

MAX ERNST AND THE COLLAGE

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## ABSTRACT

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This thesis attempts to trace the role and development of the collage method in the art of Max Ernst. It begins with a brief account of Surrealism and Ernst's relationship to the movement. It then treats collage as a primitive or folk art form, and examines its later adoption by modern artists, particularly the Dadaists. A separate chapter is devoted to Ernst's experiments with collage, his unique collage novels and photocollages, and their connection with his personal philosophy and aesthetics. It is followed by a fairly detailed analysis of some of Ernst's most important paintings in which he used traditional symbols (birds, forests, monsters) and transformed them with the aid of his new formal techniques, creating a unique metaphysical art. The last chapter argues that collage is still a valid art form, full of potential for contemporary and future artists. In general, Max Ernst's work can be seen as an example of the kind of modern art that is exploratory and innovative, while still preserving the age-old function of art which is to give meaning and beauty to human existence.

The thesis is supplemented by 49 illustrations.

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Space sways and resounds,  
space is filled with movement,  
with forces and counterforces,  
with tensions and functions,  
with the tone of colour and light,  
with life and rhythm,  
and the dispositions of sublime divinity.

--Hans Hofman (and freely continued by me, Z.N.):

with chanting and dreams,  
with revelations and miracles,  
with vibrations of the living soul,  
with chance and free happenings,  
with subconscious play,  
with form becoming meaning,  
with the spiritual freely emanating,  
where form plays hide and seek  
with humour and wit,  
where archaic and now  
play a musical row,  
where dissonance and consonance  
make friendly counterparts,  
and duality makes One  
since time began.

## INTRODUCTION

This thesis basically treats collage and its role in the art of Max Ernst specifically. Modernism is our past. It is already history. My aim is to analyze the roots of the collage which had great influence on Ernst's development as a painter. Ernst met with the collage in the Dada movement.<sup>1</sup> Later he joined the Surrealists. By then Ernst had developed his own collage technique which consisted of carefully cut out figures of humans, animals, and scenery retaining their original contour lines. These he glued together in a new arrangement. (See ill. 1, 2, and 3). He agreed with most of the modernist ideas but kept his originality. Ernst is not the typical Surrealist.

Ernst was interested in literature, philosophy, science. Psychology had a particular interest for him. André Breton held Ernst's work in very high esteem:

I remember very well the occasion when Tzara, Aragon, Soupault, and I first discovered the collages of Max Ernst. We were all in Picabia's house when they arrived from Cologne. They moved us in a way we never experienced again. The external object was dislodged from its usual setting. Its separate parts were liberated from their relationship as objects so that they could enter into totally new combinations with other elements.<sup>2</sup>

Hans Richter wrote, "Max Ernst's cultivated mind, with its store of philosophical learning, is dominated by a sharp intelligence which never fails to produce results. . . . Ernst possesses an excellent classical education."<sup>3</sup> Also,



Richter noted later, in Ernst's work "parts of machines become people, people things, moving, hovering, or rigidifying in mechanical space. These 'combinations' make up his collages as well as his pictures. They create a world of monsters, brought to life by new artistic techniques, which become a magic at the touch of his hand."<sup>4</sup>

While Ernst's works are divided into periods of style, in his collages and paintings there is a unifying element which holds the different experimental styles together. This element is the "alarming Gothic atmosphere", the sombre quality that unmistakably links Ernst's works with German Romanticism.<sup>5</sup>

(See ill. 4, 5, 6, 7.)

## CHAPTER I

### SURREALISM: A BRIEF SURVEY

In order to understand the theories and aesthetics of Max Ernst, it is necessary to give a brief account of Surrealism in general. It is important to recognize at the outset that the Surrealist has a special way of thinking.

The first point is that "an idea has to be pushed beyond its natural limits and made meaningful in a totally different or extended context."<sup>6</sup> Also, "the mode of operation to push the idea beyond its natural limits is the use of analogy. Analogy is in fact an extension of the principle of poetic metaphor."<sup>7</sup> It is the recognition of a significant relationship between two particulars. There can be no restrictions of any kind in this process, rather it needs the absolute freedom of the imagination. "The Surrealist believes that any kind of problem can be solved with analogy to achieve poetic expression."<sup>8</sup> So the first step in getting the desired result is thinking in analogies. Breton, the father of Surrealism explains: "I have never experienced intellectual pleasure except on the analogical plane, where cold logic is inadequate. Analogical thinking can allow the mind a completely new sphere of reference, which it will explore with an emotional or intuitive way. Affective reasoning based on analogy is the very essence of Surrealist thought."<sup>9</sup>

The Surrealist strives for a harmonious vision of the world to find equilibrium; the solution is the analogical

approach. "In imagination, thanks to its absolute freedom, one can compare everything to everything else."<sup>10</sup> "The Surrealist does not look at the world like sciences do, bit by bit, realizing them as a lot of fragments as rational thinking does, but he thinks rather as a cabbalist. He sees the significant relations between phenomena. He senses a universal principle lying behind the chaos of ordinary reality."<sup>11</sup> The universe is a cryptic text according to the cabbalist and to decipher this text one uses analogy as a key. Analogy is then the alternative to simple logic in understanding the order of the universe.

The Surrealist believes that physical perception and mental representation have to be inseparable, one and the same; by unifying the moments of perception and imaginative projection. Man must acquire this "faculty" for only then will he be able to see the same thing in both his mind's eye and in the act of vision. For the Surrealist this state is most desirable. It makes for the realization of desire. This new kind of vision makes it possible to equate internal forms with external ones and let the percipient truly embrace what he perceives.

The Surrealist also believes in the opening up of the instinctive self, the recognition of the unconscious and the forces of ordinarily suppressed desires. In effect, he wants to heal the rift in man. He wants to make man undivided and unified so that man may be able to recognize his desires and thereby claim his freedom. The Surrealist is interested in

the operation of language during moments when reason and logic are suspended, and in the mental attitudes of primitives and children who are able to look at things in a fresh way. This interest has resulted in the Surrealists' development of automatic writing and spontaneous painting. All these form a circle around the main task and goal of the Surrealist: to recuperate man's lost powers, to rehabilitate him, so that he can be again an integral being as he perhaps had been before the age of rational thinking had divided conscious and unconscious faculties, creating a logic of idea and a logic of emotion.

Surrealism has its own aesthetics. Beauty for the Surrealist, for example, is not a quality to be savoured by the mind in isolation in a detached intellectual manner. To experience beauty one has to undergo a kind of psychic disorientation, a disturbance that affects both the mind and the senses.<sup>12</sup> The Surrealist loves the convulsive; the challenge to normality, strange encounters, verbal images containing surprising short circuits that suddenly illuminate at the same time as they dazzle the mind. He savours the incongruous, the enigmatic, the erotic, even the perverse.

Another important aspect is the Surrealist's search for the "marvellous". Thus, "the Surrealist is bored with the classics, with art films, with the statues of the Louvre. His rejection of conventional aesthetic standards allows him to absorb the new meanings he is after."<sup>13</sup> For this reason he is constantly on the look-out for new and challenging experiences.

This search for the unusual, as I mentioned above, includes the area of the erotic. For the Surrealist sex is an open topic for discussion, and the erotic element is regularly present. The erotic can aid the artist in ridding himself of complexes and also can serve as a campaign of scandal directed against the mentality which condemns the erotic and seeks to contain it.<sup>14</sup> But the probing into the erotic is not merely an attempt on the Surrealist's part to undermine respectability; he recognizes that sexuality is a vital factor in man's life. One may attain a clear vision of a free and more meaningful world through an exploration of the erotic. According to Breton eroticism must remain a mystery, to be regarded as something almost sacred.

Actually, nature is full of surreal forms, a fact which is commonly ignored unless someone brings attention to it. Man in everyday life has a tendency to take nature for granted, probably because of the dichotomy in his conscious and unconscious. It is this "surreality" of nature that the Surrealist wants to bring out, particularly through the analogical form of the collage. But although collage is an integral surrealist method, it had existed in different forms in the past long before the advent of Surrealism.

## CHAPTER II

### THE COLLAGE: FROM FOLK ART TO MODERNIST TECHNIQUE

Collage is not a wholly new technique, invented in the twentieth century. As Janis and Blesh write in their important book, Collage, "Collage was once a simple, pleasant folk art or pastime for people of cutting and pasting bits of paper into pictures or ornamental designs."<sup>15</sup> (See ill. 8.) But it seems that if precedents for the collage did not exist, it would have been necessary to invent it for the modern age. The necessity of collage for modern art is proven throughout art history. Dadaism, Cubism, Futurism, Constructivism, and Surrealism all used the technique of collage in one way or another. (See ill. 9, 10, 11, 12, and 14.)

For the modern artist the old techniques, the old media in art made further progress impossible. Art had to make an attempt to close the gap with other developments such as scientific and technological discoveries which changed the old environment and brought about a new reality and a new social structure. A new life-style had emerged in which the role of the machine became increasingly prominent. The machine and the mechanical entered into art and enriched it with new, unknown forms. The new age, the age of technology, carried with it new possibilities and new problems. The result was a more complex society, a more advanced division of labour, a more regimented existence, population growth, rapidly advancing industrialization, a diminishing rural life, and

a folk art that was fast disappearing. There appeared the beginnings of a new structure: the industrial urban society with its built-in contradictions.

The age of technology brought out in quick succession its mechanical wonders: the automobile and the airplane. In physics, Planck and Einstein put forth their theories, the former about quantum mechanics, the latter about the duality of matter (it being both radiation and particle), and the general theory of relativity. There was a need for new structures and new techniques to express the new age, especially since new concepts became known about the world, about society, human relationships, the means of production-- in short, about the reality man lives in.

Mechanization brought about a new ethics as well as a new aesthetics. Machine parts could be called aesthetically beautiful, pleasing as pure abstract forms, synthetic forms. For the expression of this new world, which contained within it both the organic and the mechanical, the machine-made, there arose the need for a new device in painting. A number of artists realized that collage could expand the expressive potential of painting, making it possible to "take in" new forms that were never known before. The example is the first collage made by Picasso when he pasted a piece of newspaper in the middle of a picture. This revolutionary device led other artists to accept collage as a new medium; in fact, collage became one of the most important techniques for the modern artist to express the new reality.

In modern art collage means pasting a real object onto the painted picture. At first it had a shocking effect. In the early twentieth century it was considered a scandalous act by most critics who were unable to see that painting as a medium needed extension in order to render artistically the new reality. Also, the act of pasting the real object onto the picture meant in a painterly way to "express the paradox between the true and the false, to establish the real and expose the false."<sup>16</sup> (See ill. 14). The aim of the artist was to bring about through the collage "some kind of synthesis between two kinds of reality, and two kinds of space: the pictorial and the real",<sup>17</sup> which was already present in cubism; these ideas were carried on and expanded by other movements in art.

According to Janis and Blesh, there were four different types of folk collage the modern artist could use in various ways: 1. collage made for the sake of decoration; 2. illusion or metamorphosis in which the assembled bits represent something different; 3. objects representing themselves: real branch, real sea-shell, using the object as image in itself, or playing on a double reversal of reality, creating an illusion of illusion; and 4. the curious object (for example, a portable fire-extinguisher).<sup>18</sup>

I make mention of the first three types of collage for the sake of comparison only, for the emphasis is on the fourth type. It was the "curious object" which interested the Surrealists. In their compositions they included both found and



made objects which thus underwent a unique metamorphosis. For the Surrealist metamorphosis is potent magic and it enlivened most surrealist works.

The advantages of the collage are several. Collage means a free experimental approach since one could use an almost infinite variety of materials in the creative process. Another practical advantage is that in a collage one does not have to create the pictorial but has a chance to create the purely abstract, free of representation. It is also an excellent teaching method, to develop in the student an awareness and sensitivity for spatial relations, spatial qualities, and distances within a short time. As far as expression is concerned, collage was just the right new technique for the modern artist to bring out the contradictions and contrivedness of modern life.

Some of the ideas of the leading artists who used collage extensively offer interesting comparisons with the ideas of Max Ernst. Kurt Schwitters, for example, used collage strictly for formal compositions. He employed all sorts of "found objects", pasting them together or attaching them by mechanical means with no "story-telling" in mind. (See ill. 9.) Schwitters was very intelligent but not an intellectual like Ernst. In Schwitters' work intuition dominates the intellect, while in Ernst these faculties are in balance. With Ernst feeling and thinking are parallel.

Picasso used collage to show what is false and what is real in his still-life compositions with guitars, books, and bowls of fruit. (See ill. 14.) He described the interrelation-

ships between forms and presented them in multiple perspective just like in the drawing of descriptive geometry or industrial blueprints, showing on one page a certain object from all possible points of view. In this way he expressed by pictorial means a sense of simultaneity, combining different views of the same object producing various distortions.

In comparison, Ernst combines the traditional and the new; he does not totally reject the past. In most instances Ernst creates symbols and allegories; he does have a "story" to tell. He clearly opposes the notion that all art should converge toward music. The Ernstian "story-telling" deals with inner vision, dreams and nightmares arising from the unconscious, made up of fantastic imagery and translated into symbols by the mind. In the Ernstian process the appearance of objects is reversed to the point of a direct attack on their essence. He reduces emotions and passions powerful in their ordinary social aspect to schemas; and new mechanical techniques are employed to assist in the dehumanization (in a positive sense of the word) of phenomena.

Ernst believed that man has been far too long just a mere link in a chain of historical determinism. The fundamental aim of his art has been to liberate man from this role through the power of the imagination.

### CHAPTER III

#### THE COLLAGE TECHNIQUE AND PERSONAL PHILOSOPHY OF MAX ERNST

If one wishes to understand the work and philosophy of Ernst, it is necessary to note that he began his artistic activities as a Dadaist, and was only later attracted to Surrealism. The transition, according to Uwe M. Schneede, occurred in the nineteen twenties.<sup>19</sup> For Ernst, the photo-collage was one discipline among many. (See ill. 45, 46, 48.) Through it, he developed mysterious shapes which anticipated Surrealism. As I mentioned earlier, Ernst was not a typical Surrealist. In his interpretation of space, that is, mechanical space, and in his automatism, which is not simply painting dreams, he differs from most Surrealists.

In 1929 Ernst created his first pictorial novel, consisting of 147 printed collages and their titles. It was published in the same year under the title La Femme 100 Têtes. (See ill. 15.) In 1931 appeared Ernst's second collage novel, Rêve d'Une Petite Fille Qui Voulut Entrer Au Carmel. The third collage novel, published in 1933, was entitled Une Semaine de Bonté. (See ill. 1, 2, 3.) This last work consists of five volumes and it is Ernst's most important collage novel.

One of the sources for the collage novels is a volume with illustrations by Gustave Dore, in which Ernst's man-bird combinations are anticipated as they are by Granville. Another specific source for these collages, according to Werner Spies,

is the illustration in Les Damnés de Paris by Jules Mary, published in 1883.<sup>20</sup> These books were popular thrillers of the time. For his collage novels, Ernst adapted these illustrations to attack social taboos and repressed middle class notions about sex, and to make anti-clerical comments.

The collage novels produced during the first decades of Ernst's artistic work show that he was a great experimenter. He came to realize that old nineteenth-century engravings--cut, rearranged, and carefully glued together so that the seams would not show--were able to convey surreal ideas. This demonstrates the workings of a very peculiarly functioning mind. To this inquiring mind was coupled an exactness, a precision in technique, tinged with black humour. The effect of these collages is devastating and disturbing.

The collage books, then, assembled from magazines, journals, calendars, and full of sensuality and eroticism, violence and visual puns, were remarkably successful in artistic circles. (See ill. 1, 2, 3, M.) The collage novel Rêve d'Une Petite Fille Qui Voulut Entrer Au Carmel, for example, inspired Bunuel and Dali to make the film L'Age d'Or. On the other hand, Ernst's imaginative rearrangements and parodies, adapting trivia as a source of art, have enraged the public.<sup>21</sup>

The birth of the collage novel is described by Ernst himself when in 1919, in a Rhineland village, he came across a catalogue.

I was struck [he said] by the obsession which held under my gaze the pages of an illustrated catalogue

showing objects designed for anthropologic, microscopic, mineralogic, and paleontologic demonstration. There I found brought together elements . . . so remote that the sheer absurdity of that collection brought forth an illusive succession of contradictory images: double, triple, and multiple images piling up on each other with the persistence and rapidity . . . peculiar to love memories and visions of half sleep.<sup>22</sup>

This confirms the ideas of certain art critics, such as Janis and Blesh, who state that "the realism of the unreal is Ernst's vehicle to convey surrealist imagination and symbolism."<sup>23</sup>

Parallel to the formal experiments, i.e., the technique and careful organization of elements, there is another aspect of the Ernstian collage. In his work Ernst seeks to maintain an ongoing dialogue directed toward man whose mind has been oppressed by a false morality, punishing him for all the wrong reasons. This oppression results in mental agony and guilt feelings which follow man through his life. Ernst wanted to liberate man from his spiritual bondage; and for this reason he consistently sought out fellow liberators and explorers in all fields of activity, in literature, music, theatre, choreography, philosophy and the sciences. He read Nietzsche, Stirner, and Freud whose Interpretation of Dreams had great influence on him. He met Apollinaire and later became a close friend of the pioneers of Surrealism.<sup>24</sup>

The true origin of Ernst's fantastic vision, however, can be traced to the German art of the Middle Ages and the Romantic period. Dürer, Schongauer, Altdorfer, and also Friedrich, Böcklin, and Klinger had important influence on Ernst's development. These artists explored to varying extent

the darker areas of the human psyche, such as cruelty, madness and the horrific, presenting them in eerie and uncanny imagery. The Surrealists', particularly Ernst's, links to this tradition is quite clear; as Mario Praz writes in The Romantic Agony,

If we turn to the Surrealists, we shall find that sadistic themes loom large in their works. In Ernst's collages La Femme 100 Têtes, Une Semaine de Bonté there is an abundance of corpses, pinioned women, etc. All the paraphernalia of the tales of terror are combined with the elements of a totally different character, according to Lautréamont's poetics, whose chief principle seems to be the formula: The chance meeting of a sewing-machine and an umbrella on a dissecting table.<sup>25</sup>

In his highly melodramatic collage novels Ernst unveils with sarcastic humour the love of sadism and perversion of the middle class, thus making it an object of ridicule.

Ernst at the same time is also a poet, and his creations have a poetic effect. He is a kind of metaphysical poet in the guise of a painter. He concentrates on the ideal of living life as poetry, for the poetic spirit, through its liberation of the imagination, transforms ordinary existence and lifts man onto a higher plane of living.

After his Dada interval Ernst's work no longer followed a pattern of organic development; he embarked upon a road of continuous experimentation with imagery, forms, and technique. Through the Surrealists he encountered "automatic" creation, but Ernst's "automatism" is very different from that of the typical Surrealist. For Ernst the practice meant "chance-taking", the exciting recognition of forms and images that were not altogether anticipated. The images formed in this way are not the products of a disturbed consciousness or of the

dream state; they themselves provoke hallucinations, and mental responses by mysteriously altering the visual meaning of things. They are endowed, with their own predetermined form, but they are not set in a space disposed by conventional means as in the paintings of Dali and Magritte who continue to employ Euclidian geometry and traditional perspective. (See ill. 16 and 17.) Ernst's images depend rather on their own inherent inventiveness and capacity for change.<sup>26</sup>

In his experiments with form Ernst was an indefatigable worker, as tireless as Picasso, as strict as Klee. But the techniques he devised, such as frottage and grattage, were not ends in themselves. For example, the Ernstian frottage, writes G. Gatt, "is combined with figurative forms, perfect reproduction with altogether free form, straight lines with curved and sinuous ones. This continual autonomous mixing and combining of forms and their overlapping explains the transformation of the image which may transpose itself from the animal to the vegetable world, from the geological to the mechanical."<sup>27</sup> The element of chance is made to coincide with a perfect figurative balance and with the completeness of the image, and only when the work reaches a conclusion within itself in the course of its slow autonomous growth can the process be regarded as complete. In this way, "the dream does not determine the image, but rather the image prompts the dream."<sup>28</sup>

This process is the opposite of the usual surrealist method of creation where the objective is to record dreams

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and phantasies to show the workings of the mind in the absence of conscious control. Ernst's methodology is such, however, that it enables him to deal with those metaphysical problems which are beyond philosophy. It is not possible to deal with metaphysics by simply recording the promptings of the unconscious. Ernst appears to have heeded the statement of one of his masters, De Chirico, who wrote in his essay On Metaphysical Art: "It is a curious fact that no dream image, strange as it may seem, strikes us with metaphysical force. We therefore refrain from seeking the source of our creation in dreams."<sup>29</sup> So instead of recording dreams, or pseudo-dreams, Ernst reverses the process; out of the images the mind creates a structure, a setting-off of signs and emblems, the interaction of the symbolic and the concrete. Thus the image not only "prompts the dream", but is capable of provoking metaphysical ideas such as Being, Becoming, Mind, Phenomena, Essence, etc. The metaphysical implications of Ernst's work arise in part out of his strong interest in philosophy which he studied at the University of Bonn.<sup>30</sup>

As we have seen, Ernst's experiments with, and search for, new techniques from the beginning went hand in hand with a desire to expand the thematic aspect of art. His interest in photography (a medium which fascinated most modern artists) has resulted in a new collage method which constituted a step towards Ernst's becoming a surrealist painter. This form was the photcollage. (See ill. 45, 46, 48.) The idea of the photcollage was not entirely new, as it had been used in



1924 by the Berlin Dadaists; but Ernst's approach of cutting up photographs and rearranging them in a new way was quite unlike the earlier attempts. In Ernst's compositions the seemingly objective fiction of the photcollage appears to have taken the place of the subjective fiction of painting. As Schneede writes, "Since the collage elements as such are difficult to distinguish from the photograph, the whole gives the impression of having turned into a photograph itself, of being something real, despite the implausibility of what is portrayed."<sup>31</sup> Another reason for Ernst's use of the photcollage might have been the idea of anonymity, i.e., to destroy the cherished notions of originality in art. Some of the photcollages, such as The Anatomy of a Young Bride and The Chinese Nightingale, are also forerunners of the Maloja Stones later carved by Ernst. Other well-known photcollages are Massacre of the Innocents and an untitled piece of a low-flying airplane with human arms half-folded in a feminine manner. (See ill's. 45, 46, 47, 48.)

The photcollages paved the way for Ernst's proto-surrealist works. In order to reach that stage Ernst had to free himself from Dadaism. He was once again concerned with the creation of a total effect, although a disrupted one. As in De Chirico's metaphysical landscapes, different systems of perspective and scale were superimposed. In his paintings Ernst most often presents his visions and ideas by way of strange landscapes or haunting natural scenes but the effect is never naturalistic or realistic: it is surreal, symbolic,

metaphysical. The forms of Ernst's paintings cannot be conveniently categorized; his work contains representational as well as non-figurative compositions but mostly his paintings are combinations of both. His compositions are frontal, or the forms are shown sideways, devoid of perspective. He combines techniques of various art movements, so that one is reminded of cubist, futurist, expressionist, constructivist devices and forms.

Thematically, Ernst's images are filled with allusions and symbolic references. The reality they evoke operates on several levels. The boundary between the real and the unreal disappears; the two states converge and overlap, and evolve into a third dimension, a supreme imaginative fiction which then becomes self-sufficient. There is an ambiguity and uncertainty as to what part reality plays in his work; when Ernst gives objects another name, for instance, the purpose is to double the meaning of the experience. The artist is at once a participant and observer of the pictorial event, of the turmoil of unfamiliar sights and visions; and, to a lesser extent, so is the viewer. Conventional definitions and classifications become useless on this level; in fact, in Ernst's mature creations the very nature of the work of art is called into question.

From his collage novels to his last paintings there is in Ernst's work a haunting mystery. But Nature itself similarly baffles the mind if one wants to understand the process of constant change which we see going on in all facets

of the universe, from subatomic particles to entire galaxies. It was this ceaseless motion and metamorphosis of forms in the microcosm and macrocosm that Ernst sought to approximate in his works; not by copying and imitating observable phenomena but by the creation of essential symbols. The formal realization of his symbols are intimately connected to the collage technique he had developed earlier; Ernst is thus not a "Symbolist" in the late nineteenth-century sense of the term. But without a clear idea of his symbolism an understanding of his whole creative process would be incomplete, so in my next chapter I aim to deal with this aspect of his work, mainly by analyzing some of his most important paintings.

## CHAPTER IV

### THE ERNSTIAN ICONOGRAPHY

Max Ernst was rarely interested in the depiction of purely visual experience; from early on he concerned himself with the expression of a metaphysical reality. This is especially true of his surrealist and later periods. In these paintings Ernst's fantastic images take on the force of symbols. Of the many varieties of symbols used in his work, I shall focus on three groups which are perhaps the most important: the symbolic use of birds, forests, and fabulous creatures. But here, too, rigid classifications do not apply; Ernst's playful imagination is seldom absent. He himself appears in some of the paintings as a winged creature, as Loplop Bird Superior. This "bird" is in a sense Ernst's alter ego, a kind of master of ceremonies having supernatural powers. But before attempting a formal analysis of the paintings a few words are necessary to define symbol, symbolizing, and the emblem.

According to J.E. Cirlot's A Dictionary of Symbols, "The essence of the symbol is its ability to express simultaneously the various aspects (thesis-antithesis) of the idea it represents."<sup>32</sup> The Shorter Oxford Dictionary defines symbol as "something that stands for, represents, or denotes something else (not by exact resemblance, but by vague suggestion, or by some accidental or conventional relation)."<sup>33</sup> This same dictionary states that an emblem is a drawing or

a picture expressing a moral fable or allegory.<sup>34</sup>

Cirlot writes, "Every winged being is symbolic of spiritualization."<sup>35</sup> Based on his Dictionary of Symbols, I will list the different symbolic meanings of birds.<sup>36</sup>

1. According to C.G. Jung, the bird is a beneficial animal representing spirits or angels, "supernatural aid".

2. The bird as symbolic of the soul is commonly found in folklore all over the world.

3. The bird, like the fish, was originally a phallic symbol, but is also endowed with the power of suggesting sublimation and spiritualization.

4. In fairy tales the bird is often a symbol of amorous yearning, and may also stand for the metamorphosis of a lover.

5. Birds are bearers of celestial messages (as the dove in the Biblical story of the Flood).

6. In alchemy, birds stand for forces in process of activation; soaring skywards they express volatilization or sublimation.

7. Birds are frequently used to symbolize human souls as in Egyptian mythology. They are symbols of thought, of the imagination, and of the swiftness of spiritual processes and relationships. They pertain to the element of air, to the loftiness of the spirit.

8. Conversely, flocks of birds may take on evil implications as multiplicity is a sign of the negative.

Also, the Roman augurs (priests, soothsayers, diviners) interpreted omens derived from the flight, singing and

feeding of birds, from the appearance of their bones and entrails, and advised accordingly.<sup>37</sup>

For Ernst the symbol of the bird is an exciting and important device, and he combines the various meanings of the bird symbol in a number of paintings, filling it with his own formal and spiritual vocabulary. It is a unique fact that hardly any of Ernst's "bird paintings" are alike in form or symbolic content; this arises, as Gatt notes, from "the self-confidence of one who is not bound by temporary fashions and also especially of one whose working method enables him to start entirely afresh before each work."<sup>38</sup>

Let us take two paintings in which Ernst's self-image, Loplop Bird Superior, is the main motif: Loplop Présente Une Fille (ill. 25) and Loplop Présente Une Fleur (ill. 26). Both paintings were executed in the nineteen-thirties, and are a combination of figurative and abstract elements. They are arranged in metaphysical space, and exhibit cubist and surrealist influences. The surrealist features are rendered with utter realism for the sake of creating a striking contrast with the abstract, machine-like, or architectural forms, thus containing an element of surprise. This effect is achieved by the use of "found objects", a favorite device of the Dadaists and Surrealists.

In Loplop Présente Une Fille, Loplop is a haunting phantasy-bird, similar to the half-human half-bird figures in the earlier collage novels. Loplop is in a night-shirt, leaning on a picture frame which is a real frame, a "found

object" mechanically attached to the canvas. There are two white discs, also "found objects", protruding from the inner frame, the larger one probably representing timelessness since it resembles the face of a clock without hands and numbers. The suggestion is that we are in "dream-time" and "night-time". A playing ball in a net hangs in the lower centre (another "found object"), attached with strings to the two white discs. In this arrangement the ball looks like the pendulum of a clock, as if connecting dream with reality, a night-time reality when objects come alive and become animated in the phantasy world of the child. The tiny golden frog at the bottom of the picture is also a "real" object, reminding one of "golden times", like frog concerts on lakes and rivers. In the centre of the inner frame there is a cameo-like head of a young girl, symbolizing innocence. In dadaistic fashion a black lock of hair is attached to the middle of the "time-piece"; it is again a feminine object, having at the same time a disturbing effect. Thus the "fille" presented is a collage of "found objects", a juxtaposition of carefully chosen symbolic "things".

Loplop himself is a phantom-like, mysterious figure; he holds ("presents") the inner picture with his legs wrapped around it; the expression on his face is a mixture of glee, haughtiness, self-satisfaction, and menace. He blends into the textured surface of the painting which is a heavy coat of blue, roughly laid on. This blue, while it serves as a unifying element to blend the painted and the real, insinuates a sense of mysteriousness, so that one feels as if a mystical

darkness were enveloping the whole scene. The over-all effect is a dissonant harmony very similar to dreams where events do not take place in a logical order, so that the picture, like the dream, lends itself to a number of interpretations.

In Loplop Présente Une Fleur, Ernst goes a step further toward abstraction. Only hints are given of Loplop. A schematic bird's head is superimposed on two overlapping flat squares with corrugated patterns, suggesting the folds of a long robe. Under them is a pair of schematically drawn feet. Here, too, the seemingly unconcerned and majestic Loplop "presents" an inner canvas, split into two areas, in the middle of which unfolds a large blossom. In the opposite corner there is a "magic bush" of flowers and stuffed birds, sticking out of the canvas. While the picture is no less mysterious than the previous one, here there is no menace; instead we sense a certain cheerfulness, and the magic is "white magic", suggesting the atmosphere of spiritual seances, the artist being both "spirit" and "medium". This work, just as Loplop Présente Une Fille, is also a painting about painting, about the relationship of the artist and his creations, about the meaning of art itself.

The influence of the collage and the surrealist search for the "marvellous" is observable in these paintings; but, as I have emphasized above, there is an important distinction to be made between Ernst and most surrealist painters. While that movement's champion painters dealt with dreams and



the world of the unconscious, areas unexplored and still only partially understood, in the hands of Ernst these explorations reached to the historical problem of painting and representation. For Ernst, painting was essentially an instrument for the understanding and interpretation of the world for the sake of equilibrium.<sup>39</sup> Though the Surrealists drew on the fantastic, Gatt remarks, "their creations do not achieve formal innovation."<sup>40</sup> The emphasis is on new content, not new form. But it is also clear that while Ernst was inventing new forms and techniques, he did not neglect meaning and "message". On the contrary; his symbols and archetypal images are intimately connected to his vision of man as a cosmic being. At the same time he did not simply "escape" into a hermetic, metaphysical art; he was acutely aware of the dangers threatening mankind through the emergence of totalitarian powers bent on unleashing another war. (This concern of his is symbolized by his paintings of hordes, monsters, etc., which I will discuss later in this chapter.) But it is true, Ernst was not a politically-oriented artist; he was a discoverer and explorer, creating new forms from which simultaneously new content would emerge. In his collages, rubbings, decalcomania he often starts out with an ordinary object which for him suddenly becomes "marvellous", full of meaning and a "message" of universal implications.

A good example of his visionary explorations is the series The Interior of Sight (Egg) which Ernst treats emblematically, the birds and eggs assuming the quality of allegory.

The three-part series deals with naive and sacred love, love that is spiritual and innocent; sensual, earthly love; and possessive, evil, destructive love. All three pictures present a number of birds inside an oval shape. The egg is an ancient symbol of life and fertility. According to Cirlot, in Egyptian art the egg or its oval shape is the emblem of immortality, representing potentiality, the seed of generation, the mystery of life. For the alchemist it was a "container" of matter and thought. Our Easter egg is also a symbol of immortality.<sup>41</sup>

The first painting of the series (ill. 27) shows three birds of extremely schematic contours. The eyes are represented only by round holes as if they were cut out. The central bird is larger than the other two, a protective figure. The second bird, half hidden by the third, appears to "see through" the larger bird; in Schneede's interpretation, this second bird represents the seer, the "inner eye", which can see with the mind's eye.<sup>42</sup> The eye of the third bird appears to be half closed; significantly, this eye seems to come closest to a real (human?) eye.

The second painting in the series presents the opposite idea of the first one. The theme is not spiritual love, the ability to see truth, but physical, earthly love. The lines are reminiscent of the first painting, but here the eyes are less prominent, and two of the birds are in the process of swallowing eggs. This act symbolizes sexual union, supported by the spiritual, and thus a balance is maintained. The oval which contains the birds, is surrounded by four phantasy

forms, showing the probable influence of heraldic decorative elements as in a family coat of arms. These are leaves and animal figures in contrast to the central motif. The upper left figure is a bird and angel combination; in the upper right there is a half-bird, half-human shape built up from leaves and floral patterns. This figure appears to be turning away in an indifferent manner from the centre scene, an attitude reminiscent of Loplop in Loplop Présente Une Fleur. In bottom left we see a plant and snake combination, a vague suggestion of evil forces; while at the bottom right corner there is what looks like a fainting female figure, with the head of a bird, leaning backwards. Her eyes are closed; one of her hands is extended pathetically toward the egg and its contents. Behind the fainting figure stands a beaked male, preventing her from falling. The male is almost completely covered, with only the head visible.

The third painting, also basically an egg-form, which is surrounded with metaphysical space as in the first work in the series. But the birds here look more like dragons or monsters; they exude viciousness, selfishness, and hostility. There is a general sense of menace as the birds eagerly struggle with each other to capture the single rosy-white egg at the top of the picture. The bottom of the egg is open. Before this opening floats a little bird, or the embryo of a bird, facing a human-bird-like figure which carries a circular shape. This round form looks like a closed eye: the eye of inner vision. The neck and head of this

figure resembles a flexed arm as if to strike at the ravenous birds. Its dark red eye draws attention to itself as it is one of the focal points of the picture, since the painting deals with multiple perspective in shallow space. The emotions evoked by this piece are repulsion and disgust, a sensation of helplessness of seeing evil feeding evil, or evil breeding evil. This third painting by itself would suggest a pessimistic world view; only together with the other two can we see the totality, the all-inclusiveness of Ernst's cosmic vision.

The bird is a central motif in another of Ernst's paintings, Après Nous La Maternité of 1929 (ill. 30). Gleaming red and orange bird-headed female bodies crawl, float, and climb in black space around the central bird-woman figure holding a child which is both human and bird-like. This centre group is strikingly similar to a Madonna and Child composition. A light blue schematic angel-bird lies behind the mother; in front of the angel floats a smaller bird with human hands and feet, looking upwards with curiosity. Above the "Madonna" hovers another female figure with a bird's head and human body, her full breasts and hips symbolizing fertility and the healthy erotic sensuality of the female, combined with a striving for spirituality, suggested by the upward climb. This is amplified by the only "real" bird in the picture, a bird of paradise, which flies like a spiritual flame, perhaps alluding to the tongues of fire in which the Holy Ghost appeared to the Apostles. The picture is an apotheosis of motherhood and the universal feminine principle.

Before ending my discussion of bird motifs in Ernst's painting, I would like to mention one more interesting composition painted in 1927, Monument for Birds. (See ill. 31.) The "birds" here appear as combinations of bird figures and amphora-like shapes, not flying (for there are no wings) but floating high up in the sky. The startling forms are not unlike satellites, as if Ernst were anticipating the space age. This idea is reinforced by a slanting spaceman's view of an unfamiliar, barren planet over which the creatures are floating "in orbit". But here, too, as in Après Nous La Maternité, Ernst seems to be affirming certain eternal facts and values which lie hidden, as it were, behind the façade of ordinary reality.

There is a similar spiritual quality in all of Ernst's forest paintings, a fusion of universal symbolic meaning and his own personal vision. In general terms, writes Cirlot, forests occupy a significant place in myths and legends; specifically, forest symbolism "is connected at all levels with the symbolism of the female principle or the Great Mother."<sup>43</sup> The forest is a place where vegetation grows freely, without control. The crowns of the trees create a kind of half-light, blocking out the rays of the sun. The forest is a symbol of the earth, and as such is in opposition to the sun's power. Since the female principle is identified with the unconscious in man, it follows that the forest (a feminine symbol) is also the symbol of the unconscious. According to Jung, the "sylvan terrors" that figure so

prominently in children's tales symbolize the perilous aspects of the unconscious, its tendency to obscure reason. Heinrich Zimmer states that "the forest harbours all kinds of dangers and demons, enemies and diseases. This is why forests were among the first places in nature to be dedicated to the cult of the gods, and why propitiary offerings were suspended from trees."<sup>44</sup> To sum up, the forest is then both a symbol of dark and dangerous forces, the unknown, and the unconscious, and a symbol of uncorrupted nature, a holy place toward which man instinctively yearns.

This duality is present in Ernst's group of forest paintings, a series in which The Grey Forest is the first one. (See ill. 35.) It is interesting that here the birds as symbols assume a minor role, and the forest takes over as a dominant icon. The picture presents a scene of devastation: the burned tree stumps destroyed apparently by intense heat seem to symbolize a great catastrophe in which the earth had been destroyed. The birds on the dead trees are burned to white and ochre. The colour of the sky behind the forest is also smoke-grey. Over it all presides an indifferent moon, white and washer-like with its empty centre.

The Great Forest (ill. 36) is the second in the series, and is similarly an emblematic composition, presenting the same theme of death and devastation. But here the colours are purple and variations of brown; the forest looks like a bundle of desiccated sea algae. Here and there barely identifiable birds lie dead on the burned remains. Both

paintings are characterized by shallow pictorial space, multiple perspectives, and frottage. The third painting, The Heart of the Forest (ill. 37), is a composition which Ernst executed by a new experiment. He applied a heavy coat of paint onto the canvas and pressed in it all over pieces of scrap metal for texture. After the pattern dried he painted it over with the appropriate colours. The effect is thus a "mechanical" forest, unnatural, machine-made; an ironic comment on man's abuse and destruction of nature. The next painting in the series, Forest and Birds (ill. 38), is a variation on the previous, mechanical forest theme, but here the mood is more frantic. Frightened, ghostly birds with open beaks soar above the lifeless landscape; their eyes are rounded with terror and accusation.

In his autobiographical notes Ernst makes mention of his childhood days when he used to go into the forest with his father to paint. Those memories have haunted him and he has compared to them his images of the destroyed forest in his later paintings, as if he had had a kind of premonition of what they will look like after a terrible devastation. But also the forest represents to him a mysterious and sacred place, a haven of gentleness. In a poem he wrote in 1934 Ernst gives a revealing description of his feelings about the forest.<sup>45</sup>

#### "The Mystery of the Forest"

Who will be the death of the forest? The day  
will come on which a forest, hitherto a womanizer,  
resolves to only teetotal places of refreshments,  
walk only on tarred roads and consort only with

Sunday-afternoon strollers. He will live on pickled newspapers. Enfeebled by virtue, he will forget the bad habits of youth. He will become geometrical, conscientious, dutiful, grammatical, judicial, pastoral, clerical, constructivist and republican. . . . He will become a schoolmaster.

Will it turn out fine? Of course it will!  
For we are going diplomat-hunting. Will the forest be praised for its good behaviour? Not by me, anyway.

In contrast to the traditional meaning of the forest symbol, in Ernst's poem it takes on a male character, or rather, it becomes a symbol of manking itself. As in the paintings of dead forests, the symbol connotes a steady erosion of naturalness and humanity. Man gradually forgets his past, his closeness to the earth; he will become a prey to his own technology. But, as the tone of the paintings and the last line of the poem indicate, Ernst will not be a part of it.

In his other paintings of live forests, as in Nymph Echo (ill. 32), there is a mysterious quality, the non-human fertility of nature which is a fundamental human concern. In this work the uneasy feeling is that it depicts a world without man. Other paintings, such as Landscape and Europe After the Rain (see ill. 33 and 34), are totally devoid of life: they are merely "forest-skeletons". They are the result of Ernst's prophetic vision as if he foresaw the destruction of Europe by new barbarian hordes. This vision of cosmic barbarism is symbolized in one of Ernst's most powerful and greatest paintings, The Angel of Hearth and Home (ill. 49) which, although it belongs to a different iconographic dimension, nevertheless is imbued with a similar essence.

Under a sky of gathering storm clouds, reminding one of



Romantic paintings, there rages a half-griffin, half-human monster. One leg is human-like, the other has a hoof, symbolizing the evil spirit, the demonic character of Nazism. The figure, screaming and mad, leaves behind it a devastated landscape, a desert in the dim light. The flaming red, orange and yellow colours of the monster's robe signify the fiery destruction of war. Its claws are raised in a demonic spell. The hooped leg and the raised hand are bridged by a smaller monster which looks as if it were just born. Under the raging figure flies a red bird-and-bat monster, a vampire figure with a thorn-like outgrowth on its sucker. The jagged flames of the robe and the thorny extensions reinforce each other.

The jump of the main figure seems to correspond to a sudden crack of lightning. The relatively calm sky, which only hints at a gathering storm, provides a sharp contrast to the dynamic, animated figure stretching diagonally across the entire painting. The figure is a symbol of a terrific force of destruction, trampling and crushing everything under its feet. The forests, symbols of life, are gone. Yet there is a bright spot on the distant horizon; perhaps it is a sign of hope and promise.

In his paintings of hordes, chimeras, monsters Ernst often begins with frottage, grattage, decalcomania--forms of exploration to express the unknown. These are creatures the artist sees with his "inner eye". The technique, the formal accomplishment by its unique nature calls attention to itself; but its symbolic import is of equal magnitude and

seriousness. He does not develop or invent new techniques for technique's sake. Ernst's paintings are everywhere infused with his supreme poetic powers.

On the one hand, his monsters (as in The Horde, ill. 39), are symbols of destructive cosmic forces, the emblems of chaos. They correspond to the darker side of man as well, for monsters in general psychological terms, as Cirlot writes, "allude to the base powers which constitute the deepest strata of spiritual geology, seething as in a volcano until they erupt in the shape of some monstrous apparition or activity."<sup>46</sup> Monsters also symbolize, Cirlot goes on to say, "an unbalanced psychic function: the affective whipping up of desire, paroxysms of the indulged imagination, or improper intentions."<sup>47</sup> On the other hand, Ernst's monsters and chimeras are also projections of Ernst's concerns about the political situation in Germany in the nineteen-thirties. On this social plane, the motif of the monster ravaging the earth is symbolic of the ill-fated reign of a wicked, tyrannical, or impotent power. Whether on the cosmic, metaphysical scale, or at the political level, Ernst's monsters are enemies of man, nature, and life in general; they are perversion and madness personified: the eternal adversaries of the inherent goodness in man.

There may also be another aspect to the images of monstrous creatures in Ernst's later paintings, which is a step beyond his earlier fascination with the horrific in the collage novels (actually a residue of Romantic influence). Monsters are also fabulous beings, natural symbols of man's

and nature's "other side". They are accepted participants in myths and archaic religions. The artists of modernism reached back to man's archaic past and rediscovered the "primitive", so that they may continue on the road that was abandoned when Platonism and then Christianity caused a split in man's conception of himself as a total being. It is this past that Ernst wants to revive and link up with and connect it to the present, thereby creating an equilibrium for himself and for others in an effort to unify and balance man's divided self. He wants to re-establish a continuity by attempting to "correct" a two-thousand-year old error, so that human creativity is liberated and the imagination is again allowed to have a free reign. Ernst's iconography and his formal inventions, his entire oeuvre, are stepping-stones toward a saner, freer, more humane community of man.

CHAPTER V  
THE COLLAGE AS ART FORM

Max Ernst's mature style and method stem from the collage, a method whose principles can be seen even in his later paintings. The essence of the collage technique is the method of juxtaposition, the principle of incongruous combination. It is not surprising this method was so widely adopted by modernist artists: the form itself was "in the air", as we can see in the montage of cinema and in some modern poetry. Ernst, through constant experimentation, only took it further than others, and in combining dadaist and surrealist elements, he was able to show that the collision of two realities, nature and the man-made, brings about a third reality: an order in the seemingly chaotic heap of things, a higher, "incongruous", reality..

Is collage still a valid art form? My answer is, Yes, of course it is. Ernst's work and the Surrealist movement is proof enough. Using collage with poetic imagination, the artist can be inspired to create new realities. The method itself determines the resulting work of art, because collage cannot be an end in itself, for then it becomes simply decoration. Ernst avoided this by developing symbols and emblems, and made them an intrinsic part of his formal innovations. In language, in art, in science man is able to express himself by using symbols. Concepts and ideas can be understood only if they are expressed in symbols.

Ernst did not imitate nature. He invented and re-created forms and new art techniques (collage, frottage, grattage, etc.) to give shape to his imagination. The Cubists were not interested in "meaning" or "story"; in their still-lives or "portraits" there is no "story". The stress was on structures and relationships of objects; colour was secondary and for that reason used very sparingly. The emphasis was on solving purely formal pictorial problems. If, however, we believe that the artist wants to achieve a spiritual equilibrium in his work; if we believe that his main task is to come to terms with reality and human existence, and wants to share it with others, then the use of symbols is inevitable, and symbols are full of "meaning" and "story".<sup>48</sup>

Collage, in a sense, was a "saviour" of art following the Impressionist epoch. As Arnold Hauser remarks in connection with modern art, "The intention was to write, to paint, to compose from the intellect, not from the emotions: stress was laid sometimes on purity of structure, at others on the ecstasy of a metaphysical vision, but there was a desire to escape at all costs from the complacent, sensual aestheticism of the Impressionist epoch".<sup>49</sup> Modern art, Hauser continues, "implies an anxious escape from everything pleasant and agreeable, everything purely decorative and ingratiating."<sup>50</sup> Although Hauser is right to some extent in calling modern art "fundamentally 'ugly' art",<sup>51</sup> I would say it is "ugly" if we judge it by past aesthetical standards. But our century, with its advances in science and technology

has changed man's traditional world view and along with this the concept of beauty as well. As I mentioned before, the modern artist was able to see beauty in the new objects created by technology: in machine parts, mechanical devices, locomotives, etc. They demonstrated that past ideas of beauty are obsolete.

It was particularly through the medium of the collage that this idea of the new beauty could be demonstrated. "Unbeautiful" things, if juxtaposed meaningfully and imaginatively in new relationships, would simultaneously lose something of their original existence and gain a new dimension, a new "beauty". Ernst was perhaps the most successful of modern artists to effect a metamorphosis of "found objects", so that the object is at once itself and transformed into something else: an emblem, a symbol. Even his later paintings retained some of the principles of the collage. In The Great Forest, as I said (ill. 36), the moon has the shape of an ordinary metal washer. But it is also the moon, or rather it is a different moon, a "modern moon"; it is no longer the moon of myth or romanticism.

The collage, I believe, is a par excellence twentieth century art form, best able to express our new reality. Following in the footsteps of the great innovators like Ernst, Arp, and Schwitters, today's artists can still use the collage to communicate their ideas and visions of contemporary reality.

## CONCLUSION

One of my good professors used to say, "In art there are no recipes; art grows". I believe this is true. An idea starts to grow on the canvas and becomes transformed through the mutual interaction of the artist's imagination and the medium he is using. Ernst worked in a similar fashion. Art for him was constant experimentation, to show that even the most commonplace object can be "marvellous". His collages are especially good examples of this idea.

Another important fact one learns from Ernst is the "dialogue" that takes place on the canvas between the artist and his creation. The artist's imagination tries to create form out of his material, and at the same time he realizes that he has no absolute control: the material, the medium he works with in turn influences the final outcome. The uniqueness, the freedom of Ernst's creative process lies exactly in this, that he allows both his imagination and his materials to have an equal "say" during the creative act. Still another significant fact (one that I learned during the research of my thesis) is that Ernst uses analogies and associations, and orchestrates them, so that actual vision and the vision of the mind's eye become one. In his art perception and a kind of metaphysical "seeing" are inseparable.

These are some of the main components of Ernst's creative process. They are still valid today and can be

applied with profit by creative artists. This is particularly true of the collage method, with its inherent freedom which can act as a kind of "spur" to the imagination. Ernst never followed contemporary fashions; he never embraced anarchy. He did "his own thing", and this is another lesson one can learn from him in studying his art.

But a still more important lesson is that pure form alone is not sufficient. From time immemorial the crowning function of art has been the willingness and ability to communicate to others, to impart a personal and at the same time universal vision of the world. My own view is that at the present time there is much confusion about that function. The confusion, arising partly out of a desire to create something new at any price, is not only detrimental to art but it impoverishes mankind in general. Art has always been essential for man to understand himself, his relationship to others, to the world. I believe this is still true today.

Ernst reached out to humanity with his art. Always preserving the fresh eyes, the innocence of a child he showed us that a rich and meaningful art is still possible in this age of the machine and technology. He combined this innocent vision with his great intellect and knowledge of philosophy, literature, and science. Through his inventiveness he proved that even the most unlikely things and shapes can become subjects for art. These are some of the qualities that made him one of the greatest artists, and one of the great teachers, of our century.



## NOTES

### Introduction

<sup>1</sup>Hans Richter, Dada (London, 1965), p. 154.

<sup>2</sup>Ibid., p. 159.

<sup>3</sup>Ibid., p. 155.

<sup>4</sup>Ibid., p. 159.

<sup>5</sup>Ibid., p. 163.

### Chapter I

<sup>6</sup>Cardinal and Short, Surrealism (London, 1970), p. 34.

<sup>7</sup>Ibid., p. 34.

<sup>8</sup>Ibid., p. 34.

<sup>9</sup>Ibid., p. 34.

<sup>10</sup>Ibid., p. 54.

<sup>11</sup>Ibid., p. 56.

<sup>12</sup>Ibid., p. 61.

<sup>13</sup>Janish and Blesh, Collage (Philadelphia, 1967), p. 3.

<sup>14</sup>Ibid., p. 3.

### Chapter II

<sup>15</sup>Janis and Blesh, Collage, p. 17.

<sup>16</sup>Uwe M. Schneede, Max Ernst (New York, 1973), p. 137.

<sup>17</sup>Janis and Blesh, Collage, p. 17.

<sup>18</sup>Ibid., p. 45.

### Chapter III

<sup>19</sup>Schneede, p. 140.

- <sup>20</sup>Werner Spies, Max Ernst, Frottages (New York, 1969), p. 145.
- <sup>21</sup>Giuseppe Gatt, Max Ernst (London, 1970), p. 93.
- <sup>22</sup>Hershel B. Chipp, Theories of Modern Art (Los Angeles, 1973), p. 427.
- <sup>23</sup>Janis and Blesh, p. 99.
- <sup>24</sup>Gatt, p. 38.
- <sup>25</sup>Mario Praz, The Romantic Agony (New York, 1970), p. 194.
- <sup>26</sup>Gatt, p. 11.
- <sup>27</sup>Ibid., p. 11.
- <sup>28</sup>Ibid., p. 11.
- <sup>29</sup>Chipp, p. 448.
- <sup>30</sup>Gatt, p. 91.
- <sup>31</sup>Schneede, p. 40.

#### Chapter IV

- <sup>32</sup>J.E. Cirlot, A Dictionary of Symbols (New York, 1962), p. xxx.
- <sup>33</sup>Shorter Oxford Dictionary (London, 1970), p. 2108.
- <sup>34</sup>Ibid., p. 597.
- <sup>35</sup>Cirlot, p. 25.
- <sup>36</sup>Ibid., pp. 25-27.
- <sup>37</sup>Shorter Oxford Dictionary, p. 123.
- <sup>38</sup>Gatt, p. 44.
- <sup>39</sup>Ibid., p. 8.
- <sup>40</sup>Ibid., p. 8.
- <sup>41</sup>Cirlot, p. 90.
- <sup>42</sup>Schneede, p. 40.
- <sup>43</sup>Cirlot, p. 107

<sup>44</sup>Cirlot, p. 108.

<sup>45</sup>Gatt, p. 93.

<sup>46</sup>Cirlot, p. 203.

<sup>47</sup>Ibid., p. 203.

#### Chapter V

<sup>48</sup>Ernst Cassirer writes in his An Essay on Man (New Haven, 1962), that "Mathematics is not a theory of things but a theory of symbols" (p. 60). Of science he says that "the facts of science always imply a theoretical, which means a symbolic element" (p. 59). Also, "Man alone has developed a new form: a symbolic imagination and intelligence" (p. 33). Of man as a symbol-making being, he writes: "In language, in religion, in art, in science, man can do no more than to build up his own universe--a symbolic universe that enables him to understand and interpret, to articulate and organize, to synthesize and universalize his human experience" (p. 221).

<sup>49</sup>Arnold Hauser, A Social History of Art (London, 1962), vol. IV, p. 218.

<sup>50</sup>Ibid., p. 218.

<sup>51</sup>Ibid., p. 218.

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