Rex, “If you Feel Like a Feather After a Party, You’re a Tactilist,” *New York Evening Journal*, February 11, 1921; quoted in Naumann, *Conversion to Modernism*, 207.
12. Man Ray quoted in Schwarz, *The Rigour of Imagination*, 158.
13. Man Ray, *Self Portrait*, 200.
14. Man Ray quoted in Schwarz, *The Rigour of Imagination*, 72.
15. Mundy, *Writings on Art*, 189.
16. Man Ray quoted in Schwarz, *The Rigour of Imagination*, 71.
17. *Ibid.*, 72.
18. Translated from the French: “l’homme avec la tête du lanterne magique.” (See André Breton, preface to Man Ray, *La Photographie n’est pas l’art* [Paris, 1937]).
19. Man Ray, *Self Portrait*, 241.
20. *Ibid.*, 60.
21. Man Ray, “Mime,” from “Revolving Doors.” The English version cited here is Man Ray’s translation back into English of the (French) version published in *Minotaure*, no. 7 (June 10, 1935): 66. See Mundy, *Writings on Art*, 55.
22. Man Ray, “Long Distance,” from “Revolving Doors.” The English version cited here is Man Ray’s translation back into English of the (French) version published in *Minotaure*, no. 7 (June 10, 1935): 66. See Mundy, *Writings on Art*, 56.
23. Man Ray, “Orchestra,” from “Revolving Doors.” The English version cited here is Man Ray’s translation back into English of the (French) version published in *Minotaure*, no. 7 (June 10, 1935): 66. See Mundy, *Writings on Art*, 56.
24. I am grateful to Man Ray scholar Wendy Grossman for a collaborative discussion on the influence of Magritte on Man Ray.
25. Man Ray, “Signature,” from *Objects of My Affection*, in Mundy, *Writings on Art*, 275.
26. Man Ray, “Juan Gris, Joan Miró, Pablo Picasso,” in *Picasso, Gris, Miró: The Spanish Masters of Twentieth-Century Painting* (San Francisco Museum of Art, 1948), 44–45, quoted in Edouard Seblin, “Non-Abstractions,” in *Man Ray: Human Equations; A Journey From Mathematics to Shakespeare*, ed. Wendy A. Grossman and Edouard Seblin (Ostfildern: Hatje Cantz, 2015), 89–90.
27. Man Ray, *Self Portrait*, 291.
28. Juliet Man Ray, postcard to Naomi Siegler, (the artist’s niece), April 28, 1948, Man Ray Letters and Album, 1922–1976, acc. no. 930027, Getty Research Institute, Los Angeles.
29. Man Ray, *Self Portrait*, 291–92.
30. Man Ray, “Painting of the Future and Future of Painting” (lecture, Institute of Contemporary Arts, London, October 27, 1954), manuscript, Private Collection.
31. Schwarz, *The Rigour of Imagination*, 78.
32. Man Ray, *Objets de mon affection* (Paris: Philippe Sers, 1983), 106.
33. Man Ray quoted in Schwarz, *The Rigour of Imagination*, 62.
34. *Littérature* (Paris) 2, nos. 1, 2, and 3 (March, April, and May 1922), and *Der Sturm* (Berlin), no. 3 (March 1922).
35. Man Ray, interview by Henry McBride of the *New York Sun* in Neil Baldwin, *Man Ray: American Artist* (New York: Clarkson N. Potter, 1988), 209.
36. Man Ray quoted in Schwarz, *The Rigour of Imagination*, 62.

PAINTINGS

THE RUG

Ridgefield, New Jersey, 1914
Signed *Man Ray* and dated 14 (lower left); signed *Man Ray*, titled *THE RUG* and dated 1914 (on the stretcher)
Oil on canvas
46.8 by 52.4 cm (18½ by 20½ in.)
Private Collection
Plate p. 65

EXHIBITIONS

New York, Montross Gallery, *Exhibition of Paintings, Drawings and Sculpture*, 1915, no. 47
Pasadena, California, Pasadena Art Institute, *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray*, 1944, no. 8
Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963, no. 1
Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 12, illustrated p. 69 (mentioned p. 54)
Rome, Galleria Il Collezionista d'Arte Contemporanea, *Man Ray, opere 1914–1973*, 1973, illustrated in color p. 19 (mentioned pp. 18–19 and 153)
New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 8
London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 7
Rome, Palazzo delle Esposizioni, *Man Ray: L'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 17, illustrated (mentioned p. 57)
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray, la costruzione dei sensi*, 1995–96, illustrated in color p. 2
Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated in color p. 36
Montclair, New Jersey, Montclair Art Museum; Athens, Georgia Museum of Art and Chicago, Terra Museum of American Art, *Conversion to Modernism: The Early Work of Man Ray*, 2003–4, no. 119, illustrated in color p. 97 (mentioned p. 96)

LITERATURE

L. Vinci Masini, *Man Ray*, Florence, 1974, fig. 2, illustrated in color
R. Penrose, *Man Ray*, London, 1975, fig. 10, illustrated p. 39 (mentioned p. 37)
K. Anhold Rabbito, 'Man Ray in Quest of Modernism' in the *Rutgers Art Review*, vol. 2, January 1981, fig. 7, illustrated p. 62 (mentioned p. 62)
F.M. Naumann, 'Man Ray and America: The New York and Ridgefield Years: 1907–1921,' Ph.D. dissertation, Graduate Center of the City University of New York, 1988, no. 220, illustrated p. 765 (vol. 2, mentioned pp. 171 and 120)

STILL LIFE

Ridgefield, New Jersey, 1914
Signed *Man Ray* (lower left)
Oil on canvas laid down on board
30.5 by 24.1 cm (12 by 9½ in.)
Private Collection
Plate p. 61

TWO FIGURES (THE LOVERS)

Ridgefield, New Jersey, 1914
Signed *Man Ray* and dated 14 (lower left); signed, inscribed *Ridgefield N.J.* and dated 1914 (on the backboard)
Oil on canvas laid down on board
24.8 by 35.2 cm (9¾ by 13¾ in.)
Collection Sylvio Perlstein, Antwerp
Plate p. 63

EXHIBITIONS

Antwerp, Ronny Van de Velde, *Man Ray 1890–1976*, 1994, no. 418
Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated in color p. 36
Paris, La Maison Rouge, *Busy going crazy, collection Sylvio Perlstein, art & photographie de dada à aujourd'hui*, 2006–7 (illustrated in color in a photograph p. 6)
London, Tate Modern and Barcelona, Museu Nacional d'Art de Catalunya, *Duchamp, Man Ray, Picabia*, 2008, fig. 11, illustrated in color p. 19
New York and Hong Kong, Hauser & Wirth, *A Luta Continua: The Sylvio Perlstein Collection. Art and Photography from Dada to Now*, 2018–19, illustrated in color p. 116 (titled *The Lovers*)

LITERATURE

F.M. Naumann, 'Man Ray and America: The New York and Ridgefield Years: 1907–1921,' Ph.D. dissertation, Graduate Center of the City University of New York, 1988, no. 219, illustrated p. 765
M. Vanci-Perahim, ed., *Man Ray 1890–1976*, Paris, 1997, no. 5, illustrated in color p. 14
D. Rosenberg, *La Collection Perlstein, de Dada à l'art contemporain / The Perlstein Collection: From Dada to Contemporary Art*, Ghent, 2006, illustrated in color p. 79 (illustrated in a photograph p. 34)

DANCE (DANCE INTERPRETATION)

New York, 1915
Signed *Man Ray* and dated JAN 1915 (lower right) and titled *DANCE* (lower left)
Oil on canvas
91.4 by 71.1 cm (36 by 28 in.)
Private Collection
Plate p. 67

EXHIBITIONS

New York, Daniel Gallery, *Exhibition of Drawings and Paintings by Man Ray*, 1915, no. 17, illustrated (titled *Dance Interpretation*)
New York, Anderson Galleries, *Forum Exhibition of Modern American Painters*, 1916, no. 34 (titled *Invention—Dance*)
Zurich, Kunsthaus Zürich, *Abstrakte und surrealistische Malerei und Plastik*, 1929, no. 72
Brussels, Palais des Beaux-Arts, *Trois Peintres surréalistes, René Magritte, Man Ray, Yves Tanguy*, 1937, no. 26
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, no. 6
Saarbrücken, Saarlandmuseum, *Surrealistische Malerei in Europa*, 1952
London, Institute of Contemporary Arts, *An Exhibition, Retrospective and Prospective of the Works of Man Ray*, 1959, no. 12
Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 21, illustrated p. 30
New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 17, illustrated
London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 15
Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 18, illustrated in color (mentioned p. 59)
New York, Andrew Crispo Gallery, *The Influences of the 1913 Armory Show on American Painters*, 1981, no. 15
New York, Whitney Museum of American Art at Philip Morris, *The Forum Exhibition: Selections and Additions*, 1983, illustrated p. 28
New York, Andrew Crispo Gallery, *Masterpieces of the 20th Century: American & European Art*, 1984, no. 23
Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988–90, fig. 49, no. 12, illustrated in color p. 63 (mentioned pp. 63–64)
New York, Canova and Rittenhouse Art Gallery, *The Formative Years of 20th Century American Art*, 1992, no. 67
Berlin, Martin-Gropius-Bau and London, Royal Academy of Arts, *American Art in the 20th Century: Painting and Sculpture, 1913–1993*, 1993, no. 4, illustrated in color
LITERATURE
A.v.C., 'Man Ray's Paint Problems' in *American Art News*, vol. 14, no. 6, November 13, 1915 (mentioned)
F.J. Ziegler, 'Widely Different Phases of Modern Art' in the *Philadelphia Record*, 1915 (mentioned; clipping preserved in the papers of Willard Huntington Wright, Princeton University)
'The Season's Art Sensation' in *World Magazine*, April 2, 1916, illustrated p. 9

W. Huntington Wright, *The Creative Will: Studies in the Philosophy and the Syntax of Aesthetics*, New York and London, 1916 (mentioned pp. 15 and 81)
P. Wescher, 'Man Ray as Painter' in the *Magazine of Art*, New York, January 1953, illustrated p. 33 (mentioned p. 33)
P. Waldberg, 'Bonjour Monsieur Man Ray' in *Quadrum*, no. 7, Brussels, 1959, illustrated p. 95
R. Penrose, *Man Ray*, London, 1975, fig. 17, illustrated p. 45 (mentioned pp. 43–44)
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 28, illustrated p. 42 (mentioned pp. 33 and 36)
K. Anhold Rabbito, 'Man Ray in Quest of Modernism,' *Rutgers Art Review*, vol. 2, January 1981, fig. 8, illustrated p. 62 (mentioned p. 62)
F.M. Naumann, 'Man Ray's Early Paintings, 1913–1916, Theory and Practice in the Art of Two Dimensions' in *Artforum*, vol. 20, no. 9, New York, May 1982, illustrated p. 40
C. Knight, 'On Native Ground: U.S. Modern' in *Art in America*, New York, October 1983, illustrated p. 187
N. Baldwin, *Man Ray: American Artist*, New York, 1988 (titled *Invention/Dance*; mentioned pp. 56, 58 and 143)
F.M. Naumann, 'Man Ray and America: The New York and Ridgefield Years: 1907–1921,' Ph.D. dissertation, Graduate Center of the City University of New York, 1988, no. 258, illustrated p. 779 (vol. 2, mentioned pp. 175, 178, 185–86, 191, 205, 210–12 and 220)
Man Ray, *Self Portrait*, Boston, 1988 (illustrated p. 57 in a reproduction of the New York, Daniel Gallery, 1915 exhibition catalogue)
Exhibition Catalogue: Montclair, New Jersey, Montclair Art Museum; Athens, Georgia Museum of Art and Chicago, Terra Museum of American Art, *Conversion to Modernism: The Early Work of Man Ray*, 2003–4, fig. 145, illustrated p. 126 (mentioned pp. 126–27, 137, 139, 146–47 and 179; fig. 150, illustrated p. 136 in a reproduction of the New York, Daniel Gallery, 1915 exhibition catalogue; fig. 154, illustrated p. 148 in a reproduction of 'The Season's Art Sensation' article)
Exhibition Catalogue: Washington, D.C., National Gallery of Art, *American Modernism: The Shein Collection*, 2010–11, fig. 1, illustrated in color p. 90 (mentioned p. 88)

LEGEND (INVENTION)

New York, 1916
Signed *Man Ray* and dated 1916 (lower right) and titled *LEGEND* (lower center); signed *MAN RAY*, titled *Legend*, inscribed *New York* and dated 1916 (on the reverse)
Oil on canvas
132.1 by 91.4 cm (52 by 36 in.)
Collection of Deborah and Ed Shein
Plate p. 69

EXHIBITIONS

New York, Daniel Gallery, *Man Ray: An Exhibition of Selected Drawings and Paintings Accomplished During the Period 1913–1919*, 1919, no. 11
Paris, Librairie Six, *Exposition dada Man Ray*, 1921, no. 17
Paris, Galerie Surréaliste, *Tableaux de Man Ray et objets des îles*, 1926, no. 7
Tenerife, Ateneo de Santa Cruz de Tenerife, *Exposición surrealista*, 1935, no. 27
Brussels, Palais des Beaux-Arts, *Trois Peintres surréalistes, René Magritte, Man Ray, Yves Tanguy*, 1937, no. 27
Paris, Galerie Beaux-Arts, *Exposition internationale du surréalisme*, 1938, no. 182
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, no. 8
Beverly Hills, Copley Galleries, *To Be Continued Unnoticed*, 1948–49, no. 47
Otterlo, Museum Kröller-Müller and Liège, Musée des Beaux-Arts, *Les Grandes Collections belges: Collection Urvater*, 1957, no. 121, illustrated
Düsseldorf, Kunstverein für die Rheinländer und Westfalen, *Dada*, 1958, no. 144
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Zurich, Kunsthaus Zürich and Paris, Musée National d'Art Moderne, *Dada: Ausstellung zum 50-jährigen Jubiläum*, 1966–67, 1966–67, no. 171
Paris, Musée des Arts Décoratifs and Munich, Haus der Kunst München, *Le Surréalisme, 1922–1942*, 1971–72, no. 366, illustrated in color opposite p. 96
New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 19, illustrated
London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 17
London, Hayward Gallery, *Dada and Surrealism Reviewed*, 1978, no. 2.21, illustrated p. 48
Washington, D.C., National Gallery of Art, *American Modernism: The Shein Collection*, 2010–11, no. 15, illustrated in color p. 89 (mentioned pp. 88 and 91–92)

LITERATURE

P. Wescher, 'Man Ray as Painter' in the *Magazine of Art*, New York, January 1953 (mentioned p. 33)
M. Seuphor, 'L'Internationale Dada' in *L'Œil*, no. 24, Paris, December 1956, illustrated p. 70
P. Waldberg, 'Bonjour Monsieur Man Ray' in *Quadrum*, no. 7, Brussels, 1959, illustrated p. 95
Exhibition Catalogue: New York, D'Arcy Galleries, *International Surrealist Exhibition: Surrealist Intrusion in the Enchanters' Domain*, 1960–61 (mentioned)
M. Jean, *The History of Surrealist Painting*, London, 1960, illustrated in color p. 72
Exhibition Catalogue: Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, illustrated p. 78 (not exhibited)
W.S. Rubin, *Dada and Surrealist Art*, New York, 1968, pl. 39, illustrated p. 50
S. Alexandrian, *Surrealist Art*, Paris, 1970 (mentioned p. 43)

P. Waldberg, 'Il y a cinquante ans' in *XXe siècle*, June 1972, illustrated
R. Penrose, *Man Ray*, London, 1975, fig. 16, illustrated p. 44 (mentioned pp. 43–44)
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977 (mentioned pp. 37, 56, 58 and 135; nos. 498 and 500, illustrated in photographs pp. 314–15)
K. Anhold Rabbito, 'Man Ray in Quest of Modernism,' *Rutgers Art Review*, vol. 2, January 1981, fig. 14, illustrated p. 65 (mentioned p. 65)
Exhibition Catalogue: Milan, Padiglione d'Arte Contemporanea, *Man Ray, Carte Varie e Variabili*, 1983–84 (mentioned p. 8)
J.-H. Martin, B. Hermann and R. Krauss, *Man Ray: Objets de mon affection*, Paris, 1983 (illustrated in photographs pp. 170–72)
N. Baldwin, *Man Ray: American Artist*, New York, 1988 (mentioned pp. 89, 225 and 303)
F.M. Naumann, 'Man Ray and America: The New York and Ridgefield Years: 1907–1921,' Ph.D. dissertation, Graduate Center of the City University of New York, 1988, no. 261, illustrated p. 779 (vol. 2, mentioned pp. 235 and 239–40)
Man Ray, *Self Portrait*, Boston, 1988 (illustrated in photographs pp. 239, 244 and 268)
C. Mann, *Paris: Artistic Life in the Twenties & Thirties*, London, 1996 (illustrated in a photograph p. 78)
Exhibition Catalogue: Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997 (illustrated in a photograph p. 89)
Exhibition Catalogue: Montclair, New Jersey, Montclair Art Museum; Athens, Georgia Art Museum and Chicago, Terra Museum of American Art, *Conversion to Modernism: The Early Work of Man Ray*, 2003–4, fig. 166, illustrated in color p. 165 (mentioned p. 160)
Exhibition Catalogue: Madrid, PHotoESPAÑA, Museo Colecciones ICO; A Coruña, SEDE Fundación Caixa Galicia; Paris, Pinacothèque de Paris; Berlin, Martin-Gropius-Bau; Nuoro, Museo d'Arte Provinciale; The Hague, Fotomuseum and Calheta, Casa das Mudas, *Atelier Man Ray—Unconcerned But Not Indifferent*, 2007–10 (illustrated in photographs pp. 229 and 266)
C. Brock, N. Anderson and H. Cooper, 'American Modernism: The Shein Collection' in *Antiques & Fine Art*, Summer 2010 (mentioned)
K. Wilkin, 'Modernism in a Capsule' in the *Wall Street Journal*, August 18, 2010 (mentioned; accessed June 13, 2019)
D. de Temmerman, *Urvater, histoire d'une collection*, Oostkamp, 2013, no. 79, illustrated in color p. 97
Exhibition Catalogue: Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations: A Journey from Mathematics to Shakespeare*, 2015–16 (illustrated in a photograph fig. 198, p. 213)

KIKI

Paris, 1923
Signed *Man Ray* (upper left); signed *Man Ray*, titled *Kiki*, dated 1923 and inscribed *Paris (9)* (on the stretcher)
Oil on canvas
61 by 45.7 cm (24 by 18 in.)
Gerald S. and Sandra Fineberg
Plate p. 79

EXHIBITIONS

Pasadena, California, Pasadena Art Institute, *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray*, 1944, no. 15 (titled *Kiki [Paris]*)
Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963, no. 9
Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 9, illustrated p. 32
New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 22
Antwerp, Ronny van de Velde, *Man Ray 1890–1976*, 1994, no. 421, illustrated (titled *Portrait of Kiki*)

LITERATURE

Man Ray, *Autoportrait*, Paris, 1964, illustrated following p. 144
S. Alexandrian, *Man Ray*, Paris and Berlin, 1973, illustrated in color p. 13
Janus, *Man Ray*, Milan, 1973, pl. 27, illustrated in color (titled *Ritratto de Kiki*)
Exhibition Catalogue: Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975 (titled *Portrait de Kiki*; mentioned p. 63)
R. Passeron, *Encyclopédie du surréalisme*, Paris, 1975 (mentioned p. 229)
R. Penrose, *Man Ray*, London, 1975, fig. 61, illustrated p. 106 (titled *Portrait of Kiki*; mentioned pp. 104 and 106)
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 53, illustrated p. 82 (mentioned pp. 14, 58 and 124)
Janus, ed., *Man Ray, Tutti gli scritti*, Milan, 1981, illustrated p. 115
Exhibition Catalogue: Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988–90, fig. 24, illustrated in color p. 34 (titled *Kiki*; mentioned p. 33; not exhibited)
N. Baldwin, *Man Ray: American Artist*, New York, 1988 (mentioned p. 296)
B. Klüver and J. Martin, *Kiki et Montparnasse, 1900–1930*, New York, 1989, fig. 4, illustrated p. 125
Janus ed., *Man Ray. Œuvres 1909–1972*, Milan and Paris, 1990, pl. 14, illustrated in color

REGATTA

Cannes, 1924
Signed *Man Ray* and dated 1924 (lower right)
Oil on canvas
38.1 by 46 cm (15 by 18½ in.)
Private Collection
Plate p. 81

TELEGRAM

Paris, 1929
Signed *Man Ray* and dated 1929 (upper left); titled *Telegram* (lower right)
Oil on canvas
38.2 by 55.2 cm (15¼ by 21¾ in.)
Private Collection
Plate p. 83

EXHIBITIONS

Paris, Galerie Van Leer, *Man Ray*, 1929, no. 12
Brussels, Palais des Beaux-Arts, *Exposition Minotaure*, 1934, no. 77
Milan, Studio Marconi, *Man Ray*, 1969, illustrated
Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 11, illustrated p. 34 (illustrated p. 6 in Humlebæk)
New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 26, illustrated
London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 23
Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 89, illustrated (mentioned p. 66)
Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Man Ray*, 1981–82, no. 34, illustrated p. 8
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray, la costruzione dei sensi*, 1995–96, illustrated in color p. 81

LITERATURE

S. Alexandrian, *Man Ray*, Paris and Berlin, 1973, illustrated in color pp. 14–15
Janus, ed., *Man Ray*, Milan, 1973, pl. 33, illustrated in color
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 56, illustrated p. 83 (mentioned p. 60)
Exhibition Catalogue: Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988–90, fig. 143, illustrated p. 168 (mentioned p. 168; not exhibited)
Janus, ed., *Man Ray. Œuvres 1909–1972*, Milan and Paris, 1990, pl. 18, illustrated in color
Exhibition Catalogue: Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated in color p. 109 (not exhibited)

Exhibition Catalogue: Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16 (mentioned p. 55)

LE LOGIS DE L'ARTISTE

Paris, c.1930–34
Signed *Man Ray* (lower right)
Oil on canvas
72 by 53 cm (28¾ by 20¾ in.)
The Penrose Collection
Plate p. 85

EXHIBITIONS

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, no. 22 (dated 1926)
New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 27 (dated 1930)
London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 24 (dated 1930)
Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 90, illustrated (dated 1930; mentioned p. 67)
Lausanne, Musée Cantonal des Beaux-Arts, *La Femme et le Surréalisme*, 1987–88, fig. 3, illustrated in color p. 345 (dated 1929)
London, Serpentine Gallery, *Man Ray*, 1995
Bilbao, Museo de Bellas Artes de Bilbao, *Paris y los Surrealistas*, 2005, illustrated in color p. 144 (dated circa 1931)
Salem, Peabody Essex Museum; Montclair, New Jersey, Montclair Art Museum and San Francisco, Fine Arts Museums of San Francisco, *Man Ray / Lee Miller: Partners in Surrealism*, 2011–12, illustrated in color p. 96 (dated circa 1931; mentioned pp. 58–59)

LITERATURE

A. Penrose, *The Lives of Lee Miller*, London, 1985, illustrated p. 32
G.M.M. Colville and K. Conley, eds., *La Femme s'entête. La Part du féminin dans le surréalisme*, Paris, 1998 (dated circa 1931; mentioned p. 132)
S. Winn, 'Man Ray / Lee Miller Exhibit at Legion of Honor' in *SFGate*, July 11, 2012, illustrated in color (accessed on June 6, 2019)

LE CHEVALIER ROUGE

Antibes, 1938
Signed *Man Ray* and dated 1938 (on the reverse at a later date)
Oil on panel
39 by 29.5 cm (15¼ by 11¾ in.)
Private Collection
Plate p. 91

EXHIBITIONS

Paris, Galerie des 4 Mouvements, *Man Ray*, 40
Rayographies, 1972, no. 53, illustrated

LITERATURE

S. Alexandrian, *Man Ray*, Paris and Berlin, 1973, illustrated in color p. 16
J.-H. Martin, B. Hermann and R. Krauss, *Man Ray: Objets de mon affection*, Paris, 1983 (partially illustrated in a photograph p. 172)
Man Ray, *Self Portrait*, Boston, 1988 (partially illustrated in photographs pp. 239 and 244)
Exhibition Catalogue: Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997 (partially illustrated in a photograph p. 89)

THE WALL

Paris, 1938
Signed *Man Ray* and dated 1938 (lower right)
Oil on canvas
50 by 65 cm (19¾ by 25¾ in.)
Private Collection
Plate p. 89

EXHIBITIONS

Paris, Galerie de Beaune, *Man Ray, peintures récentes*, 1939, no. 6
Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963, no. 17
Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 39, illustrated p. 88
New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 34
Milwaukee, Haggerty Museum of Art, Marquette University, 1993–97 (on loan)
New York, André Emmerich Gallery, *Man Ray: An American Surrealist Vision*, 1997, illustrated in color (mentioned)

LITERATURE

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 69, illustrated in color p. 88 (mentioned pp. 60, 68–70 and 76)
Exhibition Catalogue: Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988–90, fig. 230, illustrated in color p. 282 (dated 1940; not exhibited)
N. Baldwin, *Man Ray: American Artist*, New York, 1988 (mentioned p. 214)
Janus, ed., *Man Ray. Œuvres 1909–1972*, Milan and Paris, 1990 (mentioned)
Exhibition Catalogue: Martigny, Fondation Gianadda, *De Renoir à Sam Szafran: Parcours d'un collectionneur*, 2010–11, no. 61, illustrated in color p. 137
Exhibition Catalogue: Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, fig. 230, illustrated in color p. 282 (not exhibited)

PERSONNAGE (FEMME ASSISE)

Paris, 1939
Signed *Man Ray* and dated 1939 (lower right)
Oil on canvas
92 by 73 cm (36¼ by 28¾ in.)
Private Collection
Plate p. 93

EXHIBITIONS

Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963, no. 18
Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 46
New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 37
London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 33
London, Serpentine Gallery, *Man Ray*, 1995
Paris, Musée d'Art Moderne de la Ville de Paris, *Passions privées. Collections particulières d'art moderne et contemporain en France*, 1995–96, no. A 24.4, illustrated p. 256 (titled *La Femme assise*; illustrated in a photograph p. 255)
Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated in color on the front cover and p. 135 (titled *La femme assise*)
Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, fig. 168, illustrated in color p. 180 (titled *Femme assise*; mentioned p. 181)

APPLE, BOOK, KNIFE, LEGS

Hollywood, 1941
Signed *Man Ray* and dated 1941 (lower right)
Oil on canvas
51 by 41 cm (20¼ by 16¼ in.)
Collection Sylvio Perlstein, Antwerp
Plate p. 103

EXHIBITIONS

Hollywood, Frank Perls Gallery, *Man Ray, Paintings, Watercolors, Drawings, Photographic Compositions*, 1941, no. 19
Pasadena, California, Pasadena Art Institute, *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray*, 1944, no. 24
Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963, no. 25
Frankfurt, Frankfurter Kunstverein and Basel, Kunsthalle Basel, *Man Ray: Inventionen und Interpretationen*, 1979–80, no. 27
Paris, Galerie 1900–2000, *Man Ray. Peintures et dessins provenant de l'atelier*, 1988, no. 3, illustrated in color on the front cover and p. 16
Paris, La Maison Rouge, *Busy going crazy, collection Sylvio Perlstein, art & photographie de dada à aujourd'hui*, 2006–7

Ludwigshafen am Rhein, Wilhelm Hack Museum und Kunstverein, *Gegen jede Vernunft. Surrealismus Paris—Prag*, 2009–10, no. 116, illustrated in color p. 175

New York and Hong Kong, Hauser & Wirth, *A Luta Continua: The Sylvia Perlstein Collection. Art and Photography from Dada to Now*, 2018–19, illustrated in color on the front cover and p. 117

LITERATURE

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977 (illustrated in a photograph fig. 508, p. 319)
Exhibition Catalogue: Antwerp, Ronny Van de Velde, *Man Ray 1890–1976*, 1994, illustrated (not exhibited)
Exhibition Catalogue: Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997 (illustrated in a photograph p. 199)
D. Rosenberg, *La Collection Perlstein, de Dada à l'art contemporain / The Perlstein Collection: From Dada to Contemporary Art*, Ghent, 2006, illustrated in color p. 87

THE POET (KING DAVID)

Hollywood, 1941
Signed *Man Ray* and dated 1941 (lower left) and inscribed *LE POETE MCMXLI* (lower center)
Oil on canvas
50.8 by 40.6 cm (20 by 16 in.)
Private Collection
Plate p. 101

EXHIBITIONS

Hollywood, Frank Perls Gallery, *Man Ray, Paintings, Watercolors, Drawings, Photographic Compositions*, 1941
Pasadena, California, Pasadena Art Institute, *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray*, 1944, no. 26
Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963, no. 25
Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 50
Milwaukee, Haggerty Museum of Art, Marquette University, *Man Ray in America*, 1989, no. 14, illustrated in color on the front cover and p. 31 (titled *The Poet*)
New York, André Emmerich Gallery, *Man Ray: An American Surrealist Vision*, 1997, no. 7, illustrated in color on the front cover (mentioned)

REVOLVING DOORS II: LONG DISTANCE

Hollywood, 1942
Signed *Man Ray* and dated 1942 (lower right); signed *Man Ray*, titled *REVOLVING DOORS II* inscribed *N.Y.* and dated 1917 (on the canvas overlap)
Oil on canvasboard
76.2 by 50.6 cm (30 by 19¾ in.)
Private Collection
Plate p. 115

EXHIBITIONS

Pasadena, California, Pasadena Art Institute, *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray*, 1944, no. 38-II
New York, Julien Levy Gallery, *Exhibition Man Ray*, 1945, no. 15

London, Institute of Contemporary Arts, *An Exhibition, Retrospective and Prospective of the Works of Man Ray*, 1959, no. 35

Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 55

Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 29b (no. 26b in Humlebæk)

Turin, Galleria Il Fauno, *Man Ray, Revolving Doors*, 1972, illustrated in color

Rome, Galleria Il Collezionista d'Arte Contemporanea, *Man Ray, opere 1914–1973*, 1973, illustrated p. 25

New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 45b

London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 38b

LITERATURE

S. Alexandrian, *Man Ray*, Paris and Berlin, 1973, illustrated in color p. 30 (listed with incorrect dimensions)
Janus, ed., *Man Ray*, Milan, 1973, pl. 63, illustrated in color
Janus, ed., *Man Ray, Tutti gli scritti*, Milan, 1981, illustrated in color opposite p. 80

Janus, ed., *Man Ray. Œuvres 1909–1972*, Milan and Paris, 1990, pl. 38, illustrated in color

REVOLVING DOORS III: ORCHESTRA

Hollywood, 1942

Signed *Man Ray* and dated 1942 (lower right); signed *Man Ray*, titled *REVOLVING DOORS III ORCHESTRA*, inscribed *N.Y.* and dated 1917 (on the reverse)

Oil on canvasboard
76.5 by 50.7 cm (30½ by 20 in.)

Private Collection
Plate p. 117

EXHIBITIONS

Pasadena, California, Pasadena Art Institute, *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray*, 1944, no. 38-III
London, Institute of Contemporary Arts, *An Exhibition, Retrospective and Prospective of the Works of Man Ray*, 1959, no. 35

Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 56

Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum of Art, *Man Ray*, 1971–72, no. 29c (no. 26c in Humlebæk)

Turin, Galleria Il Fauno, *Man Ray, Revolving Doors*, 1972, no. 3, illustrated in color

Rome, Galleria Il Collezionista d'Arte Contemporanea, *Man Ray, opere 1914–1973*, 1973, illustrated in color p. 27

New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 45c

LITERATURE

S. Alexandrian, *Man Ray*, Paris and Berlin, 1973, illustrated in color p. 22

Janus, ed., *Man Ray*, Milan, 1973, pl. 61, illustrated in color
R. Penrose, *Man Ray*, London, 1975, pl. VIII, illustrated in color p. 79 (mentioned p. 56)

Janus, ed., *Man Ray. Œuvres 1909–1972*, Milan and Paris, 1990, pl. 36, illustrated in color

LE SONGE DE LA CLEF

Hollywood, 1942

Signed *Man Ray* and dated 1942 (lower right); titled *Songe de la Clef* (upper left)

Oil on canvas
22.9 by 45.7 cm (9 by 18 in.)

The Rosalind & Melvin Jacobs Collection
Plate p. 119

EXHIBITIONS

New York, Pace/MacGill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, 2009, illustrated in color

SIGNATURE

Hollywood, 1944

Signed *Man Ray* and dated 1944 (in the image)

Oil on panel
41 by 31 cm (16½ by 12¼ in.)

Private Collection
Plate p. 123

EXHIBITIONS

Hollywood, Circle Gallery, *Man Ray: Objects of My Affection*, 1944, no. 21

New York, Julien Levy Gallery, *Exhibition Man Ray*, 1945
Frankfurt, Frankfurter Kunstverein and Basel, Kunsthalle

Basel, *Man Ray: Inventionen und Interpretationen*, 1979–80, no. 31

Paris, Trianon de Bagatelle, *Man Ray 360 degrés de libertés*, 1989, illustrated p. 45

Tokyo, Bunkamura Museum of Art; Takamatsu, City Museum of Art; Tsukuba, Museum of Art, Ibaraki; Okayama, Prefectural Museum of Art; Akita, Senshu Museum of Art and Itami, City Museum of Art, *Man Ray et ses amis*, 1991–92, no. 107, illustrated in color p. 75

Vigo, Fundación Marcelino Botín, *Man Ray*, 1994–95, illustrated in color p. 31

León, Instituto Leonés de Cultura, Sala Provincia, *Man Ray*, 1996, illustrated in color p. 31

LITERATURE

J.-H. Martin, B. Hermann and R. Krauss, *Man Ray: Objets de mon affection*, Paris, 1983, no. 83, illustrated p. 15

ENDGAME

Hollywood, 1946

Signed *Man Ray* and dated 1946 (lower left)
Oil on canvas

59.7 by 74.9 cm (23½ by 29½ in.)

Private Collection
Plate p. 127

EXHIBITIONS

Tours, Musée des Beaux-Arts, *Exposition de trois peintres américains, deux Tourangeaux—un Parisien: Max Ernst, Man Ray, Dorothea Tanning*, 1956, no. 24 (titled *Partie nulle*)

Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 70, illustrated p. 94

New York, The Museum of Modern Art; Los Angeles, Los Angeles County Museum of Art and Chicago, Art Institute of Chicago, *Dada, Surrealism and Their Heritage*, 1968

Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, fig. 172, illustrated in color p. 183 (mentioned pp. 181–82)

LITERATURE

W. Rubin, *Dada and Surrealist Art*, New York, 1968, fig. D-169, illustrated p. 438

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 159, illustrated p. 103 (mentioned p. 80)

MASK WITH POINTS

Hollywood, 1946

Signed *Man Ray* and dated 46 (lower left); signed and dated 1946 (on the stretcher)

Oil on canvas
30.5 by 23 cm (12½ by 9½ in.)

Private Collection
Plate p. 125

EXHIBITIONS

Beverly Hills, Copley Galleries, *To Be Continued Unnoticed*, 1948–49, no. 29

Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963, no. 34 (titled *Mask*)

Frankfurt, Frankfurter Kunstverein and Basel, Kunsthalle

Basel, *Man Ray, Inventionen und Interpretationen*, 1979–80, no. 36

LITERATURE

R. Lebel, 'Man Ray et Duchamp avant et après' in *Journal Artcurial*, Paris, May 1980, illustrated p. 6

Exhibition Catalogue: Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, fig. 128, illustrated p. 150

ADAM AND EVE

Hollywood, 1948

Signed *Man Ray* and dated 1948 (lower right)
Oil on canvas

30.5 by 46.2 cm (12½ by 18¼ in.)

Private Collection
Plate p. 129

EXHIBITIONS

Beverly Hills, Copley Galleries, *To Be Continued Unnoticed*, 1948–49, no. 21

Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963, no. 44 (titled *Apples*)

Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 40, illustrated p. 50 (titled *Apples*) (no. 38 in Humlebæk)

Milwaukee, Haggerty Museum of Art, Marquette University, *Man Ray in America*, 1989, no. 21, illustrated in color p. 38 (titled *Still Life [Apples]*)

Milwaukee, Haggerty Museum of Art, Marquette University, 1988–99 (on long-term loan)

Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, fig. 51, illustrated in color p. 87 (mentioned p. 88)

LITERATURE

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 172, illustrated p. 106 (titled *Two Apples*; mentioned p. 122)

THE CHAMBERMAID (LE CORSET ROUGE)

Hollywood, 1948

Signed *Man Ray* (lower left); signed, titled *Le Corset rouge* and dated 48 (on the reverse of the frame)

Oil on canvas
61 by 45.5 cm (24½ by 17½ in.)

Private Collection
Plate p. 133

EXHIBITIONS

Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963, no. 38

Paris, Salon de Mai, 1972, no. 38

Paris, Galerie 1900–2000, *Man Ray. Peintures et dessins provenant de l'atelier*, 1988, no. 7, illustrated in color p. 20 (titled *Le corset rouge*)

Antwerp, Ronny Van de Velde, *Man Ray 1890–1976*, 1994, no. 432, illustrated (titled *Le Corset rouge*)

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, listed p. 331 (titled *Le corset rouge*)

JULIUS CAESAR

Hollywood, 1948

Signed *Man Ray* and dated 1948 (lower right)
Oil on Masonite

61 by 50.8 cm (24 by 20 in.)

The Rosalind & Melvin Jacobs Collection
Plate p. 137

EXHIBITIONS

Beverly Hills, Copley Galleries, *Man Ray*, 1948–49, no. 12
Paris, Galerie Furstenberg, *Exposition de peintures de Man Ray*, 1954

London, Institute of Contemporary Arts, *An Exhibition, Retrospective and Prospective of the Works of Man Ray*, 1959, no. 40

Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 78

New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 53

London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 45

Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988–90, no. 253

New York, André Emmerich Gallery, *Man Ray: An American Surrealist Vision*, 1997, no. 14

New York, Pace/Macgill Gallery, *The Long Arm of Coincidence: Selections from the Rosalind and Melvin Jacobs Collection*, 2009, illustrated in color

New York, Jewish Museum, *Alias Man Ray: The Art of Reinvention*, 2009–10, fig. 16, illustrated in color p. 122

Washington, D.C., The Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, illustrated in color pp. 19, 223 (mentioned pp. 185–88)

New York, David Zwirner, *Endless Enigma: Eight Centuries of Fantastic Art*, 2018, illustrated in color p. 115

LITERATURE

W.S. Rubin, *Dada and Surrealist Art*, New York, 1968, pl. 329, illustrated p. 308 (titled *Painting Based on Mathematical Object*)

Janus, ed., *Man Ray, Tutti gli scritti*, Milan, 1981, illustrated p. 295

R. Studing, *Shakespeare in American Painting, A Catalogue from the Late Eighteenth Century to the Present*, London and Toronto, 1993, no. 618 (listed p. 111)

MACBETH

Hollywood, 1948

Signed *MAN RAY* and dated 1948 (lower left); signed, titled and dated 1948 (on the stretcher)

Oil on canvas

76 by 61 cm (29½ by 24½ in.)

Private Collection
Plate p. 139

EXHIBITIONS

Beverly Hills, Copley Galleries, *To Be Continued Unnoticed*, 1948–49, no. 3

Paris, Galerie Furstenberg, *Exposition de peintures de Man Ray*, 1954, 2ème salle, no. 4

Paris, Galerie Rive Droite, *Man Ray*, 1959, no. 10
Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 89, illustrated p. 97

London, Hanover Gallery, *Man Ray*, 1969, no. 10, illustrated

Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 36, illustrated p. 48 (no. 33 in Humlebæk)

New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 55, illustrated
London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 47

Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 165, illustrated in color

Frankfurt, Frankfurter Kunstverein and Basel, Kunsthalle

Basel, *Man Ray, Inventionen und Interpretationen*, 1979–80, fig. 43, no. 41, illustrated p. 86

Tokyo, Isetan Museum of Art; Hiroshima, Museum; Yokohama, Museum; Yamanashi, Prefecture Museum; Asahikawa, Hokkaido, Museum and Osaka, City Museum, *Surrealism*, 1983, no. 103, illustrated in color

Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988–90, fig. 256, no. 254, illustrated in color p. 302

Oakland, Oakland Museum of Art and Cultural Center; Los Angeles, UCLA at the Armand Hammer Museum of Art and Cultural Center and Logan, Nora Eccles Harrison Museum, Utah State University, *Pacific Dreams: Currents of Surrealism and Fantasy in Early California Art, 1934–1957*, 1995, no. 115, illustrated

Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, no. SE-5, illustrated in color p. 57 (mentioned p. 55; fig. 39, illustrated in a photograph p. 72; exhibited only in Washington, D.C.)

LITERATURE

Exhibition Catalogue: London, Hanover Gallery, *Man Ray*, 1969, illustrated (not exhibited)
S. Alexandrian, *Man Ray*, Paris and Berlin, 1973, illustrated in color p. 45
Janus, ed., *Man Ray*, Milan, 1973, pl. 82, illustrated in color
R. Penrose, *Man Ray*, London, 1975, fig. 110, illustrated p. 165
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 192, illustrated in color p. 112 (mentioned p. 79)
N. Baldwin, *Man Ray: American Artist*, New York, 1988 (mentioned p. 263)
A. Novokov, 'Man Ray and His Circle: Hollywood 1940–1951' in *Art Gallery International*, vol. 11, no. 1, Tulsa, December 1989, illustrated p. 40
Janus, *Man Ray. Œuvres 1909–1972*, Milan and Paris, 1990, pl. 53, illustrated in color
R. Studing, *Shakespeare in American Painting, A Catalogue from the Late Eighteenth Century to the Present*, London and Toronto, 1993, no. 620, listed p. 111

SPECTACLES

Hollywood, 1948
Signed *Man Ray* and dated 1948 (lower right)
Oil on canvas
22.9 by 30.8 cm (9 by 12½ in.)
Private Collection
Plate p. 131

EXHIBITIONS

Beverly Hills, Copley Galleries, *To Be Continued*, 1948–49, no. 26

LA MARÉE

Hollywood, 1949
Signed *Man Ray* and dated 1949 (lower right); titled *la marée* (lower left)
Oil on panel
38.1 by 47 cm (15 by 18½ in.)
Private Collection
Plate p. 143

MUCH ADO ABOUT NOTHING

Hollywood, 1949
Signed *Man Ray* and dated 49 (lower right); signed *Man Ray*, titled *Much ado about nothing* and dated 49 (on the stretcher)
Oil on canvas
48.3 by 63.8 cm (19½ by 25½ in.)
Private Collection
Plate p. 141

EXHIBITIONS

Frankfurt, Frankfurter Kunstverein and Basel, Kunsthalle Basel, *Man Ray: Inventionen und Interpretationen*, 1979–80, no. 42
Paris, Galerie Montaigne, *Marcel Duchamp, Man Ray, Francis Picabia*, 1989
Santa Monica, Track 16 Gallery / Robert Berman Gallery, *Man Ray Paris - LA*, 1996–97, illustrated in color p. 102
Madrid, PHotoESPAÑA, Museo Colecciones ICO; A Coruña, SEDE Fundación Caixa Galicia; Paris, Pinacothèque de Paris; Berlin, Martin-Gropius-Bau; Nuoro, Museo d'Arte Provinciale; The Hague, Fotomuseum and Calheta, Casa das Mudas, *Atelier Man Ray—Unconcerned But Not Indifferent*, 2007–10, illustrated in color p. 211
Tokyo, National Art Center and Osaka, National Museum of Art, *Man Ray. Unconcerned but Not Indifferent*, 2010, no. 252

LITERATURE

Exhibition Catalogue: Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, no. SE-13, illustrated in color p. 77 (not exhibited)

MADEMOISELLE H...

Paris, 1952
Signed *Man Ray* and dated 52 (lower right); signed, titled and dated 1952 (on the stretcher)
Oil on canvas
178 by 87 cm (70½ by 34¼ in.)
Private Collection
Plate p. 147

EXHIBITIONS

Tours, Musée des Beaux-Arts, *Exposition de trois peintres américains, deux Tourangeaux—un Parisien: Max Ernst, Man Ray, Dorothea Tanning*, 1956, no. 18
Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 96 (titled *Henriette*)
Paris, Galerie 1900–2000, *Man Ray. Peintures et dessins provenant de l'atelier*, 1988, no. 11, illustrated in color p. 25

PEINTURE FÉMININE

Paris, 1954
Signed *Man Ray* and dated 54 (lower right)
Oil on canvas
127 by 109.9 cm (50 by 43¼ in.)
Collection of Julian Schnabel
Plate p. 149

EXHIBITIONS

Paris, À l'Étoile Scellée, *Man Ray*, 1956, no. 26, illustrated

Tours, Musée des Beaux-Arts, *Exposition de trois peintres américains, deux Tourangeaux—un Parisien: Max Ernst, Man Ray, Dorothea Tanning*, 1956, no. 26, illustrated
Tokyo, Natenshi Gallery, *Man Ray*, 1973, no. 12, illustrated in color p. 25
Pittsburgh, Andy Warhol Museum and Providence, Museum of Art, Rhode Island School of Design, *Possession Obsession: Andy Warhol and Collecting*, 2001

LITERATURE

Janus, ed., *Man Ray*, Milan, 1973, pl. 101, illustrated in color (listed with incorrect dimensions)
R. Penrose, *Man Ray*, London, 1975 (mentioned p. 180)
J. Tully, 'The Collected Legacy of Andy Warhol' in the *Washington Post*, March 13, 1988 (illustrated in a photograph)
Janus, ed., *Man Ray. Œuvres 1909–1972*, Milan and Paris, 1990, pl. 68, illustrated in color (listed with incorrect dimensions)
C. Skoggard, 'Cover Story' in *Nest*, Fall 2002 (mentioned p. 153; illustrated in a photograph p. 157)
K. Goldsmith, ed., *I'll Be Your Mirror: The Selected Andy Warhol Interviews, 1962–1987*, New York, 2004 (mentioned p. 229)

ROMEO AND JULIET

Paris, 1954
Signed *Man Ray* and dated 1954 (lower left)
Oil on canvas
81 by 60 cm (31½ by 23½ in.)
Private Collection, courtesy Fondazione Marconi, Milan
Plate p. 151

EXHIBITIONS

Paris, Galerie Furstenberg, *Exposition de peintures de Man Ray*, 1954, 2ème salle, no. 15
Tours, Musée des Beaux-Arts, *Exposition de trois peintres américains, deux Tourangeaux—un Parisien: Max Ernst, Man Ray, Dorothea Tanning*, 1956, no. 25
Paris, Galerie Rive Droite, *Man Ray*, 1959, no. 16
Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 86
London, Hanover Gallery, *Man Ray*, 1969, no. 11
Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 47 (no. 36 in Humlebæk)
Lugano, Museo d'Arte della Città di Lugano, *Man Ray*, 2011, pl. 321, illustrated in color p. 269
Passariano, Villa Manin di Passariano, *Man Ray*, 2014–15, no. 241, illustrated in color p. 219
Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, no. SE-7, illustrated in color p. 61 (mentioned pp. 46 and 69)

LITERATURE

Janus, ed., *Man Ray*, Milan, 1973, pl. 102, illustrated in color
R. Penrose, *Man Ray*, London, 1975, fig. 111, illustrated p. 166 (mentioned p. 180)
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 185, illustrated p. 110 (mentioned p. 124)
Janus, ed., *Man Ray. Œuvres 1909–1972*, Milan and Paris, 1990, pl. 69, illustrated in color (mentioned)
R. Studing, *Shakespeare in American Painting, A Catalogue from the Late Eighteenth Century to the Present*, London and Toronto, 1993, no. 626, listed p. 112

TALKING PICTURE

Paris, 1957
Signed *Man Ray* and dated 1957 (upper left)
Oil, loudspeaker and metal kitchen utensil on panel mounted on compressed cardboard; with Optalix radio affixed to the reverse
68.7 by 106.8 cm (27½ by 42½ in.)
Museu Coleção Berardo, Lisbon
Plate p. 153

EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Antagonismes 2. L'Objet*, 1962, no. 417
Saint-Étienne, Musée d'Art et d'Industrie, *Cinquante ans de "Collages": Papiers collés, assemblages, collages, du cubisme à nos jours*, 1964, no. 71
Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 101, illustrated p. 102 (dated 1954)
Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 49, illustrated p. 53 (no. 46 in Humlebæk)
Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 181, illustrated
Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Man Ray*, 1981–82, no. 44, illustrated p. 11
Okazaki, Okazaki Mindscape Museum, *Les Maîtres du surréalisme, explorateurs de l'inconscient*, 1998, no. 31
London, Mayor Gallery, *A Man Ray Miscellany: Works in All Media, 1914–1974*, 1999

LITERATURE

S. Alexandrian, *Man Ray*, Paris and Berlin, 1973 (detail illustrated in color pp. 52–53)
Janus, ed., *Man Ray*, Milan, 1973, pl. 110, illustrated in color
R. Passeron, *Encyclopédie du surréalisme*, Paris, 1975 (mentioned p. 229)
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 189, illustrated p. 111 (mentioned p. 125)
J.-H. Martin, B. Hermann and R. Krauss, *Man Ray: Objets de mon affection*, Paris, 1983, no. 124, illustrated p. 106 (illustrated in a photograph p. 188)
Janus, ed., *Man Ray. Œuvres 1909–1972*, Milan and Paris, 1990, pl. 75, illustrated in color
B. Pinto de Almeida, *Força de imagem*, Porto, 2007, illustrated in color p. 177 (mentioned pp. 175–76; detail illustrated in color p. 174)

WORKS ON PAPER

ANPOR (PERPETUAL MOTION)

New York, 1919
Signed *Man Ray*, titled *ANPOR* and dated 1919 (lower right)
Gouache, airbrushed ink, pen and ink and colored pencil on paper
38.1 by 29.9 cm (15 by 11¾ in.)
Private Collection, New York
Plate p. 75

EXHIBITIONS

New York, Daniel Gallery, *Man Ray: An Exhibition of Selected Drawings and Paintings Accomplished During the Period 1913–1919*, 1919, no. 17 (titled *Perpetual Motion*)
New York, Daniel Gallery, *Opening Exhibition*, 1920–21, no. 29
Paris, Librairie Six, *Exposition dada Man Ray*, 1921, no. 5
Pasadena, California, Pasadena Art Institute, *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray*, 1944, no. 13
New York, Julien Levy Gallery, *Exhibition Man Ray*, 1945, no. 3
New York, Whitney Museum of American Art, *Pioneers of Modern Art in America, 1946–47*, illustrated p. 96
New York, D'Arcy Galleries, *International Surrealist Exhibition: Surrealist Intrusion in the Enchanters' Domain*, 1960–61, no. 92

LITERATURE

Y. Poupard-Lieussou, *Documents Dada*, Paris, 1974, p. 75
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 45, illustrated p. 46 (photograph taken before the title *Anpor* was added; mentioned pp. 51 and 56)
N. Baldwin, *Man Ray: American Artist*, New York, 1988 (mentioned p. 89)
F.M. Naumann, 'Man Ray and America: The New York and Ridgefield Years: 1907–1921,' Ph.D. dissertation, Graduate Center of the City University of New York, 1988, no. 326, illustrated p. 808 (vol. 2, mentioned pp. 312–13)
Exhibition Catalogue: Montclair, New Jersey, Montclair Art Museum; Athens, Georgia Museum of Art and Chicago, Terra Museum of American Art, *Conversion to Modernism: The Early Work of Man Ray*, 2003–4 (mentioned p. 233)

HERMAPHRODITE

New York, 1919
Signed *Man Ray* and dated 1919 (lower center); titled *HERMAPHRODITE*
Airbrushed ink and pencil on paper
50.8 by 40.3 cm (20 by 15½ in.)
Private Collection, New York
Plate p. 73

EXHIBITIONS

New York, Daniel Gallery, *Man Ray: An Exhibition of Selected Drawings and Paintings Accomplished During the Period 1913-1919*, 1919, no. 7

Beverly Hills, Copley Galleries, *To Be Continued Unnoticed*, 1948-49, no. 49

Düsseldorf, Kunstverein für die Rheinländer und Westfalen, *Dada*, 1958, no. 157

Paris, Bibliothèque Nationale, *Man Ray, Exposition de l'œuvre photographique*, 1962

Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 28, illustrated p. 83

New York, The Museum of Modern Art, 1968 (on loan)

New York, Cordier & Ekstrom, *Man Ray: A Selection of Paintings*, 1970, illustrated

New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974-75, no. 217

London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 194

Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 41, illustrated (mentioned p. 60)

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Man Ray*, 1981-82, no. 21, illustrated p. 6

Berlin, Neuer Berliner Kunstverein and Hannover, Akademie der Künste, *Androgyn*, 1987

Hamburg, Kunsthalle Hamburg, *Sammlung Wald*, 2003

LITERATURE

Man Ray, *Autoportrait*, Paris, 1964, illustrated opposite p. 80

Exhibition Catalogue: Rotterdam, Museum Boymans-van Beuningen and Paris, Musée National d'Art Moderne, *Man Ray*, 1971-72, no. 89 (not exhibited)

R. Penrose, *Man Ray*, London, 1975, fig. 24, illustrated p. 55 (mentioned pp. 46 and 48)

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 32, illustrated p. 42 (mentioned pp. 33 and 50)

Janus, ed., *Man Ray, Tutti gli scritti*, Milan, 1981, illustrated p. 55

F.M. Naumann, 'Man Ray and America: The New York and Ridgefield Years: 1907-1921', Ph.D. dissertation, Graduate Center of the City University of New York, 1988, no. 327, illustrated p. 808 (vol. 2, mentioned p. 307)

BURLESQUE [LES MAINS LIBRES]

New York, 1936

Signed *Man Ray*, dated 1936 and inscribed N.Y. (lower right), titled *Burlesque* (lower left) and dedicated à Julie (upper right)

Pen and ink and pencil on paper
34.8 by 25 cm (13¼ by 9¾ in.)

Private Collection

Plate p. 171

EXHIBITIONS

New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 34

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36-95

Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963 (no. 13 of the *Les Mains libres* drawings)

Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988-90, no. 196

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912-1976*, 1997, illustrated p. 126 (dated 1937)

Paris, Galerie 1900-2000, *Man Ray*, 2008, no. 28

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 69 (detail illustrated p. 199)

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 77 (mentioned p. 62; detail illustrated p. 89)

LE CHÂTEAU D'IF [LES MAINS LIBRES]

Marseille, 1936

Signed *Man Ray* and dated 1936 (lower left)

Pen and ink on paper

25 by 35 cm (9¾ by 13¾ in.)

Private Collection

Plate p. 177

EXHIBITIONS

New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 23

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36-95

Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, one of nos. 207-21

Milan, Galleria Schwarz, *Man Ray: 60 anni di libertà*, 1971, no. 71, illustrated p. 86

Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971-72, no. 97, illustrated p. 66 (no. 92, illustrated p. 31 in Humlebæk)

New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974-75, no. 90

London, Institute of Contemporary Arts, *Man Ray*, 1975, no. 79

Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio, dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 117, illustrated

Milan, Padiglione d'Arte Contemporanea, *Man Ray, Carte Varie e Variabili*, 1983-84, fig. 27, no. 50, illustrated p. 46

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912-1976*, 1997, illustrated p. 128

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 135

Janus, ed., *Man Ray*, Milan, 1973, pl. 180, illustrated

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 93, illustrated p. 91 (mentioned p. 64)

Exhibition Catalogue: Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988-90, fig. 31, illustrated p. 42 (not exhibited)

LA COUTURE [LES MAINS LIBRES]

Paris, 1936

Signed *Man Ray* and dated 1936 (lower right);

dedicated for Lee 15-6-39

Pen and ink on paper

24.1 by 33.9 cm (9½ by 13¼ in.)

The Penrose Collection

Plate p. 183

EXHIBITIONS

New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 25

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36-95

Paris, Musée des Arts Décoratifs and Munich, Haus der Kunst München, *Le Surréalisme, 1922-1942*, 1971-72, no. 378

Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio, dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 122, illustrated

New York, M. Knoedler & Co., *Surrealism in Art*, 1975

Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988-90, no. 197

Antwerp, Ronny van de Velde, *Man Ray 1890-1976*, 1994, no. 453

London, Serpentine Gallery, *Man Ray*, 1995

Bilbao, Museo de Bellas Artes de Bilbao, *Paris y los Surrealistas*, 2005, illustrated in color p. 145

Salem, Peabody Essex Museum; Montclair, New Jersey, Montclair Art Museum and San Francisco, Fine Arts Museums of San Francisco, *Man Ray / Lee Miller: Partners in Surrealism*, 2011-12, illustrated in color p. 121

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 165

Exhibition Catalogue: Paris, Centre Georges Pompidou, *Éluard et ses amis peintres*, 1982-83, illustrated p. 149

L'ESPION [LES MAINS LIBRES]

Mougins, 1936

Signed with the initials MR, dated 1936, inscribed *Mougins*, and dedicated for Sybil Man 15-6-39 (lower right)

Pen and ink on paper

35 by 25 cm (13¼ by 9¾ in.)

Private Collection, courtesy Fondazione Marconi, Milan

Plate p. 175

EXHIBITIONS

New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 27

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36-95

Rome, Galleria Il Collezionista d'Arte Contemporanea, *Man Ray, opere 1914-1973*, 1973, illustrated p. 87

Milan, Padiglione d'Arte Contemporanea, *Man Ray, Carte Varie e Variabili*, 1983-84, fig. 22, no. 47, illustrated p. 44

Siracusa, Museo Regionale di Palazzo Bellomo, *Man Ray. Disegni*, 1985, no. 28, illustrated p. 64

Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray, la costruzione dei sensi*, 1995-96, illustrated p. 94

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912-1976*, 1997, illustrated p. 125

Stuttgart, Galerie der Stadt Stuttgart; Duisburg, Wilhelm Lehmbruck Museum and Mönchengladbach, Städtisches Museum Abteiberg, *Man Ray*, 1998, illustrated p. 147 (titled *Les Sens*)

Milan, Fondazione Antonio Mazzotta, *Man Ray*, 1998-99, illustrated p. 147 (titled *Les Sens*)

Lisbon, Museu do Chiado, Instituto Português de Museus, *Man Ray*, 2000-1, illustrated p. 147 (titled *Les Sens*)

Frankfurt, Die Galerie Frankfurt am Main, *Man Ray—Retrospektive*, 2013, illustrated p. 60 (titled *Les Sens*)

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 126

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 79, illustrated p. 89 (mentioned p. 64)

LA MARSEILLAISE [LES MAINS LIBRES]

Marseille, 1936

Signed *Man Ray* and dated 1936 (lower left) and titled *La Marseillaise* (lower right); titled *La Marseillaise* (on the verso)

Pen and ink and pencil on paper
28 by 38.2 cm (11 by 15 in.)

Private Collection

Plate p. 179

EXHIBITIONS

New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 17

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

New York, Gallery Mayer, *Man Ray Drawings*, 1959, no. 17

Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963 (no. 5 of the *Les Mains libres* drawings)

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 141

OÙ SE FABRIQUENT LES CRAYONS [LES MAINS LIBRES]

France, 1936

Signed *Man Ray* and dated 1936 (lower right);

signed with the initials MR (center)

Pen and ink on paper

27.6 by 36.8 cm (10¾ by 14½ in.)

Private Collection, New York

Plate p. 184

EXHIBITIONS

New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 12

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36-95

New York, Gallery Mayer, *Man Ray Drawings*, 1959, no. 18

Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, illustrated p. 38

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 168 (detail illustrated p. 199)

Man Ray, *Alphabet pour Adultes*, Paris, 1970, p. 38

S. Alexandrian, *Man Ray*, Paris and Berlin, 1973, illustrated p. 23

Exhibition Catalogue: Rome, Palazzo delle Esposizione, *Man Ray, l'occhio e il suo doppio, dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, fig. 50, illustrated (not exhibited; mentioned)

R. Penrose, *Man Ray*, London, 1975, fig. 90, illustrated p. 137

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 78, illustrated p. 66 (mentioned pp. 62 and 64; detail illustrated p. 89)

Janus, ed., *Man Ray, Tutti gli scritti*, Milan, 1981, illustrated p. 524

Exhibition Catalogue: Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston,

The Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988-90, fig. 223, illustrated p. 265 (not exhibited; mentioned p. 264)

Exhibition: Antwerp, Ronny van de Velde, *Man Ray 1890-1976*, 1994, no. 493, illustrated (not exhibited)

LE PONT BRISÉ (PONT D'AVIGNON)

France, 1936

Signed *Man Ray*, dated 1936 and inscribed *situé*

Avignon Isle-sur-Sorgue (lower right)

Pen and ink on paper

28 by 38.5 cm (11¼ by 15¼ in.)

Private Collection

Plate p. 159

EXHIBITIONS

Paris, Centre Georges Pompidou, *Éluard et ses amis peintres*, 1982-83

Avignon, Collection Lambert, *"I Love Avignon"*, 2017-18

LITERATURE

E. Jolas and E. Paul, eds., *Transition*, Paris, 1937, no. 26, p. 13

PORTRAIT D'ANDRÉ BRETON [LES MAINS LIBRES]

Paris, 1936

Signed *MAN RAY*, dedicated À *ANDRÉ BRETON*, inscribed *La Misère rend les faibles infâmes - les forts sublimes*, inscribed à Paris and dated *le 21 Février 1936* (lower center)

Pen and ink on paper

36 by 26 cm (14¼ by 10¼ in.)

Collection André Baum

Plate p. 185

EXHIBITIONS

New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 4 (titled *André Breton*)

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36-95

New York, Gallery Mayer, *Man Ray Drawings*, 1959, no. 15

New York, André Emmerich Gallery, *Man Ray: An American Surrealist Vision*, 1997, no. 25

New York, Solomon R. Guggenheim Museum, *Surrealism: Two Private Eyes; The Nesuhi Ertegun and Daniel Filipacchi Collections*, 1999, vol. 2, no. 447, illustrated in color p. 530

New York, Jewish Museum, *Alias Man Ray: The Art of Reinvention*, 2009-10, fig. 10, illustrated in color p. 117

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 187

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 74, illustrated p. 89 (mentioned p. 62)

LE SABLIER COMPTE-FILS [LES MAINS LIBRES]

Paris, 1936
Signed *Man Ray* and dated 1936 (lower right) and titled *le sablier-compte-fils* (lower left)
Pen and ink on paper
33.5 by 25.5 cm (13¼ by 10½ in.)
Private Collection
Plate p. 174

EXHIBITIONS
Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray, la costruzione dei sensi*, 1995–96, illustrated p. 92
Santa Monica, Track 16 Gallery / Robert Berman Gallery, *Man Ray Paris - LA*, 1996–97, illustrated p. 110

LITERATURE
P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 105
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 95, illustrated p. 91 (mentioned pp. 64 and 72)

LES SENS [LES MAINS LIBRES]

Paris, 1936
Signed with the initials *MR* and dated 1936 (lower left)
Pen and ink on paper
35 by 25 cm (13¾ by 9¾ in.)
Private Collection, courtesy Fondazione Marconi, Milan
Plate p. 170

EXHIBITIONS
New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 28
Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
Milan, Galleria Schwarz, *Man Ray: 60 anni di libertà*, 1971, no. 70, illustrated p. 93
Rome, Galleria Il Collezionista d'Arte Contemporanea, *Man Ray, opere 1914–1973*, 1973, illustrated p. 85
Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio, dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 124, illustrated
Milan, Padiglione d'Arte Contemporanea, *Man Ray, Carte Varie e Variabili*, 1983–84, fig. 21, no. 46, illustrated p. 44
Siracusa, Museo Regionale di Palazzo Bellomo, *Man Ray, Disegni*, 1985, no. 26, illustrated p. 62
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray, la costruzione dei sensi*, 1995–96, illustrated p. 98

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated p. 125
Stuttgart, Galerie der Stadt Stuttgart; Duisburg, Wilhelm Lehmbruck Museum and Mönchengladbach, Städtisches Museum Abteiberg, *Man Ray*, 1998, illustrated p. 147 (titled *L'Espion*)
Milan, Fondazione Antonio Mazzotta, *Man Ray*, 1998–99, illustrated p. 147 (titled *L'espion*)
Lisboa, Museu do Chiado, Instituto Português de Museus, *Man Ray*, 2000–1, illustrated p. 147 (titled *L'espion*)

LITERATURE
P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 63

LES TOURS D'ELIANE [LES MAINS LIBRES]

Saint-Raphaël, 1936
Signed *Man Ray*, dated 1936 and inscribed *Saint Raphaël* (lower right)
Pen and ink on paper
38 by 28 cm (15 by 11¼ in.)
Courtesy Galerie Natalie Seroussi
Plate p. 182

EXHIBITIONS
New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 10
Paris, Jeanne Bucher, *Les Dessins de Man Ray*, 1937
Brussels, Palais des Beaux-Arts, *Trois Peintres surréalistes, René Magritte, Man Ray, Yves Tanguy*, 1937, one of nos. 49–58, illustrated
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
Paris, Musée des Arts Décoratifs and Munich, Haus der Kunst München, *Le Surréalisme, 1922–1942*, 1971–72, no. 376
Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, 1975, no. 118, illustrated
Paris, Centre Georges Pompidou, *Éluard et ses amis peintres*, 1982–83, illustrated p. 205
Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988–90 (exhibited only in Washington, D.C.)

LITERATURE
P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 156
S. Alexandrian, *Man Ray*, Paris and Berlin, 1973, illustrated p. 62
R. Penrose, *Man Ray*, London, 1975, fig. 89, illustrated p. 136
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 91, illustrated p. 91 (mentioned pp. 64 and 70)

Exhibition Catalogue: Frankfurt, Frankfurter Kunstverein and Basel, Kunsthalle Basel, *Man Ray: Inventionen und Interpretationen*, 1979–80, fig. 55, illustrated p. 101 (not exhibited)
N. Baldwin, *Man Ray: American Artist*, New York, 1988 (mentioned p. 214)
Exhibition Catalogue: Lugano, Museo d'Arte della Città di Lugano, *Man Ray*, 2011, fig. 1, illustrated in color p. 20

LES TOURS DU SILENCE [LES MAINS LIBRES]

France, 1936
Signed with the initials *MR* and dated 36 (lower right)
Pen and ink on paper
30.3 by 38.2 cm (11¾ by 15¼ in.)
Mark Kelman, New York
Plate p. 168

EXHIBITIONS
New York, Valentine Gallery, *Drawings by Man Ray*, 1936, no. 15
Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963
New York, André Emmerich Gallery, *Man Ray: An American Surrealist Vision*, 1997, no. 23, illustrated in color
Fukui, Fukui Fine Arts Museum; Okazaki, Okazaki City Museum; Saitama, Museum of Modern Art, Saitama; Yamanashi, Yamanashi Prefectural Museum of Art and Tokushima, Tokushima Modern Art Museum, *Man Ray Retrospective*, 2004–5, illustrated p. 138
New York, Jewish Museum, *Alias Man Ray: The Art of Reinvention*, 2009–10, fig. 50, illustrated in color p. 194

LITERATURE
P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 51
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 94, illustrated p. 91 (mentioned pp. 64 and 69)
Exhibition Catalogue: Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated p. 122 (not exhibited)

UNTITLED (PENNY FARTHING)

1936
Signed *Man Ray* and dated 1936 (lower right)
Pen and ink on paper
38.3 by 27.8 cm (15¼ by 11 in.)
Private Collection
Plate p. 158

L'ARBRE-ROSE [LES MAINS LIBRES]

Cornwall, 1937
Signed *Man Ray*, dated 1937 and inscribed *Cornwall* (lower left)
Pen and ink on paper laid down on card
30.5 by 22.8 cm (12¼ by 9 in.)
Private Collection, New York
Plate p. 169

EXHIBITIONS
Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 101, illustrated p. 65 (no. 96 in Humlebæk)
New York, André Emmerich Gallery, *Man Ray: An American Surrealist Vision*, 1997, no. 29

LITERATURE
P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 60
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 98, illustrated p. 92 (mentioned p. 64)

L'ATTENTE [LES MAINS LIBRES]

London, 1937
Signed *Man Ray*, dated 1937 and inscribed *London* (lower right); titled (on the verso)
Pen and ink on paper
35.1 by 25.5 cm (13¾ by 10½ in.)
Private Collection
Plate p. 176

EXHIBITIONS
Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
New York, Gallery Mayer, *Man Ray Drawings*, 1959, no. 20
Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 104, illustrated p. 65 (no. 99, illustrated p. 33 in Humlebæk)
New York, New York Cultural Center, *Man Ray: Inventor / Painter / Poet*, 1974–75, no. 95d
Milan, Padiglione d'Arte Contemporanea, *Man Ray, Carte Varie e Variabili*, 1983–84, no. 74

LITERATURE
P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 129
S. Alexandrian, *Man Ray*, Paris and Berlin, 1973, illustrated p. 61
Exhibition Catalogue: Rome, Palazzo delle Esposizioni, *Man Ray, l'occhio e il suo doppio, dipinti, collages*,

disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema, 1975, illustrated p. 113 (titled *Disegno per Les Mains libres*; not exhibited)
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 96, illustrated p. 91 (mentioned p. 64)
J.-C. Gateau, *Paul Éluard et la peinture surréaliste (1910–1939)*, Geneva, 1982 (mentioned pp. 260 and 263)

L'AVEVENTURE [LES MAINS LIBRES]

New York, 1937
Signed with the initials *MR*, inscribed *NY* and dated 1937 (lower right); signed and dedicated for *Katharine and Morton Schamberg - In memoriam for Morton Schamberg the painter whose work I appreciated - whose visit gives me as much pleasure, Man Ray Paris 1964* (on the verso)
Pen and ink on paper
35 by 27.8 cm (13¾ by 11 in.)
Private Collection
Plate p. 167

EXHIBITIONS
Paris, Jeanne Bucher, *Les Dessins de Man Ray*, 1937
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
New York, Gallery Mayer, *Man Ray Drawings*, 1959, no. 19
LITERATURE
P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 42

C'EST ELLE [LES MAINS LIBRES]

Paris, 1937
Signed *Man Ray* (lower left), signed with the initials *MR* and dated 37 (lower right) and titled *C'est elle* (upper left)
Pen and ink on paper
35 by 25 cm (13¾ by 9¾ in.)
Private Collection
Plate p. 166

EXHIBITIONS
Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
Paris, Trianon de Bagatelle, *Man Ray 360 degrés de libertés*, 1989, illustrated p. 130
Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, listed p. 332

LITERATURE
P. Éluard, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 27

FEU D'ARTIFICE [LES MAINS LIBRES]

Paris, 1937
Signed with the initials *MR* and dated 1937 (lower right)
Pen and ink on paper
30.3 by 23.2 cm (11¾ by 9½ in.)
Private Collection, courtesy Fondazione Marconi, Milan
Plate p. 181

EXHIBITIONS
Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
Milan, Galleria Schwarz, *Man Ray: 60 anni di libertà*, 1971, no. 78, illustrated p. 89
Milan, Padiglione d'Arte Contemporanea, *Man Ray, Carte Varie e Variabili*, 1983–84, fig. 33, no. 64, illustrated p. 48
Siracusa, Museo Regionale di Palazzo Bellomo, *Man Ray, Disegni*, 1985, no. 27, illustrated p. 63
Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray, la costruzione dei sensi*, 1995–96, illustrated p. 95
Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, listed p. 332
Stuttgart, Galerie der Stadt Stuttgart; Duisburg, Wilhelm Lehmbruck Museum and Mönchengladbach, Städtisches Museum Abteiberg, *Man Ray*, 1998, illustrated p. 152
Milan, Fondazione Antonio Mazzotta, *Man Ray*, 1998–99, illustrated p. 152
Lisboa, Museu do Chiado, Instituto Português de Museus, *Man Ray*, 2000–1, illustrated p. 152
Frankfurt, Die Galerie Frankfurt am Main, *Man Ray—Retrospektive*, 2013, illustrated p. 61

LITERATURE
P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 150
A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 100, illustrated p. 92 (mentioned p. 64)

OUI OU NON [LES MAINS LIBRES]

Paris, 1937
Signed *Man Ray* and dated 37 (lower right)
Pen and ink on paper
31.5 by 24 cm (12¾ by 9½ in.)
Private Collection, courtesy Fondazione Marconi, Milan
Plate p. 178

EXHIBITIONS
Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937
London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95
Milan, Padiglione d'Arte Contemporanea, *Man Ray, Carte Varie e Variabili*, 1983–84, fig. 32, no. 63, illustrated p. 48
Siracusa, Museo Regionale di Palazzo Bellomo, *Man Ray, Disegni*, 1985, no. 25, illustrated p. 61

Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray, la costruzione dei sensi*, 1995–96, illustrated p. 94

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, listed p. 332

Stuttgart, Galerie der Stadt Stuttgart; Duisburg, Wilhelm Lehbruck Museum and Mönchengladbach, Städtisches Museum Abteiberg, *Man Ray*, 1998, illustrated p. 152

Milan, Fondazione Antonio Mazzotta, *Man Ray*, 1998–99, illustrated p. 152

Lisboa, Museu do Chiado, Instituto Português de Museus, *Man Ray*, 2000–1, illustrated p. 152

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 138

N. Baldwin, *Man Ray: American Artist*, New York, 1988 (mentioned p. 214)

LA PEUR [LES MAINS LIBRES]

1937

Signed **MAN RAY**, titled **LA PEUR** and dated 1937 (lower right)

Pen and ink on paper

25.3 by 35.4 cm (10 by 14 in.)

Private Collection

Plate p. 180

EXHIBITIONS

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95

Princeton, New Jersey, Princeton University Art Museum, *Man Ray*, 1963 (no. 6 of the *Les Mains libres* drawings)

London, Serpentine Gallery, *Man Ray*, 1995, no. 2

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated p. 122

LITERATURE

P. Éluard, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 147

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 64, illustrated p. 90 (mentioned p. 64)

N. Baldwin, *Man Ray: American Artist*, New York, 1988 (mentioned pp. 211 and 214)

PORTRAIT INITIAL

Paris, 1937

Signed **Man Ray** and dated 1937 (lower right); titled (on the verso)

Pen and ink on paper

25.3 by 35.5 cm (10 by 14 in.)

Private Collection

Plate p. 160

POUVOIR [LES MAINS LIBRES]

Paris, 1937

Signed **Man Ray** and dated 1937 (lower left); inscribed *pour poème "Pouvoir"* (on the verso)

Pen and ink on paper

30.9 by 23.2 cm (12¼ by 9¼ in.)

Private Collection, New York

Plate p. 173

EXHIBITIONS

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 93

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 81, illustrated p. 89 (mentioned p. 64)

LES DERNIERS HOMMES SUR TERRE

Antibes, 1938

Signed **Man Ray**, inscribed *Antibes* and dated 1938 (lower left)

Pen and ink on paper

27.9 by 36.2 cm (11 by 14¼ in.)

Private Collection

Plate p. 161

ESPOIRS ET ILLUSIONS OPTIQUES

Antibes, 1938

Signed **Man Ray**, dated 1938 and inscribed *Antibes* (lower center) and titled *Espoirs et Illusions Optiques* (lower left)

Pen and ink on paper

38 by 27.8 cm (15 by 11 in.)

Timothy Baum

Plate p. 162

EXHIBITIONS

Paris, Galerie de Beaune, *Man Ray, peintures récentes*, 1939, no. 3

Pasadena, California, Pasadena Art Institute, *Retrospective Exhibition, 1913–1944: Paintings, Drawings, Watercolors, Photographs by Man Ray*, 1944 (illustrated on the front cover)

New York, Solomon R. Guggenheim Museum and Baden-Baden, Staatliche Kunsthalle Baden-Baden, *Twentieth-Century American Drawing: Three Avant-Garde Generations*, 1976, no. 47, illustrated p. 50 (no. 40 in Baden-Baden)

Tokyo, Isetan Museum of Art; Hiroshima, Museum; Yokohama, Museum; Yamanashi, Yamanashi Prefectural Museum of Art; Asahikawa, Hokkaido, Museum and Osaka, City Museum, *Surrealism*, 1983, no. 102, illustrated

Antwerp, Ronny Van de Velde, *Man Ray 1890–1976*,

1994, no. 458, illustrated

London, Serpentine Gallery, *Man Ray*, 1995

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated in color p. 142

LITERATURE

N. Baldwin, *Man Ray: American Artist*, New York, 1988 (mentioned p. 250)

LE MANNEQUIN [LES MAINS LIBRES]

Paris, 1937

Signed with the initials **MR** (lower center)

Pen and ink on paper

34.8 by 25 cm (13¾ by 9¾ in.)

Private Collection, courtesy Fondazione Marconi, Milan

Plate p. 172

EXHIBITIONS

Paris, Galerie Jeanne Bucher, *Les Dessins de Man Ray*, 1937

London, London Gallery, *Man Ray, Surrealist Paintings, Drawings, Objects*, 1939, one of nos. 36–95

Milan, Galleria Schwarz, *Man Ray: 60 anni di libertà*, 1971, no. 81, illustrated p. 93

Rome, Galleria Il Collezionista d'Arte Contemporanea, *Man Ray, opere 1914–1973*, 1973, illustrated p. 85

Milan, Padiglione d'Arte Contemporanea, *Man Ray, Carte Varie e Variabili*, 1983–84, fig. 30, no. 61, illustrated p. 48

Siracusa, Museo Regionale di Palazzo Bellomo, *Man Ray. Disegni*, 1985, no. 23, illustrated p. 59

Turin, Galleria Civica d'Arte Moderna e Contemporanea, *Man Ray, la costruzione dei sensi*, 1995–96, illustrated p. 97

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated p. 123

Stuttgart, Galerie der Stadt Stuttgart; Duisburg, Wilhelm Lehbruck Museum and Mönchengladbach, Städtisches Museum Abteiberg, *Man Ray*, 1998, illustrated p. 149

Milan, Fondazione Antonio Mazzotta, *Man Ray*, 1998–99, illustrated p. 149

Lisboa, Museu do Chiado, Instituto Português de Museus, *Man Ray*, 2000–1, illustrated p. 149

Frankfurt, Die Galerie Frankfurt am Main, *Man Ray—Retrospektive*, 2013, illustrated p. 59

LITERATURE

P. Éluard and Man Ray, *Les Mains libres, dessins illustrés par les poèmes de Paul Éluard*, Paris, 1937, illustrated p. 78

LA FILLE DE LA COSTE

1940

Signed with the initials **MR** and dated 40 (lower right); signed, titled *La Fille de La Coste* and dated 1940 (on the verso)

Watercolor and pen and ink on paper

25.5 by 35.5 cm (10¼ by 14 in.)

Private Collection

Plate p. 95

LEDA AND THE SWAN

1940

Signed with the initials **MR** and dated 40 (lower right)

Watercolor, pen and ink and pencil on paper

25.4 by 35.6 cm (10 by 14 in.)

Private Collection

Plate p. 99

EXHIBITIONS

Los Angeles, Los Angeles County Museum of Art, *Man Ray*, 1966, no. 228

New York, André Emmerich Gallery, *Man Ray: An American Surrealist Vision*, 1997, no. 36

New York, Francis M. Naumann Fine Art, *Man Ray in America, Paintings, Drawings, Sculpture and Photographs from the New York, Ridgefield (1912–21) and Hollywood (1940–50) Years*, 2001–02, pl. 34, illustrated in color p. 46

LITERATURE

T. Ishihara, ed., *Catalogue Raisonné of Man Ray: Man Ray Equations*, Kyoto, 1999, no. 215, illustrated p. 67

LE BEAU TEMPS

Hollywood, 1941

Signed **Man Ray** and dated 1941–(39) (lower right)

and titled **Le Beau Temps** (lower left)

Watercolor and pen and ink on paper

25.1 by 35.3 cm (9¾ by 13¾ in.)

Private Collection, New York

Plate p. 105

LES BEAUX TEMPS

Hollywood, 1941

Signed **Man Ray** and dated 1941 (lower right)

Watercolor and pen and ink on paper

34.6 by 25 cm (13¾ by 9¾ in.)

Private Collection

Plate p. 107

EXHIBITIONS

Rome, Galleria Il Collezionista d'Arte Contemporanea, *Man Ray, opere 1914–1973*, 1973, illustrated p. 93

MURAL—STUDY FOR THE ABANDONED PLAYGROUND

Hollywood, 1942

Signed **MAN RAY** and dated 1942 (lower right) and titled *Mural—Study for the Abandoned Playground* (upper right); signed and inscribed *Abandoned Playground (1st Sketch)* (on board affixed to the backboard)

Watercolor and pen and ink on paper

27.4 by 36.5 cm (10¾ by 14¾ in.)

Collection Sylvio Perlestein, Antwerp

Plate p. 109

EXHIBITIONS

Rotterdam, Museum Boymans-van Beuningen; Paris, Musée National d'Art Moderne and Humlebæk, Louisiana Museum, *Man Ray*, 1971–72, no. 124, illustrated in color p. 67 (no. 118 in Humlebæk)

Antwerp, Ronny Van de Velde, *Man Ray 1890–1976*, 1994, no. 460, illustrated

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated in color p. 210

New York, André Emmerich Gallery, *Man Ray: An American Surrealist Vision*, 1997, no. 43

Paris, La Maison Rouge, *busy going crazy, collection Sylvio Perlestein, art & photographie de dada à aujourd'hui*, 2006–7

New York and Hong Kong, Hauser & Wirth, *A Luta Continua: The Sylvio Perlestein Collection. Art and Photography from Dada to Now*, 2018–19, illustrated in color p. 109

LITERATURE

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 165, illustrated p. 104 (titled *Abandoned Playground*; mentioned pp. 121–22)

D. Rosenberg, *La Collection Perlestein, de Dada à l'art contemporain / The Perlestein Collection: From Dada to Contemporary Art*, Ghent, 2006, illustrated in color p. 90

LITERATURE

A. Schwarz, *Man Ray: The Rigour of Imagination*, New York, 1977, fig. 165, illustrated p. 104 (titled *Abandoned Playground*; mentioned pp. 121–22)

D. Rosenberg, *La Collection Perlestein, de Dada à l'art contemporain / The Perlestein Collection: From Dada to Contemporary Art*, Ghent, 2006, illustrated in color p. 90

REVOLVING DOORS I: MIME

Hollywood, 1942

Signed **Man Ray**, titled *Revolving Doors I "Mime"* and dated 1916–42 (lower right)

Gouache, watercolor, pencil and pen and ink on paper

36.5 by 27.5 cm (14¼ by 10¾ in.)

Private Collection

Plate p. 113

EXHIBITIONS

Santa Monica, Track 16 Gallery and Robert Berman Gallery, *Man Ray: Paris - LA*, 1996–97, illustrated in color p. 39

London, Mayor Gallery, *A Man Ray Miscellany: Works in All Media 1914–1974*, 1999

OPTICAL LONGINGS AND ILLUSIONS

Hollywood, 1943

Signed **Man Ray** and dated 1943 (lower left) and titled *Optical longings and illusions* (lower right)

Collage, gouache and pen and ink on paper

35.4 by 25.3 cm (14 by 10 in.)

Collection Timothy Baum and Karen Amiel

Plate p. 121

EXHIBITIONS

Hollywood, Circle Gallery, *Man Ray: Objects of My Affection*, 1944, no. 29

Washington, D.C., National Museum of American Art, Smithsonian Institution; Los Angeles, Museum of Contemporary Art; Houston, The Menil Collection and Philadelphia, Philadelphia Museum of Art, *Perpetual Motif: The Art of Man Ray*, 1988–90, fig. 235, illustrated in color p. 286 (dated 1944; mentioned p. 285)

Antwerp, Ronny Van de Velde, *Man Ray 1890–1976*, 1994, no. 462, illustrated

London, Serpentine Gallery, *Man Ray*, 1995

Nice, Musée d'Art Moderne et d'Art Contemporain, *Man Ray. Rétrospective, 1912–1976*, 1997, illustrated in color p. 217

Boca Raton, Boca Raton Museum of Art, *Surrealism and American Art, 1932–1949*, 1997–98, no. 35 (titled *Optical Longings and Illusions [Homage to Linus Pauling]*)

Barcelona, Fundació Joan Miró, *Mestres del collage de Picasso a Rauschenberg*, 2005–6, illustrated in color p. 93

New York, Jewish Museum, *Alias Man Ray: The Art of Reinvention*, 2009–10, fig. 55, illustrated in color p. 199

Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, fig. 29, illustrated in color p. 45 (titled *Optical Longings and Illusions (Homage to Linus Pauling)*; mentioned pp. 45–46)

New York, Jewish Museum, *Alias Man Ray: The Art of Reinvention*, 2009–10, fig. 55, illustrated in color p. 199

Washington, D.C., Phillips Collection; Copenhagen, Ny Carlsberg Glyptotek and Jerusalem, The Israel Museum, *Man Ray: Human Equations; A Journey from Mathematics to Shakespeare*, 2015–16, fig. 29, illustrated in color p. 45 (titled *Optical Longings and Illusions (Homage to Linus Pauling)*; mentioned pp. 45–46)

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Page 1: Man Ray. *Self-Portrait in the Artist's Studio, Antibes*. c. 1938.
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Page 2: Man Ray. *Revolving Doors III: Orchestra* (detail). 1942. Oil on
canvasboard. 76.5 by 50.7 cm (30 $\frac{1}{8}$ by 20 in.). Private Collection.

Page 207: Man Ray. *La Marée*. 1949. Oil on panel. 38.1 by 47 cm
(15 by 18 $\frac{1}{2}$ in.). Private Collection.

Page 208: Man Ray. *Self-Portrait in a Light Reflector, Vine Street,
Hollywood*. c. 1949. Photograph.

