

27 Surrealism

The historian Peter Galassi explains: “The Surrealists approached photography in the same way that Aragon and Breton...approached the street: with a voracious appetite for the usual and unusual...The Surrealists recognized in plain photographic fact an essential quality that had been excluded from prior theories of photographic realism. They saw that ordinary photographs, especially when uprooted from their practical functions, contain a wealth of unintended, unpredictable meanings.”¹

1. Surrealist photographers

It is much more difficult, in photography, to differentiate the movement from dada to surrealism.

- Most dada photographers were also surrealist photographers and of course vice-versa,
- in History of art it is fair to say that surrealism grew from dada, however, Man Ray for instance, would do work associated with surrealism and then later would do work which he would call ‘pure dada’,
- some photos and photo-collages are found to be equally at home as dada- and surrealist work.

Man Ray “Lee Miller” 1929. Not only did Man Ray work as a dada and surrealist photographer, he also did work closely related to futurism.

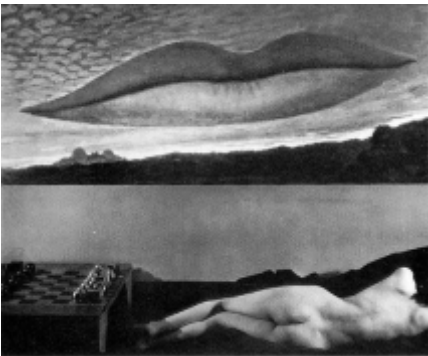


1.1 Man Ray (1890-1976)

Continue from p.283
1929 Man Ray began a love affair with the Surrealist photographer Lee Miller p.279.
For the next 20 years in Montparnasse, Man Ray made his mark on the art of photography. Significant members of the art world Gertrude Stein posed for his camera.



Man Ray “Indestructible Object” 1964 (replica of 1923 original). Metronome with cutout photograph of eye on pendulum. Museum of Modern Art, New York.



With Jean Arp, Max Ernst, André Masson, Joan Miró, and Pablo Picasso, Man Ray was represented in the first Surrealist exhibition at the Galerie Pierre in Paris in 1925. Works from this period include a metronome with an eye, originally titled Object to Be Destroyed.

Man Ray “untitled” 1934, photomontage. Another of Man Ray’s photos that could be classified as dada or surrealism.

Man Ray - Surrealism Gallery



Tears



Les amoureux



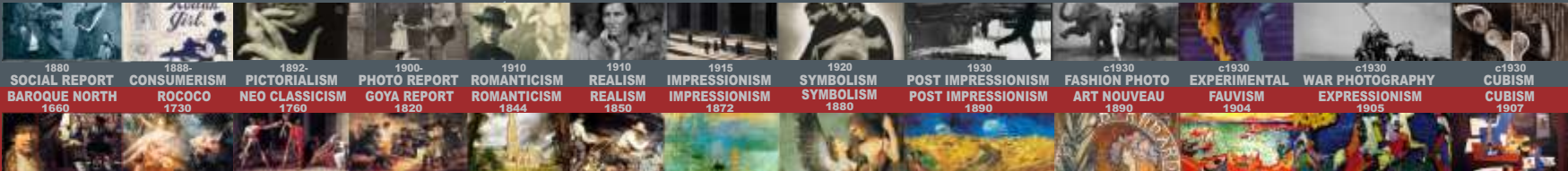
Dora Maar



Electricity



1929



27. Surrealism

Surrealism is typically associated with the arts, but also had an impact in many other fields. Surrealism not only reefer to self-identified "Surrealists", it also refers to a range of creative acts of revolt and efforts to liberate imagination. Surrealism is seen by its advocates as being inherently dynamic and is supported in the ideas of Hegel, Marx and Freud. It is as much an artistic movement as it is an intellectual one.

1. Metaphysical art (1911-1920)

Was an Italian pre-surrealist art movement, *Pittura metafisica* in Italian, founded by Giorgio de Chirico. De Chirico, his younger brother Alberto Savinio, and Carrà formally established the school and its principles in 1917.

In contrast to Futurism the Metaphysical art movement identified nostalgia for the Classical grandeur of Italy.

Other Metaphysical painters included Filippo de Pisis, and Mario Sironi.

The Metaphysical school was short-lived, it came to an end about 1920 because of dissension between de Chirico and Carrà over who had founded the group. It however attracted great attention from the French Surrealists and was indeed early Surrealism.

Mario Sironi (1885-1961) “La lampada” 1919



Chirico “Self Portrait” 1924

1.1 Giorgio de Chirico (1888-1978)

Giorgio de Chirico a pre-Surrealist and then Surrealist Italian painter. Although he had a productive long life as an artist his best works were produced between 1909 and 1919, during his metaphysical period. He moved from still cityscapes inspired by the bright daylight of Mediterranean cities to studies of cluttered storerooms, sometimes inhabited by mannequin-like figures.

1919, De Chirico published an article in Valori Plastici entitled “The Return of Craftsmanship”, in which he advocated a return to traditional methods and iconography.¹



Chirico “Love Song” 1914

27a. Pre-Surrealism Surrealism

Surrealistic work has always been with us, the artist always had a strong imagination and throughout art history a number of artists attempted to illustrate a dream world. Many of these “Surrealistic” works

were inspired by mythology and religion.

Human With Feline Head - Hohlenstein - Stadel, Germany. c30,000-28'000BC

H Bosch “Tree-Man” from right panel of *Garden of Earthly Delights*, and a pair of human ears brandishing a blade. A cavity in the torso is populated by gamblers and drunkards. It is believed that the tree-man may represent the

The Garden of Earthly Delights

by Hieronymus Bosch (p.92) c1450–1516. Is a triptych in oil with a middle panel flanked by two rectangular wings that close over the centre as shutters.

James Ensor (1860-1949) a Flemish-Belgian painter and printmaker, was an important influence on expressionism and surrealism. James Ensor was an innovator in 19th century art, he stood apart from other artists of his time, he significantly influenced: Paul Klee, Emil Nolde, George Grosz, Alfred Kubin, Wols, Felix Nussbaum, and other expressionist and surrealist painters of the 20th century. Ensor has been paid homage by contemporary artists: he is the subject of a song, “Meet James Ensor”, recorded in 1994 by ‘They Might Be Giants’. The 1996 Belgian movie *Camping Cosmos* was inspired by drawings of James Ensor. The film's director, Jan Bucquoy, is also the creator of a comic *Le Bal du Rat mort* inspired by Ensor.

James Ensor “Frightful Musicians” 1891



1.2 Lee Miller (1907-1977)

Elizabeth 'Lee' Miller, Lady Penrose an American photographer.

Theodore Lee's father often used her as a model for his amateur photography. He took many stereoscopic nude photos of Lee as a teenager but also taught her the technical aspects of photography.

1927-28 Lee was one of the most sought after models in N.Y. **1928** A photo of Lee by *Steichen* was used to advertise Kotex, a female hygienic product, causing a scandal and effectively ending her career as a fashion model.

1929 Lee went to Paris to apprentice herself to Man Ray. She and Man Ray rediscovered solarisation p.291. She was an active participant in the surrealist movement, with witty and humorous images. Her circle of friends included Pablo Picasso, Paul Éluard, and Jean Cocteau.

1932 She left Man Ray and returned to New York where she established a portrait and commercial photography studio.

1934 Lee married Egyptian businessman, Aziz Eloui Bey.

1937 Lee had grown bored with her life in Cairo and she returned to Paris, where she met the British surrealist painter and curator Roland

Penrose, who she would later marry.

1955 Her work was displayed with 'The Family of Man' exhibition, curated by Edward Steichen, at the Museum of Modern Art in New York City. During WWII, Miller embarked on a new career in photojournalism as the official war photographer for Vogue documenting the Blitz. A photo by *Scherman* of Miller in the bathtub of Adolf Hitler's apartment in Munich became an iconic image.



David E. Scherman (1916–1997) "Lee Miller in Hitler's Bathtub" 1945



Lee Miller, Top to bottom: "The Photographer and reporter"; "Space"; "Lilian Harvey"

1.3 Umbo (1902-1980)

Born **Otto Umbuhr** a pioneering German photojournalist and avant garde photographer with a strong surrealist approach.

1921-23 He studied painting and design at the Bauhaus.

1926 He became a professional photographer, opening a portrait studio with Paul Citroën, a former Bauhaus colleague.

1928 Umbo joined Simon Guttman's '*Dephot*' (Deutsche Photodienst), the first cooperative photojournalist agency. During this time his work appeared in many magazines: the *Berliner Illustrierte Zeitung*, the *Münchner Illustrierte Presse*, *Die Dame*, and *Die Koralle*. Umbo experimented with multiple exposure, unusual camera angles, photomontage, collage, and x-ray film.

1929 He took part in '*Film und Foto*' p.284 in Stuttgart.

1933 '*Dephot*' agency was dissolved.

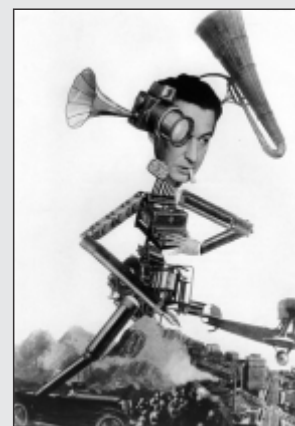
1930s-1940s, Umbo worked as a freelance photojournalist, traveling to North Africa and Italy on assignment.

1943-45 During WWII he served in the German army, losing all his prints and negatives when his studio was destroyed.

1957-1970s He taught photography in Bad Pyrmont, Hildesheim, and Hanover. M.M.



Untitled by Umbo (Otto Umbuhr), 1928



Umbo "The Roving Reporter", photomontage, 1926

2. Early Surrealism

Surrealism is a direct offspring of Dada which flourished in Europe and America during the twenties and thirties.

Andre Breton (1896-1966) a French writer and poet began Surrealism as a literary movement. With his poem, "*The Magnetic Fields*" c1920, Breton used a surrealist automatic writing technique, *automatism*, the work is considered Surrealist since it thrived to create, as opposed to Dada literature which was inherently reactive. It grew out of Freudian free-association, dream analysis and the unconscious.

A typical paragraph in "The Magnetic Fields":

"It was the end of sorrow lies. The rail stations were dead, flowing like bees stung from honeysuckle. The people hung back and watched the ocean, animals flew in and out of focus. The time had come. Yet king dogs never grow old – they stay young and fit, and someday they might come to the beach and have a few drinks, a few laughs, and get on with it. But not now. The time had come; we all knew it. But who would go first?"¹

Surrealism broadly implies going beyond realism, deliberately illustrating the bizarre and irrational.

When Dada split into mini-groups, a single, compact Surrealist group eventually formed. In June 1924 the last issue of *Litterature* appeared. The headquarters of Surrealism, the *Centrale*



Surrealiste, were established and from here was published on 1 December 1924 the "most shocking review in the world", *La Revolution surrealiste*. And Breton published the first *Manifesto*. Surrealism had arrived.²

André Breton, 1924



"La Révolution surréaliste"

Publication continued into 1929. To the Surrealists' delight, the journal was consistently scandalous and revolutionary. While the focus was on writing, it included works of art, by Giorgio de Chirico, Ernst, Masson, Man Ray and others.

Surrealism took four forms:

- Joan Miro and German artist Max Ernst, practiced improvised art, distancing themselves as much as possible from conscious control.
- Magritte's intentionally "realist" account takes painting to zero point yet allows room for the dream vision, like with "The Musing of the Solitary Walker". The main intention is to express ideas, found things analogous to verbal witticisms and to defy the natural laws governing objects, so much so that they reach the borders of paralogism.
- Marc Chagall had a expressionistic Surrealistic style with an uplifting theme almost throughout his life.
- Salvador Dali used scrupulously realistic techniques to present hallucinatory scenes that defy common sense.²

Magritte "The Musing of the Solitary Walker" 1926



27b. Automatic Drawing

Automatic drawing was pioneered by **André Masson** and adapted by the surrealists, as a means of expressing the subconscious.

In automatic drawing, the hand moves randomly across the paper, resulting in chance and accidental mark-making. Rational control is eliminated to a great extent; the work produced is in part from the subconscious which might otherwise have been repressed.

Artists who practised automatic drawing:

- André Masson: i.e. "Automatic Drawing". 1924
- Joan Miró who also used this method in painting i.e. "Carnival of Harlequin" 1924
- Salvador Dalí
- Jean Arp
- André Breton.

Pablo Picasso was also thought to have expressed a type of automatic drawing in his later work, and particularly in his etchings and lithographic suites of the 1960s.

Most of the surrealists' automatic drawings were illusionistic; they developed into representational forms which suggested themselves. Surrealist artists use of *automatic drawing* was not entirely automatic, it involved some form of conscious intervention to make the image or painting visually acceptable or comprehensible, "...Masson admitted that his 'automatic' imagery involved a two-fold process of unconscious and conscious activity...."³ In the 1940s and 1950s the group "Les Automatistes" abandoned any trace of representation in their use of automatic drawing.

Miro "Can Encircled by the Flight of a Bird"



Masson "Automatic Drawing" 1924



Dali: "Automatic Drawing" 1927



Greta Stern - ‘Dreams’ Gallery

Grete Stern “Dreams” 1948 - 1951. 46 vintage series photomontages of Grete Stern were published under “Psychoanalysis will help” in the magazine *‘Idyll’* (Editorial Abril).



1.4 Grete Stern (1904-1999)

Grete Stern a German, and later, nationalized Argentine photographer.

1923-1925 She studied graphic arts at “Kunstgewerbeschule” Stuttgart.

1930 Grete Stern and ‘**Ellen Auerbach**’ (1906-2004) opened a critically acclaimed photo and design studio ‘**ringl & pit**’ in Berlin.

1930-1933 Stern studied at the Bauhaus photography workshop in Dessau. The political climate of Nazi Germany led her to emigrate with her brother to England, where She set up a new studio, soon to resume her collaboration there with Auerbach.¹

1935 She married ‘**Horacio Coppola**’ an Argentine photographer and filmmaker whom she met at the Bauhaus photography workshop in Dessau. The same year they went to Argentina and later settled there.

1937-941 Stern and Coppola ran a studio.

1943 Stern and Coppola divorced, she remained in Argentina and became a citizen in 1958.

1956-1970 She was in charge of organizing and directing the photography workshop of the *Museo Nacional de Bellas Artes*.

1959 She was a photography teacher in Resistencia at the *National University of the Northeast*.

1970s Stern began exhibiting internationally.

1985 She retired from photography.



Ellen Auerbach “Hat and Glove”, Studio ringl & pit 1930

SURREAL EXPO

27a. Exposition Internationale du Surrealisme

The 'Exposition Internationale du Surrealisme', held at the Galerie des Beaux-Arts, Paris in Jan. 1938 provided an opportunity for the movement to make a collective statement which overshadowed all previous exhibitions. The visitor's first encounter was in the courtyard, *Dali's “Kainy Taxi”*, a ramshackle vehicle inside which rain poured down on two dummies a blonde covered with snails and a chauffeur with a shark's head. The visitor then entered the Rue Surrealiste, a long corridor with street signs marking out the different sections; these were given either the names of actual streets of historical significance - the Rue de la Vieille-Lanterne, where Nerval committed suicide, the Rue Yvienne where Lautreamont lived - or names which were purely imaginary : Rue de Tous-les-Diables (All Devils' Street), Rue Faible (Weak Street), Rue de la Transfusion-du-Sang (Blood Transfusion Street), Rue Cerise (Cherry Street), etc.



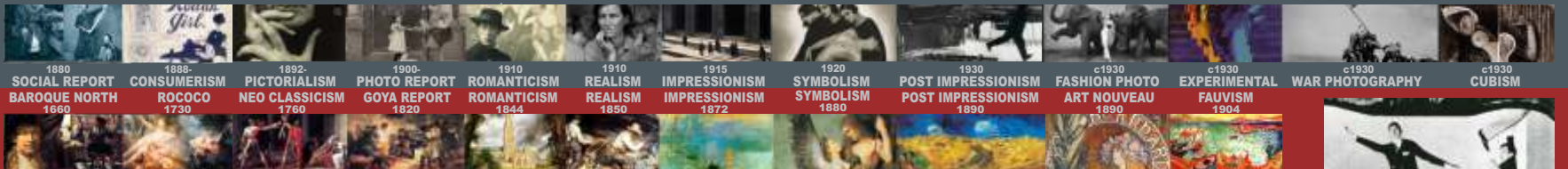
Salvador Dali “Kainy Taxi” which rain poured down on two dummies a blonde covered with snails and a chauffeur with a shark's head. The visitor then entered the Rue Surrealiste, a long corridor with street signs marking out the different sections; these were given either the names of actual streets of historical significance - the Rue de la Vieille-Lanterne, where Nerval committed suicide, the Rue Yvienne where Lautreamont lived - or names which were purely imaginary : Rue de Tous-les-Diables (All Devils' Street), Rue Faible (Weak Street), Rue de la Transfusion-du-Sang (Blood Transfusion Street), Rue Cerise (Cherry Street), etc.



Andre Masson (1896-1987) “Girl in a black, gag with a pansy mouth”



“The Pool” one of the four beds ; The Horoscope, an object by Marcel Jean; paintings by Paalen, Penrose and Masson



3 Surrealist Painters

3.1 Max Ernst (1891-1976)

Max Ernst, a German painter, sculptor, graphic artist, and poet. Ernst was one of the primary pioneers of the Dada and Surrealism movements.

1911 Ernst deciding to become an artist.

1912 at an exhibition in Cologne he saw and was influenced by works of Picasso, Van Gogh and Paul Gauguin. His own work was exhibited at Galerie Feldman in Cologne.

1914 Ernst met Hans Arp, their friendship lasted for fifty years. Ernst was drafted in World War It had a devastating effect on him.

1918 after the war he returned to Cologne and married.

1919 Ernst visited Paul Klee in Munich and studied paintings by Giorgio de Chirico, he produced his first collages “Fiat modes”, a technique which would come to dominate his artistic pursuits in the years to come. In 1919 Ernst, Baargeld and friends founded the Cologne Dada group.

1919-20 Ernst and Baargeld published various short-lived magazines such as Der Strom and die schammade and organized Dada exhibitions.¹

1921 Ernst met André Breton.

1923 After Ernst moves to France leaving his wife and

France leaving his wife and

Max Ernst “Aquis submersis” 1919



Max Ernst “The Elephant Celebes” 1921 It combines Surrealism with the collage aspects of Dada.



son behind he painted numerous murals. The same year his works were exhibited at *Salon des Indépendants*.

Ernst invented 2 new techniques:

- 1. Frottage**, 1925, a graphic art technique which uses pencil rubbings of objects as a source of images.
- 2. Grattage**, 1926 developed together with Miro, in which paint is scraped across canvas to reveal the imprints of the objects placed beneath. He uses this technique in his famous painting “*Forest and Dove*” 1927 (on right)

He also explored with the

technique of decalcomania which involves pressing paint between two surfaces.²

1926 Ernst drew a great deal of controversy with his painting

“The Virgin Chastises the infant Jesus before Threer Witnesses: André Breton, Paul Éluard, and the Painter”, on left. **1927** he married Marie-Berthe Aurenche.



27c. Surrealist Theatre

The word “*surrealist*” was first used by **Guillaume Apollinaire** (1880-1918)to describe his 1917 play *Les Mamelles de Tirésias* (The Breasts of Tiresias).

Early Surrealist, **Antonin Artaud**, referred to Western theatre as a perversion of its original intent, which he felt should be a mystical, metaphysical experience. He stated that rational discourse comprised “falsehood and illusion.” *Gertrude Stein's* opera “Doctor Faustus Lights the Lights” 1938, has also been described as “American Surrealism,” though it is also related to a theatrical form of cubism.

The Breasts of Tiresias & Tears of a Knife

All expectations are confounded in these two nonsensical comic operas. Written in Paris, during surrealism’s Golden Age, these absurdist delights unfold amid storylines that are as entertaining as they are strange. Poulenc and Martinu’s worlds allow breasts to fly off of women’s bodies over bright, melodious tunes, men to manufacture 40,049 babies in a single day, Satan to fox-trot over a 1920s jazz score and suicides to be undone without bodily consequence.³

The Breasts of Tiresias: a play by **Guillaume Apollinaire** 1903, first performed in 1917. An opera of the play premiered at the Opéra-Comique in Paris on June 3, 1947. The setting was altered by Poulenc from the real African island of Zanzibar to an imaginary town called Zanzibar near Monte Carlo on the French Riviera. This latitude, he said, was “quite tropical enough for the Parisian that I am.”

Tears of a Knife: (Les Larmes du couteau) a one-act opera by **Bohuslav Martinů** 1928, was written when jazz exerted a powerful influence upon music and opera. Martinu's opera makes abundant use of the distinctive rhythms, harmonies, and instruments of popular dance music. The bizarre, darkly parodistic scenario, by the French poet Georges Ribemont-Dessaignes, includes multiple appearances by Satan, in guises both innocuous (as a bicyclist) and morbid (as a hanged man).

The premiere at the 1928 contemporary music festival at BadenBaden did not materialize due to reservations about the text. It was premiered only in 1969, as is the case with a number of Martinu's works.

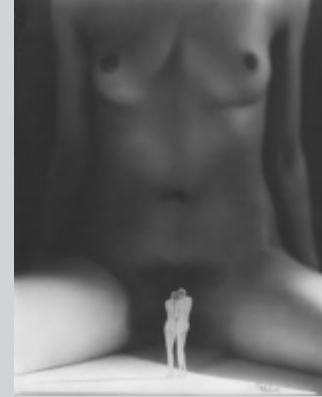


ART ART

A black and white photograph of a man in a dark suit, white shirt, and dark bowler hat. He is holding a large, rectangular framed portrait of himself in front of his chest. The portrait shows him from the chest up, wearing the same outfit. The background is dark, and there is a bright light source from the right, casting a shadow of the man and the portrait onto a wall behind him.



General - Surrealism Gallery



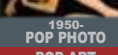
A black and white photograph showing a close-up of a human hand holding a large, spiral seashell. The hand is positioned with the palm facing upwards, supporting the shell. The seashell has a prominent, textured spiral pattern. The background is a dramatic, cloudy sky, suggesting an outdoor setting. The lighting is soft, highlighting the contours of the hand and the shell.



A black and white photograph featuring a bird sculpture, possibly a swallow, perched atop a tall, slender, cage-like pedestal. The background is composed of several concentric, glowing circles, creating a ripple effect. Two other bird silhouettes are visible in flight, one above and one below the central bird, against the circular pattern.

A vertical timeline graphic with a yellow border. It features two images of surrealist art. The top image is a black and white photograph of a mushroom cloud from a nuclear explosion, with the text 'c1930' in white on a dark blue background below it. The bottom image is a painting of a city street scene with a car and figures, with the text '1920' in white on a red background above it. The word 'SURREALISM' is written in large, bold, blue capital letters across the middle of the timeline.

	
c1930	1940-
ART DECO	ABSTRACT EXPRESSIONISM
ART DECO	ABSTRACT EXPRESSIONISM
1925-	1948-
	

	
1950- POP PHOTO POP ART 1955-	1955- MINIMALISM MINIMALISM 1960-
	

FUTURISM 1909	ABSTRACT 1910
	

DADA 1914 	SURREALISM 1920 
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AMERICAN REALISM
1920-



ART DECO 1925- **ABSTRACT EXPRESSIONISM** 1948-

POP ART 1955-	MINIMALISM 1960-
	

CONCEPTUAL ART
c.1968-



POST-MODERNISM

Joan Miró i Ferrà a Spanish Surrealist painter, sculptor, and ceramicist born in Barcelona.

Andre Breton³

1918 Miró had his first solo show at Dalmau Gallery, his work was ridiculed and defaced



Miró "Horse, Pipe and Red Flower" 1920

1920 he moved to Paris. His early art was inspired by Van Gogh and Cézanne. The resemblance of Miró's work to that of the intermediate generation of the avant-garde has led scholars to dub this period his Catalan Fauvist period.²

1921 "*The Farm*" showed a transition to a more individual style of painting. *Ernest Hemingway*, who bought the piece,

compared it to James Joyce's *Ulysses* and described it by saying, "It has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. No one else has been able to paint these two very opposing things."³

Miró "The Farm" 1921-1922



Max Ernst “Loplop Introduces a young girl” 1930

1938 he was interned near Aix-en-Provence, along with fellow surrealist, Hans Bellmer, the intercession of Paul Éluard and others got him discharged weeks later but was arrested again by the Gestapo, he managed to escape and fled to America with the help of Guggenheim.¹ He left behind his lover, Leonora Carrington, and she suffered a major mental breakdown.

1942 Ernst and Guggenheim got married in the United States. His marriage to Guggenheim did not last.

1946 in a double ceremony with Man Ray and Juliet P. Browner, he married Dorothea.

1948 Ernst wrote the treatise *Beyond Painting*.

1953 he and Tanning moved to the south of France.



2 Japanese Photo Surrealism

In Japan surrealist imagery was persecuted by the *Special Higher Police* (Tokubetsu koto keisatsu), abbreviated ‘*Tokko*’, who specialized in crimes of thought and were commonly referred to as the ‘*Thought Police*’.

2.1 Japan vs. Europe’s Surrealism

European Surrealism:

- initially had qualms about the medium of photography,
- was based on Freudian psychology,
- needed to transgress the societal norm to achieve political status,
- the Belgium surrealists excluded Japan from their ‘*Surrealist Map of the World, 1929*’,
- During World War II, the key figures of Surrealism, including Breton, Duchamp, and Dali, fled Paris and sat out the ‘surrealist’ war in New York this influence was transmitted by a whole art movement in exile.

Japanese Surrealism:

- Kansuke Yamamoto’s surrealist photography was of the first surrealism visual art from Japan,
- Freudian psychology was not widely practiced or understood,
- in Japan the propagation of surrealism was mostly the work of one man, ‘*Shuzo Takiguchi*’ (1903-1979), poet, artist, and critic. He introduced Surrealism to Japan before WWII, and nurtured the rise of young Japanese artists on the post-war international art scene.

2.1 Kansuke Yamamoto (1914-1987)

Kansuke Yamamoto a Japanese surrealist photographer and poet. His grandfather was Goro Yamamoto (1880–1941), the founding member of Aiyu Photography Club.

1929 Yamamoto graduated from ‘*Nagoya Second Commercial School*’.

1931 He published his works in the Journal “Dokuritsu” (Independent), published by “Dokuritsu Shashin Kenkyu Kai”, (Independent Photography Research Association).

1932 “Aru Ningen no Shisou no Hatten Moya to Shinshitsu”

(The Developing Thought of a Human...Mist and Bedroom) was published, the oldest of his existing works, on right.

1938 He started a surrealist poetry magazine called “Yoru no Funsui” (The Night's Fountain). It was however discontinued in 1939 by the authoritative pressure due to the ‘*Peace Preservation Law*’

1939 He formed the surrealist photography group “*Nagoya Photo Avant-Garde*”. Their avant-garde photography attracted national attention and was published in “*Photo Times*” and “*Camera Art*”. He often created works which indicated liberty, antiwar and anti-government in surrealistic ways.

1939-1972 He was a member of "VOU" until it was dissolved.

1965-1975 He taught at ‘*Chubu Photography Federation of Students*’.



The cover of *Dokuritsu Journal* January 1932 Cover photo, “The Developing Thought of a Human 2, Finally Departing an Hour before Dusk” by Kansuke Yamamoto

Kansuke Yamamoto - Surrealism Gallery



“Chronicles of Drifting” 1949



“Staples in Flesh”



“Reminiscence”



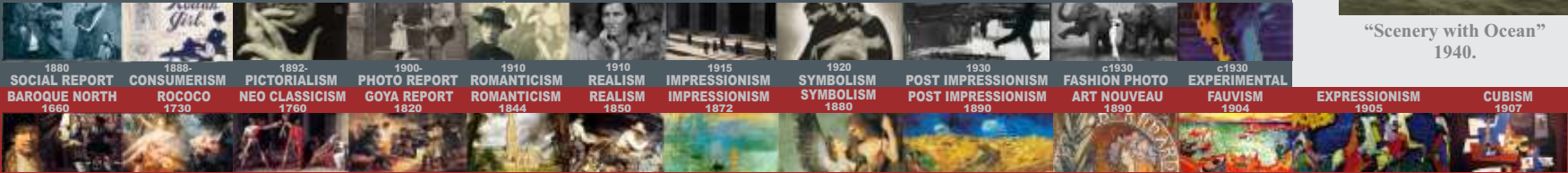
“Untitled” 1953



From catalogue “YAMAMOTO Kansuke: Conveyor of the Impossible,”



“Scenery with Ocean” 1940.



Miró “Dancer” 1925

1924 Miró joined the Surrealist group. He started experimenting with collage and the process of painting within his work so as to reject the framing that traditional painting provided. This antagonistic attitude towards painting manifested itself when Miró referred to his work in 1924 ambiguously as “x” in a letter to poet friend Michel Leiris.¹ The paintings that came out of this period were eventually dubbed ‘*Miró’s dream paintings*’.

Miró “Harlequin's Carnival” 1924-1925

1928 Miró returned to a more representational form of painting with *The Dutch Interiors*. These paintings share more in common with *Tilled Field* or “*Harlequin's Carnival*” than with the minimalistic dream paintings produced a few years earlier.



Miró working on his mural *The Reaper* 1937



1931 *Pierre Matisse* opened an art gallery in New York City. The Pierre Matisse Gallery and from the outset he represented Miró introducing Miró’s work to the United States.

1937 Spain’s government commissioned Miró the mural, “*The Reaper*”. Miró’s work took on a politically charged meaning.

1940-1941 Miró created the 23 *gauche series* Constellations. Revolving around celestial symbolism, Constellations earned the artist praise from André Breton, who seventeen years later wrote a series of poems, named after and inspired by Miró's series.²

1959 André Breton got Miró to represent Spain in The *Homage to Surrealism* exhibition alongside Enrique Tábara, Salvador Dalí, and Eugenio Granell.

1974 Miró created a tapestry for the World Trade Centre in New York City. It was one of the most expensive works of art lost during the September 11 attacks.



Miró “Figure at Night Guided by the Phosphorescent Tracks of Snails” 1940

3.3 Marc Chagall (1887-1985)

Marc Chagall, a Russian-French artist associated with several major artistic styles and one of the most successful artists of the 20th century.

“*When Matisse dies Chagall will be the only painter left who understands what colour really is.*” **Pablo Picasso** 1950s³

He experienced modernism’s golden age in Paris, where he synthesized the art forms of Cubism, Symbolism, and Fauvism, and the influence of Fauvism gave rise to Surrealism. Yet throughout these



Chagall “Self Portrait with White Collar” 1914

Chagall “*I and the Village*” c.1911, was inspired by two sources of imagery: the Jewish life and folklore of his Russian childhood and the Bible. Although his imaginative fantasies were hailed as a precursor to Surrealism, Chagall insisted he painted actual memories, not irrational dreams.⁵

phases of his style he remained most emphatically a Jewish artist, whose work was one long dreamy reverie of life in his native village of Vitebsk.⁴

1910 Chagall went to Paris on a scholarship and entered the whirl of Montparnasse. His painting is full of allusions to the primitive religiosity of his childhood, and includes a certain ironic tenderness in the surrealistic fantasy. Breton wrote: “From this time metaphor in Chagall's works alone marked its triumphal entry into modern painting.”

- 1915** War broke out and Chagall returned to Vitebsk and married Bella in. The theme of happiness and lovers was constantly to recur in his works.



Chagall “Hour between Wolf and Dog (Between Darkness and Light)” 1938-1943





Dali "Homage to Rothko" Becomes the Portrait of Lincoln from a distance 1976



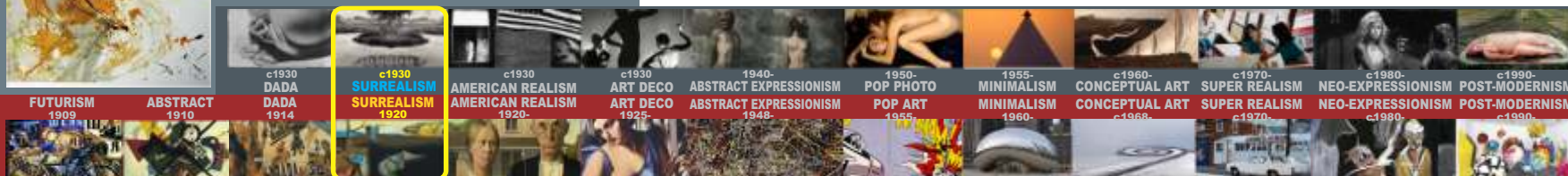
Dali "Crucifixion" (Corpus Hypercubus) 1954

3. Dali and Photographers

- Dali did not confine himself to painting he experimented with various media and processes:
- he made bulletist works*,
- he employed holography,
- he incorporate optical illusions,
- Andy Warhol proclaimed Dali an important influence on pop art,
- he had a keen interest in natural science and mathematics, in several of his paintings he painted his subjects as composed of rhinoceros horns, to Dali, the rhinoceros horn signifies divine geometry because it grows in a logarithmic spiral,
- he was fascinated by DNA and the hypercube (a 4-dimensional cube) which featured in 'Crucifixion' (Corpus Hypercubus).1968,
- He worked on several films,
- With Man Ray and Brassai, Dali photographed nature.



*Bulletist or bulletism is an artistic process that involves shooting ink at a blank piece of paper creating ink blotches. The artist can then develop images based on what is seen. Salvador Dali claimed to have invented this technique. Leonardo da Vinci, however, suggested that "just as one can hear any desired syllable in the sound of a bell, so one can see any desired figure in the shape formed by throwing a sponge with ink against the wall."



Chagall "Two bank" 1980

popular sources of his painting, the constant happiness in his work is probably a reason for the Surrealists' distant approach to Chagall, Surrealists are not inclined to the expression of happiness.



3.4 René Magritte (1898-1967)

René François Ghislain Magritte a Belgian surrealist artist. "I take care to paint only images which evoke the mystery of the world. To do that I have to stay wide awake."

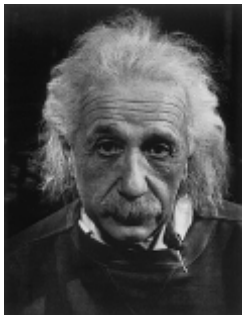
Portrait of Magritte by Lothar Wolleh, 1967

3.1 Philippe Halsman (1906-1979)

Philippe Halsman, a Latvian-born American portrait photographer linked with surrealism.

1928 Halsman went on a hiking tour in the Austrian Alps with his father, Morduch during which Morduch died from severe head injuries. Halsman was sentenced to 10 years' imprisonment for 'patricide' (act of killing one's father). The case provoked anti-Jewish propaganda and gained international publicity, and Albert Einstein and Thomas Mann wrote in support of Halsman, Albert Einstein, a family friend, apparently aided him later on to obtain an American visa (Halsman did a famous photo of Einstein in 1947). At a second trial in 1929 Halsman was convicted of manslaughter and sentenced to 4 years of imprisonment.

1931 Halsman received a presidential pardon. He was ordered to leave Austria and never to return.. Halsman left for France. He began contributing to fashion magazines such as Vogue. Renowned for his sharp and closely cropped images he soon got a reputation as one of the best portrait photographers in France. America: 1940 When France was invaded, Halsman fled to Marseille and eventually to the U.S. In America Connie Ford agreed to pose for Halsman in exchange for prints for her portfolio. He photographed her in



Halsman "Einstein" 1947



Halsman "Constance Ford (Victory Red)" 1941

front of an American Flag, which caught the attention of publicists at 'Elizabeth Arden', who was releasing a new line of lipstick called 'Victory Red' in support of the troops fighting in World War II. This photo helped Halsman to get a chance to shoot a new hat design for LIFE magazine, this photo got the cover of the magazine, it was the first of Halsman's 101 cover images for LIFE.

Jumpology: 1951 While photographing comedians and the musical-comedy team of Dean Martin and Jerry Lewis Halsman noticed their spontaneous jumping. Halsman soon began asking almost all of his subjects, at the end of their portrait session, to allow him to photograph them jumping. These jumping shots included the Ford family, The Duke and Duchess of Windsor, Marilyn Monroe, and Richard Nixon. Halsman commented, "When you ask a person to jump, his attention is mostly directed toward the act of jumping and the mask falls so that the real person appears."

Dali Atomicus 1948: In 1941 Halsman met Salvador Dali and they began to collaborate in the late 1940s.

1948 Dali and Halsman explored the idea of suspension, depicting three cats flying, a bucket of thrown water, and Salvador Dali in mid air.



Above: Halsman "Dali Atomicus" 1948 (final)

None of the misfortunes that came along in his life like:

- bad experiences of his official post at Vitebsk in 1917,
- Second World War and the massacre of his co-religionists,
- the rape of Vitebsk,
- the death of Bella 1944

Smothered his almost naive jovial and happy images.

1952 he married again.

From "I and the Village" 1911 to "Hour between Wolf and Dog" 1938-1943 through to his very late works, "Two Banks" 1980 the treatment is the same.

Apart from the religious and popular sources of his painting,

1912, Magritte's mother committed suicide by drowning herself in the River Sambre. Supposedly, when his mother was found, her dress was covering her face, an image that might be the source of several of Magritte's paintings of people with cloth obscuring



Magritte "The lost jockey" 1926

their faces like "Les Amants".² 1915 Magritte's earliest paintings were Impressionistic in style. 1918-24 He was influenced by Futurism and Cubism as practiced by Metzinger, painting many female nudes. 1922-1923 He worked as a draughtsman in a wallpaper factory. 1926 Magritte did his first surreal

painting, "The menaced assassin" 1927



Magritte "Les Amants" (The lovers) 1928

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The Treachery of Magritte

"The Treachery of Images" 1928-29 (La trahison des images), sometimes translated as "The Treason of Images" is a painting by René Magritte of a pipe. Below it, Magritte painted, "Ceci n'est pas une pipe", French for "This is not a pipe." The painting is not a pipe, but rather an image of a pipe, which was Magritte's point-



"The famous pipe. How people reproached me for it! And yet, could you stuff my pipe? No, it's just a representation, is it not? So if I had written on my picture "This is a pipe," I'd have been lying!"³

Scott McCloud uses this painting as an introduction to the second chapter of his book Understanding Comics. McCloud points out that not only is the version that appears in his book not a pipe, it is actually several printed copies of a drawing of a painting of a pipe. The theme of pipes with the text "Ceci n'est pas une pipe" is extended in his 1966 painting, "Les Deux Mystères" 1966 on right.





An unretouched version, showing the devices which held up the various props and missing the painting in the frame on the easel.

With the help of several assistants they suspended a small step-ladder and 2 easels, each with a Dali painting from the ceiling. Halsman's wife, off-camera, held a chair in the air. On the count of 3, an assistant threw a bucket of water in the air, 3 other assistants each threw a cat in the air and on the count of 4 Dali leapt up and Halsman released the shutter of his camera. While the assistants tidied up, Halsman processed the 4x5 negative. Halsman reported that it took 28 attempts to be satisfied with the result.



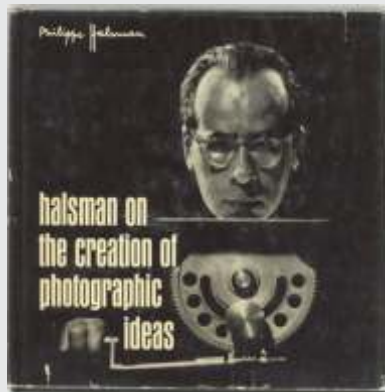
The title of the photo '*Dali Atomicus*' is a reference to Dali's work '*Leda Atomica*' which can be seen in the right of the photograph behind the two cats.

Dali "Leda Atomica" 1949

In Voluptas Mors 1951: Another famous collaboration between the two was '*In Voluptas Mors*' (Dali and the Skull), a surrealist portrait of Dali beside a large skull, in fact a tableau vivant composed of seven nudes. Halsman took three hours to arrange the models according to a sketch by Dali.¹ A version of *In Voluptas Mors* was used subtly in the poster for the film '*The Silence of The Lambs*', and recreated in a poster for the film *The Descent*.



Halsman "in Voluptate Mors" 1951



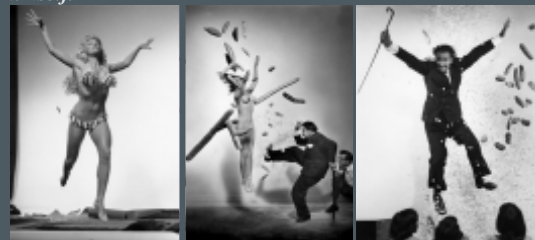
1961 In Halsman's book '*Halsman on the Creation of Photographic Ideas*', he postulates six rules on ways for photographers to produce unusual pieces of work. **These rules are:**

1. 'the rule of the direct approach,' being straightforward and plain creates a strong photograph.
2. 'the rule of the unusual technique,' lists a variety of techniques, including unusual lighting, unusual angle, unusual composition, etc.
3. 'the rule of the added unusual feature,' an effort by the photographer to capture the audiences attention by drawing their eye to something unexpected.
4. 'the rule of the missing feature,' stimulates the viewer by going against his or her expectations.
5. 'the rule of compounded features,' to combine the other rules to add originality to the photo.
6. 'the rule of the literal or ideographic method.' to illustrate a message in a photograph by depicting the subject as clearly as possible.

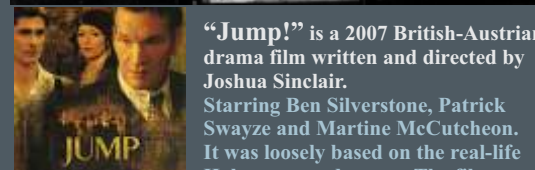
J U M P

Halsman's Jump

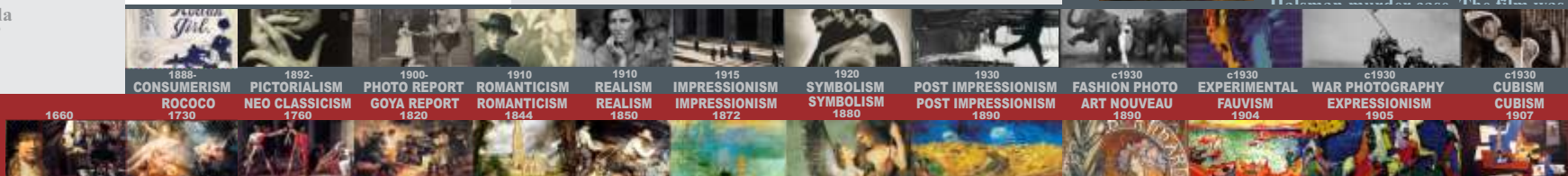
Most of Halsman's photos in the Jump series were shot in a period of 6 years. They were almost always the final shots of a portrait shoot. Imagine Halsman's subjects sitting for their portrait, always waiting, eager or afraid, for the invitation to jump. One of the picture editors at LIFE referred to Halsman's Jump series as "*a kind of Rorschach test, for the sitters and for himself.*"



Left: "The cat girl, lilly christine" 1953. Center: "Professor I. Robert Oppenheimer" 1958. Right: "Dali with three girls" 1949. Below: Bridget Bardot



"Jump!" is a 2007 British-Austrian drama film written and directed by Joshua Sinclair. Starring Ben Silverstone, Patrick Swayze and Martine McCutcheon. It was loosely based on the real-life Halsman murder case. The film was



1930 Magritte returned to Brussels. He formed an advertising agency with his brother, Paul. 1943-44 He adopted a colourful, painterly style as '*The Return of the Flame*' in, an interlude known as his *Renoir Period*, this was as a reaction to his feelings of

alienation that came with living in German-occupied Belgium. 1947-48 Was his *Vache Period*, he painted in a provocative and crude Fauve style. Magritte supported himself through the production of fake Picassos, Braques and Chiricos. He later during the lean post-war period printed forged banknotes alongside his brother Paul and fellow Surrealist and *surrogate son* Marcel Mariën, who had to sell the forgeries. 1948-49 He returned to the style and themes of his pre-war surrealist art.



Magritte "The Return of the Flame" 1943

3.5 Salvador Dali (1904-1989)

Salvador Domènec Felip Jacint Dalí i Domènech, Marquis de Púbol, a Spanish surrealist painter and sculptor.

*"The fact that I myself do not understand what my paintings mean while I am painting them does not imply that they are meaningless."*¹

Salvador Dali

When Dalí was 5 his parents took him to his brother's grave, they told him that he was his brother's reincarnation. Dalí said, "...[we] resembled each other like two drops of water, but we had different reflections. He was probably a first version of myself but conceived too much in the absolute."² 1917 Dalí's father organized an exhibition of his charcoal drawings in their family home Dalí was 13.



Dali "Caberet Scene" 1922



Dali "Self Portrait"

1919 He had his first public exhibition, aged 15, in Figueres. 1922 Dalí studied at the Academia de San Fernando (School of Fine Arts). Dalí wore long hair and sideburns, coat, stockings, and knee breeches, drawing attention as an eccentric. He experimented with Cubism. His only information on Cubist art came from magazine articles and a catalogue, there were no Cubist artists in Madrid at the

time.

1924 Dalí illustrated a book for the first time. It was a publication of the Catalan poem "The Witches of Llers" by his friend and schoolmate, poet Carles Fages de Climent. Dalí also experimented with Dada, which influenced his work throughout his life.

1926 Dalí was expelled from the Academia accused of starting an unrest. He painted "*Basket of Bread*", that same year, and visited Paris where he met Picasso. Picasso had already heard favorable reports about Dalí from Joan Miró.

Dalí devoured influences from many styles of art:

- His classical influences included Raphael, Bronzino, Francisco de Zurbaran, Vermeer, and Velázquez (his iconic flamboyant moustache was influenced by Velázquez),
- His contemporary work was heavily influenced by Picasso and Miró.

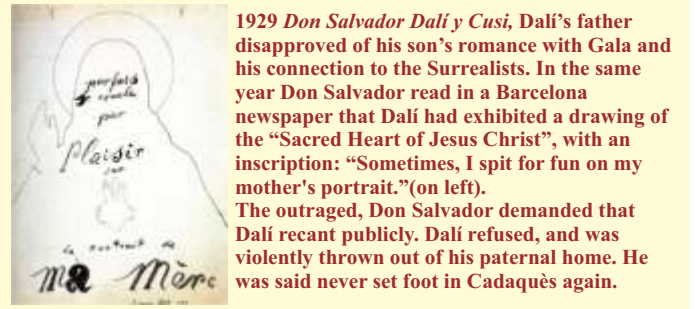
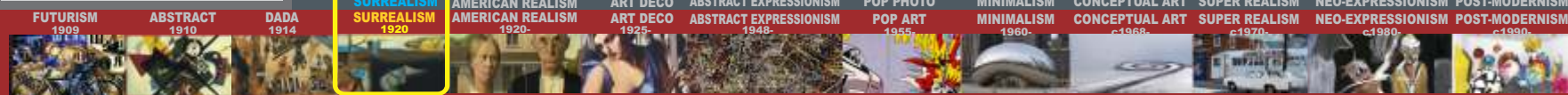
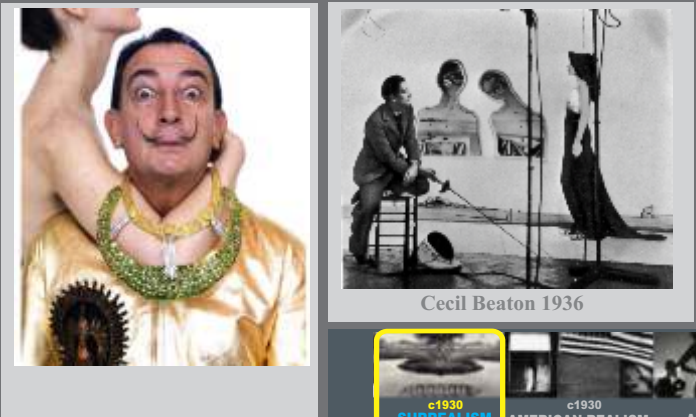
He used both classical and modernist techniques separate or combined. Exhibitions in Barcelona attracted much attention along with mixtures of praise and puzzled debate from critics.



Dalí "Basket of Bread" 1923



Dalí "Bird" 1928



1929 Dalí collaborated with surrealist film director Luis Buñuel on the short film “An Andalusian Dog”. August 1929, Dalí met his muse, inspiration, and future wife Gala, born Elena Ivanovna Diakonova, a Russian immigrant 10 years his senior, who at that time was married to surrealist poet Paul Éluard. Dalí officially joined the Surrealist group in the Montparnasse quarter of Paris and held exhibitions. 1930 Dalí and Gala rented a fisherman's cabin in a nearby bay at Port Lligat. He bought enlarged it over the years, gradually building his much beloved villa by the sea. 1931 Dalí painted one of his most famous works, “*The Persistence of Memory*”. The



general interpretation of the work is that the soft watches are a rejection of the assumption that time is rigid or

Dali “The persistence of Memory” 1931

deterministic. This idea is supported by other images in the work, such as the wide expanding landscape, and the other limp watches, shown being devoured by ants. 1934 Dalí and Gala got married in a civil ceremony. In 1958 they remarried in a Catholic ceremony. That same year Dalí exhibited in New York through art dealer Julian Levy. The exhibition included “*Persistence of Memory*”, which created an immediate sensation. He showed up wearing a glass case on his chest, which contained a brassiere. Dalí and Gala also attended a masquerade party hosted for them by heiress Caresse Crosby. They dressed as the Lindbergh baby and his kidnapper. The resulting uproar in the press was so great that Dalí apologized. On his returned to Paris, the Surrealists confronted him about his apology for a surrealist act.² Because of Dalí's insistence that surrealism could exist in an apolitical context he was formally expelled from the Surrealist group who had become associated with leftist politics. Dalí retorted, “*I myself am surrealism.*”²²



1934, Dalí and Gala dressed as the Lindbergh baby and his kidnapper. Photo: Cecil Beaton

4. Modern Photo Surrealism

Surrealism as has been mentioned, has always been around, the proverbial Freudian dream or the unconscious. It stands to reason that it will be the one genre that will alway exist and advance trough all periods... ‘*modern surrealism*’, ‘*post modern surrealism*’ etc. It is clear that photo-surrealism has been overwhelmingly adopted into the digital genre and is practised by professional and amateur photographers all over the world.

4.1 Sam Haskins (1926-2009)

Born Samuel Joseph Haskins in Kroonstad in the province of the Orange Free State of South Africa. His father *Ben* was a goods inspector on South African Railways. Early creative influences were fuelled by an interest in magic tricks, kite making, drawing and the circus.

A talented athlete, as a teenager Sam excelled at hurdling and trained with a circus, resulting in a job offer as a trapeze catcher. 1945-1948 He did higher education at the *Johannesburg Technical College*, with a arts course and a part time photographic module. 1949-1951 He studied at *London School of Printing and Graphic Arts*.

1952 Sam Haskins married Alida Elzabe van Heerden. Alida became Sam's business partner playing a key role in the launch of his career. She negotiated worldwide publication of all Haskins's books.

His international reputation was established by 4 key books:

- 1962 ‘*Five Girls*’ black-and-white book of nudes,
- 1964 ‘*Cowboy Kate*’ a groundbreaking creative black-and-white photo book exploring grain as a medium for expression. It won the Prix Nadar in 1964,

Sam Haskins “Cowboy Kate” 1964



Sam Haskins book “Cowboy Kate” 1964. It later sold to collectors for up to US\$3,000 which led Haskins to do a digitally re-mastered ‘*director's cut*’ version in October 2006



The “Cowboy Kate gunbelt”, front and rear view

- 1966 ‘*November Girl*’ contained collages which formed the basis of many surrealist experiments in the 1970s and 80s,
 - 1967 ‘*African Image*’ a visual homage to the indigenous people, culture, landscape and wildlife of sub-saharan Africa.
- 1970-2000 Haskins shot and art-directed 15 editions of Asahi Optical's (later Pentax) 30 calendars produced including the millennium calendar. 1972 He produced his first colour book, ‘*Haskins Posters*’. 2000-2005 He focused on fashion photography for Vogue, Harper's Bazaar, Allure and New York.

1940 World War II was in full swing, Dalí and Gala moved to the United States, where they lived for eight years. 1941 Dalí drafted “Moontide” a film scenario for Jean Gabin. 1942 Dalí published his autobiography, *The Secret Life of Salvador Dalí*.

After World War II Dalí bore the hallmarks of:

- technical virtuosity,
- an interest in optical illusions and science,
- he became an increasingly devout Catholic,
- the shock of Hiroshima and the dawning of the "atomic age" inspired him, he labeled this period “Nuclear Mysticism.”

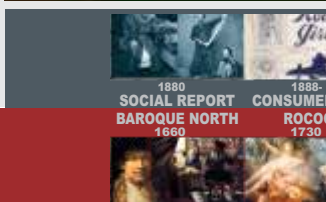
1982 Gala died, Dalí lost much of his will to live. 1989 while his favorite record of Tristan and Isolde played, Salvador Dalí died of heart failure.

Dali “The Discovery of America by Christopher ” 1958-59



Dali “The Temptation of St. Anthony” 1946. Dalí drew a great deal of inspiration from Bosch's work. Dalí's version depicts St. Anthony resisting temptations with a spider-legged horse and elephants. The "space elephants," distorted offspring of Bernini's elephant and obelisk.





4.2 Jerry Uelsmann (1934-)

Jerry N. Uelsmann an American avant garde photographer, the forerunner of photomontage in the US.

1955-1960 Uelsmann earned a BA from *Rochester Institute of Technology* a M.S. and M.F.A. from *Indiana University*.

1960-1966 He was Instructor of Art at *Department of Art, University of Florida*.

1974-1977 He was appointed *Graduate Research Professor*, University of Florida.

1975 Uelsmann published his first monograph on his work, ‘*Silver Meditations*’, Introduction by Peter C. Bunnell.

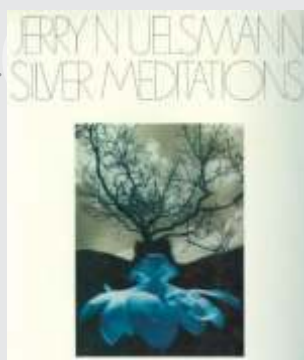
1981 a report by *American Photographer* ranked Uelsmann as being amongst the top ten photographers collected in America. His smaller works presently sell for between \$1000 and \$2500 at auction.

1982 His Retrospective ‘*Jerry N. Uelsmann: Twenty-Five Years*’ was published.

1985 Uelsmann publishes ‘*Process and Perception*’, where he uncovers his creative process from negative, to print.

1994 He was inducted into the *Florida Artist Hall of Fame*.

2003 His artwork featured in the progressive metal band *Dream Theater's* 7th studio album *Train of Thought*.



Uelsmann is a master printer producing composite photographs with multiple negatives and extensive darkroom work. With completely analogue tools he would use up to a dozen enlargers at a time to produce his final images. Uelsmann’s earnings comes from grants and teaching salaries, which allows him to work and exploit his photography and multi imagery with no restriction, commercial work.

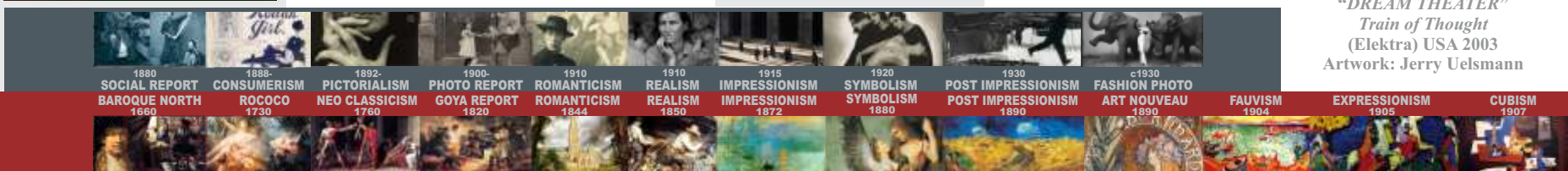
Uelsmann along with contemporary avant garde photographers like Sam Haskins and Lucas Samaras shattered the popular conception, of the general public, regarding photography as documentary evidence of events.

Uelsmann for his own work rejects digital techniques saying: “I am sympathetic to the current digital revolution and excited by the visual options created by the computer.

However, I feel my creative process remains intrinsically linked to the alchemy of the darkroom.”Uelsmann still produces photos, sometimes creating more than a hundred in a single year. Out of these images, he likes to sit back and select the ten he likes the most, which is not an easy process.



“*DREAM THEATER*”
Train of Thought
(Elektra) USA 2003
Artwork: Jerry Uelsmann



4 Surrealist Sculpture

4.1 Max Ernst

Max Ernst created a chess set made of glass which he named “Immortel”; it has been described by the poet André Verdet as “*a masterpiece of bewitching magic, worthy of a Maya palace or the residence of a Pharaoh*”.²



“*Moonbird*”, also called The Lunar Bird, 1944-46, below. Moonbird, is born of the artist's engagement with Surrealism. Its protrusions could suggest bull’s and or rhino horns and the



rather confusing curving volumes could suggest an organic form. This could be:

- animal and humanoid,
- bird and bull,
- sinister and playful,
- innocent and erotic.

In keeping with Miró's interest in ancient art, this creature seems to descend from some mythological god.

4.2 Rene Magritte



“*The Future of Statues*” 1937, (on left). This work is made from a commercial plaster reproduction of the death mask of the French Emperor Napoleon. Magritte painted at least 5 of these casts, each with sky and clouds. Surrealist poet Paul Nougé suggested an association between death, dreams and the depth of the sky. He commented: “a patch of sky traversed by clouds and dreams transfigure the very face of death in a totally unexpected way”.

Towards the end of his life, Magritte worked on a series of sculptures based on eight of his paintings. Although he oversaw the making of full-scale wax models, he died before they were cast in bronze. The figure of the healer had appeared in several works by Magritte since 1936. In 1937, Magritte himself was photographed in the same pose, with a blanket over his head and a canvas in place of the cage.



Magritte “The Healer” 1936



Magritte “The Healer” 1967”

4.3 Salvador Dalí

“*Beauty will always be edible, or there will be no such thing as beauty.*”

Salvador Dalí²

Dalí “*Retrospective Bust Of A*



Dalí “Gala in the Window” 1933



with an open torso and pendulum which could translate the rhythmic movement of the heart also to be associated with the pendulum in hand which connects the heart and life to the outside science of Newton.

“*Woman*” 1933, on right. Not only does “Retrospective Bust of a Woman” present a woman as an object but explicitly as one to be consumed. A long phallic baguette crowns her head, cobs of corn dangle round her neck, and ants swarm along her forehead as if getting crumbs.



Dalí “*Rinoceronte vestido con puntillas*” 1956

Dalí “*Homage to Newton*” 1985



4.3 Duane Michals (1932-)

Duane Michals an American photographer.
1953 he received a B.A. from the University of Denver.
1956 He studied at the *Parsons School of Design* with a plan to becoming a graphic designer.
1958 while on a holiday in the USSR he discovered an interest in photography.
1963 His first exhibition held at the Underground Gallery in New York City was of photos taken on his USSR holiday.
1968 Michals was hired by the government of Mexico to photograph the Summer Olympics.
1958-1988 portraits he took became the basis of his book: ‘*Album*’.

1976 Michals received a grant from the National Endowment for the Arts.
1983 Michals produced the art for the album *Synchronicity* (by The Police).

Michals is noted for 2 innovations in artistic photography developed in the 1960s and 1970s:

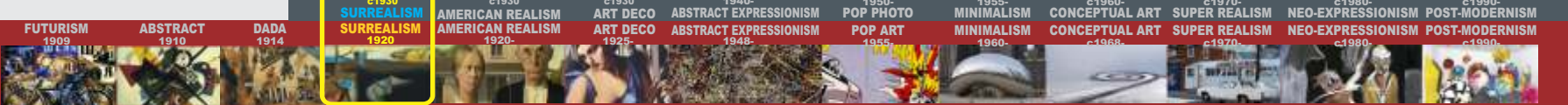
1. telling a story through a series of photos, as in his 1970 book *Sequences*.
2. he handwrote text near his photographs, thereby giving information that the image itself could not convey.



“Nude” 1972. ‘*The line between erotica and pornography is tenuous our genetic predisposition means that instead of finding beauty, we attract sexually*’.



Grandpa Goes to Heaven
1989



27d. Minotaure (1933 - 1939)

1933 Albert Skira, released the first two issues of “Minotaure” a periodical which lasted for 6 years. To this day it is one of the most impressive publications of its kind being:

- a lavish production values of a quality unseen previously,
- contributors; the editors, the essayists and the artists created a collective unrivalled in art.

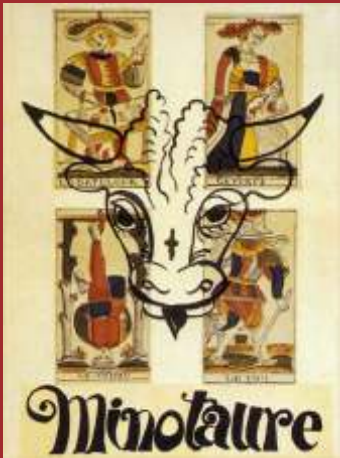
“Filled with colour and black and white reproductions of a technical excellence unusual for the time, *Minotaure* first appeared in June 1933, and continued through thirteen issues, ceasing publication at the onset of World War II. The publishers set themselves the difficult task of bearing witness to the different movements in contemporary art, through text and image, demonstrating the interaction between the visual arts, literature, and science. Thus *Minotaure* documented the vast panorama of the 1930s, and served as a forum for encounters and discussions... Each number of *Minotaure* included contributions from artists, writers, philosophers, critics, psychoanalysts, and ethnologists, and was meant to be read as a collective work, many-voiced.”

The list of contributors to *Minotaure* is an art historic event on its own: Breton, Picasso, Éluard, Miró, Chagall, Bataille, Magritte, Lacan, Matisse, Queneau, Duchamp, Man Ray, de Chirico, Dalí, Giacometti, Ernst, Rivera, Masson, Balthus, Matta, Bellmer, Arp, Brassai, Huxley, Kandinsky, Jung to name but some. Add to it the architect, archeologists, sinologists, anthropologists, ethnologists, numismatists, musicologists, historians, etc.

Some *Minotaure* covers:¹



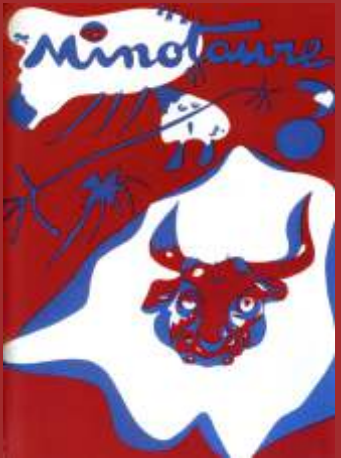
Pablo Picasso, *Minotaure* no. 1, 1933.



André Derain, *Minotaure* no. 3-4, 1933.



Marcel Duchamp, *Minotaure* no. 6, 1934.



Joan Miró, *Minotaure* no. 7, 1935.



Salvatore Dalí, *Minotaure* no. 8, 1936.



Henri Matisse, *Minotaure* no. 9, 1936.



René Magritte, *Minotaure* no. 10, 1937.



Max Ernst, *Minotaure* no. 11, 1938.

5. Surrealist cinema

Surrealism was the first literary and artistic movement to become seriously associated with cinema. The foundations of the movement coincided with the birth of motion pictures, and the Surrealists who participated in the movement were among the first generation to have grown up with film as a part of daily life.¹

Brenton visited cinemas in a true surrealistic fashion:

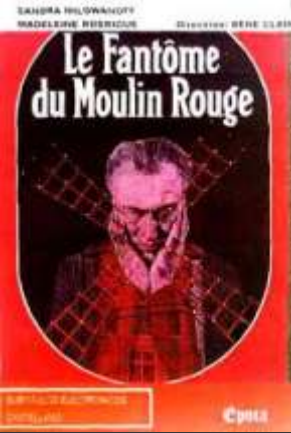
- he would ignored movie titles and times
 - drop in at any given moment and view the films without any foreknowledge
 - when he grew bored he would leave and visited the next theater.
- Breton’s movie-going habits supplied him with a stream of images with no constructed order about them. He could juxtapose the images of one film with those of another, and from the experience craft his own interpretation. Breton believed that film could help one abstract himself from ‘real life’ whenever he felt like it. Surrealist filmmakers sought to re-define human awareness of reality by illustrating that the ‘real’ was little more than what was perceived as real; that reality

was subject to no limits beyond those mankind imposed upon it. Breton once compared the experience of Surrealist literature to “the point at which the waking state joins sleep.”²

Debatably the 1st Surrealist film was ‘The Seashell and the Clergyman’ 1928. It was however denounced by Antonin Artaud as betraying the true spirit of surrealism. It is considered by some as German expressionism.



Image from “La Coquille et le Clergyman” (The Seashell and the Clergyman, 1928).



5.1 Original Surrealist Films

- *Entr’acte*: a 22-minute, silent, black and white French film, written by René Clair and Francis Picabia, and directed by Clair, released December 4, 1924.
- *Le fantôme du Moulin-Rouge*: a 90-minute, silent, black and white French film, written by René Clair and Walter Schlee, and directed by Clair, released in February 1925 in the USA and March 1925 in France.
- *The Seashell and the Clergyman*: (Released in 1928) Written by Antonin Artaud, and directed by Germaine Dulac, The Seashell and the Clergyman is a 31-minute, silent, black and white German film.
- *L'Etoile de mer*: (also a dada film) p.a 21-minute, silent, black and white French film, written by Robert Desnos and directed by Man Ray, released in 1928.
- *Un Chien Andalou*: a 16-minute, silent, black and white French film, written by Salvador Dalí and Luis Buñuel, and directed by Buñuel, released in 1929.
- *L'Age d'Or*: a 60 minute, monaural, black and white French film, written by Salvador Dalí and Luis Buñuel, and directed by Buñuel, released in 1930.³

5.2 Salvador Dali Films

- Dali is credited as co-creator of Luis Buñuel's surrealist film ‘*Un Chien Andalou*’
- ‘*L'Age d'Or*’ was the second film Dali produced with Buñuel
- Dalí did the dream sequence in Alfred Hitchcock's ‘*Spellbound*’ 1945, which heavily delves into themes of psychoanalysis. Hitchcock needed a dreamlike quality to his film, which dealt with the idea that a repressed experience can directly trigger a neurosis
- He worked on the Disney short film production ‘*Destino*’, containing dreamlike images of strange figures flying and walking about. It was completed in 2003 by Baker Bloodworth and Roy E. Disney. The film consists of Dalí's artwork interacting with Disney's character animation
- Dalí completed only one other film in his lifetime, ‘*Impressions of Upper Mongolia*’ 1975, in which he narrated a story about an expedition in search of giant hallucinogenic mushrooms.



Study for the Dream Sequence in “Spellbound” by Salvador Dalí (1945)

5 Surrealist Architecture

While the move from Cubism and Dadaism to Surrealism was taking place, the architectural world was beginning to embrace and experiment with new forms and concepts. For many of the surrealist painters the creative process included combining numerous forms and materials taken from and inspired by numerous sources. The eclecticism of architecture of the time can then too be categorized as intellectual bricolage. Surrealism was centred around the subconscious, dreams and liberation. While it may be possible to imagine bizarre forms of liberating architecture, bringing those ideas to life is challenging, if not impossible. This reality was however of no concern to surrealist architects who continued to conceptualize and design in this style. Although surrealist architecture is fairly uncommon, its influences are far reaching. One of the apexes of Surrealist architecture is a Paris apartment designed by none other than **Le Corbusier**.

Although the design may seem typical of his work it included a surrealist roof garden with a false fireplace, living room furniture, a mirror and a lawn carpet. An electronically operated hedge could easily be parted to reveal the Arc de Triomphe.



Surrealist rooftop by Le Corbusier

is his Takasugi-an Tea House (2003-2004) or “too high tea house”. It is a four and a half tatami mat tea house raised 6 meters above the ground and supported by two relocated chestnut trees. There is tension created between architectural innovation and the traditional tea house. The ancient tradition of entering a tea house from a bowing position is defied and the building can only be accessed by climbing the freestanding ladder.

5.2 Edward James (1907–1984)

A champion of surreal architecture he exploited colour at his West Sussex hunting lodge, Monkton House. A dog-print stair carpet, breathing wall and Dali furniture all scream with colour. While surrealists analyzed their dreams in Freudian terms, Edward James brought them to life. His Las Pozas in a subterranean rainforest in Mexico is a Garden of Eden punctuated with massive surrealist sculptures. It is however controlled and contrived and in this way it is not a truly surreal creation as was created by **Ferdinand Cheval**.



Takasugi-an Tea House by Terunobi Fujimori



Edward James' Las Pozas

With no architectural training or assistance it was his day dreams that guided him in the design of this truly bizarre piece of abstract architecture.



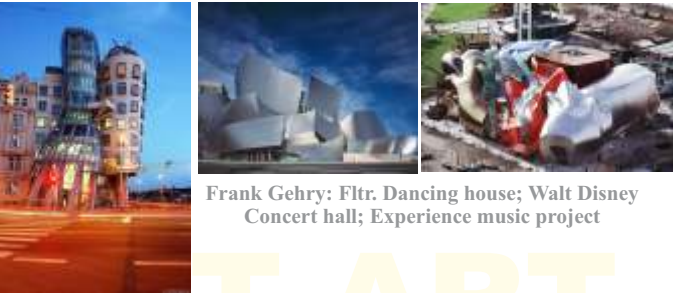
Le Palais idéal by Cheval

5.4 Modern Surrealist Architecture

Today, with the aid of modern technology and innovative materials that can be pushed to the limits, architects are capable of designing buildings that previously could only be dreamed about. If you look at the work of Frank Gehry, Zaha Hadid (p.282) and others, it becomes clear that the imagination can be transformed into reality and in our modern day and age, there are no limits.



Zaha Hadid: Nuragic and contemporary art museum; Abu Dhabi performing arts centre; New dance & music centre



Frank Gehry: Fltr. Dancing house; Walt Disney Concert hall; Experience music project

5.1 Terunobu Fujimori (1946-)

Japanese architect and architectural historian, Fujimori takes delight in being referred to as the world’s only surrealist architect. His most well known building

Terunobi Fujimori



