

Works in the Exhibition

Photographs and Rayographs

Man Ray & Woman & Fish
Gelatin silver print
10 x 8 in.
Private collection,
XL1993.4.32

Portrait of Susan Watts Street,
ca. 1925
Gelatin silver print
8 7/16 x 6 9/16 in.
Bequest of Susan W. Street, Williams
College Museum of Art, 57.51

Portrait of Sergei Eisenstein, 1929
Gelatin silver print
9 1/4 x 7 in.
Haggerty Museum of Art, Museum
Purchase, 98.25

Untitled from Électricité, 1931
Photogravure/Rayograph
10 1/4 x 8 1/16 in.
Published by Compagnie Parisienne
de Distribution d'Électricité
Museum Purchase, Williams College
Museum of Art, 92.18.C

Salle à Manger from Électricité, 1931
Photogravure/Rayograph
10 1/4 x 8 1/16 in.
Published by Compagnie Parisienne
de Distribution d'Électricité
Museum Purchase, Williams College
Museum of Art, 92.18.E

Lingerie from Électricité, 1931
Photogravure/Rayograph
10 1/4 x 8 1/16 in.
Published by Compagnie Parisienne
de Distribution d'Électricité
Museum Purchase, Williams College
Museum of Art, 92.18.G

Cuisine from Électricité, 1931
Photogravure/Rayograph
7 13/16 x 10 1/4 in.
Published by Compagnie Parisienne
de Distribution d'Électricité
Museum Purchase, Williams College
Museum of Art, 92.18.H

Salle de Bain from Électricité, 1931
Photogravure/Rayograph
10 1/4 x 8 in.
Published by Compagnie Parisienne
de Distribution d'Électricité
Museum Purchase, Williams College
Museum of Art, 92.18.J

Juliet in Costume, 1940s
Gelatin silver print
7 x 4 1/2 in.
Private collection,
XL1993.4.34

Drawings and Watercolors

Reclining Female Nude, n.d.
Ink and watercolor on paper
8 1/8 x 12 3/8 in.
Anonymous gift, Williams College
Museum of Art, 80.13.17

Vacation Memories, 1907
Pen and ink on paper
17 1/4 x 13 1/2 in.
Private collection,
XL1993.4.1

Study for Dance, 1914
Ink and watercolor on paper
10 3/4 x 8 3/8 in.
Haggerty Museum of Art, Museum
Purchase, The Cava Ross Estate
Bequest, 93.15

Anita Reynolds (Woman in a Hat),
1928
Ink on paper
16 2/3 x 12 1/8 in.
Gift of Anita Reynolds,
Williams College Museum of Art, 79.9.3

Serigraphs and Lithographs

Revolving Doors, 1926
10 serigraph prints in portfolio
Edition 17/105
22 x 15 in. each
Haggerty Museum of Art, Museum
Purchase, 99.25.1-99.25.10

Portrait Imaginaire de D.A.F. de Sade,
1940/1970
Color lithograph
24 1/2 x 19 5/8 in.
Private collection,
XL1993.4.10

Self Portrait, 1941/1972
Lithograph
8 x 6 in.
Private collection,
XL1993.4.11

Roman Nights, 1948
Lithograph
13 x 17 in.
Private collection,
XL1993.4.21

Books

Photographs 1920-34 Paris
Book-Second edition
12 x 9 1/2 in.
Private collection,
XL1993.4.30

Photographs of Man Ray

George Biddle Working with Man Ray in the 1940s
B/W photograph
4 7/8 x 6 7/8 in.
Private collection,
XL1993.4.31

Man Ray as a Young Man
Gelatin silver print
1 1/8 x 15/16 in.
Private collection,
XL1993.4.35

Naomi Savage
Man Ray with a Pipe
Gelatin silver print
10 x 8 in.
Private collection,
XL1993.4.33

Man Ray & Juliet
Snapshot
2 x 2 in.
Private collection,
XL1993.4.36

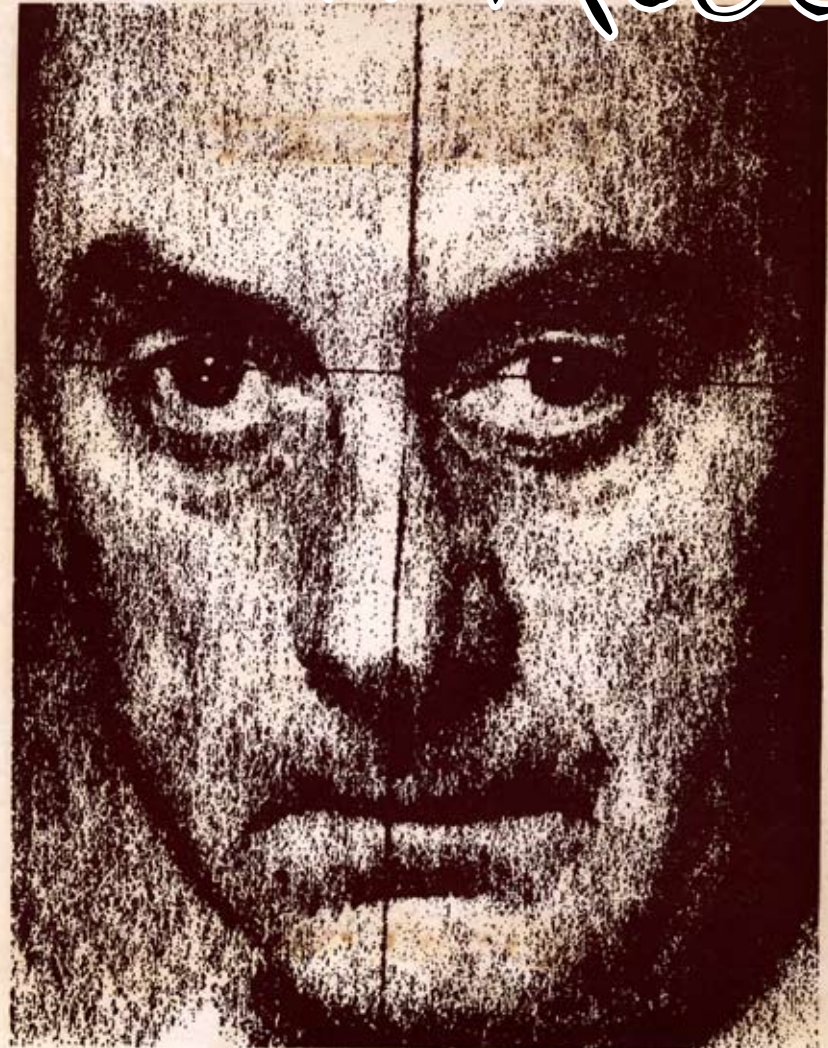
Additional Material

Silk Scarf
Hand-painted silk
Private collection,
XL 1993.4.28

Man Ray's Beret
Wool
Private collection,
XL 1993.4.38

Man Ray's Cigarette Case
Painted metal
Private collection,
XL 1993.4.25

man Ray



man Ray

30/50

on Paper

From Portrait to Portfolio: *Man Ray on Paper*

I have freed myself from the sticky medium of paint, and am working directly with light itself. I have found a way of recording it. The subjects were never so near to life itself as in my new work, and never so completely translated to the medium.¹

Born Emmanuel Radnitzky in Philadelphia in 1890, Man Ray was a painter, sculptor, printmaker, photographer and filmmaker who participated in the Dadaist and Surrealist movements. As an artist Man Ray (1890-1976) wished not to be identified by a single medium, or to be stereotyped. He championed artistic freedom, and succeeded in producing a varied body of work.

Man Ray on Paper is an exhibition of photographs, prints, drawings, and portfolios featuring the artist's earliest work along with examples from his first Parisian period (1921-1940). The Haggerty exhibition brings together works on paper and photographs not often exhibited. Man Ray's earliest work is represented by the pen and ink tondo *Vacation Memories*, 1907, *Study for Dance*, 1914, and *Reclining Female Nude*. Two portfolios, *Revolving Doors*, 1926 and *Électricité*, 1931, both produced in Paris, highlight the breadth of Man Ray's artistic achievement.

In 1916, Man Ray began collaborating with the French painter Marcel Duchamp, and together they founded the New York Dada movement. In the 1920s and 30s, Man Ray was one of most prominent American artists working in Paris. He was part of the first international Dada show held in Paris, and became a member of the Surrealist movement in 1924. His work appeared in the first Surrealist show in Paris in 1925, and in the 1935 Museum of Modern Art's **Fantastic Art, Dada and Surrealism** exhibition.

A tireless experimenter, Man Ray did not limit himself to traditional media, or established art practices. *Revolving Doors*, captures the essence of Man Ray's early involvement with Duchamp and New York Dada. Duchamp first introduced the artist to collage, and the *Revolving Doors* is a series of ten serigraph prints based on Man Ray's collages from 1916. For this portfolio, he combined planes of primary color and line to create each abstract composition. The titles, however, suggest specific objects, or ideas such as *Concrete Mixer*, *Orchestra*, *The Meeting* and *Dragonfly*. By contrast, the *Électricité* photogravures are surreal black and white images.

In 1910, Man Ray met Alfred Stieglitz, the art dealer and celebrated owner of the 291 Gallery. Stieglitz introduced him to the art collector Ferdinand Howald, who financed the artist's move to Paris and initially supported him. To get to Paris from New York in the 1920s, Man Ray traveled by transatlantic liner and then by train. In Paris, the artist was reunited with his friend Marcel Duchamp and soon became associated with fellow Dadaists Tristan Tzara, André Breton, and Francis Picabia. Paris of the 1920s was the world capital of the arts. It enjoyed a post-war economic boom that made it attractive to foreigners. A strong dollar also made the city a haven for American artists. Expatriate Americans living in the city included Josephine Baker, George Gershwin, Gertrude Stein, Stuart Davis and Man Ray among others.

Shortly after arriving in Paris, Man Ray had his first solo exhibition at La Librairie Six, a bookstore run by the dadaist writer and publisher, Philippe Soupault. When Man Ray entered three works in the **Salon des Indépendents** in February 1922, the critics virtually ignored him.² To combat this response, Man Ray began taking pictures of the artists whose paintings he was asked to photograph. Among the artists he photographed were Picasso, Braque and Matisse. Through these efforts, Man Ray began building his reputation as a portraitist of the avant-garde. His first photograph to appear in print was of Gertrude Stein. The portraits of Susan Watts Street and Sergei Eisenstein seen in the Haggerty exhibition are representative of this aspect of his work. Man Ray gained additional attention when his rayographs appeared in the November 1922 edition of *Vanity Fair*. The exposure led to his becoming a regular contributor to *Harper's Bazaar*. While in Paris, May Ray's work influenced, and was also promoted by, the American photographers Berenice Abbott and Bill Brandt who served as his assistants.

In 1931 the Compagnie Parisienne de Distribution d'Électricité commissioned him to produce a portfolio to promote domestic use of electricity. He prepared an edition of 450 *Électricité* portfolios for distribution to preferred customers of the company. Each portfolio included ten photogravures of original photographic work printed from intaglio plates. *Salle à Manger (Dining Room)* and *Lingerie* from the portfolio are solarized images of common household appliances. These images suggested modernity and the convenience of electricity. The project was considered a successful union between avant-garde art and a commercial enterprise.

Throughout his life, Man Ray was part of the avant garde. He did not limit himself to a single medium, but explored creative ideas in all media. His work included collage as part of the New York Dada movement, printmaking techniques and experimental photography while in Paris. For Man Ray, who returned to Paris in 1951, Paris provided a climate receptive to his diverse artistic pursuits as seen in the exhibition.

Annemarie Sawkins
Associate Curator

1. Elizabeth Hutton Tuner, ed. *Americans in Paris (1921-1931): Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder* in association with The Phillips Collection, (Washington, D.C., 1996), 83.

2. Man Ray, *Self-Portrait*, (Boston, 1988), 100.

Acknowledgments

This exhibition was made possible with the collaboration of Williams College Museum of Art and an anonymous collector. Support for the exhibition came from the Frederick Layton Program Endowment.

Curtis L. Carter
Director