Summary

11 Foreword
   Stephanie D’Alessandro, and Matthew Gale

13 Introduction:
   Avida Dollars! Surrealism and the Art Market in the United States, 1930–1960
   Julia Drost, Fabrice Flahutez, Anne Helmreich, and Martin Schieder

I
   Private / Public

41 Fantastic Art, Dada, Surrealism: “A Serious Affair”
   Anne Umland and Talia Kwartler

77 Collecting Modern Art in Hartford: James Thrall Soby, the Wadsworth Atheneum, and Surrealism
   Oliver Tostmann

99 Peggy Guggenheim and Howard Putzel. Partners in Purchasing
   Susan Davidson

119 Alexander Iolas, the Collectors John and Dominique de Menil, and the Promotion of Surrealism in the United States
   Eva Fotiadi

135 Magritte at the Rodeo: René Magritte in the Menil Collection
   Clare Elliott
151 Toward a New “Human Consciousness”: The Exhibition
“Adventures in Surrealist Painting During the Last Four Years”
at the New School for Social Research in New York, March 1941
*Caterina Caputo*

II
Agents / Artists

173 “Press hostile or silent, public recalcitrant, zero sales”: Max Ernst
at the Valentine Gallery, Spring 1942
*Julia Drost*

195 Surrealistic Socialite. Dalí’s Portrait Exhibition at the Knoedler
Galleries in 1943
*Martin Schieder*

221 Marcel Duchamp: Paradoxical Promoter of His Art in the
United States (1942–1960)
*Scarlett Reliquet*

241 Surrealism and the Marketing of Man Ray’s Photographs in
America: The Medium, the Message, and the Tastemakers
*Wendy A. Grossman*

267 “A New Phase of the Offensive”: The 1936 Joan Miró
Retrospective at the Pierre Matisse Gallery
*Élisa Sclaunick*

281 René Magritte in the United States: Reconciling Business
and Art
*Julie Waseige*

303 *Femme Maison*: Louise Bourgeois, the Norlyst Gallery, and
Feminist Surrealism in America, 1943–1947
*Daniel Belasco*
### III
### Galleries / Dealers

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>323</td>
<td>Julien Levy: Progressive Dealer or Dealer of Progressives?</td>
<td>Anne Helmreich</td>
</tr>
<tr>
<td>345</td>
<td>The Commercial Strategy of the Pierre Matisse Gallery After 1945: Promoting Individual Artists’ Careers at the Expense of the Careers of Surrealists</td>
<td>Marianne Jakobi</td>
</tr>
<tr>
<td>363</td>
<td>Julius Carlebach (1909–1964) and the Trade in So-Called “Primitive” Arts</td>
<td>Florence Duchemin-Pelletier</td>
</tr>
<tr>
<td>389</td>
<td>Surrealism on the Rise: The Copley Galleries and Joseph Cornell in Hollywood</td>
<td>Timea Andrea Lelik</td>
</tr>
<tr>
<td>411</td>
<td>The Galería de Arte Mexicano and Pathways for Mexican Surrealism in the United States</td>
<td>Rachel Kaplan</td>
</tr>
<tr>
<td>429</td>
<td>Surrealist Intrusion and Disenchantment on Madison Avenue, 1960</td>
<td>Susan L. Power</td>
</tr>
<tr>
<td>449</td>
<td>D’Arcy Galleries and New York Late Surrealism: Duchamp, Johns, Rauschenberg</td>
<td>Lewis Kachur</td>
</tr>
</tbody>
</table>

463 Index Names
469 Index Galleries
471 Credits