

## Lamour Fou Photography And Surrealism

Lee Miller (1907-1977) was an American-born Surrealist and war photographer who, through her role as a model for Vogue magazine, became the apprentice of Man Ray in Paris, and later one of the few women war correspondents to cover the Second World War from the frontline. Her comprehensive understanding of art enabled her to photograph vivid representations of Europe at war – the changing gender roles of women in war work, the destruction caused by enemy fire during the London Blitz, and the horrors of the concentration camps – that embraced and adapted the principles and methods of Surrealism. This book examines how Miller's war photographs can be interpreted as 'surreal documentary' combining a surrealist sensibility with a need to inform. Each chapter contains a close analysis of specific photographs in a generally chronological study with a thematic focus, using comparisons with other photographers, documentary artists, and Surrealists, such as Margaret Bourke-White, Dorothea Lange, Walker Evans, George Rodger, Cecil Beaton, Bill Brandt, Henry Moore, Humphrey Jennings and Man Ray. In addition, Miller's photographs are explored through André Breton's theory of 'convulsive beauty' – his credence that any subject, no matter how horrible, may be interpreted as art – and his notion of the 'marvellous'.

This book offers the first detailed analysis of how the Surrealists utilized the tactics of documentary and how Surrealist ideas in turn influenced the development of documentary photography. The last two decades have seen the re-emergence of Surrealist photography, but with an emphasis on work made in the studio or the darkroom. This, however, is a study of what Louis Aragon called 'surrealist realism': the exploration of a real-life surreality encountered on the streets of the city. This book throws new light on Surrealism, emphasizing its connections with the everyday life of the city.

Full of classic photographs by Cartier-Bresson that have become icons of the medium, as well as rarely seen work from all periods of the photographers life. Also includes a number of previously unpublished photographs as well as a selection of drawings, paintings and films stills.

Part art book and part biography, *Magnetic Woman* examines the life and work of the artist Toyen (Marie ?ermínová, 1902-80), a founding member of the Prague surrealist group, and focuses on her construction of gender and eroticism. Toyen's early life in Prague enabled her to become a force in three avant-garde groups--Dev?tsil, Prague surrealism, and Paris surrealism--yet, unusually for a female artist of her generation, Toyen presented both her gender and sexuality as ambiguous and often emphasized erotic themes in her work. Despite her importance and ground-breaking work, Toyen has been notoriously difficult to study. Using primary sources gathered from disparate disciplines and studies of the artist's own work, *Magnetic Woman* is organized both chronologically and thematically, moving through Toyen's career with attention to specific historical circumstances and intellectual developments approximately as they entered her life. Karla Huebner offers a re-evaluation of surrealism, the Central European contribution to modernism, and the role of female artists in the avant-garde, along with a complex and nuanced view of women's roles in and treatment by the surrealist movement.

*What We Call Love* explores how the notion of love has evolved within the 20th century. How have seismic sociological changes concerning sexuality, marriage and intimacy affected the way we conceive love today? How does visual art, from Surrealism to the present day, deal with love? This book draws on Surrealism's idea of love as "l'amour fou" (mad love) and new visions of love which emerged after the 1960s. Artists include Marina Abramovic and Ulay, Sadie Benning, Louise Bourgeois, Constantin Brancusi, Brassa, Andr Breton, Cecily Brown, Sophie Calle, Marcel Duchamp, Elmgreen and Dragset, Nan Goldin, Felix Gonzalez-Torres, Douglas Gordon, Mona Hatoum, Damien Hirst, Jim Hodges, Rebecca Horn, Ghrasim Luca, Annette Messager, Tracey Moffatt, Yoko Ono, Benjamin Pret, Carolee Schneemann, Rudolf Schwarzkogler, Wolfgang Tillmans, Cerith Wyn Evans and Akram Zaatari.

*Studies* major works by important sculptors since Rodin in the light of different approaches to general sculptural issues to reveal the logical progressions from nineteenth-century figurative works to the conceptual work of the present.

In this study of Brassai's complete oeuvre, the author analyzes Brassai's paradoxical position between documentary realism and surrealism in the France of the 1930s. She stresses the subjects he pursued most passionately: the shadowy Paris night, urban graffiti and the nature of creative genius.

With Robert Mapplethorpe's full endorsement and encouragement, Morrisroe interviewed more than three hundred friends, lovers, family members, and critics to form this definitive biography of America's most censored and celebrated photographer. "Eventually I found several hundred people who knew Robert Mapplethorpe in all his various incarnations—Catholic schoolboy; ROTC cadet; hippie; sexual explorer; celebrated artist; and famous AIDS victim. Their stories helped animate his pictures and bring his visual diary to life. What I discovered wasn't one "Perfect Moment" but a series of moments—some pure, some blemished, but all emblematic of the paradoxical times in which he lived."—Patricia Morrisroe, from the Introduction NOTE: This edition does not include photographs.

Now back in stock: A collection of fabulous photographs by the foremost Surrealist artists.

The first major examination of the relationship between photography and art and the philosophical and aesthetic categories of 'realism' and the 'everyday.'

Surrealism, one of the influential movements of the 20th century, had a profound impact on all forms of culture. Containing over 350 illustrations, this book examines its impact in the wider fields of design and the decorative arts and its sometimes uneasy relationship with the commercial world.

*Mad Love* has been acknowledged an undisputed classic of the surrealist movement since its first publication in France in 1937. Its adulation of love as both mystery and revelation places it in the most abiding of literary traditions, but its stormy history and technical difficulty have prevented it from being translated into English until now. "There has never been any forbidden fruit. Only temptation is divine," writes André Breton, leader of the surrealists in Paris in the 1920s and '30s. *Mad Love* is dedicated to defying "the widespread opinion that love wears out, like the diamond, in its own dust." Celebrating breton's own love and lover, the book unveils the marvelous in everyday encounters and the hidden depths of ordinary things.

These sixteen illustrated essays present an important revision of surrealism by focusing on the works of women surrealists and their strategies to assert positions as creative subjects within a movement that regarded woman primarily as an object of masculine desire or fear. While the male surrealists attacked aspects of the bourgeois order, they reinforced the traditional patriarchal image of woman. Their emphasis on dreams, automatic writing, and the unconscious reveal some of the least inhibited masculine fantasies. The first resistance to the male surrealists' projection of the female figure arose in the writings and paintings of marginalized woman artists and writers associated with Surrealism. The essays in this collection explore the complexity of these women's works, which simultaneously employ and subvert the

dominant discourse of male surrealists. Essays What Do Little Girls Dream Of: The Insurgent Writing of Gisèle Prassinos • Finding What You Are Not Looking For • From *D'être jeune en fourrure* to *Caroline: Meret Oppenheim's Chronicle of Surrealism* • Speaking with Forked Tongues: "Male" Discourse in "Female" Surrealism? • Androgyny: Interview with Meret Oppenheim • The Body Subversive: Corporeal Imagery in Carrington, Prassinos, and Mansour • Identity Crises: Joyce Mansour's Narratives • Joyce Mansour and Egyptian Mythology • In the Interim: The Constructivist Surrealism of Kay Sage • The Flight from Passion in Leonora Carrington's Literary Work • Beauty and/Is the Beast: Animal Symbolism in the Work of Leonora Carrington, Remedio Varo, and Leonor Fini • Valentine, *Andriette*, Paul et les autres, or the Surrealization of Valentine Hugo • Refashioning the World to the Image of Female Desire: The Collages of Aube Ellé • Eileen Agar • Statement by Dorothea Tanning

This classic surrealist photobook pioneered the imagery of the domestic uncanny. First edited and published by Marcel Marien in 1968 in a limited edition of 230 copies, half a year after Paul Nougé's death, *The Subversion of Images* is a miniature classic in both the photobook and surrealist canons. It collects Nougé's notes and photographs from 1929-30 to form a guidebook to the surrealist image. Nougé here outlines his conception of the object and the surrealist approach to it, while also offering an accompaniment to the visual work of his colleague, René Magritte, whose paintings he sometimes titled. How might a tangle of string elicit terror? How might the suppression of an object move one to sentimentality? What is the effect of a pair of gloves on a loaf of sliced bread? Nougé's accompanying photographs explore these notions, and feature a number of his Belgian surrealist colleagues. This translation is presented as a facsimile of the original edition, with an afterword by Xavier Canonne, director of the Musée de la Photographie. A biochemist by trade, Paul Nougé (1895-1967) was a leading light of Belgian surrealism and its primary theorist, as well as a decisive influence on such Lettrists and Situationists as Guy Debord and Gil J. Wolman, who would take inspiration from his conception of plagiarism for what would come to be termed "détournement." Nougé steered the Brussels surrealist group toward a more rational approach to visual and verbal language that discarded the Parisian surrealists' proclivity for irrationality and occultism.

*Cinema of Obsession* traces the history of obsessive love and erotic fixation. Seminal works of obsession, *The Blue Angel*, *Peter Ibbetson*, and *Phantom of the Opera* are seen as setting the groundwork for films that follow. The book defines and surveys examples of the explosive nature of *amour fou*, issues of male control (no matter how tenuous), and the fugitive couple - love on the run - in such films as *Romeo and Juliet*, *Last Tango in Paris*, *Vertigo*, *Basic Instinct*, and *Wild at Heart*. Male masochism is explored through film noirs, including *Criss Cross*, *The Killers*, *Gilda*, and *The Postman Always Rings Twice*. The book shifts gears in its finale and concentrates on the female gaze, films of female obsession: *Jane Eyre*, *The Piano*, *The Lover*, *Fatal Attraction*, and *Vanilla Sky*.

Relates the lives of the women of Gee's Bend, Alabama, who for more than 150 years have made quilts reflecting their history and daily lives. Having worked in isolation for generations and continuing to inhabit the remote plantation land their parents once slaved, they have received unexpected attention from the artistic world.

"An illustrated directory of experimental, Dada and, in particular, Surrealist photography from 1918-1948, containing over 200 photographic images by some 50 revolutionary artists."--P. [4] of cover.

For the first time, a comprehensive exploration of Dora Maar's enigmatic photography reveals her as an extraordinary and influential artist in her own right. Dora Maar (born Henriette Théodora Markovitch, 1907–1997) was active at the height of Surrealism in France. She was recognized as a key member of the movement and maintained professional relationships with many of its prominent figures, such as André Breton, Brassai, Henri Cartier-Bresson, and Man Ray. However, her standing as the one-time muse and mistress of Pablo Picasso—his famous "Weeping Woman"—has long eclipsed her creative output and minimized her influence. Richly illustrated with 240 key works showcasing Maar's inimitable acumen as a photographer, this book examines the full arc of her career for the very first time. Subjects include her innovative commercial and fashion photography, her approach to the nude and eroticism, engagement with political groups, interest in socially concerned photography, affiliation with the Surrealist movement, and hitherto unknown work from her reclusive late career, providing a dynamic and multifaceted examination of an important artist.

David Bate examines automatism and the photographic image, the Surrealist passion for insanity, ambivalent use of Orientalism, use of Sadean philosophy and the effect of fascism of the Surrealists. The book is illustrated with a wide range of surrealist photographs.

*The Optical Unconscious* is a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self-fulfilling truths. The account of modernism presented here challenges the vaunted principle of "vision itself." And it is a very different story than we have ever read, not only because its insurgent plot and characters rise from below the calm surface of the known and law-like field of modernist painting, but because the voice is unlike anything we have heard before. Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery, Rosalind Krauss abandons the historian's voice of objective detachment and forges a new style of writing in this book: art history that insinuates diary and art theory, and that has the gait and tone of fiction. *The Optical Unconscious* will be deeply vexing to modernism's standard-bearers, and to readers who have accepted the foundational principles on which their aesthetic is based. Krauss also gives us the story that Alfred Barr, Meyer Shapiro, and Clement Greenberg repressed, the story of a small, disparate group of artists who defied modernism's most cherished self-descriptions, giving rise to an unruly, disruptive force that persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today. In order to understand why modernism had to repress the optical unconscious, Krauss eavesdrops on Roger Fry in the salons of Bloomsbury, and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug; we find her in the living room of Clement Greenberg as he complains about "smart Jewish girls with their typewriters" in the 1960s, and in colloquy with Michael Fried about Frank Stella's love of baseball. Along the way, there are also narrative encounters with Freud, Jacques Lacan, Georges Bataille, Roger Caillois, Gilles Deleuze, and Jean-François Lyotard. To embody this optical unconscious, Krauss turns to the pages of Max

Ernst's collage novels, to Marcel Duchamp's hypnotic Rotoreliefs, to Eva Hesse's luminous sculptures, and to Cy Twombly's, Andy Warhol's, and Robert Morris's scandalous decoding of Jackson Pollock's drip pictures as "Anti-Form." These artists introduced a new set of values into the field of twentieth-century art, offering ready-made images of obsessional fantasy in place of modernism's intentionality and unexamined compulsions.

Taking its departure point from the 1933 surrealist photographs of "involuntary sculptures" by Brassaï and Dalí, *Found Sculpture and Photography from Surrealism to Contemporary Art* offers fresh perspectives on the sculptural object by relating it to both surrealist concerns with chance and the crucial role of photography in framing the everyday. This collection of essays questions the nature of sculptural practice, looking to forms of production and reproduction that blur the boundaries between things that are made and things that are found. One of the book's central themes is the interplay of presence and absence in sculpture, as it is highlighted, disrupted, or multiplied through photography's indexical nature. The essays examine the surrealist three-dimensional object, its relation to and transformation through photographs, as well as the enduring legacies of such concerns for the artwork's materiality and temporality in performance and conceptual practices from the 1960s through the present. *Found Sculpture and Photography* sheds new light on the shifts in status of the art object, challenging the specificity of visual practices, pursuing a radical interrogation of agency in modern and contemporary practices, and exploring the boundaries between art and everyday life.

Surrealism has long been seen as its founder, André Breton, wanted it to be seen: as a movement of love and liberation. In *Compulsive Beauty*, Foster reads surrealism from its other, darker side: as an art given over to the uncanny, to the compulsion to repeat and the drive toward death. To this end Foster first restages the difficult encounter of surrealism with Freudian psychoanalysis, then redefines the crucial categories of surrealism - the marvelous, convulsive beauty, objective chance - in terms of the Freudian uncanny, or the return of familiar things made strange by repression. Next, with the art of Giorgio de Chirico, Max Ernst, and Alberto Giacometti in mind, Foster develops a theory of the surrealist image as a working over of a primal fantasy. This leads him finally to propose as a summa of surrealism a body of work often shunted to its margins: the dolls of Hans Bellmer, so many traumatic tableaux that point to difficult connections not only between sadism and masochism but also between surrealism and fascism. At this point *Compulsive Beauty* turns to the social dimension of the surrealist uncanny. First Foster reads the surrealist repertoire of automatons and mannequins as a reflection on the uncanny processes of mechanization and commodification. Then he considers the surrealist use of outmoded images as an attempt to work through the historical repression effected by these same processes. In a brief conclusion he discusses the fate of surrealism today in a world become surrealistic. *Compulsive Beauty* not only offers a deconstructive reading of surrealism, long neglected by Anglo-American art history, it also participates in a postmodern reconsideration of modernism, the dominant accounts of which have obscured its involvements in desire and trauma, capitalist shock and technological development. Hal Foster is Associate Professor of Art History and Comparative Literature at Cornell University. He is an editor of the journal *OCTOBER*.

These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as *écriture féminine*. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. *Bachelors* attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

Examines the issue of whether Picasso brought new life to the works of Old Masters through his use of pastiche, or whether his art is a counterfeit that copies the styles and themes of others

A fascinating examination of the ambitions and friendships of a talented group of midcentury women artists *Farewell to the Muse* documents what it meant to be young, ambitious, and female in the context of an avant-garde movement defined by celebrated men whose backgrounds were often quite different from those of their younger lovers and companions. Focusing on the 1930s, 1940s, and 1950s, Whitney Chadwick charts five female friendships among the Surrealists to show how Surrealism, female friendship, and the experiences of war, loss, and trauma shaped individual women's transitions from someone else's muse to mature artists in their own right. Her vivid account includes the fascinating story of Claude Cahun and Suzanne Malherbe in occupied Jersey, as well as the experiences of Lee Miller and Valentine Penrose at the front line. Chadwick draws on personal correspondence between women, including the extraordinary letters between Leonora Carrington and Leonor Fini during the months following the arrest and imprisonment of Carrington's lover Max Ernst and the letter Frida Kahlo shared with her friend and lover Jacqueline Lamba years after it was written in the late 1930s. This history brings a new perspective to the political context of Surrealism as well as fresh insights on the vital importance of female friendship to its progress.

*Consuming Surrealism in American Culture: Dissident Modernism* argues that Surrealism worked as a powerful agitator to disrupt dominant ideas of modern art in the United States. Unlike standard accounts that focus on Surrealism in the U.S. during the 1940s as a point of departure for the ascendance of the New York School, this study contends that Surrealism has been integral to the development of American visual culture over the course of the twentieth century. Through analysis of Surrealism in both the museum and the marketplace, Sandra Zalman tackles Surrealism's multi-faceted circulation as both elite and popular. Zalman shows how the American encounter with Surrealism was shaped by Alfred Barr, William Rubin and Rosalind Krauss as these influential curators mobilized Surrealism to compose, to concretize, or to unseat narratives of modern art in the 1930s, 1960s and 1980s - alongside Surrealism's intersection with advertising, Magic Realism, Pop, and the rise of contemporary photography. As a popular avant-garde, Surrealism openly resisted art historical classification, forcing the supposedly distinct spheres of modernism and mass culture into conversation and challenging theories of modern art in which it did not fit, in large part because of its continued relevance to contemporary American culture.

In an exploration of one book and three films, themes including loss, regret, violence, and history are discussed in terms of the

feeling of the colors black and blue.

Produced for only one year in the '70s, Blythe is a moony waif of a doll coveted by a growing group of devoted fans. Photographer Gina Garan fell to Blythe's charms and unusual looks years ago and has shot her in settings around the world, from Greece to Soho to Hooters. Hilarious, mesmerizing, and just a little spooky, This Is Blythe is the result of Garan's offbeat passion and a photography book like no other. Here's mod Blythe pacing through an art gallery; a pensive Blythe in a tiny blue fur parka, the sun flaring orange behind her; Blythe emerging from a block of ice. Is that Blythe telling her Christmas wishes to Santa Claus? Like stills for a film that hasn't happened (yet?), these undeniably beautiful photographs create an entire world from each flawless frame. A no-explanation-necessary gift for that special someone, This Is Blythe will enchant fans of witty photography and pop culture with a taste for the unexpected.

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