MAN RAY: WORKS FROM A PRIVATE COLLECTION

SHEPHERD & DEROM GALLERIES

SPRING 2009
MAN RAY: WORKS FROM A PRIVATE COLLECTION

April 28th through June 27th, 2009

Exhibition organized by Robert Kashey and David Wojciechowski

Catalog by Leanne M. Zalewski with the assistance of Gilles Marquenie and Edouard Derom

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COVER ILLUSTRATION: *Kiki de Montparnasse [Alice Prin] with Baoule Mask*, 1926, catalog no. 3.

TECHNICAL NOTES: All measurements are in inches and in centimeters; height precedes width. All drawings, prints, and photographs are framed. Prices on request. All works subject to prior sale.

SHEPHERD GALLERY SERVICES has framed, matted, and restored all of the objects in this exhibition, if required. The Service Department is open to the public by appointment, Tuesday through Saturday from 10:00 a.m. to 6:00 p.m. Tel: (212) 744 3392; fax (212) 744 1525; e-mail: sgservicesny@aol.com.
MAN RAY: WORKS FROM A PRIVATE COLLECTION

April 28th – June 27th, 2009

Shepherd & Derom Galleries are pleased to present works by Man Ray (1890-1976) from a private collection. Drawings, lithographs, and photographs in this exhibition range from an early design for chess pieces, dated 1920, to lithographs from the 1970s, as well as over fifty personal photographs of family and friends. Elsa Combe Martin, a close friend of the artist and his wife, received these works over a period of nearly fifty years.

We thank Gilles Marquenie, Edouard Derom, and especially Timothy Baum for sharing his unique expertise.
### Chronology

**Man Ray (1890 – 1976)**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1890</td>
<td>Emmanuel Radnitzky, born August 27th in Philadelphia, Pennsylvania.</td>
</tr>
<tr>
<td>1897</td>
<td>Radnitzky family moves to Brooklyn, New York.</td>
</tr>
<tr>
<td>1910</td>
<td>Attends classes at the National Academy of Design, New York</td>
</tr>
<tr>
<td>1910-12</td>
<td>Attends classes at the Art Students’ League, New York.</td>
</tr>
<tr>
<td>1912</td>
<td>Begins to sign paintings “Man Ray.”</td>
</tr>
<tr>
<td>1913</td>
<td>Moves to Ridgefield, New Jersey, and meets poet Adon Lacroix.</td>
</tr>
<tr>
<td>1914</td>
<td>Marries Lacroix.</td>
</tr>
<tr>
<td>1915</td>
<td>Meets Marcel Duchamp and begins life-long friendship.</td>
</tr>
<tr>
<td>1916</td>
<td>Moves to New York City. Paints <em>The Rope Dancer Accompanies Herself with Her Shadows</em>.</td>
</tr>
<tr>
<td>1919</td>
<td>Man Ray and Lacroix separate.</td>
</tr>
<tr>
<td>1920</td>
<td>Designs and produces first chess set. Assembles the <em>Engima of Isidore Ducasse</em> that later appears in <em>Rue Férou</em>.</td>
</tr>
<tr>
<td>1921</td>
<td>Together with Marcel Duchamp and Katherine Dreier forms the Société Anonyme, which promotes avant-garde art. Collaborates with Duchamp on New York Dada.</td>
</tr>
<tr>
<td>1921</td>
<td>Moves to Paris where Duchamp introduces him to André Breton, Louis Aragon, and Paul Eluard; meets Gertrude Stein, Jacqueline Goddard, and Pablo Picasso. Obtains exclusive rights to photograph Gertrude Stein. Meets Kiki de Montparnasse, with whom he has a six-year-long love affair.</td>
</tr>
<tr>
<td>1924</td>
<td>Photographs <em>Le Violon d’Ingres</em>.</td>
</tr>
<tr>
<td>1925</td>
<td>Man Ray, along with Jean Arp, Max Ernst, André Masson, Joan Miró,</td>
</tr>
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</table>
and Pablo Picasso, is represented in the first Surrealist exhibition at the Galerie Pierre in Paris.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>1928</td>
<td>Ends relationship with Kiki de Montparnasse.</td>
</tr>
<tr>
<td>1929</td>
<td>Begins love affair with Lee Miller.</td>
</tr>
<tr>
<td>1930</td>
<td>Friendship between Gertrude Stein and Man Ray terminates abruptly.</td>
</tr>
<tr>
<td>1933</td>
<td>Paul Eluard, Salvador Dalí, and Man Ray collaborate on an issue of Minotaure, a journal of modern architecture in Barcelona.</td>
</tr>
<tr>
<td>1934</td>
<td>Meret Oppenheim poses for Man Ray.</td>
</tr>
<tr>
<td>1935</td>
<td>Collaborates with Paul Eluard on Facile, a publication composed of Man Ray’s photographs of Nusch Eluard accompanied by Eluard’s poetry dedicated to her.</td>
</tr>
<tr>
<td>1936</td>
<td>Dalí and Man Ray participate in Fantastic Art, Dada and Surrealism, an exhibition at the Museum of Modern Art, New York.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1937</td>
<td>Man Ray and Lacroix are formally divorced. Man Ray introduces Lee Miller to Roland Penrose. Eluard and Man Ray collaborate on Les Mains Libres.</td>
</tr>
</tbody>
</table>

**Hollywood**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1940</td>
<td>Man Ray returns to New York; the Dalis are on the same boat. Man Ray moves to Los Angeles and meets Juliet Browner, a native of the Bronx.</td>
</tr>
<tr>
<td>1945</td>
<td>Participates in Imagery of Chess exhibition at Julien Levy Gallery, New York, along with Duchamp, Max Ernst, Alexander Calder, and Yves Tanguy.</td>
</tr>
<tr>
<td>1946</td>
<td>Double wedding of Man Ray and Juliet Browner and Max Ernst and Dorothea Tanning.</td>
</tr>
<tr>
<td>1947</td>
<td>Lee Miller and Roland Penrose marry.</td>
</tr>
</tbody>
</table>

**Paris**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1951</td>
<td>Man Ray and Juliet move to rue Férrou 2 bis, Paris, where they will live for 25 years.</td>
</tr>
<tr>
<td>1958</td>
<td>Man Ray represented in the major Dada show in Düsseldorf.</td>
</tr>
<tr>
<td>1962</td>
<td>Duchamp suffers from a stroke and dies shortly after having dinner with Man Ray, Juliet, and Robert and Nina Lebel.</td>
</tr>
<tr>
<td>1963</td>
<td>Publishes his autobiography, Self-Portrait.</td>
</tr>
<tr>
<td>1975</td>
<td>Penrose co-organizes a major Man Ray exhibition and publishes a book on Man Ray’s oeuvre.</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
</tr>
<tr>
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</tbody>
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E. D. and L. Z.
Man Ray 1890-1976
American School

Design for Chess Pieces, 1920

Black ink and graphite on light gray architect’s tracing linen. Drawing on dull side. 9 3/16” x 16 3/8” (23.4 x 41.6 cm). Signed at dated at lower right in black ink: Man Ray / 1920.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: The present drawing depicting the profile and top views of each chess piece is among the earliest of Man Ray’s chess designs. His first chess set was executed in 1920, the year of the present drawing; however, that design is more abstract and geometric than the present one. It is possible that the present design was not executed.

A perspective drawing for the same chess pieces as in the present design, also dated 1920, is in the collection of the Metropolitan Museum of Art.

References:
Larry List, ed. Imagery of Chess Revisited (New York, 2005), ill. p. 50, fig. 26 (Perspective Study for Chess Pieces, Metropolitan Museum of Art).
MAN RAY 1890-1976
American School

KIKI DE MONTPARNASSE [Alice Prin] WITH BAOULE MASK, 1926

Black ink on off-white mediumweight wove paper folded in half. No watermark. Folded: 7 1/2” x 4 13/16” (19 x 12.2 cm) ; full sheet size: 7 1/2” x 9 5/8” (19 x 24.4 cm). Monogrammed at lower right in graphite: MR; inscribed in graphite at lower left: 1926.

On inside fold, drawing in graphite, reversed, two studies of mask-like faces; inscribed at upper right in graphite: Dali possibly in Man Ray’s hand. Stamp in black ink on verso at lower left: MAN RAY / PARIS.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: The present drawing is dated 1926, the same year as the second of Man Ray’s famous photographs, *Noire et blanche*, featuring the head of Kiki de Montparnasse juxtaposed with an African Baoule mask. Kiki’s pose is identical to that in the photograph. In the present drawing,
as in the photograph, her eyes are open, but in the drawing the length of Kiki’s face is exaggerated to match that of the long, thin Baoule mask.

The verso of the present drawing is puzzling. The signature does not match Dalí’s signatures, and could instead have been Man Ray’s note. The faces appear to be similar to those in Dalí’s paintings *Apparition of a Face and Fruit Dish on a Beach* and *Endless Enigma* (both 1938), and were presumably drawn by Man Ray.

Man Ray and Kiki met in the café La Rotonde in Montparnasse in 1921. The couple lived together for six occasionally tumultuous years but never married. During those years Kiki frequently posed for Man Ray’s paintings and photographs. She also appeared in his films, including the cine-poem *Émau Bakia* (1926) and the erotic *L’Étoile de mer* (1928), which played in an avant-garde Paris theater as a short prelude to the film *Blue Angel*, starring Marlene Dietrich. Kiki recounted her fascinating life as a model for Man Ray and for other artists such as Foujita, Utrillo and Soutine, and as an artist, writer, and actress in her memoir, published in 1929.


References:
L’ALBUM DES DEMEURES D’HYPNOS, 1974

Lithograph on off-white mediumweight wove paper. No watermark. 19 5/8” x 12 3/4” (50 x 32.5 cm). Monogrammed in graphite at lower right: MR.

Ex-collection: Juliet Man Ray, Elsa Combe Martin

Note: According to Timothy Baum, the present lithograph, a self-portrait, was made after an original torn-paper collage representing the artist’s profile.

References:
ARTIST'S PROOF for LES CHAMBRES POÈME DU TEMPS QUI NE PASSE PAS, a book of poetry by Louis Aragon, circa 1969

Color lithograph on off-white, mediumweight Japan paper. Image size: 5 1/4” x 3 3/4” (13 x 9.5 cm); sheet size: 12 3/4” x 9 3/4” (32.5 x 25 cm). Signed at lower right in graphite: Man Ray; inscribed in graphite at lower left: E/A [artist’s proof].

Ex-collection: Juliet Man Ray, Elsa Combe Martin

Note: See entry for catalog no. 6.

Reference:
FRONTISPICE, SIGNED AND NUMBERED LIII/80, FROM DELUXE LOOSE-LEAF LIMITED EDITION of LES CHAMBRES POÈME DU TEMPS QUI NE PARSE PAS, by Louis Aragon, published by Les Éditeurs Français Réuni, 1969

Etching on off-white, mediumweight wove paper, vélin de Rives, protected by tissue and inserted between the copyright page and page 11. No watermark. Etching: 6 1/4” x 4 3/4” (16 x 12 cm); signed at lower right in graphite: Man Ray; inscribed at lower left in graphite: LIII / 80. Loose-leaves: 6 7/16” x 5” (16.4 x 12.7 cm); signed on copyright page in blue ink: Aragon.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: Man Ray created the present etching for the deluxe publication of Louis Aragon’s poetry collection, Les Chambres, poème du temps qui ne passe pas. This collection reflects Aragon’s obsession with the passing of time. Their friendship stemmed from Man Ray’s arrival in Paris; Aragon had contributed to the brochure that accompanied Man Ray’s first one-man show in Paris in 1921.

Initially a Dadaist, Aragon later became a founding member of Surrealism, along with André Breton, Philippe Soupault and others. Aragon participated actively in the French Resistance during World War II, and after the war became director (1953-1972) of Les Lettres françaises, the literary supplement of L’Humanité. In addition, he supervised the publication of dissident authors such as Aleksandr Solzhenitsyn and Milan Kundera.

Reference:
L’HOMME INFINI, 1942 / 1970

Color lithograph on off-white mediumweight wove paper. No watermark. Image size: 14 1/2” x 19 3/8” (37 x 49.5 cm); sheet size: 19 7/8” x 24 3/4”(50.5 x 63 cm). At lower left in graphite: 92/150; signed at lower right in graphite: Man Ray.

Ex-collection: Juliet Man Ray, Elsa Combe Martin

Note: Shortly after settling into his Hollywood studio, Man Ray resumed painting. L’Homme infini was one of those first paintings; the present work is a lithograph after it.

References:
Atelier Man Ray (Man Ray Trust, 2008), ill. p. 165.
Roland Penrose, Man Ray (Boston, 1975), ill. pp. 144 (comparative painting), 149.
MAN RAY 1890-1976
American School

INVASION DE L’ESPACE, 1974

Color lithograph on off-white mediumweight wove paper. Watermark at upper left: ARCHES VN / PARIS. [There is no watermark on the lithograph tipped into the article.] 15 1/8” x 11 1/8” (38.5 x 28 cm). Monogrammed at lower right in graphite: MR; inscribed in graphite at lower left: ESSAY.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: Man Ray designed the present lithograph for an article published in Xxe Siècle in December 1975. The author, Patrick Waldberg, an acquaintance of Man Ray’s, published the article on the occasion of a major exhibition, Man Ray, Inventor/Painter/Poet, held in New York from December 19, 1974, through March 2, 1975, which then traveled to the London Institute of Contemporary Art and the Palazzo delle Esposizioni in Rome. It was organized by the New York Cultural Center in association with Fairleigh Dickinson University; Man Ray’s friend, Sir Roland Penrose, and curator Mario Amaya selected the works. Penrose also published his monograph on Man Ray and created his Hommage à Man Ray (see catalog no. 16) in 1975.

References:
Sir Roland Penrose, Man Ray (Boston, 1975).
Sir Roland Penrose and Mario Amaya, Man Ray, Inventor/Painter/Poet (New York Cultural Center, 1974).
JULIE, 1972

Aquatint printed in colors on off-white mediumweight Japan paper. Image size: 14” x 11” (35.5 x 28); sheet size: 26 3/8” x 20” (67 x 51 cm). Monogrammed and dated in lithograph at lower right: MR MCMLXXI. Signed in graphite at lower right: Man Ray.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: The present print depicts the artist’s wife as a Spanish dancer.

References:
MAN RAY 1890-1976
American School

MURDEROUS LOGIC (LA LOGIQUE ASSASSINE), spiral poem by Adon Lacroix, 1919 / 1975

Lithograph on off-white mediumweight wove paper. No watermark. 20 3/4” x 14 7/8” (52.5 x 38 cm). Monogrammed at lower right in graphite: MR.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: Man Ray married the Belgian poet, Adon Lacroix in 1914 in Ridgfield, New Jersey. The couple published various works together, including a book of woodcuts and poems, Adonisms: Some Poems by Man Ray (1914), and Book of Divers Writings (1915), comprised of a play and six poems by Lacroix and Man Ray’s pen-and-ink drawings, including portraits of Lacroix. She wrote the preface to the exhibition catalog for Man Ray’s second show at the Daniel Gallery (December 1916-January 1917). The present lithograph is another example of their artistic collaboration; Man Ray designed the typographic composition for her poem. The present poem was the first in the collection, which Man Ray and Lacroix printed and bound privately in an edition of twenty.

Although Man Ray’s decorative typography for La Logique assassine (murderous logic) guides the reader, the poem is not meant to be easily read. Its fragmented text, varying fonts and text size, lack of punctuation, and overemphasis on unimportant words such as the conjunction “que” (that) reflect its avant-garde status. However, a close reading reveals the poem’s content, the subject of which, according to an interpretation and translation by Willard Bohm, is the demise of the poet. Man Ray’s typography and Lacroix’s words lead us through the maze of the “murderous logic” of the real or imagined ménage à trois that leads to her death.
Beginning at the upper left, the words “en tête” refer to the (presumably) logical thinking that occurs in one’s (the poet’s) mind. The text below “LA LOGIQUE ASSASSINE / Logique d’un assassin” (MURDEROUS LOGIC / Logic of a murderer) hints at the poem’s dismal outcome. Below these words are phrases set in a trapezoidal format: “c’est à rebours / et en x-ray d’un / quiconque à tort ou à / raison convaincu oui mais / à jamais avorté irréparablement” (it is backward / and an X-ray view of / anyone wrongly or / rightly convinced yes but / irreparably terminated forever). The lines explain that murderous logic is actually illogical, or rather has a skewed logic of its own, and can lead to irreversible actions.

The long diagonal line to the right of the trapezoidal block of text guides the reader to the beginning of the story with the words: “AVEC DANS L’OEIL QUELQUE CHOSE D’ADORABLE et d’effrayant” (WITH SOMETHING ADORABLE and frightening IN HIS EYES). In this phrase, Lacroix eagerly anticipates making love, yet is disturbed by her lover’s intense passion. Next, the reader enters the spiral—the couple’s lovemaking—from its widest part to its center. The words, “muette / muet” (silent / silent) refer to the lovers lying quietly next to each other. The next words along the spiral, “Cherchez-vous mon désir” (Seek out my desire), begin the descent into the spiral. Emotions rise as the pair of lovers (Man Ray and Lacroix?) whirl towards ecstasy. The poem continues: “l’inverse en émoi d’éloquence muette strabisme de la spirale et d’un quiconque de la parole” (the passionate opposite of mute eloquence strabismus [the inability to focus on something with both eyes simultaneously] of the spiral and of anyone of the word). The words reflect the dizzying emotions that accompany their lovemaking; then the sexual spiral reverses as the couple’s lovemaking dwindles to a close. To indicate this end, the following phrases spiral upwards: “dans sa cervelle la danseuse danse / dans ma cervelle danse” (the dancer dances in his brain / dances in my brain). The pirouetting dancer personifies the sexual spiral as the lovers (and the reader) are about to emerge from the spiral.

From the center of the spiral, the reader moves to the upper right, “Légende (“inscription” or “fable”), where the story begins with the traditional “Il y avait [une fois]” (“Once upon a time”) and continues, “n’étant pas le but atteint bien QUE complet” (the goal not being achieved even THOUGH finished). We learn that the poet did not experience a sexual release, while her partner had. Words and phrases express her distress and disappointment; her lover’s behavior was “indécent” (indecent) because it involved “force déconcertante” (disconcerting force). The large word “COMPLÉMENT,” indicates that he used her body to complement to his own, and completely disregarded her needs. The large “3” that is part of the phrase “belle + belle font 3” (beautiful woman + beautiful woman makes 3) reveals the poet’s belief that another woman has come between them in some way, and has resulted in her lover’s cold disregard. Lacroix is jealous that another woman has replaced her at least in mind if not in body and pines for the happiness she and her lover formerly shared.

The rest of the poem can be read from left to right, provided one turns the image ninety degrees to the left. This shift in orientation also provides a break in the drama. The first phrase, along the vertical line, reads “[Tu] l’auras car j’adore ce qu’elle n’a pas” [(You) can have her for I adore what she doesn’t have]. She expresses her distressed emotions by saying that—at least for the moment—she and her lover are together, while the other woman is alone. One can interpret the next phrase, “deux-à-deux” (in pairs), located within the spiral, as the appropriate way of living
life—as a couple. Additionally, the placement of these words within the spiral asserts that there is no room for more than the two lovers.

To the left of the widest part of the spiral are the following disjointed phrases: “cha que nuit [s]’etireignant éperdement (greedily making love every night) “vide vorace” (empty void) “fanatisme de la pensée” (fanatical thoughts). Her thoughts torment her as she contrasts happier times with the empty void she now faces. These conflicting thoughts are exposed in the next phrases: “chamber hermétique (hermetic room) “écho de tout ce qui n’est plus” (echo of everything that is no more) –fut encore / Soit “chaleur eperdue” (passionate warmth) “garder en extase fou désir éteint” (hold onto an unbridled ecstasy extinguished desire) / “puis au comble d’une pensée folle” (then in a fit of jealous rage) donner le corps Seul obstacle (my body the Only obstacle) / car ce fut tout pendaison étant Finale (that was the end of the matter since death by hanging is Final). The poem ends with the word “Finale” at the lower left. Presumably Lacroix commits suicide in her jealous rage over this other woman, real or imagined. The poet has led the reader through her illogical thought process—her memories, her jealousy—that led to this tragic ending.

References:
Atelier Man Ray (Man Ray Trust, 2008), ill. p. 39.
MAN RAY     1890-1976
American School

LE PONT NEUF, 1952 / 1974

Color lithograph on off-white mediumweight Japan paper. Image size: 21” x 15” (53.5 x 38 cm); sheet size: 25 1/2 x 19 3/4” (65 x 50 cm). Monogrammed at lower right in graphite: MR; at lower left in graphite: Essai. On verso: studio stamp in black ink: MAN RAY / PARIS.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: Man Ray’s Paris studio was near the Pont neuf.

Reference:
THE ROPE DANCER ACCOMPANIES HERSELF WITH HER SHADOWS, 1916 / 1970

Lithograph on off-white, mediumweight Japan paper. Image size: 19 3/4” x 27 1/4” (50 x 69.5 cm); sheet size: 21 1/2” x 30” (54.5 x 76 cm). Signed at lower right in graphite: Man Ray; inscribed in graphite at lower left: H. C. [hors commerce].

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: Inspired by a tightrope dancer from a vaudeville performance, Man Ray had arranged pieces of construction paper shaped like her, but the random pattern of discarded paper scraps on the floor caught his attention instead. In his memoir, he wrote that the cutouts “made an abstract pattern that might have been the shadows of the dancer…” (Man Ray, pp. 66-67). These cutouts comprised the final work.

The original large oil painting, The Rope Dancer Accompanies Herself with Her Shadows (Museum of Modern Art, New York), was displayed in the first exhibition of the Society of Independent Artists, but Man Ray withdrew it in protest to the directors’ rejection of Duchamp’s readymade, the now-famous urinal, Fountain (1917).

References:
Man Ray in America (Francis Naumann, 2001), ill pl. 21.
Man Ray, Self-Portrait (Boston, 1963), ill. p. 64 (painting), pp. 66-7, 71.
RUE FÉROU, 1952 / 1974

Color lithograph on off-white mediumweight wove paper. No watermark. Image size: 21 1/4” x 15 1/2” (54 x 39.5 cm); sheet size: 26 x 20” (66 x 50.8 cm). Inscribed in graphite at lower left: Essai; monogrammed at lower right in graphite: MR. On verso: stamp in black ink: MAN RAY / PARIS.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: The present work is a lithograph of Man Ray’s oil painting, done in 1952. It depicts the street outside Man Ray’s final studio, located on the rue Férou, 2 bis, in Montparnasse, where Man Ray and Juliet remained for twenty-five years. The painting was one of the first Man Ray created in his new studio space. Of the painting, Man Ray wrote:

I made a rather academic painting of the street as I might have photographed it, including the work [Enigma of Isidore Ducasse] in an exhibition of my more imaginative work, much to the surprise of some friends. Why had I painted such a picture? they asked. I explained that I did this simply because I was not supposed to—that some of my contemporaries feel the urge also to do such a work but do not dare—and I enjoyed contradicting myself (Man Ray, pp. 380-82).

He apparently enjoyed the juxtaposition of his Dadaist work, the Enigma of Isidore Ducasse (1920) with his “academic” style representation of the Paris street. At the right is the entrance to his studio, and in the road, a shadowy man pulls a rickety cart. On the cart is a mysterious wrapped object, the Enigma of Isidore Ducasse. The nineteenth-century author Ducasse, the pseudonym for the Comte de Lautréamont, inspired Surrealist art and poetry. Underneath the cloth of the object was a real sewing machine, a motif inspired by Ducasse’s phrase, “the meeting on a dissecting table of a sewing machine and an umbrella” (Baldwin, p. 38). Man Ray’s photograph of the Enigma was published in La Révolution surréaliste (December 1924).
References:
*Atelier Man Ray* (Man Ray Trust, 2008), ill. p. 224.
LE VIOLON D’INGRES, 1924 / 1969

Color lithograph on off-white mediumweight wove paper. No watermark. Image size: 19 1/4” x 14 1/4” (49 x 36); sheet size: 27 3/8” x 19 9/16” (69.5 x 50 cm). Signed at lower right in graphite: Man Ray; inscribed at lower left in graphite: E.A 5/50 [Artist’s proof].

Ex-collection: Juliet Man Ray, Elsa Combe Martin

Note: The present work is a lithograph of Man Ray’s well-known 1924 photograph of his live-in lover, Kiki de Montparnasse in a turban; it recalls the Valpinçon Bather by Ingres, whom Man Ray admired early in his career. Man Ray playfully painted f-holes on the image and then re-photographed it. The photograph, Le Violin d’Ingres, was published in the Surrealist journal Littérature in 1924. The playful title is a French phrase for “hobby,” stemming from Ingres’ well-known hobby as a talented violinist.

Man Ray and Kiki met in 1921 in the café La Rotonde, soon after Man Ray had arrived in Paris. They lived together for over six years and actively participated in avant-garde Parisian circles and in Montparnasse nightlife. She was the subject of some of his most famous images, including Le Violon d’Ingres and Noire et blanche (see catalog no. 3).

References:
Man Ray, Sotheby’s, London, 22 & 23 March 1995, ill. lot 23 (photograph), ill. lot 127 (offset-lithograph).
MAN RAY  1890-1976
American School

LA VIERGE, 1973

Color lithograph on off-white mediumweight wove paper, mounted to colored laid paper. No watermark. Image size: 12” x 10” (30.5 x 25.5 cm). At lower left in graphite: EA [Artist’s proof]; Monogrammed at lower right in graphite: MR. On verso of colored laid paper: green and brown gouache drawing of 2 female nudes and lines, cut.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: Man Ray often mounted his artist’s proofs on colored construction paper.

References:
16
PENROSE, Roland  1900-1984
British School

HOMMAGE À MAN RAY, 1919 / 1975

Collage and color lithograph on off-white mediumweight wove paper. No watermark. 13 11/16” x 19 11/16” (34.8 x 50 cm). Signed at lower right in graphite: Roland Penrose; in graphite at lower left: E/A. [artist’s proof].

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: English Surrealist artist Roland Penrose moved to Paris in the 1920s about a year after Man Ray, and they quickly became friends. Penrose later wrote a monograph on Man Ray and was instrumental in organizing a major retrospective for the artist in 1975, the year of the present lithograph.

References:
Roland Penrose, Man Ray (Boston, 1975).
CONTACT SHEET, DEPICTING PLATE NUMBERS 35 THROUGH 69 OF MAN RAY’S BOOK, *PHOTOGRAPHS BY MAN RAY: 1920 PARIS 1934* (Hartford, CT: J. Thrall Soby, 1934); SUBJECTS INCLUDE MAN RAY, KIKI DE MONTPARNASSE, LEE MILLER, IRIS TREE, MERET OPPEINHEIM, JACQUELINE GODDARD, SALVADOR DALÍ, GERTRUDE STEIN, TRISTAN TZARA, AND OTHERS, 1920-34

Black and white contact sheet on Fuji paper. 9 1/4” x 8 7/16” (23.5 x 21.5 cm). On verso, inscribed in graphite at center: 3.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: The present contact sheet comprises plate numbers 35 (upper right) through 69 (upper left) of the 104 photographs Man Ray selected for his book of photographs. Included are some of his best-known photographs, such as his self-portrait with his camera and *Noire et blanche*. The portrait of Salvador Dalí on the present sheet graced the cover of *Time* magazine (14 December 1936) and launched Dalí’s career in the United States. The photograph of Gertrude Stein was taken after she had famously cut off her long pile of hair. Others include a soft-focus portrait of actress Iris Tree and a solarized profile portrait of Lee Miller. Miller lived and studied with Man Ray in Paris from 1929 to 1932, and the two collaborated on the solarization process. Miller went on to become a renowned photographer in her own right and married Man Ray’s old friend, Roland Penrose, in 1947.

References:
—Photographs by Man Ray: 1920 Paris 1934 (Hartford, CT: J. Thrall Soby, 1934), ills. nos. 35 through 69.

Photographs

35  Solarization, 1931
36  Suzy Solidor, 1929
37  Anatomies, c. 1930
38  solarized photograph
39  Untitled, c. 1929 (photographed through thin layer of glass)
40  Lee Miller’s lips
41  Study of Hands, 1930
42  Untitled, 1931
43  Head with Cigarette, 1920
44  Noire et blanche, 1926
45  Untitled
46  Meret Oppenheim, 1933 (solarized photograph)
47  Untitled
48  Eva Barcinska [(Eva Barr), a Polish accordionist and cabaret artist]
49  Solarization, c. 1924
50  Jacqueline Goddard, c. 1930/32
51  Jacqueline Goddard, c. 1930/32
52  Lee Miller, c. 1930
53  Untitled
54  Untitled
55  The Net, 1931
56  Iris Tree [actress], 1923
57  Untitled, 1934[?]
58  Untitled, c. 1930
59  Untitled
60  Meret Oppenheim at a Paris Café, c. 1930
61  Untitled, 1930
62  Untitled, 1930
63  Untitled
64  Mrs. Rowell, 1930, or The Head, 1931
65  Untitled, 1931, or Long Hair, 1929
66  Gertrude Stein, 1926
67  Self-Portrait with Camera, 1931
68  Salvador Dali, 1929
69  Tristan Tzara, 1929
“DOUBLE” PORTRAIT OF MAN RAY, BEARDED AND SHAVED, 1947

Black and white photograph mounted on grey mediumweight construction paper, and covered in lightweight off-white wove paper, each half numbered in graphite: each half numbered in graphite, on the left half: 1; on the right half: 2. 7 1/8” x 5 1/8” (18.2 x 13 cm). At lower right of mount, below photograph, inscribed in black ink: Man Ray 1947. On verso, inscribed in black ink at upper left: Man Ray; inscribed in blue crayon at center: Pas plus grand / ni plus noire.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: In his fifties, Man Ray shaved half his face for the present self-portrait. Francis Naumann has suggested that this act may have referred to Man Ray’s dual identity as an American artist with strong ties to Europe (p. 17). He was living in Hollywood at the time he took the present photograph, but would return to Paris in four years to spend the rest of his life.

References:
Francis Naumann, Man Ray in America (2001), cover image and frontispiece.
Roland Penrose, Man Ray (London & Boston, 1975), cover image.
GERTRUDE STEIN AND ALICE B. TOKLAS AT HOME ON THE RUE DE FLEURUS, 1921, image printed in the early 1950s

Black and white photograph. 7 1/16” x 9 3/8” (17.9 x 23.9 cm). Monogrammed in graphite at lower right: MR. On verso, stamped in black ink with photographer’s credit: MAN RAY / PARIS. Inscribed at lower right in graphite: R.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: A similar image of the present photo of American expatriate writer Gertrude Stein and her lifelong partner Alice B. Toklas served as the cover image for Stein’s best-known work, The Autobiography of Alice B. Toklas. The couple go about their daily lives in their Paris home, surrounded by their well-known art collection and eclectic furnishings.

Man Ray met Stein soon after he moved to Montparnasse in late 1921 and became her official photographer, although at the time, Stein’s literary work was largely ignored. Her salon, however, attracted prominent members of the avant-garde artistic and literary world such as Picasso, Matisse, and Apollinaire. Man Ray voluntarily became Stein’s agent, but without success. In 1930, in a dispute over an invoice Man Ray sent to her (Stein refused to pay for portraits), their friendly relations ceased entirely. She had never regarded his portraits artistically, which offended him.


References:
MAN RAY AND MARCEL DUCHAMP PLAYING CHESS IN MAN RAY’S STUDIO AT 2 BIS RUE FÉROU, PARIS, 1956

Black and white photograph. 9 1/4” x 5 7/8” (23.5 x 15 cm). Stamped on recto: PHOTOGRAPH; stamped on verso with photographer’s credit: PHOTOGRAPH / MAN RAY.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: Duchamp introduced Man Ray to chess, and the two had been playing chess together for decades prior to the moment captured in the present photograph. Appropriately, they sit before a tall screen, The Twenty Days and Nights of Juliet (1952, now in the Centre Pompidou, Paris), which Man Ray designed like a chessboard. Each of the screen’s forty rectangles alternate light and dark.

This photograph must have been meaningful to Man Ray, since it was one of the few photographs he included in his autobiography, Self-Portrait.

References:
MAN RAY IN HIS HOLLYWOOD APARTMENT, 1948

Black and white photograph. 9 1/4” x 6 9/16” (23.5 x 17.7 cm). Monogrammed in graphite at lower right: MR. On verso: stamped in black ink with photographer’s credit: PHOTOGRAPH / MAN RAY.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: After having spent twenty years in Paris, Man Ray abandoned his studio in 1940, just days before the German occupation. Coincidentally, Man Ray met Salvador Dalí, composer Virgil Thompson, and others artists while fleeing through Spain and Portugal to board a boat to the United States. He arrived in New York, where he stayed for a few months before traveling to California. Within days of his arrival in Hollywood, he met his future wife, Juliet Browner, a model, dancer, and Bronx native. They married in 1946 in a double wedding with their friends Max Ernst and Dorothea Tanning. For ten years the couple lived at 1245 Vine Street in the heart of Hollywood, where the present photograph was taken.

Hanging on the wall behind Man Ray’s head is his picture, The Banjo, and above that is La Quadrature. Max Ernst’s painting at the upper left was his gift to Man Ray; in exchange, he gave Ernst a reproduction of Winter, which Man Ray made after Giuseppe Arcimboldo’s sixteenth-century painting of the same name.

This photograph must have been meaningful to Man Ray, since it was one of the few photographs he included in his autobiography, Self-Portrait.

We thank Timothy Baum for identifying the artworks in Man Ray’s apartment.
References:
PICASSO AND HIS SON PAULO, 1925

Sepia photograph. 8 1/16” x 4 1/2” (20.5 x 11.5 cm). On verso: inscribed or signed in graphite at lower right: Man Ray / Paris 4292 / 1925; inscribed in graphite at left center: Picasso & / Paulo; inscribed in graphite at center left edge: OA75 311; inscribed at upper left in graphite: 12 (encircled); inscribed in graphite at upper right: 229 (encircled); inscribed at center in green crayon: 10 [illegible number] – 9; inscribed in red crayon at left: 4.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: The present photograph depicts Picasso with Paulo, his son from his first wife, Olga Khokhlova and subject of several of his paintings. Man Ray was a fervent admirer of Picasso’s work, which he had seen at 291, Stieglitz’s avant-garde New York gallery. Soon after Man Ray arrived in Paris, Picasso hired him to photograph his latest canvases, and a warm friendship resulted. In gratitude for these photographs, Picasso made a pen-and-ink sketch of Man Ray, which he as the frontispiece for his book entitled Photographs by Man Ray: 1920 Paris 1934 (see catalog no. 17).

Reference:
SAINTE-GENEVIÈVE, PLACE DU PANTHÉON, 1930

Black and white photograph. Sainte-Geneviève: 11 3/8” x 9 1/16” (29 x 23 cm). Monogrammed in graphite at lower right: MR. On verso, inscribed in graphite: St-Jeune Vierge / St. Geneviève / Place de Panthéon 1930; inscribed in red crayon at upper left: 33; stamped in black ink with photographer’s credit at lower right: MAN RAY / 81bis, RUE / CAMPAGNE / PREMIERE / PARIS XIV.

Ex-collection: Juliet Man Ray; Elsa Combe Martin

Note: The Place du Panthéon was near Man Ray’s studio in Montparnasse. A pillar of the Panthéon is visible at the right. At the far end arises the tower of the church of Saint-Étienne-du-Mont, which contains the shrine of Saint Geneviève, the patron saint of Paris. In shadow on the left is a sculpture of revered dramatist Pierre Corneille (1606-1684). The original bronze sculpture depicted in the present photograph was melted down during World War II, and replaced by a stone sculpture in 1952.

The title “Sainte-Geneviève” is intriguing, since it was the original name of the Panthéon. Built as a church in the eighteenth-century, Sainte-Geneviève had been secularized during the French Revolution, and then reverted to a church again afterwards. It now serves as a secular burial place for French heroes. For Surrealists, hidden meanings existed in Paris’ city squares. What particular meaning did this place have for Man Ray?

Reference:
Fifty-two personal photos of Man Ray, Family, and Friends, including Man Ray in his studio, Juliet Man Ray, Dorothea Tanning, Max Ernst, Paul Eluard, and others, black and white and color photographs, circa 1950s to 1970s, ranging in size from about 3 3/4” x 4” to 5” x 7” (9.5 x 10.2 cm to 12.7 x 17.8 cm).
These two images, circa 1941, were included in Man Ray’s *I 50 volti di Juliet* (Milan, 1981).

Man Ray in the studio at Rue Férou holding photograph of Lee Miller’s lips (photograph was included in *Photographs by Man Ray: 1920 Paris 1934* [see catalog no. 17]).

Inscribed in black ink on verso: 1951 / *Meilleurs souhaites / de Julie et Man.*

Photograph probably taken in the late 1940s in Hollywood.

Juliet in the studio at Rue Férou, 1950s.

Juliet in the studio at Rue Férou, 1950s.
Man Ray standing next to his work, *Espoirs et illusions optiques* (1938).

Man Ray sitting at his desk, before the typewriter used to write his autobiography, *Self-Portrait*, 1962. A similar photograph is in *Self-Portrait* (p. 396).

Juliet in the 1960s.
Dada Show, Düsseldorf, 1958*

Below Man Ray’s *Lampshade* (1920) is Duchamp's *Bicycle Wheel* (original 1913 lost).

Behind Man Ray is his *Boardwalk* (1917).

Studio stamp on verso: MAN RAY / PARIS
To the left of Man Ray is his airbrush painting, *Herma(phrodite)* (1919) and above is *Cut-out* (1916).

The large picture to the far right is *Aviary* (1918).

*For a complete listing of Man Ray’s works in the Dada Show, see Karl Heinz Hering, *Dada: Dokumente einer Bewegung […]* (Düsseldorf, [1958]).
Juliet and Man Ray in later years

Inscribed in Man Ray’s hand: à Julie, la jolie – Man 1974.

Juliet Man Ray wearing a dress with Glass Tears, and standing next to Man Ray’s Father of the Mona Lisa, (1967).
Friends

Max Ernst in photo by Roland Penrose.

Man Ray, Bill Copley, and unknown man, c. 1966.

Paul Eluard

Kazuk and Kenjiro Matsuda with Juliet Man Ray in the studio at Rue Férou. Inscribed in black ink on verso: Pour bon souvenir/ Kazuk / Kenjiro Matsuda.

Juliet Man Ray and Dorothea Tanning in Sedona, AZ.

Inscribed in graphite on verso: chez Max Ernst / Sedona Ariz / Dorothea Tanning / Juliette Man Ray / Rendre à Juliet Man Ray / 5 rue de la Claise / 75007 Paris; studio stamp: PHOTOGRAPH / MAN RAY.

Inscribed in graphite on verso along bottom: Dorothea Tanning and Juliet.

Roland Penrose and Man Ray in the studio at Rue Férou.
Unidentified friends, some with Man Ray or with Juliet Man Ray

Unidentified woman with Juliet Man Ray in the studio at Rue Férou.

From left to right: Zervos, unidentified woman, Man Ray, Yvonne Zervos, Nusch Eluard, t. c. 1938. Stamped on verso: MAN RAY / PARIS

Photographs after photographs or paintings by Man Ray*


Jacqueline Goddard (original photo c. 1932) (see catalog no. 17).

Photograph after solar-ized photograph (c. 1932), possibly of Meret Oppenheim

Unidentified locations, probably Paris

*According to Timothy Baum, Man Ray would assemble scrapbooks with small photographs of his works to show to potential publishers.
MAN RAY 1890-1976
American School

PORTRAIT OF JULES PASCIN, 1923

Black and white photograph. 8 1/4” x 6 5/16” (21 x 16 cm). Inscribed in graphite on verso: Jules Pascin 1923; studio stamp in black ink: MAN RAY / PARIS; Monogrammed in graphite below studio stamp: MR.

Note: Man Ray met Pascin in Paris and with Kiki de Montparnasse attended some of Pascin’s legendary Montmartre parties. He described Pascin in his autobiography, Self-Portrait:

Speaking of brothels reminds me of another world or worlds that I frequented from time to time in which the dominant figure was Jules Pascin, the painter. He could have been someone who had stepped out of a Toulouse-Lautrec poster; his tight-fitting black suit on a spare figure topped jauntily with a bowler hat from which a lock of hair escaped, a cigarette butt in the corner of his mouth, and a spotless white silk scarf around his neck, indicated the tough guy at the turn of the century (pp. 247-248).

The present photograph captures Pascin as Man Ray described him, with his trim black suit and bowler hat. Man Ray continued with a description of Pascin’s works: “His nervous, delicate paintings of his models represented little women on short legs, and paintings of young girls were also of little women” (p. 248). Represented in the present exhibition of Jules Pascin’s works on paper are numerous examples of the subjects of which Man Ray spoke.

Reference:
Man Ray, Self-Portrait (Boston, 1963), ill. p. 248.