

Surrealism

Dreams on Canvas

Exhibition Catalogue

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Vision Beyond Surrealism

Wolfgang Paalen and Gordon Onslow Ford

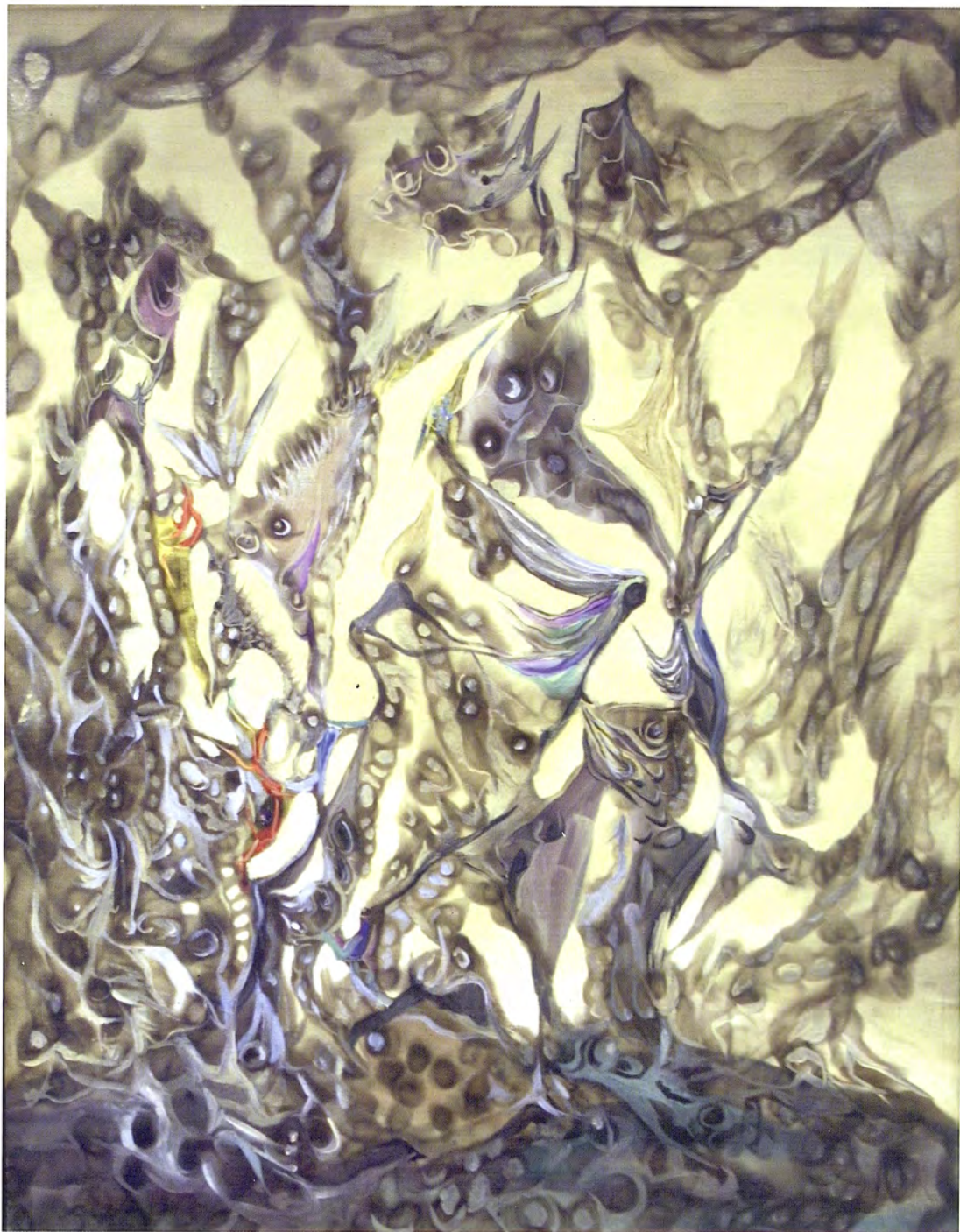
By Dr. Fariba Bogzaran



"A work of art had to bring about an awareness of universal concerns" - Paalen, 1951

The preoccupation with dreams at the turn of the last century created a major breakthrough in the study of human consciousness. Sigmund Freud's clinical observation of the human psyche and his technique of free association—a form of speech that unravels the wilderness of the unconscious—were a revelation to

From Left to Right: Yves Tanguy, André Breton, Gordon Onslow Ford, Roberto Matta, Estéban Francés, Anne Matta, Jacqueline Lamba (Photo credit: Gertrude Stein), 1939, Billgin



Wolfgang Paalen, *Untitled (Fumage)*, 1938
oil on canvas, 36 x 28 1/4 in.
Collection Lucid Art Foundation

many artists, in particular the Surrealists. *The resolution of the two states of dreams and reality into a sort of absolute reality or surreality* (1) became a liberating poetic and visual mode of expression.

The epicenter of this movement took place in the Parisian art scene in the 1920's and 1930's. What is less known is the fact that the last wave of young surrealists invited by André Breton were not only interested in dream symbolism but also looked beyond dreams into new dimensions of the mind. Existentialism, science and in particular new physics influenced these artists. Among them were the Austrian painter and philosopher Wolfgang Paalen, Chilean architect and painter Roberto Matta, British painter Gordon Onslow Ford and Spanish painter Estéban Francés. This essay focuses on the connection between these members of the Surrealist group, in particular Wolfgang Paalen and Gordon Onslow Ford, who departed from Surrealism to launch their own vision of art in America.

Formerly a member of the Abstraction-Création (1933-36), Paalen was known for his paintings of "pre-human" images influenced by prehistoric Greek art and the sculptures of the Cycladic Islands. Paalen's Romantic German sensibility, combined with his interest in ancient art, brought a new curiosity to the Paris art scene. His Cycladic Style paintings attracted some of the most influential and innovative artists to the opening of his solo exhibit at the Galerie Pierre in 1936. Among the artists at his opening were Pablo Picasso, Wassily Kandinsky, Max Ernst, Joan Miró, Man Ray, Jean Arp, Alberto Giacometti, André Breton and others. The same night he was invited by Alfred Barr Jr. to exhibit for

the upcoming show *Fantastic Art Dada Surrealism* at the Museum of Modern Art in New York, and André Breton invited him to contribute to the exhibition *Exposition surréaliste des objets* in London. (2) The exhibition at Galerie Pierre brought him major recognition as an artist and helped launch his career. (3)

Paalen's discovery of fumage as a mode of automatic expression--using a candle flame to apply smoke to a painted canvas, then carefully articulating the image-- made him one of the most inventive Surrealists of the time. Like the transformative work of an alchemist these paintings deconstruct first to reconstruct anew. In paintings such as *Untitled*, 1938 (page 64) these morphological shapes are pulled by an unknown gravitational force, uprooted from an earthly plane, into an ethereal unbound space. The elation of artistic liberation combined with deep existential anxiety (his Jewish father was from a prominent business family from Austria affected by the Nazi's occupation) made his paintings a paradox of emotions. By dissolving perceived reality into a landscape of possibility, ghostly figures of skulls and deformed characters reminiscent of Munch, *Scream* the upcoming horror of war.

Onslow Ford was the last member of the Surrealists officially admitted to the group by André Breton in 1938. By that time Paalen was established within the group and the Paris art scene. Paalen and Onslow Ford met within the radius of the Surrealist circle, attending café discussions, participating in exhibitions and visiting each other's studios in Paris (1938-9). However, their friendship did not fully develop until they met again in Mexico in 1941.

Gordon Onslow Ford, Roberta Matta, Estéban Francés, (photograph by Elisabeth Onslow Ford Rouslin), 1939 Chemillieu

Before joining the Surrealist group, Onslow Ford was an accomplished landscape and seascape painter, but a transformative experience was to change his life forever. While in Egypt, he visited the tomb of Tutankhamen in the Valley of the Kings. Aided by the archeologist Howard Carter, he was permitted to visit the tomb alone whereupon he came in contact with art whose symbolic power opened him to "the realization that there could be another way of

seeing and conceiving the world than the one which I had been taught to take for granted."⁽⁴⁾ The reverence for ancient and indigenous cultures, whose imagery and ideology reflect harmony with nature, became a major influence. Onslow Ford was also exposed to theories dealing with higher forms of consciousness, in particular in the work of Theosophy and of Gurdjieff and Ouspensky.

The most important relationship Onslow Ford developed in Paris was with the Chilean architect Roberto Matta in 1937, then a young architect working with Le Corbusier. In this fated encounter, Onslow Ford's life took a "surreal" turn. In their first meeting, Matta showed him some of his colored pencil sketches casually tacked on the wall of his room. When Onslow Ford saw them he remarked: "These are the most exciting works I have seen in Paris!" For the first time, Onslow Ford saw the possibility of transforming images of nature into a new dimension, that is, of transforming



landscapes into inscapes. His continuous support and encouragement of Matta's art works allowed Matta to eventually leave architecture for painting.⁽⁵⁾

Onslow Ford's experimentation with automatism changed his own art; "From that time on I have never worked from nature, but have let nature work through me in the guise of automatic drawings."⁽⁶⁾

As the youngest members of the Surrealist group, they spent many

hours exploring ideas, experimenting with drawings and paintings, and reading philosophical texts such as Ouspensky's *Tertium Organum*. They created a body of work with the idea to explore reality unbounded by conventional space and time. Matta called this *Psychological Morphology*, "... the conception of a psychological time medium in which objects are transformed leads one to compare it to a Euclidian space in rotary and pulsatory transformation, in which the object at each risk of interpenetration can oscillate from point-volume to moment-eternity, from attraction-repulsion to past-future, from light-shadow to matter-movement..."⁽⁷⁾

Onslow Ford's automatic invention was coulage (pouring). This technique came to him by chance at the time when he allowed his Surrealist friend, Victor Brauner, to use a section of his studio for a while. Unable to paint in the presence of Brauner, and out of pure frustration, he placed a canvas on the floor and

began pouring Ripolin enamel onto it. The effect intrigued him and he continued experimenting with this technique of pouring paint and mixing color, resembling marbled images. He then began peeling off the paint and created a dimensional field with lines on a liquid-like surface. (Jackson Pollock developed similar pouring paint but into drip painting.)

Onslow Ford's first statement of seeing beyond the perceived reality into the invisible, was published in the last edition of the Surrealist magazine *Minotaure*: "If you are one whose dreams become clarified in broad daylight, it is possible to see, beyond the rational, auras independent of the illusions which assail us." (8). He spent many years unraveling these ideas into a new vision. In their paintings, Onslow Ford, Matta and Francés slowly dissolved the single horizon of time to explore the non-linear, circular, multidimensional layers of the mind. They discovered new ways of

looking into possible dimensions of the mind.

In April 1939, Onslow Ford, Matta and Francés, with the help of Gertrude Stein, found Chateau Chemillieu in France's region of Ain, turning it into a refuge during the troubled times. They ceremonially presented the key of Chateau Chemillieu to Breton on a red cushion. In May 1939, Paalen anticipated the advancement of Nazi Germany into France and took off to America with his wife, French poet and painter Alice Rahon, and their mutual friend, Swiss photographer, Eva Sulzer.

Chemillieu became the hub of activities for the Surrealists in the summer of 1939. Among the people staying there were André Breton and his wife, painter Jacqueline Lamba and their daughter Aube, Yves Tanguy, Kay Sage, Roberto Matta and his wife Anne Matta, Estéban Francés and Gordon Onslow Ford. They also had a constant stream of visitors

Gordon Onslow Ford
Propaganda for Love, 1940
oil on canvas
40 1/2 x 66 in.
Collection Lucid Art
Foundation



Collaborative drawing by Estéban Francés, Roberto Matta, Anne Matta, GOF and Yves Tanguy

Cadavre Exquis
(*Exquisite Corpse*),
1939
Chalk on black paper
12 1/2 x 6 1/2 in.
Collection Lucid Art
Foundation

who stayed for a short time. Their days were spent working on their paintings, sharing meals, going for walks, visits to Le Facteur Cheval (Ideal Palace) and making collaborative drawings, like *Cadavre Exquis* (*Exquisite Corpse*, page 68). In the evening, Breton would recite poetry, Francés played guitar, and together they formulated their new ideas and worked toward the next direction and vision for Surrealism.

Meanwhile, Paalen with his two companions traveled to the North West Coast of Canada. Having a passion for anthropology and indigenous art, and being an avid collector, he sought the living mystery of the Native culture, their way of life and their art. Populated with different tribes such as Salish, Nootka, Haida, Kwakwaka'wakw, Tsimshian and Tlingit, the North West coast was rich with ceremonial masks, totem poles and carved ceremonial objects. Paalen later wrote extensively on the topic of Totem Art and its incipient power. (9) He left Canada for Mexico in September of 1939.



In France, as rumors of the German occupation were heard, one by one the Surrealist members left Chemillieu for Paris. When war was declared, Onslow Ford and Matta were the last to leave Chemillieu. To their horror and surprise they came back to a Paris unlike what

they had left just a few months earlier. The two friends parted as Onslow Ford was summoned to the British Navy — a career he left behind in 1937 to devote himself to art. (10)

Most Surrealists left France and clustered in different parts of the world. Like many of them, Onslow Ford was invited to New York by the Preservation for European Culture in 1940. Despite his young age, as a native English speaker, he became one of the main spokespersons for the Surrealist group in America. He was invited to give a series of four lectures on Surrealism. These well-attended and influential lectures were followed by four exhibitions at the New School for Social Research. Onslow Ford's lectures focused not only on automatism but also emphasized the new vision in art that seeks deeper levels of inquiry into the mind. This important meeting between the European Surrealists and American painters has been well documented by art historian Martica Sawin. Their influence became even more apparent in an exhibition titled, *Surrealistas en el exilio y los inicios de la escuela de Nueva York*. (11) It is little known that in a short time Onslow Ford became one of the most recognized and important members of the Surrealist group in New York, yet he was not comfortable being the spokesperson for the group.

During this time, he made an important painting addressing his feelings in relation to war, calling it *Propaganda for Love*, 1940 (page 67). In a letter to Breton he made a sketch of the painting and wrote in poetic and automatic prose exploring each section in detail, "... from the egg-hole aborts a crawling embryo and spewing out its black entrails onto floating architectural planes where they fall onto a rocking lavatory and so though

an invisible drain to the zone of darkness." (12)

At the same time, in Mexico, Paalen organized the first international Surrealist exhibition with the help of Peruvian poet Cesar Moro and the blessings of André Breton at Galleria de Arte Mexicano in 1940. He also had his solo exhibition at the Julian Levy gallery in New York while working towards launching his own art magazine and drafting his resignation letter to Surrealism.

Onslow Ford's popularity grew in New York. He was offered to lecture across the country on Surrealism but turned the invitation down. As an introvert he wanted to be left in peace so that he could concentrate on painting. It became exceedingly difficult for him to work in the city, and as soon as Breton joined the Surrealists in New York, Onslow Ford left for Mexico. It was the summer of 1941 and he had just married the writer Jacqueline Johnson who attended his lectures with Motherwell. In a letter to Onslow Ford, Motherwell reminisced about the past "I met Matta for the first time in her [Jacqueline] company at your dazzling lecture at the New School during the winter of 1940-1941." (13)

By joining other members of the Surrealists in Mexico including Wolfgang Paalen, Alice Rahon, Remedios Varo, Benjamin Peret, Estebán Francés and others, Gordon Onslow Ford chose to remove himself from the spotlight in an effort to recreate what he had lost by leaving Paris. Having an unhurried life style, more time to paint, dialogue, collaborate and create without pressure, proved more suitable for his character. Unfortunately the surrealists who chose Mexico as their refuge did not receive the same acknowledgement and appreciation

for their work as those who stayed in New York. However, their works and their important contributions are finally coming into view.

In 1942, Onslow Ford and his wife found an old mill, El Molino, in a village occupied by the indigenous Tarascans in Erongaricuaru, Mexico. The place, although very isolated, soon became a cultural center as many artists visited them and stayed and worked there, sometimes for weeks. In some ways he recreated the magical atmosphere the Surrealists shared in Chemillieu which was among the happiest time of his life. Many Surrealist artists such as Remedios Varo, Cesar Moro, Roberto Matta, Jacqueline Lamba, Wolfgang Paalen and artists from the Chicago school visited and stayed at El Molino. Onslow Ford created an impressive body of work while in Mexico exploring what later he called the "inner-worlds."

At that time, Paalen launched his magazine *Dyn* (from root word Dynaton, derived from Greek: the possible) and developed his ideas of the new potential in art. In the very first issue, 1942, the statement *Farewell to Surrealism* appeared only in French. While other essays were translated into English, this one seemed to be a public resignation letter addressed to Breton and the Parisian Surrealists.⁽¹⁴⁾ Paalen's main objection to Surrealism was a faulty dualism pitting the concept of the "irrational" expressed in pure automatism rooted in Freud's free association, against that of "reason," rooted in Marx's philosophy. In his own attempt to integrate irrationality with reason, Paalen's visionary work updated Surrealism by urging artists to go beyond all the "isms," which, under the guise of liberating intentions, could end up in restricting creative possibilities. He also emphasized the responsibility of the

Roberto Matta
Composition, 1962
mixed media on burlap
63 x 73 in.
Collection of Muriel and
Howard Weingrow



artists to take part in understanding and communicating the core message of their art. In today's art world every artist is required to articulate and write a personal artist's statement. Paalen's belief in artists taking on such responsibility, looking beyond reliance on the ideology of a group; a movement or a leader to define their art, was a precursor to this contemporary cultural practice.

Paalen's view of art encouraged a different way of seeing art. " Surrealism is on the wrong track when it tries to poetize science, which can only lead to mysticism. Poet and scientist must finally understand one another-and each must give up the thought that he alone has taken out an exclusive patent on truth." (15) Paalen recognized that the truth of art is essentially at the same level as that of scientific inquiry. He stated, "The possible does not have to be justified by the known." (16) To elevate art as a form of epistemology, as a form of knowledge, Paalen focused in every issue of *Dyn* on dialoguing with artists and scientists (including a piece by Einstein) and on aligning art with scientific and philosophical movements of the time.

Paalen also moved from a deterministic perspective to a phenomenological point of view, which was promoted by the work of Husserl and his student Heidegger. He emphasized non-duality between the mind and body, and from observing indigenous cultures of the North West coast he explored how we enter into the world of totem. Paalen invited embodiment of the art beyond its symbolism and interpretation. This integral thinking resembles the ancient Chinese tradition where the artist is a vehicle for a force that flows through

mind and body. The act of painting becomes the experience and the painter a conscious participant.

Onslow Ford, who had already formulated his own ideas and started a new direction with Matta and Francés in Paris, later aligned with Paalen while in Mexico. At first his commitment to Breton prevented him from taking the plunge because he admired Breton and had a regular correspondence with him. But finally he wrote to Breton in May 1943 declaring that he could no longer call himself a Surrealist, taking issue not only with Surrealist philosophical ideology but also with its revolutionary political commitment. Despite this ideological breakup they both remained friends until the end.

After the war in 1947, Gordon Onslow Ford and Jacqueline Johnson moved to the San Francisco Bay Area discovering the West Coast as a fresh ground to start anew. Upon his arrival, Onslow Ford immediately was invited to give a retrospective of his work at the San Francisco Museum of Art in 1948. It is not surprising that he titled the exhibition *Toward the New Subject in Painting*. "I like the idea of an expanding universe and a growing consciousness. The greatest adventure today is man himself, and the greatest unknown, the human mind." (17)

The same year, undoubtedly encouraged by Onslow Ford, Paalen had a retrospective at the San Francisco museum and the following year, Lee Mullican, an American artist who was inspired by the Native American art, had his retrospective at the museum as well. The two former Surrealists and American painter Lee Mullican with writer Jacqueline Johnson and designer Luchita Hurato

created an exhibition that marked their new vision in art. Continuing the idea of Dyn, they agreed with Paalen on the name *Dynaton-the Possible*—"a limitless continuum, in which all forms of reality are potentially implicit. So that there would be no ultimate space-time-continuum; spatio-temporal manifestations being only the functional conditions of realization of the Dynaton." (18)

The group declared that Dynaton is not an art movement and not an "ism" but a form of openness to great freedom of expression and possibilities. Paalen and Johnson wrote the major essays of the Dynaton catalogue. In her insightful essay Jacqueline Johnson asserts that "The whole modern era is marked, in painting and in poetry, by a shift of interest from sentiment, from the self as actor, to the self as theater of action; and the real message is a transformation of reality by a transformation of our awareness." (19) Her visionary statement is apt for contemporary thinking in psychology, science and art. In his essay "Theory of Dynaton," which was supported by two previous essays in the same catalogue, *Metaplastic and Relativity of Measure*, Paalen takes a meandering route through philosophical and scientific arguments, questioning the nature of reality, but finally meeting his reader eye to eye: "By now, people who by good will in general and interest in art in particular, have been lured into reading this, may lose patience: But—what is this all about?" "Sorry," Paalen firmly states, "it is about the all- with which our art is concerned." He then proceeds to make his important and timeless statement which stands very strong in contemporary art today and will continue to be appreciated in the future: "Art, in order to be great, has to deal with something greater than art-and that something

greater can not be less any longer than a wider comprehension of reality." (20)

The vision of a new art rooted in Surrealism with the exploration of the unconscious through pure automatism had evolved into a world of fuller possibilities. The process of this evolution is still relevant in the contemporary post-modern era as it provides a map that retraces important steps within the investigation of the mind: First, by paying attention to the narrative of dreams, one explores the personal and collective aspects of the unconscious. Then a choice opens up for the artist to take a lucid plunge into exploring and articulating the possibility of the realities concealed within transdimensional levels and layers of creation. The artwork then becomes a phenomenon, an experience, in which the viewer is given glimpses into new levels of realization and consciousness. (21)

The visionary theory of Dynaton slowly unfolded for each member of the group, and over the years the theory has been revisited several times. Twenty-six years later, artist Lee Mullican wrote, "The re-reading and study of the Dynaton as theory, revealed for the first time the possibility of the painter as the seer. Painting became an object of meditation where it was possible to create activities and give structure to the inner-spatial." (22)

Onslow Ford wrote extensively about the new vision in art through books and essays. He explored what he later called the *Great Spaces of the Mind*, a manifestation of a shared vital inner life, which can be expressed in art. "Spontaneous creation appears out of the unknown, and then grows out of itself in stage after stage until all the multiple components of the world can inter-act and play their part in the ecology of the whole." (23) Such Great Spaces have vast

TOP:
Roberto Matta
The Unthinkable, 1957
oil on canvas
78 x 118 in.
Private Collection



dimensions and many layers. Onslow Ford later developed his own circle of artist and writer friends in the west coast including Alan Watts, Mark Toby, Morris Graves, Sam Francis, Lee Mullican, Ruth Asawa, Fritjof Capra and Brian Swimme to name just a few, all of whom were interested in this new subject in art and its relationship with the emerging cosmological story. (24)

The two former Surrealists, Wolfgang Paalen and Gordon Onslow Ford, alongside their friend Roberto Matta, have

pioneered new visions of art that seek beyond perceived notions of reality and narrative symbolism, and offer deeper insights into the study of human consciousness. Paalen accomplished much in his short life until his tragic death in 1959. Matta and Onslow Ford remained close friends and continued the adventure until their deaths in 2002 and 2003 respectively.

NOTES:

- 1) André Breton, *Manifeste du Surréalisme*, Paris, 1924. The English version Tr. Richard Seaver and Helen R. Lane. Ann Arbor: University of Michigan Press, 1969. Or in *What is Surrealism?* (D. Gascoyne, Tr.) London: Faber and Faber, Ltd., 1936.
 - 2) Gustav Regler, *Wolfgang Paalen*, New York: Nierendorf Editions, 1946, P.23.
 - 3) For an extensive history of work and life of Wolfgang Paalen, see Andreas Nuefert, *Wolfgang Paalen: Im Inneren des Wals*, Springer: Wein/NewYork, 1999. (translation will be available within a year). Also see Amy Winter's, *Wolfgang Paalen: Artist and Theorist of the Avant-Garde*, Westport: Praeger Publishers, 2003.
 - 4) Gordon Onslow Ford, *Towards a New Subject in Painting*, San Francisco: San Francisco Museum of Art (Currently San Francisco Museum of Modern Art), 1948, P. 11.
 - 5) Onslow Ford provided Matta with his first oil paints and canvas and supported him by commissioning one drawing per month to encourage him to paint. For recount of this interview with Matta, October 16, 1993 in Paris, see Fariba Bogzaran, *Images of the Lucid Mind: Phenomenological Study of Lucid Dreamers and Modern Painting*, U.M.I.: Michigan, 1996.
 - 6) Gordon Onslow Ford, 1948, P. 11.
 - 7) Roberto Matta, definition of *Psychological Morphology* translated by Onslow Ford in *Towards the New Subject in Painting*, 1948, p. 13.
 - 8) *Minotaure*, #13, Translated by Gordon Onslow Ford.
 - 9) Wolfgang Paalen, Totem Art, Dyn 4-5, 1943, p.7-35 also see introductory essay on *Pas Perdus Retrouvés* by Guy Buchhofter in Kloyber, Christian, ed. *Wolfgang Paalen's Dyn: the Complete Reprint*. Springer: New York, 2000.
 - 10) In London, Onslow Ford edited a special issue of *London Bulletin*, June 1940 and published essays and images by many surrealists. The content was meant to appear in the next issue of *Minotaure* before it was interrupted by the occupation.
 - 11) For details of Onslow Ford's lectures in New York and influences of European Surrealist on Abstract Expressionist see Martica Sawin, *Surrealism in Exile and the Beginning of the New York School*, Cambridge: MIT Press, 1995. Also see the catalogue for exhibition *Surrealistas en el exilio y los inicios de la Escuela de Nueva York*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, 1999. The exhibition also traveled to Musées de Strasbourg, 2000.
 - 12) The letter Onslow Ford wrote to Breton with the illustration on the painting *Propaganda for Love* was auctioned in the Breton's estate sale in Paris on April, 2003.
 - 13) From a letter Robert Motherwell wrote to Onslow Ford in October 2, 1984. Archive of Lucid Art Foundation, Inverness, California.
 - 14) Wolfgang Paalen, Farewell to Surrealism, *Dyn* 1, 1942, p.26.
 - 15) Wolfgang Paalen, *Problems of Contemporary art: Form and Sense, Art and Science*, Wittenborn and Company, New York, 1945. P. 63.
 - 16) The first article in *Dyn* #1, 1942, The New Image, Paalen makes the argument for this major statement, which first appeared in an article in *Art News*, June 1941.
 - 17) Onslow Ford, 1948, p. 43.
 - 18) Wolfgang Paalen, *Dynaton*, San Francisco Museum of Art catalogue, 1951, p.22.
 - 19) Jacqueline Johnson, *Dynaton*, 1951, p.39.
 - 20) Wolfgang Paalen, *Dynaton*, 1951, p. 21.
 - 21) This vision later was explored through a phenomenological research on consciousness and art and reported in Bogzaran, *Lucid Art and Hyperspace Lucidity, Dreaming* Vol. 13 (1), Klumer Academic/Human Sciences Press. Lucid Art Foundation was established to continue the evolution of this vision. The term Lucid Art was defined by Bogzaran and Onslow Ford as "the convergence of the creative force of the universe expressed in a spontaneous work of art that elicits in the viewer aspects of the inner world."
 - 22) Lee Mullican in *Dynaton Re-Viewed, Gallery Paule Anglim catalogue*, 1977, p.7 For other Dynaton exhibition see Halpern, Nora. *Dynaton Before and Beyond: Works by Lee Mullican, Gordon Onslow Ford and Wolfgang Paalen catalogue*. Malibu, California: Frederick R. Weisman Museum of Art, 1992
 - 23) See Onslow Ford's book, *Creation*, 1978, and *Once Upon a Time*, 1999, Lucid Art Foundation, www.lucidart.org
 - 24) The exhibition *Through the Light: Exploration of Consciousness in Art* curated by Bogzaran at John F. Kennedy University Arts and Consciousness Gallery continued this vision in art. Exhibition included Gordon Onslow Ford, Lee Mullican, John Anderson, Richard Bowman and JB Blunk, 1997.
- Fariba Bogzaran, Ph.D., scholar/artist is an Associate Professor, Department of Arts and Consciousness, John F. Kennedy University, Berkeley, California. She co-founded Lucid Art Foundation with Gordon Onslow Ford and Robert Anthoine and is currently the President of the Foundation. She has written extensively on the work and life of Gordon Onslow Ford and is the author of *Images of the Lucid Mind* (1996) and co-author of *Extraordinary Dreams* (SUNY 2002).



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