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Notes on Two Women Surrealist Painters:

Eileen Agar and Ithell Colquhoun

DAWN ADES

This article is primarily concerned with the work of two English artists, Eileen Agar and Ithell Colquhoun, and will examine in particular their relationship with Surrealism. It will also raise, although briefly, some questions about the role, both active and ideal, of women within Surrealism, and the effect that prevailing surrealist attitudes towards women, as they are revealed through the surrealist pre-occupation with sexuality and eroticism, may have had upon their work.

Surrealism made a belated but spectacular arrival in England with the opening of the International Surrealist Exhibition in London in June 1936, twelve years after the publication of the first *Surrealist Manifesto* by André Breton, and the foundation of the Surrealist Research Centre in Paris. Many English painters were already aware of the movement, and had seen surrealist works in Paris, but its influence at this time tended to be diffused in a more general modernism heavily indebted to Picasso. Strongly committed artists like Roland Penrose formed close links with the Paris group, and Leonora Carrington left England to work with Max Ernst in France, but there was neither focus nor direction for surrealist sympathisers in England, although sporadic interest was shown by literary reviews. In 1935 David Gascoyne had published *A Short History of Surrealism*, which, written with advice from Breton and Eluard, and containing a brilliantly selected section of translations from French surrealist writings, helped prepare the way for the exhibition.

Even after the exhibition, surrealist activity in England was patchy, and it was not until 1940 that a concerted effort was made to establish a group with defined aims. The impetus for this came not from Paris-oriented surrealists, but from the Belgian artist and dealer E.L.T. Mesens, with a consequent orientation of the group towards the Belgian surrealists, like René Magritte. The 'membership' of the surrealist group fluctuated widely. Until 1940 it was loosely defined, and could be determined only by participation in surrealist exhibitions, the signing of tracts, or inclusion in a surrealist review like *Minotaure*. Names appear and disappear rapidly. It is possible, however, to detect a difference between the works of those exhibiting at the 1936 exhibition, and those who joined subsequently. With a few obvious exceptions like Roland Penrose, the earlier generation of English surrealists were working in an abstract manner. Subsequent adherents, like Edith Rimmington, Conroy Maddox, or Ithell Colquhoun, favour either meticulous illusionary realism, established by Salvador Dali and Magritte as the dominant sur-

realist style by the early thirties, or show the influence of Tanguy's strange landscapes peopled with biomorphic objects. This is partly explained by the catholic interest in all modern art of one of the two selectors for the 1936 London Surrealist Exhibition, Herbert Read: in abstract painting and sculpture as well as Surrealism. As significant, I think, is the fact that the first great generation of surrealist painters, including Miró and Masson, and to a certain degree Arp, found that automatism led to freer and more autonomous forms, towards a biomorphic abstraction. When Breton reaffirmed the importance of automatism for Surrealism in 1941, after the decade of the dominance of the "hand-painted dream picture", he defined automatism and the *trompe l'oeil* fixing of dream images as the two distinct and major routes within Surrealism:

"Automatism ... has remained one of Surrealism's two great directions. [...] Without prejudice to the deep individual tensions that graphic and verbal automatism brings to the surface and to some extent is able to resolve, I maintain that it is the only mode of expression which gives full satisfaction to both eye and ear by achieving *rhythmic unity* just as recognisable in an automatic drawing or text as in a melody or a bird's nest. [...] In the field of art, the work of art can be considered surrealist only in proportion to the efforts the artist has made to encompass the whole psychophysical field (in which the field of consciousness constitutes only a very small segment). Freud has demonstrated that at these unfathomable depths there reigns the absence of contradiction, the relaxation of emotional tensions due to repression, the lack of a sense of time, and the replacement of external reality by a psychic reality obeying the pleasure principle alone. Automatism leads us in a straight line to this region. The other road available to surrealism to reach its objective, the stabilizing of dream images in the kind of still life deception known as *trompe l'oeil* (and the very word deception betrays the weakness of the process), has been proved by experience to be far less reliable and even presents very real risks of the traveller losing his way altogether."

Eileen Agar was the only professional woman painter to exhibit at the International Surrealist Exhibition in 1936. It was Roland Penrose and Herbert Read who selected the artists for it, and they spent the months before June visiting studios. The selection was not based on very rigid criteria. Breton had always been the arbiter of visual Surrealism in France, and although it was clearly not difficult to identify certain techniques, such as automatic drawing, frottage, or decalomania, with Surrealism, to limit Surrealism to technique had never been Breton's practice. Nor, had this been a strict requirement, would many English painters have qualified. So it was

in terms of rather general qualities of the imagination that Penrose and Read judged the native painters. Paul Nash, who had met Eileen Agar the previous summer in Swanage, suggested they should visit her studio, which they did in the early spring of 1936. "Both of us were at once enchanted by the rare quality of her talent, the product of a highly sensitive imagination and a feminine clairvoyance." Thus, like several English painters, Eileen Agar virtually became a surrealist overnight. In his catalogue note to *Eileen Agar: A Decade of Discoveries* (1975), Penrose noted that Agar's work was in a period of transition in 1936. It is interesting to see how far and in what direction contact with the surrealists, from the meeting with Paul Nash on, did in fact change her work.

Eileen Agar had been one of the first students to enter, in 1923, the studio of Leon Underwood, a generous and lively teacher, who also taught Henry Moore. In spite of strong parental opposition, she entered the Slade in 1924. She first visited Paris in 1925-6, and saw a surrealist painting in a gallery window. In 1928 the Russian artist Boris Anrep advised her to return to live in Paris, on the grounds that English art was too provincial. She followed his advice, and, while in Paris, painted *Three Symbols* (c.

1929), now in the Tate Gallery. This is a strange, almost naïve painting: Greece, Christianity, and modern technology, which Agar believed to be the bases of modern civilisation, are represented by a long black iron bridge, the façade of a church in the sky above and a Greek pillar. This is a highly personal painting; after it, Agar's work moves fast towards an assured abstraction, although her style remained deliberately varied, but not eclectic. In Paris she came across Breton and Eluard but the contacts she valued most at this time were with the cubist painter Louis Marcoussis and the sculptor Brancusi, whom she met through Ezra Pound. In 1931, after returning to England, she painted *Movement in Space*. Recently on exhibition in The Thirties exhibition at the Hayward, this was, in the context of much English painting of the time, a strikingly spare, restrained, abstract work, closer perhaps to Gabo than to any cubist painting. She was, however, at the same time making pencil drawings of her husband, the writer Joseph Bard.

She met Nash in 1935. This was the period during which he was most absorbed by surrealist ideas. He and Edward Burra used to send each other collages, and fabricated some together. Nash was working on surrealist paintings like *Harbour and Room*, and prepar-



Fig. 1. Eileen Agar: 'Sea Swans', 1952, gauche and frottage, 38.1 × 50.8 cm. Collection of the artist.

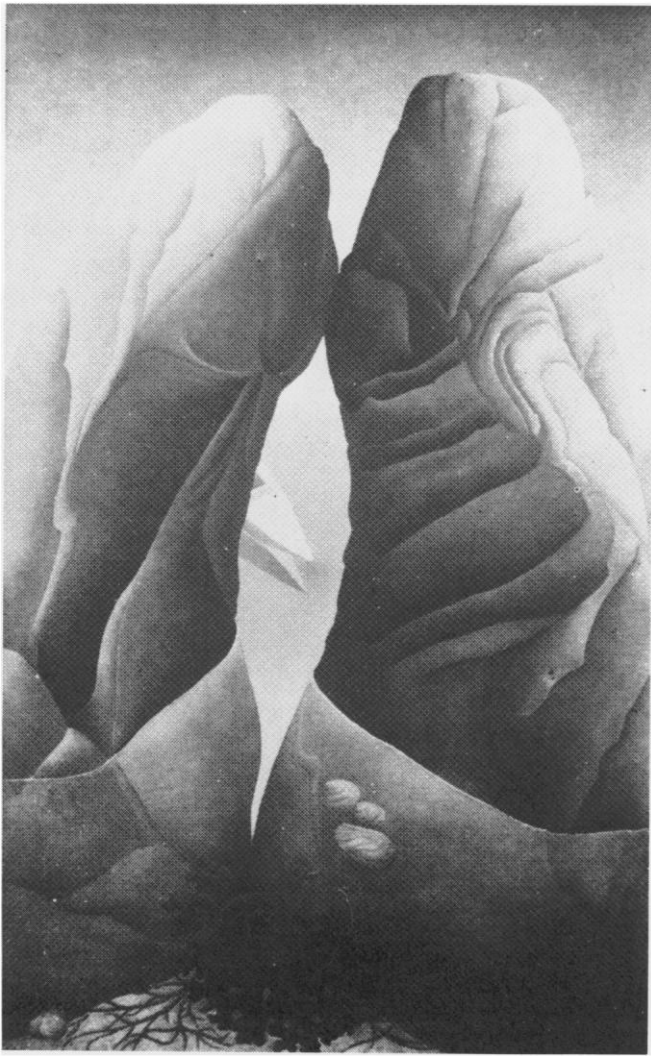


Fig. 2. Ithell Colquhoun: 'Scylla', 1938, oil on board, 91.4 × 61 cm. Tate Gallery.

ing the essay 'Swanage or Seaside Surrealism'. This was published in the *Architectural Review* in April 1936, and celebrates the extraordinary monuments of Swanage as disorienting surrealist objects. Eileen Agar began to collect objects from the beaches and countryside around Swanage, natural 'ready-mades' like the fragment of anchor chain deformed by ancient encrustations until it resembled a bird, which Nash photographed and incorporated into the photomontage *Swanage*. It was, at least in part, the influence of Nash which encouraged her to make surrealist objects. Eileen Agar remembers the first version of the *Angel of Anarchy* as her earliest found and altered object; a plaster bust which had resembled her husband, but whose dazzling whiteness so shocked her that she swathed it in layers of different materials. This was first exhibited at the International Surrealist Exhibition in Amsterdam in 1938. *David and Jonathan*, an object resembling the very complex early objects by Breton, Dali and Valentine Hugo of 1931, incorporating among other things, a doll's leg, was reproduced in *Minotaure*, no. 8, 1936. Three oils and five objects were selected for the 1936 London exhibition of which the most interesting was *Quadriga*, a work which has affinities with abstract cubism.

Direct contact with the surrealists stimulated Eileen Agar to pursue experiments with different mediums, and with chance. *Battle Cry*, reproduced as *The Light Years* in the *London Bulletin* in 1939, uses a variety of materials: different paints, molten lead poured on copper plate, plaster on tin, and a copper border mounted on plywood. She described this "armoured" painting as "bullet-proof", in reference to the imminent threat of war. Unable to work during the war, she continued after 1945 to experiment with collage, and with frottage, the technique of rubbing with a soft pencil, crayon or charcoal on paper or canvas over a textured surface, which had been used by Max Ernst in his *Natural History* of 1925. *Sea Swans* (Fig. 1) consists of gouache and frottage, and the influence of paper cut-outs is also visible, with the sharp-edged contrasts and negative-positive effects. Eileen Agar has noted that the genesis of her works is frequently automatic (in a taped conversation with Conroy Maddox). She would begin by drawing lines in pencil, and build up an image from that point: an element of surprise remains, and the result is a decorative metamorphosis. But it would be a mistake to emphasise her use of automatism as dogmatic or programmatically surrealist. She has said that Surrealism provided, for her, a way of attacking problems. Although her work remained on the abstract side of Surrealism, it was never subsequently totally abstract, almost always containing what Read described as "personages". The surrealists certainly encouraged her in the direction of figurative content, and although Penrose said that her work was already in a state of transition between abstraction and representation, this conflict, if it can be so described, in her work of the early thirties, was swiftly resolved under the influence of the surrealists in the direction of figuration.

Both Herbert Read, in his introduction to her exhibition at the Brook Street Gallery in 1964, and Roland Penrose, refer either directly or obliquely to the "feminine" quality of her art. Read describes the intimacy of her work, and says: "By dislocating charm, by fragmenting it and converting it into barbaric jewels, Eileen Agar deprives charm of its sentimentality." It seems to me that this is true of her post-war work, but there is nothing markedly feminine about *Movement in Space*. Eileen Agar continued to exhibit with the surrealists, in the surrealist section of the Association of Independent Artists in 1938, again with the A.I.A. in 1940 at the Whitechapel Gallery, and in the Surrealism Today exhibition organised by Zwemmer in 1940.

The number of women exhibiting with the surrealists was steadily increasing in the thirties, largely as a measure of their greater independence. Also, the emphasis on the making or selecting of objects which, stimulated by Dali from 1931, had become an increasingly important part of Surrealism, facilitated the participation of those on the periphery of the movement. Imagination was more useful than technical training for the realisation of surrealist objects, and

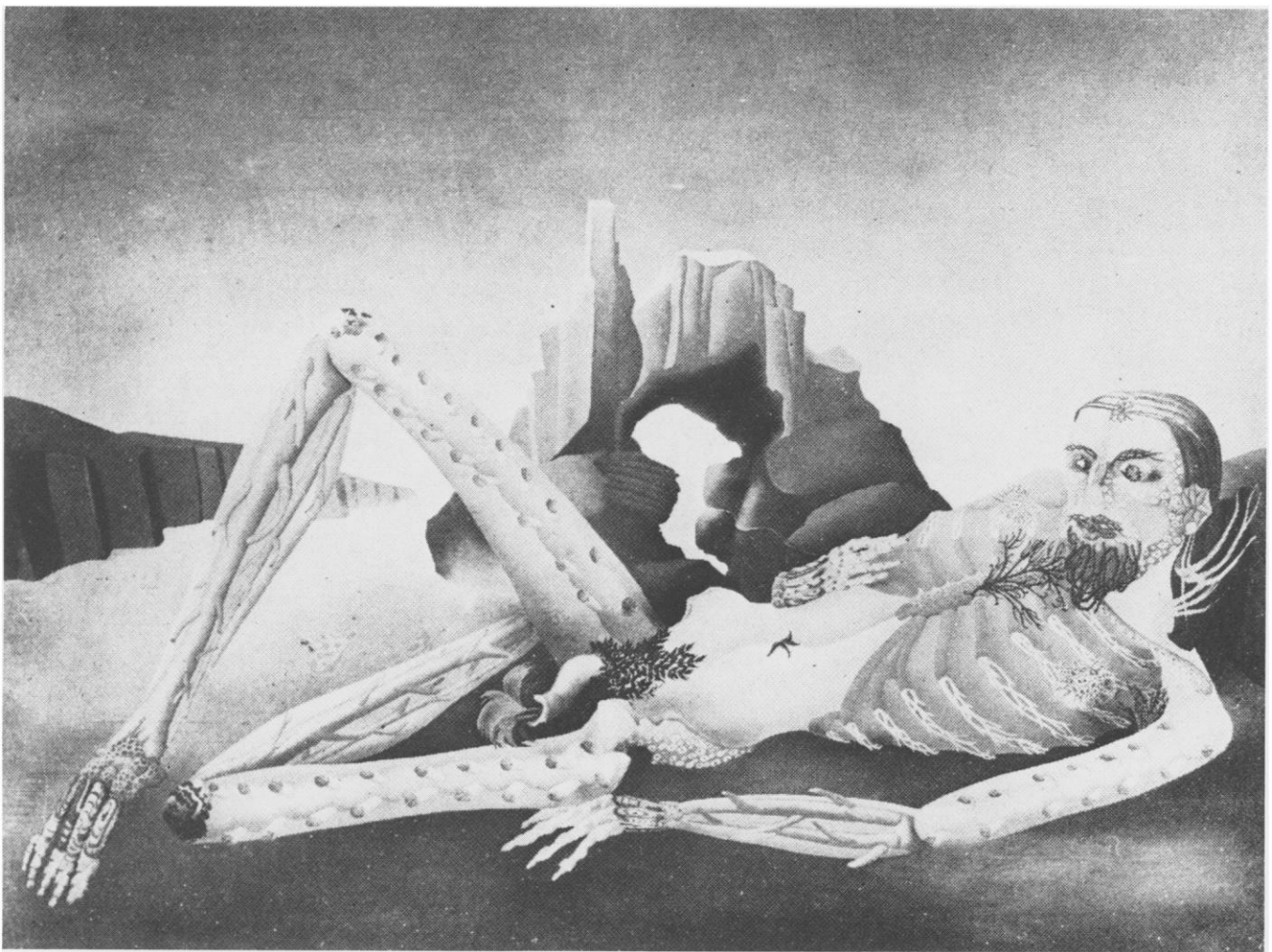


Fig. 3. Ithell Colquhoun: 'Gouffres Amers', 1939, oil on canvas, 71.2 × 91.3 cm. Hunterian Art Gallery, Glasgow.

everyone, not just the artists, was encouraged to join in. At the 1936 London exhibition, for example, apart from Eileen Agar, Margaret Nash, Paul's wife, showed "Natural objects interpreted", and Diana Brinton-Lee and Shiela Legge also exhibited objects. Grace Pailthorpe exhibited three works. She was a doctor who had specialised in 'psychological medicine', and her article 'The Scientific Aspect of Surrealism', treating painting as psychoanalytical fodder, provoked one of the few serious theoretical rows centred on the English surrealists. Among the non-English contributors were several women already established within Surrealism: Dora Maar the photographer, Meret Oppenheim, who showed four oils and two objects including her classic fur-covered cup and saucer, Léonor Fini, the Czech painter Toyen, Jacqueline Breton, and, rather curiously given the committed abstraction of her work, Sophie Taeuber-Arp.

Among those who joined the English surrealists at different times after the 1936 exhibition, were Edith Rimmington, Emmy Bridgewater and Ithell Colquhoun. On the whole it is true of these newer recruits in England that their work is more self-consciously

and orthodoxly surrealist, closer to continental, European surrealists like Dali and Magritte in inspiration. After exhibiting at the Cheltenham Municipal Gallery, and with the Fine Arts Society in 1936, Ithell Colquhoun was first associated with the surrealists at Mesens' London Gallery where she showed a water-colour, *Double Coconut*, in the Living Art Exhibition of January 1939. Although she still described herself as "Independent" in the catalogue biographies which accompanied this exhibition in the *London Bulletin*, her auto-biographical note underlines affinities with the surrealists: "I learnt to draw at the Slade school. I have not yet learnt to paint. I am teaching myself to carve and to write. Sometimes I copy nature, sometimes imagination: they are equally useful. My life is uneventful but I sometimes have an interesting dream." The dominant influence for her had been Dali, whose lecture she attended in London on July 1st 1936. On this occasion he had mounted the platform dressed in a diving-suit, and nearly suffocated when the helmet stuck. She later described his performance: "He gave the speech '*Fantômes paranoïaques authentiques*' in French but pronounced it as though it were Spanish [...]. It seemed that he did actually



Fig. 4. A page from *La Révolution Surréaliste* no. 1, December 1924.

evoke phantasmic presences which generated a tense atmosphere [...]. Dali was minute, feverish, with bones brittle as a bird's, a mop of dark hair and greenish eyes [...]."

She had already contributed a short text to *The London Bulletin*, 'The Double Village' in December 1938 and in June 1939 she published two more articles in the same journal, 'The Volcano' and 'The Echoing Bruise'. These read like accounts of dreams, in which a strain of narrative fantasy replaces the striking juxtapositions of images in surrealist automatic texts, and have more in common with Herbert Read's novel *The Green Child*. In the same month she had a joint exhibition with Roland Penrose at the Mayor Gallery, organised with the collaboration of Mesens' London Gallery. She exhibited fourteen oils and two objects: *Death's Head and Foot*, and *Heart*, both of 1938. *Scylla* was exhibited here for the first time, and the exact technique she uses in it was, she says, derived from Dali, although she has since preferred to describe it as "magic realism" or "super realism". She rarely exhibited with the surrealists again, partly because she disagreed with Mesens in 1940 over his proposals to weld the surrealist group together in England. She did not participate in Sur-

realism Today in 1940, but in 1942 exhibited in a surrealist show at the International Art Centre, organised by Toni del Renzio, which included Agar and Maddox. In the 1940s she adopted automatic techniques like frottage and in 1950 published an account of Surrealist automatic processes, 'The Mantic Stain'.

It is quite clear from *Scylla* (Fig. 2), *Gouffres Amers* (Fig. 3), and the *Heart* — dripping lips moulded on a heart-shaped object, that Ithell Colquhoun's work is, at this period, very firmly rooted in Thirties Surrealism, and belongs to that "other route" defined by Breton as the fixing of dream images. However, there is also what seems to be a challenge, so explicit as to verge on parody, of a specific form of sexual imagery exploited by the surrealists, that which treats landscape metaphorically as a woman. André Masson, in ink drawings of the late thirties draws hills and trees to form parts of a woman's body. Man Ray, less interested than Masson in mythology and metamorphosis, draws women, or parts of them, into landscapes. The frontispiece for *Les Mains Libres*, for example, reproduced in *The London Bulletin* in February 1939, shows a woman lounging along an arcaded bridge. Ithell Colquhoun offers instead a reciprocally male landscape. *Gouffres Amers* forms the landscape into the shape of an old river god. Rather than using Dali's double-image technique, as in, for example, *Impressions of Africa*, where Gala's eyes are also arcaded entrances to a building, Ithell Colquhoun models her figure-landscape on a technique like that of the sixteenth-century painter Arcimboldo, and curiously echoes the figure-landscapes of the seventeenth-century Flemish painter Joost de Momper. Examples of such work were shown in *Fantastic Art, Dada and Surrealism* at the Museum of Modern Art in 1936, and were much prized by the surrealists. Arcimboldo created heads out of piled fruits, vegetables and so on, massing disparate objects until they melted into another form. In *Scylla*, the rocks that threatened Ulysses beside the whirlpool Charybdis, are transformed into a phallic landscape. In this case the technique, particularly in the suggestion of a ghostly waterline, is more akin to the type of double image used by Dali in *Metamorphosis of Narcissus*, where a figure is repeated but ossified, metamorphosed into a rock. In *Scylla* the rock itself becomes living tissue, in a dream-like transsubstantiation. These appear to be unique examples of explicit sexual imagery in Ithell Colquhoun's work of this time, and unique also as an almost mocking response to the prevailing imagery of eroticism within Surrealism.

The role of woman within Surrealism, both in terms of an ideal of love and of an ideology of eroticism is too complex to be examined here. Only a few aspects of the problem can be discussed below. The attitude to woman was an ambivalent one from the start, which inevitably influenced those women writers and artists who moved into the surrealist orbit. Surrealism became at the same time both a pro-

mise of social and sexual freedom, in that it challenged repressive bourgeois conventions, and a threat, in that women artists and writers were in danger of becoming trapped in a narcissistic auto-eroticism; especially as eroticism grew into a central pre-occupation of the movement.

At the very heart of surrealist thought lay the belief that the reality of the inner psychic world could triumph over the repressive reality of the external world. The surrealists struggled to reconcile this belief with their commitment to social and political change and the need for revolutionary action. The idea of woman was linked from the beginning very closely with the inner psychic life, to the extent that she even becomes a symbol of the unconscious. At the same time, and alternatively, she could become a model for revolutionary action in the external world. This is why the cases of the Papin sisters, who murdered their employers, and Violette Nozières, were celebrated by the surrealists as examples of revolt against intolerable oppression. Madness was also seen as a threat to the established social order, and, without examining very far the causes of this, was recognised in certain cases to be specifically related to women. Hysteria, for example, had been defined by Charcot in 1875, and was still believed to be, an almost exclusively female mental disorder. The surrealists commemorated the fiftieth anniversary of hysteria with a page of photographs of a young girl, an hysteric, in a series of 'attitudes passionnelles', of clearly erotic interest. More significantly, Leonora Carrington wrote a moving account of a period of madness and months spent in a Spanish asylum in 'Down Below', published in the surrealist magazine *VVV*, no. 3, 1944; and there was the case of Nadja, a disturbed and clairvoyant girl whom Breton used to meet and walk with on the streets of Paris. Her hold on reality became increasingly precarious, and she was finally locked in a lunatic asylum. The account of this, *Nadja*, brought out in 1928, provoked one of the most sustained of surrealist campaigns, against the inhuman treatment of mental patients in institutions.

An example of this duality — between woman as symbol of the unconscious, and harbinger of social reform — is demonstrated by a comparison of two pages from the surrealist review, *La Révolution Surréaliste*, from the first issue of 1924 (Fig. 5), and the last of 1929 (Fig. 6). In the first, photographs of the surrealists (all men) surround a photograph of the anarchist Germaine Berton. The only caption is a quotation from Baudelaire: "Woman is the being who projects the greatest shadow or the greatest light over our dreams." Aragon, however, elsewhere in that issue, indicates how Berton, who had killed Plateau, the leader of the extreme right wing group, Camelots du Roy, could be of revolutionary importance: "I can only prostrate myself before this woman, *admirable in everything*, who is the greatest challenge I know to slavery, the most beautiful protest raised in the face of the world against the hideous lie of happiness." In the last issue is a collage by Magritte which is clearly in-



Fig. 5. A page from *La Révolution Surréaliste* no. 12, December 1929. Photo-collage by Magritte.

tended to be the counterpart of that in the first issue. A painting of a woman in the centre is enclosed by the lines "je ne vois pas [la femme] cachée dans la forêt", again framed by photographs of all the surrealists, but this time with closed eyes. All specific reference is eliminated, and woman, "the collective person of the woman", as Breton described her in *Les vases communicants*, is now presented as the guide to the unconscious, the incarnation of the marvellous, symbol of the psychic life.

The next point I want to illustrate briefly, is the ambiguous attitude of the surrealists to women in terms of sexuality. In 1928 a small group of surrealists held lengthy conversations on the subject of sexuality, which were published in full in *La Révolution Surréaliste*, no. 11. The impression of sexual liberation that is given by the very fact of having such open discussion is belied by the lack of openness in two areas — women's sexuality and homosexuality. No women are present, and the conversation is conducted on a personal rather than a theoretical level. Male and female homosexuality are discussed, but the powerful opposition of Breton, Péret and Unik bring this to a premature end, Breton threatening to walk out if the subject persists. A recurring question is how far sexual enjoyment can be recognised to be mutual. Aragon, towards the end of the second meeting, makes the obvious point that the whole discussion

must be largely invalidated because no women are present to give their opinion:

“Aragon ‘Before continuing, I want to state that what worries me, in most of the answers formulated here, is a certain idea I detect concerning the inequality of men and women. I will say nothing about physical love until we have first admitted the truth, that men and women have equal rights in it.’

Breton ‘Whoever suggested anything to the contrary?’

Aragon ‘Let me explain; the validity of everything we have said seems to me undermined by the fatal predominance of the male point of view.’”

The conversation is then swiftly cut short, with a question about fetishism, and Aragon takes no further part. It seems extraordinary that the points raised with such clarity and foresight by Aragon should be brushed aside, never to recur, in spite of their obvious importance. The very fact that Aragon is capable of seeing it as a problem, while Breton is not, indicates the degree of cloudiness, that was to cover the question of sexuality under Breton’s leadership.

This leads to a final point which I only want to raise briefly, that of eroticism, and the response to it in the works of the women surrealists. I have already suggested that the surrealists tended to encourage the femininity of women artists. This is raised to a kind of defence by an artist like Léonor Fini, whose works are narcissistically erotic, frequently self-portraits. The two Ithell Colquhoun paintings I discussed treated reciprocal sexual imagery in almost parodic terms.

The surrealist object which, under Dali’s guidance in *Le Surréalisme au Service de la Révolution*, No. 3, 1931, was proposed as a central form of surrealist activity, included as one of its most important categories the “object functioning symbolically”, which was intended to awaken erotic desires and fantasies. Of the five objects reproduced, including Giacometti’s *Suspended Ball*, two were by women: Gala Eluard (Dali), and Valentine Hugo. The most explicitly sexual was Dali’s, which involved plunging a sugar lump into a glass of warm milk, and contained as accessories, pubic hair and an erotic photograph. Gala’s exhibit included two bending antennae and two sponges, one of which was in the form of a breast.

The role of the surrealist object as the poetic projection of unconscious desires was fully recognised, and it was partly to maintain this that Breton shortly afterwards condemned the over-explicit eroticism in some of them, those of Dali, for example, which share with his painting the characteristic of making the *latent* content, in Freud’s terminology, *manifest*. Such objects are open to a more limited interpretation than “objects of the same kind less systematically determined. The voluntary incorporation of the latent content into the manifest content weakens the tendency to dramatisation and magnification which, in

the contrary case, is served by censorship. Such objects, too particular and too personal in conception will lack the astonishing power of suggestion which certain almost ordinary objects possess by chance, like for example the gold-leaf electroscope (the two leaves are perfectly joined in the centre of a cage, on the approach of a galvanised rod, the leaves jump apart)” To this category of the potent but not over-systematised object belongs, I think, Meret Oppenheim’s *Fur-covered Cup, Saucer and Spoon* of 1936, universal rather than particular or personal in its displaced eroticism.

At the end of 1959, the International Exhibition of Surrealism at the Galérie Daniel Cordier in Paris, was devoted to the theme of eroticism. But although women played a large part in the organisation of this exhibition — Mimi Parent, for example, created the crypt dedicated to fetishism, and Meret Oppenheim organised the inaugural festival — there is little in the visual work to rival the unique sexual confidence of Joyce Mansour’s poetry of this period. Leonora Carrington was invited to contribute, and wrote to Breton with a proposal for the construction of an erotic environment, which was reprinted in full in the catalogue. The room that she proposed was to be “something between the baroque cathedral and the Swiss grandfather clock, containing an organ with forty stops multiplied in octaves (very evocative for the musical). A bestiary rich in erotic apparatus would furnish the room. Also, inflatable rubber sirens, chocolate choristers, nuns in steel for the masochists, giraffe-cupboards in pastel coloured glass for the voyeurs” As far as eroticism is concerned, this room sounds a rather objective compendium, a reflective rather than a personal and feminine erotic imagery, a superior version of Clovis Trouille’s perversion catalogue paintings. To male surrealist imagery like Bellmer’s perverse and perfunctory dolls, or Styrsky’s collage *The Fine Ham* of 1934, a gammon ending in a pair of stockinged legs, there is no female response. An unusually weak work by Toyen of 1957, *La Belle Ouvreuse* is a curiously asexual vision of a woman’s torso, which suggests an unconscious resistance to auto-erotic sexual imagery.

These few questions, briefly raised, obviously do not cover the full range of the problem of the potential of women within Surrealism, particularly after the war. Surrealism becomes increasingly self-conscious, resorting to awkward references and disclaimers about “the object-woman”; this ambiguity remained unresolved.

Bibliographic Note

Eileen Agar: *A Decade of Discoveries* New Art Centre, 1976. Preface by Roland Penrose

Surrealism — Ithell Colquhoun: Paintings, Drawings, Collages 1936-1976, New Orion Galleries, Cornwall, 1976. This includes a detailed account of her meeting, and reasons for disagreement with Mesens.

Xavière Forneret *Surréalisme et Sexualité* Gallimard, Paris

Paul Ray *The Surrealist Movement in England* Cornell U.P., 1971

Both Eileen Agar and Ithell Colquhoun are currently represented in the exhibition *L’Altra Metà dell’Avanguardia 1910-1940*, in the Palazzo Reale Milan.