

Remedios Varo

(1908-1963)

When an artist produces from the depth of his being... he transcends fashions, because his creation contains the whole, imbued with principles and infinity. Remedios Varo belongs to the universe.

Her art is a form of painting that reflects the connection with other worlds...that weaving in and out of different mental planes, bodies and souls dancing with the spirits of a wall, of the water, and those that hide under the boards or evaporate among the sighing of the floors. Space, where time and gravitation are the daily languages of magicians and hermits. Every picture is a window reaching into the depths of those that contemplate it. Codes and symbols of

the occultism of all times, the vitality that transmutes the probable to approach the essence of things. Silent music of magical architecture and solar or lunar vehicles. Feline companions of the soul tussling playfully and affectionately with strands of wool in a burst of joy. Lovers who corrupt the shadows. Scientists impregnated with Nature. Mystical strokes evoking memories. Birds, chairs, textures from different realms and star dust that by some sort of alchemy acquire life and color in visual stories with a thousand versions, linked by a common thread, that lovingly prolong the intensity of experience.

This and much more constitutes the symbolic, surreal universe of



Revelation or the Watchmaker, 1955.

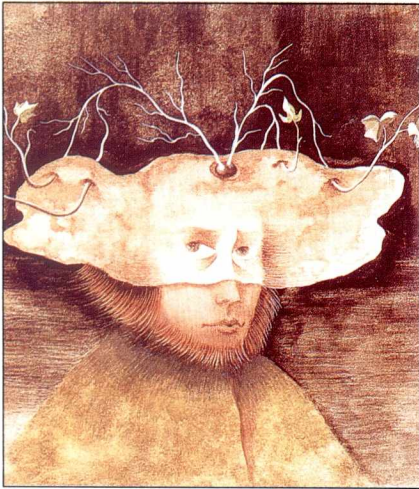
Photos by Blanca Charolet (pp. 67-71).



The Lovers, 1963.

Remedios Varo, whose work we can admire today in Mexico City's Modern Art museum. Followers of this unique painter have waited for this moment for years, because they knew the exhibition would be a delight. Those seeing Varo's painting for the first time will doubtless experience a revealing introspective journey.

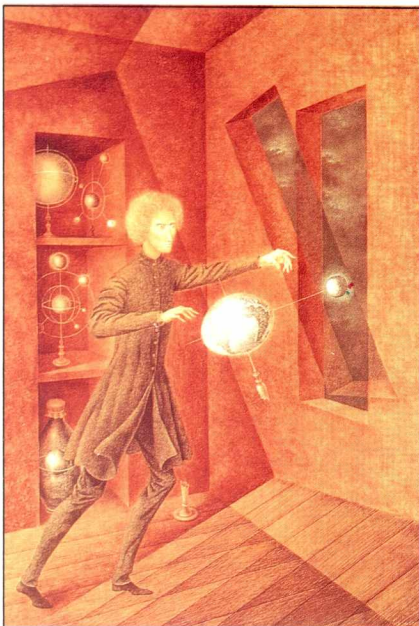
The "Remedios Varo 1908-1963" exhibition opened on February 24. For the first time ever, 172 works have been assembled, showing the painter's artistic progress—which included such diverse techniques as oil painting, gouache, pencil and collage as well as various pieces with original



The Farmworker, 1958.

techniques and materials rarely used in the visual arts, such as silver leaf, incusted mother-of-pearl, mixed technique on glass, gold leaf and leather, appliqué, frottage, bird feathers and bones and metal and mirrors on wood.

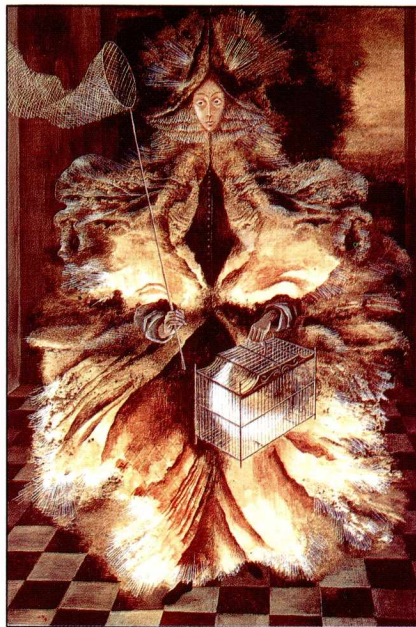
Seventy of these works have never been exhibited before. Thanks to the enthusiasm of private collectors, they have been sent from Argentina, Spain, the United States, France,



Weightless Phenomenon, 1963.

Mexico, Peru and Switzerland so they may be shown as part of this exhibition. They span forty years of history and subtle pictorial adventures from 1923 to 1963, the year when Remedios Varo left this world.

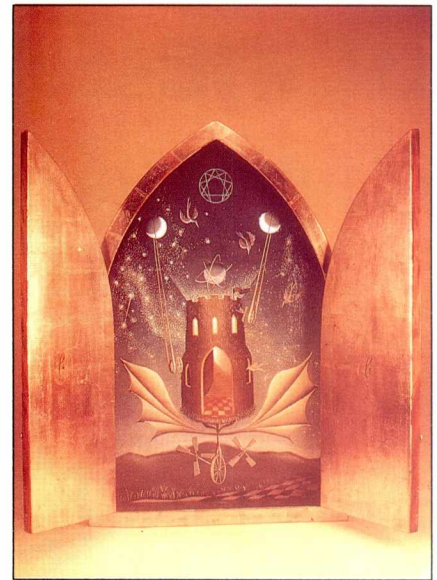
On the night of the inauguration, Teresa del Conde, director of the Museum of Modern Art, remarked that this great dream was realized thanks to Walter Gruen, Remedios Varo's widower, and Ricardo Ovalle, a collector and profound admirer of



Star Huntress, 1956.

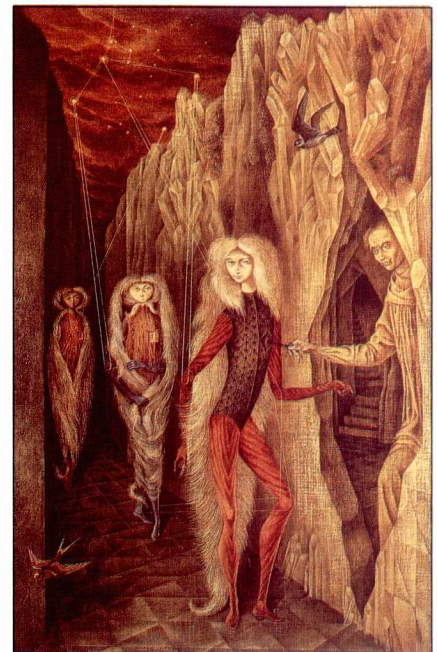
Remedios' work. Both threw themselves into the task of looking for the collectors who made this great compilation possible.

Alexandra Gruen also worked with the collectors to create a "detailed catalogue" in honor of the artist, more than 30 years after her death; the catalogue will be available to the public later this year. Meanwhile, visitors to the exhibition will be able to acquire the catalogue that the museum has prepared on the occasion of the exhibition, in a bilingual Spanish-English edition with 69 reproductions of the works being shown.



Icon, 1945.

During the press conference before the inauguration, Janet Kaplan, Remedios Varo's biographer and author of the book *Viajes inesperados, El arte y la vida de Remedios Varo* (Unexpected Journeys, The Art and Life of Remedios Varo), said the Mexico of



Portrait of Dr. Ignacio Chávez, 1957.



Discretion, 1958.

the 1950s provided Remedios Varo with a stimulating environment, where surrealism was an experience that people actually lived through.

Remedios Varo was born in Angles, in the province of Gerona, Spain, on December 16, 1908. At the age of 21 she met Fernando Lizarraga at the Academia de San Fernando in Madrid, where she began the search for her own life and art.

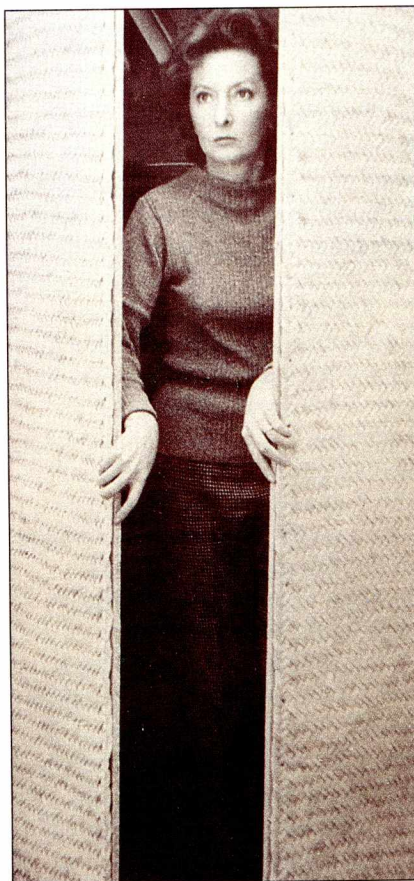
In Paris, her life took a completely different turn when she entered the world of the Surrealists: Esteban Francés, Benjamin Péret, André Bréton, Max Ernst, René Magritte, Wolfgang Paalen, Victor Brauer, Marcel Jean, Oscar Domínguez, Jacques Hérold, Wifredo Lam and Leonora Carrington, her best friend and soulmate.



I belong more to Mexico than anywhere else.

In 1941, she came to Mexico as a political exile, and finally found a safe refuge to work. Remedios Varo once said:

I belong more to Mexico than anywhere else. I don't know Spain very well. I was very young when I lived there. After that came the years of learning, and assimilating into Paris, and then the war. Mexico is the place where I have felt welcome and



The Pauper, 1958.

woman and her work. She finally found the peace and emotional support she needed to be able to paint, and it was during these last years of her life that she produced almost all of the works that made her famous.

Walter Gruen continues his quest to increase public knowledge of Remedios Varo's work. His is one of those romantic destinies in which time and physical presence transcend human rules and are only understood in the heavens ✕

Dinorah Isaak
Staff writer.

In Paris she entered the world of the Surrealists.

safe.... I don't enjoy travelling at all.... It is not an experience I would like to repeat.

In the early '50s, Remedios Varo married Walter Gruen. He had come to Mexico in 1942, escaping the war and Holocaust in Europe. Here was a man who crossed oceans and time to reach his destiny: Remedios Varo, the



The Encounter, 1962.