

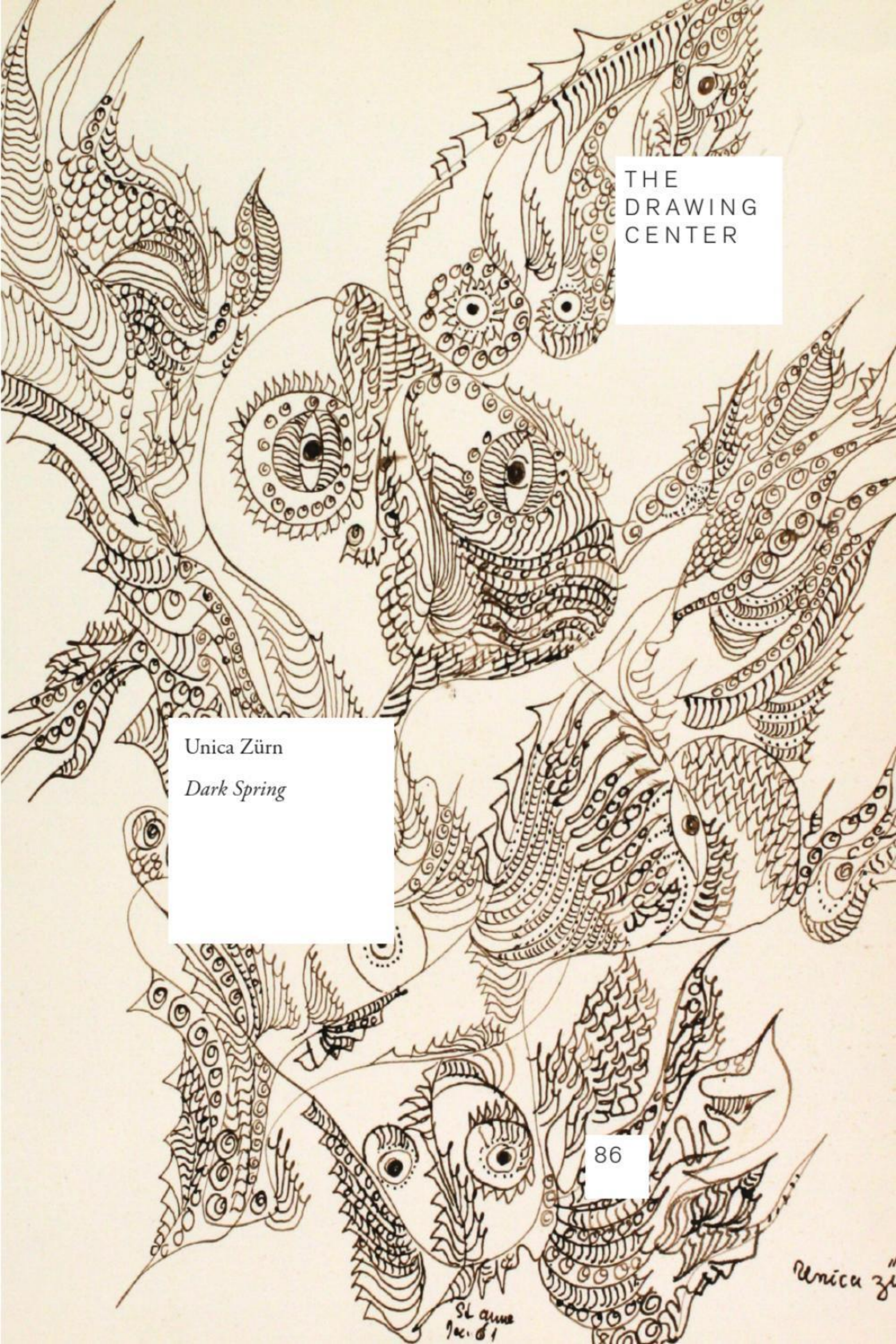
THE
DRAWING
CENTER

Unica Zürn
Dark Spring

86

St. Anne
1961

Unica Z



Unica Zürn
Dark Spring

April 17 – July 23, 2009

MAIN GALLERY

Curated by João Ribas

DRAWING PAPERS 86

Essays by João Ribas and Mary Ann Caws



PL. 1

Untitled, 1956



PL. 3

Untitled, 1959



PL. 4

Johannes Lederer, *Unica Zürn*, c. 1953

Unica Zürn: Oracles and Spectacles

João Ribas

*A victim of dismemberment, completely possessed
I am—what do you call it—schizophrenic*

—HUGO BALL

Unica Zürn's tragic suicide in 1970 at the age of 54, after a decade of mental crises and intermittent hospitalizations, ended a life suffused with both the fever-dream of modernist delirium and the personal suffering of clinically diagnosed psychosis—a life of self-induced abortions, repressed oedipal desires, guilt, trauma, and possibly an incestuous rape. Yet it was also a life of a creative imagination, one whose poetic registering of the tremors of the psyche—pathological as it may have been—is now inextricably linked to the artist's biography. Any attempt to separate life and work is complicated by the fact Zürn herself converted the experience of “illness”—its paranoia and hallucination—into vivid artistic form in both writing and drawing. The majority of Zürn's mature literary output is autobiographical in character and wholly self-reflective in tenor, revolving as it does around latent trauma and the series of mental breakdowns, often described with brutally analytical lucidity, that eventually led to her death. In the Zürn corpus, both biography and art seem given over to the loss of cohesive selfhood associated with the experience of madness.

Does submitting that Zürn's biography and production are so closely entwined require accepting the supposition that creativity

and pathology are by necessity linked? Does one then read the work as a *symptom*, or rather read the work through Zürn's experience of illness, what she herself deemed "her tendency towards mental disease"? Zürn's body of drawings is particularly prone to the former reading, as a significant portion of it was produced during periods of hospitalization. Such an interpretation is substantiated by the received link between psychopathology and artistic production, the notion that the art of the mentally ill reflects a kind of immediate access to creative expression as much as it offers an attempt to restore order in the face of the collapse of normalcy.

Yet drawing was not for Zürn simply an ameliorative or therapeutic act. It was certainly not spurred by the onset of illness, nor was drawing simply its product. Rather, the drawings are the result of Zürn's encounter with Surrealism in 1953: having already established herself as a writer in Berlin, Zürn was introduced to the practice of Surrealist automatism, and to the Paris circle of André Breton, Man Ray, and Henri Michaux, through Hans Bellmer, with whom she was to have a long and tumultuous relationship, pervaded by misogyny and sadism, until her death. She had four exhibitions of her drawings between 1956 and 1964, and was included, alongside Bellmer, in the major *Exposition Internationale du Surréalisme* at Galerie Cordier in Paris in 1960, organized by Breton and Duchamp.

Zürn's drawings should not be reduced, as so much of the art of the mentally ill has been, to phenomena of pathological imagination. Her drawing is not a result of the process of mental deterioration itself but rather in dialectical tension with it; it echoes and answers a still ambiguous suffering that found expression in the oneiric imagery Surrealism associated with the littoral regions of the unconscious. A full assessment of Zürn's significant contribution to postwar drawing must first place her complicated but productive anomalous psychic disturbance within the 'performed' madness of Surrealist automatism. Her own mental crises can be seen to echo the automatist practice of writing beyond rational and moral imperatives, exemplified, for instance, by André Breton and Paul Eluard's seminal 1930 Surrealist text, *The Immaculate*



PL. 5

Untitled, 1957

Conception, whose central section textually stages several types of mental disturbance. Only in the liminal space between the ‘mad’ and the Surrealist subject can the polyphony of Zürn’s utterances fully resonate.

•••

It does not help matters that Zürn was supposed to have suffered from the metaphoric modernist illness *par excellence*: schizophrenia. The staff doctors of the Karl-Bonhoeffer-Heilstätten in Berlin first made the diagnosis in 1960 after Zürn’s initial psychotic episode, which resulted in a three-month confinement during which she was first prescribed psychiatric drugs.¹ Though the diagnosis was later retracted, the tenebrous subjectivity associated with the self-disturbances of the schizophrenic has since framed the interpretation of Zürn’s work.

The indeterminate nature of schizophrenia—its mysterious etiology and the locative “lack” of its source within the body—has led its diagnosis to be associated with a heterogeneous pattern of both positive (hallucinations, disordered thought) and negative (emotional “blunting” or “ataxia”) symptoms.² Yet, throughout much of its history, schizophrenia has been partly determined by Karl Jaspers’ psychopathological phenomenology and its “doctrine of the abyss,” which insisted that schizophrenic experience is, by its very nature, “entirely inaccessible,” and as such, “incomprehensible.”³ In its alterity, schizophrenia shattered what William James called the “central Nucleus of the self.” As a result, the diagnostic criteria of schizophrenia was readily connected with the visual or linguistic analogues of the inaccessible internal states that define it. That is, mental illness was apprehended through the artifacts it produced, which bare evidence of the subjective dimension of psychosis as experienced by a

1 Zürn herself attributed her first outbreak of mental illness to meeting Henri Michaux in 1957, whom she deemed the incarnation of her childhood fantasies in her book *The Man of Jasmine*.

2 Janis Hunter Jenkins and Robert J. Barrett, *Schizophrenia, Culture, and Subjectivity* (Cambridge: Cambridge University Press, 2004), 2–7.

3 Karl Jaspers, *General Psychopathology* (Chicago: The University of Chicago Press, 1963), 557, 447, 578–83.

subject.⁴ The artwork, as symptom, as ‘schizoid’ utterance, would thus make the structure of schizophrenia accessible.

Zürn’s drawings actually may have been used diagnostically in at least one respect: she was administered the projective drawing test known as The Wartegg-Zeichen test at least twice, first in 1951, and again in 1960, the year of her first hospitalization.⁵ Used both in personnel selection and in clinical evaluations, the test consists of a grid of eight squares each containing a graphic element: three lines, a semi-circle, a square, etc. The subject is to complete a drawing using one of these existing elements. The test is then judged according to three variables: the relationship of the subject’s drawings to the given elements; the content and character of the drawings and their imagery; and the execution, or the compositional and articulated elements such as shading and density.⁶ In its triple assessment, the test attempts to cover both intentional and subconscious aspects.

Little is known of the intended use of these tests in Zürn’s case, since the medical dossier associated with the drawings has never been published. Both tests are included in the medical file supposedly related to Zürn’s confinement at Karl-Bonhoeffer-Heilstätten, where she was most likely given the diagnostic test the second time.⁷ The date

4 See Eugen Bleuler, *Dementia Praecox; Or, The Group of Schizophrenias* (Ann Arbor: University of Michigan, 1950).

5 Unica Zürn, *Gesamtausgabe* (Berlin: Brinkmann & Bose, 1989), Z:192.

6 See Marian Kinget, *The Drawing Completion Test: A Projective Technique for the Investigation of Personality* (New York: Grune & Stratton, 1952).

7 The first instance was likely related to her divorce, in 1949, after a seven-year marriage to Erich Laupenmühlen, and to the fight for custody of her two children, who she lost in 1950. These drawings, produced almost a decade before her supposed initial psychotic episode, very well may have been used as part of an evaluation to determine her suitability as a mother. Yet there is at least one apocryphal anecdote that tells of a traumatic emotional experience predating that episode, which may have weighed on the diagnostic test. Zürn is supposed to have had an emotional collapse on hearing about the Nazi concentration camps for the first time in a radio broadcast in 1945. She claimed to have had no knowledge of the atrocities of the Shoah while working for the German film company UFA (an arm of the Nazi propaganda machine) or as a member of German Women’s Labour Service, or *Deutsche Frauenarbeitsdienst*. This trauma, she claimed in the text known as the *Cahier Crécy*, was later responsible for her fits of madness. See Unica Zurn, *Vacances à Maison Blanche* (Paris: Joelle Losfeld Editions, 2000), 98.



PL. 6

Untitled, 1959



PL. 7

Untitled, 1960

of Zürn's first projective test is significant as it predates almost the entirety of her body of work in drawing—that is, it was administered before her early Klee-influenced paintings and her encounter with Bellmer and Surrealism in 1953. In sharp contradistinction, the second test, administered in 1960, reflects the pictorial language of an automatist character that had already been developed over seven years of artistic production, making its content impossible to read solely as pathological. The variance between the two tests is indeed startling: from unremarkable and child-like illustration in 1951, to the errant linearity and motifs—chimerical beasts, disembodied eyes, janus-faced portraits—now so associated with her drawings.

The Wartegg-Zeichen test in fact perfectly encapsulates the problematic place of the aesthetic production of mental illness, in which there is marked interest in psychiatric discourse in the early twentieth century. Mostly comprised of writing and drawing, often blurred in their orthographic character, this production of artifacts that are read as symptoms was defined by the presence of obsessive patterning, ornamentation, and hallucinatory motifs.⁸ In these qualities, Zürn's drawings, many done in notebooks brought to her by Michaux [PLS. 51, 52], do bear similarities to the work of the mentally ill, but these were also the qualities mined by modernist art—from Jean Dubuffet to Max Ernst and Michaux himself—as aspects of a 'pure' or primitivist creative impulse. Michaux's own flirtation with 'madness' is evident in his calligraphic notations—somewhere between writing and drawing—executed while under the influence of hallucinogenic drugs such as mescaline.

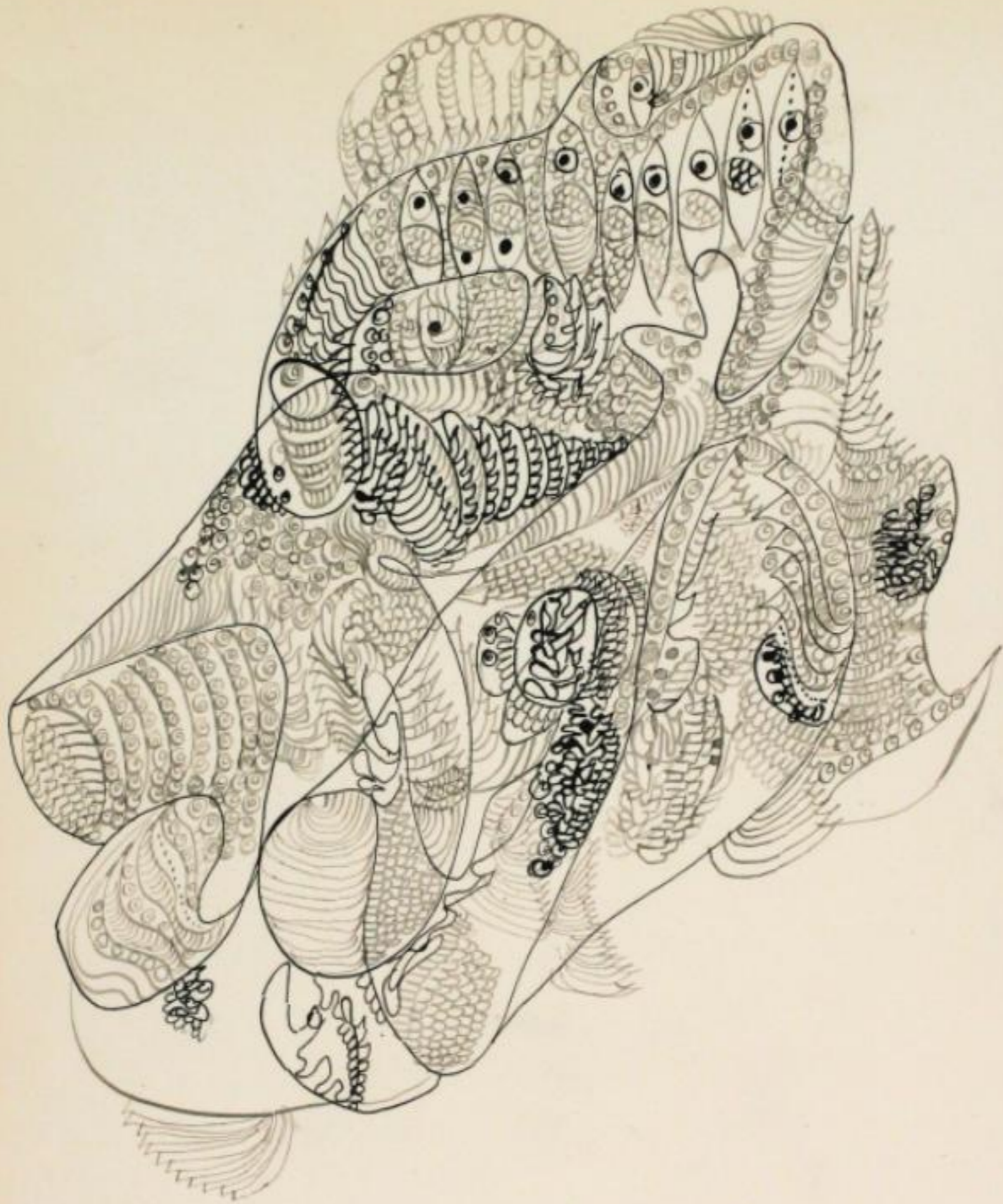
To confront Zürn's work is to differentiate the artist-patient from the creative self, producing not what might be called an indirect discourse of psychosis, but rather a specific definition of artistic subjectivity, even if altered by a recurring illness.

Zürn's body of work must be placed within one of the defining aspects of Surrealism: the alterity evinced by the liberation of

⁸ See Hans Prinzhorn, *Artistry of the mentally ill: a contribution to the psychology and psychopathology of configuration* (New York: Springer-Verlag, 1995).



PL. 8
Untitled, 1961



Ursula Jurn
Mai 62

desire, of the ‘mad’ potentiality of the unconscious. The goal of the Surrealist automatist technique, to which Zürn aligned herself, is a kind of ‘performed’ or ‘encountered’ madness, so courted because it is deemed antithetical to social order. If, as Foucault suggested, the mad are denied their own voice, Surrealist automatism produces a metaphorical one for them.

Automatism, in particular as developed by André Masson, proposes a strategy of mark marking that strives to be free of rational control and so to articulate the repressed content of the unconscious. Breton describes this automatist experience in the *First Manifesto of Surrealism*:

With a pencil and white sheet of paper to hand...I would plunge into it, convinced that I would find my way again, in a maze of lines which at first glance would seem to go nowhere. And, upon opening my eyes, I would get the very strong impression of something “never seen.”⁹

Zürn’s own account of the act of drawing from *The Man of Jasmine* perfectly inverts that of Breton’s:

The pen “floats” tentatively above the white paper, until she discovers the spot for the first eye. Only once she is “being looked at” from the paper does she start to find her bearings and effortlessly add one motif to the next.¹⁰

Through such a process, Zürn’s drawing made use of a repertoire of Surrealist techniques, including “entoptic graphomania,” in which dots are made on a sheet of paper and then connected by lines. This process bears a remarkable similarity to the premise of the Wartegg test, in which the content is partially determined by preexisting graphic elements. Zürn seems to have employed a similar technique to entoptic graphomania in a number of late drawings whose loose, linear skeins recall the early automatic drawings of Masson, and which do not contain any directly representational imagery.

⁹ André Breton, *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane (Ann Arbor: University of Michigan Press, 1972), 21n.

¹⁰ Unica Zürn, *The Man of Jasmine*, trans. Malcolm Green (London: Atlas, 1994), 115.

Rather than pathological, then, Zürn's illness, as 'staged' or 'performed' madness, can be read as constitutive to one of the central premises of Surrealism and so well within the canon of modernist delirium. This is a different 'madness' than the one that is legally and socially constrained, ruled by imagination, as Breton suggests:

There remains madness, "the madness that one locks up," as it has aptly been described...I am willing to admit that [the insane] are to some degree, victims of their imagination, in that it induces them not to pay attention to certain rules which we are all supposed to know and respect.¹¹

Like the eponymous protagonist of Breton's *Nadja*, Zürn may be thought of as an authentic Surrealist subject, one that is poetically mimed by automatism. Nadja herself draws, and her imagery evinces a hallucinatory, symbolic universe similar to Zürn's. For Breton, the exemplary figure of automatism is both female and mentally unstable, a "*condutrice d'électricité mentale*."¹²

On the contrary, the presence of an observing ego—Zürn's "She"—could point precisely to the kind of awareness, the capacity for consciousness of consciousness, usually impaired by illness.¹³ Zürn's work, however, seems imbued with a surplus of involution—a kind of drowning out of the external world through paranoid self-awareness—as in the clichéd description of the schizophrenic as someone who thinks they're being "watched." This kind of paranoia is evident in the literary production that most closely resembles Zürn's drawing, her anagrammatic poetry.

Zürn defined the anagram as "words and sentences which are created by re-arranging the letters in a word or sentence," leading to both infinite possibilities of meaning yet structured by precise limitations. Through the rigor of the anagram, of which she writes with enthusiasm, a delir-

¹¹ André Breton, *Manifestoes of Surrealism*, 5.

¹² See Katherine Conley, "Writing the Virgin's Body: Breton and Eluard's *Immaculée Conception*," *The French Review* 67, no. 4 (March 1994): 600.

¹³ The absence of reflective awareness is seen by some as a chief aspect of schizophrenic disturbance. See Thomas Freeman, *Chronic Schizophrenia* (New York: International Universities Press, 1973), 52–60.

ium of language reveals hidden codes and meanings—the very things the transparency of speech, with its structured ordinariness, supposedly conceals. Zürn's anagrams, in fact, often stem from common phraseology and seemingly innocuous injunctions, such as the sign, "*Das Spielen der Kinder ist streng untersagt*" (Children's play is strictly prohibited).

In anagrammatic writing, Zürn found what Ferdinand de Saussure called the "cryptographic character" of the form, the ability of language to take on an oracular character once it is freed of the exigencies of signification.¹⁴ In anagrams, as in drawings, Zürn was merely deciphering a message put there for her, much as with the pages of the *Paris-Soir* newspapers she so voraciously read for "messages to her in almost every advert, in almost every title of the plays and films."¹⁵ Here there seems an indication of the reflexive tendency associated with schizophrenia, a kind of intense fixation on phenomena, situations, utterances, and notions that would otherwise seem entirely benign, but instead, become specific objects of intense attention.

Yet it can also be argued that such a paranoid function of language must not be entirely pathological. If removed from a simple symptomatology of schizophrenia, and placed within the notion of Surrealist 'disturbance,' how do Zürn's drawings and their allusions and imagery echo her illness? The singular paranoid motif of the eye, for example—linked to castration anxiety in the Freudian canon—does not enter the drawings until Zürn's first clinically evaluated psychotic episode. In a series of drawings from 1966, during which she was confined for four months, the totemic, ornamentally elaborate characters have their ebbing, meandering linearity lost in a density of patterning, a melting into indiscernible masses as they fill the page [PLS. 10, 11]. In contrast, many of the drawings supposedly made during intense periods of psychosis, such as those from late 1961 and 1962, a year spent entirely in confinement, are marked by a degree of control, compositional clarity, and articulated intent [PLS. 8, 9]. The imagery of these

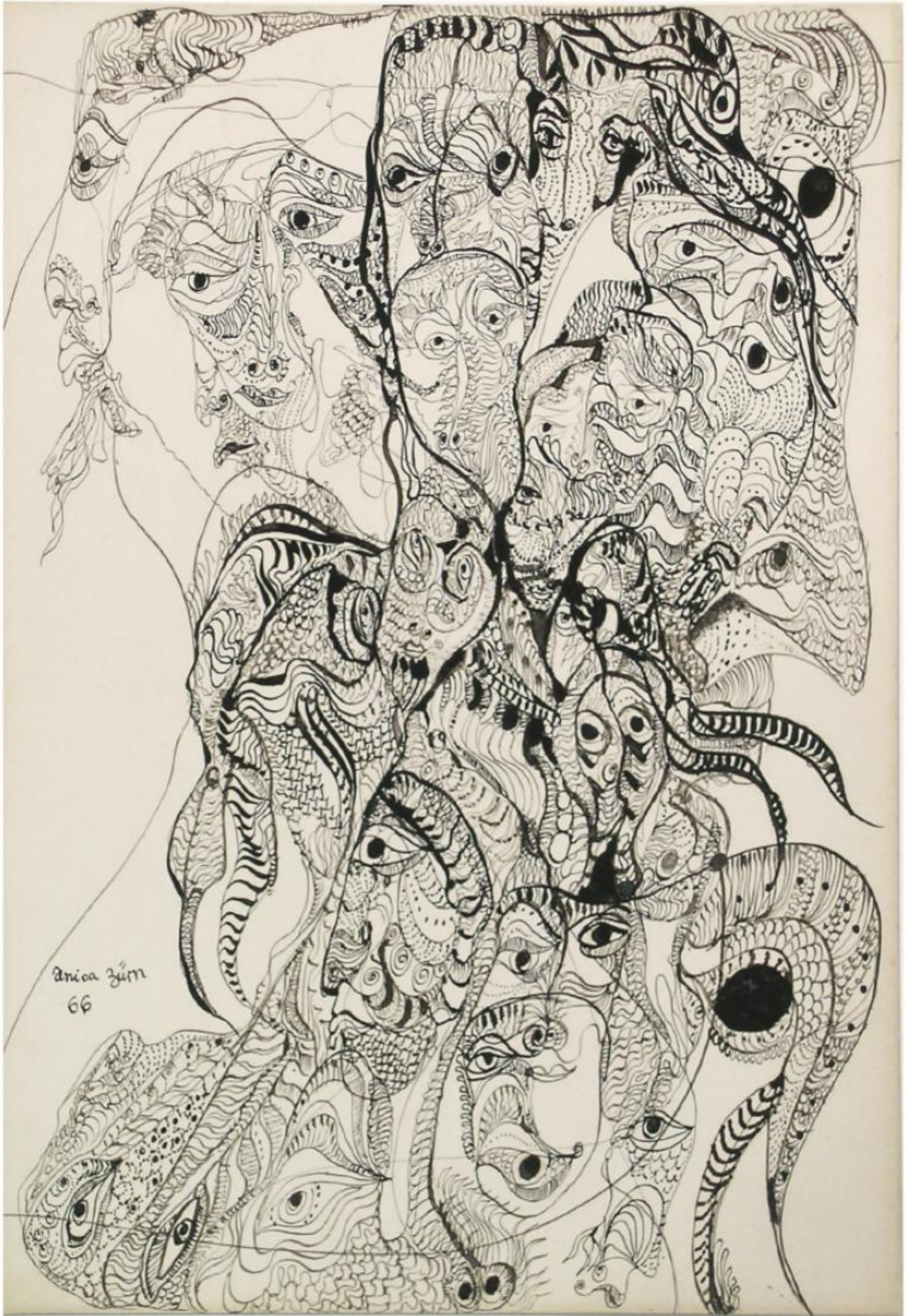
¹⁴ Saussure's unpublished papers include a study of the anagrammatical components of Latin poetry. See Jean Starobinski, *Words Upon Words: The Anagrams of Ferdinand de Saussure*, trans. Olivia Emmet (New Haven: Yale University Press, 1980), 49.

¹⁵ Unica Zürn, *The Man of Jasmine*, 93.



PL. 10

Untitled, 1966

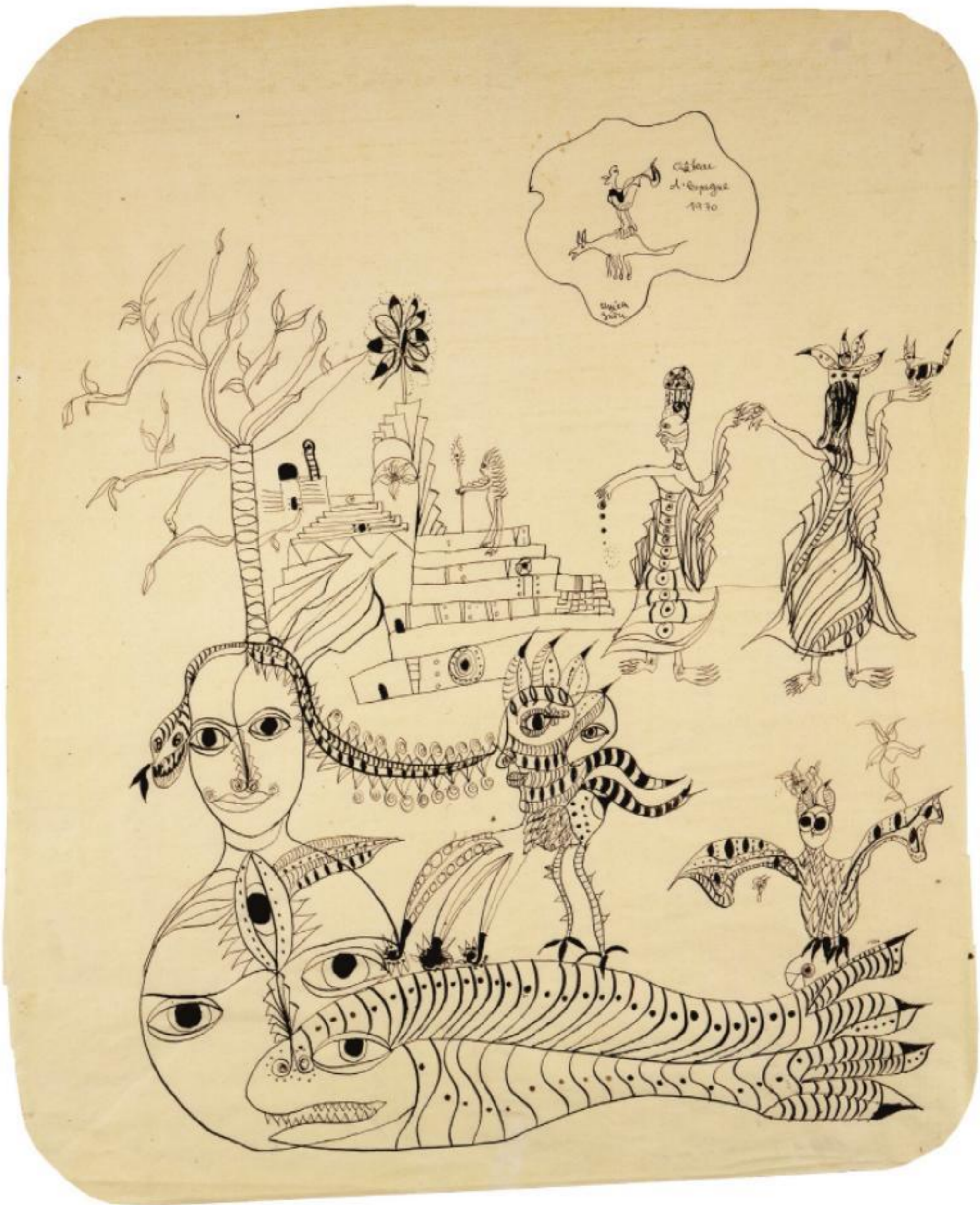


PL. 11

Untitled, 1966

drawings results from the use of several colors, shading effects, and different grades of ink—signs of both intentionality and an understanding of competent representation. At other moments, including the last drawings before her suicide in 1970, the iconography is almost charmingly folkloric, the imagery as ebullient as it is phantasmagorical [PL. 12]. There is thus no simple or direct correlation between degree of disturbance and its pictorial representation in Zürn's drawing. Rather, the work continues to gain resonance precisely from the tension between the shadow of tragic illness and the fragmentation so indicative of modernist poetics.

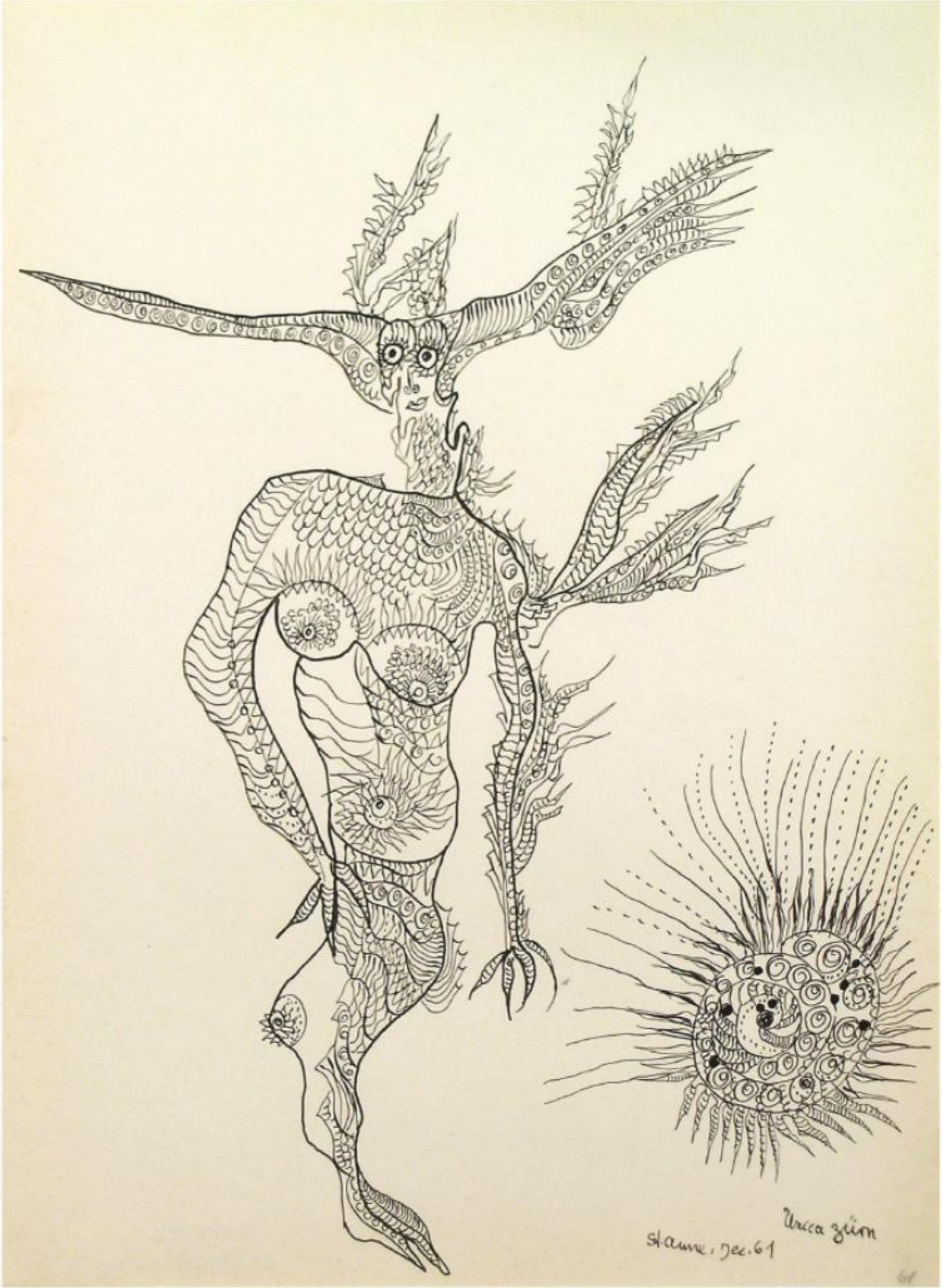
The poetic force of madness accounts for some of the most visionary aspects of modernism. There is a surfeit of spleen and melancholy—of those maladies of the soul—in the shattered self that is so undeniably modern, and moreover, so boundlessly creative. As unconscious phantasy, repression, and reflexivity seem to pervade modernism, so Surrealism's staging of psychosis provides the metaphoric structure for Zürn's ecstatic self-disclosure. Modernism is, after all, rife with such specters of this madness: Artaud, Breton, Barnes, Eliot, Nerval, Rimbaud, Woolf, Zürn.



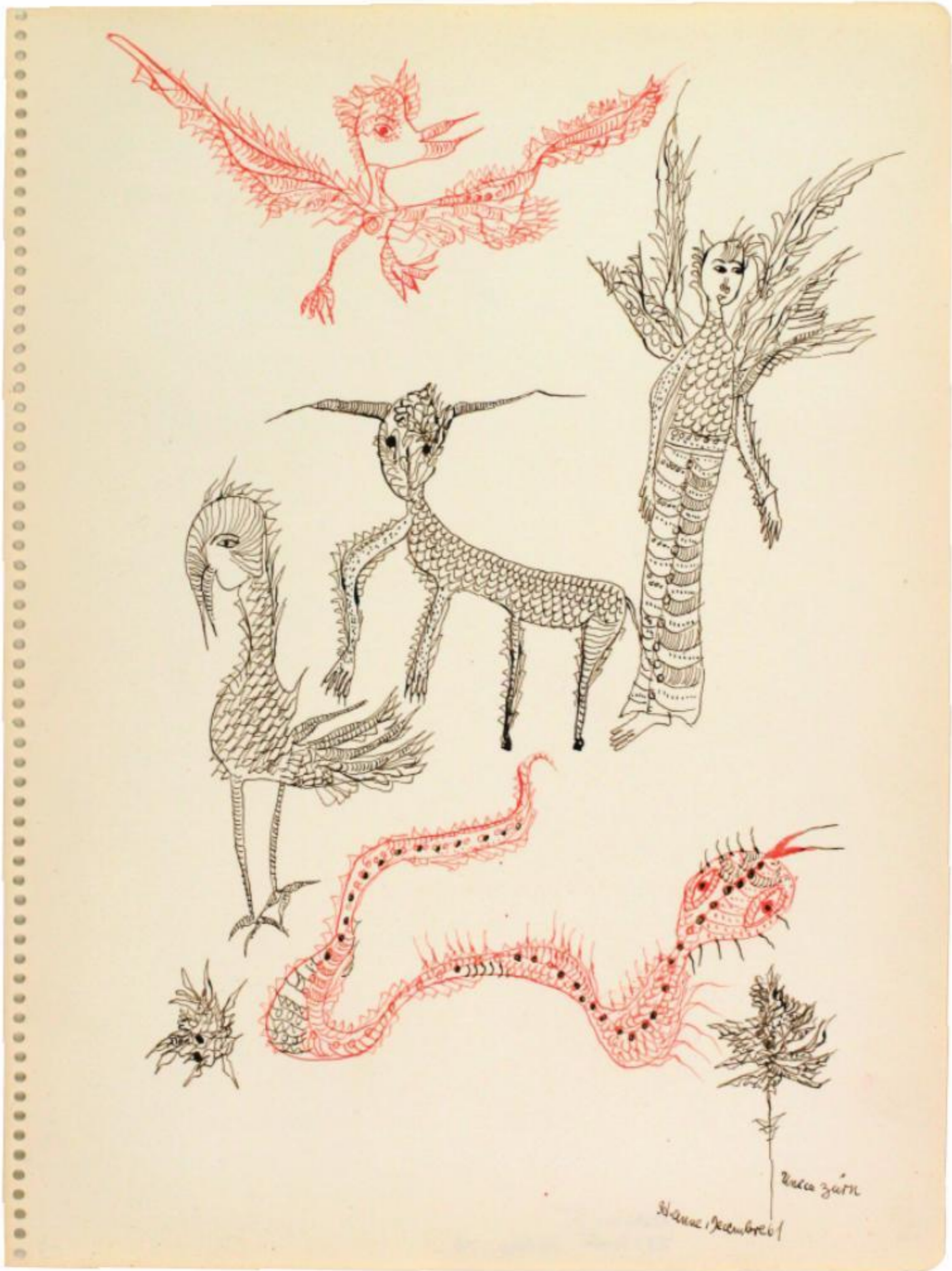


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St Anne, Nov. 61

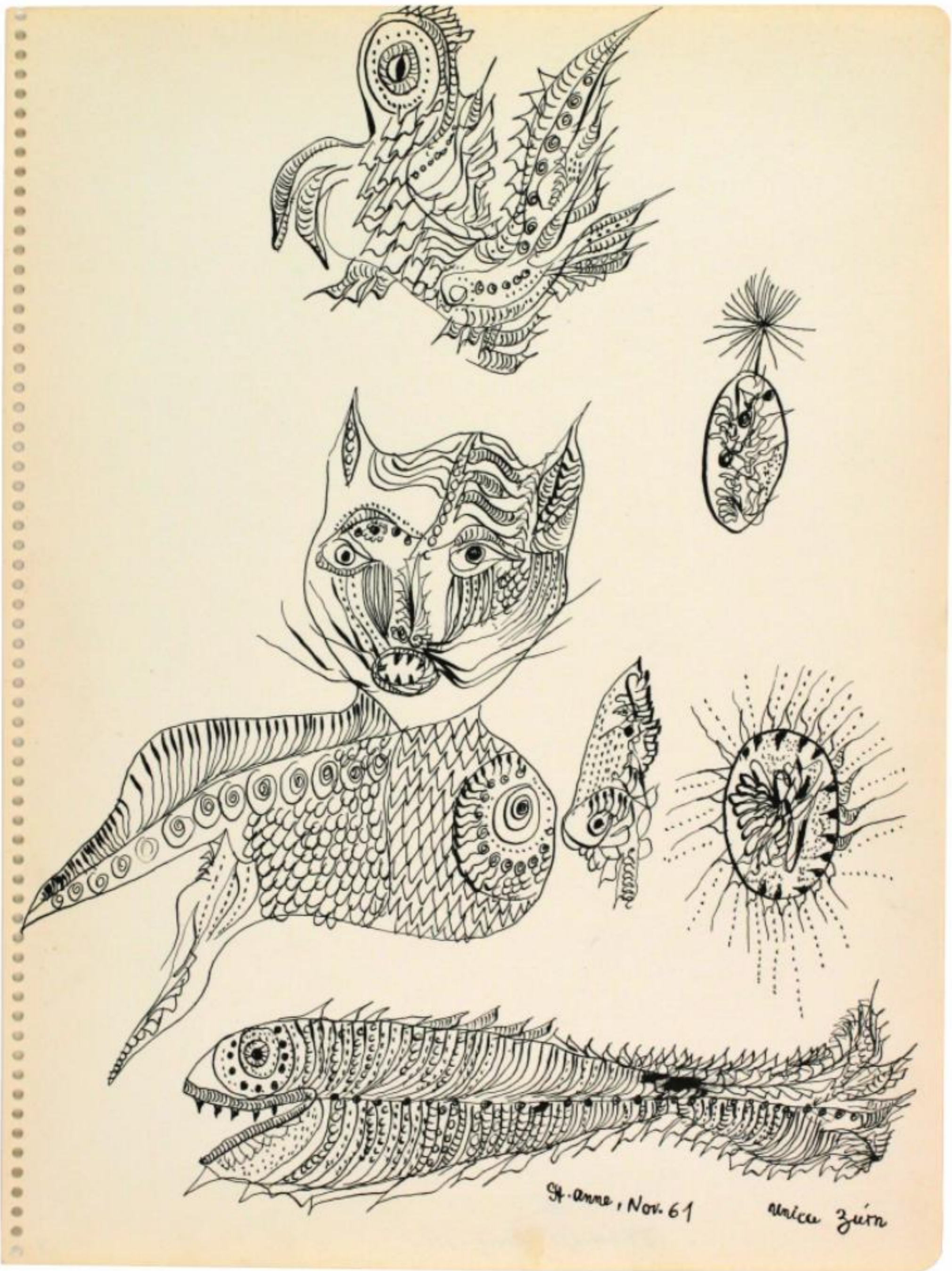


PL. 14
Untitled, 1961



PL. 15

Untitled, 1961



St. Anne, Nov. 61

Alice Zurn

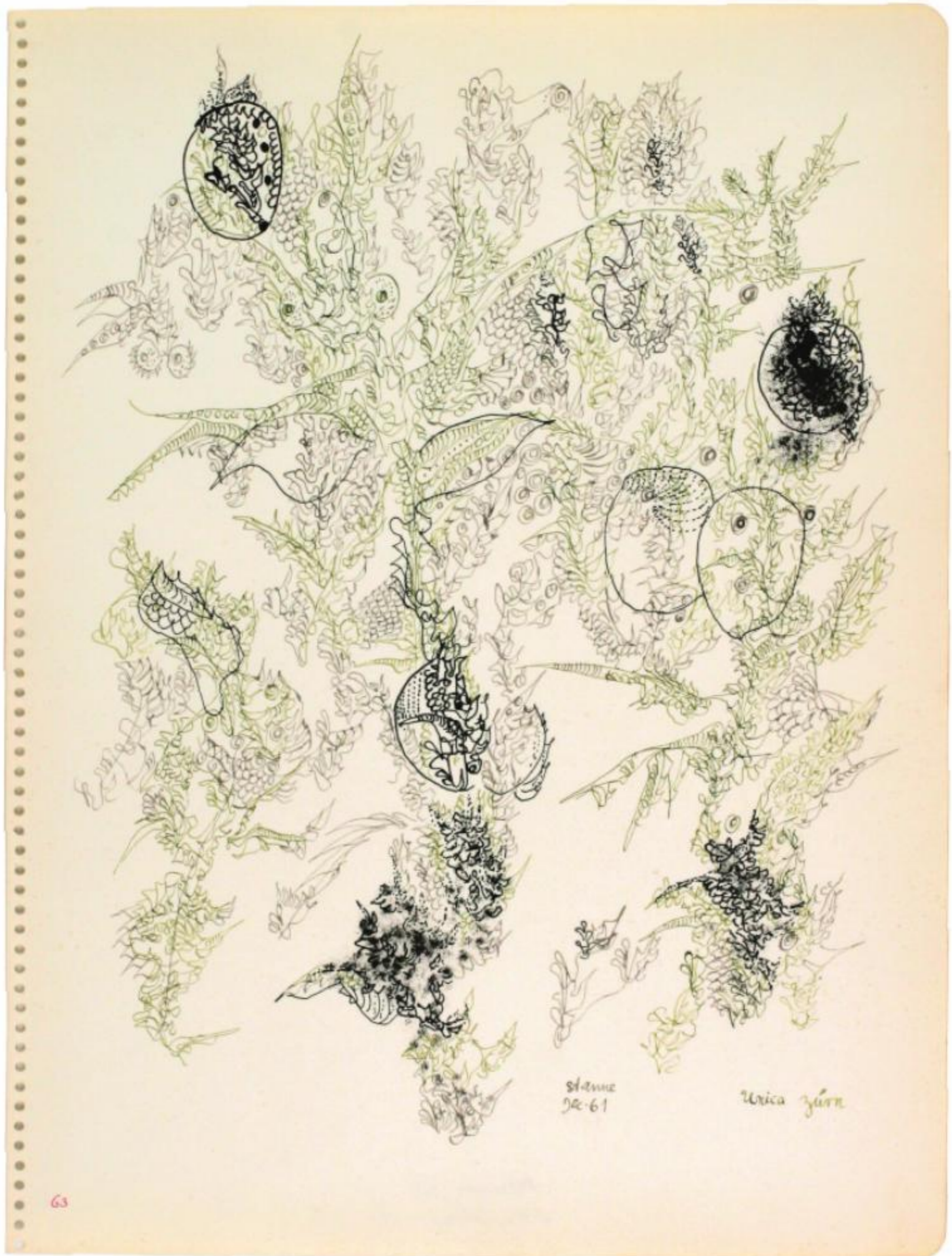
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Untitled, 1961



Shame
1961

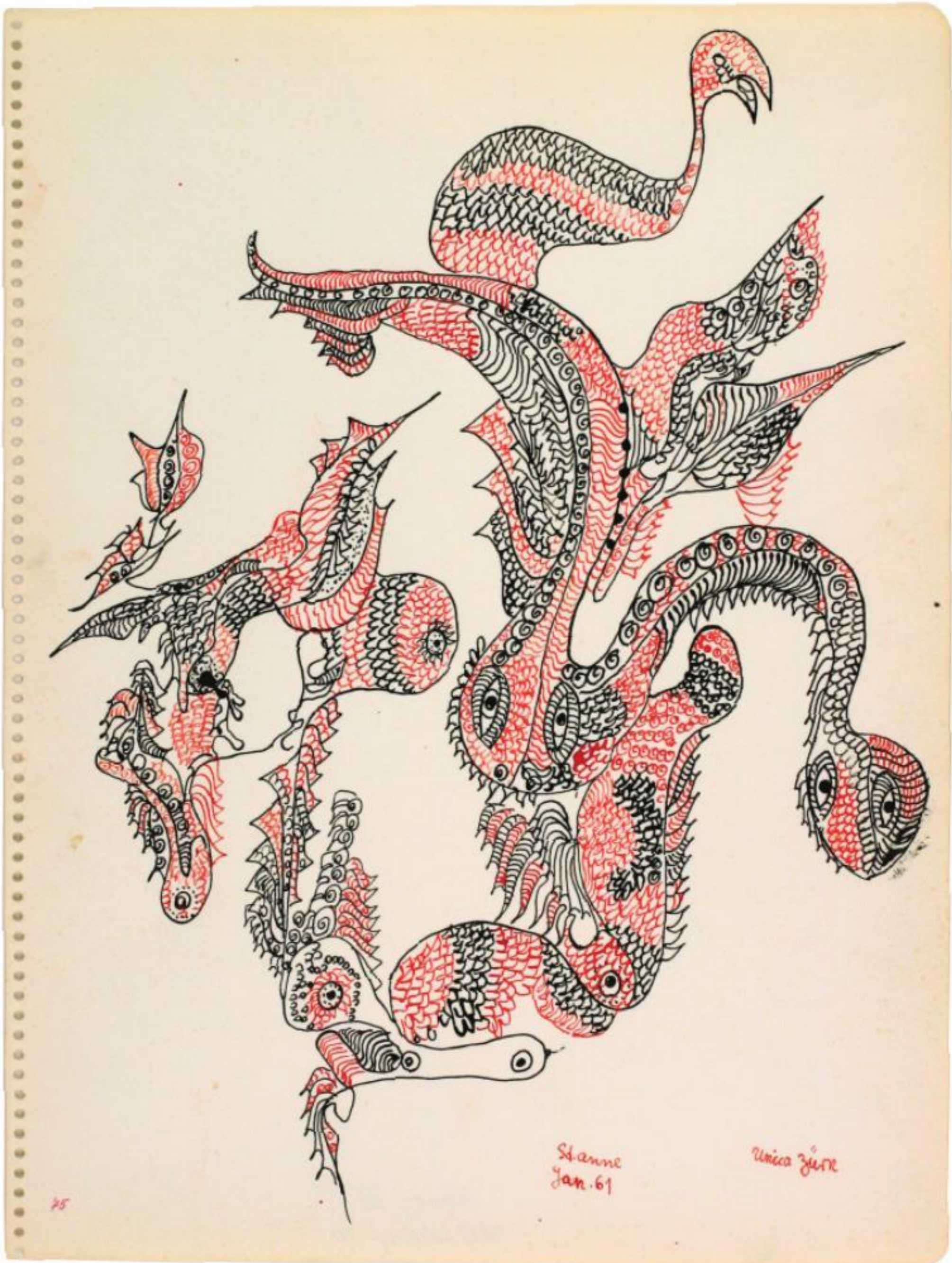
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PL. 17
Untitled, 1961



PL. 18

Untitled, 1961

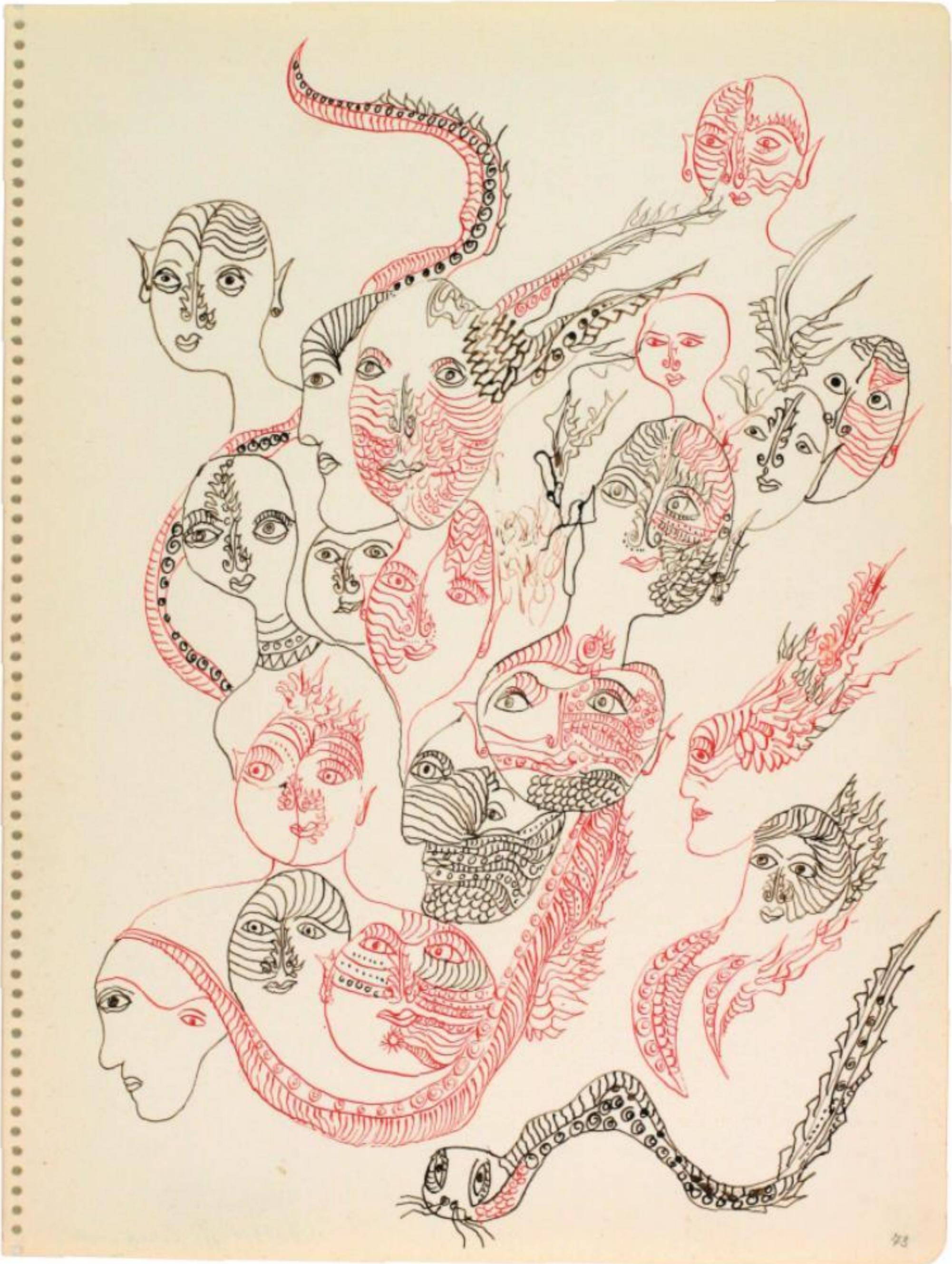


PL. 19

Untitled, 1961



PL. 20
Untitled, 1961



PL. 21

Untitled, c. 1961



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29



PL. 23

Leonore Mau, *Unica Zürn with Bellmer doll*, 1954

Unica Zürn: Beyond Bizarre

Mary Ann Caws

The most incredible ideas begin to flower like jasmine.¹

HOW STRANGE, THIS TALE

The story of Unica Zürn reads, from one perspective, quite like a nightmare, and from another, like the source of one of the most extraordinary outpourings of a febrile imagination ever visible on paper.

Zürn spent her life telling and drawing the tale of that life: thus the fascination exercised by her most peculiar art and her two major writings: *Der Mann im Jasmin* (*The Man of Jasmine* or *L'Homme-Jasmin*) and *Dunkler Frühling* (*Dark Spring* or *Sombre Printemps*), both autobiographical in feeling and also in fact, although the facts were in the crucial cases to come later than the writing. We might call this play of selves and pronouns an *inter-* and *intra-self-reflection*.

As a preliminary move, let us look at a few of the predominant details about this endlessly and willfully mysterious being. She was born in 1916 in Berlin-Grunewald, as Nora Berta Unika Ruth, the

¹ Unica Zürn, *L'Homme-Jasmin*, trans. Ruth Henry (Paris: Gallimard, 1971). Unless otherwise noted, all translations are from this edition of the text and are the author's own. Citations will hereafter appear in the text as *HJ*.

daughter of Ralph Zürn, a relatively unsuccessful writer and editor, whose first wife, Orla Holm, also a writer, and whom he divorced in 1910, either leapt out the window of the asylum in Dresden where she was hospitalized, or according to another account, took poison, in 1916, at the age of 34. In any case, as we will see, the haunt of the suicidal accompanied Zürn her entire life.

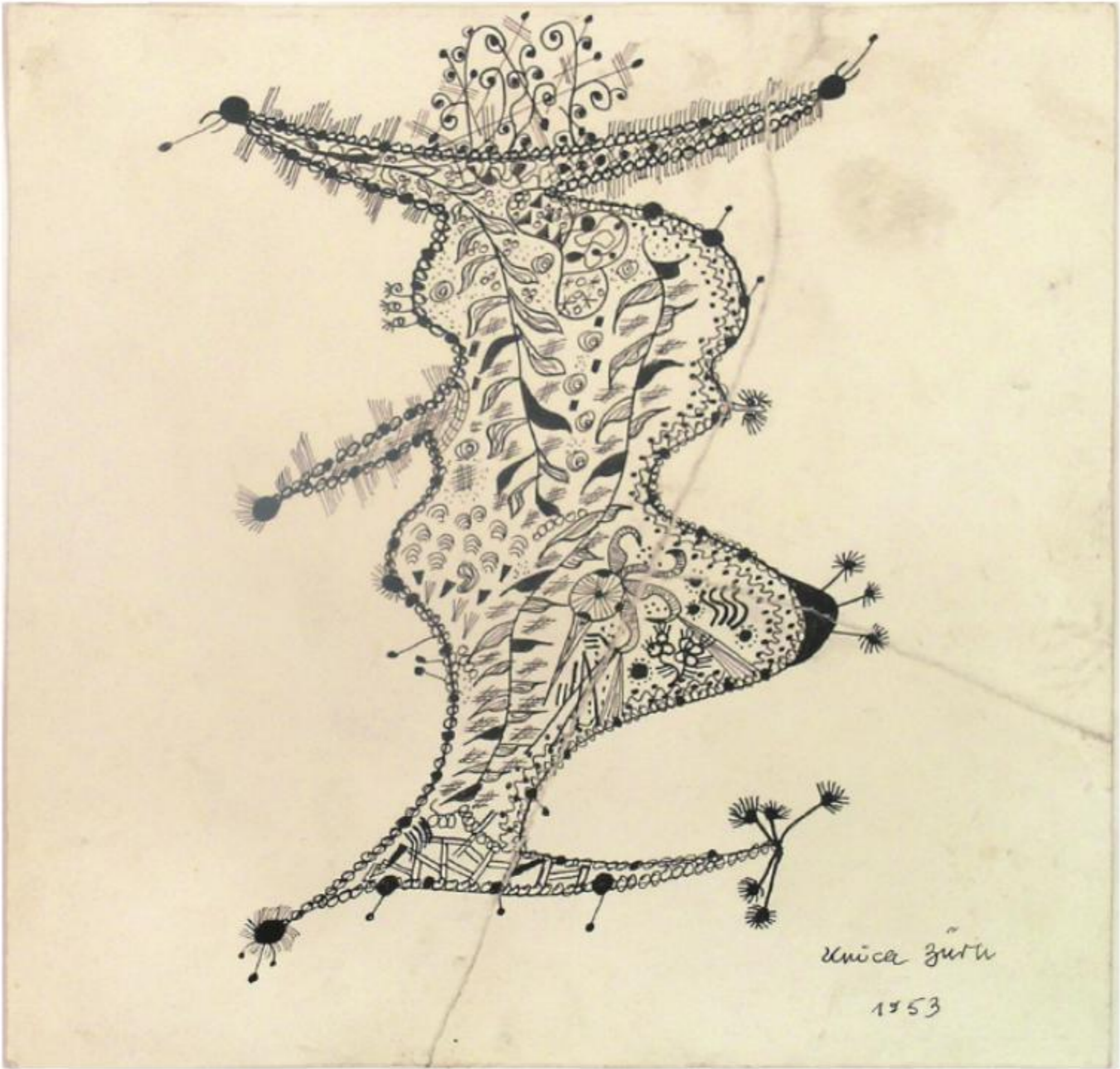
Her parents divorced in 1930. She had suspected their disaccord, and had adored her father from the moment she saw him, and loathed her mother. Her subsequent attachments to Hans Bellmer and Henri Michaux are often linked to her longing for a father figure: "I always need a companion to tell me what to do, she says. They just have to say 'now you do this, now you do that'."²

The history of Germany, and of National Socialism in the postwar period, produced in her the kind of guilt that is best expressed by a dream she had later in her life. So described in a text of 1970, while smoking a cigarette in her asylum bed, she feels she is a "monstrous mass murderer...suffocating all the sick people with her smoke...the same as the Nazis who killed millions of Jews."³ Her three abortions left her with additional guilt.

In 1942, she married Erich Laupenmühlen, with whom she had two children, Katrin (born in 1943) and Christian (born in 1945). She wrote short fiction and reports for journals in Berlin, and in 1949, left her husband and children, divorcing in that same year and losing custody of the latter in 1950. She became close to the painter Alexander Camaro, and wrote radio plays and skits for a cabaret called "The Bathtub." In 1953, she separated from Camaro and met the artist Hans Bellmer in Berlin in the Galerie Springer. In Berlin she saw the classic French film *Les Enfants du Paradis* three times, found Bellmer resembled Jean-Louis Barrault, whose face haunts the screen in it, and accompanied the former to Paris. There, staying in

² Unica Zürn, *Gesamtausgabe* (Berlin: Brinkmann und Bose, 1988–1999), 4.1:71.

³ Sepp Hiekisch-Picard, "Unica Zürn. Remarks on the Development and Reception of her Oeuvre," in *Unica Zürn* (Paris: Editions du Panama, 2006), 68–9, published on the occasion of the exhibition at Halle Saint-Pierre, September 25, 2006–March 4, 2007.



PL. 24

Untitled, 1953

the hotel L'Espérance, at 88 rue Mouffetard, she composed her first anagrams in German—collected in the *Hexentexte* or “Witchtexts” (published in Berlin in 1954, with her drawings and a postscript by Bellmer)—and continued and exhibited her drawings, some of which she qualified as “automatic.”

In 1959, Zürn and Bellmer moved to the hotel of the Lion d'Or, no. 86, also on the rue Mouffetard. At one point, Zürn left Bellmer for a room in the Hotel Minerva—the initials “HM” recur in her writing and thought and life, as in those of Herman Melville, and of Henri Michaux, whom she first met in 1957 and identified with the Man of Jasmine from her novel of that name. She encountered in Paris many other Surrealist artists and writers too, including Max Ernst, Marcel Duchamp, and Man Ray, and the philosophers Jean Wahl and Gaston Bachelard.

Bellmer, from whom she periodically separated and then rejoined, enjoyed tying her up with rope so tight that it cut into her naked body. “Unica Tied Up,” the resulting photos are called, and one of them adorns the cover of *Le Surréalisme même* from 1958 [PL. 46]. Zürn, who was a partner to that enjoyment, will write about the masochistic delight of such feelings on her body in *Dark Spring* (1969).⁴ When Bellmer begins to exhibit his *Doll* (*La Poupée*) in 1959, it is an instant success.

In 1961, in the Karl-Bonhoffer-Heilstätten clinic in Berlin, psycho-neural drugs were administered to Zürn, and she attempted suicide. Returning to Paris in a wheelchair, she then destroyed many of her works, and was taken to the clinic of Sainte-Anne, where Michaux brought her drawing materials. From then on she was interned in various psychiatric clinics, including “La Fond” in La Rochelle and Maison Blanche at Neuilly-sur-Marne—described in hallucinatory detail in *Dark Spring*—and repeatedly “recovered” at the side of Bellmer, in his apartment. Having suffered an incapacitating stroke, Bellmer—now with white hair and half-paralyzed—informed Zürn

⁴ Unica Zürn, *Dark Spring*, trans. Caroline Rupprecht (Boston: Exact Change, 2000). Hereafter referred to in the text as *DS*.



PL. 25

Hans Bellmer, *Untitled* (Unica Zürn holding a painting of herself by Hans Bellmer), n.d.

on April 7, 1970, that he could no longer be responsible for her. She was discharged from the asylum at la Chesnaie de Chailles, a chateau with “open doors,” on October 18, 1970, and, the following day, jumped to her death from the sixth-floor balcony of Bellmer’s apartment, at 4 rue de la Plaine. *L’Homme-Jasmin* would be published by Gallimard the following year.

HAUNTING AND SPLITTING

*Life, this bad dream: Night! Courage! ...cut everything in two: nose, stomach, right arm.*⁵

For this haunted artist/writer, everything was already cut into two, three—for language was coincident with identity and a multiplicity of beings was already inhabiting her fragile frame. As she wrote and thought, the pronominal splitting was predominant from the beginning:

“Sie ist Ich”, “Ich bin Du”, “DreiDinge/liegen in Dir: Du, Er, Es”⁶

(You are me, I am you, three things/lie in you: you, him, it...)

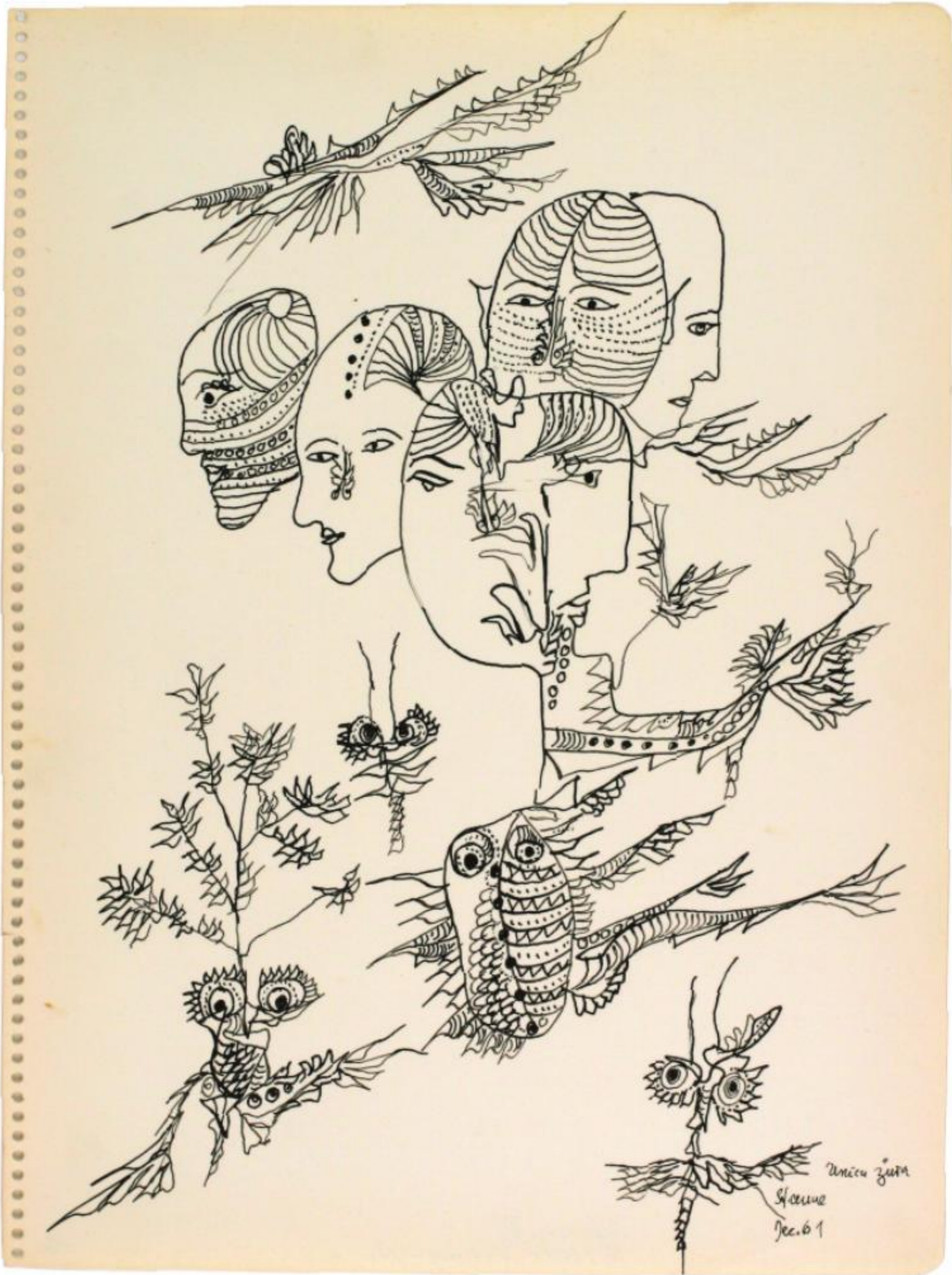
What we find in her drawings is indeed that kind of courage she called upon herself to demonstrate—the severing of self from self, the conscious extrusion of part from whole, the cutting, jabbing, spearing of the surface by the pen. If she calls for a “day of revenge on the object,”⁷ that day turns out to converge with the night of the bad dream of life, and to necessitate the same violent acts.

Written or drawn, the very expression of her mind in its lucidity and its madness is inescapably terrible to contemplate. Terrible in the sense that Gerard Manley Hopkins’ “terrible sonnets” are terrible: worked from, and in, mental terror, they strike the attentive observer with a kind of terrible force.

⁵ Quoted in Victoria Appelbe, “L’anagramme dans l’œuvre d’Unica Zürn,” in *Unica Zürn* (Paris: Editions du Panama, 2007), 29.

⁶ Ibid, 30.

⁷ Ibid, 39.



PL. 26

Untitled, 1961



Unica Zürn compared herself to Antonin Artaud in his madness, and to the violence innate in his notion of the theatrical. What Artaud called “the theatre of cruelty” permeates the entire range of her work; it is identical with her being.⁸ We might also associate her—insofar as such different personalities can be “associated”—with the Leonora Carrington who wrote of her incarceration in an asylum in *Down Below*, and with the madwoman, Nadja, of André Breton’s novel/essay of the same name.

To experience her “work”—how hard it is to know what to call her various expressions, which far exceed our ordinary notions of, say, art or writing—is to experience a kind of dread. It requires an attention too close, too intimate, quite as if that doubling and tripling of personality she suffered and practiced (“cut everything in two”) were to be inflicted on anyone willing to approach the visible output of her pen.

Its repeated jabbing into the surface of the paper, in drawings and in texts, reminds the observer of nothing so much as the way Artaud was found jabbing his pencil into his flesh, of the way he burned holes with his cigarettes into his drawings to cast his various spells on the persons he hated, cursing the paper with the cruelty that aches its way into our own minds as we see, read and feel what violence a tormented genius can inflict all around the self.

As for the body of the text or the drawings, its fragmentation (again, as much a violence of practice as of vision) is often said to parallel Zürn’s passion—instilled at the beginning by her partner Hans Bellmer—for anagrams. Her Hexagrams separate and mix parts of words, in the full belief of a firm relation between language and reality. As if placing a hex upon the self and the world, they cast a double spell of black magic upon the one composing and the one observing the composition.

⁸ See the recollections of Artaud’s psychiatrist, Gaston Ferdière, in the latter’s memoir, *Les Mauvaises fréquentations: mémoires d’un psychiatre* (Paris: J. C. Simoën, 1978), and Artaud’s own in his *Nouveaux écrits de Rodez: lettres au Docteur Ferdière* (Paris: Gallimard, 1977). Of interest also are the protests of the Lettrists, Isidore Isou and Maurice Lemaître. See their *Antonin Artaud torturé par le psychiatres* (Paris: Éditions du Lettrisme, 1970). Of particular importance to this last text is the fact that one of Artaud’s vertebrae was shattered during the third of his unanaesthetized electroshock sessions.

DISQUIET OF THE DOLL AND MALE DESIRE

Disquiet is everywhere. As Hans Bellmer's famous dolls with their disjointed and bleeding parts cast their own spell on the onlooker, who is often tempted to look away, so Unica Zürn's texts and drawings cast a serious unease about them. That Bellmer should have brought one of his dolls, constructed twenty years earlier, to inhabit the room with himself and Zürn, is itself an unsettling fact. That she should have welcomed it might strike us as still more unsettling; yet she admired his creations, which turned out after their meeting to be modeled in large part upon her.

Something in her was already prescient about the role she would play for Bellmer. When the two met in 1953, in Berlin's Galerie Springer, the gallery's owner said of her that she looked like one of Bellmer's dolls: a real live woman wearing a short black dress with a rose pinned to its lower side.

Bellmer conceived of the doll as an entity to be manipulated, taken apart, and put back together differently—or in fragments. The separation and recombination of body parts of *La Poupée* is often likened to the anagrammatic work itself: language as equivalent to the body, to the corporeal reality of human expression, and to the artifice as to the orifice. It's impossible to overlook the intensely erotic effect of the doll and its relation to Zürn's drawings and writings. Renée Riese Hubert has reflected extensively on Hans Bellmer and the anagram, and she relates that fragmenting and mingling of words to the latter's operations on his famous dolls. He amputates it and recombines the parts, making it an imaginary body, "a body conceived by desire, but threatening. The doll's anatomy no less than the body of the text unfolds and reads according to zones of attraction and repulsion."⁹ These poems of Zürn's, and these object-dolls, are the "provocative objects" of which Bellmer speaks in his preface to *Les Jeux de la poupée*:

⁹ Renée Riese Hubert, *Magnifying Mirrors: Women, Surrealism and Partnership* (Lincoln: University of Nebraska Press, 1994), 146.

Thus the role of the provocative object becomes more precise. Nor does it matter how near or far it may teeter on the seesaw of confusion between animate and inanimate, since our concern is the thing personified, mobile, passive, adaptable and incomplete, and finally—insofar as the principle of the doll or articulated object may generally conform to such requirements—of the mechanical aspect of mobility within the joint.¹⁰

In any case, Bellmer was responsible for Zürn's passionate attachment to the anagrammatic, and they created the anagrams together. He was in fact the source of much of her work, as she saw it: "without Hans, all this would have been impossible; he manages to draw this all out of me, in a strange, but probably altogether natural way...."¹¹

Natural is not exactly the first adjective many of us would apply to the work, or the person, of Hans Bellmer.

Nevertheless, from her earliest childhood, Zürn had preferred the dark powerfulness of the male instinct—her father, often away—to the flabby comfort of the female body—her mother, ensconced in her large bed, her tongue darting out toward her daughter. Fiction or fact, what matter? Scary, and deeply unsexually arousing. On the other hand, everything about the male of the species appeals to her: "She is fully confident in whatever males do...In her eyes the male is a great magician, a creature able to accomplish anything, no matter how impossible" (*DS*, 36–7).

Her texts are haunted by protective figures, all male. Henri Michaux is among them, of course; he is her Man of Jasmine, the one who was at the origin of her creativity, and stood for her positive life, just as *The Man of White* (*L'Homme blanc*) stood for the negative. The strange hypnotic drawings of Michaux—under the influence of mes-caline, and not—are detectable in her own.

But the contradictory longing at the heart of Zürn's writings and being means that the very protective figure of the male can radically

¹⁰ Quoted in Hubert, *Magnifying Mirrors*, 146–8.

¹¹ Appelbe, "L'anagramme dans l'oeuvre d'Unica Zürn," 29.



PL. 28

Untitled, 1963-65

modify into the threatening other self: those beaks and claws of her drawings are not other than this animalistic Other, who she cannot be, and who is finally alluring by the power of a kind of delicious harm. The White Man, the contrary of the Jasmine Man, acts as threat and empowerer, insofar as fear enables the energies of art.

Particularly appealing here is the sense of danger, and the proximity of pain. Rape by her brother, games with her two schoolmates which turn as dangerous as she would like them to be: “Pain and suffering bring her pleasure...She is mocked, derided, and humiliated” (*DS*, 48). All the better. Like the ropes with which Bellmer was to tie up the dolls resembling Zürn—ropes and rapes, all the things that cut into the flesh (her “wound”), are the elements she chooses for her sexual satisfaction. She will slide down banisters and stick things up herself for pleasure. Not unlike other little girls, perhaps, but singular in that she is exceptionally gifted at writing about it all.

EYES, EYES, EYES

“Oracles and spectacles” is the title Zürn gave to a sketchbook full of drawings from 1963–4. Indeed her drawings and gouaches seem to speak as much to the hearing as to the sight of those privileged to encounter them. Take the drawing [PL. 24] of 1953, the same year Bellmer and Zürn moved from Berlin to Paris: look at all the small inclusions of other forms within the body, the sprouting from tips, the stippling and dragging out of parts—we feel the anguish of extrusion, as if it were affecting our own body.

Some of Zürn’s most amazing drawings conflate the image of the asylum with that of the body, as in her publication *The House of Sicknesses*. Each room is the part of a body: breast, heart, stomach...

She will prefer one room to the other: the room of the solar plexus and the room of the hands, and will fear the room of the breasts, and above all, the room of the eyes.

In later drawings, as in [PL. 28] of 1963, we sense the faintness of the image, as if the observer were called upon to fill in the parts. We are

made somehow complicit with the artist. The monstrous and the faint somehow converge: things are looming up around us. Jean-François Rabain, Zürn's psychiatrist, points out that there is no center to the drawings in which she inserts her anagrams and reminds us of the mysteries of atonal music: nothing to rely on, to return to as a focus.¹² Thus the intense disquiet.

Her figures are both odd and oddly convincing. In [PL. 34] of 1966, we see three heads atop a long body whose feet are either taking off or dragging behind. A hand extends its very lengthy fingers at the arm's end, and the tail sweeps out behind: everything is strangely balanced. Here the eyes are included in the body in a meticulous fashion, with each single line drawn carefully. The eyes swim like amoebas, and the entire image is full of ongoingness and self-perception.

Most striking is [PL. 32] of 1966 in which we see a big face rising above the small face beneath. The whole image is heavily worked, with all the stripes across, the hair spurting out and snaking to the side, as a small bird at the lower left observes the scene. Birds proliferate in these drawings, and in the texts: they observe, they counsel, they threaten, they console.

Nothing is at ease in the drawings, products as they are of the psychic state of their creator. Roger Cardinal describes them as displaying, like Surrealist automatic drawings in general, "the least perceptible undulations in the flow of thought," and he compares them to those of André Masson during his automatic period of 1923–6.¹³

Look at [PL. 29], done on the Ile de Ré also in 1963: the claws of the dragon go in all directions, the sharp protuberances reach out at us, like the beaks of the birds elsewhere. Often the lines that hold the parts of the drawings together—for they are separated like the parts of anagrams, or bodies—are traced by those beaks or those claws.

¹² Appelbe, "L'anagramme dans l'oeuvre d'Unica Zürn," 38.

¹³ Roger Cardinal, "Unica Zürn: desseins si denses" in *Unica Zürn*, 16.



PL. 29

Untitled, 1963



PL. 30

Untitled, 1965



PL. 31

Untitled, 1965

And everywhere there lurk—among the first things we notice about these drawings—the eyes. The image of the eye holds the drawings together, as if they would separate into islands were there not this one overwhelming image [PL. 30] of 1965. Zürn was always haunted by the look of eyes: women’s eyes are like spiders, and the spying upon the self is somehow associated with self-splitting, with the schizophrenia of Zürn herself.

From my earliest childhood, the first woman’s eyes I encountered conveyed the same uncontrollable anguish spiders cause me...This is why I very soon divided myself into two halves.¹⁴

Eyes everywhere. When, in her autobiographical memory, an elegant female visits her father, with no less an elegant doll for Unica, she not only tears the dresses of the doll to shreds and slices its belly open, but she cuts out its eyes. Child’s play? Not exactly.

How to find rest for her eyes? Always, the bed has been her place of comfort, as she says about herself in her “Notes concerning the last (?) crisis,” again, in the third person: “Since her childhood her bed has been, in this disquieting world and in this troubled life, the place where she feels most secure” (*HJ*, 198). From there, she can manage the necessary separation between herself and the world, herself and her own self-regard. In the *House of Sicknesses*, she looks from her bed out the window, and feels herself sought for and pulled towards a “clear white distance”:

Over there, my eyes would go to bed. Over there is what I called their cradle, over there only were they happy. Far from me. So far from me. (*HJ*, 236)

Zürn reiterates, in the powerful novel/essay that is *The Man of Jasmine*, her mortal enemy snatches out “the heart from her eyes,” the most terrible attack upon her that there can be. In the asylum, she stares at the “forbidden eyes” and waits for the sad and foreign eyes on the walls of the room to close in sleep before she can close her own. It is only when the hearts of her eyes return that she can leave the asylum.

¹⁴ Unica Zürn, *Gesamtausgabe*, 4.1:83



PL. 32

Untitled, 1966



PL. 33

Untitled, 1966

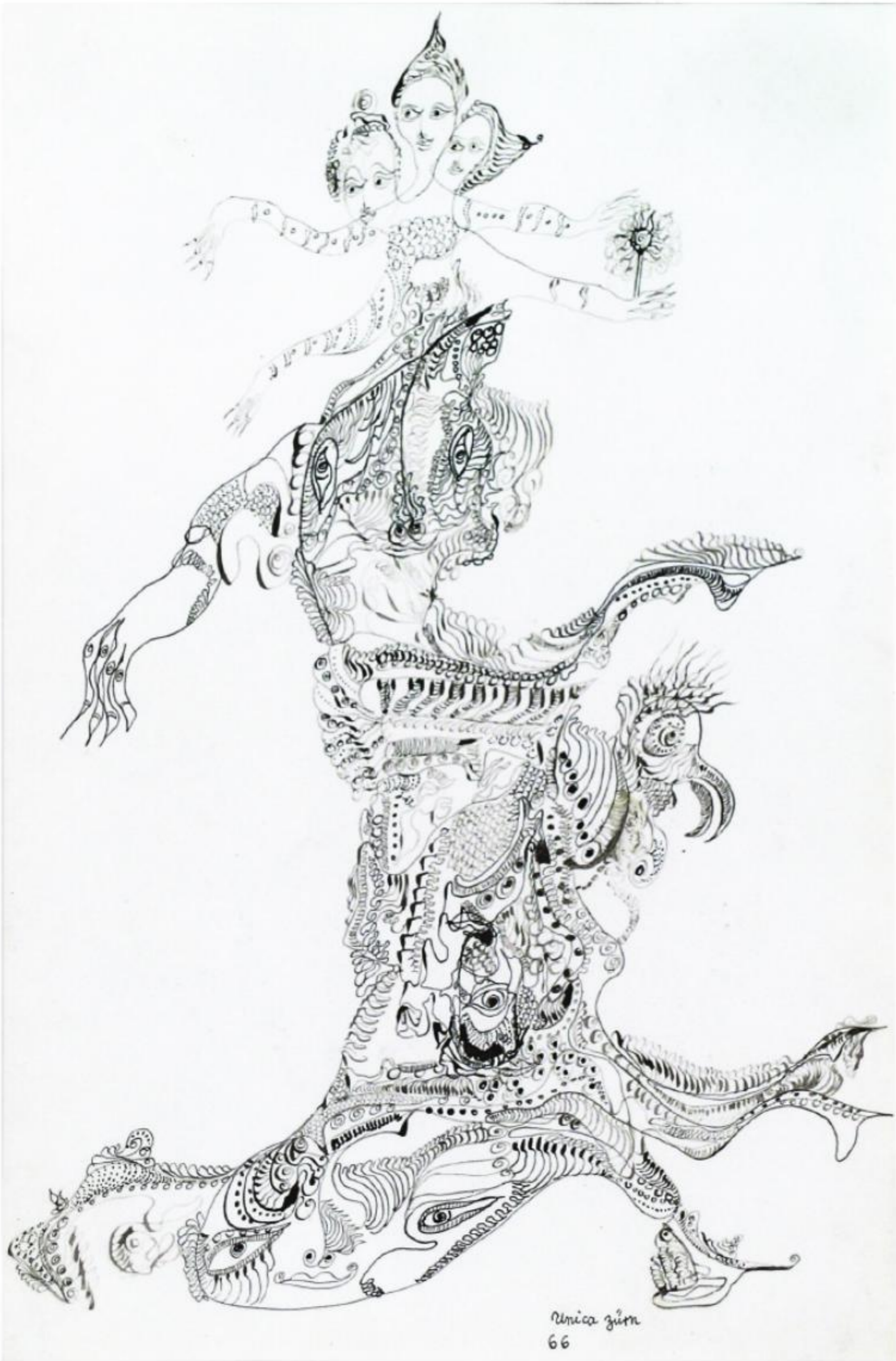
And later this entire relation of Zürn to the visual and to the literal eye will be as troubled as this early scene would have us believe. That she should have written it in this last piece, an autobiographical meditation that lets the observer/reader *see* just what has been going on, before the terrible end—and her own terrible end not much later—all feels of one piece. Troubled from the beginning, Zürn's genius was to share her trouble with others: those who are ourselves.

AN EROTICS OF SECRECY

The very violence energizes as it eroticizes. Zürn's descriptions of the crazed inhabitants in the asylums are reminiscent of such spectacles as *Marat/Sade*, at once hard to bear and hard to look away from.¹⁵ We feel close to Breton's mad Nadja, whose drawings have the same sense of the ungraspable as Zürn's. Her works feel drawn in code, and we remember Zürn's passion for all sorts of codes: from anagrams, through the secret tongue spoken with her cousin, an imaginary language consisting only of vowels, to the numbers 6 and 9, indicating fortune and death and recurring everywhere.

As she said of herself, in *The Man of Jasmine*: “without knowing what she is going to draw, she experiences the excitement and the enormous curiosity necessary for her own work to bring her a surprise” (*HJ*, 33). Her written language vacillates between the terribly clear and the desperately intimate, between the proverbial clichés and the informal transcription of her mental state. So the text is full of such statements, half lyric and half banal, as “those who stay away will be missed,” or “only those who love without hope are given the chance to love forever,” or then “one does not visit a stranger...” or more telling still, “worshipping someone requires complete passivity.” All of these are, in a sense, about love, and Zürn had the capacity to love intensely, as she did to observe and to join her visions with her life.

¹⁵ *Marat/Sade*, also known as the *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade*, is a play that was written by Peter Weiss in 1963.



PL. 34

Untitled, 1966



PL. 35
Untitled, 1966

PREMONITION AND REALIZATION

So, as the reader may have guessed, the story of Unica Zürn works out as predicted by her works: when finally, in what we think of as real life, the patient Unica Zürn is dismissed from the clinic in the chateau of la Chesnaie de Chailles, returns to Bellmer's apartment, and, one day later, hurls herself from the balcony onto the sidewalk.

This is of course exactly what she had predicted and, as it were, desired: in the last writing we have from her pen, the terribly *Dark Spring*, we see her wondering if a jump from two stories is high enough to kill her—should she have gone up to the attic? No, for what is important is to have done with it, and in secret (like the secret codes she has spent her life concocting: anagrams, whispers, the vowel-less language in which she communes with her friend in *Dark Spring*). She has hidden everything: the portrait she did of a photograph of a tall swimming instructor, a “dark foreigner” she has taken a fancy to (already something secret about the foreignness), and the key to the desk drawer in which she hid the photograph and the portrait. After that she hides the portrait behind the wallpaper, before finally swallowing it, to be one with the foreign.

Ingestion, then, precedes the final costuming. In her beautiful pajamas—which she knows will be soiled with earth and blood, but in which she will make a lovely picture in her coffin—she steps onto the sill. She pictures how lovely she will look lying there on the ground:

She wants to look beautiful after she is dead. She wants people to admire her.

Never has there been a more beautiful dead child. (*DS*, 114)

So then she has made her plan, at the age of ten or twelve, and will perform her act, knowing the end will be that glorious conjunction of beauty and death.

She steps onto the windowsill, holds herself fast to the cord of the shutter, and examines her shadowlike reflection in the mirror one last time. She finds herself lovely. A trace of regret mingles with her determination. “It’s over,” she says quietly, and falls dead already, even before her feet leave the windowsill. (*DS*, 115)

Given that preemptive death, striking by her choice before it has any reason to, is like reading what we knew all along. Zürn and her other figures of herself: at ten, at twelve, as the doll into whose flesh Bellmer's cords tear so satisfyingly, as her various selves imprisoned in the various asylums, all were headed in that same suicidal/masturbatory direction: off the ledge—as she would too, in the end, and not long after.

CODA

In the last adventure of *The House of Sicknesses*, on the last page, is a final confrontation. A white eagle comes down to embrace the author, who now writes in the first person, as if reclaiming herself and her own pen to write and draw: his “magnificent blue eyes” fix on her their proud gaze, before he flies off into the distance, where she had sent her eyes to rest. And now she throws into the fire the little wax doll, pierced with black needles, whose face resembled hers. It is a kind of final freedom, that I would like to leave her with:

I was consoled and I left the house at dawn (*HJ*, 262).



PL. 36

Untitled, 1963



PL. 37

Untitled, 1963



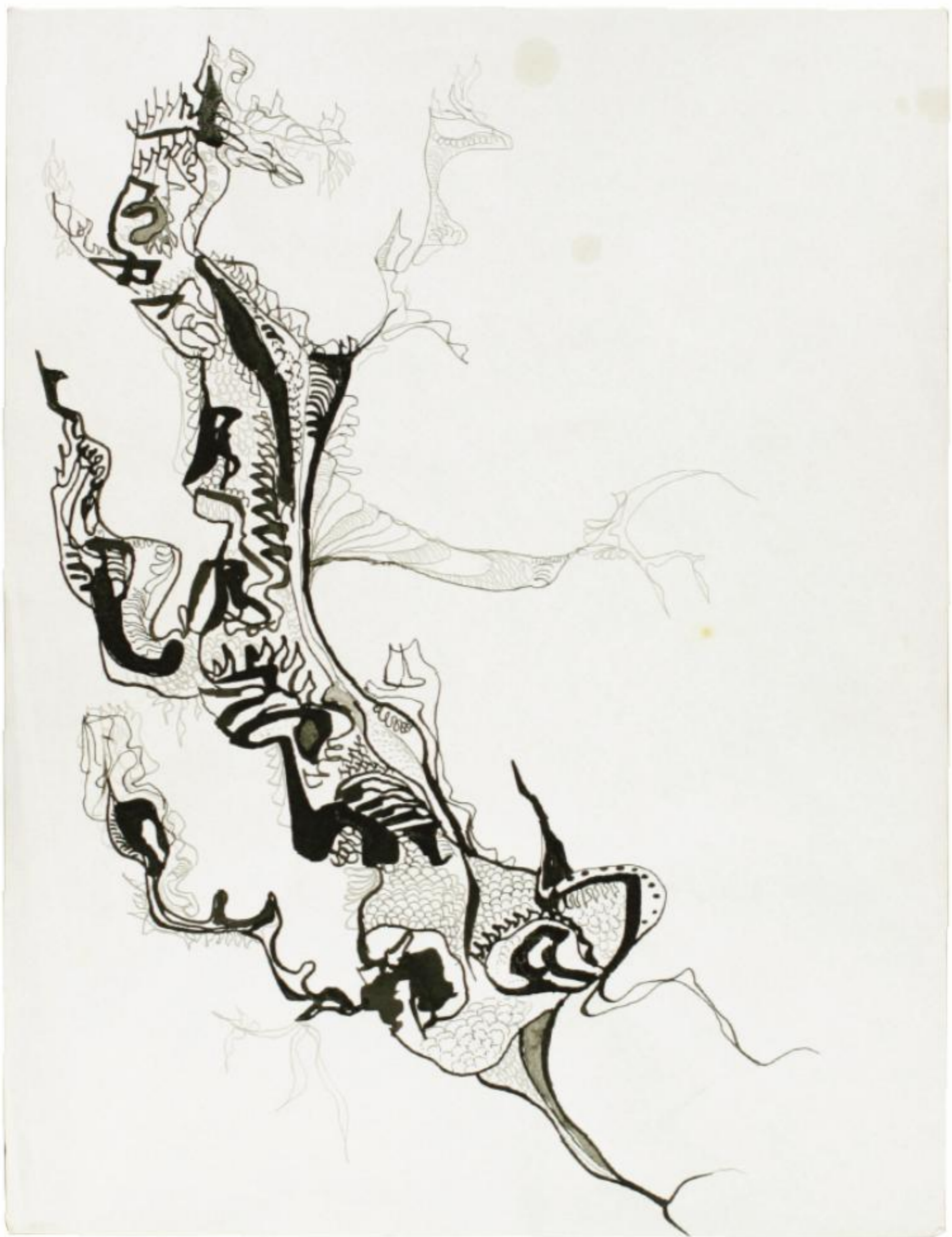
PL. 38

Untitled, 1963



PL. 39

Untitled, c. 1960s



PL. 40

Untitled, c. 1960s



PL. 41

Untitled, 1963



PL. 42

Untitled, 1966



PL. 43

Untitled, 1967

*Letters,
Books,
and
Photographs*



PL. 44

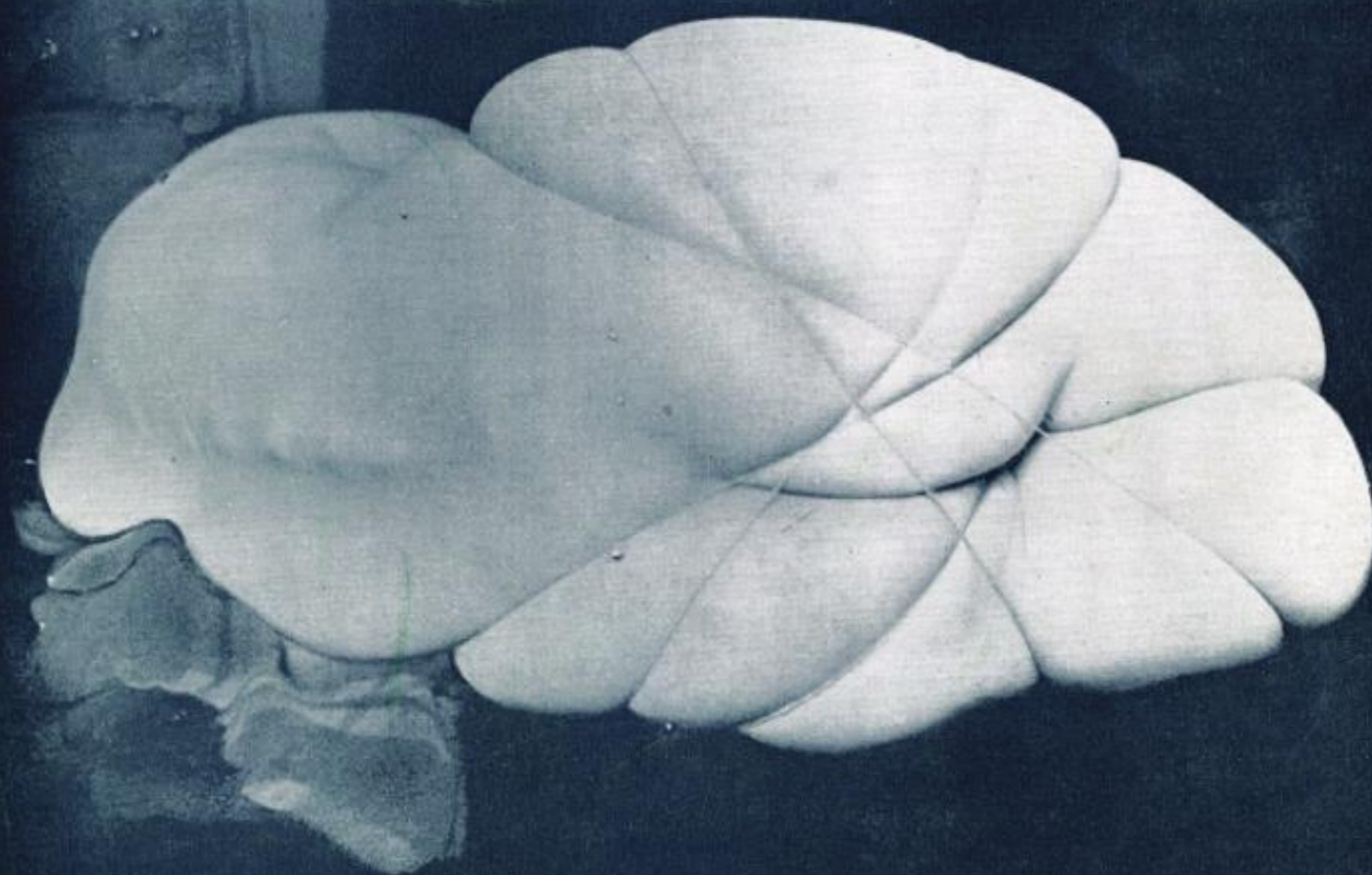
Hans Bellmer and Unica Zürn, Paris, 1953



PL. 45

Hans Bellmer and Unica Zürn, 1955

le surréalisme, même 4



directeur : André Breton

revue trimestrielle

printemps 1958

PL. 46

Le Surréalisme, même 4, Spring 1958 cover featuring a photograph by Hans Bellmer of Zürn's nude torso bound with string, part of his 1958 series entitled *La Vénus d'Ermenonville*



PLS. 47, 48

Both: Franz Hermesmeyer, *Untitled*, Paris, 1958



PL. 49

Franz Hermesmeyer, *Hans Bellmer and Unica Zürn*, Paris, 1958

Ermenonville, den 13.1.59



Liebe Ursel,
ich danke dir recht herzlich für Deine lieben
Weihnachtsgrüße und für Deine guten Wünsche
zum Neuen Jahr.

Du bist mir auch so rührend nett an dem
schönen letzten Weihnachtsabend beteiligt -
wofür darf ich dir ein Danken - ^{es} ist
die schöne Weihnachtskarte über der edle Schal.²
Das müßte mir noch einmal gerne
schreiben!!!

Wir haben natürlich auch ein sehr schönes
Geschenk, weil wir das für dich bestimmte
Päckchen mit mir an dich abgeschickt
haben. Kannst du uns das wohl ver-
zeihen? Wir Weihnachten waren wir in
Paris, 3 Tage, eine gute Woche wie jedesmal,
wenn wir in Paris sind - und damals
hatte das Päckchen an dich fortgehen -
was nicht passiert. c'est la vie!
Mir ist das Neue Jahr im Lande -
wir wünschen dir alles gute, Erfolg, Gesund-
heit, unerwartete und schöne Überdauern-
gen - bis hier ist mir ein ganz hübsches
Päckchen an dich abgeschickt, das andere
folgt und alles andere auch!
Alles Liebe und viele Grüße von Unica.

**LIBRAIRIE - PAPETERIE
JOSEPH GIBERT**

SÉRIE SUPÉRIEURE
AFNOR VII

*album II semaine 1961
1962*

**SCIENCES - GEOGRAPHIE
TRAVAUX PRATIQUES**

**PAPETERIE SCOLAIRE
TECHNIQUE - COMMERCIALE - GÉNÉRALE
30, BOULEVARD SAINT-MICHEL, 26
PARIS-6^e**

**LIBRAIRIE - PAPETERIE
JOSEPH GIBERT**

SÉRIE SUPÉRIEURE
AFNOR VII

**SCIENCES - GEOGRAPHIE
TRAVAUX PRATIQUES**

V . ALBUM
de St. Anne
1961

**PAPETERIE SCOLAIRE
TECHNIQUE - COMMERCIALE - GÉNÉRALE
30, BOULEVARD SAINT-MICHEL, 26
PARIS-6***

UNICA ZÜRN

DESSINS - GOUACHES

9-31
JANVIER
1962

L E P O I N T C A R D I N A L

PL. 53

Unica Zürn: Dessins-Gouaches, brochure for 1962 exhibition at Le Point Cardinal Galerie, Paris, featuring an engraving by Unica Zürn and calligraphic characters by Max Ernst

LIST OF ILLUSTRATIONS

PL. 1

Untitled, 1956

Torn drawing reassembled by Hans Bellmer

Ink and gouache on paper

9 1/2 x 7 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 2

Untitled, 1957

Torn drawing reassembled by Hans Bellmer

Ink and gouache on paper

10 3/4 x 7 1/4 inches

Collection John Zorn, Courtesy Ubu Gallery,
New York & Galerie Berinson, Berlin

PL. 3

Untitled, 1959

Ink & pencil on paper

37 5/8 x 27 inches

Collection John Zorn, Courtesy Ubu Gallery,
New York & Galerie Berinson, Berlin

PL. 4

Johannes Lederer

Unica Zürn, c. 1953

PL. 5

Untitled, 1957

Ink on paper

11 1/8 x 7 1/2 inches

Collection Bihl-Bellmer

PL. 6

Untitled, 1959

Ink on colored paper

24 3/8 x 17 3/4 inches

Collection Bihl-Bellmer

PL. 7

Untitled, 1960

Ink on paper

7 x 10 7/8 inches

Collection Bihl-Bellmer

PL. 8

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 9

Untitled, 1962

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 10

Untitled, 1966

Ink on paper

9 7/8 x 7 1/2 inches

Collection Bihl-Bellmer

PL. 11

Untitled, 1966

Ink on paper

9 7/8 x 7 1/2 inches

Collection Bihl-Bellmer

PL. 12

Château d'Espagne, 1970

Ink on paper

20 x 16 3/8 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 13

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 14

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Collection Catherine and

Alan Harper, New York,

Courtesy Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 15

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 16

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 17

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 18

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 19

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 20

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York

& Galerie Berinson, Berlin

PL. 21

Untitled, c. 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 22

Untitled, 1962

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 23

Leonore Mau

Unica Zürn with Bellmer doll, 1954

© Leonore Mau, Hamburg

PL. 24

Untitled, 1953

Ink on paper

6 1/8 x 5 7/8 inches

Succession Zürn

PL. 25

Hans Bellmer

Untitled (Unica Zürn holding a painting
of herself by Hans Bellmer), n.d.

Vintage gelatin silver print

3 3/4 x 5 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 26

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 27 / COVER

Untitled, 1961

Ink on paper

12 3/8 x 9 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 28

Untitled, 1963-1965

Ink and watercolor on paper

19 1/2 x 25 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 29

Untitled, 1963

Ink on paper

19 1/2 x 25 1/2 inches

Succession Zürn

PL. 30

Untitled, 1965

Ink on paper

19 1/2 x 25 3/8 inches

Private Collection, Courtesy Ubu Gallery,
New York & Galerie Berinson, Berlin

PL. 31

Untitled, 1965

Ink on paper

19 1/2 x 25 1/2 inches

Succession Zürn

PL. 32

Untitled, 1966

Ink and white gouache on paper

25 3/8 x 19 1/2 inches

Collection Amanda Filipacchi, New York,
Courtesy Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 33

Untitled, 1966

Ink on paper

25 3/8 x 19 1/2 inches

Collection Craig Filipacchi, New York,
Courtesy Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 34

Untitled, 1966

Ink on paperboard

15 x 9 7/8 inches

Succession Zürn

PL. 35

Untitled, 1966

Ink on paper

15 x 9 7/8 inches

Collection Bihl-Bellmer

PL. 36

Untitled, 1963

Ink on paper

27 1/8 x 22 1/8 inches

Collection Bihl-Bellmer

PL. 37

Untitled, 1963

Ink on paper

19 5/8 x 24 3/8 inches

Private Collection, Courtesy Ubu Gallery,
New York & Galerie Berinson, Berlin

PL. 38

Untitled, 1963

Ink on paper

19 1/2 x 25 1/8 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 39

Untitled, c. 1960s

Ink on paper

10 5/8 x 8 1/8 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 40

Untitled, c. 1960s

Ink on paper

10 5/8 x 8 1/8 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 41

Untitled, 1963

Ink on paper

19 1/2 x 25 1/2 inches

Succession Zürn

PL. 42

Untitled, 1966

Ink on paper

11 x 7 3/4 inches

Private Collection, Courtesy Ubu Gallery,
New York & Galerie Berinson, Berlin

PL. 43

Untitled, 1967

Ink on paper

11 x 7 1/2 inches

Collection Bihl-Bellmer

PL. 44

Photographer unknown

Hans Bellmer and Unica Zürn, Paris, 1953

3 1/4 x 5 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 45

Photographer unknown

Hans Bellmer and Unica Zürn, 1955

PL. 46

Le Surréalism, même 4, Spring 1958

Collection David and Marcel Fleiss,
Courtesy Galerie 1900–2000, Paris

PL. 47

Franz Hermesmeyer

Untitled, Paris, 1958

Vintage gelatin silver print

3 1/4 x 5 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 48

Franz Hermesmeyer

Untitled, Paris, 1958

Vintage gelatin silver print

3 1/4 x 5 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 49

Franz Hermesmeyer

Hans Bellmer and Unica Zürn, Paris, 1958

Vintage gelatin silver print

3 1/4 x 5 1/4 inches

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 50

Untitled Manuscript, Letter, and Drawing, 1959

Ink on paper

8 1/4 x 5 1/3 inches

Collection David and Marcel Fleiss,
Courtesy Galerie 1900–2000, Paris

PL. 51

Notebook, annotated "Album II,
St. Anne, 1961–1962"

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 52

Notebook, annotated "Album V
de St. Anne, 1961"

Ubu Gallery, New York
& Galerie Berinson, Berlin

PL. 53

Unica Zürn: Dessins-Gouaches, 1962

Exhibition brochure

Collection David and Marcel Fleiss, Courtesy
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ESSAYIST BIOS

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