

WHAT IS ***Surrealism*** **?**





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image:
beverly semmes,
big silver, 1996.

WHAT IS ___?

information programme

There is a growing interest in contemporary art, yet the ideas, methodologies and theoretical frameworks which inform its practice can be complex and difficult to access. The what is_? information programme is intended to contribute to the on-going enquiry into modern and contemporary art. It is framed as a question rather than presenting a definitive answer. Drawing on the expertise and experience of lecturers, artists, curators and critical writers, it provides a broad overview of some of the central themes and directions in modern and contemporary art.

03

The programme addresses aspects of modern and contemporary art theory and practice through talks, booklets and web-based resources:

- Series 1 1970 to the present*
- Series 2 1900 to 1970*
- Series 3 materials and methodologies*
- Series 4 theory (in collaboration with MA, Art in the Contemporary World, NCAD)*

The intention is to provide background and contextual information about the art and artists featured in IMMA's exhibitions and collections in particular, and about contemporary art in general; to promote information sharing and to encourage critical thinking, debate and discussion about art and artists.

For further information see www.imma.ie

WHAT IS Surrealism ?

Pure psychic automatism, by which it is intended to express, either verbally, or in writing, or in any other way, the true functioning of thought. Thought expressed in the absence of any control exerted by reason, and outside all moral and aesthetic considerations.

André Breton, The Surrealist Manifesto, 1924

introduction

05

The Irish Museum of Modern Art is the national cultural institution for the collection and presentation of modern and contemporary art in Ireland. IMMA exhibits and collects modern and contemporary art by established and emerging Irish and International artists. The temporary exhibitions programme features work by established and emerging artists ranging from painting, sculpture, installation, photography, video and performance. IMMA originates many of its exhibitions but also works closely with a network of international museums and galleries. IMMA's collection includes artworks across a range of media and genres acquired through purchase, donations, loans and commissions. Many artworks have also been acquired through IMMA's temporary exhibitions programme and, on occasion, through IMMA's Artists' Residency Programme.

This introductory text provides a brief overview of Surrealism. Terms associated with Surrealism are indicated in CAPITALS and are elaborated on in the glossary on p. 21. Fiona Loughnane, lecturer in modern and contemporary art in the Department of Visual Culture, NCAD, provides an essay What is Surrealism? Fiona's essay includes examples of artists and artworks, some of which are included in IMMA's Collection, highlighting the potential of IMMA's exhibitions and Collection as resources for further investigation and enquiry into the subject of Surrealism.



what is surrealism?

Originating in the 1920s, Surrealism is a twentieth century AVANT-GARDE art movement. It was an INTERDISCIPLINARY movement mostly associated with literature and the visual arts but also had manifestations in film and music. It was characterised by experimentation and irreverence.

Surrealist artists emphasised the role of chance and play in the creation of their artworks. They were also interested in exploring the relationship between inner (psychological) and outer (lived) experience. Influenced by the emerging discipline of PSYCHOANALYSIS and Sigmund Freud's theories of the unconscious, they used DREAMS and FREE ASSOCIATION as techniques to gain access to the unconscious.

Most of the Surrealists were based in Paris in the post-WWI period and many of them such as André Breton, Man Ray and Max Ernst had been involved in the international avant-garde movement DADA prior to becoming involved in Surrealism.



image:
alice maher, the axe
(and the waving girl), 2003.

who were the surrealists?

Artists directly involved with the Surrealist movement:

André Breton was the leader of the Surrealist movement and author of the Surrealist Manifesto, 1924. Other members included Philippe Soupault, Louis Aragon, Paul Eluard, Max Ernst, Salvadore Dalí, René Magritte, André Masson, Joan Miró, Man Ray and Francis Picabia.

Artists associated with Surrealism:

Several artists such as Alberto Giacometti, Dorothea Tanning, Giorgio de Chirico, Marcel Duchamp and Meret Oppenheim had associations with the Surrealist movement but were not directly involved or were involved for a short period.

South America and Mexico:

Artists such as Frida Kahlo, Diego Rivera and Leonora Carrington, who were based in Mexico, are associated with Surrealism; however, their work is also seen to be influenced by a range of indigenous and local influences including folk art, mythology and MAGICAL REALISM.

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what did they do?

The Surrealist movement involved many artists working in a variety of disciplines (literature and visual arts) and mediums (painting, sculpture, drawing, collage, printmaking). What they shared was an interest in experimentation in terms of using new materials and developing new ways of working.

Some Surrealist painting and drawing such as the work of André Masson featured experimentation with the technique of FREE ASSOCIATION in painting, which became known as AUTOMATISM. The Surrealists also experimented with techniques to merge images and texts.

Works by artists such as Salvador Dalí and René Magritte were influenced by dream interpretation. This form of painting, which was referred to as ONEIRIC, was more realistic in its rendering but included fantastical and magical elements.

influence of surrealism

Surrealism was influential on a wide range of artists and art movements such as Roberto Matta Acharren, Arshile Gorky, Louise Bourgeois, Mark Rothko and many artists associated with Abstract Expressionism.

The influence of Surrealism can also be seen in the work of several artists in IMMA's Collection such as Alice Maher, Beverly Semmes, Paula Rego, F. E. McWilliam, Iran do Espírito Santo, Rebecca Horn and Colin Middleton among others.

methodologies and techniques

The Surrealists experimented with a variety of methodologies, materials and techniques.

AUTOMATISM

Drawing on Freud's psychoanalytic theories of free association, the Surrealists created poetry, prose, drawing and painting by using the first words or images which came to mind. In drawing and painting this involved letting the materials dictate the form of the work, using scribbling, poured paint and random and accidental mark making.

COLLABORATION

A form of arts practice where two or more artists, often from different disciplines, collaborate in the creation of an artwork.

COLLAGE

Originating in the work of Georges Braque and Pablo Picasso and known as SYNTHETIC CUBISM, collage refers to the construction of an artwork by assembling and gluing together materials such as textiles, paper and found objects.

DECALOMANIA

Spreading gouache, ink or paint onto a smooth, non-absorbent surface such as ceramic or glass which is then pressed onto another surface such as paper or canvas.

FROTTAGE

The creation of a surface pattern by rubbing with pencil or charcoal on a piece of paper laid over a rough or textured surface such as wood grain.

GRATTAGE

Similar to frottage but uses paint instead of pencil or charcoal.

ONEIRIC

Relating to dreams - in the context of Surrealism the term refers to the use of dream material as subject matter in the work of artists such as Max Ernst and Salvadore Dalí.

SURREALIST GAMES

Games such as EXQUISITE CORPSE were used to bypass the conscious mind and also as a form of collaboration.



Image:
F.E. McWilliam,
Girl Watting, 1970.

What is Surrealism?

Fiona Loughnane

what is surrealism?

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In an interview conducted by Hans Ulrich Obrist in 2005, Leonora Carrington was asked for her definition of Surrealism. Her answer continues the impish evasiveness she demonstrated throughout the interview and seems, initially at least, to refuse a definition. She said: 'I would define it as an approach to reality that we do not understand yet.' Despite first impressions, the artist comes close here to capturing the essence of the Surrealist movement. What Carrington's definition suggests is that Surrealism's interest in unconscious fantasy as revealed through desire, was not as a means to escape reality, but instead a strategy through which to fundamentally *alter* reality, thus inferring Surrealism's fusion of art and radical politics, typical of the revolutionary avant-garde in the inter-war period.¹

This contrasts with a general, popular understanding of Surrealism, which tends towards broad definitions of the term as encompassing anything marvellous, strange or fantastic; often demonstrating a very narrow understanding of Surrealist art, with a focus on painting (particularly that of key figures such as Salvador Dalí or Max Ernst), rather than engaging with the diverse activities of the Surrealists that encompassed visual art, literature and politics.

The tendency to focus on a small part of the Surrealist movement as representing the whole, diminishes the vibrancy of the Surrealist movement, by not properly describing the range of its activities and interests, or the heterogeneity of the artists who embraced Surrealism, with varying degrees of commitment. This text addresses some of these issues, but will focus on French Surrealism, using select examples. A particular emphasis will be placed on the writer André Breton, the central figure and organising force behind the movement.

Breton worked as a medical orderly during WWI, where he was struck by his encounters with patients suffering from shell-shock. This experience reinforced his interest in psychoanalysis, one of the key discourses that informed Surrealism. While Surrealism was strongly influenced by the models of the unconscious mind and the discussions of psychological states and dreams - both in terms of function and content- in the work of figures such as



Sigmund Freud, it was not a slavish transcription of these ideas into a cultural context. Surrealism tended to place a very different value on psychoanalytic principles, theories and methods. For example, whereas, for Freud, automatism was simply a diagnostic tool, for the Surrealists it formed a central route to the unconscious. Similarly, where Freud argued that the primitive urges and desires of the unconscious (the Id) needed to be checked and 'civilised' by the conscious (the ego) and the conscience (the superego), the Surrealists advocated freedom from all constraint and taboo. As Alyce Mahon argues:

Image:
Iran do espírito santo,
untitled [keyhole], 1999.

'Freud's understanding of sexuality and eroticism informed the Surrealists' understanding of Eros, the life force, as a philosophical concept concerned with the profound human drive towards creativity and social fulfillment. Eros is also inevitably bound to its counterpart, Thanatos, the destructive death drive, and to society and its repressive codes of behaviour. At the same time, the Surrealists broke with Freud's insistence on the need to control Eros and instead claimed that it should be deliberately unleashed for subversive, political ends.'²

Breton was also strongly influenced by his involvement with Dadaism, and many other artists associated with Surrealism such as Max Ernst, Man Ray and Marcel Duchamp had earlier links to various Dada groups. The Dada interest in the ludic (the playful and spontaneous) and in chance and irrationality, particularly as a means to counteract or refuse the norms of bourgeois society, was adopted in Surrealism, although Breton argued that Surrealism was less nihilistic than Dada. In a text 'Leave Everything' published in *Littérature*, the first of many Surrealist journals, he signaled his distance from the earlier avant-garde movement, as well as from bourgeois life and values:

Leave Everything
 Leave Dada
 Leave your wife, leave your mistress
 Leave your hopes and fears
 Drop your kids in the middle of nowhere
 Leave the substance for the shadow
 Leave behind, if need be, your comfortable life and promising future
 Take to the highways.³

A couple of years later, in 1924, Breton formulated his 'First Manifesto of Surrealism', a statement of intent which is often seen as marking the beginning of a formal Surrealist movement. Breton's manifesto emphasised the technique of automatism as central to Surrealist practice: 'SURREALISM, n. Psychic automatism in its pure state, by which one proposes to express - verbally, by means of the written word, or in any other manner - the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.'⁴

The text, *Les Champs Magnétique* (the Magnetic Fields) 1919, also published in *Littérature*, was by André Breton and Philippe Soupault, who claimed to have created the text through a sort of automatic free association without conscious mediation (although the texts were subsequently 'tidied up' through the addition of punctuation for example). Automatism in visual production was achieved through a number of techniques, such as the game 'Exquisite Corpse', which again created an unconscious free association, and through various painting techniques such as decalcomania, frottage and grattage. Despite these techniques, there were disputing views within the Surrealist group, as to whether visual art could be properly automatic.

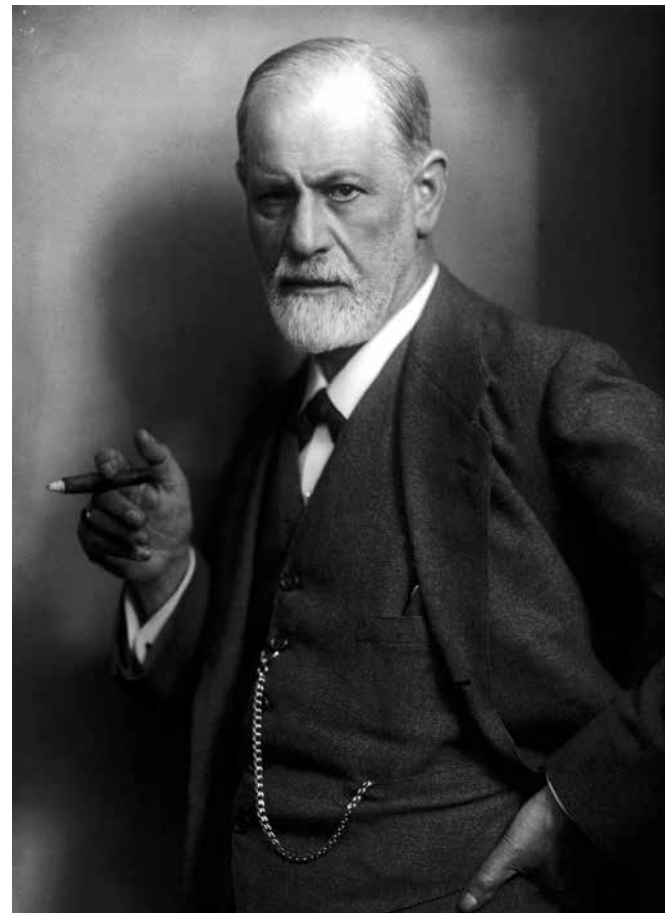
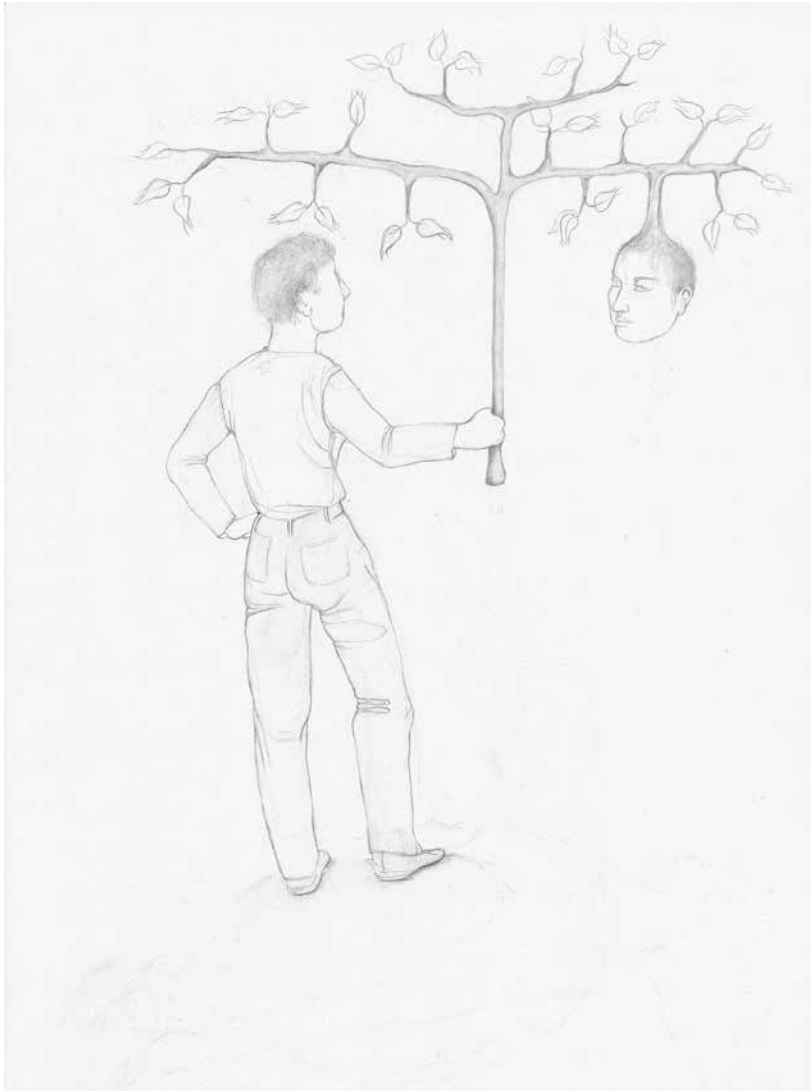


Image:
 Max Halberstadt (1882-1940),
 Sigmund Freud, 1921.

Automatic methods were often collaborative and demonstrate the importance of the group within Surrealism. Surrealism involved artists and writers coming together to create work collectively and individually, in an atmosphere charged by debate and frequent passionate disputes. Something of this atmosphere is suggested by Max Ernst's painting, *Au Rendez-Vous des Amis* (At the Meeting of Friends), 1922. In its prominent placing of Louis Aragon and Breton at the centre of two separate groups of Surrealists, Ernst's image seems to prefigure the dispute between the two, essentially due to Aragon's increasing commitment to, and Breton's growing disenchantment with, the PCF (the French Communist Party). Breton's dominance as 'leader' of the group, made for a fluid situation, with several figures leaving Surrealism to set up their own rival groups. Chief among these marginal figures was Georges Bataille, often described as 'Surrealism's enemy from within', the editor of the influential journal, *Documents*. Bataille differed from Breton in terms of a less utopian, more strongly materialist approach to the unconscious, expressed through his concept of '*la bassesse*', base material.



In *Surrealism and Painting*, produced first as a pamphlet in 1928 and then published in the journal, *La Revolution Surréaliste*, Breton argued more strongly for a Surrealist painting that would refer to 'a purely interior model', conceived not just in terms of automatism, but in terms of a new conception of 'oneiric description', where dream narratives were communicated in a highly polished, finished, almost illustrative manner. While *Surrealism and Painting* focussed on the work of Picasso (then working in what could be described as a Surrealist vein), Breton's model of Surrealist painting was soon centred around the work of Salvador Dalí.

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Dalí's *The Spectre of Sex Appeal*, 1934, is typical of the type of dream illustration that formed this branch of Surrealist painting, and also clearly demonstrates an interest in psychoanalytic models in its representation of a desire for the mother that is simultaneously erotic and repulsive. The work is typical of Dalí's method of 'critical paranoia', where the artist made use of double imagery to illustrate how the individual experiences reality in a manner that is more indicative of their repressed desires, than a confirmation of objective reality. According to Dalí: '...the paranoiac activity always makes use of materials that are controllable and recognisable ... Paranoia makes use of the external world in order to set off his obsessive idea, with the disturbing characteristic of verifying the reality of this idea for others.'⁵

Hal Foster's influential text on Surrealism, *Compulsive Beauty*, 1993, reads Surrealist art in terms of Freud's ideas of the uncanny as being primarily motivated by a death drive that is more powerful than the pleasure principle. In Foster's view, the eroticism of Surrealist art is always tinged with violence and death. Hans Bellmer's *Les Jeux de la Poupée*, 1934-1949, involves a series of photographs of an elaborate, jointed doll, made by the artist and subject to his manipulations and distortions, in a manner that creates an unsettling eroticism. Freud's text *The Uncanny*, 1919, had named the doll or mannequin and the double as figures that strongly represent the uncanny. For Freud, the repetitions associated with the uncanny are associated with the inevitable movement of life towards death, and it's notable that Bellmer repeats forms, even within single images, as in one of his most disturbing manifestations of the doll, where instead of a body she is given a double set of legs.

The violent dismantling and distortions of the female form, in Bellmer, and in the images of Man Ray among others, have meant that Surrealism has been read as an aesthetic that privileges a heterosexual male gaze under which woman is simply an 'object of desire'. Surrealist art frequently presented the body of woman as offering a route to the unconscious through desire (or *l'amour fou*, mad love, and 'convulsive beauty' as their ideas of eros were often expressed). Female artists within Surrealism, such as Lee Miller, Meret Oppenheim and Leonora Carrington, tended to be viewed as models and muses as well as artists, conforming to the ideals of *femme-enfant* (child-woman) or *femme-sorcière* (sorceress). However, Surrealist images often complicated fixed ideas of gender, as in Man Ray's *Anatomies* of 1929, where he photographed Miller's chin and neck in a manner that renders them strongly phallic in appearance, or in the Surrealist fascination with transvestitism, as in Marcel Duchamp's adoption of the feminine persona of Rose Selavy (*eros, c'est la vie, eros, that's life*).

While Max Ernst's *Meeting of Friends* suggests a strongly male environment, Surrealism was attractive to a number of female artists, who saw it as a field through which they could explore their own sexual and gendered identities. Natalya Lusty has argued that these women occupied a particular position in relation to Surrealism, where they were both participants and observers: '... their work at particular moments is informed through the twin modes of active participation and detached observation, establishing a dynamic of complicity and resistance, homage and critique in relation to many of the central tenets of Bretonian Surrealism.'¹⁶

Lee Miller's *t*, 1940, can be seen not simply as a documentary image of a classical sculpture, damaged in the London Blitz, but as an example of the artist taking control of her image, conflating the many images Man Ray took of her, suggestive of a fragmented classical torso, with her political reportage of WWII. Meret Oppenheim's works, such as *Luncheon in Fur*, 1936, and *Cannibal Feast*, 1959, are strongly suggestive of a female sexuality, conflated with consumption, where passivity is not necessarily a powerless position, but instead one that is actively chosen for gratification and pleasure.

These works also provide a cogent example of Surrealism's experimentation with non-traditional media, and demonstrate the limitations of a narrow focus on Surrealist painting. Oppenheim's *Luncheon in Fur* is a particularly well known example of the 'Surrealist Object', where everyday items are brought together or transformed, to create a sense of the uncanny or the marvellous. Her *Cannibal Feast* was produced for the 1959 Surrealist Exhibition, with the theme of Eros. To get a full sense of the radical nature of Surrealism, we need to imaginatively move beyond the often poor quality images that record such ephemeral works, to consider the intensely experiential nature of these events. Many Surrealist actions and performances acquired their own mythology and legend, such as Dalí's infamous speech for the opening of the International Surrealist Exhibition at the Burlington Galleries in London, in 1936, which he famously delivered wearing a diving suit, causing him to collapse from the heat and lack of air.

Rosalind Krauss has argued for photography as the most important medium for Surrealism. In *L'Amour Fou: Surrealism and Photography*, 1986, she argues that Surrealist images undermine photography's iconic and indexical nature (where the world is recorded as an image that demonstrates a necessary connection to reality). Instead Surrealism tended to present photographs as indeterminate symbols that operate in a manner akin to language (the staged repetitions of Bellmer's *Poupee* provide just one example of this). Surrealist use of photography was varied, ranging from techniques undermining its connection to reality (Man Ray's 'solarizations' or Raoul Ubac's '*brûlages*'), to chance images of the marvellous (such as Brassai's photographs of Paris at night).

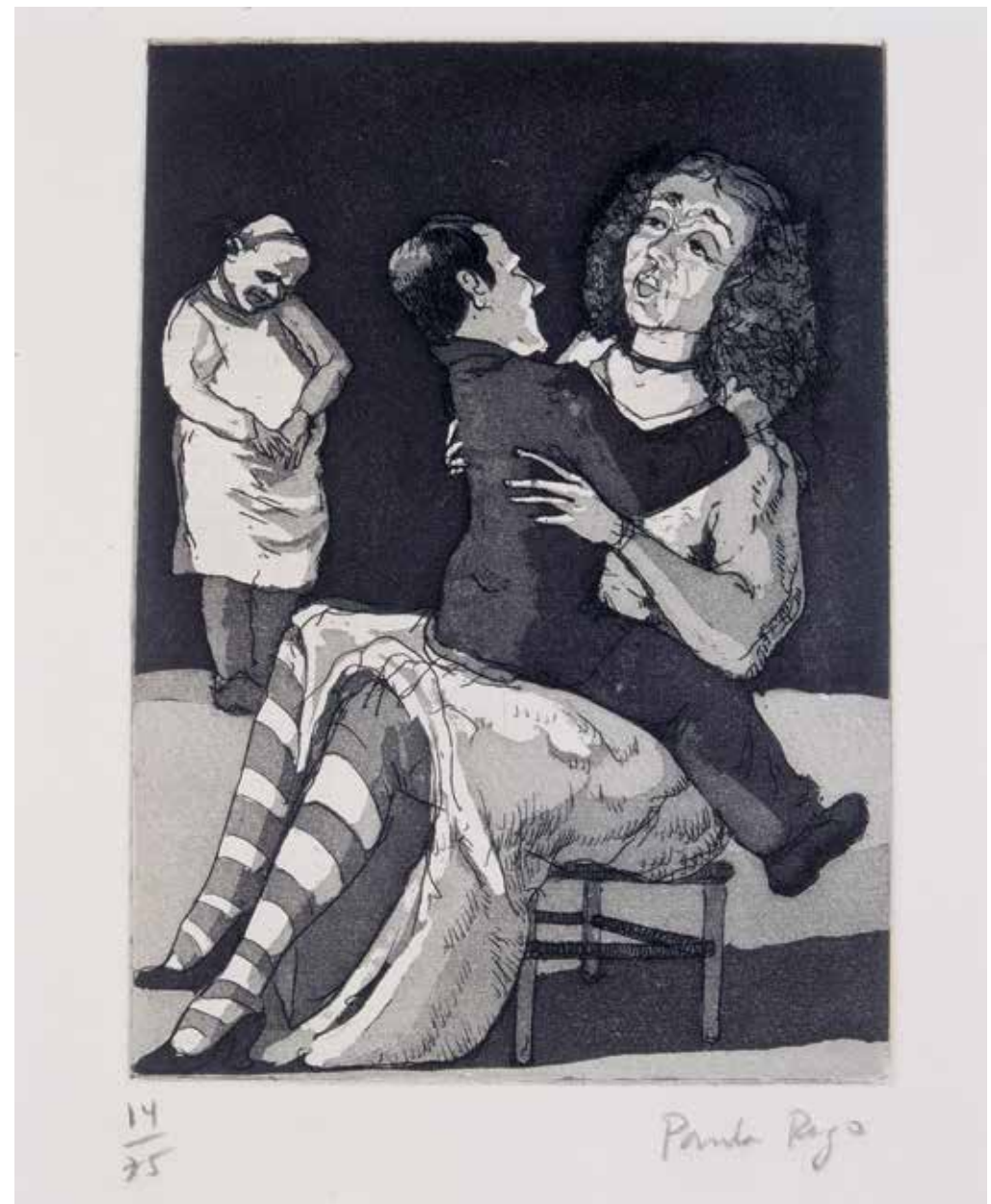


Image:
Paula Rego,
The Baker's Wife, 1989.

Surrealism operated above all through language, through the pages of the various Surrealist journals (*Littérature*, *La Revolution Surréaliste*, *Surréalisme au Service de la Revolution*, *Variétés*, *Documents*, and the *London Bulletin*, to name just a few of the most prominent), and through pamphlets and flyers distributed on the streets, often with strongly didactic political messages such as their collective statement of 1925 'Open the Prisons. Disband the Army'. The group also produced more measured statements of their political views, as in the text jointly produced by Breton, the Mexican artist Diego Rivera, and the Russian revolutionary Leon Trotsky, 'Towards a Free Revolutionary Art', published in the Communist Publication, *Partisan Review*, in 1938, which argued that art is necessarily revolutionary when free from political control.

In an elaborate protest against the Colonial Exhibition, held in Paris in 1931, the Surrealists, together with the PCF (the French Communist Party) and the AIL (the Anti-Imperialist League), organised an alternative exhibition 'The Truth about the Colonies'. The Surrealist display for the exhibition featured ethnographic objects (mostly taken from André Breton's extensive collection), alongside a text derived from Karl Marx: 'a people who oppress others cannot possibly be free'.⁷ Against this display, the Surrealists had a vitrine exhibiting 'European fetishes', which contained three figures: a tacky figurine reminiscent of a 'Hottentot Venus'; an elaborate collection box for French Foreign Missions, featuring an African child holding a begging bowl with the word '*merci*' printed on it; and finally, a Catholic crusade figure of the virgin and child. David Bate has argued that this display involved an inversion of the Christian values of faith, hope and charity.⁸ As such, the Surrealist contribution to 'The Truth about the Colonies' took a strong stance against what they saw as the hypocritical humanism of Western colonialism, especially as represented by religious missionaries. Photographs of the exhibition were reproduced in *Surréalisme au Service de la Revolution* in December 1931, reinforced by a tract in the form of an imperative instruction: 'Don't Visit the Colonial Exhibition', where they argued: 'The dogma of French territorial integrity, so piously advanced in moral justification of the massacres we perpetuate, is a semantic fraud; it binds no one to the fact that not one week goes by without someone being killed in the colonies.'⁹

The Surrealist response to the Colonial Exhibition, involved a typical reversal of hegemonic values, with the supposedly civilised and rational European society exposed as barbaric against the 'primitive' irrationality and magic of the non-West. The ethnographic objects from Breton's collection were used to present an alternative to Western bourgeois culture. By privileging the non-West over the West, the dream over reality, the chance and the marvellous over the rational and routine, the Surrealist hope was to alter existing reality through a fusion of image and text, art and politics.

fiona loughnane

- 1 See Peter Bürger, *The Theory of the Avant-Garde*, 1984.
- 2 Alyce Mahon, *Surrealism and the Politics of Eros: 1938-1968*, 2005, p. 15.
- 3 Breton, in Matheson, ed., *The Sources of Surrealism*, 2006, p. 243.
- 4 Breton, in Harrison and Wood, eds., *Art in Theory: 1900-2000*, 2003, p. 452.
- 5 Salvador Dalí in Finkelstein, ed., *The Collected Writings of Salvador Dalí*, 1998, p. 233.
- 6 Natalya Lusty, *Surrealism, Feminism, Psychoanalysis*, 2007, p. 2.
- 7 The Surrealists ascribed the quotation to Marx in the exhibition; however, it actually comes from Engels, rather than Marx's Speech on Poland of 1847.
- 8 David Bate, *Photography and Surrealism: Sexuality, Colonialism and Social Dissent*, 2004, p. 223.
- 9 Ibid, p. 221.

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what is
surrealism?
bibliography and
further reading

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20

surrealism
glossary

AUTOMATISM

Drawing on Freud's theories of free association, the Surrealists created poetry, prose, drawing and painting by using the first words or images which came to mind. In drawing and painting this involved letting the materials dictate the form of the work, using scribbling, poured paint and random and accidental mark making.

AVANT-GARDE

French term for advance guard or 'vanguard', a military term to describe an advance army group. The term is used to describe innovative, experimental or cutting edge artists and movements.

COLLAGE

originating in the work of Georges Braque and Pablo Picasso known as SYNTHETIC CUBISM, collage refers to the construction of an artwork by assembling and gluing together materials such as textiles, paper and found objects.

COLLABORATION

a form of arts practice where two or more artists, often from different disciplines, collaborate in the creation of an artwork.

DADA

An international, interdisciplinary avant-garde art movement founded in 1916 which used a variety of media, including collage, sound, nonsense texts and absurd performances to protest against the social, cultural and political conditions prevailing in Europe during World War I. Originating in Zurich, the movement spread to Paris, Berlin, Cologne, Hanover and New York and was influential on subsequent avant-garde movements such as Surrealism, Fluxus and the Situationist International.

DECALOMANIA

spreading gouache, ink or paint onto a smooth, non-absorbent surface such as ceramic or glass which is then pressed onto another surface such as paper or canvas.

EXQUISITE CORPSE

A game invented by the Surrealists which involved drawing or writing on a page which was then hidden by folding the page and passed to another person who added text or imagery without seeing what was already on the page.

FREE ASSOCIATION

In a therapeutic setting, a patient or analyst says the first thing that comes to mind and this is discussed with the therapist as a means of gaining access and insight into unconscious thoughts and wishes.

FROTTAGE

the creation of a surface pattern by rubbing with pencil or charcoal on a piece of paper laid over a rough or interesting surface such as wood grain.

GRATTAGE

similar to frottage but uses paint instead of pencil or charcoal.

INTERDISCIPLINARY

The combining of two or more artform specialisms, such as music, visual arts or dance.

THE INTERPRETATION OF DREAMS

Sigmund Freud's *The Interpretation of Dreams*, first published in 1899 and translated into English in 1913, outlined Freud's early theories on the role of the unconscious in psychological functioning and suggested that the interpretation of dreams provided a means to access unconscious material. *The Interpretation of Dreams* was very influential among artists and intellectuals.

LUDIC

referring to play or playfulness, used in literary theory to refer to playfulness in language.

MAGICAL REALISM

a genre in literature and visual arts which blends fantasy and reality. Literary magical realism originated in South America.

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ONEIRIC

relating to dreams – in the context of Surrealism the term refers to the use of dream material as subject matter in the work of artists such as Max Ernst and Salvadore Dalí.

PSYCHOANALYSIS

A theoretical model for understanding the workings of the mind and human behaviour. It is also a form of intensive psychotherapeutic treatment in which free association, dream interpretation and consideration of resistance and transference are used to resolve psychological problems. Developed by Sigmund Freud in the late nineteenth century, there are many strands of psychoanalytic theory, including object relations theory, Lacanian psychoanalysis and Jungian analytical psychology.

SURREALIST GAMES

games such as EXQUISITE CORPSE were used to bypass the conscious mind and also as a form of collaboration.

SYNTHETIC CUBISM

The later stage of Cubism associated with the work of Pablo Picasso and Georges Braque and following on from analytical Cubism, it involved using collage and assemblage to construct artworks from found materials.

surrealism resources

The following is a select list of resources. A more detailed list of resources can be found on IMMA's website www.imma.ie

Websites / Organisations / Projects

Access Art

www.accessart.org.uk

Artcyclopedia

www.artcyclopedia.com

Artworld Salon

www.artworldsalon.com

**Art:21 Art in the Twenty-
First Century**

www.pbs.org/art21

Axis

www.axisweb.org

Collabarts

www.collabarts.org

Database of Virtual Art

www.virtualart.at

Digital Art Source

www.digitalartsource.com

Intute

www.intute.ac.uk

LabforCulture.org

www.labforculture.org

STOT

www.stot.org

The Artists

www.the-artists.org

The Art Story

www.theartstory.org

**Encyclopedia of Art
Education**

www.visual-arts-cork.com

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www.cabinetmagazine.org

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www.create-ireland.ie

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Curator: The Museum

www.altamirapress.com

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Parkett

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Printed Project

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SpringerIn

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www.springerin.at

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of Cultural Policy**

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what is series 2?

Through privileging the non-West over the West, the dream over reality, the chance and marvellous over the rational and routine, the Surrealist hope was to alter existing reality through a fusion of image and text, art and politics.

Fiona Loughnane

What is Surrealism? is part of an information programme which aims to provide a general introduction, in the form of a question, to the key concepts and themes in Modern and Contemporary Art. *What is Surrealism* provides an overview of Surrealism, identifying the ideas, artists and influences associated with the movement. This resource includes an essay by **Fiona Loughnane** titled *What is Surrealism?*

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