

**PHOTOGRAPHY, PROPAGANDA, MONTAGE:**  
**(Sur)realism and Photography** (switched from order on syllabus)

“Everyone knows there is no *surrealist painting*.” – Pierre Naville, 1925.

“Little by little the contradictory signs of servitude and revolt reveal themselves in all things.” – Bataille, 1929

“Issues of surrealist heterogeneity will be resolved around the semiological functions of photography rather than the formal properties ...of style.” – Rosalind Krauss, 1981.

I. Surrealism: decadent escape, or revolution from within?

- A. The past against *Futurismo*: *Pittura Metafisica*
- B. Surrealist painting: the formal dyad
  - 1) Automatist / abstract (Freudian unconscious)
  - 2) Academic / illusionistic (Freudian dream-code)
- C. A brief review of Surrealist sculpture (Picasso and Picasso to Giacometti)
- D. Surrealist possibilities:
  - 1) Hypnagogic states of vision versus “scriptorial” cursive line
  - 2) Perception versus representation






II. Official Surrealism

- A. Surrealist Manifesto (Andre Breton), Paris 1924
- B. Bataille and the “expelled” Surrealists, 1930 on.

III. Photography and the critique of “bourgeois reason”

- A. Mechanical vision and objectivity
  - 1) hallucinatory from the start
  - 2) science magazines and *La Révolution surréaliste*
- B. Intentional accident, manipulated images, “straight” photography
- C. Formal coherence? Why do we need it?

Krauss’s categories in Surrealist photography:

- 1) banal images (changed contexts)
  - 2) straight photographs (changed contexts)
  - 3) straight photographs of enigmatic objects
  - 4) negative printing
  - 5) multiple exposure (“doubling”) 
  - 6) mirror distortions 
  - 7) solarization /cameraless photos 
  - 8) burned negatives 
  - ) photomontage (rare for Surrealists) 
- “Manipulated” photographs

### Slide List (selected) for **Class 13**

unless specified, works here are photographs or photomontages (o/p = on paper, o/c = on canvas)

Giorgio de Chirico, Melancholy of Departure, 1914 oil o/c  
Max Ernst, Little machine constructed by Minimas Dadamas in person 1919-20 collage o/p  
Ernst, Elefant von Celebes 1920-21 oil o/c  
Salvador Dalí, Enigma of desire – my mother, my mother, my mother 1929 oil o/c  
Dalí, Persistence of Memory 1931 oil o/c  
Yves Tanguy, Large Painting – Landscape, 1927 oil o/c  
Andre Masson, Automatist Drawing, 1924-6 pen and ink o/p  
Joan Miró, Harlequin's Carnival, 1924-25 oil o/c  
Julio Gonzales, Don Quixote, 1929  
Pablo Picasso, Figure (Wire Construction), 1928 welded wire  
Alberto Giacometti, Woman with her Throat Cut, 1932  
Alberto Giacometti, Study for a Piazza, 1930-31  
André Breton, L'écriture automatique, (Automatic writing, Self-portrait), 1938  
various artists, Cadavre exquis (Exquisite Corpse), 1926-27, drawing o/p  
Cover of La Revolution Surrealiste with Magritte Painting, 1929, photolithograph  
Meret Oppenheim, Object (Breakfast in Fur), 1936, mixed media sculpture  
Man Ray, L'Homme, Femme, both 1918  
Jacques Boiffard, Untitled (Paris street), 1928, (published in Breton's Nadja)  
Brassai (Gyula Halasz), The house I live in, My Life, My Writings, 1933 (published in Minotaure)  
Boiffard, Untitled (Self-Portrait with mask), 1929  
Brassai, Graffiti, 1929-30s  
Andre Kertesz, Men Diving, Hungary 1917  
Kertesz, Distortion series, 1927-1933  
Bellmer, First Doll (Variations on Montage of an Articulated Minor), 1934  
Claude Cahun, Self-Portrait with Mask, 1928  
Cahun, Que me veux-tu (What do you want of me)? 1928  
Cahun, Aveux non avendus (Unavowed Avowals), 1929-30  
advertisement, "I love my camera because I love to live!" Ca. 1965