



Under the Surface

SURREALIST PHOTOGRAPHY

Under the Sun
SURREALIST PHOTOGRAPHY





FOREWORD

Under the Surface: Surrealist Photography investigates the interest of a diverse group of early twentieth-century modernists in using photography to see beyond the visible and the knowable. These artists' desire to delve "under the surface" represented an attempt to probe hidden depths of the human psyche. Working with photography, a medium that for much of its history was associated with and supposedly limited to capturing the world before us, they wished to get beyond external realities to explore dreams and other subterranean worlds not visible to the human eye. Their search brought forth new technical practices and creative approaches that transformed the meaning and power of photography.

First espoused by a group of writers led by André Breton in the early 1920s, surrealism has proved to be one of the most resonant and long-lasting strains of thought in modernist art and literature. Its legacy continues to inform many artists and writers today. This exhibition brings together outstanding examples from the movement's inception to the 1960s by leading surrealist photographers living in Europe and the Americas. Through these artists' work, one encounters vast new worlds awaiting discovery, contemplation, and critique. Their experiments demonstrate the increasing significance of photography in avant-garde expression.

Under the Surface: Surrealist Photography was organized by Andrea Rosen. As a curatorial assistant at the Bowdoin College Museum of Art, Rosen has been an important part of the institution's curatorial team. In addition, she has been invaluable in connecting students with the Museum's exhibitions, collections, and public programs. Members of the Museum's staff also played an important role in supporting this exhibition, including Suzanne Bergeron, Martina Duncan '97, Anne Goodyear, Michelle Henning, Jo Hluska, Joachim Homann, Laura Latman, Sarah Montross, and Jose Ribas '76.

In helping to realize this exhibition, many organizations provided important loans. Thank you, in particular, to the Addison Gallery of American Art, Phillips Andover Academy; Bruce Silverstein Gallery; George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library; High Museum of Art; International Center for Photography; Keith de Lellis Gallery; Minneapolis Institute of Arts; Nailya Alexander Gallery; Philadelphia Museum of Art; Picker Art Gallery, Colgate University; Rauner Rare Book Room, Dartmouth College; Rose Gallery, Santa Monica; Smith College Museum of Art; Teti Library, New Hampshire Institute of Art; Ubu Gallery; Weyhe Gallery; and the Yale University Art Gallery. In addition, we appreciate greatly the financial support of the Robert Mapplethorpe Foundation, the Becker Fund for the Bowdoin College Museum of Art, the Louisa Vaughan Conrad Fund, the Stevens L. Frost Endowment Fund, and the Elizabeth B. G. Hamlin Fund.

FRANK H. GOODYEAR III

Co-Director

1. Grete Stern, German, 1904-1999, *Dream 28, 1951* (detail), gelatin silver print.
© Grete Stern, courtesy of Nailya Alexander Gallery, NY.



2. George Platt Lynes, American, 1907-1955, *Portrait of Thomas Bacon*, ca. 1938, gelatin silver print. Museum Purchase, 1989.69. © Estate of George Platt Lynes.

CONCEAL AND REVEAL

LAYERING TECHNIQUES IN SURREALIST PHOTOGRAPHY

Photography has always been a medium of concealment and reveal, of hidden and revealed. The camera's lens captures what is in front of it, but the photographer's eye sees more. The surrealist photographer uses this duality to create images that are both a record of reality and a window into a hidden world. This is done through a variety of techniques, from double exposure to collage, from manipulation of light to the use of props and costumes. The surrealist photographer is a master of the art of the veil, of the things we see and the things we do not see. This is the art of the surrealist photographer, to reveal what is hidden and to conceal what is revealed.

One of the most common techniques used by surrealist photographers is double exposure. This is done by taking two separate photographs of the same subject and then combining them into a single image. This creates a sense of depth and complexity, as if the subject is appearing in two different places at the same time. Another technique is collage, where different images are cut out and pasted together to create a new, often nonsensical, scene. This is a way of revealing hidden connections between different images and creating a new narrative. The surrealist photographer also uses a variety of other techniques, such as manipulation of light, the use of props and costumes, and the use of multiple exposures. These techniques are used to create images that are both a record of reality and a window into a hidden world. The surrealist photographer is a master of the art of the veil, of the things we see and the things we do not see. This is the art of the surrealist photographer, to reveal what is hidden and to conceal what is revealed.

COVERAL and REVERAL

LAYERING TECHNOLOGIES IN
EMERGENCY PHOTOGRAPHY

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The artistic and literary movement known as surrealism aimed to liberate the modern mind by demonstrating how deep psychological impulses could be explored, depicted, and fused with everyday reality. Primarily based in Paris in the 1920s and 1930s, surrealists witnessed the horrors of World War I, a global economic depression, the evils of imperialism and colonialism, and the build-up to a second World War followed by exile from their home country. They believed society to be painfully dysfunctional, necessitating not just a political revolution, but a revolution of thought. Inspired by the psychoanalytic theories of Sigmund Freud, they sought to achieve that revolution through the release of unconscious desires and a loosening of rationality and control. In order to shock, disrupt, and eventually abolish bourgeois values, they published texts and images that were dreamlike, disturbing, unexpected, and inexplicable.

As a writer and a leader of the surrealist movement, André Breton enlisted the visual arts in his cause: "In order to respond to the necessity, upon which all serious minds now agree, for a total revision of real values, the plastic work of art will either refer to a *purely internal model* or will cease to exist."¹ In other words, surrealism called upon the capacity of painting and drawing to visually depict the contents of the unconscious—impulse, fantasy, and dream—often through impossible juxtapositions or processes of abstraction. It might seem to follow that the mechanism of photography, which entails the creation of indexical representations of the physical world, would preclude its use as a surrealist medium. Yet photography was a source of fascination to many surrealist artists, and was featured prominently in surrealist books and journals.²

Photography in fact proved an ideal tool for surrealism in many ways.³ Indeed, photography's presumption of a depiction of reality gave it all the more power to shock viewers when confronting them with the fantastical. Surrealist photographers like Man Ray, Maurice Tabard, and Dora Maar discovered and perfected methods by which they could pry the camera away from mere depiction of the external world, thereby tapping the unconscious while using photography's illusionism to create a convincing dream-like reality.⁴ Many of these methods involved unprecedented technical manipulations of the medium, such as photograms, solarization, multiple exposures, and *brûlage*, or burning of the negative. Such manipulations fulfilled another surrealist purpose: namely, the interest in automatism—techniques employing chance, accident, and free association to liberate creation from the interference of conscious thought. Surrealist photographers' experiments with the medium caused the usually predictable results of the photographic process to become haphazard, mysterious, and accidental.

Yet not all surrealist photographs have been technically manipulated. Many photographers associated with surrealism, including Brassai, André Kertész, and Henri Cartier-Bresson, took straightforward photographs, particularly of the streets of Paris. Such street scenes are often characterized by an aesthetic of eerie emptiness, or the chance capturing on film of some marvelous coincidence. How do we reconcile these two modes—technically manipulated photography and straightforward photography—into our conception of what distinguishes a surrealist photograph? Scholar David Bate characterizes surreal images as any in which "the message appears 'enigmatic' regardless of how (or in what technological form) it has been produced." As opposed to riddles, which are posed with a specific answer in mind, "the author of an enigmatic message is not fully aware of the signification involved." Bate proposes that surrealist images are distinguished by such enigmatic messages, in which meaning is partially hidden, even to the creators.⁵

How then does one define who merits inclusion in an exhibition of surrealist photography? Membership in the surrealist group was a diffuse and ever-changing concept. To restrict an exhibition only to official "members" would exclude the important contributions of many who did not consider themselves surrealists. This exhibition brings together the work of various photographers who lived in Europe and the Americas, some of whom were officially affiliated with the surrealist movement (Hans Bellmer, Claude Cahun, Dora Maar, René Magritte, Man Ray, Roger Parry, Maurice Tabard), while others engaged with surrealist premises and techniques on the periphery of the movement or from afar. Some intersected with surrealism in Paris in the 1920s and 1930s at formative moments in their careers (Berenice Abbott, Erwin Blumenfeld, Bill Brandt, Brassai, Henri Cartier-Bresson, André Kertész, George Platt Lynes). Others utilized surrealist methods and themes from remote locations (Manuel Álvarez Bravo, Juan Crisóstomo Méndez Ávalos, Clarence John Laughlin, Frederick Sommer, Grete Stern, Jindřich Štyrský). In all cases, their experiments with photography, whether technical or straightforward, contain enigmatic, psychologically charged meanings that can only be guessed at, never certainly defined.

The unusual compositional strategies of surrealist photographs, whether manipulated in the darkroom or not, require the viewer to embark on a process of looking slowly and peeling away layers. George Platt Lynes's *Portrait of Thomas Bacon*, ca. 1938 (fig. 2), is an excellent example.⁶ The subject of the photograph appears only in the lower third of the image, counterbalanced in the top third by what appears to be a tear in the wallpaper of the room, revealing a dark triangle of wall behind it. In between these two poles are intriguing and at first indecipherable marks. Are they the product of some kind of technical manipulation? A double exposure perhaps, or even some kind of scratch on the negative? A closer look at their shape reveals them to be the marks of the heel of a boot. It is not wallpaper behind Bacon. It is a large piece of paper, probably a studio photographer's backdrop, that had once lain on the floor where it was repeatedly stepped on, and was then hung in front of a wall for this portrait. The paper forms an opaque screen, and behind it is another space, one inaccessible but hinted at by the tear.

Lynes's portrait testifies to the tendency of surrealist photographers to build up, literally and metaphorically, a series of layers that the viewer is compelled to peel away. The surrealists' wish to generate visual enigmas, images that provoke questions with no answers, often involves alluding to a space or object that we cannot see because it is

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LA RÉVOLUTION SURREALISTE



LA PROCHAINE CHAMBRE

SOMMAIRE

Instituteur du Temps : Max Morise
 Traité de Style : Aragon
 LE DIALOGUE en 1928
 Nady : André Breton
 L'Ouïe tactile : Antonio Artaud
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 Couverture : Roger Vitrac
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3. French, cover of *La Révolution Surréaliste*, no. 11, March 15, 1928. Anonymous photographer, Rauner Special Collections Library, Dartmouth College, Hanover, NH.



hidden, covered, screened, or veiled.⁷ What cannot be seen provokes an unanswerable question, completely open to the viewer's imagination. A prominent example in the surrealist canon is an uncredited photograph, enigmatically captioned LA PROCHAINE CHAMBRE ["the next room"], that appeared in 1928 on the cover of the surrealist journal *La Révolution Surréaliste* (fig. 3). Two men peer down an open manhole, making the viewer wonder what has drawn their attention. Yet unlike the men in the photograph, the viewer has no way to sate her curiosity. An absence—a literal black hole—provides a point of fascination in a photograph that is otherwise unremarkable.⁸

Another example of a surrealist photograph providing intrigue through what we cannot see is Henri Cartier-Bresson's *Bruwels*, 1932 (fig. 4), in which a rough-spun cloth barrier hung from vertical polls cuts through the space of the photograph at a severe diagonal. One man has found a gap to peek through, but the other furtively gazes to one side. He looks as if he fears, or knows, that even while watching he is being watched. If he has been caught in the act, or is the lookout for the other man, then what is behind that barrier? Something that we cannot see provokes the urge to look and an accompanying sense of guilt. Would this screen stir these feelings no matter how banal the scene behind it? The interdiction triggers curiosity in us all, and here the photographer and the viewer of the photograph are as complicit as the men within it.⁹

Just as intriguing as what cannot be seen is what can only be partially seen. Thus many surrealist photographs make use of a screen, veil, or cloth that is translucent, semi-transparent, or full of holes, allowing a partial view of what is behind it. Erwin Blumenfeld so frequently used "veils, grids, glass plates, silks, muslin sheets" in his exploration of the female nude that a book on his work is titled *The Naked and the Veiled* (fig. 5).¹⁰ Yet such a veil needn't be a physical layer. In Man Ray's *Space Writing (Self-Portrait)*, 1935 (fig. 6), by drawing with a penlight in front of the open shutter of the camera, the artist created a layer of light, obscuring his own blurred self-portrait. He appears masked by a luminous, cartoonish doodle of himself, which, when viewed in a mirror, reveals his own scribbled signature.¹¹ These veils that simultaneously conceal and reveal invite the viewer to pass through the layers of the photograph: to imagine that they can reach in and lift the veil, and to extrapolate what they might see if they could do so.

4. Henri Cartier-Bresson, French, 1908–2004, *Bruwels*, 1932, gelatin silver print. International Center of Photography, Gift of Henri Cartier-Bresson, in memory of Robert Capa and David Seymour, 1994. © Henri Cartier-Bresson/Magnum Photos.



Left: 5. Erwin Blumenfeld, American, 1897-1969, *Nude Waving Behind Perforated Screen*, ca. 1955-1957, gelatin silver print. Courtesy of Bruce Silverstein Gallery, NY.

Right: 6. Man Ray, American, 1890-1976, *Space Writing (Self-Portrait)*, 1935, gelatin silver print. Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund, 1987-15. © 2014 Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris.

The word “veil,” acting as a noun or a verb, seems an appropriate way to describe this category of covering that doesn’t fully obscure. Most definitions of “veil” refer to covering or hiding, and while the articles of clothing known as veils purport to protect modesty, many—bridal veils and widow’s veils—tease with some degree of transparency. Even veils that are opaque, like those worn by nuns or Islamic women in *hijab*, are as much defined by what they may show—faces, eyes, hands—as by what they may not. In an artistic context, veiling has often been used to describe painting, as in the title of André Breton’s dreamlike meditation on Yves Tanguy’s paintings, “What Tanguy Veils and Reveals.” Breton’s title implies that to veil and reveal are not mutually exclusive, that in fact one cannot exist without the other. In her important study of the relationships of surrealism to abstract expressionism, *Surrealism in Exile and the Beginning of the New York School*, art historian Martica Sawin explored how painters who bridged the gap between the two movements—Roberto Matta, Arshile Gorky, Mark Rothko, Gordon Onslow Ford—“veiled” their subject matter through abstraction, and referred to the abstracted beings who populated their canvases and their invented mythologies as “transparents.”¹²

Along with its use as a term to describe surrealist painting, veiling aptly categorizes a great many layering techniques used by surrealist photographers. In addition to representations of literal layering—the placing of some barrier, whether opaque, translucent, or transparent, behind the subject or between the subject and the viewer—



layering appears in surrealist photographs in a non-literal way, often through technical manipulations. Such layering can even be metaphorical, as in the ways enigmatic meanings get layered onto seemingly straightforward photographs when viewed in a surrealist context.¹³ The exhibition *Under the Surface: Surrealist Photography* seeks to demonstrate the myriad ways that layering operates within surrealist photographs.

The exhibition focuses on five themes: portraiture, still life, depictions of the body, street scenes, and dream scenes. While the surrealists resisted such categorization of their work, these groupings serve to demonstrate how surrealist photographers radically experimented with traditional forms of representation, simultaneously referencing and departing from typical art historical genres. In the hands of the surrealists, portraiture did not aim to capture a likeness so much as question the notion of the coherence of the self. Still life was not just an aesthetic arrangement of objects but an approach to abstraction. Depictions of the body enacted the complexities of human sexuality, even when violent or distorted. Scenes of everyday life on city streets became both eerie and marvelous. The uncanny associations in dreams took form through photomontage, upending the notion of photography as a "realist" medium. In every one of these categories, surrealist photographers employed many different ways to build up layers, to generate enigmas, to provoke, captivate, and engage the viewer in the image's many unanswerable questions.

PORTRAITURE

Perhaps the most direct way a darkroom manipulation becomes a form of layering is the practice of multiple exposure, in which two or more images can be viewed simultaneously in one photograph, either by exposing the negative multiple times or by printing multiple negatives together. A well-known example is Frederick Sommer's *Max Ernst*, 1946 (fig. 7). Born in Italy and raised in Brazil, Sommer eventually settled in Arizona's dry climate to soothe his tuberculosis. There he and his wife became close with surrealist painters Max Ernst and Dorothea Tanning, who had moved there in 1946. Dissatisfied with a portrait he took of Ernst in front of the painter's weathered wood cabin, Sommer threw the negative in a corner and forgot about it. It remained there until, cleaning one day, Sommer happened to pick up that negative with another failure, an image of a stained and corroded concrete wall. The serendipitous combination of the two became this portrait, one of Sommer's best known images. Ernst emerges from and is fused with the textured background in ways that recall some of his techniques for creating surrealist images, such as collage and frottage (a rubbing over a textured surface).

7, Frederick Sommer, American, 1905-1999,
Max Ernst, 1946, gelatin silver print. Museum
Purchase, Gridley W. Tarbell II Fund, 1997.4.
© Frederick & Frances Sommer Foundation.



STILL LIFE

The gauzy fabric in Man Ray's *Untitled*, 1921 (fig. 8), recalls the veils used by Cartier-Bresson and Blumenfeld, but without a subject to conceal/reveal. As a photograph of barely recognizable objects with no human presence, one might term this a "still life," even as it defies all expectations of the genre. This image represents a technique whereby artists could turn the indexical medium of photography into a vehicle for abstraction. Photograms are camera-less images produced by placing objects onto photographic paper and exposing them to light. They have existed since photography's beginnings, and were explored by other artists at the same time as Man Ray claimed to have discovered the technique by accident. Nonetheless, he asserted a kind of authorship over the idea by dubbing his experiments "rayographs." The rayograph in Bowdoin's collection is among the first he produced, and is one of twelve he copied for a limited edition 1922 portfolio titled *Champs Délicieux*, or "delicious fields." The title recalls *Les Champs Magnétiques*, or "the magnetic fields," a set of automatic writings published by André Breton and Philippe Soupault two years earlier, thereby drawing an analogy between Man Ray's absent-minded discovery of the photogram technique and surrealist automatism.¹⁴

8. Man Ray, American, 1890–1976. *Untitled*, 1921, gelatin silver print. Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund, 1988.17. © 2014 Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris.



BODIES

The eroticism of partially covering a nude body is just one of many techniques surrealist photographers employed when depicting nudes. Artists have always found the female nude an inexhaustible topic, but even more so the surrealists, who viewed a frank and free expression of sexuality as one of the primary weapons in their arsenal against bourgeois values. Some surrealist depictions of women's bodies can be sadistic, disturbing, or violent. These artists saw such representations as the most extreme and therefore most effective expression of rebellion and freedom. German artist Hans Bellmer, for example, found lifelong motivation in his contempt for an authoritarian father and for Fascist governments. As Hitler rose to power, Bellmer created disjointed, anatomically incorrect "dolls" and photographed them in suggestive poses, a liberation from repression and restraint.¹⁵ Bellmer also employed a layering technique as old as photography itself, applying hand-coloring to his black-and-white prints. Though nineteenth-century photographers used hand-coloring to make their images more lifelike, in Bellmer's case the effect is to further distance his creations from reality.

STREET SCENES

Eugène Atget was a key photographic predecessor for surrealist photographers of urban life. Two generations older than the surrealists, Atget spent his thirty-year career obsessively documenting Old Paris, taking thousands of photographs meant primarily as documents to be sold to historical institutions. In the 1920s Man Ray lived on the same street as the aging Atget, and elevated him from obscurity by selecting four of his photographs to be published in *La Révolution Surréaliste*. Famously likened by



9. Hans Bellmer, German, 1902-1975, *Poupée atop Broken Wicker Chair*, ca. 1935, gelatin silver print. Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund, 1986.34.
© 2014 Artists Rights Society (ARS), NY / ADAGP, Paris.

*What cannot be seen provokes an
unanswerable question, completely
open to the viewer's imagination.*

Handwritten text, likely bleed-through from the reverse side of the page. The text is mirrored and difficult to decipher due to its orientation and fading.

Walter Benjamin to images of crime scenes, Atget's photographs depict abandoned streets, isolated parks and alleyways, and shop windows populated by mannequins.¹⁶ His work inspired many photographers (surrealists and others) to adopt, as scholar Ian Walker has called it, "an 'Atgetian' aesthetic—the everyday recorded with such understated directness that it comes to seem haunting."¹⁷ Compared to the technical manipulations and bizarre juxtapositions of other surrealist photographs, many of these urban landscapes appear plain by comparison. Yet the ability of such images to seem at once familiar and strange elicits a sense of the uncanny, thereby layering surrealist significance onto otherwise straightforward depictions of the city.¹⁸

DREAM SCENES

Surrealists were not the only ones interested in Freud's revolutionary theory that dreams could be interpreted as disguised expressions of internal conflicts. Starting in 1948, *Idilio*, a weekly women's magazine in Argentina, ran a column titled "Psychoanalysis Will Help You," for which readers sent in their dreams to be analyzed. Each column was accompanied by a photomontage illustration of the dream created by Grete Stern, a German-born photographer and graphic designer who had relocated to Buenos Aires. In *Dream 28*, alternatively titled *Love Without Illusion* (fig. 1), a well-dressed, middle-class woman recoils from—or perhaps surveys cautiously—a masculine figure with a tortoise's head, pointed mouth wide open and ready to snap. Is this an unwelcome assault? Or perhaps, as the title suggests, just the effect of a long-term relationship, in which illusion falls away and the monstrous, ravenous side of your partner is revealed? Stern's images wittily capture how the conflicting demands of domesticity, femininity, and sexuality can infect a woman's psyche.



10. Eugène Atget, French, 1857–1927, Cour, 28 Rue Bonaparte, Paris, 1910, gelatin silver print, Museum Purchase, 1986.52.

Proto-surrealist writer Comte de Lautréamont described as early as 1868 the surrealist idea of beauty as “the chance meeting on a dissecting-table of a sewing machine and an umbrella.”¹⁹ André Breton elaborated on this idea in the 1924 first surrealist manifesto, explaining that such a disjunction creates a “spark,” one that cannot exist between objects that are too similar, nor too clearly opposite from each other.²⁰ These juxtaposed elements can be placed side-by-side, as in a dream—or a dream photomontage by Grete Stern. But they can also, as in the photographs of Sommer, Man Ray, Bellmer, Atget, and others, be placed one on top of the other, generating the beautiful spark through the juxtaposition of two or more layers. This spark captivates the viewer, engaging them in an exploration that takes them under the surface of the photograph, where they must sift through the veils that conceal and reveal the mysteries of the surrealist image.

ANDREA ROSEN

Curatorial Assistant

Notes

- 1 André Breton, *Surrealism and Painting*, trans. Simon Watson Taylor (New York: Harper & Row, 1972), 4. Italics in the original.
- 2 See Dawn Ades, “Photography and the Surrealist Text,” in *L'Amour fou: Photography et surrealisme*, eds., Rosalind Krauss and Jane Livingston (Washington, D.C.: Corcoran Gallery of Art, 1985), 155–189.
- 3 “The very fact that photography adheres slavishly to reality is in fact a guarantee of its independence and its strangeness, and the mechanical, automatic manner in which it operates makes it an ideal Surrealist tool.” Christian Boucheret, *Surrealist Photography*, Photofile (London: Thames & Hudson, 2008), n.p.
- 4 Mia Fineman, *Faking It: Manipulates Photography Before Photoshop* (New York: Metropolitan Museum of Art, 2012), 159.
- 5 David Bate, *Photography and Surrealism: Sexuality, Colonialism and Social Dissent* (London: I.B. Tauris, 2004), 22.
- 6 Thomas Bacon’s identity remains unknown. One other portrait photograph of Bacon by Lynes is known to the author. In the Theatre Collection of Harvard’s Houghton Library, in a collection described as “Photographs of fashion models and American Ballet dancers.” From the subject’s clothing and backdrop, it is clear that the Houghton’s photograph was taken during the same session as Bowdoin’s. “George Platt Lynes photographs, 1935–1953: Guide,” Harvard University Library, last modified January 11, 2013, <http://oasis.lib.harvard.edu/oasis/deliver/~hou01715>.
- 7 Bate, *Photography and Surrealism*, 26–27.
- 8 For further analysis of this image, see Bate, *Photography and Surrealism*, 33–34, and Ian Walker, *City gorged with dreams: Surrealism and documentary photography in interwar Paris* (Manchester: Manchester University Press, 2002), 79–81.
- 9 This photograph was one of the earliest pictures that Cartier-Bresson took with a Leica, a small camera that could have allowed the photographer to quickly snap the scene undetected by his subjects, reinforcing his role as voyeur. Similarly, the voyeuristic moment in *Brussels* is echoed in the creation of another famous photograph by Cartier-Bresson, *Behind Gare St.-Lazare, Paris*, 1932, which he took by sticking the camera’s lens through a narrow gap in a fence. Peter Galassi, *Henri Cartier-Bresson: The Early Work* (New York: Museum of Modern Art, 1987), 30. Clément Chéroux, *Henri Cartier-Bresson*, trans. David H. Wilson, Discoveries (London: Thames & Hudson, 2008), 90. Henri Cartier-Bresson, *The Decisive Moment* (New York: Simon and Schuster, 1952), n.p.
- 10 Yorick Blumenfeld, *The Naked and the Veiled: The Photographic Nudes of Erwin Blumenfeld* (London: Thames & Hudson, 1999).
- 11 Photographer Ellen Carey discovered the signature hidden within the light writing in 2009. See Ellen Carey, “Backstory: At Play with Man Ray,” *Aperture* 204 (Fall 2011): 77.
- 12 Martica Sawin, *Surrealism in Exile and the Beginning of the New York School* (Cambridge, MA: MIT Press, 1995), 212, 215–217, 299, 328–329, 407.
- 13 In addition to the straightforward photographs that surrealists took, they often appropriated found photographs, incorporating them into their publications and thereby layering them with surrealist meanings they didn’t have before. Much of the literature on surrealist photography discusses this effect; see “Selected Reading on Surrealism and Photography” for sources.
- 14 Emmanuelle de L’Ecotais and Alain Sayag, *Man Ray: Photography and Its Double*, trans. Deke Dusinberre and Donna Wiemann (Corte Medera, CA: Gingko Press, 1998), 188.
- 15 Therese Lichtenstein, *Behind Closed Doors: The Art of Hans Bellmer* (Berkeley: University of California, 2001), 1–4.
- 16 Walter Benjamin, “Little History of Photography,” in *Selected Writings*, ed. Michael W. Jennings et al., trans. Rodney Livingstone et al., vol. 2, 1927–1954 (Cambridge, MA: Belknap Press of Harvard University Press, 2003), 527.
- 17 Walker, *City gorged with dreams*, 88.
- 18 Sigmund Freud, *The Uncanny*, trans. David McLintock (New York: Penguin Classics, 2003).
- 19 Comte de Lautréamont, *Lautréamont’s Maldoror*, trans. Alexis Lykiard (New York: Thomas Y. Crowell, 1972), 177.
- 20 André Breton, “Manifesto of Surrealism (1924),” in *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane (Ann Arbor: University of Michigan Press, 1972), 20, 37.

ARTISTS IN THE EXHIBITION

Berenice Abbott, Manuel Álvarez Bravo, Eugène Atget, Juan Crisóstomo Méndez Ávalos, Herbert Bayer, Hans Bellmer, Erwin Blumenfeld, Bill Brandt, Brassai, Claude Cahun, Henri Cartier-Bresson, David Hare, André Kertész, Clarence John Laughlin, George Platt Lynes, Dora Maar, René Magritte, Man Ray, Lee Miller, Roger Parry, Aaron Siskind, Frederick Sommer, Grete Stern, Jindřich Štyrský, Maurice Tabard, and Umbo.

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This brochure accompanies an exhibition of the same name at the Bowdoin College Museum of Art, Brunswick, Maine, from February 27 through June 1, 2014.

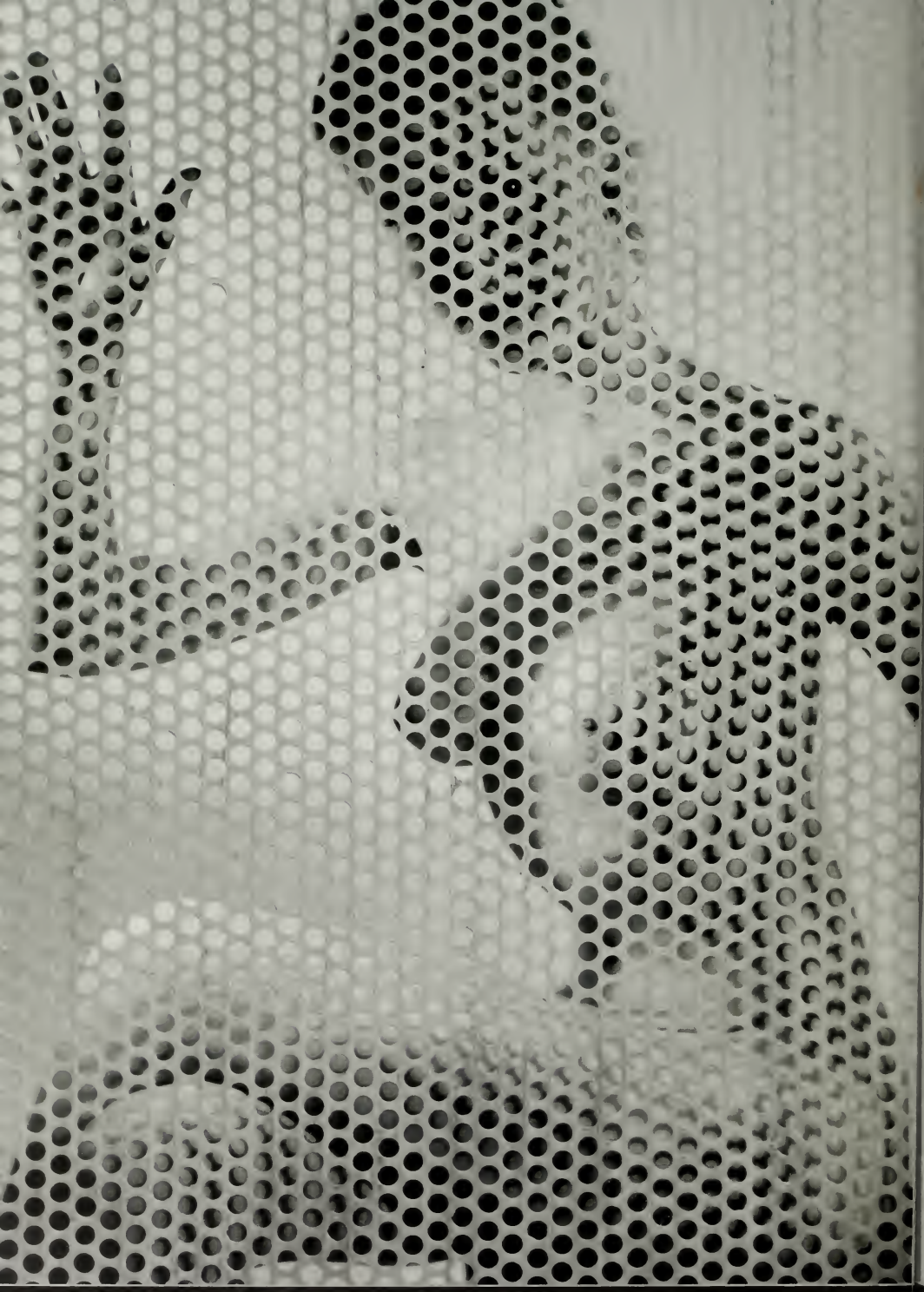
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Bowdoin College Museum of Art
9400 College Station
Brunswick, Maine 04011-8494
207-725-3275
bowdoin.edu/art-museum



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