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SURREALISM AND THE VISUAL ARTS

This study traces the development of Surrealist theory of visual art and its reception, from the birth of Surrealism to its institutionalization in the mid-1930s. Situating Surrealist art theory in its theoretical and discursive contexts, Kim Grant demonstrates the complex interplay between Surrealism and contemporary art criticism. She examines the challenge to Surrealist art raised by the magazine *Cahiers d'Art*, which promoted a group of young painters dedicated to a liberated and poetic painting process that was in keeping with the formalist evolution of modern art. Grant also discusses the centrality of visual art in Surrealism as a material manifestation of poetry, the significance of poetry in French theories of modern art, and the difficulties faced by an avant-garde art movement at a time when contemporary audiences had come to expect revolutionary innovation.

Kim Grant is associate professor of art history at the University of Southern Maine.

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KIM GRANT

University of Southern Maine



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CONTENTS

<i>List of Illustrations</i>	page vii
<i>Acknowledgments</i>	xi
Introduction	1
PART ONE. POETRY IN THE THEORY AND CRITICISM OF MODERN PAINTING IN FRANCE	
1 The Tradition of Poetry and Lyricism in French Art Criticism	13
2 Modern Painting as Poetic Language	24
3 The Discovery of Lyricism	32
4 André Breton and Modern Art	50
PART TWO. ESTABLISHING A SURREALIST VISUAL ART	
5 Defining Surrealism	75
6 Defining Surrealist Visual Art	89
7 Surrealism and Painting I: The Foundation of Surrealist Art	116
8 <i>La Peinture Surréaliste</i> : The Presentation and Reception of Surrealist Art	141
9 Surrealism and Painting II: Materialism and Morality	157
PART THREE. THE THREAT OF SURREALIST ART	
10 Initiating the Challenge	173
11 Surrealism and Painting III: Avoiding Automatism	193
12 Appropriating Automatism	211
13 Realism and Surrealism	238

PART FOUR. POETRY MADE CONCRETE

14 Defying Painting	271
15 Remaking Reality	288
16 Automatic Style	314
17 Conclusion: Surrealism as an Institution	342
<i>Notes</i>	357
<i>Index</i>	395

ILLUSTRATIONS

1. Amédée Ozenfant, <i>Purist Still Life</i> , 1921.	page 53
2. <i>La Révolution Surréaliste</i> , no. 1, page 27 with drawing by André Masson.	97
3. <i>La Révolution Surréaliste</i> , no. 1, page 18, drawing by Max Ernst.	98
4. <i>La Révolution Surréaliste</i> , no. 1, page 28, drawing by Robert Desnos.	99
5. <i>La Révolution Surréaliste</i> , no. 1, page 14 with drawing by André Masson.	101
6. <i>La Révolution Surréaliste</i> , no. 1, page 19 with reproduction of Pablo Picasso, <i>Guitar</i> .	103
7. <i>La Révolution Surréaliste</i> , no. 3, page 23 with drawing by André Masson.	110
8. <i>La Révolution Surréaliste</i> , no. 3, page 27 with reproduction of Paul Klee, <i>Dix sept égarés</i> .	111
9. Cover of <i>La Révolution Surréaliste</i> , no. 4.	117
10. <i>La Révolution Surréaliste</i> , no. 4, pages 4 and 5 with reproductions of Joan Miró, <i>Maternité</i> , and Max Ernst, <i>2 Enfants sont menacés par un rossignol</i> .	119
11. <i>La Révolution Surréaliste</i> , no. 4, page 15 with reproduction of Joan Miró, <i>Le Chasseur</i> .	121
12. <i>La Révolution Surréaliste</i> , no. 4, page 22 with reproduction of André Masson, <i>L'Armure</i> .	122
13. <i>La Révolution Surréaliste</i> , no. 4, page 17 with reproduction of Pablo Picasso, <i>Jeunes Filles dansant devant une fenêtre</i> .	123
14. <i>La Révolution Surréaliste</i> , no. 5, page 7 with reproduction of André Masson, <i>Soleils furieux</i> .	135
15. "Le Vampire," <i>La Révolution Surréaliste</i> , no. 5, pages 18 and 19.	137
16. <i>La Révolution Surréaliste</i> , no. 5, page 26 with reproduction of Pablo Picasso, <i>Au Bon Marché</i> .	139
17. Galerie Pierre advertisement for Joan Miró in <i>Cahiers d'Art: Feuilles Volantes</i> , no. 7–8 (1927): n.p.	163
18. Cover, Igor Strawinsky, <i>Ragtime</i> , drawing by Pablo Picasso.	175

19. *Exposition Max Ernst – Mars 1926*, exhibition catalog Galerie Van Leer, Paris, n.p. with reproduction of Max Ernst, *Above the Clouds walks Midnight*. 179
20. *Cahiers d'Art* (1926) no. 4, page 79 with reproductions of Max Ernst, *Histoire Naturelle*. 181
21. *Cahiers d'Art* (1926) no. 8, page 210 with reproductions of works by Paul Klee and Jean Arp. 183
22. *La Révolution Surréaliste*, no. 9–10, page 39 with reproduction of Max Ernst, *The Horde*. 201
23. *La Révolution Surréaliste*, no. 9–10, page 10 with reproduction of a sand painting by André Masson. 203
24. *Cahiers d'Art* (1928) no. 1, page 19 with reproduction of Ismaël de la Serna, *La Nuit*. 213
25. *Cahiers d'Art* (1928) no. 2, page 69 with reproduction of Max Ernst, *Le Baiser*. 215
26. *Cahiers d'Art* (1928) no. 4, page 159 with reproduction of a painting by Henri Matisse. 219
27. *Cahiers d'Art* (1928) no. 8, page 336, reproductions of André Beaudin, *Le Rideau jaune* and *Les Quatre Éléments*. 221
28. André Masson, *The Four Elements*, 1923–34. 222
29. *Cahiers d'Art* (1928) no. 8, page 337 with reproductions of André Beaudin, *Two Sisters*, *L'enfant blond*, *L'enfant à la collerette plissée*, and *L'escalier*. 223
30. *Cahiers d'Art* (1929) no. 8–9, pages 362 and 363 with reproductions of paintings by André Beaudin and André Masson. 227
31. *Cahiers d'Art* (1929) no. 8–9, pages 364 and 365 with reproductions of paintings by Joan Miró and Francisco Borès. 228
32. *Cahiers d'Art* (1929) no. 8–9, pages 366 and 367 with reproductions of paintings by Hernando Viñes and Francisco Cossio. 229
33. *Cahiers d'Art* (1930) no. 2, page 72. 234
34. *Cahiers d'Art* (1930) no. 4, page 178 with reproductions of Gaston Roux, *Les Coquettes* and *Composition*. 235
35. *Cahiers d'Art* (1929) no. 5, page 199 with reproduction of Jean Lurçat, *Paysage*. 243
36. *Cahiers d'Art* (1929) no. 4, page 149 with reproduction of Fernand Léger, *Fleurs et Compas*. 245
37. *La Révolution Surréaliste*, no. 12, pages 32 and 33, René Magritte, *Les Mots et les Images*. 257
38. *La Révolution Surréaliste*, no. 12, page 17 with reproduction of Giorgio de Chirico, *La Guerre*. 260
39. *La Révolution Surréaliste*, no. 12, page 18 with reproduction of Salvador Dalí, *Les Accommodations des désirs*. 261
40. *La Révolution Surréaliste*, no. 12, page 59 with reproduction of Max Ernst, *Jeanne Hachette et Charles le Téméraire*. 262
41. *La Révolution Surréaliste*, no. 12, page 63 with reproduction of Yves Tanguy, *L'Inspiration*. 263

ILLUSTRATIONS

ix

- | | |
|---|-----|
| 42. Max Ernst, <i>Plus légère que l'atmosphère, puissante et isolée: Perturbation, ma soeur, ma femme</i> . From the series <i>La femme 100 têtes</i> , 1929. | 265 |
| 43. <i>Le Surréalisme au Service de la Révolution</i> (July 1930) no. 1, n.p., reproductions of details of Salvador Dali, <i>L'Homme invisible</i> . | 289 |
| 44. <i>Le Surréalisme au Service de la Révolution</i> (December 1931) no. 3, page 21, drawing of the "silence envelope" by André Breton. | 297 |
| 45. <i>Cahiers d'Art</i> (1932) no. 6/7, page 268, reproduction of Fernand Léger, <i>Silex</i> . | 306 |
| 46. <i>Le Surréalisme au Service de la Révolution</i> (May 1933) no. 5, page 46 with Salvador Dali, "Aspect des nouveaux objets 'psycho-atmosphériques-anamorphiques.'" | 307 |
| 47. <i>Cahiers d'Art</i> (1930) no. 8–9, page 463. | 309 |
| 48. <i>Cahiers d'Art</i> (1933) no. 5/6, page 215 with reproduction of Max Ernst collage (1920). | 319 |
| 49. <i>Minotaure</i> (June 1936) no. 8, page 22 with reproduction of a decalcomania by Oscar Dominguez. | 351 |

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