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On Our Cover

“The painting rises from the brushstrokes as a poem rises from the words. The meaning comes later.” said Joan Miro, who used abstract and self-referential motifs which paralleled the avant-garde poetry of his time, including that of Max Jacob and lifelong friend, Tristan Tzara. A contemporary of Magritte, de Chirico, and Dali, Miro went beyond absurd juxtapositions and distortions of ordinary objects to pioneer his own enigmatic brand of surrealism. His process called for both careful sketching as well as a more automatistic and “subconscious” application of paint. In *The Birth Of The World* (1925), semiotic elements invoke the inchoate stages of creation, a primeval ocean of delicate organism-like details and geometric forms. This issue of *Immunohematology* features a review by Casina, Sandler and Autenrieth addressing the interference of RhIG with serologic testing.

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