



Networks, Museums and Collections

Surrealism in the United States

International Conference, 27-29 November 2017
German Center for Art History, Paris

ABSTRACTS

TERRA
FOUNDATION FOR AMERICAN ART



COLLEGE of
FINE ARTS

**Université
Paris Nanterre**



DEUTSCHES FORUM
FÜR KUNSTGESCHICHTE
CENTRE ALLEMAND
D'HISTOIRE DE L'ART
PARIS

**Max Weber
Stiftung**

Deutsche
Geisteswissenschaftliche
Institute im Ausland



UNIVERSITÄT LEIPZIG

The conference “**Networks, Museums and Collections. Surrealism in the United States**” will bring the complex networks that fostered and sustained Surrealism in North America into academic focus. Who – collectors, critics, dealers, galleries, and other types of mediating agents – supported the artists in the Surrealist orbit, in what ways and why? What more can be learned about high profile collectors such as the de Menils in Houston or Peggy Guggenheim in New York? Compared to their peers in Europe, did artists in the United States use similarly spectacular strategies of publicity and mediation? In what networks did the commercial galleries operate, domestically and internationally, and how did they dialogue with museums? Were American artists included in the musealization of Surrealism in American museums as had occurred with the Parisian circle, or were they, on the contrary, excluded from this development? Divided into five sections (I. Private / Public; II. The Making of Surrealism in the US; III. Agents / Artists; IV. Galleries / Dealers; V. American Surrealism), the conference will offer an innovative and lasting contribution to research and scholarship on the history of art in America while focusing specifically on the expansion and reception of Surrealism in the United States.

The conference is a key component of the research project “**Le surréalisme et l’argent. Galeries, collectionneurs et médiateurs**” in cooperation with the labex arts H2H, which explores to what extent the global success of Surrealism in the 20th century was due to the roles and factors played by private collectors, museums, exhibitions, art collectors as well as the commercial strategies of artists.

Academic advisory board:

Julia Drost (Deutsches Forum für Kunstgeschichte Paris)

Fabrice Flahutez (Université Paris Nanterre)

Anne Helmreich (College of Fine Arts, Texas Christian University)

Susan Power (Independent Scholar, Los Angeles)

Martin Schieder (Universität Leipzig)

See also:

<https://dfk-paris.org/fr/research-project/le-surrealisme-et-l'argent-galeries-collectionneurs-et-mediateurs-971.html>

<http://www.labex-arts-h2h.fr/le-surrealisme-au-regard-des-1063.html?lang=fr>

Peggy Guggenheim: Surrealist Collector Extraordinaire

Susan Davidson, former Senior Curator Solomon R. Guggenheim Museum, New York

In May 1942, Peggy Guggenheim published the first catalogue of her art collection. This slim, yellow linen hardbound book, with its cover illustration by Max Ernst, included what Peggy described as “non-realistic” paintings and sculptures executed between 1910 and 1942, all of which she acquired in a remarkably short time: two purchasing sprees within a four-year period. The collection, mostly acquired from the artists directly and less frequently from reputable galleries in London and Paris, evolved through an unusual mixture of happenstance and determination. With a sense of purpose fueled less by ego than by a naïve yet heartfelt resolve, Peggy continued to form her collection after she returned to America in 1941. It is difficult to pinpoint her initial motivations, especially since her collecting instincts developed rather late in life. But once she experienced the thrill of acquisition, she threw herself wholeheartedly into building one of the most remarkable art collections of abstract and, particularly Surrealist, art assembled during the years surrounding the Second World War.

Art of This Century, her influential museum/gallery on New York’s Fifty-Seventh Street, opened to an amazed public on October 20, 1942. The Museum’s unusual interiors, designed by Frederick Kiesler, generated almost as much publicity as Guggenheim’s outstanding collection. Undulating ultramarine canvas walls encircled the Abstract Gallery with both paintings and sculptures suspended amid the space on rope-and-strap apparatuses, while the artworks in the Surrealist Gallery projected out towards the viewer on adjustable wooden arms anchored on concave wooden walls. *Art of This Century* offered both intimate exposure to great modern masterpieces and frequent stimulating encounters. Within this Surrealist milieu, Peggy fostered a series of artistic exchanges between an emerging group of American artists and many of Europe’s premier artists who were sitting out the war years on American soil, setting the stage for a new art movement to emerge, one with a definitive American flavor that moved beyond Surrealism’s automatic gesture toward a more individual expression of abstraction.

From her first Surrealist acquisition (Paul Delvaux’s *L’Aurore*, 1937) to her last (Réne Magritte’s *L’Empire des Lumières*, 1953-54), Peggy’s passion and instinct led her to amass a world-renowned collection that today is a public institution in Venice. This presentation will offer a newfound appreciation and broader perspective of this visionary impresario.

Biographical note:

As an art historian and curator, **Susan Davidson** is an authority in the fields of Surrealism, Abstract Expressionism, and Pop Art, with an expertise in the art of Robert Rauschenberg. She was Senior Curator for Collections & Exhibitions at the Solomon R. Guggenheim Museum, New York from 2002-2017 and Collections Curator at the Menil Collection for eighteen years prior. Ms. Davidson holds advanced degrees in art history from the Courtauld Institute of Art, London, and George Washington University, Washington, D.C.

Collecting Modern Art in Hartford.**James Thrall Soby and the Wadsworth Atheneum**

Oliver Tostmann, Wadsworth Atheneum, Hartford

The Wadsworth Atheneum Museum of Art in Hartford, Connecticut, underwent a significant transformation during the 1930s. From a provincial art museum, it became a vibrant forum of Modern Art and Surrealism in the United States. While much of the credit for this has been given to the Museum's director at the time, A. Everett "Chick" Austin Jr., James Thrall Soby's various roles as advisor, collector, and critic during the 1930s and early 1940s deserve a deeper examination.

Soby, who was one of the first critics in the United States to write about the Surrealists, shaped an innovative exhibition program at the Wadsworth Atheneum and played a significant role in the acquisition of modern art. At the same time, he built for himself a fine art collection with works by Giorgio de Chirico, Joan Miró, and Balthus. He displayed his paintings and sculptures in his residence in Farmington, CT, which became an important meeting point for artists, dealers, and collectors.

This lecture will shed light on the dynamic relationship between Soby's professional and private activities in Hartford. It will also examine Soby's role in the professionalization and modernization of the Wadsworth Atheneum, and by extension, how Soby became one of the foremost critics of modern art in the mid-twentieth century.

Biographical note:

Oliver Tostmann is the Susan Morse Hilles Curator of European Art at the Wadsworth Atheneum Museum of Art. He is currently working on an exhibition about the Surrealists and war, scheduled to open in October 2018. Before he came to Hartford, Connecticut, he worked as curator of collections at the Isabella Stewart Gardner Museum in Bos-

ton, Massachusetts, and was an Andrew W. Mellon Fellow at the National Gallery of Art in Washington, D.C. He received his Dr. phil. from the Freie Universität in Berlin.

On the Same Team: Alexander Iolas and the de Menils

Clare Elliott, The Menil Collection, Houston, Texas

Beginning in 1946 and continuing for over three decades, John and Dominique de Menil together with Alexander Iolas made an indelible contribution to the reception of Surrealism in the United States. They developed a relationship far more complex than that usually formed between a client and a dealer, which does not come as a surprise. The de Menils were not quite the typical collectors. A detailed investigation of the founding years of the Hugo Gallery reveals the extent of the de Menils' considerable investment of both effort and money on behalf of the artists to whom Iolas introduced them.

Biographical note:

Clare Elliott received an M.A. from Williams College in Massachusetts and has been a curator at the Menil Collection since 2003. She has organized exhibitions including *Forrest Bess: Seeing Things Invisible*, *Memories of a Voyage: The Late Works of René Magritte*, *The Secret of the Hanging Egg: Salvador Dalí*, and most recently *Holy Barbarians: Beat Culture on the West Coast*. She has assisted on numerous exhibitions and catalogues as diverse as *Picasso The Line*, *Imprinting the Divine: Byzantine and Russian Icons from The Menil Collection* and *Walter De Maria: Trilogies*. She authored *Art Spaces: The Menil Collection* and has published numerous essays and catalogue entries.

Evening lecture

Surrealism and The Museum of Modern Art: "A Serious Affair"

Anne Umland, The Museum of Modern Art, New York

This paper presents an in-depth examination of the exhibition *Fantastic Art, Dada, Surrealism*, which was shown at The Museum of Modern Art in New York from December 9, 1936 to January 17, 1937. In his preface to the exhibition catalogue, Alfred H. Barr, Jr., the Museum's founding director, hastened to assure readers "that Surrealism as an art movement is a serious affair." His words hint at some of the skepticism he and Margaret Scolari Barr – his wife and unsung partner in the project – encountered in organizing the exhibition. Stories of Barr's kerfuffles with the Surrealists André Breton and Paul

Éluard, with Museum trustees, and with outspoken collectors like Katherine S. Dreier are relatively well-known to scholars. This talk instead focuses on the specifics of Barr's installation, on the Surrealist works included in *Fantastic Art, Dada, Surrealism* that were already or became part of the Museum's collection, and on this landmark exhibition's legacy as represented in the Museum's subsequent collection displays. Although Barr expressed reservations in his exhibition catalogue about Surrealist art's lasting value, he predicted it would "be seen as having produced . . . a fair number of excellent and enduring works of art, and even a few masterpieces." Fortunately for Surrealism, and for the Museum, the works he acquired for the collection more than proved his prediction right. Moreover, it is within this Museum's synoptic collection presentations, this paper argues – as opposed to temporary exhibitions like *Fantastic Art, Dada, Surrealism* – that the institution's contribution to Surrealism's impact in the United States was most long-lasting and profound.

Biographical note:

Anne Umland is The Blanchette Hooker Rockefeller Curator of Painting and Sculpture at The Museum of Modern Art, New York. She joined The Museum of Modern Art in 1996 as Assistant Curator and has organized or co-organized a number of exhibitions for MoMA, including *Francis Picabia: Our Heads Are Round So Our Thoughts Can Change Direction* (2016), *Picasso Sculpture* (2015), *Magritte: The Mystery of the Ordinary, 1926-1938* (2013), and *Joan Miró: Painting and Anti-Painting 1927-1937* (2008).

The Making of Surrealism in the US

Tuesday, Nov. 28, 2017

The Museum of Modern Art and the Marketing of Surrealism

Sandra Zalman, University of Houston

In December 1936, Alfred Barr, founding director of The Museum of Modern Art, presented the mammoth exhibition *Fantastic Art, Dada, Surrealism*, in New York. The show was the first of Barr's exhibitions that he considered to be truly pioneering, and he defended the exhibition's anti-formal aesthetic. Most interestingly for the purposes of this paper, the exhibition included advertisements, Disney cartoons and folk art as comparative material that Barr hoped would help illuminate to the American public what he understood was not only an art movement, but, for some, "a way of life." This paper analyzes how, with MoMA's endorsement, Surrealism spread from the museum to the marketplace — featured in window displays, advertisements, and eventually, the amuse-

ments section of the 1939 World's Fair – traversing the increasingly fraught territory between the avant-garde and the commercial.

Biographical note:

Sandra Zalman is Associate Professor of Art History at the University of Houston. She is the author of *Consuming Surrealism in American Culture: Dissident Modernism* (2015), which received the Award for Excellence in Research and Publication from the Southeastern College Art Association. Her research has been supported by grants from the American Council of Learned Societies, the American Association of University Women, and the Andy Warhol Foundation for the Visual Arts.

Towards a New “Human Consciousness”. The Exhibition *Adventures in Surrealist Painting during the Last Four Years* at the New School for Social Research of New York, March 1941

Caterina Caputo, University of Florence

The exhibition that historically is considered the starting point of the Surrealist group in America is *First Papers of Surrealism*, arranged by Breton along with Duchamp in New York in 1942. Yet even earlier, in 1941, Gordon Onslow-Ford, after his arrival in the US, had already delivered a series of highly influential lectures on Surrealism at the New School for Social Research in New York from January 22 to March 19. In collaboration with Howard Putzel, he arranged five exhibitions concurrent with the cycle of lectures emblematically titled: *Surrealist Paintings: An Adventure into Human Consciousness*. Both the seminars and the exhibitions were attended by a group of young American artists as well as by his fellow refugees.

This paper attempts to present in particular the last show and lecture held in March, titled *Adventures in Surrealist Painting during the Last Four Years*, which focused on the last generation of Surrealists. Paintings by Delvaux, Brauner, Paalen, Hayter, Seligmann, Matta, Francés and Onslow-Ford himself were exhibited. Onslow-Ford offered not only an interpretation of Surrealist paintings, but also a vision for new possibilities in art in order to bring about a revolution in consciousness. Indeed, at the closure of this last lecture he mentioned the American artists Boris Margo, Kay Sage, William Baziotes and Jimmy Ernst and claimed that they join “to make a vital contribution to the transformation of the world.” It was an impetus for the new – still hybrid – circle of artists known as Abstract Surrealists and basically served as a provisional step toward the Abstract Expressionism that would emerge by the end of the 1940s.

Biographical note:

Caterina Caputo recently finished her PhD at the University of Florence focusing on a project related to Surrealism's market strategies, the dissemination of the movement in the 1930s and 1940s and the role that Surrealists' collections played in this context. She presented papers on this subject in several international conferences in Paris and the UK. Caputo has also published articles on Surrealism as well as on Giorgio de Chirico and collecting in journals and academic reviews, such as *Ricerche di Storia dell'arte* and *Archivio dell'arte metafisica*. In 2017 she participated in the Centre Pompidou Summer School with a paper concerning Surrealist collections and their musealization.

Bringing the War Front to Stateside Patrons: First Papers of Surrealism and its First Audience **James Housefield**, University of California, Davis

Marcel Duchamp's contribution to the 1942 exhibition *First Papers of Surrealism*, a curious web of twine woven around the art on display, stands as a significant milestone for histories of installation art and exhibition design. This paper proposes new interpretations of Duchamp's intervention to consider how it might have resonated with the original audience attending the opening, patrons who promoted Surrealism in the United States.

When *First Papers of Surrealism* opened on October 14, 1942, its key audiences included sponsors who organized the event to benefit the Coordinating Council of French Relief Societies. These collectors, creators, Francophiles, socialites, and gallerists figured significantly as promoters of Surrealism and contemporary art in mid-century New York: Peggy Guggenheim, Sidney Janis, Walter and Lou Arensberg, Katherine Dreier, Marian Willard, Mrs. George Henry Warren, Pierre Matisse, Helena Rubinstein, Thomas F. Howard, Mr. and Mrs. John Latouche, Bernard J. Reis, Mrs. Ector Munn, James Johnson Sweeney, John Barrett, Isabella Kent, Forsyth Wickes, and Elsa Schiaparelli. Some, like Mary Jane Gold, witnessed firsthand the ravages of war in Europe while assisting Varian Fry's Emergency Rescue Committee to help Surrealists and other creative intellectuals escape the Nazis. For most, however, the war was distant. Duchamp's exhibition design collapsed that distance.

Art critic Edward Alden Jewell opined in The New York Times that the 1942 art season, dominated by exhibitions like *Road to Victory* at The Museum of Modern Art, was obsessed with the ongoing war. Jewell's opening-day preview of *First Papers* returned to

this wartime theme, calling the exhibition “Surrealism’s all-out against the Axis.” Through visual analogies with the new landscapes of nocturnal battles, Duchamp’s twine brought the battle to Surrealism’s stateside sponsors.

Biographical note:

James Housefield is Associate Professor in the Department of Design and an affiliated faculty member in Art History at the University of California, Davis. Housefield’s research emphasizes the intersections of art and design, with emphasis on how we design experiences. He continues to focus on Dada and Surrealism in his 2016 book, *Playing with Earth and Sky: Astronomy, Geography, and the Art of Marcel Duchamp*. Currently he is completing a manuscript titled *Paul Gauguin’s Art as Experience*.

Surrealistic Socialite. Dali’s Exhibition at the Knoedler Galleries in 1943

Martin Schieder, Universität Leipzig

“When Surrealist Salvador Dali has painted portraits in the past, the results have rarely been recognizable as human beings. But last week his first portrait show at Manhattan’s Knoedler galleries proved that Dali, when confronted by society ladies, can make faces look as vividly human as any other slick artist can,” thus commented Time Magazine on April 26th 1943. The occasion was the *Exhibition of Drawings and Paintings by Dalí* at Knoedler Galleries in Manhattan, where Dalí presented ten portraits of American socialites, among them Mona Bismarck and Helena Rubinstein. But why did Dali choose for his society portraits a gallery renowned for Old Masters, and which included no avant-garde art in its program? How was it possible for an artist known for his salon communism and for his francoist friends to publicly stylize himself as a court painter of American capitalism? And how could he serve the needs of his wealthy and beautiful female customers for “the publicness of the private”? To answer these questions we shall show, making use of a sociological, fashion- and media-historical perspective, how Dali developed his successful business model of painting portraits of surrealistic socialites.

Biographical note:

Martin Schieder is Professor of Modern and Contemporary Art at the Universität Leipzig. Between 1997 and 2001 he was Deputy Director at the Centre allemand d’histoire de l’art in Paris before teaching as Visiting Professor at the Department of History of Art of the Freie Universität Berlin (2001–2008). His research focuses on

German and French art (18th–20th centuries), cultural transfer, exile, exhibition studies and studio studies. His Dissertation *Beyond the Enlightenment. Religious painting in the late Ancien Régime* (1997) was awarded the Prix Marianne Roland-Michel 2012 and his Habilitation *Regarding the other. The artistic relationships between Germany and France, 1945–1959* (2005) was awarded the German-French Parliament Prize 2005. In 2001 he was Paul Mellon Visiting Senior Fellow at the Center for Advanced Study in the Visual Arts in Washington, D.C. In 2013 he was invited as Scholar to the Getty Research Institute in Los Angeles. In 2015 he was invited as Visiting Professor to the Centre André Chastel in Paris. He is a member of the research project *Le surréalisme et l'argent. Galeries, collectionneurs et médiateurs* based at the Centre allemand d'histoire de l'art.

Agents / Artists

La retenue et le calcul. Marcel Duchamp promoteur de son art aux États-Unis (1942-1960)

Scarlett Reliquet, Musée d'Orsay, Paris

Comment Marcel Duchamp a-t-il finalement cédé aux sirènes de la muséification? Après avoir rejeté les propositions d'expositions et les hommages, retenu ses promoteurs, il a finalement accepté que son œuvre entre dans le marché de l'art aux États-Unis, fasse l'objet d'une salle monographique au musée de Philadelphie (1954) et enfin, il a collaboré étroitement à sa première biographie, écrite par Robert Lebel (1959). La correspondance de Marcel Duchamp avec Henri-Pierre Roché permet de dater et de renseigner le moment précis (automne 1945) où l'artiste commence à se laisser prendre au jeu de la mise en valeur de son œuvre, tandis qu'il est installé aux États-Unis depuis 1942. On y retrouve les noms de ceux qui jouent un rôle actif dans la promotion de son œuvre aux États-Unis: James Johnson Sweeney, directeur du MoMA puis du musée Guggenheim ; Sidney Janis, galeriste new-yorkais ; le couple Walter et Louise Arensberg, principaux collectionneurs de l'œuvre de Duchamp qu'ils lègueront au musée de Philadelphie; la collectionneuse et mécène Katherine Dreier, avec laquelle il avait déjà co-fondé la Société Anonyme en 1920 et dans une moindre mesure, le galeriste californien William Copley et les artistes Hans Richter, Maria Martins et Isabelle Waldberg. C'est avec beaucoup de discernement que Marcel Duchamp a choisi ses promoteurs et contribué à sa renommée outre atlantique, bien conscient que la rareté crée la valeur.

Biographical note:

Scarlett Reliquet est responsable des cours, colloques et conférences au Service culturel et de l'auditorium du Musée d'Orsay. Sa thèse en histoire de l'art moderne et contemporain, menée sous la direction de Serge Lemoine à l'Université Paris IV-Sorbonne, portait sur le collectionneur et écrivain Henri-Pierre Roché (1879-1959). Elle a tiré de ce travail une biographie co-écrite avec Philippe Reliquet parue aux Editions Ramsay sous le titre *Henri-Pierre Roché, l'enchanteur collectionneur* (1999). En 2012, elle a publié avec son co-auteur *La Correspondance Marcel Duchamp-Henri-Pierre Roché* aux éditions du Musée d'art moderne et contemporain de Genève (160 lettres environ). Elle prépare la publication d'un essai sur les *9 Moules Mâlic* de Marcel Duchamp aux Presses du réel (sortie prévue en 2018) et un essai sur les représentations de la chambre de l'enfant, dans la peinture et la photographie entre 1850 et 1950.

René Magritte in the United States. Between Art and Business

Julie Waseige, Independent Scholar, Brussels

Drawing on the two first exhibitions organized by Iolas at the Hugo Gallery, the talk will shed light on the dynamics at the heart of the 400 letters exchanged between Magritte and Iolas from 1946 to 1967, the year of Magritte's death.

The content of the corpus is rich and enables us to understand not only the journey of many paintings, but also the philosophical process behind them. From the late forties until the end of his life, Magritte dedicated his work to the United States art market to the point of signing an exclusivity contract in 1956. Magritte's and Iolas' discussions illuminate practical details relating to works' sales, works' transportation and insurance, and even Magritte's pay. But more importantly, we understand Iolas' influence on Magritte's work and his motivation to please the American taste. The letters suggest that Magritte is therefore sometimes torn between artistic sincerity and practical considerations. The question of the balance of art and business is at the core of this artist/dealer's relationship.

Biographical note:

Julie Waseige completed her Master's in Art History at the Université Libre de Bruxelles in 2012. During her studies, she developed a keen interest in Belgian Surrealism. She dedicated her Master's thesis to Marcel Broodthaers, one of René Magritte's spiritual sons. After her studies, she worked as a researcher at the Magritte Museum, Brus-

sels, and focused on Magritte's relationship with the American art market. Working now as an independent scholar, she is currently writing a book on Magritte for the Taschen press, and co-curating the exhibition *René Magritte. La Ligne de Vie* that will take place in Lugano and Helsinki in 2018-2019.

Woman House. Louise Bourgeois, the Norlyst Gallery, and Feminist Surrealism in America, 1943-1947

Daniel Belasco, Al Held Foundation, New York

Artists Elenor Lust and Jimmy Ernst opened the Norlyst Gallery in March 1943 on the same Manhattan block as André Breton's studio apartment and Larré's French Restaurant, an émigré hangout. In its six years of operation, the Norlyst mounted important shows of European and American Surrealists and other artists, as well as objects of popular culture and political discourse. This paper, the first study of the Norlyst Gallery, will pay special attention to the gallery's creation of a platform for American and émigré Surrealist women artists. The Norlyst presented Louise Nevelson's first exhibition of interactive sculpture in 1943, Jacqueline Lamba's first solo show in 1944, and Louise Bourgeois' bibliographic exposition *Documents France 1940-1944: Art-Literature-Press of the French Underground* in 1945. The Norlyst also featured experimental photography by Ruth Bernhard, Lotte Jacobi, and Carlotta Corpron, and abstract Surrealist paintings by Virginial Admiral, Ronnie Elliott, Jan Gelb, and Esphyr Slobodkina. Among all these artists, Bourgeois represents an apt case study for the lasting impact of the Norlyst on American women artists. Born in France in 1911 and immigrating to America in 1938, Bourgeois associated with Duchamp and Masson and adopted Surrealist compositional and psychological strategies in her painting, drawing, and sculpture. Like Ernst and Lamba, Bourgeois had an intimate relationship with Surrealism, and felt the need to distance herself in order to establish an independent identity. Her 1947 exhibition at the Norlyst, which featured her now iconic painting series *Femme Maison*, was an important early feminist response to Surrealism. The Norlyst provided a rare gallery space that promoted younger women in the context of American Surrealism and supported the public discussion of the visual cultures of racial, ethnic, and sexual difference.

Biographical note:

Daniel Belasco is Executive Director of the Al Held Foundation. He previously served as Associate Curator of The Jewish Museum, New York, and Curator of Exhibitions and Programs at the Samuel Dorsky Museum of Art at SUNY New Paltz, New York. Belasco holds a PhD from the Institute of Fine Arts, New York University, and wrote his dissertation on feminist positions in American postwar art.

***Bloodflames* 1947: Nicolas Calas's Eccentric Position**

Effie Rentzou, Princeton University

The exhibition *Bloodflames* took place in March 1947 at the Hugo Gallery in New York, run by Alexander Iolas. The exhibition is chiefly remembered for Frederick Kiesler's installation and his manipulation of the exhibition space, it was, however, conceived and curated by Nicolas Calas, who also signed the exhibition catalogue. The painters shown in this exhibit were Arshile Gorky, in whose work Calas saw silence and a tragic grandeur; Matta who, according to Calas, realizes the importance of the movement in painting; Wilfredo Lam, who "opposes to the taming of the wild the emancipation of the primitive" using Western painting's techniques against Occidental values; George Kamrowski; Isamu Noguchi; David Hare, who "breaks with Dedalian tradition at the point where motion and immobility conflict"; Helen Phillips, and Jeanne Reynal. Since his arrival in New York in 1940, Calas had worked tirelessly, sometimes along with the Parisian Surrealists in exile and sometimes despite them, to renew Surrealism under the present historical situation and to crossbreed it with the emerging art scene in its new geographical location. This exhibition, in a way, exemplifies this position for Calas who was still trying to play a seminal, leading role for the Surrealist movement while embracing the new art after the war. In the introduction to the exhibit catalogue, Calas discusses precisely the role of the artist and the critic in the society that emerged after World War II: "Art is magic freed from the taboos," the artist "occupies an eccentric position in society," and thus he has the "need to create an ex-static, an out of place commodity." This paper will discuss both Calas' "ex-static" contribution to a cross-Atlantic dialogue that fertilized Surrealism in the 1940s, and the specific exhibition and its impact on Surrealism, especially in connection with the *Exposition Internationale du Surréalisme* in the Gallery Maeght in Paris later this same year.

Biographical note:

Effie Rentzou is an Associate Professor of French Literature in the Department of French and Italian at Princeton University. She studies avant-garde and modernist literature and art, and particularly poetics, the relation between image and text, social analysis of literature, politics and literature, and the internationalization of the avant-garde. Her first book, *Littérature malgré elle: Le surréalisme et la transformation du littéraire* (2010) examines the construction of literary phenomena in the production of an anti-literary movement, Surrealism. She is currently working on a second book, tentatively titled *Concepts of the World: Avant-garde and the Idea of the International*.

Galleries / Dealers

Wednesday, Nov. 29, 2017

Julien Levy: Progressive Dealer or Dealer of Progressives?

Anne Helmreich, College of Fine Arts, Texas Christian University

The dealer Julien Levy has often been described as a prescient figure, creating a beach-head for Surrealism's introduction to the United States and championing photography as a fine art well before a robust market developed. Levy nurtured such a reputation. In his memoir, for example, he attributed Joseph Cornell's decision to create boxes for his collages and Alexander Calder's interest in mobiles to his specific suggestions, securing a role for himself in histories of progressive art making. But many of the strategies that Levy adopted to bring attention to his gallery and its associated artists, as well as himself – such as writing a memoir, designing a distinctive physical environment for the display of art, cultivating the press, and soliciting socially significant audiences as well as circles of collectors, including museums – were not new but had been well honed by dealers over the preceding half century in tandem with the expansion of the Western art market around the turn of the last century. So how then do we understand Levy's contribution in the context of both the history of the art market and the reception of Surrealism in the United States? By exploring this question, this paper also seeks to interrogate the frequent assumption that dealers of the avant-garde should themselves adopt avant-garde practices in conducting their business.

Biographical note:

Anne Helmreich is Dean of the College of Fine Arts, Texas Christian University. Previously, she was Senior Program Officer at The Getty Foundation, and prior to that position she served as Associate Professor of Art History and Director at the Baker-Nord Center for the Humanities, Case Western Reserve University. She co-edited *The Rise of the Modern Art Market in London, 1850-1939* with Pamela Fletcher; co-authored with Pamela Fletcher the award-winning essay "Local/Global: Mapping Nineteenth-Century London's Art Market", in *Nineteenth-Century Art Worldwide*, and is currently engaged in research projects about the rise of the modern art market in New York and the relationship between the market and concepts of value in London c. 1870-1920.

Surrealism on the Rise: The Copley Galleries and Joseph Cornell in Hollywood

Timea Andrea Lelik, Universiteit Leiden

Gallerist, artist, writer, collector and patron of the arts, William N. Copley was a zealous promoter of Surrealism in the United States. The adopted son of a newspaper magnate, he was supposed to succeed his father in running the family business. His life took a different path when his brother-in-law, John Poyardt, introduced him to Surrealism. Together they decided to open the Copley Galleries in Beverly Hills in 1948, presenting artists such as Joseph Cornell, Rene Magritte, Yves Tanguy, Man Ray, Max Ernst and Roberto Matta. Meeting with no financial success, the gallery closed its doors only months after opening. Nevertheless, they succeeded in leaving a deep impression on the local art scene.

While the exhibitions remained largely unvisited, a few young men took serious interest in the works displayed. It later turned out that one of the visitors was the late American curator Walter Hopps, who talked on several occasions about Copley's essential role in art history, and who later became a supporter of Surrealism himself. It is through the Copley Galleries that Hopps became acquainted with Joseph Cornell's works. This first encounter resulted into a career-long admiration for the artist who became the subject of Hopps' last major exhibition mounted at the Pasadena Museum in 1966.

This paper will analyze the role played by the Copley Galleries in introducing Surrealism in Hollywood and its impact on local Surrealist exhibitions in the years to follow. Looking closely at the network Copley created, I will further examine the manner in which he promoted the dissemination of Surrealism and helped to further the careers of the artists represented.

Biographical note:

Timea Andrea Lelik is an art historian, writer and curator based at Leiden University. She received her Master's in Art History from Utrecht University and is currently preparing a PhD dissertation on the topic of the painted portrait in the twenty and twenty-first century, focusing on the work of Edvard Munch, Francis Bacon and Marlene Dumas. She is a collaborator of *ARTA Magazine*, *The Art Market Dictionary* and a member of AICA (International Association of Art Critics).

The Galeria de Arte Mexicano and Networks of Mexican Surrealism in the United States

Rachel Kaplan, Los Angeles County Museum of Art

In January 1940 the *International Exhibition of Surrealism* arrived in the Western Hemisphere, opening at Mexico City's Galería de Arte Mexicano (Mexican Art Gallery, GAM). As GAM prepared to celebrate its fifth anniversary, the recognition garnered by hosting the exhibition launched the young gallery into the international scene. Benefiting from an established interest in Mexican art in the United States and compounded by worsening tensions in Europe surrounding World War II, throughout the 1940s GAM's international programming looked toward Mexico's northern neighbor.

This paper will focus on the activities of GAM and its director, Inés Amor, in the United States in the years immediately following the *International Exhibition of Surrealism*. Building on personal relationships, Amor developed ties with museums, galleries, and collectors to increase the exposure of her artists abroad. By tracing specific artworks that traveled through these networks to venues such as the Museum of Modern Art and the Knoedler Galleries, this paper will highlight evolving perceptions of Mexican art in the United States. Amor capitalized on her gallery's international reputation that resulted from hosting the 1940 exhibition and deployed artists working with Surrealist tendencies to expand understandings of Mexican art. In doing so she championed easel painting as the height of Mexican artistic production as opposed to the renowned post-revolutionary mural movement. An investigation of GAM's carefully cultivated network elucidates an important chapter in the reception of international Surrealism and Mexican art in the United States.

Biographical note:

Rachel Kaplan is Assistant Curator of Latin American art at the Los Angeles County Museum of Art. She joined LACMA in September 2015 as the Wallis Annenberg Curatorial Fellow after receiving her Ph.D. from the Institute of Fine Arts, New York University, where she specialized in modern Latin American art and histories of collecting.

Surrealist Intrusion and Disenchantment on Madison Avenue, 1960

Susan Power, Independent Scholar, Los Angeles

Decades after its interwar heyday, the Parisian Surrealist group joined forces with D'Arcy Galleries in staging *Surrealist Intrusion in the Enchanters' Domain*, the move-

ment's second major international exhibition stateside. Capitalizing on the buzz generated by the *Exposition internationale du Surréalisme (E.R.O.S.)* held in Paris the previous year, the show has remained largely in the shadows of critical scholarship owing in part to the lower profile status of Surrealism in the postwar era. This paper will focus on the extensive networks which brought such an unlikely endeavor to fruition in a New York art scene which had heralded the movement's so-called demise. This behind-the-scenes glimpse of the tensions underlying the Surrealists' collective activity offers a more nuanced narrative than the anecdotal uproar triggered by the provocative showcasing of persona non grata Salvador Dalí's large scale painting *Madonna*. The presentation sheds light on the contradictions inherent in the Surrealist attempt to forge alliances in order to reiterate the movement's vitality for an American public at a crucial turning point in both the history of the movement and the growth of the transatlantic art market.

Biographical note:

An independent scholar and curator specializing in modern and contemporary art based in Los Angeles, **Susan Power** received her doctorate from the Université de Paris 1 Panthéon-Sorbonne in 2012. Transnational in scope, her research examining strategies of display – from the early Surrealist experiments in exhibition design to contemporary artist interventions – was supported by grants from the Smithsonian Institution and the Terra Foundation for American Art.

American Surrealism

Surrealism and the Marketing of Man Ray's Photographs in America: The Medium, the Message, and the Tastemakers

Wendy Grossmann, The Phillips Collection, Washington

Even as Man Ray's photographs were instrumental in the creation and promotion of a Surrealist aesthetic, the medium didn't achieve the status of a collectable commodity until the conceit of the "vintage" image was established in the 1970s. As a result, marketing practices for the artist's work prior to that period faced distinct challenges. Moreover, Man Ray's characteristically irreverent attitude toward issues of authenticity, authority, and originality and his iconoclastic stance toward the reification of photography as an art form paradoxically have both fueled and confounded the market for his work in this medium. This duality is mirrored in the artist's own ambivalence toward his American identity, feeling more at home and appreciated in his adopted France. This paper explores the ways in which these factors, the specific tastemakers and mediating

agents – Frank Crowninshield, Julian Levy, James Thrall Soby, and Arnold Crane – and institutions – especially MoMA and the Getty – helped shape the reception of and market for Man Ray’s photographs in the United States in the first half of the twentieth century and continue to inflect the market for his work today.

Biographical note:

Wendy A. Grossman is a Curatorial Associate at The Phillips Collection and lecturer in art history at New York University (Washington DC) and the University of Maryland, College Park. Her publications include: *Man Ray’s Endgame and Other Modernist Gambits* (2005), *Modernism between the Ethnographic, the Primitive, and the Surreal* (2006), the award-winning exhibition catalogue *Man Ray, African Art, and the Modernist Lens* (2010), and *Man Ray – Human Equations* (2015).

The Poetics of Surrealist Presentation:

Joseph Cornell, Robert Motherwell, and Leo Castelli

Mary Ann Caws, Graduate School, City University of New York

The presentation of American Surrealism by various galleries is ongoing. I will shortly present the following galleries: the Weinstein Gallery (San Francisco), the Berta Walker Gallery, the Provincetown Art Association and Museum (Provincetown), the Leo Castelli Gallery, the Eykyn Maclean Gallery, the Di Donna Gallery, and others (New York) to deconstruct their approach to exhibition, including the catalogues. The effort was and is to show how Surrealism could be and often already was American, as it continues to be. I will focus on the Leo Castelli Gallery, and the way it presented Joseph Cornell with the support of Robert Motherwell after World War II. Cornell is the prime case, a home-grown American Surrealist, with his white magic, as he called it. American Surrealism in its own varieties continues to flourish as does the memory of its American women Surrealists: Dorothea Tanning, Kay Sage, Madeline Gins. Surrealist ideas have spread, which encourages the market from all sides. For the last ten years, the sales of surrealism have abounded.

Biographical note:

Mary Ann Caws is Distinguished Professor Emerita of English, French and Comparative Literature at the Graduate Center of the City University of New York, and a Resident Professor. She is recipient of Guggenheim, Rockefeller, and Fulbright fellowships, a fellow of the American Academy of Arts and Sciences, and Officier de l’Ordre des

Palmes académiques and a Chevalier de l'Ordre des Arts et Lettres. She is past President of the Modern Language Association, of the American Comparative Literature Association, of the Association for Dada and Surrealism, and of the Association of Literary Scholars.

Caws is the Editor of the *HarperCollins World Reader* and author of many books on art and text, including a wide range of works on Surrealism. She has written multiple biographies of artists and writers as well as catalogues, including *André Masson: The Mythology of Desire; Masterworks from 1925 to 1945* (Blain/DiDonna) and *Jean Arp. A Collection of Wood Reliefs and Collages* (Blain/DiDonna). *Surrealist Love Poems* (Tate Publishing and Chicago University Press) and *Surrealist Painters and Poets* (MIT) are only two examples of her extensive work on poetry. Caws is currently working on the book *Modernist Gatherings: Tables and Moments* (Reaktion Books, working title).

D'Arcy Galleries and New York Late Surrealism: Duchamp, Johns, Rauschenberg

Lewis C. Kachur, Kean University of New Jersey

The gallerist Maurice Bonnefoy ran the D'Arcy Galleries on upper Madison Avenue from the late 1950s to the late 1960s with a mixed program, from contemporary Europeans to non-Western arts. In the absence of the first generation of New York Surrealist dealers, Bonnefoy stepped in to stage an International Surrealist exhibition in the winter of 1960-61. Installed largely by Marcel Duchamp, it remained visually undocumented until a set of installation photos emerged in the Breton sales in 2003. Thus this International exhibition has gone mostly overlooked in histories of the movement. Duchamp created another novel installation, touching on themes such as the labyrinth, and forwarding artistic friendships. Duchamp was able to bring his new young artist associates Jasper Johns and Robert Rauschenberg under the Surrealist umbrella.

In part this show re-presented many works from the *Exposition Internationale du Surréalisme (EROS)* held a year earlier at Galerie Daniel Cordier, Paris, December 15, 1959 to February 29, 1960. But for the supposedly "puritan" American audience, it was re-branded without eros as Surrealist intrusion in the Enchanters' Domain. Julien Levy, in retirement, was a major lender. With some 150 works by 58 artists, it represented a major manifestation of the group's vitality after World War II. The critical reception was mixed.

The exhibition also introduced a new Cuban recruit working in Paris to the New York audience, the sculptor Augustin Cardenas. Cardenas was subsequently invited to stage a large one-man show at Richard Feigen gallery, Chicago. This is one thread of a strong Surrealist center in Chicago, extending the reach of a globalized Surrealism into the early 1960s.

Biographical note:

Lewis Kachur is Professor of Art History at Kean University of New Jersey. He received his doctorate from Columbia University, and is a specialist in twentieth century and contemporary European and American art. A pioneer in the field of exhibition history and artists as curators, Kachur completed a study of fifty years of exhibitions at the Solomon R. Guggenheim Museum, New York in the late 1980s. He is the author of *Displaying the Marvelous: Marcel Duchamp, Salvador Dalí and Surrealist Exhibition Installations* (MIT Press, 2001), likely the first extended study to juxtapose Dalí and Duchamp. His essays include “Intrusion in the Enchanters' Domain: Duchamp's exhibition identity”, in *aka Marcel Duchamp: Meditations on the Identities of an Artist*, Washington, D.C., Smithsonian Press, 2014; and “Re-Mastering MoMA: Kirk Varnedoe's ‘Artist's Choice’ Series”, in Celina Jeffrey, ed. *The Artist as Curator*, Intellect Press, Chicago, 2015.