

In 1924 **Andre Breton**, a poet, publishes the first issue of ***La Revolution Surrealiste***, establishing the terms of Surrealist aesthetics. ; Surrealist Manifesto

**SURREALISM** – (definition) – “psychic automatism in its pure state...Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.”

Departure from the anarchic attempts of DADA

Influenced/inspired by Freud’s ***The Interpretations of Dreams***



## Dada to Surrealism



Jewelry designed by  
Salvador Dalí

Three views of the transition from Dada to Surrealism can be discerned:

1. Surrealism as a constructive solution to Dada nihilism
2. Surrealism as a movement separate from but parallel to Dada from the beginning
3. Surrealism as one of the many embodiments of Dada in Europe -in short, Surrealism as French Dada

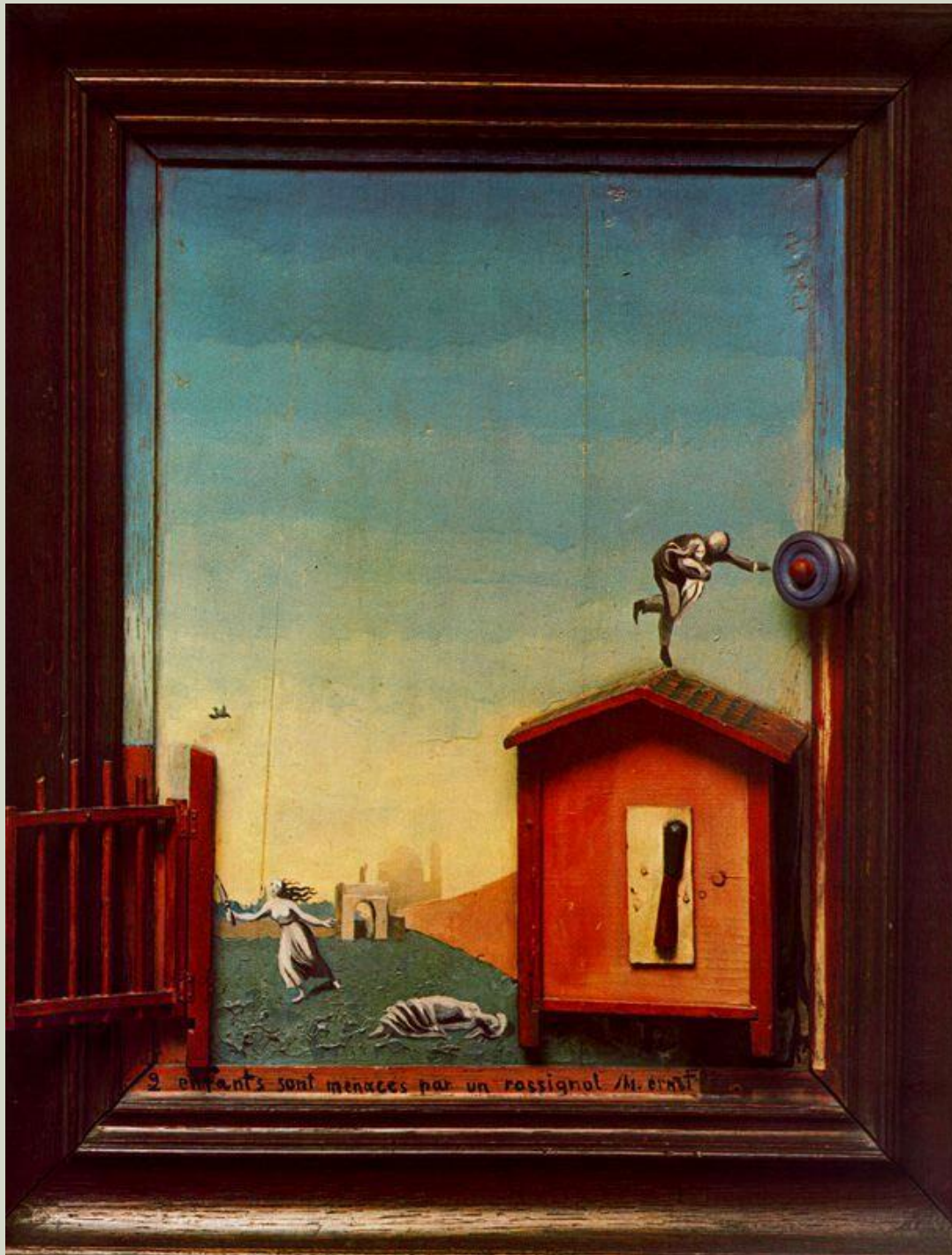




Andre Breton, Max Ernst, Salvador Dali,  
Jean Arp -- Yves Tanguy, Rene Char,  
Rene Crevel, Paul Eluard -- Giorgio Di  
Chirico, Alberto Giacometti, Tristan  
Tzara, Pablo Picasso -- Rene Magritte,  
Victor Brauner, Benjamin Peret, Gui  
Rosey -- Joan Miro, Edouard Mesens,  
Georges Hugnet, Man Ray

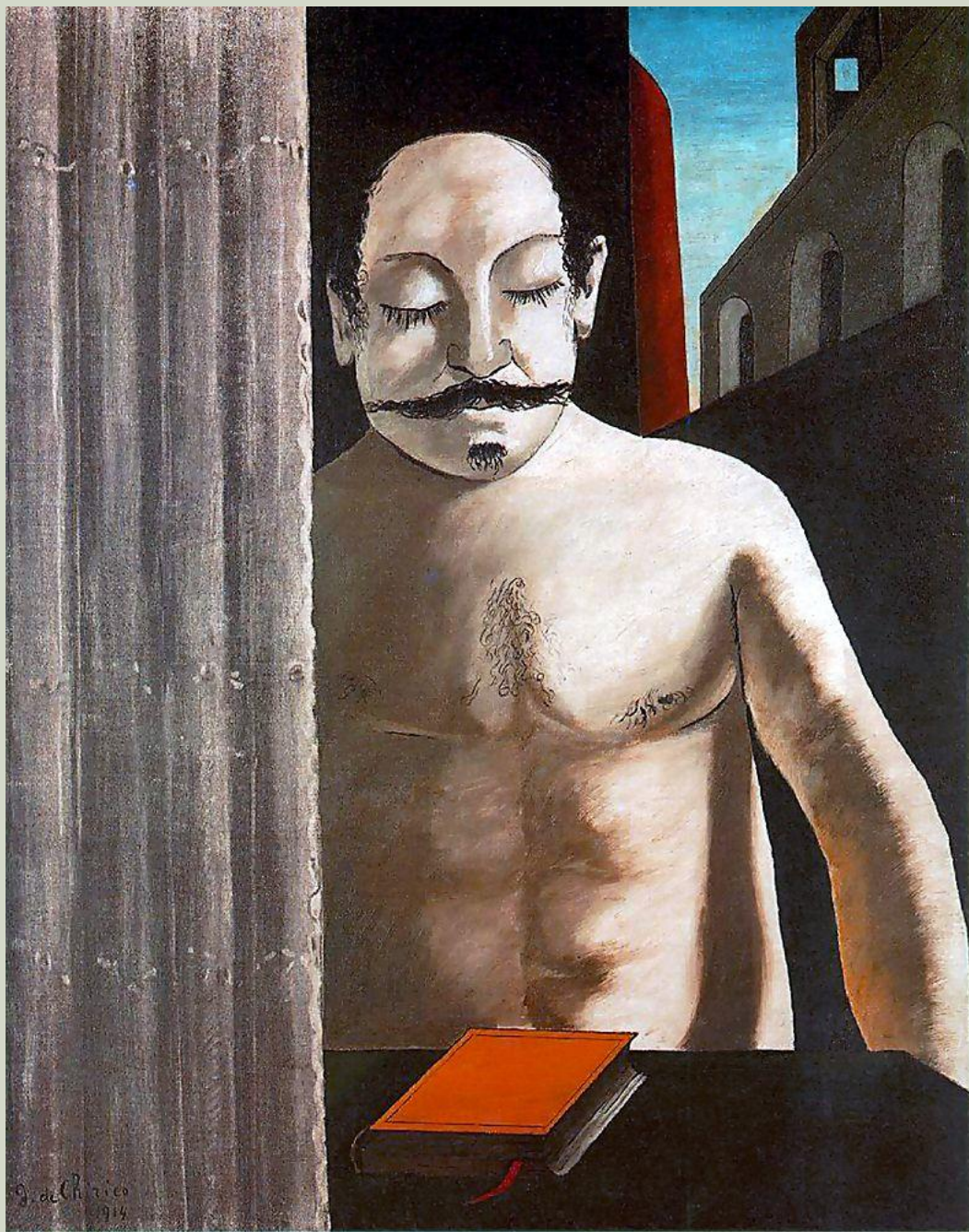
1934 Man Ray *Surrealist Chessboard*



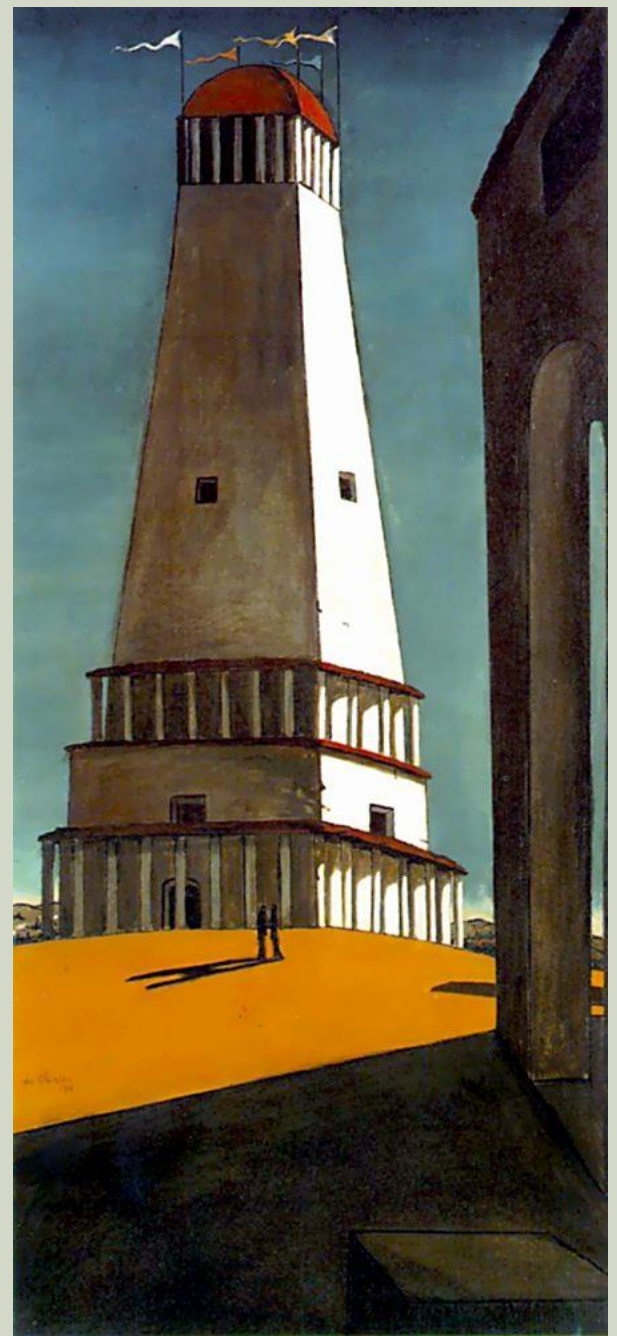


**Max Ernst**, Two Children Menaced  
by a Nightingale  
1924





**Giorgio De Chirico** *child's brain*.1914



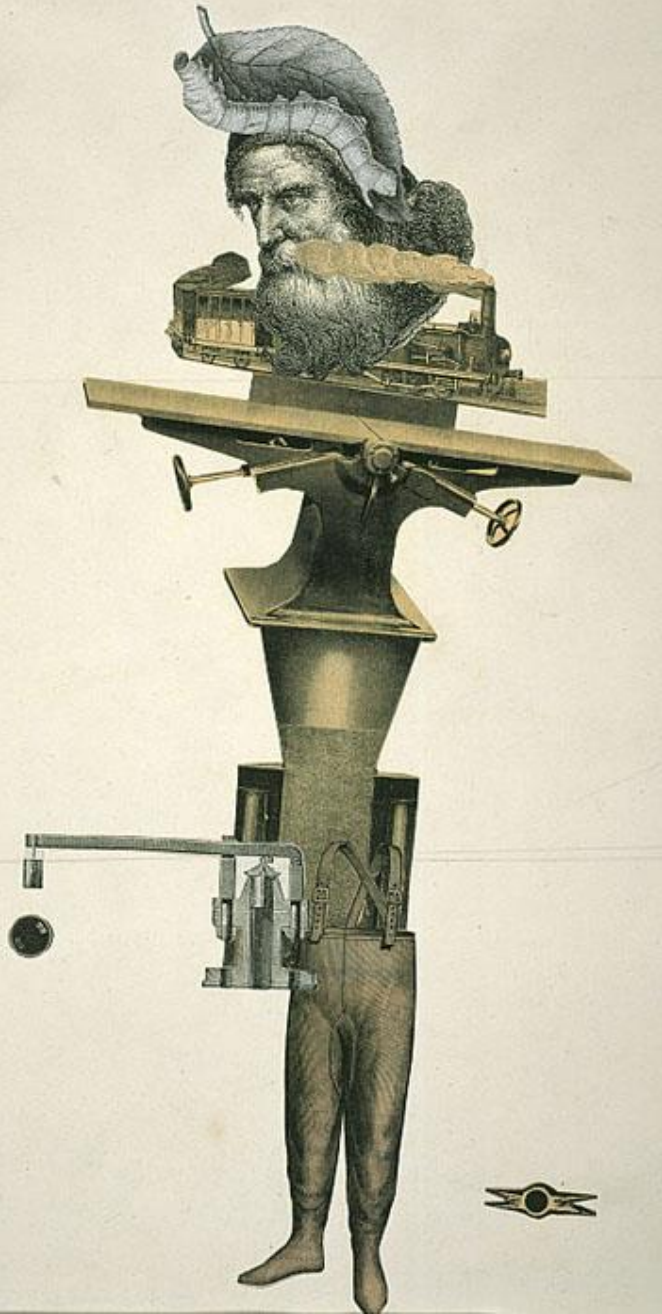
*Nostalgia of the infinite*, 1913

**Andre Breton** serviced on a ward of shell-shock patients at the **Val de Grace Hospital** in Paris,  
After WWI

Breton encountered the sensibility of Dada in Jacques Vache, a permanent revolte and subscriber to the utter absurdity of life.

Links to irrational and fantastic





Man Ray, Joan Miro, Max Morise and Yves Tanguy.  
Nude, 1926-1927



Man Ray, Yves Tanguy, Joan Miro and Max Morise,  
1928.

## Cadavre Exquis (Exquisite Corpse)

Andre Breton, Yves Tanguy, Jacqueline Lamba  
Exquisite Corpse, 1938

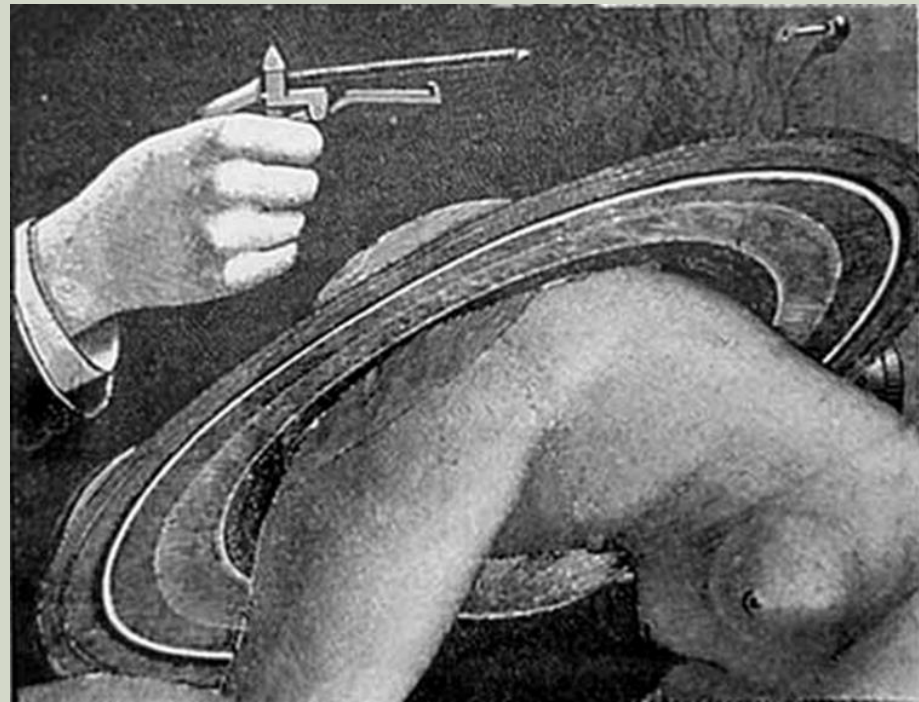




Andre Breton, Yves Tanguy,  
M. Duchamp, Max Morise, Cadavre  
Exquis, Man Ray, Yves Tanguy, Joan  
Miro. 1926

**Exquisite corpse** (also known as "exquisite cadaver" or "rotating corpse") is a method by which a collection of words or images are collectively assembled, the result being known as the exquisite corpse or cadavre exquis in French. Each collaborator adds to a composition in sequence, either by following a rule (e.g. "The adjective noun adverb verb the adjective noun") or by being allowed to see the end of what the previous person contributed.

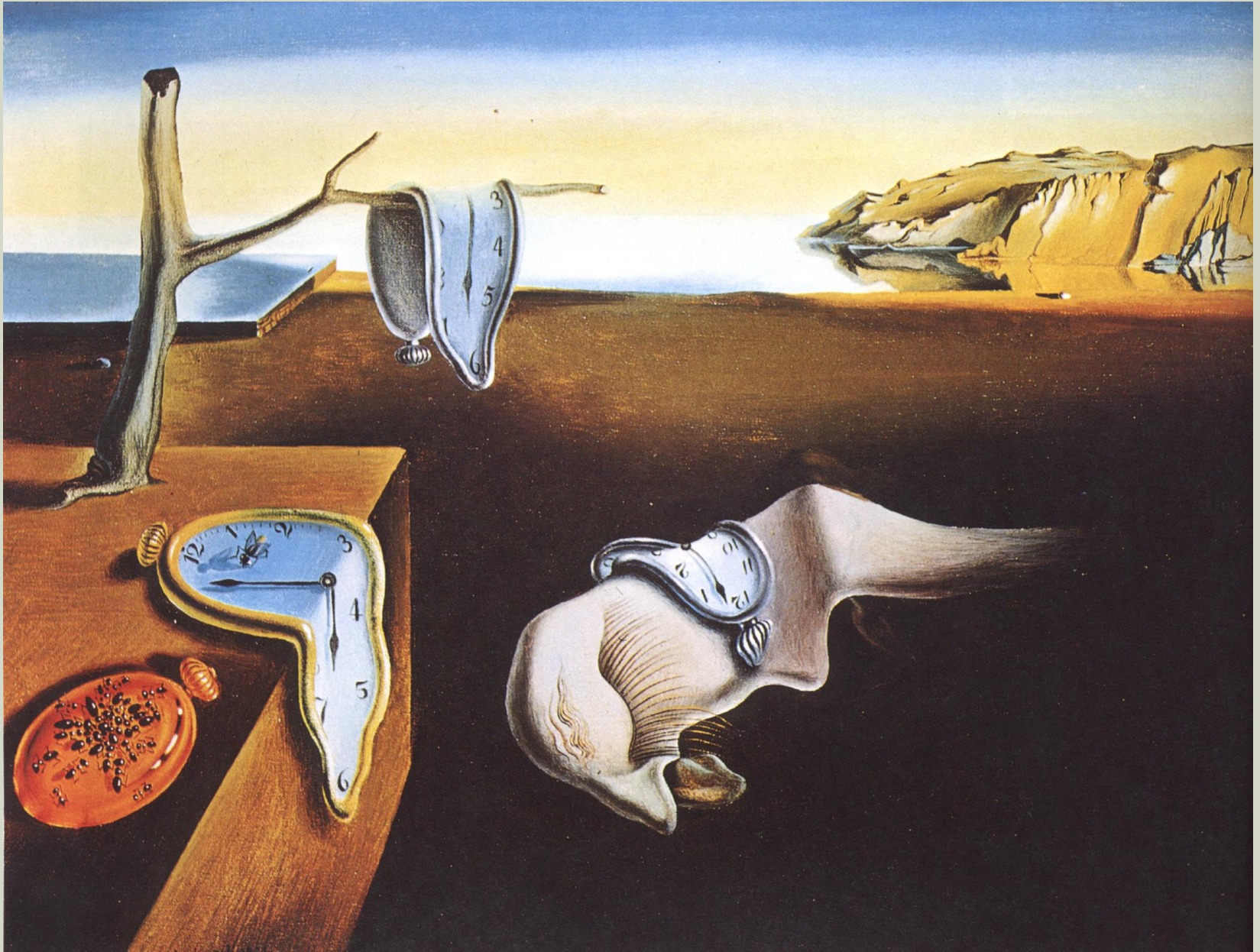
**Max Ernst**  
Untitled, from Les Malheurs des Immortels  
1922. collage



**Salvador Dali,**  
Anthropomorphic Bread,  
1932







Salvador Dalí *The Persistence of Memory* 1931

**Salvador Dali and Louis Buñuel**

*Un Chien Andalou*

1929

motion picture





# Surrealism

SALVADOR DALI, *IN VOLUPTATE MORS*, 1951. PHOTOGRAPH BY PHILIPPE HALSMAN



The Dadaists discovered the unconscious mind and the dream as sources of a new reality and artistic inspiration.

Surrealism calculatedly explored the world of dream, chance, and free association, was originally more a literary movement than an artistic one.

Painters such as Dalí and René Magritte mirrored the surreal in the real and trawling the depths of subconscious to come up with iconographies as bizarre as they were precise.



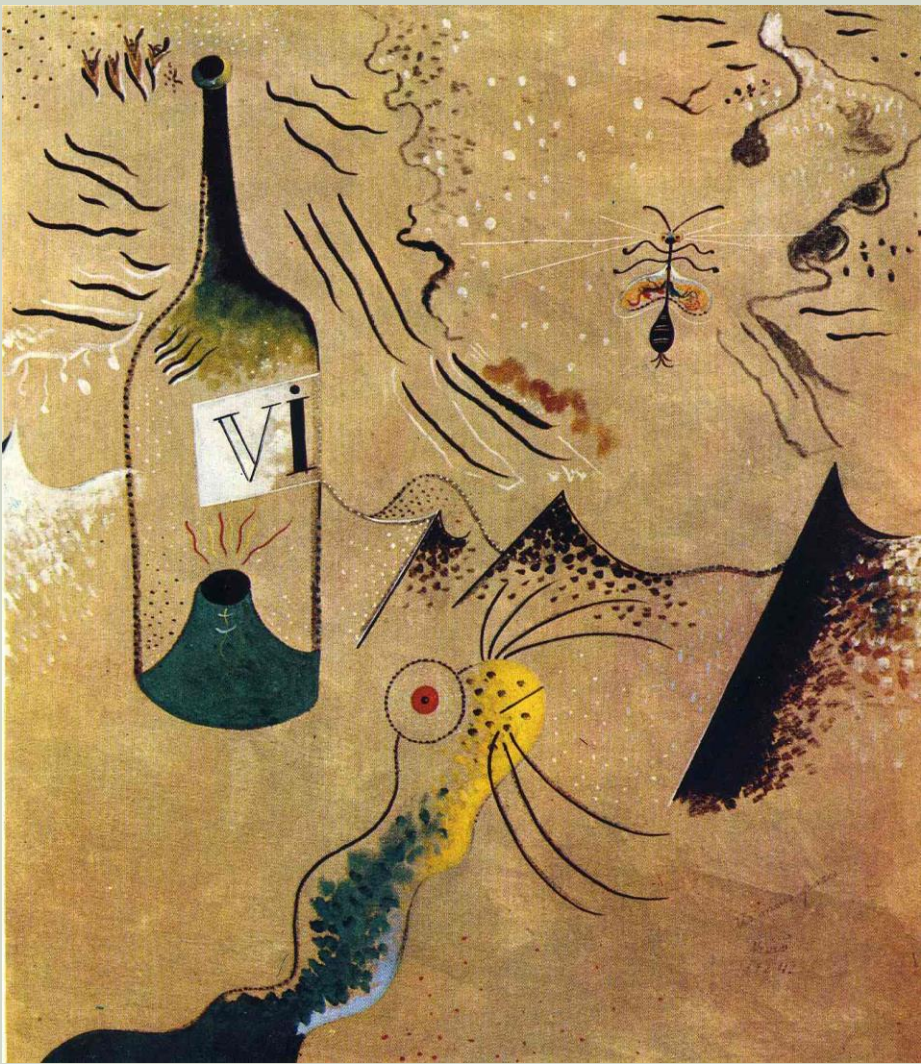
**Joan Miro, *The Kiss*, 1924**



Joan Miro  
*A Star Caresse  
the Breast of a  
Negress (Painting  
Poem) 1938*

“The information psychoanalysis aims to retrieve from a patient is very intimate. For this information concerns what is most intimate in his mental life, everything that, as a socially independent person, he must conceal from other people, and, beyond that, as a homogenous personality, he will not admit to himself.”



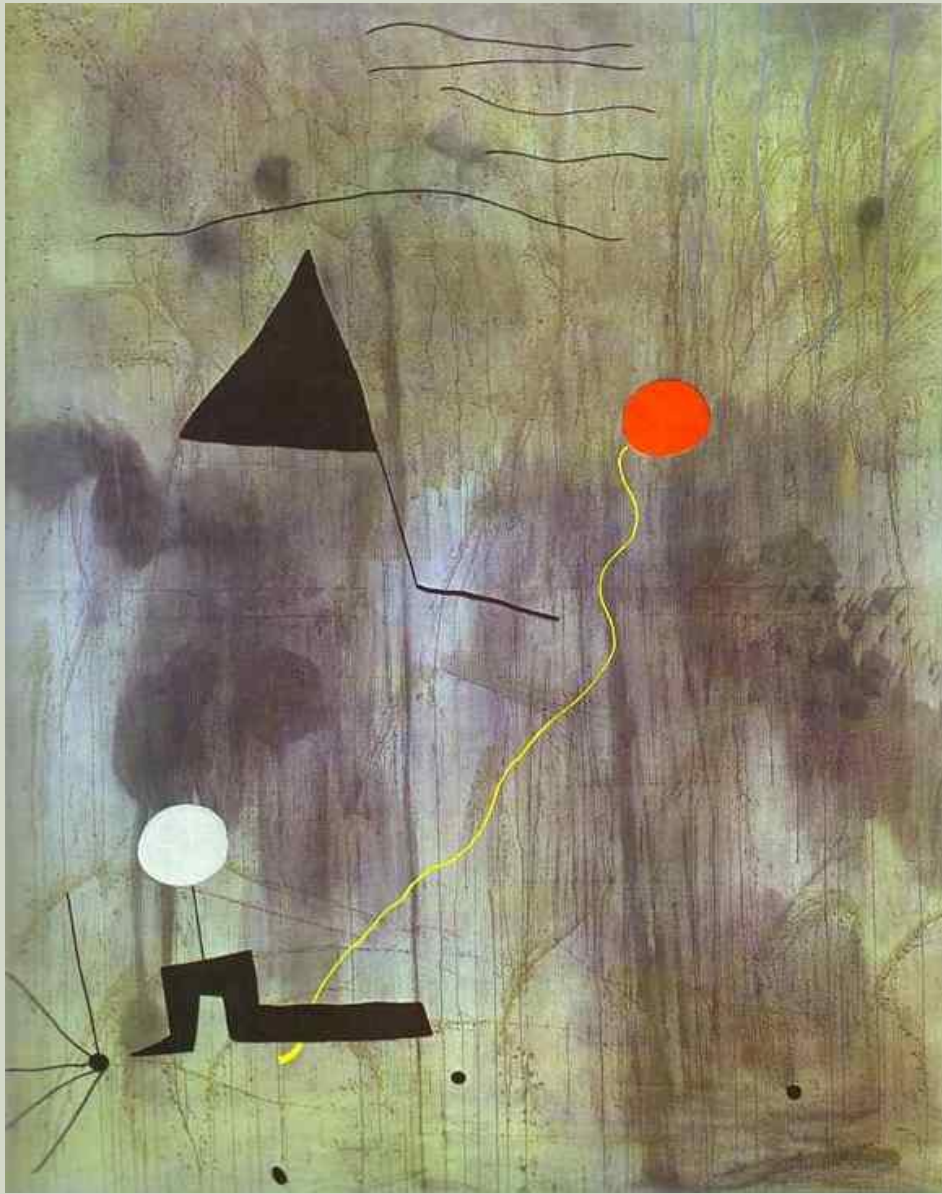


**Joan Miro, Bottle of Vine, 1924**



**Joan Miro Catalan Peasant with a Guitar, 1924**





**Joan Miro** The Birth of the World, 1925



**Joan Miro** Painting, 1927



**Andre Masson** *Automatic Drawing*, 1924

## **FREUD:**

“Two of the hypotheses of psychoanalysis are to insult the entire world and have earned its dislike. One of them offends against intellectual prejudice, the other against an aesthetic and moral one.”

“First...Psychoanalysis declares that mental processes are in themselves unconscious and that all of all mental life it is only certain individual acts and portions that are conscious...In saying this psychoanalysis has from the start frivolously forfeited the sympathy of every friend of sober scientific thought.”

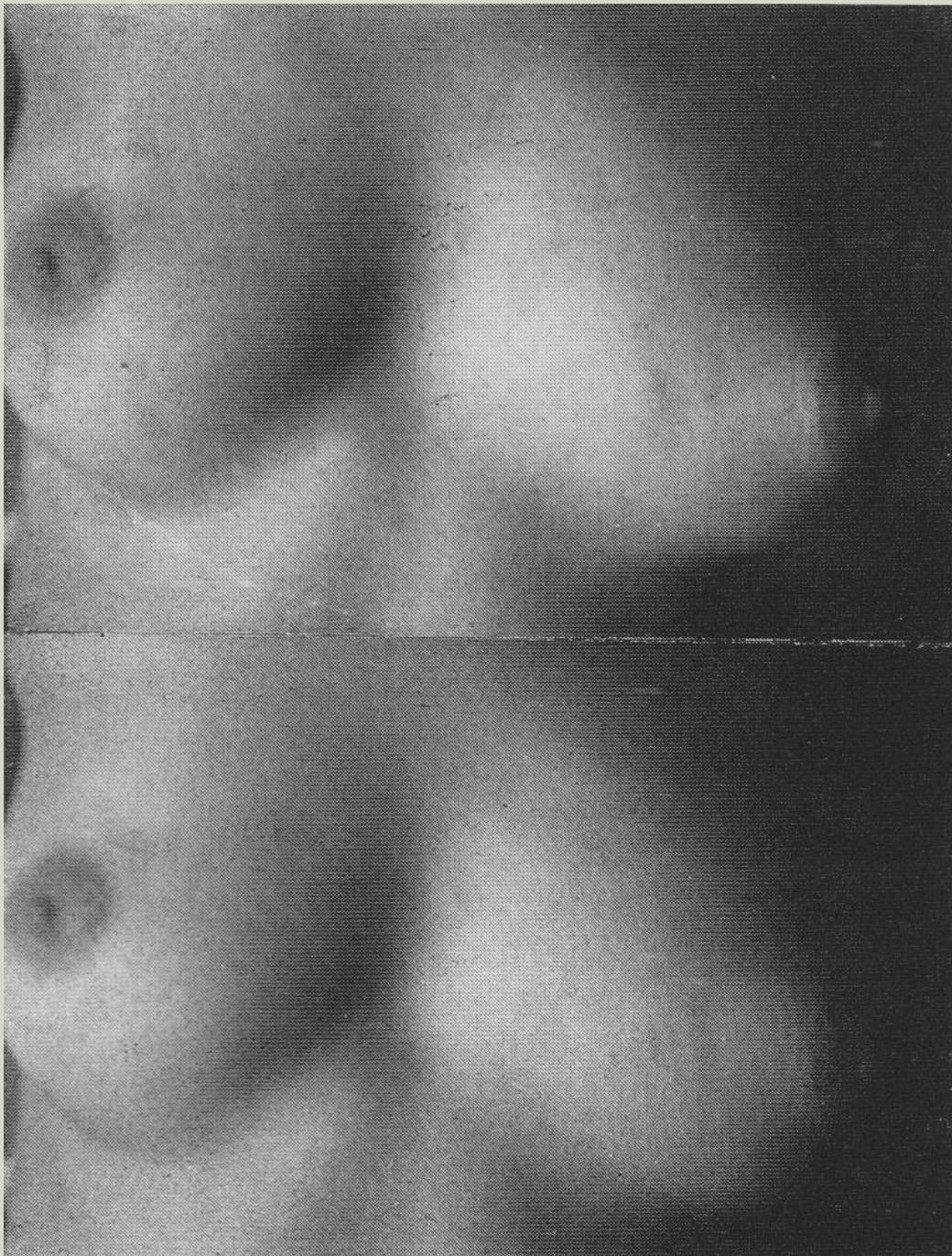
“Second...Is an assertion that instinctual impulses which can only be described as sexual...Play an extremely large and never hitherto appreciated part in the causation of nervous and mental diseases. It asserts further that these same sexual impulses also make contributions that must not be underestimated to the highest cultural, artistic, and social





Andre Masson Battle of Fishes, 1930, sand, oil, charcoal, gesso, pencil on canvas



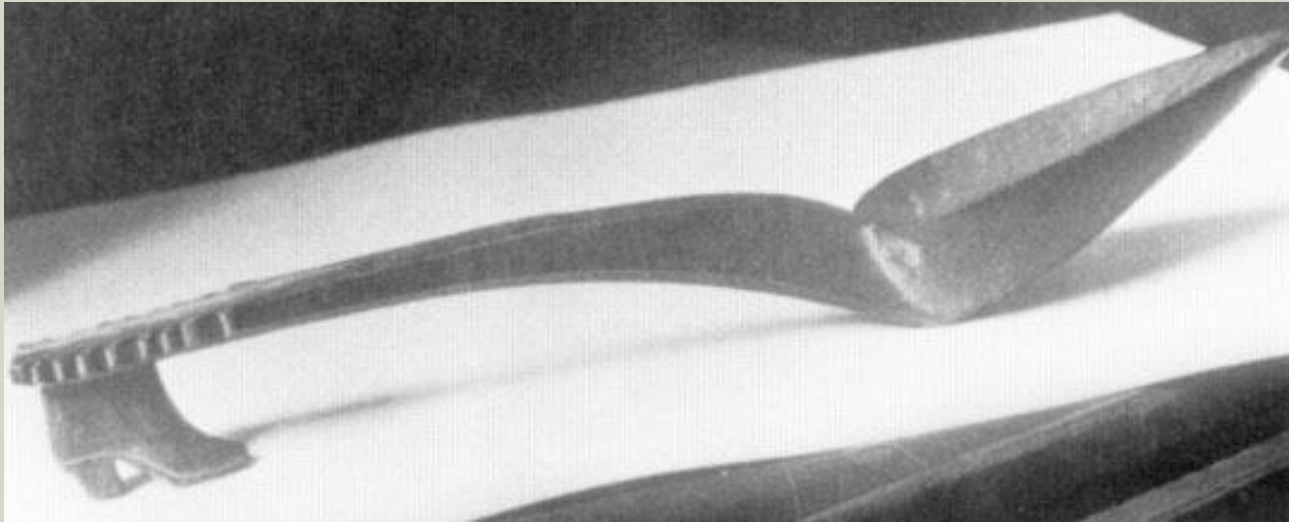


**Man Ray**, *Untitled*, 1924  
Published in *La Revolution Surrealiste*



Ingres' Violin; 1924





**Man Ray, *André Breton's slipper-spoon*, 1934**

Inside cover page of the catalogue for the  
*"Pictures of Man Ray and Island Objects"*  
exhibition, 1926



ILE DE PAQUES "Athènes de l'Océanie"

## PRÉFACE

C'est luy qui renaît de ses cendres; et si ce n'est pas luy même, parce qu'il est, et n'est pas un même Oyseau, ayant acquis par le bien de la mort une vie nouvelle.

LACTANCE.

Rien, dit le Corporal. Oiseaux.

Alfred JARRY.

Aucun baume, le matin après la pluie, le soir aux heures de la rosée; et rien pour charmer l'oreille que le cri du petit oiseau en quête d'un brin d'herbe.

Aloysius BERTRAND.

Les oiseaux sont des nombres.

LOUIS ARAGON.

LE 26 MARS 1926

O U V E R T U R E

de la

GALERIE SURREALISTE

16, Rue Jacques Callot - PARIS (6<sup>e</sup>)

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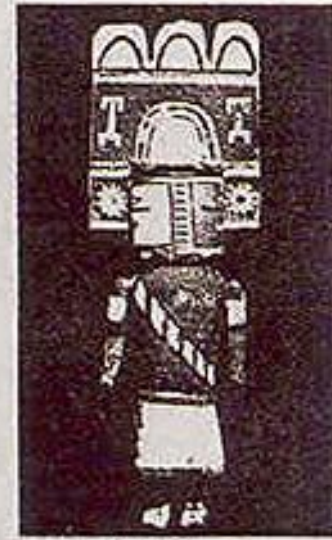
LA LUNE BRILLE SUR L'ILE NIAS

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**CHARLES RATTON**

14, RUE DE HANIGMAN, PARIS, VIII<sup>e</sup> ARRONDISSEMENT



BOULES ET MATHÉMATIQUES

**EXPOSITION SURREALISTE D'OBJETS**  
MATHÉMATIQUES NATURELS TROUVÉS ET INTERPRÉTÉS  
MOBILES IRRATIONNELS OBJETS D'AMÉRIQUE ET D'OcéANIE

du 22 au 31 Mai

4<sup>e</sup>  
217

Cover of the catalogue for the "Pictures of Man Ray and Island Objects" exhibition, 1926.

Advertising notice for the Surrealist Exhibition of Objects (Kachina doll, Pueblo tribe, Southwestern United States), in *Cahiers d'arts*, 1-2 (January 1936).





Man Ray, *gift*, 1921



**Rene Magritte** *The treachery of images (This is not a pipe)*, 1929

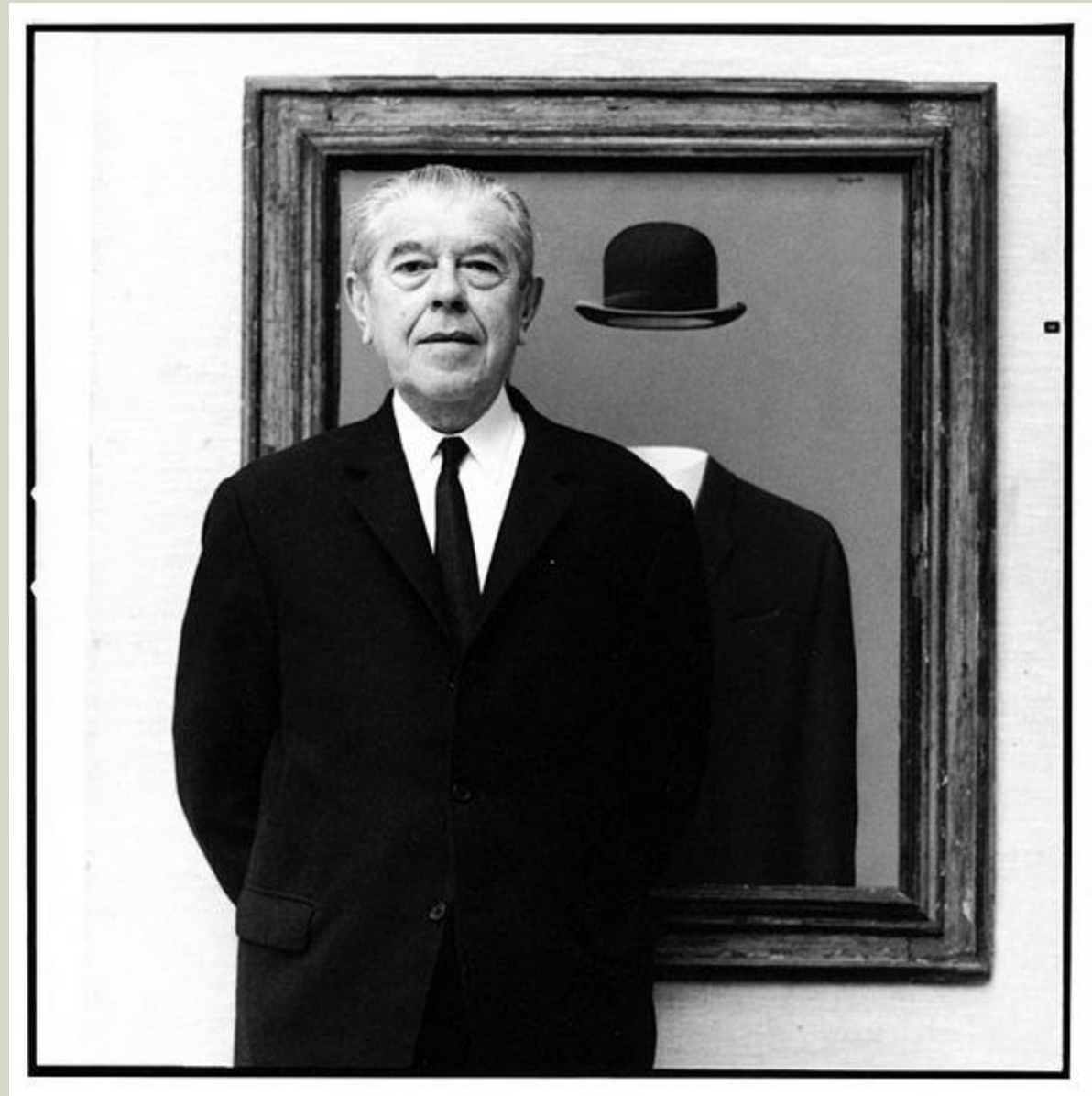




Rene Magritte, *The Murderous Sky*, 1927

# René Magritte

My painting is visible images which conceal nothing... they evoke mystery and indeed when one sees one of my pictures, one asks oneself this simple question 'What does that mean'? It does not mean anything, because mystery means nothing either, it is unknowable.



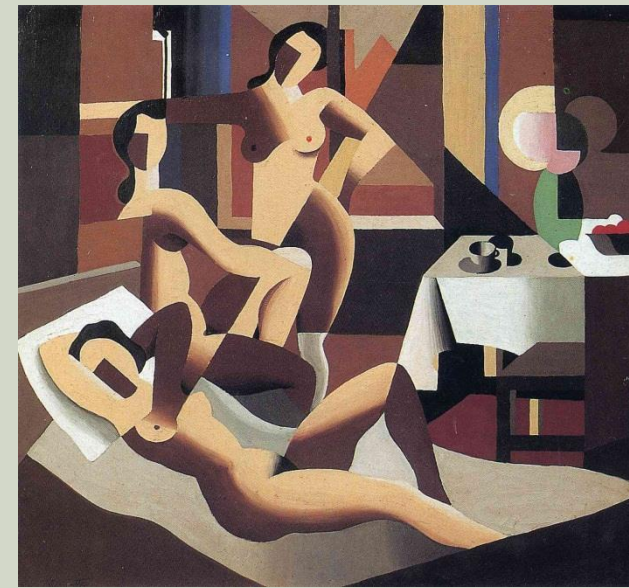
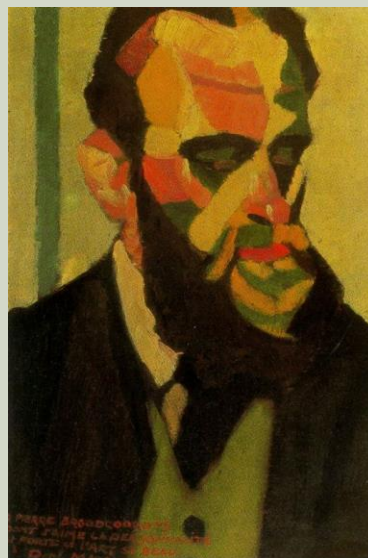
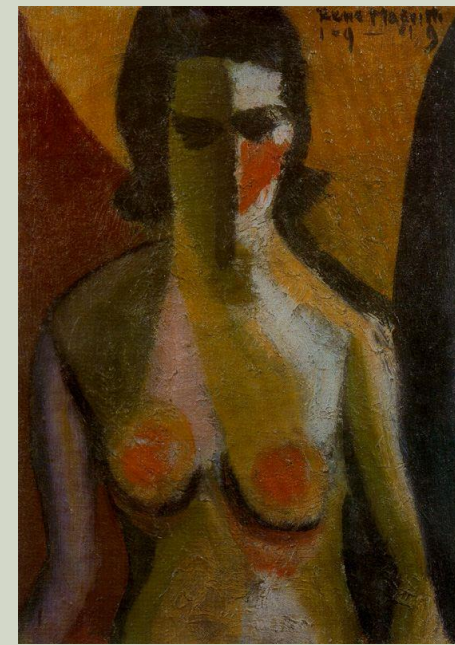


Magritte's earliest oil paintings, which date from about 1915, were Impressionistic in style.

From 1916 to 1918 he studied at the Academie Royale des Beaux-Arts in Brussels.

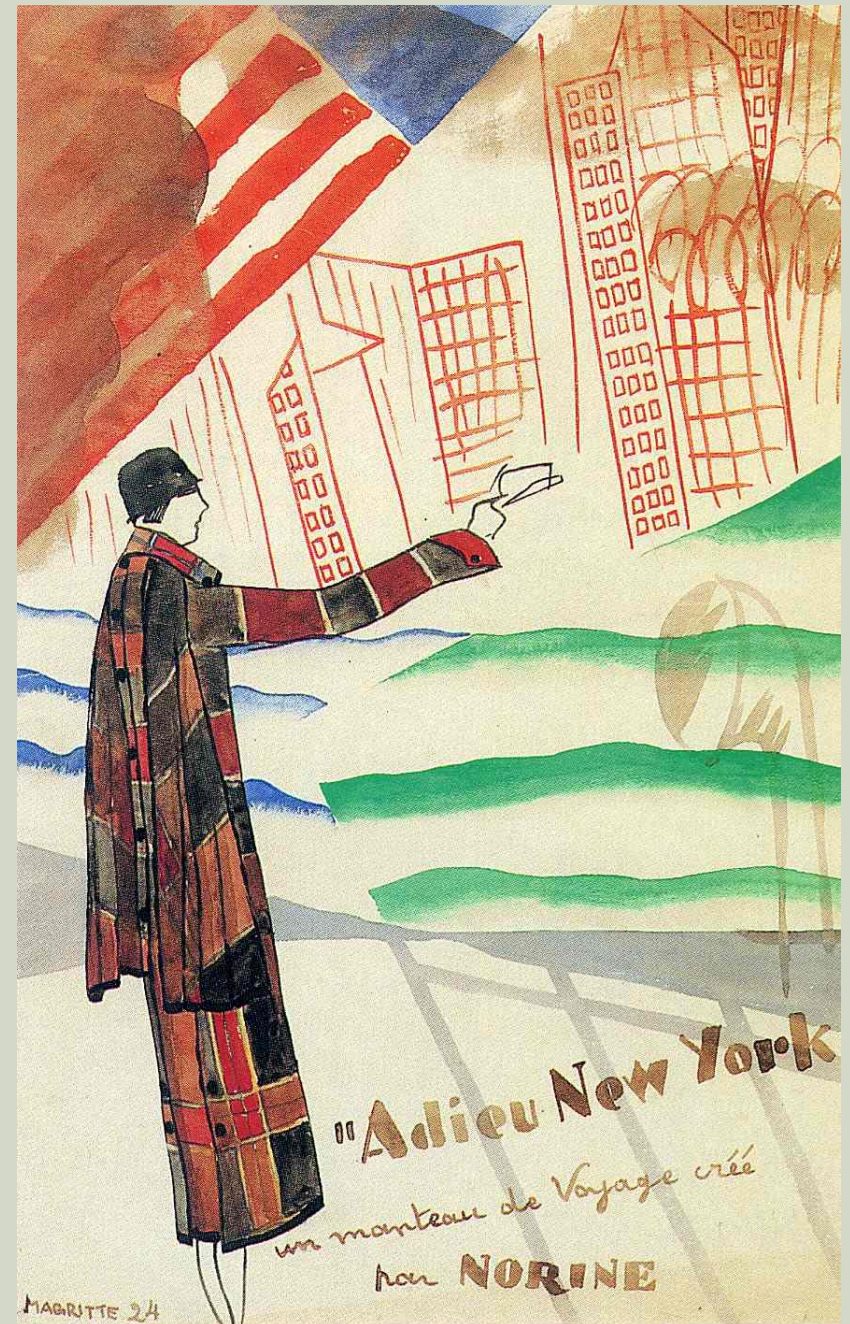
The oil paintings he produced during the years 1918-1924 were influenced by Futurism and by the offshoot of Cubism practiced by Metzinger.

Most of his works of this period are female nudes





In 1922-1923, he worked as a draughtsman in a wallpaper factory, and was a poster and advertisement designer until 1926

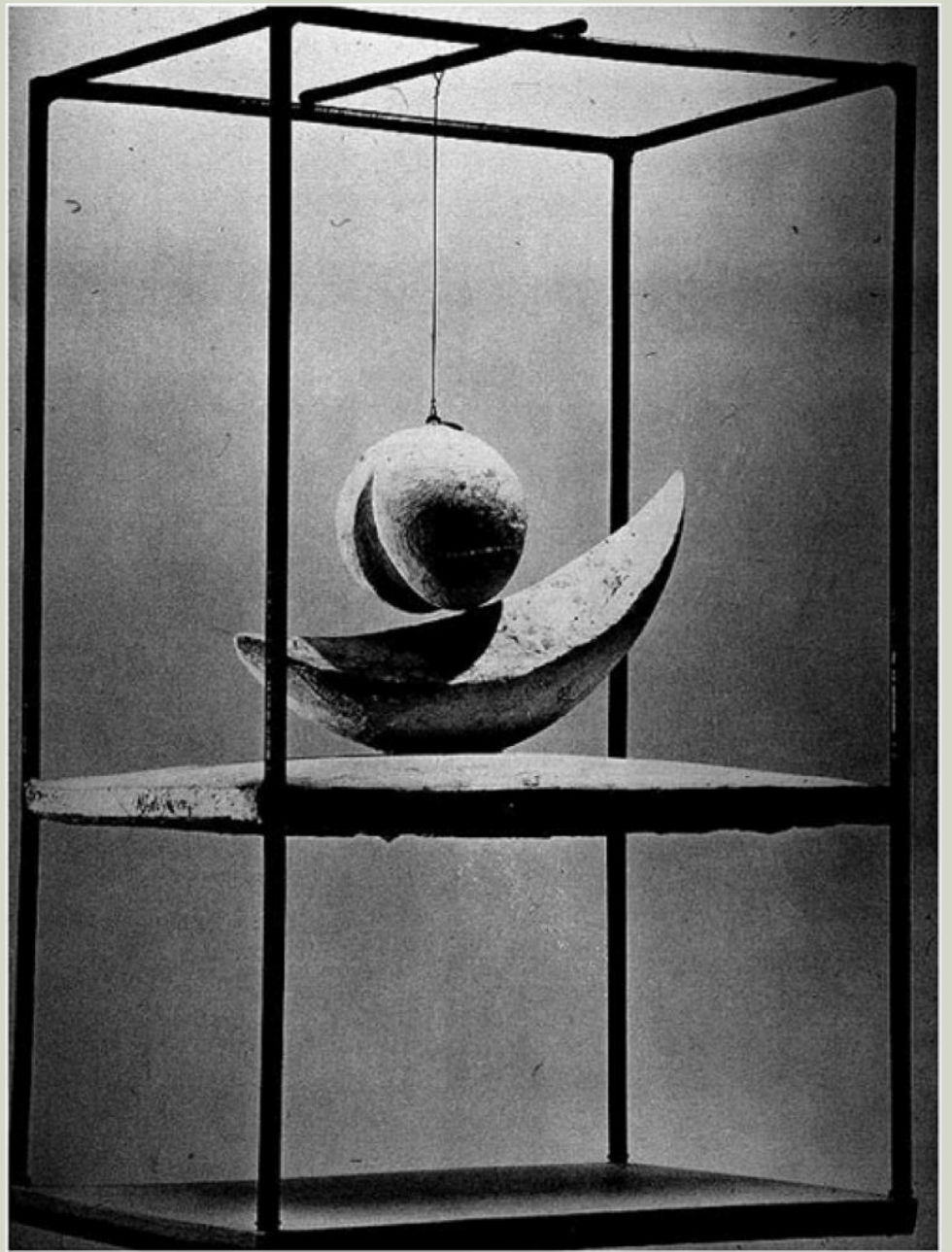






In front of a window seen from inside a room, I placed a painting representing exactly that portion of the landscape covered by the painting. Thus, the tree in the picture hid the tree behind it, outside the room. For the spectator, it was both inside the room within the painting and outside in the real landscape

**Rene Magritte,**  
*The Human Condition, 1933*



**Alberto Giacometti, *Suspended Ball*, 1930-31**





**Alberto Giacometti** *The palace at 4am*, 1932-33, wood, glass, wire and string



1930-31 The Cage wood



1933 The Surrealist Table bronze





**Alberto Giacometti**

Hands Holding the Void (Invisible Object), 1934



Joseph Cornell *Soap Bubble Set*, 1947 – 48





Soap Bubble Set



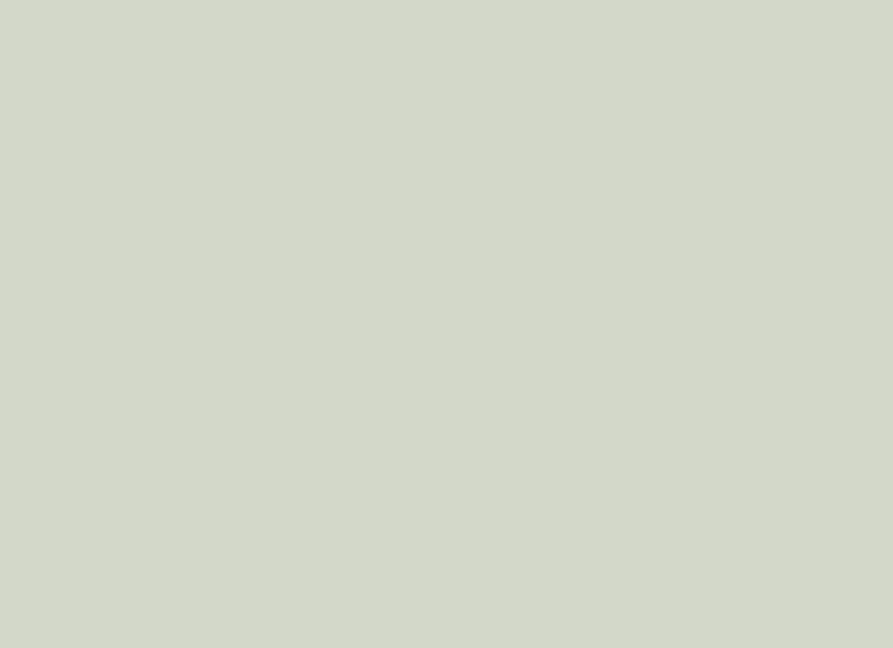


**Meret Oppenheim, *Object, Fur covered cup, saucer, spoon, 1936***





Meret Oppenheim  
My nurse - 1936



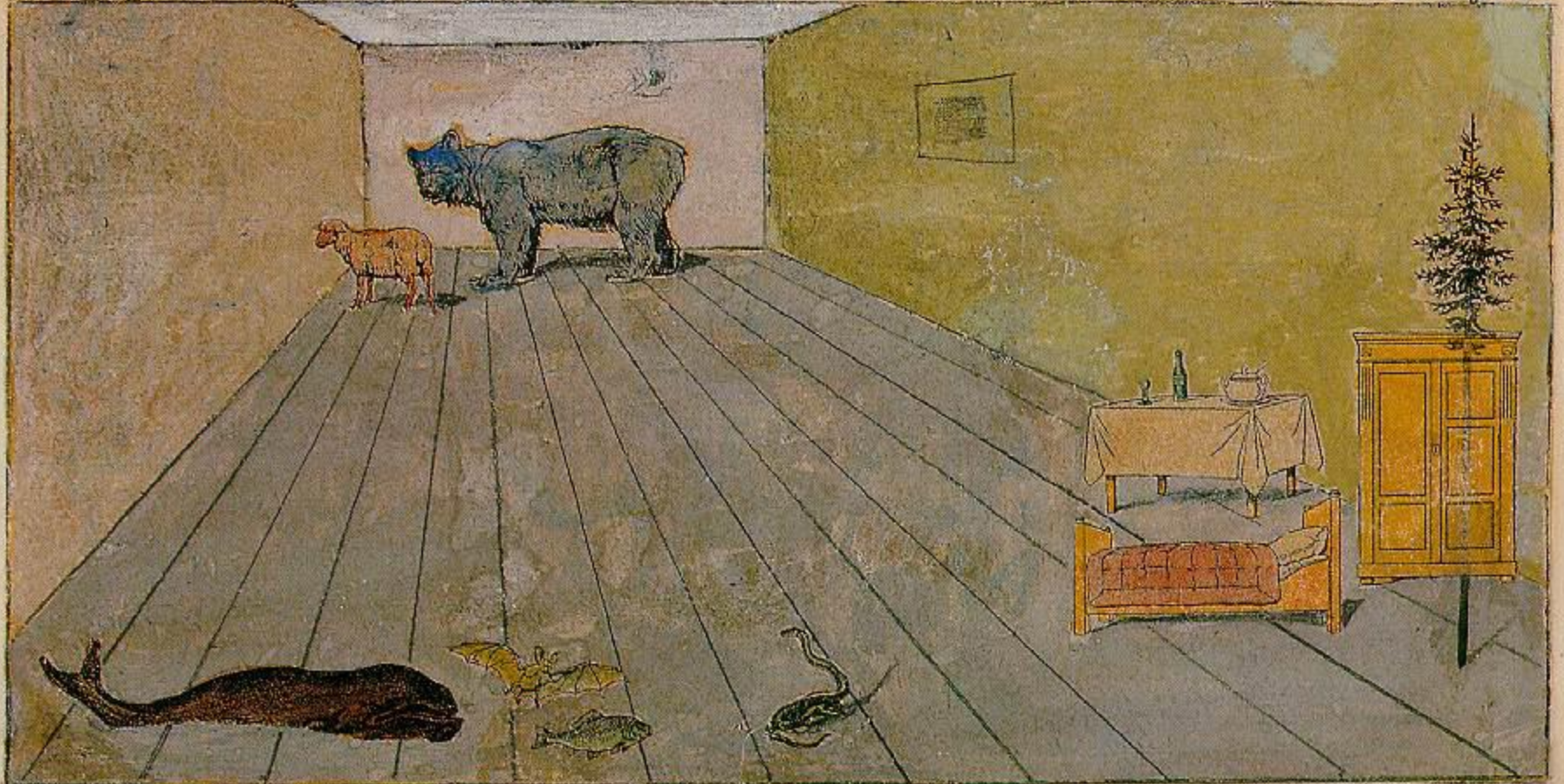
View of Gallery Ratton, Paris 1936





**International Surrealist Exhibition, 1936**

das schlafzimmer des meisters es lohnt sich darin eine nacht zu verbringen



la chambre à coucher de max ernst cela vaut la peine d'y passer une nuit / max ernst

**Max Ernst, The master's bedroom, it's worth spending a night there, 1920**

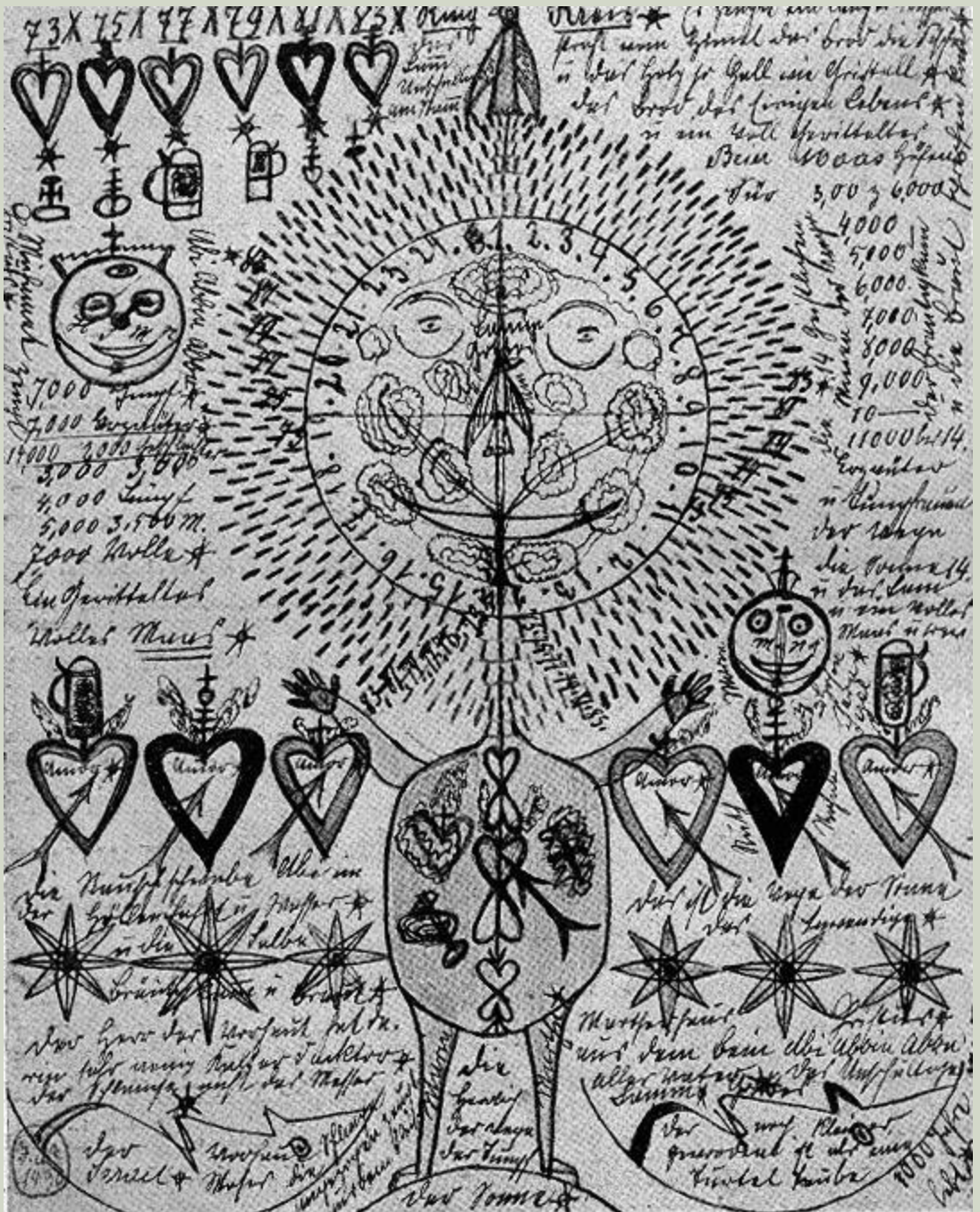




Johann Knupfer  
 "Monstrance Figure" 1903-10

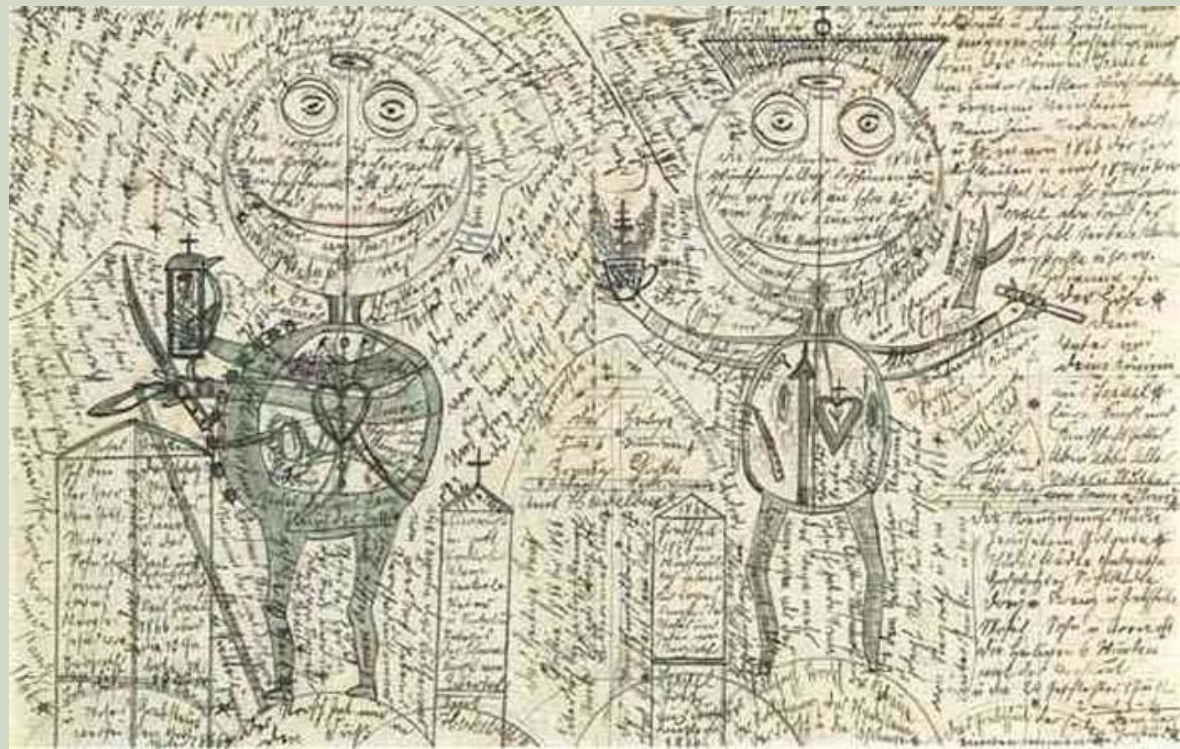
"schizophrenic masters"

Johann Knupfer "Lamm Gottes", 1923



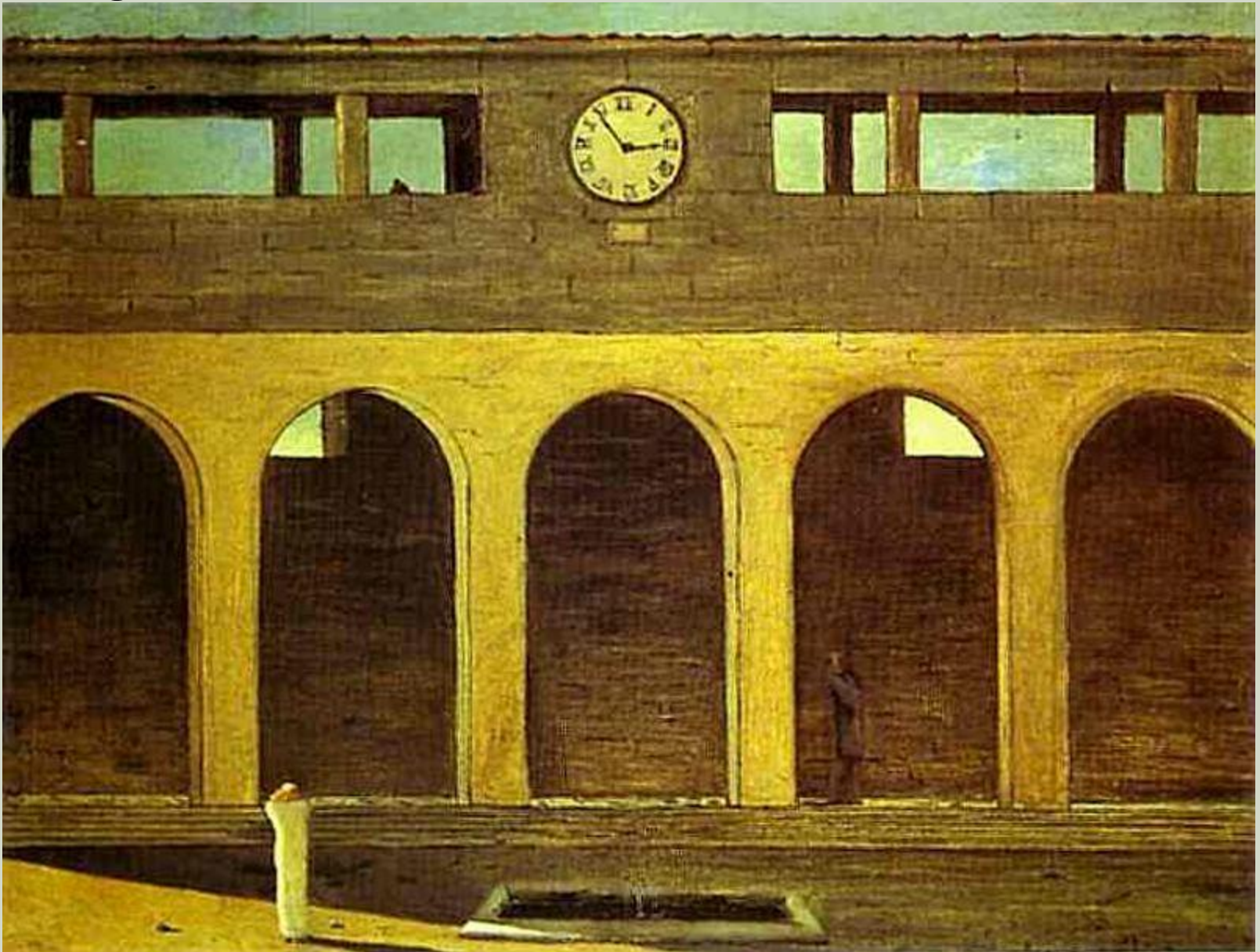


**Artistry of the Mentally Ill: a contribution to the psychology and psychopathology of configuration** is a 1922 book by psychiatrist Hans Prinzhorn





# Giorgio de Chirico



Giorgio de Chirico, *Enigma of the Hour*, 1911





**Giorgio de Chirico.** *Mystery and Melancholy of a Street* 1914.



**The Uncertainty of the Poet, 1913**



***Pittura Metafisica*** (Metaphysical Art) was characterized by a recognizable iconography: a fictive space was created in the painting, modeled on illusionistic one-point perspective but deliberately subverted.

Metaphysical art is a style of painting that flourished mainly between 1911 and 1920 in the works of the Italian artists Giorgio de Chirico and Carlo Carrà. In 1917 its formal principles were established.

**Artists:**

**Giorgio de Chirico**

**Carlo Carrà**

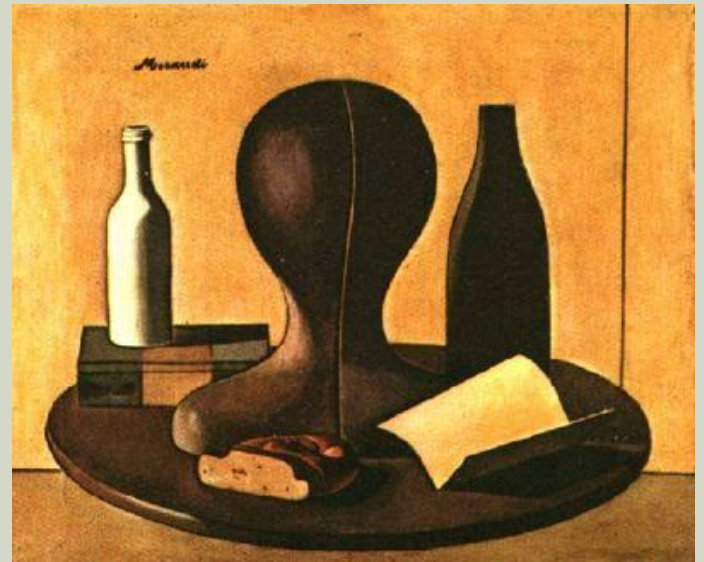
**Giorgio Morandi**

**Filippo de Pisis**

**Mario Sironi.**



Montparnasse Station



Giorgio Morandi, Still Life

**Giorgio de Chirico** described his art as "Metaphysical" because it referred to a world beyond the real world.

In 1917, in the midst of the First World War, Carrà and de Chirico spent time in Ferrara where they further developed the Metaphysical Painting style that was later to attract the attention of the French Surrealists.



The Conquest of the Philosopher, 1914



In the springtime of 1917 Giorgio De Chirico was in Ferrara as a guest at Villa del Seminario, a sort of military hospital for mental disturbances, described by the painter himself as “an ancient convent full of huge living rooms, corridors and an infinite number of little rooms”.

“Schopenhauer and Nietzsche were the first to teach me the non-sense of life and how such non-sense could be transmuted in art.”



The Song of Love, 1914

Chirico removed his subjects of all their usual associations and placing them in new and unusual settings.



Great metaphysician. 1917



Ariadne, 1913

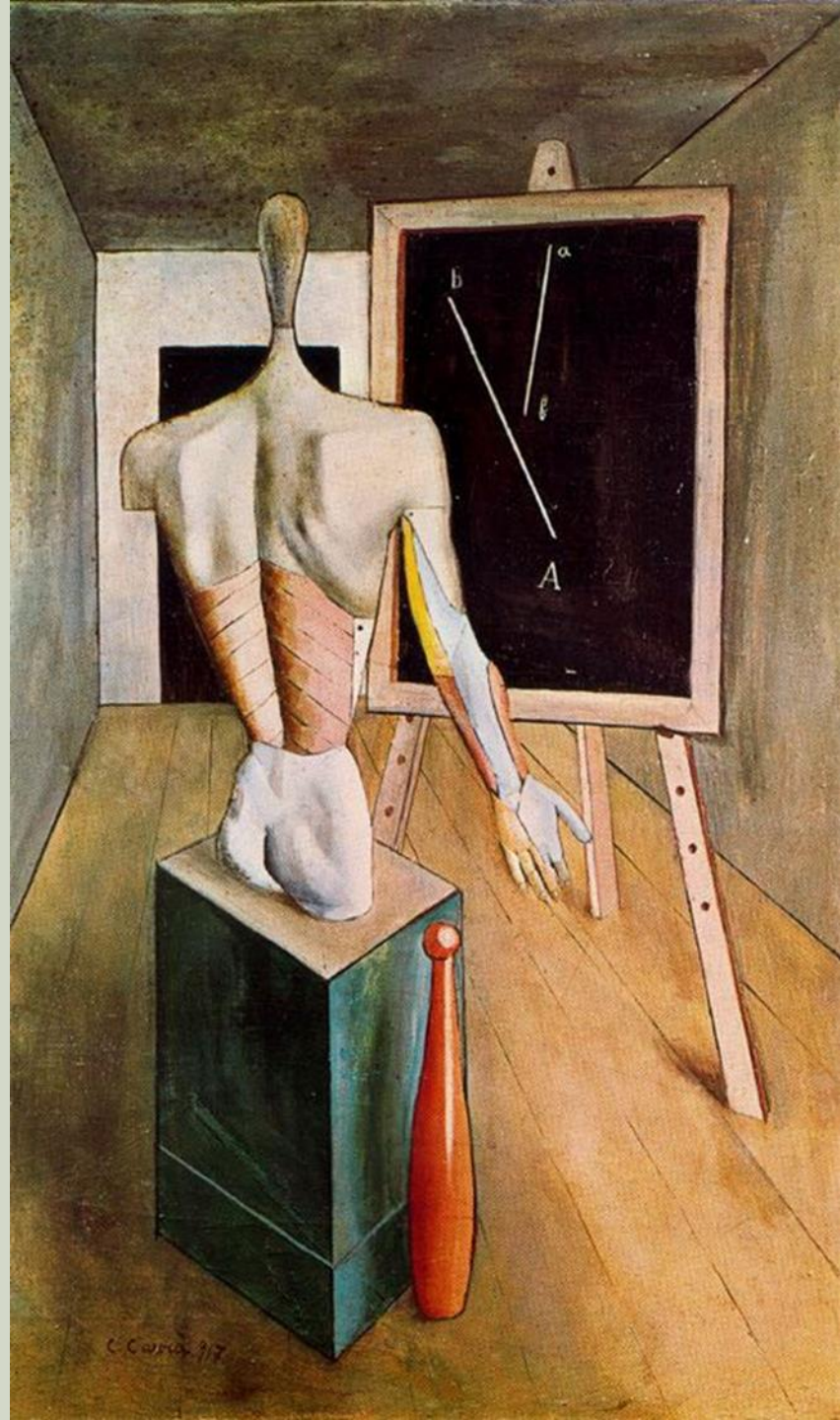
His paintings had no relation to nature or history, so they did not reveal recognizable details or clues as to their meaning; hence the sense of mystery and disquiet in his works.



Carra, Carlo



The Son of the Manufacturer, 1921



Carra, Carlo (1881-1966) - 1917 Solitude



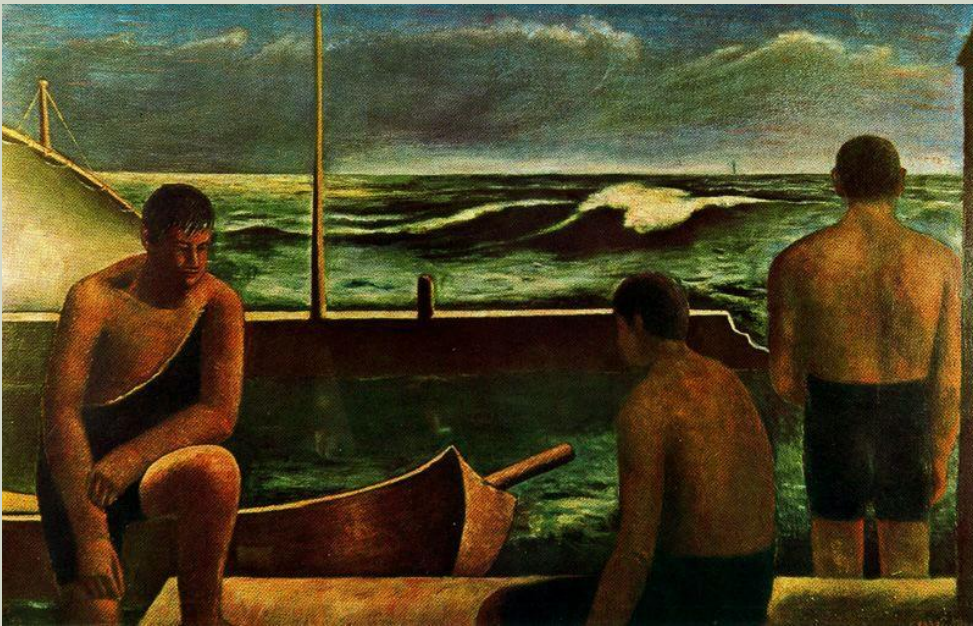
The metaphysical muse shows a mannequin with a tennis outfit inside a room next to other objects such as a map, a painting with buildings, a pyramid and a cross. Although the mannequin is a motif taken from the work of de Chirico, Carrà's palette is darker and his works are less dramatic.



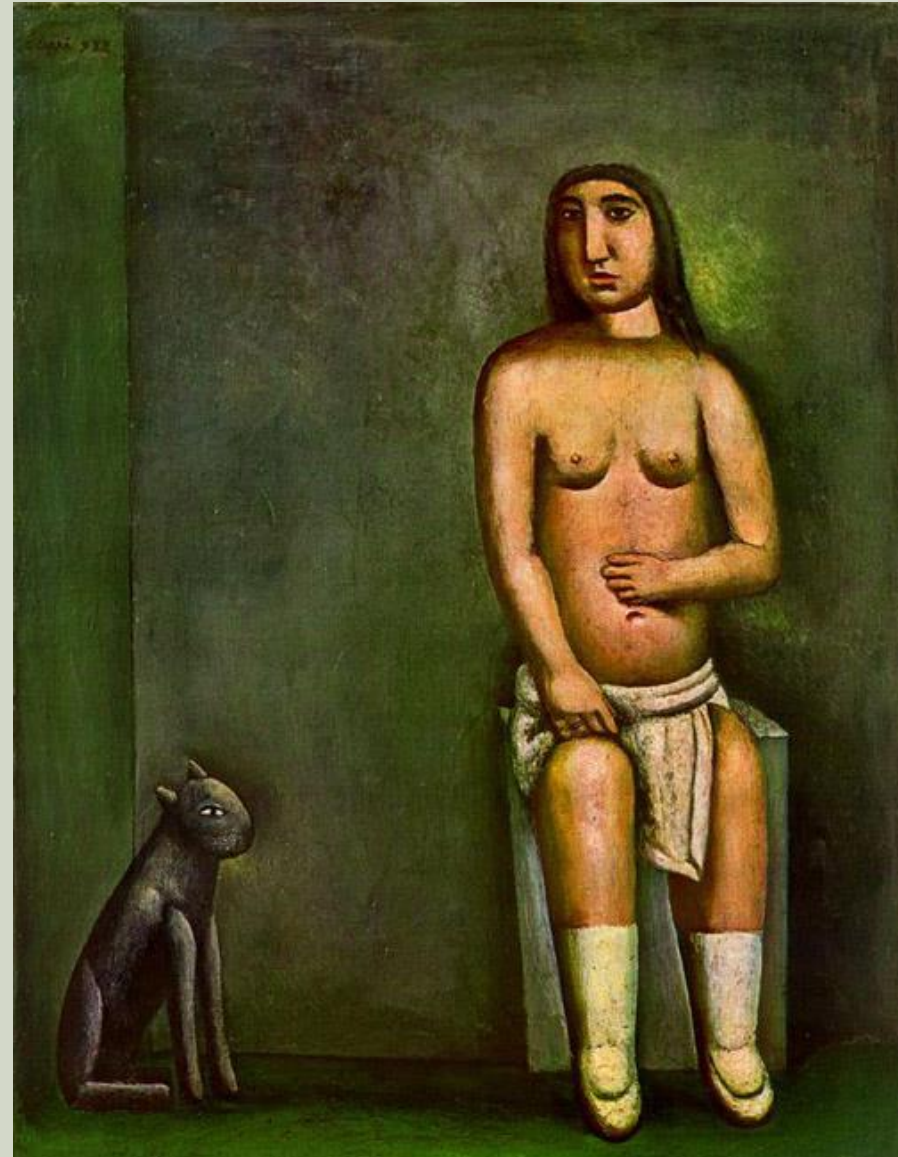
**Carlo Carrà , The metaphysical muse 1917**



In 1918 Carrà broke with de Chirico and Metaphysical painting. Throughout the 1920s and '30s, he painted melancholy figurative works based on the monumental realism of the 15th-century Italian painter Masaccio



Nuotatori



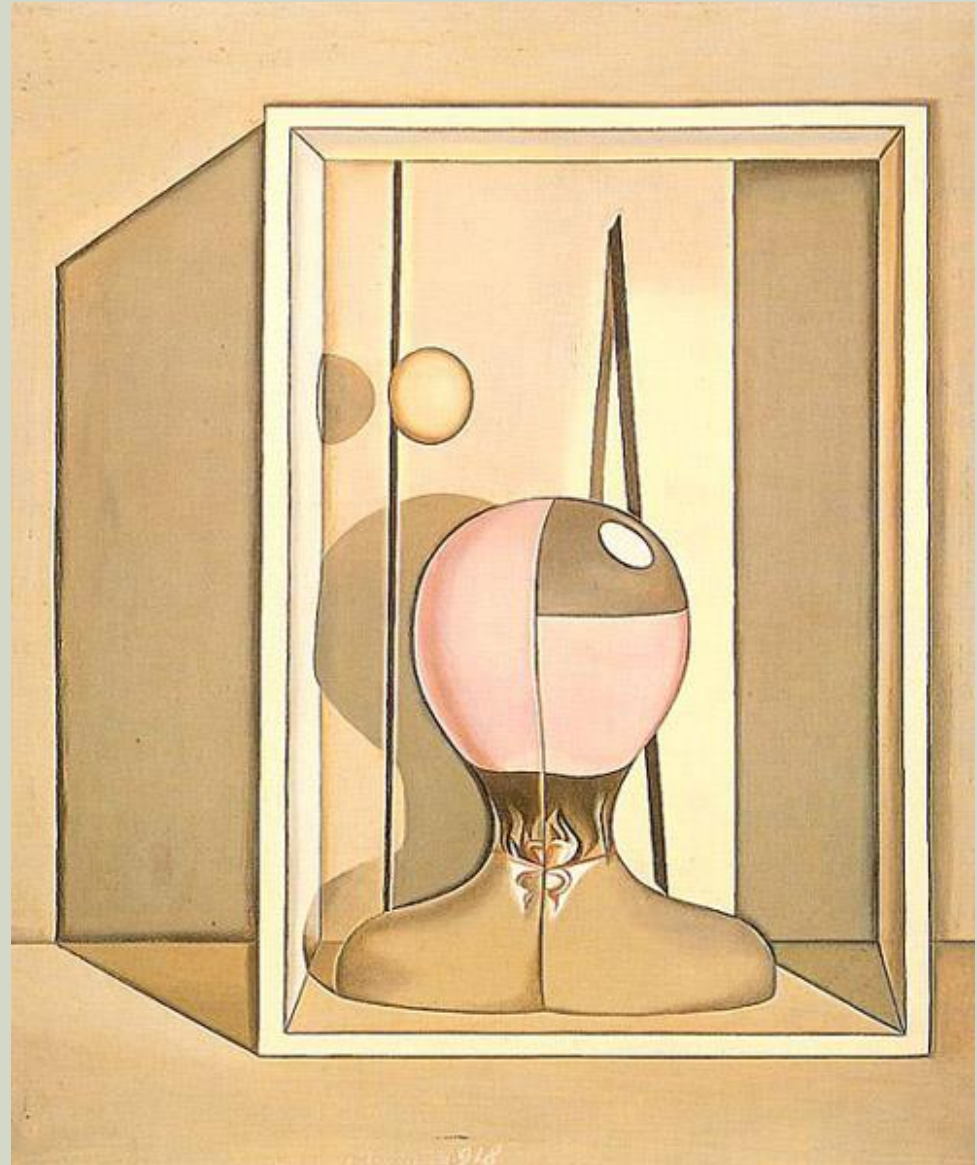
La Casa dell'Amore



# Giorgio Morandi

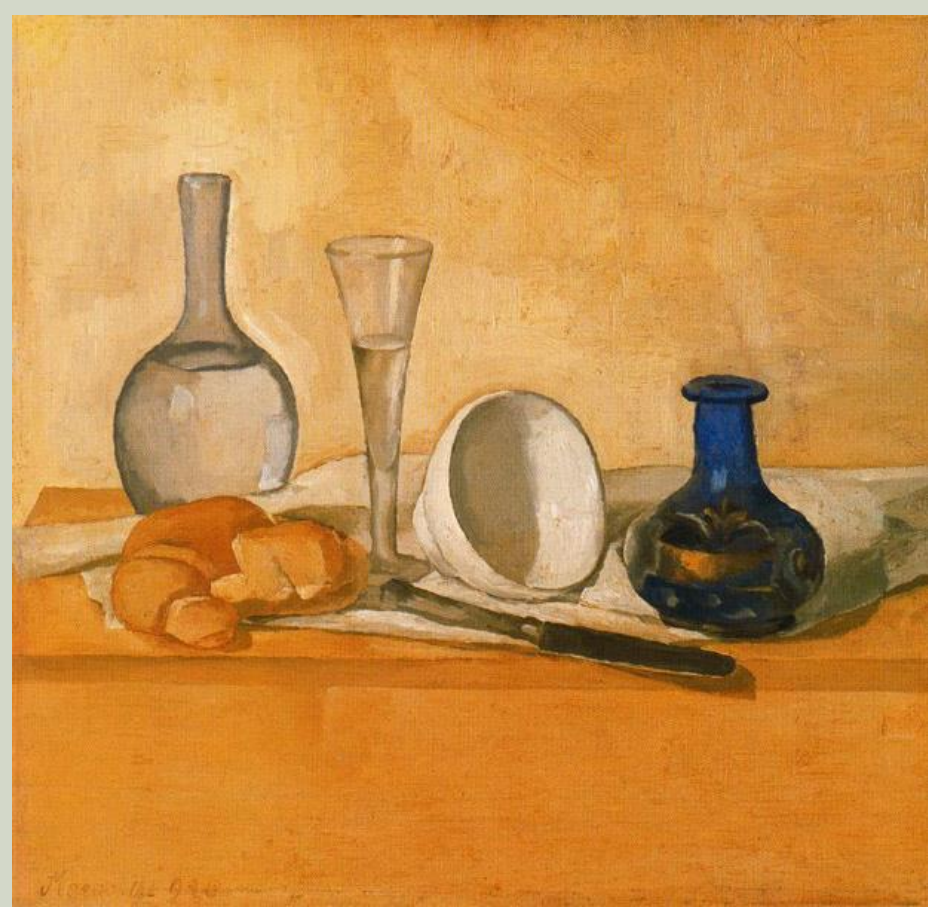
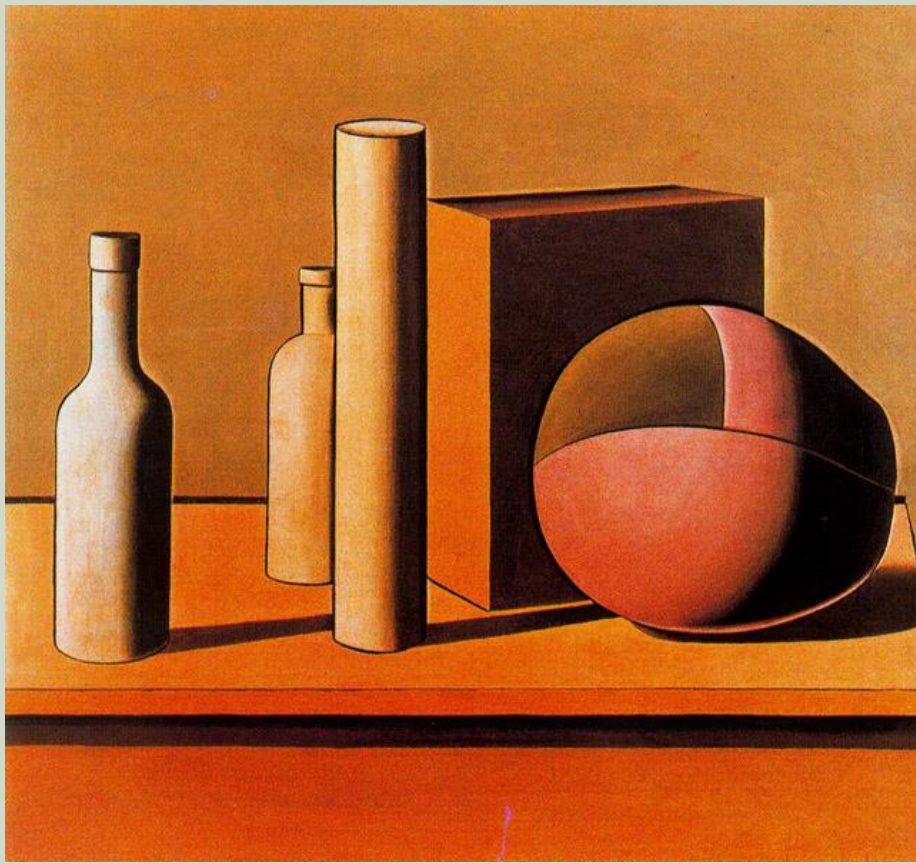


Giorgio Morandi, Still-Life with a Ball, 1918



Still-Life with a Dummy, 1918





Still Life (The Blue Vase)1920

With great sensitivity to tone, color, and compositional balance, he would depict the same familiar bottles and vases again and again in paintings notable for their simplicity of execution. Through his simple and repetitive motifs and economical use of color, value and surface, Morandi became a prescient and important forerunner of Minimalism

"What interests me most is expressing what's in nature, in the visible world, that is; Nothing is more abstract than reality"



Still-Life, 1929



1948









White horse and dock , 1920





**Mario Sironi, Solitude, 1926**



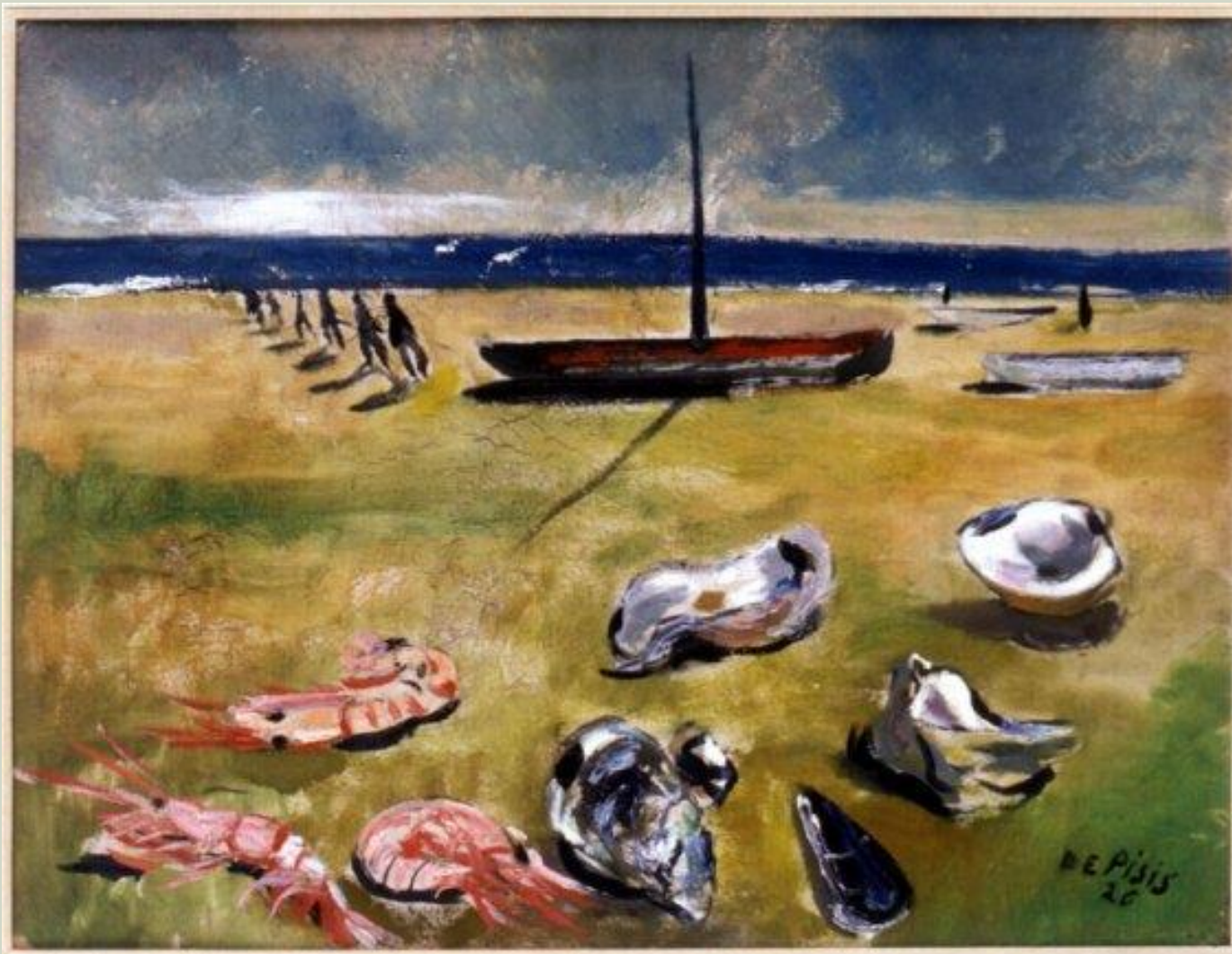
**La lampada, 1919,**





**Mario Sironi** Urban Landscape with Chimneys, 1921





**Filippo de Pisis, Spiaggia, 1926**



Natura morta marina, 1941