

EXQUISITE CORPSES AND ANGELS OF ANARCHY: THE SURREALISTS AND THEIR ART

To understand an aesthetic picture, training in appreciation is necessary ... for Surrealism the only requisite is a receptive and intuitive human being.

[Salvador Dalí]

The feeling we have while viewing a painting is not to be distinguished from the painting, or ourselves. The feeling, the painting and ourselves are all reunited in our mystery. [René Magritte]

We leave enigmas lying around, signs to be read ... pleas for guesses. Having posed our riddle we hide behind a tree or a gallery wall and wait for a sign. Even a firefly radiance. We have time enough, but we wait rather anxiously for a pair of eyes, any eyes, to flash contact, or a mind, any mind, that will take us on with our visual propositions. [Dorothea Tanning]

FURTHER READING:

Andre Breton **Manifestoes of Surrealism** 1969 [University of Michigan Press]

Dawn Ades (ed) **The Surrealism Reader: An Anthology of Ideas** 2015
[Tate Publishing]

Patricia Allmer **Angels of Anarchy: Women Artists and the Surrealist Movement**
2009 [Prestel]

Fiona Bradley **Surrealism** 1997 [Tate Publishing]

Philippe Bütnerr (ed) **Surrealism in Paris** 2011 [Hatje Crantz]

Mary Ann Caws **Surrealism** 2010 [Phaidon]

Krzysztof Fijalkowski & Michael Richardson **Surrealism: Key Concepts** 2016
[Routledge]

David Hopkins **Dada and Surrealism: A Very Short Introduction** 2004
[OUP, Oxford]

Cathrin Klinsohr-Leroy **Surrealism** 2004 [Taschen]

George Melly & Michael Woods **Paris and the Surrealists** 1991
[Thames & Hudson]

Michael Robinson **Surrealism** 2005 [Flame Tree Publishing]

Penelope Rosemont **Surrealist Women: An International Anthology** 1998
[University of Texas]

Surrealism: Inside the Magnetic Fields 2019 [City Lights Publishers]

Mark Sheeky **21st Century Surrealism: A Guide for Artists and Creative People**
2018 [Pentangle Books]

*At that time there was a great temptation to try to operate magically on things,
and then on ourselves. The impulse was so great that we could not resist it,
and so, from the end of the winter of 1924 there was a frenzied abandon to
automatism.* [André Masson]

SLIDES: (works in oil on canvas unless noted)

Slide 1:

Eileen Agar **The Angel of Anarchy** 1940 (plaster, fabric, diamante stones, shells)
[Tate Modern]

Slide 2:

Art is the raft on to which we climb

Max Ernst **À Rendez-vous à des amis** 1921-2 [Museum Ludwig, Cologne]

Slide 3:

We gambled with images and there were no losers

André Masson **Automatic Drawing** 1922 (pen & ink)
[Museum of Modern Art, New York (MoMA)]

Magritte **Treason of Images – This is not a pipe** 1928
[Los Angeles County Museum, LA]

Slide 4:

Not a style, not a school

Max Ernst **Dadaville** 1924-5 [Tate Modern]

Giorgio di Chirico **The Melancholy and Mystery of a Street** 1914
[Private Collection]

Slide 5:

What we have to do is discover

Giorgio de Chirico **The Uncertainty of the Poet** 1913 [Tate Modern]

Yves Tanguy **The Inspiration** 1929 [Musée des Beaux Arts, Rennes]

Slide 6:

This train makes no stops

Joan Miró **Harlequin's Carnival** 1924-5 [Albright-Knox Art Gallery, Buffalo, NY]

Slide 7:

A state of grace

Masson **Battle of Fishes** 1926 (sand, glue, gesso, oil, pencil & charcoal)
[MoMA]

Slide 8:

Never let a holy disquiet be lacking

Yves Tanguy **He Did What He Wanted** 1927 [MoMA]

Salvador Dalí **Soft Construction with Boiled Beans: Premonition of Civil War**
1936 [Philadelphia Museum of Art]

Slide 9:

Beware, beware, the livid light of the useful

Salvador Dalí **Lobster Telephone** 1936 (steel, plastic, rubber, resin, paper)
[Tate Modern]

Meret Oppenheim **Breakfast in Fur** 1936 (china, steel, gazelle hide) [MoMA]

Slide 10:

Treacherous Images

Man Ray **Ingres' Violin** 1924 (Gelatin silver print) [Getty Center, LA]

René Magritte **The Rape** 1934 [Metropolitan Museum, New York]

Slide 11:

Never let a holy disquiet be lacking

Max Ernst **The Angel of Hearth and Home** 1937 [Private Collection]

Salvador Dalí **The Burning Giraffe** 1937 [Basel Art Museum]

Slide 12:

Enchantment and terror

Max Ernst **Forest and Dove** 1927 [Tate Modern]

Paul Nash **Lares** 1929 [Tate Britain]

Slide 13:

Quarrying dreams

Paul Nash **Landscape from a Dream** 1936-8 [Tate Britain]

Slide 14:

You ask other things

René Magritte **The Reckless Sleeper** 1928 [Tate Modern]

Salvador Dalí **Dream Caused by the Flight of a Bee around a Pomegranate a Second before Waking Up** 1944 [Thyssen-Bornemisza Collection, Madrid]

Slide 15:

Ever-widening circles of possibility

Kay Sage **Margin of Silence** 1942 [Albany Institute of History and Art, Albany, NY]

Dorothea Tanning **Birthday** 1942 [Philadelphia Museum of Art]

Slide 16:

Enigmas lying around

Dorothea Tanning **Eine Kleine Nacht Musick** 1943-4 [Tate Modern]

Salvador Dalí **The Metamorphosis of Narcissus** 1937 [Tate Modern]

Slide 17:

No time to be anybody's Muse

Leonora Carrington **Self Portrait (At the Inn of the Dawn Horse)** 1938-9
[Metropolitan Museum of Art, New York]

Remedios Varo **Woman leaving the Psychoanalyst** 1960
[Museum of Modern Art, Mexico City]

Slide 18:

The gateway to mystery swings open

Leonor Fini **Little Hermit Sphinx** 1948

[Private Collection (on loan to Tate Modern)]

Remedios Varo **Creation of the Birds** 1958 [Private Collection]

Slide 19:

The power to become something else

Kay Sage **Danger, Construction Ahead** 1940

[Yale University Art Gallery, Connecticut]

Max Ernst **Europe after the Rain** 1940-2 [Wadsworth Athenaeum, Connecticut]

Slide 20:

The feeling, the painting and ourselves

René Magritte **Meditation** 1937

[Edward James Foundation, West Dean, Sussex]

Leonora Carrington **The House Opposite** 1945 [West Dean]

Slide 21:

A receptive and intuitive human being

Salvador Dalí **The Persistence of Memory** 1931 [MoMA]

Slide 22:

We have not yet finished being in the right

René Magritte **Self Portrait (La Clairvoyance)** 1936 [Art Institute of Chicago]

We have no intention of changing men's habits, but we have hopes of proving to them how fragile their thoughts are, and on what unstable foundations, over what cellars they have erected their unsteady houses.

[Surrealist Declaration, 27th January 1925]

We have no power but that of our desires. We have not yet finished being in the right. [La Breche ('The Rift', Surrealist magazine), 1961]