



# Man Ray: The Graphic Work 1914-1976

Katherine Slusher

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MAN RAY: *The Graphic Work*  
1914-1976

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# CHAPTER I: INTRODUCTION

*“Perhaps the final goal desired by the artist is a confusion or merging of all the arts, as things merge in real life.”*

*Man Ray*



1. *Alphabet pour adultes*, portfolio cover of edition with 37 lithographs, 1970

This dissertation is a complete reassessment of the graphic work produced by Man Ray (Emmanuel Radnitzky 1890-1976) between 1914 and 1976. It is the first in-depth look at Man Ray within the context of 20<sup>th</sup> century printmaking. The graphic work studied includes over three hundred lithographs, etchings, screenprints, aquatints, dry points, wood block prints, cliché verre prints, photogravures, and pochoir prints. These prints appear in a variety of formats: individually, in illustrated books, in portfolios, and in group editions with other artists. The totality of this work offers an unexplored pathway to a new reappraisal of the artist by contextualizing his graphic work in relationship to his other work: the paintings, drawings, collages, photographs, and three-dimensional objects. His films are related to his graphic work to a lesser degree, in non-figurative images, of which there are very few. An association can be made between the editioned image created for the portfolio *Quarante Oeuvres Invendables de Man Ray* (1969) and his films, but as those films do not have a significant relationship to his printmaking, they have not been analyzed as part of this study.<sup>2</sup>

<sup>1</sup> Arturo Schwarz, *Man Ray, The Rigour of Imagination* (New York: Rizzoli, 1997), 8.

<sup>2</sup> This portfolio is comprised of a large sheet of folded paper, possibly Arches, that is printed on both sides. The print *Les Invendables*



I undertook this project because there is no comprehensive study and analysis of Man Ray's prints. I discovered that his graphic work is scattered around the world and much of it is uncatalogued, particularly in the case of those images that were printed as part of illustrated books. Upon investigation, I discovered that there is no record or compilation of Man Ray's illustrated books. These books contain every type of print made by Man Ray, from his 1914 woodcut book to the 1976 book *Mysticité Charnelle* by René Crevel, with graphic work by several artists. I did not contemplate the importance of the illustrated books when I began my research, but quickly realized how essential their inclusion is to a study of the graphic work.

Other prints have been miscatalogued or have not been considered as part of his graphic production. Some impressions have escaped detection because of confusion about the edition. This is the case with his *Self Portrait*, 1947, which has been confused with two later impressions from the 1970s. In another case, he made new editions of some prints or repeated an image in another technique. This has led to confusion about the authenticity of the work. Until now, no one has attempted to study this work in a systematic manner and unravel the discrepancies between various editions.

For five years, beginning in September, 2008 and ending in September, 2013, I conducted an internet search on Man Ray and his work. This included, but was not exclusive to, his prints and illustrated books, published books about the artist, exhibition invitations and catalogues, and other objects associated with his name. I set this search to send me a daily message of everything that came on the market worldwide on eBay related to Man Ray. This has made it possible for me to find information that would have been inconceivable in a pre-internet era. I have concentrated on consulting publications produced before

is described as a *décollage* and consists of a photogravure of a rayograph mounted on a full sheet of sandpaper. The edition number is on a label that has been applied to the surface.



**2.** *Les Invendables*, 1969, edition 3/50, Israel Museum Collection

Man Ray's death in 1976 which discuss or illustrate Man Ray's graphic work. This has entailed in-depth research of consulting archives and collections to find all of the exhibition catalogues, brochures, and check lists in existence. It has then been necessary to study them to see if any of the works illustrated or listed correspond to the graphic work. After noting all the information (title of exhibition, venue, dates, works exhibited) I have photographed and scanned the covers of these publications to incorporate in the exhibition history. There has been no exhibition history of the graphic work until this present study. I have found approximately seventy exhibition catalogues and announcements that meet these criteria as well as another forty posthumous exhibition catalogues (1977- 2011). To see these catalogues, I have made appointments in libraries and archives in major museums in Paris, New York, and Philadelphia. I have maintained an ongoing correspondence with bookstores and galleries, purchasing out-of-print catalogues and publications if they came up for sale. A number of dealers and museum officials directed me to other institutions and individuals that housed Man Ray's works. I have traveled to interview printers and publishers in Paris and Milan who worked directly with Man Ray in the 1960s and 1970s in creating new print editions of his work. I personally examined sixty-seven prints, sixty-nine portfolios, and ninety illustrated books in museums, libraries, private booksellers, galleries, private collections, archives, and printshops in France, Italy, the United States, Israel, and Spain. In the case of major libraries or museums, I visited several different departments (print, photography, rare books, special collections), within each institution. Upon viewing each work, I took the measurements of the matrix (image), overall sheet size (as measured), photographed it and categorized it in the following ways: as an individual print, portfolio or illustrated book. In the event that I could not personally view the work, I have compared various sources listing the print (primarily exhibition and auction catalogues) to determine the most accurate information. I discovered a number of errors and omissions of title, size, original intent of object (as a solo print or part of a book or portfolio), in the existing documentation, which I have corrected in the database that I designed for this purpose.

To produce a comprehensive inventory of these works, this database has been systematically updated over the course of the past five years. It contains all my data specific to each print that I have identified, and is therefore an integral, essential part of my research. For each entry, the information provided is: title, date, size, technique, size of edition, printer, publisher, type of paper, signature, description, location of prints, and literature relating to the work. I have photographed the work when permitted to do so, and also photographed or scanned the colophon, print documentation, and cover (in the case of an illustrated book or portfolio). I have classified those prints with accompanying text within the realm of publications (illustrated book, portfolio, or pamphlet), and those without as prints. One of the major areas of my research has been to reunite the graphic work separated from its original portfolio or publication. The specifics of each of these categories are detailed in Chapter III in the detailed database description, comments about the variations that arose over the five years, and why each category is important. The result is the most complete inventory of Man Ray's graphic work in existence. While it seeks to be comprehensive, there are doubtless works here and there that remain undiscovered.

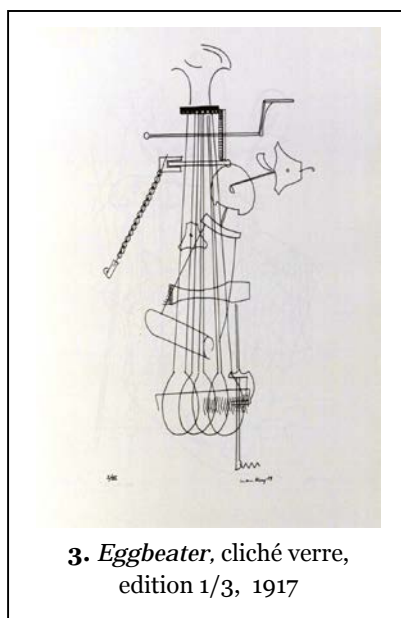
Within the entirety of his complete artistic production, Man Ray's printmaking is the one area that has been overlooked: very little has been written or published about it. There have been no anthological exhibitions of the printed work and it has not been shown in retrospective exhibitions as an integral part of his production. It is often ignored completely, despite it being a medium in which Man Ray worked throughout his life. He began making prints while in his early twenties, in the United States, and continued to produce graphic work until his death in France at the age of eighty-six. In the past decade there has been a surge of exhibitions and scholarly texts about Man Ray, yet his prints continue to evade analysis. These include recent studies of his rayographs, his photographic landscapes, and his portraits.<sup>3</sup> In 2007, an exhibition of selected works from the holdings of the Man Ray Trust circulated

<sup>3</sup> Emmanuelle de L'Ecotais, *Man Ray Rayographies* (Paris: Editions Léo Scheer, 2002); John Jacob, ed., *Trees & Flowers-Insects & Animals* (Frankfurt: Steidl, 2009); Clement Cheroux, *Man Ray Portraits. Hollywood-Paris-Hollywood 1921-1976* (Paris: Schirmer/Mosel, 2011); and *Man Ray Portraits*, (London: National Portrait Gallery, 2013).

in Europe and Japan. It included some of his prints but did not include any accompanying text contextualizing or analyzing his work.<sup>4</sup>

No single medium used by Man Ray can be fully appreciated without understanding his full artistic production. His prolific exploration of “perpetual motifs” was a conscious choice, creating themes and variations of many of the same topics and images in the multitude of paintings, collages, photographs, prints, and objects he created. There was no stylistic chronology, nor a chronology of medium. Instead, Man Ray went back and forth between styles and mediums throughout his life. Man Ray worked much in the same vein as other 20<sup>th</sup> century artists who were renowned for the use of multiples in prints and objects, among them Duchamp, Lichtenstein, and Warhol. This topic, Man Ray’s perpetual motif, has been addressed in a number of publications, but never in relationship to his printmaking.<sup>5</sup>

Although Man Ray’s first incursion into printmaking was contemporaneous with his photography, that concurrence has not been previously explored. In 1914, he purchased his first camera and began taking photographs, initially motivated by the need to document his



**3.** *Eggbeater*, cliché verre, edition 1/3, 1917

paintings. That same year, Man Ray produced *Adonism*, his first printed work using the woodcut technique in an illustrated book. He continued to use the print medium as a means of expression for the following seven years, while still living in the United States. Man Ray experimented with the means at hand, combining it with photography to make his hybrid prints. This study includes cliché verre prints, a technique used by Man Ray to make small editions by incising lines directly onto the surface of a glass negative plate. As Arturo Schwarz discusses, early in his career Man Ray considered the camera as a mere tool at the service the artist, “Since painting remained Man Ray’s guiding

<sup>4</sup> *Man Ray, despreocupado pero no indiferente* (Madrid: La Fábrica Editorial, 2007).

<sup>5</sup> See Schwarz, *The Rigour...*, 13 and Merry Foresta, ed., *Perpetual Motif: The Art of Man Ray* (Washington, D.C.: National Museum of American Art with Abbeville Press, 1988).

passion, as soon as he had familiarized himself with the intricacies of the camera he thought of doing away with it, and of using the sensitive glass plate to create etchings in which light instead of acid would be the active factor.”<sup>6</sup> These camera-less prints have the look of fine line etchings, yet cliché verre prints have been generally classified as a photographic medium. This study ascertains that Man Ray’s intent was graphic, using photochemistry to produce the work and as such it contextualizes the cliché verre prints within his graphic production.<sup>7</sup> Man Ray considered himself, first and foremost, a painter and he sought methods of creating works that he found conceptually stimulating,

After Man Ray’s move to Paris in 1921, photography took precedence in his artistic output for primarily financial reasons. He began photographing Picabia’s work and continued to document other artists’ paintings at their request.<sup>8</sup> He was also commissioned to photograph art collections for documentary purposes; as in the case of Picasso’s African art collection or Nancy Cunard’s extensive ivory bracelet collection.<sup>9</sup> Throughout the 1920s and 1930s as his fame as a photographer grew, Man Ray was extremely successful in photography and was sought after for his unerring eye for composition, his technical skill in lighting, and his command of darkroom technique. His extraordinary prowess and experimentation in photography and his innovations in fashion photography and portraiture, combined with his surrealist-inspired use of Rayographs (photograms) and solarization, had the culminating effect of overshadowing all his other artistic output.

The graphic work had the least visibility of all. While in Paris, Man Ray continued to express himself in this medium, producing print portfolios, illustrated books and cliché verre prints. These works, combined with his lithographs and cliché verre prints in Los Angeles in the 1940s and his increasing experimentation in printmaking after reestablishing himself in Europe in the 1950s, formed a significant body of work. One of the attractions

<sup>6</sup> Schwarz, *The Rigour...*, 235.

<sup>7</sup> Cliché verre prints are made without the use of a camera and printed with photographic chemicals.

<sup>8</sup> Schwarz, *The Rigour...*, 57.

<sup>9</sup> Wendy A. Grossman, *Man Ray, African Art, and the Modernist Lens* (Washington, DC: International Art and Artists, 2009).

for Man Ray in making multiples was the possibility of disseminating his ideas and perpetual motifs to a much wider audience. That has proved prophetic in his case: Man Ray's prints are scattered throughout major museums, university art collections, private collections and art galleries in Europe, the United States and elsewhere. Institutions have continued to purchase prints by Man Ray over the years, and in addition to donations, his significant presence vis-à-vis prints implies an ongoing interest in collecting this aspect of his work.

There has not been any comprehensive analysis given to Man Ray's entire body of lithographs, screenprints, etchings, and other prints. The aim of *Man Ray: The Graphic Work* is to investigate, analyze, and document the graphic work produced by Man Ray during his lifetime. It examines his work as a graphic artist, situating it within the much larger scope of printmaking traditions in the 20<sup>th</sup> century. It explores a broad range of printmaking techniques and their significant evolution and acceptance within art history of the last century. It encompasses traditional print media created by using printed ink from a matrix on a paper support. It also charts Man Ray's use of cliché verre, which uses photographic chemicals instead of printed ink to create a print, and his exploration of experimental materials, such as cast acrylic sheeting instead of paper, in his printmaking.



4. *L'Ange Heurtebise*, heliogravure in *Les feuilles libres n. 40*, text by Jean Cocteau, 1925, Bibliothèque Kandinsky

This dissertation is also the history of Man Ray, the artist. Born in 1890, his life encompassed nearly the entire history of twentieth century art. Man Ray began producing prints during the second decade of the new century and continued for the next sixty-two years.

This dissertation is also the history of Man Ray, the artist. Born in 1890, his life encompassed nearly the entire history of twentieth century art. Man Ray began producing prints during the second decade of the new century and continued for the next sixty-two years.

A comparative analysis of the sequence in which the prints were created is essential in the case of Man Ray, given the lack of scholarship about this body of work. I have made associations between the prints and Man Ray's other two and three-dimensional works (painting, collage, drawing,

photography, objects, and film to a lesser degree) that have an iconographical relationship with his graphic work. My analysis examines their sequence in time and whether the prints were created anterior, posterior or coetaneous with his work in other media.

### **1.1 *Classification of Prints Used by Man Ray***

In order to begin to classify Man Ray's prints, I divide them into works that appear in three basic formats: individual prints, portfolios, and illustrated books. There are subcategories that have emerged in the course of researching this work and I include them as well because of their relevance to this study. These include high quality posters which Man Ray signed and dedicated to friends and clients, generally in the context of a new exhibition. It was necessary to examine these editions and make the distinction between these posters and his fine art prints.

The first group that I identified for this study is individual prints, comprised of single works that stand alone. They are not part of a suite of prints, a portfolio or an illustrated book. These sole images follow established printmaking standards, they are numbered with the edition number and are either signed or initialed by Man Ray, with an undetermined number of artist's proofs.<sup>10</sup> One of the distinguishing characteristics of these prints is that frequently Man Ray would print the same image on a different type of paper within a single edition. This custom of creating a smaller deluxe group of prints within an edition -in Man Ray's case, often on Japanese textured paper- was not exclusive to his production. Other artists working contemporaneously with Man Ray followed a similar method of creating variation within a single edition. In the case of Salvador Dalí, for example, his prints from the 1930s made at Éditions Surréalistes in Paris followed this same pattern of varying the paper type within a single edition.<sup>11</sup>

<sup>10</sup> Donald Saff and Deli Sacilotto. *Printmaking: History and Process* (New York: Holt, Rinehart and Winston, 1978), 396-397.

<sup>11</sup> Ralf Michler and Lutz W. Löpsinger, *Dalí: Catalogue Raisonné of Etchings and Mixed-Media Prints 1924-1980, Vol. I.* (Munich: Prestel, 1994).

The second group of prints, those that appear in portfolios, is a significant body of work. I have examined all of them, in museums and private collections, and that has provided me with enough information to break them down into further categories. Some of these portfolios are bound and those have survived intact. Other prints in this category are housed in unbound



5. Man Ray print portfolios in the Schwarz Collection of Dada and Surrealist Art, Israel Museum

portfolios and those works have been much more difficult to identify correctly. A factor that has contributed greatly to this is their removal from their original context, the portfolio, and over time they have lost the original intent of the artist in creating them as a part of a larger group of works. At times these portfolios have a title which is distinct from the prints that are contained within. These groups of prints generally have a colophon detailing the portfolio edition. The colophon is frequently signed with the edition number handwritten by the artist. At other times, the individual prints have the edition number written on the margin and are signed or initialed in pencil by the artist. These portfolios sometimes contain text, either by Man Ray or by other surrealist writers or artists, as in the case of *La ballade des dames hors du temps*, 1970, with a text by André Breton, published in New York and Paris. Occasionally, the portfolios have no written text and only serve to hold the prints, functioning as a way of grouping the works together, as well as providing a protective casing.

Man Ray often signed individual works that were apparently overruns, the leftover prints that remained after an edition was fully numbered and completed by the artist. He signed these “extra” prints as artist’s proofs, creating a number of additional prints that are impossible to quantify because they have not been numbered.<sup>12</sup> What has been considered as an excess of artist’s proofs or *epreuve d’artiste* in Man Ray’s graphic work, primarily by galleries and print dealers, has brought into question the manner in which some

<sup>12</sup> This appears initialed on the lower left side of the print using the French E.A. (*epreuve d’artiste*). Prints that were editioned outside of France use the English equivalent A.P. (artist’s proof).



of his prints were editioned. Artist's proofs are often marketed as being more rare and unique, and therefore more valuable, than the numbered edition.

The third group of prints in this study is of those that exist within an illustrated book. These fall into two categories. The first includes the books<sup>13</sup> conceived and designed solely by Man Ray with images and text by the artist. The second category is comprised of illustrated books that were collaborations between Man Ray and other artists and writers.

This third category, the most problematic in terms of defining the parameters of this investigation, stretched the classification of what traditionally defines a print. The portfolio, *Electricité*, contains ten photogravures, which were made after camera-less rayographs that were photographed later to create a negative.<sup>14</sup> In this regard, Man Ray's work approximates late twentieth century working methods in which the technique has become blurred due to multiple transmutations or transformations between distinct processes. There are illustrated books where the camera was used initially and those images are reproduced using photolithography, as is the case of *Les voies lactées*, a portfolio of eleven non-figurative prints in an edition of one hundred portfolios.



6. *Electricité*, 1931, photogravure

This portfolio has generally been stored in the photography department in most museum collections and archives, as has another book, *Facile*, made in collaboration with Paul Éluard, which contains solarizations that have been printed as gravures. This dissertation will also explore the basis for how and where Man Ray's illustrated books have been classified in institutions.

<sup>13</sup>Also referred to as *livre d'artiste* or artist's books

<sup>14</sup>Rayographs (photograms) share a similarity with cliché verre prints in that they are also made without the use of a camera and are developed by means of photochemistry and light. The illustrated books and portfolios by Man Ray that use photogravures to reproduce rayographs are included in this study.

Beyond the complexities of the three groups, there is another layer: some prints exist simultaneously in more than one group. An example of this is the color etching from the illustrated book, *Feuilles éparses*, by René Crevel. This image exists as both a print in the signed edition of 150, as well as an individual print on a different size of paper, although it is possible that it is an artist's proof and that a separate edition was not made.<sup>15</sup>

## **1.2 Objectives, Methods, and Research Techniques**

The primary research objective for this doctoral dissertation, *Man Ray: The Graphic Work*, is to catalogue and analyze the prints that the artist Man Ray produced from 1914 until 1976. Though these dates include practically his entire artistic career, his graphic work is little known within the field of art history due to the enormous success of his photographic work, and of his objects and painting in a lesser measure. In 1973, Luciano Anselmino, one of Man Ray's Italian dealers, made a valid attempt to catalogue the prints, but there is no analysis or history of how the prints were made, and a significant number of works are absent. In 1984, Bianca Pilat, another dealer in Milan, did further research and completed a second volume, and the two books were distributed as a set. (see Chapter II for more detailed information on this topic). Due to the lack of information about his printmaking, the graphic work has virtually disappeared from history and is simply not contemplated as an artistic expression in Man Ray's complete production.

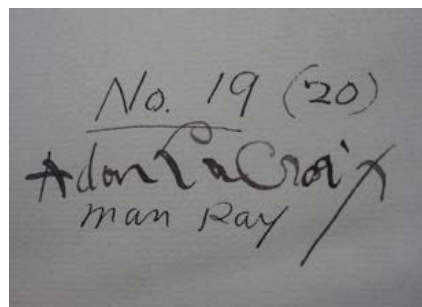


The technical process used in locating, examining, analyzing, and interpreting Man Ray's graphic work is multifaceted. Initially, it entailed an extensive search to locate the work, beginning with Man Ray's heirs, who established the Man Ray Trust in Hicksville, New York. Man Ray's wife, Juliet Browner, inherited his estate and upon her death in 1991, it went to her

<sup>15</sup> This print is in the collection of the Man Ray Trust, is signed *épreuve d'artiste* and is dedicated to Julie (aka. Juliet), the artist's wife.

brothers. The Man Ray Trust has a significant number of Man Ray's prints, including unsigned proofs from print editions as well as a large number of signed E.A./*Epreuve d'Artiste*. Due to its extreme rarity, this experimental proof is virtually unknown, and therefore of particular interest to this study.<sup>16</sup>

I have maintained correspondence with museums, specialists, and collectors. I have also located some of the print shops where Man Ray produced his prints and have corresponded with them as well. These contacts with the holders of the source material have ultimately led to appointments to examine the work in their holdings, collections, and files. Once any of Man Ray's graphic work was physically located, regardless of whether it is housed in a portfolio, an illustrated book, or as an individual print, the maximum information was obtained from the object itself. Information about other prints has been located by searching the internet on a daily basis. This method made it possible to search for data worldwide and has produced an abundance of material to be examined. Through this use of the internet as a research tool, besides locating the prints, a good number of unknown publications, exhibition catalogues, posters, and print venues have been discovered.



8. *A Book of Divers Writings*, 1915, photograph taken at Bibliothèque Kandinsky, Paris, March, 2010

A database was specifically designed to classify the vast amount of information/data from the large pool of sources specified above. This extensive and detailed information about each print has grown in complexity and has required a number of adaptations to the data fields over the past five years. It

<sup>16</sup> Only four prints were ever made. I corresponded (February 1, 2012) with Kate Guillen at Gemini G.E.L., the printshop for this lithograph. The director at Gemini recalled that Man Ray had a retrospective at the Los Angeles County Museum of Art in autumn of 1966. He stayed with Stanley Grinstein, one of the co-founders of Gemini, while he was in Los Angeles. At that time he started visiting Gemini and eventually began working there. They have no memory of why this print was not editioned. Their files show that only four "experimental prints" were made, though there is no explanation of the decision not to edition the print. I also contacted Charles Ritchie, Modern Prints and Drawings Department, the National Gallery of Art, Washington, D.C. The museum has the entire collection of works produced at Gemini in their collection. He confirmed that he had no knowledge of this print by correspondence dated January 24, 2012.

became apparent that either areas of information were lacking, or to the contrary, fields that originally seemed important were eliminated because they did not provide any essential information about Man Ray's prints. An example of one field combined with another was that of the drystamp or chop. Man Ray's photographic work generally bears an ink stamp applied by Man Ray on the back of each photograph. The same is not true for his graphic prints; he did not use a drystamp or chop to mark his editions. In the course of research, instances in which the publisher later applied a chop to Man Ray's prints became evident, but they were the exception rather than the rule. In this instance, the fields for Text and Chop were combined with Description.

While examining an individual work, besides taking the measurements and copying any annotations on the print, photographs were taken. In the case of a book or portfolio, the cover, the colophon, and any other unique information was also photographed or scanned. Most archives and libraries today allow photography, although there are some exceptions.<sup>17</sup> When that occurs, notes and measurements were taken and an attempt was made to locate the print or book through another source.

A corollary question has arisen as part of the analysis of the prints: what criteria do institutions use in determining where to house this work? Although not part of the original research, the question evolved when it became difficult to find the printed work. Museums, libraries, and archives were questioned as to why prints or illustrated books by Man Ray ended up being classified and stored by different departments of different institutions in varying departments.

Associations have been made between Man Ray's work and that of other artists who were part of the Parisian surrealist milieu and who also worked in the print medium during the 1920s and 1930s. Unlike Man Ray, the graphic work of his contemporaries Max Ernst, Salvador Dalí, and Joan Miró has been documented and published in either a catalogue raisonné or an exhibition dedicated exclusively to their graphic work. This documentation provided valuable information for the Man Ray research because their graphic work was

<sup>17</sup>Harry Ransom Center, University of Texas, Austin; Brooklyn Museum Library, New York, and Bibliothèque Litteraire Jacques Doucet, Paris.

printed in some of the same print ateliers as he used. In addition, Man Ray collaborated with Max Ernst on printmaking projects, and that is documented in the catalogue on Max Ernst's prints and artist's books.<sup>18</sup>

This study did not initially contemplate the need to research Man Ray's illustrated books, but their importance as part of the whole study of his graphic work emerged early in the research. It has been necessary to determine the parameters of what to include because some of the best known illustrated books and portfolios by Man Ray are generally catalogued as photography in library archives and museum collections. The determining factor is whether editioned printing was involved. This is the case of the photogravures in *Les voies lactées* and *Electricité* portfolios and the illustrated book *Facile* (see Chapter V for detailed information).

The study and early 20<sup>th</sup> century utilization of the cliché verre printmaking technique is another addition to this dissertation research. Man Ray used unexposed glass negatives as a matrix, incising the surface with a pointed stylus through the dark emulsion covering the plate. These images were printed using photographic chemicals. In general, cliché verre is a medium that has not been explored in great depth, perhaps because it does not clearly fit into one category. Man Ray generally numbered and signed these works in the same manner as prints.

Another research question that arose out of this research was the discovery of Man Ray's role in the nascent revival of lithography in the United States after World War II. Man Ray had lived outside the United States for almost twenty years when, in 1940, and due to the impending war, he relocated to Los Angeles, California where he continued to produce prints.

### **1.2.1 Analysis and Interpretation**

This examination of Man Ray's graphic work takes place within the larger scope of his entire art production. His individual prints are looked at in

<sup>18</sup> Robert Rainwater ed., *Beyond Surrealism – A Retrospective of the Artist's Books and Prints*. (New York: The New York Public Library, 1986).

the context of his other work, including photography, painting, drawing, objects, collage, and film. It addresses many of the issues around his complete oeuvre – the use of thematic and iconic repetition in different media throughout the six decades of his career. Man Ray did not follow the linear approach taken by many artists in which studies on paper precede the painted work. This has added to the confusion around his graphic work and misaligned interpretations that his intentions were purely economic, or might have been, at the time the work was made.

Man Ray, by choice and by circumstance, moved between two continents, two languages and two art worlds where he was seen very distinctly. Man Ray often remarked that in the United States everyone tried to classify him as something specific, generally as a photographer, whereas in Europe he could be anything he wanted. He felt he was embraced, instead of punished, for his explorations into new ideas and techniques.<sup>19</sup> His nationality seemed at times unknown: ironically, in Brooklyn, the city in which he was raised, he was listed as a French artist in an exhibition that included his work in 1932.<sup>20</sup>

The bibliography for this research included biographies, art history texts, museum and gallery catalogues, reviews, archival material, and Man Ray's own writing, including his autobiography, personal correspondence with his sister,<sup>21</sup> and his unpublished theoretical writings about art. Museums and collections that are known to have Man Ray's graphic work in their holdings were contacted. As part of the research for this study, Man Ray's prints and publications have been tracked for over the past five years on a daily basis on

<sup>19</sup> Paul Hill and Thomas Cooper. "Man Ray." In *Dialogue with Photography, Interviews* (Stockport: Dewi Lewis Publishing), 21.

<sup>20</sup> Man Ray's portfolio *Electricité* was exhibited in the Prints, Drawings and Photography Department in *International Photographers*, the first photography exhibition that included artists from other countries, Brooklyn Museum, March 8 - March 31, 1932. Among the other "French" artists were Emmanuel Sougez and André Kertesz; the Americans included Berenice Abbott, Margaret Bourke-White, Lee Miller, Paul Outerbridge, Charles Sheeler, Edward Weston, Imogene Cunningham, George Platt Lynes, and Walker Evans.

<sup>21</sup> Man Ray corresponded with his sister, Elsie Ray Siegler, who lived in Brooklyn her entire life. Siegler became his de facto agent in the United States while he was in Europe and he stored much of his work with her between exhibitions. Her daughter, the photographer Naomi Savage, continued to be Man Ray's primary contact after the death of her mother. Naomi Savage deposited all of Man Ray's correspondence at the Getty Research Institute, Los Angeles.

the internet, beginning in the summer of 2008 and continuing through the first semester of 2013. This was achieved by automated messagings to my internet account when any prints or books related to Man Ray were listed on the market. Similarly, Man Ray's graphic work listed at auction during the period of this investigation was tracked for any new information. Individuals who worked with Man Ray in some capacity related to his printmaking have been contacted by me, and when possible, personally interviewed.

### **1.2.2 Work Strategies**

My first research concerning Man Ray's graphic work began in 2007, when the viability of this project was first considered, and continued through the first semester of 2013 when I concluded my research. I have submitted a detailed report in Spanish to the University of Barcelona's art history doctoral program on a yearly basis since the inception of this project. Organized by city, these include the archives, museums, and collections that I have visited to examine the original prints and illustrated books by Man Ray.

Man Ray split his life between the United States and France. The majority of the documentation on Man Ray that I have examined is in English or French, the two languages that Man Ray spoke. He shared the surrealist love of wordplay with his close friend and art colleague, Marcel Duchamp. Language was an important element in his production. In the catalogue text for Man Ray's 1966 exhibition, the duality of cultures and language is discussed:

"Man Ray is a wit with visual images and with words, and with both simultaneously. Moreover his wit is tinged with irony and, sometimes, with a drop of acid. Many Americans are ill-at-ease with irony, with his kind of playful quickness of intelligence. But Man Ray has lived in France for many years. In that country, ironic play with words, puns, double-entendre are admired and cultivated. That is one of the reasons he finds the intellectual milieu of Paris so congenial."<sup>22</sup>

Much of Man Ray's work has titles that are in those two languages and he often combines the two, creating intriguing and often amusing titles for his

<sup>22</sup> Jules Langsner, *Man Ray* (Los Angeles: Los Angeles County Museum of Art, 1966),13.

pieces. The linguistic aspect associated with specific pieces, particularly objects, has been lost upon translation to a third language. This happened extensively in Italy, many of his multiples were editioned and the titles were translated into Italian. To avoid creating further misunderstandings and revise and return the previous translations back into their intended language, it was essential to return to English, his mother tongue. Without a full understanding of the nuances of the language, it is impossible to capture the English wordplay that Man Ray used in his ideas and language.

I have compared information on Man Ray print sales from a number of auction houses to verify information on the edition size and measurements; among them Drouot-Richelieu, Paris; Sothebys and Christies in London, Paris and New York; and Swann Auction Galleries, New York. These catalogues have also aided in reconstructing portfolios and publications that have been separated from the prints and sold separately. At other times, auction houses will have specialized sales of only illustrated books and I have found an occasional Man Ray publication there. The most important of all of these is the 1995 Sotheby's catalogue from the sale of the estate of Juliet Browner, Man Ray's wife and heir.

Prior to beginning the formal research on Man Ray, I was invited by Stephanie Browner, Juliet Browner's niece, to visit the Man Ray Trust in New York. The Trust was established by Juliet Browner's five brothers to administer the Man Ray estate that the family inherited upon Juliet's death in 1991.<sup>23</sup> I met with Eric Browner, Juliet's only living brother, and expressed my interest in researching the graphic work in depth. Eric and Stephanie Browner are the most active members of the family-run archive that holds the copyright to Man Ray's work. The archive contains essentially all the work that remained after the Centre Pompidou in Paris selected almost exclusively photographs and negatives in lieu of French inheritance taxes (*dation*) and Sotheby's London

<sup>23</sup> In June, 2007, I traveled to Hicksville, Long Island, and was met by Mrs. Eric Browner at the station. She drove me to Eric Browner's auto restoration shop that also houses the Man Ray Trust in a back room. I met with Browner and Laura Moakley, the registrar who was cataloguing the entire collection. The following year, in March, 2008, another meeting was held with Stephanie Browner in New York to continue discussing my interest in studying the graphic work.



held the estate auction in 1995. What remained, according to a number of sources, was the work that did not have a large market value, such as the graphic work.<sup>24</sup> Some of those prints, from Man Ray's own collection, are not signed because they were experimental proofs or different states of a print, something that is absolutely normal to find in an artist's studio. Because they are unsigned, it decreases their value, and many galleries might be unwilling to take the work. During the visit, I examined several Man Ray prints in their collection and was given access to their data files. I was able to get an overview of the extent of their collection; according to the registrar, Laura Moakley, it contains over four hundred lithographs.

Prior to beginning my dissertation, I also spoke about my interest in Man Ray's graphic work with Merry Foresta, former director of the National Museum of American Art and curator of the exhibition *Perpetual Motif: The Art of Man Ray*. She encouraged me to continue, and remarked, as others had previously, that there was a lack of scholarship on many aspects of Man Ray's work. Another source for information was Nissan Perez, curator of photography, Israel Museum, Jerusalem, who informed me about the extent of Man Ray's work in the Collection of Dada and Surrealist Art from the Vera and Arturo Schwarz Collection. This pre-research phase provided me with sufficient information to convince me that I would be able to locate the work between various institutions and private collections in order to complete my research.

The following chart in Spanish is taken from the four reports I have submitted to the Department of Art History in the University of Barcelona to date. It is a concise overview of my research activities from the time this research topic was accepted by the University of Barcelona during the 2008 - 2009 academic year. The project was accepted in September, 2009. Below is a summary of the doctoral project and three reports that reflects the content my academic research activities by year:

<sup>24</sup> For more details on the Man Ray works in the Juliet Browner estate, see Kelly Devine Thomas, "The Surreal Legacy of Man Ray," *ARTnews*, June 2002, 100-112; its follow-up article, Thane Peterson, "The Surreal Man Ray Legacy," *ARTnews*, October 2007, 180-189; and the latest sequel, Kelly Crow, "The Surreal Selling of Man Ray," *Wall Street Journal*, May 12, 2012.

septiembre-agosto 2008-2009	9	10	11	12	1	2	3	4	5	6	7	8
Elaboración del protocolo de investigación	X	X	X	X	X	X	X	X	X	X	X	X
Consulta los fondos existentes en archivos de Nueva York, París y Milán			X						X			
Correspondencia y reuniones con especialistas en el tema	X	X	X	X	X	X	X	X	X	X	X	X
Entrega del proyecto de investigación												X

septiembre-agosto 2009-2010	9	10	11	12	1	2	3	4	5	6	7	8
Realización a fondo del marco teórico y la bibliografía	X	X	X	X	X	X	X	X	X	X	X	X
Elaboración de la base de datos y transcripción de los datos de la investigación	X	X	X	X	X	X	X	X	X	X	X	X
Estancia en París de dos meses, consultados los archivos Centre Pompidou, Bibliothèque Nationale y entrevistar grabadores y editores de Man Ray			X				X	X				
New York y Philadelphia consulta los fondos Man Ray Trust y New York Public Library-Spencer Collection						X						
Análisis y conclusiones de los objetivos conseguidos hasta la fecha	X	X	X	X	X	X	X	X	X	X	X	X

septiembre-agosto 2010-2011	9	10	11	12	1	2	3	4	5	6	7	8
Realización a fondo del marco teórico y la bibliografía	X	X	X	X	X	X	X	X	X	X	X	X
Transcribir los resultados de la investigación a la base de datos	X	X	X	X	X	X	X	X	X	X	X	X
Estancia en París de un mes de investigación, reunión Musée d'Art Moderne de Paris y entrevistar galeristas, grabadores y editores de Man Ray					X					X		
Jerusalém y Tel Aviv: consulta los archivos y obra de Man Ray, Israel Museum y Tel Aviv Museum			X									

septiembre-agosto 2011-2012	9	10	11	12	1	2	3	4	5	6	7	8
Realización a fondo del marco teórico y la bibliografía	X	X	X	X	X	X	X	X	X	X	X	

Transcribir los resultados de la investigación a la base de datos	X	X	X	X	X	X	X	X	X	X	X	
Estancia en París de dos semanas, consultar fondos de archivos sobre Man Ray				X								X
Philadelphia Museum of Art, consultar archivos y obras			X									
MoMA, New York, consultas en Prints and Drawings , veo 5 obras de Man Ray			X									

septiembre-marzo 2012 -2013	9	10	11	12	1	2	3	4	5	6	7	8
Realización a fondo del marco teórico y la bibliografía	X	X	X	X	X							
Transcribir los resultados de la investigación a la base de datos	X	X	X	X	X	X	X					
Estancia en New York para ver obra gráfica de Man Ray en Princeton University, Metropolitan Museum, y colecciones particulares						X						
Consultar bibliotecas especializadas en New York y París						X	X	X				
Elaboración de las conclusiones finales	X	X	X	X	X	X	X	X	X			

The following section is a summary of the museums, libraries, archives, and private collections that I have visited to examine Man Ray's prints, illustrated books, and other publications on the artist and his work. Under the heading of institutions, the individuals listed were consulted for specific information on the topic of this dissertation. The Getty Research Institute in Los Angeles has extensive material in their collection, including Man Ray's correspondence, primarily with his sister, Elsie Siegler. I was able to consult this material through alternative sources. Siegler's daughter, Naomi Savage, became a photographer in her own right. She stayed with her uncle and Juliet in Los Angeles for several months and during this time, Man Ray taught her his darkroom technique and instructed her in the art of photography. Her papers and correspondence with Man Ray is also now in the Getty's collection. Due to the volume of material on Man Ray, all of these archives are a prime candidate for further research.

In chronological order, they are:

2008 – 2009:

November, 2008

G rard Levy, Paris: dealer, collector of art and personal friend of Man Ray. Examined some of Man Ray's works in his collection, of particular interest was the original photo collage of Nusch  luard representing the Queen of Spades playing card in a photocollage that is related to a later print.

S.A.D.E. Archives (Arturo Schwarz's personal library), Milan: meeting with Arturo Schwarz, Man Ray's first Italian dealer and publisher of his print editions. Examined the graphic work in his collection and consulted diverse texts in his extensive personal archive.

Fondazione Marconi, Milan: meeting with Giorgio Marconi, the director of the foundation and Man Ray dealer with an extensive collection of the artist's prints. Examined some framed prints accessible in the storage area (other prints are stored off site).

Edizione Giorgio Upliglio, Milan: meeting with Giorgio Upliglio, who printed Man Ray's lithographs for *Il reale assoluto, poems by Arturo Schwarz* in his Milan workshop in 1964. Examined artist's proofs of the ten prints that were created for this print portfolio.

Fausta Squatriti, Milan: artist and graphic designer who worked with Man Ray in the production of the portfolio *Pain Peint*, which contains the series of lithographs *Revolving Doors*.

April, 2009

Harry Ransom Center Archive, University of Texas, Austin: during my month-long David Douglas Duncan research fellowship there, I consulted Man Ray's correspondence related to surrealism and examined the Man Ray works in the collection. Of particular interest were the personal notes from the Gernsheim Collection on the provenance of the Man Ray print in that collection.

Correspondence with Timothy Baum: an art dealer who has an extensive collection of Man Ray's prints and illustrated books. He became a personal friend of the artist and has much firsthand knowledge of the works.

May, 2009:

Jewish Museum, New York: meeting with Mason Klein, curator of the exhibition, *Alias, Man Ray*, to be held in November, 2009. Discussed a print, *Self Portrait*, of which there is a diversity of opinions about the technical process and the dates it was printed.

Brodsky Center for Innovative Printmaking, Rutgers University, New Jersey: meeting with the director, Kathy Goncharov and Randy Hemminghaus the master printer. Discussed new trends in printmaking and examined recent works printed by the Brodsky Center by William Kentridge, Chuck Close, and Sherri Levine. Noted the current trend of artists returning to daguerrotypes and other manual printing techniques of the 19th century as a counterpoint to the increasingly prevalent digital printer technology in printmaking.

Correspondence with Florence Toselli: daughter of Michel Toselli, a publisher of Man Ray's lithographs in Paris in the seventies.

2009-2010:

November, 2009

Met with owner of the Librairie Jean-Etienne Huret, in Paris to view and document the Man Ray prints in a portfolio entitled *Alphabet pour adultes*. It consists of 36 lithographs and one original lithograph and screenprint after a rayograph.

Centre Pompidou, Paris: visit the exhibition *The Subversion des Images*, with Quentin Bajac, Head Curator of the Department of Photography, which contains significant works by Man Ray and other surrealist artists of the period.

Fondation Henri Cartier-Bresson, Paris: Met with Clément Chéroux, curator at the Centre Pompidou, and discussed the original index cards handwritten by Man Ray on each work he made. The cards had been recently donated to the museum after having been lost for years.

January, 2010

Jewish Museum, 1109 Fifth Avenue, New York: meeting with Mason Klein, curator of the exhibition *Alias Man Ray*, guided visit to the exhibition, and analyzed the graphic work, in particular *Revolving Doors*. This suite of 10 pochoir prints from 1926 is the first large portfolio made by Man Ray.

Zabriskie Gallery, 41 East 57 Street, New York: meeting with Virginia Zabriskie, founder of the gallery, friend of Man Ray and his dealer in her Paris and New York galleries. Acquired five catalogues of Man Ray exhibitions in her gallery: *Man Ray: Publications and Transformations*, 1982, *Man Ray: Objects of My Affection*, 1985; *Man Ray: The New York Years 1913-1921*, 1989; *Conspiratorial Laughter, To Friendship: Man Ray and Duchamp*, 1995; *Man's Men: Portraits of Men by Man Ray*, 2006. Saw the current exhibition, *Man Ray (1890-1976)* in which the print *Allume tes gitanes*, aquatint, 1964, was exhibited. Invited to examine with Virginia Zabriskie the other Man Ray graphic work from gallery holdings, *Les invendables*, lithograph, 1969, and *Autoportrait*, screenprint on acrylic sheeting, 1970.

Francis M. Naumann Art Gallery, 24 West 57 Street, New York: meeting with Dr. Naumann, whose dissertation was on Man Ray's early work in the United States. Acquired two catalogues from Man Ray's exhibitions celebrated in the gallery: *Man Ray in America*, 2001 and *Teacher-Student/Student-Teacher: The Photographs of Man Ray, Berenice Abbott, Naomi Savage*, 2008.

New York Public Library, Spencer Collection: investigated and analyzed the Man Ray prints and illustrated books located in the collection, among them a well-conserved version of the portfolio *Revolving Doors*, 1926.

March/April 2009:

Appointments in the Centre Pompidou, Paris: the museum's extensive holdings come from the art work in Juliet and Man Ray's private collection that they acquired upon Juliet's death in 1991 as part of the "*tassation français or succession*," paid to the French State. More than five thousand objects from that legacy now form part of the Centre Pompidou's holdings.

Library Kandinsky: Meeting with conservator Didier Schulmann, Chief Librarian, and Agnes de Bretagne, assistant librarian, to view and to document the illustrated books by Man Ray in the collection.

Cabinet d'art graphique, Centre Pompidou: meeting with Anne Lemonnier to see Man Ray's works in that department.

Cabinet de photographie, Centre Pompidou: visit to the basement of the museum where the collection is stored to study and analyze the specification sheets of Man Ray's paintings, annotating those of special relevancy to his graphic work.

April / May, 2010:

Philadelphia Museum of Art, Perlman Center: met with Susan Anderson, archivist, to read Man Ray's correspondence in the archives of the Perlman Center and with Sarah Cantor, Prints, Drawings and Photography Department, to see Man Ray's prints. Several works in the collection come from the Arensberg Collection.

University of New Mexico Art Museum, visit the exhibition *Man Ray: African Art and the Modernist Lens*.

2010-2011



9. Israel Museum, Man Ray's Illustrated Books, Schwarz Archive of Dada and Surrealism, November, 2010

November, 2010

Israel Museum, Jerusalem: five days of research in Jerusalem consulting their extensive Man Ray archive, mainly from the Arturo and Vera Schwarz Collection of Surrealist Art. Examined the artist's books and graphic work in the extensive collection. It has many unique publications because they come from Schwarz's private library.<sup>25</sup>

Tel Aviv Museum: one day in Tel Aviv to consult their collection of Man Ray's prints.

December, 2010

Mark Kelman, New York, NY, meeting with Mr. Kelman, collector and dealer of surrealism. Saw Man Ray's work in his collection and consulted *Objects of My Affection*, a handmade catalogue made by Man Ray in 1944.

Gallery of Surrealism, New York, NY, meeting with Steve Lucas, founder of the gallery and dealer. Examined two editions of the Man Ray print, *Queen of Clubs (Dame de Trefle)*, and consulted surrealist print catalogues.

<sup>25</sup> Arturo Schwarz was born in Alexandria, Egypt and opened a bookstore in Milan in the early 1950s. It was gradually transformed into an art gallery specializing in Dada and Surrealism.



January, 2011

Emmanuelle de l'Ecotais, Department of Photography. Musée D'Art Moderne de la ville de Paris: met with this specialist of Man Ray's rayographs. Her thesis is on Man Ray's photography and she is the author of several books on the artist. Discussed links between the photograms and his graphic prints.

Marcel Fleiss, Galerie 1900-2000, Paris: gallery owner exhibiting a number of the surrealists as well as Man Ray's friend and dealer. He facilitated several contacts with printers and publishers in Paris who worked with Man Ray. I was given access to his personal archives of Man Ray's catalogues; of particular interest is a rare text of Man Ray's first art review from 1915 (see *East and West* in the bibliography).

Marion Meyer, Galerie Contemporain Marion Meyer, Paris: meeting with the gallery owner, knowledgeable about Man Ray. She has organized numerous exhibitions on the topic.

February, 2011:

Bianca Pilat, Milan: correspondence with a specialist in Man Ray's graphic work. She was an integral part of the first attempt to classify it. We corresponded regarding her visit to Man Ray's study in Paris during the summer of 1984 to complete and correct the first publication by Luciano Anselmino. She explained how she worked with Man Ray's widow, Juliet Browner, to complete the information.

Guido Comis, Curatore of the Museum D'Arte Dicastero Attività Culturale, Lugano: correspondence with the curator of Man Ray's exhibition in Switzerland that was organized in spring, 2011.

June, 2011

Roland Sabatier, Paris: Meeting with the printer and editor of Éditions Visat, Paris. He worked personally with Man Ray beginning in 1966. He allowed me to photograph pieces of Man Ray's original art and texts from his personal archive. Of supreme interest were his comments relating many of the three-dimensional objects to Man Ray's graphic work.

## 2011-2012

November, 2011

Dr. William Williams, Haverford College, Haverford, Pennsylvania: meetings with Dr. Williams, photography professor and specialist in Man Ray. We discussed the links between photography and graphic work. In addition I had occasion to see Man Ray's works in their collection.

Museum of Modern Art, New York. Appointment with Kathy Curry, Study Center, Prints and Illustrated Books. Had access to five works by Man Ray, of particular interest was a mixed media piece, *Promenade*. The donation files state that Marcel Duchamp wrote to the director of MoMA suggesting they accept the piece from Man Ray, Katherine Kuh of the Art Institute of Chicago also interceded in favor of the donation.

December, 2011

Roland Sabatier, Paris: The Second meeting with the printer and publisher, Éditions Visat, Paris. We have been in contact from the first meeting and he invited me to his study to examine other Man Ray prints that he had found in his archive. Discussed the relationship of *Le Grand Verre*, Duchamp and the graphic work by Man Ray on acrylic sheeting.

Andrew Strauss, expert in Man Ray, Sothebys, Paris: Due to illness, our meeting was cancelled, but spoke extensively on the phone while in Paris.

May, 2012

Exhibition with graphic work by Man Ray, *An Inquisitive Eye, Seeing Into Prints*, University of New Mexico Art Museum, Albuquerque, New Mexico. Viewed the excellent film, *All About Prints*, National Gallery of Art, 2009.



10. Metropolitan Museum, New York - Modern Prints and Drawings, February, 2013

2012-2013  
February, 2013

Metropolitan Museum, New York, one week of appointments in the Department of Prints and Drawings that has a significant collection of Man Ray's prints, although they lack much of the basic information on the prints that I was able to provide. Examined works in the Department of Photography as well. The museum's Watson Library was an excellent resource for archival material and catalogues from Man Ray's exhibitions in the United States and Europe.

Francis Naumann Gallery, New York: met with Dr. Naumann in the gallery to discuss my progress in the research on Man Ray's prints.

Brooklyn Museum of Art, New York: Examined works by Man Ray in the Department of Prints and Drawings and consulted library archives.

Timothy Baum, Man Ray specialist and dealer, New York: Visited his private collection and examined a number of unknown graphic works by Man Ray and was able to photograph some of them.

Calvin Brown, Associate Curator of Prints and Drawings, Princeton University Art Museum, Princeton, New Jersey: Examined works in their collection, including *Un Monument*, *Hands*, *Julie*, *L'Ange Heurtebise*, *Le Désir* and *La femme portative* (from *Les Mains Libres*).

Mudd Library, Special Collections, Princeton University: Read segments of the original PhD dissertation by Carl Belz entitled, *The Role of Man Ray in the Dada and Surrealist Movements*, 1963.

April, 2013: Two days research at the Bibliothèque Litteraire Jacques Doucet, Paris. Among their holdings, I discovered an unknown *livres d'artiste* written by Paul Éluard under the pseudonym Didier Desroches with images by Man Ray.



# CHAPTER II: LITERATURE REVIEW

## 2.1 Man Ray Biographies

Three biographies have been written on Man Ray, in addition to several other publications with a great deal of bibliographic content. These all discuss his artistic production to varying degrees. In addition, Man Ray wrote an autobiography in 1963. That concentrates more on his life as a whole, and less on specifics about his work.<sup>26</sup> Two of the three biographies written about Man Ray provided some information on his printmaking. The most useful, *The Rigour of Imagination*, was written by Arturo Schwarz, whom Man Ray met in 1951 when he moved back to Paris after living in Los Angeles.<sup>27</sup> The Schwarz publication is more extensive in its description of work than a standard biography and falls more within the realm of a monograph, with its analysis and description of both the artist and his artistic production. Schwarz takes an original and insightful approach to the work by dividing it into three distinct sections: the two-dimensional work - primarily his paintings and early collages, his three-dimensional production of objects and assemblages, and the one-dimensional medium of photography and film. Much of his source material is from personal interviews that he conducted with Man Ray over a period of several years. He is particularly thorough in describing Man Ray's early Dada and Surrealist works. Schwarz discusses his cliché verre prints, and acknowledges the existence of other prints, although he does not go into any detail about them as individual works of art. His knowledge of the graphic work is not surprising; he was the first dealer in Italy to create Man Ray print editions, beginning in 1961 and continuing through 1964. In this publication, Schwarz does not mention later print editions in Italy or elsewhere.

Neil Baldwin, author of *Man Ray, American Artist*, is excellent in describing Man Ray's early life and his first incursions into printmaking in the 1910s.<sup>28</sup> He provides a good overview for of the artist's life, and it is rich in

<sup>26</sup> Man Ray, *Self Portrait* (New York: McGraw-Hill, 1963).

<sup>27</sup> Arturo Schwarz, *Man Ray, The Rigour of Imagination* (New York: Rizzoli, 1997).

<sup>28</sup> Neil Baldwin, *Man Ray, American Artist* (New York: Da Capo Press, 1988).

detail, but once again, he does not discuss the graphic work. In his biography, *Man Ray*, Roland Penrose makes no mention of the existence of prints or printmaking as one of Man Ray's artistic activities.<sup>29</sup> A close friend of Man Ray's, Penrose collected a number of his illustrated books and print portfolios. In 1947, he married Lee Miller, Man Ray's former assistant, model and lover. Miller also had a collection of Man Ray's works from 1929-1932, the years they spent together in Paris. Nonetheless, though it was known to him, the graphic work does not appear in Penrose's biography.

In his autobiography, *Self Portrait*, Man Ray is more anecdotal in his approach and tends to lapse into entertaining tales.<sup>30</sup> Of interest in this research is his description of his first job where he learned the technique of etching in a factory. His job was decorating silver umbrella handles with his drawings thus establishing his early training in the intaglio process, as well as being an ironic reference to umbrellas for an artist who went on to wholeheartedly adopt the surrealist credo by the poet Isidore Ducasse, better known as the Comte de Lautréamont, a few years later of the "chance encounter of a sewing machine and an umbrella on a dissection table."<sup>31</sup>

## **2.2 *The Prints and Printmaking***

There was an effort made to catalog Man Ray's prints by one of Man Ray's Italian dealers, Luciano Anselmino. His one-volume book with color illustrations of seventy-one prints, presented in random order and entitled *Opera Grafica*, filled an enormous need for some sort of reference book on the prints, but it was incomplete in many aspects.<sup>32</sup> The work was published near the time of Anselmino's death and that may have contributed to why the technical information on the print editions at the end of this volume is incomplete. This single volume was not distributed until eleven years later when Giorgio Marconi, a dealer from Milan, acquired the print run and in 1984, he included the Anselmino volume as the first book in a two-volume set, with a

<sup>29</sup> Roland Penrose, *Man Ray* (London: Thames and Hudson, 1975).

<sup>30</sup> Man Ray, *Self Portrait* (New York: McGraw-Hill, 1963).

<sup>31</sup> William Rubin, *Dada and Surrealist Art* (London: Thames and Hudson, 1969).

<sup>32</sup> Luciano Anselmino. *Man Ray: Opera Grafica*. Volume I (Turin: Luciano Anselmino, 1973).

new cover. The second volume was compiled by Maria Bianca Pilat, an art dealer in Milan at the time. She was aware of the need for collectors buying the prints to have more information on the works.<sup>33</sup> Pilat spent a month in Paris completing the project begun by Anselmino. She was given access to Man Ray's studio by Juliet Browner, Man Ray's widow. That second volume reproduces another fifty prints in black and white.<sup>34</sup> Pilat also rectified much of the technical information from the Anselmino publication with an errata. She provides generally accurate technical information on the prints, but repeats the same weaknesses inherent in the first volume: the individual prints in a portfolio are under one listing as are multiple editions of the same print. Other than a one-page introduction, there is no interpretive or analytical text on the prints themselves. Missing entirely from both volumes are Man Ray's works prior to 1926, which includes his cliché verre prints, several of the individual prints, portfolios of group print collections, and numerous illustrated books.

One problem I encountered was the lack of accuracy in the extent primary source material, and therefore the study of printmaking techniques themselves became an important component in understanding how Man Ray worked. It was necessary to identify the specifications involved in one technique as compared to another. Much of the vocabulary in printmaking is used interchangeably and often loses its accuracy in referring to one technique using several different terms. Benson, in *The Printed Picture*, gives a coherent explanation of how the multiple terms are used; an example is the term *gravure*, used interchangeably with photogravure, hand gravure, aquatint gravure, and heliogravure.<sup>35</sup>

Rosa Vives, author of *Guía para la identificación de grabados*, gives a coherent and detailed description of the process and the vocabulary associated with printmaking, including definitions, illustrations of prints, and the methods involved in making prints.<sup>36</sup> It is strong on the history of printmaking through the ages and identifies museums, libraries, and archives in numerous countries where works can be seen. The book fills an enormous gap in providing this

<sup>33</sup> Maria Bianca Pilat, *Man Ray: Opera Grafica. Volume II* (Milan: Studio Marconi, 1984).

<sup>34</sup> Correspondence with Maria Bianca Pilat on January 28 and February 21, 2011.

<sup>35</sup> Richard Benson, *The Printed Picture* (New York: Museum of Modern Art, 2009), 321-322.

<sup>36</sup> Rosa Vives Piqué, *Guía para la identificación de grabados* (Madrid: Editorial Arco, 2003).



information in Spanish, and equally important, it is the first guide to printmaking that translates the appropriate terms of this specialized vocabulary into English and French. It is an excellent linguistic aid, as many printmaking terms are not translated literally and have different conceptual meanings altogether. This is discussed in more detail in Chapter III within the definitions of printmaking techniques.

Donald Saff and Deli Sacilotto, in *Printmaking: History and Process*, give the clearest visual explanation of the different printmaking techniques.<sup>37</sup> Their publication has aged well and it is still used today in both print connoisseurship courses and fine art printmaking courses with good reason. Among its strengths are the graphic illustrations associated with every level of printmaking, from images of the tools to photographs of the actual process taking place. They describe types of paper used in printmaking, its fabrication, and experimental printing surfaces other than paper.

Bamber Gascoigne's guide to prints, *How to Identify Prints, A complete guide to manual and mechanical processes from woodcut to ink jet*, divides all prints into two categories, either manual or process prints.<sup>38</sup> The manual prints are the more traditional hand-worked impressions that can be made either with or without some type of printing press. The process prints use a mechanical process, such as photography, as a means of transferring an image to a metal plate (photogravure, line block, photolithograph) or to a light-sensitized gelatin matrix (collotype). Gascoigne mentions inkjet and laser prints, but surprisingly for a recent publication, does not go into more depth about contemporary printmaking techniques.

### **2.3 Critical Writing on Man Ray**

Among the significant exhibitions which have examined Man Ray's multifaceted activities as an artist with an expanded vision, there are three that have excellent accompanying publications. *Perpetual Motif – The Art of Man Ray* was the first to examine in any depth the complexities and breadth of Man

<sup>37</sup> Donald Saff and Deli Sacilotto, *Printmaking: History and Process* (New York: Holt, Rinehart and Winston, 1978).

<sup>38</sup> Bamber Gascoigne, *How to Identify Prints, A complete guide to manual and mechanical processes from woodcut to ink jet* (London: Thames & Hudson, 2004).

Ray's artwork and his perpetual repetition of ideas and motifs.<sup>39</sup> With texts by several experts, including Francis Naumann, the publication appeared ten years after Schwarz's biography and continued to examine the work in the same detailed, pluralistic manner.

Francis Naumann's publication, *Conversion to Modernism: The Early Work of Man Ray* does an excellent job in discussing Man Ray's early work before his move to France in 1921.<sup>40</sup> Based on Naumann's doctoral dissertation, it is extremely thorough and well researched. It provides information on Man Ray's first publications with prints, *Adon* and *A Book of Divers Writings*, as well as the assorted publications that he created solely or in collaboration with Marcel Duchamp. Naumann also discusses Man Ray's first cliché verre prints made in 1917 while still living in New York.

A recent exhibition in New York, *Alias, Man Ray*, curated by Mason Klein, continues to reassess the work.<sup>41</sup> This show exhibited the 1926 pochoir prints, *Revolving Doors*, and followed Man Ray's original installation design of the ten prints on panels on a revolving display stand. Mason's curatorial vision is one of inclusion and contains graphic work as a creative element in Man Ray's production.

## **2.4 Catalogue Texts**

The exhibition brochures published by the Virginia Zabriskie Gallery, in New York, and formerly in Paris, consistently show an insight and understanding of Man Ray's extended body of work. This is rare, for among the publications associated with Man Ray's exhibitions there are few that express an academic and curatorial interpretation of the holistic nature of the work. In particular, *Man Ray: Publications & Transformations* is one of the few catalogues that establishes an iconographical relationship between works of art from different mediums, made in different decades.<sup>42</sup> The Zabriskie Gallery has organized five exhibitions with catalogues devoted to Man Ray and they all

<sup>39</sup> Merry Foresta, ed., *Perpetual Motif: The Art of Man Ray* (Washington, D.C.: National Museum of American Art with Abbeville Press, 1988).

<sup>40</sup> Francis M. Naumann, *Conversion to Modernism: The Early Works of Man Ray* (New Brunswick: Rutgers University Press, 2003).

<sup>41</sup> Mason Klein, *Alias, Man Ray* (New York: The Jewish Museum, 2009).

<sup>42</sup> Zabriskie Editions, *Man Ray Publications & Transformations*, New York, 1982.

excel in their scholarly approach to his work. All of the exhibitions, except for *Man's Men: Portraits of Men by Man Ray* that was exclusively of photography, have included graphic work.<sup>43</sup>

Another catalogue that examines the entirety of Man Ray's work is from the exhibition *Man Ray, l'occhio e il suo doppio: dipinti, collages, disegni, invenzioni fotografiche, oggetti d'affezione, libri, cinema*, exhibited in the Palazzo delle esposizioni in Rome in 1975. Like a number of retrospective exhibitions towards the end of Man Ray's life, it is a survey that shows an inventory of work from the artist and adds little to new scholarship.

Many of Man Ray's exhibition catalogues use texts from Man Ray's early surrealist period in Paris in the 1920s and 1930s. These texts express how the other surrealists viewed his work as well as how Man Ray saw his own production. This is an important distinction to make because the writing was contemporaneous with the work.

This dissertation fills these gaps in the literature by creating a discussion of prints as a genre and a disambiguation of print terms. It continues the critical writing by Francis Naumann that focused on the pre-1921 works and, focusing exclusively on the graphic work, carries it through to the end of Man Ray's life. Finally, this research has reviewed the entirety of the print exhibition catalogues, beginning in 1914 and terminating in 1976, and in doing so has created a new category for these publications. Every attempt has been made to be comprehensive in this endeavor.

<sup>43</sup> The Zabriskie Gallery had five Man Ray exhibitions with catalogues between 1982 – 2006.

# CHAPTER III: CATALOGUE OF WORKS

## 3.1 *Man Ray's Printmaking Techniques*

Publications on the history and process of printmaking are traditionally divided into three main groups: relief, planographic, and intaglio. The various techniques involved in making graphic work is discussed in detail in the publication by Donald Saff and Deli Sacilotto and is the basis of my summarized explanation in this section.<sup>44</sup> Listed here are the techniques Man Ray used in the elaboration of his prints. The hybrid techniques that do not clearly fall into any one category are also listed. Various sources were used in compiling this descriptive list and in determining accurate and standardized language in English and Spanish.<sup>45</sup> Other printmaking texts consulted were Gascoigne and Benson.<sup>46</sup> An important linguistic distinction to make is the meaning of the term *oeuvre graphique* in French. Unlike its equivalent in Spanish, *obra gráfica* and Italian, *opera grafica*, which in both languages refer specifically to prints, the French is a broader term. It includes all works on paper: drawings, sketches, and studies that are unique copies. The term *estampe* is used when one wishes to discuss graphic work.<sup>47</sup>

What is referred to as hybrid techniques in this study are the techniques of cliché verre and rayographs (photograms). There are numerous other means of mechanical printing that do not clearly fall into any of the three basic groups above. The term “process prints” refers to one of the hybrid techniques in which the camera or photochemicals have been used as a means of creating a print. Man Ray used mixed methods in creating his editioned work: he would photograph a painting or drawing and transfer that image to a lithographic or

<sup>44</sup> Donald Saff and Deli Sacilotto, *Printmaking: History and Process*.

<sup>45</sup> Rosa Vives Piqué, *Guía para la identificación de grabados* was used in the elaboration of the Research Project and the three Annual Progress Reports all written in Spanish.

<sup>46</sup> Richard Benson, *The Printed Picture*, New York: Museum of Modern Art, 2009, Bamber Gascoigne, *How to Identify Prints, A complete guide to manual and mechanical processes from woodcut to ink jet* (London: Thames & Hudson, 2004).

<sup>47</sup> This was clarified by the Cabinet d'art graphique, Centre Pompidou, that did not in fact have any graphic work by Man Ray, but the appointment was not in vain as they did have the original drawings from *Alphabet pour adultes*, 1970.

etching plate. He would occasionally maintain the same dimensions as the original work.

Group I: **Relief** - woodcut, monotype; these prints do not use a press of any sort, the inked surface is pressed onto the paper surface.

Group II: **Planographic** - collotype, lithography, photo offset lithography (also known as photolithography) transfers the image from the surface of a stone or metal plate to paper with use of a press. Pochoir and screenprint (formerly referred to as silkscreen or serigraph) images are made by a stencil process without a press.

Group III: **Intaglio**- aquatint, drypoint, etching, gravure (in the United States it is a generic term referring to heliogravure, aquatint gravure, flat-plate gravure, photogravure, and rotogravure). *Gravure* in Europe is a generic term used to refer to an etching, aquatint, or engraving. What distinguishes an intaglio print is the metal surface of the printing plate has been incised and holds the ink when printed, and in the case of etchings, submerged in an acid bath where the exposed areas are eaten away or etched. The word 'engraving' is sometimes used in lieu of 'etching', but technically it is a print made from a finely worked metal matrix that is not etched in acid.



11. Printmaking techniques: drypoint, engraving, etching, and collotype

The following are terms that have been used extensively to describe Man Ray's graphic work in the description and analysis of each print:

### Aquatint

A type of etching technique that creates areas of tone through the use of powdered resin that is sprinkled on the etching plate prior to being bitten by the etching acid. The result is a finely textured tonal area whose darkness is determined by how long the plate is bitten by the acid creating variation in tone.

### Cliché verre

A drawing is incised on the black coated surface of an exposed glass negative with a burin or other pointed instrument. The print is developed on photo-sensitized paper using photochemistry. This method creates fine lines. Man Ray sometimes referred to cliché verre prints as glass etchings.

### Collotype

A photographic process used to reproduce images in high quality; it is a predecessor to offset lithography. A glass plate is covered in gelatin, resulting in a great range of tonal qualities from the negative. A proof press is generally used in the printing of a collotype.

### Drypoint

Similar to etching, but without the use of acid. The lines are scratched into an uncoated metal plate. The distinctive quality of a drypoint is a dark velvety line that has a fuzzy quality to it and a deeper, richer color.

### Etching

A copper or zinc plate is first covered with an acid resistant ground or varnish. The design is made on top of the plate with a sharp needle, exposing the bare metal below. The plate is then immersed in an acid bath that burns the incised lines into the plate. A distinguishing

characteristic of an etching is the plate mark, the embossed square made on the paper when the etching plate is pushed through the press.

### Lithograph

A printing technique in which the image is drawn on a flat ground slab of limestone (or a prepared metal plate). The stone or plate is treated chemically so that when rolled on to the stone, the ink adheres only where the drawing was made on the matrix surface. The inked image is transferred to a piece of paper using a high pressure press.

### Monotype

A unique print; an edition of one. The artist draws or paints on a rigid material. Glass is commonly used. The image is printed onto paper by contact, either with or without the use of a press. The remaining pigment can then be reworked, but the subsequent print will not be an exact version of the previous print, creating variations on a theme.

### Photogravure

A photographic image printed by the intaglio process. The photographic negative (of a drawing, painting, or photograph) is projected onto a sensitized gelatin emulsion or carbon tissue that is transferred to a copper plate. After washing, the plate areas that correspond to the image on the negative are dissolved, and the plate can be bitten by acid as in routine etching. A heliogravure is an earlier version of photogravure in which the photographic image is projected directly onto the plate, rather transferred to it on an emulsion. The term "photogravure" is frequently used for both techniques.

### Pochoir

A stencil print that is created using a template instead of a screen. The pigment is brushed across the openings of the template to make the printed image on paper.

## Rayograph

Known also as photogram, Man Ray used this camera-less method of reproducing objects on paper by means of photochemistry. There is a publication dedicated solely to his production using this technique.<sup>48</sup> In this study, rayographs are considered only when used within the context of an illustrated book or portfolio.

## Screenprint

A form of stencil printing in which the stencil is transferred to a fine screen; silk was traditionally used for this purpose, thus the previous names used to describe this technique, "silk screen" and "serigraph", Today a finely woven synthetic fiber is used. Ink is pressed through the screen by a rubber squeegee and onto the paper surface. Multiple screens are used, one for each additional color that is added to the image. Screenprints have a hard edged quality, caused by the crisp edges of the stencil.

## Woodcut

Also known as a woodblock print, the image is carved into a flat piece of soft wood. The wood relief is inked with a dauber or roller and printed without a press, applying pressure by hand.

### ***3.2 Introduction to the Database***

This is the fundamental core of the research into the objects themselves. It would have been impossible to study each work in depth without creating a means of compiling information in an organized, coherent and structured manner, in order to analyze, compare, and contrast one image with another. Prints were identified incorrectly in a number of ways: different titles were used for the same image, one edition was confused with another, the individual prints in a portfolio did not have their own listing, as well as discrepancies in measurements and technique. No one had ever studied the literature

<sup>48</sup> Emmanuelle de l'Ecotais, *Man Ray Rayographies*, (Paris: Editions Léo Scheer, 2002).



references for each individual print and did not know where they could be found. To this end a database was created.

In the process of analyzing the information on each print, (and whenever possible, studying and measuring the piece itself), as the discrepancies were identified and they were then rectified. Print editions that were previously unknown or confused with another edition were identified, techniques that were incorrectly ascribed to a print were found and corrected, as were errors in the sizes of editions and their measurements.

### ***3.3 Study and Analysis of Individual Prints: Man Ray Graphic Work***

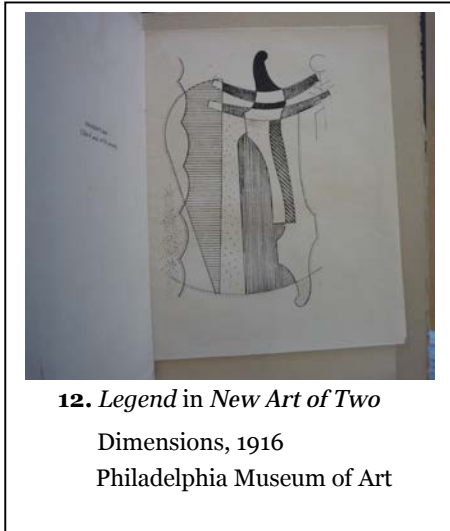
This section shows the research on each individual piece of graphic work by Man Ray that I have identified, and it constitutes a major part of this dissertation. Each print is physically described in as much detail as possible obtained from a broad range of sources, primarily Anselmino (1973), Pilat (1984),<sup>49</sup> and by tracking work that has come up for sale on the internet between 2008 and 2013. I have attempted to locate and examine each individual print and illustrated book myself and that is noted in my findings in the database. Apart from seeking the object itself, I have compiled the bibliographical references on each work as it has appeared in books, exhibition and auction catalogues, and internet searches, as well as related works by Man Ray in different media.

One of the major difficulties in identifying Man Ray's individual prints are the variety of titles by which they are known. Apart from locating a work that is potentially known by its French, English or Italian titles, there is the problem of its original context having been lost over time. This is particularly true of prints that were once part of a portfolio or an illustrated book and that have been broken up or separated, becoming a single print where often the title has been lost.

<sup>49</sup> Luciano Anselmino and Bianca Pilat.

### 3.4 *Prints and Illustrated Books*

Another issue is where to find Man Ray's illustrated books and, like other investigations into his work, this often defies classification. Books produced by him or in collaboration with other artists and writers have been dispersed into different sections of libraries. In searching for his books, both bound and unbound, in some of the world's great libraries, it became apparent that just as Man Ray did not like to be classified as an artist by medium, his work followed course. An example of this is the New York Public Library and the Bibliothèque



**12.** *Legend* in *New Art of Two Dimensions*, 1916  
Philadelphia Museum of Art

Kandinsky, Centre d'Art Georges Pompidou. In New York, his illustrated books and print portfolios were found in three distinct areas of the library: the Spencer Collection of Rare Books, the Photography section, and in the General Collection.<sup>50</sup> In each separate section, it was necessary to make an appointment to examine the materials and to request permission to photograph them. In Paris, the same was true, but also included

making appointments in the fine art department of the museum.

#### 3.4.1 Database Description

A specifically designed worksheet has been used as a tool to enter all the information on each individual print and illustrated book. The database, made in Microsoft Access 2007, has undergone three revisions in order to identify and refine the exact information that is pertinent to this study. In its final design, the database is comprised of nineteen fields and a reproduction of the object being described. Following is a list of each field and its objective:

<sup>50</sup> Research visit in January, 2010.

**Title:**

Most of Man Ray's prints have titles. As stated earlier, since seeing Duchamp's *Nude Descending a Staircase*, Man Ray believed in giving titles to his works as a means of further engaging the viewer. This is true in all media, and works on the same topic often have an identical title. There exists some linguistic confusion with the titles of Man Ray's prints and portfolios; many were translated into Italian for the 1973 and 1984 print publications<sup>51</sup> so that the original title in English or French has often been substituted for the Italian equivalent. I have returned the titles to their original language or to each title's most common usage.

**Object:**

The object is another means of grouping or classifying Man Ray's graphic production. In this study, they are: Prints, Illustrated (Artist's) Books, and Portfolios. I have listed the prints as individual pieces even if they are within a portfolio.

**Author:**

This field refers to those responsible for text material in portfolios and illustrated books, and as such includes Man Ray in those cases where he has written a text. As collaborative pieces were very common among the surrealists in the 1920s and 30s, it is quite common in the case of the *livres d'artiste* that there were several writers and artists involved in one publication. This tradition carried through into the print portfolios in which a writer or another artist would contribute a preface or introduction to the suite of works. In art journals, I list the author in whose text the image by Man Ray is located.

**Date:**

The date is the publication date printed in the book, print colophon, or handwritten by the artist directly on the graphic work. There is some confusion with dates, as in the case of *Self Portrait* of 1947-48 where that edition and the later edition in 1972 are often confused with each other. It is essential in such

<sup>51</sup> Anselmino and Pilat, *Man Ray Opera gráfica*, Vol. I and Vol. II.

a case to analyze other distinguishing features, such as paper size or the edition number.

**Technique:**

This refers to the mechanical or manual process that was used in making the print. This field has been expanded considerably as specifics about Man Ray's working methods have become known. The techniques that have been included in identifying Man Ray's graphic work are the following: Aquatint, cliché verre, drypoint, etching, héliogravure, lithograph, mixed media, photogravure, pochoir, rayographs, screenprint, and woodcut. There are variants in type, as in the case of lithography, and those distinctions are often not known or made; an example being offset lithography - a mechanical process of reproduction in which the color application to the matrix and the press are fully mechanized procedures - as compared to traditional lithography in which the lithographic stone is carefully selected by quality and porosity, and the drawing is handmade directly onto the stone. Some printshops, such as Tamarind, clearly make the distinction between the two types of lithography, and others do not, as in the case of Polígrafa.

**Image:**

A reproduction of the graphic print and print documentation. If it is a book, then possibly the cover and colophon pages as well.

**Matrix Size:**

This is the measurement of the plate in making etchings, and is easily observed by the impression of the plate mark on the paper. What is misleading are false plate marks used as part of the print design. This is the case of the color and black and white prints *Dame de trefle* where the plate mark is used as an impression to imitate the shape of a playing card.

**Sheet Size:**

This refers to the entire support /sheet of paper used in making a print. This is essential information when there is confusion about the edition date. The matrix will always be the same, but the size and type of paper may change.

**Edition:**

This number shows how many individual prints or publications were made. The edition size is frequently an area of confusion in Man Ray's work since within a single edition there are different numbering systems, types and qualities of paper, and often a deluxe edition of twenty with a photograph or an extra print. What establishes an edition, above all, is that the prints were printed at the same time following identical criteria, numbered, and signed. Man Ray seems to have given the prints outside the edition, in the overrun, the edition reference E.A. (Epreuve d'Artiste). The established norms in printmaking allow for certain unnumbered prints in an edition: the B.A.T. (bon à tirer), of which there is one copy that represents the model for the entire series, and the E.A. that can be prints made previous to that, used to test different color combinations, papers, and variables until the B.A.T. is arrived at. In Man Ray's case, E.A. do exist that follow this model, but the majority of the E.A. prints appear to be the "extra" prints identical to those in the edition. Traditionally, print shops have made more prints than necessary for the edition in case the registration was off or a print was somehow not perfect.

**Publisher:**

The concept of publisher is clear within the context of illustrated books: it is the publishing house that organizes the details for printing and distributing an edition. Most of Man Ray's early prints and illustrated books did not have a publisher as they were projects carried out integrally by the artist. In Man Ray's larger-scale graphic production, particularly the later work, the publisher is frequently the owner of a gallery who has commissioned or sponsored the print run or an individual who finances the printing and commercialization of the work. In Italy, his dealers Arturo Schwarz, Luciano Anselmino, and Giò Marconi published a number of his individual prints and portfolios during the 1960s and 1970s.

**Printer:**

Man Ray used approximately fifty printers and editors in producing his multiple works on paper. In Paris alone, there were almost thirty. Those with whom he worked repeatedly are of particular interest in this study as a means of

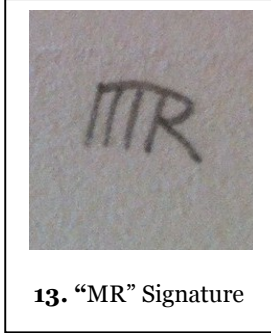
recovering information about his printing methods. Information was also gathered by studying the work of colleagues who worked at the same printshops or ateliers at the same time.

**Support:**

Man Ray generally used good quality wove rag paper for his prints. It is known he was very specific about the type of paper his photographs were printed on; tending toward warm tones, and so it would follow that he would have a similar criteria for his graphic prints. Print colophons in graphic work frequently identify the paper(s) used, so it is known that he used different types of Arches paper, sometimes in a single print run, printing an edition in Roman numerals on one type of Arches and the larger numbered edition on another. If the print or edition does not have a colophon, it is still possible to know the paper type by the watermark, which is inherent to the paper and can be seen by holding it up to light. It is helpful sometimes in determining reprints or restrikes made at a later date, as in the case of Arches paper.<sup>52</sup>

**Signature:**

Man Ray signed his name on the lower right hand side of his prints in graphite. Some works are signed or initialled in the print. It is also common to find his prints initialed “MR” instead of the full signature. His monogram, always in graphite, is often stylized with three vertical lines followed by a triangle with a stem.



**Description:**

Man Ray never used a drystamp or chop (an embossed seal used to identify the artist) on his own prints. They do appear on his prints when marked in this fashion by the editor, but it is not common. Text appears within the prints themselves; frequently there are dates within the print itself that correspond to when the image was made in another media, in general, either a painting or a

<sup>52</sup> Arches paper is the most commonly used paper for prints. In 1980 they added an infinity sign below the word “Arches” on the watermark; this has contributed to the accuracy in dating and authenticating works.

drawing. Sometimes this date is confused with the year it was edited as a graphic work. This is the case with the print *Portrait de Lautréamont* that is signed 1950 in the print, but published by Gallery Schwarz in Milan in 1960. Portfolios of prints often have a text and that is noted in this field as well. Any other specifics of the edition are included here as well as are any other details of interest.

**Location Prints:**

This field refers to the prints that have been viewed personally or have been located through research. Although it would be impossible to list the location of each individual print in each edition, when graphic work was found in the course of research, a note of its location and the corresponding edition number is listed here.

**Literature:**

The literature refers to publications in which the specific print, illustrated book, or edition is mentioned, described, or analyzed.

**Work Seen:**

This field is checked if a work has been personally examined, measured, and photographed (when permitted).

**When Seen:**

The date the object was seen. In the case of multiple viewings of an object, the first is listed.

**Anselmino/Pilat:**

This field refers to the authors of the respective first and second volumes of the *Opera Grafica* publication in Italian, published by Galleria Marconi in 1984. (See Chapter II for a full description). These combined two volumes list one hundred and twenty entries for Man Ray's prints. It is still used by auction houses as a reference, due to the lack of any other publication.

### **3.4.2 Prints and Illustrated Books**

The catalogue of works includes all of Man Ray's graphic work in this study. Each entry is listed in chronological order and is divided into four groups that correspond to Man Ray's periods of living in Europe and the United States. Each group of works is listed after the contextual history of that specific period: 1914-1920, 1921-1940, 1941-1966, and 1967-1976.

Each individual form describes a printed work in detail. I have continuously added to the database template and each entry has been further developed as works have been examined in museums, collections, and catalogues. The bibliographical texts and my observations are included here and are essential information for the study of each work. These references establish relationships between similar art works from different periods and different techniques.

This database cataloguing the prints of Man Ray is therefore much more extensive than a traditional database. It includes my ongoing findings over a five-year period and has been constantly updated as new information has been found. As such, it constitutes the core of my in-depth examination of each work of art that I have identified.

The data that has been accumulated and summarized on each work is presented in a chronologically organized and structured fashion in order to make comparisons and contrasts evident. The conclusions that I have reached about the graphic work are based on this evidence.





# CHAPTER IV: MAN RAY IN CONTEXT

## ***4.1 Early Years and Development of the Anarchist Spirit***

Man Ray spent his early childhood in south Philadelphia before moving with his family to Brooklyn in 1897, where he attended primary and secondary school. After high school, he was awarded a university scholarship in architecture that he turned down, much to his family's chagrin, and began working and studying art in the evenings. One of the first ads he answered was for a position as an apprentice to learn engraving. As he later wrote, "This was a branch of the arts that I had never envisaged exploring and my curiosity was aroused."<sup>53</sup> He began his apprenticeship in a workroom under the Brooklyn Bridge, and was taught how to use an etching needle to draw designs on coated silver handles for canes and umbrellas that were later dipped into acid and etched. He was disappointed after his first day at work, "Engraving, etching to me meant Rembrandt, Goya, Whistler. However, going home that night, I decided to stick it out; I was sure I could master the art...."<sup>54</sup> Instead of etching the same pattern on each handle, as was customary, Man Ray improvised, making each one distinct with drawings of different types of fruit and the occasional bee or butterfly. By the end of the first week, he was making twenty different pieces an hour and was told he had great promise as an apprentice. But Man Ray did not return to his new job the following week.<sup>55</sup>

In his subsequent jobs in advertising and publishing firms in New York City, Man Ray learned lettering, layout, and the technique of aerograph spray.<sup>56</sup> He spent his spare time going to museums, the opera, and symphony concerts in Carnegie Hall. In discussing his early musical exposure, Man Ray explained his preference for Bach among the composers: "perhaps Bach moved me

<sup>53</sup> Man Ray, *Self Portrait* (New York: McGraw-Hill, 1963), 11.

<sup>54</sup> *Ibid.*

<sup>55</sup> *Ibid.*, 12.

<sup>56</sup> Also known as airbrush painting, it is a type of spray gun that uses compressed air to spray very fine layers of paint in a controlled fashion. Modern aerosol spray paints were developed using this technology.

because of my own precise training in mechanical subjects; he was a kindred subject who inspired me to greater efforts in my line.”<sup>57</sup>

A new vision of life and art opened up for Man Ray in 1913. In a questionnaire on his professional training for the Whitney Museum of American Art which Man Ray completed in later years, he wrote that he had studied at most of the art schools in New York between 1908 and 1912.<sup>58</sup> He found what he was looking for in the newly opened anarchist-run Ferrer Center in New York City where he studied drawing and painting.<sup>59</sup> The art teachers included Robert Henri and George Bellows who provided students with the opportunity to freely explore the medium. Man Ray also attended weekly lectures by Emma Goldman and Alexander Berkman, the well-known anarchists and co-founders of the center. Among his fellow students, Man Ray met artists, musicians, and poets who understood and appreciated his way of thinking. Man Ray was by then an assiduous visitor to Alfred Stieglitz’s “291” Gallery, spending his lunch breaks there, since it was within walking distance of the technical publishing house where he worked. Man Ray had an ongoing dialogue with Stieglitz, and they each made the other’s portrait: Stieglitz by photographing the younger artist and Man Ray by painting Stieglitz’s portrait in 1913. During these visits, he saw Brancusi’s sculpture of a bronze bird, Picasso’s first collages, and Cezanne’s watercolors. Man Ray described the impact of their work had on him as a young artist: “others criticized it as being unfinished, I thought: these are people who are free, and that’s what I want.”<sup>60</sup> Man Ray had a marked preference for the European avant-garde artists. They created work that interested him, and he made a point of seeing all the modern art exhibitions in New York. Among them was the momentous Armory Show, which not only had an impact on Man Ray, but on the direction 20<sup>th</sup> century art would take thereafter. The scale of the work on exhibit prompted him to make larger paintings. It also convinced him of the importance of titling his art works. As he

<sup>57</sup> Ibid., 17.

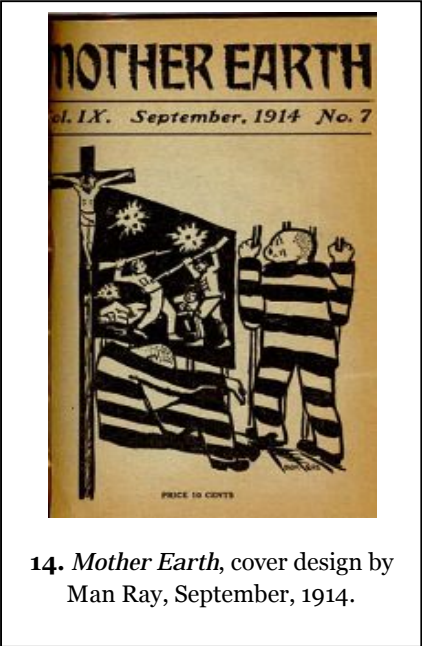
<sup>58</sup> Francis M. Naumann, *Conversion to Modernism...*, 15.

<sup>59</sup> The name of the school (also known as the Modern School) was a tribute for the educator and anarchist Francesc Ferrer i Guàrdia (Alella, 1859 - Barcelona, 1909). Ferrer was declared guilty by a military trial and executed after being falsely accused of instigating the anticlerical revolts during the *Semana Tràgica* in Barcelona.

<sup>60</sup> Arturo Schwarz, “An Interview with Man Ray: This Is Not For America,” *Arts Magazine* (1977): 117.

stated later in life, “I was invited to the Armory Show in 1913, but at that time I didn’t have anything I thought was important enough to exhibit. And when I saw the show, I was glad that I hadn’t participated. There were all the Cubist paintings by Picasso and enormous Picabia paintings, Duchamp’s work, the riots over the *Nude Descending a Staircase*. I said to Duchamp one day, ‘You know, if you hadn’t put the title *Nude Descending a Staircase* on the canvas, that picture would have passed unnoticed the way the Picabias did.’ Ever since then, I’ve always attached titles to my objects. They do not explain the work but add what you might call a literary element to it that sets the mind going. It doesn’t do it to everybody, but the few people that I expect will respond to it do.”<sup>61</sup>

The year 1913 was decisive in Man Ray’s life in other ways. He began dedicating himself fully to the arts and moved into an artists’ colony in Ridgefield, New Jersey. He began experimenting with the print medium on his own. Surrounded by other artists during this fertile and prolific time, he continued drawing and painting, and began writing poetry. His first designs were for the cover of a modern poetry and literature magazine entitled *The Glebe*, a joint collaboration between Man Ray, the experimental poet Alfred Kreyborg, and the Belgian sculptor and anarchist Adolf Wolff. Man Ray had met Wolff at the Ferrer Center and they had shared a small studio in New York while Man Ray was still living at home in Brooklyn. Through that contact, Man Ray contributed a cover design with an art deco aesthetic to the socialist magazine *The International*.<sup>62</sup> This led to other cover designs for the leftist magazine

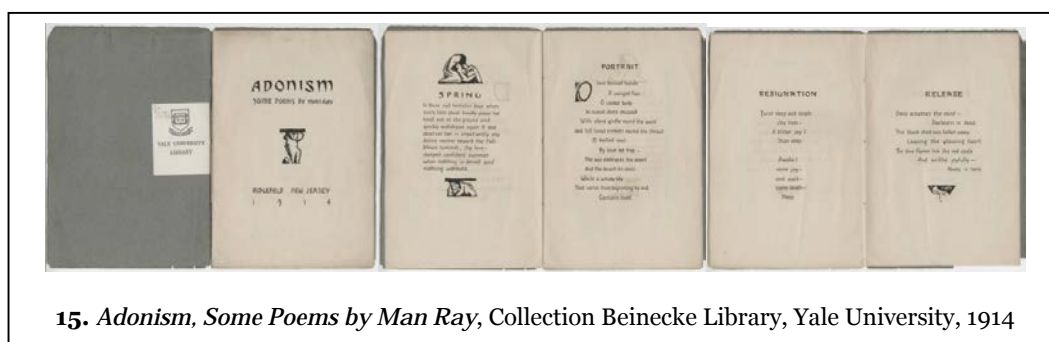


14. *Mother Earth*, cover design by Man Ray, September, 1914.

*Mother Earth*, published in August and September, 1914.<sup>63</sup> The first of the two

<sup>61</sup>Paul Hill and Thomas Cooper, “Man Ray”, *Dialogues with Photography*, (Stockport: Dewi Lewis Publishing, 1998), 18.  
<sup>62</sup> *Ibid.*, 27-29.  
<sup>63</sup> The magazine was co-edited by Emma Goldman who was deported in 1919 under the Anarchist Exclusion Act. The two covers designed by Man Ray are in the collection of Widener Library, Harvard University.

periodical covers is an enduring comment on world economics: a large two-headed beast, Capitalism and Government, consumes Humanity, simultaneously grabbing the latter's head and feet to devour him from both ends. In the next issue, the following month, Man Ray depicted the stars and stripes of the United States flag by using exploding bombs for the stars, strategically placing two prisoners in stripes below that, and replacing the flagpole with an upright crucifix, blood running down it in rivulets. Man Ray created his first solo illustrated book in 1914 entitled, *Adonism: Some Poems by Man Ray*. Hand-printed, using the wood block technique and containing four free verse poems, the artist's book was created as a tribute to Adon Lacroix (Donna LacoEUR), the Belgian poet who that same year became Man Ray's first wife. The printing technique he used, wood block, is among the oldest and is

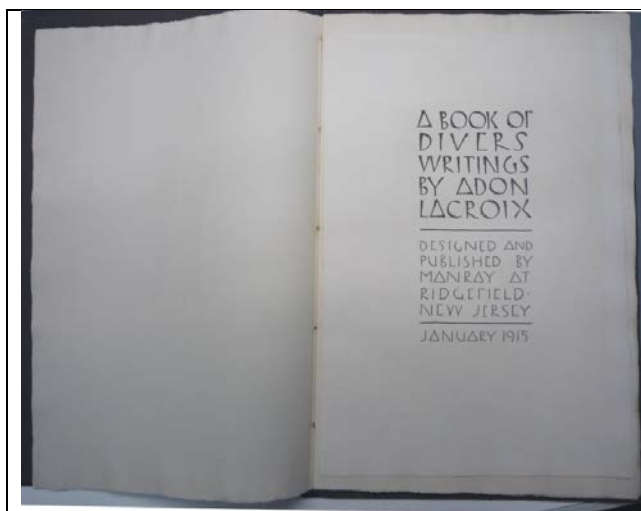


15. *Adonism, Some Poems by Man Ray*, Collection Beinecke Library, Yale University, 1914

very direct; it requires no special equipment or complicated processes. This book, along with his earlier printed leaflet, *The Bum*, ca. 1913, was the beginning of his interest in creating his own publications. Man Ray used it as a medium for the next sixty years as a form of communication, experimentation, fine art printing and multimedia experimentation.

Man Ray and Lacroix were now living full time in a bucolic cabin in the woods of Ridgefield, New Jersey. A steady flow of art colleagues spending weekends in nearby cabins provided an exchange of ideas and external stimulation to an otherwise isolated rural lifestyle. It was in Ridgefield that Lacroix introduced Man Ray to the texts by Apollinaire, Baudelaire, Lautréamont and Mallarmé that would become part of the defining credo of the Parisian surrealists. The adherence to and interpretations of these texts by the Dadaists and Surrealists in Paris would have an enormous influence on Man Ray once he joined them in France eight years later.

In January, 1915, Man Ray made his first illustrated book using an adapted form of lithography. As well as designing *A Book of Divers Writings* by Adon Lacroix, he made the calligraphy and printed it. He described the printing process, "...the prints were done in New York. It's all done on tracing cloth that was printed in a place where they made prints of plans for architects and engineers...it's printing ink, it can't fade".<sup>64</sup>



16. *A Book of Divers Writings* by Adon Lacroix, Title Page, 1915



17. *Deep, deep into the woods...* Lithograph, 1915

The couple produced the edition of twenty illustrated books themselves, hand binding the large sheets of high quality English Whatman paper.<sup>65</sup>

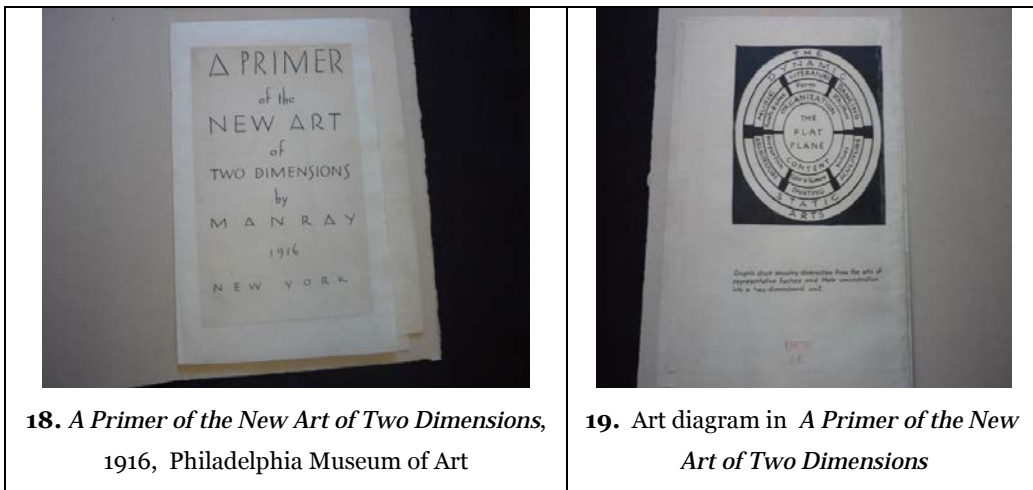
The publication did not go unnoticed. It was exhibited in Man Ray's first exhibition at the Daniel Gallery in New York City. In a coetaneous essay, John Weichsel exemplifies Man Ray as the prototype of the New Artist, creating a type of New Art that broke with the illustrative past, and looked to a future of ideas. He ends the article by talking about the book and quoting from one of the poems: "Each true personality is destined to travel by its own road even when parallel to those of his contemporaries. Each one of us has his orbit in mankind's constellation. Adon Lacroix understands this, when she says, beneath a striking drawing – in a striking book – of Man Ray:

<sup>64</sup> Schwarz, "An Interview with Man Ray...", 117.

<sup>65</sup> Whatman paper was used by William Blake for four of his illustrated books printed on what he described as "the most beautiful wove paper that could be procured."

O, Handsome wild black strong trees  
 You stand alone alongside one another  
 Your every branch interlacing each other,  
 Nevertheless you stand alone  
 O! Handsome wild black strong trees..."<sup>66</sup>

Besides this publication, Man Ray created several others; the Dada broadsheet *The Ridgefield Gazook* in 1915; the formalist tract *A Primer of the New Art of Two Dimensions* in 1916; *Visual Words, Sounds Seen, Thoughts Felt, Feelings Thought* in 1917; and in 1919 with Adolf Wolff, the political review *TNT* which included a copy of Man Ray's aerograph *My First Born* to illustrate Nikolai Evreinof's play, *The Theatre of the Soul*. In an interview, Man Ray described *TNT* as "a political paper with a radical slant. The words Communism and Bolshevism didn't exist then in America. *TNT* was a tirade against industrialists, the exploiters of the workers...it was anarchism rather than anything else".<sup>67</sup>



<sup>66</sup> Ida Weichel, "New Art and Man Ray," *East & West, Devoted to Jewish Life-Literature-Art*, (New York, Vol. I, No. 3, November 1915) 248.

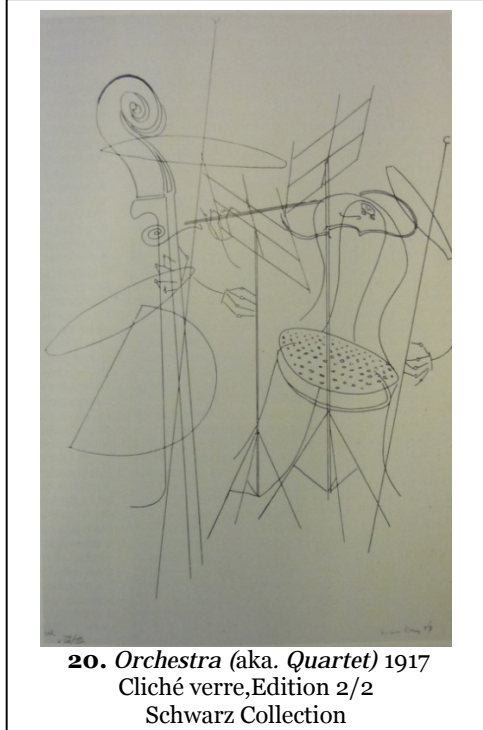
<sup>67</sup> Arturo Schwarz, *Man Ray, The Rigour of Imagination*, (New York: Rizzoli, 1997)120.

Marcel Duchamp visited the Ridgefield colony in the fall of 1915 in the company of the scholar and collector, Walter Arensberg. What has famously become known as their first Dada collaboration happened that day: Man Ray and Duchamp played a game of tennis without a net and without a common language in which to communicate. Man Ray, describing their meeting in later years, said the event was enriched by his knowledge of tennis terminology, “I called out the strokes to make conversation: fifteen, thirty, forty, love, to which (the Frenchman) replied each time with the same word: yes.”<sup>68</sup>

#### 4.1.1 Man Ray and Duchamp: Partners in Surrealism

Duchamp became the singularly most important person in Man Ray’s life for the next fifty years. During their early period together in New York, Man Ray was inspired by Duchamp to create the Dada publications *The Blind Man* (two issues) and *Rongwrong* in 1917. *The Blind Man* published a response by Duchamp after his urinal signed R. Mutt was refused in the “open” exhibition of independent artists that same year, stating, “Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life and placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object.”<sup>69</sup> This shift in thought, the rhetoric of the new exemplified in New York Dada, led Man Ray, Marcel Duchamp and Katherine Dreier to found the Société Anonyme in 1920.

Several exhibitions have examined the fertile relationship between Man Ray and Duchamp, often with the inclusion of a third artist, Francis Picabia. The most recent among of these examined their individual development side by side, without considering in any depth the influence and exchange of ideas



20. *Orchestra* (aka. *Quartet*) 1917  
Cliché verre, Edition 2/2  
Schwarz Collection

<sup>68</sup> Man Ray, *Self Portrait*, 56.

<sup>69</sup> *The Blind Man*, No. 2 (1917).



between the artists.<sup>70</sup> Printmaking as a discipline is not contemplated, other than showing three of Man Ray's early cliché verre prints in the text by Dawn Ades.<sup>71</sup> She does relate these prints to Man Ray's later exploration of rayographs, another camera-less technique.

In 1917 Man Ray began experimenting with the printmaking technique of *cliché verre* and produced at least six prints in editions using the technique. Man Ray referred to these prints as "glass etchings", with their aspect of fine line etchings. Two of these prints from this period are on a musical theme. *Orchestra* is a finely drawn composition of superimposed lines representing the



music stands, a café chair, and the floating scroll of a cello, creating a lyrical quality along with the intersecting lines of a string quartet. Three of these prints bear the edition numbers which confirm they were small editions of two and three prints each.<sup>72</sup> Man Ray continued exploring cliché verre as a medium after he relocated to Paris in the 1920s and then again in the 1940s while living in Los Angeles.

The profound understanding between Man Ray and Marcel Duchamp was perpetuated in their work, and often a simple exchange of language or an idea - the currency being the obsession of the moment - would spark an idea that would lead to further interpretations. So although they did not collaborate in the physical sense, they frequently did via their ideas. Man Ray's screenprints on a glass-like surface have a visual

<sup>70</sup> Jennifer Mundy, ed., *Duchamp, Man Ray, Picabia* (London: Tate Modern and Barcelona, Museu Nacional d'Art de Catalunya, 2008).

<sup>71</sup> Dawn Ades, *Duchamp, Man Ray, Picabia*, ed. Jennifer Mundy (London: Tate Modern and Barcelona: Museu Nacional d'Art de Catalunya, 2008), 93.

<sup>72</sup> The first documented use of cliché verre prints in the 20<sup>th</sup> century was by Paul Klee in 1902. Although those prints no longer exist, he recorded making them in his diary. Klee sums up the experiment by saying, "The result resembles an engraving", in Marilyn F. Symmes *Cliché-verre in the 20<sup>th</sup> Century, in Cliché-verre: Hand-Drawn, Light Printed, A Survey of the Medium from 1839 to the Present* (Detroit: The Detroit Institute of the Arts, 1980), 109.

relationship to Duchamp's *La Gran Verre*. He photographed Duchamp's piece extensively and wanted to capture the same effect through his own means, as in *Danger, L'Impossible*. In much the same way that titles of works such as *Histoire Naturelle* or *Les Grands Trans-parents* were often repeated among the surrealist artists; Man Ray and Duchamp also adopted the use of the same type of materials from each other. This philosophy of interchange was one of the primordial tenets of

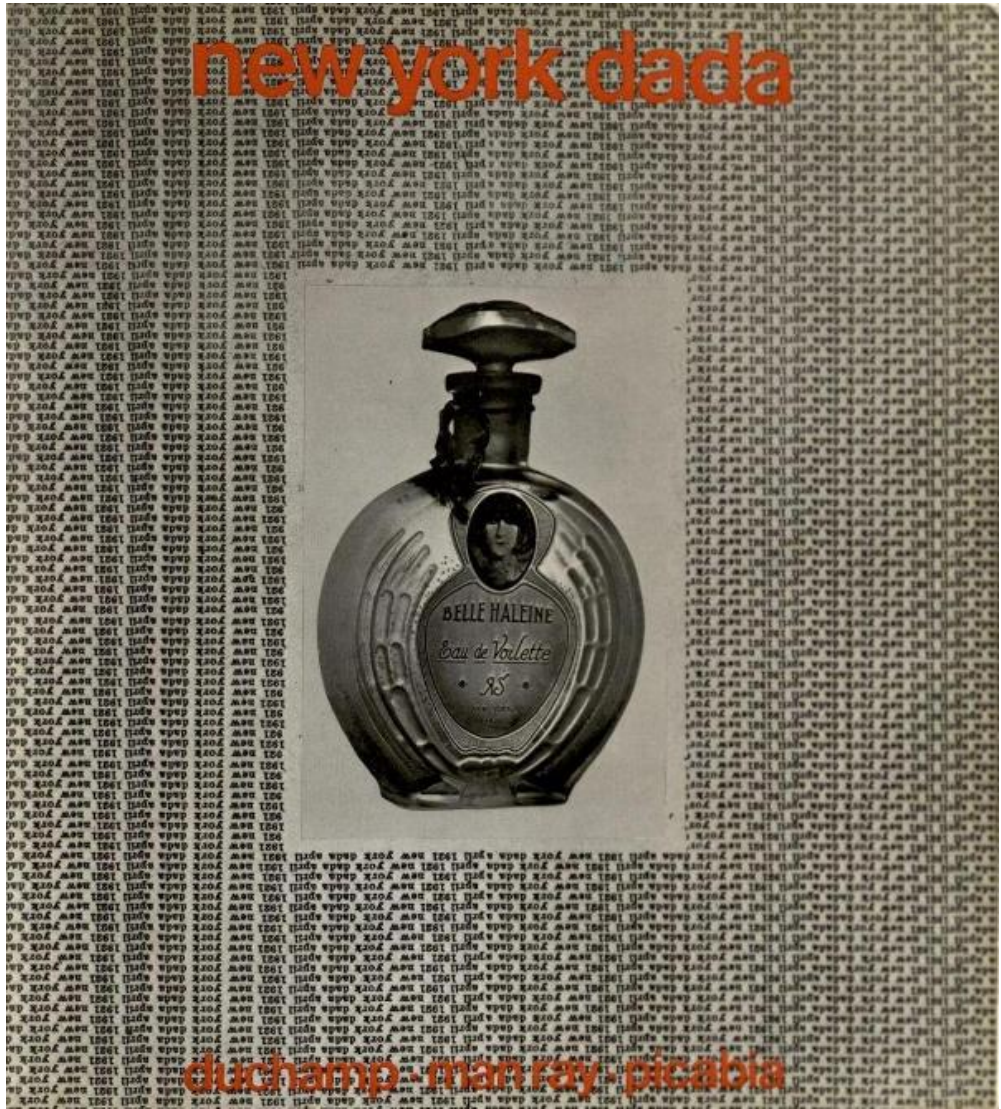


**22.** *Danger, L'Impossible*,  
Man Ray 1969

surrealism: ideas were shared, not held captive in a competitive vein. This piece of Man Ray's is also a prime example of how he borrowed ideas from himself. First created as a unique object on glass between 1917-1920 in New York, Man Ray photographed it, and later, while living in Paris, it became a lithograph, and as pictured here, a numbered edition entitled *Danger, L'Impossible*, using the screenprint technique on plexiglass.

Prior to leaving for France in 1921, Man Ray published a single edition of *New York Dada*. The cover was designed by Marcel Duchamp, and it reproduces a Duchampian object from that period on the cover, the perfume bottle *Belle Haleine*. The surface of the cover is a minute reproduction of the title, *New York Dada*, upside down, creating a repetitive surface pattern design.<sup>73</sup>

<sup>73</sup> Dawn Ades, "The Blind Man and New York Dada," in *The Dada Reader. A Critical Anthology*, ed. Dawn Ades (Chicago: University of Chicago Press, 2006), 146.



23. New York Dada, 1921

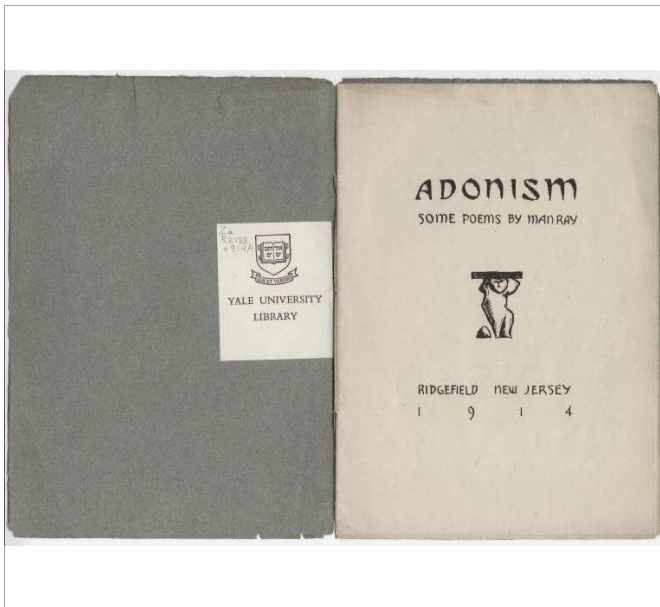


A. MAN RAY PRINTS AND ILLUSTRATED BOOKS:  
*1914-1920*



# Man Ray Graphic Work

**Title:** Adonism, some poems by Man Ray



**Author/Other Artists**

Man Ray

**Object:**

Illustrated Book

**Technique**

Woodblock

**Date**

1914

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:** 26 cm.

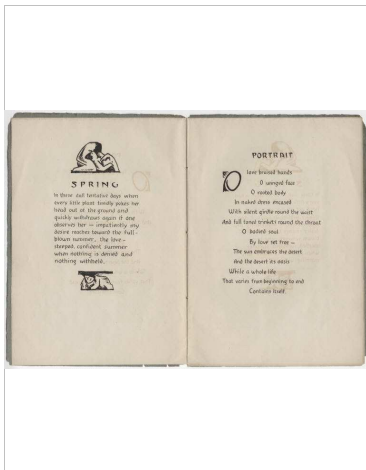
**Publisher:** Man Ray, Ridgefield, NJ **Printer:** Man Ray, Ridgefield, NJ

**Edition:** Possibly unique piece, to be determined - correspondence with Ellen Ellickson, rare book specialist, Beinecke Rare Book Library

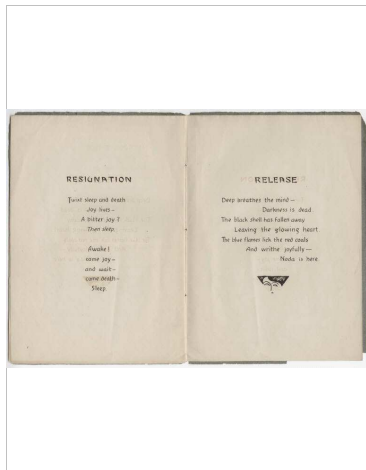
**Support** Double leaf paper (uncut at top). **Signature:** No

**Description:** Handprinted woodblock, solid gray cover with handwritten text, hand bound, three double sheets.

Image 2:



Other images:



Location Prints:

Beinecke Rare Book and Manuscript Library, Yale University Also contact Nancy Kuhl, Curator of American Literature, Beinecke Library. Related Artwork - similar to Figures lower right in lithograph and

Literature:

Klein, Alias Man Ray, p. 45, discusses figurative writing of poems Naumann, Conversion to Modernism, pp.82-83, p. 89 relates drawings to paintings of anonymous figures, geometric style p. 94.

# Man Ray Graphic Work

**Title:** A Book of Divers Writings - Adon Lacroix



**Author/Other Artists**

Adon Lacroix(Donna LacoEUR)

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1915

**Work seen:**

**When seen:**

17/02/2010

**Anselmino/Pilat:**

no

**Matrix Size:**

**Sheet Size:** 47.5 x 31.1 cm.

**Publisher:** Man Ray, Ridgefield, NJ

**Printer:** Man Ray, Ridgefield, NJ

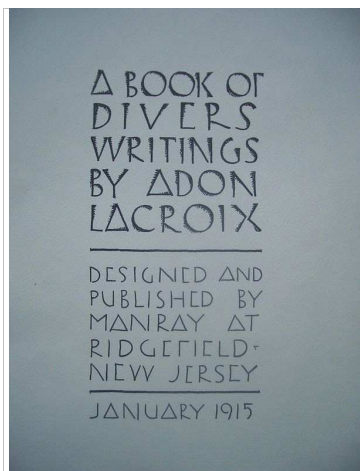
**Edition:** Hand-numbered on last page with the edition number 20 in parenthesis

**Support**

**Signature:** Adon Lacroix and Man Ray

**Description:** hand-lettered text and drawings, lithographic press unknown, facsimile made by Anselmino in 1970s

Image 2:



Location Prints:

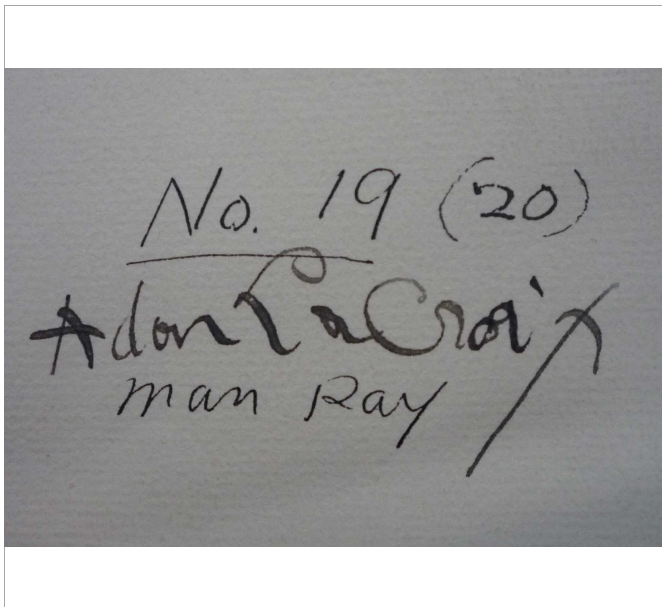
Bibliothèque Kandinsky,  
Philadelphia Museum of Art, Israel  
Museum (photographs taken by KS  
in museum archives).

Literature:

Naumann, pp. 111-115, Klein pp. 38-40

# Man Ray Graphic Work

**Title:** A Book of Divers Writings



**Author/Other Artists**

Adon Lacroix(Donna LacoEUR)

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1915

**Work seen:**

**When seen:**

17/02/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:** 47.5 x 31.1 cm.

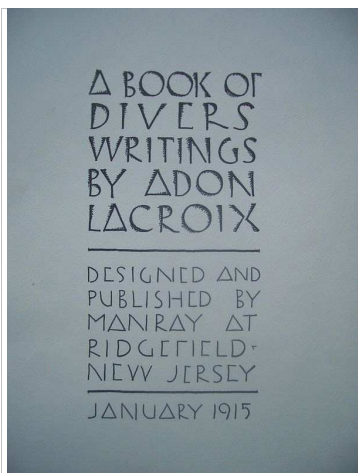
**Publisher:** Man Ray, Ridgefield, NJ **Printer:** Man Ray

**Edition:** Hand-numbered on last page with the edition number 20 in parenthesis

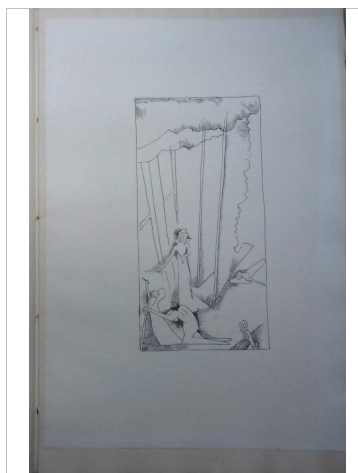
**Support:**  **Signature:** Adon Lacroix and Man Ray

**Description:** 5 lithographs, hand-lettered text and drawings, lithographic press unknown, facsimile made by Anselmino in 1970s

Image 2:



Other images:



Location Prints:

Bibliothèque Kandinsky, Philadelphia Museum of Art, Israel Museum (photographs taken by KS in museum archives).

**Literature:**

Naumann, pp. 111-115, Klein pp. 38-40 Self portrait reprised in artist's book, Les Invendables, ed. 50, Alphonse Chave, Venice, 1969 (Related Artwork).

# Man Ray Graphic Work

Title:



Author/Other Artists

Object:

Technique

Date

Work seen:

When seen:

Anselmino/Pilat:

Printer:

Publisher:

Description:

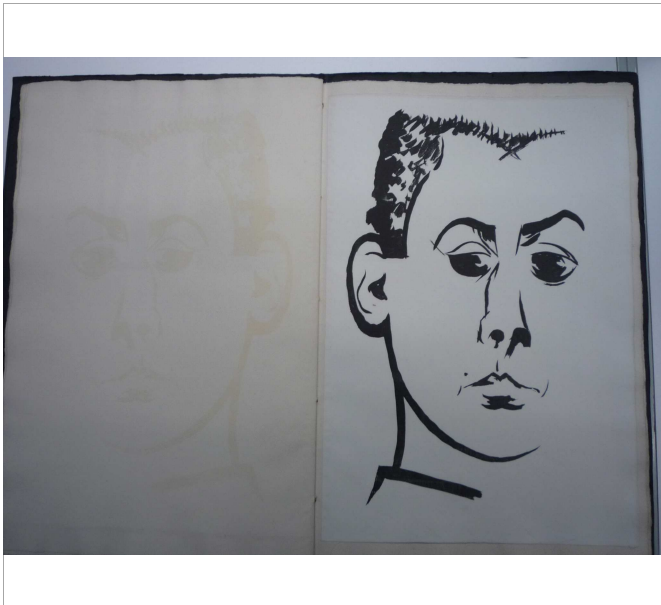
Location Prints:

Literature:



# Man Ray Graphic Work

**Title:** A Book of Divers Writings - Man Ray



**Author/Other Artists**

Adon Lacroix (Donna Lacoer)

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1915

**Work seen:**

**When seen:**

17/02/2010

**Anselmino/Pilat:**

no

**Matrix Size:**

**Sheet Size:** 47.5 x 31.1 cm.

**Publisher:** Man Ray, Ridgefield, NJ

**Printer:** Man Ray, Ridgefield, NJ

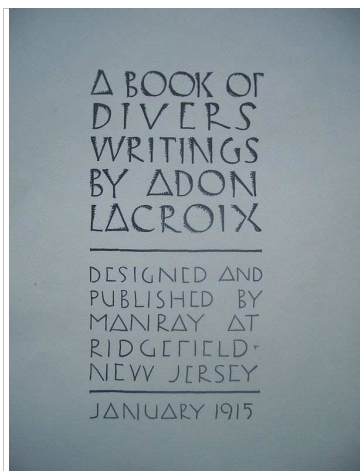
**Edition:** Hand-numbered on last page with the edition number 20 in parenthesis

**Support**

**Signature:** Adon Lacroix and Man Ray

**Description:** hand-lettered text and drawings, lithographic press unknown, facsimile made by Anselmino in 1970s

Image 2:



Location Prints:

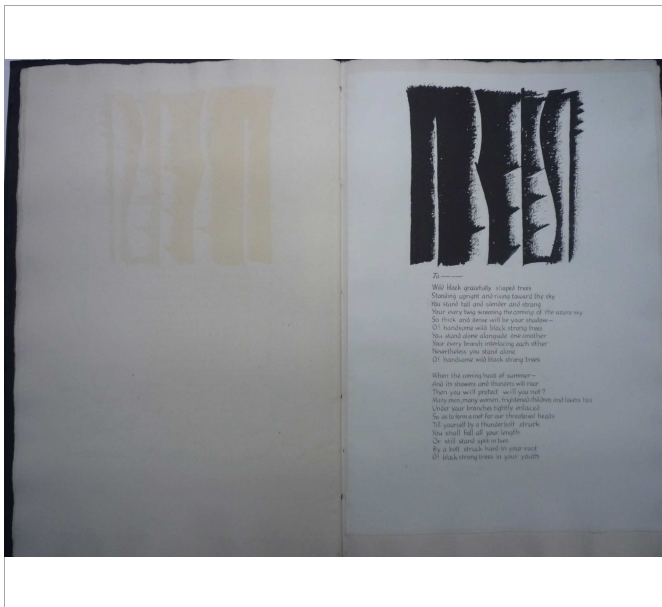
Bibliothèque Kandinsky,  
Philadelphia Museum of Art, Israel  
Museum (photographs taken by KS  
in museum archives).

Literature:

Naumann, pp. 111-115, Klein pp. 38-  
40 Self portrait reprised in artist's  
book, Les Invendables, ed. 50,  
Alphonse Chave, Venice, 1969  
(Related Artwork).

# Man Ray Graphic Work

**Title:** A Book of Divers Writings -Trees



**Author/Other Artists**

Adon Lacroix (Donna Lacoer)

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1915

**Work seen:**

**When seen:**

17/02/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:** 47.5 x 31.1 cm.

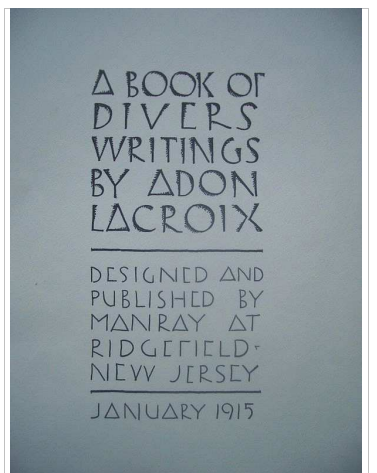
**Publisher:** Man Ray, Ridgefield, NJ **Printer:** Man Ray, Ridgefield, NJ

**Edition:** Hand-numbered on last page with the edition number 20 in parenthesis

**Support**  **Signature:** Colophon

**Description:** hand-lettered text and drawings, lithographic press unknown, facsimile made by Anselmino in 1970s

Image 2:



Location Prints:

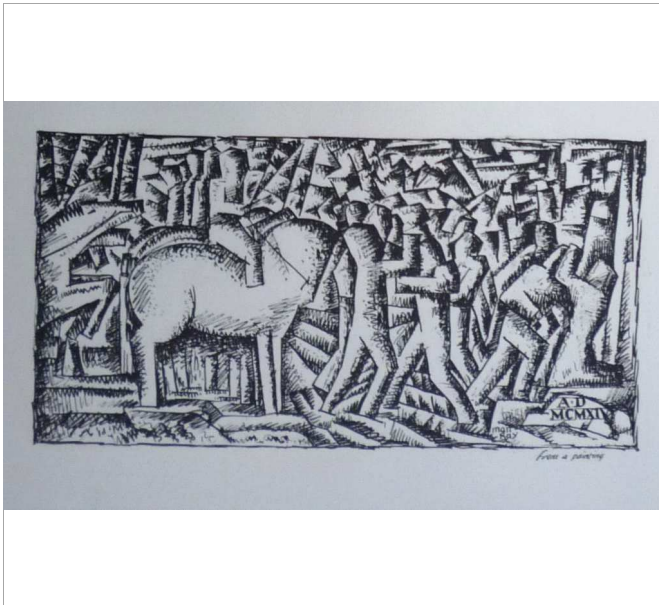
Bibliothèque Kandinsky,  
Philadelphia Museum of Art, Israel  
Museum (photographs taken by KS  
in museum archives).

**Literature:**

Naumann, pp. 111-115, Klein pp. 38-40

# Man Ray Graphic Work

**Title:** A Book of Divers Writings



**Author/Other Artists**

Adon Lacroix(Donna LacoEUR)

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1915

**Work seen:**

**When seen:**

17/02/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:** 47.5 x 31.1 cm.

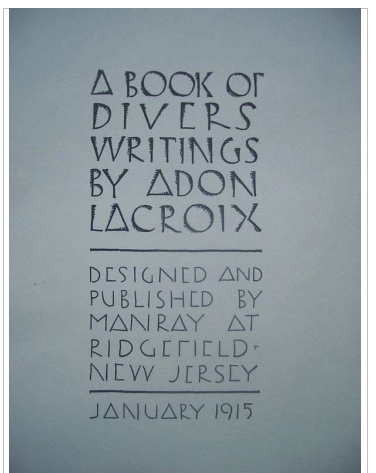
**Publisher:** Man Ray, Ridgefield, NJ **Printer:** Man Ray, Ridgefield, NJ

**Edition:** Hand-numbered on last page with the edition number 20 in parenthesis

**Support:**  **Signature:** Adon Lacroix and Man Ray

**Description:** Hand-lettered text and drawings, lithographic press unknown, facsimile made by Anselmino in 1970s

Image 2:



**Location Prints:**

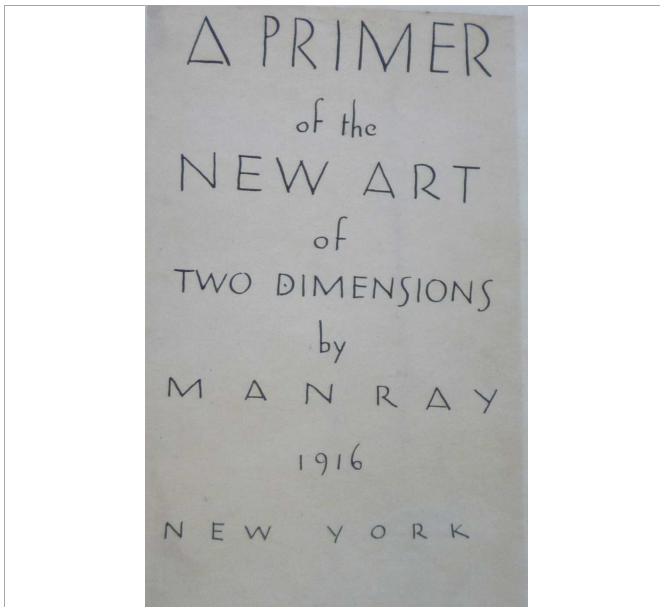
Bibliothèque Kandinsky,  
Philadelphia Museum of Art, Israel  
Museum (photographs taken by KS  
in museum archives).

**Literature:**

Naumann, pp. 111-115, Klein pp. 38-40

# Man Ray Graphic Work

**Title:** A Primer of the New Art of Two Dimensions



**Author/Other Artists**  
Man Ray

**Object:**  
Illustrated Book

**Technique**  
Lithograph

**Date**  
1916

**Work seen:**

**When seen:**  
13/05/2010

**Anselmino/Pilat:**  
no

**Matrix Size:**  **Sheet Size:**

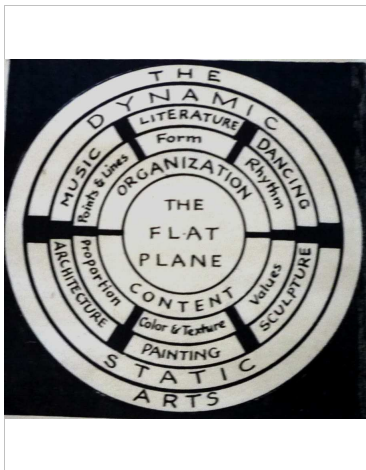
**Publisher:** Man Ray, Ridgefield, NJ **Printer:** Man Ray, Ridgefield, NJ

**Edition:** Only copy known to exist

**Support:**  **Signature:** No

**Description:**

Image 2:



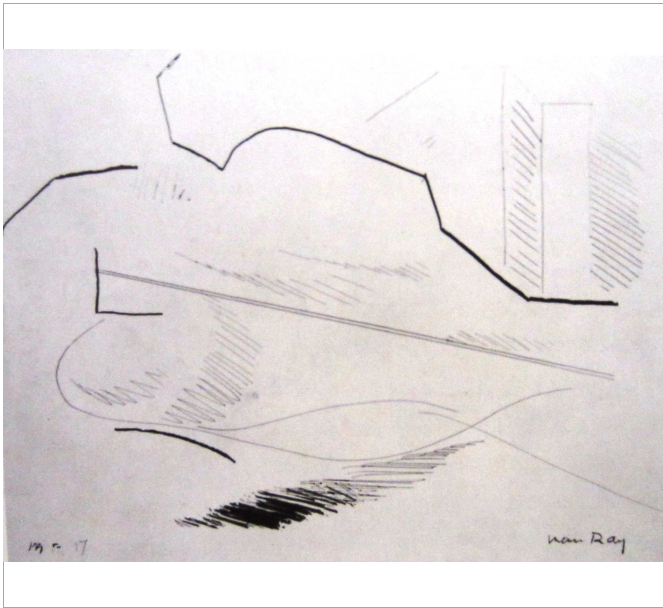
Location Prints:

Philadelphia Museum of Art archives

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

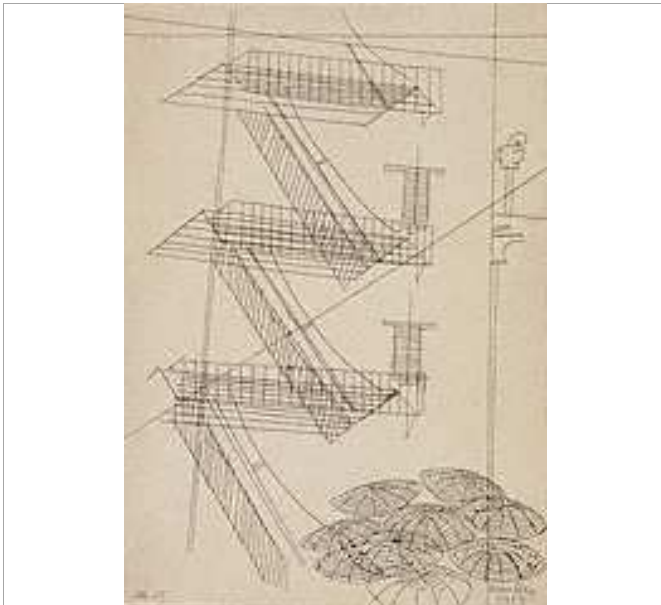
**Description:**

Location Prints:

Literature:

# Man Ray Graphic Work

**Title:** Fire Escape and Umbrellas (aka. Umbrellas)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

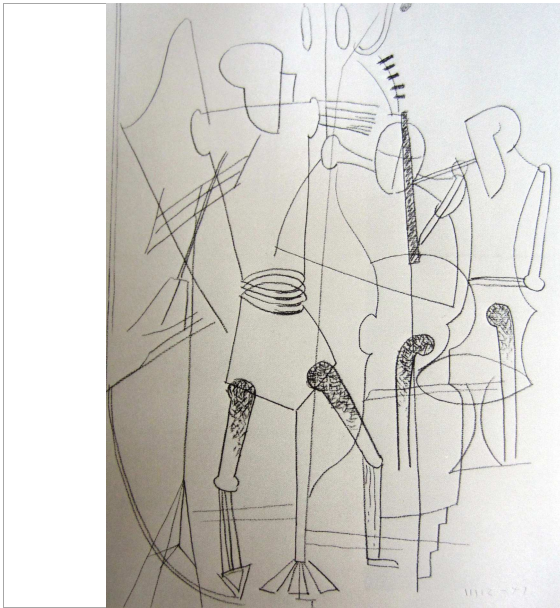
**Description:**

## Location Prints:

## Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Untitled (aka. Standing Woman, Seen from Behind)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**



# Man Ray Graphic Work

**Title:** Quartet



**Author/Other Artists**  
[ ]

**Object:**  
Cliché verre

**Technique**  
Gelatin Silver

**Date**  
1917

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
no

**Matrix Size:** [ ] **Sheet Size:** 39 x 29 cm

**Publisher:** Man Ray, New York **Printer:** Man Ray, New York

**Edition:** 2

**Support:** [ ] **Signature:** Full

**Description:** Ir under signature 2/2

**Image 2:**  
[ ]

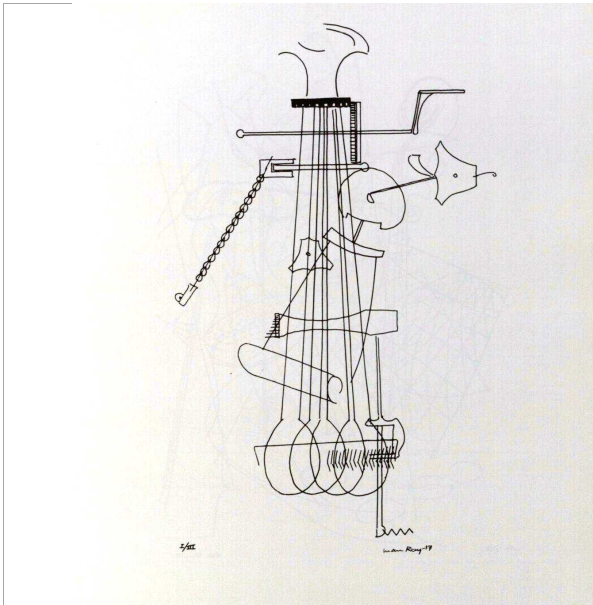
**Other images:**  
[ ]

**Location Prints:**  
1/2 Arturo Schwarz

**Literature:**  
Naumann, p. 188, Symmes, p. 111, Schwarz p. 242

# Man Ray Graphic Work

**Title:** The Eggbeater (aka.L'Homme)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:** 50 x 26.5 (1917)

**Publisher:** Man Ray **Printer:** Man Ray

**Edition:** Three from 1917 and two from 1923, and possibly more printed at a later date, see Symmes, p. 111 for more info

**Support:**  **Signature:** Full

**Description:** Referred to as glass etchings by Man Ray, the drawing is transferred photographically onto paper and editioned.

**Image 2:**

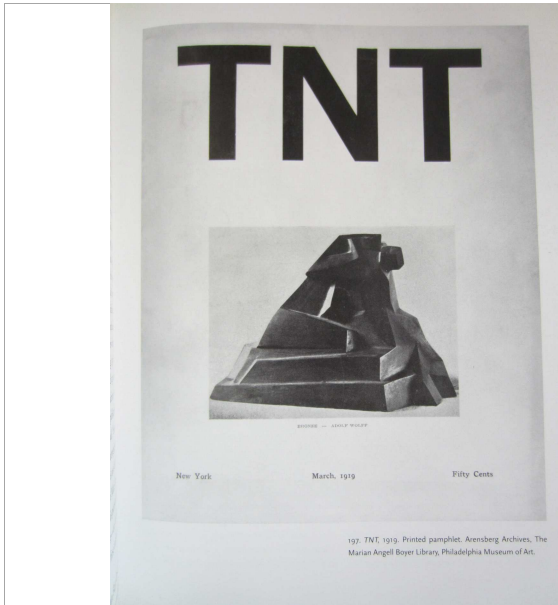
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** TNT



**Author/Other Artists**

Man Ray , editor

**Object:**

Illustrated Book-pamphlet

**Technique**

Lithograph

**Date**

1919

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

**Publisher:** Man Ray, New York **Printer:** Man Ray, New York

**Edition:**

**Support:**  **Signature:**

**Description:** published March, according to Man Ray, "A political paper with a very radical slant", In Arturo Schwarz, 120.

**Image 2:**

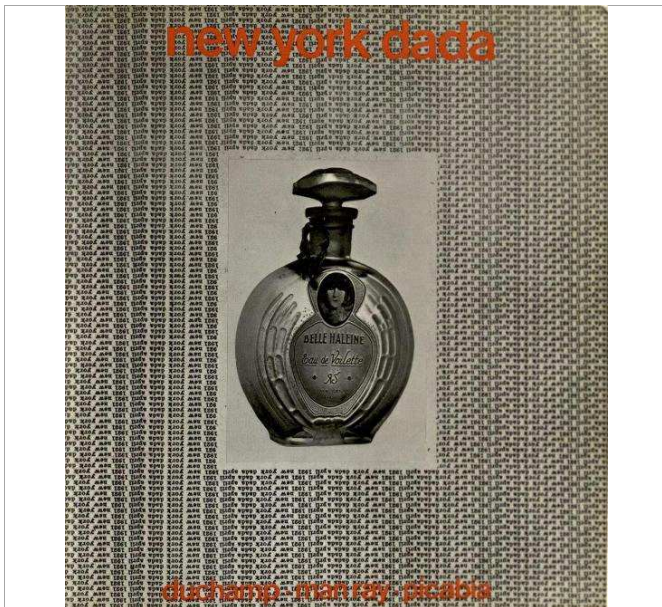
**Other images:**

**Location Prints:** PMA, BK (photocopy)

**Literature:** Arturo Schwarz, "This is not for America" Naumann, Dada/Surrealism, 26.

# Man Ray Graphic Work

Title:



Author/Other Artists

Object:

Technique

Date

Work seen:

When seen:

Anselmino/Pilat:

Matrix Size:  Sheet Size:

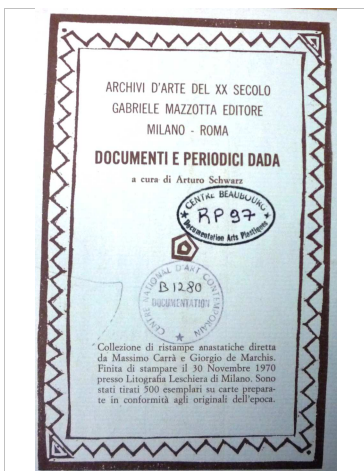
Publisher:  Printer:

Edition:

Support  Signature:

Description:

Image 2:

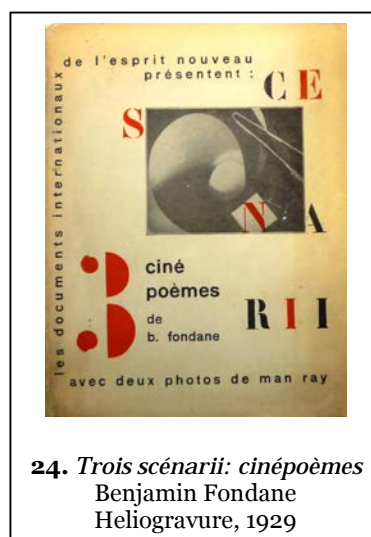


Location Prints:

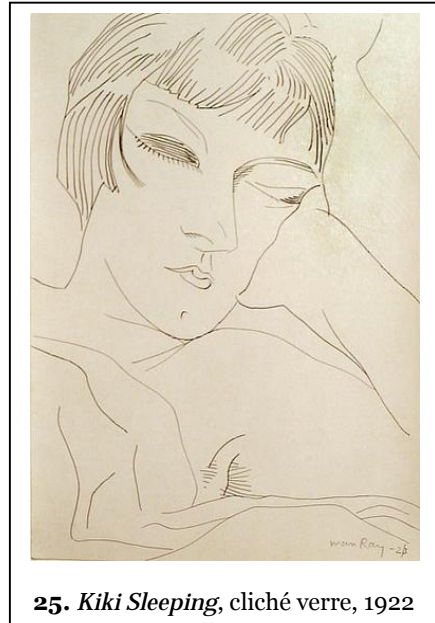
Literature:

## 4.2 Paris, Printmaking, and the Surrealist Movement

Man Ray left the United States in July, 1921 and moved to France where he lived for the next nineteen years. Upon his arrival in Paris, he was met by Marcel Duchamp, who had become a close friend and art collaborator in New York over the previous five years. Through Duchamp's mediation, Man Ray was immediately introduced to the avant-garde Dada artists, then in the process of metamorphosing into Surrealists. This decade, the 1920s, was the decade of the *livres d'artiste* collaborations in Paris, and it was in this milieu that Man Ray continued his interest in small edition illustrated books. He worked with Paul Éluard, Louis Aragon, Tristan Tzara, and René Crevel. The concept of collaborative printing was not unusual during this period. Man Ray was well versed in the art form from his work at the Ferrer Center in New York, and he had already made his first illustrated books in collaboration with Adon Lacroix and later Marcel Duchamp. Man Ray contributed to a number of small book editions during his first decade in Paris, among them *Les feuilles libres* with a brief biography of Man Ray by G. Ribemont-Dessaignes and texts by Jean Cocteau and Georges Hugnet; *Immortelle Maladie* by Benjamin Péret; *L'Ange Heurtebise* by Jean Cocteau; *Propos d'artistes* by Fels Florent that contained eight heliogravures by Man Ray of André Derain, Othon Friesz, Fernand Léger, Henri Matisse, Picasso, Georges Rouault and Vlaminck; *Trois scénarii: ciné poèmes* by Benjamin Fondane; *1929* by Louis Aragon and Benjamin Péret; and *Le peintre au défi* by Louis Aragon.



Man Ray returned to the printmaking technique of cliché verre prints, making very small numbered editions of between one and five prints of Kiki<sup>74</sup> sleeping, his lampshade object with other geometric forms, and a still life. It is probable that there are more from this period, but these rare pieces, printed by Man Ray in his own darkroom, are more difficult to trace without an editor or printer to reference them. The body of this work is unknown in its entirety and I believe forms a more substantial group of work than previously thought. The



same half dozen images are reproduced in publications and it was assumed he had made hardly more than those during his lifetime. During my research in Paris at the Bibliothèque Nationale, I found a little-known publication that estimated that Man Ray made approximately twenty-eight cliché verre prints in total.<sup>75</sup>

Picasso once asked Man Ray, “Why don’t you do etching?” Man Ray replied, “Because I do photography which is the modern form of etching, etching with light.”<sup>76</sup> Perhaps the older artist, known for devouring new forms of art making, found this an intriguing answer. With the aid of Man Ray, Picasso went on to make a series of cliché verre prints, etching directly into the glass plate over previously existing negatives of photographs of his studio. Unlike Man Ray who always worked on virgin plates (thus the name of his later *Les Treizes Clichés Vierges* publication), Picasso used the cliché verre technique in a similar fashion to the photographer Brassai, creating a multilayered effect to the print, so both the photographic image and the etching are visible.<sup>77</sup> Man

<sup>74</sup> Alice Prin, better known as Kiki of Montparnasse, was an artists’ model, performer, and Man Ray’s lover during the first years of his time in Paris. Besides drawing her, she was one of his preferred photographic subjects in the 1920s.

<sup>75</sup> Sam Stourdzé, *Le cliché-verre de Corot à Man Ray* (Aosta : Région Autonome de la Vallée d’Aosta, 1997), 142.

<sup>76</sup> Unpublished manuscript by Man Ray (Getty Research Institute, Los Angeles).

<sup>77</sup> Brassai, a Hungarian artist who moved to Paris in 1924, is known for his photographs of the Parisian nightlife as well as his “Transmutation” series of cliché verre prints made by incising a drawing onto an existing photographic glass-plate negative before printing it.

Ray worked indirectly with Picasso on another series of prints, this time involving rayographs. At the request of Dora Maar, Man Ray taught her the darkroom technique he used to make rayographs or photograms, perhaps during the summer of 1937 when they were all together in the Hotel Vaste Horizon in Mougins<sup>78</sup>. Maar went on to use the technique that same year in a collaboration she made with Picasso, in which he drew on existing negatives of his studio. In her writings, Maar discusses her professional relationship with Man Ray and his generous collaborative nature, and she frequently credited him with teaching her the technique of making photograms.<sup>79</sup>

Paris, with its history of artist's books and fine art editions, had a wealth of excellent print shops at the disposal of its artists. During his lifetime, Man



**26.** *Les Chants de Maldoror*,  
Salvador Dalí, 1934,  
heliogravure and drypoint

Ray worked with over thirty printers and editors in Paris.<sup>80</sup> Man Ray produced his first portfolio of prints in 1926, entitled *The Revolving Doors*, a suite of ten prints using the pochoir technique and published by Edition Surréalistes. That series is an excellent example of Man Ray's holistic approach to image making. *The Revolving Doors* series was first created in collage, using cut-out spectrum-colored paper, in 1916-17. The initial idea was to recreate each of the 10 collages as a larger work in oil, although Man Ray only completed

one, *Legend*, from 1916. Francis Naumann provides a very thorough description of Man Ray's working methods, his descriptive titles, and the iconography of each image.<sup>81</sup> What Naumann did not discuss in his text, due to his analysis of only the early works, were the later manifestations of these images. Man Ray chose pochoir, a planographic technique that uses a template, to create the 1926 print portfolio *The Revolving Doors*. The direct

<sup>78</sup> I discuss the relationship between the artists Picasso, Dora Maar, Man Ray, Roland Penrose, and Lee Miller, who shared an extended working holiday together in Mougins. (Katherine Slusher, *Lee Miller and Roland Penrose: The Green Memories of Desire* (London: Prestel, 2009).

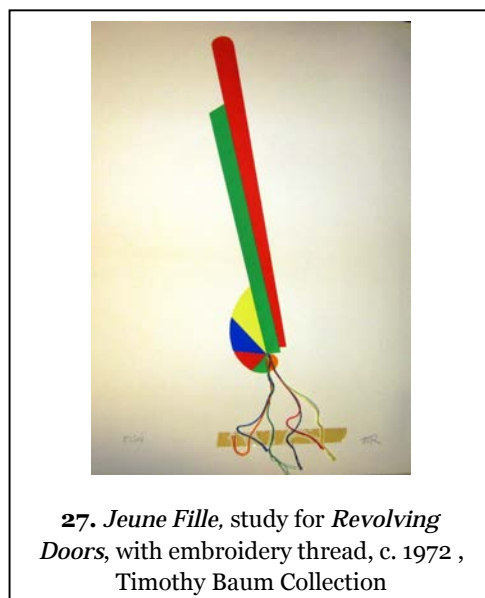
<sup>79</sup> Katherine Slusher, in *MeMyselfandI, Portraits of Picasso* (Cologne: Ludwig Museum, 2011).

<sup>80</sup> See complete list in Appendix.

<sup>81</sup> Naumann, 156-164.

method of stenciling directly on paper without a press must have appealed to Man Ray and, although unusual today, it was used by Joan Miró and other artists of that period. Miró made his first eight pochoir prints two years after Man Ray, in 1928.<sup>82</sup> Despite *The Revolving Doors* being an edition found today in numerous museum collections, it is not known who printed it in Paris. The portfolios in which the prints were housed have been lost in many cases, as they were not considered essential to the integrity of the series, when in fact they bear the edition number on the inside of the back folder flap which seems to have been overlooked in several cases when the works were exhibited or framed.<sup>83</sup>

*The Revolving Doors* was created as a series of gouaches by Man Ray in 1941, and a new print edition of the pochoir prints, made after the gouaches, was published in 1972 by Anselmino. This print series replicates the earlier 1926 version in both the size of the numbered edition and the paper size, but the following differences distinguish them from each other: the 1972 edition is signed and the ten prints in the 1926 version are numbered with Roman



numerals, from I to X, and are not signed or numbered on the individual sheet. The 1972 edition, printed by the Atelier Jacomet in Paris, are made with a technique developed by Jacomet in which pochoir is combined with the collotype print technique.<sup>84</sup> This was also used in the following prints by Man Ray that are also listed as pochoir prints in Anselmino: *Blue Hand* (c.1971-72), *Pour Éluard* (1971), *Ombres sur fond bois* (1972), *Tapestry* (1973), *Les heures heureuses* (1973) *Untitled-Torn Torso* (1974), and *L'Album des*

<sup>82</sup> Jacques Dupin, *Miró Prints, 1928-1960*, 13. Miró made the pochoir prints *Personnages devant la mer*, 1934, published as the December magazine cover in the art journal *D'Ací i D'Allà*, printed by J. Mateu in Barcelona, and *Aidez l'Espagne*, 1937, the stamp fundraising project for the Republican cause in the Spanish Guerra Civil, and printed in Paris by Saudé.

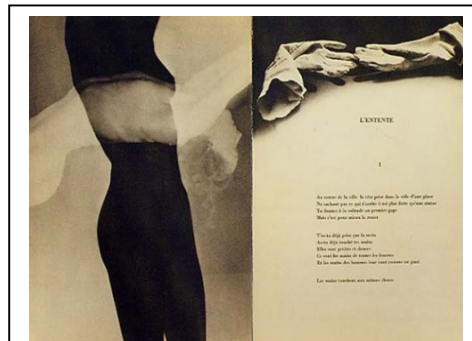
<sup>83</sup> Visit to the Spencer Collection, New York Public Library, in 2010, this was confirmed there.

<sup>84</sup> Correspondence with Bruno Jacomet in France, January, 2013.



*demeures d'Hypnos* (1974).<sup>85</sup> One of the prints, *Decanter*, was made the following year, also edited by Anselmino.

Stanley William Hayter, the British painter and printmaker, founded an experimental printshop in Paris in 1927. Hayter moved his print shop to 17, rue Campagne Première in 1933 and became a neighbor to Man Ray who was down the street at 31, rue Campagne Première. According to one source, Man Ray worked at Atelier 17 during the 1930s.<sup>86</sup> However, in correspondence with Desirée Levy-Hayter, S.W. Hayter's widow, she has no record or recollection of Man Ray ever having made a print there, in her words: "I am nearly 100% sure that Man Ray did not make a print at the Atelier 17. Hayter and Man Ray were quite friendly and I am sure Hayter would have mentioned if he had made a print at the workshop."<sup>87</sup> Furthermore, no prints have been identified as having been printed at the Atelier 17. In 1939, Hayter relocated his atelier from Paris to New York, a move that Riva Castleman considered, "Perhaps the most seminal event in the history of twentieth-century printmaking...as he considered himself a surrealist (because he used automatism to create the basis of his compositions), his shop drew many of the surrealist group to it."<sup>88</sup> Hayter's print shop also attracted the next generation of Abstract Expressionist printmakers including Jackson Pollock in 1944 as well as Robert Motherwell.



28. *Facile*, Paul Éluard and Man Ray, 1935, Israel Museum

Surrealist thought and ideas were intertwined and shared among the group, fomenting numerous recurring themes and names as artists explored their ideas and inspirations with each other. Several artists created works with the title *Histoire naturelle* and *Les Grand Transparents*. As observed by Francis Naumann, it was after meeting

<sup>85</sup> In the recent exhibition, *An Inquisitive Eye, Seeing Into Prints*, University of New Mexico Art Museum, 2011, *Blue Hand* is listed as an etching.

<sup>86</sup> Sophie Lévy, ed., *A Transatlantic Avant Garde: 1918-1939, American Artists in Paris* (Los Angeles: University of California Press), 154.

<sup>87</sup> Correspondence with Desirée Lévy-Hayter, January 13, 2013

<sup>88</sup> Riva Castleman, *Prints of the 20<sup>th</sup> Century: A History* (London: Thames & Hudson, 1988), 128-129.

Duchamp and photographing *The Large Glass*, that Man Ray began using the idea of a fourth dimension created by the play of shadows in *The Rope Dancer Accompanies Herself with Her Shadow*, and *The Revolving Doors*.<sup>89</sup>

In 1935, Man Ray's illustrated book, *Facile*, was published with poems by Paul Éluard. The publication includes 12 photogravures, after photographs of Nusch Éluard taken by Man Ray.<sup>90</sup> As in most of Man Ray's illustrated books, there was a special numbered edition of twenty on high quality Imperial Japan paper with an original photograph signed by Man Ray, as well as the larger edition.

#### **4.2.1 Printing Parallelisms: Ernst, Dalí, and Miró**

Besides Man Ray, a number of other artists in the Surrealist circle were making prints and illustrated books at the same time, including Max Ernst, Salvador Dalí, and Joan Miró. Dalí was one of the most prolific printmakers among the Surrealists. He formally studied engraving as a student and made his first known etching in 1924. He went on to create over 1500 etchings, mixed media prints, lithographs and wood prints. Dalí made several etchings with Editions Surréalistes in the early 1930s, all of which were heliogravures (an early form of photogravures) that were printed as part of *livres d'artiste*, the same editor that printed Man Ray's suite *Revolving Doors*. Dalí was known to often rework the prints with the needle and sometimes the roulette, converting a mechanical process into an original handworked print.<sup>91</sup> This was considered standard working procedure at the time, and did not lessen the integrity of the print, although the practice has come under observation as an issue of authenticity with some art professionals. Another common working method that Man Ray shared with Dalí, and other printmakers of the time, was the direct transfer of drawings or photographs onto the printing plate, creating heliogravures and photolithographs. This is accepted practice in creating original prints, yet as

<sup>89</sup> Naumann, *Conversion to Modernism*.

<sup>90</sup> Riva Castleman, *A Century of Artists Books* (New York: Abrams and Museum of Modern Art, 1980), 183.

<sup>91</sup> Lutz Löpsinger and Ralf Michler, *Dalí-Catalogue Raisonné of Etchings and Mixed Media Prints 1924-1980* (Munich: Prestel, 1994), 19-20.

discussed by Ralf Michler, the American definition of what constitutes an 'original' image has for many years differed from the European.<sup>92</sup>

Miró made his first lithographs in 1930 and began etching in 1932 after being introduced by Tristan Tzara to Louis Marcoussis, a Cubist painter and engraver who had worked previously with Marcel Duchamp's brother, Jacques Villon. Miró also worked with Hayter, first in Paris, and later in New York after Atelier 17 moved there.<sup>93</sup>

A number of the surrealist artists were avid printmakers and their prints are a well-known component of their work. In her chapter on Dada and Surrealism, Riva Castleman cites as one of the first surrealist prints an etching by Max Ernst for the cover of Benjamin Péret's *Au*

*125 du boulevard Saint-Germain*, published in 1923 by Collection Littérature, Paris and drypoint prints made by André Masson in 1924.<sup>94</sup> It was Masson who introduced Joan Miró to André Breton in 1924, although Miró did not produce prints during early years of surrealism. Miró began printing lithographs for an illustrated book by Tristan Tzara, and then continued to work later on with Louis Marcoussis who had set up an etching workshop in 1933.<sup>95</sup>

Like Man Ray, Max Ernst began working in the print medium before he moved to Paris. He made his first prints, using the linocut technique, in Germany in 1911. Those prints are closely related to Man Ray's first woodblock prints in *Adonism* (1914) and *A Book of Divers Writings* (1915), in both technique and content, with the heavy dark lines of bold German Expressionist images.



29. Louis Marcoussis and Meret Oppenheim with etching press, photograph by Man Ray, 1933.

<sup>92</sup> Ibid., 14. Among his early work is what is considered one of his best print editions, *Les chants de Maldoror* by the Comte de Lautréamont, 1934, comprised of 42 etchings.

<sup>93</sup> Jacques Dupin, *Miró Prints Volume I* (Barcelona: Polígrafa, 1989), 14.

<sup>94</sup> Riva Castleman, *Prints of the 20<sup>th</sup> Century*, 74.

<sup>95</sup> Ibid., 76.

Max Ernst was a prolific printmaker, making over five hundred prints, and similar to Man Ray, his prints include single images, portfolios, and frontispieces in illustrated books written by surrealist authors.<sup>96</sup> There are other significant parallels in the lives of Max Ernst and Man Ray. Born just a year apart, they both moved to Paris at the same time. Both artists left Europe during the war and relocated in the western US, and married their wives, Dorothea Tanning and Juliette Browner, in a double ceremony in Los Angeles. Ernst and Man Ray moved back to Paris in 1951, where they both died in 1976. Apart from the coincidences of dates and geography, they were often in the same place at the same time, which contributed to their working on several projects together. It was through Man Ray that Ernst exhibited at his same gallery in Los Angeles, “It was through William Copley that Kistler met Man Ray and Max Ernst. They were two of the six Surrealist artists – the others were Magritte, Cornell, Matta, and Tanguy – whose work was shown in a series of exhibitions at Copley’s short-lived gallery in Beverly Hills...concurrently, Kistler was working with Copley and Max Ernst on the catalogue for a retrospective exhibition of Ernst’s paintings”.<sup>97</sup> Man Ray and Ernst both contributed to Tristan Tzara’s *On boivant les loups*, another surrealist collaborative project. Man Ray worked with Max Ernst on at least two other occasions. Man Ray developed a hybrid photographic technique, often ascribed as photograms, but in reality closer to the technique of cliché verre. It was an ingenious use of the photographic medium that substituted the traditional technique of etching. The publication, *Mr. Knife Miss Fork*, with text by René Crevel, was published in 1931. It had nineteen prints of frottages by Max Ernst that created the effect of white-line etchings without the labor-



**30.** *Mr. Knife Miss Fork*, Max Ernst and Man Ray, 1931, Watson Library, Metropolitan Museum.

...concurrently, Kistler was working with Copley and Max Ernst on the catalogue for a retrospective exhibition of Ernst’s paintings”.<sup>97</sup> Man Ray and Ernst both contributed to Tristan Tzara’s *On boivant les loups*, another surrealist collaborative project. Man Ray worked with Max Ernst on at least two other occasions. Man Ray developed a hybrid photographic technique, often ascribed as photograms, but in reality closer to the technique of cliché verre. It was an ingenious use of the photographic medium that substituted the traditional technique of etching. The publication, *Mr. Knife Miss Fork*, with text by René Crevel, was published in 1931. It had nineteen prints of frottages by Max Ernst that created the effect of white-line etchings without the labor-

<sup>96</sup> Robert Rainwater, *Max Ernst – Beyond Surrealism, A Retrospective of the Artist’s Books and Prints* (New York: New York Public Library), 1986.

<sup>97</sup> Clinton Adams, *American Lithographers 1900-1960 The Artists and Their Printers* (Albuquerque: University of New Mexico Press, 1983), 176-177.

intensive technique that those involve.<sup>98</sup> The technique of white lines on a black surface was not a new idea. It was used most notably by William Blake on his illuminated manuscript *America: A Prophecy*, in 1793. What was new was the innovative way in which Man Ray created a new technique to achieve the same effect. André Breton's book, *Le Château étoilé*, in 1936 also contained prints of Ernst's frottages, again in collaboration with Man Ray.<sup>99</sup>

The cumulative body of print exhibitions in museums and galleries exhibiting Man Ray's work is an impressive one. He continued to exhibit in the United States while living in Europe. Among the most notable exhibitions is the 1938 show, *The Abstract Art in Prints*. Organized by the Brooklyn Museum, Man Ray exhibited the portfolio *Revolving Doors* and the illustrated book *L'Ange Heurtebise* by Jean Cocteau, alongside the work by an extraordinary roster of his peers<sup>100</sup>.

<sup>98</sup> Robert Rainwater, 16.

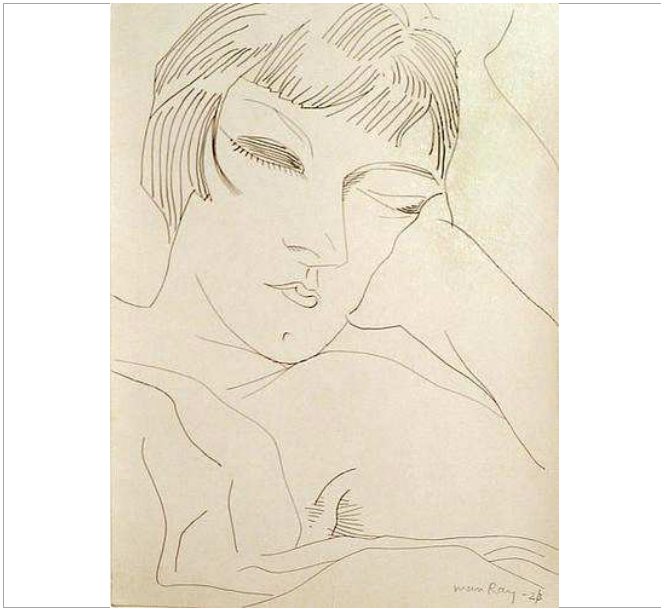
<sup>99</sup> Ibid.169.

<sup>100</sup> Brooklyn Museum, November 22, 1938-January 2,1939, among artists represented are Joseph Albers, Georges Braque, Le Corbusier, Salvador Dalí, Arthur B. Davies, Lyonel Feininger, Albert Leon Gleizes, Natalie Goncharova, Marcel Gromaire, Carl Holtz, Wassily Kandinsky, Fernand Leger, Lissitzky, Franz Marc, John Marin, Joan Miro, Picasso, Man Ray, Kurt Schwitters, Jacques Villon and Max Weber.

B. MAN RAY PRINTS AND ILLUSTRATED BOOKS:  
*1921-1940*

# Man Ray Graphic Work

**Title:** Kiki (aka. Portrait of Kiki)



**Author/Other Artists**  
[ ]

**Object:**  
Cliché verre

**Technique**  
Gelatin Silver

**Date**  
1922

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
no

**Matrix Size:** [ ] **Sheet Size:** 23.5 x 17.5 cm

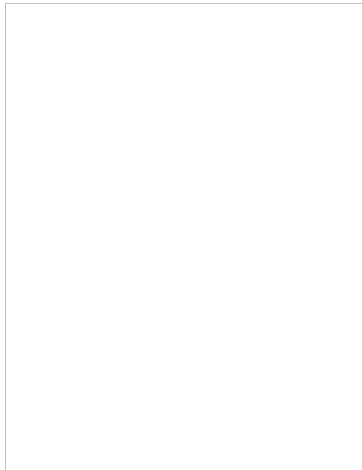
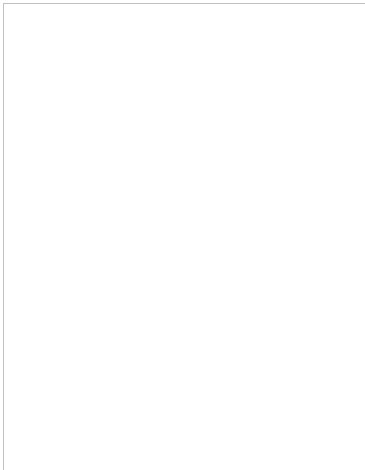
**Publisher:** Man Ray, Paris **Printer:** Man Ray, Paris

**Edition:** 2

**Support:** [ ] **Signature:** [ ]

**Description:** Line etched into photographic glass plate and developed using photo chemicals.

## Location Prints:



Number 1, Timothy Baum, NY

## Literature:

Klein, p. 52, Schwarz p. 87

# Man Ray Graphic Work

**Title:** Les champs délicieux



**Author/Other Artists**

Tristan Tzara

**Object:**

Portfolio

**Technique**

Silver Gelatin

**Date**

1922

**Work seen:**

**When seen:**

20/06/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:** 22.9 x 17.1 cm.

**Publisher:** Man Ray **Printer:** Man Ray

**Edition:** 40

**Support:** Photographic paper **Signature:**

**Description:** 12 silver gelatin photographs made from negative after photographing rayographs

**Image 2:**

**Other images:**

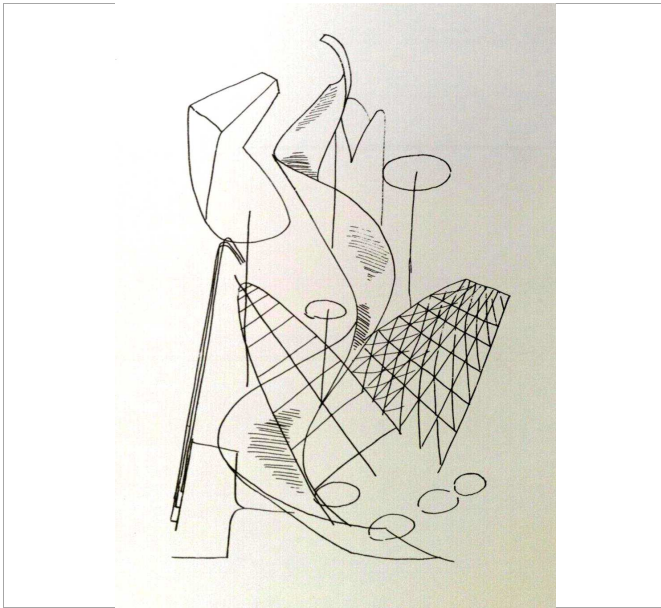
**Location Prints:**  
Kandinsky, Centre Pompidou, Julien Levy Collection, Art Institute of Chicago

**Literature:**  
Listed in many photographic catalogues of Man Ray's early work.



# Man Ray Graphic Work

**Title:** Surrealiste (aka. Objects)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Kiki Sleeping (aka. Head of a Woman)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

**Image 2:**

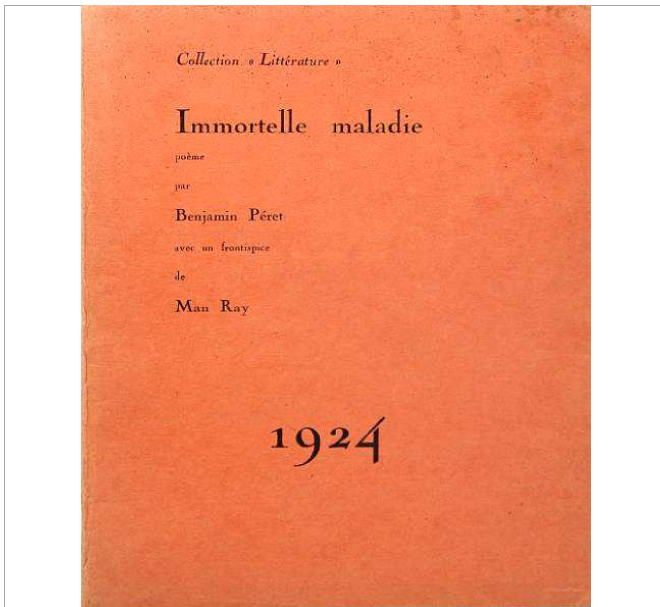
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Immortelle Maladie



**Author/Other Artists**

Benjamín Peret

**Object:**

Illustrated Book

**Technique**

Heliogravure

**Date**

1924

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

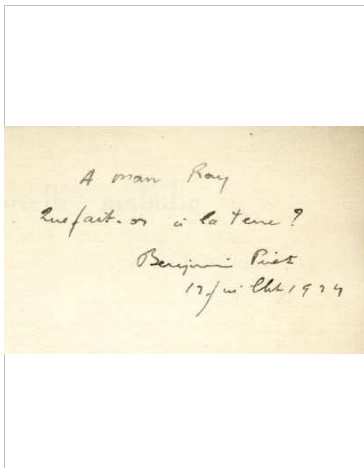
**Publisher:** Collection Litterature, Paris **Printer:**

**Edition:** 50, poetry book

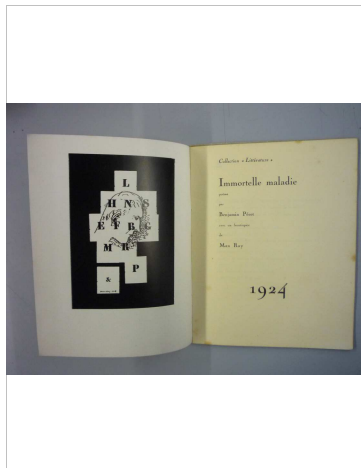
**Support:**  **Signature:**

**Description:** « A Man Ray, Que fait-on à la terre ? Benjamin Péret. 12 juillet 1924 ». Frontispiece Photogravure?

Image 2:



Other images:



Location Prints:

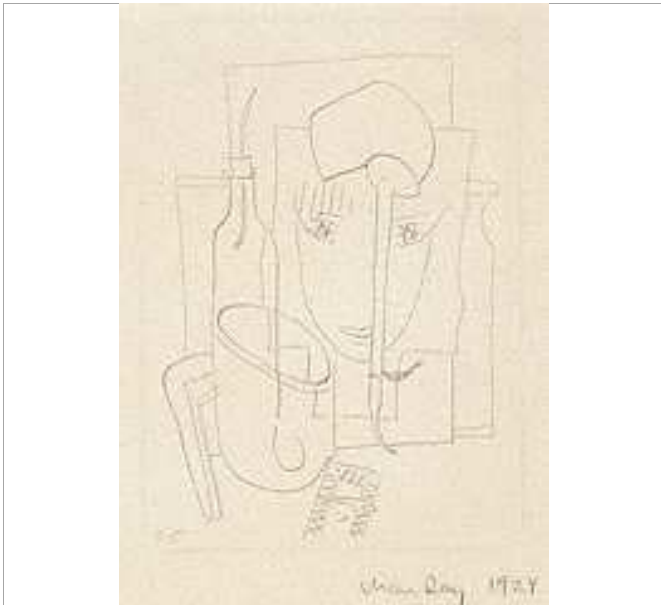
IM #7

**Literature:**

in-8 carré, broché. Edition originale limitée à 201 exemplaires. UN DES 20 EXEMPLAIRES NUMÉROTÉS SUR HOLLANDE, beau papier après 1 Chine et 10 Japon, comportant le frontispice tiré sur papier couché de Man Ray.

# Man Ray Graphic Work

**Title:** Still Life (aka. Untitled)



**Author/Other Artists**  
[ ]

**Object:**  
Cliché verre

**Technique**  
Cliché verre

**Date**  
1924

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
no

**Matrix Size:** [ ] **Sheet Size:** 18 x 13

**Publisher:** Man Ray, Paris **Printer:** Man Ray, Paris

**Edition:** 5

**Support:** [ ] **Signature:** [ ]

**Description:**

**Image 2:**

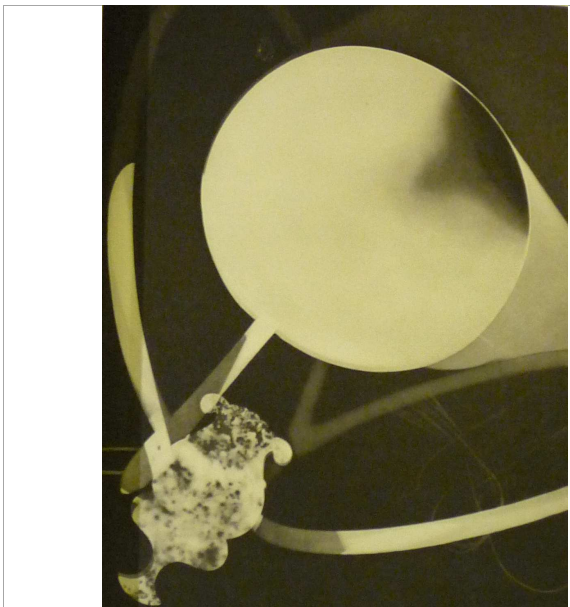
**Other images:**

**Location Prints:**  
Collection Arnold H. Crane, Chicago

**Literature:**  
Symmes, p. 157, Schwarz p. 242

# Man Ray Graphic Work

**Title:** L'Ange Heurtebise



**Author/Other Artists**

Jean Cocteau

**Object:**

Illustrated Book

**Technique**

Heliogravure of rayograph

**Date**

1925

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

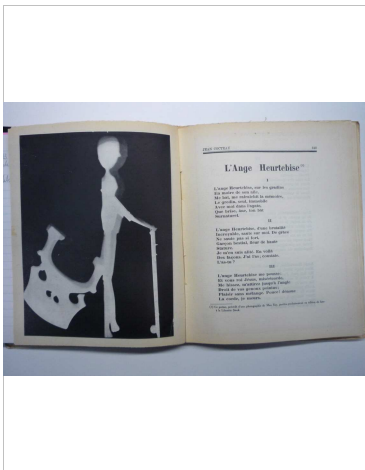
**Publisher:** Librairie Stock, Paris **Printer:** Imprimerie Kapp, Vanves

**Edition:** 250 (355 total with special numberings)

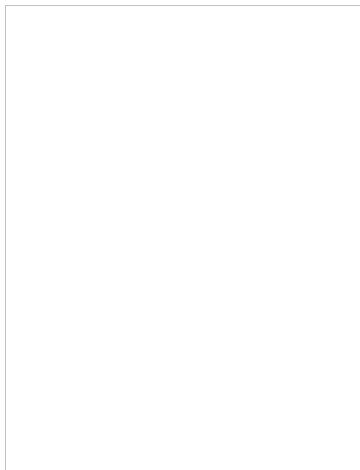
**Support:**  **Signature:** No

**Description:** First printing of this was in May/June 1925 in les feuilles libres, N. 40, that edition uses another Rayograph photogravure to accompany the Cocteau text.

Image 2:



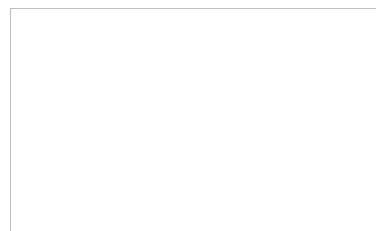
Other images:



Location Prints:

Spencer Collection - NYPL - n.222, Israel Museum, Bib.Kandinsky (first publication), Metropolitan Museum-n. 125, Princeton

Literature:



# Man Ray Graphic Work

**Title:** Les Feuilles Libres , #40



**Author/Other Artists**  
various

**Object:**  
Illustrated Book

**Technique**  
Lithograph

**Date**  
1925

**Work seen:**

**When seen:**  
17/02/2010

**Anselmino/Pilat:**  
no

**Matrix Size:**  **Sheet Size:** pp. 217-284

**Publisher:** Marcel Raval, directeur, LFL, Paris **Printer:** Librairie Stock, Paris

**Edition:** Unknown

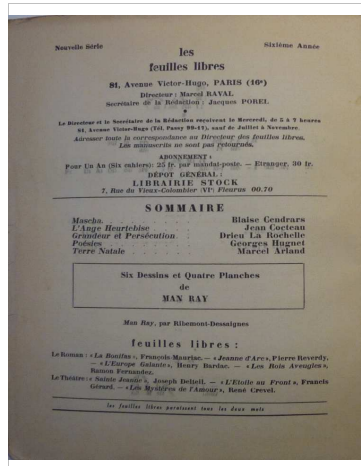
**Support**  **Signature:**

**Description:** mai-juin ed., " Six dessins et quatre planches de Man Ray" The drawings are the same as cliché verre prints from the 1920s. Texts by Cocteau, Hugnet, Cendrars, Arland, and La Rochelle. Bio of MR by Ribemont-Dessaignes

Image 2:



Other images:



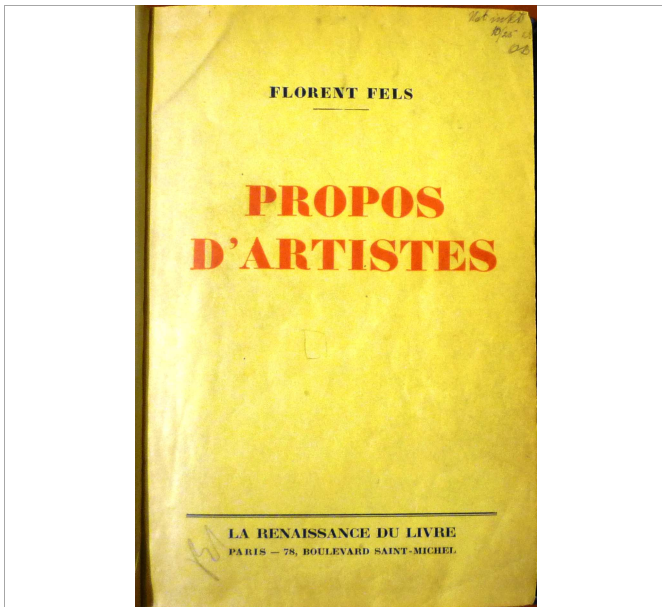
Location Prints:

Bibliothèque Kandinsky, Paris

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

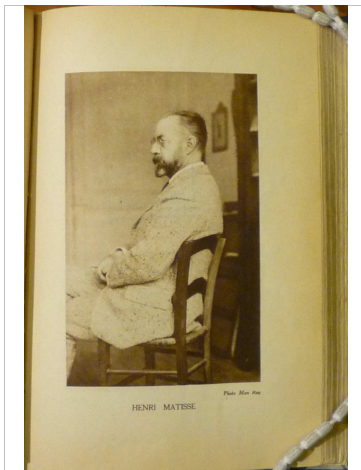
**Publisher:**  **Printer:**

**Edition:** "Justificacion du tirage:Quinze exemplaires dont cinq hors commerce" Yellow paperback edition, 215 pp. And 8 heliogravures by Man Ray

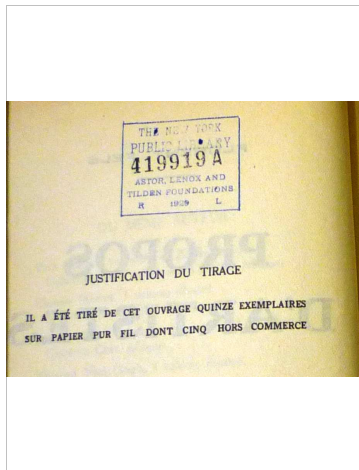
**Support**  **Signature:**

**Description:** 8 heliogravures of photos by MR of the following: André Derain, Othon Friesz, portrait of Kiki by Kisling, Fernand Léger, Henri Matisse, Picasso, Georges Rouault, Vlaminck

**Image 2:**



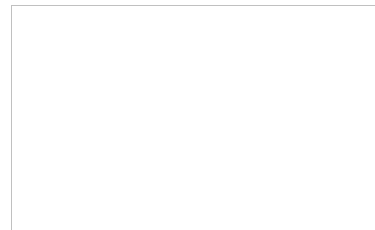
**Other images:**



**Location Prints:**

Spencer Collection, New York Public Library, visited 1/2010

**Literature:**



# Man Ray Graphic Work

**Title:** Revolving Doors - I ( Mime)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:** 56 x 38A, 54.8 x 38 NGA

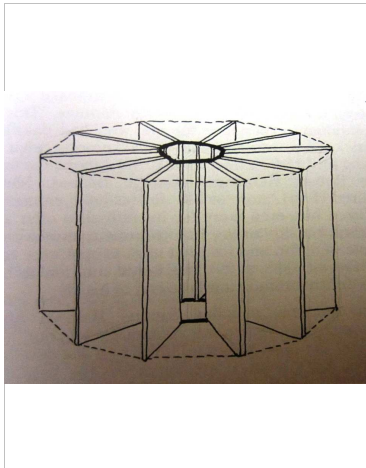
**Publisher:** Edition Surrealistes, Paris **Printer:** Press G.L.M., Paris

**Edition:** 105, edition number is on inside of portfolio cover, that has been lost in many cases when works have been framed-NYPL ed. Intact

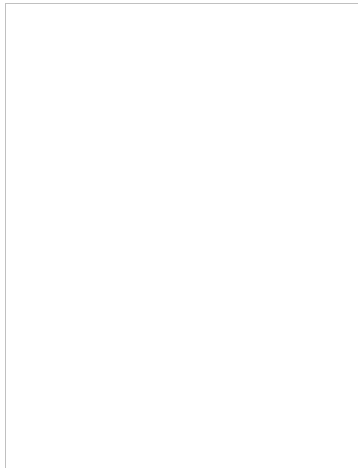
**Support**  **Signature:** no

**Description:** printed Roman numerals, I - X, lower center. Refined stencil-based technique used primarily in Paris from late 19th c. until the 1930s. The later, second edition was made from the gouaches of the 1940s.

Image 2:



Other images:



Location Prints:

Spencer Collection, NYPL, Philadelphia Museum of Art #20 (foxing), Israel Museum #27, National Gallery of Art, Washington DC, National Gallery of Scotland #6, Hood Museum of Art-

Literature:

Klein, p. 9, measurements are from the NGA, some variation between institutions. Related artwork exists in collage, painting, tapestry (ill.), portfolio from 1972, and larger individual lithographs.



# Man Ray Graphic Work

**Title:** Revolving Doors - II (Long Distance)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:** 105, edition number is on inside of portfolio cover, that has been lost in many cases when works have been framed-NYPL ed. Intact

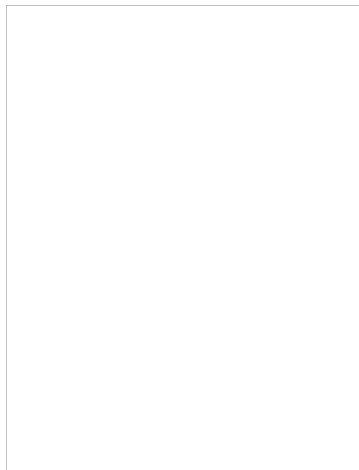
**Support**  **Signature:**

**Description:** printed Roman numerals, I - X, lower center. Refined stencil-based technique used primarily in Paris from late 19th c. until the 1930s.

Image 2:



Other images:



Location Prints:

Spencer Collection, NYPL, Philadelphia Museum of Art #20 (foxing), Israel Museum #27, National Gallery of Art, Washington DC, National Gallery of Scotland #6, Hood Museum of Art-

Literature:

Klein, p. 9, measurements are from the NGA, some variation between institutions Related artwork exists in collage, painting, tapestry (ill.), portfolio from 1972, and larger individual lithographs.

# Man Ray Graphic Work

**Title:** Revolving Doors - IX (Concrete Mixer)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:** 105, edition number is on inside of portfolio cover, that has been lost in many cases when works have been framed-NYPL ed. Intact

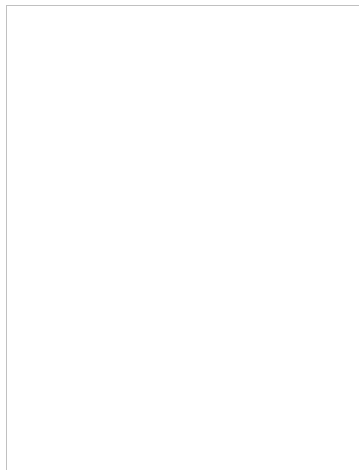
**Support**  **Signature:**

**Description:** printed Roman numerals, I - X, lower center. Refined stencil-based technique used primarily in Paris from late 19th c. until the 1930s.

Image 2:



Other images:



Location Prints:

Spencer Collection, NYPL,  
 Philadelphia Museum of Art #20  
 (foxing), Israel Museum  
 #27, National Gallery of Art,  
 Washington DC, National Gallery of  
 Scotland #6, Hood Museum of Art-

Literature:

Klein, p. 9, measurements are from  
 the NGA, some variation between  
 institutions

# Man Ray Graphic Work

**Title:** Revolving Doors - IV (The Meeting)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:** 105, edition number is on inside of portfolio cover, that has been lost in many cases when works have been framed-NYPL ed. Intact

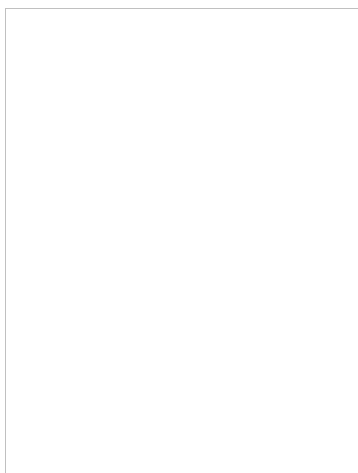
**Support**  **Signature:**

**Description:** printed Roman numerals, I - X, lower center. Refined stencil-based technique used primarily in Paris from late 19th c. until the 1930s.

Image 2:



Other images:



Location Prints:

Spencer Collection, NYPL, Philadelphia Museum of Art #20 (foxing), Israel Museum #27, National Gallery of Art, Washington DC, National Gallery of Scotland #6, Hood Museum of Art-

Literature:

Klein, p. 9, measurements are from the NGA, some variation between institutions Related artwork exists in collage, painting, tapestry (ill.), portfolio from 1972, and larger individual lithographs.

# Man Ray Graphic Work

**Title:** Revolving Doors - V (Legend)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:** 105, edition number is on inside of portfolio cover, that has been lost in many cases when works have been framed-NYPL ed. Intact

**Support**  **Signature:**

**Description:** printed Roman numerals, I - X, lower center. Refined stencil-based technique used primarily in Paris from late 19th c. until the 1930s.

Image 2:



Other images:



Location Prints:

Spencer Collection, NYPL, Philadelphia Museum of Art #20 (foxing), Israel Museum #27, National Gallery of Art, Washington DC, National Gallery of Scotland #6, Hood Museum of Art-

Literature:

Klein, p. 9, measurements are from the NGA, some variation between institutions Related artwork exists in collage, painting, tapestry (ill.), portfolio from 1972, and larger individual lithographs.

# Man Ray Graphic Work

**Title:** Revolving Doors - VI (Decanter)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:** 105, edition number is on inside of portfolio cover, that has been lost in many cases when works have been framed-NYPL ed. Intact

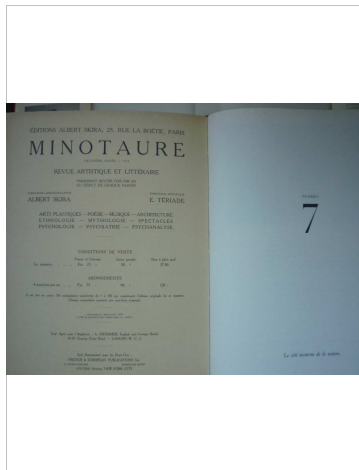
**Support**  **Signature:**

**Description:** printed Roman numerals, I - X, lower center Refined stencil-based technique used primarily in Paris from late 19th c. until the 1930s.

Image 2:



Other images:



Location Prints:

Spencer Collection, NYPL,  
 Philadelphia Museum of Art #20  
 (foxing), Israel Museum  
 #27, National Gallery of Art,  
 Washington DC, National Gallery of  
 Scotland #6, Hood Museum of Art-

Literature:

Klein, p. 9, measurements are from the NGA, some variation between institutions Related artwork exists in collage, painting, tapestry (ill.), portfolio from 1972, and larger individual lithographs.

# Man Ray Graphic Work

**Title:** Revolving Doors - VII ( Jeune Fille)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

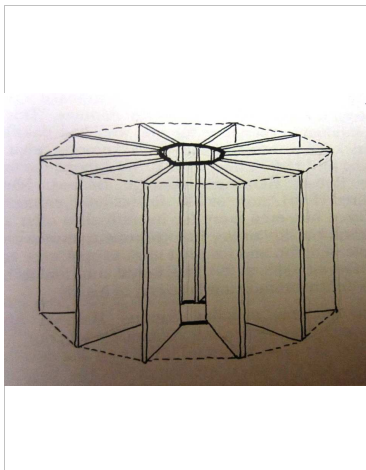
**Publisher:**  **Printer:**

**Edition:**

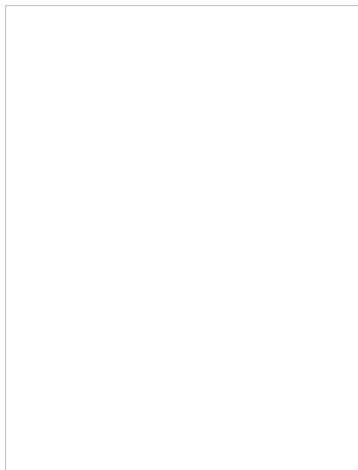
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Spencer Collection, NYPL,  
 Philadelphia Museum of Art #20  
 (foxing), Israel Museum  
 #27, National Gallery of Art,  
 Washington DC, National Gallery of  
 Scotland #6, Hood Museum of Art-

Literature:

Klein, p. 9, measurements are from  
 the NGA, some variation between  
 institutions Related artwork exists  
 in collage, painting, tapestry (ill.),  
 portfolio from 1972, and larger  
 individual lithographs.

# Man Ray Graphic Work

**Title:** Revolving Doors - VIII (Shadows)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

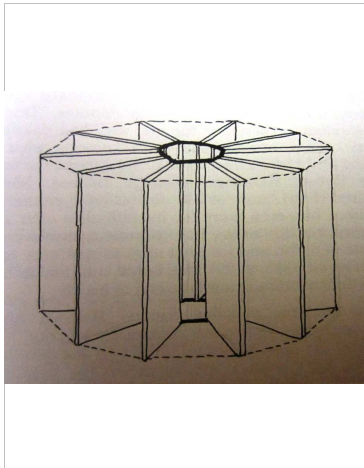
**Publisher:**  **Printer:**

**Edition:** 105, edition number is on inside of portfolio cover, that has been lost in many cases when works have been framed-NYPL ed. Intact

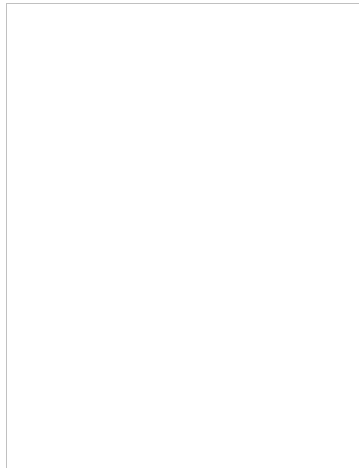
**Support**  **Signature:**

**Description:** 10 prints made by refined stencil-based technique used primarily in Paris from late 19th c. until the 1930s.

**Image 2:**



**Other images:**



**Location Prints:**

Spencer Collection, NYPL, Philadelphia Museum of Art #20 (foxing), Israel Museum #27, National Gallery of Art, Washington DC, National Gallery of Scotland #6, Hood Museum of Art-

**Literature:**

Klein, p. 9, measurements are from the NGA, some variation between institutions Related artwork exists in collage, painting, tapestry (ill.), portfolio from 1972, and larger individual lithographs.

# Man Ray Graphic Work

**Title:** Revolving Doors - III (Orchestra)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

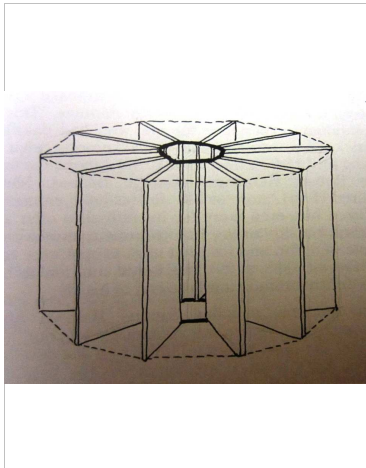
**Publisher:**  **Printer:**

**Edition:** 105, edition number is on inside of portfolio cover, that has been lost in many cases when works have been framed-NYPL ed. Intact

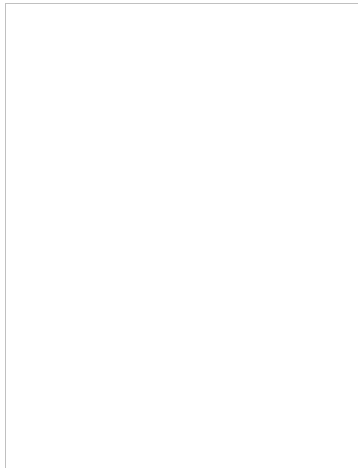
**Support**  **Signature:**

**Description:** printed Roman numerals, I - X, lower center. Refined stencil-based technique used primarily in Paris from late 19th c. until the 1930s.

**Image 2:**



**Other images:**



**Location Prints:**

Spencer Collection, NYPL, Philadelphia Museum of Art #20 (foxing), Israel Museum #27, National Gallery of Art, Washington DC, National Gallery of Scotland #6, Hood Museum of Art-

**Literature:**

Klein, p. 9, measurements are from the NGA, some variation between institutions Related artwork exists in collage, painting, tapestry (ill.), portfolio from 1972, and larger individual lithographs.



# Man Ray Graphic Work

**Title:** Revolving Doors - X (Dragonfly)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

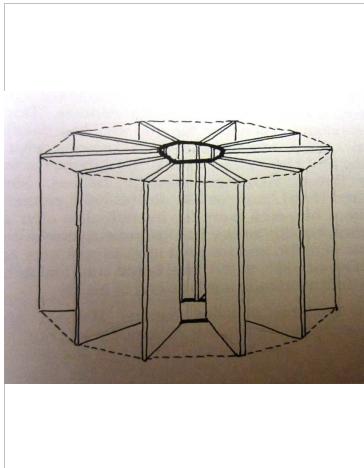
**Publisher:**  **Printer:**

**Edition:** 105, edition number is on inside of portfolio cover, that has been lost in many cases when works have been framed-NYPL ed. Intact

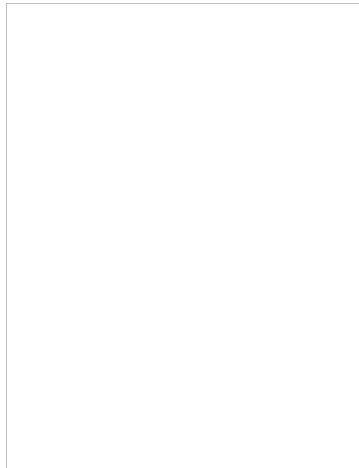
**Support**  **Signature:**

**Description:** printed Roman numerals, I - X, lower center. Refined stencil-based technique used primarily in Paris from late 19th c. until the 1930s.

Image 2:



Other images:



Location Prints:

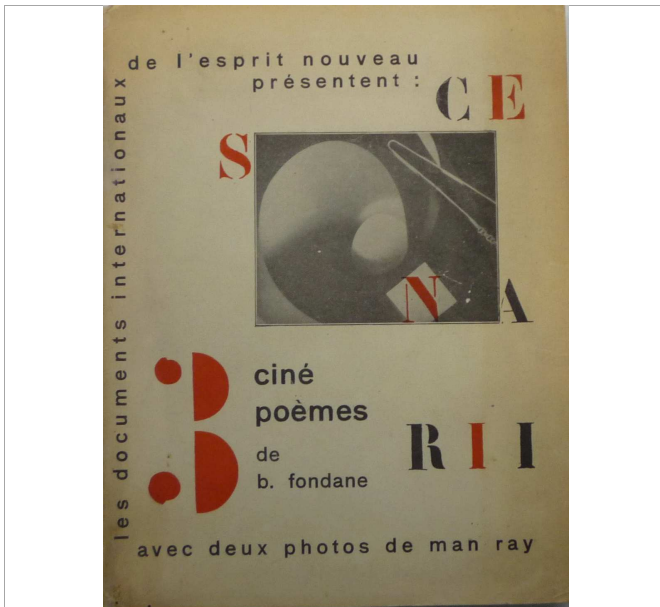
Spencer Collection, NYPL,  
 Philadelphia Museum of Art #20  
 (foxing), Israel Museum  
 #27, National Gallery of Art,  
 Washington DC, National Gallery of  
 Scotland #6, Hood Museum of Art-

Literature:

Klein, p. 9, measurements are from  
 the NGA, some variation between  
 institutions

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

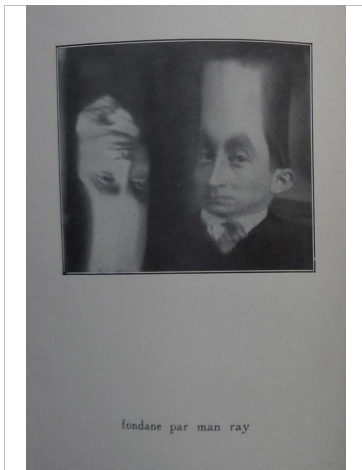
**Publisher:**  **Printer:**

**Edition:**

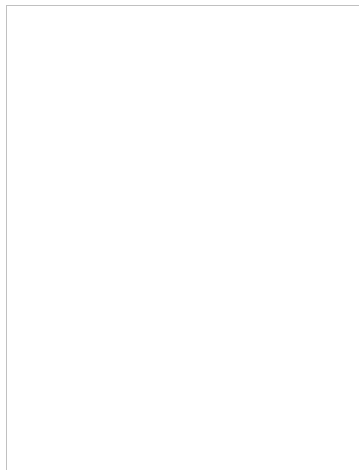
**Support:**  **Signature:**

**Description:**

**Image 2:**



**Other images:**

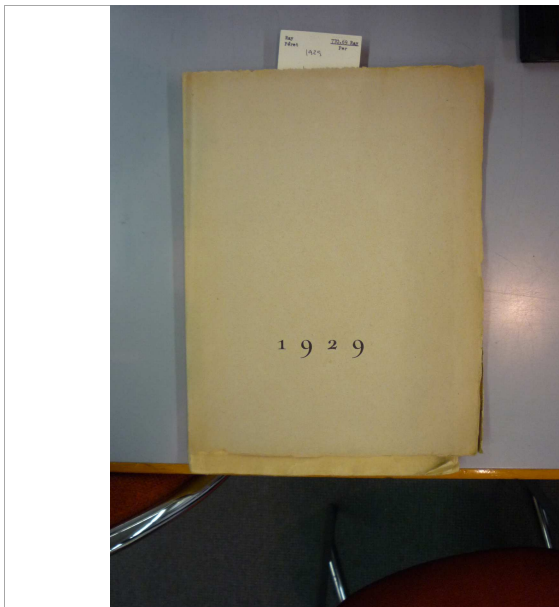


**Location Prints:**

**Literature:**

# Man Ray Graphic Work

Title: 1929



## Author/Other Artists

Louis Aragón & Benjamin Peret

## Object:

Illustrated Book

## Technique

Photogravure

## Date

1929

Work seen:

When seen:

Anselmino/Pilat:

Matrix Size:  Sheet Size:

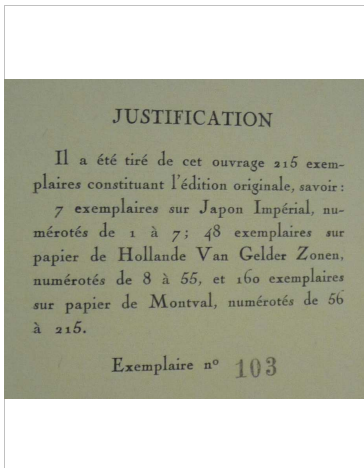
Publisher: Paris Printer:

Edition: 216

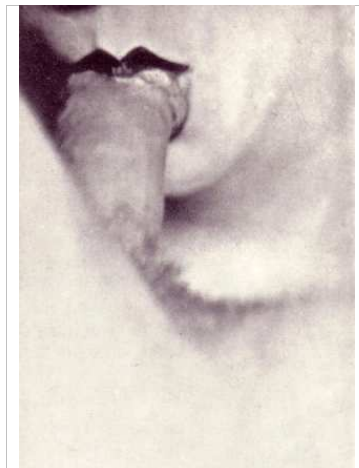
Support:  Signature:

Description: book of 4 erotic photographs named after the seasons and corresponding poems

Image 2:



Other images:



Location Prints:

Israel Museum, number 103

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

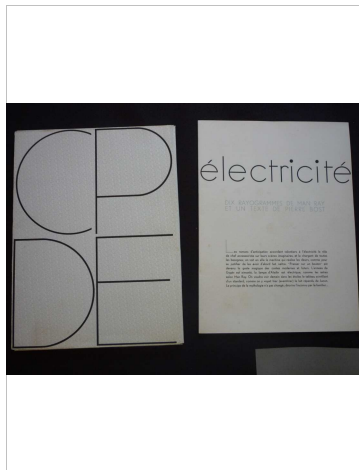
**Support:**  **Signature:**

**Description:** Portfolio of 10 photogravures from the rayographs. In 1931, Man Ray was commissioned by the Compagnie Parisienne de Distribution d'Electricite to produce a series of pictures promoting the private consumption of electricity.

Image 2:



Other images:



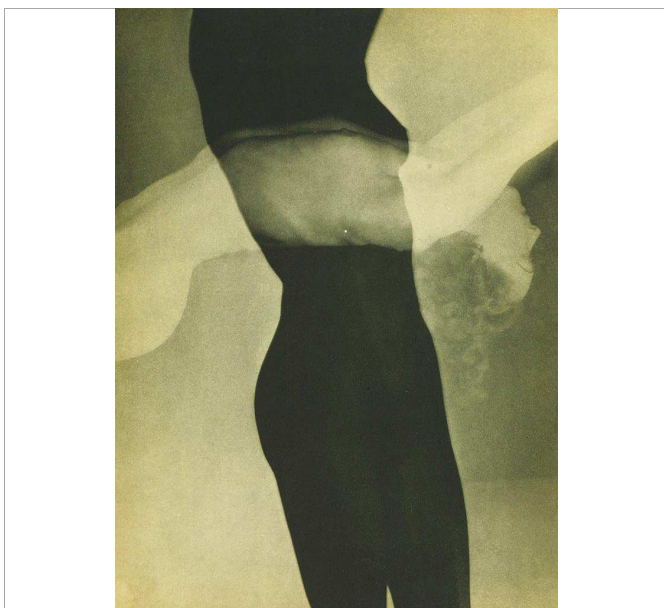
Location Prints:

**Literature:**

Ten images: Le Monde, a picture of the moon above an electrical cord, suggests that even celestial bodies rely on the CPDE for their illumination; the photogravure Électricité equates the electric charge of the electron with the erotic beauty of a nude female

# Man Ray Graphic Work

**Title:** Facile



**Author/Other Artists**

Paul Eluard

**Object:**

Illustrated Book

**Technique**

Heliogravure

**Date**

1935

**Work seen:**

**When seen:**

16/11/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

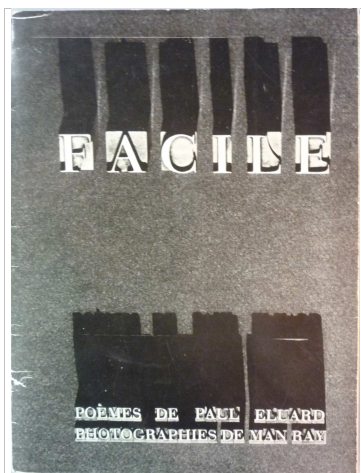
**Publisher:** Editions Guy Lévis Mano, Paris **Printer:**

**Edition:** numbered...

**Support:**  **Signature:**

**Description:** 12 heliogravures after photographs of Nusch. Facsimile printed by La Bibliothèque des introuvables, Paris, 2004

Image 2:



Other images:



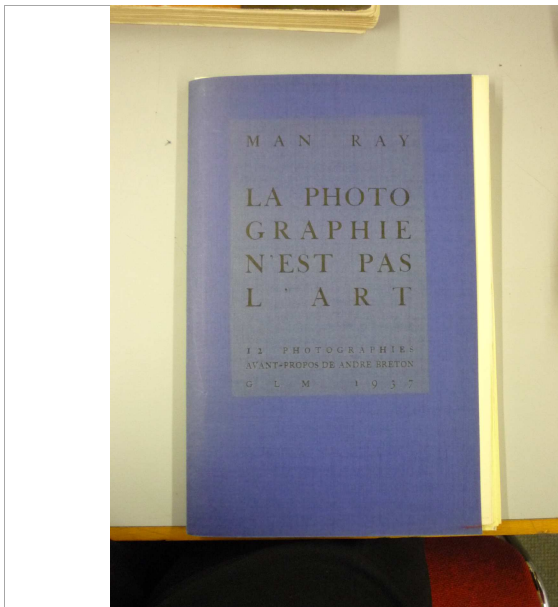
Location Prints:

SC, IM, MET

Literature:

# Man Ray Graphic Work

**Title:** La Photographie N'est Pas l'Art



**Author/Other Artists**

André Breton

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1937

**Work seen:**

**When seen:**

19/11/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

**Publisher:** G.L.M., Paris **Printer:** G.L.M., Paris

**Edition:**

**Support:**  **Signature:**

**Description:** 12 photographs with poetic text on same page on unbound pages. Guy Lévis-Mano, printer for Facile and Revolving Doors, also did this publication.

**Image 2:**

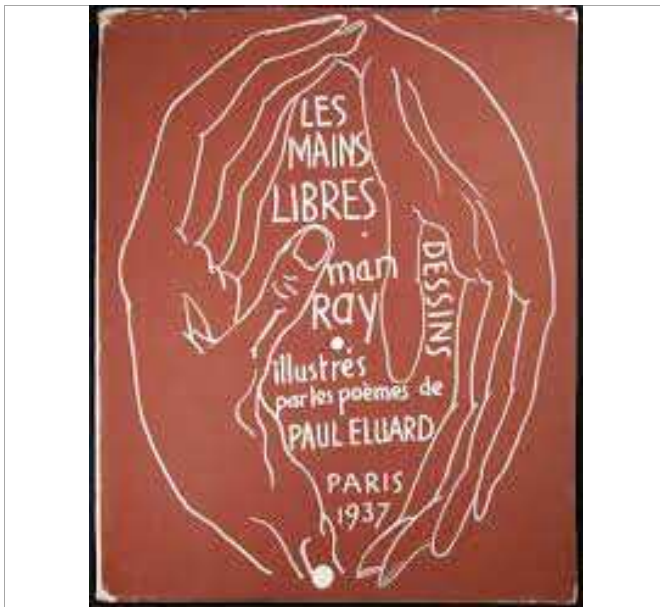
**Other images:**

**Location Prints:** Israel Museum

**Literature:**

# Man Ray Graphic Work

**Title:** Les Mains Libres



**Author/Other Artists**

Paul Eluard

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1937

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

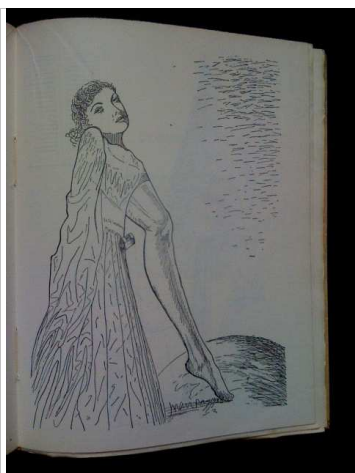
**Publisher:** Éditions Jeanne Bucher, Paris **Printer:** Henri Jourde, Paris

**Edition:** Bound edition of 650 numbered plus 25 HC

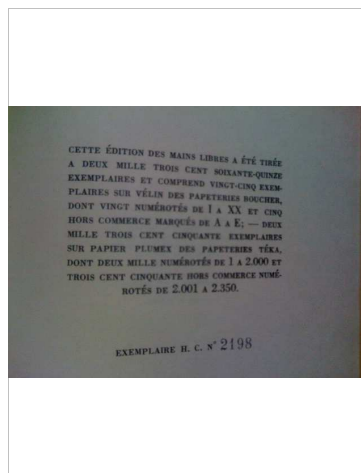
**Support:**  **Signature:**

**Description:** 54 photolithographs by Man Ray, which were 'illustrated' by Éluard with mostly short but powerful poems. There exist two other editions - Gallimard, Paris 1947 and facsimile Gallimard, 2009

Image 2:



Other images:



Location Prints:

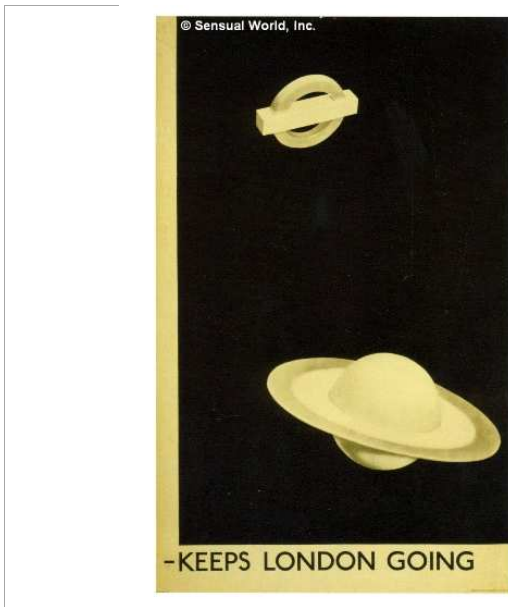
Metropolitan Museum

**Literature:**

Schwarz, Man Ray: Rigour of imagination. 'Freedom' is a key theme here both for Man Ray and for Éluard. The title Les main libres means not only 'hands free' but also the 'free play' of the imagination, the artist's hand and the poet's mind.'

# Man Ray Graphic Work

**Title:** Keeps London Going



**Author/Other Artists**

**Object:**

Poster

**Technique**

Lithograph

**Date**

1938

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:** 40 x 25" (1m 8 cm x 62 cm) London Transp

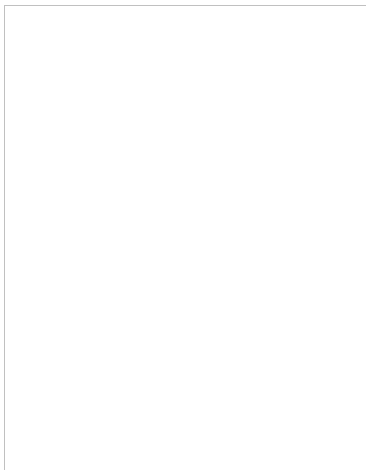
**Publisher:** London Transport **Printer:** Waterlow & Sons, Ltd., London & Dunstable

**Edition:**

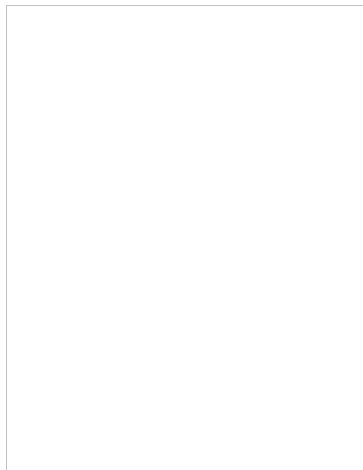
**Support:**  **Signature:**

**Description:** Format is Double Royal , the standard poster size used by the Underground since 1908. This 40 x 25 inch format has been used almost exclusively by railway companies.

**Image 2:**



**Other images:**



**Location Prints:**

Architecture & Design Dept, MoMA  
London Transport Museum, London

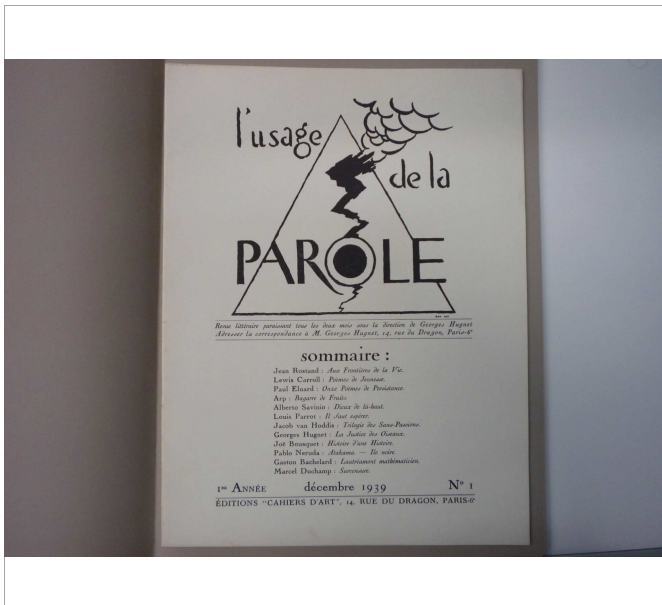
**Literature:**

The image shows Saturn and London Transport logo .During the 1930s, Underground posters became bolder under Frank Pick's progressive commissioning policy.



# Man Ray Graphic Work

**Title:** L'Usage de la Parole



**Author/Other Artists**  
Georges Hugnet

**Object:**  
Illustrated Book

**Technique**  
Heliogravure

**Date**  
1939

**Work seen:**   
**When seen:**  
17/02/2010

**Anselmino/Pilat:**  
no

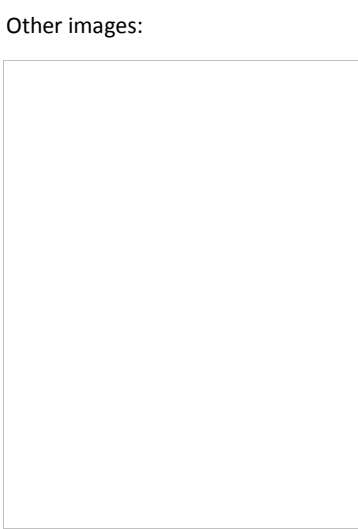
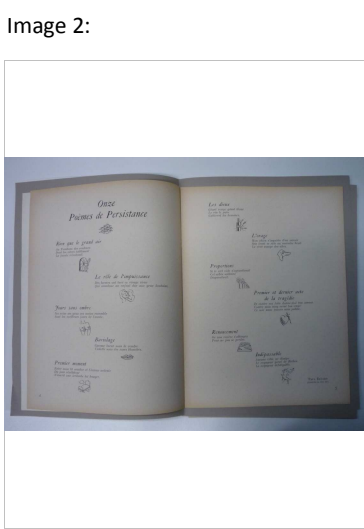
**Matrix Size:**  **Sheet Size:**

**Publisher:** Editions Cahiers d'Art, Paris **Printer:**

**Edition:** 1ere année, N° 1, decembre 1939

**Support**  **Signature:**

**Description:** Cover drawing by Man Ray and 12 vignettes with text , Onze Poèmes de Persistence, by Paul Eluard. Other texts by Lewis Carroll, Marcel Duchamp, Hans Arp, Pablo Neruda, Parrot, Bachelard, etc.



**Location Prints:**  
Bibliothèque Kandinsky, Paris

**Literature:**

### **4.3 *Los Angeles and the Lithography Revival***

After abandoning Europe in 1940 due to the ever-encroaching German occupation of France, Man Ray stopped briefly in New York. Since he felt he had not been adequately acknowledged as an artist there, he decided to start afresh in California. After settling in Los Angeles, Man Ray continued producing prints, although in a more restrained fashion for a variety of practical reasons.

Man Ray had spent twenty years in Europe where lithography and etching were both ongoing practices at the old family-run ateliers, some of them dating back to the old masters. Toulouse-Lautrec had created his lithographs of the 1890s there, but after the turn of the century, many of the print workshops in Paris were being phased out gradually. One of the exceptions was Mourlot Frères, who were able to sustain their art business by also printing commercial work.<sup>101</sup> Picasso, Chagall and Braque began making lithographs with Mourlot after World War II, using light weight inexpensive paper for the exhibition posters and Arches or another fine art paper for the more expensive signed and numbered editions that were commercialized in the United States and Europe.<sup>102</sup>

Man Ray's role in the nascent revival of lithography in the United States was significant. Always the protean experimenter, Man Ray made an innovative contribution to printmaking technique while working in Los Angeles in 1948.<sup>103</sup> In contrast to Europe, fine art printmaking was being revived and developed in new ways in the United States, and Man Ray embraced the opportunity to work in lithography and experiment with the medium. He worked with the first lithographic printshop in the United States that developed the idea of the master printer working side by side with the artist.

Prior to that, printmaking in the United States had been used largely for magazine illustrations. The Works Progress Administration during the 1930s

<sup>101</sup> Packaging for commerce, as well as wine labels and advertising posters.

<sup>102</sup> Castleman, *Prints of the 20<sup>th</sup> Century*, 92. Some of these posters have made it onto the market as fine art prints.

<sup>103</sup> This is also discussed in *Los Angeles Prints: 1886-1980*, Los Angeles County Museum of Art, 1980, in the exhibition catalogue introduction: "Other artists - among them Man Ray, for example - also initiated new lithographic techniques..."

changed that. During the Depression, it was revived as part of Roosevelt's stimulus package for the arts. There was also an important influx from Mexico during this period. One of the key figures was the French artist Jean Charlot, who had been instrumental in reviving lithography in Mexico. In 1937, the socially conscientious Taller de Gráfica Popular was formed, an artist's collective made up of Mexican and international artists. Among its printmakers were the Mexican muralists David Alfaro Siqueiros, Diego Rivera, and Clemente Orozco. It became the mainstay for disseminating images throughout Mexico and prints were shipped on a yearly basis to the United States.<sup>104</sup> Many of these Mexican artists' were working the United States during those fertile years and the cross-cultural fecundation led a renewed interest in the media. With the rise of the largely New York City-based Abstract Expressionists, printmaking fell out of vogue, and virtually disappeared during the 1940s and 1950s. In spite of this, Man Ray, schooled in the ongoing European tradition of printmaking as a means of making multiples and creating exquisite objects in the form of livres d'artiste,<sup>105</sup> continued to be interested in the technique.

California was a very different artistic environment for Man Ray. There was very little interest in his current work and he felt unable to change people's perception of him that seemed locked in his earlier artistic production as a Parisian Dadaist and Surrealist photographer in France. He had numerous exhibitions, but he felt he was a historic anomaly in the United States and that where he really belonged was in Europe. In 1948, he produced a series of lithographs, one and sometimes two for each letter of the alphabet, for the book, *Alphabet for Adults*. He also made a lithograph entitled *Roman Noir*, both of which were exhibited the same year in William Copley's gallery in Los Angeles.<sup>106</sup> Clinton Adams, one of the founders of the prestigious Tamarind Lithographic Institute in 1960, was an apprentice at the time with Lynton R. Kistler, owner of the lithography workshop, and remembers working with Man Ray. In an interview, Adams discusses innovations that artists developed in printing their work, and credits Man Ray with implementing a method of printing

<sup>104</sup> Raquel Tibol, *Gráficas y Neográficas en México* (Mexico: Universidad Nacional Autónoma de México, 1987) 13.

<sup>105</sup> Today known more generically as illustrated books, it is a broader definition than the traditional French term.

<sup>106</sup> My research has shown that in fact two editions of *Roman Noir* were produced that year.

several colors simultaneously known as the “rainbow roll”.<sup>107</sup> It was considered a notable innovation in the printing technique at the time. As Clinton Adams describes:

“Kistler also collaborated with Man Ray on one original lithograph, *Le Roman Noir*. Man Ray drew with a stylus to create a white line drawing against a black ground, and at his suggestion the image was printed using a roller on which four colors – black, red, blue, and brown – had been blended together. Neither Man Ray nor Kistler had used the method before. ‘That was Man Ray’s idea,’ Kistler says. ‘He suggested to me that it might be done that way. I was rather quick to take up with any idea an artist advanced if I thought it might work out.’”<sup>108</sup>

Man Ray’s knowledge of this method possibly dated back to his contact with Stanley William Hayter and his Atelier 17 in Paris. As discussed earlier, there is no evidence that Man Ray printed there, but it was in close proximity to his studio, so it is feasible that he might have seen lithographs being printed there using this technique.<sup>109</sup>

During his first few years in Los Angeles, Man Ray wrote extensively about his ideas as an artist and his inspirations and working methods. He compiled these reflections together in a handwritten unpublished volume, known as the ‘Hollywood Album’.<sup>110</sup> He organized his texts under the headings: “Music”, “Cinema”, “Painting and Photography”, “The Painting that Dwindled”, “A Photographic Autobiography...”, “Art and Science”, “Objects”, “In Time”, “Sade”, “Influences”, “Words”, “Nature and the Man”, and “Dreams”. He ends it with a thirty-eight page handwritten prose poem in free verse dated Hollywood, March 2, 1942. It is followed by a fifteen-page typed revision, entitled *Calm Diatribe*, with inserted notations for illustrating it with thirty photographic

<sup>107</sup>Clinton Adams, “Lynton R. Kistler and the Development of Lithography in Los Angeles.” *Tamarind Technical Papers* (Volume One, Number Eight, Winter 1977-1978):103-105.

<sup>108</sup> Clinton Adams, *American Lithographers*, 176-177.

<sup>109</sup> Correspondence with Michael Kennedy, Atelier 17, August 31, 2012.

<sup>110</sup> Unpublished manuscript by Man Ray written from 1940 to 1948, referred to as the *Hollywood Album* as it encompasses his first eight years in California, in the collection of the Getty Research Institute, Los Angeles.

images, dated two years later, February 28, 1944. In it, Man Ray reflected on his work,

“It is permitted to repeat oneself as much as possible, nothing is more legitimate and more satisfactory, so long as you do not repeat others... Only a real creator can repeat himself with impunity. The ideal is to find a single theme after a lifetime’s search, and to spend the rest of your time repeating that theme, even to the point of redundancy...To those who complain about the monotony, direct them to other personalities to satisfy their craving for variety. They are in the same category with those who cannot eat two successive meals of the same food, without a sense of sacrilege.”<sup>111</sup>

While living in Los Angeles, Man Ray continued to participate in the Parisian art world. In 1947 he was one of the artists who contributed to the illustrated book *Le Surréalisme en 1947*, with a tactile foam breast cover by Duchamp, created for the Exposition Internationale du Surréalisme. In California, he exhibited at a number of museums and art galleries in the new cultural initiatives that had started up and down the West Coast, but which were at their inception and did not take hold until years later.<sup>112</sup>

Man Ray also indirectly returned to film, another medium that he had experimented with during his Paris years. During the Los Angeles years, he worked with the producer and director Albert Lewin in California, most notably on the film with Ava Gardner, *Pandora and the Flying Dutchman*.

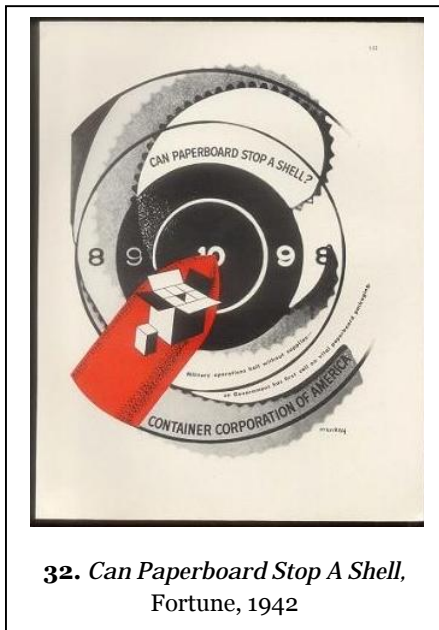
A little known incursion by Man Ray into the advertising world was his participation in the 1945 exhibition, *Modern Art in Advertising: Designs for Container Corporation of America*, at the Art Institute of



**31.** Man Ray, Katherine Kuh, and Moholy-Nagy with Man Ray’s *Can Paperboard Stop a Bullet*, Art Institute of Chicago, 1945

<sup>111</sup> Ibid.

<sup>112</sup> Susan Ehrlich, “Pacific Dreams: Currents of Surrealism and Fantasy” *Performing Arts Journal* Vol. 18, No. 1 (Jan., 1996): 72-80.



32. *Can Paperboard Stop A Shell*,  
Fortune, 1942

Chicago.<sup>113</sup> It included works by Gyorgy Kepes, Herbert Bayer, Fernand Léger, Richard Lindner, Miguel Covarrubias, Ben Shahn, Henry Moore, Arshile Gorky, and Rufino Tamayo.

Man Ray's contribution for the Container Corporation, published in 1942 in *Fortune* magazine, is stylistically different from most of his other printed work, with the exception of an early drawing, *La Logique Assassine*, that was recreated as a print in 1975. The image for the ad is created in bold

red and black, with precise geometric forms, bearing a relationship to Bauhaus-informed posters from the period.<sup>114</sup>

#### 4.3.1 Pop Art and Gemini G.E.L.

Man Ray had a significant impact on subsequent generations of printmakers, particularly during the late 1960s and 1970s in the United States.<sup>115</sup> He was already firmly established as a master of experimentation and his reputation as a Dadaist and Surrealist had preceded him to Los Angeles. When the generation of nascent Pop Artists and Neo-Dadaists were just beginning their careers, they looked to Man Ray for inspiration; among them were Andy Warhol, Roy Lichtenstein, Claes Oldenburg, Jasper Johns, and Robert Rauschenberg. Many of these young American artists had just begun to experiment with printmaking as a medium in the 1950s; the first catalogue to reproduce their prints was *America Discovered*, published in 1962 by the Milan-based editor and art dealer Arturo Schwarz.

<sup>113</sup> The exhibition was from April 27 to June 23, 1945, at the Art Institute of Chicago, catalogue essay by Carl Schniewind, Curator of Prints and Drawings and Fernand Leger.

<sup>114</sup> The original maquette of *Can Paperboard Stop a Bullet* is in the collection of the Smithsonian American Art Museum.

<sup>115</sup> Robert Hughes, "The Revival of Prints," *Time*, (January 18, 1971), 56-57.

In a similar fashion to Kistler on the West Coast, Tatiana Grossman had opened a graphic work print shop in 1957 in New York and had begun working in lithography. It was named Universal Limited Art Editions (ULAE) and began attracting a number of the young East Coast Pop artists, among them Larry Rivers, Rauchenberg, and Jasper Johns. They explored and pushed the medium in every direction, going from traditional lithography to creating transfer prints. Pop artists were just beginning to experiment with printing on non-traditional materials such as metal and new industrial forms of plastic. Among them was the highly experimental Roy Lichtenstein whose exploration of surfaces other than paper for prints lead him to print on clear plastic in 1964.<sup>116</sup>

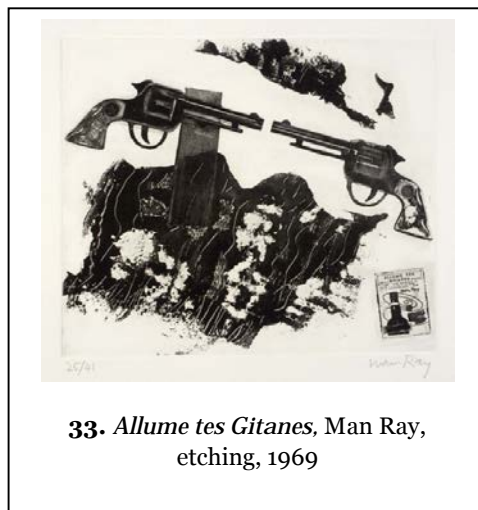
Man Ray's first screenprint was created in 1966, when he returned to the United States for his big retrospective exhibition, held that same year at the Los Angeles County Museum of Art. As an artistic medium, silkscreen printing had only been in use for the previous twenty-five years and, as such, was the newest addition to the fine art printmaking tradition. The socially engaged American artist Ben Shahn was the first to begin using the technique in his art work in 1941. The medium had been used for years for fabricating labels and crates in industrial packing and commerce. Shahn is credited with bringing the technique into the fine art realm; he continued to use it extensively in his work.<sup>117</sup> In an effort to give the technique a more illustrious standing in the art world, it went through several name changes, similar to the changes in terminology of computer prints today.<sup>118</sup> Screenprints, as they are known today, were formerly referred to as serigraphs and then later as silkscreens, to separate them from their industrial origins.

<sup>116</sup> Corlett, Mary Lee, y Fine, Ruth, *The Prints of Roy Lichtenstein* (New York: Hudson Hills Press & Washington, D.C., National Gallery of Art, 1994), 21.

<sup>117</sup> Riva Castleman, *Prints of the 20<sup>th</sup> Century*, 125.

<sup>118</sup> These evolved from the term computer graphics to giclee prints and into the now generally accepted term digital prints.

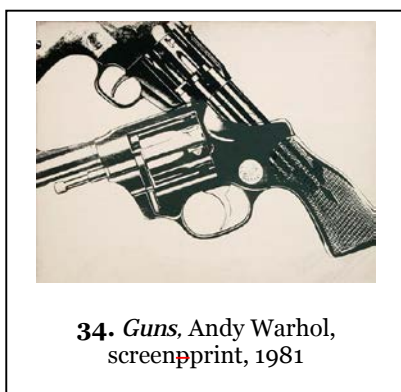
Man Ray was among the very first artists to work with printer Kenneth Tyler at Gemini G.E.L., the newly founded workshop in Los Angeles that opened in 1966. Once again, Man Ray proved to be an innate innovator. He created two screenprints using cast acrylic sheets as the support.<sup>119</sup> Man Ray's two screenprints and a lithograph made at Gemini use the hand as a central motif and bear a direct reference to his earlier rayographs. The screenprint technique had the same sort of immediacy and directness that is apparent in the images themselves. Man Ray laid out objects in the same way he had done for his rayographs and created a self-portrait of sorts: his French *main*, pronounced identically to his first name, continued to be his signature objectified, thus leaving his mark on a stimulating new method of creating images.



**33.** *Allume tes Gitanes*, Man Ray, etching, 1969

Gemini soon became the preferred print shop of the West Coast Pop artists.

Andy Warhol, known for using industrial methods and materials in his printmaking, began his graphic work in screenprint in 1962. He began printing on plastic surfaces in 1966 with *Banana*, on light-weight acrylic sheets and



**34.** *Guns*, Andy Warhol, screenprint, 1981

contributed to the portfolio "Seven Objects in a Box" with *Kiss*, a screenprint on heavier rigid acrylic, published by Tanglewood Press in New York.<sup>120</sup>

Man Ray, now living back in Paris, participated in portfolio editions with several of these artists during the 1960s and 1970s. In

1965, Man Ray was one of thirteen artists in the screenprint portfolio *Collection*

<sup>119</sup>Often referred to by its commercial name that varies according to the country where it is manufactured and distributed, most commonly known as *Plexiglas* in the US and *Altuglass* in Europe.

<sup>120</sup>Frayda Feldman and Jörg Schellmann ed., *Andy Warhol Prints: A Catalogue Raisonné*. New York: R. Feldman Fine Arts, 1985.



65, along with Arman, Enrico Baj, Christo, Roy Lichtenstein, Jesús Rafael Soto, and Daniel Spoerri.

Man Ray continued to use acrylic sheeting as a support into the 1970s in several other print editions, among them *Self-Portrait*, 1970 and the screenprint *L'arbre est une rose*. In that print, Man Ray used a metallic plastic, possibly a reflective Mylar, as the supporting material.

#### **4.4 *European Printmaking***

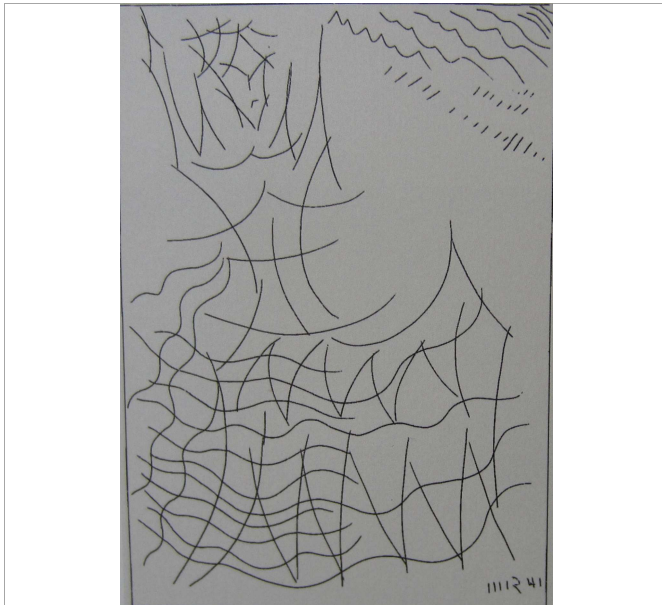
By the time the “New Realists” with their “Pop Art” emerged on the art scene in the 1960s, Man Ray was back in Paris and creating new prints with Arturo Schwarz, in Milan, that were subsequently shown in the Galleria Schwarz.

Man Ray had a large graphic output in Italy and France beginning in 1960. The 1964 print exhibition, *Dieci anni de grafiche edite* (Ten Years of Graphic Work), at the Galleria Schwarz in Milan showed twelve of these prints and three editioned Ready-made objects. Man Ray also continued to work with a growing number of editors and printmakers in Paris as part of his exploration of the medium.

C. MAN RAY PRINTS AND ILLUSTRATED BOOKS:  
*1941-1966*

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

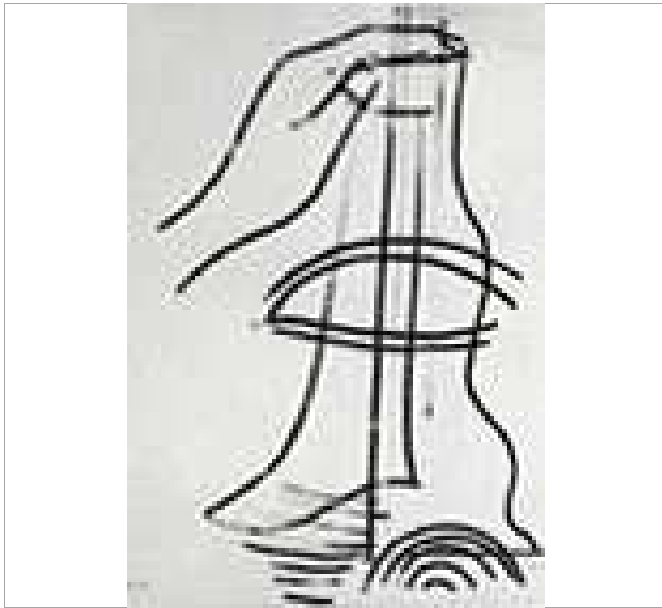
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

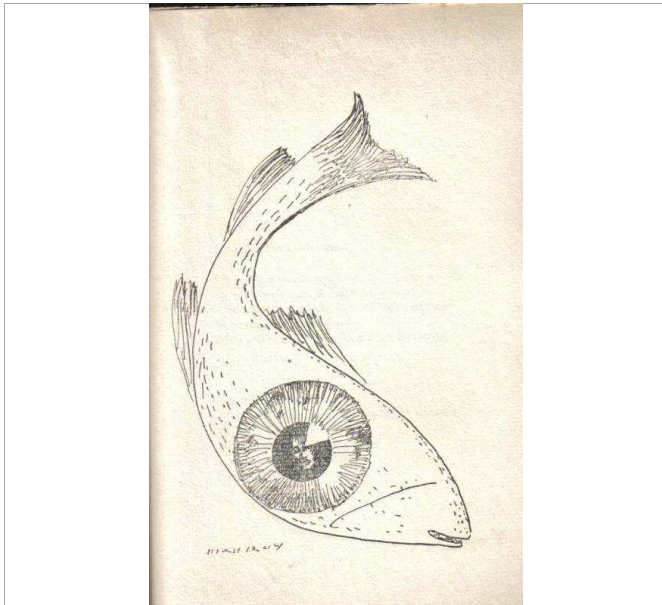
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** A l'oeil nu



**Author/Other Artists**

Luc Decaunes

**Object:**

Illustrated Book

**Technique**

Photogravure

**Date**

1941

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

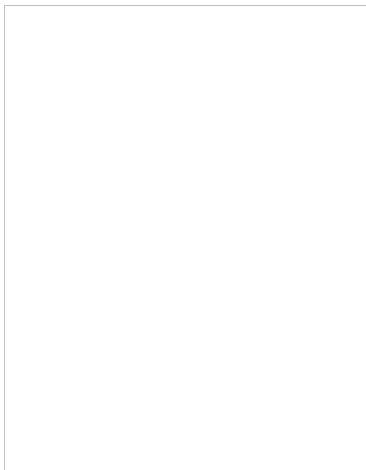
**Publisher:** Les cahiers du sud, Marseille **Printer:**

**Edition:** Book of poems, 4 images by Man Ray  
Ed. 500, plus 4 Hollande & Roto-originale

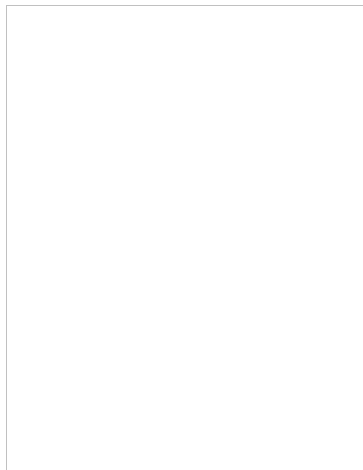
**Support**  **Signature:**

**Description:**

Image 2:



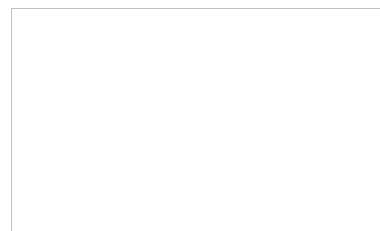
Other images:



Location Prints:

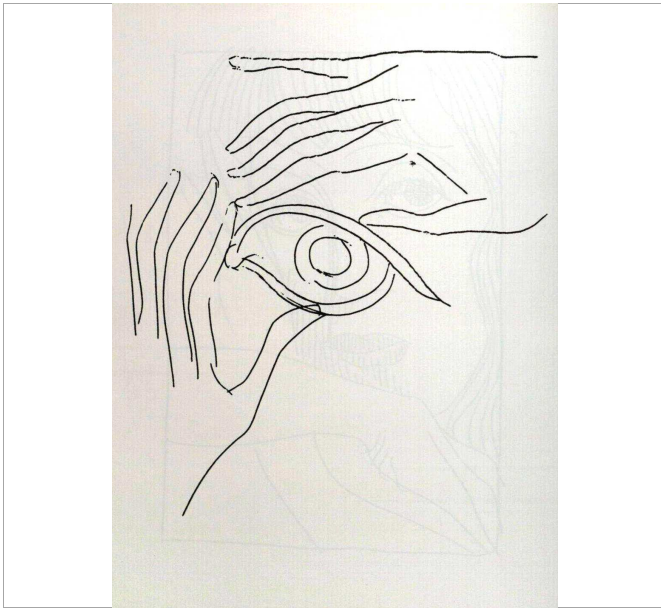
Rare Book listing in French, from the internet

Literature:



# Man Ray Graphic Work

**Title:** Les mains et l'oeil



**Author/Other Artists**

**Object:**

**Technique**  
Cliché verre

**Date**  
1942

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

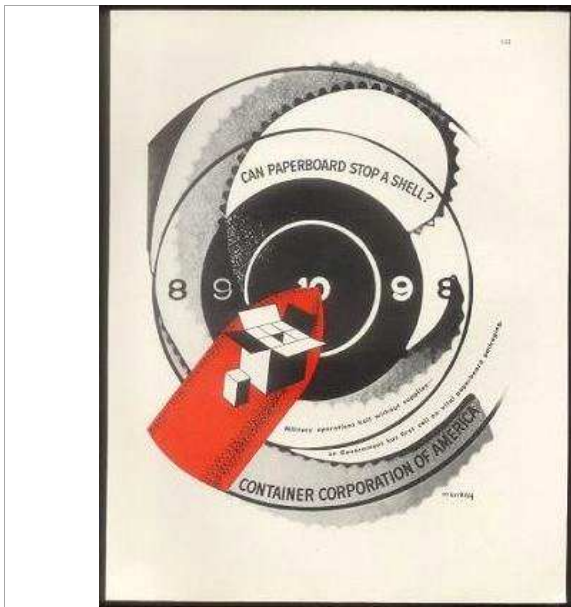
**Other images:**

**Location Prints:**

**Literature:**  
Stourzdé p. 148.

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

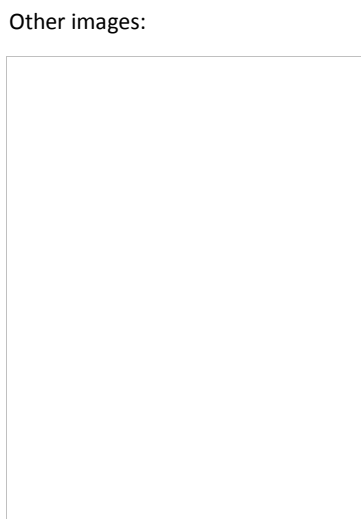
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



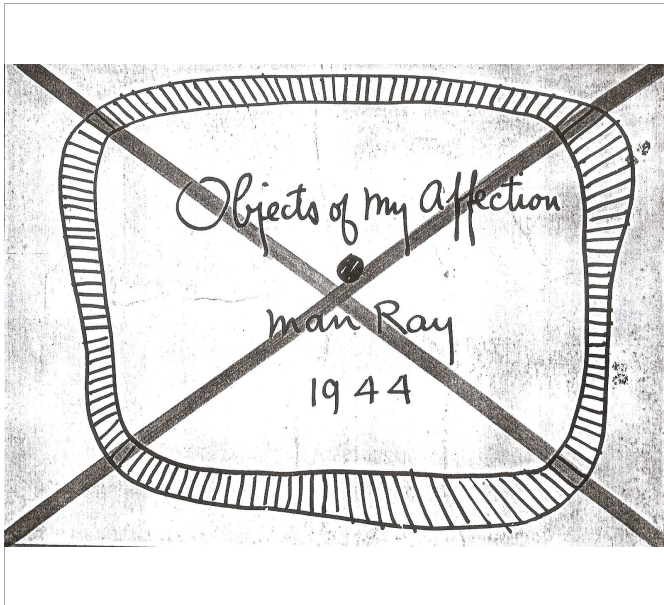
**Location Prints:**

**Literature:**



# Man Ray Graphic Work

**Title:** Objects of My Affection



**Author/Other Artists**

Man Ray

**Object:**

Illustrated Book

**Technique**

Manuscript

**Date**

1944

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

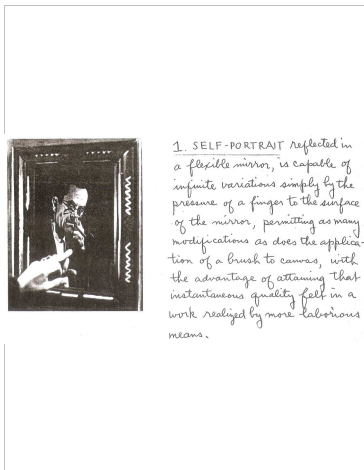
**Publisher:** Man Ray, Los Angeles **Printer:** Man Ray, Los Angeles

**Edition:**

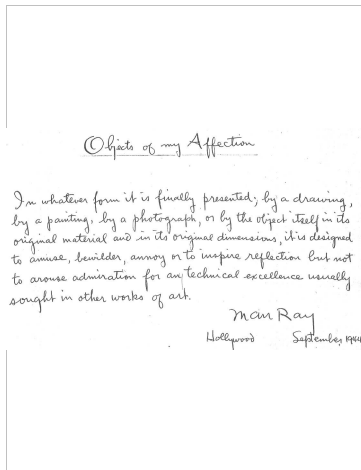
**Support:**  **Signature:**

**Description:** Handwritten catalogue with photos tipped in by Man Ray, made for 1945 exhibition at Julien Levy Gallery

**Image 2:**



**Other images:**



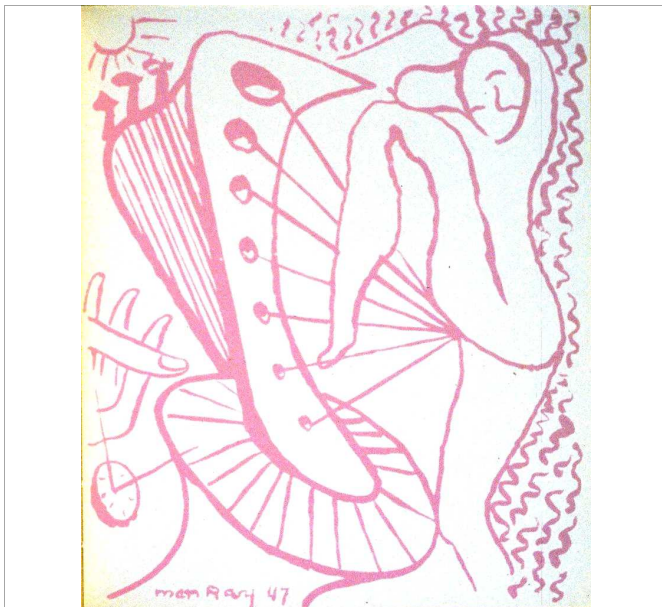
**Location Prints:**

AP, later catalog of same name from 1984 by Zabriskie Gallery

**Literature:**

# Man Ray Graphic Work

**Title:** Le Surréalisme en 1947



**Author/Other Artists**  
André Breton, ed.

**Object:**  
Illustrated Book

**Technique**  
Lithograph

**Date**  
1947

**Work seen:**

**When seen:**  
10/11/2011

**Anselmino/Pilat:**  
no

**Matrix Size:**  **Sheet Size:** 240 x204 or (23.6 x 16.3 cm moma).

**Publisher:** Pierre Feu, Maeght Editeur **Printer:** Mourlot, Paris

**Edition:** 999

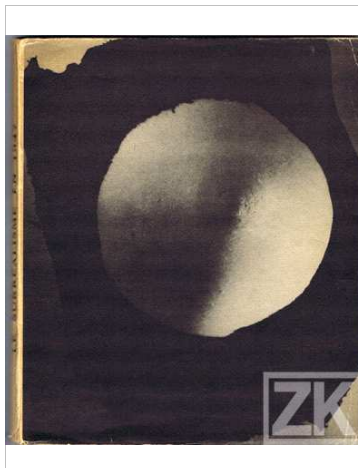
**Support:**  **Signature:**

**Description:** foam breast cover by Marcel Duchamp, not sure if this litho is from the book, check!

Image 2:



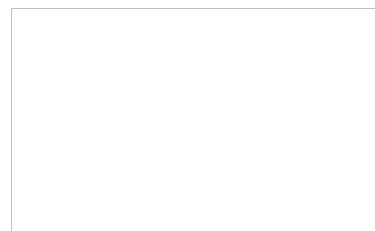
Other images:



Location Prints:

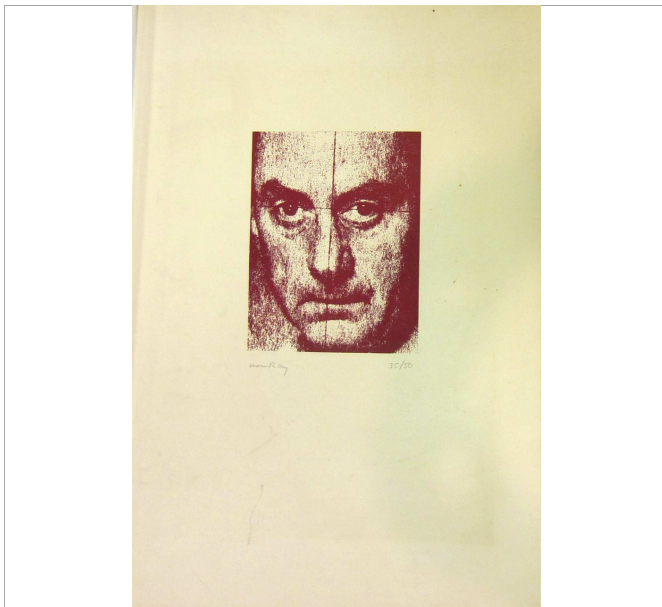
MoMA: eighteen lithographs, four etchings (two with aquatint), one photogravure, two woodcuts, one ready-made object (folder front), and reproductions, artists- Wifredo Lam,

Literature:



# Man Ray Graphic Work

**Title:** Self Portrait



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:** 50, numbered lower left - HRC, 20 on semi-gloss paper 33.5 x 25.3 catalogue quality paper numbered V 14/20 signed Metropolitan Museum

**Support**  **Signature:**

**Description:** 3 known editions, 1948, Timothy Baum 1972 fully signed, and Luciano Anselmino 1973 and initialled. Catalogued as photozinc print, also referred to as photozincography, photolithography, and colotype

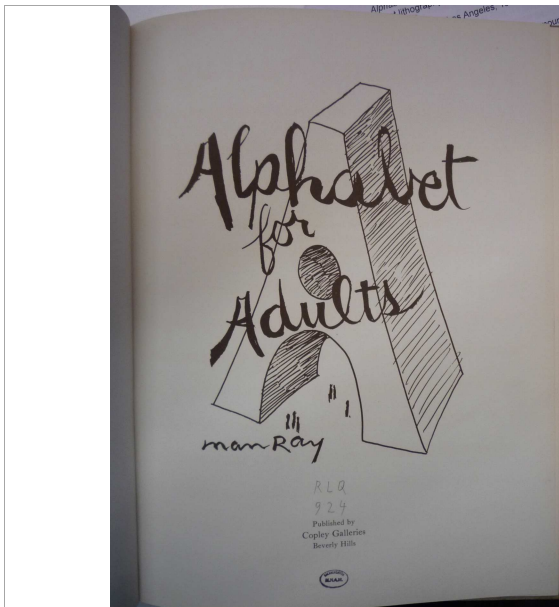
**Image 2:**

**Other images:**

**Location Prints:**  
  
**Literature:**

# Man Ray Graphic Work

**Title:** Alphabet for Adults



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1948

**Work seen:**

**When seen:**

17/02/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

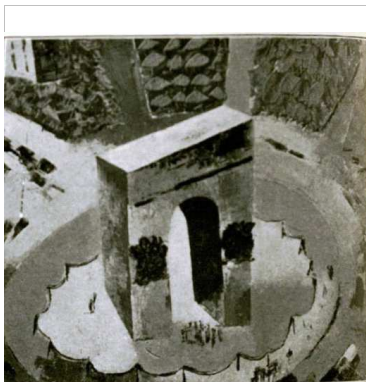
**Publisher:** Copley Gallery, Beverly Hills **Printer:** Lynton R. Kistler, Los Angeles

**Edition:** Bound edition

**Support:**  **Signature:**

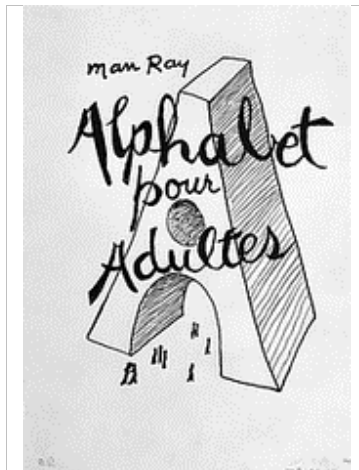
**Description:** English edition, title page plus 38 plates (Sotheby p. 188), internet auction says 36 photolithographs

**Image 2:**



Arc de Triomphe, Paris  
Man Ray

**Other images:**



**Location Prints:**

MET, BK - photographed

**Literature:**

Sothebys 288, p. 188

# Man Ray Graphic Work

**Title:** Roman Noir



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:** Man Ray drew with a stylus to create a white line drawing against a black ground. Four colors used in the blend: black, red, blue & brown. (Tamarind Technical Papers, 1974)

Image 2:



Other images:



Location Prints:

Ed. # 35/50, SAAM purchase, listed as Composition. Another impression in Metropolitan Museum Collection (MET), listed as Untitled from 1948, ed. #11/50

Literature:

" Man Ray...also initiated new lithographic techniques. In 1948 he suggested the "rainbow roll," the blending of separate inks on the rolling slab, to Kistler when they worked on the artist's print Le Roman Noir" L.A. Prints, LACMA, 1980.

# Man Ray Graphic Work

**Title:** Roman Noir II



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1948

**Work seen:**

**When seen:**  
19/02/2013

**Anselmino/Pilat:**  
no

**Matrix Size:** 24.8 x 32.7 **Sheet Size:** 32.7 x 42.9

**Publisher:** Man Ray **Printer:** Lynton Kistler, LA

**Edition:** 50

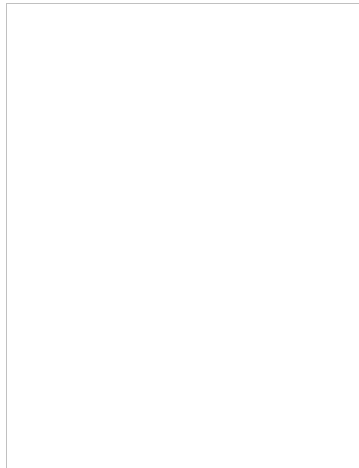
**Support** white wove paper **Signature:** Full

**Description:** LK chop

Image 2:



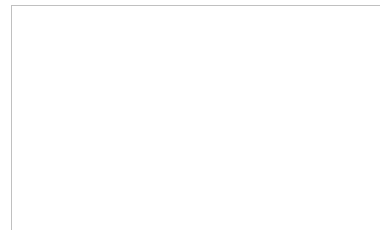
Other images:



Location Prints:

Version on green wove paper exists as well, MET 47/50

Literature:



# Man Ray Graphic Work

**Title:** Post Columbian Object



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

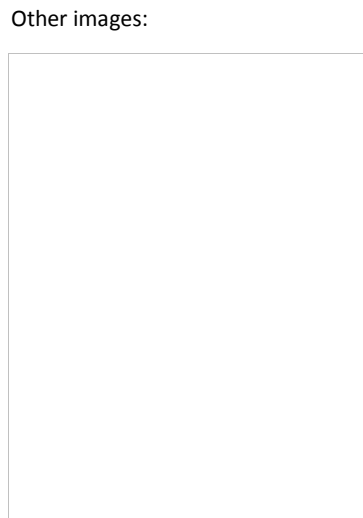
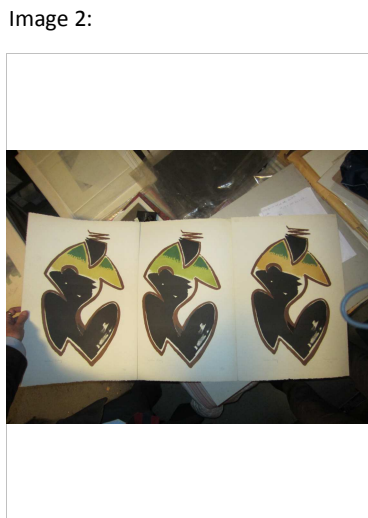
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

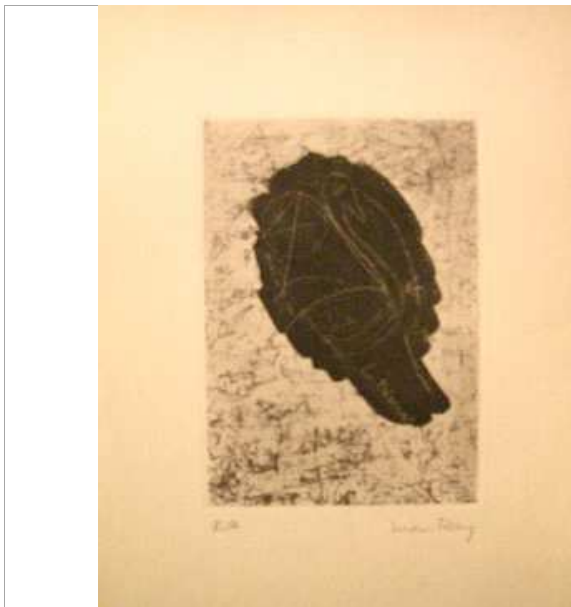


Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

Image 2:



Other images:



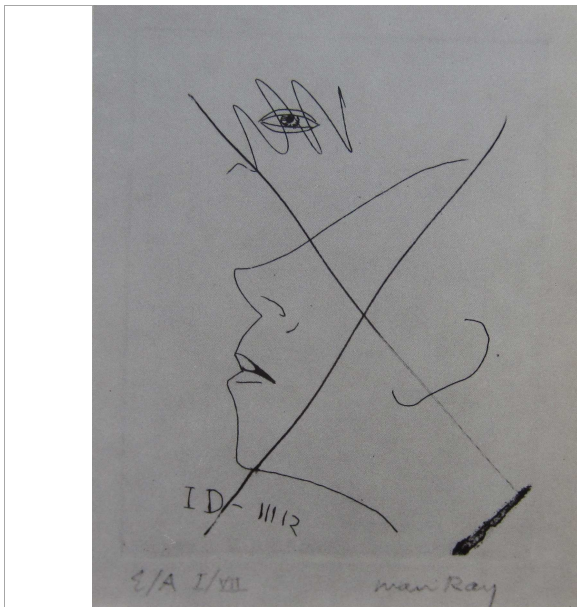
Location Prints:

**Literature:**



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

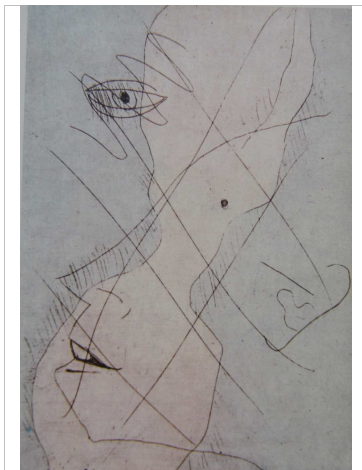
**Publisher:**  **Printer:**

**Edition:**

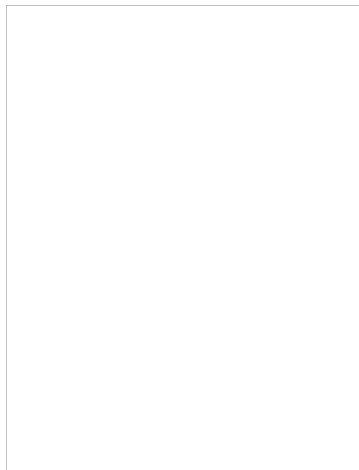
**Support:**  **Signature:**

**Description:**

**Image 2:**



**Other images:**

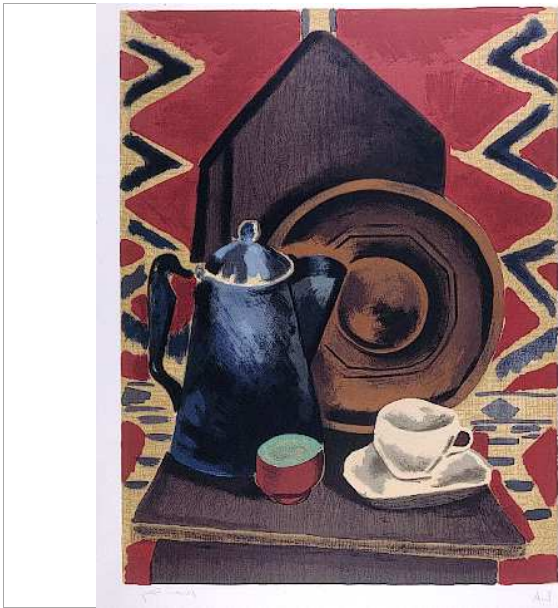


**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Still Life with Coffeepot



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1962

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
78

**Matrix Size:** 63 x 48.5 **Sheet Size:** 76 x 54.5

**Publisher:** [ ] **Printer:** J. Pons, Paris

**Edition:** 100 plus XXV(25 in Roman numerals)

**Support** [ ] **Signature:** Full

**Description:** in color with full margins

**Image 2:**  
[ ]

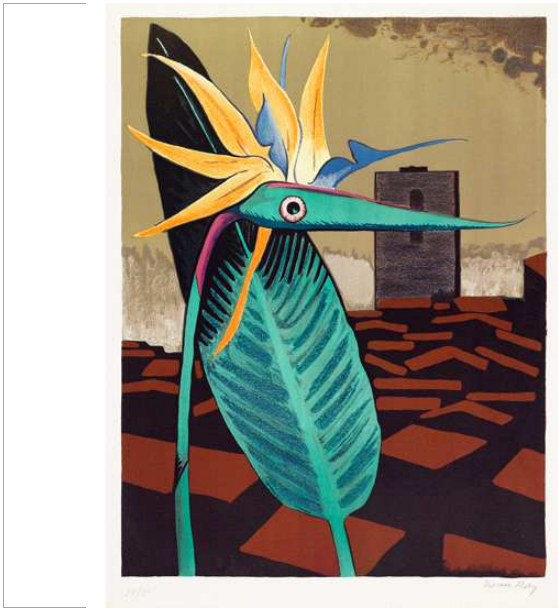
**Other images:**  
[ ]

**Location Prints:**  
A. shows a E.A. which is outside the print run, Image 2-Gallery Champetier, 12/11

**Literature:**  
[ ]

# Man Ray Graphic Work

**Title:** Incompris (The Misunderstood One)



**Author/Other Artists**

**Object:**

Print

**Technique**

Lithograph

**Date**

1962

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

39

**Matrix Size:** 61 x 46.4 on Arches and Japon nacré **Sheet Size:** 76 x 56 on Arches, 67.7 x 51.5 on Japon na

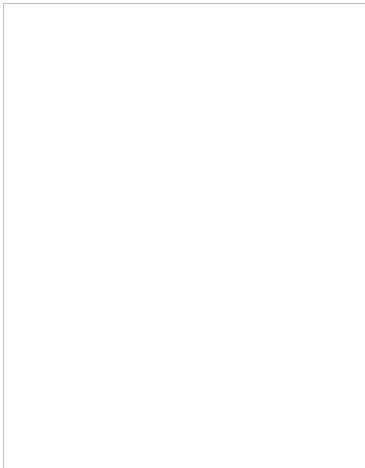
**Publisher:** Galerie des IV Mouvements, Paris **Printer:** J. Pons, Paris

**Edition:** 100, plus 15 on Japon nacré numbered in Roman numerals, plus A.P. on Japon in addition

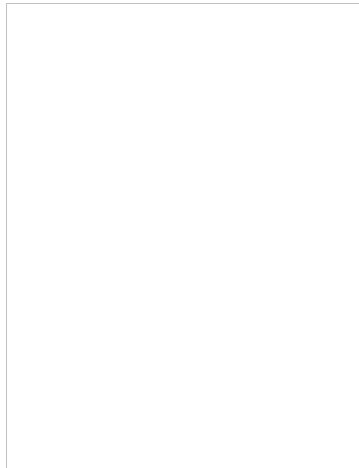
**Support:** Japan **Signature:** Full

**Description:** printed in color, possibly from Ektachrome negative photo litho transfer

Image 2:



Other images:



Location Prints:

E.A. on Japon nacré, S.555

Literature:

Man Ray 1966, LACMA, p. 87 repro. Of oil painting from 1938, 61 x 46 cm. (same size as print!) Check to see if there is also a signature in the print itself Ir.

# Man Ray Graphic Work

**Title:** Still life with Fruit (aka. Untitled)



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1963

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
79

**Matrix Size:** [ ] **Sheet Size:** 45.5 x 56

**Publisher:** [ ] **Printer:** Clot Bramsen et Georges, Paris

**Edition:** 60 plus AP

**Support** [ ] **Signature:** Full

**Description:** Color

**Image 2:**  
[ ]

**Other images:**  
[ ]

**Location Prints:**  
A. is signed as Epreuve d'Artiste (written out)

**Literature:**  
Sothebys 505, p. 272, Still Life with Fruit, gouache and ink from 1953 is the same arrangement and colors.

# Man Ray Graphic Work

**Title:** Man Ray Rayographs 1921-28



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Silver Gelatin

**Date**

1963

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:** 21 x 29

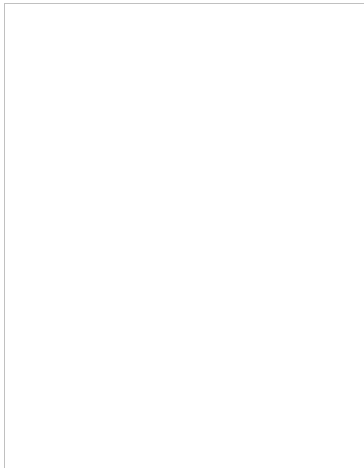
**Publisher:** Schubert & Kapitzki, Stuttgart **Printer:**

**Edition:** 20, prints individually mounted on card. Each dated in pencil on the card recto and verso.

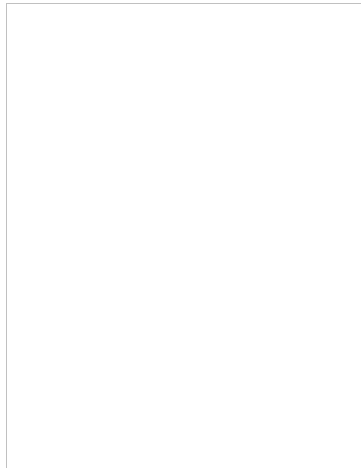
**Support:**  **Signature:** Full

**Description:** 12 rayographs by Man Ray with text by artist, compares this edition to Les champs délicieux done forty years prior, in an edition of 40.

Image 2:



Other images:



Location Prints:

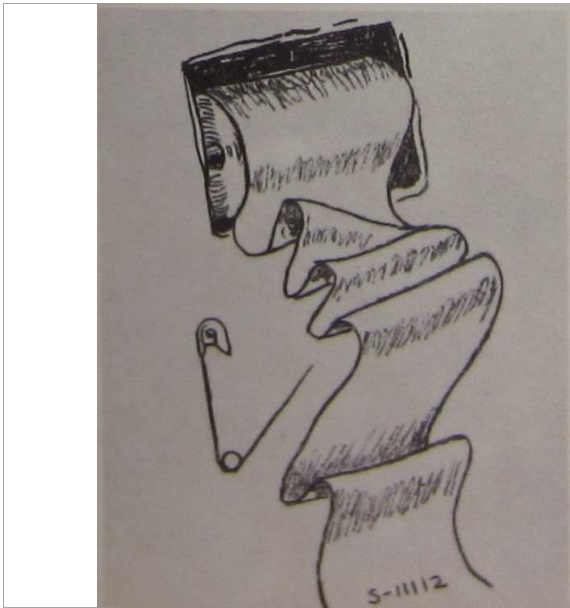
Israel Museum 13/20, George Eastman House 8/20, Sotheby auction 5/20

Literature:

Man Ray: Photographs.-- New York: Thames and Hudson, 1982. fig. 163, 168, Sotheby auction catalogue, London, May 13, 2008

# Man Ray Graphic Work

**Title:** Il Reale Assoluto - H



**Author/Other Artists**

Arturo Schwarz

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1964

**Work seen:**

**When seen:**

10/11/2008

**Anselmino/Pilat:**

74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2

**Sheet Size:** portfolio size A.32.5 x 23.2

**Publisher:** Galleria Schwarz, Milan

**Printer:** Giorgio Upliglio, Milan

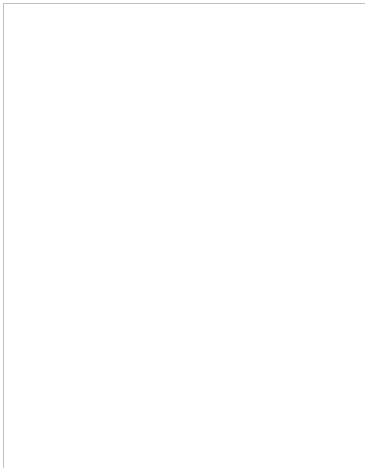
**Edition:** 100, plus 25 h.c. numbered in Roman numerals

**Support** Enrico Magnini di Pescia handmad

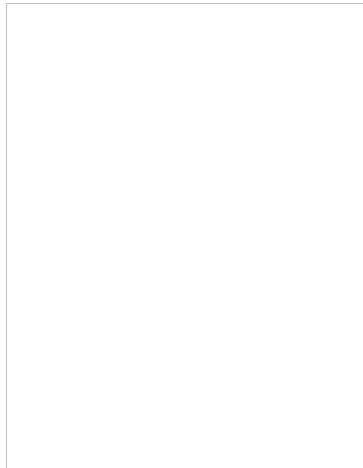
**Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** one color print, some printed in pink, others in black and in bistro (warm gray)

Image 2:



Other images:



Location Prints:

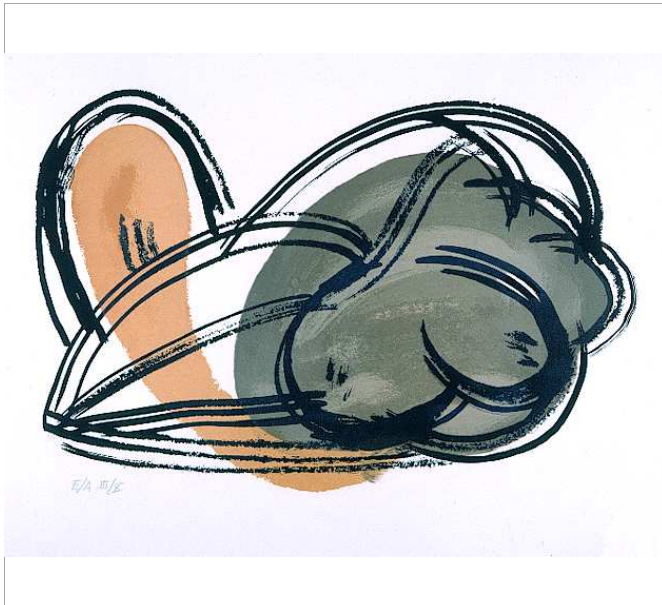
Arturo Schwarz, Milan

Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241

# Man Ray Graphic Work

**Title:** Anatom (aka. Nudo or Nu)



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1964

**Work seen:**

**When seen:**  
19/02/2013

**Anselmino/Pilat:**  
24

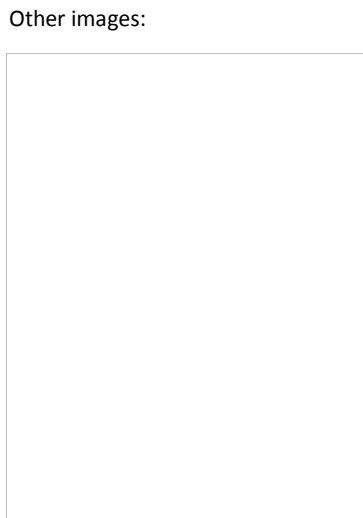
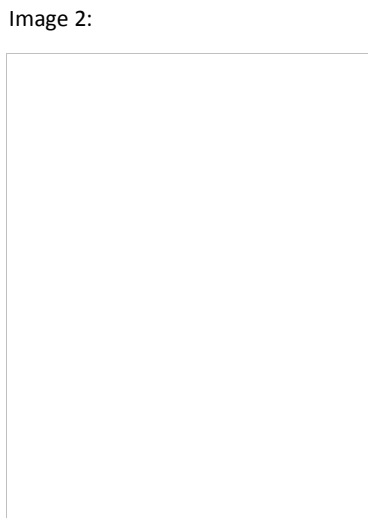
**Matrix Size:** [ ] **Sheet Size:** 50.4 x 66

**Publisher:** Man Ray **Printer:** Clot Branson et Georges, paris

**Edition:** 100, plus 10 AP in Roman numerals

**Support:** [ ] **Signature:** Full

**Description:** Color

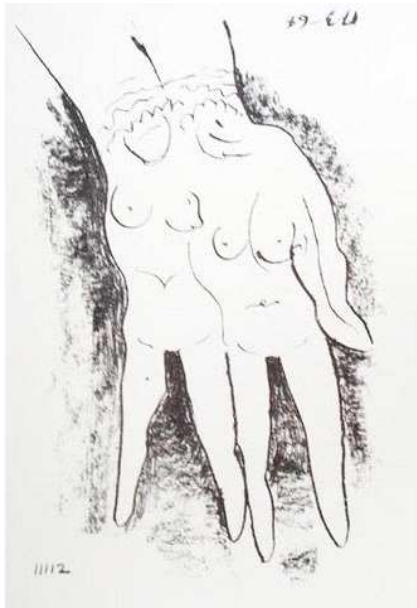


Location Prints:  
A. shows Epreuve d'artiste I/X,  
Metropolitan Museum Prints and  
Drawings has E/A Anatom

Literature:  
[ ]

# Man Ray Graphic Work

**Title:** Il Reale Assoluto -J



**Author/Other Artists**

Arturo Schwarz

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1964

**Work seen:**

**When seen:**

10/11/2008

**Anselmino/Pilat:**

74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2

**Sheet Size:** portfolio size A.32.5 x 23.2

**Publisher:** Galleria Schwarz, Milan

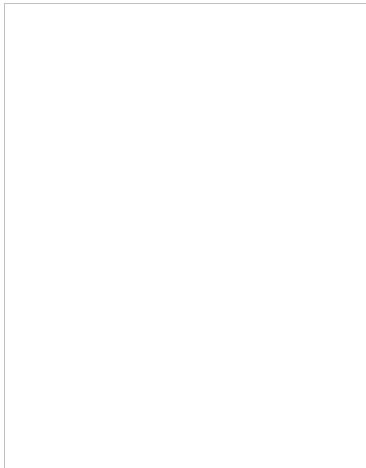
**Printer:** Giorgio Upliglio, Milan

**Edition:** 100, plus 25 h.c. numbered in Roman numerals

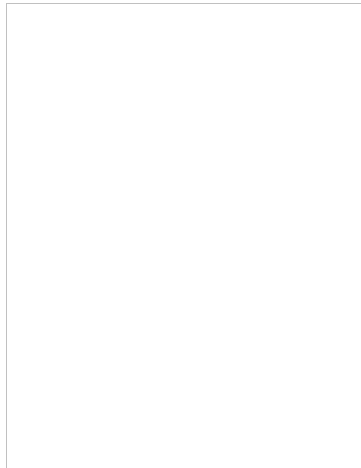
**Support** Enrico Magnini di Pescia handmad **Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** one color print, some printed in pink, others in black and in bistro (warm gray)

Image 2:



Other images:



Location Prints:

Arturo Schwarz, Milan

Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241



# Man Ray Graphic Work

**Title:** Il Reale Assoluto - A



**Author/Other Artists**  
Arturo Schwarz

**Object:**  
Portfolio

**Technique**  
Lithograph

**Date**  
1964

**Work seen:**

**When seen:**  
10/11/2008

**Anselmino/Pilat:**  
74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2      **Sheet Size:** portfolio size A.32.5 x 23.2

**Publisher:** Galleria Schwarz, Milan      **Printer:** Giorgio Upliglio, Milan

**Edition:** 100, plus 25 h.c. numbered in Roman numerals, appears that groups of 10 were done in different color variations (2-11, 12-21, 22-31, 32-41, 42-51, 52-100)

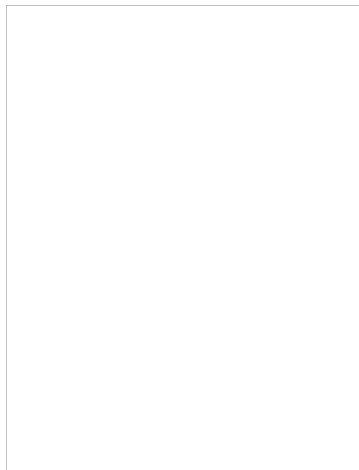
**Support** Enrico Magnini di Pescia handmad      **Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** (10 prints by Man Ray + 2 by Duchamp, one color print, some printed in pink, others in black and in bistro (warm gray))

Image 2:



Other images:



Location Prints:

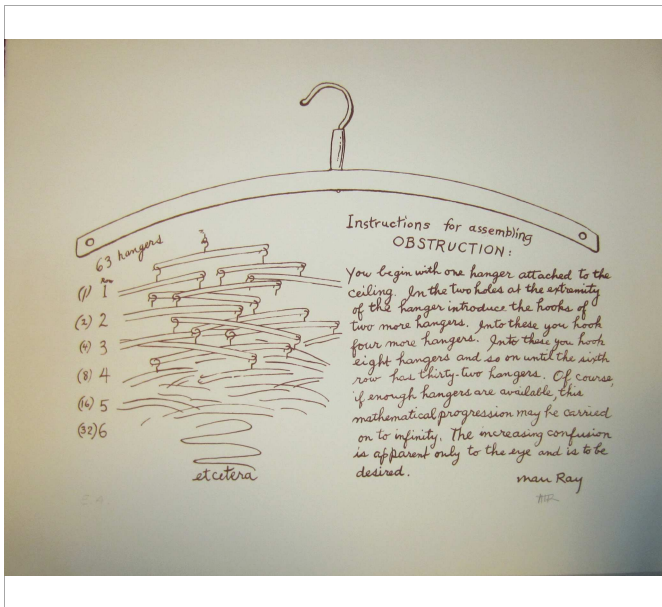
Arturo Schwarz, Milan, IM, MET

Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241, Edition sometimes includes two lithographs of Marcel Duchamp, Anselmino description very long and complicated.

# Man Ray Graphic Work

Title:



Author/Other Artists

Object:

Technique

Date

Work seen:

When seen:

Anselmino/Pilat:

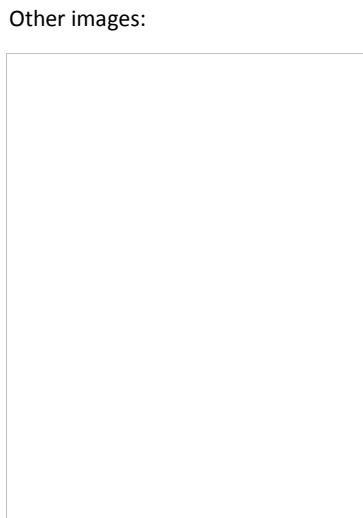
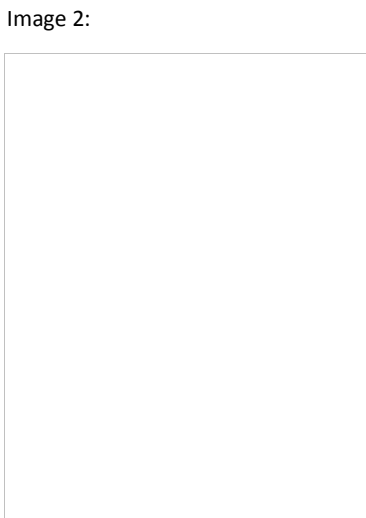
Matrix Size:  Sheet Size:

Publisher:  Printer:

Edition:

Support:  Signature:

Description:

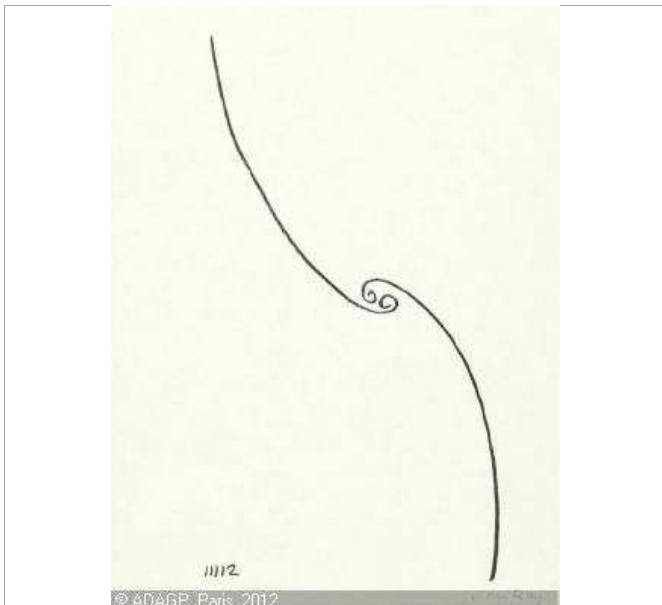


Location Prints:

Literature:

# Man Ray Graphic Work

**Title:** Il Reale Assoluto - I



**Author/Other Artists**

Arturo Schwarz

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1964

**Work seen:**

**When seen:**

10/11/2008

**Anselmino/Pilat:**

74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2

**Sheet Size:** portfolio size A.32.5 x 23.2

**Publisher:** Galleria Schwarz, Milan

**Printer:** Giorgio Upliglio, Milan

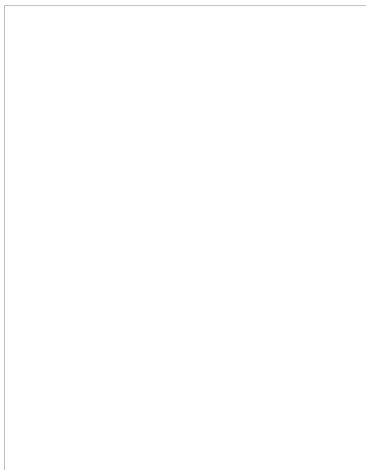
**Edition:** 100, plus 25 h.c. numbered in Roman numerals

**Support:** Enrico Magnini di Pescia handmad

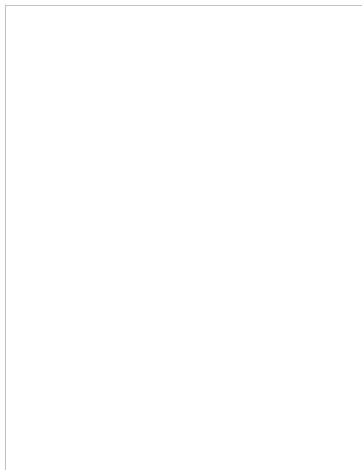
**Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** one color print, some printed in pink, others in black and in bistro (warm gray)

Image 2:



Other images:



Location Prints:

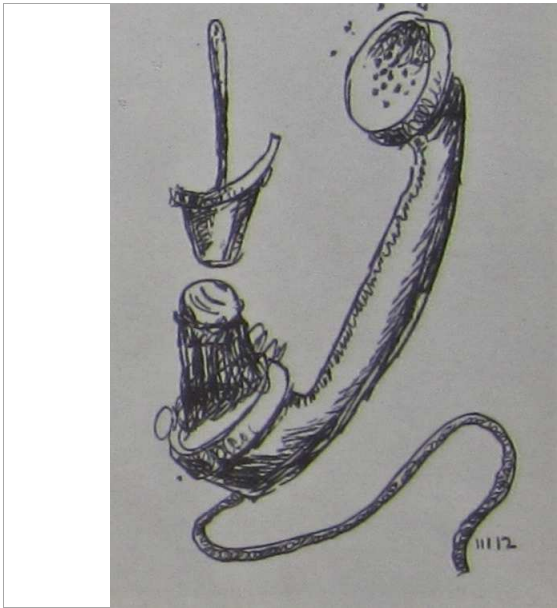
Arturo Schwarz, Milan

Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241

# Man Ray Graphic Work

**Title:** Il Reale Assoluto - G



**Author/Other Artists**

Arturo Schwarz

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1964

**Work seen:**

**When seen:**

10/11/2008

**Anselmino/Pilat:**

74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2

**Sheet Size:** portfolio size A.32.5 x 23.2

**Publisher:** Galleria Schwarz, Milan

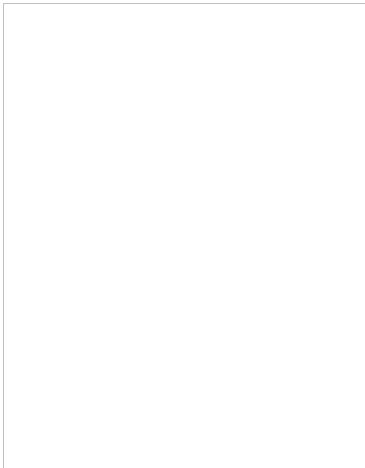
**Printer:** Giorgio Upliglio, Milan

**Edition:** 100, plus 25 h.c. numbered in Roman numerals

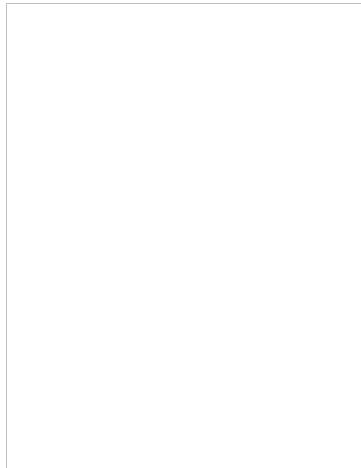
**Support** Enrico Magnini di Pescia handmad **Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** one color print, some printed in pink, others in black and in bistro (warm gray)

Image 2:



Other images:



Location Prints:

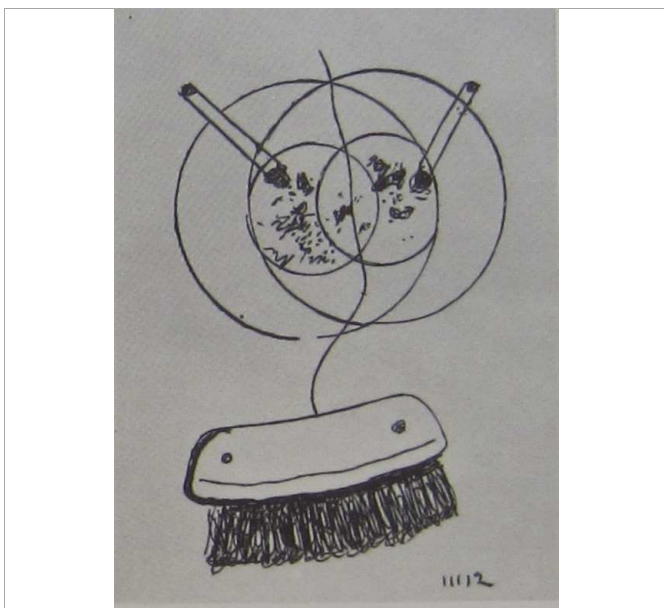
Arturo Schwarz, Milan

Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241

# Man Ray Graphic Work

**Title:** Il Reale Assoluto - F



**Author/Other Artists**

Arturo Schwarz

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1964

**Work seen:**

**When seen:**

10/11/2008

**Anselmino/Pilat:**

74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2

**Sheet Size:** portfolio size A.32.5 x 23.2

**Publisher:** Galleria Schwarz, Milan

**Printer:** Giorgio Upliglio, Milan

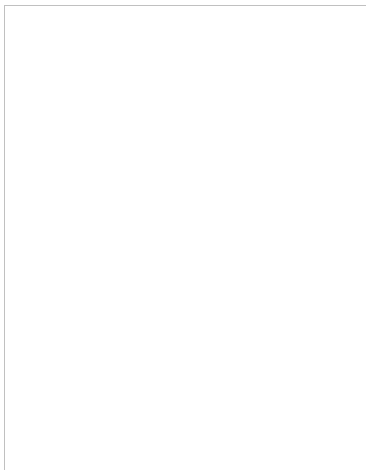
**Edition:** 100, plus 25 h.c. numbered in Roman numerals

**Support** Enrico Magnini di Pescia handmad

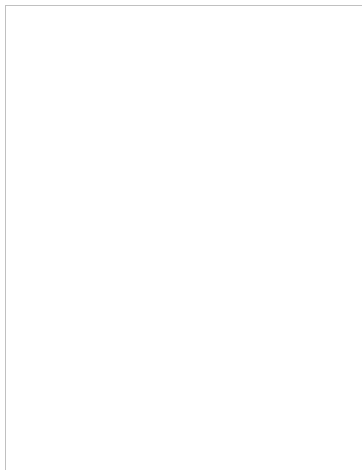
**Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** one color print, some printed in pink, others in black and in bistro (warm gray)

Image 2:



Other images:



Location Prints:

Arturo Schwarz, Milan

Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241

# Man Ray Graphic Work

**Title:** Il Reale Assoluto - E



**Author/Other Artists**

Arturo Schwarz

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1964

**Work seen:**

**When seen:**

10/11/2008

**Anselmino/Pilat:**

74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2

**Sheet Size:** portfolio size A.32.5 x 23.2

**Publisher:** Galleria Schwarz, Milan

**Printer:** Giorgio Upliglio, Milan

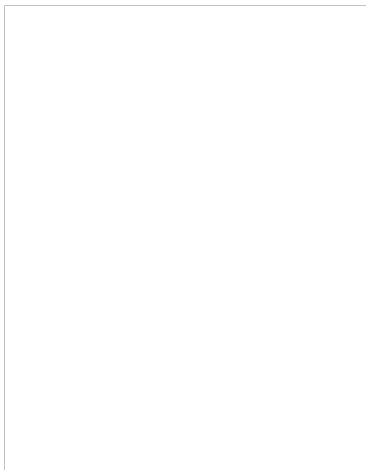
**Edition:** 100, plus 25 h.c. numbered in Roman numerals

**Support** Enrico Magnini di Pescia handmad

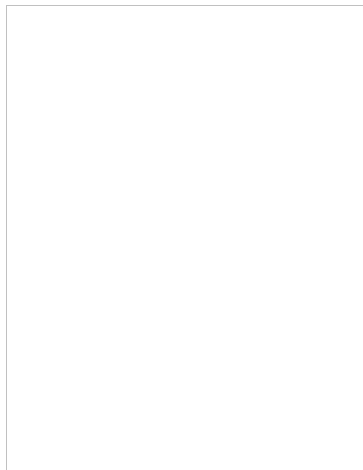
**Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** one color print, some printed in pink, others in black and in bistro (warm gray)

Image 2:



Other images:



Location Prints:

Arturo Schwarz, Milan

Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241

# Man Ray Graphic Work

**Title:** Il Reale Assoluto - D



**Author/Other Artists**

Arturo Schwarz

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1964

**Work seen:**

**When seen:**

10/11/2008

**Anselmino/Pilat:**

74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2

**Sheet Size:** portfolio size A.32.5 x 23.2

**Publisher:** Galleria Schwarz, Milan

**Printer:** Giorgio Upliglio, Milan

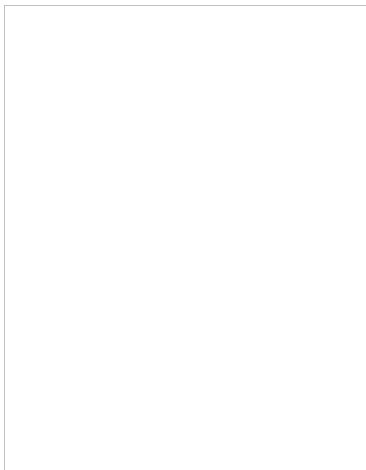
**Edition:** 100, plus 25 h.c. numbered in Roman numerals

**Support** Enrico Magnini di Pescia handmad

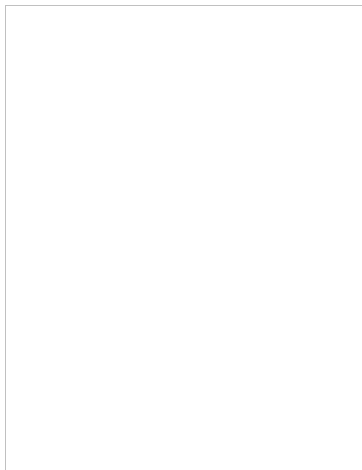
**Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** one color print, some printed in pink, others in black and in bistro (warm gray)

Image 2:



Other images:



Location Prints:

Arturo Schwarz, Milan

Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241

# Man Ray Graphic Work

**Title:** Il Reale Assoluto - C



**Author/Other Artists**

Arturo Schwarz

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1964

**Work seen:**

**When seen:**

10/11/2008

**Anselmino/Pilat:**

74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2

**Sheet Size:** portfolio size A.32.5 x 23.2

**Publisher:** Galleria Schwarz, Milan

**Printer:** Giorgio Upliglio, Milan

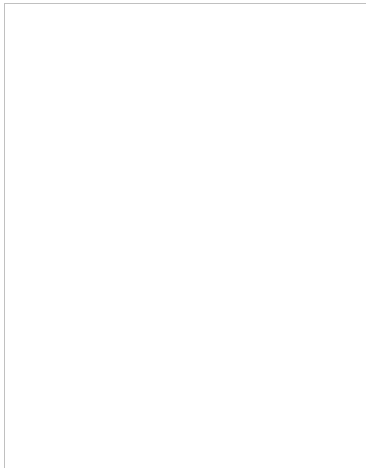
**Edition:** 100, plus 25 h.c. numbered in Roman numerals

**Support** Enrico Magnini di Pescia handmad

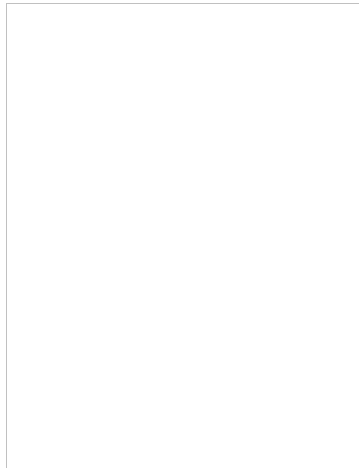
**Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** one color print, some printed in pink, others in black and in bistro (warm gray)

Image 2:



Other images:



Location Prints:

Arturo Schwarz, Milan

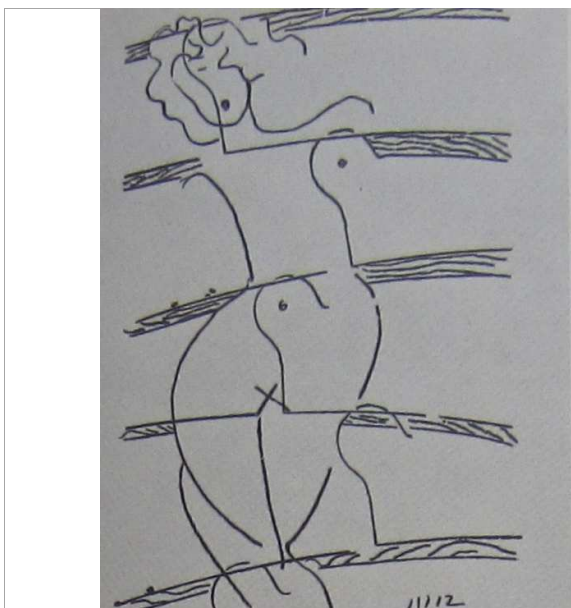
Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241



# Man Ray Graphic Work

**Title:** Il Reale Assoluto - B



**Author/Other Artists**

Arturo Schwarz

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1964

**Work seen:**

**When seen:**

10/11/2008

**Anselmino/Pilat:**

74

**Matrix Size:** 26.3 x 19.3, S. overall size is 52 x 34.2      **Sheet Size:** portfolio size A.32.5 x 23.2

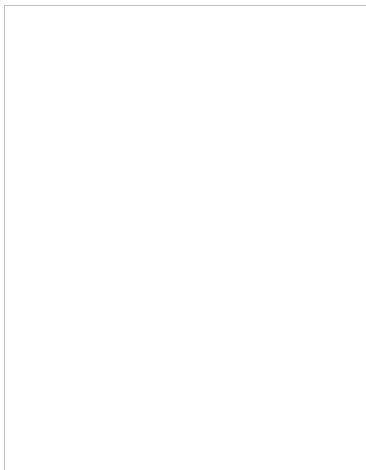
**Publisher:** Galleria Schwarz, Milan      **Printer:** Giorgio Upliglio, Milan

**Edition:** 100, plus 25 h.c. numbered in Roman numerals, Anselmino description very long, appears that groups of 10 were done in different color variations (2-11, 12-21, 22-31, 32-41, 42-51, 52-100)

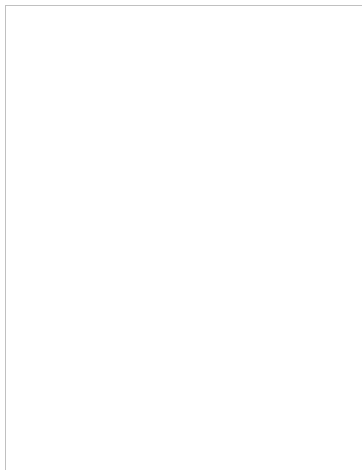
**Support:** Enrico Magnini di Pescia handmad      **Signature:** some prints signed, colophon signed by artist, Arturo

**Description:** one color print, some printed in pink, others in black and in bistro (warm gray)

Image 2:



Other images:



Location Prints:

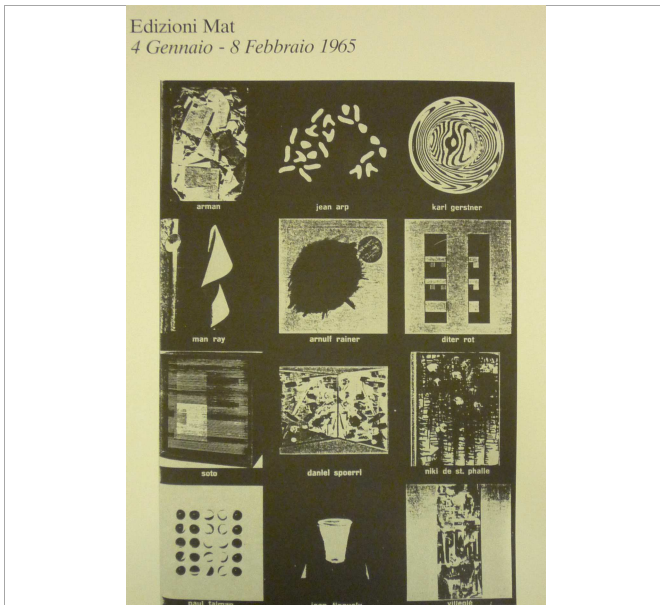
Arturo Schwarz, Milan

Literature:

Giorgio Upliglio - L'Opera grafica, p.67 (he gives the measurements as 32.5 x 23.2), Dreaming with Open Eyes, p. 241

# Man Ray Graphic Work

**Title:** Collection 65



**Author/Other Artists**

**Object:**

Portfolio

**Technique**

Rayograph

**Date**

1965

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

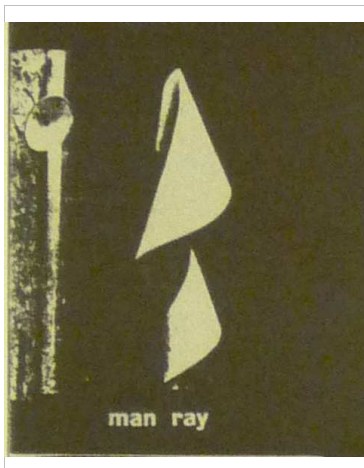
**Publisher:** Édition MAT, Cologne **Printer:**

**Edition:** 100 planned; at least 65 realized

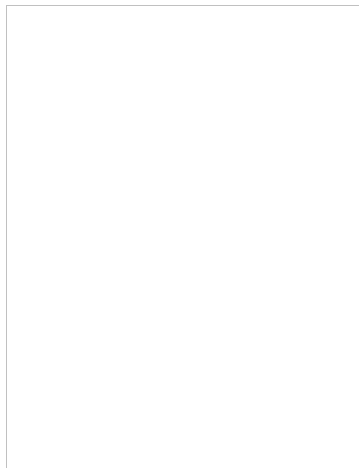
**Support:**  **Signature:**

**Description:**

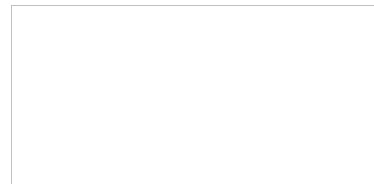
**Image 2:**



**Other images:**



**Location Prints:**

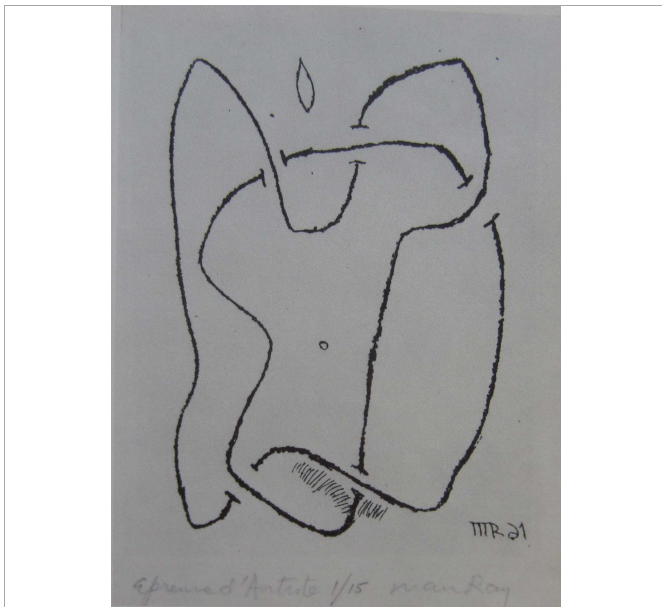


**Literature:**

Corlett & Fine, The Prints of Roy Lichtenstein, p. 80

# Man Ray Graphic Work

**Title:** Forerunners (in The Forerunners of the Avant-Garde: Surrealists)



**Author/Other Artists**

Arturo Schwarz

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1965

**Work seen:**

**When seen:**

16/12/2010

**Anselmino/Pilat:**

69

**Matrix Size:** 14.8 x 11.4 **Sheet Size:** 26.3 x 19.3

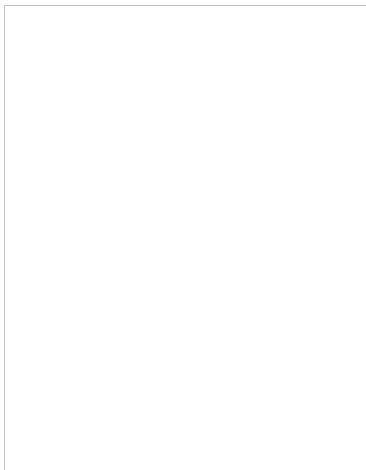
**Publisher:** Galleria Schwarz, Milan **Printer:** G. Leblanc, Paris

**Edition:** 60, plus 25 H.C. numbered from I to XXV, plus 15 AP numbered 1 to 15 (100 total)

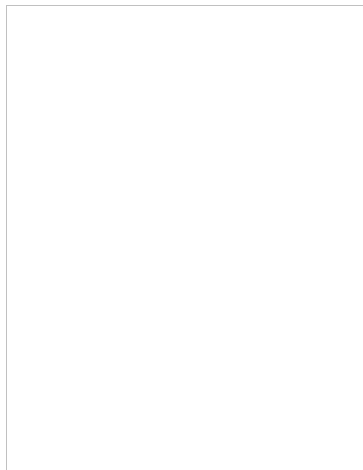
**Support:** handmade Papeterie de Rives **Signature:** Full

**Description:** Gray cloth bound book with etchings by 11 artists: Arp, Bellmer, Brauner, Delvaux, Duchamp, Freddie, Lam, Magritte, Masson, Matta, and Man Ray. MR 21 inscribed in print I r. Listed as dry point, 1961, by Anselmino.

Image 2:



Other images:



Location Prints:

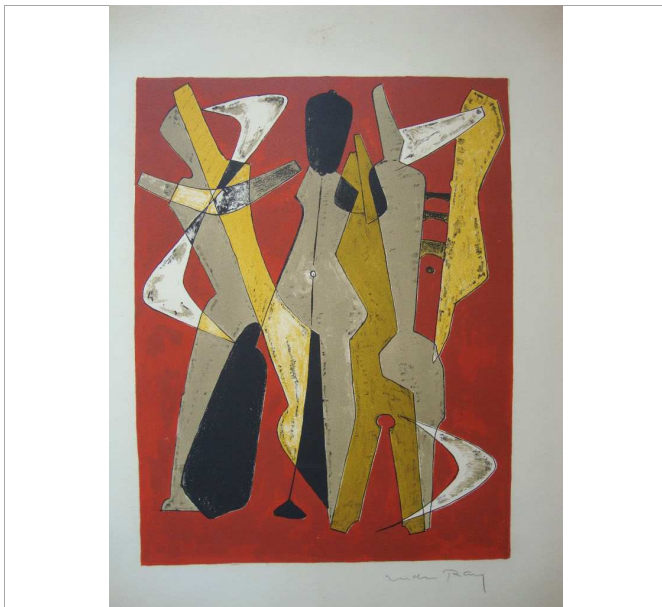
A. Epreuve d'Artiste 1/15, also Francis Naumann. MET-EA 7/15. Inserted in book of prints by published by Arturo Schwarz, one print by per artist, prints are removable, seen at Timothy

**Literature:**

Ten Years of Numbered Editions 1954-1964, Galleria Schwarz, Milano.

# Man Ray Graphic Work

**Title:** Promenade (vertical)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

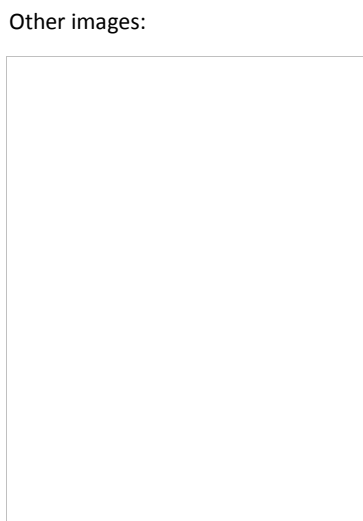
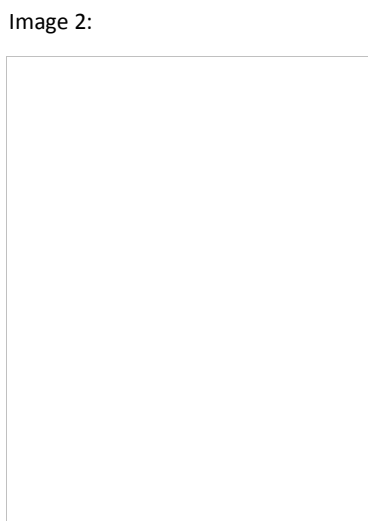
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:** 70, plus VI in Roman numerals signed series of 5 (MoMA) Second smaller editon mixed media, , gouache over photo,

**Support**  **Signature:**

**Description:** Lithograph is very similar to the 1915 gouache. Sotheby catalog has long history of theme based on 1915 piece, p. 32 According to Roland Sabatier, first original was pochoir



Location Prints:  
 MET mixed media :III/VI, TB  
 MoMA archives 11/11, classified as a gouache over a silver gelatin print, signed and annotated below: 5/6, colored photograph, 1915-45

Literature:  
 Naumann, Conversion to Modernism, Promenade, 1916, oil, p. 153 and Promenade, 1915, gouache, p. 130, watercolor of 1912 is mentioned on p. 129, in Schwarz, Rigors of Imagination, p. 19 ,97 , also see 1915 in Man Ray 1966, LACMA. p. 30. transparencies.

# Man Ray Graphic Work

**Title:** Feuilles éparses



**Author/Other Artists**

René Crevel

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1965

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

48

**Matrix Size:** 21 x 17.5 **Sheet Size:** book ed: 24 x 20.5, Ed. of 50:38.5 x 29(A) o

**Publisher:** L. Broder, Paris **Printer:** R. Dutrou, Paris

**Edition:** Unsigned and unnumbered book edition of 130 plus 20 signed in Roman numerals in colophon, edition of 50 with margins, perhaps also some AP

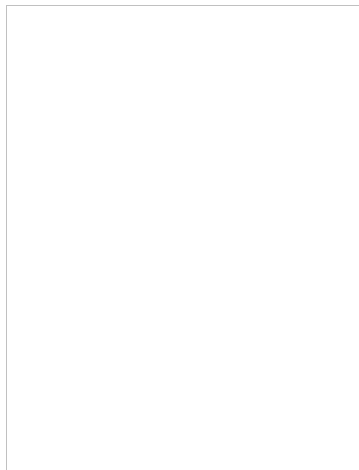
**Support** 50 ed:BFK Rives, XX ed:Velin cuve **Signature:** edition of 50 signed lr

**Description:** Etching exists both in leaf and as an independent etching.

Image 2:



Other images:



Location Prints:

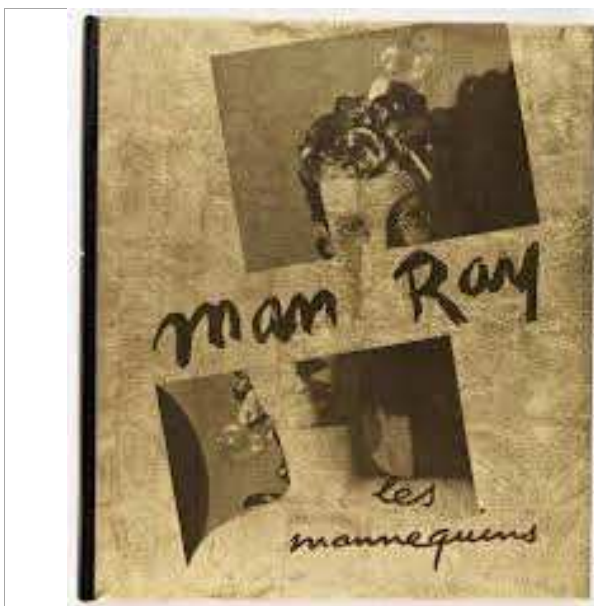
48/50 Sabatier collection, Paris,  
MoMA - NY

**Literature:**

Sotheby catalogue, 568, p.  
297 Man Ray  
photograph  
René Crevel, French  
poet, book printed posthumously  
(committed suicide in 1935).

# Man Ray Graphic Work

**Title:** Les mannequins. Resurrection des mannequins.



**Author/Other Artists**

Man Ray

**Object:**

Illustrated Book

**Technique**

Silver Gelatin

**Date**

1966

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:**

**Sheet Size:**

29.6 x 25.5

**Publisher:**

Jean Petithory , Paris

**Printer:**

**Edition:**

37, plus H.C. for collaborators and friends

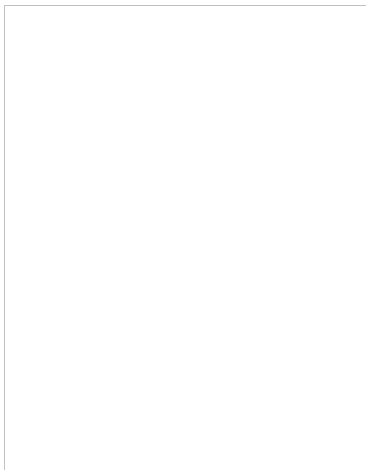
**Support**

**Signature:**

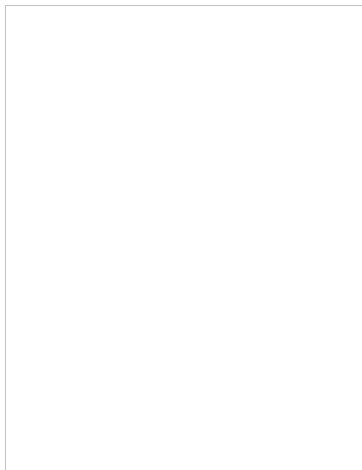
**Description:**

15 photographies en tirage argentique de Man Ray hors texte, montées sur carton, portant au dos le cachet de l'atelier de l'artiste "Épreuve originale, Atelier Man Ray, Paris".

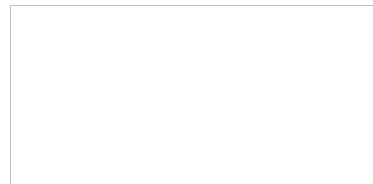
**Image 2:**



**Other images:**



**Location Prints:**

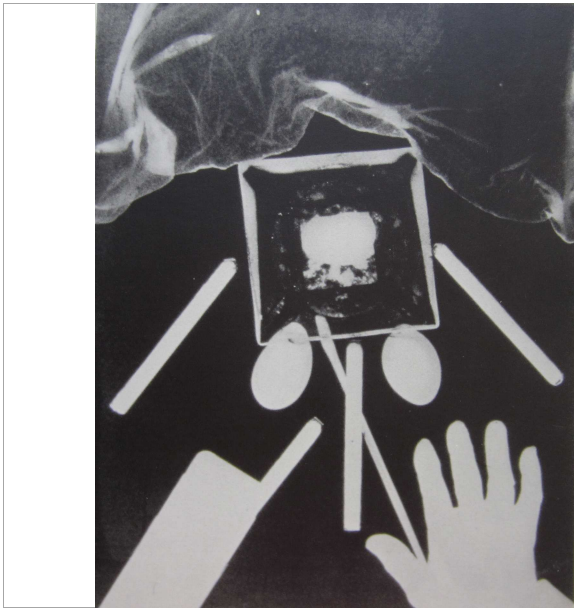


**Literature:**

Lippard, Dada & Surrealism Revisited, p. Man Ray prit des photographies des mannequins réalisés par Salvador Dali, Oscar Dominguez, Marcel Duchamp, Marx Ernst, Espinoza, Maurice Henry, Marcel Jean, Léo Malet, André Masson. Joan Miró. Wolfgang

# Man Ray Graphic Work

**Title:** One Hand



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

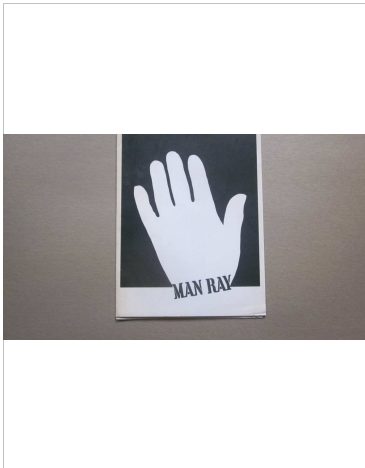
**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

LACMA: One Hand, 1966  
 Print, Screenprint on lucite, Format:  
 (66.04 x 50.8 cm)  
 Gift of David Gensburg (M.68.72.34)  
 Prints and Drawings Department.  
 Edition 12 of 40

**Literature:**

# Man Ray Graphic Work

**Title:** Electrisme, Lettrie à ouvrir des horizons nouveaux



**Author/Other Artists**

Roland Sabatier

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1966

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

67

**Matrix Size:** 6.9 x 14.6

**Sheet Size:** 13.6 x 21.2

**Publisher:** Roland Sabatier

**Printer:** Moret

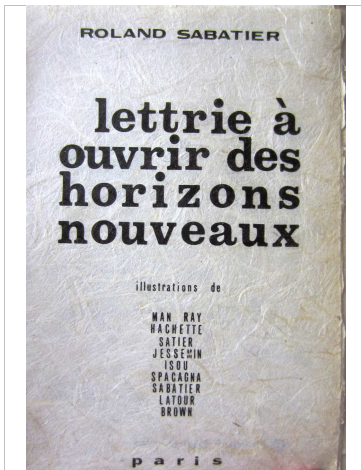
**Edition:** 35, plus AE (in A.), 1-3 on Japon Imperial, 4-14 on Arches "ad personam", 15-35 on Arches

**Support**

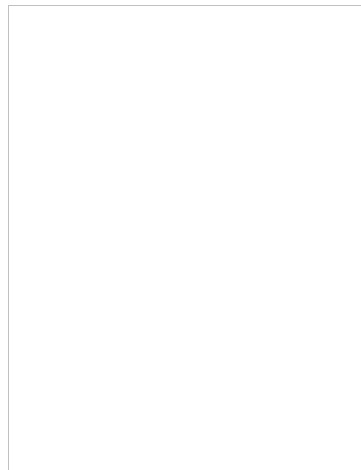
**Signature:** Initials

**Description:** Possibly another edition with horizontal image, nconsistent in signing vs. Initialing work, 5 HC

Image 2:



Other images:



Location Prints:

II/35 collection Roland Sabatier, Paris with dedication, Metropolitan Museum, VI/XIV

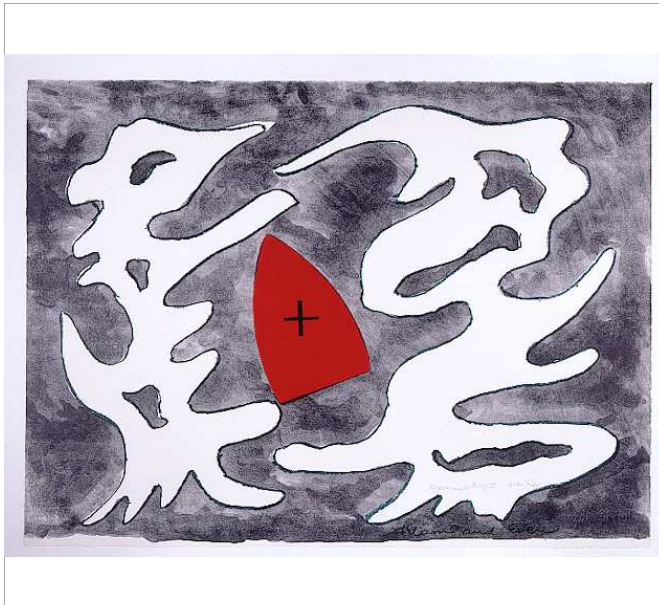
Literature:

Visited Roland Sabatier in Paris, viewed entire illustrated book



# Man Ray Graphic Work

**Title:** Adam & Even (aka. Mitologia con ferro rosso)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

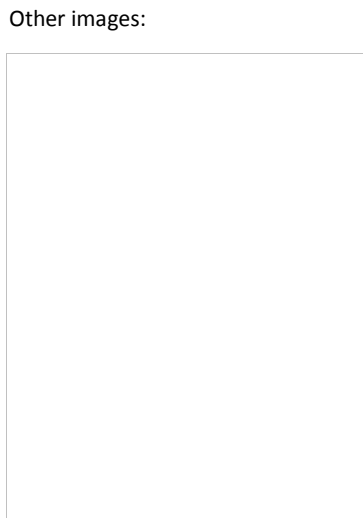
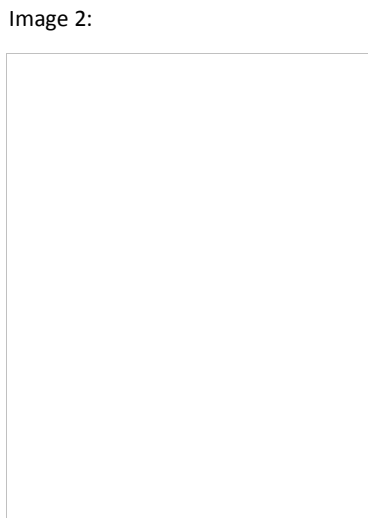
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**



**Location Prints:**  
  
**Literature:**

# Man Ray Graphic Work

**Title:** A l'heure de l'Observatoire - Les Amoureux



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1966

**Work seen:**

**When seen:**  
18/01/2011

**Anselmino/Pilat:**  
15

**Matrix Size:** 35.5 x 89.5 KS **Sheet Size:** 63.5 x 104

**Publisher:** Jean Petithory **Printer:** [ ]

**Edition:** 150

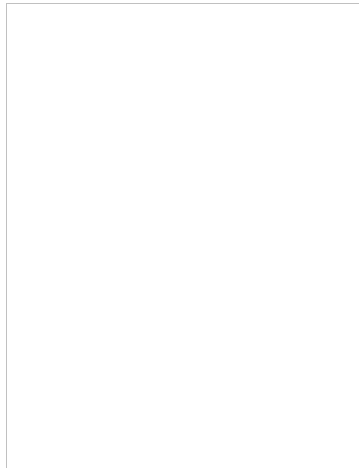
**Support** soft paper, warm tones, darkened **Signature:** [ ]

**Description:** rs worked on edition, is from 1966 paper mat cliche of great quality , brilliant shiny ink, maybe varnished , maybe 300 ed. Ektachrome negative, good unknown printer

Image 2:



Other images:



Location Prints:

Marcel Fleiss 98/150

Literature:

Print is listed from 1970 in Anselmino and from 1967 in other sources. I spoke directly with Roland Sabatier who worked on the edition with Jean Petithory, he is sure that the year it was printed was 1966. same year as Man Ray's L.A. retrospective.

# Man Ray Graphic Work

**Title:** Hands (aka. Two Hands)



**Author/Other Artists**

**Object:**

Print

**Technique**

Screenprint

**Date**

1966

**Work seen:**

**When seen:**

25/02/2013

**Anselmino/Pilat:**

81

**Matrix Size:** 51.2 x 41.1

**Sheet Size:** 66 x 50.9 x 3 mm.

**Publisher:** Gemini GEL

**Printer:** Ken Tyler, Gemini GEL

**Edition:** 1 -40, etched lower left corner into front of acrylic sheeting

**Support** Cast acrylic sheet

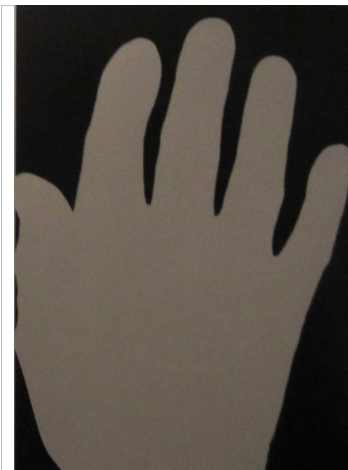
**Signature:** Incised on front of acrylic sheet

**Description:** Printed on acrylic, bottom center, Gemini G.E.L. c.1966. Two-color screenprint, black first, silver printed over, traces of red on II, on acrylic sheeting, composition of face with large beak, (Loplop, Max Ernst creature).

**Image 2:**



**Other images:**



**Location Prints:**

Los Angeles County Museum of Art,  
National Gallery of Art, DC,  
Princeton University Art Museum  
9/40

**Literature:**

NGA 12/2011: Correspondence with Charles Ritchie, Curator, Prints & Drawings, National Gallery of Art, Washington about Man Ray Gemini prints. Not to be confused with lithograph, "Untitled" on Rives paper, edition 125, with the same image.

# Man Ray Graphic Work

**Title:** Hands



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

LACMA web: Untitled, 1966  
 Rayograph-lithograph on Rives hand  
 torn paper, Sheet: (55.88 x 64.77  
 cm); image: (41.91 x 33.66 cm)  
 Graphic Arts Council Fund  
 (M.67.14)Edition of 125 Artist proof

Literature:

Hands, 1966  
 LACMA web: Screenprint on lucite,  
 Format: (66.04 x 50.8 cm)  
 Gift of David Gensburg (M.68.72.33)  
 Prints and Drawings Department. a  
 two-color screenprint edition of 40  
 on plexiglass measuring 68.6 x 53.4  
 also printed by Gemini.

## 4.5 Paris and Milan

After his return to Europe in 1951, Man Ray continued making prints, in an intense and steady different impact of his graphic work on the two continents in an interview in 1974, while talking about his current projects, saying: Discussing his prints in an interview, he said,

“I don’t like to show the things I do immediately, sometimes I wait years. There have been large exhibitions of all my graphic work, lithographs and etchings, but this is a sort of panorama from my early work. Here, in Paris, they accept everything I do, there is no hesitation at all. But some of the American publishers want to change things; they want to take this out or put something else in. I say: ‘This is my work. If you want to do something different, sign it with your name, create something, but don’t try and change my work...

There are no dates in my career. I have several mediums at my fingertips. Photography was just as incidental as painting was, or writing, or making sculptures, or just talking.”<sup>121</sup>

Once re-established in Paris, he made his first lithograph in 1953, published by the Gilde de la Gravure, in Geneva. In 1960, Man Ray began his association with Arturo Schwarz, who functioned both as a dealer and a publisher of Man Ray’s multiple editions of objects and graphic work. Arturo Schwarz, the noted Duchampian scholar, organized an exhibition at his gallery in 1964, *Ten Years of Graphic Work*, with twelve prints by Man Ray.<sup>122</sup>

Man Ray continued making prints in Europe and exhibiting them on both sides of the Atlantic for the following decade. Man Ray’s retrospective exhibition at the Los Angeles County Museum of Art in 1966 included ten of his illustrated books alongside his other work. At the age of 76, this was the most important retrospective exhibition for Man Ray to date. Along with his illustrated books, prints were included in his large shows, among them, the 1973 exhibit

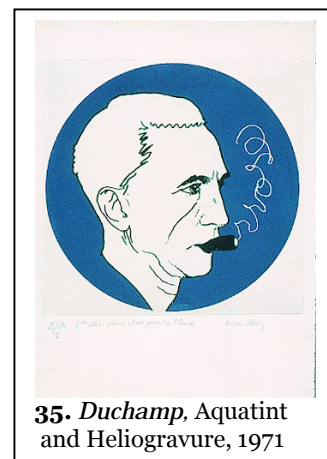
<sup>121</sup> Paul Hill and Thomas Cooper, “Man Ray.” *Dialogue with Photography...* 21.

<sup>122</sup> *Dieci anni de grafiche edite da Schwarz*, December, 1964, a catalogue edition of 100 was edited with an original etching by Lucio Fontana.

at the Milwaukee Art Center. There were also small galleries that showed his graphic work and artist's books in the United States and France.

In 1971, Man Ray collaborated with an aquatint and a heliogravure in the portfolio *Monument à Christophe Colomb et à Marcel Duchamp* produced by Éditions Georges Visat in Paris. Often these two prints have become separated or disassociated from their original context. This is the case of the two prints of Duchamp from 1971 that have previously been catalogued and frequently sold as individual prints. It was not until my second visit with Roland Sabatier in Paris that I saw the original portfolio entitled *Hommage à Duchamp* for which the works were created.<sup>123</sup>

In 1975, Man Ray contributed to a print portfolio entitled *Mirrors of the Mind*, with an introductory text by Nicolas Calas.<sup>124</sup> In this Pop-Art inspired portfolio Man Ray once again printed on a non-traditional surface, this time a screenprint on a reflective plastic surface. The other artists were an eclectic group, ranging from Meret Oppenheim, from his early surrealist days in Paris, to the younger generation of quickly rising Pop artists Roy Lichtenstein, James Rosenquist, Robert Rauschenberg, Bruce Nauman, and Richard Hamilton. The portfolio also includes work by Joseph Beuys and Marcel Broodthaers.<sup>125</sup> Man Ray's piece in this portfolio, a screenprinted mirror, is entitled *Les grand-transparents*, the title drawn from André Breton's writings. The wordplay and surrealistic association by Man Ray's use of the title references not only André Breton, but plays with the idea of transparency in giving the title to a mirror. The Surrealists' fascination with Breton's myth of invisible entities that surround humans has been discussed in depth, and the title Man Ray used for this piece appears in a number of surrealist texts.<sup>126</sup> Another group project from 1975 is



<sup>123</sup> Conversation with Roland Sabatier, Paris, December, 2011.

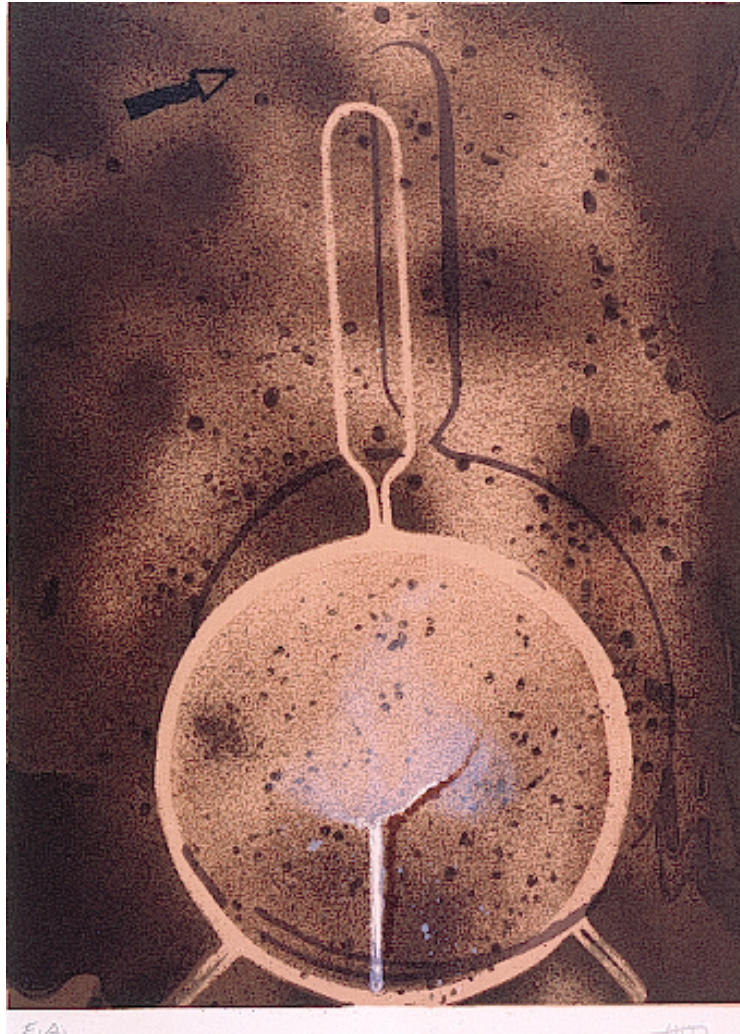
<sup>124</sup> Calas had presented work in previous portfolios, most notably the Brunidor portfolio from 1947 with original graphic work by Yves Tanguy, Max Ernst, Wilfredo Lam, Stanley William Hayter, Matta, Kurt Seligmann and Joan Miró.

<sup>125</sup> Peter Frank, "New Editions—Mirrors of the Mind", *ARTnews* 74, September 1975, 50.

<sup>126</sup> André Breton, *La beauté convulsive* (Paris :Centre d'Art Georges Pompidou, 1991), 354.

the twenty-four print portfolio, *Bonjour Max Ernst*, with a text by Louis Aragon. Published by Éditions Georges Visat, it included one print by each of the following artists: Alechinsky, Arman, Baj, Hans Bellmer, Ben, Cesar, William Copley, Francois, Kern, Wifredo Lam, Roy Lichtenstein, Man Ray, André Masson, Roberto Matta, Messagier, Joan Miró, Henry Moore, Nilsson, Meret Oppenheim, Roland Penrose, Niki de Saint Phalle, Dorothea Tanning, Titus Carmel and Paul Wunderlich, and was published by Les Éditions Georges Visat in Paris. Man Ray also had a print included in a travelling exhibition celebrating the U.S. Bicentennial. The lithograph, *Personnage*, 1975, was printed in Paris and edited in 1976 in New York by Transworld Art, and was exhibited throughout the country over a two-year period.

In the years preceding Man Ray's death, he collaborated on several illustrated book projects: *La Logique Assassine* (1975) with a text by Henry Miller; *Bonjour, Max Ernst* (1975) a portfolio of prints by twelve artists with a text by Louis Aragon; and *Mysticité Charnelle* (1976) by René Crevel.



36. *Bonjour*, Max Ernst, lithograph, 1975

#### **4.6 *Printers and Editors who produced Man Ray Graphic Work***

In determining Man Ray's working methods, it was necessary to analyze who he worked with and where he produced the prints. The majority of his prints were produced in Paris where Man Ray worked with a number of printshops or ateliers. The history of these printshops in Paris is surprisingly limited. I was not able to find comprehensive information about the printers and ateliers in France. This is an area that needs to be addressed by scholars due to its importance in the art world; both American and European artists flocked to Paris to make their etchings and lithographs. Fortunately, some of the premier French printshops have remained with the original families, but their history is to a large extent oral and is being lost over time as new



generations take over. I began to search for printers who worked with Man Ray in the 1960s and 1970s and discovered several of them that are still in existence. I sought out a number of other printshops in Paris by their addresses, such as Éditions Georges Visat and Éditions “Cahiers d’Art”, on rue Dragon, but according to nearby booksellers, they have disappeared without a trace, and I fear their records with them.

As a result of my research, I have compiled a list of all the known print shops or ateliers that Man Ray worked with to produce his graphic work. This list also includes the names of the editors, when known, for the different prints, portfolios, and illustrated books.

I have made attempts to find the printers that Man Ray worked with and through his dealers was fortunate to locate one in Paris, France, and another in Milan, Italy.<sup>127</sup> In Paris, I met with Roland Sabatier at length in his studio there have corresponded with him since then as technical questions have arisen. Sabatier worked for Éditions Georges Visat who produced a number of Man Ray’s print editions since the 1960s. Prior to that, Sabatier independently produced the iconic print, *A l’Heure de l’Observatoire: Les Amoureux* (*Observatory Time: The Lovers*), in 1966. Most importantly for my research was to have access to a direct source; Roland Sabatier worked in Éditions Visat during the period Man Ray’s work was produced for the print portfolios and illustrated books *Ou boivent les loups*, *Hommage à Duchamp*, *Cactus*, *Bonjour Max Ernst*, and *Les Chambres*. I have corresponded with the French printshop l’Imprimerie Jacomet in regard to the work they did for Man Ray. They confirmed that they printed the large illustrated book *Alphabet pour adultes*, 1970, which consists of thirty-seven lithographs as well as the publication *Revolving Doors* of the same year.<sup>128</sup> In Milan, I visited the Stampatore Giorgio Upiglio where I spoke to Giorgio Upiglio about the Man Ray prints he made in 1964 for *Il reale assoluto* portfolio. I was able to examine some of the proofs that Upiglio had on archive of Man Ray’s lithographs.

<sup>127</sup> Marcel Fleiss, owner of the Galerie 1900-2000, Paris, gave me an introduction Roland Sabatier and Arturo Schwarz, owner of the now defunct Galleria Schwarz, gave me an introduction to Giorgio Upiglio in Milan.

<sup>128</sup> Correspondence with the printer Bruno Jacomet, l’imprimerie Jacomet, now located in southern France, January 11 and 17, 2013.

Man Ray did not choose a single atelier or master printer to produce his impressions in Paris, as was the case of other artists who followed the tradition of working with a particular printshop that then became known for working with



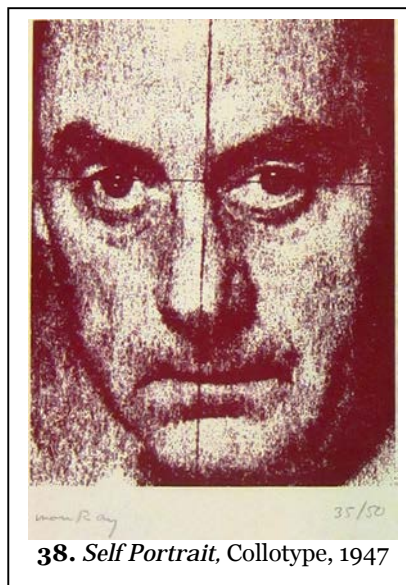
**37.** *Un Monument*, lithographs, 1968, all four editions with proofs, Timothy Baum Collection, New York

an artist. It is significant to note because it would indicate once again that Man Ray was less interested in the rarified world of prestigious ateliers in the production of his fine art prints and more concerned with the immediacy of having his ideas translated into a print medium. According to Sergio Tosi, it was

Man Ray's assistant, Lucien Treillard, who would locate a print shop as needed and make all the practical arrangements.<sup>129</sup> At times, Man Ray would function as his own editor, as is often the case with artists who have an idea and go directly to a print workshop to develop it.

There are two particular instances where I have not been able to determine who printed the work, but my research leads me to believe they were both done by printshops in the United States. The editions were produced years apart; the *Self Portrait* in 1947 and *Un Monument* in 1968.

Man Ray began printing lithographs with Lynton R. Kistler in Los Angeles. The lithograph, *Self Portrait* (1947), is significant because it is the first print made by Man Ray in the United States as a mature artist.<sup>130</sup> Lynton Kistler had learned lithography at his father's letterpress printing plant, the Will A. Kistler Company, in Los Angeles. In 1928, the plant switched to offset lithography and hired a German lithographer who taught Lynton Kistler



**38.** *Self Portrait*, Collotype, 1947

<sup>129</sup> Meeting in Paris with Sergio Tosi, August, 2012.

<sup>130</sup> His early printed work in New Jersey and New York was from 1914-1921.

the rudiments of lithography.<sup>131</sup> Fascinated with the process, he started up his own lithography press in his garage in 1933, printing his first lithographs pulled from stone there. These works were for Jean Charlot, a French artist who had a longstanding relationship with Kistler, and went on to be very active in the revival of lithography in Mexico at the Taller de Gráfica Popular, as discussed earlier. It is possible that *Self Portrait* was made at the elder Kistler's letterpress plant, as it was printed in 1947, a year before Kistler opened his own fully dedicated workshop. It does not bear Kistler's distinctive blindstamp of the letter K with a circle encompassing it, however, perhaps he did not begin using that chop until he had his own printing business. This edition of *Self Portrait* is distinguishable from the later editions because only fifty impressions were made, and for some reason, Man Ray signed his name on the lower left hand side instead of the usual right hand side. I was able to examine three copies of this early edition and compare the similarities between them, although private and public collections have frequently confused the dates between the earlier and later editions.<sup>132</sup> In 1948, *Roman Noir* were printed at Kistler's new printshop located on West Third Street in Los Angeles, in two separate editions, on different paper types. These lithographs were made by hand on lithography stones Kistler had ordered from the Senefelder Company in New York. The illustrated book *Alphabet for Adults* (1948), and a catalogue for Max Ernst, *Max Ernst, Thirty Years of his Work: A Survey* (1949), were also both printed by Kistler and published by the Copley Galleries in Beverly Hills.<sup>133</sup>

The second significant and elusive print, *Un Monument*, from 1968, also proved difficult to establish exactly where it was printed, but my research has provided new, unknown information about the edition. Until now, it was assumed that it was a single print edition with numerous artist's proofs exploring a variety of color combinations. After viewing the prints in New York and New Jersey, I am able to establish that it in fact there are four different full

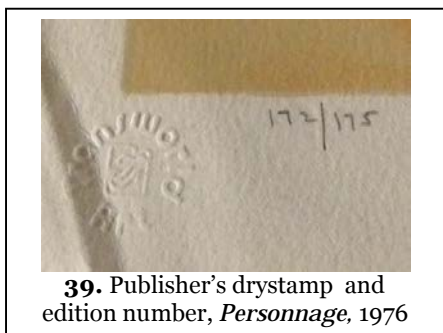
<sup>131</sup> Clinton Adams, "Lynton R. Kistler and the Development of Lithography...." 101.

<sup>132</sup> The Gernsheim Collection, Harry Ransom Center, Austin, Texas has the print with the 1947 date as well as handwritten notes by Gernsheim to that effect. This print matches the prints in the Metropolitan Museum's collection, and Timothy Baum's collection. The Museum of Modern Art has the later 1972 edition but has it erroneously listed as the earlier edition.

<sup>133</sup> Clinton Adams, "Lynton R. Kistler and the Development of Lithography...", 103-105.

editions of *Un Monument*, numbered on the print as I, II, III, and IV.<sup>134</sup> What leads me to believe that Man Ray printed these four editions in the United States is that, while the title is in French, he printed the edition information in English. Man Ray used the French E.A. (Epreuve d'Artiste) in almost all his graphic work, since it was printed in Europe. However, with this edition, he uses the English equivalent, A.P. (Artist's Proof), which I believe indicates that he printed the four editions in the United States.

In the process of my research, I investigated a print that had a drystamp on the lower left corner with the words Transworld Art. I began searching the



**39.** Publisher's drystamp and edition number, *Personnage*, 1976

internet and I was able to locate Alex J. Rosenberg, the person who had organized the exhibition. In correspondence with him, I discovered Man Ray had participated in a traveling exhibition entitled "An American Portrait" that circulated throughout the United

States from 1975 through 1977. *Personnage*, the lithograph by Man Ray, was printed in Paris in 1975 and published in New York City a year later. The exhibition was part of a trilogy created by Transworld Art to celebrate the U.S. Bicentennial and it was originally conceived to travel to approximately fifty venues.<sup>135</sup>

This following summary includes the editors of Man Ray's editions and the printshops that produced his work, organized chronologically by country.

<sup>134</sup> Visit to Timothy Baum's collection, New York, on February 22, 2013 and Princeton University Art Collection, New Jersey, on February 25, 2013.

<sup>135</sup> Correspondence with Alex J. Rosenberg, Sc.D., Alex Rosenberg Fine Arts, New York City, on December 20 and 22, 2012. He could not confirm how many venues hosted the exhibition.



40. *Personnage*, lithograph, 1976

## France\*

1926: Édition Surréalistes

1960s: Atelier G. Leblanc, Galerie des IV Mouvements, Atelier Jean Pons, Atelier Clot, Bramson et Georges, Editeur L. Broder, Atelier R. Dutrou, Editeur Roland Sabatier, Atelier Moret, Editeur Pierre Chave (Vence where gallery of same name was located), Georges Visat, Atelier Michel Cassé, Les Editeurs Français Reunis, Atelier Murlot, and Atelier Marquet<sup>136</sup>

1970s: Atelier Alain Controu, Éditions de Larcos, Editeur Jean Petithory, Editeur Michel Toselli, Atelier Jacques David, Editeur Georges Fall, l'Imprimerie Jacomet, Éditions La Hune, Editeur B. Belfond, Atelier Desjobert, Éditions Vent d'Arles, Éditions La Difference, Éditions XX Siècle, Atelier Fequet et Baudier (Marthe Fequet et Pierre Baudier)

\*all in Paris unless otherwise noted.

## Italy

1960s: Edizioni Galleria Schwarz, Stampatore Giorgio Upiglio, Edizioni Studio Marconi, Editore Anselmino, Editore Sergio Tosi, Edizioni Il Dialogo (all in Milan)

1970s: Stampatore Multirevol, Milan; Edizioni e Stampatore Astrid, Varese; Edizioni grafiche del surrealismo, Milan; Stampatore Ridotto, Turin

<sup>136</sup> *Stampatore* in Italian (*Imprimeur* or *Graveur* in French) was used in Anselmino/Pilat. I have changed the names back to their originals using the correct term *Atelier* or *Imprimerie*.

## United States, Switzerland, Japan, England, and Belgium

1932: Waterlow & Sons, Ltd., London and Dunstable (*Keeps London Going*)

1948: Lynton R. Kistler, Los Angeles

1953: Editeur Guilde de La Gravure, Geneva (as listed in a technical review consulted at the Bibliothèque Nationale, Paris)

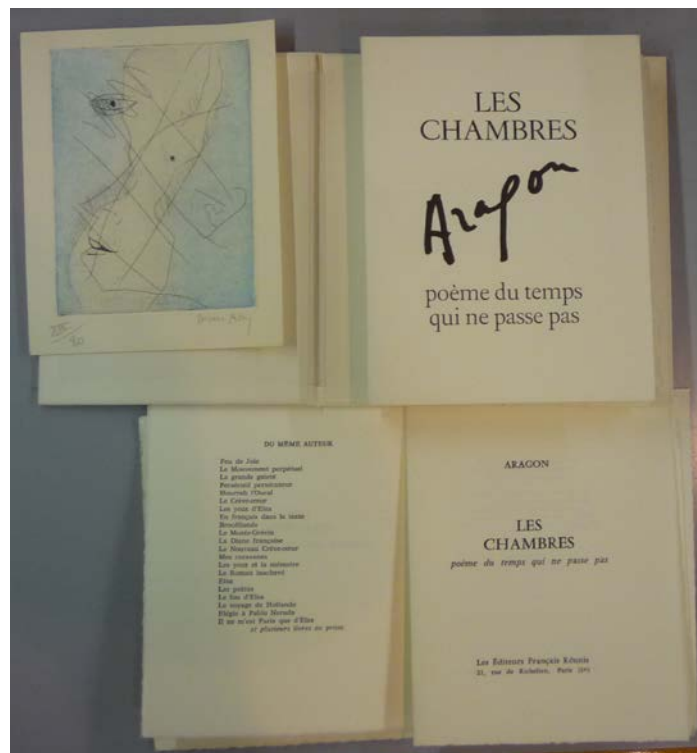
1966: Gemini G.E.L. (Graphic Editions Limited) Printshop, Los Angeles

1969: Ed. Kung, Tokyo

1973: Ed. Revue G.K., Tokyo

1960-70: Ed. Richard Binder, Brussels

1976: Transworld Art, New York



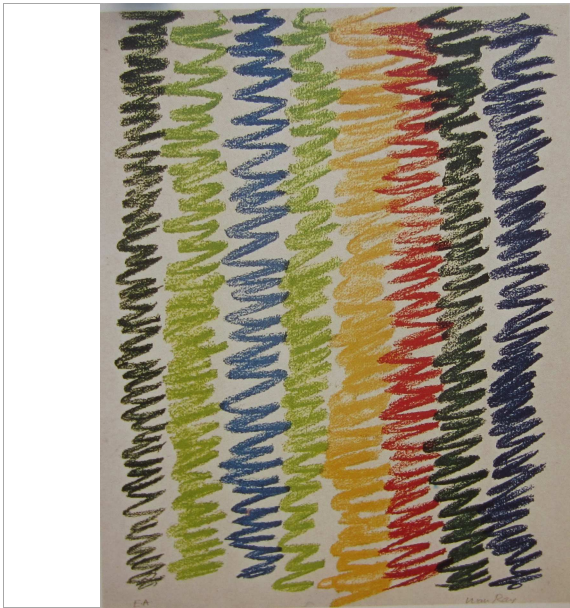
41. *Les Chambres, poème du temps qui ne passe pas*, Louis Aragon, 1969

D. MAN RAY PRINTS AND ILLUSTRATED BOOKS:  
*1967-1976*



# Man Ray Graphic Work

**Title:** Menton (aka. Untitled)



**Author/Other Artists**

**Object:**

Print

**Technique**

Lithograph

**Date**

1967

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

33

**Matrix Size:**  **Sheet Size:** 67.3 x 50

**Publisher:**  **Printer:** Mourlot

**Edition:** 40, plus APs ( EA shown in A.)

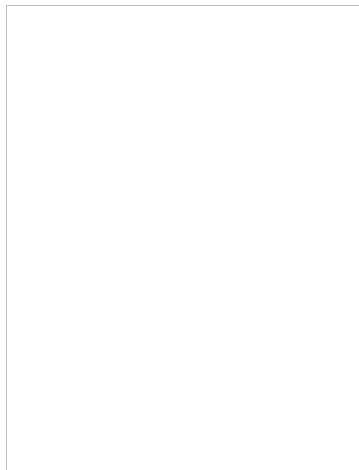
**Support:**  **Signature:** Full

**Description:** Same image, but flipped, of Biennale Menton poster, 1970, printed by Mourlot, publisher maybe Chave - RS.

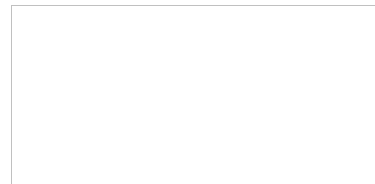
Image 2:



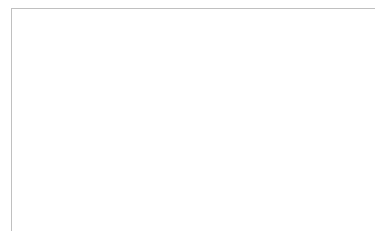
Other images:



Location Prints:

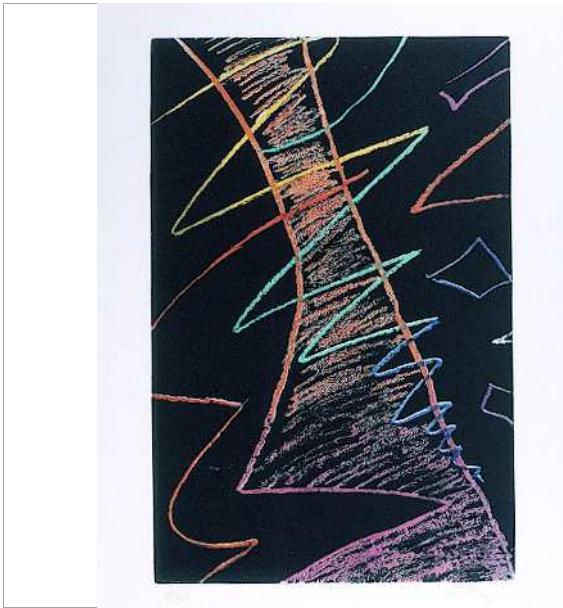


Literature:



# Man Ray Graphic Work

**Title:** Sur la lune (aka. On the Moon)



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Etching

**Date**  
1967

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
34

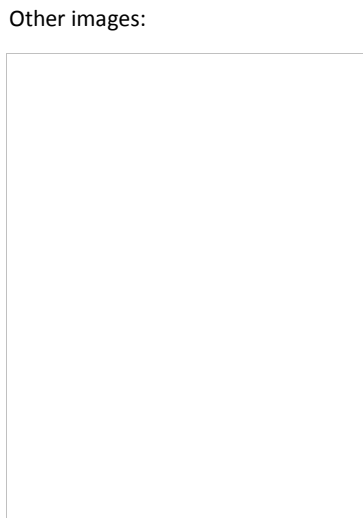
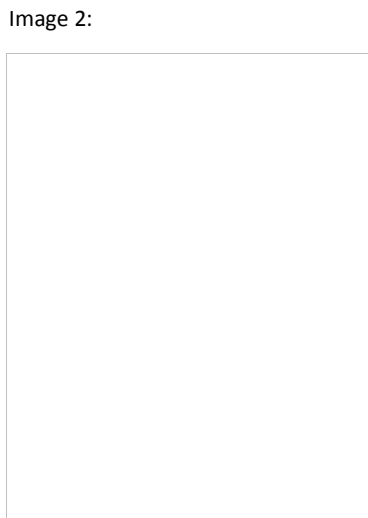
**Matrix Size:** 45.5 x 30      **Sheet Size:** 66 x 51

**Publisher:** Richard Binder, Brussels      **Printer:** George Visat, Paris

**Edition:** 100 on Arches, plus AP on Japan paper, prints also exist that are initialled -

**Support** Arches      **Signature:** Full

**Description:** Color.



Location Prints:  
(RS never saw it at Visat), MRT, Vigneron (ebay 2012)

Literature:

# Man Ray Graphic Work

**Title:** Les Papillons (aka. Midsummer Night's Dream)



**Author/Other Artists**

**Object:**

Print

**Technique**

Lithograph

**Date**

1967

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

23

**Matrix Size:**

**Sheet Size:** 50 x 65

**Publisher:** Pierre Chave, Vence

**Printer:** Pierre Chave, Vence

**Edition:** 55, plus AP

**Support**

**Signature:** Full

**Description:** Appears to be initialed Ir in print. Il Mercante di Venezia was the original title in Anselmino Vol. 1, changed in Vol II, painting of that name in Man Ray 66, p. 98

**Image 2:**

**Other images:**

**Location Prints:**

MRT

**Literature:**

Man Ray 66, p. 99, painting "Midsummer Night's Dream", 1948, oil has exact same elements, two butterflies and two geographic forms. Sotheby 139, p. 126 photograph Butterflies, 1920s

# Man Ray Graphic Work

**Title:** Three Figures (aka. Tre figure)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Ou boivent les loups



**Author/Other Artists**

Tristan Tzara

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

12/01/2012

**Anselmino/Pilat:**

66

**Matrix Size:** 14 x 9.8 **Sheet Size:** 18.6 x 11.9

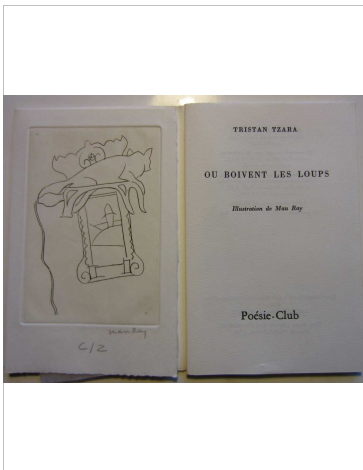
**Publisher:** Guy Chamelland **Printer:** Poésie-Club

**Edition:** 26 on Johannot fils(? Mispelled) marked a to z, 300 copies with the name of the member and with etching, 1,000 book copies, plus H.C.

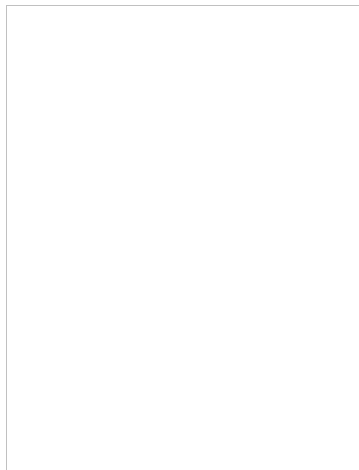
**Support:**  **Signature:**

**Description:** 2 plate etching , background aguatint and line etching

**Image 2:**



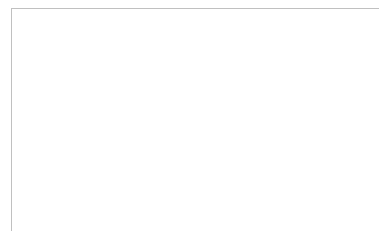
**Other images:**



**Location Prints:**

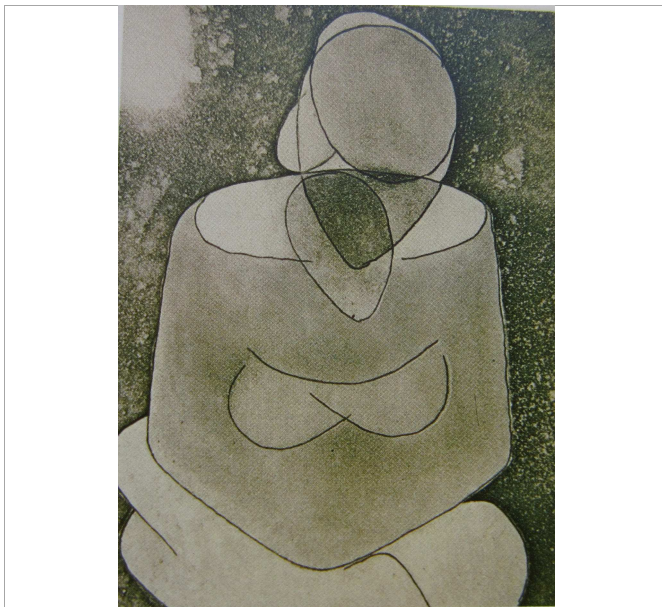
Roland Sabatier has book C, print C/Z

**Literature:**



# Man Ray Graphic Work

**Title:** Donna



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Aquatint

**Date**  
1968

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
49

**Matrix Size:** [ ] **Sheet Size:** 35 x 24.5

**Publisher:** Anselmino, Milan **Printer:** Georges Visat, Paris

**Edition:** 99, plus E.A.

**Support** [ ] **Signature:** [ ]

**Description:** [ ]

**Image 2:**  
[ ]

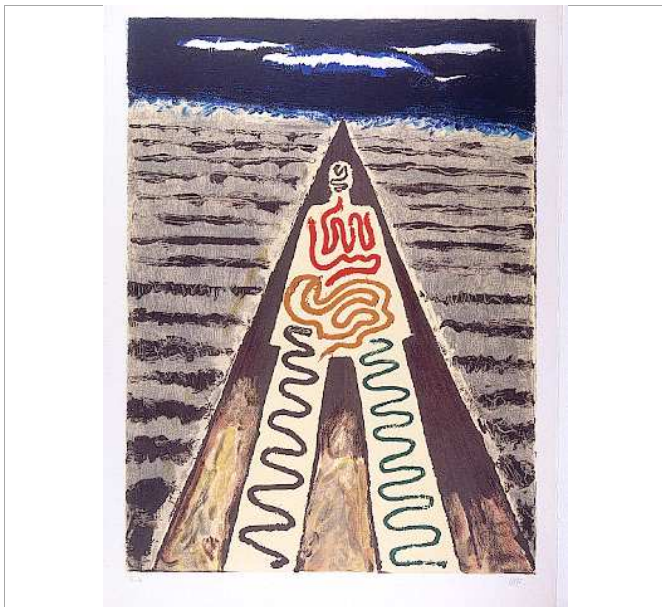
**Other images:**  
[ ]

**Location Prints:**  
(RS from Visat has never seen it)

**Literature:**  
Perhaps refers to Adon, his first wife or Madonna from 1914, Naumann, p. 107, in flat two-dimensional quality

# Man Ray Graphic Work

**Title:** Nuit de Saint Jean de Luz



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1968

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
42

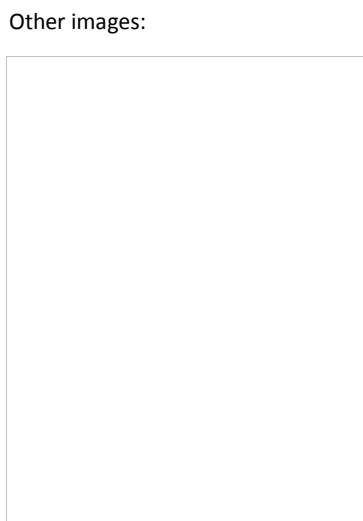
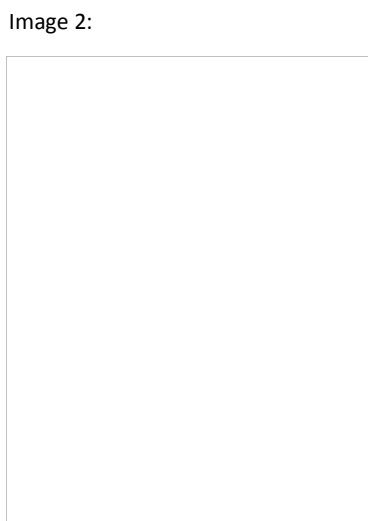
**Matrix Size:** 65 x 48 **Sheet Size:** 75.5 x 53.5A or 65.2 x 48.2(S.)

**Publisher:** Unknown **Printer:** Unknown

**Edition:** 120, plus E.A.

**Support:** Arches **Signature:** Full

**Description:** Color with full margins



Location Prints:  
E.A. in Sothebys 528, p. 283,  
Timothy Baum

Literature:  
Schwarz describes the image as  
shadows being cast while driving at  
night

# Man Ray Graphic Work

**Title:** Vitrail



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1968

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
28

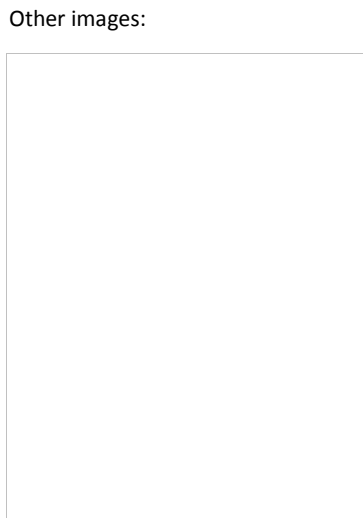
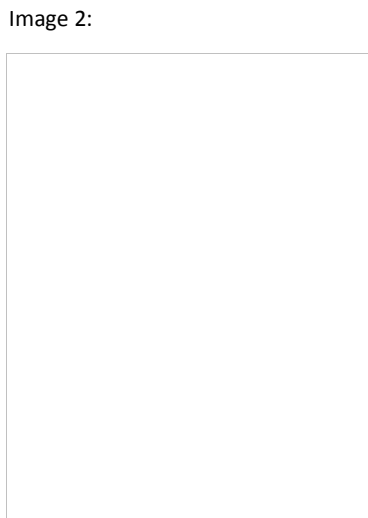
**Matrix Size:** [ ] **Sheet Size:** 56.5 x 36.3

**Publisher:** [ ] **Printer:** [ ]

**Edition:** 100, plus 25 I-XXV in Roman numerals, plus AP.

**Support** [ ] **Signature:** Full

**Description:** Color



**Location Prints:**  
E.A. in Anselmino, MRT, FN

**Literature:**  
Sothebys 95, p.113, object entitled "Hommage a dee", 1971, stained glass mounted in bronze



# Man Ray Graphic Work

**Title:** Le Père de la Gioconde



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:** According to Sergio Tosi (visit in Paris 8/2012), the title is a play on words in French

**Image 2:**

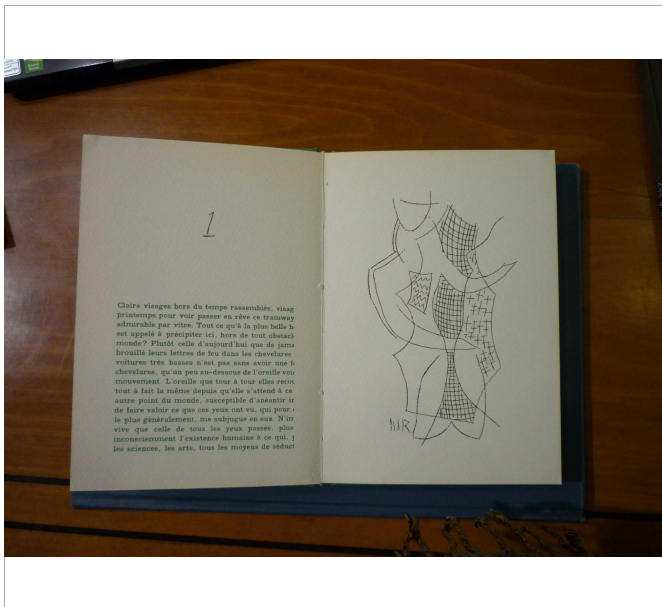
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 1



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

**Matrix Size:**

**Sheet Size:**

23 x 27

**Publisher:**

Editore Sergio Tosi, Milan

**Printer:**

**Edition:**

Numbered edition of 550 pictured here, also exists 1-50 plus XII HC with signed and editioned photo of Man Ray

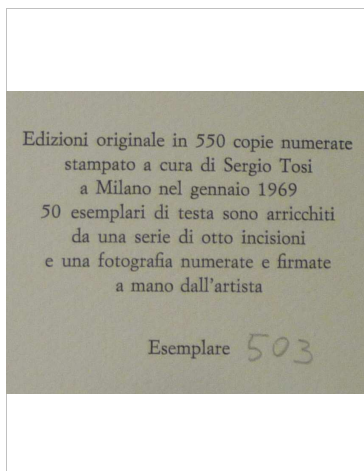
**Support**

**Signature:**

**Description:**

13 etchings in book with text (pictured), edition of 50 contains no text, 8 cliché verre prints and a signed original photograph of Man Ray housed in a green linen portfolio

**Image 2:**



**Other images:**



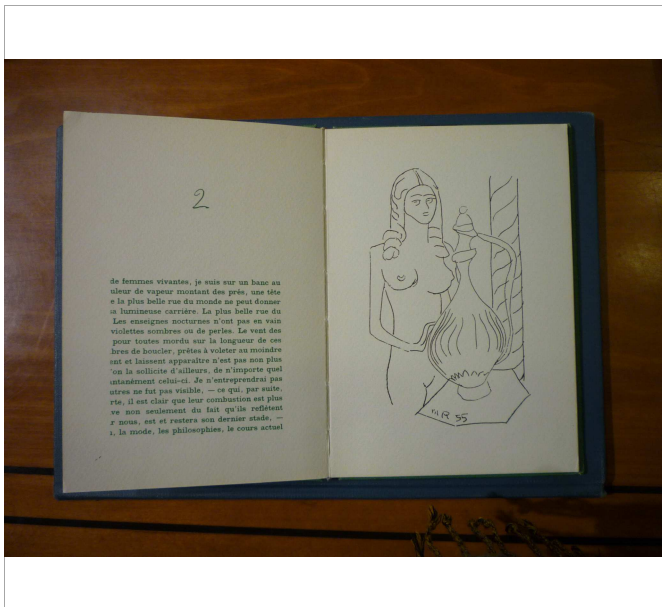
**Location Prints:**

Spencer Collection, NYPL, visited 1/2010 (book), Israel Museum (portfolio)

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 2



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

**Matrix Size:**  **Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

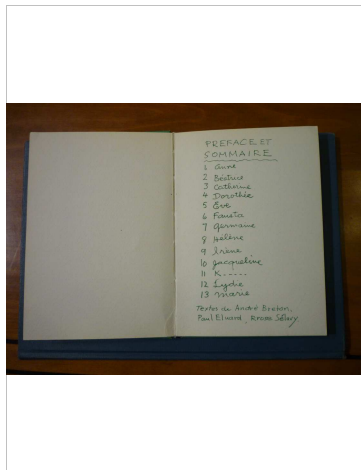
**Support**  **Signature:**

**Description:**

**Image 2:**



**Other images:**



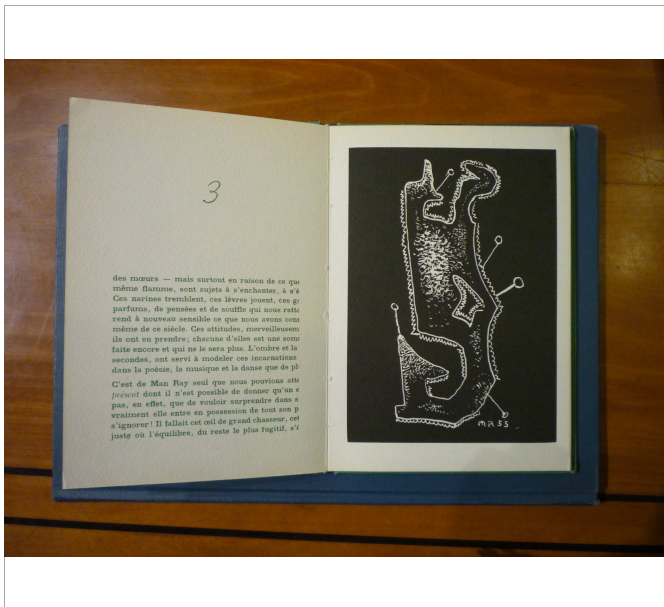
**Location Prints:**

Spencer Collection, NYPL, visited 1/2010

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 3



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

75

**Matrix Size:**  **Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

**Support**  **Signature:**

**Description:**

**Image 2:**



**Other images:**



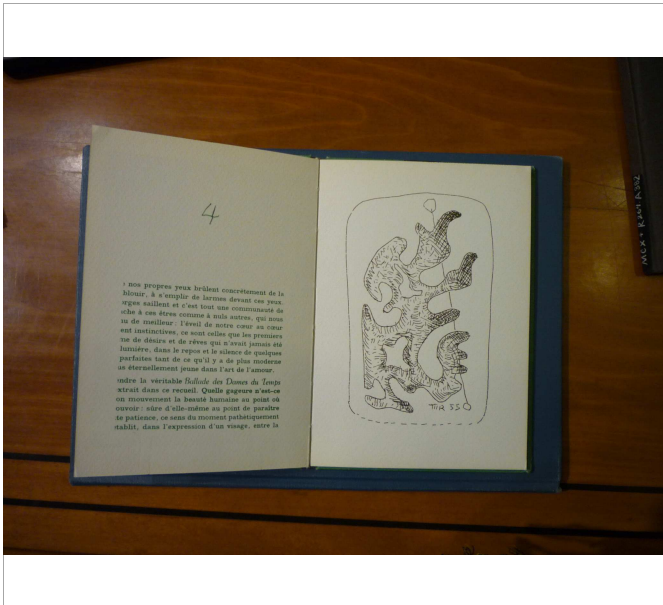
**Location Prints:**

Spencer Collection, NYPL, visited 1/2010

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 4



**Author/Other Artists**

**Object:**  
Illustrated Book

**Technique**  
Etching

**Date**  
1968

**Work seen:**

**When seen:**  
21/01/2010

**Anselmino/Pilat:**  
75

**Matrix Size:**  **Sheet Size:** 23 x 27

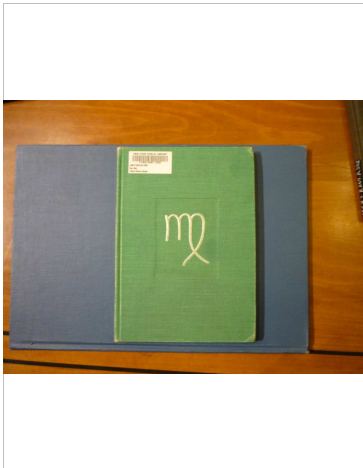
**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

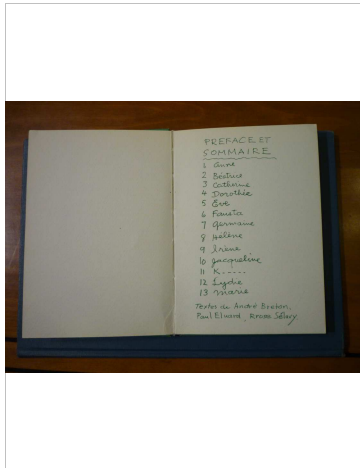
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



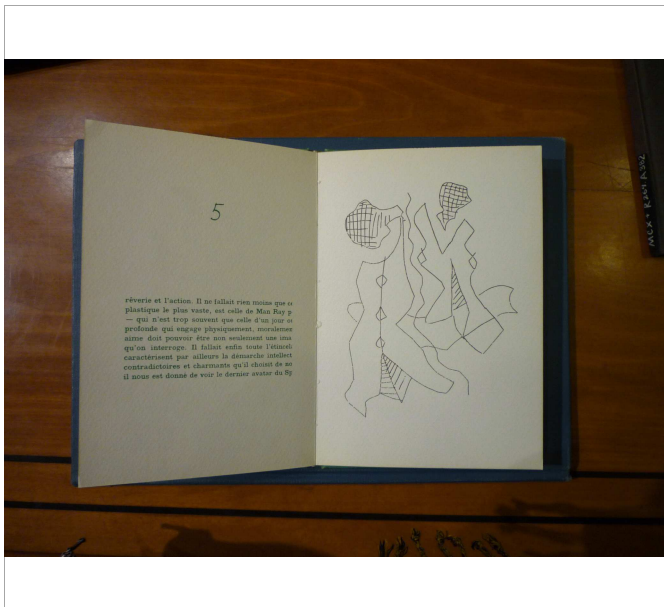
Location Prints:

Spencer Collection, NYPL, visited 1/2010

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 5



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

**Matrix Size:**  **Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

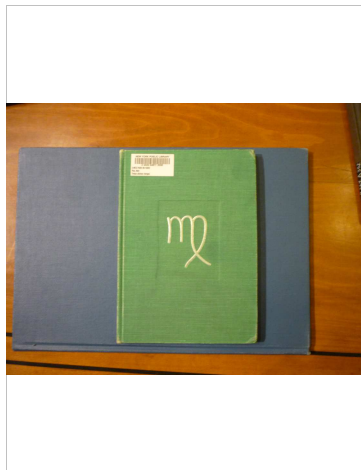
**Support**  **Signature:**

**Description:** 13 etchings each with corresponding text

Image 2:



Other images:



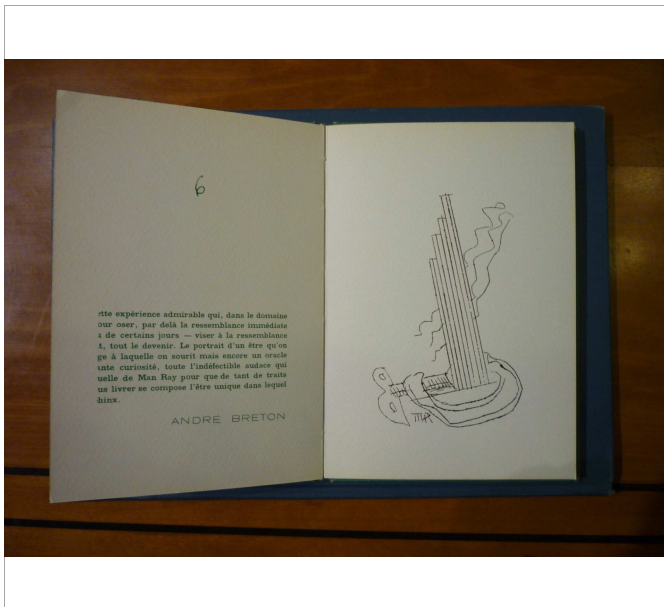
Location Prints:

Spencer Collection, NYPL, visited 1/2010

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 6



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

**Matrix Size:**  **Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

**Support**  **Signature:**

**Description:** 13 etchings each with corresponding text

**Image 2:**



**Other images:**



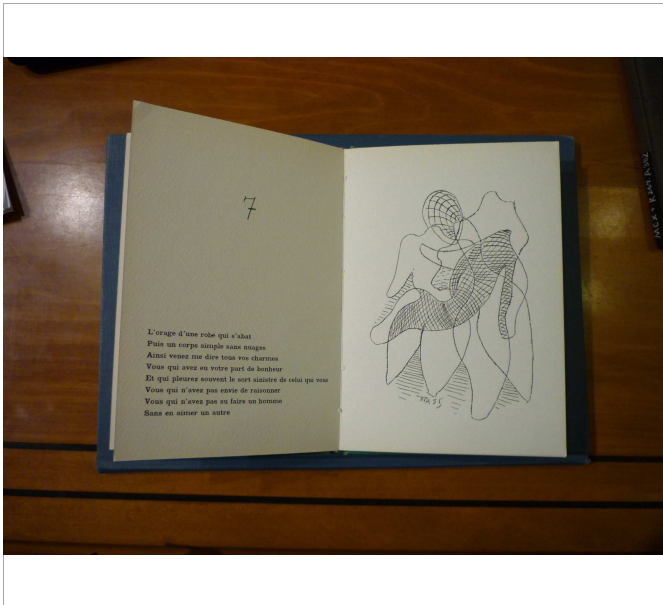
**Location Prints:**

Spencer Collection, NYPL, visited 1/2010

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 7



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

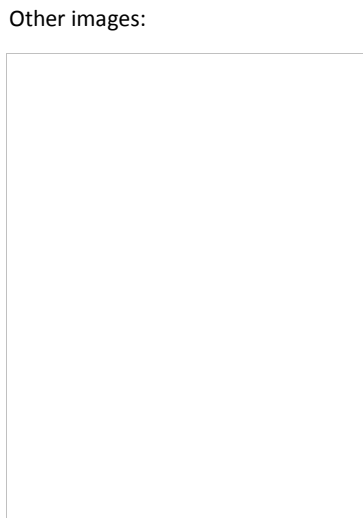
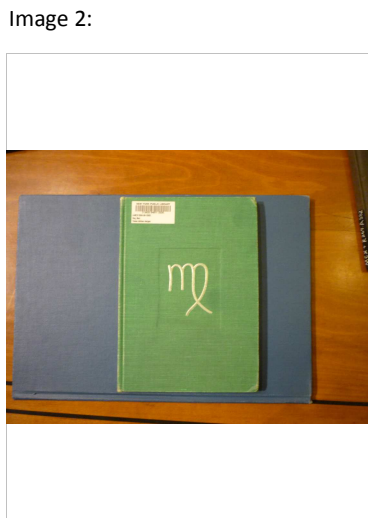
**Matrix Size:**  **Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

**Support**  **Signature:**

**Description:** 13 etchings each with corresponding text



Location Prints:

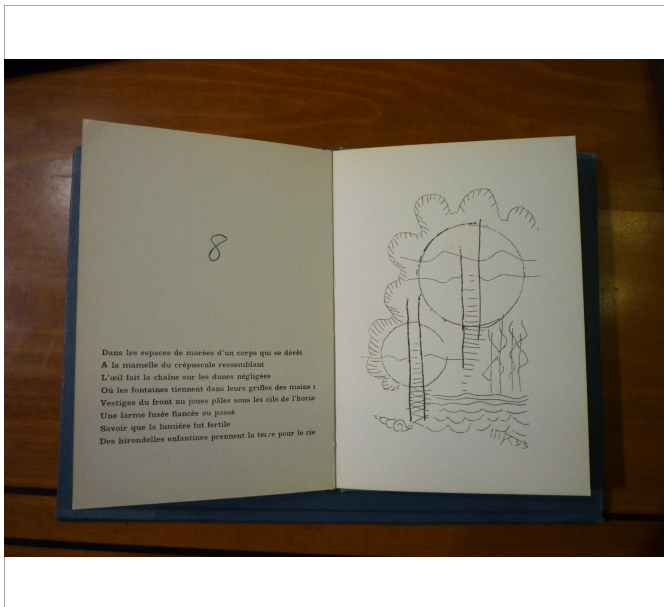
Spencer Collection, NYPL, visited 1/2010

Literature:



# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 8



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

**Matrix Size:**  **Sheet Size:** 23 x 27

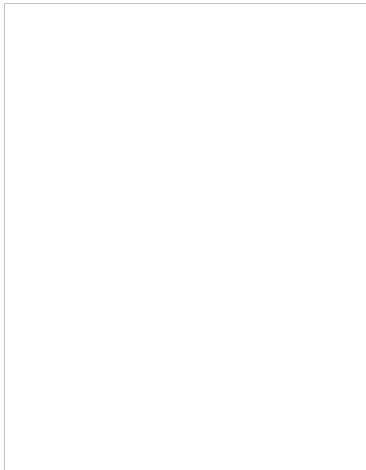
**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

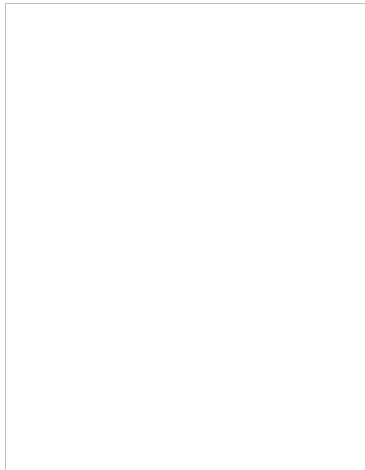
**Support**  **Signature:**

**Description:** 13 etchings each with corresponding text

**Image 2:**



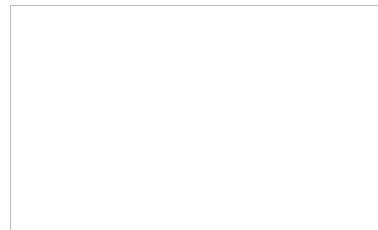
**Other images:**



**Location Prints:**

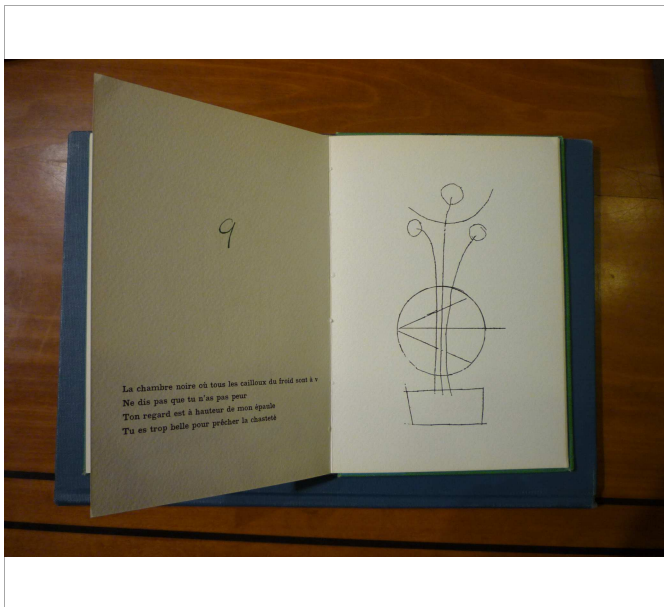
Spencer Collection, NYPL, visited  
1/2010

**Literature:**



# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 9



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

**Matrix Size:**  **Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

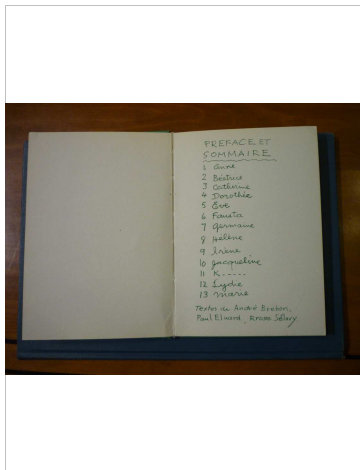
**Support:**  **Signature:**

**Description:** 13 etchings each with corresponding text

Image 2:



Other images:



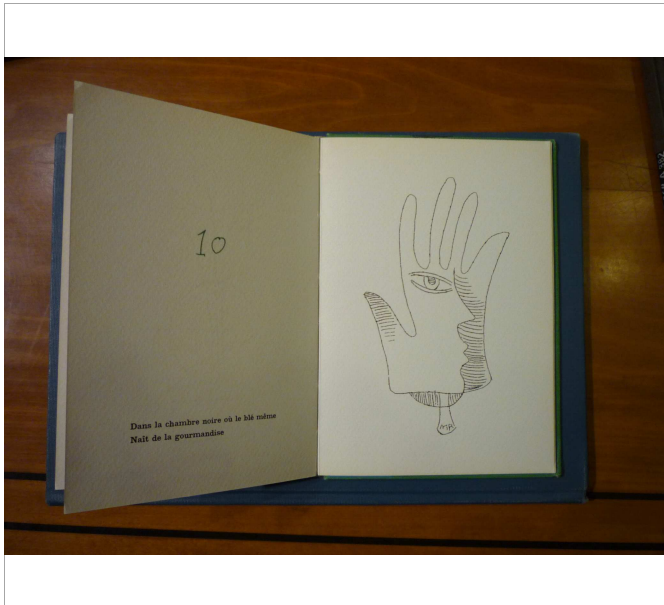
Location Prints:

Spencer Collection, NYPL, visited  
 1/2010

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 10



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

**Matrix Size:**  **Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

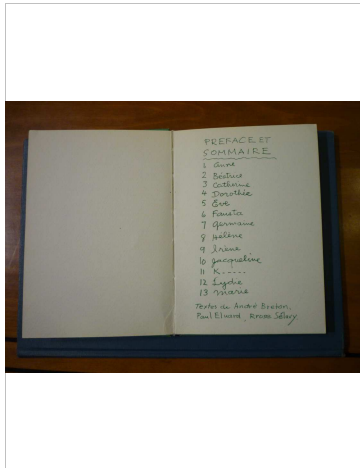
**Support:**  **Signature:**

**Description:** Same image as Blue Hand, 1972 and Untitled, 1971

Image 2:



Other images:



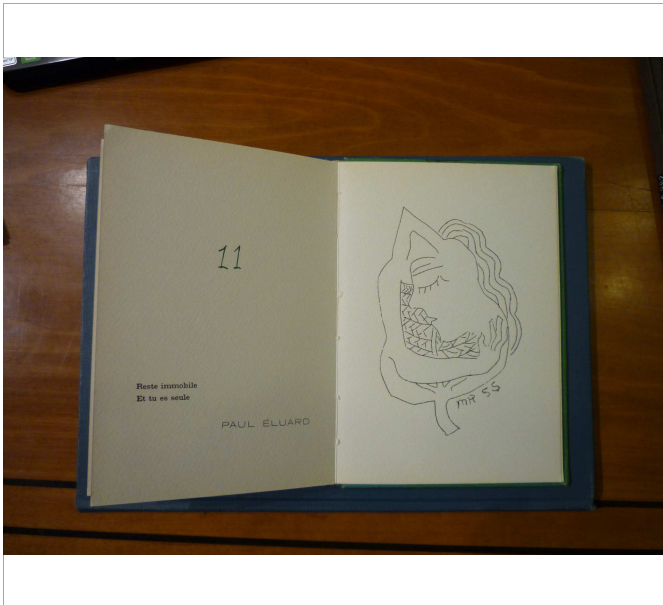
Location Prints:

Spencer Collection, NYPL, visited 1/2010

Literature:

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 11



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

**Matrix Size:**

**Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan

**Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

**Support**

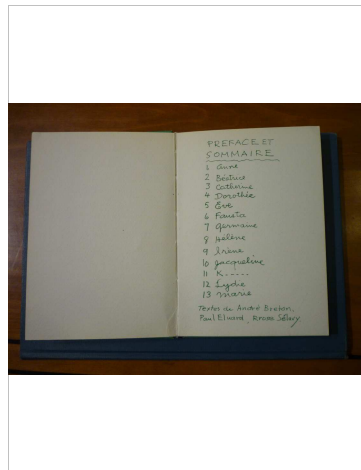
**Signature:**

**Description:** 13 etchings each with corresponding text

**Image 2:**



**Other images:**



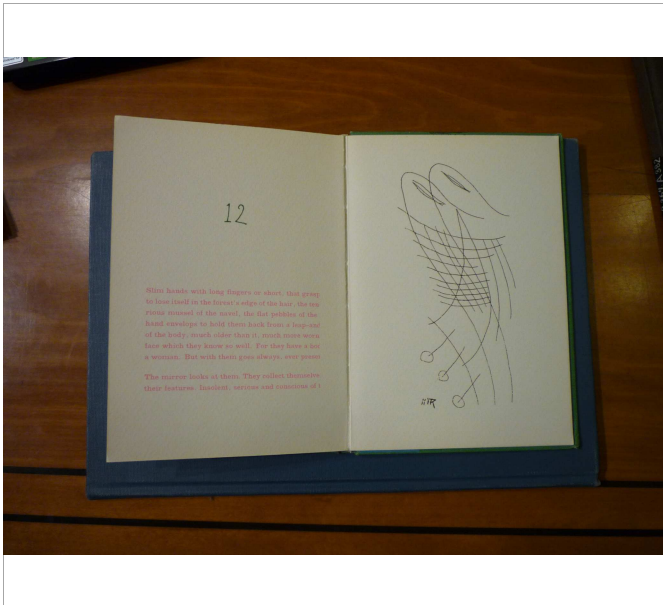
**Location Prints:**

Spencer Collection, NYPL, visited  
1/2010

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 12



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

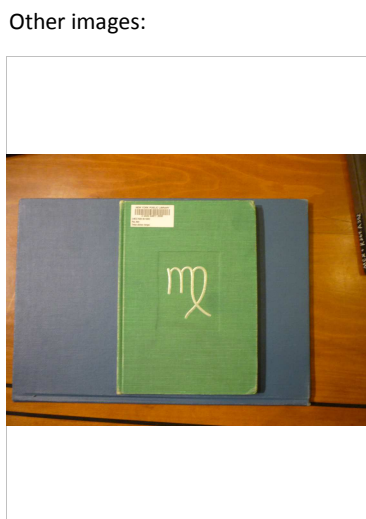
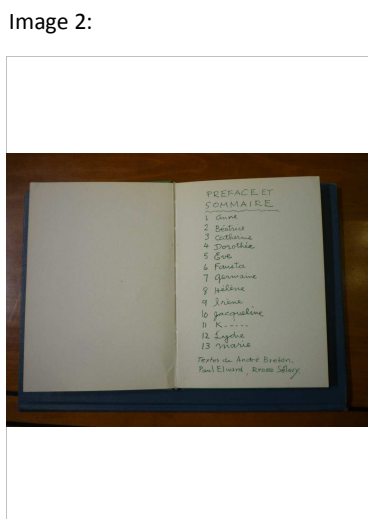
**Matrix Size:**  **Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

**Support**  **Signature:**

**Description:** 13 etchings each with corresponding text



**Location Prints:**  
Spencer Collection, NYPL, visited 1/2010

**Literature:**

# Man Ray Graphic Work

**Title:** Les Treizes Clichés Vierges - 13



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Cliché verre / Etching

**Date**

1968

**Work seen:**

**When seen:**

21/01/2010

**Anselmino/Pilat:**

75

**Matrix Size:**  **Sheet Size:** 23 x 27

**Publisher:** Editore Sergio Tosi, Milan **Printer:**

**Edition:** 1-50 plus XII HC with signed and editioned photo of Man Ray, numbered edition of 550

**Support**  **Signature:**

**Description:** 13 etchings each with corresponding text

**Image 2:**



**Other images:**



**Location Prints:**

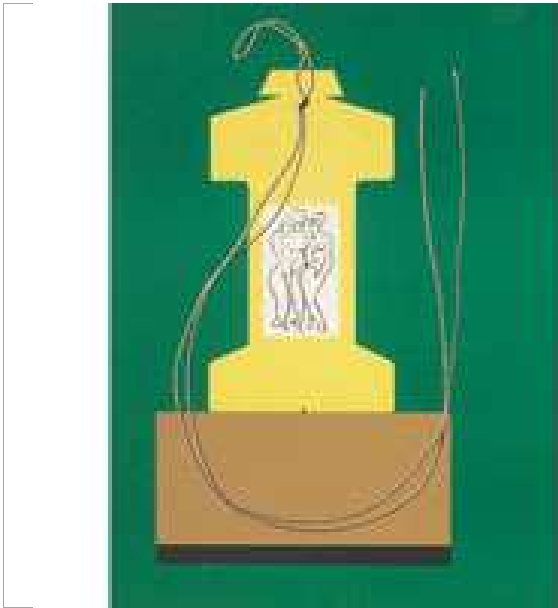
Spencer Collection, NYPL, visited 1/2010

**Literature:**

Met with Sergio Tosi in Paris in 8/2012 and he explained the origin of this series were cliché verre prints made from cliché vierge (glass plates that had been exposed and could not be used for photography)

# Man Ray Graphic Work

**Title:** Un Monument I



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**



**Other images:**

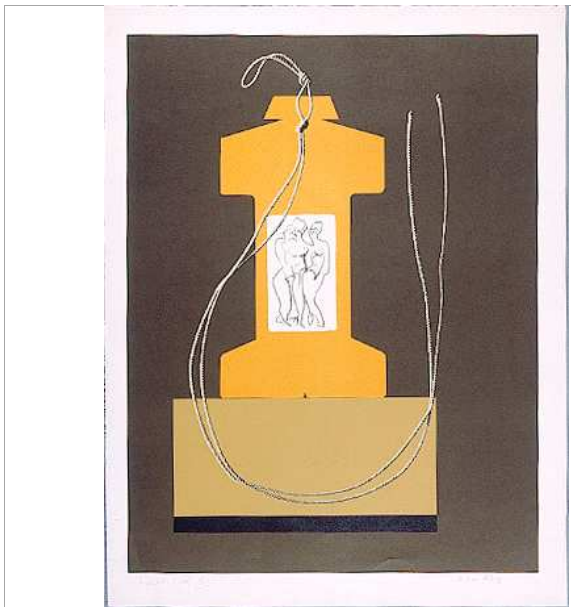


**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Un Monument II



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

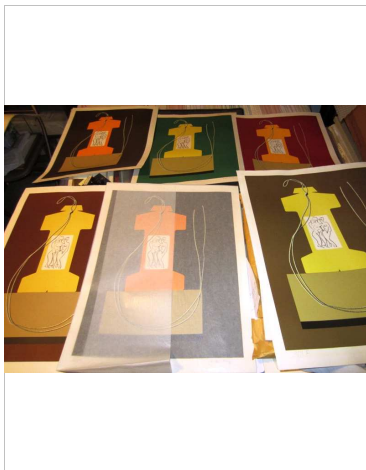
**Publisher:**  **Printer:**

**Edition:** Green I. ed. 125, Brown&Yellow II. Ed. 75, Brown&Orange III. ed. 75 + AP, Ed IV. red.125. (Anselmino completely wrong)

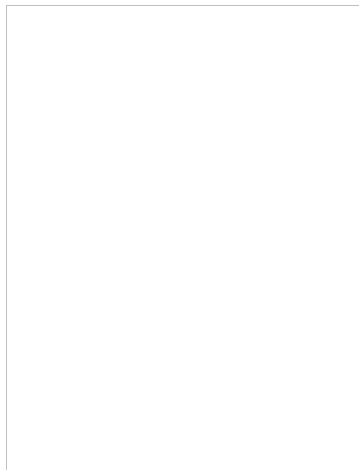
**Support**  **Signature:**

**Description:** Color, with margins

Image 2:



Other images:



Location Prints:

AP III and AP IV(with red background), Sothebys catalogue 582, p. 302. Lehigh University. Man Ray Trust. Seen at Timothy Baum, NYC 2/2013 - 4 separate editions of print in different color

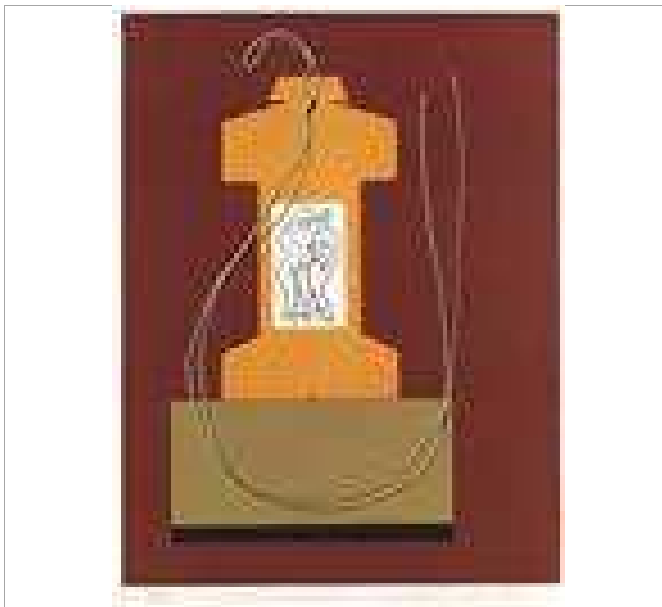
Literature:

Sothebys, exhibition Man Ray Painter, Poet, Inventor, New York Cultural Center, 1974-75, object Un Monument, 1965, exhibited.



# Man Ray Graphic Work

**Title:** Un Monument III



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1968

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
13

**Matrix Size:** 58 x 44.5 **Sheet Size:** 65 x 50

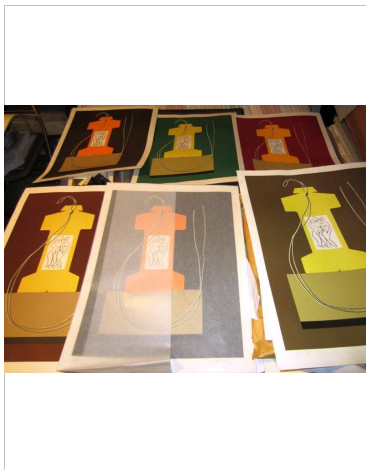
**Publisher:** [ ] **Printer:** [ ]

**Edition:** Green I. ed. 125, Brown&Yellow II. Ed. 75, Brown&Orange III. ed. 75 + AP, Ed IV. red.125. (Anselmino completely wrong)

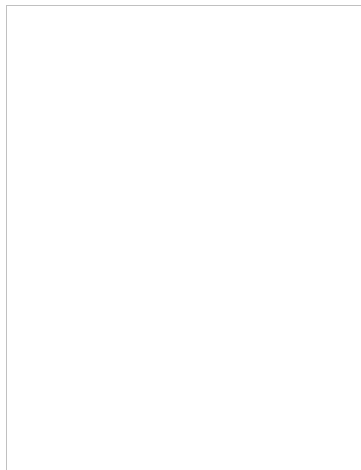
**Support** [ ] **Signature:** [ ]

**Description:** Three other editions: Green I. ed. 125, Brown&Yellow II. Ed. 75, Ed IV. red.125.

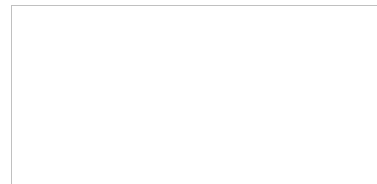
**Image 2:**



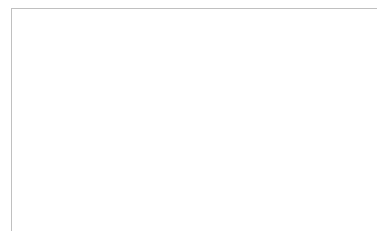
**Other images:**



**Location Prints:**



**Literature:**



# Man Ray Graphic Work

**Title:** Un Monument IV



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

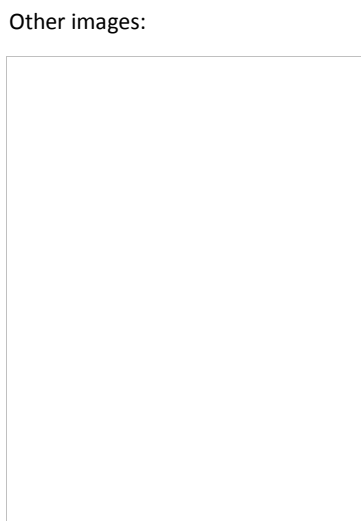
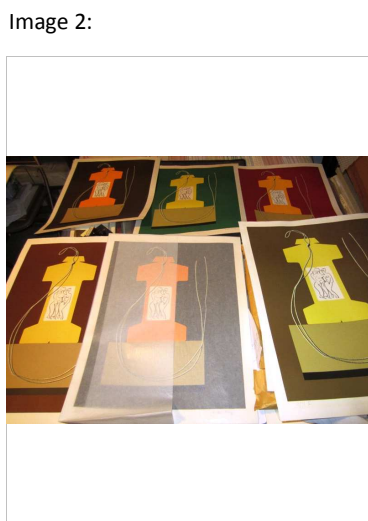
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

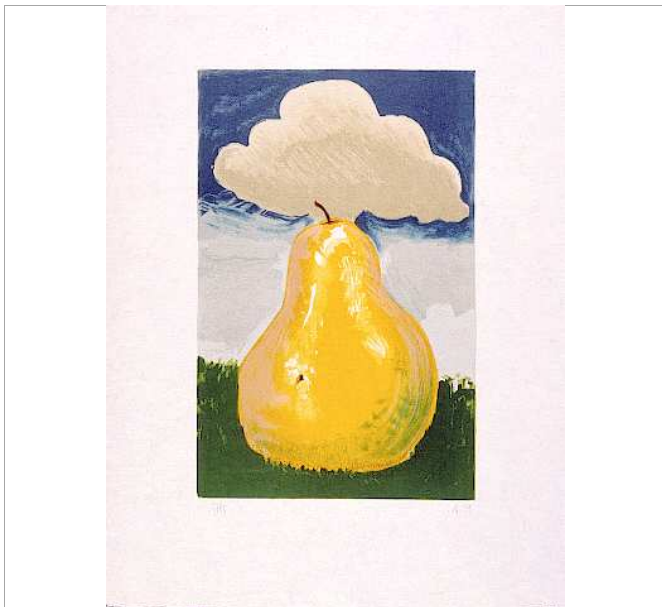


**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Poire d'Erik Satie



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

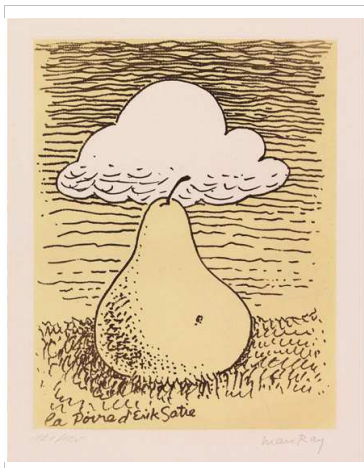
**Publisher:**  **Printer:**

**Edition:**

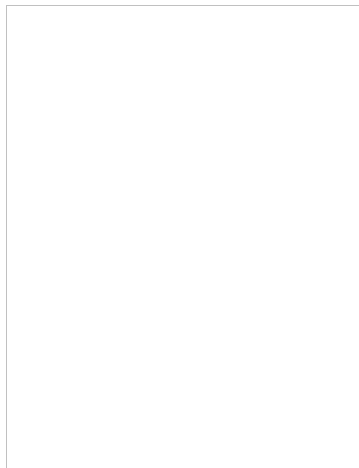
**Support**  **Signature:**

**Description:** Man Ray occasionally made a "deluxe" version of a print on another quality or type of paper and numbered those prints with Roman numerals, as is the case of this print that I examined.

**Image 2:**



**Other images:**



**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Mythologie Moderne



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1969

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
25

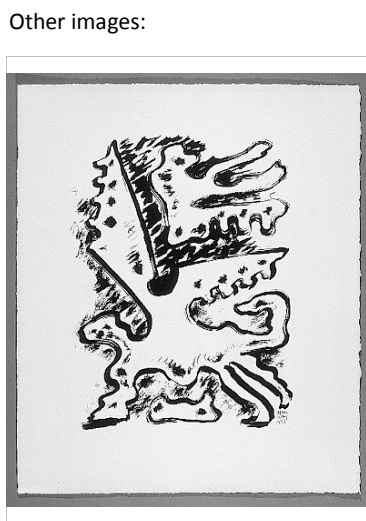
**Matrix Size:** [ ] **Sheet Size:** 60 x50

**Publisher:** [ ] **Printer:** Giorgio Upiglio, Milan

**Edition:** 70, plus EA

**Support:** [ ] **Signature:** Full

**Description:** Series of drawings and paintings on the same topic, with variations.



Location Prints:  
MRT, FN

Literature:  
Wrote to Giorgo Upiglio to confirm if he printed it, not in catalogue he gave me.

# Man Ray Graphic Work

**Title:** Mythologie Moderne II



**Author/Other Artists**

**Object:**

Print

**Technique**

Lithograph

**Date**

1969

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

56

**Matrix Size:**  **Sheet Size:** 65.5 x 48

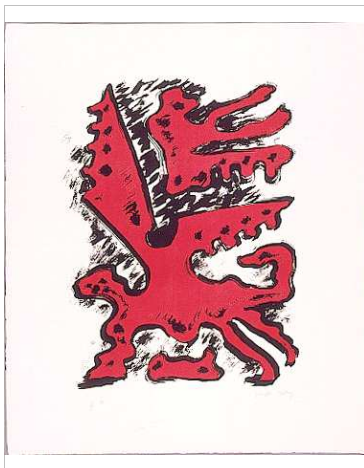
**Publisher:**  **Printer:** Mourlot

**Edition:** 1-100

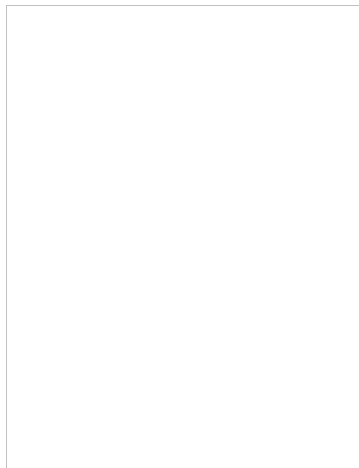
**Support:** Arches **Signature:** Full

**Description:**

**Image 2:**



**Other images:**



**Location Prints:**

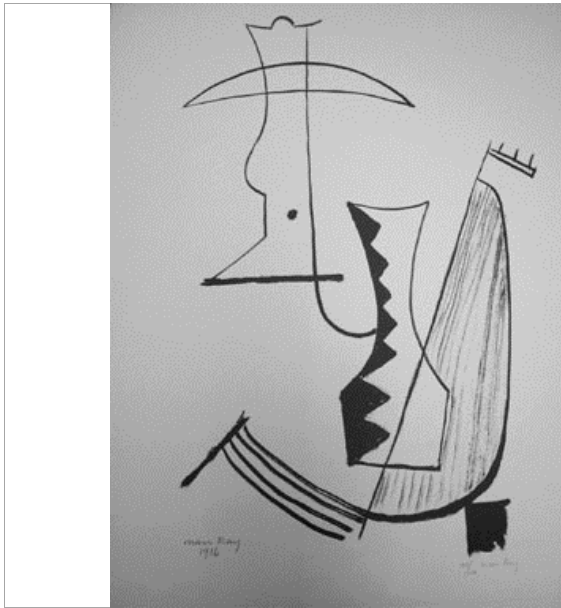
KS

**Literature:**

Related to Mythologie Moderne of same year, but different printers are listed - possibly Mourlot did both.

# Man Ray Graphic Work

**Title:** Still Life ( aka. Interno) First State



**Author/Other Artists**

**Object:**

Print

**Technique**

Lithograph

**Date**

1969

**Work seen:**

**When seen:**

17/08/2013

**Anselmino/Pilat:**

10

**Matrix Size:**  **Sheet Size:** 65 x 50 cm.

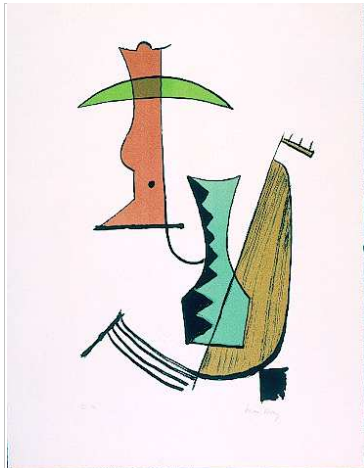
**Publisher:** Marconi, Milan **Printer:** Michel Cassé, Paris

**Edition:** 100

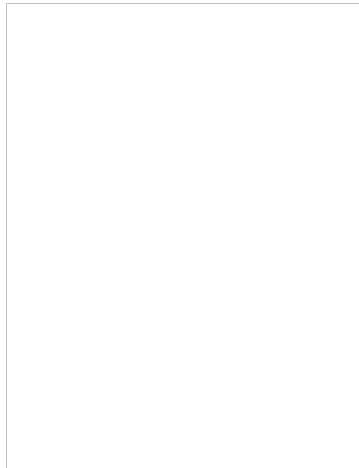
**Support**  **Signature:**

**Description:** Color edition exists as well

**Image 2:**



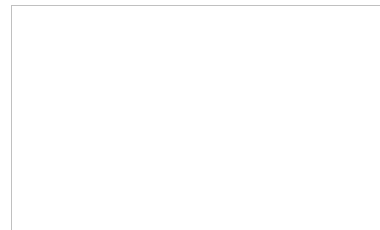
**Other images:**



**Location Prints:**

MRT, FN

**Literature:**



# Man Ray Graphic Work

**Title:** Still Life ( aka. Interno)



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1969

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
10

**Matrix Size:** [ ] **Sheet Size:** 65 x 50

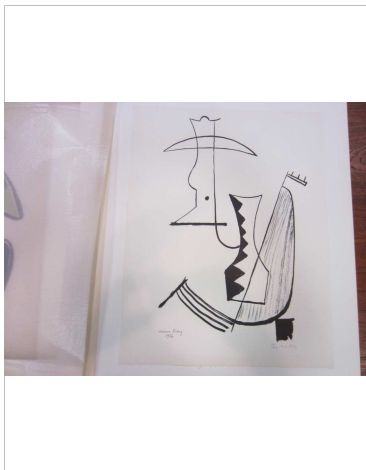
**Publisher:** Marconi, Milan **Printer:** Michel Cassé, Paris

**Edition:** 1-100 plus EA

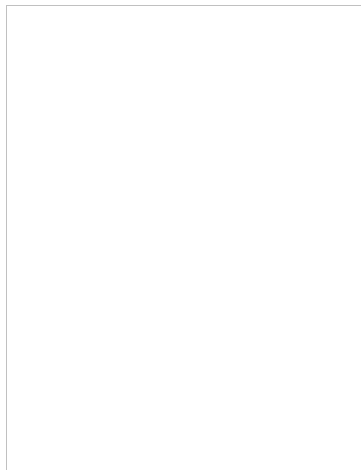
**Support** [ ] **Signature:** [ ]

**Description:** after pochoir according to RS

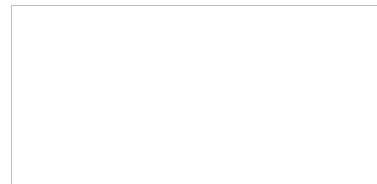
**Image 2:**



**Other images:**



**Location Prints:**



**Literature:**

A b/w edition 1st state exists, possibly paper size

# Man Ray Graphic Work

**Title:** L'Arbre est une rose



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Screenprint

**Date**  
1969

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
43

**Matrix Size:** [ ] **Sheet Size:** 66 x 80 plastic, 70 x 100 Fabriano

**Publisher:** Edizione Il Dialogo, Milan **Printer:** Stampatore Multirevol, Milan

**Edition:** 1-55 Edition printed on metallic plastic. Edition, 1-24 on Fabriano paper

**Support** Fabriano and metallic plastic **Signature:** Full

**Description:** Light weight plastic, shows puckering around the paint surface.

**Image 2:**  
[ ]

**Other images:**  
[ ]

**Location Prints:**  
[ ]

**Literature:**  
[ ]



# Man Ray Graphic Work

**Title:** Allume tes Gitanes (aka. Dissuasione)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

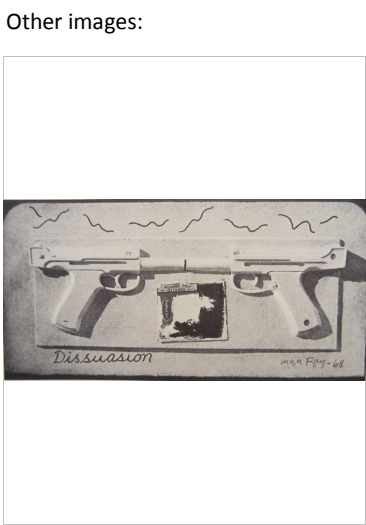
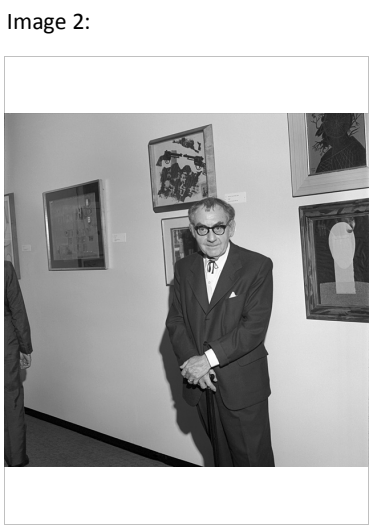
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:** (contacted Sergio Tosi in Paris for information about printer, but doesn't remember), Photograph of Man Ray in front of collage at 1966 LACMA exhibition.

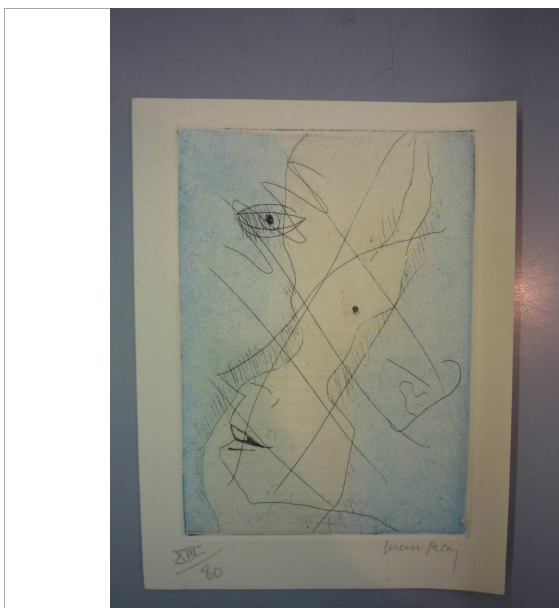


**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Les chambres, poeme de temps qui ne passe pas



**Author/Other Artists**

Louis Aragon

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1969

**Work seen:**

**When seen:**

10/11/2010

**Anselmino/Pilat:**

47

**Matrix Size:** 13 x 9.5

**Sheet Size:** 16 x 12

**Publisher:** Les Editeurs Réunis, Paris

**Printer:** Georges Visat, Paris

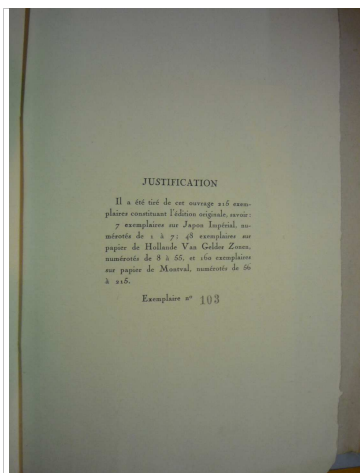
**Edition:** 80 total, 60 numbered I - LX, and 20 H.C number 61-80

**Support** Rives vellum paper

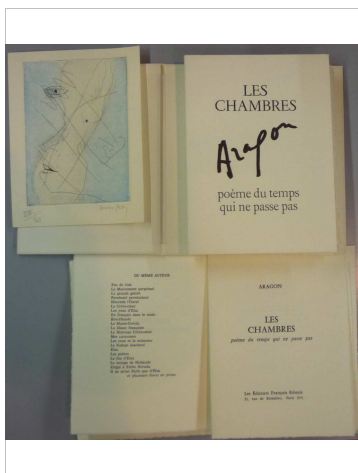
**Signature:** Signed in frontispiece by Aragon and on print by Ma

**Description:** Two - color etching, Related Artwork: Portrait of Isidore Ducasse, 1961, drypoint

Image 2:



Other images:



Location Prints:

edition # XIII, Prints and Drawings archive, Israel Museum, November, 2010.

**Literature:**

# Man Ray Graphic Work

**Title:** Cactus Diamond



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Screenprint

**Date**  
1969

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
53

**Matrix Size:** 50 x 61.5 **Sheet Size:** 60 x 70

**Publisher:** Edizione Il Dialogo, Milan **Printer:** Stampatore Multirevol, Milan

**Edition:**  
[ ]

**Support** [ ] **Signature:** Full

**Description:**  
[ ]

**Image 2:**  
[ ]

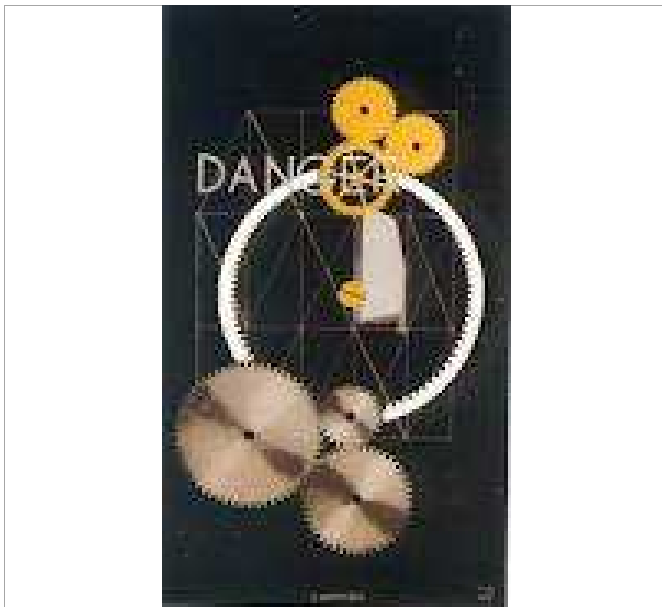
**Other images:**  
[ ]

**Location Prints:**  
[ ]

**Literature:**  
[ ]

# Man Ray Graphic Work

**Title:** L'Invisible (aka.Danger, l'Impossible)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

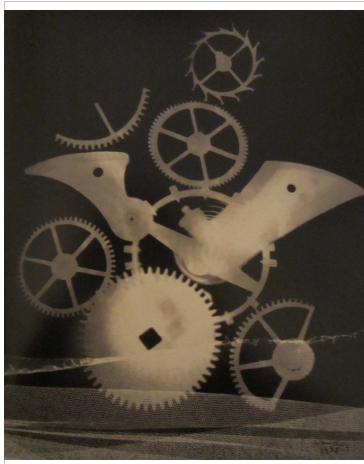
**Publisher:**  **Printer:**

**Edition:**

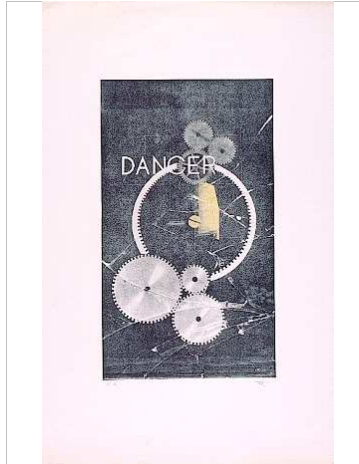
**Support**  **Signature:**

**Description:**

Image 2:



Other images:

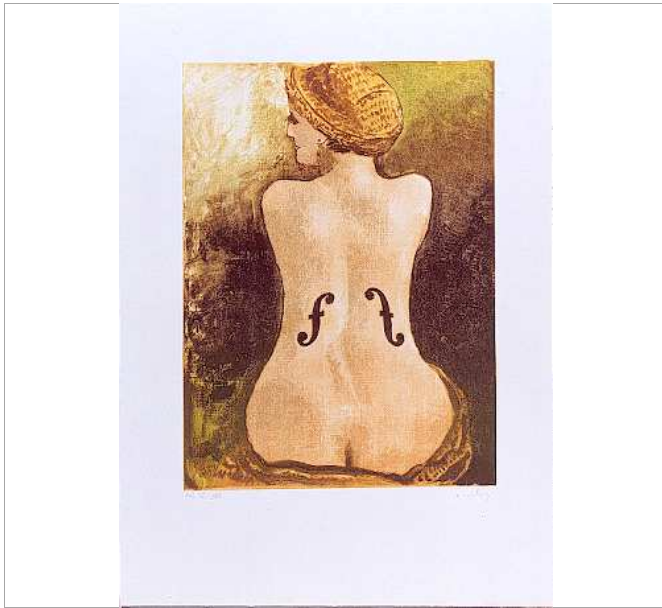


Location Prints:

Literature:

# Man Ray Graphic Work

**Title:** Le violon d'Ingres



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1969

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
84

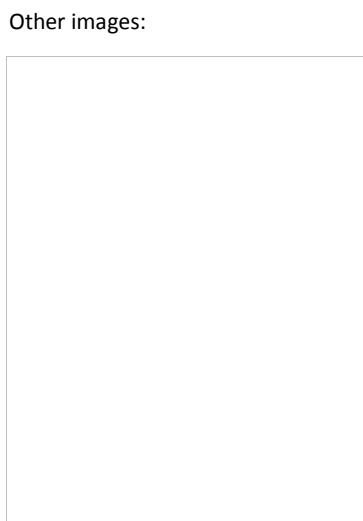
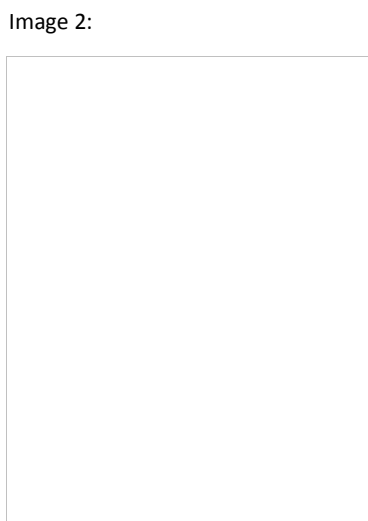
**Matrix Size:** 49 x 36 **Sheet Size:** 69.5 x 50

**Publisher:** Edition Kung, Tokyo **Printer:** Pierre Chave, Vence

**Edition:** 120

**Support:** [ ] **Signature:** Full

**Description:**

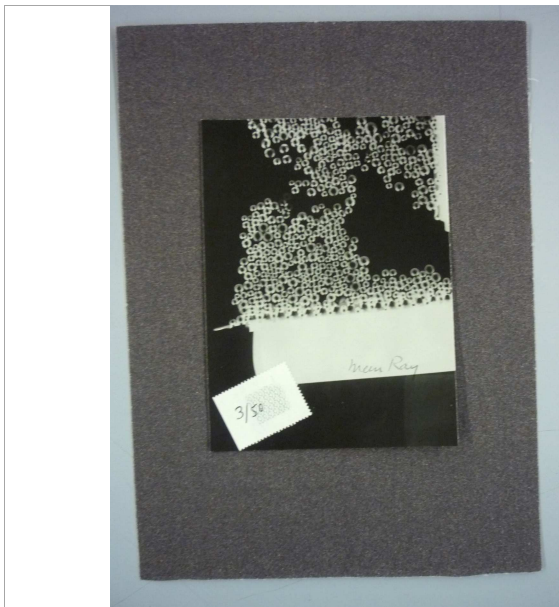


Location Prints:  
Timothy Baum, MRT, FN

Literature:  
After photograph of Kiki of same name.

# Man Ray Graphic Work

**Title:** Les Invendables



**Author/Other Artists**

**Object:**

Illustrated Book

**Technique**

Silver Gelatin

**Date**

1969

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

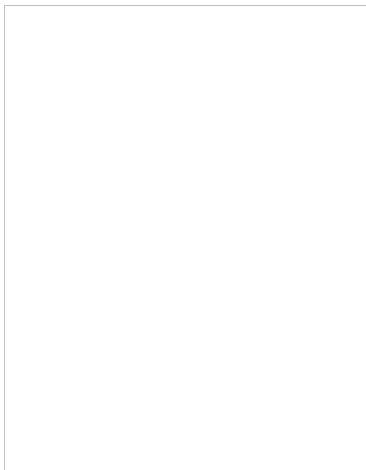
**Publisher:** Alphonse Chave, Venice **Printer:**

**Edition:** Ed. 50, 1969

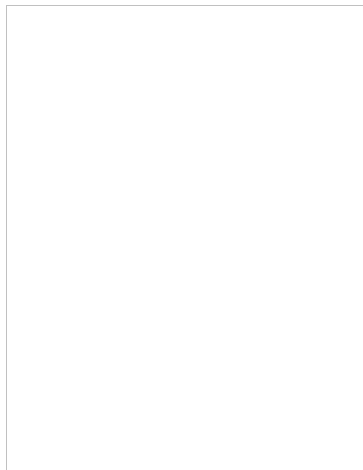
**Support:**  **Signature:** Full

**Description:** Applied label has edition number, mounted on sandpaper. Related to early films as well as A Book of Divers Writings with b/w lithograph of Man Ray self portrait drawing. Insert is a mixed media print attached to a full sheet of sand paper (reproduced).

**Image 2:**



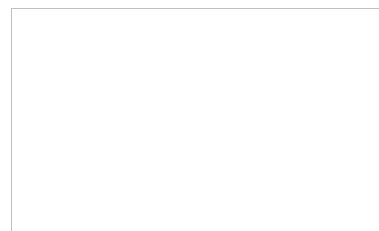
**Other images:**



**Location Prints:**

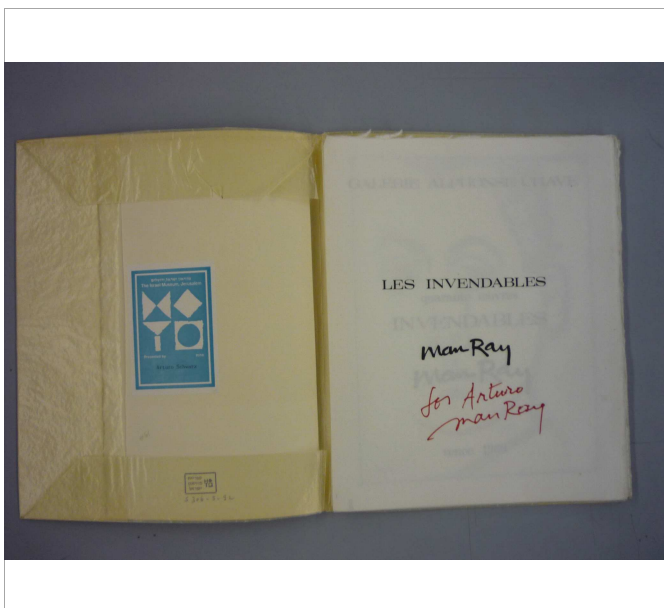
IM 3/50

**Literature:**



# Man Ray Graphic Work

**Title:** Quarante oeuvres "Les invendables" de Man Ray



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

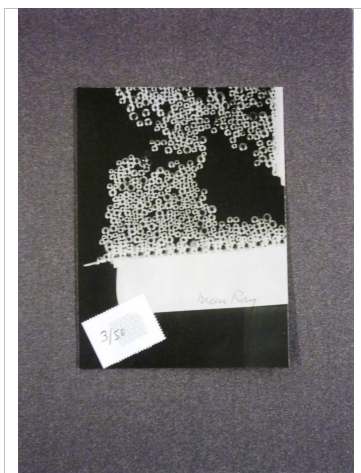
**Publisher:**  **Printer:**

**Edition:**

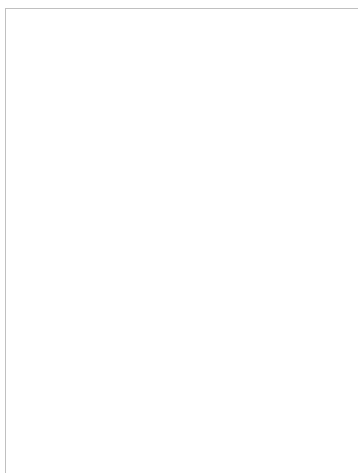
**Support:**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

**Literature:**

# Man Ray Graphic Work

**Title:** Le Centaure



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1969

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
30

**Matrix Size:** 48 x 37 **Sheet Size:** 62.8 x 48.8

**Publisher:** [ ] **Printer:** [ ]

**Edition:** 1-60, plus EA

**Support** [ ] **Signature:** [ ]

**Description:** Relatively small edition for Man Ray, perhaps why it has not surfaced.

**Image 2:**  
[ ]

**Other images:**  
[ ]

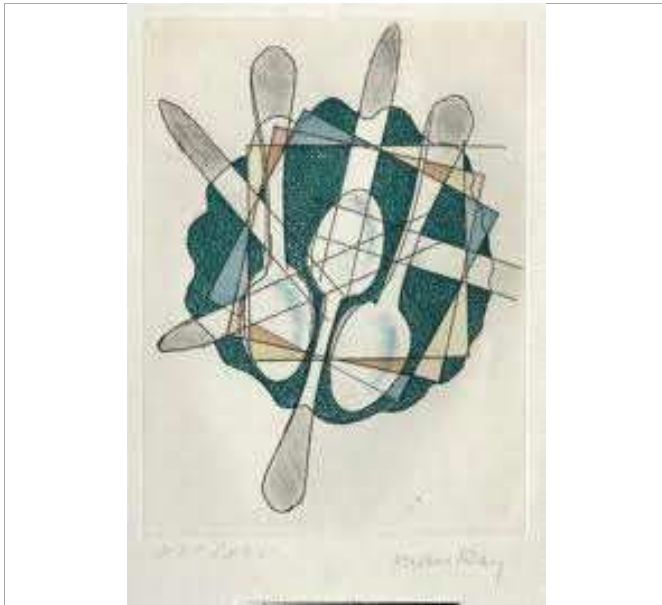
**Location Prints:**  
This print has not been in any collections visited, nor has it come up on the internet search in the past five years.

**Literature:**  
[ ]



# Man Ray Graphic Work

**Title:** Electro-Magie - A -Découvert



**Author/Other Artists**

Poems by Gui Rosey

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1969

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

40

**Matrix Size:** 18.2 x 13.8 KS

**Sheet Size:** 28 x 22.5 KS

**Publisher:** Georges Visat, Paris

**Printer:** Georges Girard, Paris

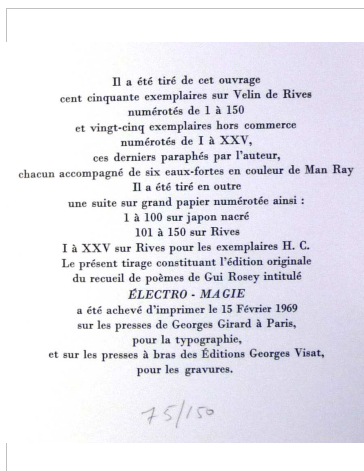
**Edition:** 350: 1-100 on Japan nacré, 50 numbered 101-150 on Rives, 1-150 on Velin Rives, 25 HC I-XXV on Rives, 25 HC I-XXV on Japan nacré, total prints 350??

**Support**

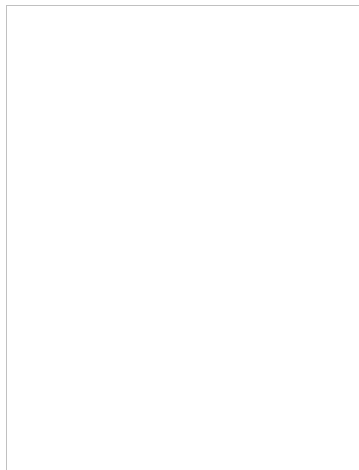
**Signature:** Full

**Description:** 6 Etchings are inserted, not bound, book is numbered with 44 pp., also not bound housed in fabric box

**Image 2:**



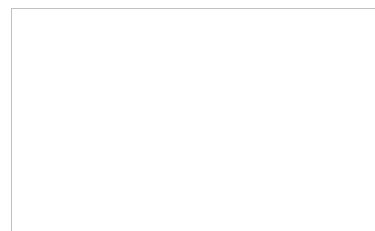
**Other images:**



**Location Prints:**

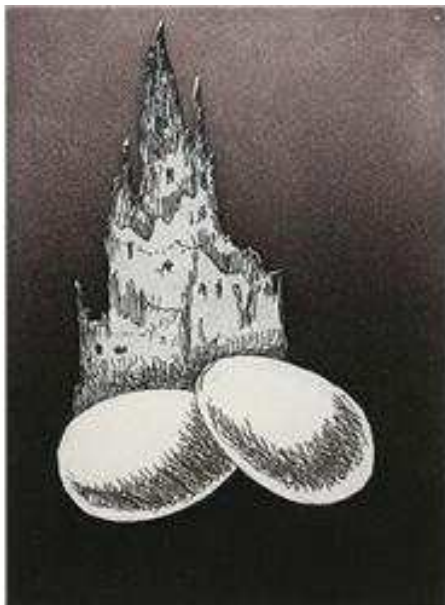
IM 75/150

**Literature:**



# Man Ray Graphic Work

**Title:** Electro-Magie - B - Une cathédrale



**Author/Other Artists**

Poems by Gui Rosey

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1969

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

40

**Matrix Size:** 18.2 x 13.8 KS

**Sheet Size:** 28 x 22.5 KS

**Publisher:** Georges Visat, Paris

**Printer:** Georges Girard, Paris

**Edition:** 350: 1-100 on Japan nacré, 50 numbered 101-150 on Rives, 1-150 on Velin Rives, 25 HC I-XXV on Rives, 25 HC I-XXV on Japan nacré, total prints 350

**Support**

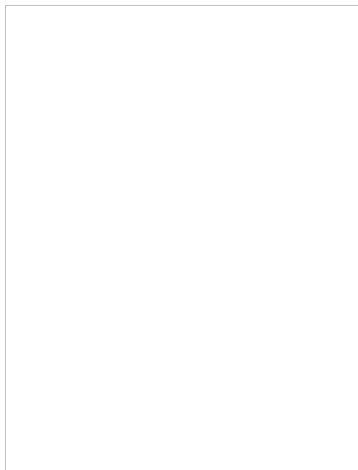
**Signature:** Full

**Description:** 6 etchings are inserted, not bound, book is numbered with 44 pp., also not bound housed in fabric box. Discussed with Roland Sabatier who worked at G. Visat at the time.

**Image 2:**



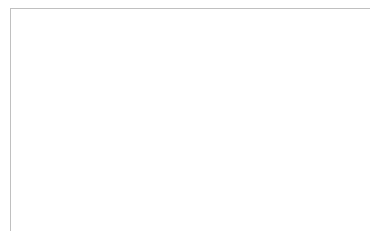
**Other images:**



**Location Prints:**

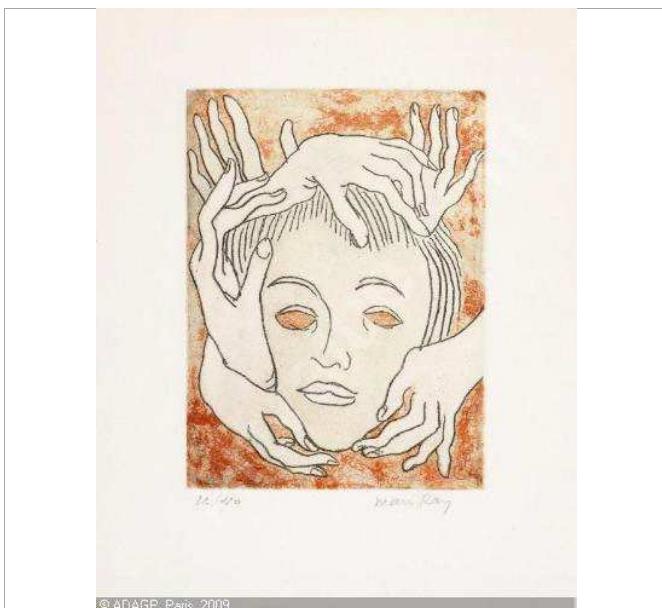
IM 75/150, ebay 11/30/12 Paper sizes: 28,3x22,5 cm ; image sizes: 18,5x14 cm.

**Literature:**



# Man Ray Graphic Work

**Title:** Electro-Magie - C - Masque



**Author/Other Artists**

Poems by Gui Rosey

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1969

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

40

**Matrix Size:** 18.2 x 13.8 KS

**Sheet Size:** 28 x 22.5 KS

**Publisher:** Georges Visat, Paris

**Printer:** Georges Girard, Paris

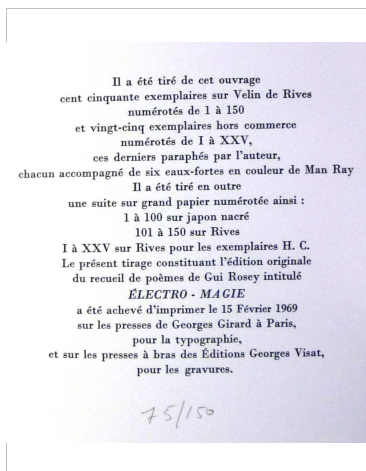
**Edition:** 350: 1-100 on Japan nacré, 50 numbered 101-150 on Rives, 1-150 on Velin Rives, 25 HC I-XXV on Rives, 25 HC I-XXV on Japan nacré, total prints 350??

**Support**

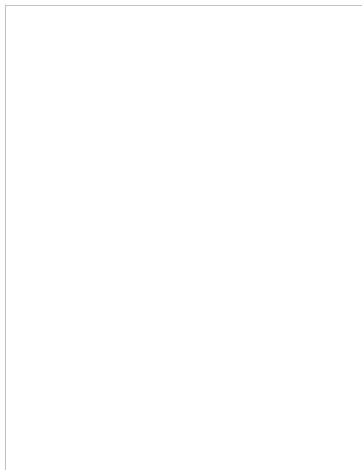
**Signature:** Full

**Description:** 6 etchings are inserted, not bound, book is numbered with 44 pp., also not bound housed in fabric box

**Image 2:**



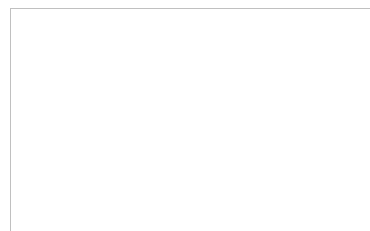
**Other images:**



**Location Prints:**

IM 75/150

**Literature:**



# Man Ray Graphic Work

**Title:** Electro-Magie - D - Magie-image



**Author/Other Artists**

Poems by Gui Rosey

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1969

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

40

**Matrix Size:** 18.2 x 13.8 KS

**Sheet Size:** 28 x 22.5 KS

**Publisher:** Georges Visat, Paris

**Printer:** Georges Girard, Paris

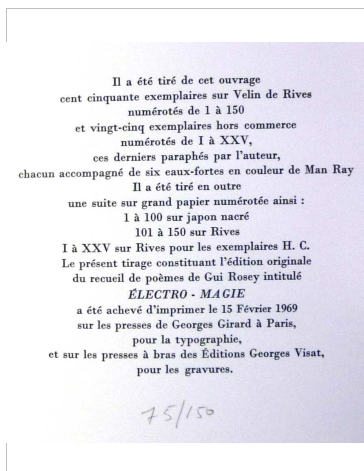
**Edition:** 350: 1-100 on Japan nacré, 50 numbered 101-150 on Rives, 1-150 on Velin Rives, 25 HC I-XXV on Rives, 25 HC I-XXV on Japan nacré, total prints 350??

**Support**

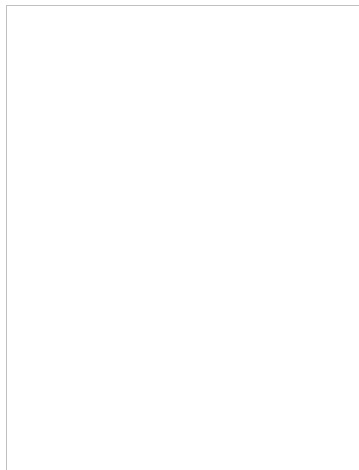
**Signature:** Full

**Description:** 6 etchings are inserted, not bound, book is numbered with 44 pp., also not bound housed in fabric box

**Image 2:**



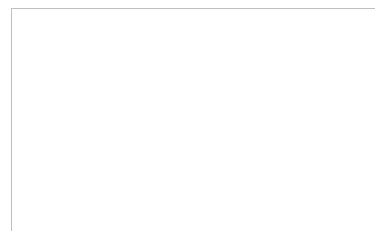
**Other images:**



**Location Prints:**

IM 75/150

**Literature:**



# Man Ray Graphic Work

**Title:** Electro-Magie - E - Man Ray



**Author/Other Artists**

Poems by Gui Rosey

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1969

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

40

**Matrix Size:** 18.2 x 13.8 KS

**Sheet Size:** 28 x 22.5 KS

**Publisher:** Georges Visat, Paris

**Printer:** Georges Girard, Paris

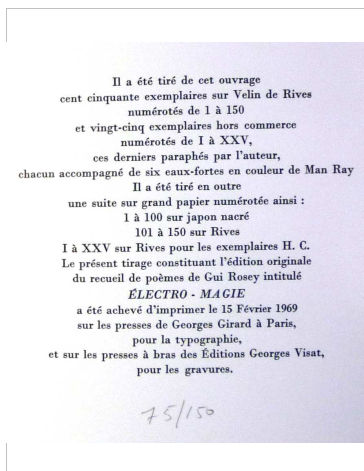
**Edition:** 350: 1-100 on Japan nacré, 50 numbered 101-150 on Rives, 1-150 on Velin Rives, 25 HC I-XXV on Rives, 25 HC I-XXV on Japan nacré, total prints 350??

**Support**

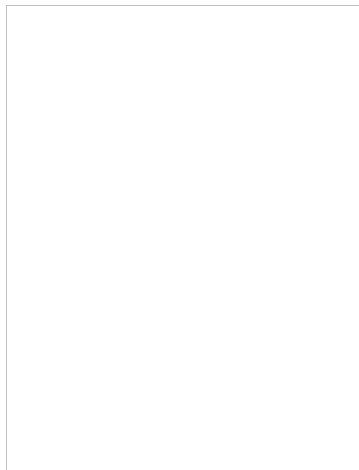
**Signature:** Full

**Description:** 6 Etchings are inserted, not bound, book is numbered with 44 pp., also not bound housed in fabric box

**Image 2:**



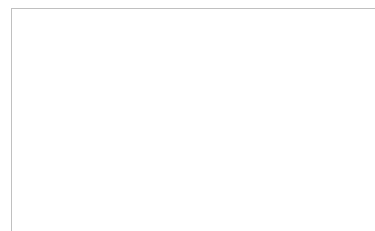
**Other images:**



**Location Prints:**

IM 75/150

**Literature:**



# Man Ray Graphic Work

**Title:** Electro-Magie - F - Nu



**Author/Other Artists**

Poems by Gui Rosey

**Object:**

Illustrated Book

**Technique**

Etching

**Date**

1969

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

40

**Matrix Size:** 18.2 x 13.8 KS **Sheet Size:** 28 x 22.5 KS

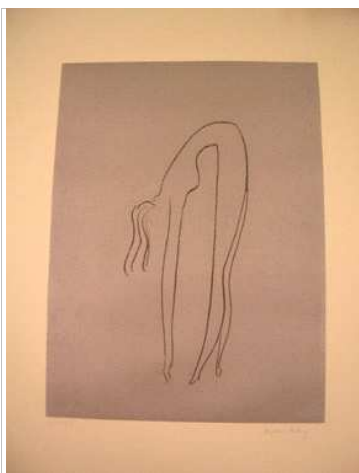
**Publisher:** Georges Visat, Paris **Printer:** Georges Girard, Paris

**Edition:** 350: 1-100 on Japan nacré, 50 numbered 101-150 on Rives, 1-150 on Velin Rives, 25 HC I-XXV, 25 HC I-XXV on Japan nacré,

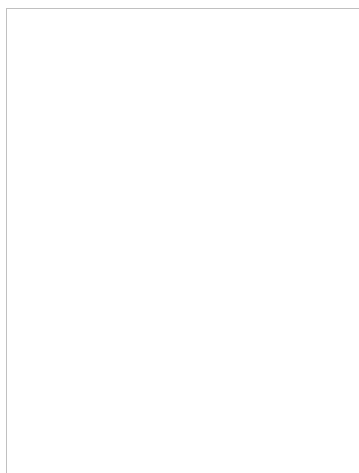
**Support:**  **Signature:** Full

**Description:** 6 etchings unbound

Image 2:



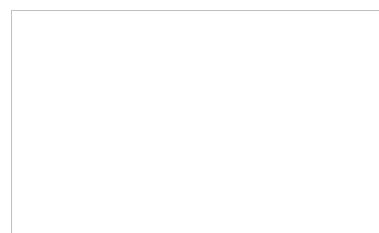
Other images:



Location Prints:

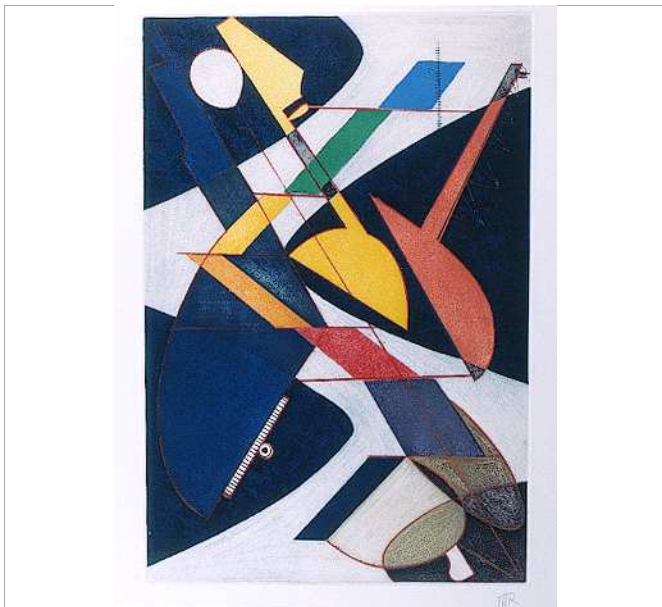
IM 75/150

Literature:



# Man Ray Graphic Work

**Title:** Symphony Orchestra



**Author/Other Artists**  
[Empty field]

**Object:**  
Print

**Technique**  
Etching & Aquatint

**Date**  
1970

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
11

**Matrix Size:** 47.3 x 31.5      **Sheet Size:** 76.3 x 56.5

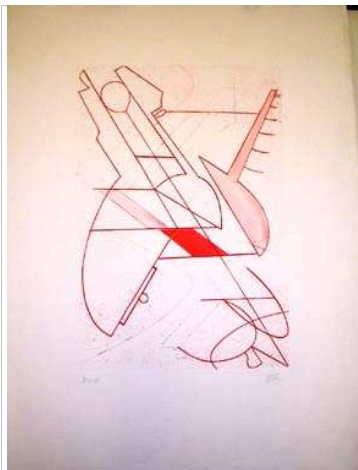
**Publisher:** Anselmino      **Printer:** Alain Controu, Paris

**Edition:** 120, plus E.A.

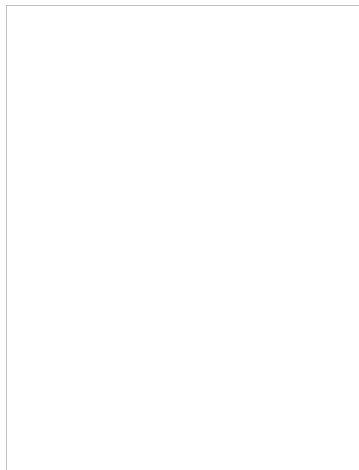
**Support** [Empty field]      **Signature:** Initials

**Description:**

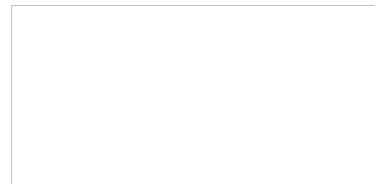
Image 2:



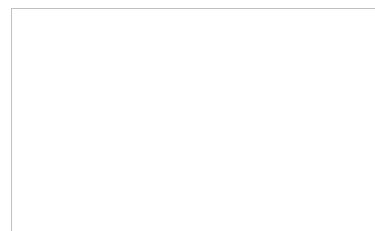
Other images:



Location Prints:

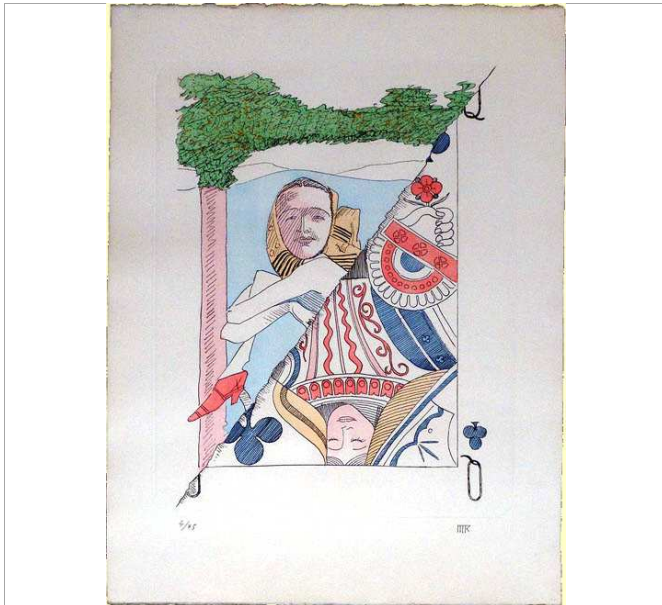


Literature:



# Man Ray Graphic Work

**Title:** Dame de trefle (aka. Queen of Clubs)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

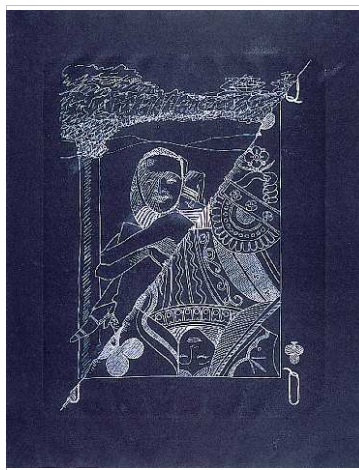
**Support**  **Signature:**

**Description:** Color etching on white paper, with gold applied on top of the etched green color in the treetops by pochoir?, placement of color varies from one print to the next

Image 2:



Other images:



Location Prints:

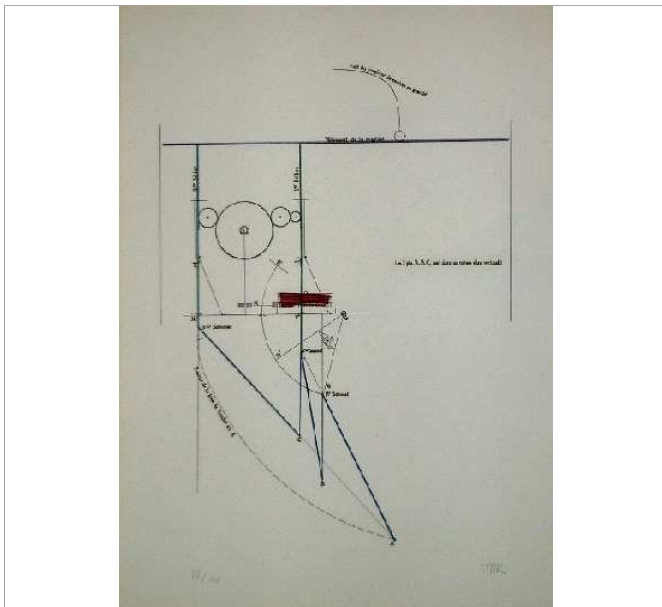
Gallery of Surrealism, NYC, Same plate as 87. Timothy Baum has what is possibly a hand-colored version in pastels with Queen on top, signed with EA.

Literature:



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

**Image 2:**

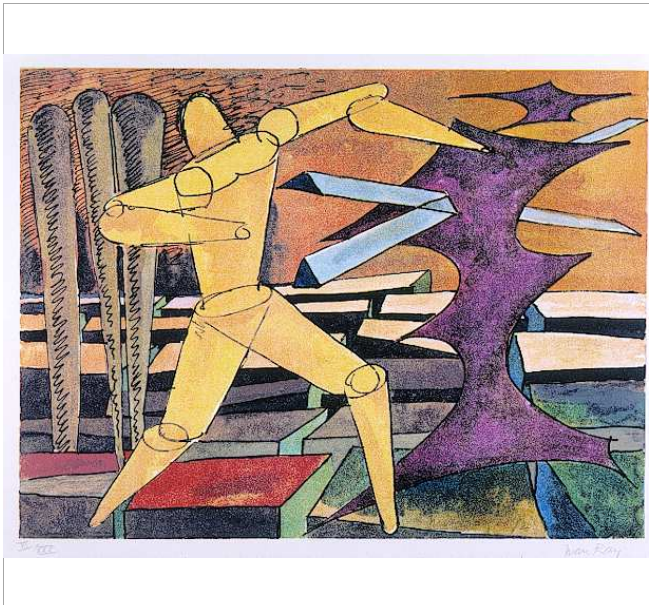
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** L'Homme Infini



**Author/Other Artists**

**Object:**

Print

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

89

**Matrix Size:** 37 x 49.5

**Sheet Size:** 50.5 x 63

**Publisher:** Edition Kung, Tokyo

**Printer:** Pierre Chave, Vence

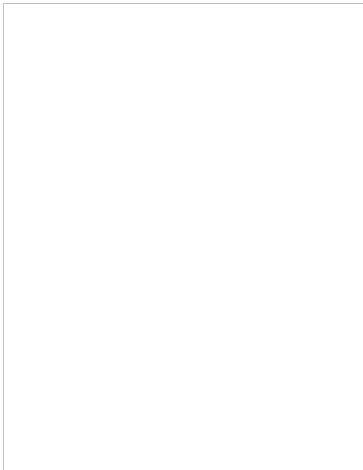
**Edition:** 150, plus 30 from I-XXX

**Support**

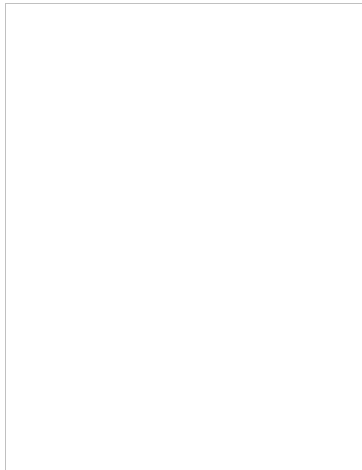
**Signature:** Full

**Description:**

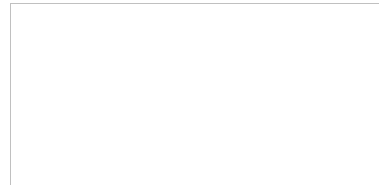
**Image 2:**



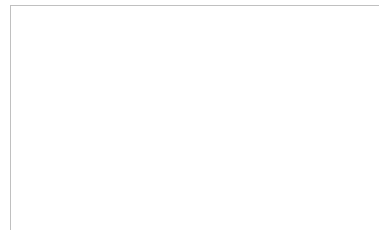
**Other images:**



**Location Prints:**



**Literature:**



# Man Ray Graphic Work

**Title:** Julie



**Author/Other Artists**

**Object:**

Print

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

9

**Matrix Size:** 40 x 30

**Sheet Size:** 66 x 55.5

**Publisher:** Richard Binder, Brussels

**Printer:** Clot Bramsen et Georges, Paris

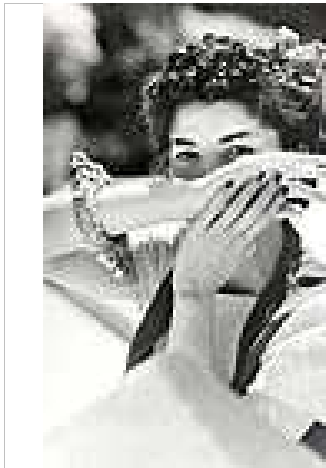
**Edition:** 110

**Support**

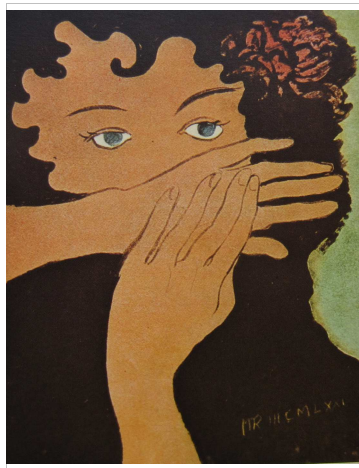
**Signature:**

**Description:** Lithograph on same topic exists, both from photograph of Juliet Browner

**Image 2:**



**Other images:**



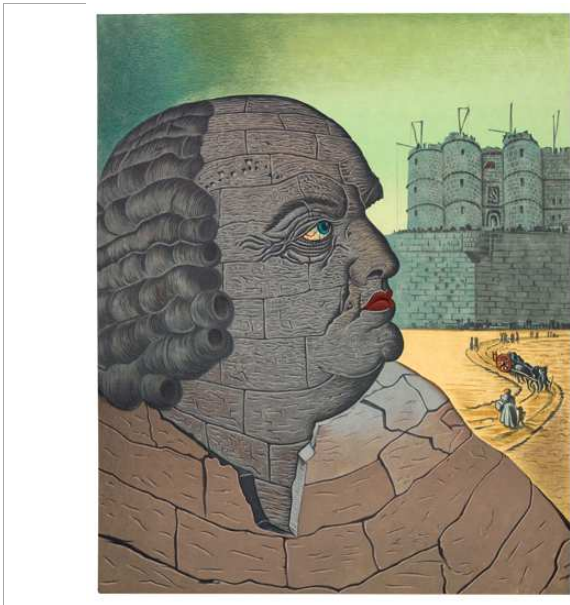
**Location Prints:**

An aquatint was made in 1972 of the same image published by Binder and printed by Jacques David in Paris, measuring 65 x 50, matrix 35 x 28, in an edition of 100.

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

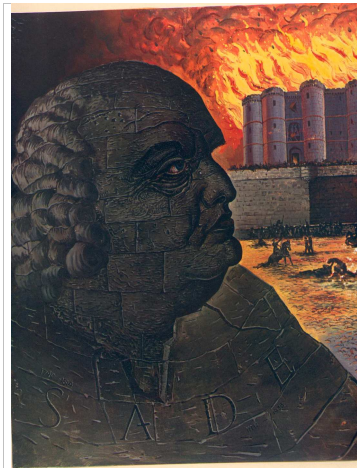
**Publisher:**  **Printer:**

**Edition:**

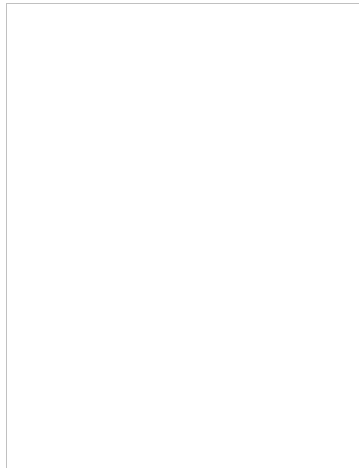
**Support**  **Signature:**

**Description:**

Image 2:



Other images:

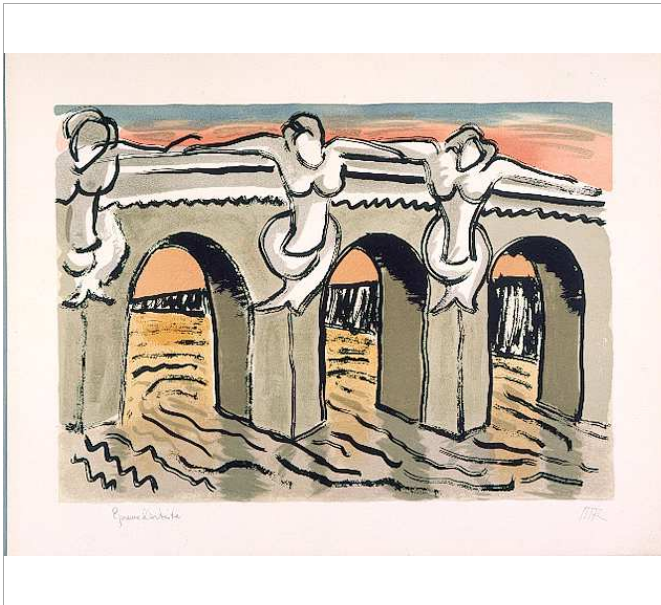


Location Prints:

**Literature:**

# Man Ray Graphic Work

**Title:** Le Pont Neuf



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1970

**Work seen:**

**When seen:**  
11/11/2010

**Anselmino/Pilat:**  
6

**Matrix Size:** 38 x 52.5 **Sheet Size:** 48.5 x 63

**Publisher:** Visat possibly **Printer:** [ ]

**Edition:** 100 plus E.A.

**Support** [ ] **Signature:** Initials

**Description:** [ ]

**Image 2:**  
[ ]

**Other images:**  
[ ]

**Location Prints:**  
BnF, Timothy Baum

**Literature:**  
[ ]

# Man Ray Graphic Work

**Title:** Les Anatomis - A



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching & Aquatint

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

70

**Matrix Size:** 42.6 x 31.6ks

**Sheet Size:** 66 x 51

**Publisher:** Georges Visat, Paris

**Printer:** Georges Visat, Paris

**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

**Support** Arches

**Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

Image 2:



Other images:



Location Prints:

1/XXV IM, SAAM unsigned-gift of Juliet

Literature:

# Man Ray Graphic Work

**Title:** Les Anatomis - B



## Author/Other Artists

Man Ray

## Object:

Portfolio

## Technique

Etching & Aquatint

## Date

1970

**Work seen:**

## When seen:

17/10/2010

## Anselmino/Pilat:

70

**Matrix Size:** 42.6 x 31.6ks

**Sheet Size:** 66 x 51

**Publisher:** Georges Visat, Paris

**Printer:** Georges Visat, Paris

**Edition:** 100 and E.A. plus 25 H.C. in roman numerals

**Support** Arches

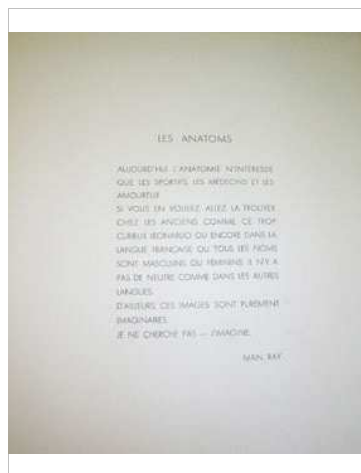
**Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

Image 2:



Other images:



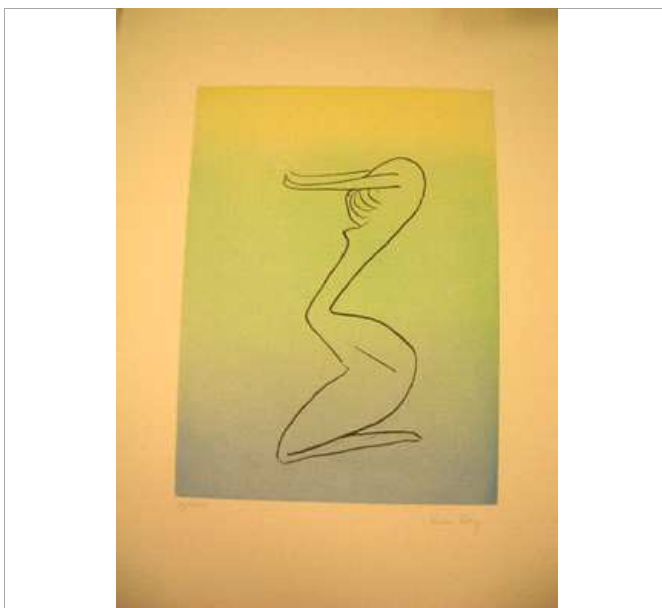
Location Prints:

1/XXV IM, SAAM unsigned-gift of Juliet

Literature:

# Man Ray Graphic Work

**Title:** Les Anatomis - C



**Author/Other Artists**  
Man Ray

**Object:**  
Portfolio

**Technique**  
Etching & Aquatint

**Date**  
1970

**Work seen:**

**When seen:**  
17/10/2010

**Anselmino/Pilat:**  
70

**Matrix Size:** 42.6 x 31.6ks **Sheet Size:** 66 x 51

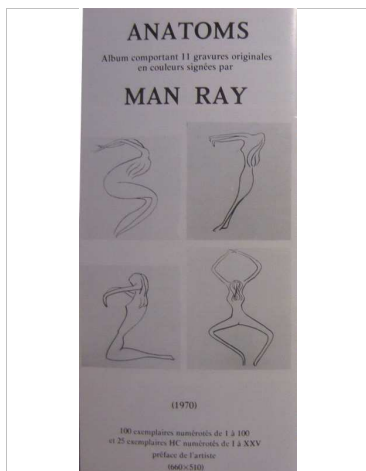
**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

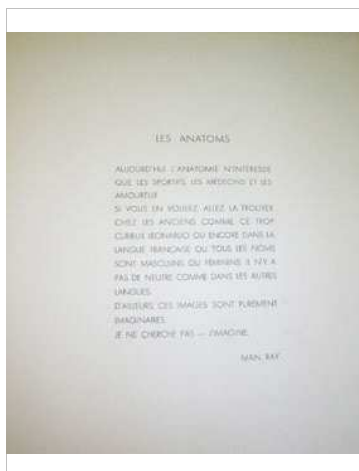
**Support** Arches **Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

Image 2:



Other images:



Location Prints:

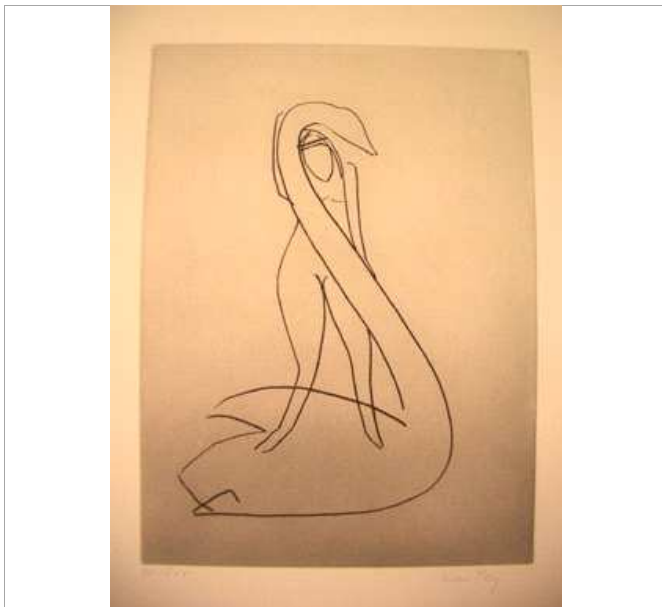
1/XXV IM, SAAM unsigned-gift of Juliet

**Literature:**



# Man Ray Graphic Work

**Title:** Les Anatomis - D



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching & Aquatint

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

70

**Matrix Size:** 42.6 x 31.6ks **Sheet Size:** 66 x 51

**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

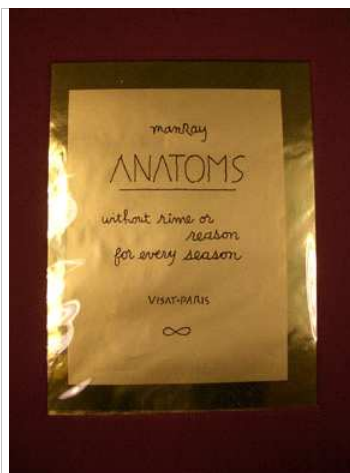
**Support** Arches **Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

Image 2:



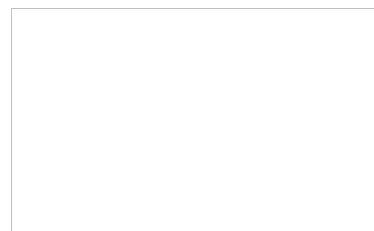
Other images:



Location Prints:

1/XXV IM, SAAM unsigned-gift of Juliet

**Literature:**



# Man Ray Graphic Work

**Title:** Les Anatomis - E



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching & Aquatint

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

70

**Matrix Size:** 42.6 x 31.6ks

**Sheet Size:** 66 x 51

**Publisher:** Georges Visat, Paris

**Printer:** Georges Visat, Paris

**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

**Support** Arches

**Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

**Image 2:**



**Other images:**



**Location Prints:**

1/XXV IM, SAAM unsigned-gift of Juliet

**Literature:**

# Man Ray Graphic Work

**Title:** Les Anatomis - F



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching & Aquatint

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

70

**Matrix Size:** 42.6 x 31.6ks

**Sheet Size:** 66 x 51

**Publisher:** Georges Visat, Paris

**Printer:** Georges Visat, Paris

**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

**Support** Arches

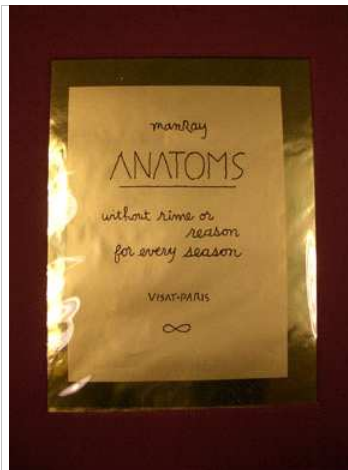
**Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

**Image 2:**



**Other images:**



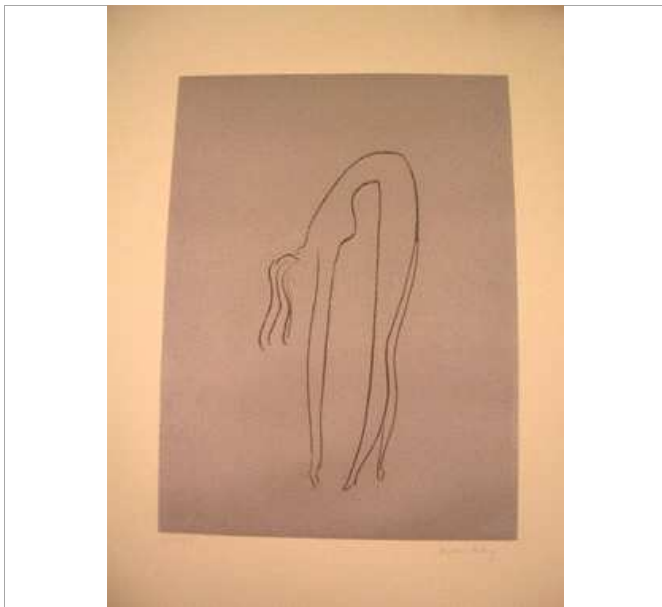
**Location Prints:**

1/XXV IM, SAAM unsigned-gift of Juliet

**Literature:**

# Man Ray Graphic Work

**Title:** Les Anatomos - G



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching & Aquatint

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

70

**Matrix Size:** 42.6 x 31.6ks **Sheet Size:** 66 x 51

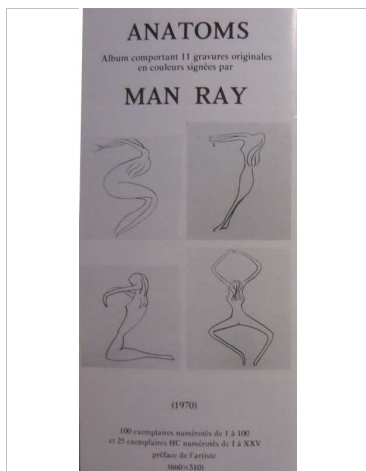
**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

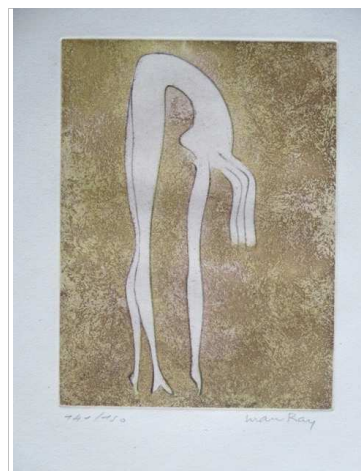
**Support** Arches **Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

Image 2:



Other images:



Location Prints:

1/XXV IM, SAAM unsigned-gift of Juliet

**Literature:**

This image is similar to Electro-Magie, Nu, but flipped and different background

# Man Ray Graphic Work

**Title:** Les Anatomis - H



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching & Aquatint

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

70

**Matrix Size:** 42.6 x 31.6ks

**Sheet Size:** 66 x 51

**Publisher:** Georges Visat, Paris

**Printer:** Georges Visat, Paris

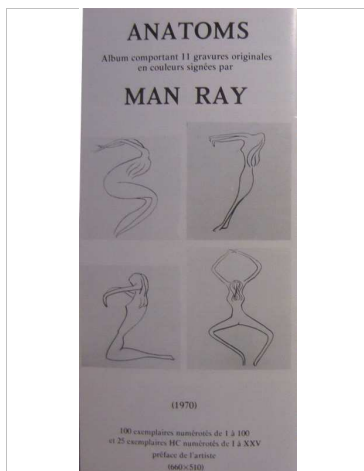
**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

**Support** Arches

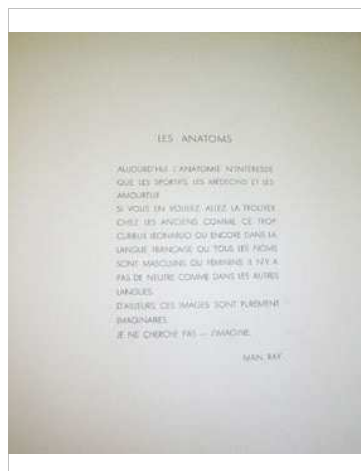
**Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

Image 2:



Other images:



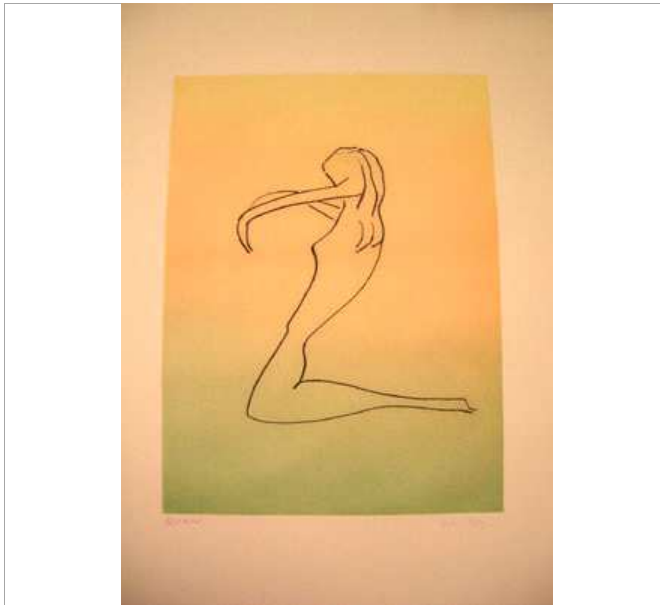
Location Prints:

1/XXV IM, SAAM unsigned-gift of Juliet

Literature:

# Man Ray Graphic Work

**Title:** Les Anatomis - I



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching & Aquatint

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

70

**Matrix Size:** 42.6 x 31.6ks

**Sheet Size:** 66 x 51

**Publisher:** Georges Visat, Paris

**Printer:** Georges Visat, Paris

**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

**Support** Arches

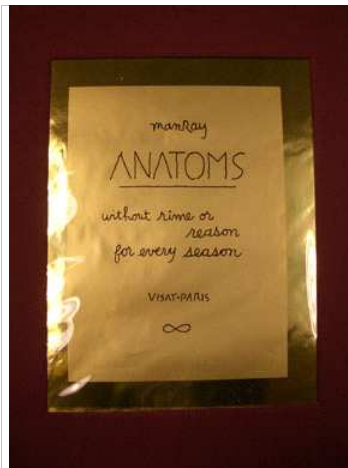
**Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

Image 2:



Other images:



Location Prints:

1/XXV IM, SAAM unsigned-gift of Juliet

Literature:

# Man Ray Graphic Work

**Title:** Les Anatomis - L



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching & Aquatint

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

70

**Matrix Size:** 42.6 x 31.6ks

**Sheet Size:** 66 x 51

**Publisher:** Georges Visat, Paris

**Printer:** Georges Visat, Paris

**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

**Support** Arches

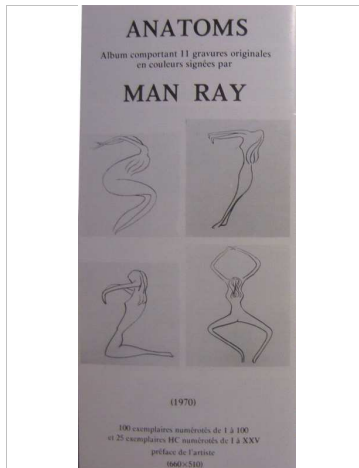
**Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

Image 2:



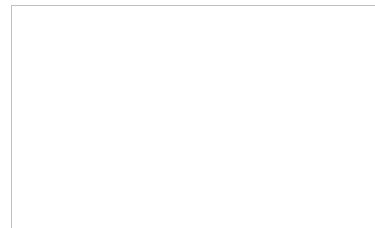
Other images:



Location Prints:

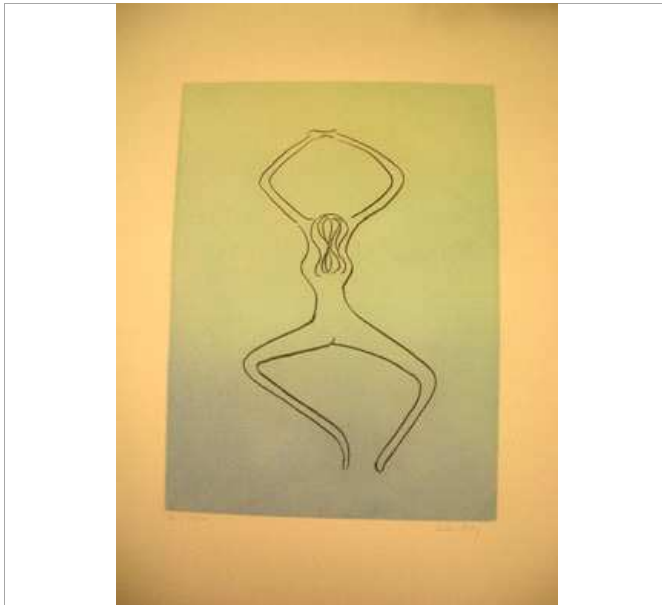
1/XXV IM, SAAM unsigned-gift of Juliet

Literature:



# Man Ray Graphic Work

**Title:** Les Anatomis - M



**Author/Other Artists**  
Man Ray

**Object:**  
Portfolio

**Technique**  
Etching & Aquatint

**Date**  
1970

**Work seen:**

**When seen:**  
17/10/2010

**Anselmino/Pilat:**  
70

**Matrix Size:** 42.6 x 31.6ks **Sheet Size:** 66 x 51

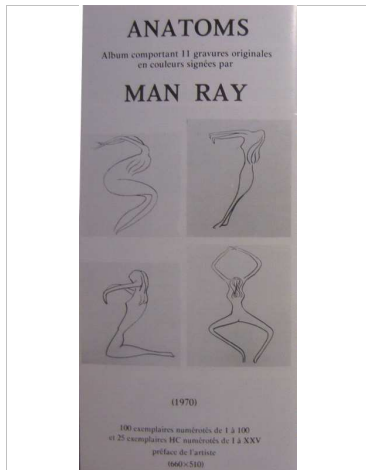
**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 100 and E.A., plus 25 H.C. in roman numerals

**Support** Arches **Signature:** Full

**Description:** 11 color prints in portfolio with text by Man Ray

Image 2:



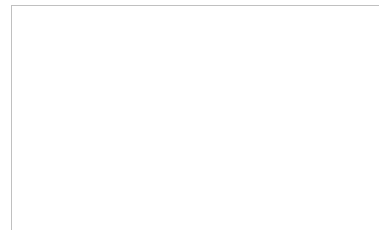
Other images:



Location Prints:

1/XXV IM, SAAM unsigned-gift of Juliet

Literature:





# Man Ray Graphic Work

**Title:** The Rope Dancer Accompanies Herself with her Shadows



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1970

**Work seen:**

**When seen:**  
21/11/2009

**Anselmino/Pilat:**  
26

**Matrix Size:** 50 x 69.5      **Sheet Size:** 56 x 76 KS

**Publisher:** Toselli, Paris      **Printer:** Mourlot

**Edition:** 99, plus 10 i-X on Arches and 20 on Japanese paper, I to XX

**Support** Arches      **Signature:** Full

**Description:** One of the emblematic images of Man Ray - first rendition as collage, painting (MoMA), print

**Image 2:**  
[ ]

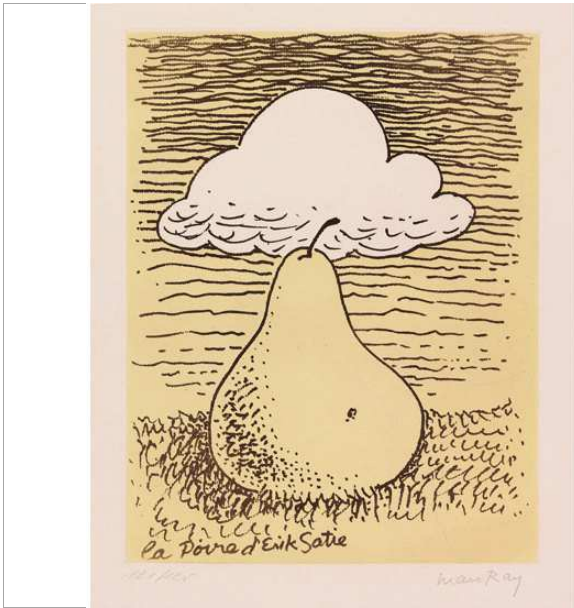
**Other images:**  
[ ]

**Location Prints:**  
KS, Francis Naumann

**Literature:**  
Sothebys 95

# Man Ray Graphic Work

**Title:** Poire d'Erik Satie



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

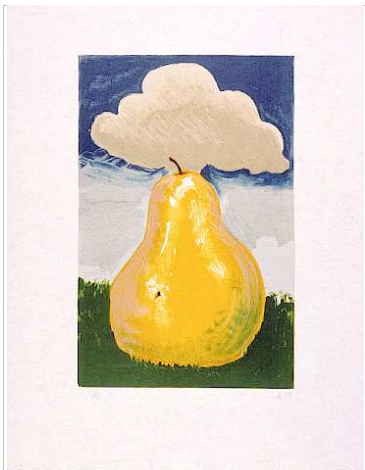
**Publisher:**  **Printer:**

**Edition:**

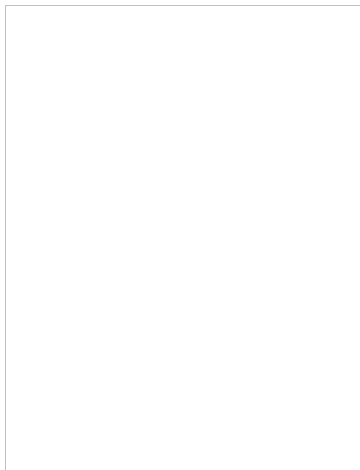
**Support:**  **Signature:**

**Description:**

**Image 2:**



**Other images:**



**Location Prints:**

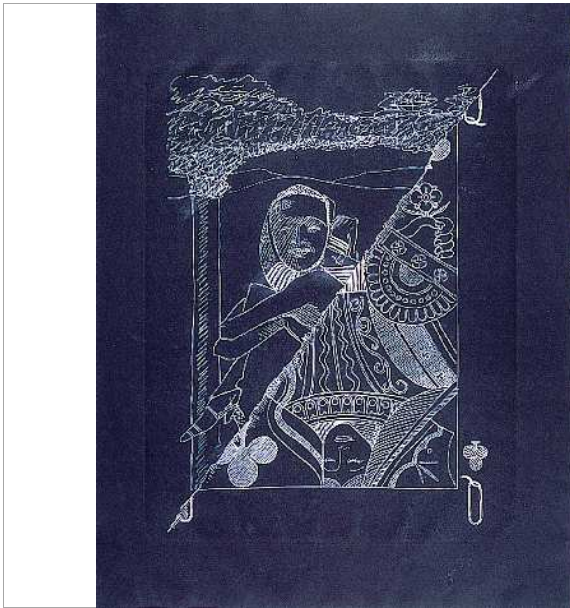
A. 101 is 1972 edition in black ink - Check to see if MoMA print is in ochre ink or b/w as shown and find its edition number, Timothy Baum 83/125, bright yellow larger paper?

**Literature:**

Poire et Rose, by Magritte, also an etching and aquatint, is from 1969 (image on left).

# Man Ray Graphic Work

**Title:** Dame de trefle (aka. Queen of Clubs)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:** "par M.D.", appears to be pochoir with an etching plate mark in the shape of a playing card, rounded edges Queen of Spades used in photographic portraits & paintings, rayographs of cards, black paper, white line creates a rayographic effect

Image 2:



Other images:



Location Prints:

gallery of surrealism, nyc - visited steve lucas, examined both prints, on black paper n. 66, 68, 73: , and color print on white paper n. 69 purchased on 1/2011

Literature:

Color version is not listed in Anselmino. Saw photo collage of Nusch Eluard as Queen of Spades in collection of Gerard Levy, Paris. Mark Kelman, NY, has a photographic version, exhibited in Twilight Visions, ICP. Queen of Spades- Lise Deharme

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - A Genia



**Author/Other Artists**  
Man Ray

**Object:**  
Portfolio

**Technique**  
Etching

**Date**  
1970

**Work seen:**

**When seen:**  
17/10/2010

**Anselmino/Pilat:**  
60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

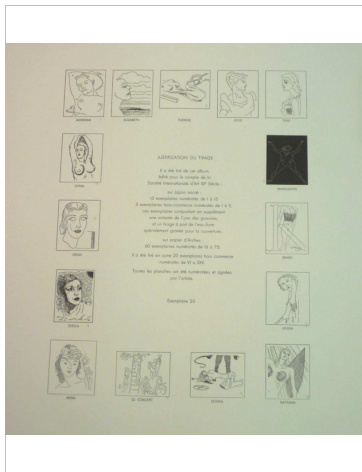
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



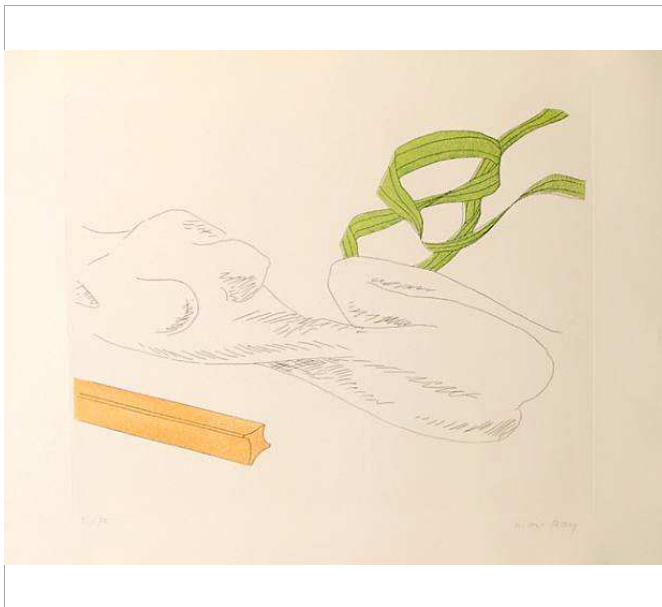
Location Prints:

IM 25/75

**Literature:**

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - B Thérèse



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

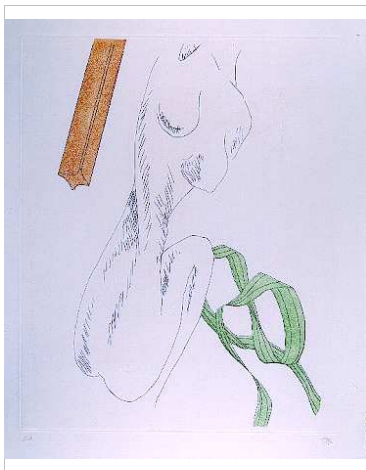
**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

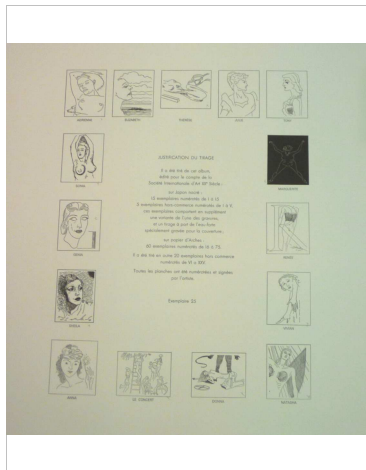
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



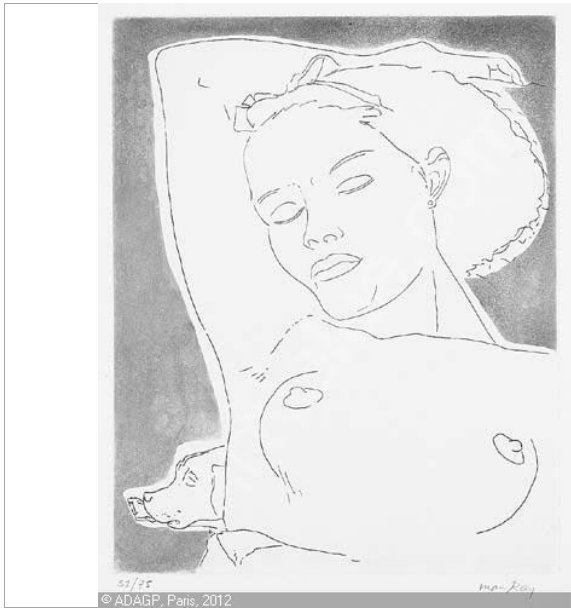
Location Prints:

IM 25/75

Literature:

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - C Adrienne



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

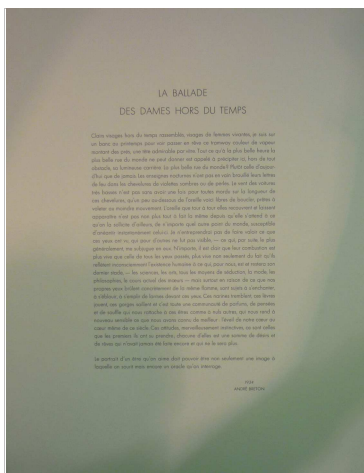
**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

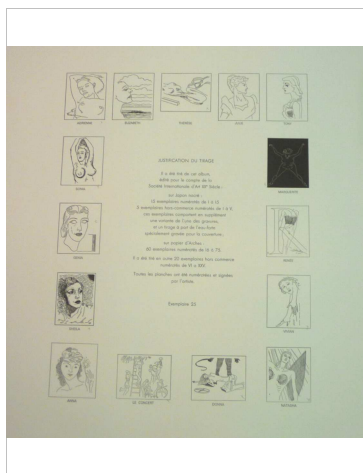
**Support** **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



Location Prints:

IM 25/75

Literature:

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - D Le Concert



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

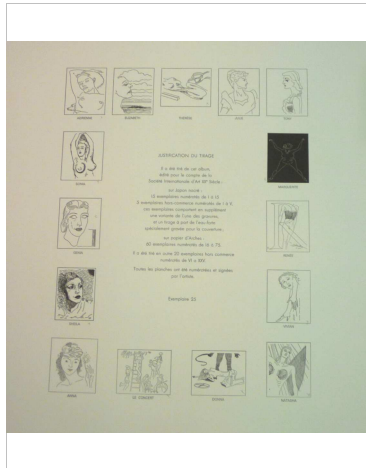
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



Location Prints:

IM 25/75

Literature:



# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - E Donna



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

60

**Matrix Size:** 49 x 39.6 varies...

**Sheet Size:** 65 x 50

**Publisher:** XX Siècle, Paris & Amiel, NY

**Printer:** Jacques David, Paris

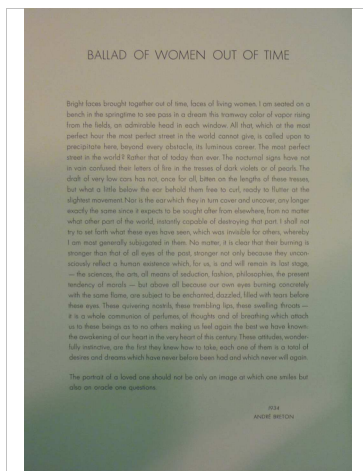
**Edition:** 75

**Support**

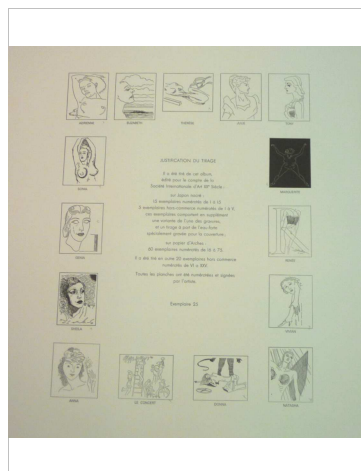
**Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

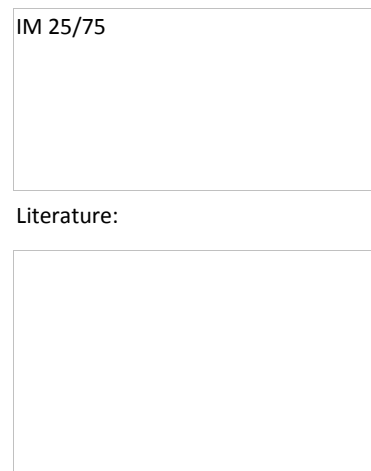
**Image 2:**



**Other images:**



**Location Prints:**



# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - F Elizabeth



**Author/Other Artists**  
Man Ray

**Object:**  
Portfolio

**Technique**  
Etching

**Date**  
1970

**Work seen:**

**When seen:**  
17/10/2010

**Anselmino/Pilat:**  
60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

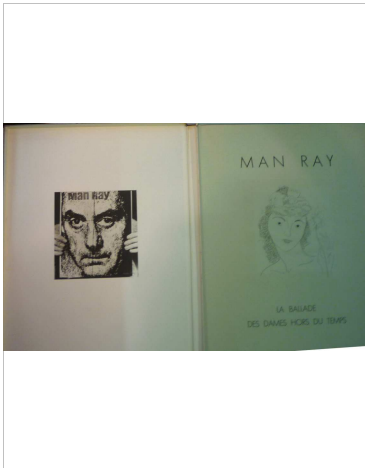
**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

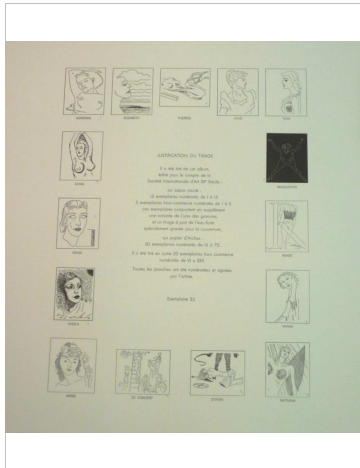
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



Location Prints:

IM 25/75

Literature:

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - G Tony



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

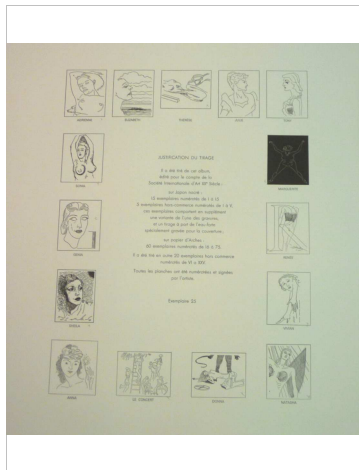
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



Location Prints:

IM 25/75

Literature:

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - H Vivian



**Author/Other Artists**  
Man Ray

**Object:**  
Portfolio

**Technique**  
Etching

**Date**  
1970

**Work seen:**

**When seen:**  
17/10/2010

**Anselmino/Pilat:**  
60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

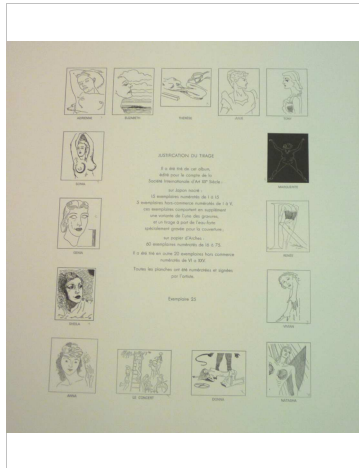
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



Location Prints:

IM 25/75

Literature:

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - I Julie



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

60

**Matrix Size:** 49 x 39.6 varies...

**Sheet Size:** 65 x 50

**Publisher:** XX Siècle, Paris & Amiel, NY

**Printer:** Jacques David, Paris

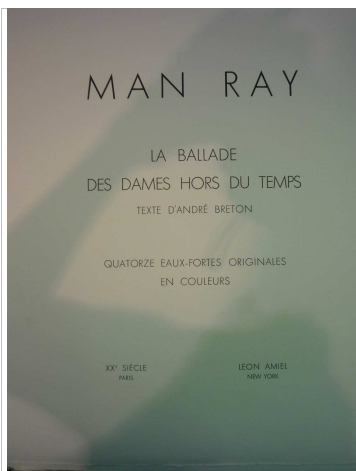
**Edition:** 75

**Support**

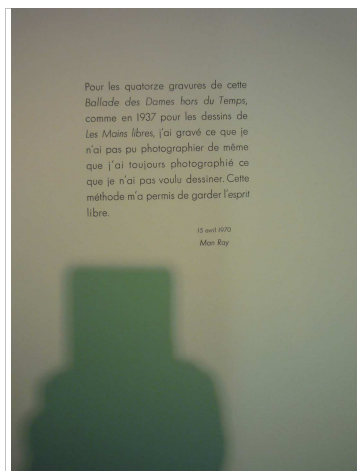
**Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

**Image 2:**



**Other images:**



**Location Prints:**

IM 25/75

**Literature:**

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - L Renée



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

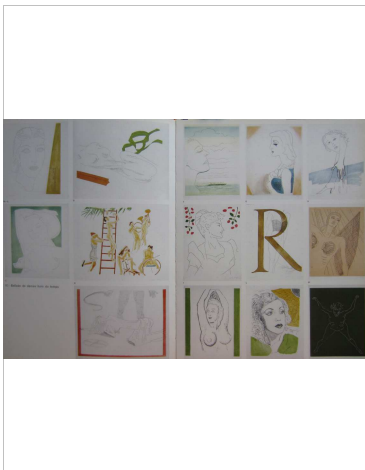
**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

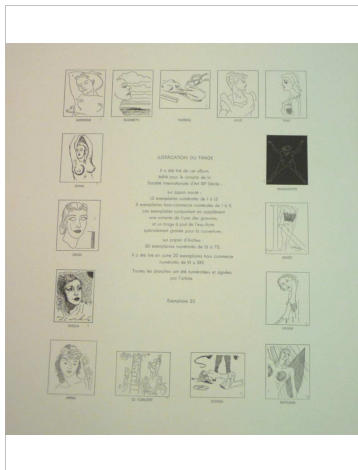
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



Location Prints:

IM 25/75

**Literature:**

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - M Natasha



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

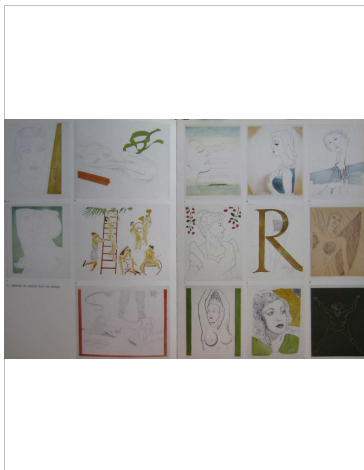
**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

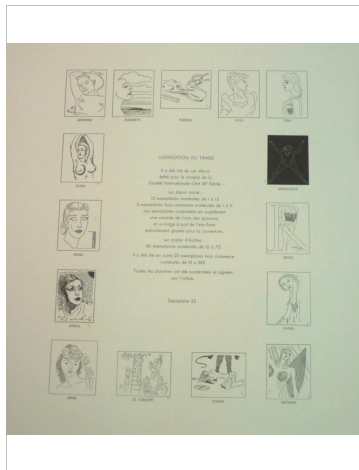
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



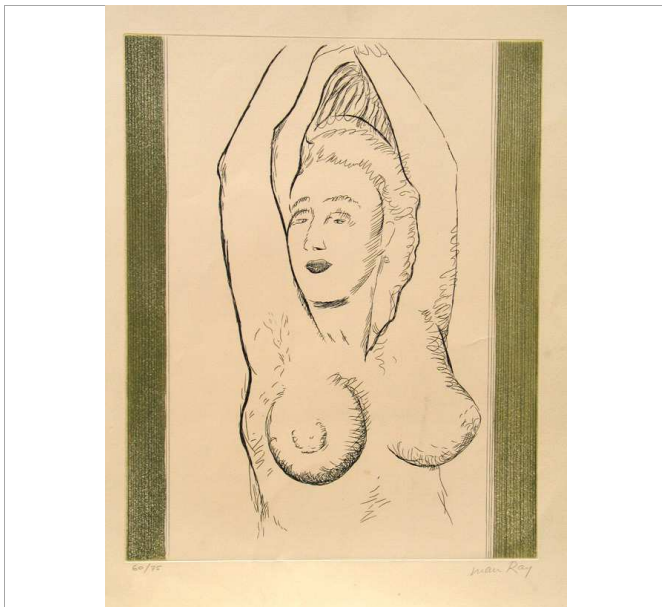
Location Prints:

IM 25/75

Literature:

# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - N Sonia



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Etching

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

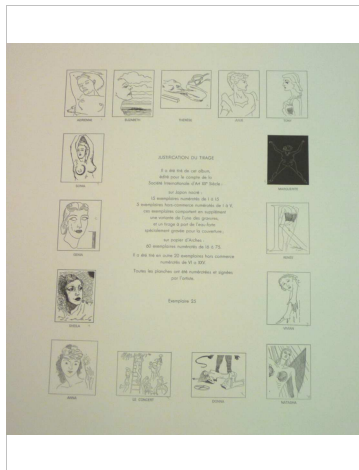
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



Location Prints:

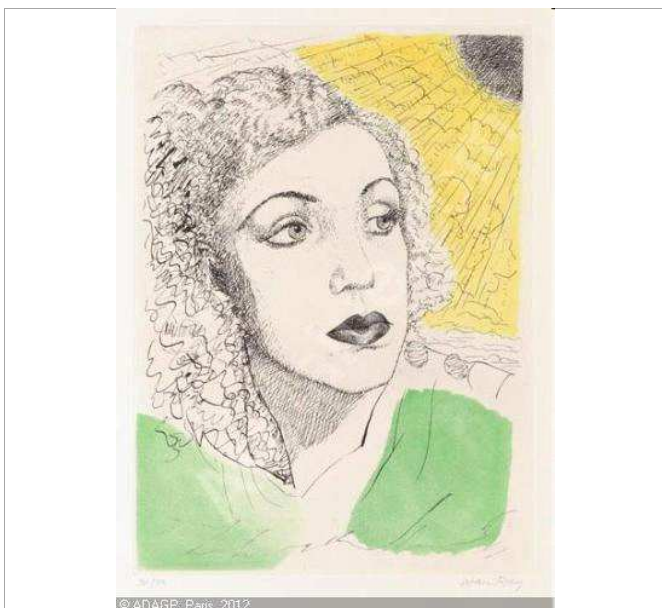
IM 25/75

Literature:



# Man Ray Graphic Work

**Title:** la Ballade de dames hors du temps - O Sheila



**Author/Other Artists**  
Man Ray

**Object:**  
Portfolio

**Technique**  
Etching

**Date**  
1970

**Work seen:**

**When seen:**  
17/10/2010

**Anselmino/Pilat:**  
60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

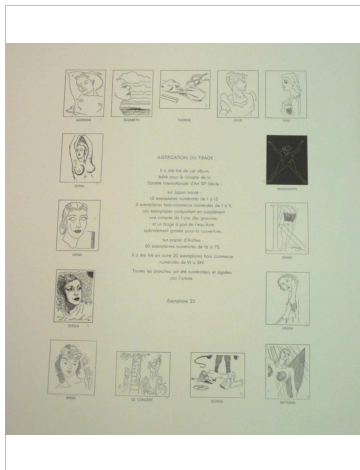
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, Anna etching is portfolio cover

Image 2:



Other images:



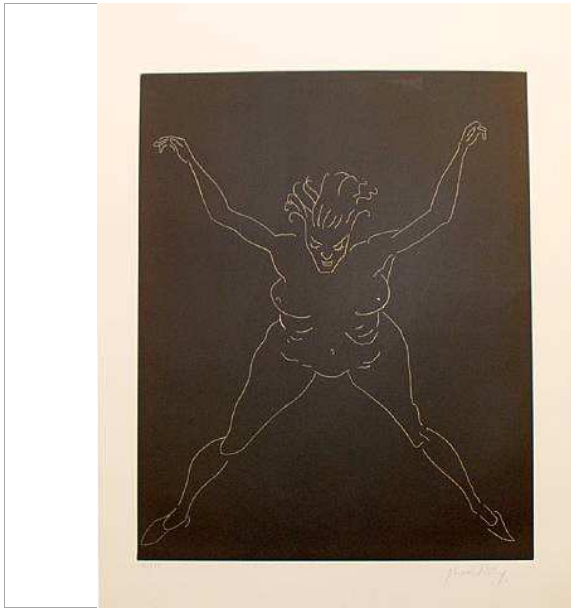
Location Prints:

IM 25/75

Literature:

# Man Ray Graphic Work

**Title:** La Ballade de dames hors du temps - P Marguerite



**Author/Other Artists**  
Man Ray

**Object:**  
Portfolio

**Technique**  
Etching

**Date**  
1970

**Work seen:**

**When seen:**  
17/10/2010

**Anselmino/Pilat:**  
60

**Matrix Size:** 49 x 39.6 varies... **Sheet Size:** 65 x 50

**Publisher:** XX Siècle, Paris & Amiel, NY **Printer:** Jacques David, Paris

**Edition:** 75

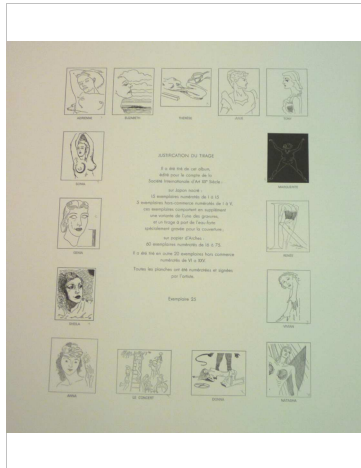
**Support:**  **Signature:** Full

**Description:** 14 prints and Nan Ray version of Self Portrait, 14 prints, Anna etching is portfolio cover

Image 2:



Other images:



Location Prints:

IM 25/75

Literature:

# Man Ray Graphic Work

**Title:** Cadenas (b/w)



**Author/Other Artists**

Man Ray

**Object:**

Print

**Technique**

Etching & Aquatint

**Date**

1970

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:** 21.5 x 19.3 **Sheet Size:** 52.5 x 39

**Publisher:** Richard Binder, Brussels **Printer:** Jacques David, Paris

**Edition:** Unknown plus E.A.

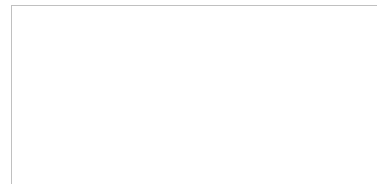
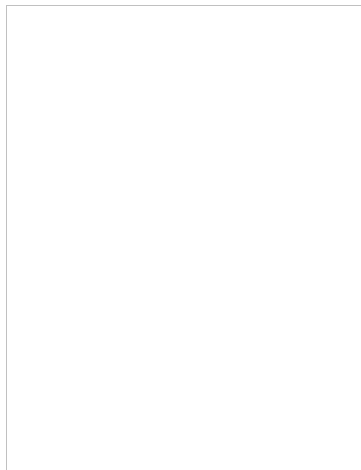
**Support:**  **Signature:** Full

**Description:**

Image 2:

Other images:

Location Prints:

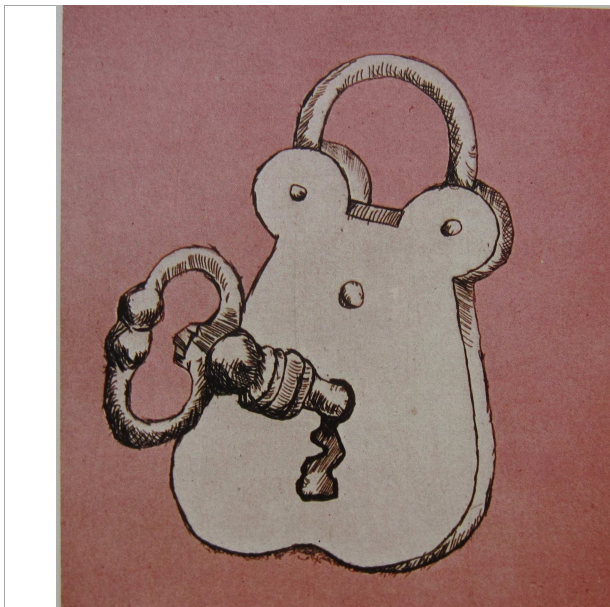


**Literature:**

Related to the color print in the illustrated book, Mr. and Mrs. Woodman.

# Man Ray Graphic Work

**Title:** Mr. & Mrs. Woodman - Cadenas



**Author/Other Artists**

Man Ray

**Object:**

Illustrated Book

**Technique**

Aquatint & Drypoint

**Date**

1970

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

17

**Matrix Size:** 21.5 x 19.3 **Sheet Size:** 52.5 x 39

**Publisher:** Edition Unida, the Hague **Printer:**

**Edition:** 50 ,plus 70 numbered proofs for the book Mr. And Mrs. Woodman.

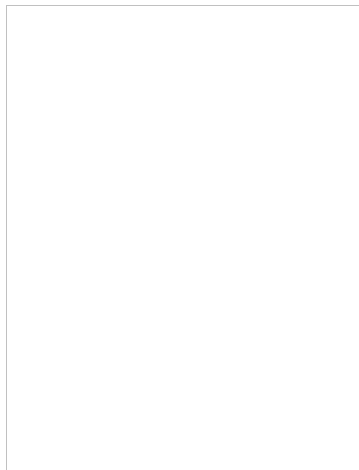
**Support** **Signature:**

**Description:** Illustrated book of wooden mannequins with the print Cadenas inserted.

Image 2:



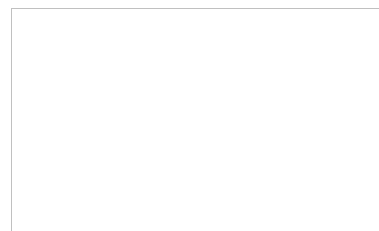
Other images:



Location Prints:

14/50 IM, ebay Germany 21,50 cm x 19,20 cm auf 25,50 cm x 39,50 cm, etching signed and numbered EA 6/10 1972

Literature:



# Man Ray Graphic Work

**Title:** Nu Bleuté (aka. Nu, la source)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

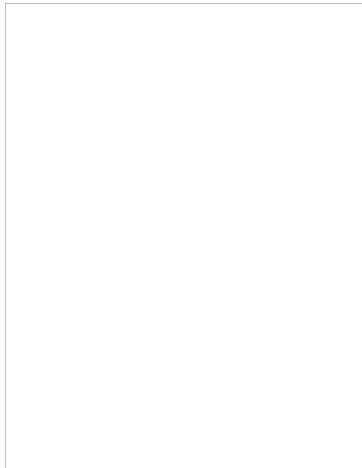
**Support**  **Signature:**

**Description:**

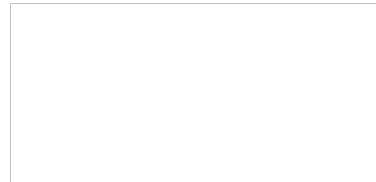
Image 2:



Other images:



Location Prints:

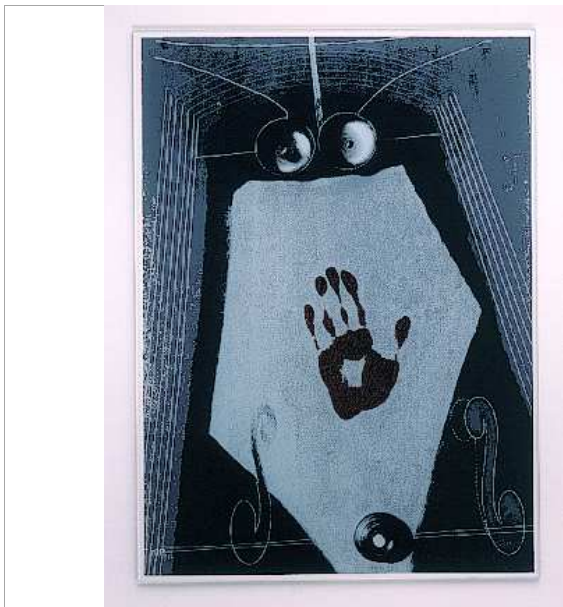


Literature:

1972 Musée d'Art Moderne exhibition, no. 274, 9/25. A Private Eye: Dada, Surrealist & More from the Brandt Collection, Johnson Museum, Cornell U, 2006 – has version of : Nue bleute (Blue Nude) after 1929 original, Serigraph ed 23/25 23 ¼ x 13 in.. catalog Steve

# Man Ray Graphic Work

**Title:** Autoportrait



**Author/Other Artists**

**Object:**

Print

**Technique**

Screenprint

**Date**

1970

**Work seen:**

**When seen:**

20/01/2010

**Anselmino/Pilat:**

92

**Matrix Size:**  **Sheet Size:** 50x 38

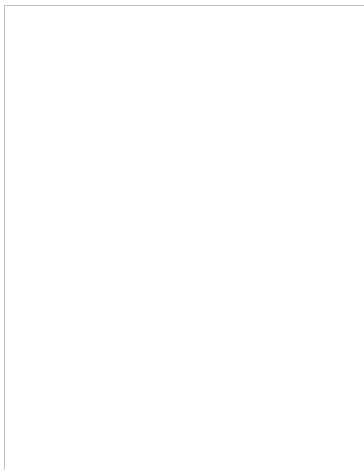
**Publisher:** Georges Visat, Paris **Printer:** Marquet, Paris

**Edition:** 40

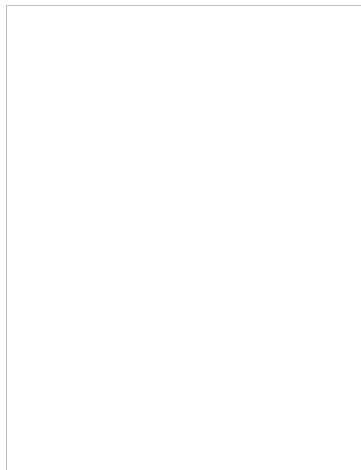
**Support:** Cast acrylic sheeting **Signature:** Incised into surface of Plexi.

**Description:** Plexiglas® is the Arkema registered trademark for acrylic sheet and resins in North and Latin America, and Altuglas® for the rest of the world.

**Image 2:**



**Other images:**



**Location Prints:**

Zabriskie Gallery, EA.

**Literature:**

In catalogue from Musée d'Art Moderne retrospective in Paris in 1972, no. 273 in catalogue, 17/40

# Man Ray Graphic Work

**Title:** Guitare (aka. Aerograph)



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Screenprint

**Date**  
1970

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
93

**Matrix Size:** [ ] **Sheet Size:** 57 x 49.5

**Publisher:** Georges Visat, Paris **Printer:** Marquet, Paris

**Edition:** 45

**Support:** Cast acrylic sheeting **Signature:** Incised on surface

**Description:** Made after a 1919 aerograph

**Image 2:**  
[ ]

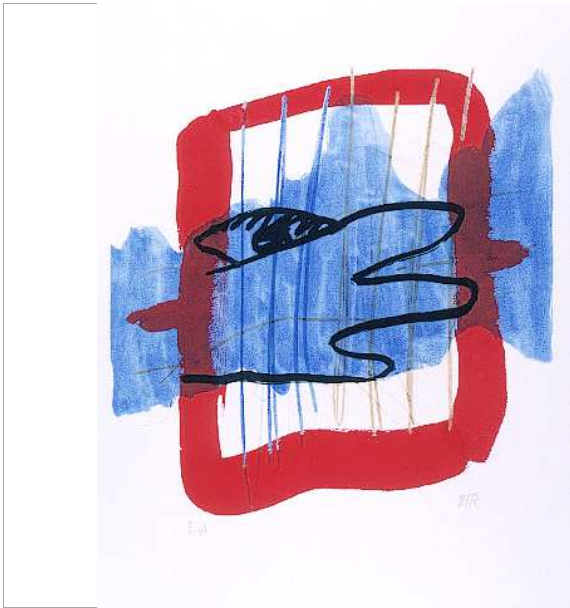
**Other images:**  
[ ]

**Location Prints:**  
[ ]

**Literature:**  
Musée d'Art Moderne 1972  
catalogue, no. 275, 45/45

# Man Ray Graphic Work

**Title:** Red Square and Blue Hand (aka. Untitled)



**Author/Other Artists**

**Object:**

Print

**Technique**

Pochoir & Collotype

**Date**

1970

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

94

**Matrix Size:**  **Sheet Size:** 80 x 59.5

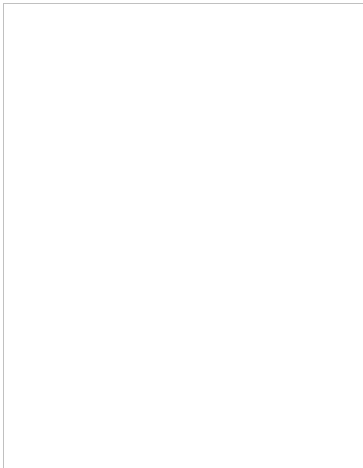
**Publisher:** Edizioni Astrid, Varese **Printer:** Atelier Jacomet, Paris

**Edition:** 120

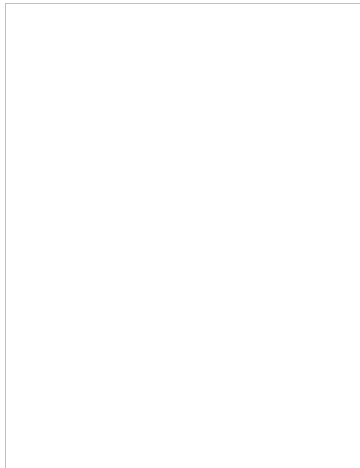
**Support:** Arches **Signature:** Initials

**Description:** Blue hand, eye & red square. Pilat has it listed as 1971, but print from MRT is 1970.

**Image 2:**



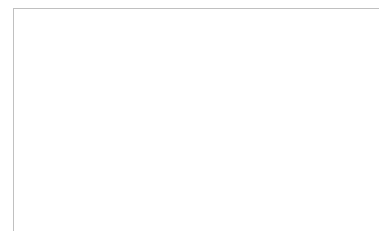
**Other images:**



**Location Prints:**

MRT

**Literature:**





# Man Ray Graphic Work

**Title:** Seguidilla



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Screenprint

**Date**  
1970

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
97

**Matrix Size:** [ ] **Sheet Size:** 48 x 60

**Publisher:** Georges Visat, Paris **Printer:** Marquet, Paris

**Edition:** 40

**Support** Cast acrylic sheeting **Signature:** Incised on acrylic

**Description:** Printed on heavy acrylic, the year in Pilat is listed as 1971.

**Image 2:**  
[ ]

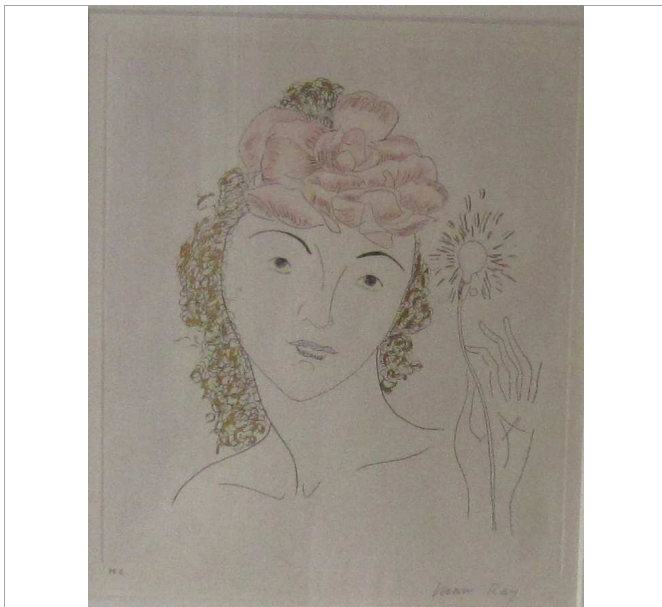
**Other images:**  
[ ]

**Location Prints:**  
Visat bought the original drawing, made the prints and Man ray signed them, Visat paid for the signature and the original.

**Literature:**  
In 1972 MAM exhibition, Paris, num. 276, 17/40

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

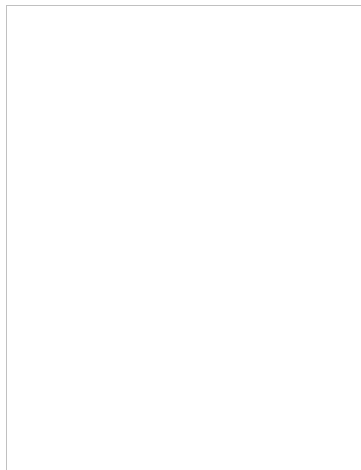
**Support**  **Signature:**

**Description:**

**Image 2:**

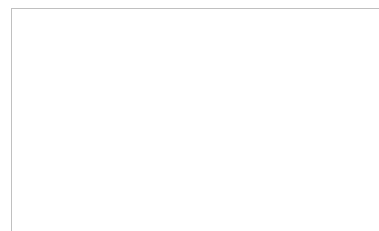


**Other images:**



**Location Prints:**

**Literature:**



# Man Ray Graphic Work

**Title:** Promenade (horizontal)



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

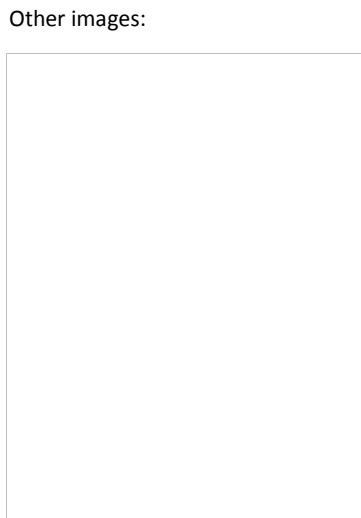
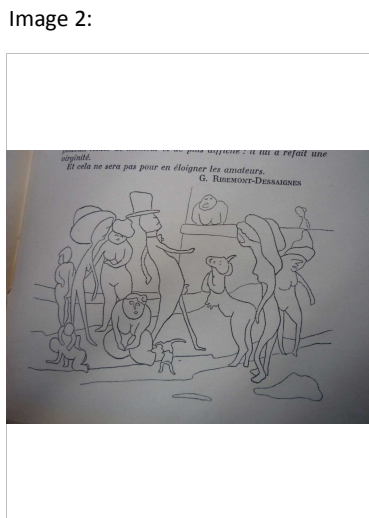
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**



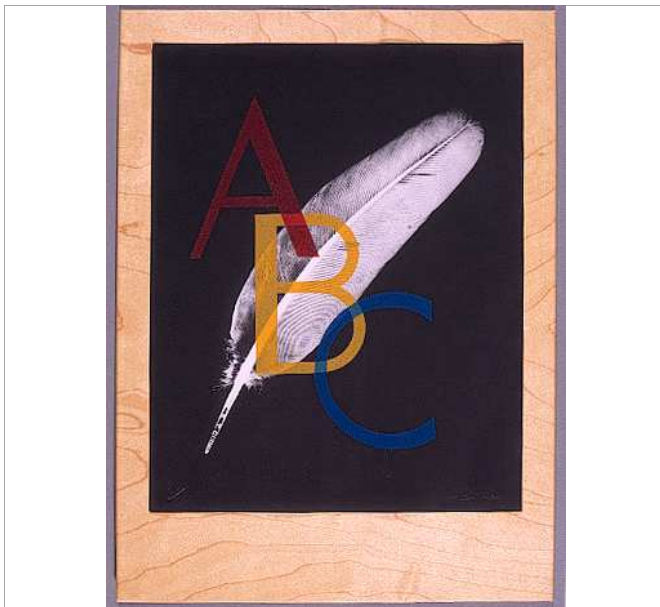
**Location Prints:**

was shown in exhibition at Musée d'Art Modern 1972, prints were made around then, painting was sold by Visat in Germany RS

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:** 150, plus thirty HC in Roman numerals, Collection "Cahiers du Regard", this piece is mounted on wood veneer, print of feather rayograph with ABC superimposed in primary colors, cover of magazine of same name (Barbie catalogue)

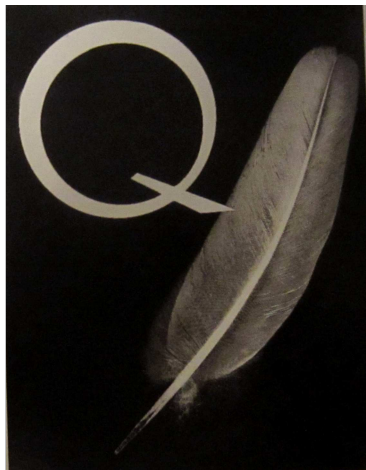
**Support**  **Signature:**

**Description:** In set with 37 lithographs and one signed lithograph and screenprint of a rayograph mounte on wood veneer. In-folio, individual print for each letter of the alphabet housed in orange fabric box.

**Image 2:**



**Other images:**



**Location Prints:**

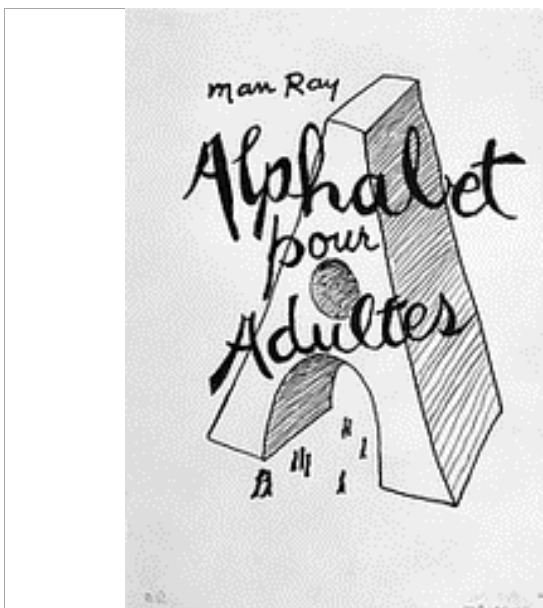
Haverford College: 14/150, ,  
Princeton: XVI of XXX H.C., SAAM,  
Pompidou

**Literature:**

Schwarz, Man Ray - The Rigour of  
Imaginaton, p. 68. There is another  
earlier bound edition in English,  
Alphabet for Adults, 1948 and  
alphabet rayographique from 1946-  
47

# Man Ray Graphic Work

**Title:** Alphabet pour Adultes-cover



**Author/Other Artists**

Man Ray

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

01/04/2010

**Anselmino/Pilat:**

no

**Matrix Size:**

**Sheet Size:** 38 x 28

**Publisher:** Éditions Pierre Belfond, Paris

**Printer:** Fequet et Baudier, Paris

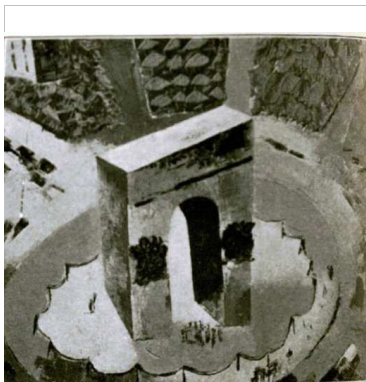
**Edition:** 150, plus thirty HC in Roman numerals

**Support** Arches paper

**Signature:** all boxes signed and numbered

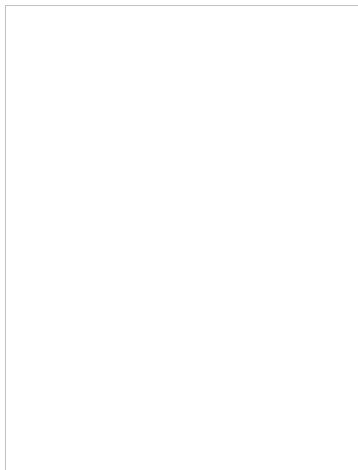
**Description:** 37 lithographs and one signed rayograph, in-folio, individualprint for each letter of the alphabet, in orange fabric box

**Image 2:**



Arc de Triomphe, Paris  
Man Ray

**Other images:**



**Location Prints:**

Haverford College: 14/150, ,  
Princeton: XVI of XXX H.C., SAAM,  
Pompidou

**Literature:**

Schwarz, Man Ray - The Rigour of  
Imaginaton, p.

68

There is another earlier  
bound edition in English, Alphabet  
for Adults, 1948 and alphabet  
rayographique from 1946-47 - see Q

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

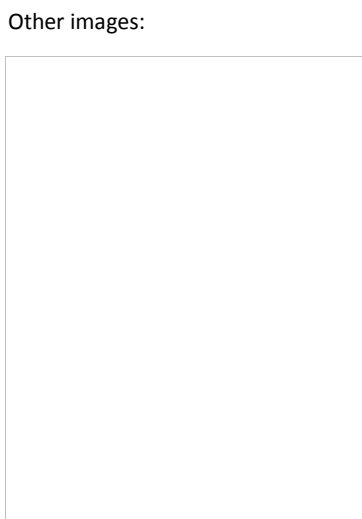
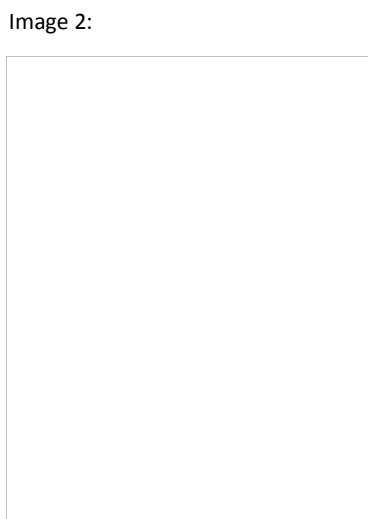
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

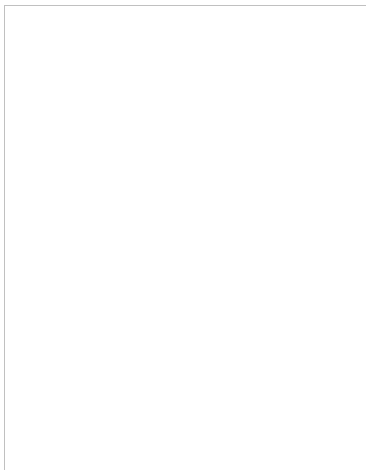
**Publisher:**  **Printer:**

**Edition:**

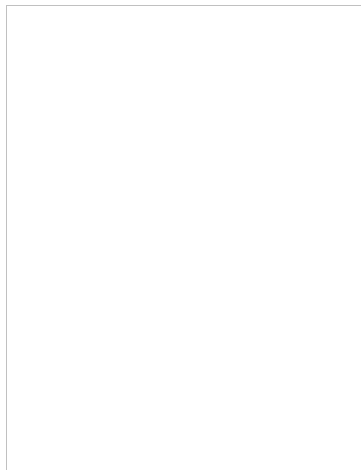
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

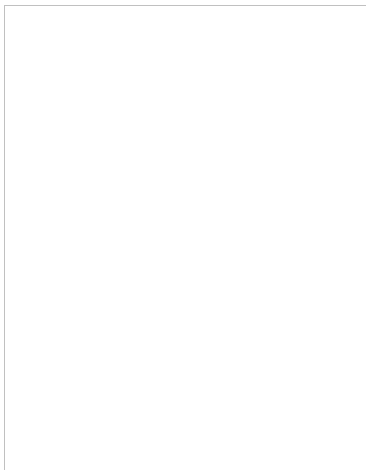
**Publisher:**  **Printer:**

**Edition:**

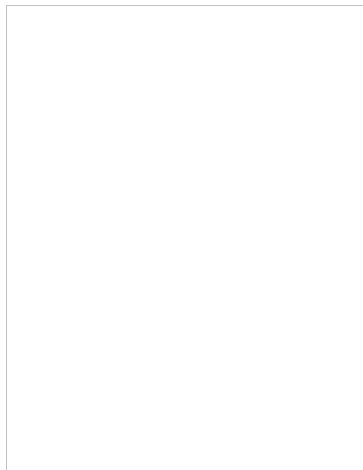
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

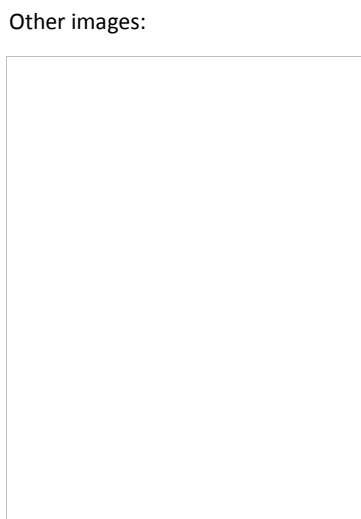
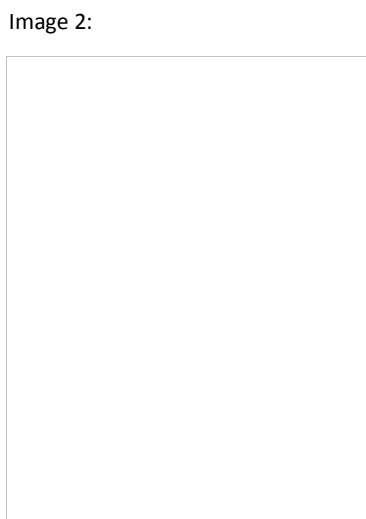
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Alphabet pour Adultes-commun



**Author/Other Artists**

Man Ray

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

01/04/2010

**Anselmino/Pilat:**

no

**Matrix Size:**

**Sheet Size:** 38 x 28

**Publisher:** Éditions Pierre Belfond, Paris

**Printer:** Fequet et Baudier, Paris

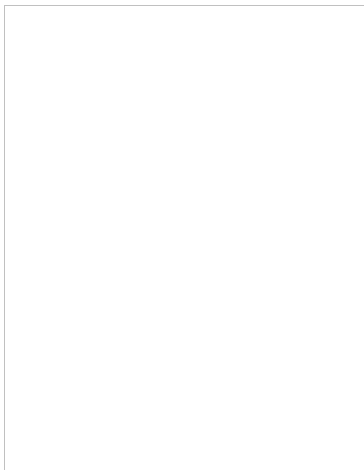
**Edition:** 150, plus thirty HC in Roman numerals

**Support** Arches paper

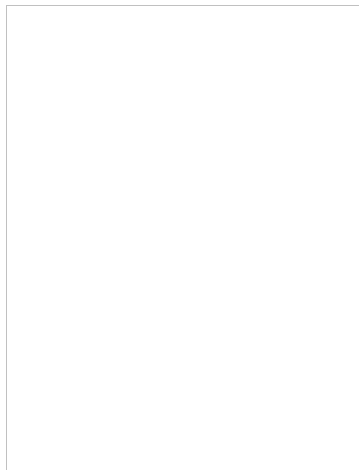
**Signature:** all boxes signed and numbered

**Description:** 37 lithographs and one signed rayograph, in-folio, individualprint for each letter of the alphabet, in orange fabric box

Image 2:



Other images:



Location Prints:

Haverford College: 14/150, ,  
Princeton: XVI of XXX H.C., SAAM,  
Pompidou

Literature:

Schwarz, Man Ray - The Rigour of  
Imaginaton, p.  
68

There is another earlier  
bound edition in English, Alphabet  
for Adults, 1948 and alphabet  
rayographique from 1946-47 - see Q

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

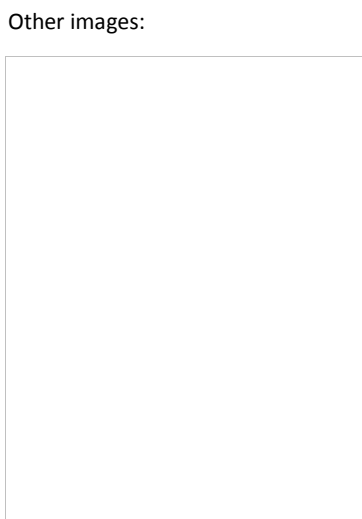
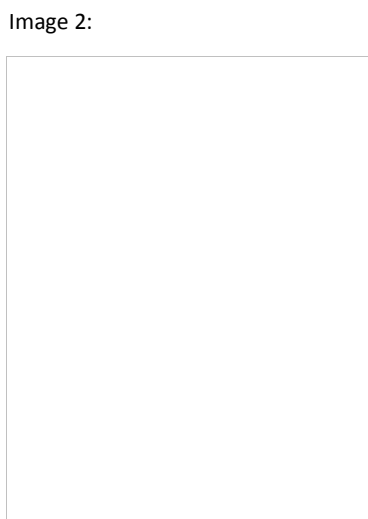
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

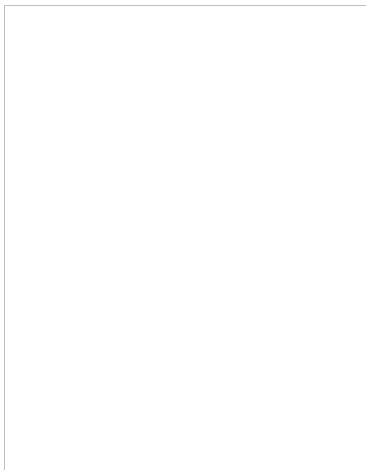
**Publisher:**  **Printer:**

**Edition:**

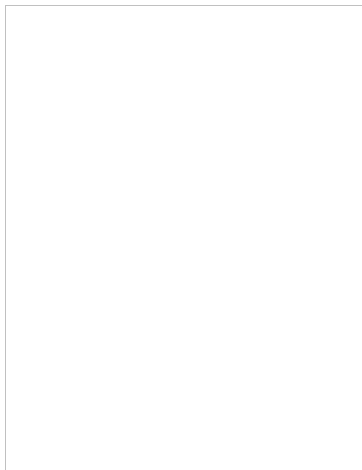
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

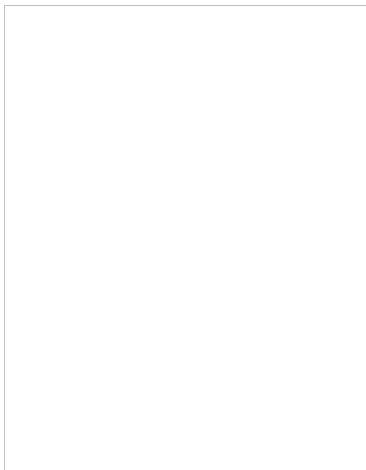
**Publisher:**  **Printer:**

**Edition:**

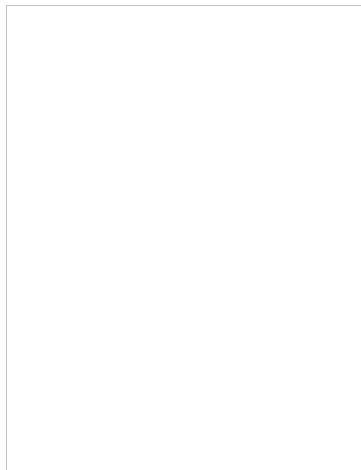
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

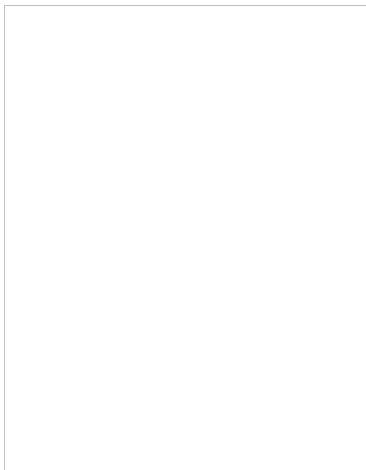
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**Edition:**

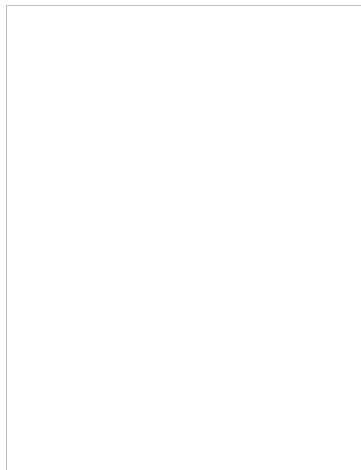
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

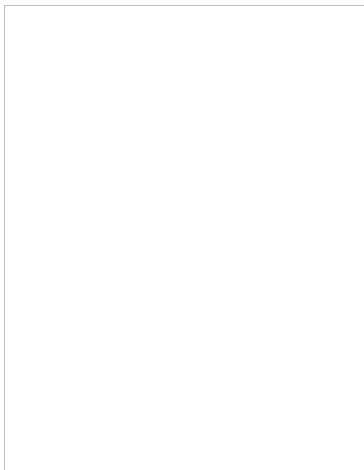
**Publisher:**  **Printer:**

**Edition:**

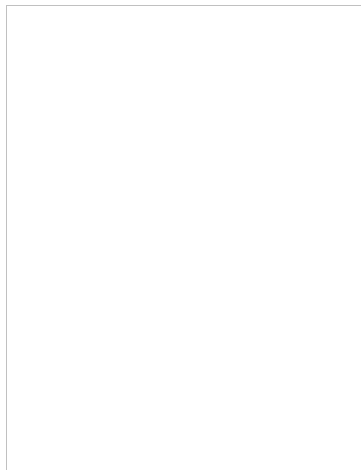
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

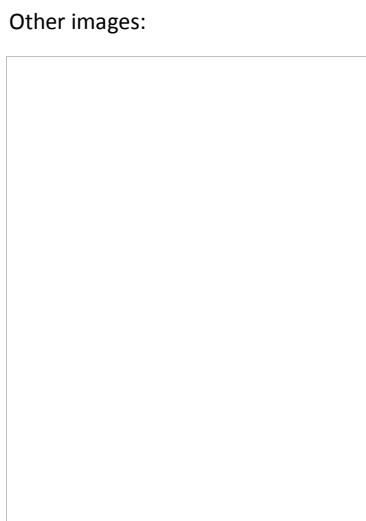
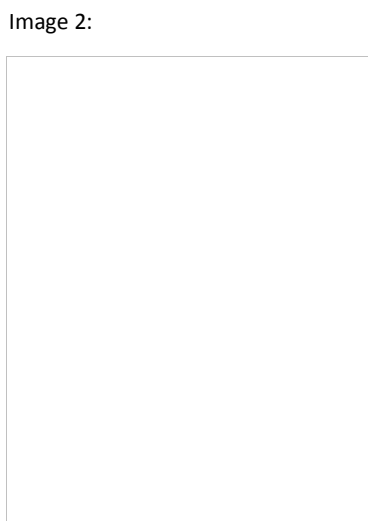
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

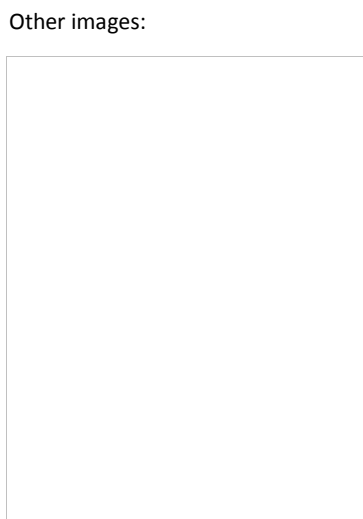
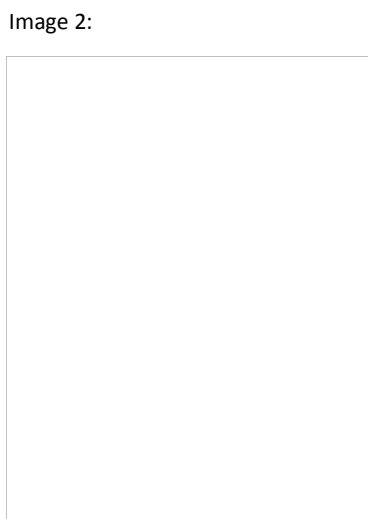
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

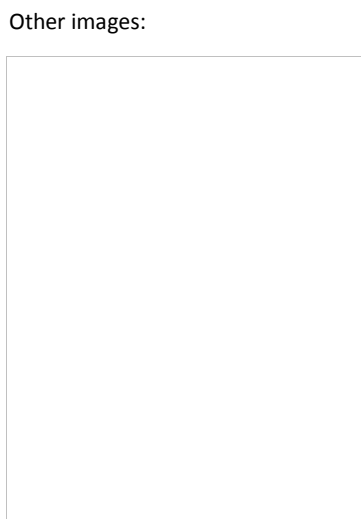
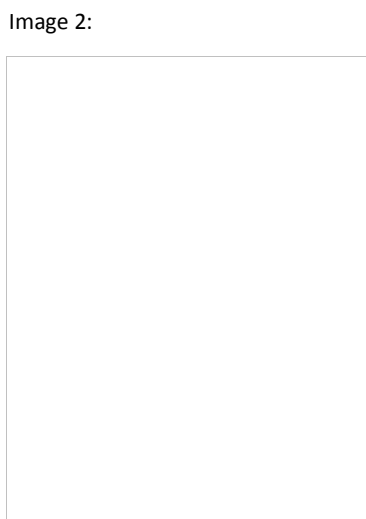
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

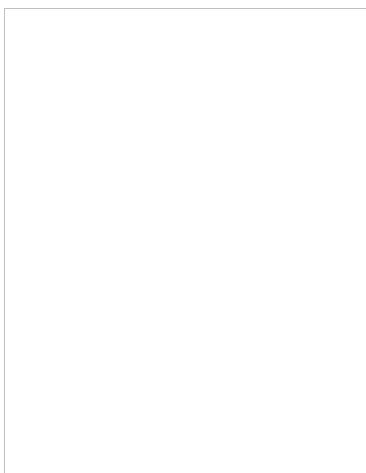
**Publisher:**  **Printer:**

**Edition:**

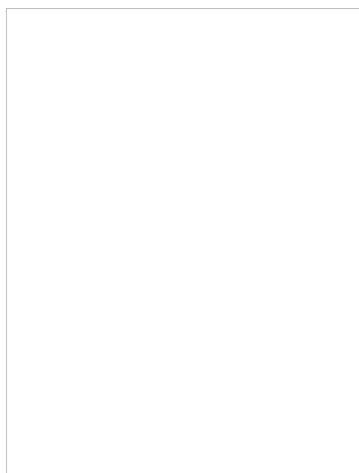
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

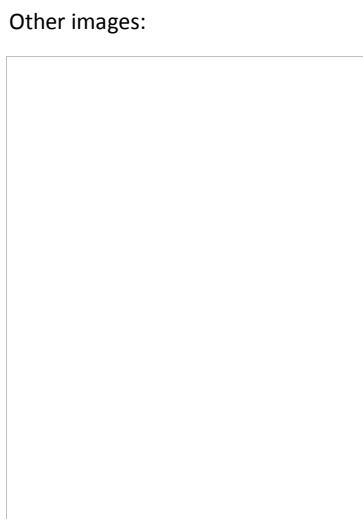
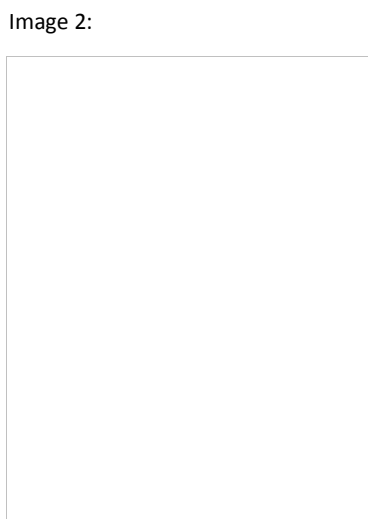
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:** Alphabet pour Adultes-Janvier



**Author/Other Artists**

Man Ray

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

01/04/2010

**Anselmino/Pilat:**

no

**Matrix Size:**

**Sheet Size:** 38 x 28

**Publisher:** Éditions Pierre Belfond, Paris

**Printer:** Fequet et Baudier, Paris

**Edition:** 150, plus thirty HC in Roman numerals

**Support** Arches paper

**Signature:** all boxes signed and numbered

**Description:** 37 lithographs and one signed rayograph, in-folio, individualprint for each letter of the alphabet, in orange fabric box

**Image 2:**

**Other images:**

**Location Prints:**

Haverford College: 14/150, ,  
Princeton: XVI of XXX H.C., SAAM,  
Pompidou

**Literature:**

Schwarz, Man Ray - The Rigour of  
Imaginatton, p.  
68

There is another earlier  
bound edition in English, Alphabet  
for Adults, 1948 and alphabet  
rayographique from 1946-47 - see Q

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

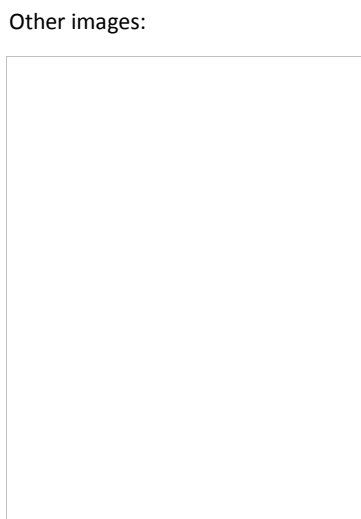
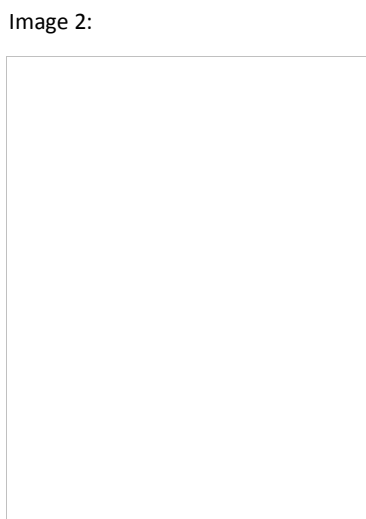
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**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

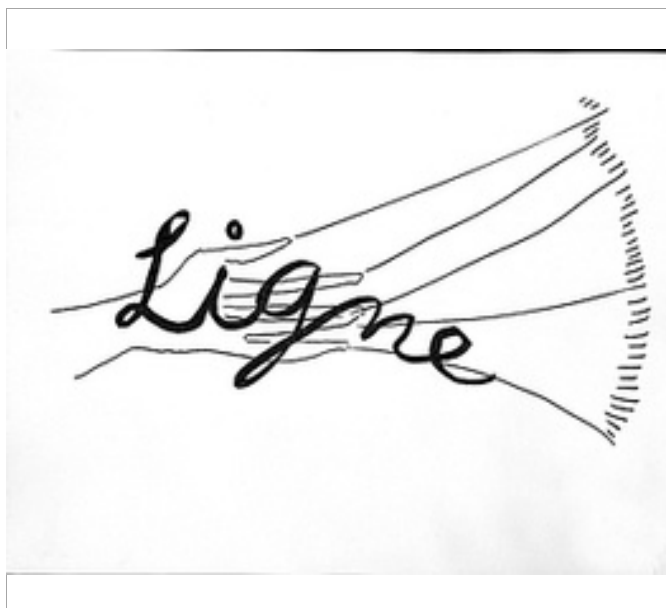


**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

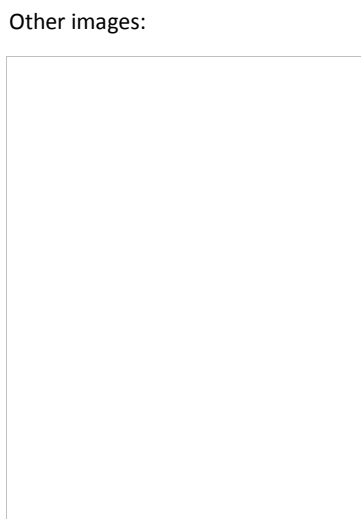
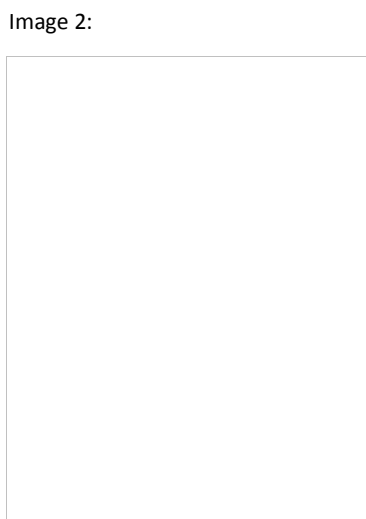
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

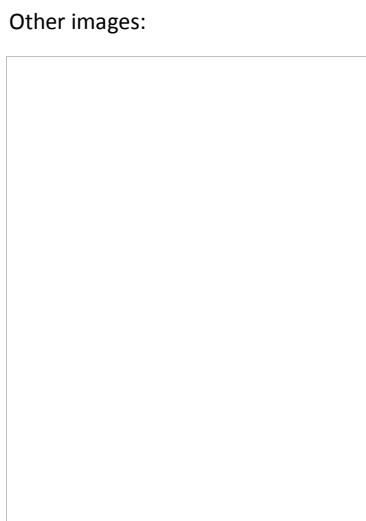
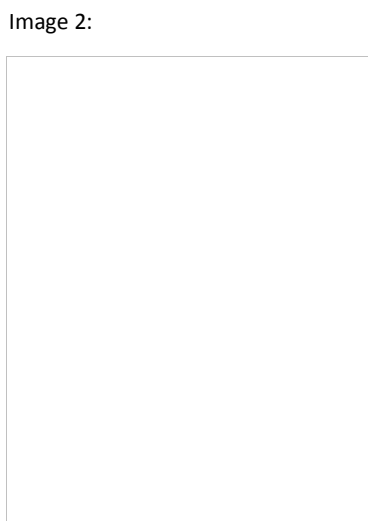
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



**Location Prints:**

Haverford College: 14/150, ,  
Princeton: XVI of XXX H.C., SAAM,  
Pompidou

**Literature:**

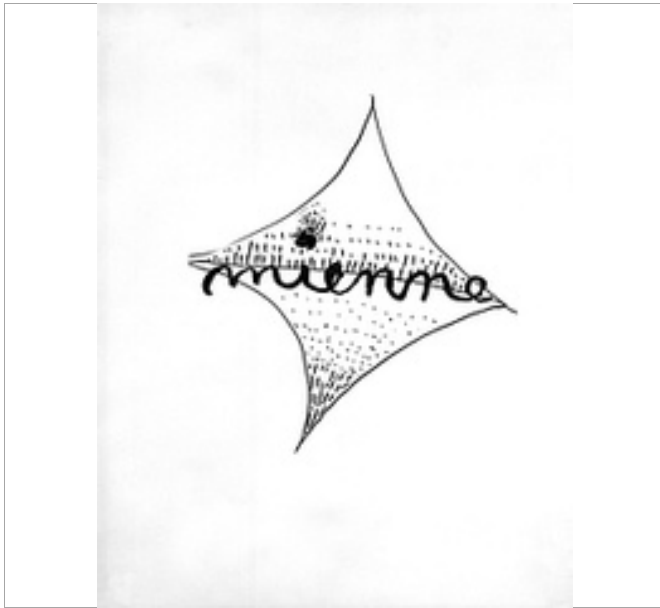
Schwarz, Man Ray - The Rigour of  
Imaginaton, p.  
68

There is another earlier  
bound edition in English, Alphabet  
for Adults, 1948 and alphabet  
rayographique from 1946-47 - see Q



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

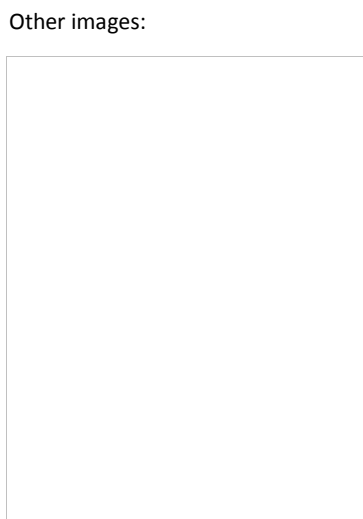
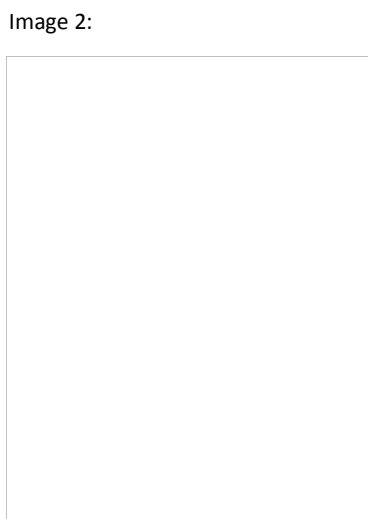
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

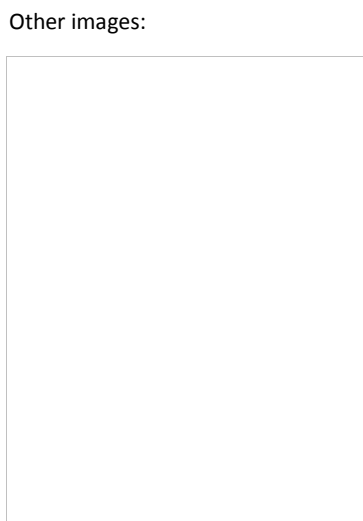
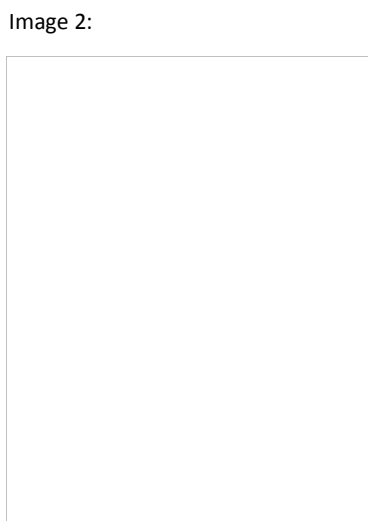
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**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

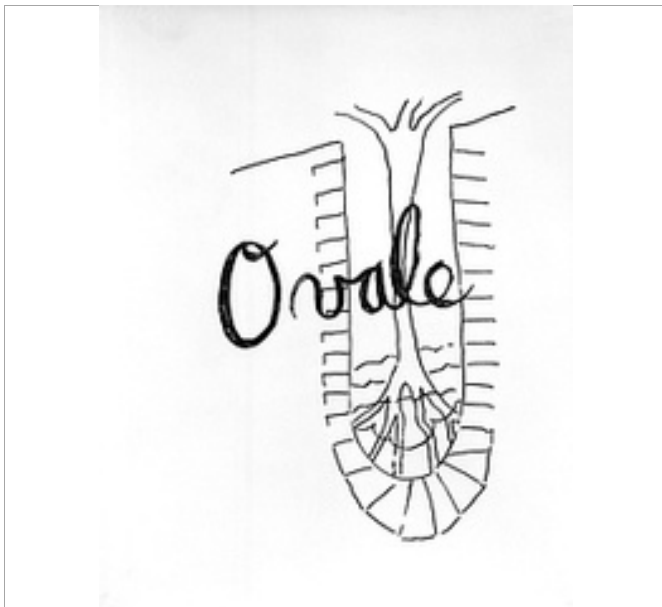


Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

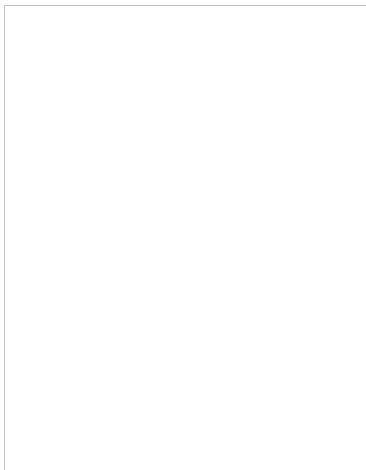
**Publisher:**  **Printer:**

**Edition:**

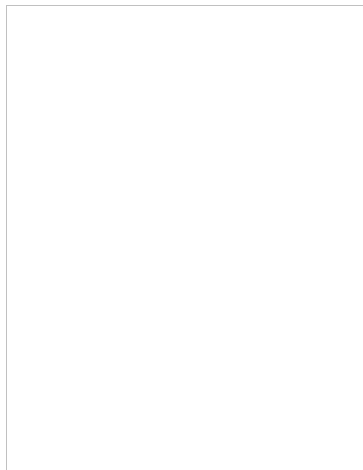
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

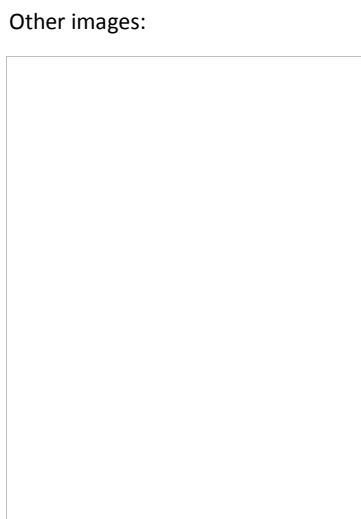
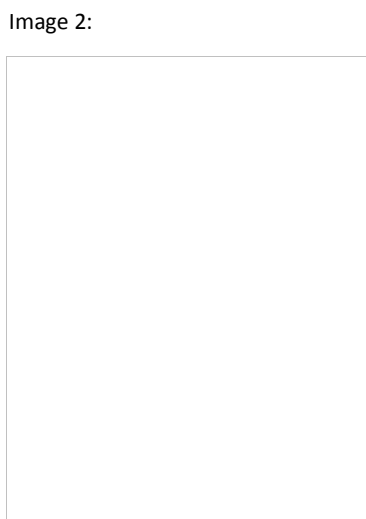
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

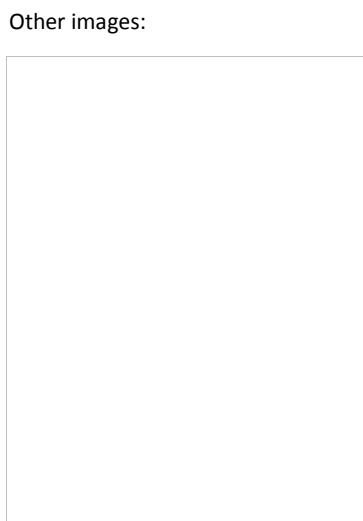
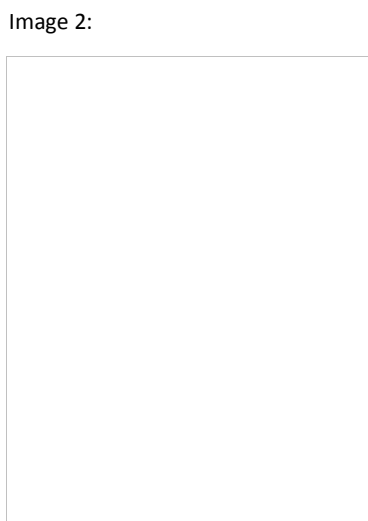
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

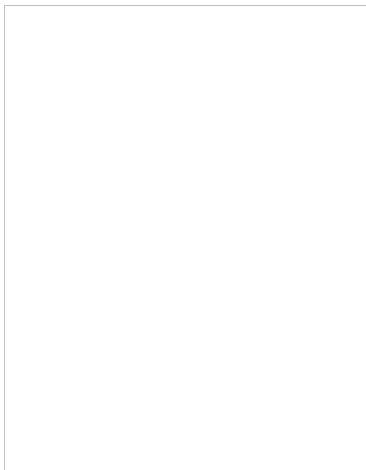
**Publisher:**  **Printer:**

**Edition:**

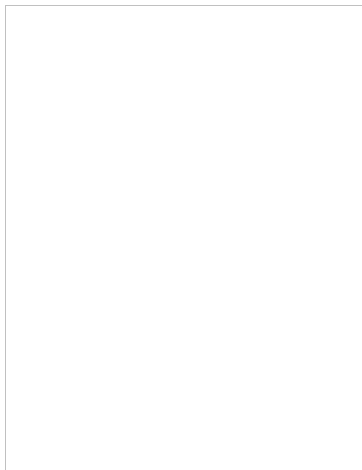
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

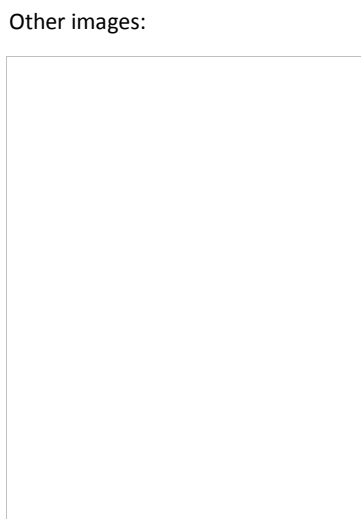
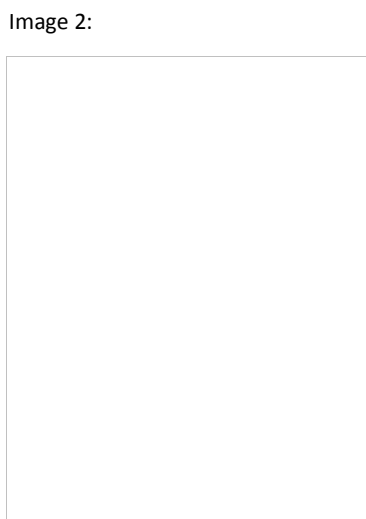
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

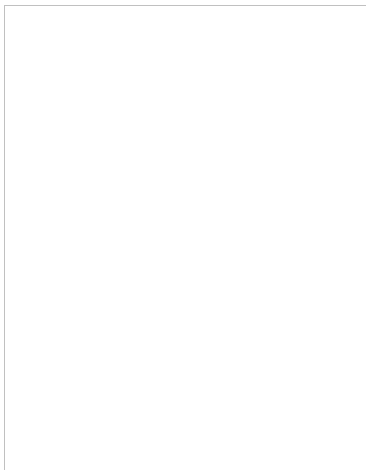
**Publisher:**  **Printer:**

**Edition:**

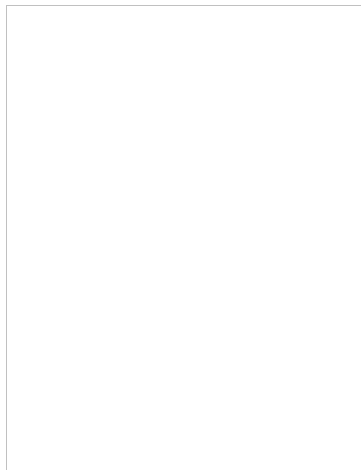
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



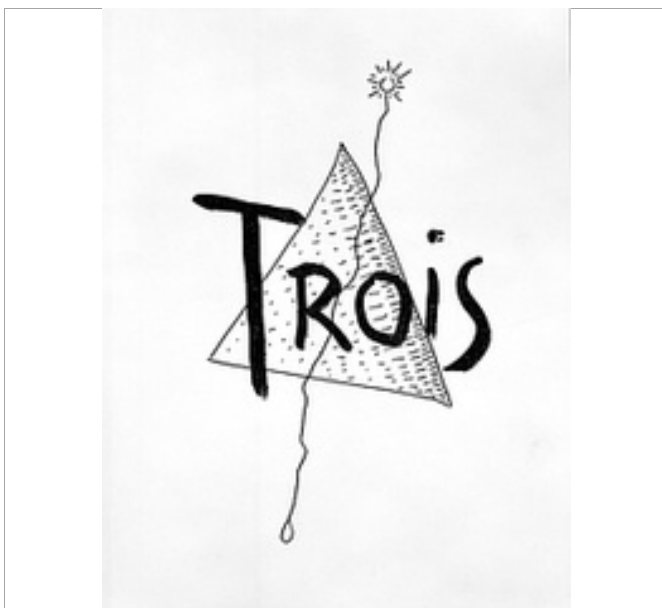
Location Prints:

Literature:



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

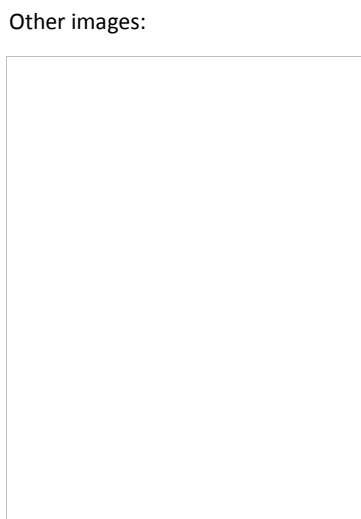
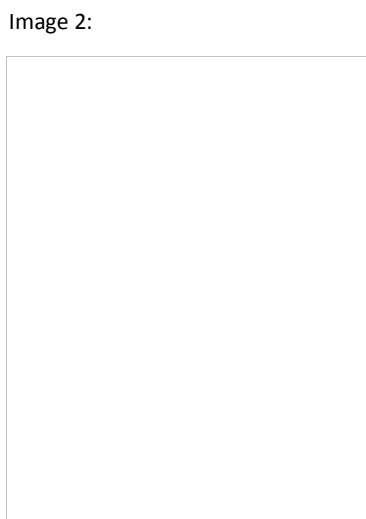
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

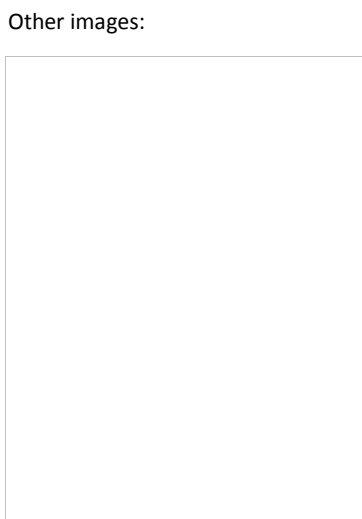
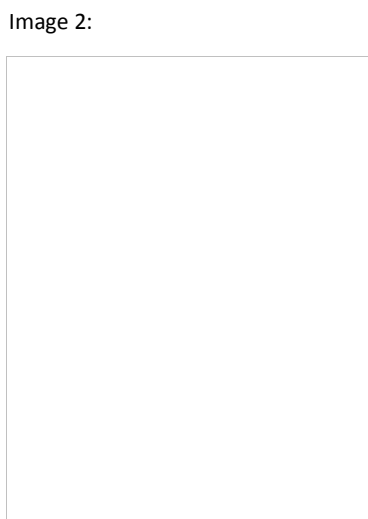
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

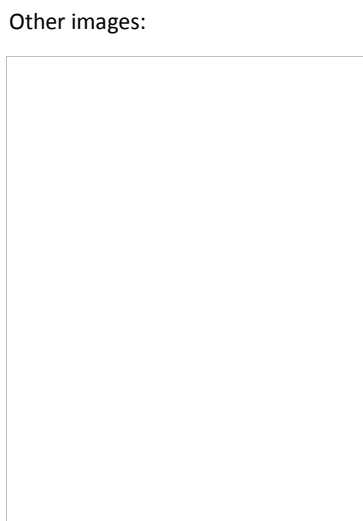
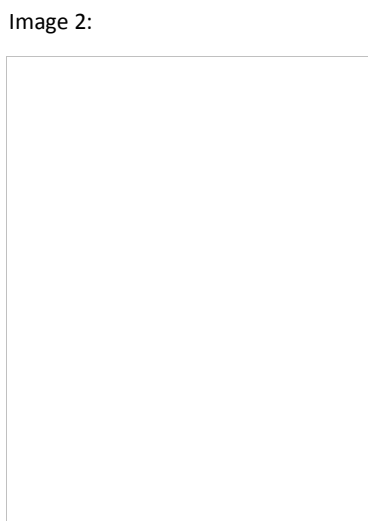
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

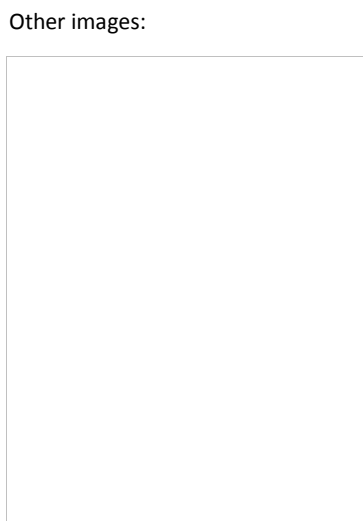
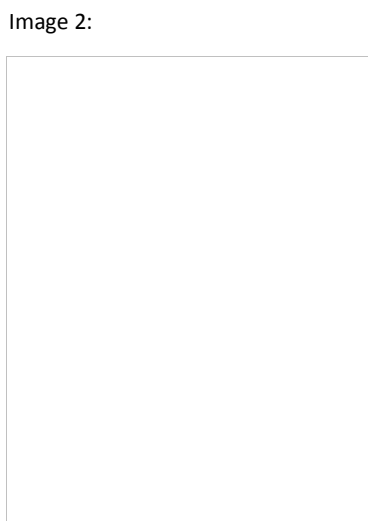
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:** Alphabet pour Adultes - wagon



**Author/Other Artists**

Man Ray

**Object:**

Illustrated Book

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

01/04/2010

**Anselmino/Pilat:**

no

**Matrix Size:**

**Sheet Size:** 38 x 28

**Publisher:** Éditions Pierre Belfond, Paris

**Printer:** Fequet et Baudier, Paris

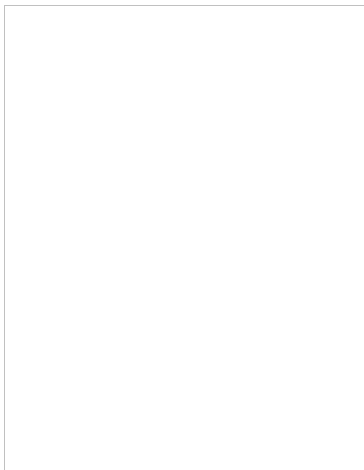
**Edition:** 150, plus thirty HC in Roman numerals

**Support** Arches paper

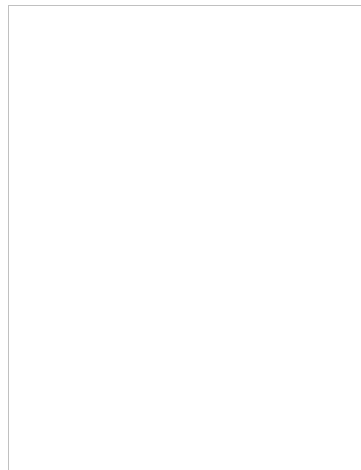
**Signature:** all boxes signed and numbered

**Description:** 37 lithographs and one signed rayograph, in-folio, individualprint for each letter of the alphabet, in orange fabric box

Image 2:



Other images:



Location Prints:

Haverford College: 14/150, ,  
Princeton: XVI of XXX H.C., SAAM,  
Pompidou

Literature:

Schwarz, Man Ray - The Rigour of  
Imaginatton, p.  
68

There is another earlier  
bound edition in English, Alphabet  
for Adults, 1948 and alphabet  
rayographique from 1946-47 - see Q

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

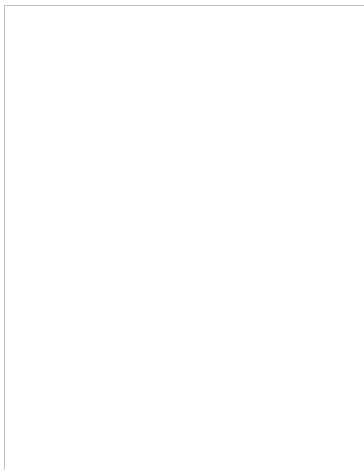
**Publisher:**  **Printer:**

**Edition:**

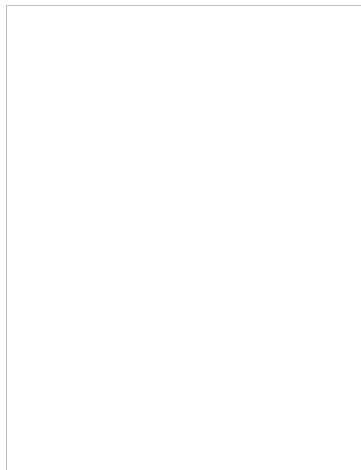
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

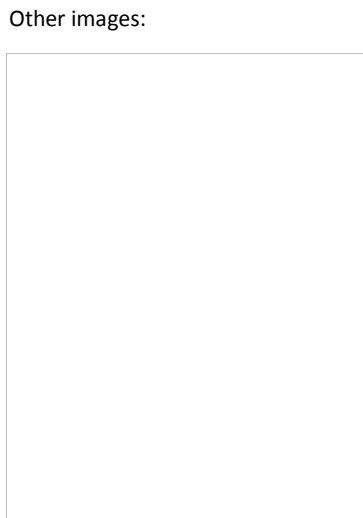
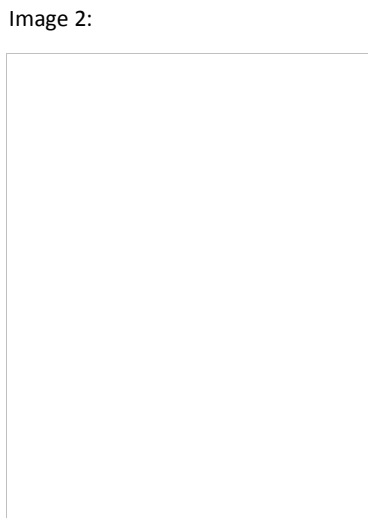
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

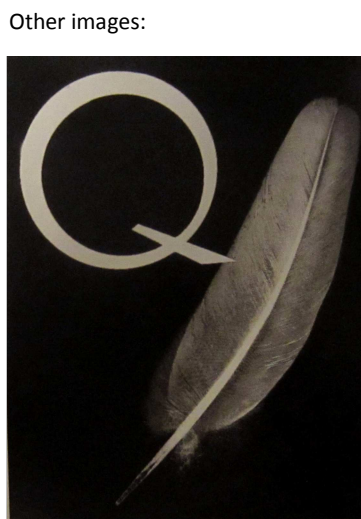
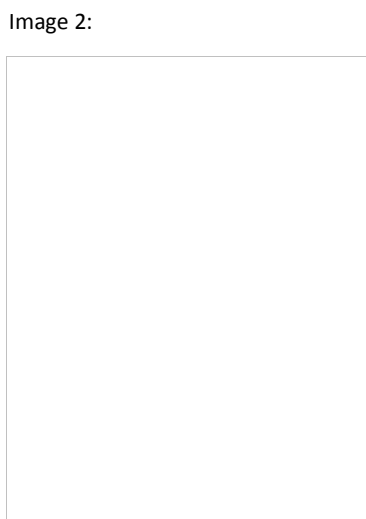
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**



Location Prints:

Literature:



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

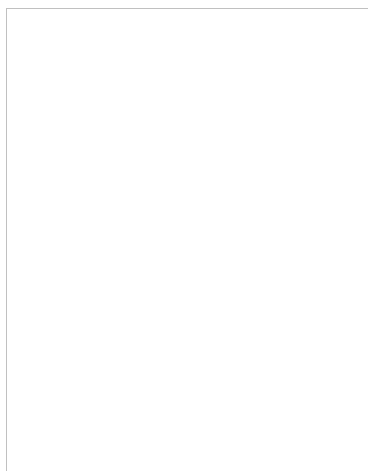
**Publisher:**  **Printer:**

**Edition:**

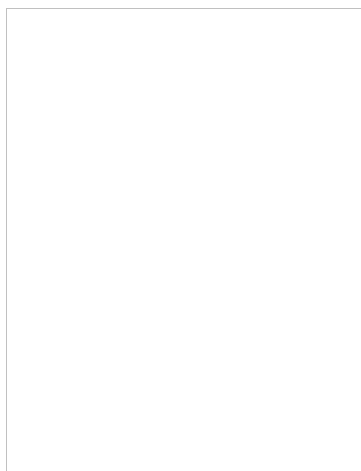
**Support**  **Signature:**

**Description:**

Image 2:



Other images:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:** les six masques voyants - A



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

72

**Matrix Size:** 47 x 31.4

**Sheet Size:** 70 x50.8

**Publisher:** Marconi, Milan

**Printer:** Multirevol, Milan

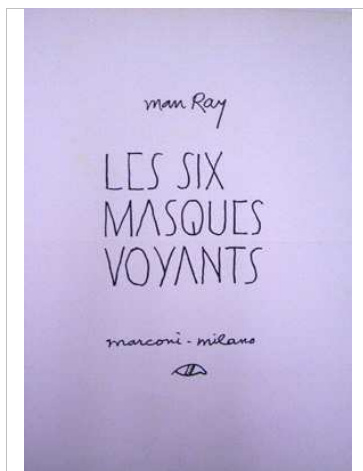
**Edition:** 120, 1-40 printed with cream/yellow background, 41-80 with pink background, Roman numerals I - XL black background with white line image

**Support** Fabbriano

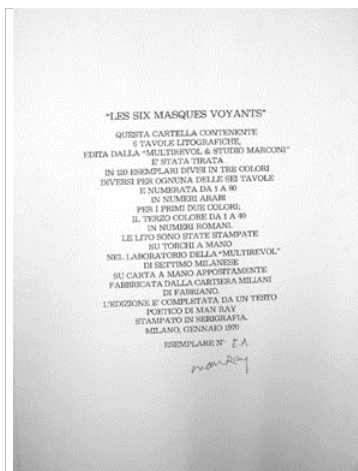
**Signature:** Full

**Description:** With poetic text by Man Ray. 6 lithographs, each printed in 3 separate colors, beige, pink, and black, within the same edition.

Image 2:



Other images:



Location Prints:

Israel M useum 1/80

Literature:

# Man Ray Graphic Work

**Title:** les six masques voyants - B



## Author/Other Artists

Man Ray

## Object:

Portfolio

## Technique

Lithograph

## Date

1970

**Work seen:**

## When seen:

17/10/2010

## Anselmino/Pilat:

72

**Matrix Size:** 47 x 31.4

**Sheet Size:** 70 x50.8

**Publisher:** Marconi, Milan

**Printer:** Multirevol, Milan

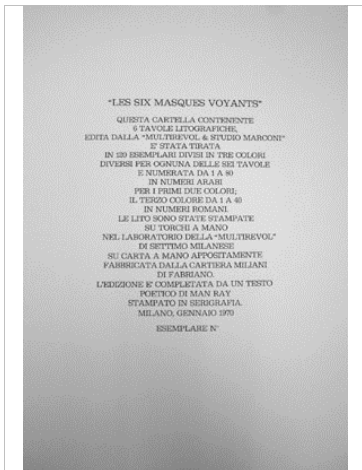
**Edition:** 120, 1-40 printed with cream/yellow background, 41-80 with pink background, Roman numerals I - XL black background with white line image

## Support

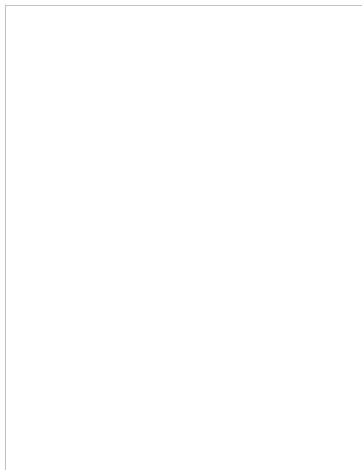
**Signature:** Full

## Description:

## Image 2:



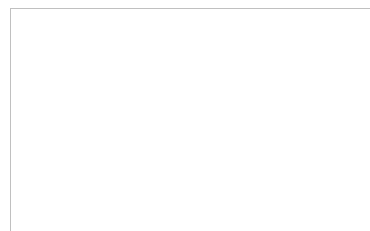
## Other images:



## Location Prints:

IM 1/80

## Literature:



# Man Ray Graphic Work

**Title:** les six masques voyants - C



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

72

**Matrix Size:** 47 x 31.4 **Sheet Size:** 70 x50.8

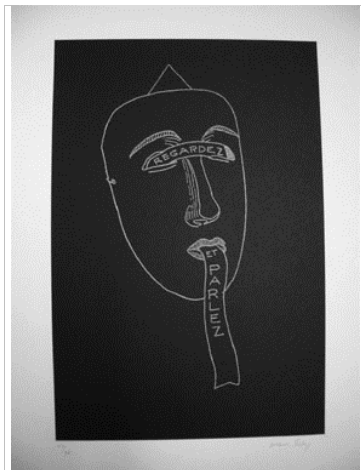
**Publisher:** Marconi, Milan **Printer:** Mulitrevol, Milan

**Edition:** 120, 1-40 printed with cream/yellow background, 41-80 with pink background, Roman numerals I - XL black background with white line image

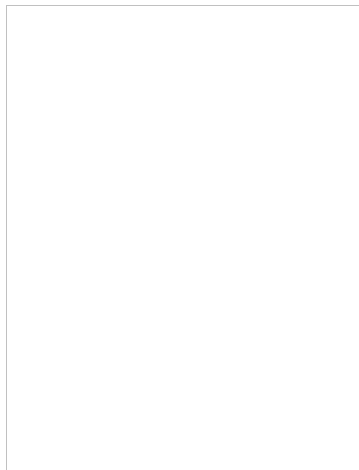
**Support:**  **Signature:** Full

**Description:**

Image 2:



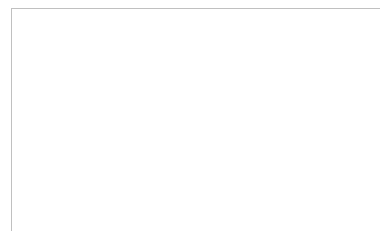
Other images:



Location Prints:

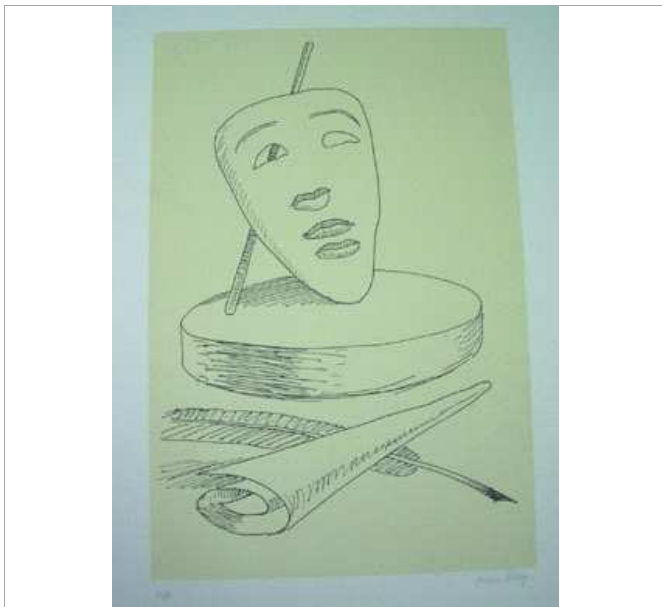
IM 1/80

Literature:



# Man Ray Graphic Work

**Title:** les six masques voyants - D



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

72

**Matrix Size:** 47 x 31.4 **Sheet Size:** 70 x50.8

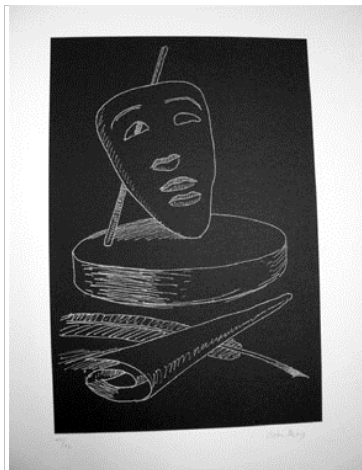
**Publisher:** Marconi, Milan **Printer:** Mulitrevol, Milan

**Edition:** 120, 1-40 printed with cream/yellow background, 41-80 with pink background, Roman numerals I - XL black background with white line image

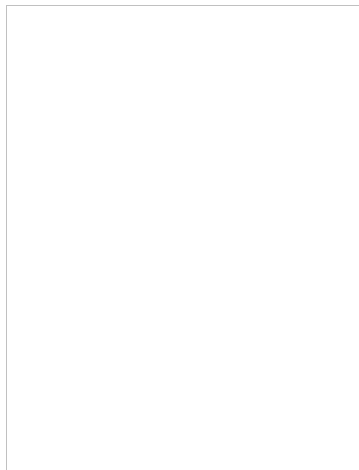
**Support:**  **Signature:** Full

**Description:**

Image 2:



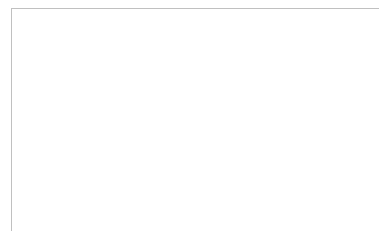
Other images:



Location Prints:

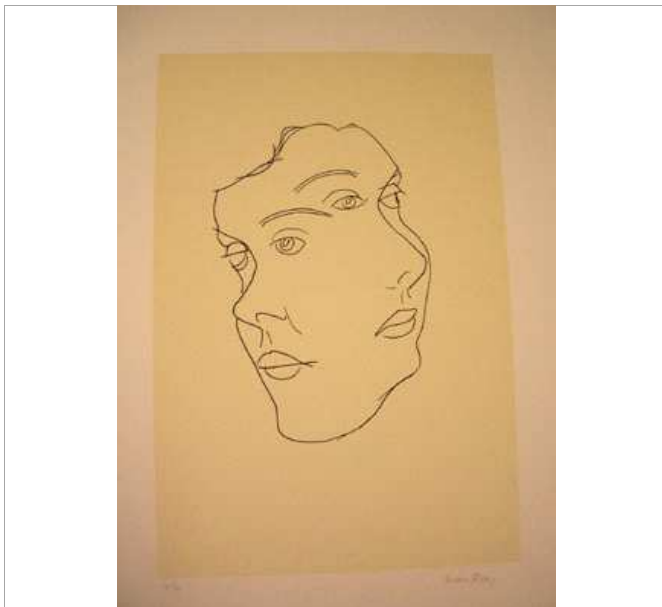
IM 1/80

Literature:



# Man Ray Graphic Work

**Title:** les six masques voyants -E



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

72

**Matrix Size:** 47 x 31.4 **Sheet Size:** 70 x50.8

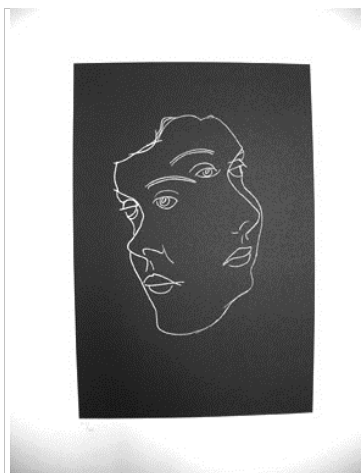
**Publisher:** Marconi, Milan **Printer:** Mulitrevol, Milan

**Edition:** 120, 1-40 printed with cream/yellow background, 41-80 with pink background, Roman numerals I - XL black background with white line image

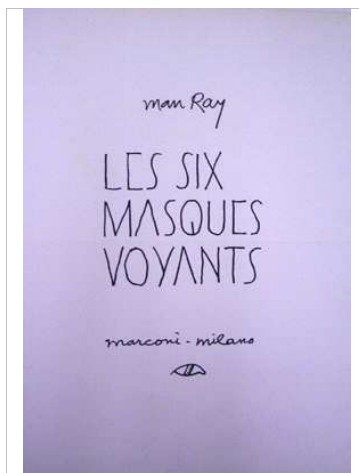
**Support:**  **Signature:** Full

**Description:**

Image 2:



Other images:



Location Prints:

IM 1/80

Literature:

# Man Ray Graphic Work

**Title:** les six masques voyants - F



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1970

**Work seen:**

**When seen:**

17/10/2010

**Anselmino/Pilat:**

72

**Matrix Size:** 47 x 31.4 **Sheet Size:** 70 x 50.8

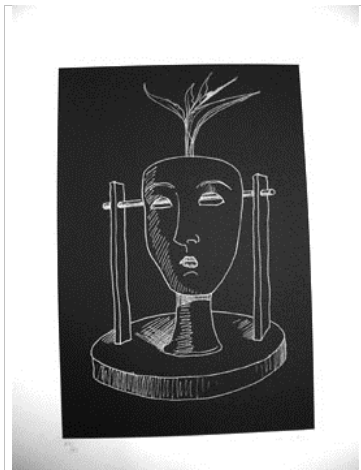
**Publisher:** Marconi, Milan **Printer:** Multitrevol, Milan

**Edition:** 120, 1-40 printed with cream/yellow background, 41-80 with pink background, Roman numerals I - XL black background with white line image

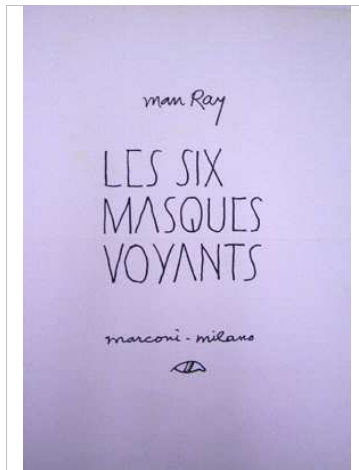
**Support:**  **Signature:** Full

**Description:**

Image 2:



Other images:



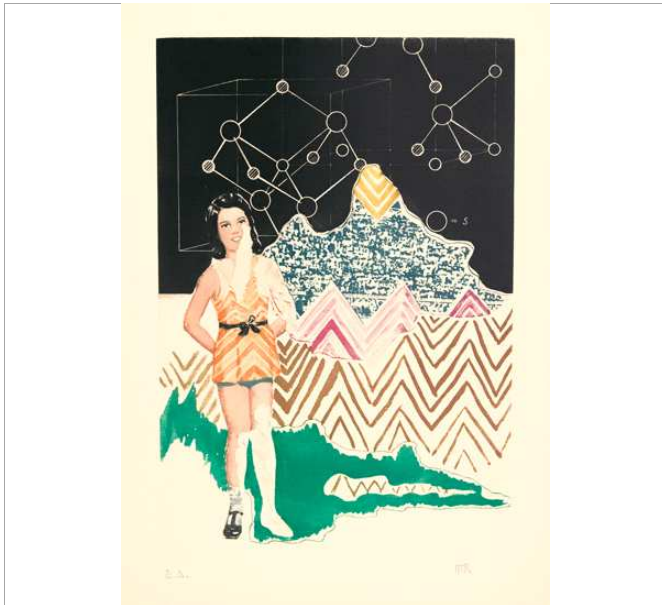
Location Prints:

IM 1/80

**Literature:**

# Man Ray Graphic Work

**Title:** Homage to Linus Pauling



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Aquatint & Lithograph

**Date**  
1970

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
90

**Matrix Size:** 50.5 x 35 **Sheet Size:** 66 x 50

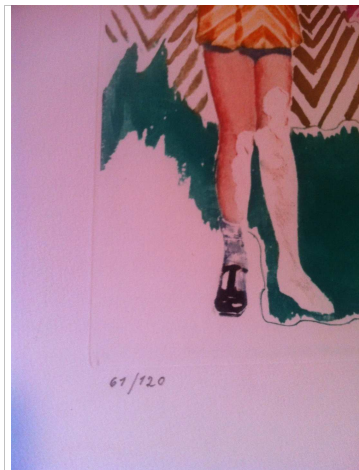
**Publisher:** [ ] **Printer:** [ ]

**Edition:** 120 plus EA (edition no. Unknown to Pilat)

**Support:** Arches **Signature:** Both

**Description:** Some signed, and some initialled.

Image 2:



Other images:



Location Prints:

MRT, Ebay

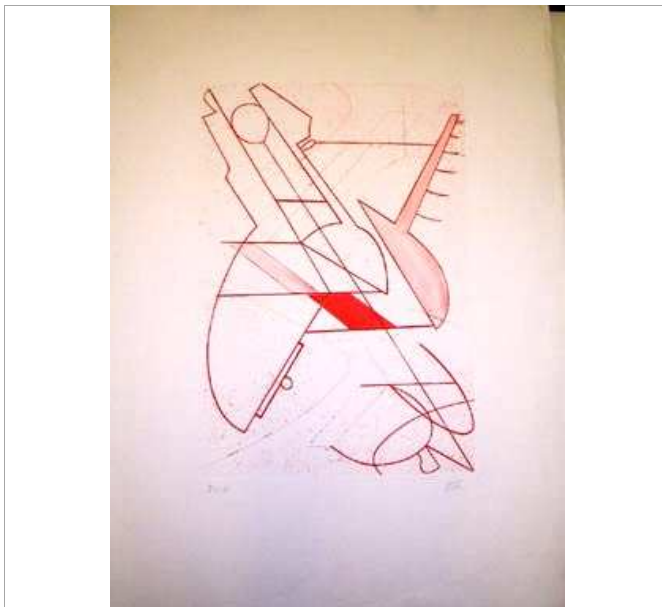
Literature:

According to Carl Belz, Linus Pauling, one of the founders of the fields of quantum chemistry and molecular biology and winner of two Nobel Prizes (chemistry and peace) was Man Ray's neighbor in L.A. in the 1940s. Sothebys 570. p. 297 "Study for an



# Man Ray Graphic Work

**Title:** Symphony Orchestra, First State



**Author/Other Artists**  
[Empty field]

**Object:**  
Print

**Technique**  
Etching

**Date**  
1970

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
85

**Matrix Size:** 47.3 x 31.5 **Sheet Size:** 76 x 56.5

**Publisher:** Anselmino **Printer:** Alain Controu, Paris

**Edition:**  
[Empty field]

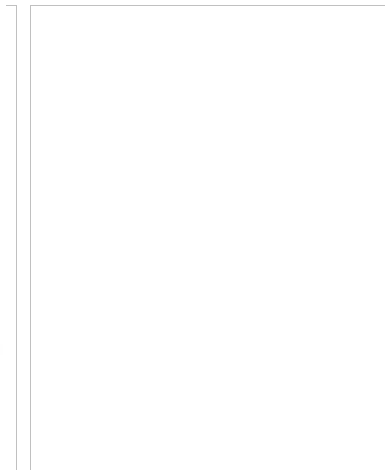
**Support** [Empty field] **Signature:** [Empty field]

**Description:**  
[Empty field]

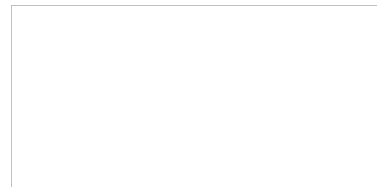
**Image 2:**



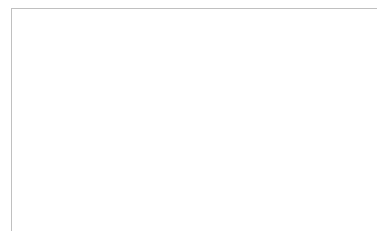
**Other images:**



**Location Prints:**



**Literature:**



# Man Ray Graphic Work

**Title:** Kiki Bleu



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Etching

**Date**  
1971

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
51

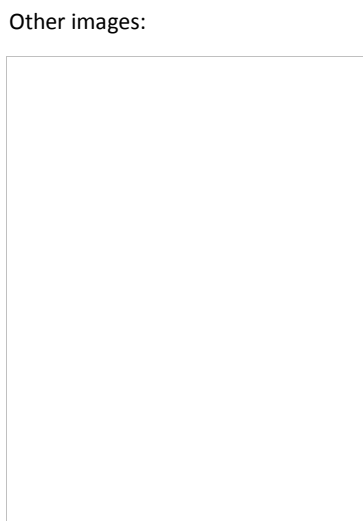
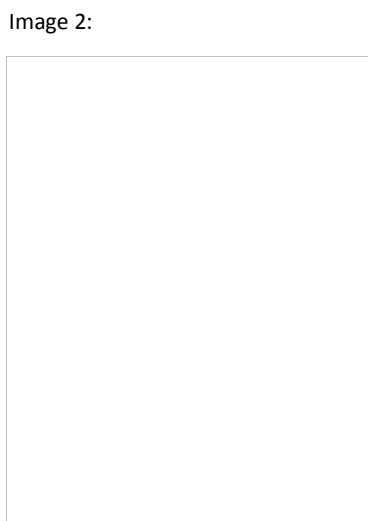
**Matrix Size:** 35 x 42 **Sheet Size:** 44 x 52.5

**Publisher:** Jacques David, Paris **Printer:** Jacques David, Paris

**Edition:** 50 plus E.A and E.A. With Roman numerals

**Support** Canson Bleu **Signature:** [ ]

**Description:** on blue paper

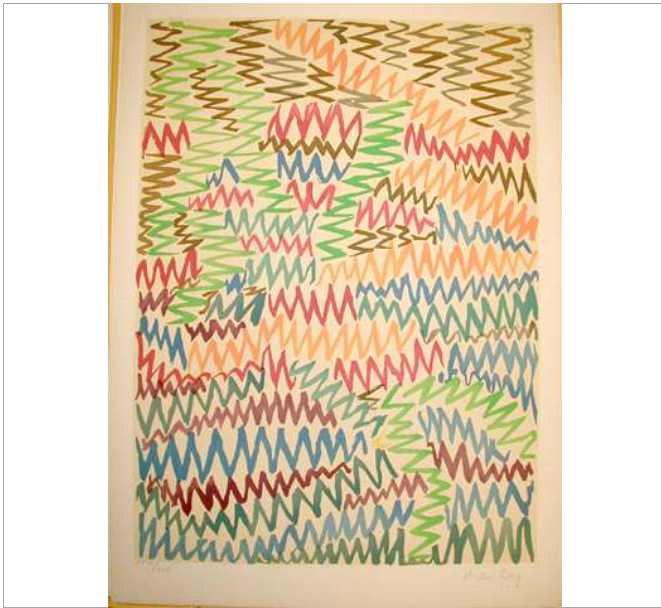


Location Prints:  
Timothy Baum E/A. 1/V

Literature:  
[ ]

# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - A



**Author/Other Artists**

G. di San Lazzaro

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1971

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

58

**Matrix Size:**  **Sheet Size:** 50.5 x 36.5

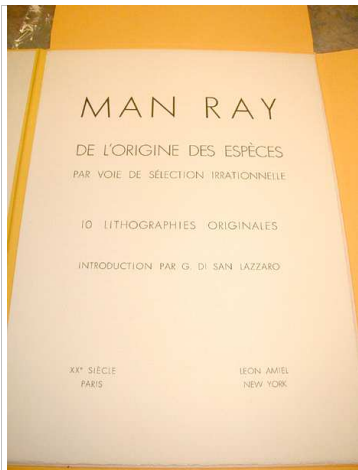
**Publisher:** XX Siècle, Paris, Amiel, NY, Schwarz **Printer:** Mourlot, Paris

**Edition:** 180

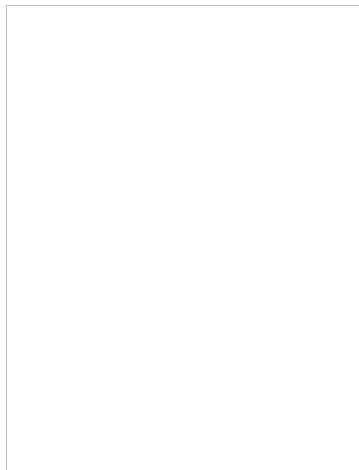
**Support:**  **Signature:** Full

**Description:** color lithograph

**Image 2:**



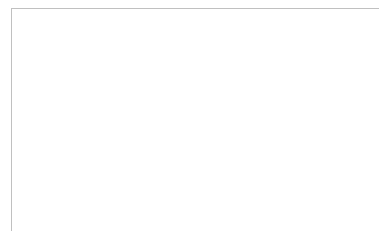
**Other images:**



**Location Prints:**

IM 34/180

**Literature:**



# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - B



**Author/Other Artists**

G. di San Lazzaro

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1971

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

58

**Matrix Size:**  **Sheet Size:** 50.5 x 36.5

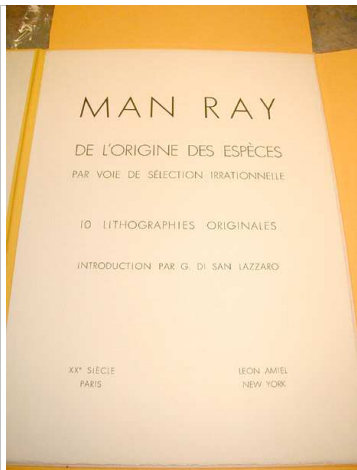
**Publisher:** XX Siècle, Paris, Amiel, NY, Schwarz **Printer:** Mourlot, Paris

**Edition:** 180

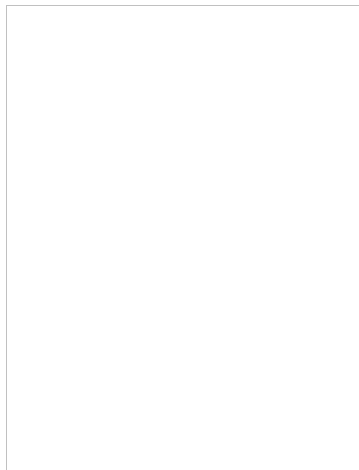
**Support:**  **Signature:** Full

**Description:** 10 color lithographs

**Image 2:**



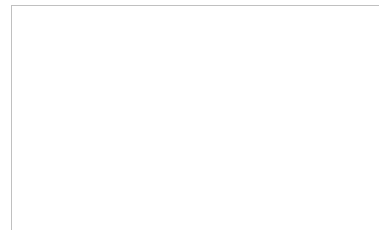
**Other images:**



**Location Prints:**

IM 34/180

**Literature:**



# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - C



**Author/Other Artists**

G. di San Lazzaro

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1971

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

58

**Matrix Size:**

**Sheet Size:**

50.5 x 36.5

**Publisher:**

XX Siècle, Paris, Amiel, NY, Schwarz

**Printer:**

Mourlot, Paris

**Edition:**

180

**Support**

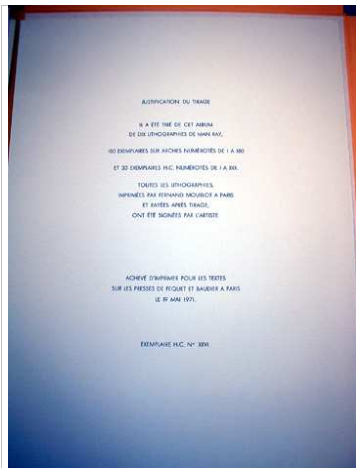
**Signature:**

Full

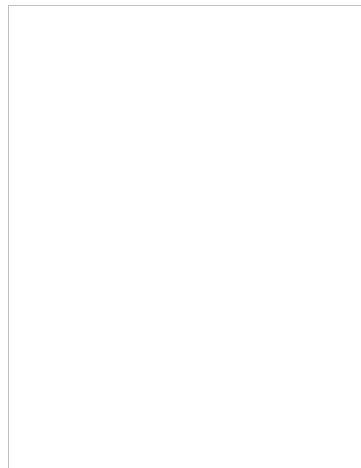
**Description:**

color lithograph

**Image 2:**



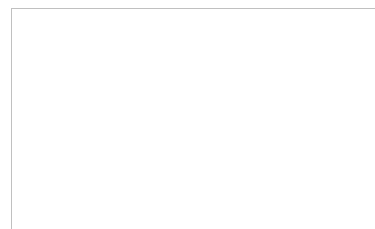
**Other images:**



**Location Prints:**

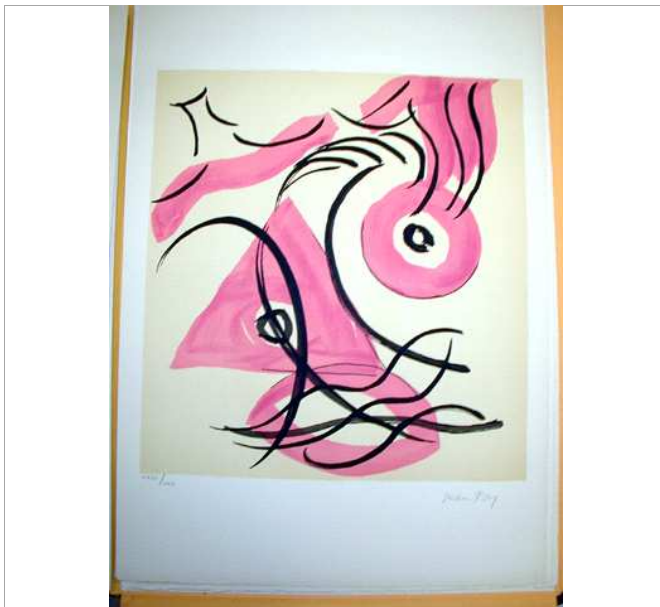
IM 34/180

**Literature:**



# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - D



**Author/Other Artists**

G. di San Lazzaro

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1971

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

58

**Matrix Size:**  **Sheet Size:** 50.5 x 36.5

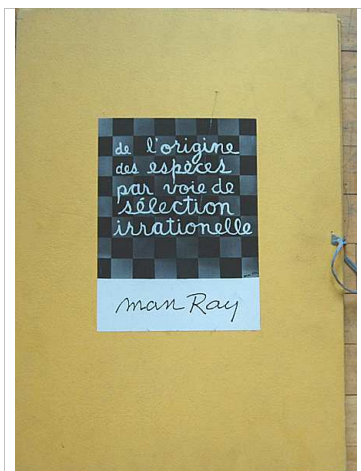
**Publisher:** XX Siècle, Paris, Amiel, NY, Schwarz **Printer:** Mourlot, Paris

**Edition:** 180

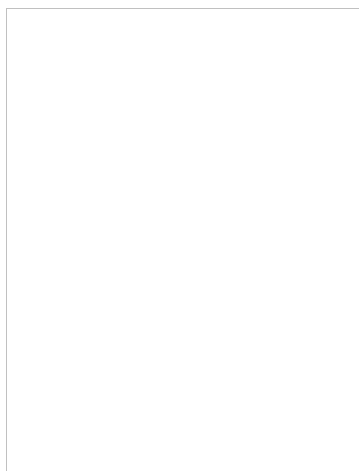
**Support:**  **Signature:** Full

**Description:** color lithograph

**Image 2:**



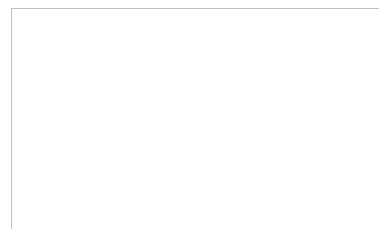
**Other images:**



**Location Prints:**

IM 34/180

**Literature:**



# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - E



**Author/Other Artists**

G. di San Lazzaro

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1971

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

58

**Matrix Size:**  **Sheet Size:** 50.5 x 36.5

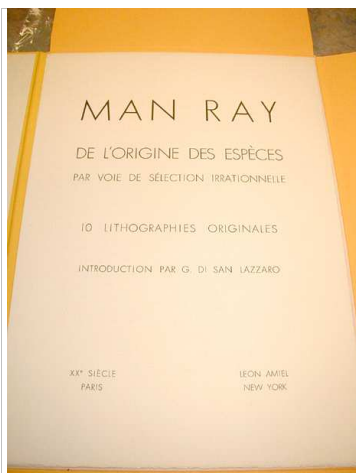
**Publisher:** XX Siècle, Paris, Amiel, NY, Schwarz **Printer:** Mourlot, Paris

**Edition:** 180

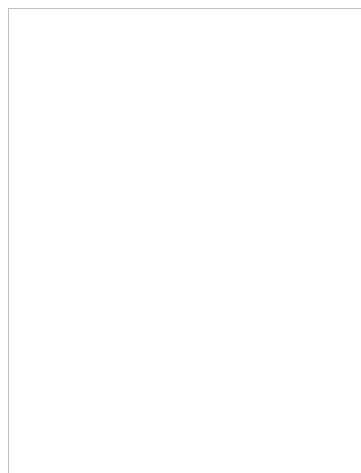
**Support:**  **Signature:** Full

**Description:** color lithograph

**Image 2:**



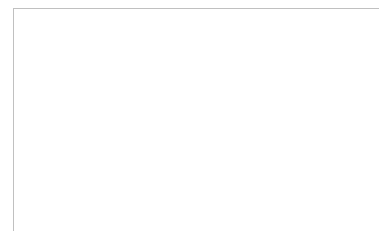
**Other images:**



**Location Prints:**

IM 34/180

**Literature:**



# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - F



**Author/Other Artists**  
G. di San Lazzaro

**Object:**  
Portfolio

**Technique**  
Lithograph

**Date**  
1971

**Work seen:**

**When seen:**  
15/11/2010

**Anselmino/Pilat:**  
58

**Matrix Size:**  **Sheet Size:** 50.5 x 36.5

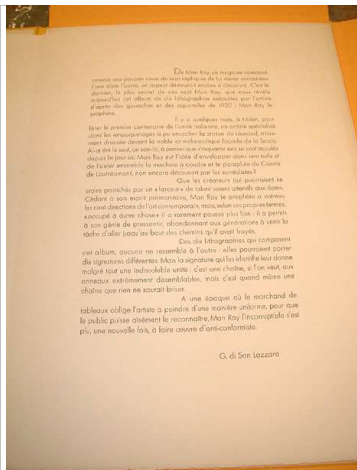
**Publisher:** XX Siècle, Paris, Amiel, NY, Schwarz **Printer:** Mourlot, Paris

**Edition:** 180

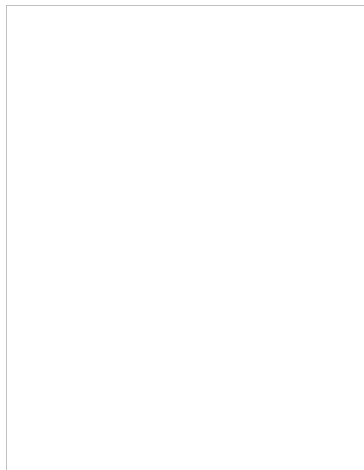
**Support:**  **Signature:** Full

**Description:** color lithograph

**Image 2:**



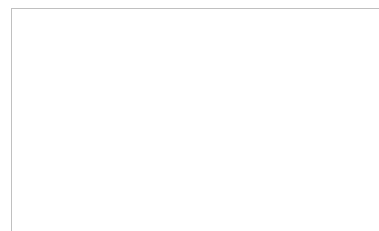
**Other images:**



**Location Prints:**

IM 34/180

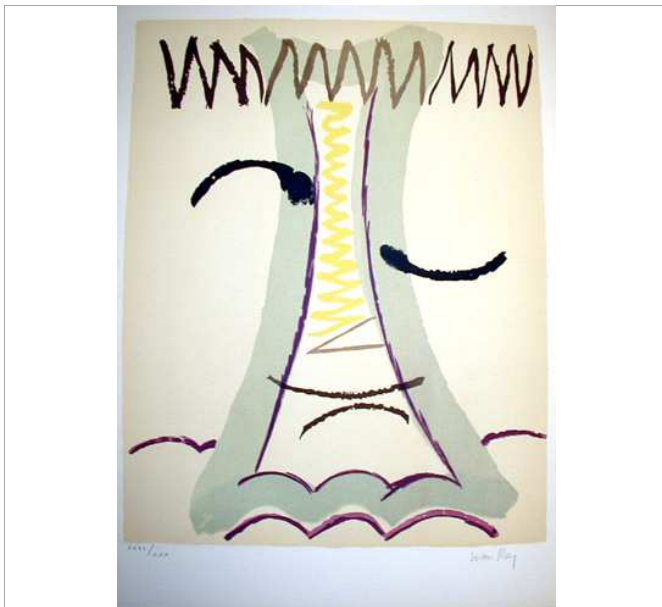
**Literature:**





# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - G



**Author/Other Artists**

G. di San Lazzaro

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1971

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

58

**Matrix Size:**  **Sheet Size:** 50.5 x 36.5

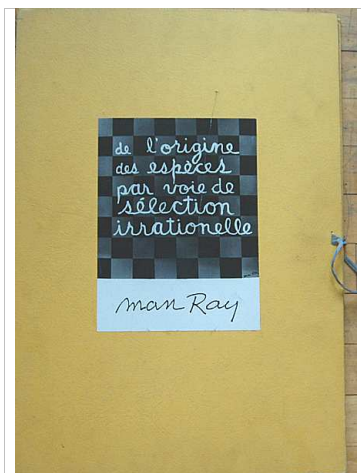
**Publisher:** XX Siècle, Paris, Amiel, NY, Schwarz **Printer:** Mourlot, Paris

**Edition:** 180

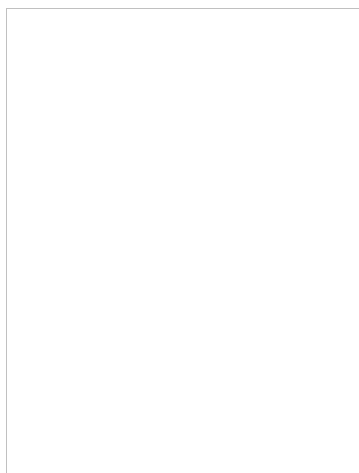
**Support:**  **Signature:** Full

**Description:** color lithograph

**Image 2:**



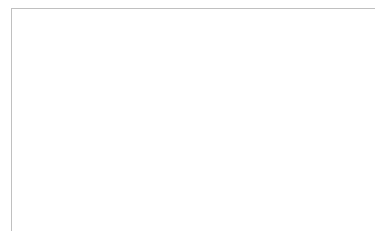
**Other images:**



**Location Prints:**

IM 34/180

**Literature:**



# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - H



**Author/Other Artists**

G. di San Lazzaro

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1971

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

58

**Matrix Size:**  **Sheet Size:** 50.5 x 36.5

**Publisher:** XX Siècle, Paris, Amiel, NY, Schwarz **Printer:** Mourlot, Paris

**Edition:** 180

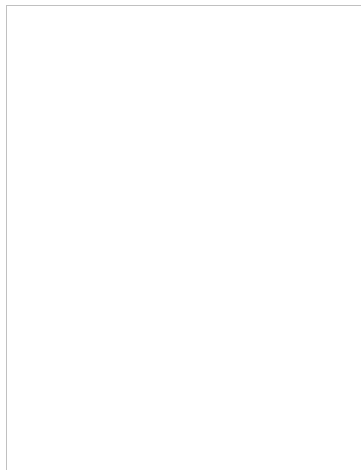
**Support:**  **Signature:** Full

**Description:** color lithograph

Image 2:



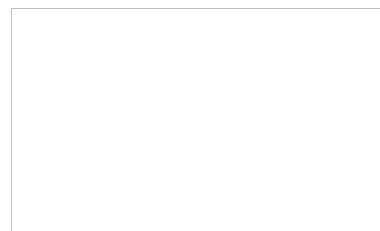
Other images:



Location Prints:

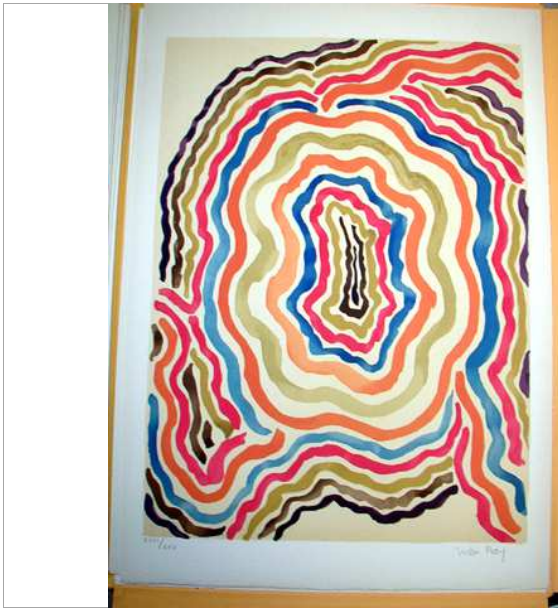
IM 34/180

Literature:



# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - I



**Author/Other Artists**

G. di San Lazzaro

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1971

**Work seen:**

**When seen:**

15/11/2010

**Anselmino/Pilat:**

58

**Matrix Size:**  **Sheet Size:** 50.5 x 36.5

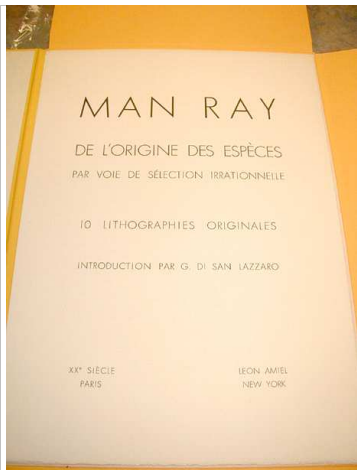
**Publisher:** XX Siècle, Paris, Amiel, NY, Schwarz **Printer:** Mourlot, Paris

**Edition:** 180

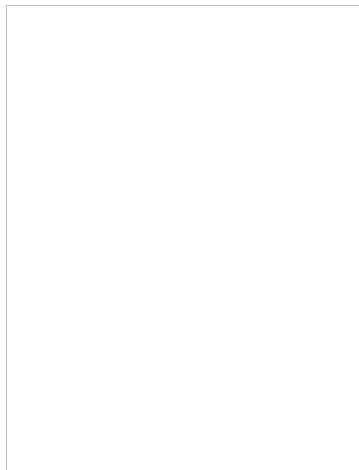
**Support:**  **Signature:** Full

**Description:** color lithograph

**Image 2:**



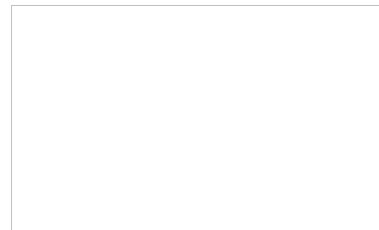
**Other images:**



**Location Prints:**

IM 34/180

**Literature:**



# Man Ray Graphic Work

**Title:** de l'origine des espèces par voie de sélection irrationnelle - L



**Author/Other Artists**  
G. di San Lazzaro

**Object:**  
Portfolio

**Technique**  
Lithograph

**Date**  
1971

**Work seen:**

**When seen:**  
15/11/2010

**Anselmino/Pilat:**  
58

**Matrix Size:**  **Sheet Size:** 50.5 x 36.5

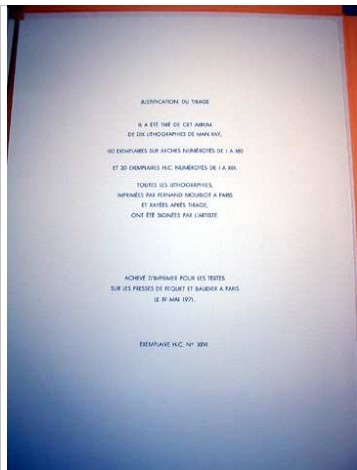
**Publisher:** XX Siècle, Paris, Amiel, NY, Schwarz **Printer:** Mourlot, Paris

**Edition:** 180

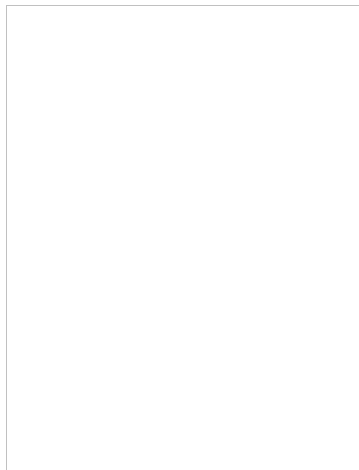
**Support:**  **Signature:** Full

**Description:** color lithograph

**Image 2:**



**Other images:**



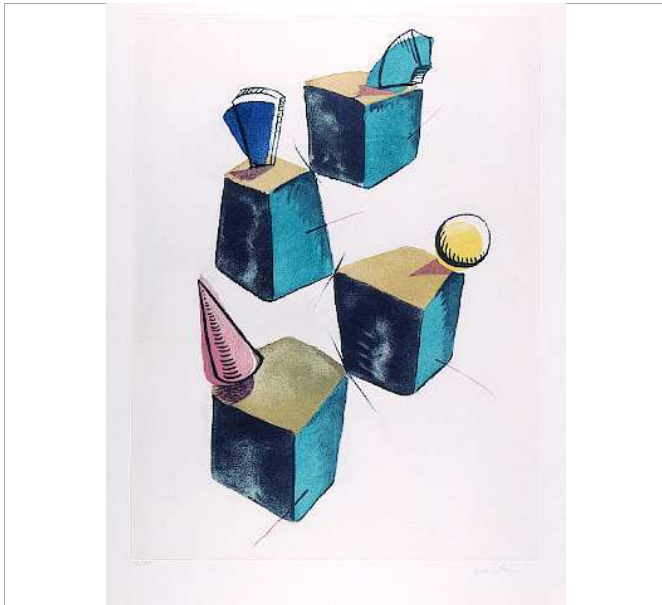
**Location Prints:**

IM 34/180

**Literature:**

# Man Ray Graphic Work

**Title:** Cactus - A



**Author/Other Artists**  
[ ]

**Object:**  
Portfolio

**Technique**  
Etching & Aquatint

**Date**  
1971

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
29

**Matrix Size:** [ ] **Sheet Size:** 76 x 56.5

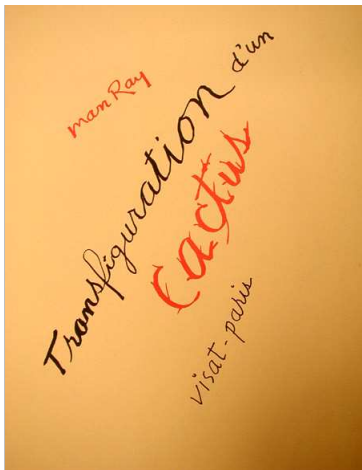
**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 99 and E.A., plus 20 HC from I-XX

**Support** [ ] **Signature:** [ ]

**Description:** 9 prints in portfolio

**Image 2:**



**Other images:**



**Location Prints:**

MRT

**Literature:**  
[ ]



# Man Ray Graphic Work

**Title:** Cactus - C



**Author/Other Artists**

**Object:**

Portfolio

**Technique**

Aquatint

**Date**

1971

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

29

**Matrix Size:**  **Sheet Size:** 76 x 56.5

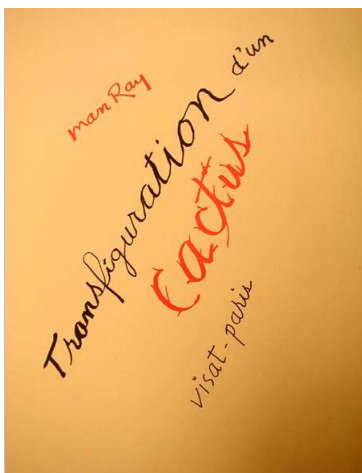
**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 99 and E.A., plus 20 HC from I-XX, plus EA

**Support:**  **Signature:** Full

**Description:** 9 prints in a portfolio

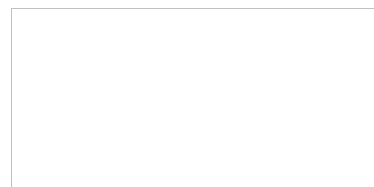
**Image 2:**



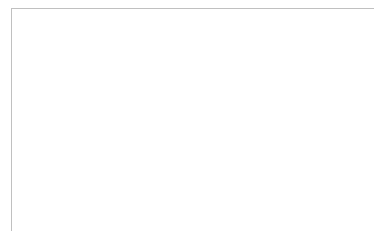
**Other images:**



**Location Prints:**



**Literature:**



# Man Ray Graphic Work

**Title:** Cactus - D



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

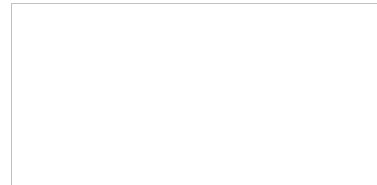
**Image 2:**



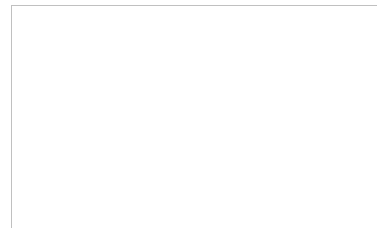
**Other images:**



**Location Prints:**



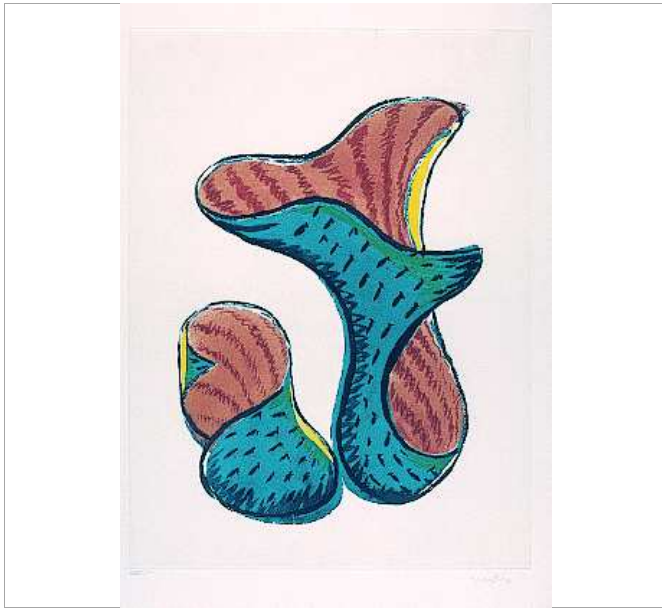
**Literature:**





# Man Ray Graphic Work

Title:



Author/Other Artists

Object:

Technique

Date

Work seen:

When seen:

Anselmino/Pilat:

Matrix Size:  Sheet Size:

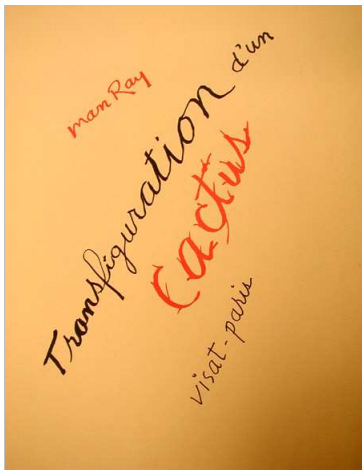
Publisher:  Printer:

Edition:

Support:  Signature:

Description:

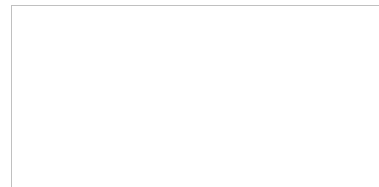
Image 2:



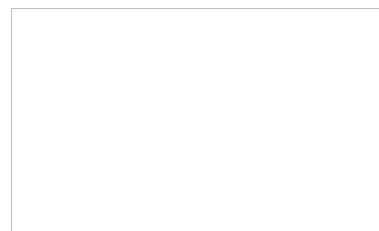
Other images:



Location Prints:

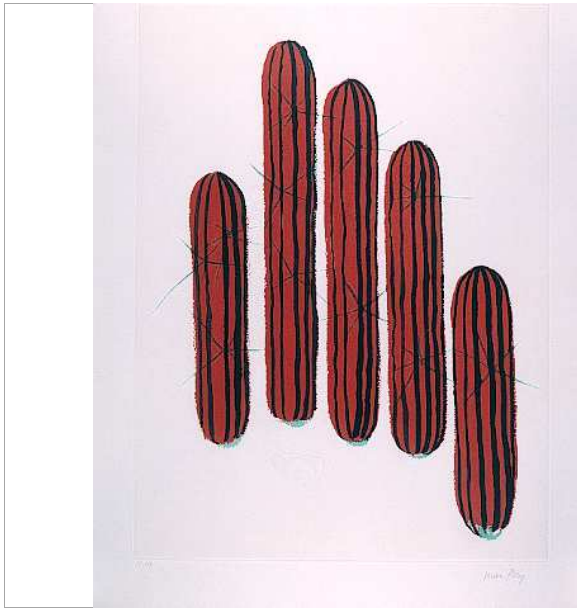


Literature:



# Man Ray Graphic Work

**Title:** Cactus - F



**Author/Other Artists**  
[ ]

**Object:**  
Portfolio

**Technique**  
Aquatint

**Date**  
1971

**Work seen:**

**When seen:**  
12/06/2011

**Anselmino/Pilat:**  
29

**Matrix Size:** [ ] **Sheet Size:** 76 x 56.5

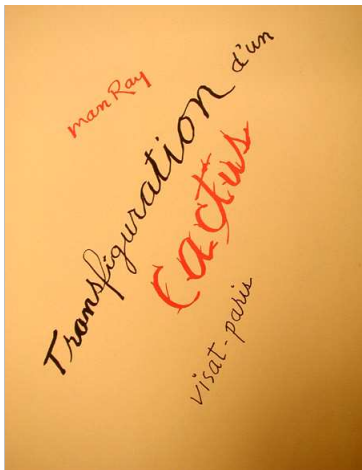
**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 99 and E.A., plus 20 HC from I-XX

**Support:** [ ] **Signature:** [ ]

**Description:** 9 prints in a portfolio

**Image 2:**



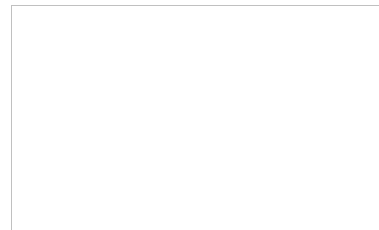
**Other images:**



**Location Prints:**

Maragall Edicions, Barcelona, listed as Cactus V, II/XV

**Literature:**



# Man Ray Graphic Work

**Title:** Cactus - G



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

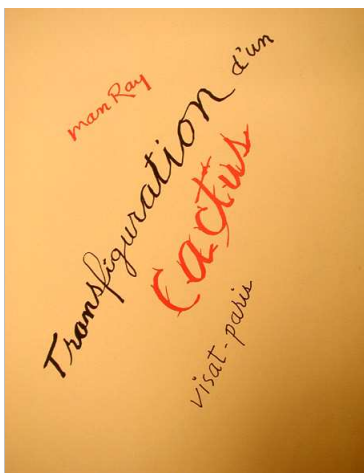
**Publisher:**  **Printer:**

**Edition:**

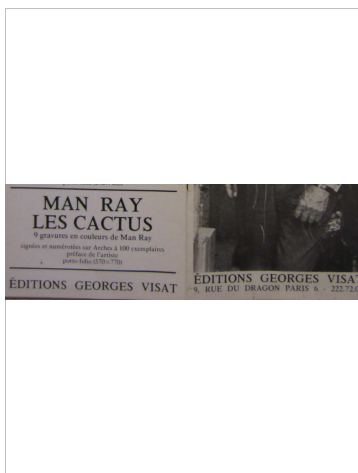
**Support:**  **Signature:**

**Description:**

**Image 2:**



**Other images:**

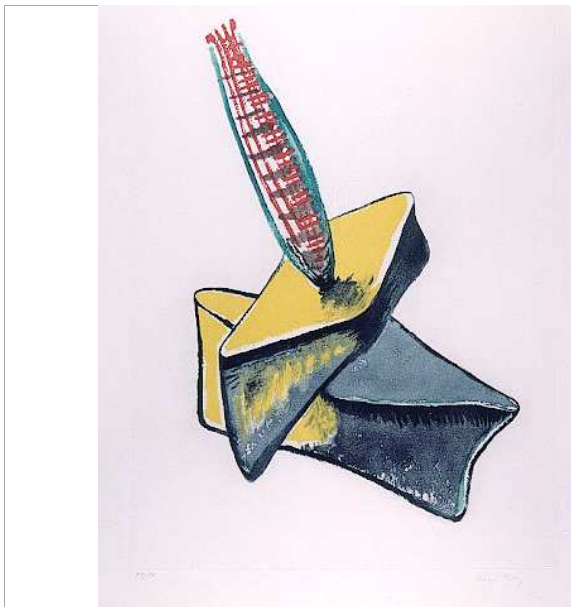


**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Cactus - H



**Author/Other Artists**

**Object:**

Portfolio

**Technique**

Aquatint

**Date**

1971

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

29

**Matrix Size:**  **Sheet Size:** 76 x 56.5

**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 99 and E.A., plus 20 HC from I-XX

**Support:**  **Signature:**

**Description:** 9 prints in a portfolio

**Image 2:**



**Other images:**



**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Cactus - I



**Author/Other Artists**  
[ ]

**Object:**  
Portfolio

**Technique**  
Aquatint

**Date**  
1971

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
29

**Matrix Size:** [ ] **Sheet Size:** 76 x 56.5

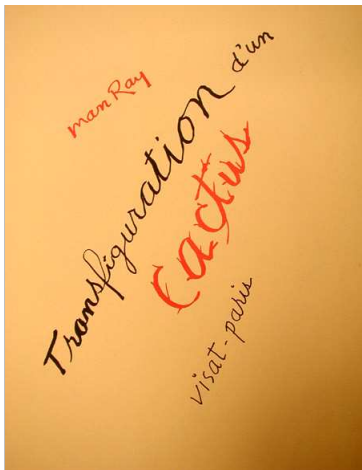
**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 99 and E.A., plus 20 HC from I-XX

**Support:** [ ] **Signature:** [ ]

**Description:** 9 prints in a portfolio

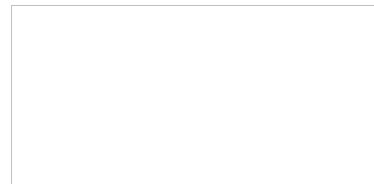
**Image 2:**



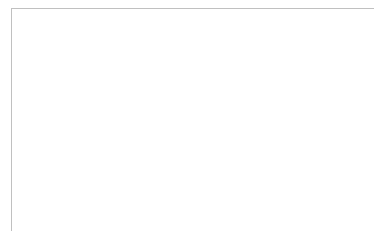
**Other images:**



**Location Prints:**

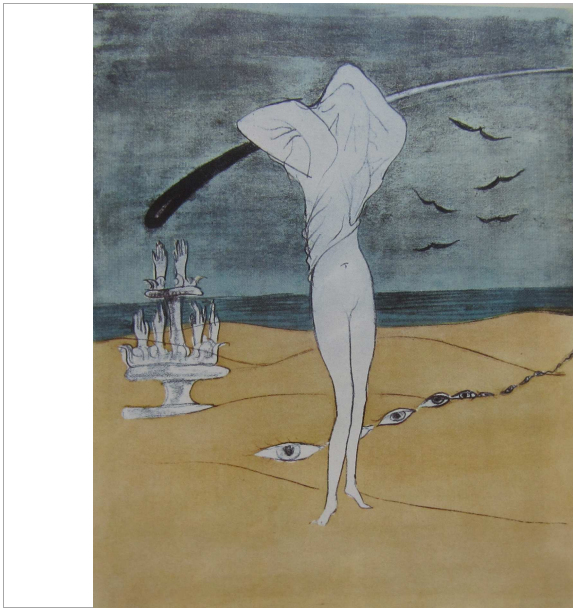


**Literature:**



# Man Ray Graphic Work

**Title:** Eluard Surréaliste



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1971

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
63

**Matrix Size:** [ ] **Sheet Size:** 54 x 70

**Publisher:** Astrid, Varese **Printer:** Astrid, Varese

**Edition:** 70

**Support:** [ ] **Signature:** Initials

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**  
Schwarz bio, p. 96, reproduces a 5-panel folding screen with a related image.

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Pour Eluard



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Pochoir

**Date**  
1971

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
95

**Matrix Size:** [ ] **Sheet Size:** 81 x 59.5

**Publisher:** Edizioni Astrid, Varese **Printer:** Atelier Jacomet, Paris

**Edition:** 120 plus E.A.

**Support** Arches **Signature:** Full

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**



# Man Ray Graphic Work

**Title:** Double Face



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1971

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
77

**Matrix Size:** 51.4 x 38.2 **Sheet Size:** 70 x 51

**Publisher:** [ ] **Printer:** [ ]

**Edition:** 70

**Support** [ ] **Signature:** Full

**Description:**

**Image 2:**

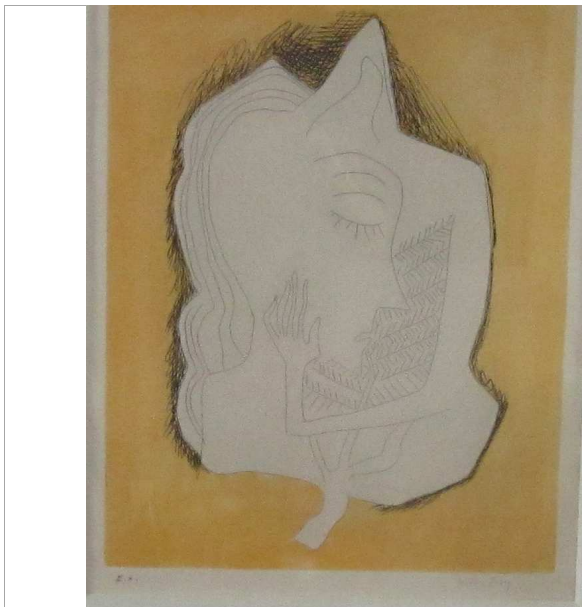
**Other images:**

**Location Prints:**  
MRT

**Literature:**

# Man Ray Graphic Work

**Title:** Magie de l'image



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:** Edition of 100 in this size, plus smaller version, ed. 21 also exists (see Sotheby's Man Ray or MET), also #11 in Les Treizes Cliches Vierges, 1968.

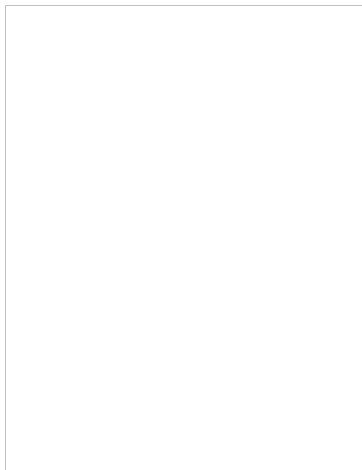
**Support:**  **Signature:**

**Description:** Two other known editions, one signed and dated by Man Ray 1959, no record found of this edition, but found reproduction. A smaller edition of 21, possibly drypoint, in b/w at MET, 21 x 17.3/38 x 28.5.

Image 2:



Other images:



Location Prints:

MRT, KS

Literature:

Sothebys catalogue, p. 302 and 303

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

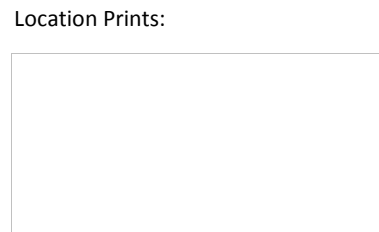
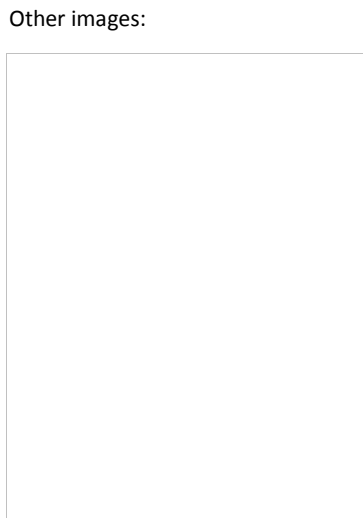
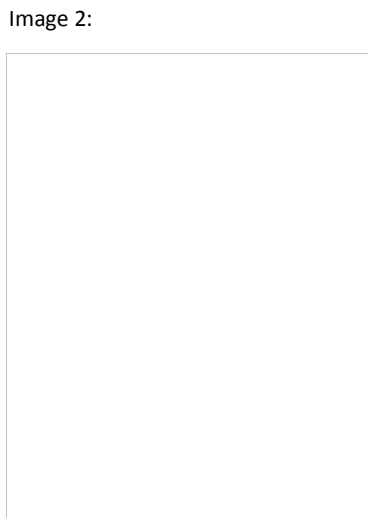
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

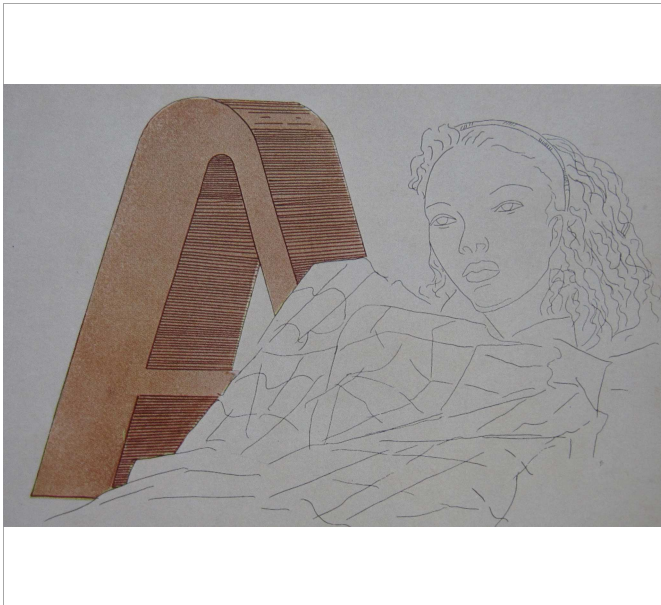
**Description:**



**Literature:**

# Man Ray Graphic Work

Title:



Author/Other Artists

Object:

Technique

Date

Work seen:

When seen:

Anselmino/Pilat:

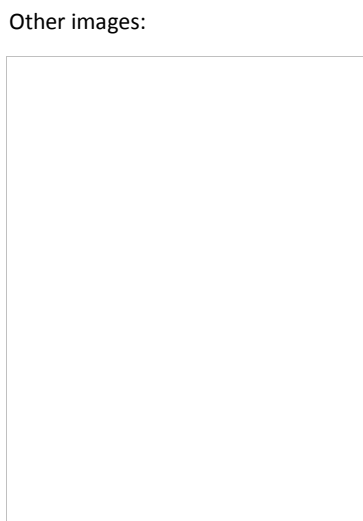
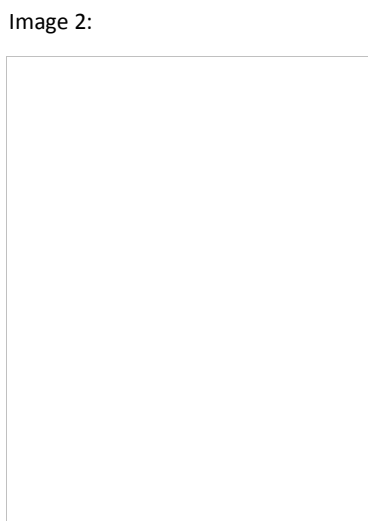
Matrix Size:  Sheet Size:

Publisher:  Printer:

Edition:

Support:  Signature:

Description:



Location Prints:

Literature:

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Images a deux faces



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1971

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
31

**Matrix Size:** 65.5 x 49.5      **Sheet Size:** 76 x 56.7

**Publisher:** Toselli, Paris      **Printer:** Mourlot, Paris

**Edition:** 120, plus 24 from I to XXV

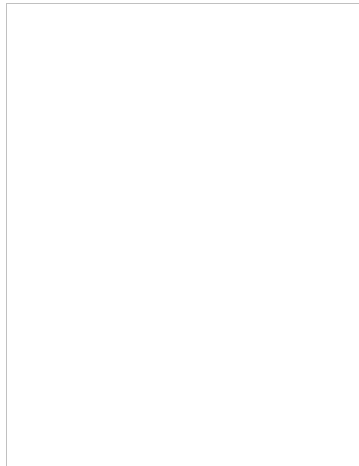
**Support** Arches      **Signature:** Initial

**Description:**

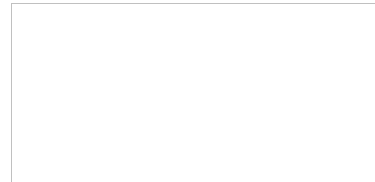
Image 2:



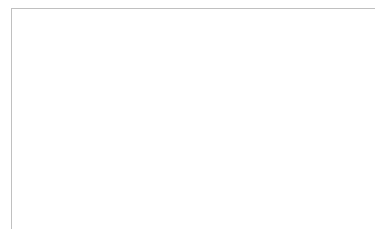
Other images:



Location Prints:

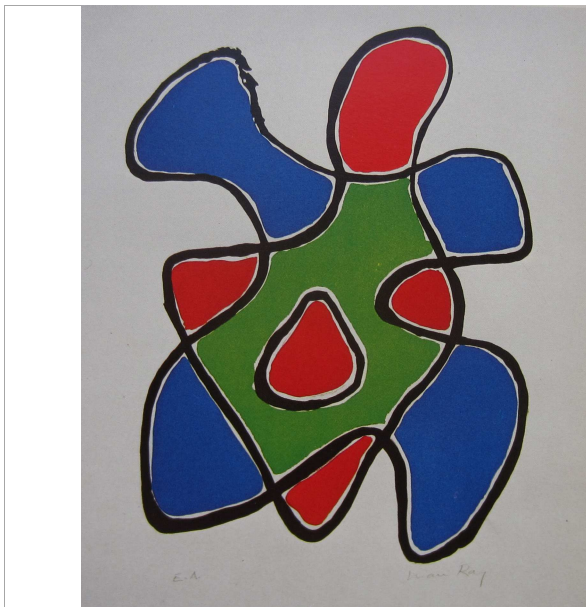


Literature:



# Man Ray Graphic Work

**Title:** Carnaval (aka. Due figure)



**Author/Other Artists**

**Object:**

Print

**Technique**

Lithograph

**Date**

1971

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

27

**Matrix Size:**  **Sheet Size:** 65.5 x 48.5

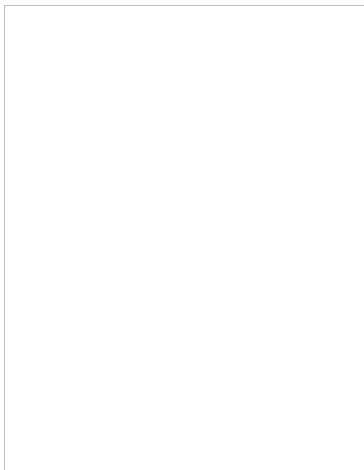
**Publisher:** Salon de Mai **Printer:** Clot Bramsen et Georges, Paris

**Edition:** 200, the image was reproduced in an edition of 1,200 to announce the exhibition

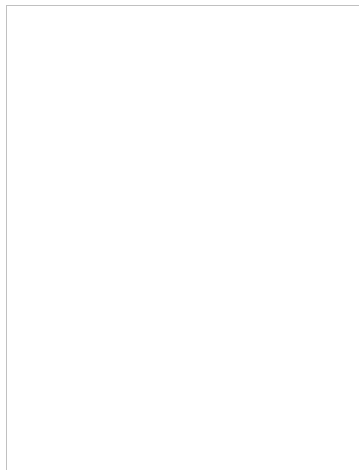
**Support:** Arches France **Signature:** Some signed, other initialled

**Description:**

Image 2:



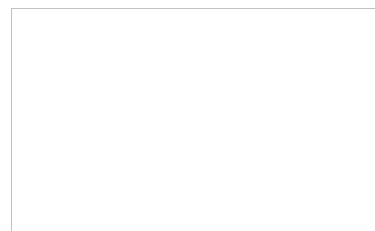
Other images:



Location Prints:

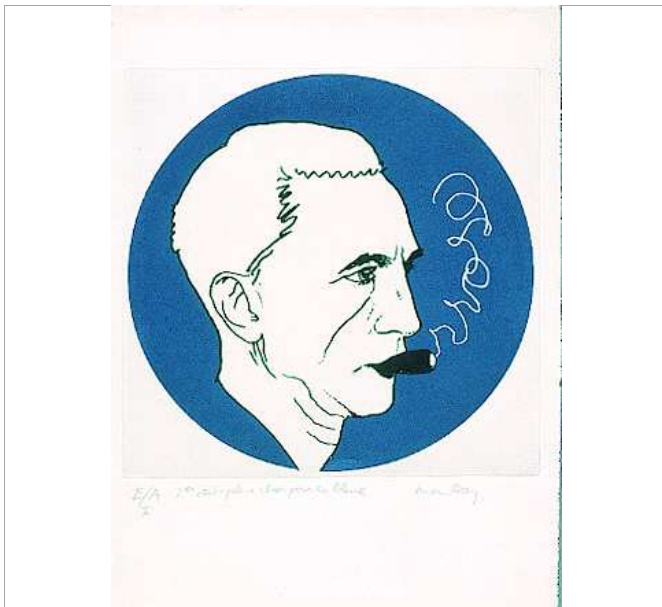
TB (copy is initialled)

Literature:



# Man Ray Graphic Work

**Title:** Duchamp ( Monument a Christophe Colomb et a Marcel Duchamp)



**Author/Other Artists**

Various

**Object:**

Illustrated Book

**Technique**

Heliogravure & Aquatint

**Date**

1971

**Work seen:**

**When seen:**

03/12/2011

**Anselmino/Pilat:**

21

**Matrix Size:** 25.5 x 25.5

**Sheet Size:** 38 x 28.5

**Publisher:** Georges Visat, Paris

**Printer:** Georges Visat, Paris

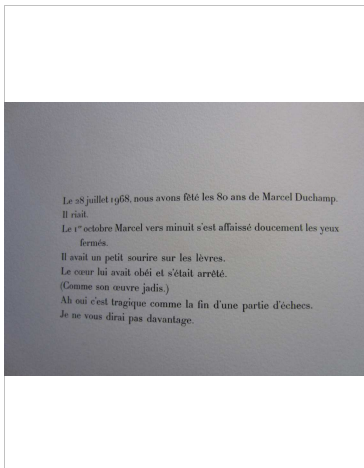
**Edition:** 125, plus 35 in Roman numerals I-XXXV, plus EA

**Support**

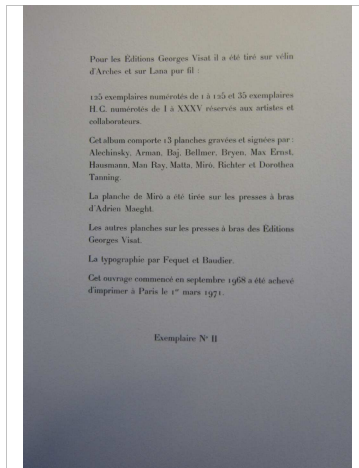
**Signature:** Full

**Description:**

**Image 2:**



**Other images:**



**Location Prints:**

Atelier Roland Sabatier, Paris,  
Timothy Baum, NY 61/125 with  
bigger margins

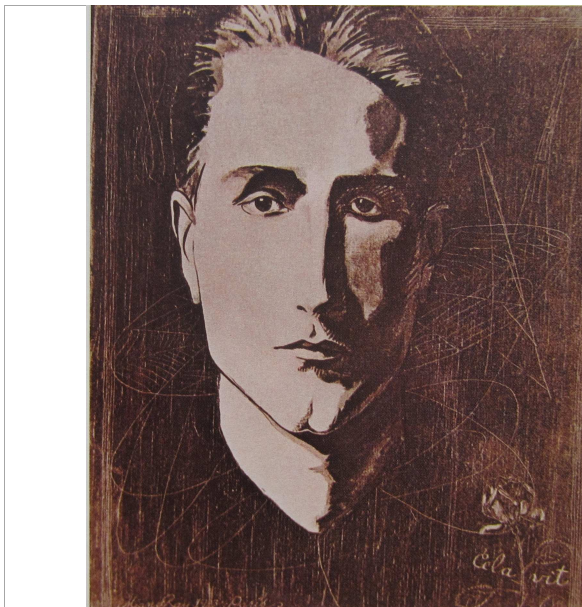
**Literature:**

Sothebys 95, p. 102



# Man Ray Graphic Work

**Title:** Portrait of Rose Sélavy (in Monument a Christophe Colomb et a Marcel Duchamp)



**Author/Other Artists**

various

**Object:**

Illustrated Book

**Technique**

Heliogravure & Aquatint

**Date**

1971

**Work seen:**

**When seen:**

03/12/2011

**Anselmino/Pilat:**

20

**Matrix Size:** 19 x 15.5

**Sheet Size:** 38 x 28.5

**Publisher:** Georges Visat, Paris

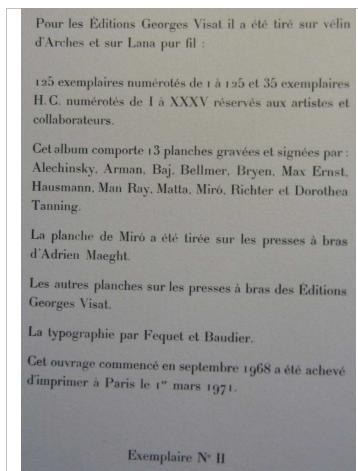
**Printer:** Georges Visat, Paris

**Edition:** 125, plus 35 in Roman numerals I-XXXV

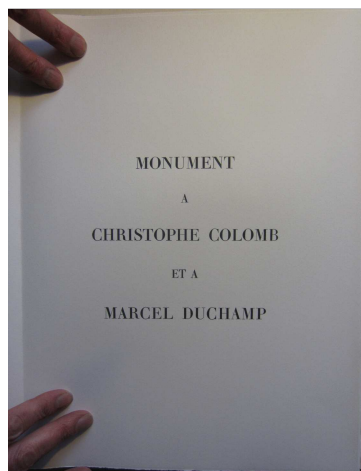
**Support** Arches vellum paper and Lana pur **Signature:** Full

**Description:** All but Miró print made at Editions Georges Visat, Paris. These prints have been sold as individual prints with no reference to their original intent as part of an illustrated book.

**Image 2:**



**Other images:**



**Location Prints:**

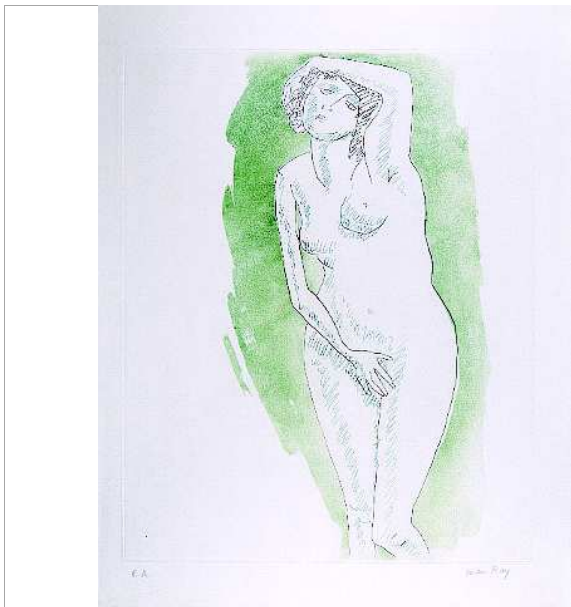
Inscription in plate of a rose and the words cela vit, wordplay with "Rose Selavy". Roland Sabatier, Paris (photos KS), Colophon of book, Monument a Christophe Colomb et a Marcel Duchamp, lists 13 artists:

**Literature:**

Listed in original brochure from Georges Visat Publishers. Date for print listed as 1968 in another source. Painting of same topic discussed in Naumann, p. 58, the rose as rebus, one of two paintings made to look like photography in 1923.

# Man Ray Graphic Work

**Title:** Kiki Standing



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Etching & Aquatint

**Date**  
1971

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
19

**Matrix Size:** 49 x 39.5 **Sheet Size:** 67 x 51

**Publisher:** Richard Binder, Brussels **Printer:** Jacques David, Paris

**Edition:** 100 plus EA

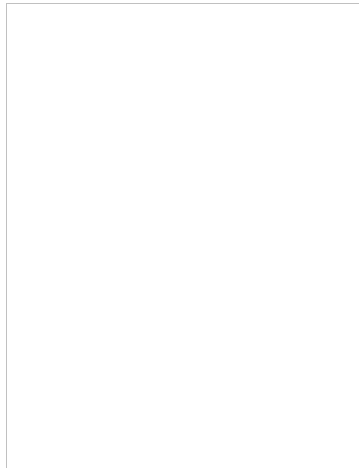
**Support:** [ ] **Signature:** Full

**Description:** TB has two versions with different amounts of green background.

**Image 2:**



**Other images:**



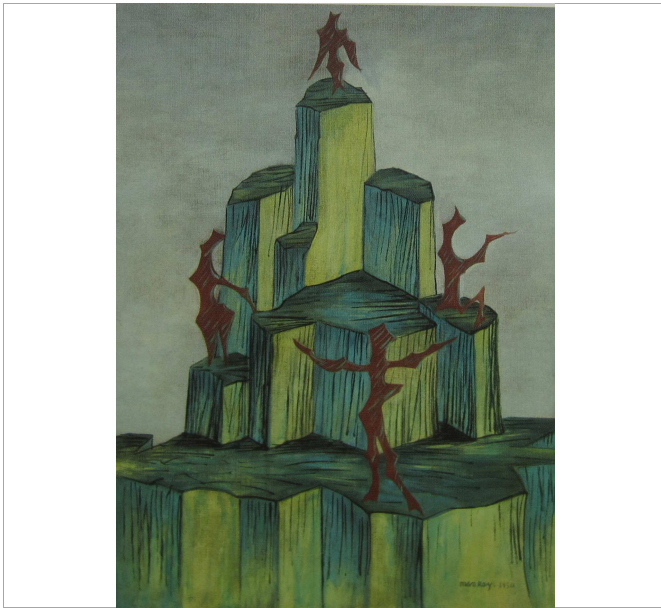
**Location Prints:**

Timothy Baum

**Literature:**  
[ ]

# Man Ray Graphic Work

**Title:** La Montagne du Cristal



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

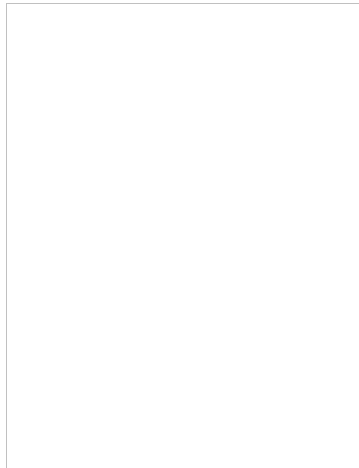
**Support:**  **Signature:**

**Description:**

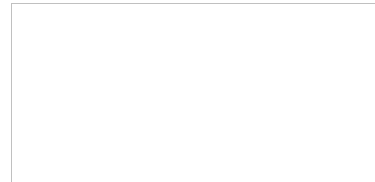
**Image 2:**



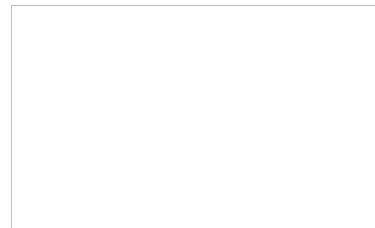
**Other images:**



**Location Prints:**

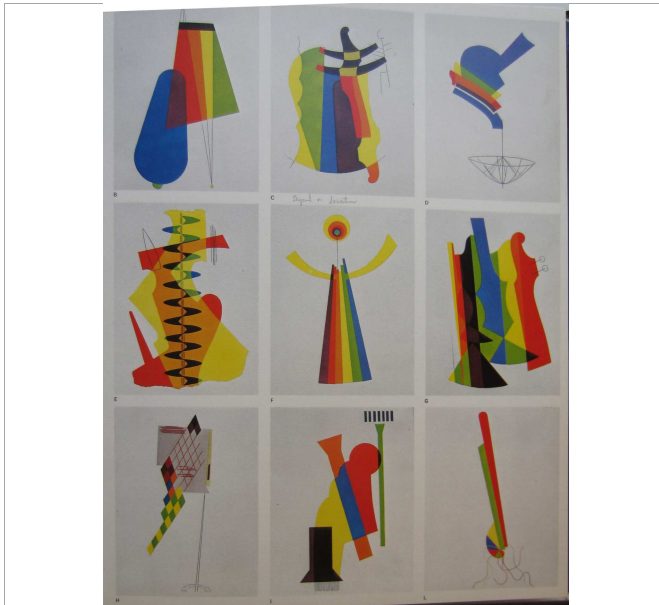


**Literature:**



# Man Ray Graphic Work

**Title:** Revolving Doors - Version II



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

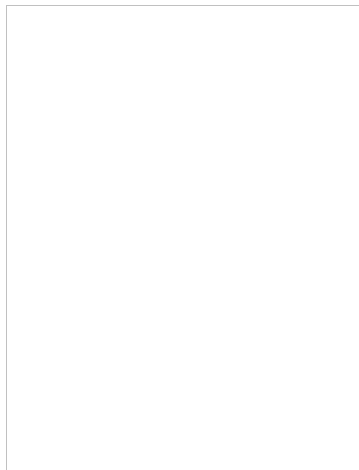
**Support**  **Signature:**

**Description:**

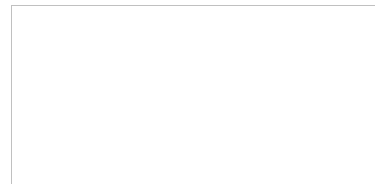
**Image 2:**



**Other images:**



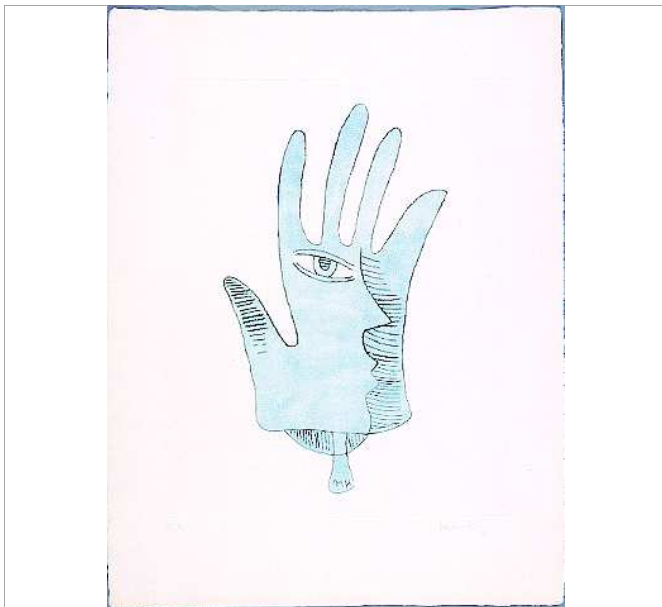
**Location Prints:**



**Literature:**

# Man Ray Graphic Work

**Title:** Blue Hand (aka. Untitled)



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Etching & Aquatint

**Date**  
1972

**Work seen:**

**When seen:**  
25/05/2012

**Anselmino/Pilat:**  
100

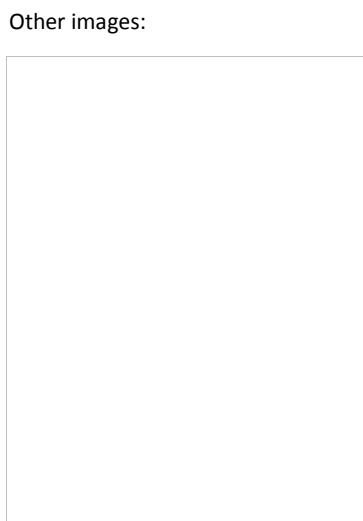
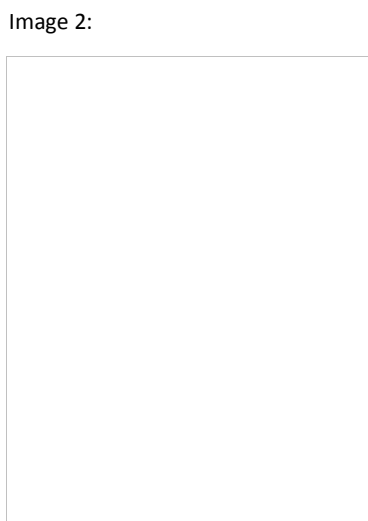
**Matrix Size:** 50.3 x 48.8 **Sheet Size:** 67 x 50.3

**Publisher:** Richard Binder, Brussels **Printer:** Jacques David, Paris

**Edition:** 100, plus EA, other EA with yellow and with red backgrounds

**Support** Richard de Bas laid paper **Signature:** Full

**Description:** Initials in print. Appears to be two different print editions: in Pilat listed as pochoir & collotype, 80 x 59.5, 1971, 120 ed., Edizioni Astrid, Varese, printers Atelier Jacomet, Paris, initials, , also #10 in Les Treizes Cliches Vierges, 1968.

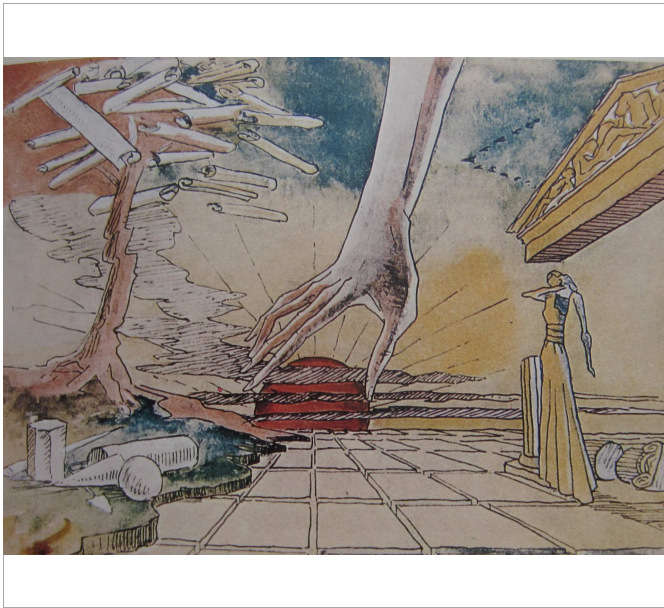


Location Prints:  
UNM Art Collection, 5/2012, listed as Blue Hand, 83/100 with plate mark, Timothy Baum

Literature:  
Reproduced in UNM print brochure and Sothebys 95- p. 296

# Man Ray Graphic Work

**Title:** L'Avventura aka. Grasping at the Sun



**Author/Other Artists**

**Object:**

Print

**Technique**

Aquatint

**Date**

1972

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

36

**Matrix Size:** 31 x 41

**Sheet Size:** 50 x 65

**Publisher:** Richard Binder, Brussels

**Printer:** Jacques David, Paris

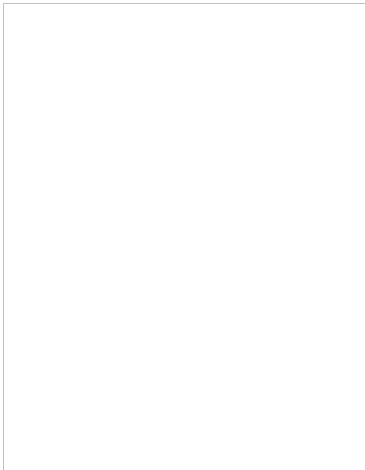
**Edition:** 100

**Support:**

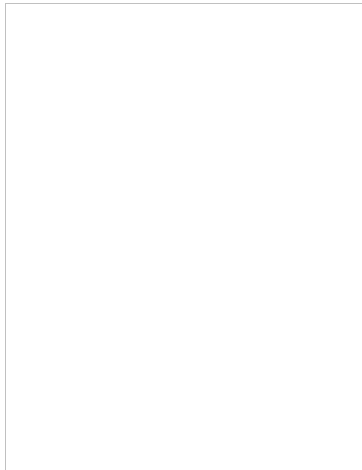
**Signature:** Full

**Description:** According to Timothy Baum, after an original watercolor by MR.

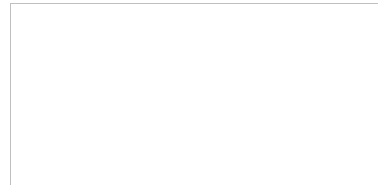
**Image 2:**



**Other images:**



**Location Prints:**

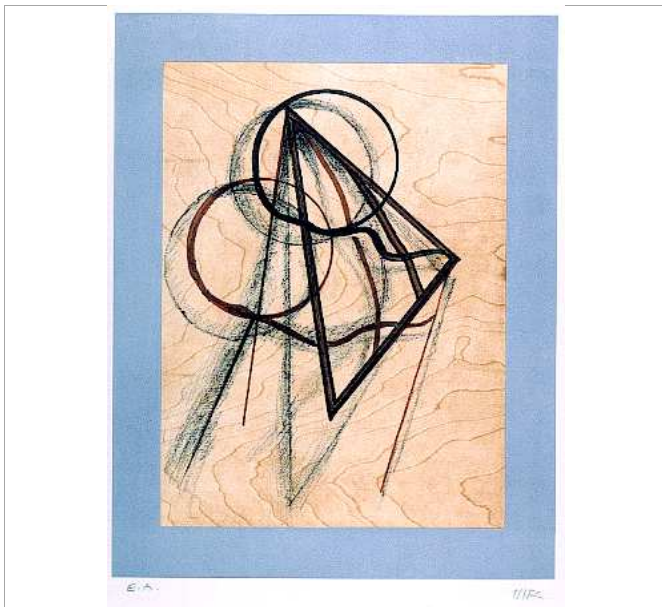


**Literature:**

Reproduced in 1976 catalog in Toronto

# Man Ray Graphic Work

**Title:** Ombres sur fond bois



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Pochoir & Collotype

**Date**  
1972

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
98

**Matrix Size:** 46 x 36 **Sheet Size:** 81 x 59

**Publisher:** Anselmino, Milan **Printer:** Atelier Jacomet, Paris

**Edition:** 140, plus EA

**Support:** [ ] **Signature:** Initials

**Description:** Strong contrast between blacks, grays, background

**Image 2:**  
[ ]

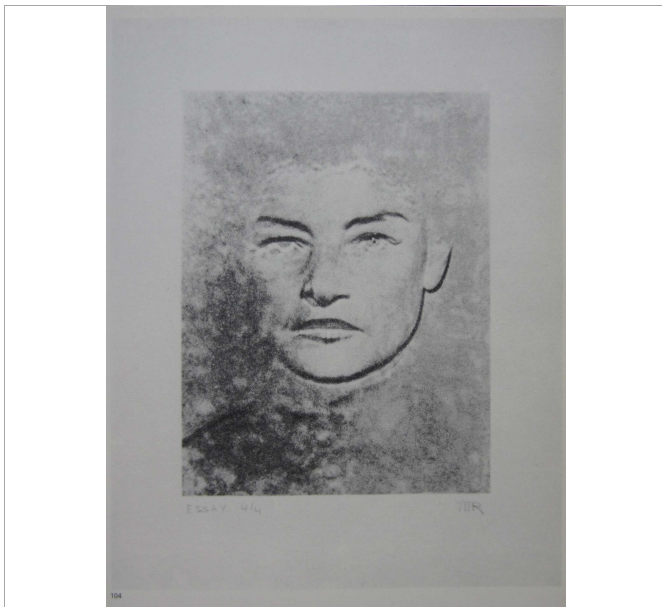
**Other images:**  
[ ]

**Location Prints:**  
Timothy Baum, MRT, FN

**Literature:**  
[ ]

# Man Ray Graphic Work

**Title:** Juliet



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1972

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
104

**Matrix Size:** 23.8 x 18 **Sheet Size:** 51 x 35

**Publisher:** [ ] **Printer:** [ ]

**Edition:** unknown

**Support** [ ] **Signature:** [ ]

**Description:**

**Image 2:**

**Other images:**

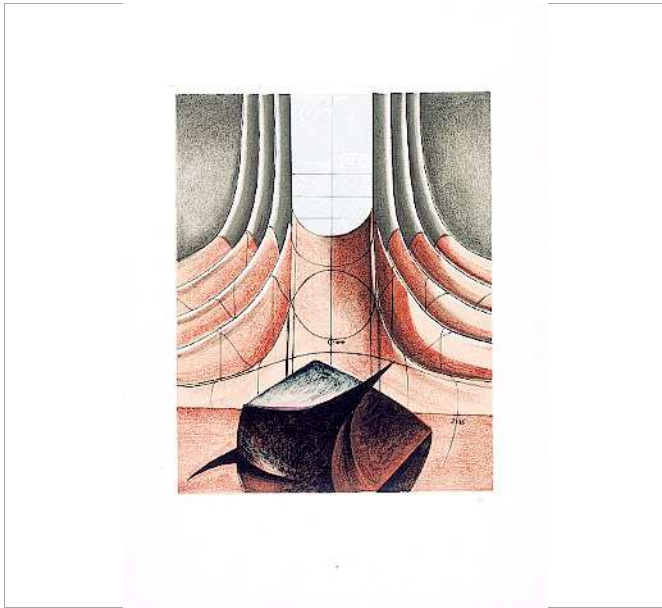
**Location Prints:**

**Literature:**



# Man Ray Graphic Work

**Title:** Macbeth



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

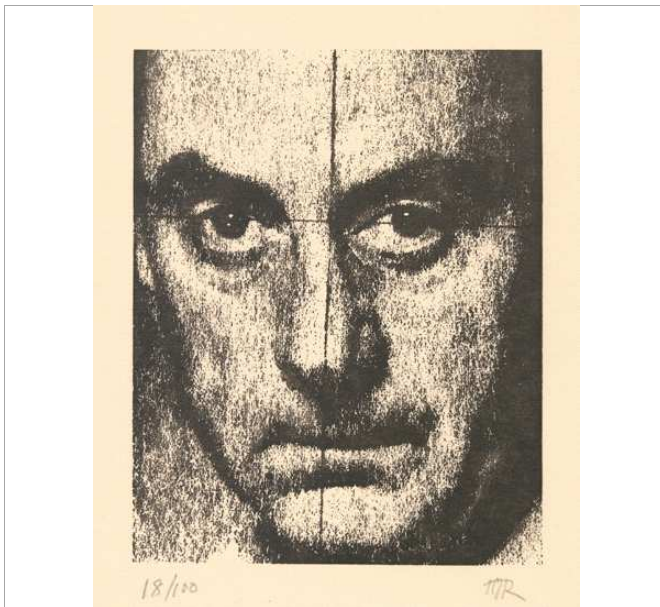
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Self Portrait



**Author/Other Artists**

**Object:**

Print

**Technique**

Collotype

**Date**

1972

**Work seen:**

**When seen:**

11/11/2011

**Anselmino/Pilat:**

101

**Matrix Size:** 20 x 16 **Sheet Size:** 37.5 x 53.5

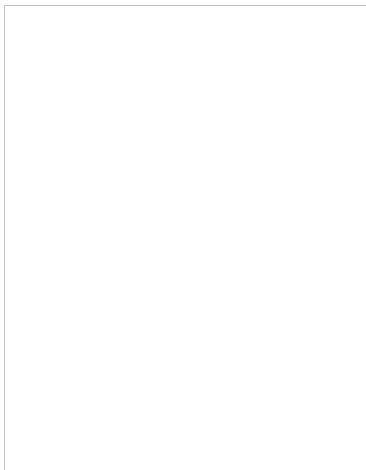
**Publisher:** Anselmino, Torino **Printer:** Fequet et Baudier, Paris

**Edition:** 100, on Arches and 100, on Japanese paper, plus EA

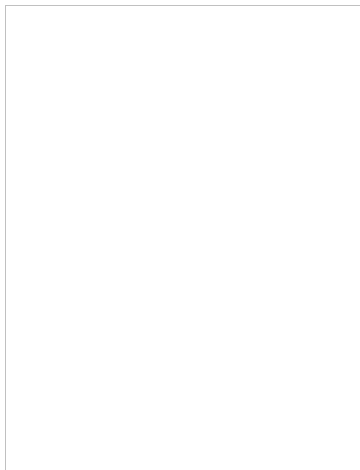
**Support** Edition on Arches and Japanese ric **Signature:** Initials

**Description:** Matrix is zinc plate, distinguishable from other two editions in that it is initialled instead of fully signed.

Image 2:



Other images:



Location Prints:

One of three known editions of this print, Haverford College, MoMA (examined print at MoMA in Prints and determined that it is part of the 1972 edition and not from 1947 as catalogued) Metropolitan Museum

Literature:

Klein, Alias Man Ray, p. 78-79  
Man Ray used image as the cover of his autobiography, self portrait photograph, 1942

# Man Ray Graphic Work

**Title:** Perpetual Motif



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Screenprint

**Date**  
1972

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
99

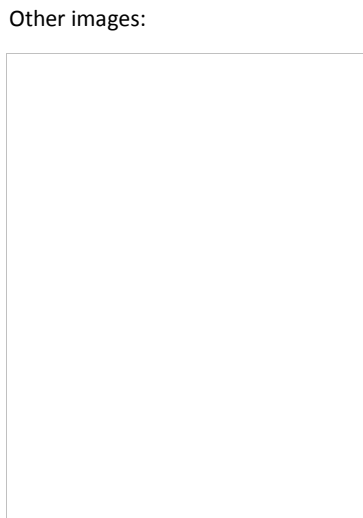
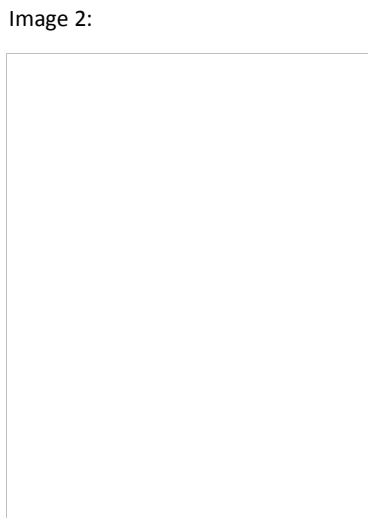
**Matrix Size:** [ ] **Sheet Size:** 65 x 50

**Publisher:** Jacques Ledoux **Printer:** [ ]

**Edition:** 100, plus EA

**Support:** Transparent vellum paper **Signature:** Full

**Description:** Deep blacks, circle with eye is high gloss

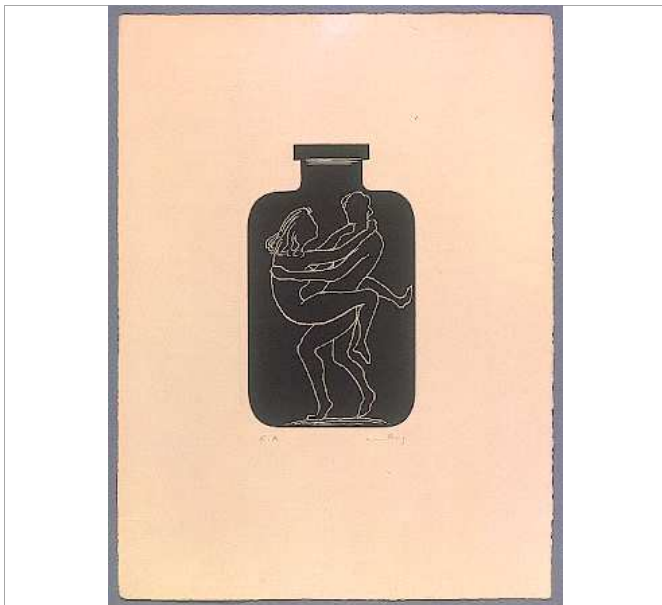


Location Prints:  
Timothy Baum 100/100

Literature:  
Extensive literature on the history and different titles of the object.

# Man Ray Graphic Work

**Title:** Bonsoir, Man Ray



**Author/Other Artists**  
Pierre Bourgeade

**Object:**  
Illustrated Book

**Technique**  
Etching & aquatint

**Date**  
1972

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
71

**Matrix Size:**  **Sheet Size:** 18 x 22 (38 x 28.3 Sothebys)

**Publisher:** Pierre Belfond, Paris **Printer:** Controu, Paris

**Edition:** 150, plus 30 I-XXX on Arches , special edition 1-50 on Japan nacré paper. Another edition on larger sheets of paper seems to exist, 1-100 on Arches.

**Support** Arches **Signature:** Full

**Description:** Sotheby's print has larger margins, 38 x 28.3 ( image reproduced) Smaller sheet size is for book

**Image 2:**

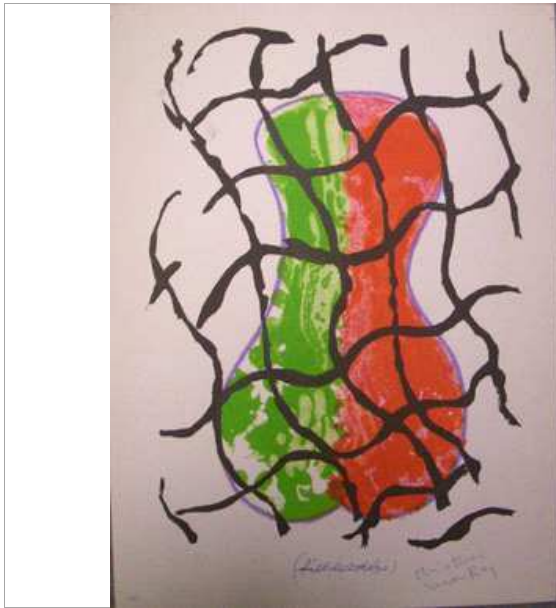
**Other images:**

**Location Prints:**  
MRT, FN

**Literature:**  
Sothebys 95 - p. 296

# Man Ray Graphic Work

**Title:** Dos de femme (aka. L'Image y nait or Imagination-Subversion)



**Author/Other Artists**

Phillipe Lebaud, ed.

**Object:**

Book

**Technique**

Lithograph

**Date**

1972

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

52

**Matrix Size:**  **Sheet Size:** 38 x 28

**Publisher:** Club de livre, Paris **Printer:** Clot, Branson et Georges, Paris

**Edition:** 120

**Support:** Rives **Signature:** Full

**Description:** Book entitled Variations sur l'Imaginaire, with works by Leonor Fini, André Masson, and numerous others, 20 artists in total

**Image 2:**

**Other images:**

**Location Prints:**

Available for purchase at abebooks. Com

**Literature:**

Book available from Librairie Artfever, Paris according to reserch on the internet

# Man Ray Graphic Work

**Title:** On Top of the World (aka. Cima al mondo)



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1972

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
35

**Matrix Size:** 48.5 x 41 **Sheet Size:** 65 x 50

**Publisher:** [ ] **Printer:** [ ]

**Edition:** 110, plus some on Japanese paper

**Support** [ ] **Signature:** Initials

**Description:** [ ]

**Image 2:** [ ]

**Other images:** [ ]

**Location Prints:**  
Timothy Baum, MRT

**Literature:**  
[ ]

# Man Ray Graphic Work

**Title:** Bicyclette (aka. The Bicycle)



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Etching & Aquatint

**Date**  
1972

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
16

**Matrix Size:** 32 x 42 **Sheet Size:** 45 x 54

**Publisher:** Galerie des IV Mouvements, Paris **Printer:** Jacques David, Paris

**Edition:** 25 in b/w and 15 in color

**Support** green paper **Signature:** [ ]

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**  
Sothebys 95 - p. 260 - drawing "The Bicycle", 1950.



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

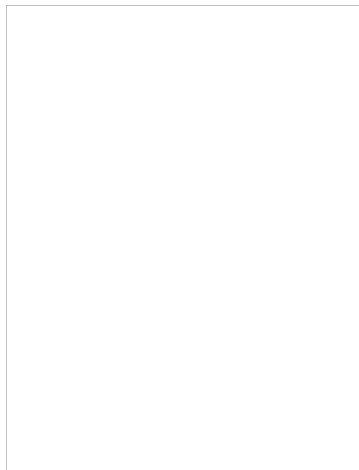
**Support**  **Signature:**

**Description:**

**Image 2:**



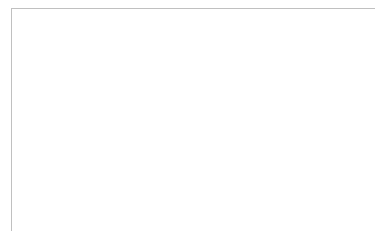
**Other images:**



**Location Prints:**

KS -EA, TB-background also acqua color

**Literature:**



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

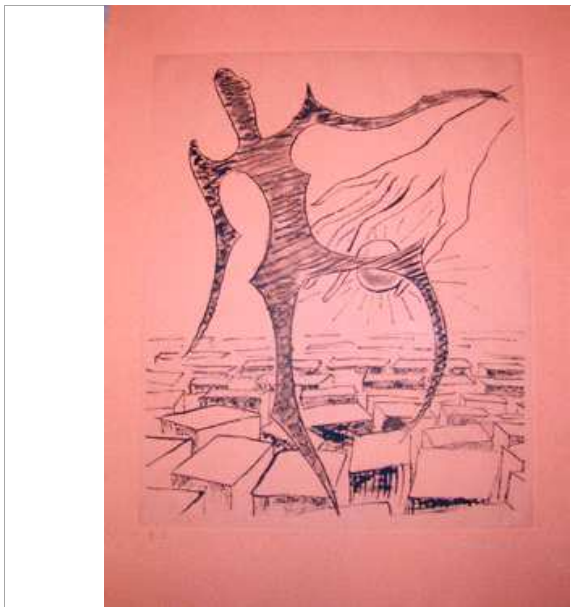
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Rebus Brique



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

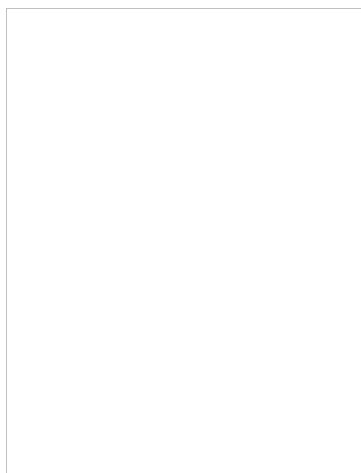
**Support**  **Signature:**

**Description:**

Image 2:



Other images:

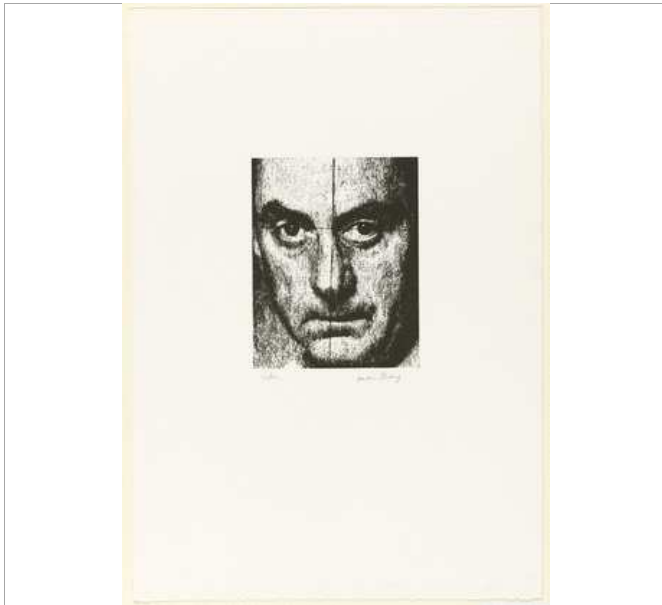


Location Prints:

**Literature:**

# Man Ray Graphic Work

**Title:** Self Portrait



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:** Edition by Timothy Baum, with full signature and larger paper size making it distinguishable from the Luciano Anselmino edition of the same period.

**Image 2:**



**Other images:**

Man Ray, 1961  
62454

Loomis Dean,  
LIFE Magazine  
© 1985 Time Inc.

289

A. This American painter, photographer, and film maker was one of the founders in the U.S. of what art movement linked to surrealism?  
Dada

B. When he was doing portrait photographs of Proust, Gertrude Stein and others, where was he living?  
Paris

C. He was introduced to photography by what famous photographer and owner of the "291" modern art gallery in New York City?  
Alfred Stieglitz

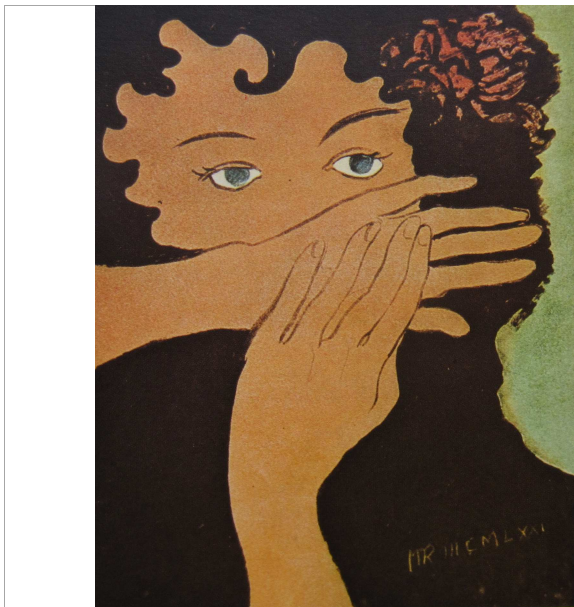
D. After the New York Armory Show, he began a lifelong friendship with what French painter of "Nude Descending A Staircase"?  
Marcel Duchamp

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Julie



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

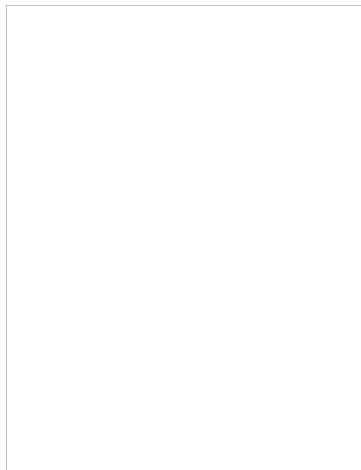
**Support:**  **Signature:**

**Description:**

**Image 2:**



**Other images:**

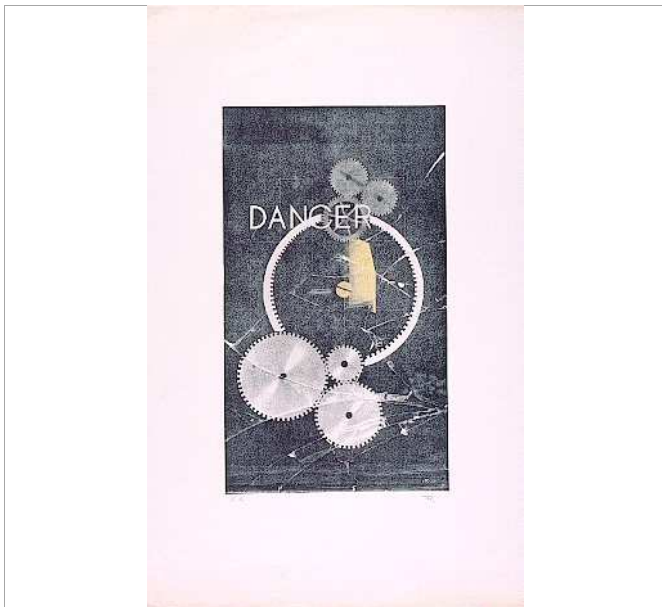


**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

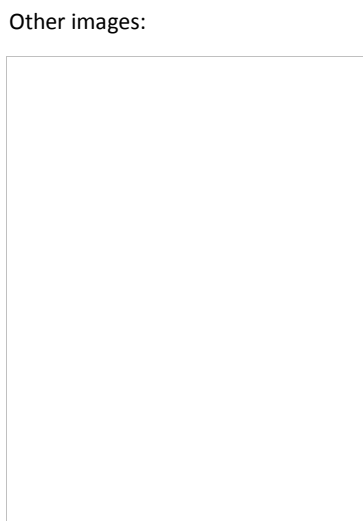
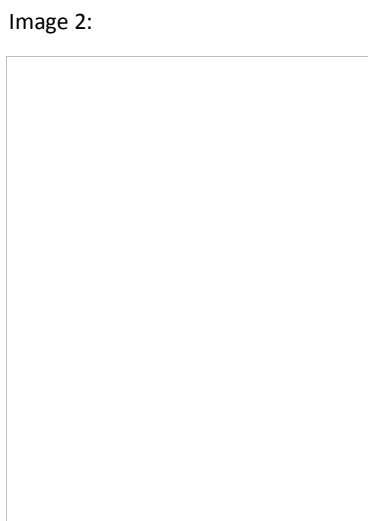
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**



**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** L'Emerveille Merveilleux



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1973

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
59

**Matrix Size:** 51.2 x 41.2 **Sheet Size:** 64.8 x 50

**Publisher:** Vent d'Arles **Printer:** Atelier Jacomet, Paris

**Edition:** 50, plus HC

**Support:** [ ] **Signature:** Initials

**Description:**

**Image 2:**

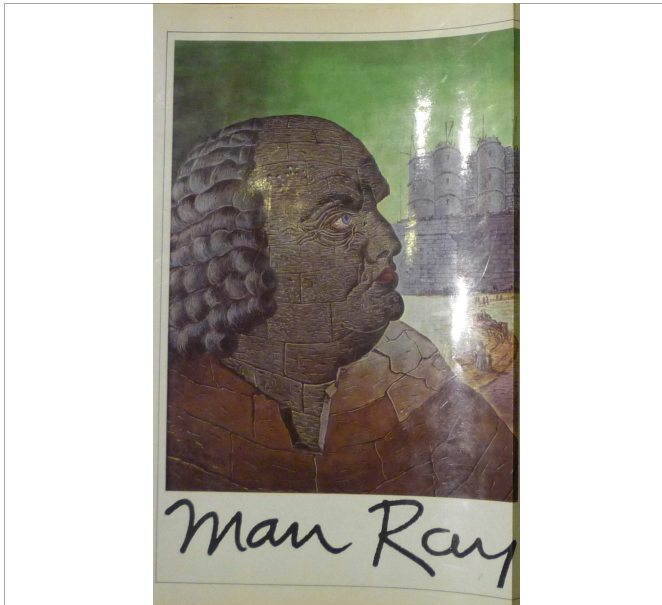
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Man Ray



**Author/Other Artists**

Sarane Alexandrian

**Object:**

Illustrated Book

**Technique**

Screenprint

**Date**

1973

**Work seen:**

**When seen:**

15/01/2010

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

**Publisher:** Filipacchi, Collection La Septieme face du d **Printer:**

**Edition:** Ed. 150, but only approx. 99 were ever offered for sale

**Support:**  **Signature:** Signed and numbered

**Description:** Screenprint with wood, most likely refers to either Les Heures Heureuses or L'Emerveille Mervillesux.

**Image 2:**

**Other images:**

**Location Prints:**  
SC-NYPL

**Literature:**



# Man Ray Graphic Work

**Title:** Tapestry



**Author/Other Artists**

**Object:**

Print

**Technique**

Pochoir & Collotype

**Date**

1973

**Work seen:**

**When seen:**

18/08/2013

**Anselmino/Pilat:**

105

**Matrix Size:**  **Sheet Size:** 75.5 x 55.5

**Publisher:** Astrid, Varese **Printer:** Atelier Jacomet, Paris

**Edition:** 100, plus EA

**Support:** Japan paper **Signature:** Initials

**Description:** After a quilt Man Ray made from scraps he got from his father, a tailor.

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Les heures heureuses



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Pochoir & Collotype

**Date**  
1973

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
106

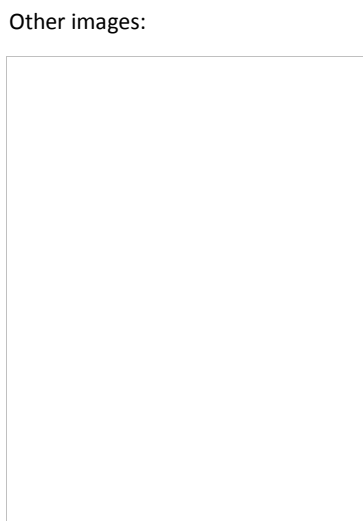
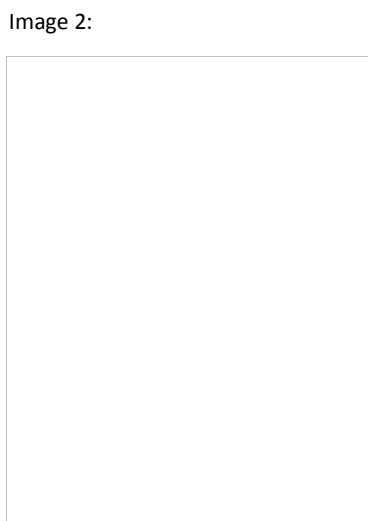
**Matrix Size:** 46 x 35.8 **Sheet Size:** 81 x 60

**Publisher:** Anselmino, Milan **Printer:** Atelier Jacomet, Paris

**Edition:** 120, plus EA

**Support:** [ ] **Signature:** Initials

**Description:** An example of Man Ray's love of wordplay in French



Location Prints:  
TB

Literature:  
[ ]

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

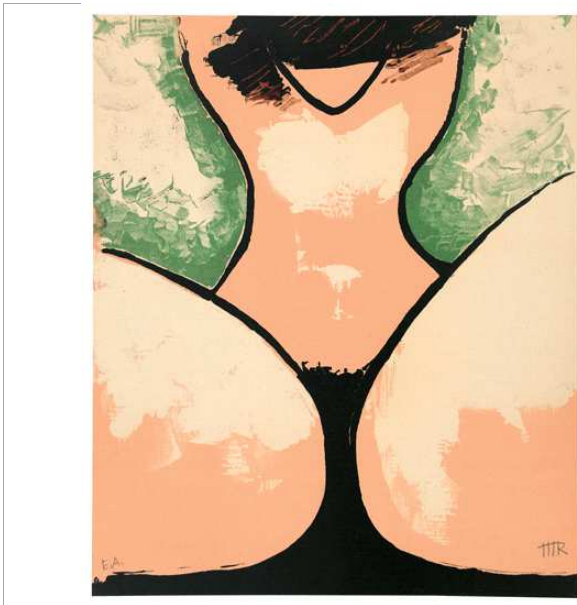
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** la Vierge



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1973

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
55

**Matrix Size:** [ ] **Sheet Size:** 31 x 26

**Publisher:** Revue G.K., Tokyo **Printer:** Desjobert, Paris

**Edition:** 80, Essai (Trial Proof) plus approx. 20 EA with wide margins 57.5 x 43, plus EA on Japan

**Support:** [ ] **Signature:** Initials

**Description:** [ ]

**Image 2:** [ ]

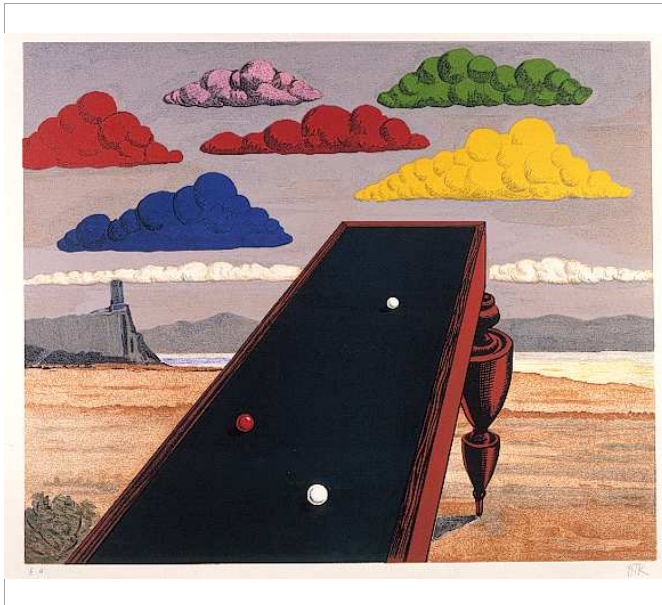
**Other images:** [ ]

**Location Prints:**  
Timothy Baum EA on Japan, MRT-Essai

**Literature:**  
[ ]

# Man Ray Graphic Work

**Title:** La Fortune II



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Le Beau Temps



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1973

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
1

**Matrix Size:** 68 x 65 **Sheet Size:** 86 x 72.5

**Publisher:** unknown **Printer:** unknown

**Edition:** 120, plus H.C. I-V and EA

**Support** [ ] **Signature:** Initials

**Description:** One of the most emblematic works by Man Ray.

**Image 2:**  
[ ]

**Other images:**  
[ ]

**Location Prints:**  
FN, MRT

**Literature:**  
In 2013 giclée prints (digital impressions) are available in any size through the internet

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

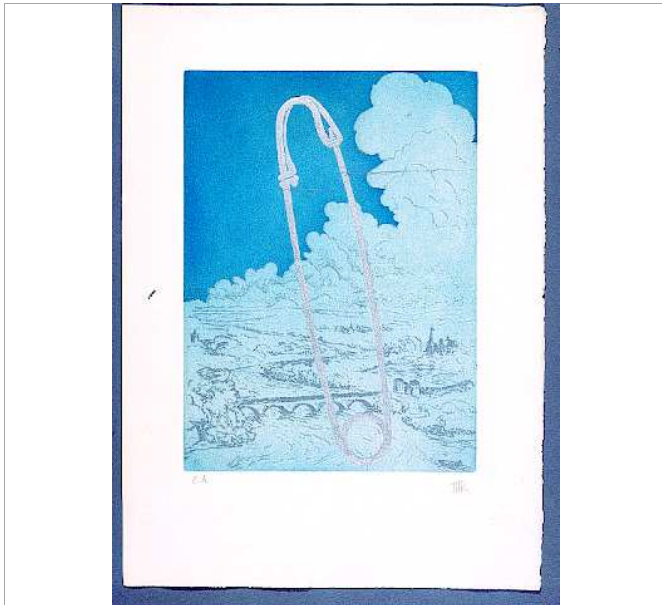
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**



# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Invasion de l'espace



**Author/Other Artists**

Xxeme Siecle

**Object:**

Print

**Technique**

Lithograph

**Date**

1974

**Work seen:**

**When seen:**

22/02/2013

**Anselmino/Pilat:**

112

**Matrix Size:**  **Sheet Size:** 39 x 29, same measurements?

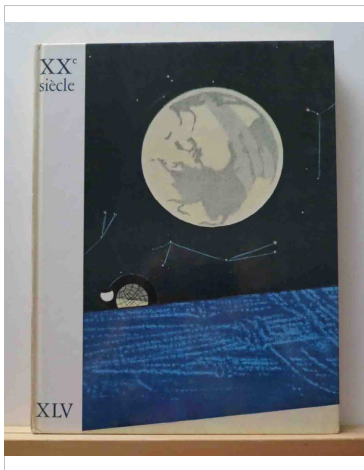
**Publisher:** XX Siècle, Paris **Printer:** Desjobert, Paris

**Edition:** 100, numbered??, plus EA

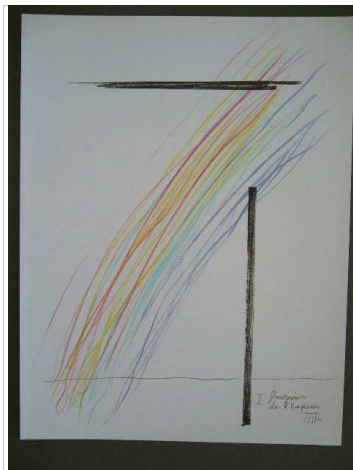
**Support:**  **Signature:** Initials

**Description:** Two versions - one in offset lithography, Xxeme Siecle, attached insert to magazine with no edition number, other on high quality paper hand-initialled and signed E.A.

Image 2:



Other images:



Location Prints:

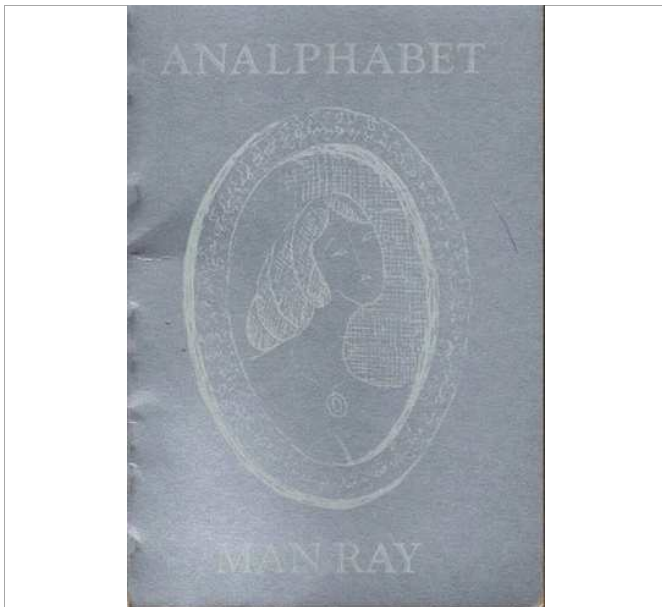
Timothy Baum E.A., KS-book

**Literature:**

One version is in Xxeme Siecle, with in print signature

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

**Image 2:**

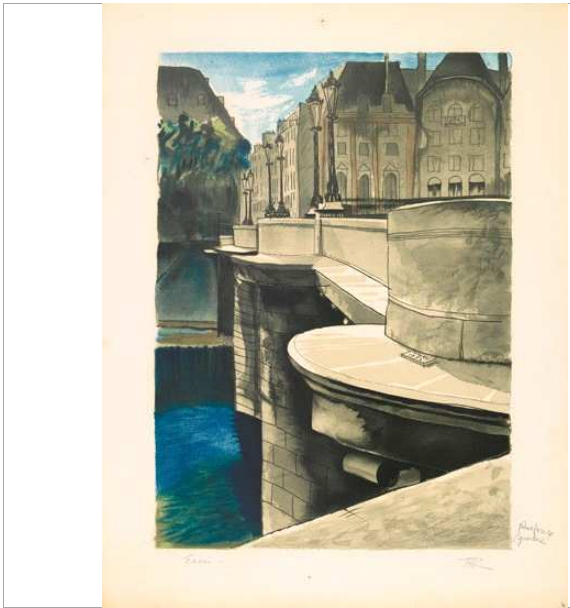
**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Pont Neuf



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1974

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
110

**Matrix Size:** 53.3 x 38 **Sheet Size:** 65 x 50.5

**Publisher:** Astrid, Varese **Printer:** Desjobert, Paris

**Edition:** 99, plus 20 from I-XX

**Support:** [ ] **Signature:** Initials

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** Torn Self Portrait



**Author/Other Artists**  
[ ]

**Object:**  
Portfolio

**Technique**  
Pochoir

**Date**  
1974

**Work seen:**

**When seen:**  
22/02/2013

**Anselmino/Pilat:**  
108

**Matrix Size:** [ ] **Sheet Size:** 50 x 32.4

**Publisher:** Edition La Difference, Paris **Printer:** Atelier Jacomet, Paris

**Edition:** 120, plus E.A.

**Support** [ ] **Signature:** Initials in center

**Description:** Marcel Duchamp also made a torn self portrait in profile, highly stylized compared to Man Ray's rustic approach.

**Image 2:**  
[ ]

**Other images:**  
[ ]

**Location Prints:**  
Timothy Baum E.A. (print alone)

**Literature:**  
Most of what I found on this print was on the internet, it is a group artist portfolio

# Man Ray Graphic Work

**Title:** Torn Torso



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Pochoir

**Date**  
1974

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
107

**Matrix Size:** [ ] **Sheet Size:** 80.5 x 59.5

**Publisher:** Edizioni grafiche del surrealismo, Milan **Printer:** Atelier Jacomet, Paris

**Edition:** 120, plus EA

**Support:** [ ] **Signature:** Initials in center

**Description:** [ ]

**Image 2:**  
[ ]

**Other images:**  
[ ]

**Location Prints:**  
FN, MRT

**Literature:**  
[ ]

# Man Ray Graphic Work

**Title:** Le pain peint



**Author/Other Artists**

Man Ray

**Object:**

Portfolio

**Technique**

Screenprint

**Date**

1974

**Work seen:**

**When seen:**

11/11/2008

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:**

**Publisher:** Galerie Alexandre Iolas, Paris **Printer:** Fausta Squatriti, designer, Milan

**Edition:**

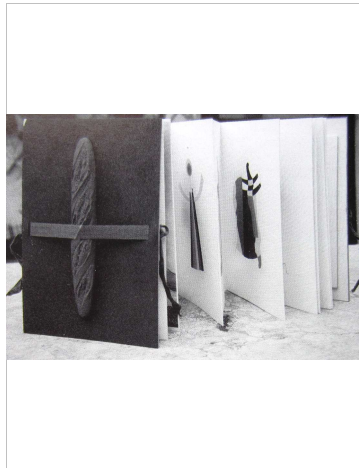
**Support:**  **Signature:**

**Description:** bound book with Revolving Doors prints, rose tree, priap object, folded pink gallery poster with peaches

Image 2:



Other images:



Location Prints:

FS, Milan

**Literature:**

In interview, Man Ray mentions that besides the pun of bread + paint, the title reminded him of the sound of sirens in Paris, pan -pan...



# Man Ray Graphic Work

**Title:** Les voies lactées



**Author/Other Artists**

Man Ray

**Object:**

Illustrated Book

**Technique**

Screenprint

**Date**

1974

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

**Matrix Size:**  **Sheet Size:** 39x29.5

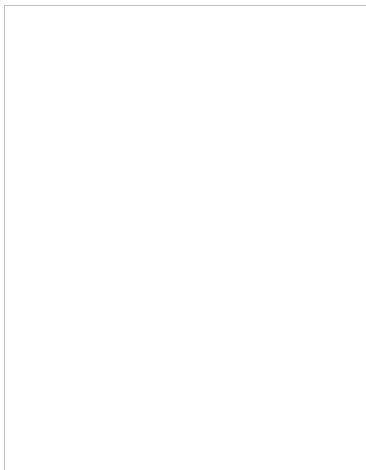
**Publisher:** Anselmino, Torino, Galleria Il Fauno **Printer:** Bernard Duval

**Edition:** XXV- twenty-five numbered deluxe copies signed by man ray and with an additional screenprint on linen. Others unsigned?

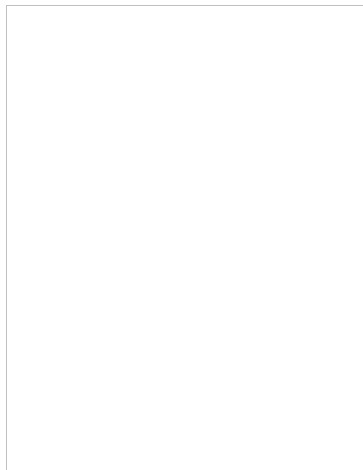
**Support:**  **Signature:** Full

**Description:** Signed and numbered by Man Ray on rear of wooden frame. Possibly photogravure, 11 tipped-in offset plates ; separate screenprint on linen laid into portfolio. Folio, contents loose as issued in drab wrappers, cloth portfolio. (info from Swann Auctions)

Image 2:



Other images:



Location Prints:

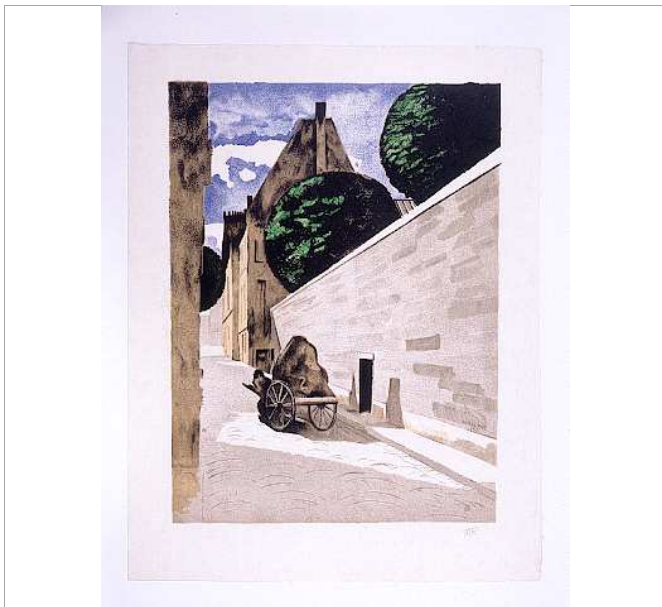
IM IV/XXV, MET

Literature:

Picabia, Man Ray, Duchamp exhibition catalogue

# Man Ray Graphic Work

**Title:** Rue Ferou



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1974

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
111

**Matrix Size:** 54 x 40      **Sheet Size:** 66 x 50.6

**Publisher:** Astrid, Varese      **Printer:** Desjobert, Paris

**Edition:** 99, plus EA on Japanese paper

**Support** Arches      **Signature:** Initials

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:** ABCD - a



**Author/Other Artists**

**Object:**

Portfolio

**Technique**

Lithograph

**Date**

1975

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

116

**Matrix Size:** 40,5 x 26 cm

**Sheet Size:** 51 x 37 cm

**Publisher:** Anselmino, Milan

**Printer:** Ridotto, Torino

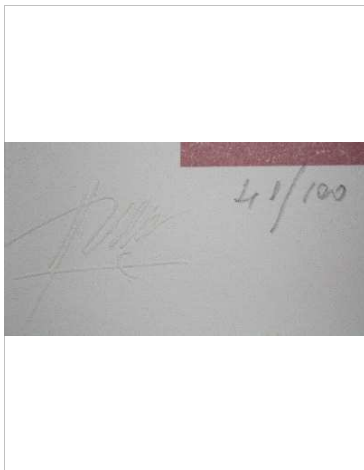
**Edition:** 100, plus 10 EA

**Support:**

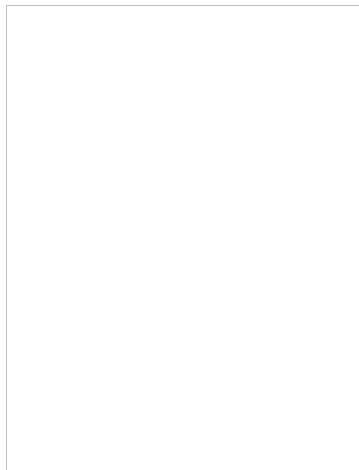
**Signature:** Initials

**Description:** Prints bear a drystamp from the printer or publisher, so much more research would eventually identify the owner of the mark.

**Image 2:**



**Other images:**



**Location Prints:**

41/100 for sale ebay Germany  
Galerie M2

**Literature:**

Have found almost no references to these prints, except for a gallery in Germany

# Man Ray Graphic Work

**Title:** ABCD - b



**Author/Other Artists**  
[ ]

**Object:**  
Portfolio

**Technique**  
Lithograph

**Date**  
1975

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
116

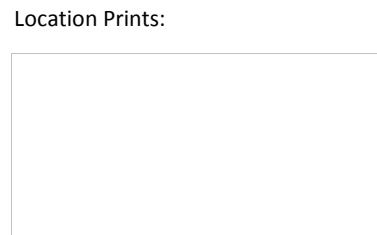
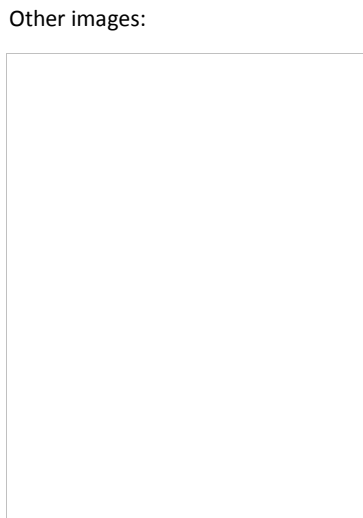
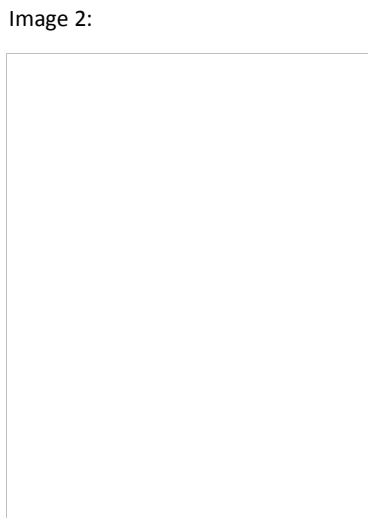
**Matrix Size:** 40,5 x 26 cm      **Sheet Size:** 51 x 37 cm

**Publisher:** Anselmino, Milan      **Printer:** Ridotto, Torino

**Edition:** 100, plus 10 EA

**Support:** [ ]      **Signature:** Initials

**Description:** Prints bear a drystamp from the printer or publisher, so much more research would eventually identify the owner of the mark.



**Literature:**  
Have found almost no references to these prints, except for a gallery in Germany

# Man Ray Graphic Work

**Title:** ABCD - c



**Author/Other Artists**  
[ ]

**Object:**  
Portfolio

**Technique**  
Lithograph

**Date**  
1975

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
116

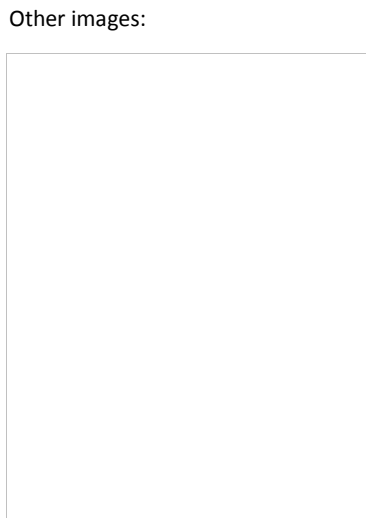
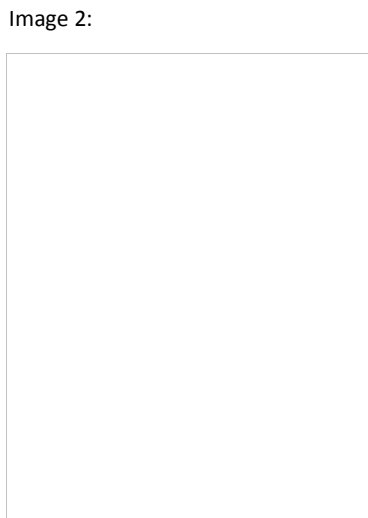
**Matrix Size:** 40,5 x 26 cm      **Sheet Size:** 51 x 37 cm

**Publisher:** Anselmino, Milan      **Printer:** Ridotto, Torino

**Edition:** 100, plus 10 EA

**Support:** [ ]      **Signature:** Initials

**Description:** Prints bear a drystamp from the printer or publisher, so much more research would eventually identify the owner of the mark.



**Location Prints:**

**Literature:**

Have found almost no references to these prints, except for a gallery in Germany

# Man Ray Graphic Work

**Title:** ABCD - d



**Author/Other Artists**  
[ ]

**Object:**  
Portfolio

**Technique**  
Lithograph

**Date**  
1975

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
116

**Matrix Size:** 40,5 x 26 cm      **Sheet Size:** 51 x 37 cm

**Publisher:** Anselmino, Milan      **Printer:** Ridotto, Torino

**Edition:** 100, plus 10 EA

**Support:** [ ]      **Signature:** Initials

**Description:** Prints bear a drystamp from the printer or publisher, so much more research would eventually identify the owner of the mark.

**Image 2:**  
[ ]

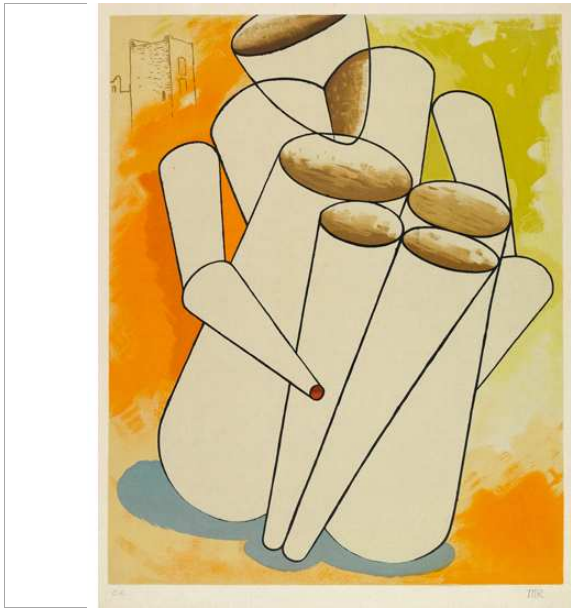
**Other images:**  
[ ]

**Location Prints:**  
[ ]

**Literature:**  
Have found almost no references to these prints, except for a gallery in Germany

# Man Ray Graphic Work

**Title:** Personnage



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

**Matrix Size:**  **Sheet Size:**

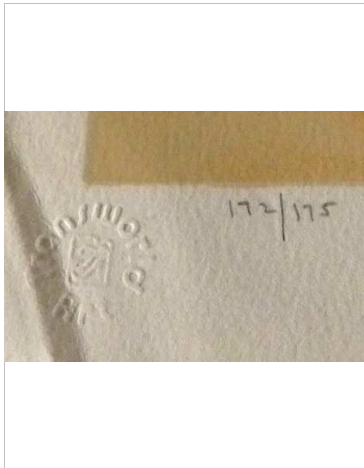
**Publisher:**  **Printer:**

**Edition:** 200, plus EA, according to Pilat. Print for sale on ebay size 25 1/2 x 19 3/4 inches, full margins. Signed and numbered 172/175 in pencil and blindstamp Transworld Art lower left margin

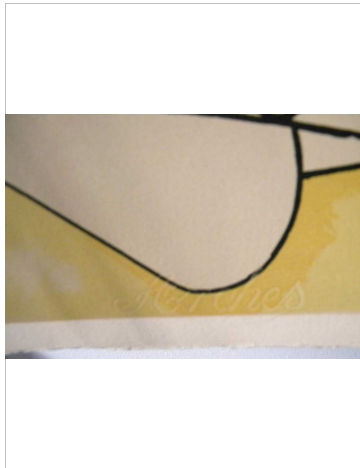
**Support**  **Signature:**

**Description:** Transworld Art chop. Artists included in the set were: Calder, Bearden, Lawrence, Man Ray, Agam, Soto, Segel, Tamayo, Rosenquist, Tobey, Wesselman, Youngerman, Katz, Indiana, Dali, Moore, Marini, Matta, Marisol, Lindner, and others.

Image 2:



Other images:



Location Prints:

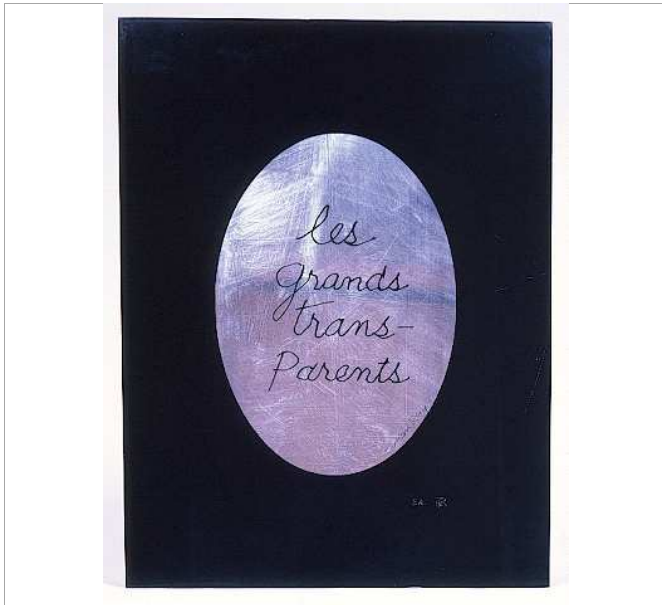
Timothy Baum, work known as "Personnage", 1975, was published in 1976 as part of the trilogy done by Transworld Art to celebrate the U.S. Bicentennial. ebay 12/2012 (e-mail correspondence with Alex

Literature:

A catalogue showing the three sculptures and 30 prints with text in three portfolios was published in 1975, including a list of about 50 venues where "An American Portrait was, or was to be shown.

# Man Ray Graphic Work

**Title:** Les grands trans-Parents



**Author/Other Artists**

Nicolas Calas

**Object:**

Portfolio

**Technique**

Screenprint

**Date**

1975

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

no

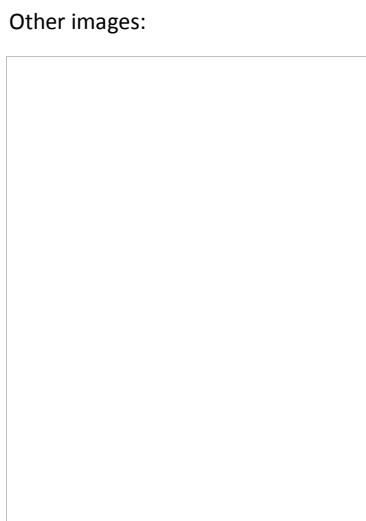
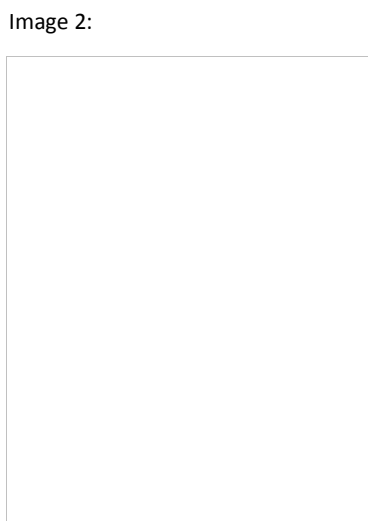
**Matrix Size:**  **Sheet Size:** 647 x 495 plexiglas

**Publisher:** Multiples Inc. **Printer:** Castelli Graphics

**Edition:** 100, , plus 30 AP, portfolio with 11 artists( see list in Comments)

**Support** Plexiglas **Signature:** No

**Description:** The complete portfolio is seven various media prints in colors and four multiple objects,



**Location Prints:**

11 Artists in Portfolio: Vincenzo Agnetti, Arakawa, Joseph Beuys, Marcel Broodthaers, Richard Hamilton, Roy Lichtenstein, Bruce Nauman, Meret Oppenheim, Robert Rauschenberg, Man Ray and James

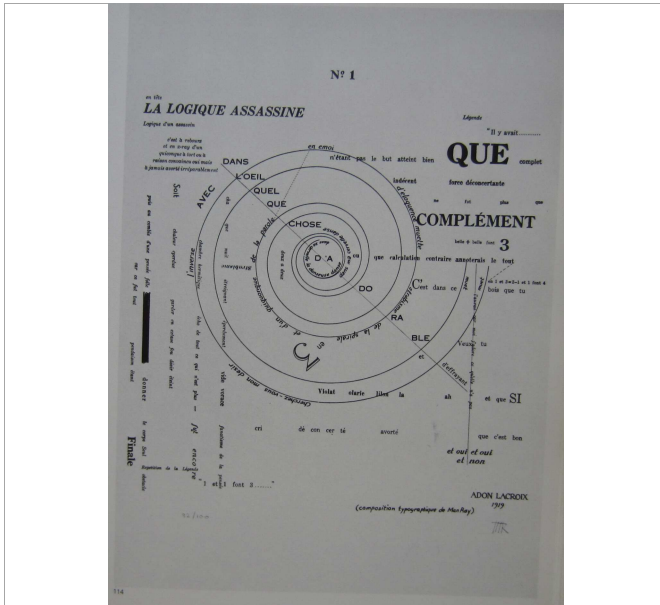
**Literature:**

Title inspired in the Grand Verre by Duchamp, Les Grands Transparents, an idea/myth that fascinated the surrealists, published as a manifesto by Surrealist-revolutionary groups, 1947 (see André Bretón file, Bib. Kandinsky, Pompidou)



# Man Ray Graphic Work

**Title:** La logique assassine



**Author/Other Artists**  
Henry Miller

**Object:**  
Illustrated Book

**Technique**  
Typographic

**Date**  
1975

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
114

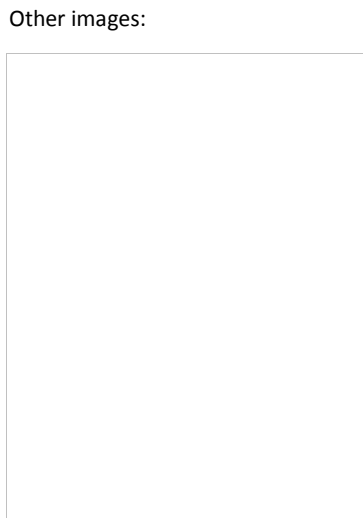
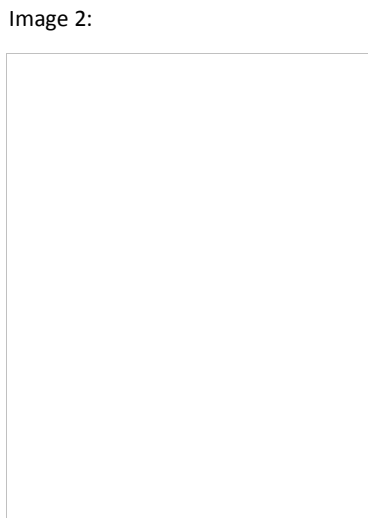
**Matrix Size:**  **Sheet Size:** 73.5 x 53.5

**Publisher:** Anselmino **Printer:** Fequet & Baudier, Paris

**Edition:** 100

**Support:**  **Signature:** Initials

**Description:** The book also comes with Enigma II, a wrapped object by Man Ray.



**Location Prints:**  
All of the information I could find describing the book was on [abebooks.com](http://abebooks.com)

**Literature:**

# Man Ray Graphic Work

**Title:** Bicycle Glasses aka. bicicletta con occhiali



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Lithograph

**Date**  
1975

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
115

**Matrix Size:** 51 x 39 **Sheet Size:** 49 x 69

**Publisher:** Anselmino, Milan **Printer:** Ridotto, Torino

**Edition:** 100, plus 10 EA

**Support:** [ ] **Signature:** Initials

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**

**Literature:**

# Man Ray Graphic Work

**Title:**



**Author/Other Artists**

**Object:**

**Technique**

**Date**

**Work seen:**

**When seen:**

**Anselmino/Pilat:**

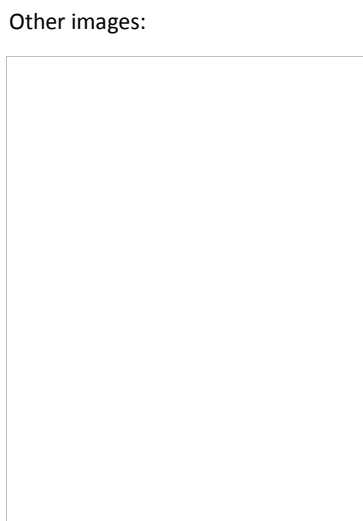
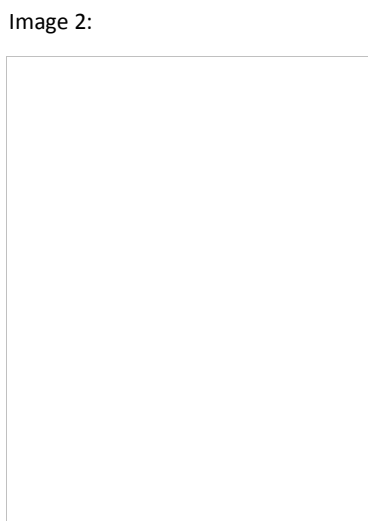
**Matrix Size:**  **Sheet Size:**

**Publisher:**  **Printer:**

**Edition:**

**Support:**  **Signature:**

**Description:**

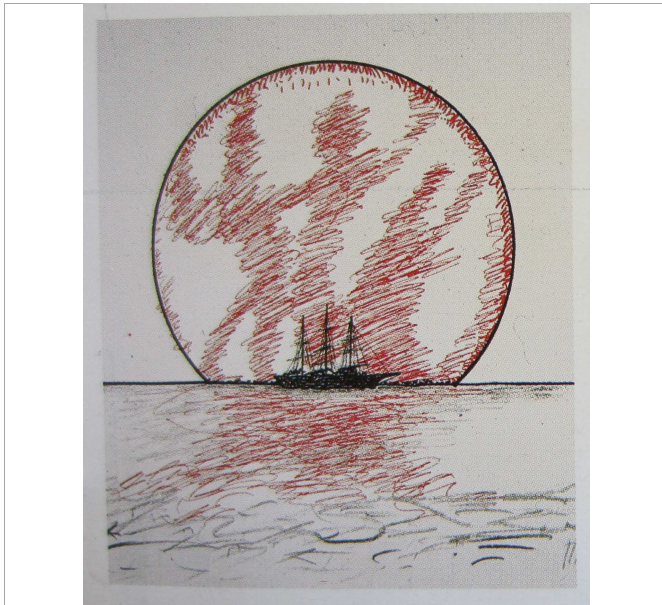


Location Prints:

Literature:

# Man Ray Graphic Work

**Title:** La Mysticité Charnelle de René Crevel



**Author/Other Artists**  
Eddy Batache

**Object:**  
Illustrated Book

**Technique**  
Etching & Aquatint

**Date**  
1976

**Work seen:**

**When seen:**

**Anselmino/Pilat:**  
117

**Matrix Size:** 38 x 28.5 **Sheet Size:** 38 x 28.5

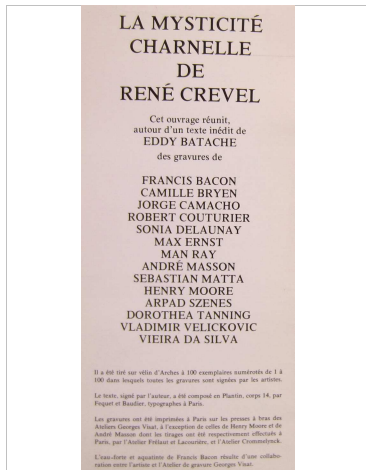
**Publisher:** Editions La Difference, Paris **Printer:** Georges Visat, Paris

**Edition:** 100, each print signed by artists

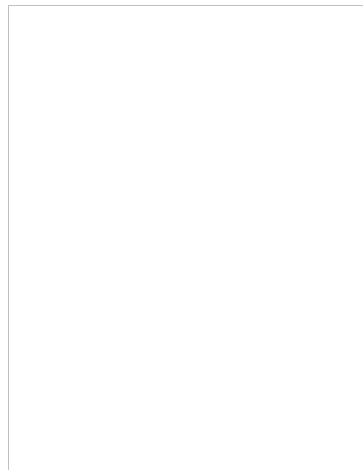
**Support** Arches **Signature:** Initials

**Description:** Etching and aquatint in three colors. The book contains work by a number of other artists.

Image 2:



Other images:



Location Prints:

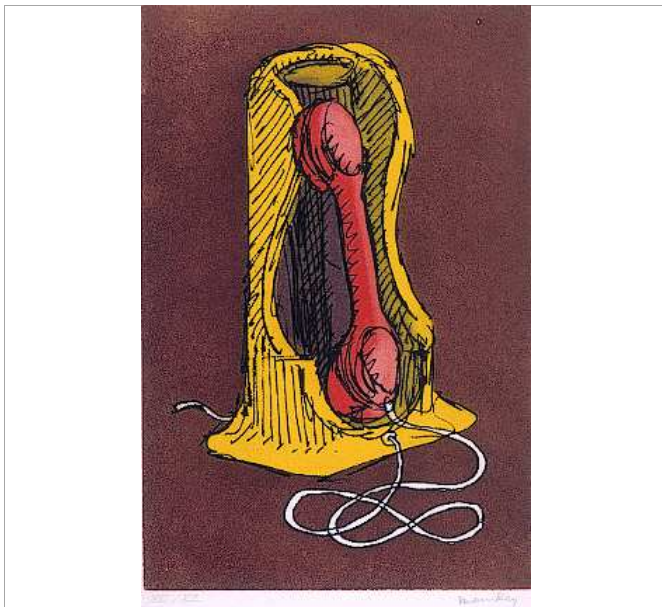
Internet research has provided new information about the fact that this is a book and not an individual print.

Literature:

1976 Visat brochure announcement, collection Roland Sabatier

# Man Ray Graphic Work

**Title:** Le telephone rose



**Author/Other Artists**  
[ ]

**Object:**  
Print

**Technique**  
Etching & Aquatint

**Date**  
1977

**Work seen:**

**When seen:**  
18/08/2013

**Anselmino/Pilat:**  
120

**Matrix Size:** 36.6 x 24.5 **Sheet Size:** 50.2 x 33

**Publisher:** Georges Visat, Paris **Printer:** Georges Visat, Paris

**Edition:** 120 plus 25 I-XXV, posthumous print

**Support:** [ ] **Signature:** Stamped

**Description:**

**Image 2:**

**Other images:**

**Location Prints:**  
FN, MRT

**Literature:**  
Object of same title is listed in Sothebys 95.

# Man Ray Graphic Work

**Title:** Juliet Torso (posthumous print)



**Author/Other Artists**  
[ ]

**Object:**  
[ ]

**Technique**  
Lithograph

**Date**  
1985

**Work seen:**

**When seen:**  
[ ]

**Anselmino/Pilat:**  
[ ]

**Matrix Size:** [ ] **Sheet Size:** [ ]

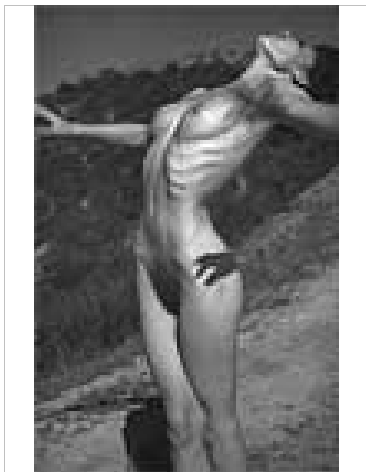
**Publisher:** [ ] **Printer:** [ ]

**Edition:**  
[ ]

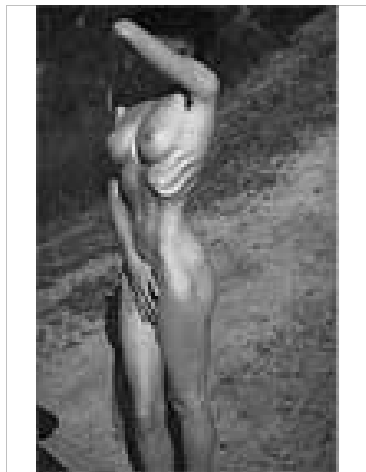
**Support** [ ] **Signature:** [ ]

**Description:**  
[ ]

**Image 2:**



**Other images:**



**Location Prints:**

[ ]

**Literature:**

[ ]



# CHAPTER V: ANALYSIS

## 5.1 *Man Ray's Self Appropriation*

Man Ray's entire body of work defies definition. His endless technical experimentation, combined with the repetition of the same ideas over a seventy-year period, has created a legacy of confusion around his working methods and motives. That is part of his allure as an artist, but it has also worked to his detriment. It is only in recent years that his multiple manifestations in repetition have begun to be re-examined thoroughly within the contemporary conceit of appropriation. As Weston Naef stated about Man Ray,

“I think he anticipated the present moment in art, which I see as one with a great apprehension about the future of art itself and about the role of the individual as a force in the creative process. Man Ray, like many younger artists today, thought of himself as powerless in a large structure where there were people and forces bigger than himself, and he expressed this ambivalence by continuously appropriating his own art. He never hesitated to quote himself, to repeat himself. In the past, artists were always admonished to invent something new every time, so this contradictory element of his being an artist who always wanted to invent but didn't hesitate to repeat himself is important.”<sup>137</sup>

An essential aspect of Man Ray, the artist, was his need for freedom to do whatever he felt like, and he was irreverent when choosing a medium. In his work there is no systematic order or hierarchy; a painting evolves into a drawing, a print, a photograph, an object, and he worked this way, moving back and forth between mediums over his entire lifespan. Man Ray's prints were concurrent with all his other work, and their impact cannot be appreciated without understanding the symbiotic relationship between his use of techniques overlapping in time.

<sup>137</sup> Weston Naef, ed. *In Focus* (Los Angeles: J. Paul Getty Museum, 1988), 137.



“What he did was transgress the boundaries that were set around each art form...he wanted to be able to move back and forth freely among the various media...there are motifs that run back and forth among various images...There are objects that have the same names that paintings have. *La Fortune* is a painting and then it becomes an object. It’s also seen as part of a photograph in his studio...he gets us lost in a labyrinth of media, and I find that absolutely fascinating because it is difficult to understand.”<sup>138</sup>

He made each idea new by using this approach, transforming an “old” idea into a new form. In working his way through his art production, there is no beginning and no end within a linear evolution, but rather an ever-broadening circle of experimentation in which the old and the new are both identical and different, becoming indistinguishable. Man Ray addressed this very concept when he said that he had never painted a recent painting. It is one of the defining pillars of his discourse and he reiterated it frequently throughout his life. Discussing his prints in an interview, he said, “There are no dates in my career. I have several mediums at my fingertips. Photography was just as incidental as painting was, or writing, or making sculptures, or just talking.”<sup>139</sup>

Man Ray received negative criticism from art critics and museum directors who were the self-determined standard bearers of the established rules by which he did not play. This is particularly evident in press reviews written about his work shown in New York galleries during the nineteen fifties and sixties. Man Ray refused to conform; as he said about himself, he was unconcerned, but not indifferent. Neil Baldwin, in his biography on Man Ray, discusses the art reviews published during the 1950s and 1960s on Man Ray’s work. Clement Greenberg, the staunch supporter of abstract expressionism, felt Man Ray’s work was outdated by the 1950s and was no longer of interest to a contemporary audience.<sup>140</sup> This sort of unwanted publicity during that particular period carried an unusually strong weight: a time when chosen artists were being celebrated by a select group of critics who endorsed a specific vision. William Rubin, then the chairman of the Department of Painting and

<sup>138</sup> Dickran Tashjian, in *Man Ray In Focus*, 135.

<sup>139</sup> Hill and Cooper, *Dialogues with Photography...*, 21.

<sup>140</sup> Neil Baldwin, *Man Ray...*,297.

Sculpture at the Museum of Modern Art, felt there was a critical conflict in the work. He wrote a review in *Arts International* magazine that Man Ray had not grown as a painter and that he did not have a specific style, referring to “his stylistic meanderings.” He also criticized him for “not progressing from painting to painting”, yet he did state that his “erratic” quality made Man Ray, “at his best, intellectually challenging.” It is apparent that Rubin did not endorse Man Ray’s guiding principle that there are no logical lines of progress and influence in art, only the individual imagination as a touchstone for inspiration.<sup>141</sup> Man Ray continually explored old ideas with new techniques, using a kind of pastiche that is a clear predecessor to major trends in twentieth-century contemporary art making. He took the surrealist credo to heart, and in his case, the chance encounter of the spokes of an umbrella stood as a metaphor for his ideas, and the operating table the process of intersecting experimentation with diverging media.

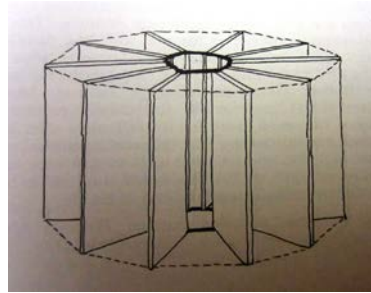
Man Ray simultaneously began to use the dual mechanical processes of printmaking and photography in his professional work in 1914.<sup>142</sup> Man Ray was to become an innovator within both forms. At times, the two merged in camera-less hybrid techniques such as cliché verre and rayographs. Always the protean experimenter, he used lesser-known techniques for making graphic art, producing pochoir prints, a process that was popularized by artists such as Aubrey Beardsley and had primarily been used in fashion publications in France. His genius at adapting reproductive processes to his own ends is manifest throughout his graphic production and his photographic output.

<sup>141</sup> Ibid., 321.

<sup>142</sup> Man Ray began taking photographs with a Brownie camera in 1914, but did not purchase his own professional camera until 1915.

### 5.1.1 Modernism and the Continuous Present

One of the keys to deciphering Man Ray's zealous commitment to repetition in his oeuvre is to consider the origins of his stance as essentially an art anarchist and a modernist attuned to the avant-garde movements in art and literature and his desire for pushing the limits and, whenever possible, breaking the rules. Like Gertrude Stein's structural innovations in literature, Man Ray approached the creative process as a direct impulse motivated by an idea, and that idea appears in different



43. *Revolving Doors* installation drawing, for collage exhibition, c. 1919

guises again and again over his lifespan. It can be a play on words combined with a visual or sensory association of an image, as in the case of *Pain Peint*; the auditory sound of the two words, pan-pan, reminding Man Ray of the sirens in Paris. He also relates the title to blue bread, as related to the term 'blue blood, bread then associated with the homophone bred, related to nobility.'<sup>143</sup> Man Ray's frequent word play between French and English uses a surrealist



42. Duchamp installation in 1938 using revolving panels

association of unrelated meanings so that each suggestive word or thought leads to another; the title of a suite of prints *Les Treizes Clichés Vierges* (1968), is a play on the terms *cliché* (glass plate) and *vierge* (virgin), converting the title to glass virgins, which in fact is what they were. In a conversation with Man Ray's editor, Sergio Tosi, he explained the origin of that series.<sup>144</sup>

Man Ray had accidentally exposed a new box of (virgin) glass plates to the light so they were useless for photographic purposes. Instead, he decided to use each as a matrix for a cliché verre print. Man Ray, using the same principle as engraving, drew on the surface with a stylus, creating transparent lines on the

<sup>143</sup> Arturo Schwarz gives an in depth analysis of the interpretations of this piece in *Man Ray: Rigours of Imagination*, 198-199.

<sup>144</sup> Meeting with Sergio Tosi, in his Paris home, August 13, 2012.

black coated glass surface. Once printed, using photochemistry instead of a press, the images have the look of an etching. In the catalogue by Anselmino, these prints are erroneously described as black and white etchings. They were bound in an edition by Tosi using non-sequential fragments of texts by André Breton, Paul Éluard and Rose Sélavy (Marcel Duchamp).

In a provocative article comparing the use of repetition by three modernist artists from different disciplines, Man Ray, Gertrude Stein, and Charlie Chaplin. Susan McCabe discusses how all three used a sort of stop gap in locating their action in the present.<sup>145</sup> In the opening scene of Man Ray's film *Emak Bakia* (1922), a carousel turns round and round repeating itself in a mesmerizing sequence, exemplifying his intentional and systematic usage of repetition as a non-purposive circularity. This "continuous present" in modernist thought is analyzed by McCabe in this study on dislocation using the three very distinctive creators from different disciplines. "Stein and her generation were not only bound by the period of cinema and series production, but by the fluctuating body of the continuous present."<sup>146</sup> The article examines the relationship between their film and literature, with the use of repetition in Stein's writing, in the sequences of Man Ray's films (and arguably all other media), and in the dislocated narrative breaks in Charlie Chaplin's films, "In the opening of *The Tramp* (1916), for example, Chaplin is successively knocked down by a motor car; no sooner does he dust himself off than he is once more struck down, as if aware only of the discrete moment and the purely reflexive. Each repeated motion undoes itself so that it appears both that Chaplin will never progress across the road..."<sup>147</sup> In Man Ray's suite, *Revolving Doors* (1926), the ten pochoir prints were designed to be hung on a circular form that turned endlessly, another manifestation of a merry-go-round that constantly repeats itself and recreates itself anew. Marcel Duchamp later used this same idea at the Exposition Internationale du Surréalisme in 1938 at the Galerie des Beaux-arts in Paris in which the artwork was literally hung on a turnstile of revolving doors. Man Ray created *The Revolving Doors* series in

<sup>145</sup> Susan McCabe, "Delight in Dislocation: The Cinematic Modernism of Stein, Chaplin and Man Ray." *Modernism/Modernity* Volume Eight, Number 3 (2001) 429-452.

<sup>146</sup> Ibid. 430.

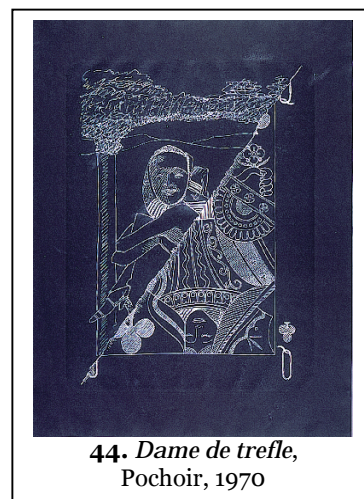
<sup>147</sup> Ibid. 437.

a multitude of media; the ten collages in spectrum colors were made in 1916-1917 contemporaneous with the oil painting *Legend* in 1916. The pochoir prints were printed in Paris in 1926; a series of gouaches on paper in Hollywood in 1942; a new edition of the 1926 pochoir prints in 1972 in Italy inspired by the gouaches; and finally tapestry pieces inspired by the prints, by Atelier 3, Angers, France in 1973.<sup>148</sup> By creating this conscious repetition, Man Ray, and his work, remained in the continuous present.

## 5.2 *Photography and Prints*

It is Man Ray's photography that became his principal means of revenue and the area of his oeuvre that reached the greatest audience, crossing esthetic boundaries. It also had the unintended side effect of eclipsing his other art production, a fact that has been compounded by a lack of contemporary critical inquiry since his death.<sup>149</sup>

Best known for his experimentation in photography, Man Ray's use of solarization in portraiture and fashion work in the twenties and thirties was revolutionary. He combined this with an unerring eye for composition, technical prowess in lighting, and his complete command of darkroom technique. What has not been fully studied to date is Man Ray's non-photographic output, not as a side investigation to, but rather as a concurrent body of work with his more famous photography.



44. *Dame de trefle*,  
Pochoir, 1970

No one medium used by Man Ray can be fully appreciated without understanding this.

### 5.2.1 *Photography*

Man Ray printed a lithograph on black paper, *La dame de trefle* (The Queen of Clubs), in the form of a playing card, as well as a color version in which the plate is reversed. Often referred to as an etching because of the

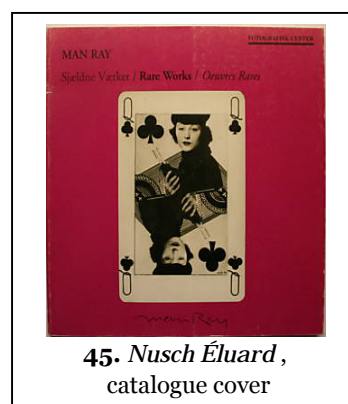
<sup>148</sup> Atelier 3, a tapestry workshop in Angers, France, made ten large tapestries inspired by the *Revolving Doors* prints in 1973, in an edition of six each.

<sup>149</sup> See Bibliography for a list of publications on Man Ray.

plate mark which emulates the rounded edges of playing cards, it is a pochoir print. It in turn refers to earlier Man Ray photographs from 1935, specifically Nusch Éluard as the Queen of Clubs, an exquisite photo collage of Nusch Éluard that Man Ray made for Paul Éluard.<sup>150</sup>

Man Ray made several photo collages with women connected to surrealism, some of which were later incorporated into a deck of cards; the other Queens among the surrealist muses include Lise Deharme, the Queen of Spades, and Valentine Hugo, the Queen of Diamonds.

The surrealists were interested in the multiple interpretations of cards, as manifested in the *Jeu de Marseille*, the deck of playing cards made collectively by a group of surrealist artists in 1940 while waiting for transportation out of occupied France. (Man Ray was not among them; he was able to leave separately due to his American passport.) As a subject, it resonates with their shared esthetic and ideas.<sup>151</sup>



The use of white lines on a black surface is a recurring technique with Man Ray. His rayographs in general create this contrast of light superimposed on a dark background. In *Mr. Knife Miss Fork*, the cliché verre prints of Max Ernst's frottages, Man Ray lent his technical expertise and achieved the effect. Drawings from 1952 of white gouache or white chalk were used by the artist in a simulation of the palette offered by his photography.<sup>152</sup> In his printmaking, Man Ray continued to work in black and white; whereas *Dame de Trefle* creates the look of a photographic negative with its black background, other prints, such as *Duchamp* simulate the positive image.

<sup>150</sup> Viewed original collage at Gerard Levy, Paris, November, 2010.

<sup>151</sup> Danièle Giraudy, *Le Jeu de Marseille. Autour d'André Breton et des surréalistes à Marseille en 1940-1941* (Éditions Alors Hors Du Temps, Marseille, 2003).

<sup>152</sup> Sotheby's London. *Man Ray, Paintings, Objects, Photographs*. Juliet Man Ray Auction, 1995: 218-219.

### **5.2.2 The Art of Mechanical Reproduction**

It is significant that Man Ray began working in the two mechanical processes of photography and printmaking the same year. Walter Benjamin, in his seminal publication, discusses the evolution of the print medium up until the invention of photography:

“With the woodcut graphic art became mechanically reproducible for the first time, long before script became reproducible by print...during the Middle Ages engraving and etching were added to the woodcut; at the beginning of the nineteenth century lithography made its appearance. With lithography the technique of reproduction reached an essentially new stage. This much more direct process was distinguished by the tracing of the design on a stone rather than its incision on a block of wood or its etching on a copperplate and permitted graphic art for the first time to put its products on the market, not only in large numbers as hitherto, but also in daily changing forms. Lithography enabled graphic art to illustrate everyday art, and it began to keep pace with printing. But only a few decades after its invention, lithography was surpassed by photography.”<sup>153</sup>

### **5.3 *Iconography and Pervasive Themes in Man Ray’s Prints***

Man Ray’s graphic oeuvre can be divided into groups of thematic images that encompass his entire career and can be analyzed according to the pervasive elements and themes in his visual and conceptual vocabulary. This thematic division can be made in both his individual prints and in prints that comprise a portfolio or are part of an illustrated book. In the latter case, the iconography is often related to the topic of the text, although frequently the concept of the project is image-driven and not text-driven.

In analyzing the patterns and recurrences in his entire body of prints, there are elements, concepts, and ways of seeing that appear repeatedly. This thesis is the first publication to group Man Ray’s prints thematically, and in

<sup>153</sup> Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, (New York: Schocken, 1968), 219.

doing so, I have been able to use my training as a curator to create divisions or groups as a new approach to studying the work, akin to the scholarship used in curating an exhibition. By creating this relationship between prints, similarities in the graphic work can be identified and juxtaposed next to one another in spite of differences of date or medium. Although many other divisions are possible, I have created the following eight because of their clear relevance to Man Ray's graphic work: The Alphabet, The Hand, Body Parts, Surrealism, Portraits, Geometry, Pop Art, Experimentation. These groupings are not exclusive, in that sense the same image might possibly be included in several categories.

Man Ray's fascination with the alphabet crossed many borders. It is a subject that he used as an inspiration for work in painting, drawing, photography, graphic work, and objects. Some of his images explore the shapes and associations of letters. Long before globalization became a catchphrase for cultural hybridization, Man Ray's work was informed by his movements between two continents, at times belonging and being understood by both, and sometimes by neither. He was engaged in the modernist pursuit of the continual present, his explorations taking him from a photograph to an object, to a print or perhaps inspire a painting, back and forth and back again. He made his last large series of rayographs based on the letters of the alphabet while in Los Angeles in 1946 and 1947. Unlike many of his earlier rayographs, the compositions are not multilayered with shadows producing a broad range of gray tones. Here he explored the flatness of the letters in juxtaposition to a corresponding shape; for the letter "A" he considered Airplane, Apple, Axe, for "C" – Comb, Circle



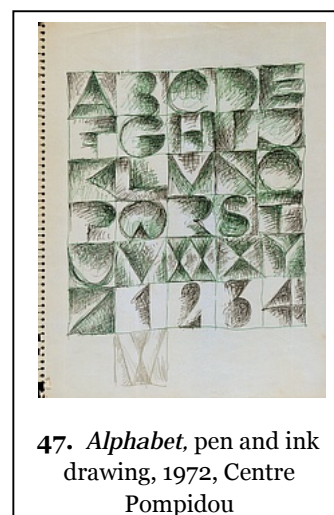
46. *Man Ray 1914*, oil on canvas,  
Penrose Collection

Clock, Chain and T – Take, Telephone, Thread Tool, Trap and Train. He made another single rayograph in 1961 on the topic, an "Alphabet Soup". His early exploration of letters is evident in his painting, *Man Ray*, 1914, where he



explores his own new identity as Man Ray (formerly Emmanuel Radnitsky) while also exploring the origin of written language, the alphabet in the same way his artwork was a language for communication, a polyglot speaking in many dialects, but always the same language. In 1948, he made a lithograph for each letter, in English, to be repeated years later in French.

Man Ray's interest in the alphabet is manifest in his work from an early age. He continued to use the shapes, symbols, and meanings of letters in his work using all of the mediums at his disposal. He worked in the multiple hybrid techniques of cliché verre and rayographs, creating crossover pieces that overlap photographic and printmaking traditions, often repeating motifs in various media. An example of this is his publication *Alphabet for Adults*, a series of lithographs published in 1948 in Beverly Hills by the Copley Galleries. Man Ray then reworks a version printed in 1970 by Pierre Belfond in Paris, which includes both lithographs and a rayograph of a flight feather with silk-screened color letters superimposed on top of it. This composition in turn is mounted onto a wood veneer panel. Some of the lithographs in both editions are the same but many more are different. A third, practically unknown version, *Alphabet rayographique*, was made by Man Ray with rayographs while in Los Angeles, in 1946 and 1947<sup>154</sup>. The rayographs and lithographs of the alphabet and the rayograph of the quill feather, which



47. *Alphabet*, pen and ink drawing, 1972, Centre Pompidou

was used in earlier centuries to write with, are visual metaphors for acts of communication. His photographs made without a camera, a technique that Man Ray helped to pioneer in the 20<sup>th</sup> century, and the use of the printing press to communicate and to make fine art prints, are all self-referential and testify to Man Ray's multidisciplinary approach.

The English edition, *Alphabet for Adults*, 1948 has a preface written by Man Ray that is not included in the later French edition:

<sup>154</sup> Emmanuelle de l'Ecotais, *Man Ray Rayographies*, 267-270.

“A letter always suggests a word, and a word always suggests a book. There are words that are for everyday use and there are words reserved for the more special occasions, for poetry. One may glean from the former those disinherited symbols which by an inadequate association can be divested of their prosaic meaning and finally projected into the domain of greater emotional exclamations. To make a new alphabet of the discarded props of a conversation can lead only to fresh discoveries in language. Concentration is the desired end, as in an anagram whose density is the measure of its destiny.”<sup>155</sup>

Man Ray used the hand, *main* in French, as both an autobiographical reference and a visual form. He located a focused vocabulary based on the multiple interpretations of the human hand and it is evident throughout his entire body of work beginning in the 1920s. As a recurring theme, he explored it in different media, using the imprint or photographing his own hand.

Man Ray’s etching, *Blue Hand*, appears as a blue glove. Gloves were a Surrealist symbol, a fetishistic object they used liberally in both literature and the visual arts, with its many associations (sheaths, dressing and undressing, the erotic). André Bréton became fixated with Lise Deharme’s pale



48. Lise Deharme’s glove caste in bronze by André Breton.

blue kid leather glove and had it cast in bronze and he included the glove as a metaphor for surrealism in the *First Manifesto of Surrealism* in 1924, “Surrealism will introduce you to death which is a secret society. It will glove your hand, burying within it the profound M with which the word Memory starts.”<sup>156</sup> The catalogue of the Exposition Internationale du Surréalisme held at

the Galerie Beaux-Arts in Paris in 1938 contains *Le Dictionnaire abrégé du Surréalisme*, a dictionary of surrealism. In it, the word “glove”, (*gant* in French) is defined by Hans Arp using wordplay between French and English, “The glove (*gant*) is worn by a gantleman. The glove is the cast of a head pierced, through

<sup>155</sup> Transcribed from *Alphabet for Adults*, 1948, Bibliothèque Kandinsky, Paris, 2010.

<sup>156</sup> André Breton, *Manifestes du surréalisme* (Paris: Folio Essais, 1985).

which the index finger passes to tickle new nature".<sup>157</sup> The Surrealists erotic obsession with the glove was fulfilled by the suite of prints entitled "The Glove" by Max Klinger, made a generation before, in 1881. The ten etchings predate Freudian dream analysis in which an object of women's apparel, a glove, represents female genitalia. In Klinger's prints, the fetishistic glove is obsessively explored through enigmatic and angst-ridden images in an allegory of frustrated love and of erotic yearnings on its own surreal voyage.

In addition to gloves, which derive their symbolism from hands, the Surrealists were obsessed by the female body as a whole.<sup>158</sup> In Man Ray's work, besides his autobiographical use of the hand, it is perhaps Lee Miller's floating lips in a blue sky, like two bodies in a tight embrace, that best depicts this fascination with bodies and dismembered body parts.

Man Ray's photographic portraits during the 1920s and 1930s were among his best known works. He photographed clients who came to him specifically to be photographed, he photographed others by choice, he took photographs commercially for publications, and as part of the group he became the de facto photographer for the Dadaists and later the Surrealists in Paris. Man Ray's skills provided a visual history that strengthened the Surrealists' impact and gave it worldwide exposure; through the photographic image they are seen exhibiting their artworks, antics and performances. Man Ray photographed these surreal colleagues and friends together in group settings, at work and play, and with their partners who were generally assigned the role of muse.

The use of geometric forms is prevalent in Man Ray's prints. Trained early as a draftsman, it formed part of his artistic vocabulary from an early age. Man Ray often used the shapes formed by shadows to add another dimension to his geometric forms, a technique that he also used masterfully in his photographs. The mathematical forms he photographed at the Institut Poincaré in Paris became an exploration of form. He made three lithographs

<sup>157</sup> Lucy Lippard, 209.

<sup>158</sup> J. E. Cirlot, *A Dictionary of Symbols* (New York: Philosophical Library, 1971.)

using the forms, and in one case, superimposing butterflies on top of the shapes and gave them names after Shakespearian plays.









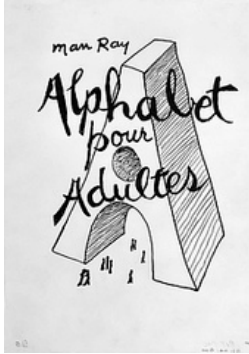



When Pop Art exploded on the art scene, Man Ray was ready. His images from popular culture, the hard-edged, bright color look of the prints, and his interest in experimenting with screenprinting on plexiglass coincided with Pop art's origins. Man Ray's work was included in group portfolios of mainly Pop artists, like many 20<sup>th</sup> century movements, Man Ray was there before there was a name for it.

Experimentation was the essence of all Man Ray's work. He once said something to the effect that he did not paint because he was a painter, he painted because he had an idea. Once that idea took hold, he went on to explore it in as many ways as possible. And in doing so, the more he could thumb his nose at the art establishment, the better was his level of enjoyment. His rayographs were the prime medium for creating enigmatic images. Unique one-of-a-kind pieces, they were widely seen as photogravures in publications of the 1920s and 1930s. The same is true of photographs of surrealist artists whose portraits by Man Ray appeared in illustrated books, not content to take a straight image, he experimented with ways of deforming the figure. In etching, the fragmented portrait of Ducasse is crossed out, using the traditional form of canceling an intaglio plate with an X, and then once it had been declared cancelled, printing it as an edition.

### **5.3.1 Imaginary Exhibition**

The following is an imaginary exhibition of eight recurring motifs that appear in works by Man Ray. The ninety-six prints are grouped as The Alphabet, The Hand, Body Parts, Surrealism, Portraits, Geometry, Pop Art, and Experimentation, I have carried through with Man Ray's ideology and have not attached dates to any of the works.

# The Alphabet

 <p>Rayograph</p>	 <p>R a y o g r a p h</p>	 <p>Rayograph</p>
 <p>Rayograph</p>	 <p>Alphabet pour adultes</p>	 <p>Dame de trefle</p>
 <p>Electro magie image</p>	 <p>« A »</p>	 <p>Alphabet pour adultes</p>
 <p>Alphabet pour adultes</p>	 <p>Book cover</p>	 <p>Immortelle Maladie</p>

## The Hand

		
<p>Autoportrait</p>	<p>Man Ray, Electro-Magie</p>	<p>Blue Hand</p>
		
<p>Red Square, Blue Hand</p>	<p>One Hand</p>	<p>Hands</p>
		
<p>Alphabet pour Adultes</p>	<p>Alphabet pour adultes</p>	<p>Les Champs Delicieux</p>
		
<p>Electricité</p>	<p>Les Mains Libres cover</p>	<p>Rayograph 1958</p>

## Body Parts

 <p style="text-align: center;">Observatory Time: The Lovers</p>	 <p style="text-align: center;">L a B i c y c l e t t e</p>	 <p style="text-align: center;">Double Face</p>
 <p style="text-align: center;">Les Mains et l'Oeil</p>	 <p style="text-align: center;">Les chambres de Aragon</p>	 <p style="text-align: center;">Masks</p>
 <p style="text-align: center;">La Ballade de dames hors du temps</p>	 <p style="text-align: center;">1929</p>	 <p style="text-align: center;">Perpetual Motiv</p>
 <p style="text-align: center;">Electro- Magie</p>	 <p style="text-align: center;">La vierge</p>	 <p style="text-align: center;">La Ballade de dames hors du temps</p>

## Surrealism



L'homme infini



Mon premier amour



On Top of the World



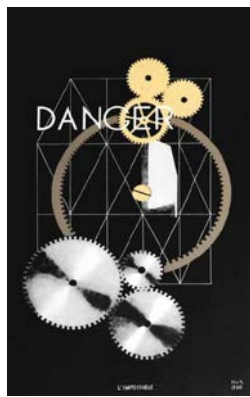
Pour Éluard



Allume tes Gitanes



Cadenas



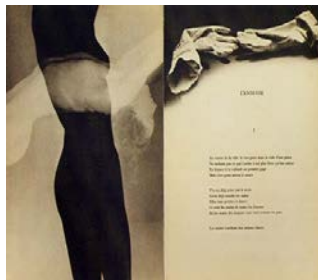
Dancer Danger



Champs délicieux



Electricité



Facile, poems by Eluard




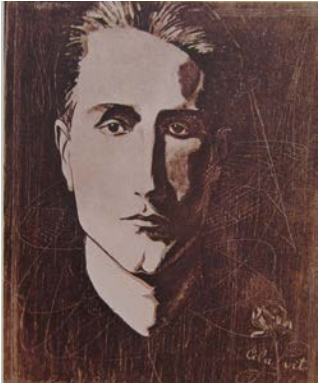
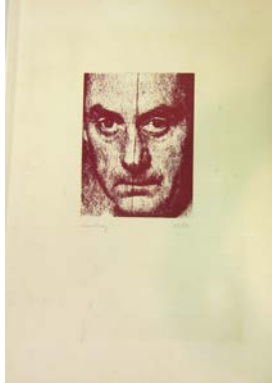


Monocopter









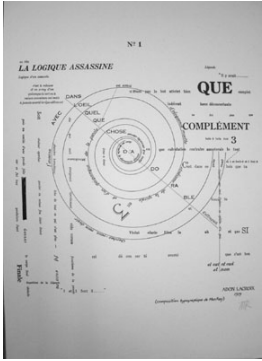



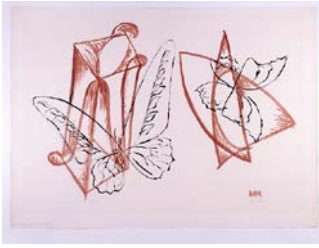

Web Woman



## Portraits

 <p>Le pere de la Giacconde</p>	 <p>E l i z a b e t h</p>	 <p>Ady</p>
 <p>Portrait of Rose Selavy</p>	 <p>Duchamp</p>	 <p>Self Portrat</p>
 <p>Torn Portrait, Les demeures d'Hypnos</p>	 <p>Adon, A Book of Divers Writings</p>	 <p>Le Temps Deborde, Poems by Eluarrd</p>
 <p>Sade</p>	 <p>Juliet</p>	 <p>Anna</p>

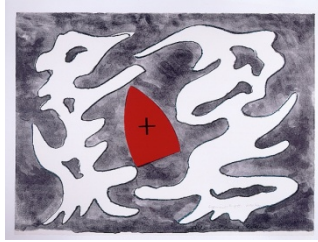
## Geometry

		
<p style="text-align: center;">Forme et ombre</p>	<p style="text-align: center;">Cactus Diamante</p>	<p style="text-align: center;">Marchand couleurs</p>
		
<p style="text-align: center;">Pour Éluard</p>	<p style="text-align: center;">Pour Éluard</p>	<p style="text-align: center;">Vitrail</p>
		
<p style="text-align: center;">La Logique Assassine</p>	<p style="text-align: center;">Les Anatoms</p>	<p style="text-align: center;">Orchestra</p>
		
<p style="text-align: center;">Macbeth, 1972</p>	<p style="text-align: center;">Midsummers Nights Dream</p>	<p style="text-align: center;">The Merry Wives of Windsor</p>

## Pop Art

		
<p>Un Monument</p>	<p>U n M o n u m e n t</p>	<p>Un Monument</p>
		
<p>Poire d'Erik Satie</p>	<p>Pechage</p>	<p>Dame de trefle</p>
		
<p>Seguadilla</p>	<p>La Fortune II</p>	<p>The Rope Dancer</p>
		
<p>Homage to Linus Pauling</p>	<p>Cactus III</p>	<p>Cactus II</p>

## Experimentation



Adam and Even



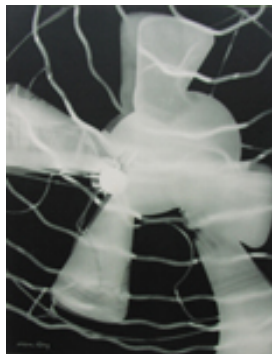
Heures heureuses



L'Ange Heurtebise



Rayograph



Souffle - Electricité



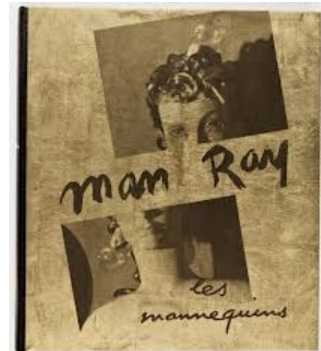
Magie de l'Image



La photographie n'est pas l'art



Les Invendables



Les Mannequins



Benjamin Fondane, 1928



Roman Noir, 1948



Les feuilles libres, 1925

Although Man Ray's magazine work and posters are not a central part of this study, in the course of my research I have come across images that overlap into the realm of prints, and bear mentioning. Two of the earlier images are distinctive from other works on paper and they appear to be commissions, but little is known about how they came about. *Keeps London Going*, 1932, was advertising for the London Transport Company, but it is



50. *Keeps London Going*, poster, 1932

unknown if the original was printed in lithography and if it was published in England or France. The aforementioned *Can Paperboard Stop a Shell?* is a



49. *Salon Comparaisons, l'Art Active*, poster, 1968

striking graphic image, stylistically different from Man Ray's other work. The poster entitled *Biennale de Menton*, 1970, is a lithograph that Man Ray originally made with the design upside down, *Untitled*, 1967.

Other posters, such as the 1968 *Salon Comparaisons* poster, is stylistically within the dates it was created, and it uses a mask as its motif, as seen in his prints. A little known image, it was one of the posters by Man Ray that emerged from my ongoing search on the internet.

### 5.3.2 Man Ray's Illustrated Books, Pamphlets, and Portfolios

This section brings together all illustrated books, pamphlets and portfolios containing Man Ray's work, separated into two lists: those published by Man Ray himself and those done in collaboration with other artists.

Due to the lack of information on the illustrated books, it was necessary for me to search museum and library catalogues to find what was listed under Man Ray. I then maintained correspondence with the curators or librarians of major archives and museum collections specialized in this area. I have examined all works either in person or digital images on the internet. The initials under the entries (see Appendix for full names) represent the institutions I have personally visited to examine and photograph these books, portfolios, and pamphlets; as is evident from the list, works held in multiple centers were examined. For works not examined physically, I compared images and information from several sources (auctions, archives, and libraries) in order to verify data. In the case of Man Ray's own publications I was able to physically examine all, with the exception of material held by the following three institutions:

**Beinecke Rare Book and Manuscript Library**, Yale University, New Haven, Connecticut. Their book, *Adonism, some poems by Man Ray*, 1914, is of significant importance because not only is it his first illustrated book, containing his free verse poems, a virtually unexplored aspect of the artist, but also his first artistic use of the print medium. This work has been digitalized and I was able to examine the digital version online as well as to speak by phone with two reference librarians. Even though I was unable to ascertain with absolute certainty if the book Yale has is a unique piece, nothing in my research has led me to believe there is more than one in existence.

**National Gallery of Art and Smithsonian American Art Museum**, Washington, D.C. Both of these institutions have excellent online

databases with full images of their Man Ray collections and I was able to access the information I needed there.

Regarding the materials listed below, the artist's intent - or what I have interpreted as such - is ultimately the determining factor in assigning a category to these works. Like Man Ray himself, his editioned work often defies an easy classification; they are somewhere between a book, a portfolio, an object, or a photograph.

Of the illustrated books that appear in this list, only those republished within the last ten years are also included in the bibliography. Portfolios containing prints but no additional written text, such as a colophon or introduction, are not included in this listing, since I consider that in such cases the portfolio functions solely as a means of housing and storing the prints and is not an integral part of the works.

The ongoing impact of a number of Man Ray's publications is still evident today. Among his illustrated books that have been published in new editions, often facsimiles, are *Facile* (2004), *Bonsoir, Man Ray* (Spanish translation, 2007), *La photographie n'est pas l'art* (2009), and *Les Mains Libres* (2009). This last publication is particularly interesting for several reasons. It was first published in 1937 by the well-known French gallery run by Jeanne Bucher with the cover of hands designed by Man Ray, giving him star billing, and then stating, 'with text by Paul Éluard'. It was re-edited in France in 1947 and, as was the case with the 2009 edition, published by Gallimard. Its current impact on contemporary generations is best observed, however, by the fact that *Les Mains Libres* is required reading for all secondary French school students in the humanities for the academic year 2013-14.



51. *A Book of Divers Writings*, lithograph, 1915



## Publications by Man Ray

*Adonism, some poems by Man Ray*

Book with woodcut prints

Appears to be unique edition

Designed and published by Man Ray

Ridgefield, New Jersey, 1914.

**Beinecke Library, Yale University**

*A Book of Divers Writings by Adon Lacroix*

5 lithographs

Edition of 20

Designed and published by Man Ray

Ridgefield, New Jersey, January, 1915

(fascimile re-edited by Anselmino in 197?)

**BK, IM, PMA**

*The Ridgefield Gazook*

Single issue periodical

Written, edited and executed by Man Ray

Ridgefield, New Jersey, March 31, 1915

**BK** (reprint)

*A Primer of the New Art of Two Dimensions*

Lithograph (pamphlet)

New York, 1916

**PMA**

*Visual Words, Sounds Seen, Thoughts Felt, Feelings Thought*

Poems by Adon Lacroix hand-lettered and printed by Man Ray

n.d., 4 photographs of printed booklet taken in January, 1917

**PMA**

*TNT*

Pamphlet edited by Man Ray

March, 1919

**PMA, BK** (photocopy)

Tzara, Tristan

*Les Champs délicieux*

Portfolio of twelve gelatin silver rayographs

Société générale d'Imprimerie et d'Éditions, Paris, 1922

**IM, MNAC**

*Revolving Doors*

Portfolio of 10 pochoirs

Edition size: 105 (an edition also exists from 1972)

Édition Surréalistes, Paris, 1926

**NYPL, MoMA, NGA, JM, PMA #20, IM #27, SAAM, WMAA**

*Electricité*

Portfolio of ten photogravures from rayographs  
Compagnie parisienne de Distribution d'Electricité, Paris, 1931  
**SC, IM, SAAM**

*Objects Of My Affection*

Handwritten manuscript  
Hollywood, 1944  
**ZG (photocopy), TB**

*Alphabet for Adults*

Book of 38 lithographs  
Edition 500  
Printed by Lynton R. Kistler  
Copley Galleries, Beverly Hills, 1948  
**BK, PMA , MET**

*TO BE Continued Unnoticed: SOME PAPERS*

*BY MAN RAY in connection with his exposition*

Lithography  
Edition 275 (125 special edition with *Femme araignée* print)  
Printed by Lynton R. Kistler and designed by Man Ray  
Published by the Copley Galleries, Beverly Hills, Dec. 1948  
**MET 73/275**

*12 Rayographs 1921-1928*

Bound book of 12 photogravures  
Schubert and Kapitzki, Stuttgart, 1963  
**IM**

*Les mannequins ou résurrection des mannequins*

15 silver gelatin photographs  
Edition 37  
Jean Petithory, Paris 1966  
**IM**

*quarante œuvres "Les invendables" de Man Ray*

Décollage and graphic work  
Book, deluxe edition 50  
Galerie Alphonse Chave, Vence, 1969  
**IM 3/50**

*Alphabet pour adultes*

36 lithographs plus one signed litho-rayograph and screenprint mounted on wood  
Edition 150, unbound  
P.P. Belfond, Paris, 1970  
**HC 14/150, IM, SAAM**

*Mr. and Mrs. Woodman*  
27 gelatin silver prints with etching *Cadenas*  
Edition 50  
Edition Unida, The Hague 1970  
**IM #14**

*Anatoms, without rime or reason for any season*  
Portfolio of 11 aquatints with preface by Man Ray  
Edition 100 plus 25 HC I-XXV  
Georges Visat, Paris, 1970  
**IM I/XXV**

*Les Six Masques Voyants*  
Portfolio of 6 lithographs with poetic text by Man Ray  
Edition 80  
Studio Marconi, Milan, 1970  
**IM 1/80**

*Cactus*  
Portfolio of 9 aquatints  
Edition 99 plus 20 I-XX  
Georges Visat, Paris, 1971  
**Galeria , Barcelona**

*De l'Origine des Espèces par voie de selection irrationnelle*  
Portfolio of 10 lithographs  
XXe siècle, Paris, Galleria Schwarz, Milan, and Leon Amiel, New York, 1971  
**IM 34/180**

Roland Penrose  
*Revolving Doors*  
Reproductions of the ten gouaches from 1942  
Special edition 99 with with signed and numbered print  
Catalogue edition 1000  
Galleria Il Fauno (Luciano Anselmino), Turin, 1972  
**SC, BK**

*Alphabet*  
Illustrated book  
Edition 600  
Nadada Editions, New York, 1974  
**MoMA 152/600**

*Les demeures d'Hypnos*  
Album with prints by numerous artists  
Edition 99 plus 26 lettered A-Z  
Édition La Difference, Paris, 1974  
**TB**

*Le pain peint*

Portfolio, folded accordion with attached blue baguette object  
Edition 300 with *Pechage* poster, designed by Fausta Squatriti  
Galerie Alexandre Iolas, Paris, 1974

**FS**

*Les voies lactées*

Portfolio of 11

Edition 75 plus 25 I-XXV with additional print on linen

Produced by Lucien Treillard, Bernard Duval, Serge et Hélène Beguier

Galleria Il Fauno (Luciano Anselmino), Turin, 1974

**IM IV/XXV**

## Publications in collaboration with other artists

Alexandre, Maxime, *Mythologie personnelle*

Paris, les Cahiers libres, 1933 ; pet. in-8 carré, reliure bradel toile parme (passée), pièce havane, tête dorée, couvertures et dos (Louis Christy. Rel.).  
Édition originale. Exemplaire de presse orné en tête d'un dessin de Man Ray en noir et en rouge sur papier du Japon.

**BnF**

Alexandrian, Sarane, *Man Ray*

Bound book in two volumes, a special edition exists with a screenprint on wood, signed and numbered

Edition 150, only approx. 99 were ever offered for sale

Éditions Filipacchi, Collection La Septieme face du dé, 1973

**SC** (without print)

*I surrealisti*

Color etching & aquatint (*Safety Pin*) on Arches Velin in box set, works by Hans Bellmer, Salvador Dalí, Max Ernst, André Masson, Matta, Meret Oppenheim

Edition 110

Edizioni grafiche del surrealismo, Milan, 1973

**NET**

Aragon, Louis, *Bonjour Max Ernst*

Screenprint, portfolio with 12 artists, 24 works

Edition 100

Les Éditions Georges Visat, Paris, 1975

**RS**

Aragón, Louis, *Les chambres, poème du temps qui ne passe pas*

Color etching, signed in frontispiece

Edition 80

Les Editeurs Réunis, Paris, 1969

**IM**

Aragón, Louis, *Le peintre au défi : expositions de collages*

23 gravures in exhibition catalogue

Librairie José Corti & Galerie Goemans, Paris, 1930

**IM**

Baron, Jacques. *L'Allure Poétique*

Photogravure

Nouvelle Revue Française (RNF), Paris, 1924

**IM**

Batache, Eddy, *La Mysticité Charnelle de René Crevel*  
Book with etching, other artists including Francis Bacon, Sonia Delauney,  
Max Ernst, Matta, Henry Moore  
Edition 100  
Édition La Difference, Paris, 1976  
**RS**

Bolaffiarte  
Bound magazine with tipped in photolithograph, *Alfabeto* series, other artists  
include Calder, Dalí, Miró  
Edition 5000  
Series published in Italy, 1969-1982  
**NET**

Bourgeade, Pier, *Bonsoir, Man Ray*  
Etching  
Edition 150, plus 30 I-XXX Édition Pierre Belfond, Paris, 1972  
(Edition *Buenas noches, Man Ray*, La Fábrica Editorial, Madrid, 2007)  
**IM**

Bourgeade, Pier, *New York Party*  
Bound book with print *New York*  
Gallimard-NRF, Paris 1969  
**NET**

Breton, André, *La Balade de dames hors du temps*  
Portfolio of 14 etchings and aquatints  
Edition 75  
XXe Siècle, Paris and Amiel, New York, 1970  
**IM 25/75**

Breton, André, *La Photographie n'est pas l'Art*  
Letterpress prints of 12 photographs  
Paris: G.L.M., 1937  
**MET**

Breton, André, *Le surréalisme et la peinture*  
Bound book with 77 photogravures of Max Ernst, Giorgio de Chirico, Joan  
Miro, Georges Braque, Arp, Francis Picabia, Pablo Picasso, Man Ray, André  
Masson, Yves Tanguy.  
Gallimard, Paris, 1928  
**LoC**

Breton, André and Marcel Duchamp, *Le Surréalisme en 1947*  
Book from the exposition Internationale du Surréalisme  
Etchings and lithographs by various artists, cover is by Duchamp  
Ed. 999  
Pierre Maeght, éditeur, Paris, 1947  
**IM**

Breton, André, Paul Éluard, Marcel Duchamp, *Les Treize Cliches Vierges*  
Bound book with 13 lithographs from cliché verre prints  
Edition of 550 numbered copies plus 50 unbound portfolios with 8 editioned  
lithographs and signed self-portrait  
Sergio Tosi, editor, Milan, 1969  
**SC #503, IM**

Calas, Nicolas, *Mirrors of the Mind*  
Portfolio with screenprint on plexiglass  
Other artists are Vincenzo Agnetti, Arakawa, Joseph Beuys, Marcel  
Broodthaers, Richard Hamilton, Roy Lichtenstein, Bruce Nauman, Meret  
Oppenheim, Robert Rauschenberg, Man Ray and James Rosenquist  
Edition 100  
Multiples, Inc., New York, 1975  
**NET**

Cocteau, Jean, *L'Ange Heurtebise*  
Bound book with heliogravure of a rayograph  
Edition 355  
Heliogravure by Dujardin, printed by Imprimerie Kapp  
Librairie Stock, Paris, 1925  
**SC, MET #125**

*Collection 65*  
Portfolio with screenprint  
13 other artists include Arman, Enrico Baj, Bavage Boriani, Pol Bury, Christo,  
Karl Gerstner, Julio Le Parc, Roy Lichtenstein, Man Ray, François Morellet,  
Jesús Rafael Soto, Daniel Spoerri, and Gabriele de Vecchi  
Edition 100 (not completed, approximately 65 portfolios made)  
Édition MAT, Paris and Cologne, 1965  
**NET**

Crevel, René, *Feuilles éparses*  
Portfolio with color etching  
Other artists include Jean Arp, Joan Miro, Hans Bellmer, Valentine Hugo,  
Wols, Alberto Giacometti, Oscar Dominguez, Camille Bryen, Max Ernst,  
Stanley William Hayter, Wilfredo Lam, and André Masson),  
Edition 130 signed in colophon, plus 20 I-XX, 10 E.A.  
Édition L. Broder, Paris, 1965  
**BC 95/150, MoMA**

Crevel, René, *Mr. Knife Miss Fork* (from the novel *Babylone*)  
Book with 19 prints of photograms by Max Ernst with Man Ray  
Edition 50 numbered and signed, 200 unsigned, 5 special editions  
The Black Sun Press, Paris, 1931  
**MET**

Decaunes, Luc, *A l'oeil nu*  
Book with 4 plates  
Edition 500, plus 4 Hollande and one Roto-originale  
Les cahiers du sud, Marseille, 1941  
**NET**

Duval, Remy and Abel Bonnard, *28 Études de nus*  
Book with 28 photogravures  
Edition unknown, various other artists including Rogi André  
Arts et Metiers Graphiques, Robert Coulouma, printer, Paris, 1936  
**NET**

Éluard, Paul, *Facile*  
Bound book with 12 heliogravures  
Edition 1,200 and 200 I-CCV (25 with an original photograph)  
Éditions Guy Lévis Mano, Paris, 1935  
(Facsimile La Bibliothèque des Introuvables, Paris, 2004)  
**SC**

Éluard, Paul, *Les Mains Libres*  
Bound book with 67 photolithographs  
Edition 650  
Édition Jeanne Bucher, Paris, 1937  
Gallimard, Paris, 1947  
(Facsimile Gallimard, Paris, 2009)  
**KS**

Éluard, Paul (pseudonym of Didier Desroches), *Le temps déborde*  
Photolithographs of Nusch Éluard  
Éditions Cahiers d'art, Paris, 1947  
**BLJD**

Fondane, Benjamin, *Trois scénarii: cinépoèmes*  
2 photographs  
Bound, ed. 29  
Édition R. Baze, Paris, 1929  
**BK**

Fels, Florent, *Propos d'artistes*  
8 heliogravures by Man Ray: photo Man Ray: André Derain, Othon Friesz,  
Kisling, Léger, Matisse, Picasso, Georges Rouault, Vlaminck  
Edition 20  
La Renaissance du livre, Paris, 1925  
**SC**

Hugnet, Georges, *L'Usage de la Parole*  
Prints  
Literary review  
**BK**



*Les Feuilles Libres #40*

Literary review with 4 photographs and 6 in-text drawings

Texts by Cocteau, Moravagine de Cendrars, Drieu La Rochelle, Georges Hugnet, M. Arland, and a study by Ribemont-Dessaignes of Man Ray.

Paris, May-June 1925

**BK**

Levis-Mano, Guy, *Man Ray*

Photogravure

Collection « repères »

Edition 70

GLM, Paris, 1936

**NET**

Michel, Michel, *Les Montparnos*

Bound book illustrated by les Montparnos, other artists include Foujita

Fasquelle Editeurs, Paris, 1929

**MET**

Miller, Henry, *La Logique Assassine*

Portfolio box with lithograph plus a multiple entitled *Enigme III*

Edition 100

Editore Anselmino, Milan, 1975

*Monument a Christophe Colomb et a Marcel Duchamp*

Portfolio two aquatint and heliogravure prints by Man Ray and eleven other artists

Edition 125 35 H.C. I-XXXV

Éditions Georges Visat

Paris, 1971

**RS**

*New York Dada*

Single issue periodical

Edited and published by Man Ray and Marcel Duchamp

New York, 1921

**SC, BK**

*Opus International*

Etching inserted into magazine

Edition 100

Georges Fall, editor, Paris, 1971

**NET**

Prassinis, Gisele, preface by Paul Éluard, *La Sauterelle Arthritique*

Photogravure

Edition unknown

Sixieme Cahier des douze, GLM, Paris, 1935

**IM**

Peret, Benjamín, *Immortelle maladie*  
Bound book with heliogravure frontispiece  
Edition 50  
Collection Litterature, Paris, 1924  
**IM #7**

Rigaut. Jacques, *Papiers posthumes*  
Book with heliogravure  
Edition 308  
Au Sans pareil, Paris, 1934  
**NET**

Rosey, Gui, *Electro-magie*  
6 etchings  
Portfolio, ed. 150, plus 25 H.C. I-XXV  
(a second edition exists on different paper)  
Éditions Georges Visat, Paris, 1969  
**IM**

Sabatier, Roland, *Lettrie à ouvrir des horizons nouveaux*  
Portfolio with etching *Electrisme* with 8 other artists  
Edition 35  
Moret, 1966  
**RS, MET**

Schwarz, Arturo, *Il Reale Assoluto*  
Portfolio of ten lithographs by Man Ray and two by Marcel Duchamp  
Edition 100 and 25 I-XXV  
Galleria Arturo Schwarz, Milan, 1964  
**AS**

Soby, James Thrall, ed. *Man Ray: Photographies 1929-1934*  
Photogravures  
Texts by Breton, Éluard, Rose Selavy, Tristan Tzara and Man Ray  
Random House, New York and Cahiers d'Art, Paris, 1934.  
**IM**

*The Forerunners of the Avant-garde: Surrealists*  
Book with prints slipped into bound mats, drypoint by Man Ray and prints by  
ten other artists  
Edition 60  
Galleria Arturo Schwarz, Milan, 1964  
**TB**

*This Quarter – Surrealist Number*  
Literary review, images plus texts by Breton, Buñuel, Char, di Chirico, etc.  
Published and edited by Edward. W. Titus, Paris, September, 1932  
**MET**

Tzara, Tristan, *Ou boivent les loups*  
Signed etching in frontispiece  
Book ed. 24 or 26 (plus 300 on different paper)  
Édition Poesie Club, Paris, 1968  
**RS**

Peret, Benjamin and Louis Aragon, 1929  
Book with 4 photogravures  
Edition 215 (many destroyed at French border)  
Éditions de la revue Variétés, Brussels, 1929  
**IM**

*Variations sur l'imaginaire*  
Bound book with *Dos de femme/ Imagination-Subversion /L'image y nait*  
lithograph plus nineteen other artists  
Edition: 190, deluxe signed edition 50  
Phillipe Lebaud, Club du Livre, Paris, 1972  
**NET**

Waldberg, Patrick, *XXe Siècle*  
Bound review with lithographs by Man Ray and Matta  
*XXe Siècle* Number 45, Paris, 1975  
**KS**

## CHAPTER VI: PRINT EXHIBITIONS

A compilation of the exhibitions that showed Man Ray's graphic work, including both his prints and illustrated books, has never been written until now. This history of prints vis à vis his individual exhibitions and group shows entailed reviewing all the Man Ray exhibition catalogues that I could find in archives, private collections, and by searching the internet. I have discovered exhibitions that Man Ray participated in that I have not seen listed in any other source. It was necessary to limit the dates that I have documented as exhibitions of Man Ray's work continue today; therefore this study encompasses Man Ray's lifetime, ranging from the beginning of Man Ray's artistic career and his first print until the year of his death, when his last print was posthumous. I have only included exhibitions that exhibited Man Ray's graphic work or would likely have done so. Whenever possible, the entry includes an image of the catalogue, invitation or poster that was made for that specific exhibition. When known, the specific works that were exhibited are listed as well.

There are two exhibitions I have included in the exhibition history that Man Ray participated in while living in France that, although it is possible they did not show any of his illustrated books or prints, are important because they were dedicated to promoting international artists and new art movements. The other reason they are important to mention them is that they took place in one of the major museums of the time and have curiously been dropped from the Man Ray history. No one mentions them, an even stranger fact, since the exhibitions took place in Man Ray's home town of Brooklyn.

The first exhibition was in 1926, three years before the opening of the Museum of Modern Art in New York City in November, 1929. It was billed as a continuation of the 1913 Armory Show. The press releases sent out by the Brooklyn Museum summarize the excitement the exhibition and the presence of Marcel Duchamp aroused. There is no mention of Man Ray as one of the founders of the Société Anonyme in 1920. This is likely an omission on the part of Katherine Dreier, she was very close to Duchamp and collected as well as promoted his work, but in contrast, was never very interested in Man Ray or

his artwork. It had been five years since he had left for Paris and was fully established there. The first release was sent out on October 18, 1926:

“Marcel Duchamp the celebrated French cubistic painter, will arrive on the S.S. "La France" on Wednesday, October 20th. Among the matters to which M. Duchamp will devote his immediate attention will be the presentation of the forthcoming exhibition of Modern Art which is to open at the Brooklyn Museum on November 20th under the auspices of the Société Anonyme, an association which was organized by Duchamp and Miss Katherine Dreier, its President, in 1920 to establish in this country a place where the prophetic in art would always find a hearing. This exhibition will represent the work of artists from twenty-two countries and will be one of the largest of its sort since the celebrated "Armory Show" of 1913 when Duchamp's famous "Nude Descending a Staircase" was first shown to the American public.”<sup>159</sup>

The excitement around the exhibition did not abate and another press release was sent out, possibly the next, giving more detailed information about the aims of the Société Anonyme and the complete list of artists exhibiting their work:

“The aim of the Société Anonyme is educational. It is an institution organized for the promotion of the study of the experimental in art for students in America and renders aid to conserve the vigor and vitality of the new expressions of beauty in the art of to-day. The officers of the organization are Miss Katherine S. Dreier, President; Vassili Kandinsky, Vice-President; Marcel Duchamp, Secretary.

In the forthcoming exhibition works have been assembled which represent groups of painters who have taken up certain new problems and the catalogue lists painters and sculptors of twenty-two different nations. In the French group are works by Jacques Villon, Arp, Picabia, Albert Gleizes, Marcel Duchamp, who contributes one of his paintings on glass, and Fernand Leger, who heads a group of artists who have specialized in the problem described as "interieurs mecaniques". Notable among the Dutch painters is Piet Mondrian, whose paintings represent the pursuit of the problems of "clarification". Switzerland is represented by Paul Klee and Johannes Itten, and among the Spanish painters are Juan Gris and Miro. The German group includes Max Ernst, Heinrich Hoerle, Kurt Schwitters, Willy Baumeister and two works by the late Franz Mark, who has not been represented in an exhibition in this country since 1913. Prominent in the American group are Man Ray, John

<sup>159</sup> Press release dated October 18, 1926, Brooklyn Museum Archives. Records of the Department of Public Information. Press releases, 1916 – 1930: 67.

Storrs, Arthur Dove, Georgia O'Keefe, John Marin, Alfred Stieglitz, William Zorach, Katherine S. Dreier, Preston Dickinson, Charles Demuth, Wallace Putnam and Louis M. Elishemius. There is a large Russian group including Pevsner, who exhibits his celluloid sculptures and who with Gabo takes up the sculptural problem of depth as against circumference; Lissitsky, a member of the "Suprematists" group which was founded by Malevitch; also Kandinsky and Archipenko. Roumania is represented by Brancusi, Belgium by Victor Servranckx and Poland by Louis Marcoussis, while the Hungarian, Maholy-Nagy appears as a member of the "Constructionist" school to which the Russian Lissitsky and the Italian Pinaggi also belong. Lauren Harris represents Canada and the Italian group includes Severini and De Chirico, who exhibits the results of his work on the problem known as "interieurs metaphysiques". Other countries contributing to the exhibition are England, Norway, Sweden, Denmark, Japan, Bulgaria, Czecho-Slovakia, Iceland and Georgia. For the first time frames are to be shown especially designed to form a part of modern paintings by Pierre Legrain, the famous French book-binder who exhibited in New York last winter. A part of the exhibition will be devoted to arrangements of groups of furniture, representative of the antique and "period" types as well as the simplified furnishings of modern houses and shown in conjunction with the modern painting and sculpture as it might appear in contemporary interiors."<sup>160</sup>

A final press release was sent out by the museum on December 27, 1926:

"Because of the unusual interest in the International Exhibition of Modern Art arranged by the Société Anonyme and now current at the Brooklyn Museum (the attendance at the Museum from November 19th through December 26th has reached forty-eight thousand) it has been decided to extend the closing date from January 3rd to January 10th."<sup>161</sup>

The second exhibition at the Brooklyn Museum was the 1938 show entitled *The Abstract Art in Prints*. Including a stellar group of international artists, it is a rarity to find an exhibition, much less in a major institution, dedicated solely to graphic work. Among the artists who participated in the exhibition were Josef Albers, Georges Braque, Le Corbusier, Salvador Dalí, Arthur B. Davies, Lyonel Feininger, Albert Leon Gleizes, Natalie Goncharova, Marcel Gromaire, Carl Holtz, Wassily Kandinsky, Fernand Leger, El Lissitzky, Franz Marc, John Marin, Joan Miró, Pablo Picasso, Kurt Schwitters, Julian Trevelyan, Jacques Villon, and Max Weber. The press release discusses the

<sup>160</sup>Ibid., I have corrected misspellings in the artists' names. Date unknown, 82-83.

<sup>161</sup> Ibid., 101.

various types of prints used in the work exhibited, "Techniques used are lithograph, woodcut, etching, drypoint, and stencil. On some prints the brush is used to add additional color."<sup>162</sup>

<sup>162</sup> Brooklyn Museum Archives, Records of the Department of Public Information. Press releases, 1938. 11-12/1938:193.

*Man Ray always maintained that his work “cannot be considered experimental. The pursuit of pleasure, my guiding motive, is not a science.*

*Or, as I have previously stated, the desire, not the necessity is the stimulant.” “This exhibition,” Ray explains, “is not addressed to the great public... This exhibition is presented from one person to only one other person —to you who are here.”*<sup>164</sup>

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<sup>164</sup>. *Man Ray, To Be Continued Unnoticed* (The Copley Galleries, Beverly Hills. December 14, 1948).



# Man Ray Graphic Work Exhibition History: 1915-1976

1915



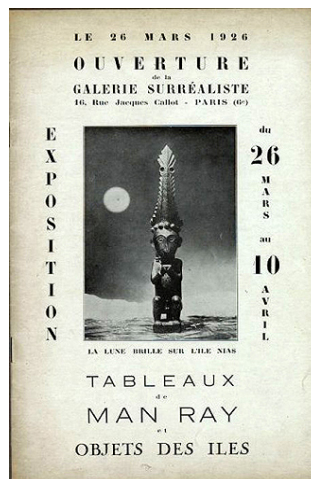
*Man Ray. The Daniel Gallery, New York, November, 1915. Man Ray's first solo exhibition, exhibits illustrated book, A Book of Divers Writings.*

1921

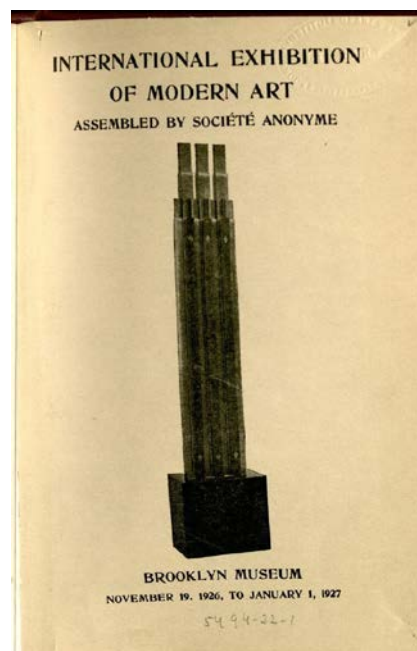


*Exposition Dada Man Ray. Librairie Six, Paris, December 3 - 31, 1921. Catalogue and separate invitation (yellow triangle), states : "Une bonne nouvelle, cher ami, vous êtes invité au vernissage de l'exposition Man Ray (charmant garçon)...n'oubliez pas: ni fleurs, ni couronnes, ni parapluies, ni cathédrales, ni tapis ni paravents, ni système métrique...." Meets Erik Satie and creates Cadeau object.*

1926

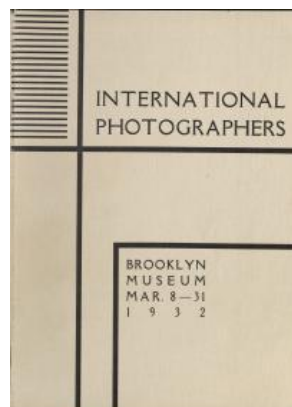


*Drawings by Man Ray. Tableaux de Man Ray et Objets des Iles., Galerie Surrealiste, Paris. March 26 - April 10, 1926 (Revolving Doors exhibited for first time.)*



*International Exhibition of Modern Art organized by the Societ  Anonyme. Brooklyn Museum, November 19, 1926 - January 27, 1927.*

1932



*International Photographers*, Brooklyn Museum, New York, March, 1932. Exhibits *Electricité* portfolio of 10 photogravures (Man Ray is listed as a French artist).

1935

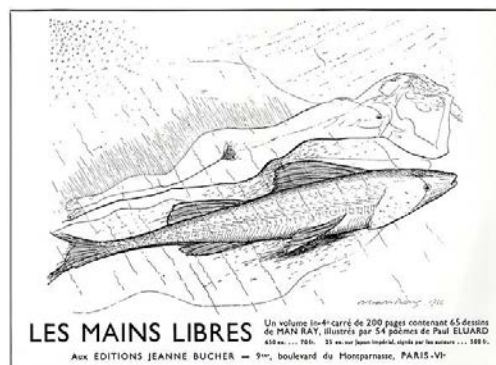
*Exposition de Peintures & Objets. Aux Cahiers d'Art*, Paris. November 15 - 30, 1935. Invitation with cover by Max Ernst

*Man Ray*. Lund Humphries, London. December 5 - 15, 1935

1936

*Drawings by Man Ray*, Valentine Gallery, New York. Catalogue text by Paul Éluard, 1936

1937



*Les dessins de Man Ray*, Galerie Jean Bucher, November 5-20, exhibited 65 drawings for *Les Mains Libres*, 1937.

1938

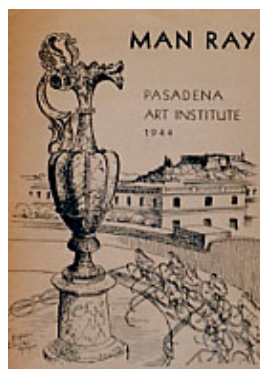
*The Abstract Art in Prints*, Brooklyn Museum, New York. November 22, 1938 – January 13, 1939. Group of thirty-one international artists. Exhibited were Man Ray's *Revolving Doors* pochoir portfolio and the illustrated book *L'Ange Heurtbrise* by Jean Cocteau containing a photogravure of a rayograph.



1941

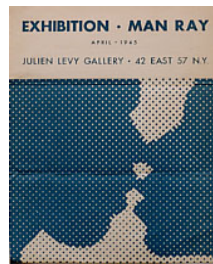
*Surrealist Paintings, Documents Objects: Dalí, de Chirico, Roy, Duchamp, Ernst, Magritte, Man Ray, Matta, Miró, Paalen, Picasso, Tanguy*. Organized by Julien Levy, 8704 Sunset Blvd., Los Angeles, November – December. 1941.

1944



*Man Ray Retrospective Exhibition 1913-1944*, Pasadena Art Institute. September 19 - October 29, 1944.

1945

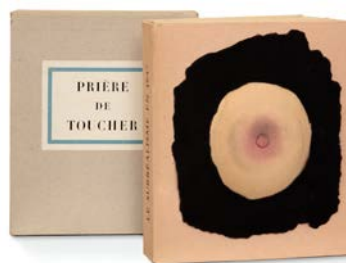


*Exhibition Man Ray.* New York, Julien Levy Gallery. April 1945. Catalogue cover by Marcel Duchamp



*The Modern Art in Advertising: Designs for Container Corporation of America.* Art Institute of Chicago, April 27 to June 23, 1945. Included works by Gyorgy Kepes, Herbert Bayer, Fernand Leger, Richard Lindner, Miguel Covarrubias, Ben Shahn, Henry Moore, Arshile Gorky, and Rufino Tamayo, catalog essays by Fernand Leger and Carl Schiewind, Curator of Prints and Drawings

1947



*Le Surréalisme en 1947,* Exposition Internationale du Surréalisme, Galerie Maeght, Paris, July 7, 1947 Works exhibited by surrealist artists, including Ernst, Miró, Lam, Man Ray, Bellmer, Arp, Tanguy, Matta, and Calder. Cover designed by Duchamp with foam breast.

1948



*To Be Continued Unnoticed.* The Copley Galleries, Beverly Hills. December 14, 1948 - January 9, 1949. Texts by Man Ray (*To Be Continued Unnoticed* and *A Note on the Shakespearean Equations*). Catalogue designed by Man Ray and printed by Lynton R. Kistler, with lithograph inserted of *Woman Web*.



The Copley Galleries, Leaflet, List of 54 Works: "Visit Café Man Ray / One Nite Only Dec. 13, 1948 / French Cuisine / American Cocktails".

1951

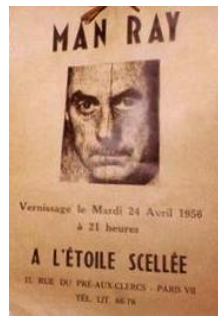
*A l'ouverture d'une exposition de gouaches, photographies et jeux d'échecs de Man Ray.* Berggruen & Cie. Paris, June 1 - 16, 1951. A cut-out window on the front fold allows Man Ray's name to show through from the inside.

1954

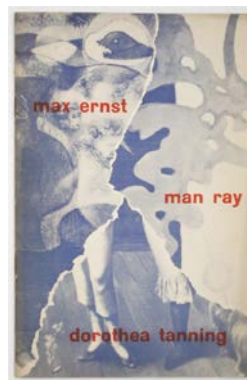


*Exposition de Peintures de Man Ray*, Galerie Furstenberg, Paris. June 1-15, 1954. With poster of *Self Portrait*.

1956



*Man Ray Non - Abstractions*. L'Etoile Scellée, Paris. April 24 - May 16, 1956. List of 15 works. Produced poster of *Self Portrait*.



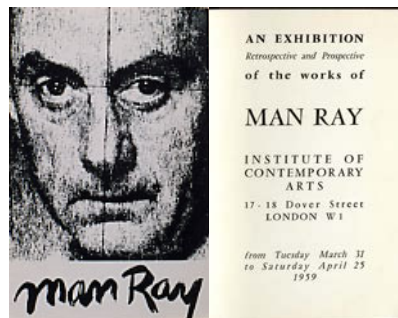
*Max Ernst, Man Ray, Dorothea Tanning: Exposition de Trois Peintres Américains*, Tours, France, November 10 – December 16, 1956 (exhibited *Revolving Doors, Les Mains Libres, Alphabet for Adults*) catalogue.

1958

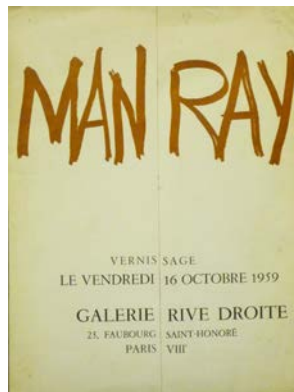


*Dada Retrospective: Dokumente einer Bewegung*, Dusseldorf Kunsthalle, Germany, September 5 – October 19, travelled to Frankfurt and Amsterdam, exhibited *Champs deliceux* and *NY Dada*

1959



*An Exhibition Retrospective and Prospective of the works of Man Ray.* Institute of Contemporary Art, London. March 31-April 25, 1959. Illustrated books exhibited.



*Man Ray.* Galerie Rive Droit, Paris. October 16, 1959.

*Man Ray Drawings,* Gallery Mayer, New York, 1959.

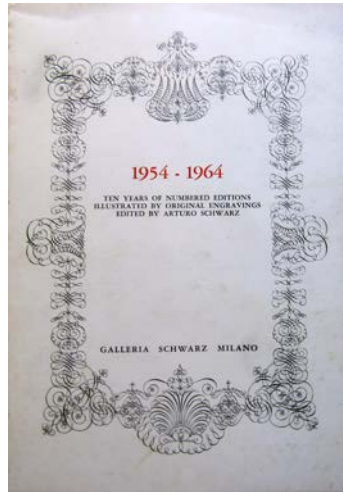
1963



*Man Ray.* The Art Museum Princeton. March 15, - April 5, 1963. Leaflet, with texts by Patrick J.Kelleher, Carl Belz, Man Ray.



1964



*Ten Years of Graphic Work/ Dieci anni de grafiche edite*, Galleria Schwarz, Milan. December, included twelve prints by Man Ray.

1965

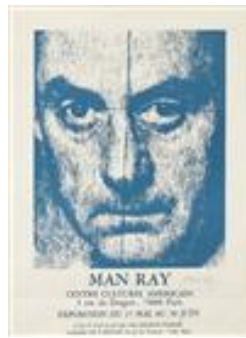
*Edizioni Mat*, Galleria Schwarz, Milan January 4 – February 8, lithographs in an edition including a number of international artists, Man Ray's image is of his lampshade, press clippings explain the difference between original lithographs and offset lithographs.

1966



*Man Ray*. Los Angeles County Museum of Art, Lytton Gallery. October 25, 1966. Catalogue, Man Ray's retrospective exhibition at the Los Angeles County Museum of Art in 1966 included ten of his illustrated books alongside his other work. Poster, 54,7 x 95,2 cm., *A l'heure de l'observatoire - les amoureux*.

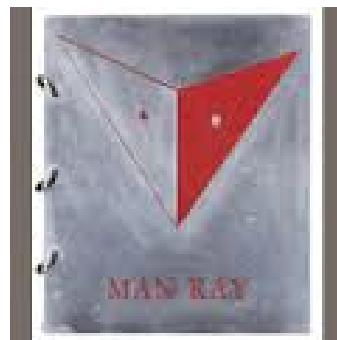
1967



*Salute to Man Ray.* American Center, Paris.

*Premier Salon Internacional du livre sur l'art et de bibliophile,* Musée d'Art Moderne de la ville de Paris, 1967, Man Ray's *Il reale assoluto* with 10 lithographs exhibited.

1969



*Man Ray.* Hanover Gallery London. January 1969. Catalogue with metal cover.



Man Ray, Studio Marconi, Milan. April-May, 1969. Folded Poster and three cards.

man ray. Galleria d'arte il fauno, Turin. October 13 - November 3, 1969.



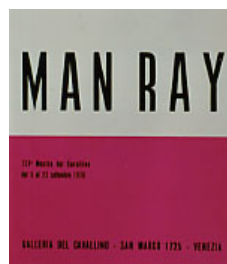
*Les Invendables*, Galerie Alphonse Chave, Vence. April 4, 1969. List of 40 Works, catalogue.

*The Surrealists*, Byron Gallery, New York. November 11-December 21, 1969. Works by Arp, Man Ray, Dalí, Ernst, Magritte, Tanguy.



1970

*Man Ray*. Paris, XXe Siècle. May 15 - June 15, 1970, poster of Anna lithograph.



*Man Ray*. Galleria del Cavallino, Venezia. September 5 - 23, 1970. Catalogue with concertina binding.

*Man Ray*. Galleria La Chiocciola, Padua. October 10 - 30. Catalogue, 14 pp. 29 works.



Exhibition Galerie Iolas, Paris 1970

*Man Ray Photographs & Rayographs.* Noah Goldowsky Gallery, New York. November 21 - December 21, 1970. Invitation.

1971

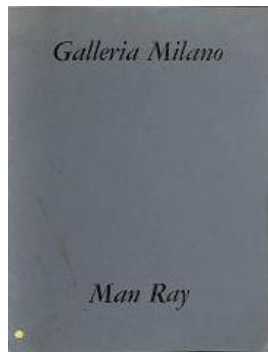


Man Ray OBSTRUCTION Paris, Galerie Suzanne Visat. March 11 - April 15, 1971, exhibited 9 aquatints in the *Cactus* portfolio.

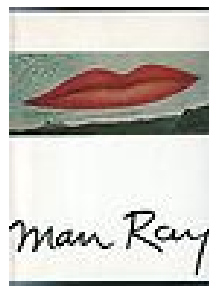
Man Ray. Turin, galleria il fauno. May 5 - 28, 1971. Catalogue, 12 pp. List of 18 works, text by Hans Richter.



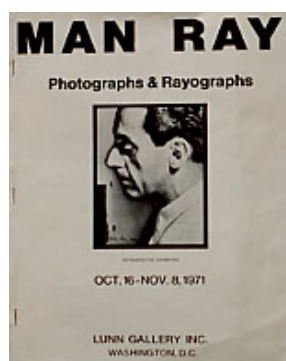
*Man Ray: 60 anni di libertà (60 Years of Liberty)* Galleria Schwarz, Milan. June 4, 1971 through September, one man retrospective in three galleries (Schwarz, via Gesù, 17, Milan, via Spiga, 46, and Annunciata, via Manzoni 46, with 222 works on exhibit, including some 23 print portfolios, artist's books, and print editions.



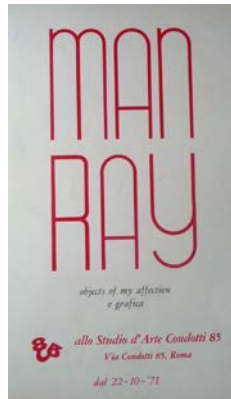
Man Ray: Duecentoventi Opere: 1912 - 1971. Galleria Milano, Milan, June- Sept., 1971. Graphic work shown.



Rotterdam, Museum Boymans-Van Beuningen, Rotterdam. September 24-November 7, 1971., Musée National d'Art Modern, Paris, 1972, Louisiana Museum, Humblebaek, Denmark, March 18 - May 7, 1972.



*MAN RAY: Photographs & Rayographs*. Washington D.C., Lunn Gallery Inc. October 16 - November 8 1971. Catalogue. List of 48 works: Portraits, Rayographs, Photographs, Solarized Photographs, Books, and Lithographs. Text by Timothy Baum.



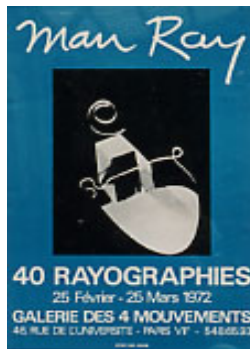
*Man Ray objects of my affection e grafica*, Studio d'Arte Condotti 85, Rome, October, 1971.

1972



*L'estampe et le surréalisme du XVe au XXe siècle*, Paris. Exhibition catalogue, edited by Vision Nouvelle, Paris, 1972, 14 prints by Man Ray.

*Man Ray Oeuvre Graphique*. La Hune, Paris. January 1972. Poster with *Danger*.



*40 Rayographies*. Paris, Galerie des 4 Mouvements. February 25 - March 25, 1972. Catalogue, List of 65 Works: Rayographs, Paintings, Drawings, Objects, and Prints. Poster, 60 x 40 cm, with Rayograph of 1921.

*Man Ray*. Ferrara, Galleria Civica d'Arte Modena. May 20 - June 25, 1972. Catalogue, List of 178 Works.

*Man Ray*. Amsterdam, galerie jurka. 3 - 30 June, 1972.



*Revolving Doors*. Galleria Il Fauno Turin. October 1972. Catalogue text by Roland Penrose



*mains libres*. Galleria Il Fauno. Turin, 1972. Catalogue.



Galerie Françoise Tournie. Paris, Man Ray. October 7, 1972. Catalogue. List of 32 Works: *Revolving Doors*, poster with *Perpetual Motif* on tracing paper.



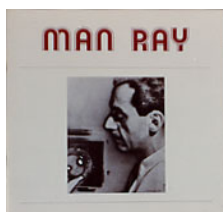
*Man Ray*. Gissi Galleria D'Arte Turin, 1972. Catalogue. List of 48 works.

1973



*New York Dada*. Städtische Galerie im Lenbachhaus, Munich, December 15, 1973-January 27, 1974. Exhibition also travelled to the Kunsthalle Tübingen.





*Man Ray*. The Milwaukee Art Center, Milwaukee. February 10 - March 11, 1973. Catalogue, 32 pp. List of 172 Works: Exhibited rayographs cliché verre prints. Arnold H. Crane Collection.



*Man Ray*. Galleria Michaud, Firenze. March 10 - 29, 1973. Catalogue



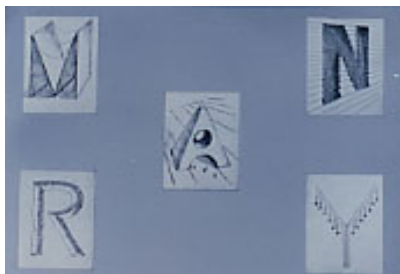
*Man Ray*. Tokyo, Nantenshi Gallery. September 10-25, 1973. Catalogue.



*Man Ray-Opere 1914-1973*, Galleria Il Collezionista d'Arte Contemporanea, Rome. October 24 - December 8, 1973. Catalogue, exhibited two cliché verre prints from 1941.

1974

*Man Ray*. Galerie Lovreglio. Nice, June 7 - July 7, 1974. Poster, with *A l'heure de l'observatoire - les amoureux 1932-34*.



*Man Ray*. The Mayor Gallery, London. July 2 - August 17, 1974. Catalogue, List of 31 Works: Paintings, Drawings, Photographs and Objects.

*Man Ray*. Milan, Galleria Solferino. 29 Ottobre - 26 Novembre, 1974. Catalogue



*Man Ray - Inventor / Painter / Poet*. The New York Cultural Center, New York. December 19, 1974 - March 2, 1975. Catalogue, exhibition included seven illustrated books.

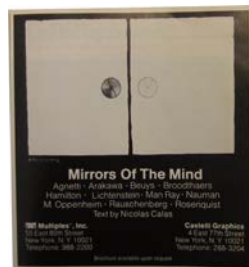
*Man Ray*. Alexandre Iolas, Milan. 1974. Concertina design catalogue designed by Fausta Squatriti, with poster of *Pechage*.

*Man Ray*. Tokyo, Athens Gallery. December 9 - 21, 1974. Invitation. Print; *La ballade des dames hors du temps*.

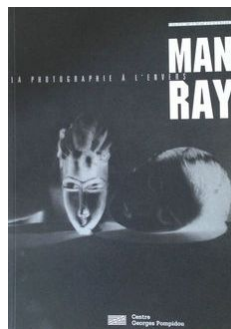
1975



*Man Ray*. The Institute of Contemporary Arts, London. April 11 - June 1, 1975. Catalogue



*Mirrors of the Mind - Print Portfolio*. Castelli Graphics and Multiples, Inc. New York, September, 1975.

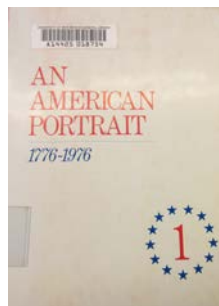


*Man Ray, La photographie a l'envers, l'occhio e il doppio*. Palazzo delle Esposizioni, Rome. July - September 1975. Exhibition travelled under its English and French titles, *Photography and Its Double*.

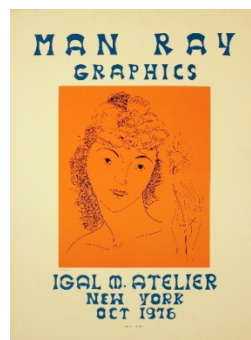
1976

*MAN RAY*. Abbeuseum Eindhoven, Eindhoven. November 14 - January 4, 1976.

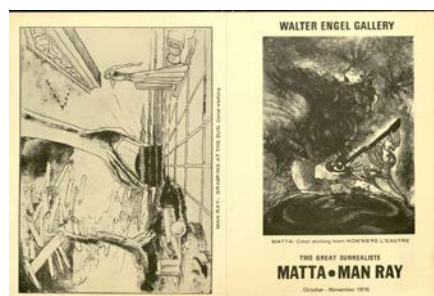
*L'immagine fotografica*, Biennale di Venezia, Isola di San Giorgio, July 18 - October 10, 1976. Catalogue with texts by various authors. Poster, with *Self Portrait* image.



*An American Portrait, 1776-1976: 33 Contemporary Masters join in a Trilogy celebrating the Bicentennial*, exhibition traveled to numerous venues over a two-year period, including Cummer Gallery of Art, Jacksonville, FL, March 30-May 2, 1976. Three catalogs, each with 10 prints and one sculpture. Exhibited lithograph *Personnage* organized by Transworld Art Corporation, New York.



*Man Ray Graphics*. IGAL M. Atelier, New York. October 1976. Poster with *Anna* lithograph, edition 500.



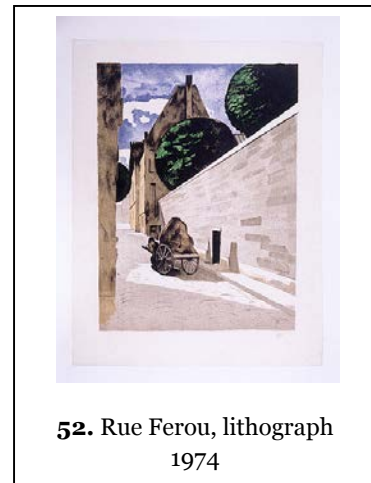
*Two Great Surrealists, Matta & Man Ray*, Walter Engel Gallery, Toronto, October – November, 1976. Etching, *Grasping at the Sun* aka. *L'Avventura* exhibited.



# CHAPTER VII: CONCLUSIONS

One of the best kept secrets about Man Ray is that he was a printmaker during nearly his entire professional career as an artist. Printmaking satisfied a need in Man Ray that could not be fulfilled by any other means: it offered him the freedom to disseminate his ideas to a much larger and broader audience, one that he could reach with only his paintings and drawings. Man Ray's reiteration of themes and ideas was intentional, and printmaking was the perfect tool for creating multiple impressions on paper.

Man Ray constantly explored the same ideas throughout his lifetime with new techniques and nowhere is this clearer than in his graphic work. His early immersion in anarchy at the Ferrer Center, coupled with his participation in the dada and surrealist groups, provided the ground work for his unique approach to artmaking. Yet his groundbreaking experimentation went beyond his affiliations with dada and surrealism; while remained lifelong friends with his colleagues, he evolved in a unique manner. This is exemplified by a comment he made after creating an image of his studio from rue Ferou, the street where it was located next to the Place St. Sulpice. A shocked friend asked how he could possibly create something so traditional in aspect. Man Ray's response was that he made it because he wasn't supposed to.<sup>164</sup>



52. Rue Ferou, lithograph  
1974

Man Ray has often been thought of as a defiant artist. I believe it is more accurate to describe him as an artist defying classification in the American tradition of categorizing everyone into a single and appropriate group. Man Ray was a singular pluralist: in a discussion by several Man Ray experts at the Getty Institute, Francis Naumann stated,

<sup>164</sup> *Man Ray* (Los Angeles County Museum of Art), 12.

“He didn’t want to be just a filmmaker or just a photographer. He didn’t want to be put into any given category where certain conclusions could be drawn automatically on the basis of how he was classified.”

and Dickran Tashjian concurred,

“What’s of lasting importance is the idea that he chose the medium most expedient to the idea. Looking back from the final part of the twentieth century at Man Ray’s career, what makes him most relevant to us and working artists today is that he maintained that concept.”<sup>165</sup>

Man Ray’s interdisciplinary approach to creating his graphic work is a clear predecessor to late twentieth century contemporary art traditions. Every aspect of his artistic output was concurrent and interconnected with his other works, so that no one medium, be it photography or printmaking or painting, can be fully appreciated without understanding that symbiotic relationship.

For the last twenty years of his life, Man Ray moved between the United States and France. He experienced a fleeting revival of interest in his non-photographic work in the early 1970s in France. In 1972, the Musée Nationale d’Art Moderne in Paris organized a retrospective exhibition, including prints. He was considered one of the preeminent artists in the exhibition of surrealist printmakers *L’estampe et le surréalisme du XVe au XXe siècle*, with fourteen of his prints exhibited.<sup>166</sup> In the introductory text, Patrick Waldberg cited Man Ray’s collaboration with Paul Éluard in *Les Mains Libres* and discussed the often forgotten collaboration between poets and artists within the surrealist movement.<sup>167</sup> Of the two other exhibitions that year, one was dedicated entirely to his prints. *Man Ray Oeuvre Graphique*, La Hune, Paris, January, 1972. The other was dedicated to works that conceptually belong more to the printmaking world than to the photographic, *40 Rayographies*, Galerie des 4

<sup>165</sup> Ibid., 136.

<sup>166</sup> Only surpassed in number by Max Ernst and André Masson.

<sup>167</sup> *L’estampe et le surréalisme du XVe au XXe siècle* (Paris: Vision Nouvelle, 1972),12.

Mouvements, Paris, February 25 - March 25, 1972. Man Ray continued to work and produce prints until his death in Paris on November 16, 1976.

In general, Man Ray was largely identified as a European artist, and because of his mobility he ultimately became an artist of no place and every place. He never fully received the public recognition or the institutional support in the United States that other artists of his generation did, and to a great extent the same happened in France. Nowhere is this truer than in his graphic work. It got buried “in a labyrinth of media,” to use Dickram’s phrase describing Man Ray’s working methods.<sup>168</sup> Nonetheless, despite the assumption that the graphic work had never been a substantial element in his production, a surprising number of major (as well as minor) exhibitions have come to light in the course of my research that showed his graphic work.

What has been established is how Man Ray’s experimentation in different media served to expand the notion of what was possible in the realm of printmaking. Camera-less photography, beginning with Man Ray’s early cliché verre prints, can be included in the print realm as easily as in photography. His rayographs, a form of creating abstract compositions with light, can also be considered a form of monoprint within the context of printmaking. Categorical boundaries have continued to shift over time, and no longer exist solely within strict parameters. Man Ray was one of the artists who helped expand the notion of overlapping techniques and left it to others to interpret what it was. The defining factor seems to be based on the point of departure as summarized by Marilyn Symmes: “The photographers...tend to categorize the technique of photography on the basis of the process (i.e. light and sensitized materials), while printmakers...emphasize the image-making aspect of the matrix and claim that the principle of replicating a hand drawn or hand-designed matrix makes the cliché verre a printmaking medium. Fortunately, the question is now moot, since many contemporary artists feel free to mix media and seek to break down and challenge categorical boundaries.”<sup>169</sup>

<sup>168</sup> *Man Ray In Focus*, 135.

<sup>169</sup> Marilyn F. Symmes, 122.



Another factor in his (in)visibility was that Man Ray chose to change media instead of his mind, and thus has hidden his prints in plain sight. He remained faithful to his way of working to the end, continuing to work in much the same way he had always. Multiples gave Man Ray a new way of expression, and so he continued to move backward and forward in time, always remaining in the present.<sup>170</sup>

Experimentation was a driving force for Man Ray. He did not want to be tied to any one medium and so he moved in and out, backwards and forwards through different techniques, always seeking to add a new experiment to his already rich repertoire. If there was a single defining characteristic for Man Ray, it was his need to be working in the moment with total disregard for the art historical sequence of evolution in an artist's oeuvre.

Disregarding Man Ray as a printmaker has created a void about a significant body of work that was created contemporaneous with his better known artwork. His technical innovations in lithography have remained uncharted. His illustrated books have not been considered in their entirety, yet the renewed interest in them is demonstrated by re-editions in the past ten years of *La photographie n'est pas l'art, Facile*, and *Bonsoir, Man Ray* (in translation.) His artwork is still relevant today, as exemplified by the French schools humanities curriculum including his illustrated book *Les Mains Libres*.

Man Ray's entire graphic production is much larger and varied than previously known, and his experimentation much more extensive. The detailed database that I designed for this research shows the following:

- 149 lithographs
- 17 screenprints
- 21 pochoir
- 10 cliché verre prints
- 110 mixed techniques

<sup>170</sup> Susan McCabe, "Delight in Dislocation."

Man Ray's illustrated books have never been considered as a body of work in his production. They are extensive, as are the portfolios that house a great number of the prints, often with accompanying text:

102 illustrated books

83 portfolios

117 single prints

5 others

Analyzing the entire sixty year period in which Man Ray created prints and maintaining the division into four periods used in this investigation, works are distributed in the following way:

1914-1921

1921-1940

1940-1951

1951-1976

The formal aspects of printmaking were addressed by Man Ray. He was diligent about editioning his works so that those that are unsigned or unnumbered were prints that he most probably did not anticipate ever going on the market. His signature on his prints took two different forms: either a full signature or his initials. He followed the rules for once and tended to edition on the left and sign on the right, although there are a few exceptions where he signed on the left or in the center. Once familiar with his working habits, it is possible to determine the authenticity of the prints. In examining the prints during the course of this investigation, I have not encountered graphic work that was a forgery, although that is a sensitive area around Man Ray's works because there have been a number of known forgeries of his photographs.<sup>171</sup> The confusion around the authenticity of certain prints I believe may have come about because of the lack of information. There were multiple editions



53. *Julie*, lithograph,  
c.1985

<sup>171</sup> This is detailed in the articles in *Artnews*, 2002 and 2007.

as well as unknown editions of some prints, a topic I explored in the Analysis section when discussing *Self Portrait* and *Un Monument*. What does exist is at least one posthumous print, *Julie*, that was approved or printed by Man Ray's heirs. It is plate signed, or more likely a photolithograph after a drawing that he signed initials and dated 1942. Under that, on the right hand side, is the edition number. Although not an area of this research, in reviewing all of Man Ray's works on paper that have been offered for sale on the internet site I have consulted over the past five years, I did find a number of forged drawings, particularly in the last three years, that are coming from Italy for the most part.<sup>172</sup> They tend to be well done, on heavy parchment style paper, and the images are often exact replicas taken from the sixty-four drawings in *Les Mains Libres*.

There is substantial interest in both Man Ray, the artist, and Man Ray, the brand. His name has transcended and been adopted within many different contemporary contexts. This is evident in both fine art/high culture and popular/low culture, and is manifest in *Black Man Ray*. In this 1980s new wave album by the British post-punk group China Crisis, the vinyl best-selling single replicates two black hands reminiscent of the Man Ray's rayographs of his own hands. Also released in the 1980 was the LIFE game quiz card, with Man Ray as the popular subject, produced by Time Warner. Other manifestations are the Belgian cult rock group Dead Man Ray whose albums are fittingly made in a spirit of anarchy with titles like *Trap*, *Marginal*, and *Cago*. In Paris, a Man Ray bar and fusion restaurant opened in the 1990s, known for their chill-out CDs, all using Man Ray's same distinctive monogram on their covers. Man Ray is also the name of a famous alternative art bar in Boston, the photographer William Wegman's highly photogenic dog, and a Sponge Bob Square Pants cartoon villain whose "lawlessness" can be applied to Man Ray's approach to artmaking. The realm of design has also appropriated the name Man Ray: it exists as an Italian line of clothing, a series of lamp



54. Goodness, ManRay!  
Nickelodeon, 2011.

<sup>172</sup> These "original" drawings by Man Ray have been appearing on the internet search on ebay.

designs, assorted kitchenware including trays, mugs, espresso coffee cups with tears. Some of these products have also adopted iconographical associations with the artist as well as his distinctive signature. Although this does not pertain exclusively to the realm of graphic work, it is an indication of the pervasive and at times perverse impact of the name Man Ray, and the associations that it provokes.

Spanning two continents and various generations of artists, Man Ray's work in prints parallels the history of 20<sup>th</sup>-century printmaking. He worked within the grand print tradition in Europe at old family-run ateliers in Paris, producing illustrated books in collaboration with many of his surrealist colleagues, including Louis Aragon, André Breton, Marcel Duchamp, Paul Éluard and Tristan Tzara. In Paris, Man Ray also made pochoir prints, a stencil technique used in ateliers and a clear predecessor to the screenprint boom forty years later. While still living in France, Man Ray illustrated and exhibited books. In 1938, for example, his *Revolving Doors* portfolio was shown at the Brooklyn Museum in a curiously unknown yet landmark exhibition on the abstract in prints.

Man Ray has never been properly credited for his experimentation with processes and materials such as printing in the newly revived screenprint technique and using cast acrylic sheeting rather than paper as a support. His early exploration into materials and processes has been undervalued in the print world (credit for that has gone largely to the emerging Pop artists who worked at Gemini in the late 60s). At age 76, Man Ray was a legend, but no longer considered a groundbreaker in the world of art.

Man Ray's prints of the 1960s and 1970s are prescient, showing foresight about the direction in which printmaking was moving. By the 1960s, fine art prints were no longer the domain of artists who went to Europe to work in ateliers. In the States, print shops had spread from coast to coast and were emphasizing experimentation and the collaborative aspect of artists and printers in creating elegantly produced artistic editions. Pop artists, like Warhol, expanded printmaking in other directions. It became more about

dissemination, using standard photomechanical methods that had earlier been disdained by the print cognoscenti.

Much of the critical discourse about Man Ray's graphic production has centered around process and its validity in the fine art print market. The distinctions between "manual" and "mechanical" did not interest Man Ray. Ironically, after having contributed to the revival of the medium, Man Ray's prints were later judged by new standards of excellence and professionalism and notions of originality established by dealers and the dynamic new print shops that had sprung up across the United States. By then, Man Ray was back in Europe and making large numbers of individual prints and portfolios in Italy and France. While there was a rather ambivalent reaction to his work in America, Man Ray enjoyed a much more heartfelt response in Europe; he felt that the critics there better understood him.

During the last ten years of his life, Man Ray made a conscious choice not to work on new ideas, but instead to reestablish and confirm the importance of his own earlier work. Radical and revolutionary for his time, favoring concept over laborious execution, his use of the printmaking media as a means of conveying ideas anticipated the art world's transition away from an emphasis on technique. Throughout his career, he employed whatever medium best suited his needs. In 1970, when Man Ray recalled what motivated his involvement with printmaking, he said: "I made prints for what I could not photograph, just as I always photographed what I did not wish to draw. This method allowed me to maintain a free spirit."<sup>173</sup>

<sup>173</sup> Introductory text by Man Ray to his print portfolio *La Ballade de dames hors du temps*, 1970.

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## **Appendix: Abbreviations for Archives and Collections**

A number of abbreviations have been used throughout this dissertation to refer to the collections and sources that I have visited. They are the following:

AS – Arturo Schwarz Collection, Milan

BC – Biblioteca de Catalunya, Barcelona

BLJD – Bibliothèque Littéraire Jacques Doucet, Paris

BK – Bibliothèque Kandinsky, Centre Pompidou, Paris

BNF – Bibliothèque Nationale de France, Paris

FN – Francis Naumann Gallery, New York

GL – Gerard Levy, Paris

GM – Giorgio Marconi Gallery, Milan

GS – Gabriel Suau Collection, Puerto Rico

HC – Haverford College, Haverford, Pennsylvania

IM – Israel Museum, Jerusalem

KS – Katherine Slusher, Barcelona

LoC – Library of Congress, Washington, D.C.

MRT – Man Ray Trust, Hicksville, New York

MET – Metropolitan Museum of Art, New York

MF – Marcel Fleiss, Galerie 1900-2000, Paris

MoMA – Museum of Modern Art, New York

MM – Galerie Marion Meyer, Paris

NET – Works viewed on the internet

NGA – National Gallery of Art, Washington, D.C.

NYPL:SC – Spencer Collection - New York Public Library, New York

PMA – Philadelphia Museum of Art, Philadelphia

PUAM – Princeton University Art Museum, Princeton, NJ



RS – Roland Sabatier, Paris

SAAM – Smithsonian American Art Museum, Washington, D.C.

SL – Steve Lucas, Gallery of Surrealism, New York City

SO95 – Sotheby's Auction of the Estate of Man Ray, March 1995

TB – Timothy Baum, New York

ZG – Zabriskie Gallery, New York