

QUALITY MATERIAL ---

CAREFUL INSPECTION --

GOOD WORKMANSHIP.

ALL COMBINED IN AN EFFORT TO  
GIVE YOU A PERFECT PAINTING.

**University of Texas at Dallas  
Arts & Humanities  
Fall 2021**

**Contemporary Art  
AHST 3318-001  
(87424)**

**Dr. Charissa N. Terranova  
T-Th 11:30-12:45  
JO 4.102**

**[terranova@utdallas.edu](mailto:terranova@utdallas.edu)**

**Office Hours: By appointment  
Office Location: ATC. 2.704**

**Description:**

This course offers a survey of the history of contemporary art, 1948-present. Through the theme of “dematerialization” we will focus on the shift from art-as-object to art-as-experience, looking to dada, neo-dada, gestural painting, performance, happenings, sound experimentation, art and the mass media, interactive art, new media art, and conceptualism.

**Goals and Outcomes:**

- Define and understand the following terms: modernism, postmodernism, contemporary art, dematerialization, and conceptual art.
- Identify the salient characteristics of contemporary art.
- Gain knowledge of the history and theory of contemporary art.
- Improve skills of public engagement and discourse in class.
- Improve research skills.
- Improve expository writing skills.

**Requirements:**

Students are required to attend every class, complete all assignments (reading, writing, exam, and quiz), and participate with candor, verve, and commitment in class.

## **Mode of Class:**

Class will be held online in MS Teams until September 14. For these classes, lectures will be held during class time, recorded, and loaded at elearning. Starting September 14, class will meet on campus in JO 4.102. From that time forward, standard attendance rules apply. These are the following: **Students are allowed one unexcused absence after which each absence will result in the lowering of the final grade by one full letter. Students with illnesses that require extended periods of absence are encouraged to officially withdraw from the class.**

## **Reading Assignments:**

All reading assignments are available in the textbook or through library reserves both online and on campus.

Textbook: David Hopkins. *After Modern Art, 1945-2017* (Oxford History of Art). Oxford, UK: Oxford University Press, 2018.

## Writing Assignments: Analyzing Exhibitions

Assignment #1: Analysis of *Slip Zone: A New Look at Postwar Abstraction in the Americas and East Asia* at the Dallas Contemporary, 161 Glass St., Dallas, TX 75207

Write an analysis of this exhibition. Your analysis should articulate the main idea of the exhibition and analyze the execution of this concept in terms of works of art and their installation. You must visit the art space for this assignment and include a selfie with one work of art in your review. No flashes in the gallery space.

- Length: 600 words
- double space
- 10 or 12 pt font
- Course heading including your name, name of course, name of professor and date left-hand justified
- Italicized essay title (be inventive!) center justified
- selfie with a work of art
- Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.”
- Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.”
- **Due: Tuesday September 28**

Assignment #2: Analysis of *Peter Halley: Cell Grids* at the Dallas Contemporary, 161 Glass Street, Dallas, TX 75207

Write an analysis of this exhibition. Your analysis should articulate the main idea of the exhibition and analyze the execution of this concept in terms of works of art and their installation. You must visit the art space for this assignment and include a selfie with one work of art in your review. No flashes in the gallery space.

- Length: 600 words
- double space
- 10 or 12 pt font
- Course heading including your name, name of course, name of professor and date left-hand justified
- Italicized essay title (be inventive!) center justified
- selfie with a work of art
- Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.”
- Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.”
- **Due: Thursday October 21**

Assignment #3: Analysis of *Betye Saar: Call and Response* at the Nasher Sculpture Center, 2001 Flora Street, Dallas, TX 75201

Write an analysis of this exhibition. Your analysis should articulate the main idea of the exhibition and analyze the execution of this concept in terms of works of art and their installation. You must visit the art space for this assignment and include a selfie with one work of art in your review. No flashes in the gallery space.

- Length: 600 words
- double space
- 10 or 12 pt font
- Course heading including your name, name of course, name of professor and date left-hand justified
- Italicized essay title (be inventive!) center justified
- selfie with a work of art
- Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.”
- Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.”
- **Due: Tuesday December 7**

**Mid-Term Exam:**

The mid-term review and exam are the week of October 12, with the review on Tuesday October 12 and the mid-term exam **Thursday October 14**. It will require you to identify 20 slides (name of artist, title of work of art, date within five years) and answer short essay questions. There will be a review sheet disseminated at least one week prior to the exam. All slide lectures are located at elearning.

**University of Texas at Dallas  
Arts & Humanities  
Fall 2021**

**Contemporary Art  
AHST 3318-001  
(87424)**

**Dr. Charissa N. Terranova  
T-Th 11:30-12:45  
JO 4.102**

**[terranova@utdallas.edu](mailto:terranova@utdallas.edu)**

**08/24/21—8/26/21**

**Introduction to Terms and Themes: Modernism, Postmodernism, and  
Contemporary Art; Modernism, the Avant-garde, and Regionalism ...Art  
before WW II**

Modernity  
Modernization  
Modernism  
Avant-garde  
Post-modernism  
Contemporary  
Contemporary Art

- Modernity – 16th-18th centuries (or 16<sup>th</sup> century-present); doctrine of discovery, exploration, empire, colonization, codification of nation-state, scientific revolution, democratic revolutions
- Modernization – 18th-19th centuries; age of industrialization, the instrumentalization of modernity
- Modernism – 20th century-ongoing; commentaries on and creative expressions in art and design about modernity and modernization

Avant-garde – Historical and Neo-Avant-garde  
Post-modernism  
Contemporary  
Contemporary Art

Modern versus Contemporary

Dadaism

Surrealism

dada

between Zurich and Berlin

Weimar Republic in Germany

Interwar Period 1919-1933



Otto Dix, Shock Troops Advance under Gas, 1924, etching – Between New Objectivity and Dada

Below right:  
Wieland Herzfeld  
examining Otto  
Dix's Moveable  
Figure Picture at  
the First  
International Dada  
Fair, Berlin, 1919

Interactive Art



# Trench Warfare WW I











Otto Dix, Shock Troops Advance under Gas, 1924, etching – Between New Objectivity and Dada

Below right:  
Wieland Herzfeld  
examining Otto  
Dix's Moveable  
Figure Picture at  
the First  
International Dada  
Fair, Berlin, 1919

Interactive Art





Cabaret Voltaire, 1916 Zurich, Switzerland

Was ist **dada**?

Eine Kunst? Eine Philosophie? *vielleicht* Politik?

Eine Feuerversicherung?

Oder: **Staatsreligion?**

ist **dada** wirkliche **Energie?**

oder ist es **Garnichts**,<sup>11</sup>

**alles?**



**Dada is not an art style, but an anti-militaristic and anti-aesthetic attitude.**

**The basic attitude of early Dada was spontaneous performance rather than a didactic program.**



**Hugo Ball and Tristan Tzara**  
**Zurich dada**



Marcel Janco,  
Cabaret  
Voltaire, 1916

Marcel Janco.  
*Cabaret Voltaire* (1916).

“Total pandemonium. Tzara is wiggling his behind like the belly of an Oriental dancer. Janco is playing an invisible violin and bowing and scraping. Madame Hennings, with a Madonna face, is doing the splits. Huelsenbeck is banging away nonstop on the great drum, with Ball accompanying him on the piano, pale as a chalky ghost.” (Hans Arp, 1916)



**KARAWANE**  
 jolifanto bambla ô falli bambla  
 grossiga m'pfa habla horem  
**égiga goramen**  
 higo bloiko russula huju  
 hollaka hollala  
*anlogo bung*  
 blago bung  
 blago bung  
**boëëo fataka**  
 ■ ■ ■ ■  
 schampa wulla wussa ólobo  
*hej tatta gôrem*  
 eschige zunbada  
**wulubu ssabudu uluu ssabudu**  
 tumba ba- umf  
*kusagauma*  
 ba - umf

**KARAWANE**  
 jolifanto bambla ô falli bambla  
*grossiga m'pfa habla horem*  
**égiga goramen**  
 higo bloiko russula huju  
 hollaka hollala  
*anlogo bung*  
 blago bung  
 blago bung  
**boëëo fataka**  
 ■ ■ ■ ■  
 schampa wulla wussa ólobo  
*hej tatta gôrem*  
 eschige zunbada  
**wulubu ssabudu uluu ssabudu**  
 tumba ba- umf  
*kusagauma*  
 ba - umf

(1917)  
 Hugo Ball

Hugo Ball performing Karawane [German for "Caravan"]



Tristan Tzara photographed by Man Ray



Robert Delaunay, Tristan Tzara, 1923

## Dadaism by Tristan Tzara (né Samuel Rosenstock), 1918/1922

There is a literature that does not reach the voracious mass. It is the work of creators, issued from a real necessity in the author, produced for himself. It expresses the knowledge of a supreme egoism, in which laws wither away. Every page must explode, either by profound heavy seriousness, the whirlwind, poetic frenzy, the new, the eternal, the crushing joke, enthusiasm for principles, or by the way in which it is printed. On the one hand a tottering world in flight, betrothed to the glockenspiel of hell, on the other hand: new men. Rough, bouncing, riding on hiccups. Behind them a crippled world and literary quacks with a mania for improvement.

I say unto you: there is no beginning and we do not tremble, we are not sentimental. We are a furious Wind, tearing the dirty linen of clouds and prayers, preparing the great spectacle of disaster, fire, decomposition. We will put an end to mourning and replace tears by sirens screeching from one continent to another. Pavilions of intense joy and widowers with the sadness of poison. Dada is the signboard of abstraction; advertising and business are also elements of poetry.

I destroy the drawers of the brain and of social organization: spread demoralization wherever I go and cast my hand from heaven to hell, my eyes from hell to heaven, restore the fecund wheel of a universal circus to objective forces and the imagination of every individual.

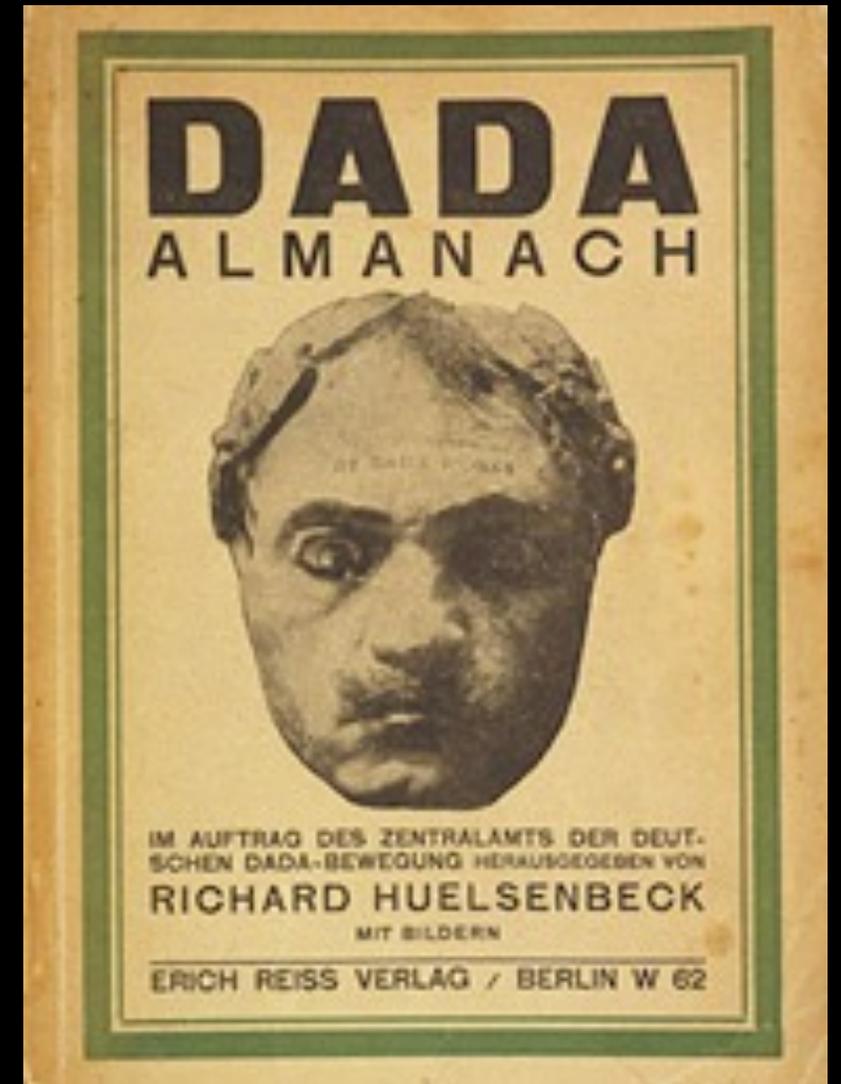
Philosophy is the question: from which side shall we look at life, God, the idea or other phenomena. Everything one looks at is false. I do not consider the relative result more important than the choice between cake and cherries after dinner. The system of quickly looking at the other side of a thing in order to impose your opinion indirectly is called dialectics, in other words, haggling over the spirit of fried potatoes while dancing method around it. If I cry out:  
Ideal, ideal, ideal,

-Knowledge, knowledge, knowledge,  
-Boomboom, boomboom, boomboom

I have given a pretty faithful version of progress, law, morality and all other fine qualities that various highly intelligent men have discussed in so many books, only to conclude that after all everyone dances to his own personal boomboom, and that the writer is entitled to his boomboom...

An art, which is forever trying to collect its limbs after yesterday's crash. The best and most extraordinary artists will be those who snatch the tatters of their bodies out of the frenzied cataract of life, who, with their bleeding hands and hearts, hold fast to the intelligence of their time.

Richard Huelsenbeck

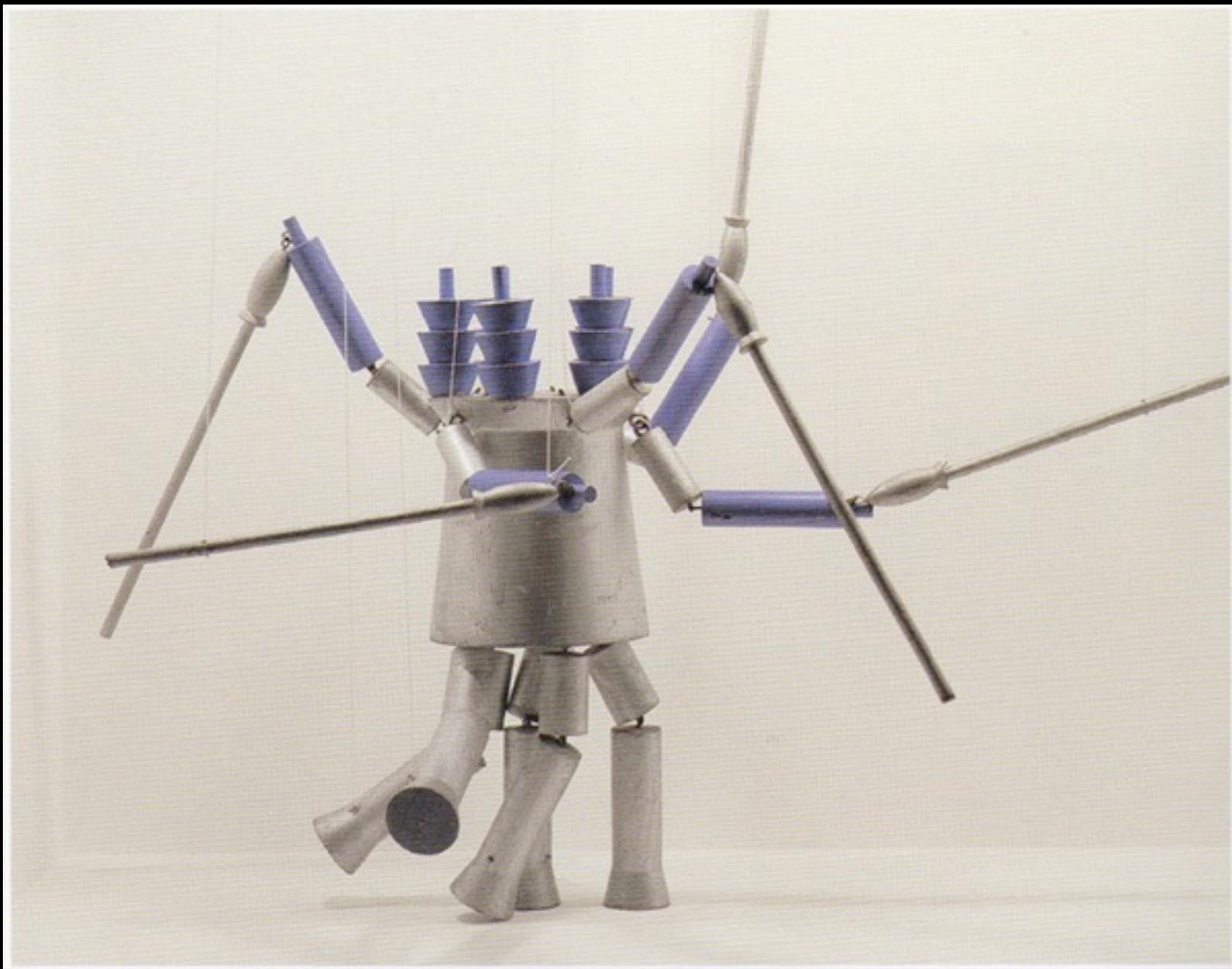




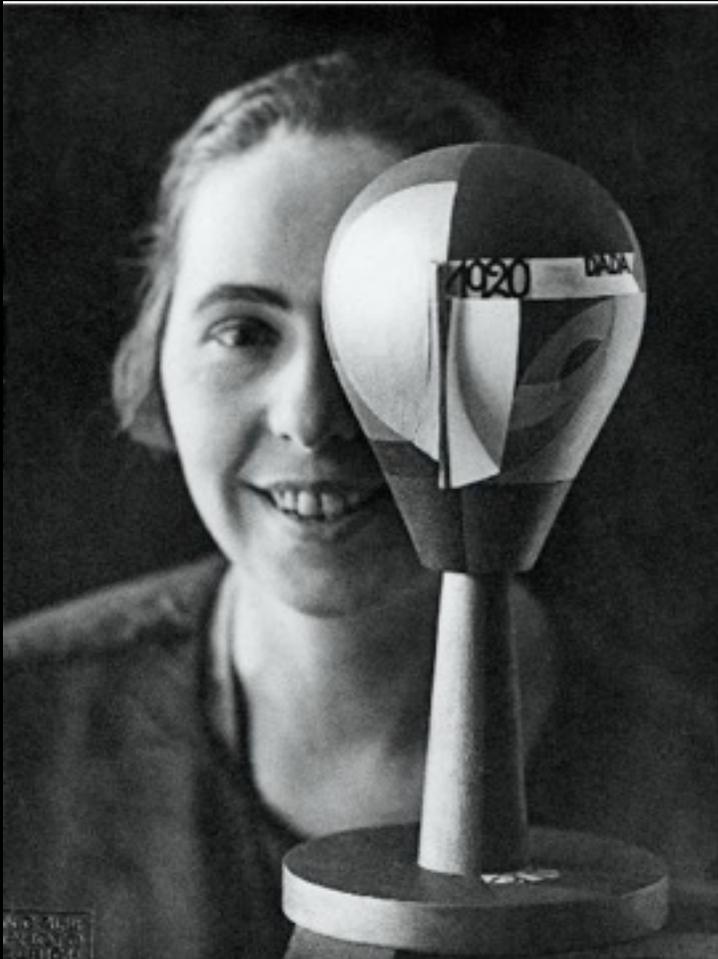
Jean (Hans) and Sophie Taeuber Arp in their studios

Kachina Doll Outfits by Sophie Taeuber Arp, 1922

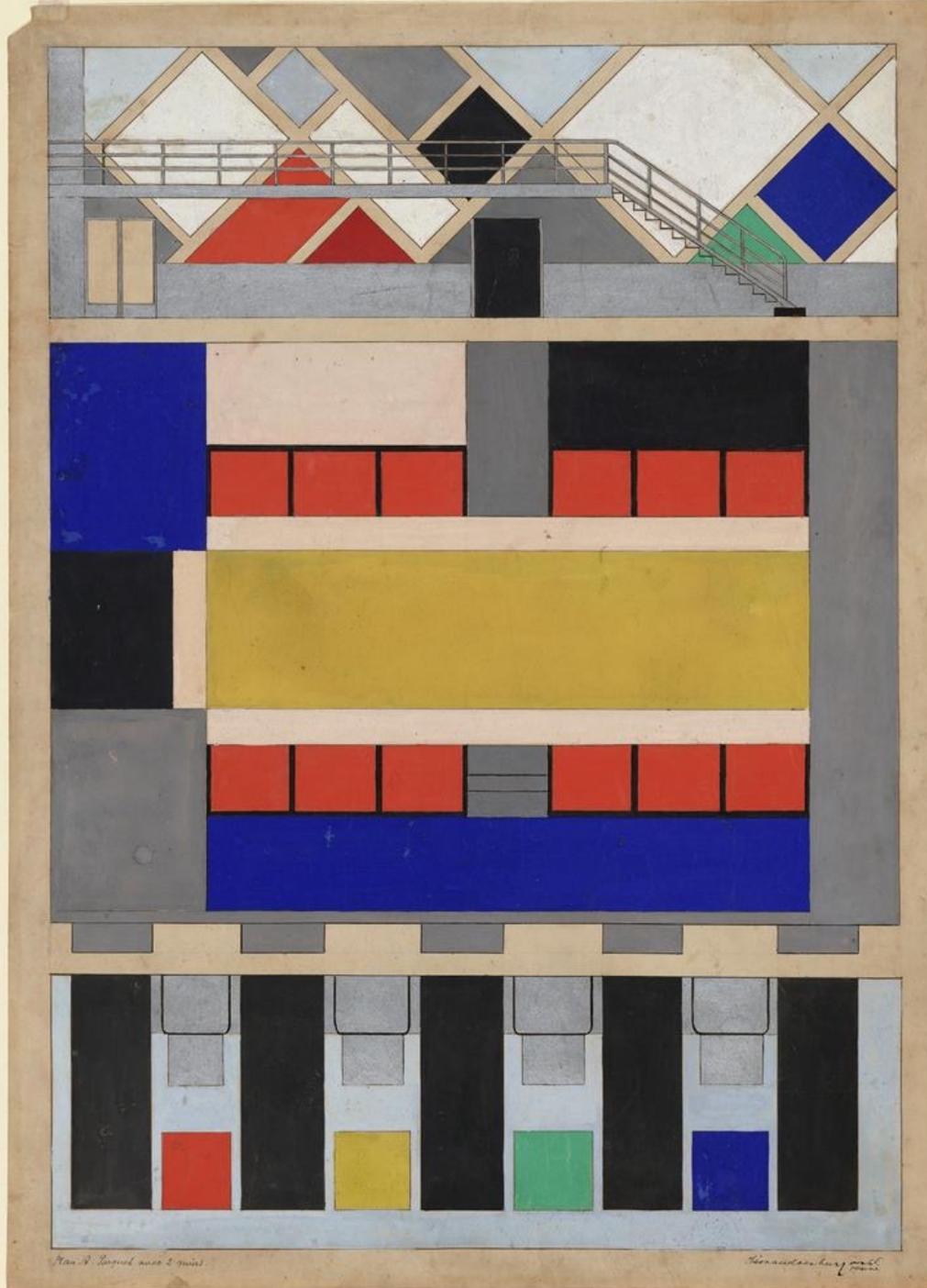




Sophie Taeuber Arp, Marionette, 1918

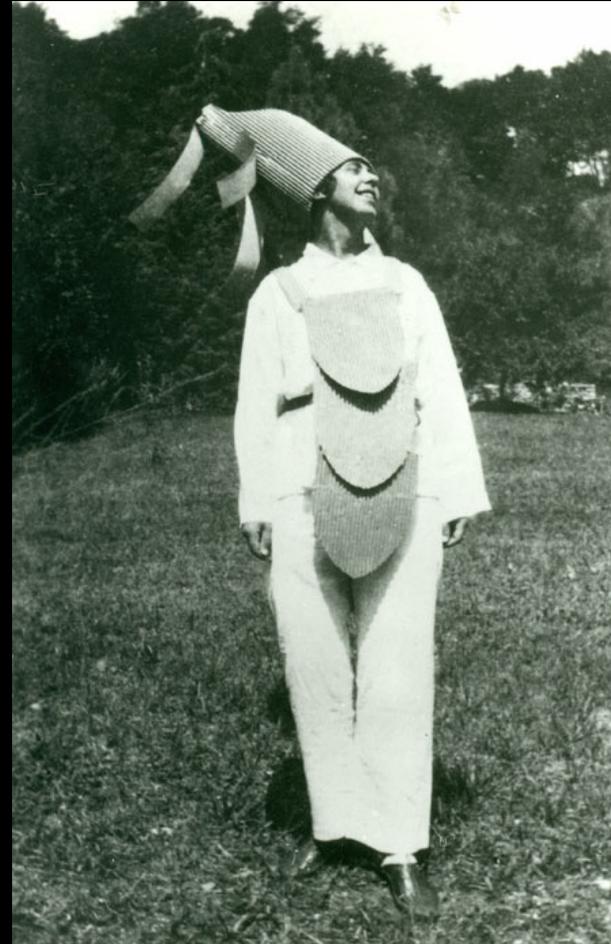


**Sophie Taeuber-Arp, Dada Head, 1920**

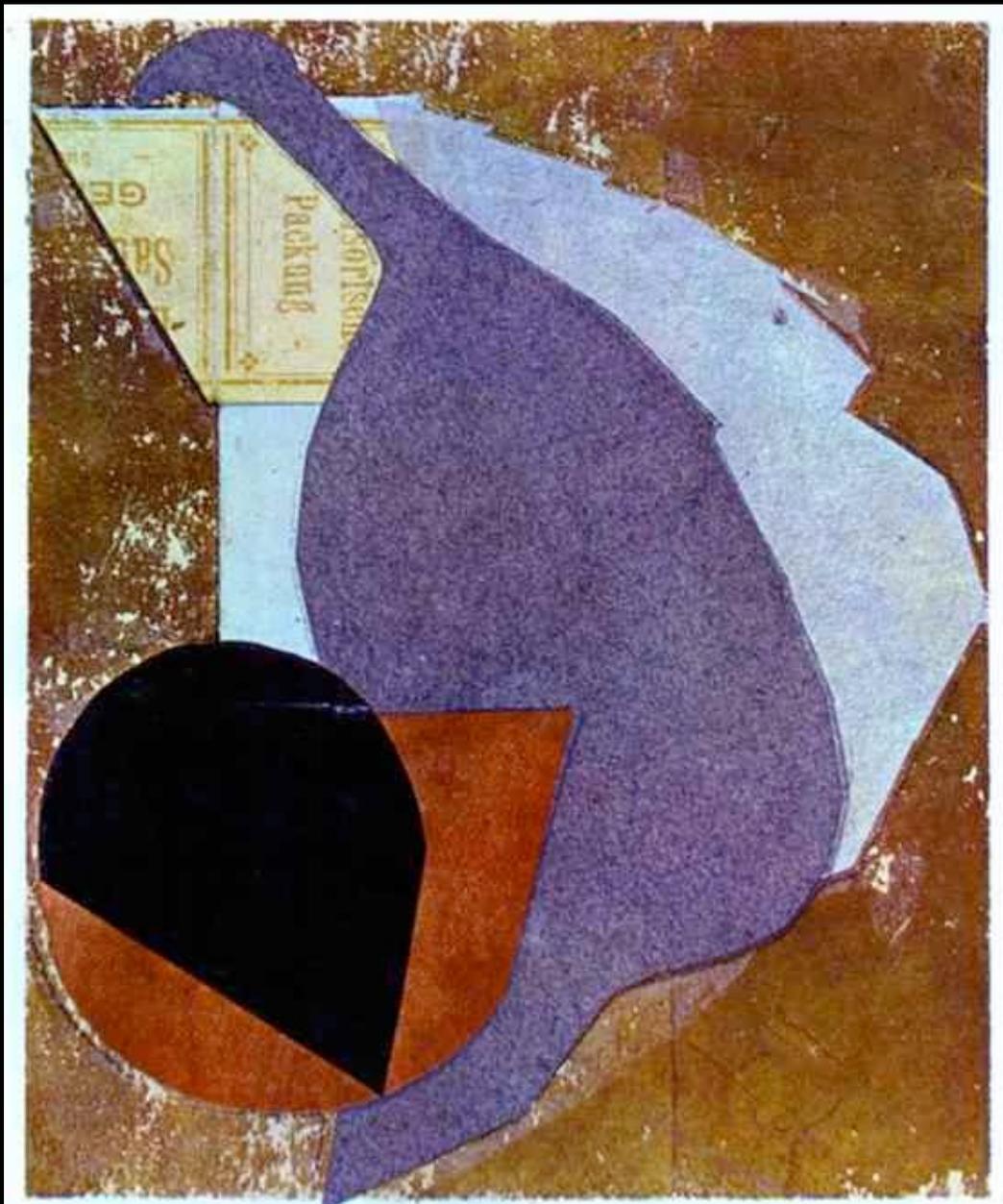


Theo Van Doesburg, Sophie Taeuber-Arp, Jean Arp, Café Aubette  
Strasbourg, France Color scheme for  
floor and long walls of ballroom,  
preliminary version, 1927





Above: Sophie Taeuber-Arp in Ascona, Switzerland, 1925  
Left: Jean Arp, Forest, 1916



Jean Arp, Earth Forms, 1917



Jean Arp, Trousse d'un Da, 1920-21



Jean Arp, *Plastron et fourchette* [Shirtfront and fork], 1920



Jean Arp, *Mustache Hat* from *Arpaden Portfolio*, 1923 – one of seven lithographs; The title "Arpaden" is a made-up word meaning "Arp things."

They are graphic examples of what he called "object pictures"—*Mustache Hat*, *The Navel Bottle*, *Mustache Watch*, *Eggbeater*—combining allusions to body parts and everyday things.



Max Ernst and Jean Arp, Physiomythological Diluvian Picture, 1920



Tatlin, Model for the Monument to the 3rd International in wood and wire displayed at the VIIIth Congress of the Soviets held in December, 1920

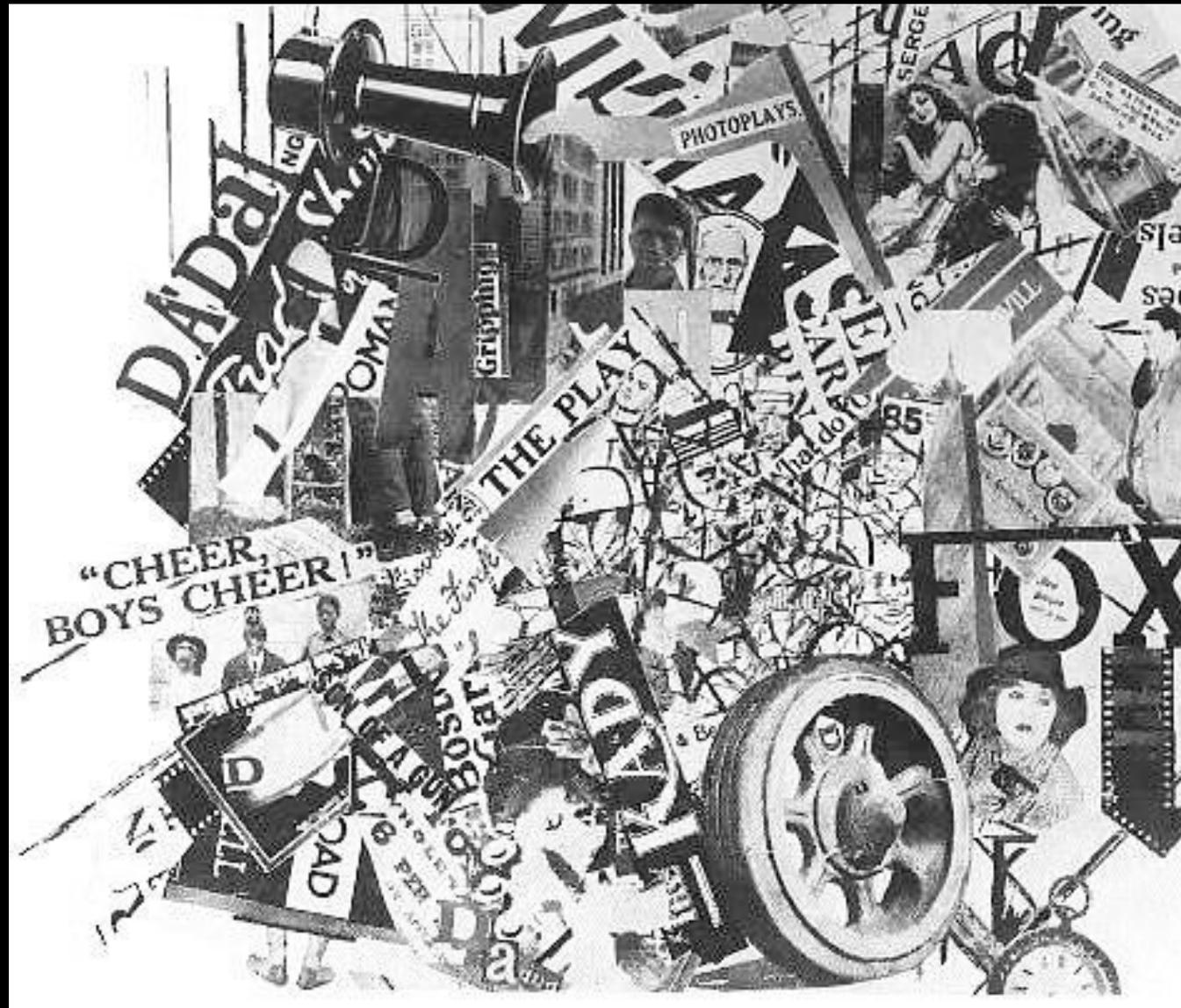
First International Dada Fair, Berlin, 1920 "Art is dead! Long live Tatlin!"



**John Heartfield and Rudolf Schlichter**  
*Preussischer Erzengel* (Prussian Archangel), 2004 (reconstruction of lost 1920 original)



John Heartfield, Cover of the exhibition catalogue of First International Dada Fair (*Erste Internationale Dada-Messe*)



George Grosz and John Heartfield, Life and Work in the Universal City at Five Past Twelve, 1919

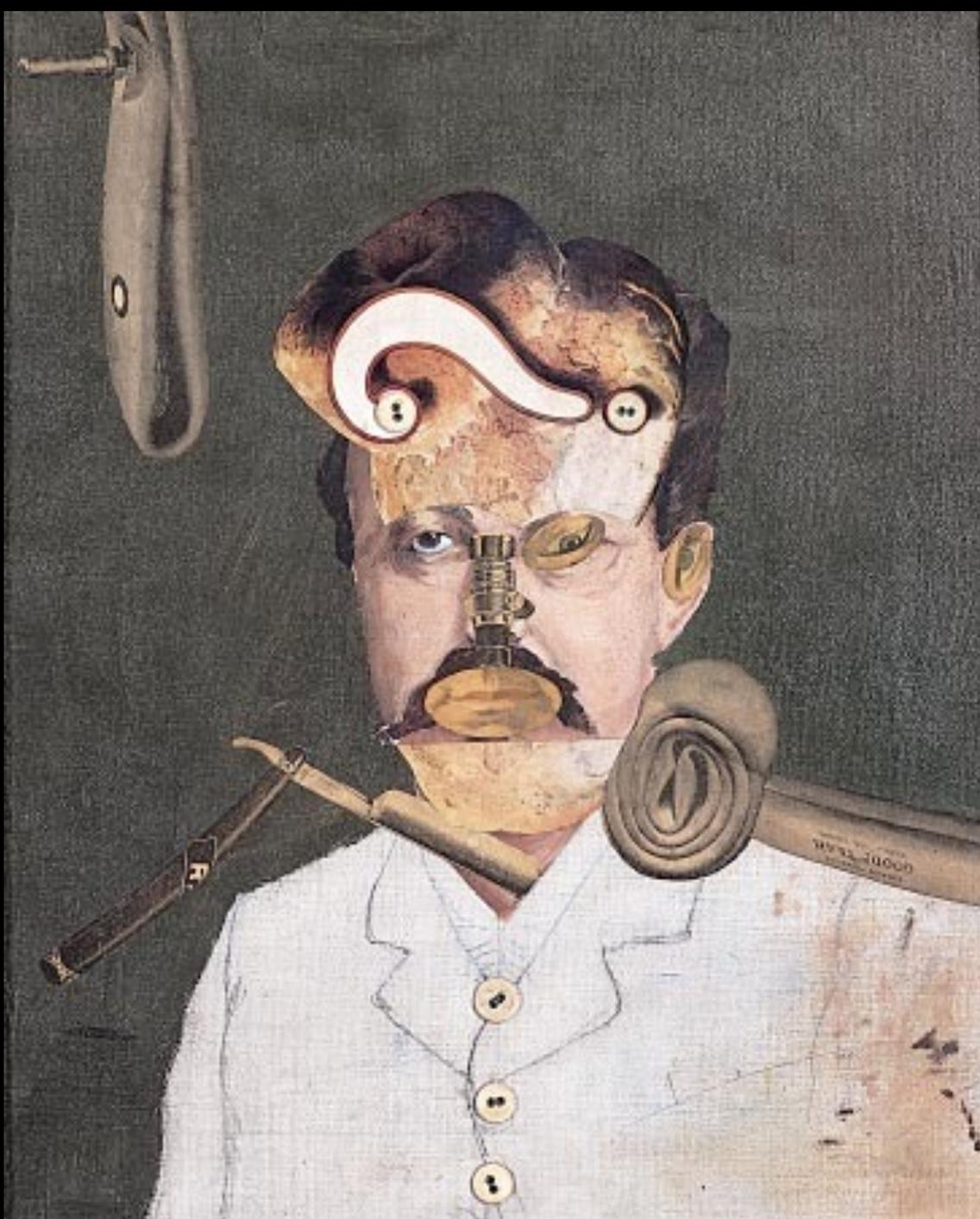
What did happen was that Heartfield was moved to develop what started as an inflammatory political joke into a conscious artistic technique.

George Grosz



“I drew and painted from a spirit of contradiction,” Grosz stated, “and attempted in my work to convince the world that this world is ugly, sick and mendacious.”

George Grosz, *The City (View of the Metropolis)*, 1916-17



George Grosz, *A Victim of Society*, later titled *Remember Uncle August, the Unhappy Inventor*, 1919



George Grosz, Republican Automatons, 1920

“It is true I am opposed to war; that is to say I am opposed to any system that coerces me. From an aesthetic point of view, on the other hand, I rejoice over every German who dies a hero’s death on the field of honor (how touching!). To be a German means invariably to be crude, stupid, ugly, fat and inflexible - it means to be unable to climb up a ladder at forty, to be badly dressed - to be a German means: to be a reactionary of the worst kind; it means only one amongst a hundred will, occasionally, wash all over.

One asks oneself how it is possible that there are millions of people completely lacking a soul, unable to observe real events soberly, people whose dull and stupid eyes have been blinkered ever since they were small, whose minds have been crammed with the emblems of stultifying reaction, such as God, fatherland, and militarism. How is it possible to boast publicly that we are one of the most enlightened nations - when the worse possible principles are already disseminated in schools - principles which, from the very beginning, gag every vestige of freedom of the individual, but instead educate him to become one who follows the crowd, devoid of independent thought, feelings or will.”

-George Grosz



George Grosz, Eclipse of the Sun, 1926



George Grosz, Dallas Skyline, oil on canvas, 1952



John Heartfield (né Helmut Herzfeld), *Fathers and Sons*, 1924



WER BÜRGERBLÄTTER LIEST WIRD BLIND UND TAU.  
WEG MIT DEN VERDUMMUNGSGANDAGEN!

John Heartfield (né Helmut Herzfeld), Whoever Reads Bourgeois Newspapers Becomes Blind and Deaf: Away with These Stultifying Bandages! 1930

a staged photograph rather than a proper photomontage



John Heartfield, Adolph the  
Superman: Swallows Gold and  
Spouts Junk, 1932



Hannah Höch, Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany, 1919



Hannah Höch, Pretty Girl, 1920



Hannah Höch, Pretty Girl,

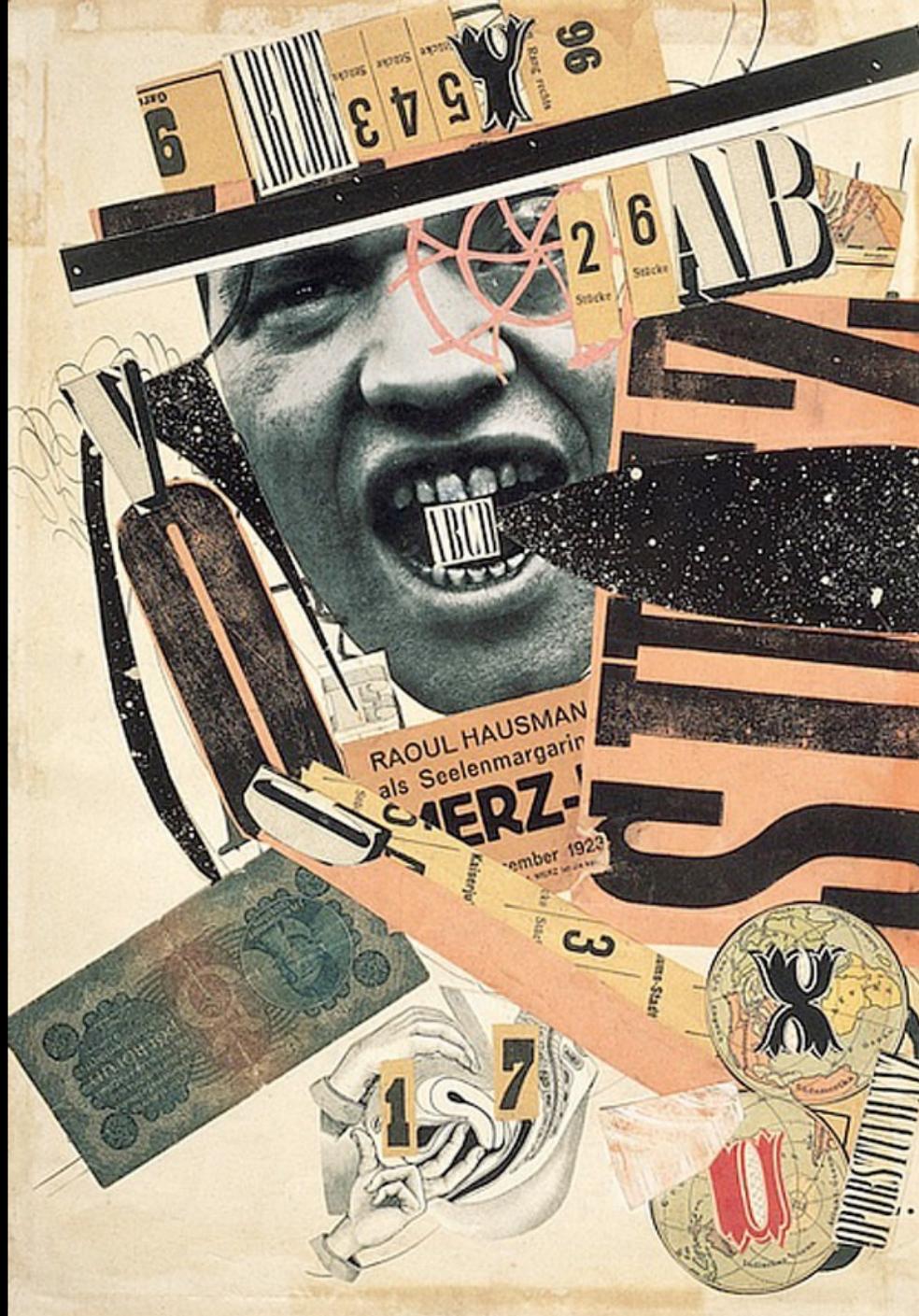


Raoul Hausmann, Spirit of Our Time, 1919

Dadasoph

"The German wants only his  
order, his king, his Sunday  
sermon, and his easy chair."

--Raoul Hausmann



Collage as a mode of “critique”

Critique from the Greek *krinein* for  
parse, cut, separate, divide, part,  
distinguish between two things or  
people or among a group of things  
or people

Raoul Hausmann, ABCD, 1923-1924

dada

between Paris and New York

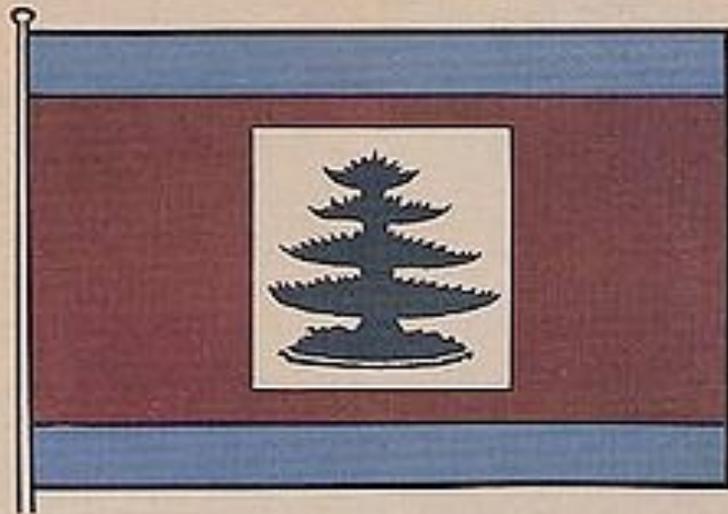
Retinal Art  
versus  
Anti-Retinal Art



Marcel Duchamp (1887-1968)



Duchamp, Portrait of chess player 1911



INTERNATIONAL EXHIBITION  
OF MODERN ART  
ASSOCIATION OF AMERICAN  
PAINTERS AND SCULPTORS

60<sup>th</sup> INF<sup>Y</sup> REGT ARMORY, NEW YORK CITY  
FEBRUARY 15<sup>th</sup> TO MARCH 15<sup>th</sup> 1913  
AMERICAN & FOREIGN ART.

AMONG THE GUESTS WILL BE — INGRES, DELACROIX, DEGAS,  
CÉZANNE, REDON, RENOIR, MONET, SEURAT, VAN GOGH,  
HÖDLER, SLEVOGT, JOHN, PRYDE, SICKERT, MAILLOL,  
BRANCUSI, LEHMBRICK, BERNARD, MAÏSSÉ, MANET, SIGNAC,  
LAUREC, CONDER, DENIS, RUSSELL, DUFY, BRAQUE, HERBIN,  
GLEIZES, SOUZA-CARDOZO, ZAK, DU CHAMP-VILLON,  
GAUGUIN, ARCHIPENKO, BOURDELLE, C. DE SEGONZAC.

LEXINGTON AVE.—25th ST.

Marcel Duchamp, Nude Descending a Staircase, No. 2, 1912



"GUILFISH'S" PRIZE-WINNING  
SOLUTION OF ARMORY PUZZLE.

#### A Mathematical Solution.

Being in the fourth dimension, the artist sees all around the other three dimensions, sees all sides of the lady at once. He paints what he sees. If properly cut out and pasted together, the apparently unrelated spaces form the perfect statue of a nude lady in the act described.

William Silva,

1326 New York Ave., Washington, D. C.  
Mar. 5, 1913.

#### "Veritable Brain-Storm."

You ask for a solution of the mysterious "nude descending a stairway," in fifty words. Why fifty when one will do it? The mystery is all in the wrong translation of the title which is thus:

"Nude descending with stairway."

How plain everything is at once.

If permissible, here is another solution, but I am more fond of the first one. The painter, never having seen a nude lady, sees one on a fine morning in the month of May, which incident and time makes him rather confused. The picture plainly shows this emotion. A veritable brain-storm.

Yours very truly,

Gustave Wiegand.

Carnegie Hall, N. Y., Mar. 6, 1913.

#### Blots of Flesh Color.

The painter probably watched a nude figure rush down a dark staircase and tried to put on canvas the blots of flesh color he saw in that moving picture. As the colors are not true, he either has defective

## The Nude Lady and the Stairway

*Title of a Cubist picture at the Armory Show.*

Now this is asked on Hudson's banks

And not on shores of Niger;

Our lady's on a stairway placed,

There's no sign of a tiger.

At least the "Cubist" says she is

He who hath so devised her;

No stair nor dame can we discern

And so we're none the wiser.

If "art concealeth art"—when then

This "Cubist" is a master,

For he hath hidden stair and dame

Beneath some brown courtplaster.

Oh—Saints, Madonnas, visions fair,

Of Raphael and of Lippi.

Must we forsake Ye—and embrace

Bad dreams by painters "Dippy"?

Perish the thought—with masters old;

We'll still walk woodlands shady,

Still be inspired by visions fair,

Scat! "Stairway and Nude Lady."

SEEING NEW YORK WITH A CUBIST



The Rude Descending a Staircase  
(Rush Hour at the Subway)

32  
USA

Armory Show 1913

1998



© USPS 1998



Eliot Elisofon, Marcel Duchamp  
Walking down Stairs mimicking Nude  
Descending a Staircase, 1952



## Readymade

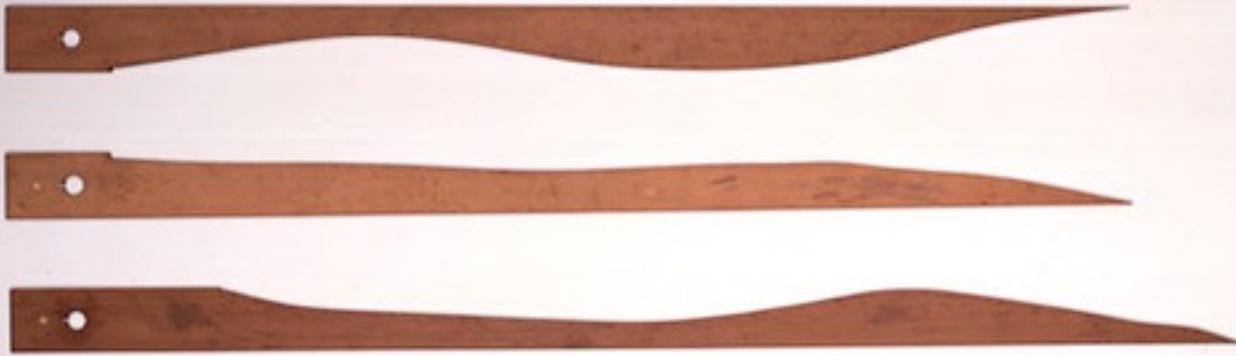
Duchamp wanted, he said, "to put art back in the service of the mind."

Duchamp, Bicycle Wheel, 1913



It is "a joke about the meter (3.2 ft)," Duchamp glibly noted about this piece, but his premise for it reads like a theorem: "If a straight horizontal thread one meter long falls from a height of one meter onto a horizontal plane twisting as *it pleases*[it] creates a new image of the unit of length."

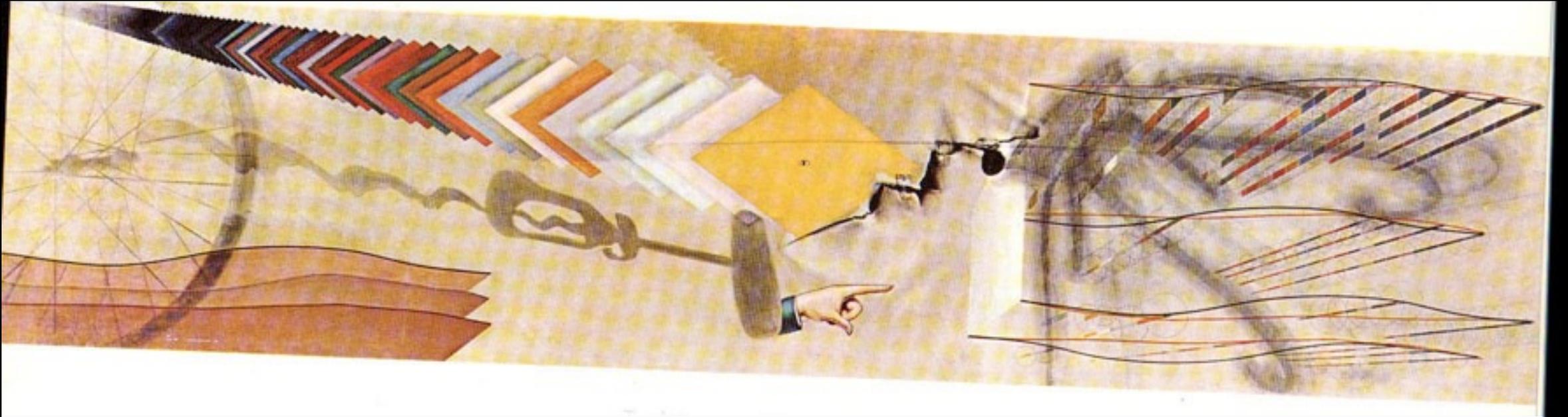
Duchamp, Three Standard Stoppages, 1913-14





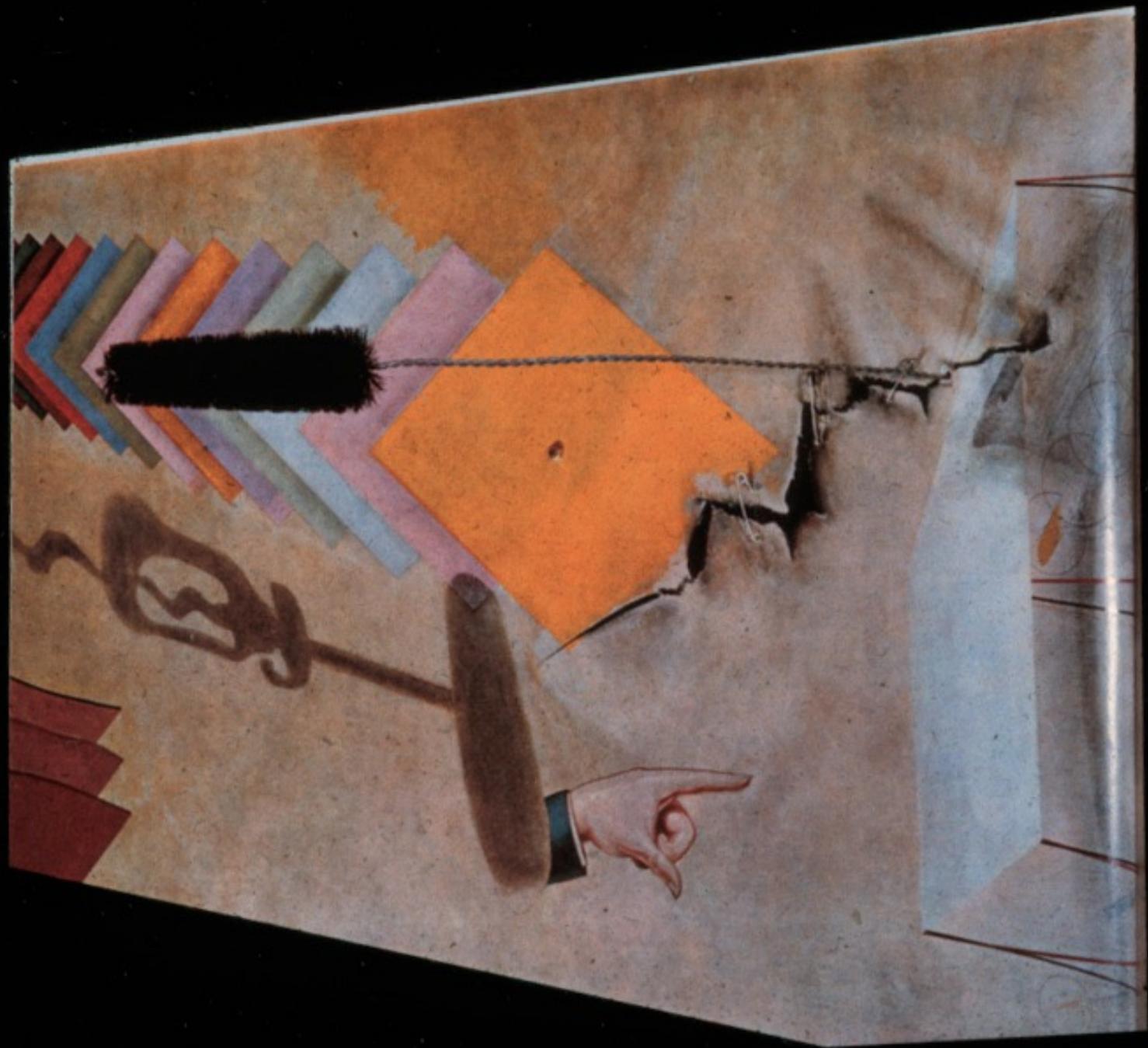
# Readymade

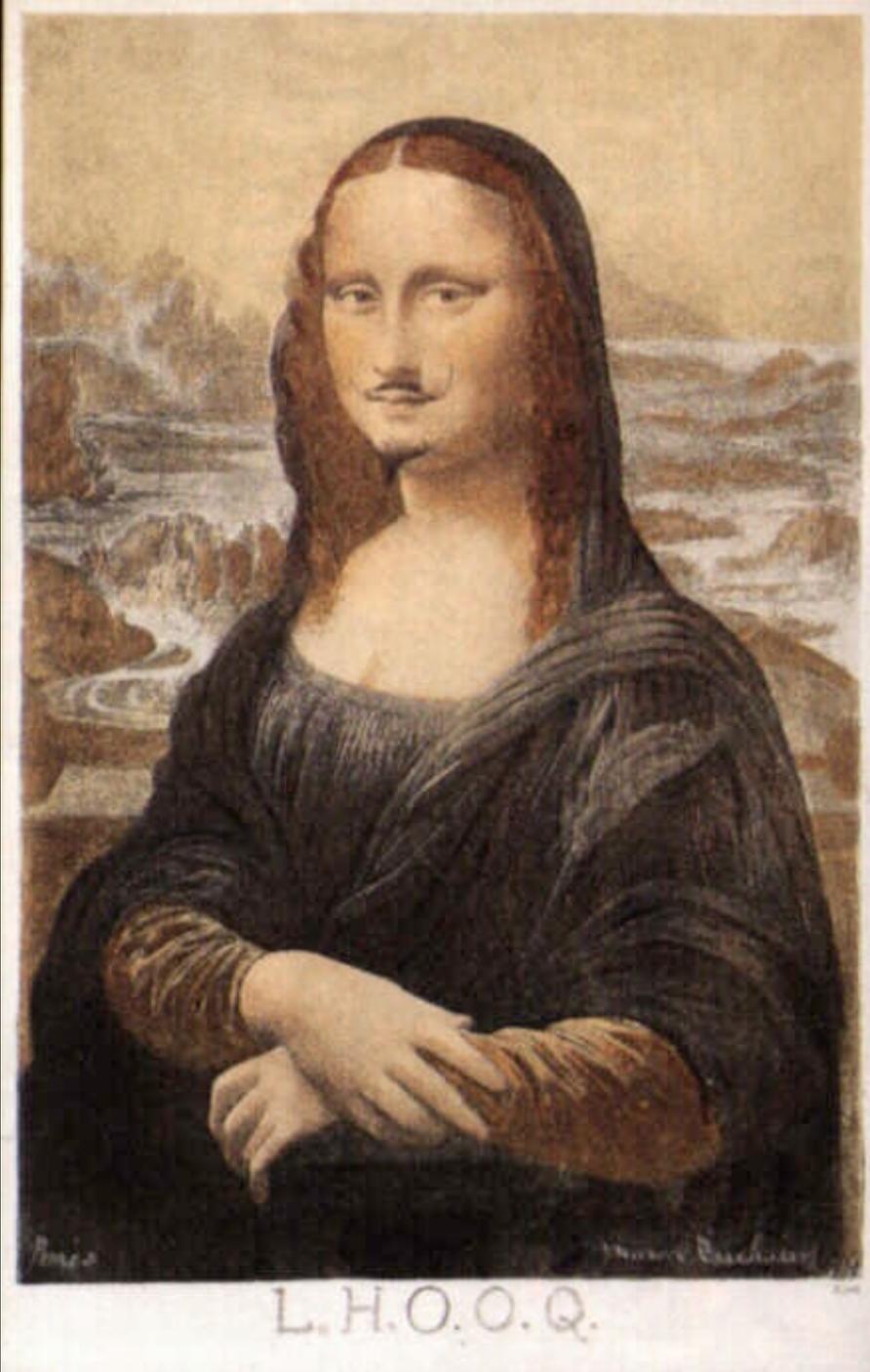
Duchamp, Fountain, 1917



Duchamp, Tu m', 1918  
69.8 x 303 cm (27 1/2 x 119 5/16 in.)

The title is perhaps short for the French *tu m'emmerdes* or *tu m'ennuies* (you bore me).



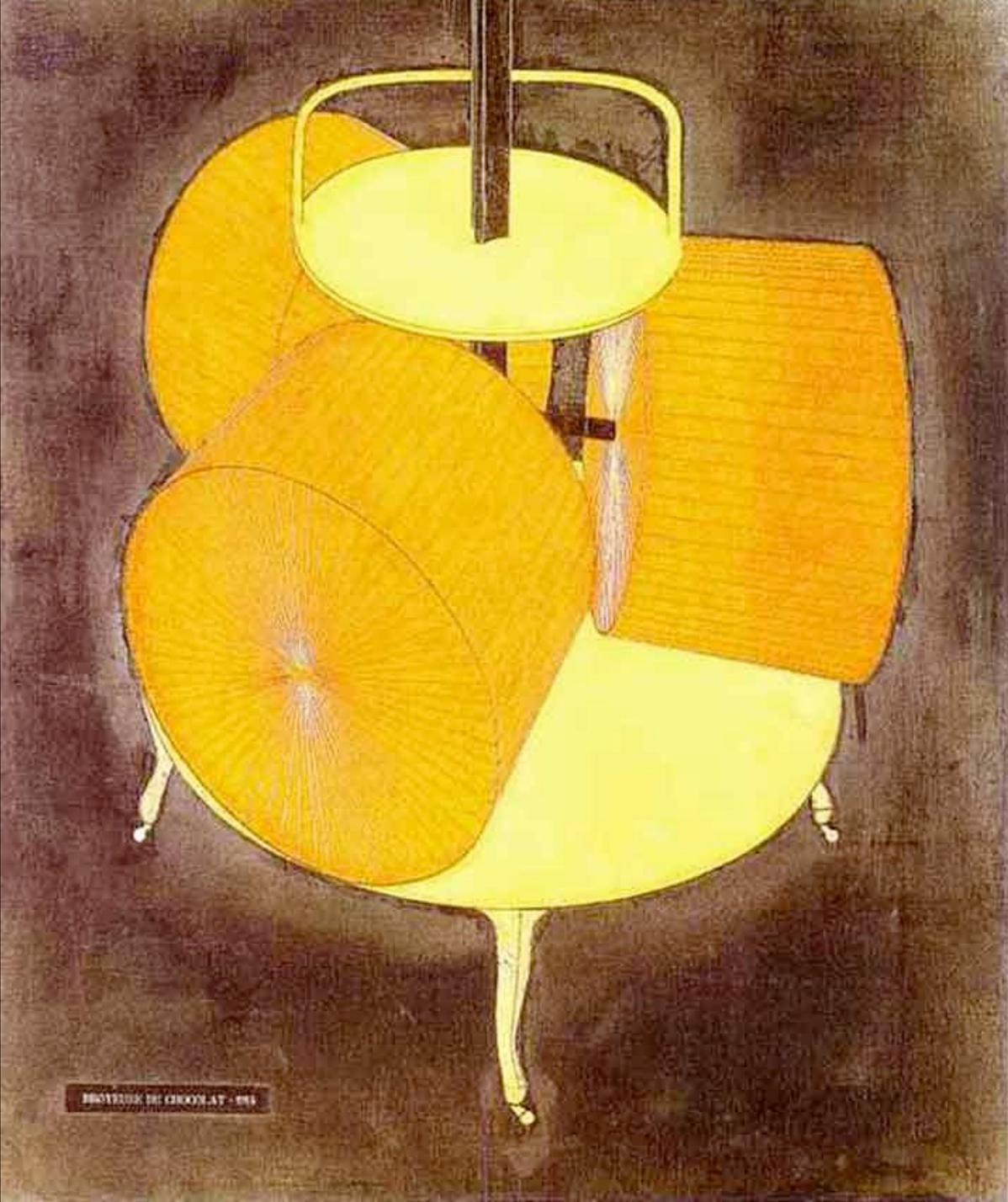


Duchamp, LHOOQ, 1919

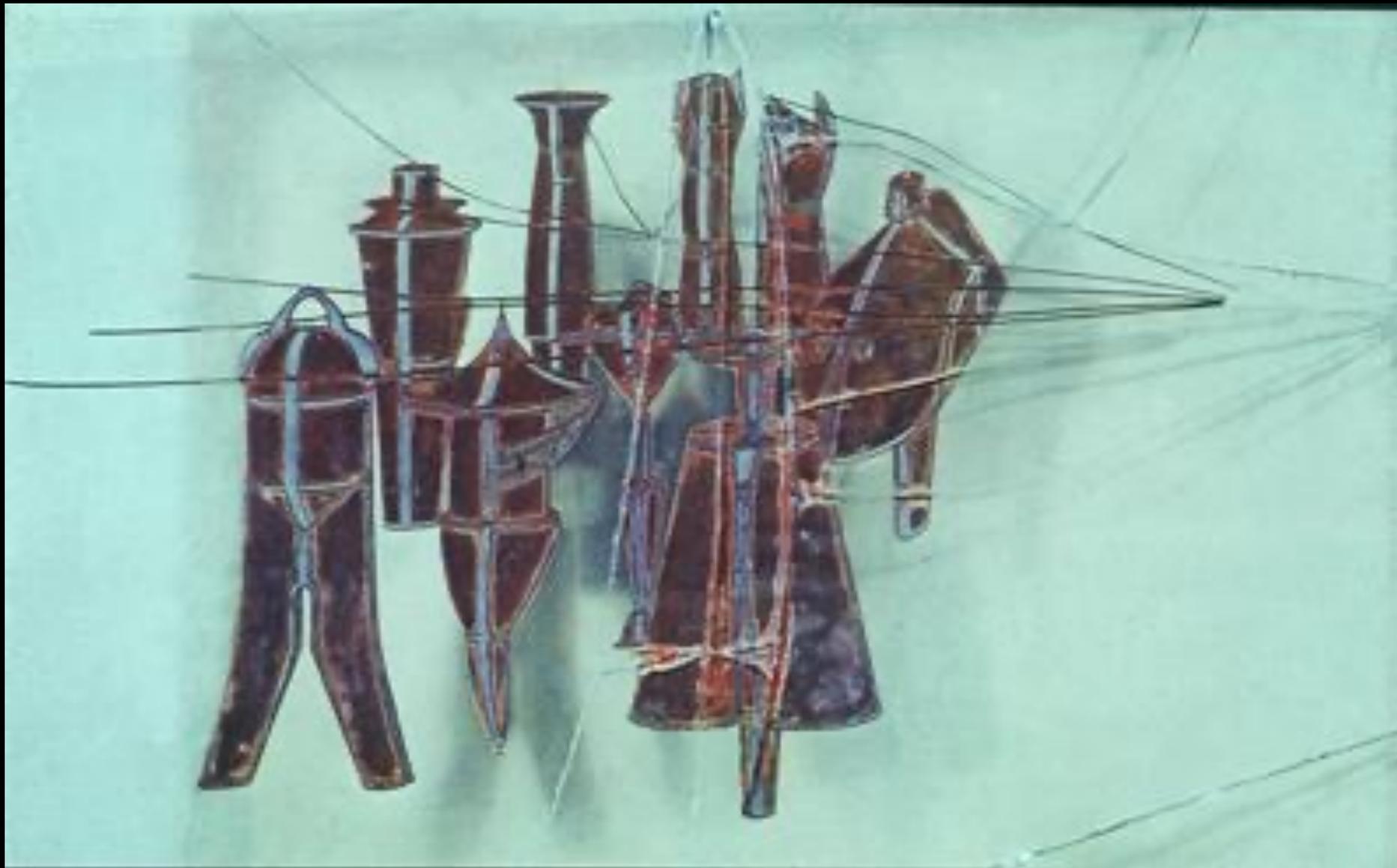
Assisted readymade



Duchamp, Bride Stripped Bare by  
Her Bachelors Even, 1915-23



Duchamp, Chocolate  
Grinder No. 1, 1915



Nine Malic Moulds, detail, 1914-15



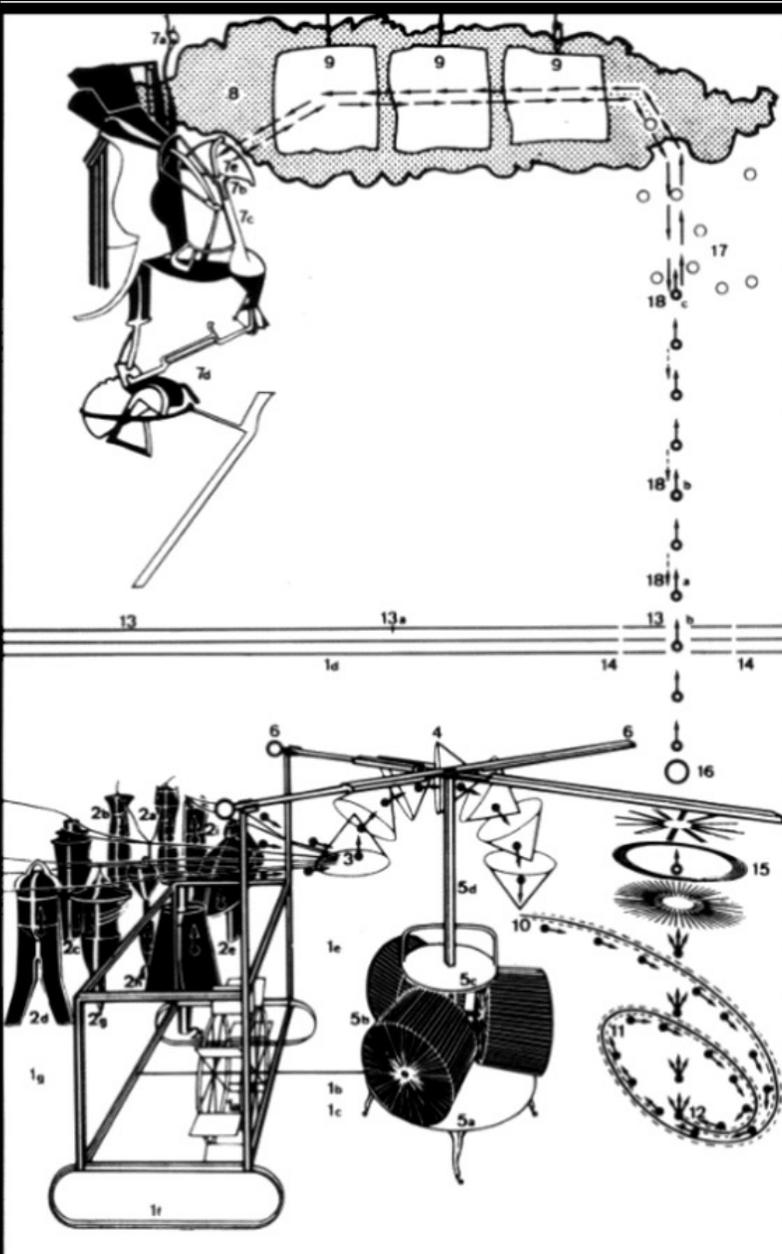
Duchamp's voluminous preparatory notes, published in 1934, reveal that his "hilarious picture" is intended to diagram the erratic progress of an encounter between the "Bride," in the upper panel, and her nine "Bachelors" gathered timidly below amidst a wealth of mysterious mechanical apparatus.



Duchamp, The Bride Stripped Bare by Her Bachelors,  
Even (The Green Box), September 1934



“The bride accepts this stripping by the bachelors, since she supplies the love gasoline to the sparks of the electrical stripping; moreover, she furthers her complete nudity by adding to the first focus of sparks (electrical stripping) the 2nd focus of the desire-magneto.”



Key to the *Large Glass*  
(including elements not executed):

- 1 Chariot or Sleigh
  - (a) Water-mill wheel
  - (b) Pinion
  - (c) Trap-door to basement
  - (d) Pulley
  - (e) Revolution of the bottle of Bénédictine
  - (f) Runners
  - (g) Sandow
- 2 Nine Malic Moulds/Cemetery of Uniforms and Liveries
  - (a) Priest
  - (b) Delivery boy
  - (c) Gendarme
  - (d) Cavalryman
  - (e) Policeman
  - (f) Undertaker
  - (g) Servant/Flunky
  - (h) Busboy/Waiter's assistant
  - (i) Station-master
- 3 Capillary Tubes
- 4 Sieves or Parasols
- 5 Chocolate Grinder
  - (a) Louis XV chassis
  - (b) Rollers
  - (c) Necktie
  - (d) Bayonet
- 6 Scissors
- 7 The *Bride/Pendu femelle*
  - (a) Suspension ring
  - (b) Mortice joint
  - (c) Stem
  - (d) Wasp
- 8 Milky Way
- 9 Draught Pistons
- 10 Region of Butterfly Pump
- 11 Toboggan or Planes/Slopes of flow
- 12 Crashes or Splashes
- 13 Horizon/Bride's garment
  - (a) Vanishing point of perspective
  - (b) Region of 'Wilson-Lincoln' effect
- 14 Boxing Match
- 15 Oculist Witnesses
- 16 Magnifying glass
- 17 Nine Shots
- 18 Handler of Gravity
  - (a) Trivet
  - (b) Rod
  - (c) Weight

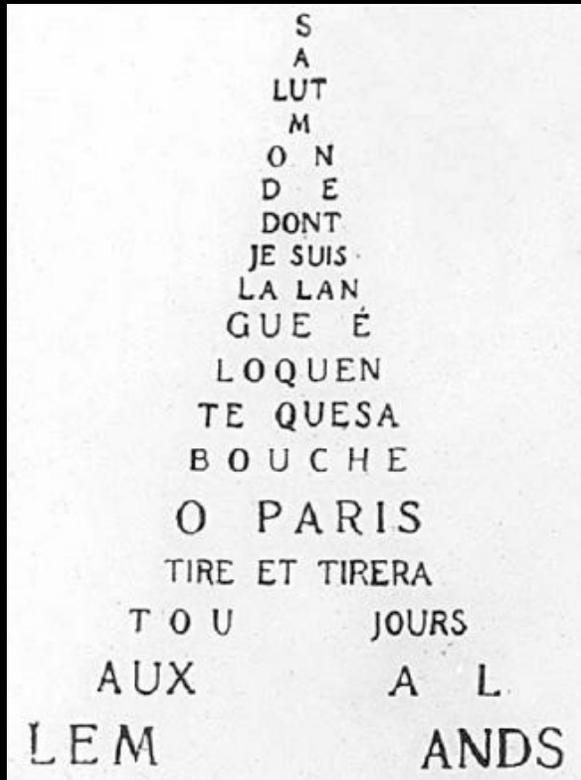
↔ path of Illuminating Gas  
→ Bride's instructions

After Jean Suquet, *Miroir de la Mariée*  
(Flammarion).



# Surrealism

## Literary Beginnings



Guillaume Apollinaire (1880-1918)  
Calligram on Eiffel Tower, 1913-16

Apollinaire coins  
word "surrealism"  
in the program  
notes for Jean  
Cocteau and Erik  
Satie's ballet  
*Parade*, first  
performed on May  
18, 1917



André Breton (1896-1966)

## First Surrealist Manifesto (1924) by ANDRÉ BRETON

We are still living under the reign of logic, but the logical processes of our time apply only to the solution of problems of secondary interest. The absolute rationalism which remains in fashion allows for the consideration of only those facts narrowly relevant to our experience. Logical conclusions, on the other hand, escape us. Needless to say, boundaries have been assigned even to experience...In the guise of civilization, under the pretext of progress, we have succeeded in dismissing from our minds anything that, rightly or wrongly, could be regarded as superstition or myth; and we have proscribed every way of seeking the truth which does not conform to convention. It would appear that it is by sheer chance that an aspect of intellectual life - and by far the most important in my opinion — about which no one was supposed to be concerned any longer has, recently, been brought back to light. Credit for this must go to Freud....

It was only fitting that Freud should appear with his critique on the dream. In fact, it is incredible that this important part of psychic activity has still attracted so little attention. (For, at least from man's birth to his death, thought presents no solution of continuity; the sum of dreaming moments - even taking into consideration pure dream alone, that of sleep - is from the point of view of time no less than the sum of moments of reality, which we shall confine to waking moments.) I have always been astounded by the extreme disproportion in the importance and seriousness assigned to events of the waking moments and to those of sleep by the ordinary observer. Man, when he ceases to sleep, is above all at the mercy of his memory, and the memory normally delights in feebly retracing the circumstance of the dream for him, depriving it of all actual consequence and obliterating the only *determinant* from the point at which he thinks he abandoned this constant hope, this anxiety, a few hours earlier. He has the illusion of continuing something worthwhile. The dream finds itself relegated to a parenthesis, like the night.

ANDRÉ BRETON

# QU'EST-CE QUE LE SURREALISME?



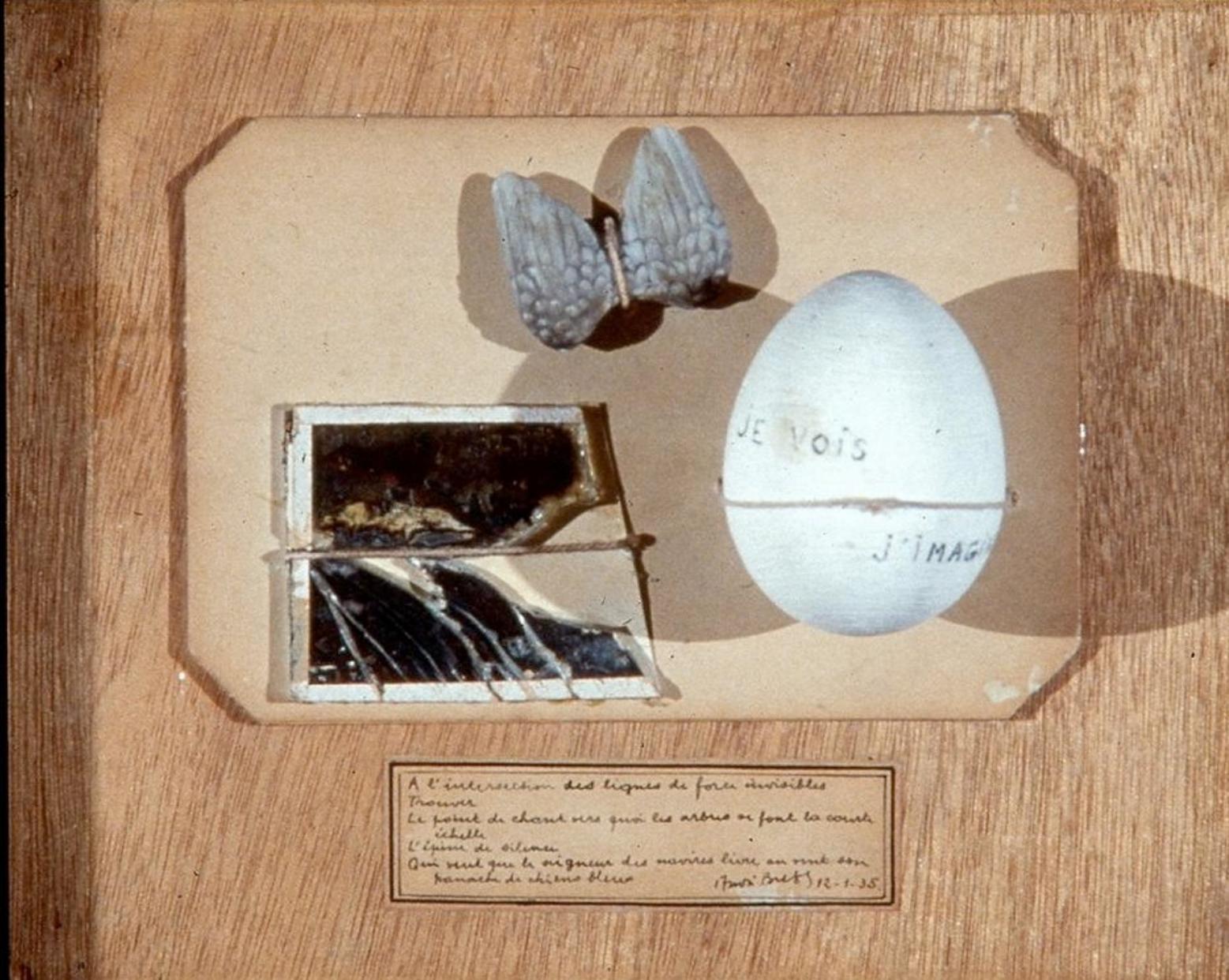
RENÉ HENRIQUEZ, Editeur  
Rue d'Edimbourg, 13, BRUXELLES

Surrealism is pure psychic automatism.  
André Breton

Left: André Breton, Qu'est-ce que le Surréalisme? 1934

Right: Painting on cover and below René Magritte, The Rape, 1934-35





A l'interaction des lignes de force invisibles  
Trouver  
Le point de chant vers quoi les arbres se font la courbe  
l'écaille  
L'épine de silence  
Qui veut que le visage des navires lève au vent son  
panache de chimène bleue (André Breton) 12-1-35

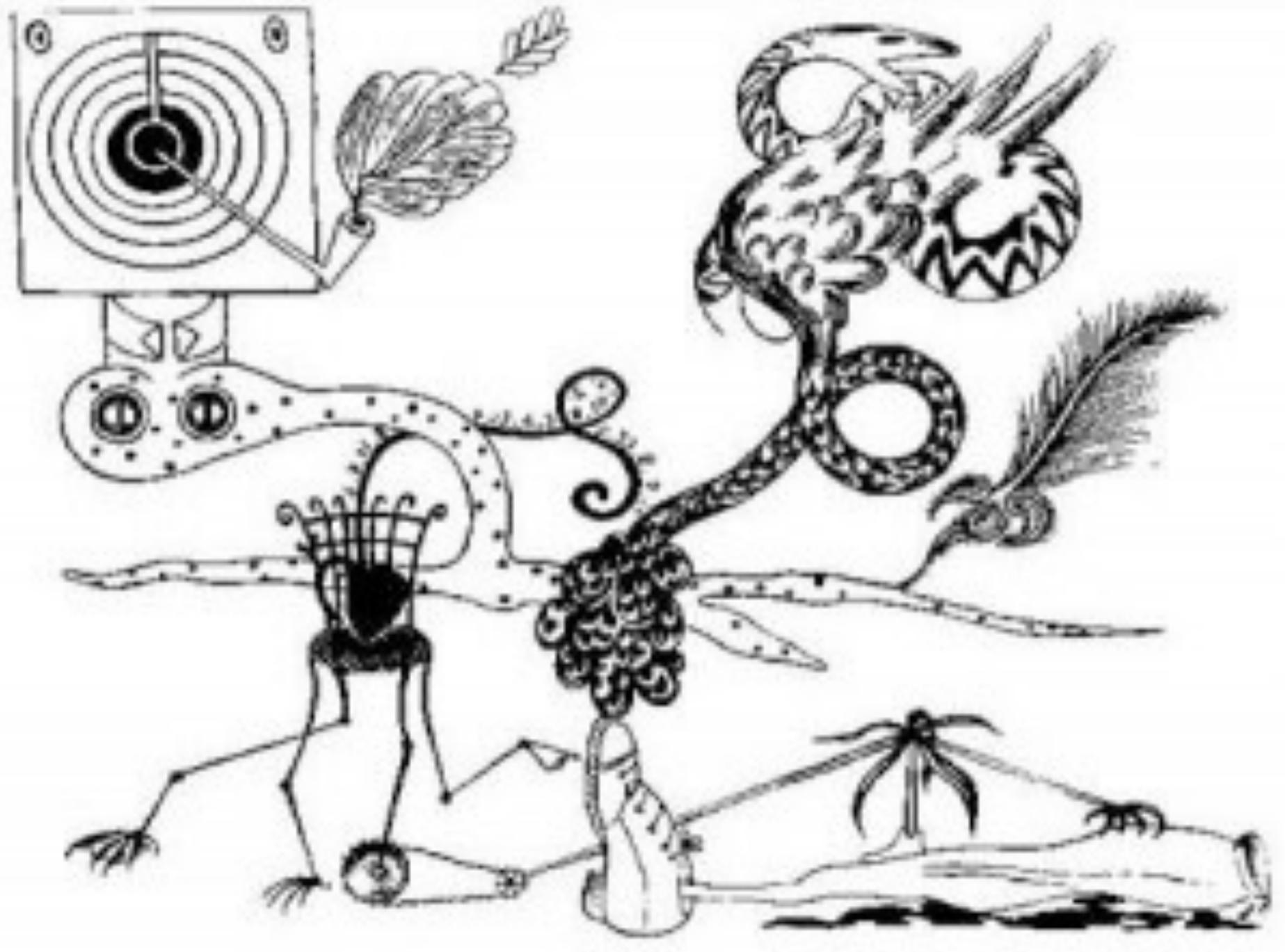
André Breton, Poem-Object (I See I Imagine), 1935  
"As beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella!" -- Lautréamont [1846-70]

Surrealist process

Games

Exquisite Corpse

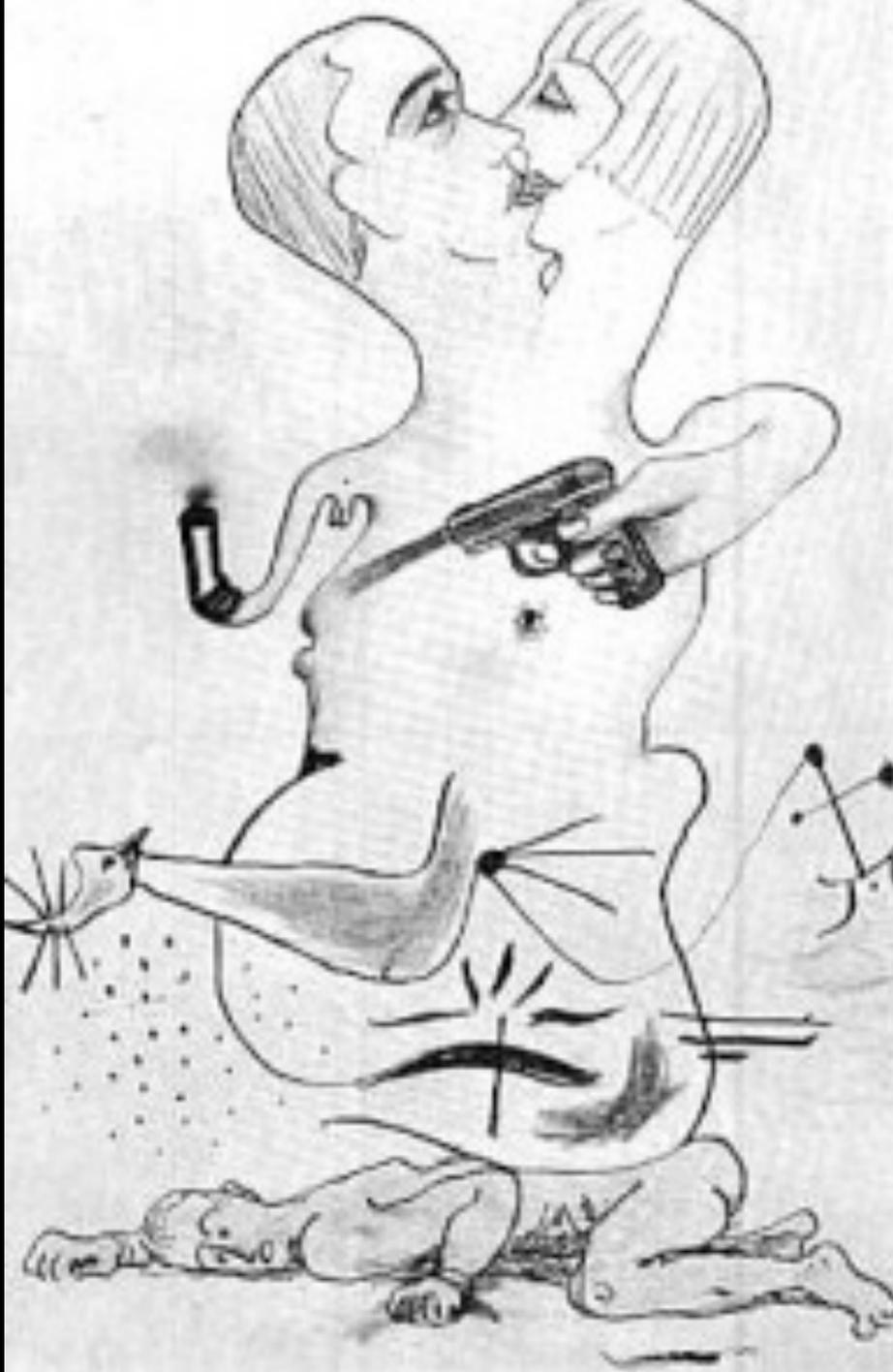
Automatic Drawing



pure  
psychic  
automatism

Exquisite  
Corpse

André Breton, Tristan  
Tzara, et. al., Exquisite  
Corpse Drawing, 1920



pure  
psychic  
automatism

Exquisite  
Corpse

Man Ray, Yves Tanguy, Joan Miro, Max Morise, 4-part Corpse drawing, c. 1925



André Masson, Automatic Drawing, 1924



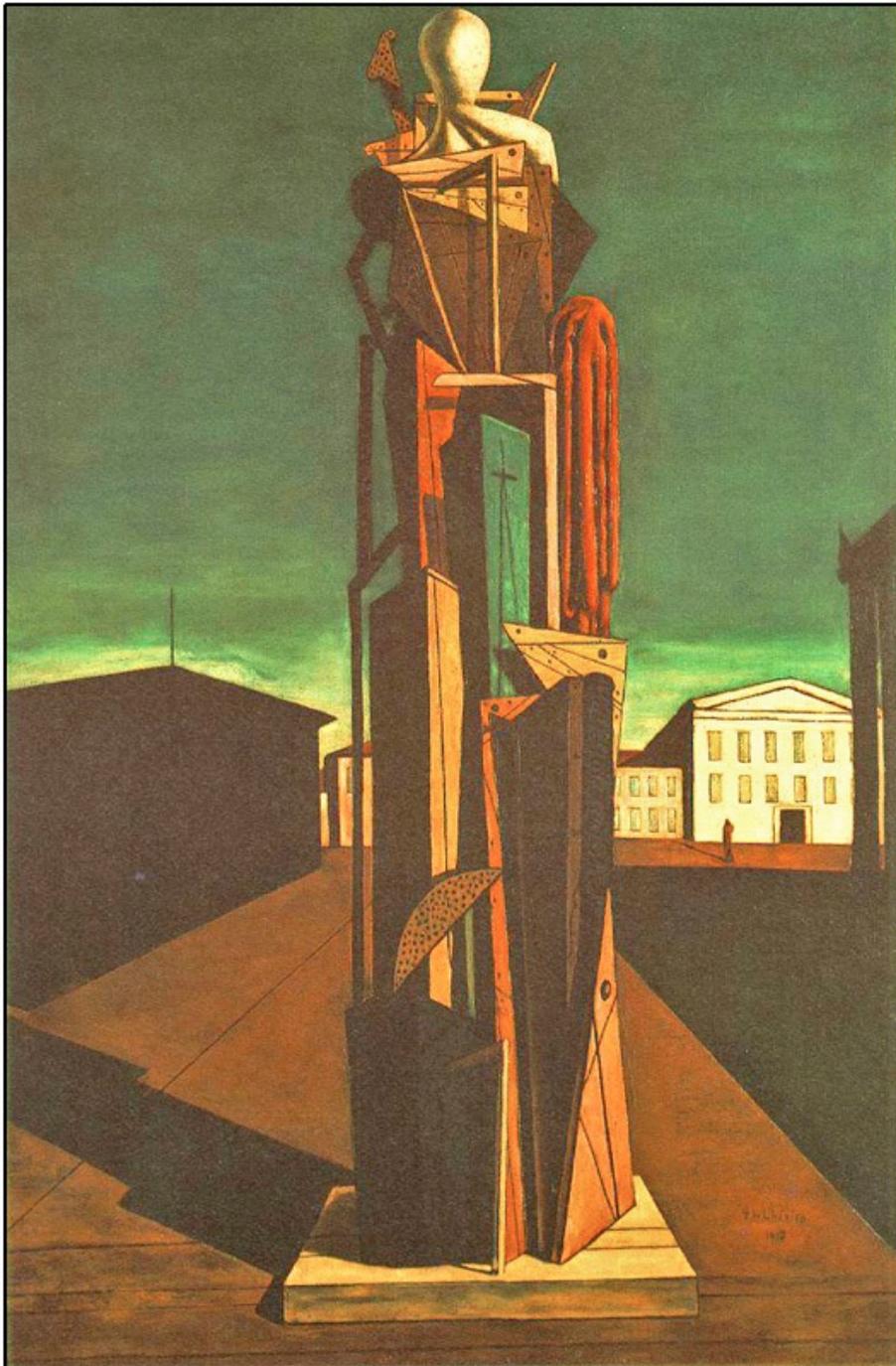
André Masson, Automatic Drawing, 1927

Variations on a Theme:  
Dreams and the Unconscious of Reality



The  
Metaphysical  
School

Giorgio de Chirico, The Melancholy  
and Mystery of a Street, 1914



Giorgio de Chirico, The Great Metaphysician, 1917



Joan Miro, Harlequin's Carnival, 1924



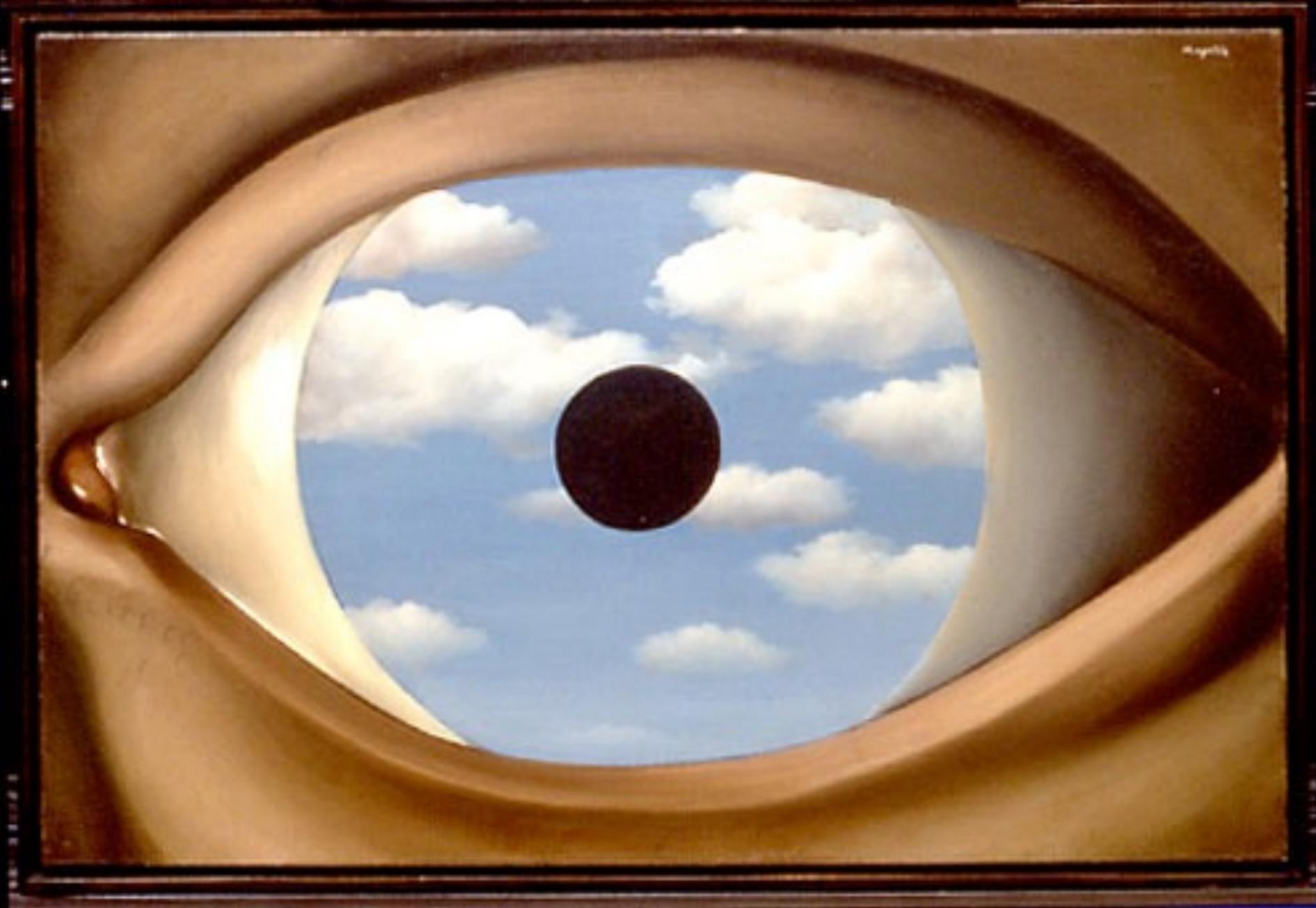
Hieronymus Bosch, Christ In Limbo, c. 1575



Joan Miro, Harlequin's Carnival, 1924



Joan Miro, Catalan Landscape (The Hunter), 1923-24



René Magritte, The False Mirror, 1928



René Magritte, Au Seuil de la Liberté, 1929



René Magritte, La Trahison des images (Ceci n'est pas une pipe), 1929



René Magritte, Portrait, 1935



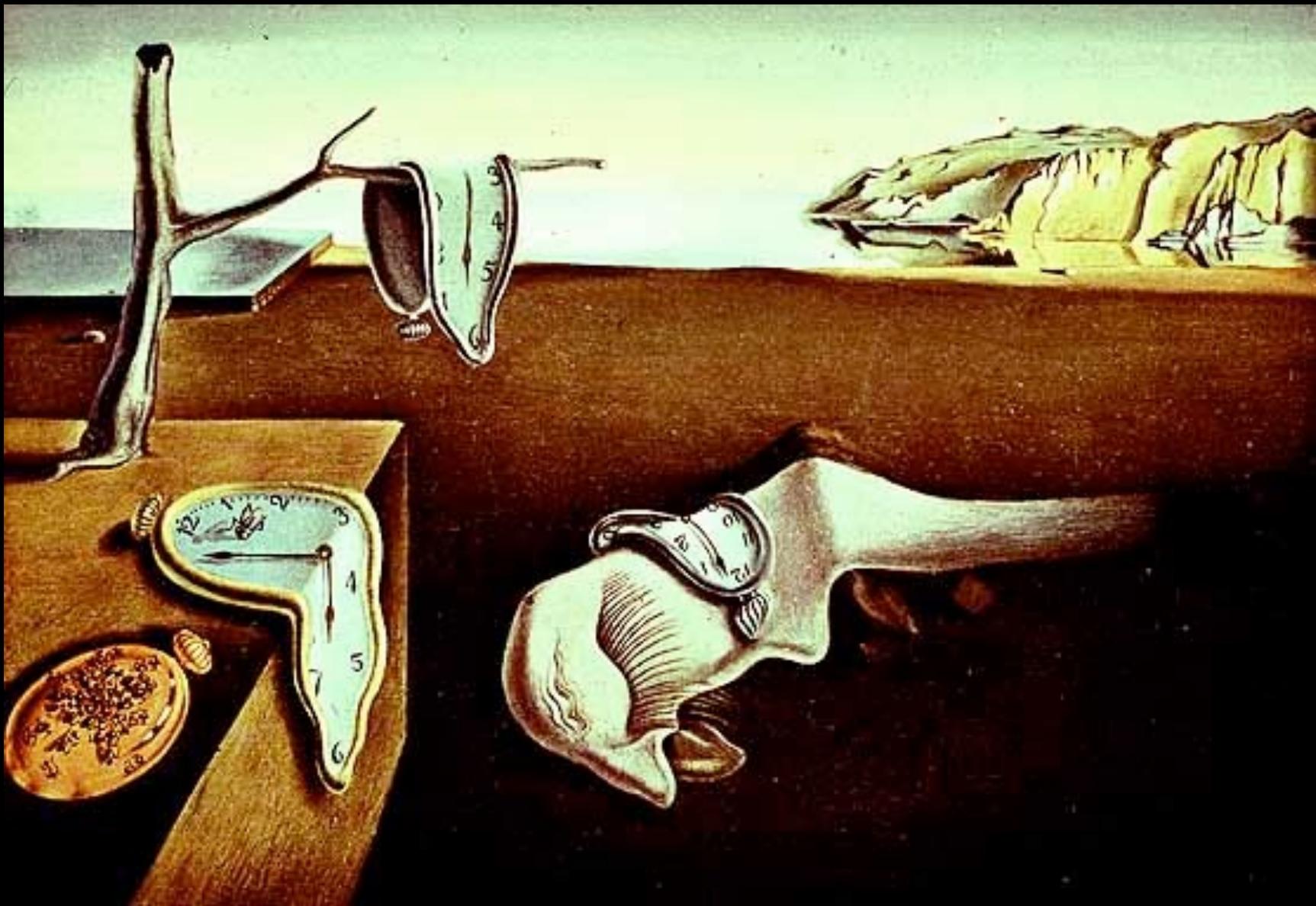
Max Ernst, Two Children Are Threatened by a Nightingale, 1924

Inspired by a “fevervision” while sick when a child...

We see a small nightingale hovering above two young girls. One girl moves toward the nightingale, brandishing a large knife. The other lies on the verdant grass in a faint. To the right of this unfolding drama, a man steps lightly across the roof of the house. He holds a child in one arm and reaches out the other to the knob protruding at the edge of the picture, as if it will lead him to some escape from this scene. (moma.org)



Max Ernst, The Elephant Celebes, 1924



Salvador Dalí, Persistence of Memory, 1931 -- Dalí described these forms as “nothing more than the soft, extravagant, solitary, paranoid-critical Camembert cheese of space-time.”



Salvador Dalí, A Giraffe Aflame, 1935

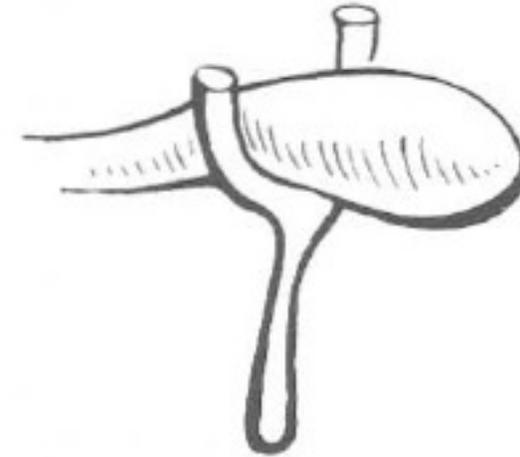


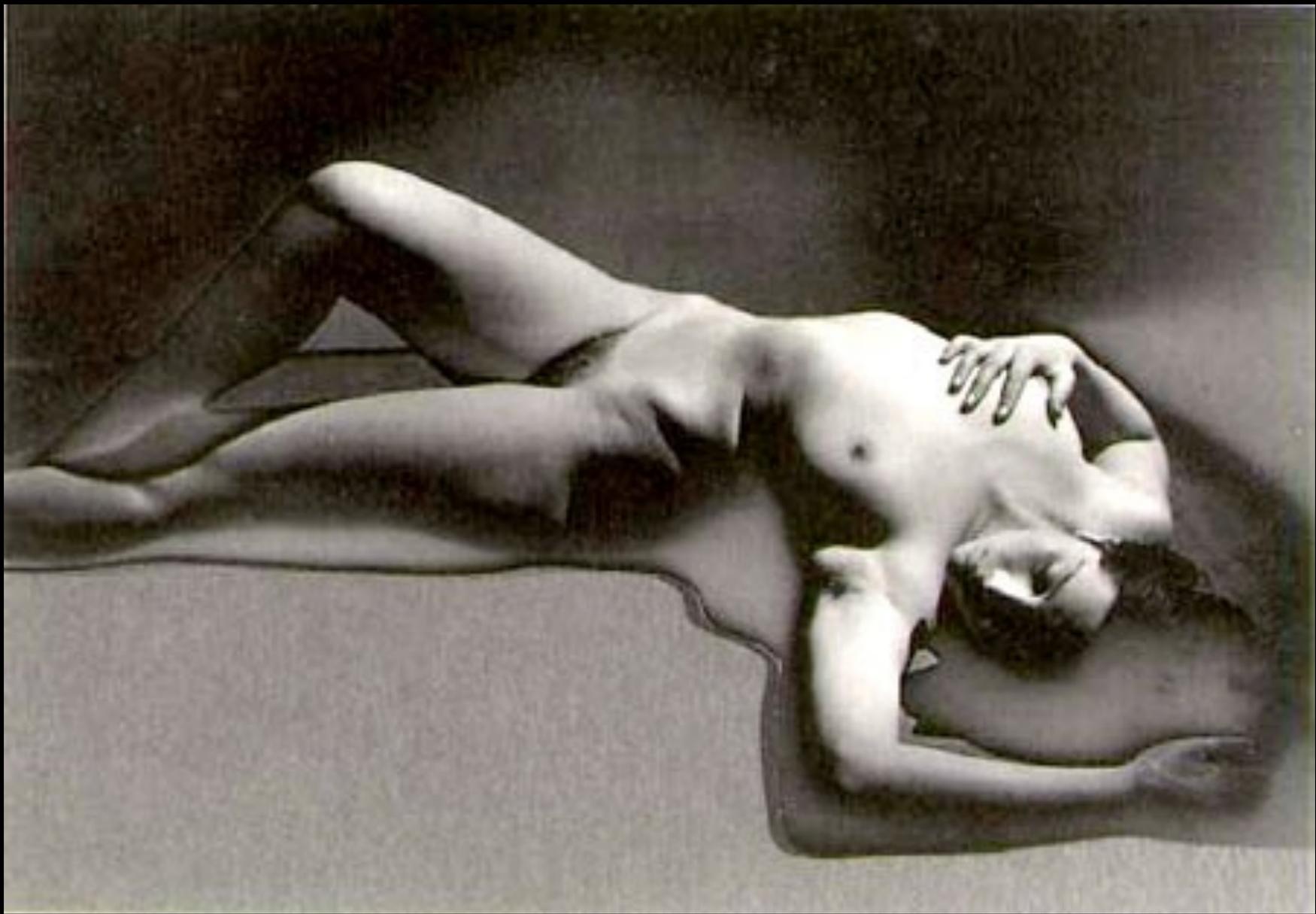
Diagram of the inner workings of the Paranoid-Critical Method: limp, unprovable conjectures generated through the deliberate simulation of paranoiac thought processes, supported (made critical) by the "crutches" of Cartesian rationality.

Paranoiac-critical activity:  
spontaneous method of  
irrational knowledge based  
on the interpretive critical  
association of delirious  
phenomena.

# The Surrealist Object



Meret Oppenheim, Object (Lunch in Fur), 1936



Man Ray, Nude, 1924



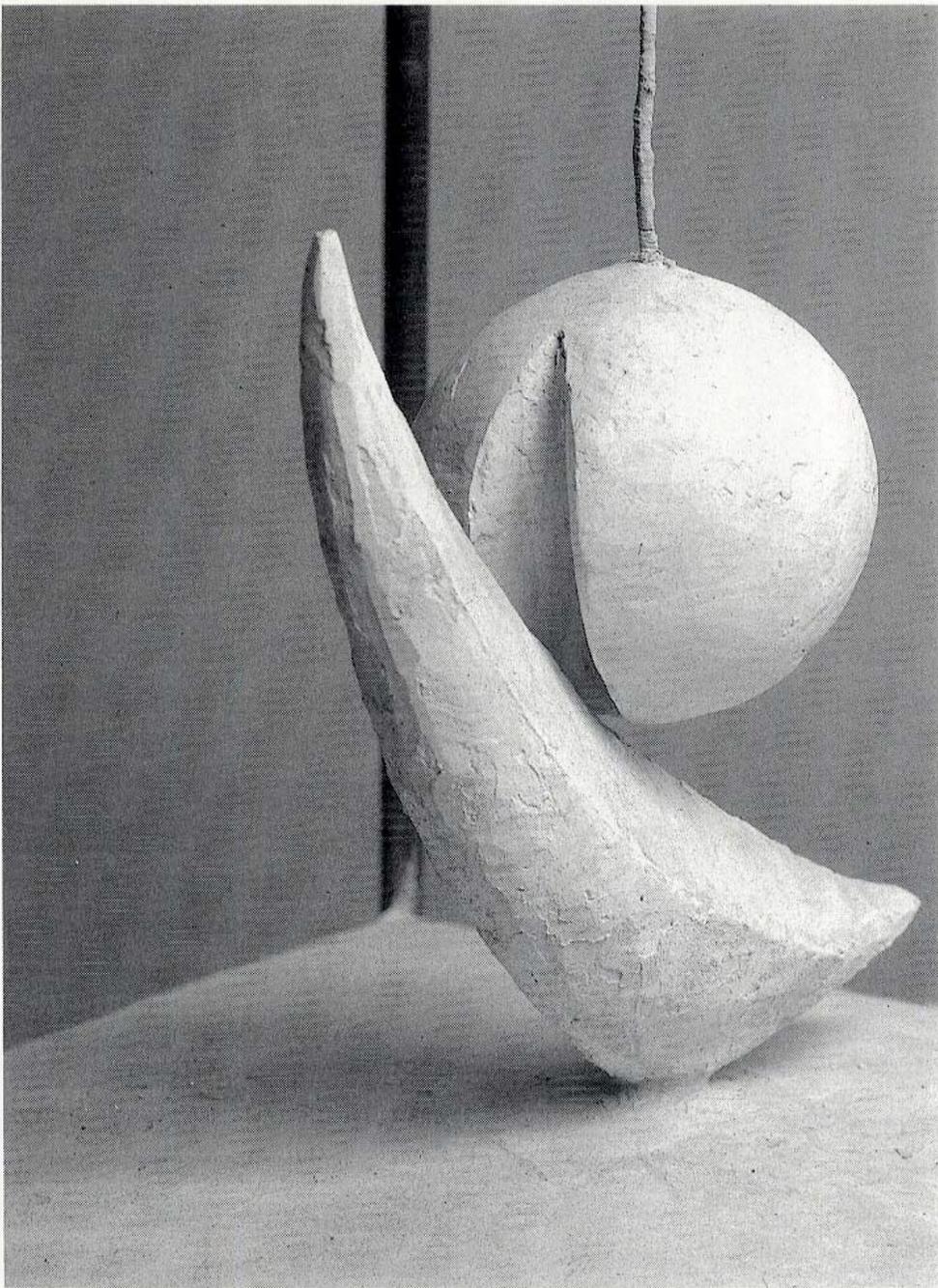
**Man Ray, Erotique voilée, 1933**

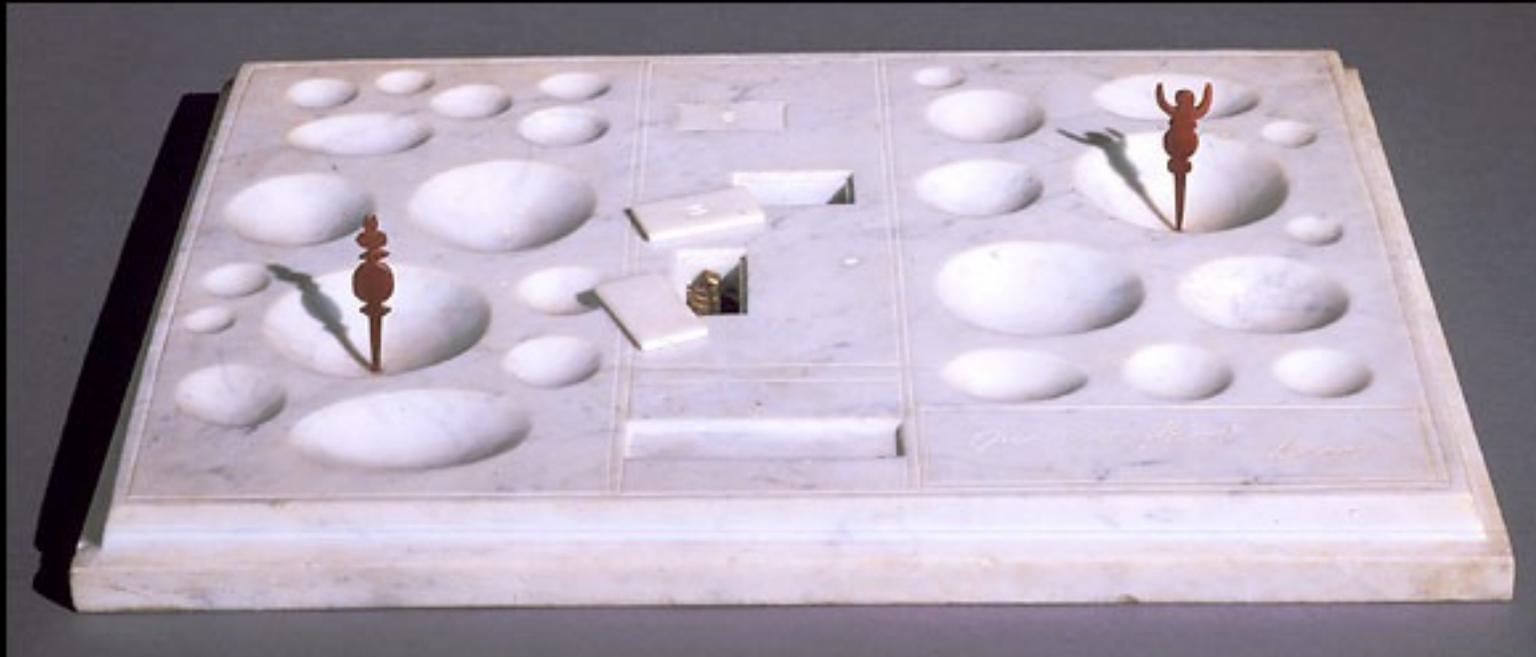


Meret Oppenheim, My Nursemaid, 1936

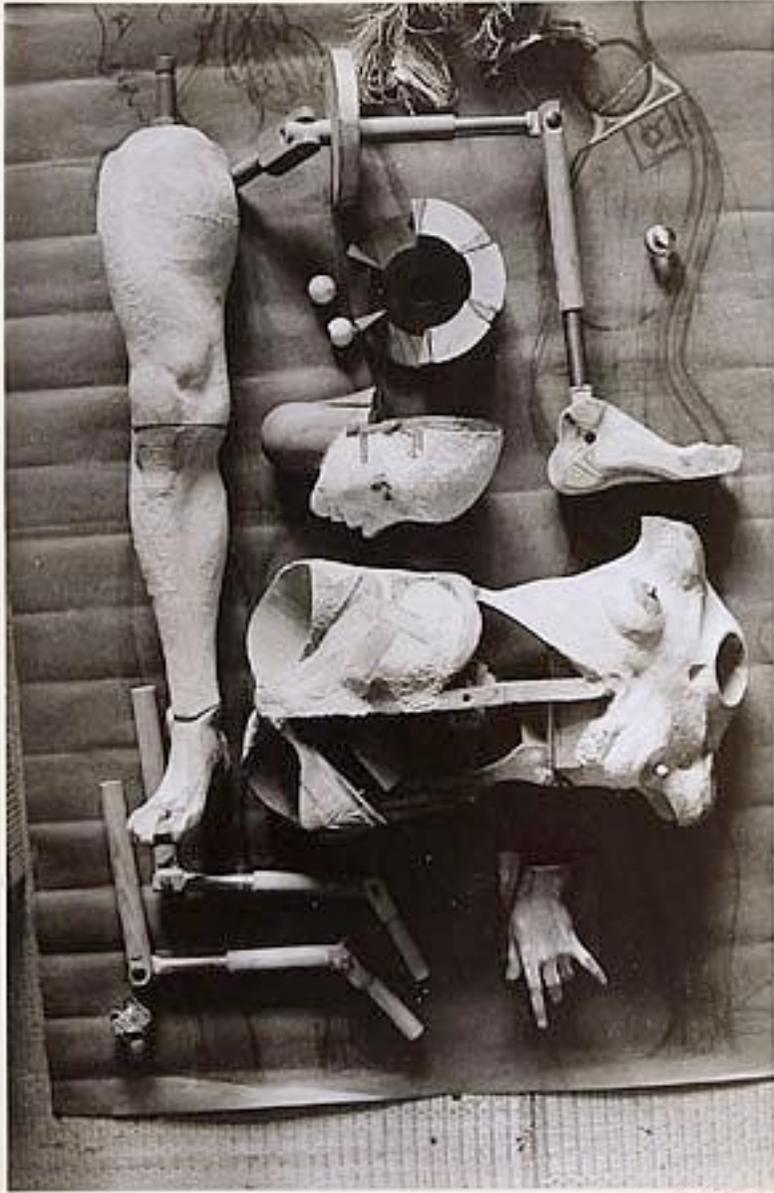


Alberto Giacometti,  
Suspended Ball, 1930-  
31





Alberto Giacometti, No More Play, 1932



Hans Bellmer, La Poupée, 1934

H A N S   B E L L M E R

LA

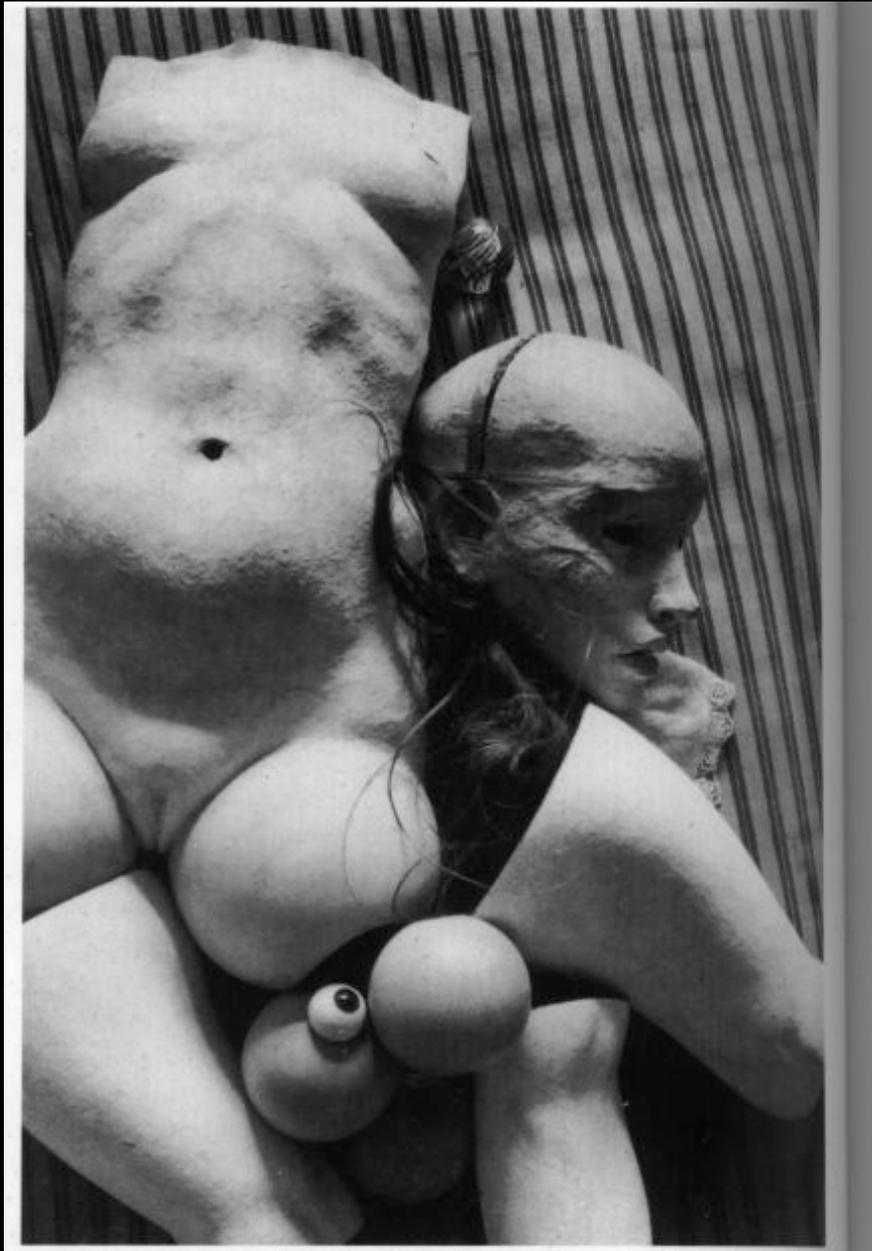
*POUPÉE*



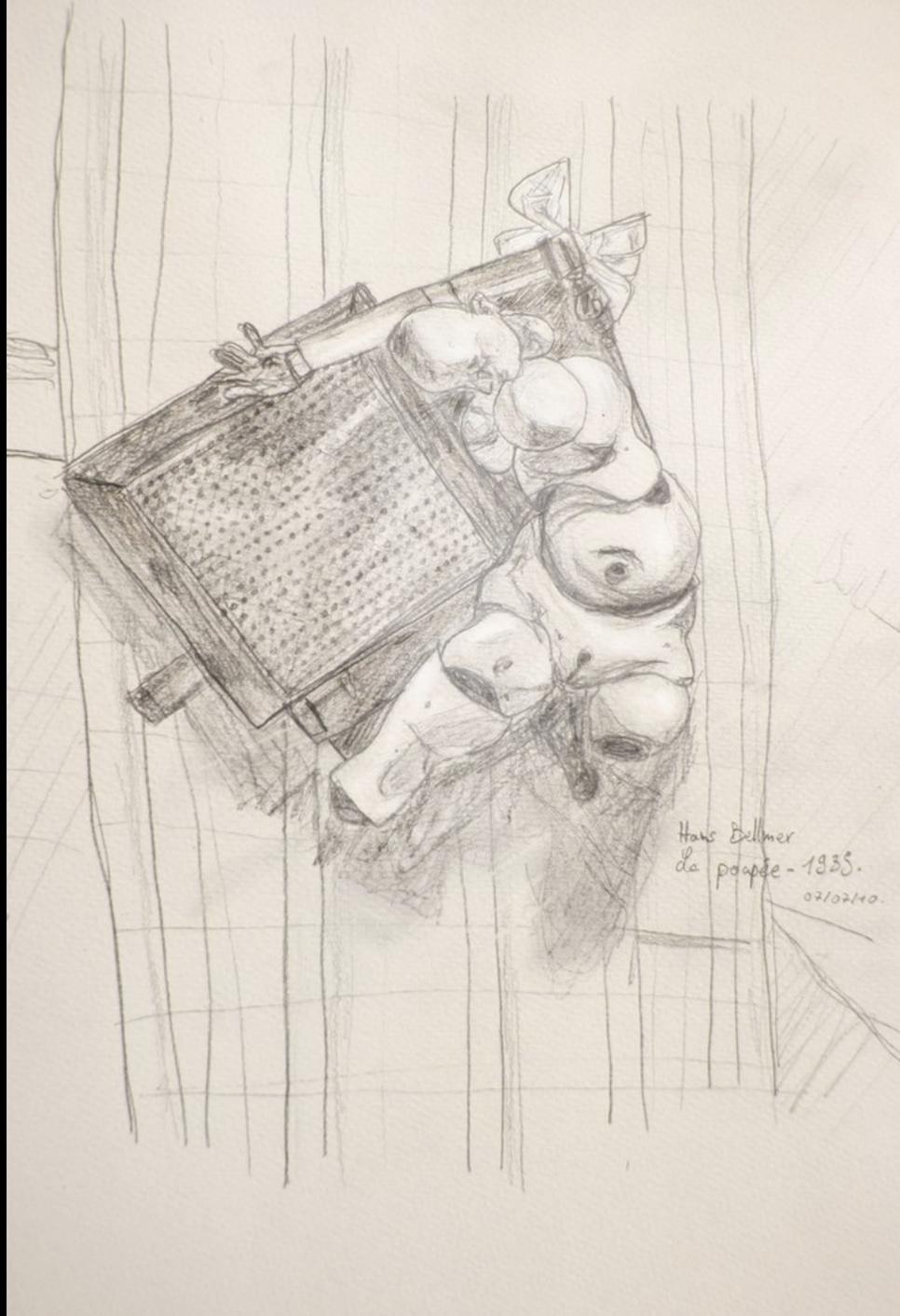
Hans Bellmer, La Poupée, 1934



Hans Bellmer, La Poupée, 1934



Hans Bellmer, La Poupée, 1934



Hans Belmer, La Poupée, 1936

Hans Belmer, La Poupée, 1935

**American Regionalism, 1930s**

**The Figure, Figural Art, Abstraction**

**Propaganda**

Grant Wood, Midnight  
Ride of Paul Revere, 1931





Grant Wood, American Gothic, 1930



John Steuart Curry,  
Baptism in Kansas,  
1928

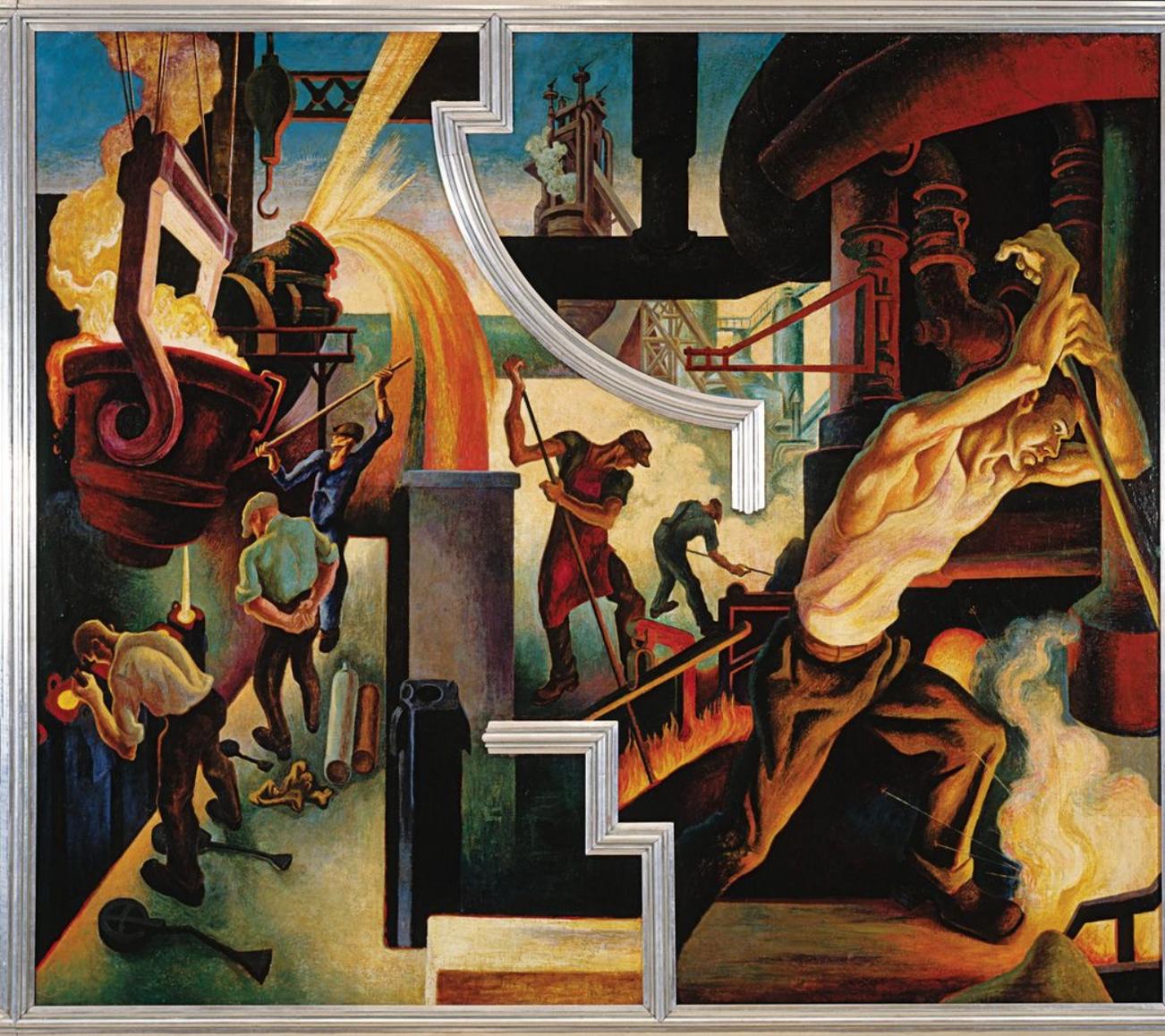


John Steuart Curry, *The Freeing of the Slaves*, 1942, A mural at the University of Wisconsin Law School



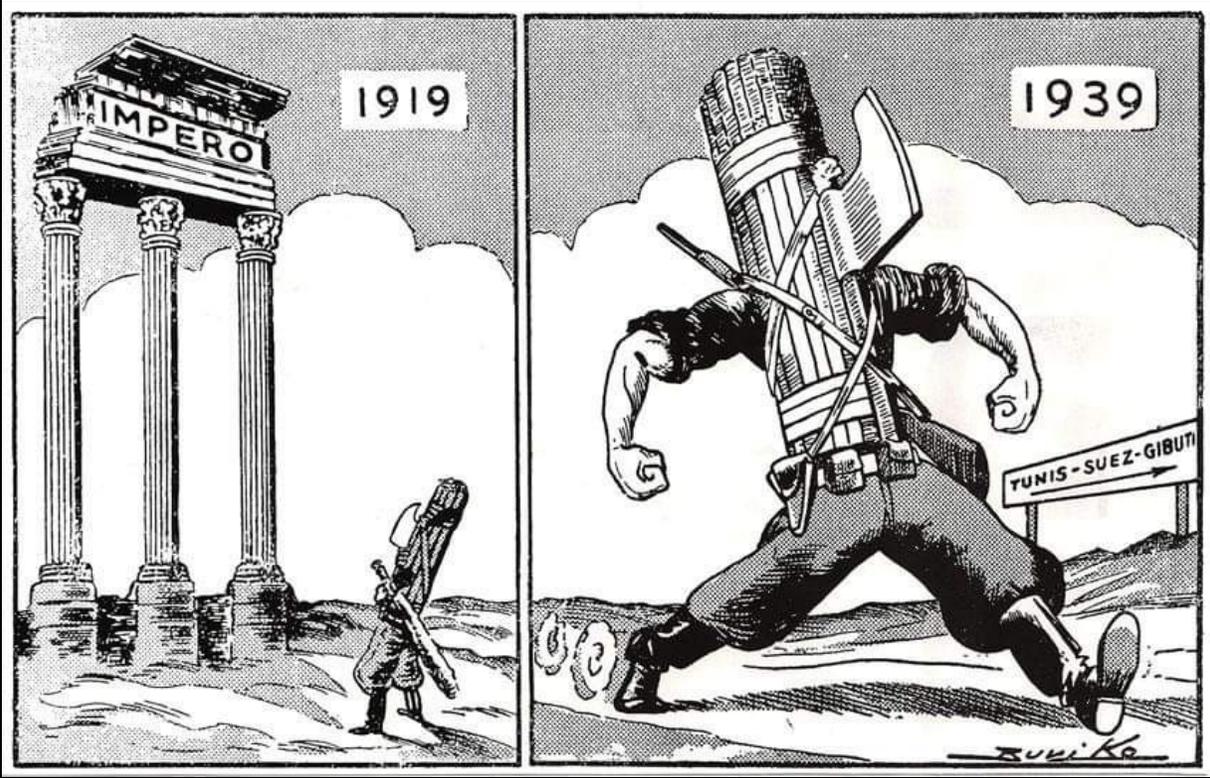
Thomas Hart Benton, *America Today*, 1930-31, a mural originally in the New School for Social Research, NY, today in the Met collection





Thomas Hart Benton, City Building, 1930-31

# The Figure and Propaganda



PRO-AMERICAN RALLY



MASS-  
DEMONSTRATION  
FOR TRUE  
AMERICANISM  
FEB. 20<sup>TH</sup> 1939  
MADISON SQUARE  
GARDEN GERMAN AMERICAN BUND

The illustration shows a man's face in profile, looking forward. He is holding a wooden shield with a shield-shaped American flag (stars and stripes) on it. A spear is positioned diagonally across the shield. The background is a yellow-to-orange gradient.

# The Communist Party

leads us -  
join



FOR A  
WORKERS AND FARMERS  
GOVERNMENT



The illustration depicts three figures in a red-tinted style. In the foreground, a man's arm and hand are shown holding a red flag. Behind him, a woman with dark hair and a man wearing a hard hat are visible. The background shows industrial structures like chimneys and buildings.