Superrealism Is Contributor to Art

By Whitley Noble

SPACE and time in the phantasy world of surrealism have no objective reality apart from the mental concepts of the men who create with their minds.

A simple formula, even in writing, by James Joyce, celebrated British author: "Vomiting, vomiting, vomiting is the essence of evil, just as laughing is human." Such an image is a sort of blackboard for the mind to brush across in a game called art, and therefore cannot be safely a popular weapon in material weapons those mental concepts that preclude development within the human brain.

Thus, if his joy is men he could put picture upon canvas, what might the world not see?

It remains yet to the artist of pockets and brush, unfortunately or fortunately, to create our pictures for us. It is done, and he alone, who as a picture maker may wonder outside the controls of the real—ill anything is red—into the unexplored corners of knowledge. It is by the way that one and all of our scattered mental concepts, secretly or with tongue in cheek, add it in. And we like it as we don’t like it, depending, of course, very much on what others think of it.

The oil brings us to the two paintings reproduced upon this page, exhibits that reveal in a marked degree the influence of mental concepts. The upper picture, which is one totally a stranger to the true called art, might appear as an ordinary portrayal of a collection of objects out of focus or possibly merely a scene in which minds wishes méléeing from the must huts are presented in conspicuous position, is for—'

"The Farm," by Joan Miro, lent to A Century of Progress Exhibition at the Art Institute. Miro is described as a Spanish primitive in a twentieth century world. He paints fantasticized objects, animals, and people greyly and in raw colors. Anyone observing this painting of "The Farm" would recognize it as a painting of a farm, though mental impressions involved are not of standard type.

Mind Creates a Perplexing Picture

Indeed—from what it might appear to be—it is a superrealist’s superrealistic accomplishment, in surrealism, which one might suspect is an order of art that is mere red from the real—or anything is red. It is called "The Persistence of Memory," by Salvador Dali, of Spain, and is the detailed presentation of the vision as though it were an extraordinary event.

The title of the painting suggests that in the unexplored depths of the mind, in the paintings of time, in the visions of mountains, seas, insects, all are combined in a pattern which is not real, but in the idea of the surreal, superrealism becomes the mental and physical sensations of waking hours as well as the hours of sleep. Perhaps it is a dream, since Dali quoted that "landscape of the mind" about whie has from childhood and is finally seen at red—ill anything is red—through strokes of his brush. Different as day is from night is in the work of another Spanish artist, Joan Miro, who creates the painting reproduced in the lower picture. It bears the simple title, "The Farm," and even a Cézanne expert would recognize it as such. Miro himself, last and least, is a Cézanne—in his clothes, his brush, and deep blues that bear a distinct relationship to the color scheme of the early Christs of Cézanne. His relatively early work (printed 1921-22), while more abstract than the surreal later works, contains the germ of his style. Miro is a traditionalist and a primitive, creating a world of "unreality" rather than observed objects. A traditionalist-primitivist reveals a blend of a superrealist.

Both paintings are hung in A Century of Progress Exhibition at the Art Institute of Chicago.

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