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Everyday Surrealisms
A Reinterpretation of the
Collections Inspired
by Eugenio Granell

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"Everything has life, everything. And everything has death. But only poets have been able, until now, to understand the hidden mystery of things, beyond mechanics and even beyond spiritualism."

People share their daily routine with dozens of objects. Things silently integrate into daily life until their constant presence or repeated use goes unnoticed: familiarity causes a sort of invisibility. This blindness to the ordinary tames the gaze. When one encounters the unknown, novelty invites attention and raises questions, whereas habit puts on blinders that hinder any deviation from an established perception.

Inspired by the humorous, playful, and ethnographic vision of artist Eugenio Granell, *Everyday Surrealisms* proposes a journey of reflection and discovery through the Museum's collection. Over seventy pieces illustrate the variety and richness of its holdings and dialogue with around twenty found objects and assemblages produced over half a century across the Caribbean, the USA, and Spain.

The exhibition is an invitation to imagine, to play, to look with the curiosity of a first time, and to participate in the creative act of unveiling the surreal within the everyday. The contrast between strangeness and familiarity, the shifting meanings of objects, the power of language, and the importance of context are some of the themes explored in this exhibition that highlights the aesthetics and mystery of daily things.

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The Last Spanish Surrealist

"Surrealism is a spiritual state marked by radical nonconformity and an unbounded yearning for freedom."

Surrealism emerged in Europe in the 1920s as an artistic and cultural movement politically and philosophically engaged with the challenges of its time. Influenced by the psychoanalytic theories of Austrian neurologist Sigmund Freud, Surrealism seeks to express subconscious thought and explore the irrational side of the human being. Dreams, automatic actions, the illogical, the

absurd, the chaotic, and the scatological become tools to break free from social constraints and conventions. Surrealist works do not follow a homogeneous aesthetic; rather, each artist adopts their own language and style.

Eugenio Fernández Granell was born in A Coruña in 1912. He initially trained as a musician, studying in Santiago de Compostela and Madrid. His political convictions and activism during the Spanish Civil War led to his departure from Spain in 1939. A self-taught and multifaceted creator, Granell began his visual arts career in the 1940s, fully embracing Surrealism after meeting André Breton—the leader and theorist of the movement—in the Dominican Republic in 1941. From there, his exile across the Caribbean took him to Guatemala and later to Puerto Rico, before settling in New York in 1957. Granell also stood out as a writer, illustrator, academic, set designer, and filmmaker. He returned to Madrid in 1985, where he lived until his death in 2001.

The Spell of Titles

“During my flights through Central American exile, moving from country to country, I carried with me a few things: a root and a yoke, which are the oldest ready-mades I still have—because they had names. They were foreign things, but with a name they became mine, and I treated them as such [...]. So, the title of my works is an important part of the works themselves. It’s not just the final touch.”

In 1917, the French artist Marcel Duchamp, under the pseudonym R. Mutt, submitted an entry to the annual exhibition of the Society of Independent Artists in Paris. The work, titled *Fountain*, was a porcelain urinal of industrial manufacture, placed upside down. With this provocative act, Duchamp aimed to challenge the dynamics of the art world; today it is considered the first ready-made.

Ready-mades fall within the category of found objects—artworks that originate from objects (or parts of them) created for purposes other than art, often with utilitarian functions. They can also come from natural elements, frequently discovered by chance. Even though the object itself is not always altered, the perspective on it changes: one must choose to see it differently. This requires stepping back from one’s usual way of seeing and perceiving it as something novel and unfamiliar. That exercise in defamiliarisation encourages the re-signification of things, opening up possibilities for perceiving and imagining them in new ways.

Granell did not alter the found objects included in this section; they differ little in material and appearance from the ethnographic pieces displayed alongside them. However, changes in orientation—and, above all, the titles given by the artist—transform the pieces without physically modifying them, thereby altering their interpretation.

Shoe Lasts

Unidentified industrial manufacture
Possibly 20th century
Wood and metal

Surrealism paid close attention to the human body, both as a whole and as individual parts. Upper and lower limbs, sexual organs, and the face were explored in art in an unprecedented way—perhaps as a reaction to the collective trauma caused by the actual fragmentation of soldiers' bodies during World War I. Models of feet and shoes, in their lifelike imitation of human anatomy, were frequently used as artistic materials.

1. *Etruscan Submarine*

Eugenio Granell
1958
Wood and metal
Colección Fundación Eugenio Granell, Santiago de Compostela

2. *The Swan's Song*

Eugenio Granell
1984
Wood
Colección Fundación Eugenio Granell, Santiago de Compostela

3. *Velázquez's Rockeby Venus*

Eugenio Granell
1945
Glass and metal
Colección Fundación Eugenio Granell, Santiago de Compostela

Womanhood in its multiple aspects appears recurrently in Granell's work. Venus was a Roman deity adopted by Western art as the canonical embodiment of love and sexuality. Here, the artist reinterprets an oil painting by the Baroque painter Diego Velázquez that shows the goddess reclining with her back turned, in a voyeuristic act that is not foreign to Granell's own production. This is one of his earliest found objects.

The referenced work can be accessed via the following QR code.



4. *Tropical Idol*

Eugenio Granell

1944

Wood

Colección Fundación Eugenio Granell, Santiago de Compostela

5. *One of St. Agatha's Breasts*

Eugenio Granell

1978

Metal

Colección Fundación Eugenio Granell, Santiago de Compostela

Gadea or Agatha of Catania was a 3rd century Christian saint who was martyred by cutting off her breasts. She is often represented as a young and attractive woman carrying her mutilated organs on a plate. Granell combines humour and eroticism in this ready-made of macabre and playful undertones.

6. *Madame Récamier*

Eugenio Granell

1985

Wood and metal

Colección Fundación Eugenio Granell, Santiago de Compostela

Juliette Bernard, Madame de Récamier (1777–1849), was a French socialite renowned for her beauty, culture, and intelligence. Her unfinished portrait, painted in 1800 by the artist Jacques-Louis David, was humourously reinterpreted by another surrealist, René Magritte, in 1949.

The choice of object –a shoe last– alludes to the human body, while its open arrangement might suggest a reclining figure.

The two referenced works can be accessed via the following QR codes.



7. *Ostrich Warrior*

Eugenio Granell

1953

Metal

Colección Fundación Eugenio Granell, Santiago de Compostela

8. Orchestra Conductor

Eugenio Granell

1990

Metal and plastic

Colección Fundación Eugenio Granell, Santiago de Compostela

Granell received musical training from a very young age, first in Galicia and later in Madrid, where he moved in 1928 to continue his violin studies at the Escuela Superior de Música. While in exile in the Dominican Republic, he was a teacher and first violinist in the Symphony Orchestra. His deep love for music often surfaces in his work, with both direct and indirect musical references appearing in his artworks and titles.

9. Unfinished (*Suspender hanger and cardholder*)

Eugenio Granell

Date unknown

Plastic

Colección Fundación Eugenio Granell, Santiago de Compostela

10. Bonsai Palm

Eugenio Granell

Date unknown

Metal

Colección Fundación Eugenio Granell, Santiago de Compostela

11. Wine's Totem

Eugenio Granell

1985

Wood and metal

Colección Fundación Eugenio Granell, Santiago de Compostela

A totem is an entity, usually natural, adopted by an individual or society as a protector or ancestor. By extension, a totem is also the tangible representation in the form of an object of that protective relationship. Since in this case this is a tool for inserting bottle stoppers, the protective qualities of the piece operate on two levels: a magical-religious and a literal one.

12. The Loch Ness Monster

Eugenio Granell

1968

Metal

Colección Fundación Eugenio Granell, Santiago de Compostela

13. Manufacturing Shoe Last, No. 27

Unidentified industrial manufacture
Possibly 20th century
Wood and metal

Shoe lasts are imitations of a human foot used in shoemaking. They allow shoes to be molded, assembled, or repaired, and are common both in traditional clogger and cobbler workshops as well as in industrial production. Manufacturing lasts are used to build the structure of the footwear. With the mechanisation of the process in the mid-19th century, differentiated lasts for right and left feet, as well as standardised sizes, became popular. This last is a child's size.

14. Meat Grinder

Elma Brand (Legutio, Álava)
c.1970
Metal and wood

15. Paper Clamp

Unidentified industrial manufacture
Second half of the 19th century
Tin

16. Tool for Inserting Corks

Unidentified industrial manufacture
Mid-19th century–mid-20th century
Wood and metal

These objects were used to insert cork stoppers into bottles. The process involved wetting the cork to soften it, placing it inside the device, and, with a pressing motion –sometimes with the help of a mallet– fitting it into the bottle's neck. This tool was essential in artisanal drink production to ensure the preservation of liquids.

17. Iron, No. 6S

R.L.O. Brand (possibly Spain)
Late 19th century–early 20th century
Iron

Sad irons of this type were heated by contact with another surface, such as a stove or cooktop. They were numbered according to their size and weight and sold in pairs so that one could be heated while the other was in use. Cast sad irons, made as a single piece, could be mass-produced at low cost. Their widespread use by the late 19th century made them accessible to all

social classes. The success of this functional household item enabled the introduction of artistic decoration and innovative industrial designs.

18. Pencil Holder

Unidentified industrial manufacture
20th century
Metal

19. Juicer

Unidentified industrial manufacture
c.1960
Metal

20. Doorbell

Unidentified industrial manufacture
20th century
Plastic and metal

21. Joinery Plane

Unidentified artisanal manufacture
Late 19th century–early 20th century
Wood

The Creative Intervention

“Only a few poets have so far understood that things are made for more than just being useful to us, and that, beyond their degree of utility, they live their own lives—authentic lives, lived at their own risk—impossible for us to comprehend, we mere mortals who are not poets or anything.”

Found objects are sometimes subject to a degree of intervention by the artist, though without completely altering or disfiguring the original piece. These modifications can be subtle, like those in the cardboard works in this section, or more substantial, as seen in painted pieces. At times, it is the combination of disparate elements that creates an entirely new whole.

Granell often adds bases made of various materials to his found objects. Beyond providing stability, plinths and frames help preserve the integrity of the artworks they support, but they also isolate and elevate them by defining a

space meant solely for them. By emphasizing what they hold, plinths instantly confer value, significance, and a sense of solemnity.

Nonetheless, this use of plinths is a transgressive act—it subverts traditional codes of art. The artist is fully aware of their amplifying effect and uses them to transform the ordinary into something prominent and sculptural. This action, like the titles, shifts the viewer's initial perception, allowing new meanings to emerge. What happens, then, when a lighter is framed or a hammer is monumentalised? Or when ex-votos are placed on pedestals? The ethnographic objects in this section are not Surrealist works—or are they?

1. *Mr. Solaco*

Eugenio Granell

1992

Printed cardboard

Colección Fundación Eugenio Granell, Santiago de Compostela

This object illustrates Granell's partiality for the human form and his ability to see things differently.

The work is made from a single piece of commercial cardboard, altered to create the arms, legs, head, and sexual organs of the figure. Its obvious masculinity is not without irony: the entire weight of the piece rests on genitalia made from a fragile and perishable material. Furthermore, the head and the sex are the same size, making them interchangeable.

2. *Dancer from Cádiz*

Eugenio Granell

1947

Wood and metal

Colección Fundación Eugenio Granell, Santiago de Compostela

This is the only found object in this show derived directly from a natural element. It was created at a pivotal moment in Granell's artistic career: that year André Breton invited him to participate in the exhibition *Le Surréalisme en 1947*, held at the Maeght Gallery in Paris and organised by Breton himself and Marcel Duchamp. This inclusion established Granell as a surrealist artist and marked his involvement with the movement on an international level.

3. *Keralan Dancer*

Eugenio Granell

1989

Wood and metal

Colección Fundación Eugenio Granell, Santiago de Compostela

4. *Tribal Chieftain*

Eugenio Granell

1969

Metal, polychrome wood and marble

Colección Fundación Eugenio Granell, Santiago de Compostela

5. *Palm-Umbrella*

Eugenio Granell

1991

Wood and marble

Colección Fundación Eugenio Granell, Santiago de Compostela

6. *Figure*

Eugenio Granell

1981

Metal

Colección Fundación Eugenio Granell, Santiago de Compostela

7. *Isabella the Catholic*

Eugenio Granell

1987

Metal

Colección Fundación Eugenio Granell, Santiago de Compostela

Isabella I, Queen of Castile and León (1451–1504), was one of the most influential historical figures in the political fate of the Iberian Peninsula. The cross visible at the top of the object may allude to the monarch's proverbial religiosity. The three inverted tears evoke the face of an elderly woman, similar to the one painted by Juan de Flandes around 1500.

The referenced work can be accessed via the following QR code.



8. *The Wall's Eyes*

Eugenio Granell

1994

Printed cardboard

Colección Fundación Eugenio Granell, Santiago de Compostela

9. *Iron Age Horse*

Eugenio Granell

1990

Metal

Colección Fundación Eugenio Granell, Santiago de Compostela

10. *Golden Bird*

11. *Silver Bird*

Eugenio Granell

1989

Metal

Colección Fundación Eugenio Granell, Santiago de Compostela

Granell's interest in animals —particularly birds, horses, and bulls— is reflected in his visual and literary works, as well as in his personal library and archive.

Birds embody lightness and freedom —a concept fundamental to the artist— but also the Caribbean exoticism and the exuberance of a fauna, a soundscape, and a palette of colors from a new and fascinating world.

12. *Frame*

Unidentified industrial manufacture

First half of the 20th century

Wood

13. *Lighter*

Unidentified industrial manufacture

c.1960

Metal and plastic

The spark in this manual lighter is produced when a grooved metal wheel, held by a spring, strikes against a cylindrical stone made of a material called ferrocium. This type of mechanical lighter was used to ignite flames in gas-powered devices. Other variants use different technologies to generate sparks, such as gas, plasma, or electricity.

14. *Hammer*

Unidentified industrial manufacture

20th century

Metal and wood

15. *Grater*

Unidentified industrial manufacture

20th century

Metal and wood

16. Ex-votos

Unidentified artisanal manufacture

Probably 20th century

Wax

An ex-voto is an offering made to a deity as a promise or in thanks for a granted favour. Anatomical ex-votos are often associated with illnesses and may represent entire bodies or specific parts, as in this case. In Galicia, ex-votos were once very common as an expression of popular religiosity, although they are now falling into disuse.

17. Canine

Hermesindo Álvarez Rodríguez

Date unknown

Clay

The function of this ceramic figure is unclear. Suggested uses include ashtray, incense burner, or toothpick holder. The piece was part of the First Exhibition of Galician Ceramics, held at the Provincial Archaeological Museum of Ourense in 1971.

18. Bowling Pins

Unidentified industrial manufacture

c.1960

Wood

Bowling is a very old traditional game, present in many regions and countries with numerous local variations. These children's pins, each shaped like a snowman, were marketed in the mid-20th century under the name *Palitroque*. This domestic toy promotes coordination, aim, and shared play.

19. Shoemaking Anvil

Unidentified artisanal manufacture

Possibly 20th century

Wood and metal

20. Ashtrays

Unidentified industrial manufacture

20th century

Metal

Anthropology and Surrealism

"We surrealists have always looked to primitive peoples. In my particular case, anthropology is present throughout my entire body of work."

Surrealism's desire to explore the deepest desires, impulses, and anxieties of human beings gave rise to works that are puzzling, humorous, or unsettling. Assemblages are three-dimensional pieces that reuse and combine unrelated elements and materials to produce unexpected and evocative associations. The artist's creative intervention is usually more evident in these works than in found objects. Conversely, the degree of detachment needed to perceive them as autonomous artworks is less intense, since they are fully new pieces—even if built from pre-existing materials.

Surrealism was also drawn to the complexity of human experience and the study of other cultures. Granell earned a PhD in Sociology and Anthropology from the New School for Social Research in New York. His interest in these fields was a lifelong pursuit, reflected not only in his artistic and literary production but also in his personal ethnographic collection. A fascination with masks, idols, the human form, and decorative elements left its mark on the pieces in this section. As in his paintings, many of Granell's assemblages and constructions depict figures and characters; this tendency to anthropomorphise inert matter can also be traced in several of the ethnographic objects included in the exhibition.

1. *Circe's Finery*

Eugenio Granell

1985

Polychrome wood, metal and plastic

Colección Fundación Eugenio Granell, Santiago de Compostela

In Greek mythology, Circe was a captivating and powerful sorceress: with her knowledge, she transformed people into animals or prepared potions for forgetfulness. Granell emphasises her seductive dimension by highlighting her sexual organs and the finery she wears. The figure appears to be hollow inside, except for the navel, which might suggest that Circe is naked.

2. *The inventor*

Eugenio Granell

1988

Polychrome wood

Colección Fundación Eugenio Granell, Santiago de Compostela

1. Anito

Unidentified artisanal manufacture

Possibly 19th century
Wood and cloth

This type of figure is typical of the cultures in the mountainous region of Luzon Island (Philippines). For the Igorot peoples, who hold animist beliefs, all living beings possessed an invisible and immortal soul. Anitos thus represent the spirit of ancestors or nature, capable of influencing daily life for better or worse. Their function was symbolic, social, and economic, as they partially structured community life through rituals, offerings, and sacrifices related to health, death, births, harvests, or war. This anito probably carried a shield in its left hand and a spear in its right, both now missing.

2. Bath Thermometer, Dr. Forbes Type

Unidentified industrial manufacture
19th century
Wood, paper, glass, and mercury

The Hidden Mystery of Things

“The relationship between the title and the work is like a kind of clairvoyance that already exists within the work itself. But it doesn’t take shape until it is discovered. Until something has its name, you don’t know what it is.”

Museums are spaces of learning, leisure, and power. When they speak, it is presumed that they do so authoritatively and truthfully. Their communities trust in their intellectual credibility as centers of knowledge production and guardians of collective memory.

Yet museums do not always know everything about their collections: some pieces have reached the present fragmented, distorted, decontextualised, or forgotten. Acknowledging this lack of knowledge opens the door to deeper research; projects like this one seek help from others to complete or correct the existing information.

This section displays both identified and unidentified objects. Many will be obvious to some visitors and puzzling to others. Some are genuine mysteries the Museum has yet to solve, while several were deciphered during the preparation of this exhibition. At one time, these may have been ordinary, functional tools or utensils—but the lapse between a useful life and the present can turn the everyday into something intriguing and, at times, even into a Surrealist work.

Just as Granell created new meanings for things through evocative titles, this final section is an invitation to play: what names might you give to these objets?

It would be great to hear your proposed titles or any information you might wish to share.

"First one is a Surrealist; then a painter, a poet, or whatever else."

1. Dogon Mask

Eugenio Granell

1968

Wood

Colección Fundación Eugenio Granell, Santiago de Compostela

The Dogon people originate from the central region of Mali and possess a rich and complex material culture that has attracted the interest of artists, anthropologists, and collectors. In this last capacity, Granell acquired various African masks which, together with his deliberate choice of terms like *idol* or *tribal* for his titles, demonstrate that his anthropological concerns systematically permeated multiple areas of his work.

2. The Swan of Tuonela by the Enlightened Sibelius

Eugenio Granell

1988

Wood

Colección Fundación Eugenio Granell, Santiago de Compostela

The Swan of Tuonela is a symphonic poem composed in 1895 by the Finnish musician Jean Sibelius. It forms the second part of the *Lemminkäinen Suite*, which is based on the *Kalevala*, the Finnish mythological epic. The poem tells the story of a hero who is tasked with killing a swan swimming in the dark waters of the realm of the dead, called Tuonela.

3. Unfinished (Shoe Last and Feather)

Eugenio Granell

Date unknown

Wood and feather

Colección Fundación Eugenio Granell, Santiago de Compostela

4. Unidentified object

Unidentified artisanal manufacture

Date unknown

Wood

5. Cigarette Case

Unidentified industrial manufacture

c.1930–1970

Metal, imitation leather and velvet

This domestic tobacco dispenser allowed cigarettes to be offered with elegance: when opened, the cigarette tips unfolded like flower petals. Another version of this model added a festive touch by including a music box. Between the late 19th and the mid-20th centuries, cigarette cases saw notable aesthetic and mechanical developments. In a time when smoking was associated with distinction and modernity, these decorative objects stood out in salons and social gatherings.

6. Wick Trimmer

Unidentified artisanal manufacture

Possibly 19th century

Metal

Candle snuffers were a common household utensil between the 16th and 19th centuries. They were used both to extinguish the light of a candle and to cut off the part of the wick that had already been consumed. With the spread of oil lamps, the use of candles decreased and these pieces fell out of use.

7. Oil Lamp

Unidentified artisanal manufacture

Possibly late 19th century–early 20th century

Tin

8. Unidentified object

Unidentified artisanal manufacture

Date unknown

Wood

9. Unidentified object

Unidentified artisanal manufacture

Date unknown

Wood and metal

10. Pastry Moulds

Unidentified industrial manufacture

Possibly 20th century

Metal

These conical metal moulds were likely used for the traditional preparation of filled pastry rolls (cañas rellenas) or other types of artisanal sweets. The

process involved wrapping dough around the mould, frying it, and then filling it with cream or custard. These shapes allow for uniform preparation and help maintain the hollow structure during frying.

11. Unidentified object

Duffi Brand

Date unknown

Metal and glass

12. Unidentified object

Elga Brand

Date unknown

Tin and cardboard

13. Anti-Migraine Pencil

Unidentified industrial manufacture

Possibly late 19th century to mid-20th century

Wood

The anti-migraine pencil was patented in 1873 by the German company Schwarzlose, which held exclusive rights to the product for a decade. This menthol-based remedy is applied to the temples to relieve headaches and is still marketed today under different names. The appearance of the pencil format coincided with the emergence of the lipstick in France, an innovative design that would shape the cosmetics industry.

14. "Veuve Farnier" Ointment Container

Thiviers, France

c.1800–c.1924/35

Thiviers Faïence (glazed ceramic)

Veuve Farnier (V.F.) ointment was used to treat eye diseases. It was salmon-pink in colour and composed of red mercuric oxide, lead acetate, and butter scented with rose water. The ointment was registered in 1764 and marketed with the same formula and packaging until the mid-1930s. Production ceased in the early 1950s.

The presence of this object in Galicia suggests the circulation of international pharmaceutical products, as well as a symbolic, utilitarian, or decorative value of the container.

15. Binoculars

Unidentified industrial manufacture

Possibly late 19th century–20th century

Metal, glass, and leather

16. Unidentified object

Unidentified artisanal manufacture

Date unknown

Vegetable fibre and metal

17. Cupping Glasses

Unidentified industrial manufacture

Possibly 20th century

Glass

This alternative medicine method works by placing the cups on the skin after heating the air inside, creating a suction effect. The procedure aims to improve circulation, relieve muscle pain, or combat colds. According to the last owner of the objects, these cups were used to remove "cold spots" or "pleurisy pain". These three pieces are part of a set of six.

18. Chromed Vaginal Prolapse Equipment

Eterna Brand (L'Hospitalet de Llobregat, Barcelona)

Mid-20th century

Metal

19. Unidentified Object (possible planet Earth)

Unidentified industrial manufacture

Date unknown

Stone or resin

Based on the black lines on its surface, this piece could represent the planet Earth from a lost armillary sphere. Used since Antiquity, armillary spheres were scientific instruments for studying the sky. At the center sits a ball like this one, marked with the equator, tropics, polar circles, a meridian, and the sun's trajectory. Around it, several spinning rings reproduce the movements of celestial bodies and simulate their rotation.

20. Hole Puncher

Unidentified industrial manufacture

20th century

Metal

21. Unidentified Object (possible counterweight)

Unidentified artisanal manufacture

Date unknown
Wood and rope

22. Cattle Nose Clamp

Unidentified industrial manufacture
Mid-20th century
Metal

23. Whistle

Unidentified artisanal manufacture
Possibly 19th–20th centuries
Wood and metal

This wind instrument was used both by castrators and itinerant sharpeners to announce their presence. It is made from a single piece of boxwood, perforated and carved.

Sharpener whistles typically had between ten and twelve notes, as in this case, and their tuning distinguished the calls of each individual. The horse heads carved on these pieces have been interpreted as a magical-religious symbol or as an evocation of the itinerant nature of this profession.

The sound of the whistle is part of the collective sound memory; it is linked to a declining trade that embodies the economy of reuse and repair.

24. Seed

Unidentified Origin
Date unknown

25. Tiratacos (airgun)

Unidentified artisanal manufacture
Possibly 20th century
Wood

This traditional handcrafted toy consists of a hollowed-out elder branch and a hardwood stick. It functions like a small compressed air cannon. Inside, two wads of tow act as projectiles. By pushing the stick, the air between the two balls is compressed, expelling the front one.

The *tiratacos* required skill both to make and to use, as well as physical strength to operate. It combined fun, creativity, dexterity, and a certain risk, as the impact of the balls at close range could leave a mark. It was a popular children's game until the mid-20th century.

26. Unidentified Object

Unidentified artisanal manufacture

Date unknown
Wood

27. Unidentified Object (referred to as "toy")

Tioira, Ourense
Probably 20th century
Clay

28. Shoo-Fly Fan

Unidentified industrial manufacturer, based on a design by W. R. Fowler
Last third of the 19th century
Iron, chrome-plated steel and brass

This portable device was operated by a wind-up mechanism that rotated a set of blades, generating airflow to drive away insects.

This specific model of mechanical fan was patented in the United States in 1877. It is an example of how technology was applied to domestic settings to improve hygiene and comfort, as well as how industrial design became integrated into everyday objects.

29. Finial

Unidentified artisanal manufacture
Date unknown
Clay

30. Gunpowder charge press

Unidentified industrial manufacture
Mid-20th century
Wood and iron

This tool was used for manually reloading cartridges, pressing and settling the gunpowder inside. The five vertical rammers, all of the same caliber, allowed several cartridges to be worked on simultaneously, speeding up the task. At a time when ammunition was prepared at home, such objects were essential in contexts where factory-made cartridges were difficult to obtain.

31. Chocolate Cutter

Unidentified artisanal manufacture
19th–20th centuries
Wood and metal

From its introduction in Europe in the early 16th century until the second half of the 18th century, chocolate was consumed primarily as a drink. The paste

obtained by grinding cocoa beans would solidify into disks, tablets, or compact bars that needed to be cut into smaller portions.

The guillotine-style blade of this object was used to break solid chocolate into chunks or shavings. These would collect in the base and could be transferred to another container through the channel in the spout of the piece. The presence of such a specialized tool in a domestic setting could indicate a well-off household.

32. Moulds for Chocolate Bars

Unidentified industrial manufacture

20th century

Metal

33. Vaginal speculum

Unidentified industrial manufacture

c.1940–1978

Chrome-plated steel

This veterinary instrument was used to examine the uterine cavity of large mammals. The mechanism allowed dilation of the canal's entrance and kept its walls apart to view the interior.

These types of tools were fundamental in veterinary medicine in agricultural Galicia, as they facilitated diagnosis and treatment of diseases at a time when imaging techniques were limited.

34. Aspergillum

Unidentified industrial manufacture

20th century

Wood and metal

35. Enema

Unidentified industrial manufacture

20th century

Enameled metal

This vessel was used for intestinal cleansings that treated multiple ailments. Enemas as a hygienic and therapeutic method originated in Antiquity. Objects of this type were common until the mid-20th century, when they were replaced by modern enemas. At the bottom, it features an outlet tube connected to a flexible rubber hose through which the liquid was administered and pumped into the patient's body.

36. Fixadeira (masonry trowel)

Unidentified artisanal manufacture
19th–20th centuries
Metal

This traditional tool, used in stonemasonry, was employed to spread a layer of clay between the joints of stones, aiding their setting and ensuring the correct positioning of the ashlar blocks in wall construction.

37. Saw (fragment)

Unidentified industrial manufacture
20th century
Wood

38. Unidentified object (possible drinking fountain)

Unidentified industrial manufacture
20th century
Clay

You Name it!

Titles are fundamental in Granell's oeuvre. On the one hand, his works are not complete until they are named; on the other, a title grants them existence.

The unfinished work in this section has no name. Neither do the objects in the Museum's collection. What would they be called? What are those as-of-yet undiscovered titles?

Each object is identified with a number so titles can be matched with the objects they allude to. Numbers can also be used to leave additional information about the objects, regardless of whether these are known or unknown to the Museum. Every contribution is valuable.

The exhibition does not end here. The Surrealist gaze can extend beyond the Museum. Share your #surrealismoscotians with @museoetnoloxico!