Collective Subjectivities: The Politics and Paradox of Surrealist Group Portraiture

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During the 1920s and 1930s, the Parisian Surrealists fervently sought to resuscitate European culture through the liberation of the unconscious. To achieve this goal, they engaged in a range of collective activities, including publishing polemical materials, staging art exhibitions and public demonstrations, and practicing communal creative experiments. Fundamentally, though, the Surrealist revolution was predicated on a profound commitment to individual subjectivity and freedom. Despite extensive reexamination of Surrealism in recent years, art historical accounts have generally reproduced this sense of individualism by citing the stylistic diversity of Surrealist art or by interpreting the movement as a manifestation of Freudian psychology.[1] Such accounts fail to address how Surrealism negotiated its conflicting imperatives of personal freedom and group cohesion, both of which were necessary to effect desired social change.

This article explores ways in which the Parisian Surrealists attempted to reconcile the conflict between individualism and collectivism in a series of group portraits produced from 1922 to 1931, arguably the most vital years of the movement.[2] Often created at watershed moments—for example, in conjunction with important publications or at times of factional dispute—these pictorial expressions of group identity document Surrealism's shifting membership and ideological position while proclaiming its vanguard status. Through close visual analysis of each portrait in the context of the group's specific contemporary concerns, this paper shows how their various representational strategies fictively constructed a communal Surrealist brotherhood, one ostensibly united by the shared subjective experiences of desire, irrationality, and anti-aestheticism. Yet, as argued here, by repeatedly experimenting with group portraiture, the Surrealists ultimately acknowledged their inability to resolve the paradoxical relationship between principles of collectivity and personal subjectivity.

Writing in 1936, the New York gallery owner and early anthologist of the movement Julien Levy aptly defined Surrealism as a state of mind or philosophical outlook, *not* a programmatic aesthetic theory or uniform artistic style—a sentiment which echoed the Surrealists' own frequent declarations.[3] Implied therein is the notion that anyone could be a Surrealist simply by embracing the designated belief system. Indeed, the movement hoped for universal allegiance to its goal of bridging rational and unconscious realities. Despite this seeming inclusiveness, Surrealism actively policed its ranks through strict tests of faith that often resulted in the banishment of offending parties. As the charismatic leader of the group, André Breton generally officiated over such excommunications, a task that earned him the sobriquet "pope of Surrealism."[4] In the midst of these frequent and notorious schisms, group portraiture emerged as a strategic force for defining Surrealism, as well as presenting a public image of its solidarity.

The first such portrait is Max Ernst's monumental painting *Au Rendez-Vous des Amis (At the Meeting-Place of Friends)* of 1922, exhibited at the Salon des Indépendents the following year (Figure 1).[5] Set in a glacial landscape under a black sky, this canvas represents the circle of avant-garde writers and artists whom Ernst joined upon his recent arrival in Paris, along with some of their heroes, such as Giorgio de

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1 See, for example, Hal Foster, *Compulsive Beauty* (Cambridge: The MIT Press, 1993); David Lomas, *The Haunted Self: Surrealism, Psychoanalysis, Subjectivity* (New Haven: Yale UP, 2000); and *Surrealism: Desire Unbound* (Princeton: Princeton UP, 2001).

2 For this article, I focus on four group portraits that had the official sanction and public exposure of exhibition or publication in a Surrealist journal. (In 1933, *Le Surréalisme au Service de la Révolution* ceased publication, leaving the Parisian Surrealists without their own periodical.) During the 1920s and 1930s, the Surrealists produced other images of their group, including snapshots of various activities and two photocollages by Man Ray and Valentine Hugo (both of 1934); however, I exclude these works from my study because they lack the programmatic intent that characterizes the more official portraits. For reproductions of some of these other group portraits, see *Max Ernst: Das Rendezvous der Freunde* (Cologne, Germany: Museum Ludwig, 1991) 254, 267, and 270.

Of the four images under examination, a total of 52 different individuals were portrayed: thirty-three of whom appeared in one group portrait, twelve in two, three in three, and four in all four (these were Louis Aragon, André Breton, Paul Eluard, and Max Ernst).

3 Julien Levy, *Surrealism* (New York: Black Sun Press, 1936) I.

4 Mark Polizzotti, *Revolution of the Mind: The Life of André Breton* (New York: Farrar, Straus, and Giroux, 1995) 215.

5 Although *Au Rendez-Vous des Amis* predates the official naming of Surrealism in 1924, at the time of the painting, the pictured friends were starting to coalesce into a distinct entity around André Breton by severing their former ties with the Parisian Dadaists. Furthermore, they were already practicing acts that would initially define the movement, such as automatic writing.

Chirico, Fyodor Dostoyevsky, and the Italian Renaissance painter Raphael. The portrait of each individual is numbered and keyed to lists of names appearing on scrolls in the lower corners of the composition. Some of the pictured friends include: the artist himself (#4), Paul Eluard (#9), Breton (#13), Louis Aragon (#12), and the sole female Gala Eluard (#16). At the far left, with his back turned to the group, René Crevel (#1) levitates in a sitting position while playing with a miniature structure filled with dancing figurines. *Au Rendez-Vous* also contains a still life with fruit and cheese in the foreground and an anonymous crowd of followers who recede into the distance behind the main assembly.[6]

As a group portrait of distinguished, (mostly) male individuals, *Au Rendez-Vous des Amis* evokes the artistic tradition of homage paintings, exemplified by such works as Raphael's *School of Athens* (1511), Jean-Auguste-Dominique Ingres' *Apotheosis of Homer* (1827), and Henri Fantin-Latour's *Homage to Delacroix* (1864).[7] Ernst's self-conscious allusion to this tradition—made explicit through his inclusion of Raphael (#7)—allows him to claim cultural authority and historical significance for his friends. At the same time, Ernst suggests that the new generation will collectively revolutionize the legacy of past luminaries: the proto-Surrealists literally animate otherwise barren terrain, which symbolizes the perceived sterility of European culture in the 1920s.

Indeed, Ernst and his colleagues *are* animated. As perhaps the most striking feature of *Au Rendez-Vous*, the figures hold their hands in a variety of bizarre and expressive poses. Art historian Elizabeth Legge convincingly argues that these hand gestures mimic the uncontrolled, irrational movements of asylum patients.[8] Ernst had encountered images of such hysterical bodies during his study of psychology at the University of Bonn, including illustrations from Emil Kraepelin's 1919 *Textbook of Psychiatry* (Figure 2). According to Legge, the artist identifies his friends with the mentally ill in order to endow them with enhanced creative powers. From its inception, Surrealism embraced the notion that insanity provided direct access to the unconscious and liberated man from restrictive rationality.[9] For Ernst and his peers, therefore, madness served at once as a source of personal inspiration, a collective psychic condition, and a catalyst for their rebellion against conventional behavioral standards.

In a 1969 interview, Ernst explained that the pantomimic gestures in *Au Rendez-Vous des Amis* loosely referred to sign language, but also that they were indecipherable.[10] His contradictory claim has led Legge to interpret these strange hand signals as part of a secret language known only to members of the group. Thus, the "collective cryptic charade" both unifies and distinguishes the proto-Surrealists from other artistic circles.[11] But Ernst's insistence that the gestures are incomprehensible also suggests that they have private, rather than communal significance for each person. In his 1922 painting, the artist underscored the arbitrary, mutable nature of a semiotic system by depicting three men in the foreground making the identical gesture: right arm bent with palm of hand facing the body, pinky finger extended downward (Figure 3). Despite an appearance of unity and cohesion, the emphatic repetition of this signal actually implies a communication breakdown or semiotic incommensurability from one individual "utterance" to another. In its recognition of the subjectivity of meaning, *Au Rendez-Vous* undermines the very claims of efficacy and solidarity that Surrealism made regarding its own project. Furthermore, Ernst expresses a certain degree of internal disunity through the lack of social interaction, sense of psychological isolation, and disproportionate scale among figures. These details indicate that each friend ultimately must make the journey to surreality alone, despite shared ideological and aesthetic concerns.

The membership, appellation, and goals of this vanguard circle of friends became codified in December 1924 with the publication of the inaugural edition of *La Révolution surréaliste*. This issue featured, among other items, André Breton's first "Manifesto of Surrealism" and a group portrait consisting of twenty-eight individual mug shots arranged neatly in rows around a large photograph of the anarchist and murderess Germaine Berton (Figure 4).[12] Among the charter Surrealists pictured are Breton, Robert Desnos, Ernst, Pierre Naville, and Man Ray; their esteemed contemporaries Sigmund

6 For the iconographic sources of these details, see Charlotte Virginia Stokes, "The Scientific Methods of Max Ernst: His Use of Scientific Subjects from *La Nature*," *Art Bulletin* 62 (September 1980): 453-465. I would argue that the still-life in the foreground also evokes Pablo Picasso's *Les Demoiselles d'Avignon* (1906), another monumental, multi-figural composition. Ernst makes this allusion to imply that, like the famous Cubist painting, *Au Rendez-Vous des Amis* will transform European art.

7 For a discussion of these art historical allusions, see Elizabeth M. Legge, *Max Ernst: The Psychoanalytic Sources* (Ann Arbor: UMI Research Press, 1989) 148-150 and William A. Camfield, *Max Ernst: Dada and the Dawn of Surrealism* (Munich: Prestel-Verlag, 1993) 129.

8 Legge chapter 5.

9 Hans Prinzhorn's *Bildnerei der Geisteskranken (Artistry of the Mentally Ill)* of 1922 was an important theoretical and documentary source for this romantic conception of the visionary abilities of the insane. Ernst knew this publication and brought a copy of it to Paris as a gift for Paul Eluard.

10 Werner Spies, *The Return of La Belle Jardinière*, trans. Robert Allen (New York: Abrams, 1972) 53. According to Ernst, the use of sign language also referred to his father who taught the deaf. Scholars have not been able to match consistently the gestures in *Au Rendez-Vous* with any known sign language, although they have identified some individual gestures, see Camfield 129 n 33.

11 Legge 145.

12 With the simultaneous production of a specialized journal, manifesto, and group portrait, the Bretonian Surrealists effectively won the heated contest among the literary factions of Paris over proprietary claims to and the definition of the term "surrealism." Hence, the group portrait with Germaine Berton functions polemically both to identify Surrealism's legitimate practitioners and to establish its ideological position; in this respect, the photomontage is a pictorial analog to André Breton's written manifesto. For the rival claims to "surrealism," see Polizzotti 210-213.

Freud and Pablo Picasso are also included.[13] Although not affiliated with Surrealism, Germaine Berton had garnered the group's admiration for killing Marius Plateau, a right-wing activist and newspaper editor, in 1923.[14] The rumor that Plateau's son committed suicide out of unrequited love for her also appealed to the Surrealists, in keeping with their proclaimed interest in suicide and the mind-altering state of *l'amour fou* (mad love).[15] Berton's radicalism vividly demonstrated the full potential of anarchical revolt; thus, the Surrealists found in her inspiration for their own rebellion against repressive bourgeois society. Of this assassin *cum* muse, Louis Aragon wrote, she "symbolizes the greatest defiance of slavery that I know."[16]

Formally and symbolically, the figure of Berton has both centripetal and centrifugal effects upon Surrealism in the 1924 group portrait. These tensions between (collective) cohesion and (individual) dispersion echo the ambivalence about woman expressed in a quote by Charles Baudelaire inscribed in the bottom row of the photomontage. It reads, in translation, "Woman is the being that projects the greatest shadow or the greatest light into our dreams."[17] As a beloved provocateuse, Berton fosters homosocial bonding within the movement; she is literally a woman around whom the male Surrealists rally. Their collective identification with Berton constitutes a declaration of their shared commitment to anarchy, criminality, and unfettered desire.[18] Furthermore, with its anonymous authorship, alphabetical arrangement of members, and the uniform size of each picture (with the exception of Berton's), the photomontage portrays the Surrealist fraternity as non-hierarchical, harmonious, and cooperative. In structural terms, members of the group here appear willing to forego personal ambitions in order to unite behind a common revolutionary cause—embodied by Berton.

But there are limitations to how effectively a woman might bind the Surrealists together. The varied appearance of member portraits and the blank, interstitial spaces between them visually preserve the individuality of each sitter, as does the fragmentary nature of the mug shot (i.e., head only), which suggests limited participation in the group's program. Berton even had the potential to destroy Surrealist solidarity. Among the dark, nightmarish aspects of Berton/woman—intimated by the Baudelaire quote—were her ability to kill men, ruin families, and breed divisive competition for her affection. Within the Surrealist circle, women actually did come between men, perhaps most famously Gala Eluard, who stood at the apex of a love triangle with Paul Eluard and Max Ernst in the early 1920s, later leaving them both to marry Salvador Dalí.[19] In the photomontage portrait, Berton's destabilizing capacity is inscribed in the composition: her picture disrupts the rigid geometry of the grid by throwing off the alignment of the middle rows. Overall, this 1924 group portrait sustains a dynamic tension between collective unity and individual freedom.

Internal strife would plague Surrealism between 1924 and 1929 when the next official group portrait appeared. This five-year period witnessed drastic changes in membership, new aesthetic priorities, and an overt politicization of the movement. One of the most divisive debates concerned allegiance to communism—an issue that highlighted the inherent paradox between the cult of personal autonomy and the need for communal action. The failure of early Surrealist activities to produce social revolution prompted André Breton, the de facto leader, to link his cause with the Communist Party in order to give Surrealism greater political efficacy. Infighting over this and other matters culminated in the so-called "crisis of 1929," a bitter factionalization of the movement into those Surrealists loyal to Breton and dissidents who gravitated to Georges Bataille.[20]

13 The Surrealists regularly claimed historical and living persons whom they admired as one of their own, even if that individual never officially joined the movement—a practice also seen in Ernst's *Au Rendez-Vous des Amis*, discussed above.

14 Over the years, the Surrealists heroized in print other notorious criminals and subversives, including the Marquis de Sade, the Bonnot gang of thieves, the murderous Papin sisters, and the patricide Violette Noizières.

The group portrait with Germaine Berton explicitly identifies the Surrealists with/as criminals with its grid format, photographic medium, and documentary, unaestheticized quality. Moreover, this image echoes the typological and physiognomic charts that characterized nineteenth-century criminology as if to suggest that there is a discrete, recognizable Surrealist type. For examples of such charts and a provocative discussion of their cultural significance, see Allan Sekula, "The Body and the Archive," *October* 39 (Winter 1986): 3-65.

15 Robert J. Belton, *The Beribboned Bomb: The Image of Woman in Male Surrealist Art* (Calgary: U of Calgary P, 1995) 78. The same issue of *La Révolution surréaliste* included brief, journalistic accounts of forlorn lovers' suicides.

16 Louis Aragon, "Germaine Berton," *La Révolution surréaliste* 1 (December 1924): 12; this brief text relates to, although does not directly reference, the photomontage group portrait that appeared on page 19.

17 In recent years, scholars have examined the complex and myriad roles of women in Surrealism. As Gwen Raaberg succinctly explains, "The Surrealists conceived of woman as man's mediator with nature and the unconscious, *femme-enfant*, muse, source and object of man's desire, embodiment of *amour fou*, and emblem of revolution." Gwen Raaberg, "The Problematics of Women and Surrealism," *Surrealism and Women*, eds. Mary Ann Caws, et al. (Cambridge, MA: The MIT Press, 1991) 3.

18 The Surrealists' collective identification with an Other (a woman, a criminal) can be read as a manifestation of modern conceptions of the decentered self. For an excellent contextual discussion of Surrealism in this light, see Carolyn J. Dean, *The Self and Its Pleasures: Bataille, Lacan, and the History of the Decentered Subject* (Ithaca: Cornell UP, 1992).

19 On Gala and Surrealism, see Whitney Chadwick, *Women Artists and the Surrealist Movement* (Boston: Little, Brown and Company, 1985) 25-30 and 36-38.

20 After 1925, Breton increasingly used commitment to political action as a yardstick for membership in his group. Surrealism's complex and often ambivalent relationship with communism is chronicled in Helena Lewis, *The Politics of Surrealism* (New York: Paragon House, 1988) chapters 3-5. For a detailed account of the crisis of 1929 and related documents, see Maurice Nadeau, *The History of Surrealism*, translated by Richard Howard (New York: Macmillan Company, 1965) chapter 12.

In the midst of this crisis, the Bretonian camp published a group portrait in *La Révolution surréaliste* to reflect its radically altered ranks and agenda. The 1929 image consists of a reproduction of a painting by René Magritte framed by photographs of sixteen Surrealists, including long-time members Breton, Max Ernst, and Louis Aragon, in addition to newcomers such as Magritte, Salvador Dalí, and Yves Tanguy (Figure 5). Magritte's painting depicts a full-length female nude who joins the phrases "*je ne vois pas la* (I do not see the)" and "*cachée dans la forêt* (hidden in the forest)" to form a complete, rebus-like sentence.[21] In several respects, this latest Surrealist portrait parallels the previous one featuring Germaine Berton. Both works deploy alphabetically arranged photographs of members, as well as women in a central, symbolically charged position, and both were published concurrently with watershed declarations: Breton's first (1924) and second (1929) Surrealist manifestos. But significant differences between the two portraits signal a more concerted effort on the part of Surrealism's adherents to emphasize collective solidarity by suppressing individuality—an essential strategy to revitalize the beleaguered group.

Compared to the earlier portrait, the 1929 photomontage manifests a greater homogeneity in appearance among individual, bust-length pictures. Here, each Surrealist appears frontally against a blank background with his eyes shut. This lack of diversity visually conveys a stronger sense of group cohesion and consensus, given that each member had to pose in the agreed upon manner. In *Je ne vois pas*, the mug shots were taken specifically for this image, not assembled from already available images, as was the case in the 1924 portrait. The tight juxtaposition of individual photographs creates an unbroken ring, further attesting to the group's unity. As the Surrealists collectively close their eyes, they perform a metaphorical closing of ranks, shutting out non-members and the external world in order to share a common vision of an alternative reality.

What ostensibly unites Surrealism's faithful is again the figure of woman appearing in the center of the composition as the incarnation of their innermost thoughts. While offering the viewer a privileged glimpse of the contents of the Surrealists' shared dream, Magritte's painting simultaneously enforces group exclusivity through the complex, contradictory interplay between word and image.[22] Although the inscriptions refer to various forms of figurative blindness—of not seeing, of the object being hidden from view—the represented figure is clearly discernible. One interpretation of this paradox is that the first-person subject of "*je ne vois pas la*" is the viewer, an outsider who does see a woman, but not the one "*cachée dans la forêt*." By implication, only the Surrealists, with their heightened powers of insight, have access to the invisible woman hidden in the forest. Yet ultimately, by underscoring the ambiguity of both pictorial and textual signs—the arbitrary relationship between sign and referent—the 1929 portrait painfully alludes to the lack of correspondence between the reality and representation of Surrealist group solidarity.

The final official portrait produced by the Parisian Surrealists is *Au Rendez-Vous des Amis 1931* by Max Ernst (Figure 6)—an image that brings this survey full circle in its explicit recapitulation of his 1922 painting. In the 1931 photomontage, which appeared in the latest issue of *Le Surréalisme au Service de la Révolution (SASDLR)*, Ernst arranged cut-out photographs of his friends in a roughly serpentine pattern amidst a variety of other images, including body parts, a crowd of people, knives, and the skeletal forms of reptiles and crustaceans.[23] Numerous disembodied hands, in varying scale and poses, self-consciously recall the pantomimic gestures of Ernst's first *Au Rendez-Vous des Amis*, though little else does. Indeed, only six members from the 1922 portrait reappear here. Ernst, Aragon, and Breton are among these long-time adherents, while René Char, Tristan Tzara, and Pierre Unik make their pictorial debut as Surrealists.

Overall, *Au Rendez-Vous des Amis 1931* seems to lack the programmatic clarity and polemical agenda that characterized the previous group portraits. For example, its asymmetrical, jumbled composition differs formally from the relative order and stability of the 1924 and 1929 images. Furthermore, Ernst's image contains only those Surrealists who contributed something to the same issue of *SASDLR*, a selective sampling that does not accurately reflect current membership. Although there are some vague iconographic references to Sur-

21 André Breton owned Magritte's painting *La femme cachée* (1929, now in a private collection), although it is not clear whether he acquired it before or after the photomontage was produced. The authorship of the group portrait is also unknown. The issue of *La Révolution surréaliste* in which it appears does not identify an author—probably to imply collective creation. But Marcel Mariën, Magritte's good friend and close collaborator, recalled that Magritte claimed credit for the conception of *Je ne vois pas*. See Sarah Whitfield, *Magritte* (London: South Bank Centre, 1992) n.p. (catalogue no. 47).

The incorporation of a painting by Magritte into the latest Surrealist group portrait signals the movement's new commitment to this art form and reflects their interest in the problematics of language. With regard to the latter, Breton declared that the "general problem which Surrealism set out to deal with … is *the problem of human expression in all its forms*. Whoever speaks of expression speaks of language first and foremost. It should therefore come as no surprise to anyone to see Surrealism almost exclusively concerned with the question of language." André Breton, "Second Manifesto of Surrealism [1929]," *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane (Ann Arbor, MI: U of Michigan P, 1969) 151.

22 For a discussion of Magritte's enduring interest in the interrelationships among pictures, language, and cognition, see Robin Adèle Greeley, "Image, Text and the Female Body: René Magritte and the Surrealist Publications," *Oxford Art Journal* 15 (1992): 48-57 and Michel Foucault, *This Is Not a Pipe*, trans. James Harkness (Berkeley: U of California P, 1983).

23 Ernst published a caption alongside this portrait in *Le Surréalisme au Service de la Révolution* identifying the Surrealists. Several figures, however, are not identified, including the chained man wearing a helmet behind Luis Buñuel, the woman behind Ernst, and the female behind Breton's head. Werner Spies suggests that the latter two figures represent, respectively, Gala Eluard Dalí and Nadja, the eponymous heroine from Breton's 1928 novel. See Werner Spies, *Max Ernst – Loplop: The Artist in the Third Person* (New York: George Braziller, 1983) 64-65.

realist ideologies and activities—such as Communist sympathies (suggested by the picture of masses) or Buñuel's filmmaking (the knives and eyeball may allude to *Un Chien andalou*)—the collage does not overtly express the movement's commitment to semiotics, social deviance (e.g., insanity and criminality), or any of their other revolutionary goals.[24]

Instead, Ernst's vision of Surrealist group identity privileges his own subjectivity over collective solidarity. This emphasis on personal significance is indexed by the inclusion of Loplop, also known as *Le Supérior des Oiseaux* (The Bird Superior), who served as the artist's alter-ego. In the 1931 portrait, Loplop's bird-like head and blocky, anthropomorphic legs poke out from behind the main rectangular field containing the Surrealists, as if the creature proffers the portrait for the viewer's inspection.[25] Ernst depicts cast shadows around both Loplop and the group portrait to heighten this illusion of three-dimensional space. By designing a picture within a picture, the artist reflexively calls attention to the portrait's status as his own personal creation. The collage technique also fulfills individual needs. For Ernst, the juxtaposition of disparate images to create alternative realities both reveals the contents of his unconscious and reproduces its functioning. As he explained, collage provides "a fixed image of my hallucination and transformed my most secret desires into revealing dramas."[26]

By reusing the title from his 1922 group portrait in 1931, Ernst acknowledged the dynamic character of Surrealism. Indeed, in the later image, the irregular arrangement and disproportionate size of the friends inscribe visual disarray into the composition—a formal quality that mirrors the instability of the movement itself. Furthermore, the many differences between the two versions of *Au Rendez-Vous des Amis* register the failure of group portraiture to resolve the Surrealism's competing imperatives for collective solidarity and individual autonomy. Ironically, despite this lack of resolution, Ernst's photomontage still succeeds in fulfilling one of the preeminent goals of the Parisian Surrealists, namely, liberating the unconscious through creative acts.

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24 Werner Spies makes the suggestion that the knives and eyeball allude to the infamous scene of a razor slicing an eyeball from Buñuel's 1928 film. Spies, *Max Ernst – Loplop* 65.

25 Ernst and his Surrealist friends regularly identified him with the character of Loplop. In a series of collages from the early 1930s, the artist repeatedly used the compositional format of Loplop presenting something (see, for example, Figure 7). For an extended discussion of Ernst's doppelganger and additional examples of Loplop-related imagery, see Spies, *Max Ernst – Loplop* 9-11 and passim.

26 Max Ernst, "Au delà de la peinture," *Cahiers d'art* 2 (1937), cited in Werner Spies, *Max Ernst Collages: The Invention of the Surrealist Universe*, trans. John William Gabriel (New York: Harry N. Abrams, 1988) 29.

Figure 1. *Au Rendez-Vous des Amis (At the Meeting-Place of Friends)*, Max Ernst, 1922, oil on canvas, 51 x 76 inches, Museum Ludwig, Cologne. © 2003 Artists Rights Society (ARS), New York / ADAGP, Paris.

Numbered figures from left to right: (1) René Crevel, (2) Philippe Soupault, (3) Jean Arp, (4) Max Ernst, (5) Max Morise, (6) Fyodor Dostoyevsky, (7) Raphael Sanzio, (8) Théodor Fraenkel, (9) Paul Eluard, (10) Jean Paulhan, (11) Benjamin Péret, (12) Louis Aragon, (13) André Breton, (14) Johannes Baargeld, (15) Giorgio de Chirico, (16) Gala Eluard, and (17) Robert Desnos.

Figure 2. Photograph of a group of catatonic patients from Emil Kraepelin, *Dementia Praecox* (Edinburgh, 1919) 38.

Figure 3. Detail of *Au Rendez-Vous des Amis* (Figure 1) showing Max Ernst (#4), Jean Paulhan (#10), and Benjamin Péret (#11) making the same hand signal.

Figure 4. Untitled, anonymous photomontage of the Surrealists surrounding Germaine Berton, published in *La Révolution surréaliste* 1 (December 1924): 17.

From left to right, top to bottom: Louis Aragon, Antonin Artaud, Charles Baron, Jacques Baron, Jacques-André Boiffard, André Breton, Jean Carrive, Giorgio de Chirico, René Crevel, Joseph Delteil, Robert Desnos, Germaine Berton, Paul Eluard, Max Ernst, Sigmund Freud, Francis Gerard, George Limbour, Mathias Lübeck, George Malkine, André Masson, Max Morise, Pierre Naville, Marcel Noll, Benjamin Péret, Pablo Picasso, Man Ray, Alberto Savinio, Philippe Soupault, and Roger Vitrac.

Figure 5. Untitled (*Je ne vois pas la [femme] cachée dans la forêt*), anonymous photomontage of the Surrealists framing a reproduction of René Magritte's *La femme cachée*, published in *La Révolution surréaliste* 12 (December 15, 1929): 73.

From left to right, top to bottom: Maxime Alexandre, Louis Aragon, André Breton, Luis Buñuel, Jean Caupenne, Salvador Dalí, Paul Eluard, Max Ernst, Marcel Fourrier, Camille Goemans, Réne Magritte, Paul Nougé, Georges Sadoul, Yves Tanguy, André Thirion, and Albert Valentin.

Figure 6. *Au Rendez-Vous des Amis 1931*, Max Ernst, photomontage published in *Le Surréalisme au Service de la Révolution* 4 (December 1931): 37.

The caption published alongside this image reads (in translation): "From top to bottom, following the serpentine line of the heads: Whistling through his fingers, Yves Tanguy; on the hand, wearing a cap, [Louis] Aragon; in the bend of the elbow, [Alberto] Giacometti; in front of a woman's portrait, Max Ernst; upright before him [Salvador] Dalí; to his right, [Tristan] Tzara and [Benjamin] Péret; in front of the man in chains, his hands in his pockets, [Luis] Buñuel; then [Paul] Eluard, lighting his cigarette; above him, [André] Thirion, and to his left, raising his hand, [René] Char; behind the hand closing over [Pierre] Unik, [Maxime] Alexandre; lower down, Man Ray; then, sunk into his shoulders, [André] Breton. On the wall, you see a portrait of [René] Crevel and right at the top, turning his back on us, Georges Sadoul."

Figure 7. Max Ernst, *Loplop présente des raisins* (*Loplop presents grapes*), 1931, collage and pencil on paper, motif sprayed with color, 64.8 x 49.5 cm, The Menil Collection, Houston. © 2003 Artists Rights Society (ARS), New York / ADAGP, Paris.