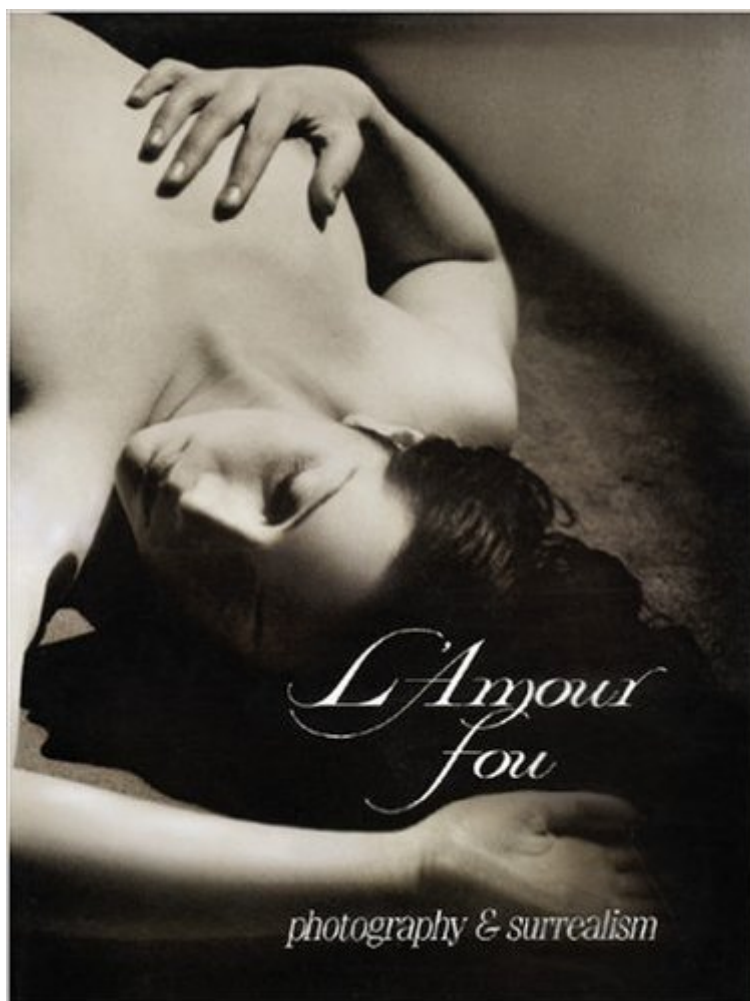


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L'Amour Fou: Photography And Surrealism



Synopsis

Much has been written about Surrealist painting and sculpture, but most of the erotic, disorienting and exquisite Surrealist photographs of Man Ray, Marcel Duchamp, Max Ernst, Andre Breton, Brassai, Salvador Dali, Andre Kertesz and Hans Bellmer have remained all but unknown - until now. Traditional criticism has viewed Surrealist photography as a pale imitation of authentic Surrealist work. The assumption has been that photography, a "realistic" medium, is fundamentally incompatible with a cause devoted to the wildly subjective, the world of dreams and the unconscious. As a consequence, Surrealist photography, a major body of 20-century art, has remained largely unexplored. This text studies the crucial role photography played in the Surrealist movement. It shows how photographers enlisted into the service of "subjective" Surrealism their medium's very claim to "objective" reality. Of greatest interest, of course, is the book's abundant reproductions of the fantastic and distorted photographic creations that must be acknowledged as an important part of the Surrealist oeuvre.

Book Information

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Customer Reviews

I remember writing my thesis with this book next to me all the time. It was by far the best writing on Surrealism and Photography. Rosalind Krauss has given the most compelling and exciting essay on the role of photography and artist's thinking of mechanics of pictures, dreams and bodies in the realm of visual art.

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