



SURREALISM IN PHOTOGRAPHY – BEYOND ORDINARY

MODULE: BEING HUMAN

PRESENTER: J. CAPEK



Fear by J. Capek ©

Surrealism

- ❑ Term first used in 1917 in France by the writer Guillaume Apollinaire.
- ❑ 1924 - Andre Breton published Manifeste de Surrealisme launching the Surrealist movement and Surrealism.
- ❑ Surrealism is not a style. It is the cry of a mind turning back on itself.

(Bradley, 1997)



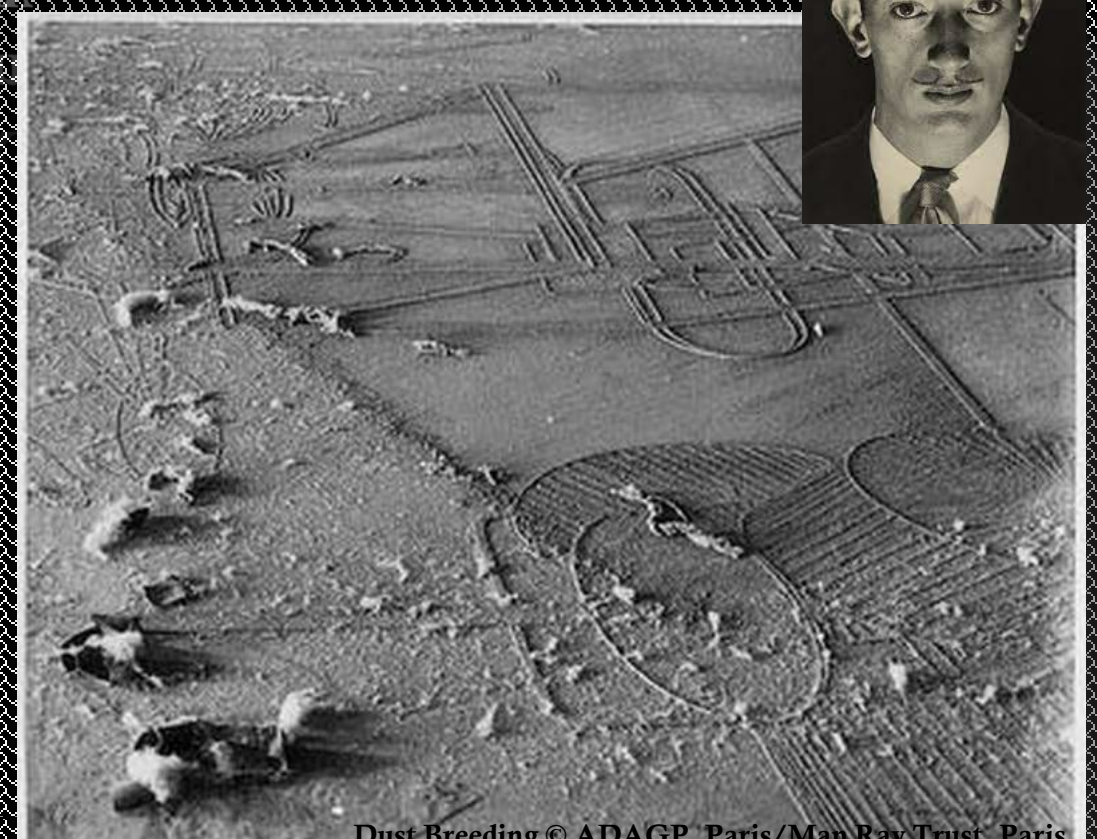
Noire et Blanche (Black & White), 1926, gelatin silver print, Credit: Fraenkelgallery.com

Man Ray (The Chemist) - one of the most influential photographers of the 20th century



- ❑ Penniless artist breaking the concepts of pictorialism.
- ❑ Initially rejects photography as an art form.
- ❑ Challenging standard conventions of perspective.
- ❑ “I would photograph an idea rather than an object, a dream rather than an idea”.

(Ray, 1998)



Dust Breeding © ADAGP, Paris/Man Ray Trust, Paris

Lee Miller — The surreal goddess

8099c22

THE SURREAL — THE GODDESS



Lee Miller (2019) Lee Miller Archives. England: Farley House



Lee Miller (2019) Lee Miller Archives. England: Farley House

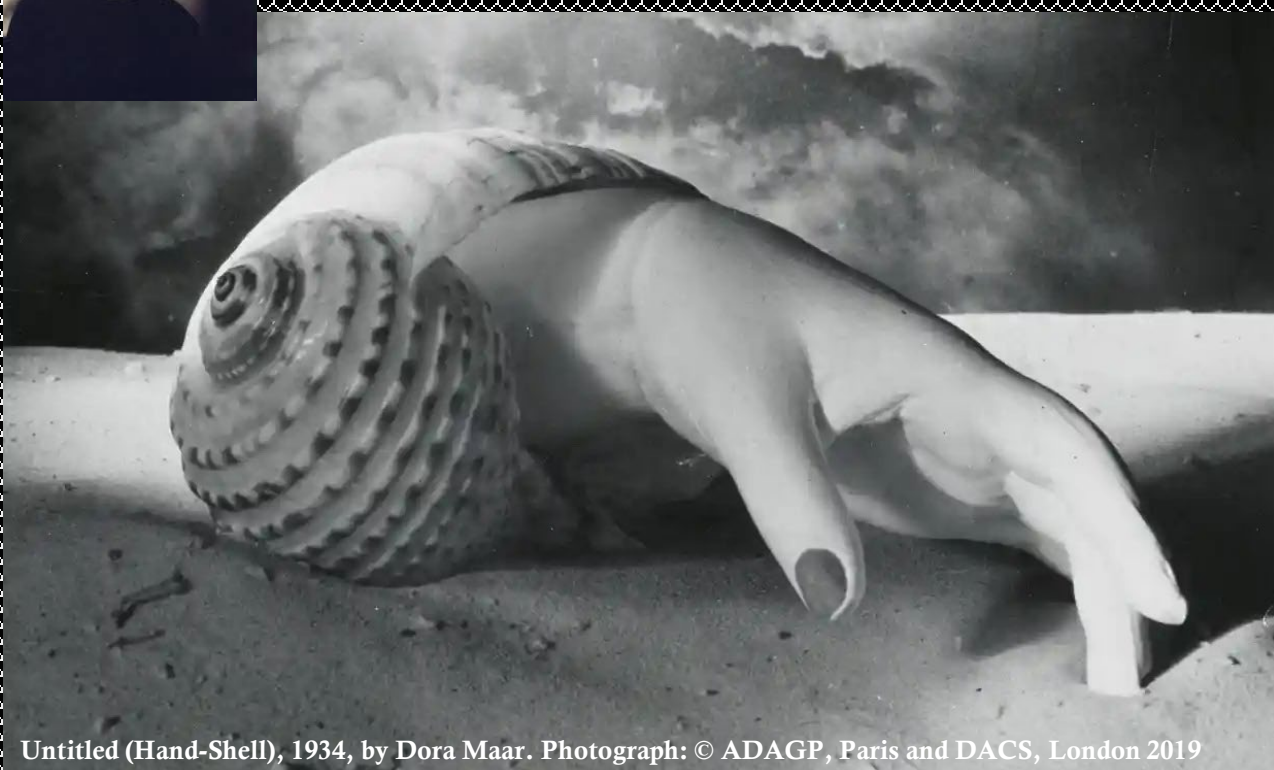
- ❑ Man Ray's model who turned into a photographer herself.
- ❑ Looking for surreal contrast in the common notion of nature.
- ❑ Her photographs of famous people such as Picasso are considered the most powerful portraits of individuals ever produced.

(Penrose, 2019)

Dora Maar



- ❑ Pablo Picasso's muse between 1936-1944.
 - ❑ Attracted to Surrealism by its aesthetic and political overtones.
 - ❑ The most overlooked Surrealist.
 - ❑ Gifted to find the extraordinary.
- (Robin and Flores, 2003)



Untitled (Hand-Shell), 1934, by Dora Maar. Photograph: © ADAGP, Paris and DACS, London 2019



"Untitled," 1935. Photograph by Dora Maar / Courtesy Centre Pompidou / Philippe Migéat / RMN-GP

Solarization

- ❑ Man Ray & Lee Miller broke the rule of not turning the light on in the darkroom to create the effect of reverted light which was rejected in the early 1850s by Daugerre.

(Ray, 1998)



Fluorescent Eel by J. Capek ©

- ❑ The image is a pure creation of the mind. It cannot be born from a comparison but from a juxtaposition of two more or less remote realities.
- ❑ The more the relationship between the two juxtaposed realities is remote and true, the stronger the image – the greater its emotive power and poetic reality....etc.

(Nord-Sud, as cited in Breton, March 1918)



The Wind by J.Capek ©

Thank you very
much for your time
and listening.



In Kent by J.Capek ©

Bibliography:

Benkemoun, B. (2019) *Finding Dora Maar*. Los Angeles: Getty Publications

Breton, A. (1969) *First manifesto of Surrealism*. Translated from the French by A.S. Kline, Michigan: The University of Michigan

Bradley, F. (1997) *Surrealism*. London: Tate Gallery Publishing Ltd

Caws, M.A. (ed)(2004) *Surrealism*. London: Phaidon Press Limited

Farleys House and Gallery, Home of the Surrealists (2023) Available at: <https://www.farleyshouseandgallery.co.uk/people/lee-miller/> (Accessed: 01/03/2023)

Kraus, R. and Livingstone, J (1985) *L'Amour fou, photography & surrealism*, New York: Abbeville Press

Lee Miller Archives (2023) Available at: <https://www.leemiller.co.uk/component/Main/17ToA3p1yfaBss9G2lnA3w..a> (Accessed: 01/03/2023)

Felleman Fattal, L. (2018) Dora Maar: Contextualizing Picasso's Muse. *Women in Judaism: A Multidisciplinary E-Journal*, 14(2). Accessible at <https://wjudaism.library.utoronto.ca/index.php/wjudaism/article/view/29735>

Penrose, A. (2019) *Surrealist Lee Miller*. UK: Fourly

Ray, M. (1998) *Photography and its double*. Edited by E. de l'Ecotais and A. Sayag. Translated from the French by D. Dusinberre. London: Laurence King Publishing

Robin, J. and Flores, A. (2003) *Through the lens of the muse: the photography of Dora Maar, 1931-1936*. Masters thesis. The University of Cincinnati. Available at: <https://www.proquest.com/openview/238e0e757690502c652d9ca74dce2341/1?pq-origsite=gscholar&cbl=18750&diss=y>

Photographs credits:

Lee Miller (2019) Lee Miller Archives. England: Farley House

Dust Breeding © ADAGP, Paris/Man Ray Trust, Paris

Noire et Blanche (Black & White), 1926, gelatin silver print, Credit: Fraenkelgallery.com

Untitled (Hand-Shell), 1934, by Dora Maar. Photograph: © ADAGP, Paris and DACS, London 2019

“Untitled,” 1935. Photograph by Dora Maar / Courtesy Centre Pompidou / Philippe Migeat / RMN-GP