

Surreal Women

<https://awarewomenartists.com/>

Benevolent Condescendence

In the 1920s and '30s, Paris was considered the capital of the arts. From the ashes of World War I rose Surrealism, an artistic and literary movement that claimed to challenge the values of the narrow-minded and hypocritical bourgeoisie by declaring “total equality for all human beings”, men and women alike.

However, this equality, which the poet André Breton defended in 1934, was in fact only theoretical. In reality, French Surrealism was not particularly fond of women, or, if anything, loved them as the objects of men's desire: as muses, child-like entities, femmes fatales, or as the stereotype of the submissive or crazy woman. And yet, in the shadow of men, many women joined the movement, using their creativity to build an independent identity for themselves. But very few of them, especially in the interwar period, were recognized as artists in their own right, and most are still ignored by the critics to this day or are treated with more or less benevolent condescendence.

<https://www.youtube.com/watch?v=fH1uXlm9qoQ&t=26s> (4 mins) overview

<https://www.youtube.com/watch?v=wtPBOwE0Qn0> (10 mins) overview

<https://www.youtube.com/watch?v=izmCqPSLNOE&t=70s> (women)

Toyen (1902-1980)

A dominant figure in Czech surrealism, Toyen spent her life between Prague, where she worked in a tight-knit union with Jindřich Štyrský, and Paris, where she finally went to live with Jindřich Heisler in 1947. Although she would hold, alongside André Breton, an important place in the Paris Surrealist movement of the 1950s, she nonetheless followed an individual path – a path of uncompromising poetry. Breaking with her fellow painters from a very early age, she joined in 1923 the avant-garde Prague “poetist” group Devětsil, leading to her abandonment of the Cubism of her early days in favour of a sort of lyrical abstraction. It was at this time that she created, along with Štyrský “artificialism”, a mode of art that used painting to inspire “poetic emotions that are not only optical, to stir a sensitivity that is not only visual”. This search for an emotional impact – one created by the coloured surfaces – drove both artists to bring forth from their subconscious concrete impressions that are not directly identifiable and that stem from desire, fear, or other deep, obscure forces: arachnoid curves, trails of smoke, uncertain shapes bathed in subdued light that gradually take over the canvas. Fusion with the Surrealist movement was of the essence: in March 1934, with Štyrský and other artists, including poets Karel Teige and Václav Nezval, she founded the Czech Surrealist movement. The bonds created with the French movement as of 1933 became stronger still when André Breton and Paul Éluard came to Prague, a town they enthusiastically called “the magical capital of old Europe” (Breton), and, at that precise time (April 1935), “the door to Moscow” (Éluard). Henceforth, Toyen’s works were fully surrealist. Her dreamlike paintings showed ghostly, nocturnal spaces – those of a mental prehistory – with floating, enigmatic objects – a mix of déjà-vu and the unreal – which mainly belong to a mineral world (shells, eggs, crystals, stones), references to the human body (eyeballs), as well as unlikely and often monstrous shapes arising from intimate hallucinations. This is a world of abandoned things, hollowed larvae, latent forms bathed in a morbid light, deeply melancholic but always extremely raw: the painter’s visual imagination possessed the acuteness and veracity of dreams (*Traumatisme de la naissance*, 1936).

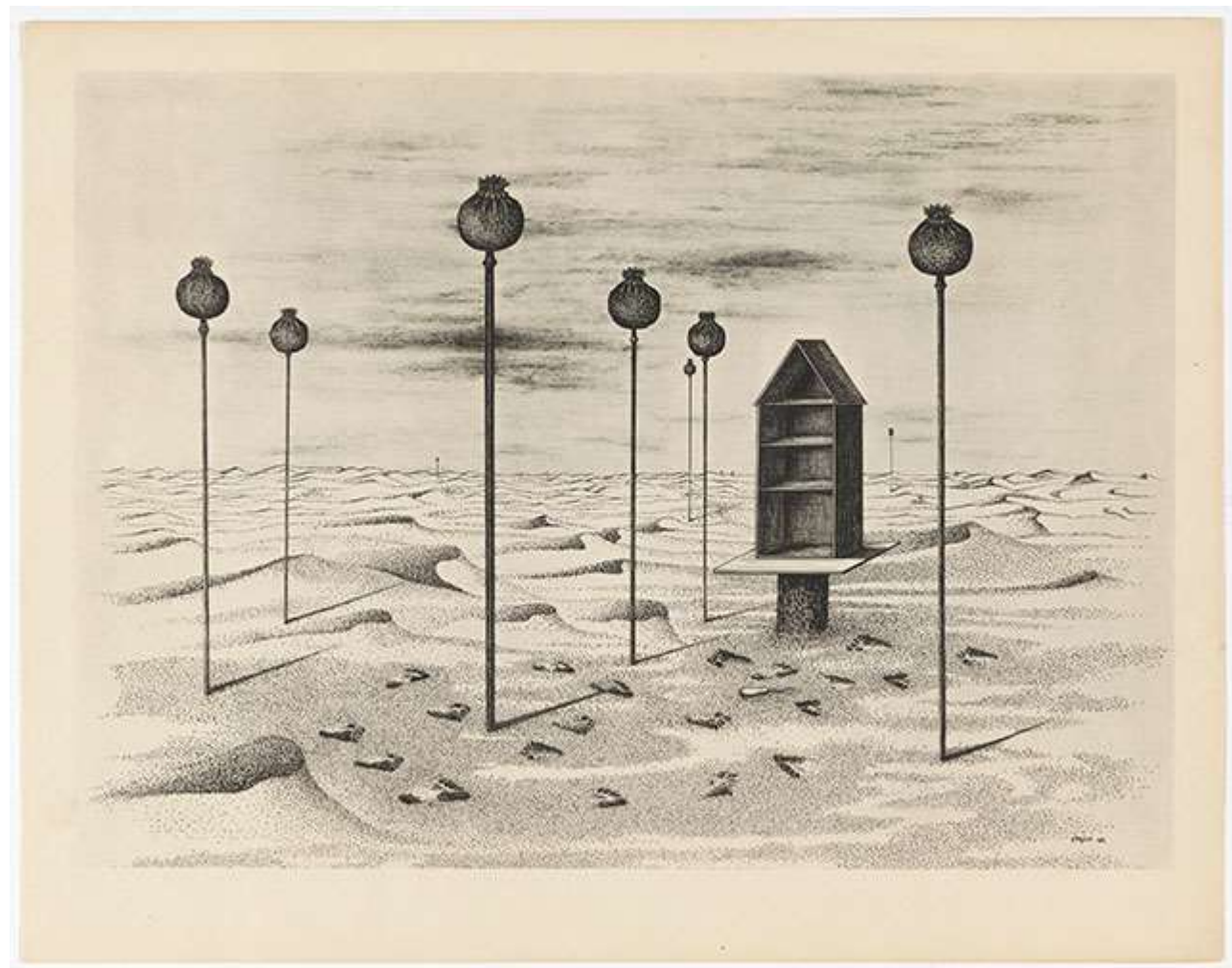
<https://www.youtube.com/watch?v=pjfy-OppQOs&t=17s> (good—5 mins)











Kati Horna (1912-2000)

Kati Horna, born Katalin Deutsch, was a Hungarian-born Mexican photojournalist, surrealist photographer and teacher. She was born in Budapest and lived in France, Berlin, Spain, and later was naturalized Mexican. Most of her work was lost during the Spanish Civil War.

<https://hundredheroines.org/historical-heroines/kati-horna/> (8 mins)











Julia Thecla (1896-1973)

Julia Thecla was a Chicago artist in the 1930s and 1940s, working in the Surrealist and magical realist school of modern art.







Leonor Fini (1907-1996)

Born to an Argentinean father and an Italian mother, Leonor Fini received a cosmopolitan education in the heart of the Triestine literary scene. In 1925, having decided to paint, she moved to Milan, where the approach of Renaissance painters inspired her. Meeting Savinio, Carrà, and other Italian Magical Realists had a profound effect on her. When she moved to Paris in 1931, her interest in Surrealism strengthened her penchant for the wonderful and dream-like. Despite her friendships within the group of Surrealists, she explored the imaginary visions dictated by her fantasies alone: women-sphinxes, ephebes, and chimeras populate scenes where sacred rituals mix with the erotic, in an atmosphere which is incandescent and gloomy by turns, and always enigmatic. Here, woman commands a sovereign and aloof beauty.

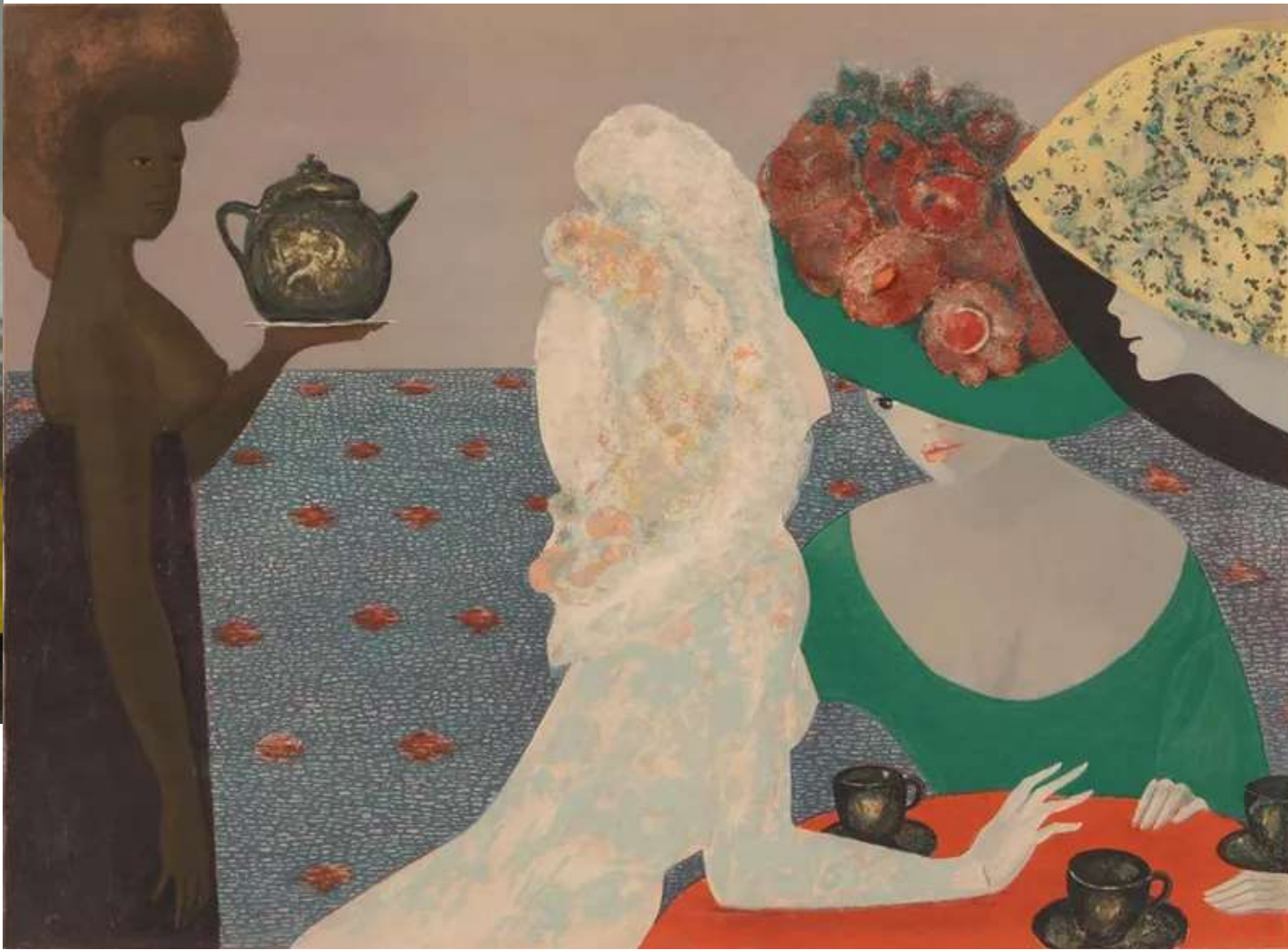
<https://www.youtube.com/watch?v=f9-xVwsKp0o> (4:31 mins good)

<https://www.youtube.com/watch?v=VlshNGriEnc&t=260s> (no words)





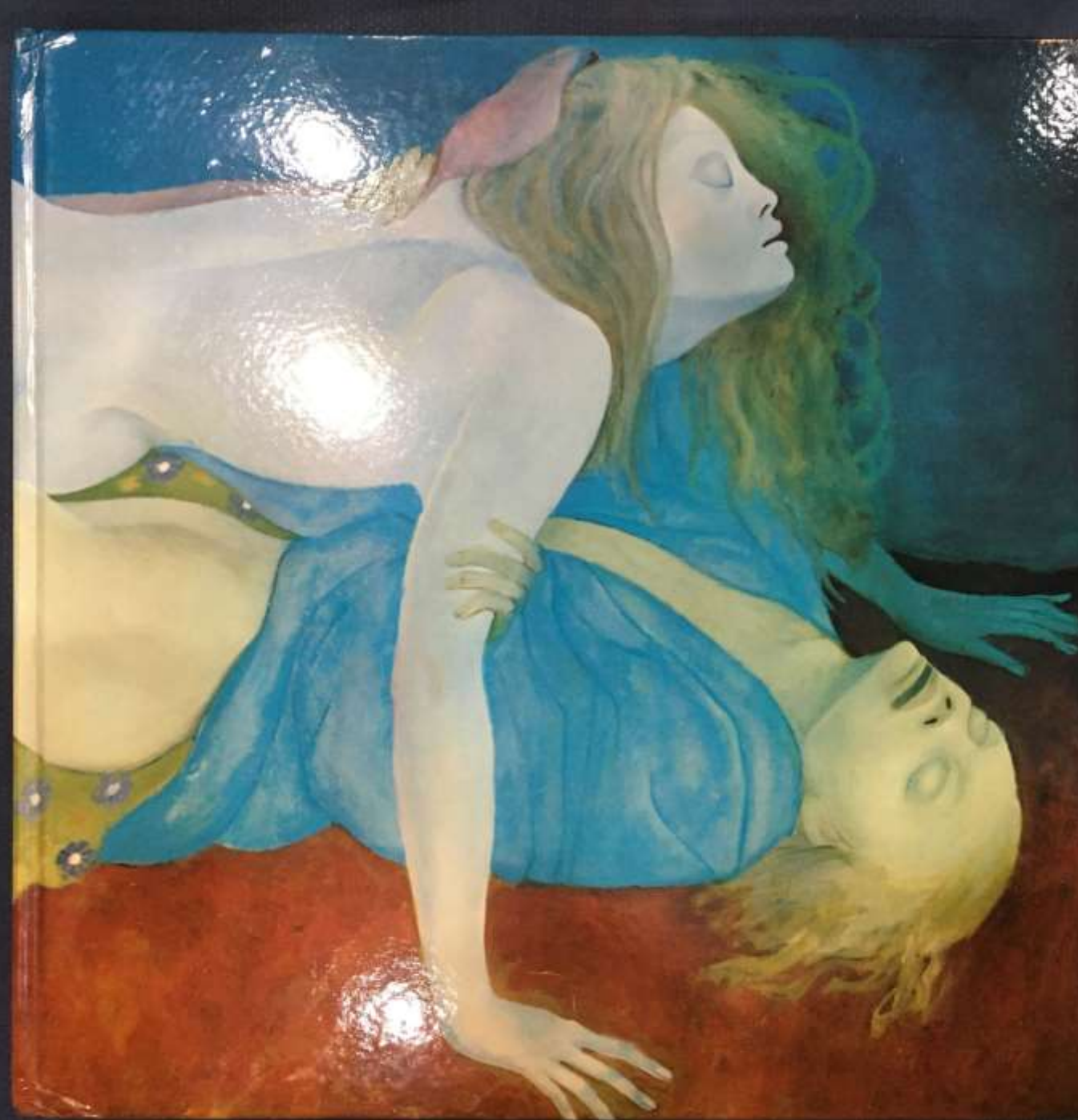






LEONOR FINI
GALERIE ALEXANDRE IOLAS
196, Boulevard Saint-Germain







Claude Cahun (1894-1954)

The queen of the photographic self-portrait, Claude Cahun was also a poet, essayist, critic, translator, actor, and political activist. She used a wide variety of means of expression to convey her obsession for the themes of identity and self-image. Although she was forgotten after World War II, her work was rediscovered and widely circulated in the 1990s. The cross-dressing experiments she documented in her self-portraits have since become of considerable interest beyond the history of photography, in the field of Gender Studies and post-modernist theory. She was, along with Lee Miller and Dora Maar, one of the great surrealist photographers. Lucy Schwob – she changed her name in 1917 – was the niece of the writer Marcel Schwob, author of *Vies imaginaires* [Imaginary Lives] (1896). Born in the intellectual upper bourgeoisie, she was educated in England. Around 1915, she cut her hair very short and began to take photographs of herself on a neutral background, dressed either as a sailor, a sportsman, a dandy, or in men's suit. Her childhood friend Suzanne Malherbe (a. k. a. Marcel Moore) became her partner and assistant. The couple settled in Paris in the early 1920s.

<https://awarewomenartists.com/en/artiste/claude-cahun/> (13 mins)







Dora Maar (1907-1977)

Dora Maar is mostly remembered as Picasso's muse and lover, but his portrait of her as the *Weeping Woman*, bordering on madness, detracts from her singular work as a prominent photographer of the surrealist movement. Henriette Th  odora Markovitch was born to a French mother and spent her early years in Argentina, where her Croatian-born father worked as an architect. When her family returned to Paris in 1926, she started taking classes at the Acad  mie Julian and studied at the   cole de Photographie. In the late 1920s she shortened her name to Dora Maar and chose to focus on her photographic work, which was starting to gain recognition. Associated with Pierre K  fer from 1930 to 1934, she collaborated in 1931 on the photographic illustration of the art historian Germain Bazin's book *Le Mont Saint-Michel* (1935). She then shared a studio with Brass  i, after which Emmanuel Sougez, the spokesman for the New Photography movement, became her mentor. Her work met the aesthetic criteria of the time: close-ups of flowers and objects, and photograms in the style of Man Ray. She also took portraits, original publicity shots, and fashion and erotic photographs. In 1934, while traveling alone in Spain, Paris and London, she shot a vast number of urban views (posters, shop windows, ordinary people). Both a passionate lover and committed intellectual, she became the mistress of the filmmaker Louis Chavance and of the writer Georges Bataille, whom she met in a left-wing activist group. She signed the Contre-Attaque manifesto and rubbed shoulders with the agitprop artistic group Octobre. A close friend of Jacqueline Lamba, who became Breton's wife, she was fully involved in the surrealist group, of whose members she made many portraits. At the height of her creativity in 1935-1936, she composed strange and bold photomontages, the most famous being *29, rue d'Astorg* and *The Simulator*. Some of her compositions verge on eroticism, like the photomontage showing fingers crawling out of a shell and sensually digging into the sand (*Untitled*, 1933-1934). She also used her city photographs as backdrops for unsettling scenes: her *Portrait of Ubu* (1936) – in fact the picture of an armadillo foetus – conforms to the surrealists' fascination for macabre and deformity.

<https://awarewomenartists.com/en/artiste/dora-maar/> (good—2:21 minutes)

<https://awarewomenartists.com/en/decouvrir/lhistoire-de-dora-maar/> (short—good)



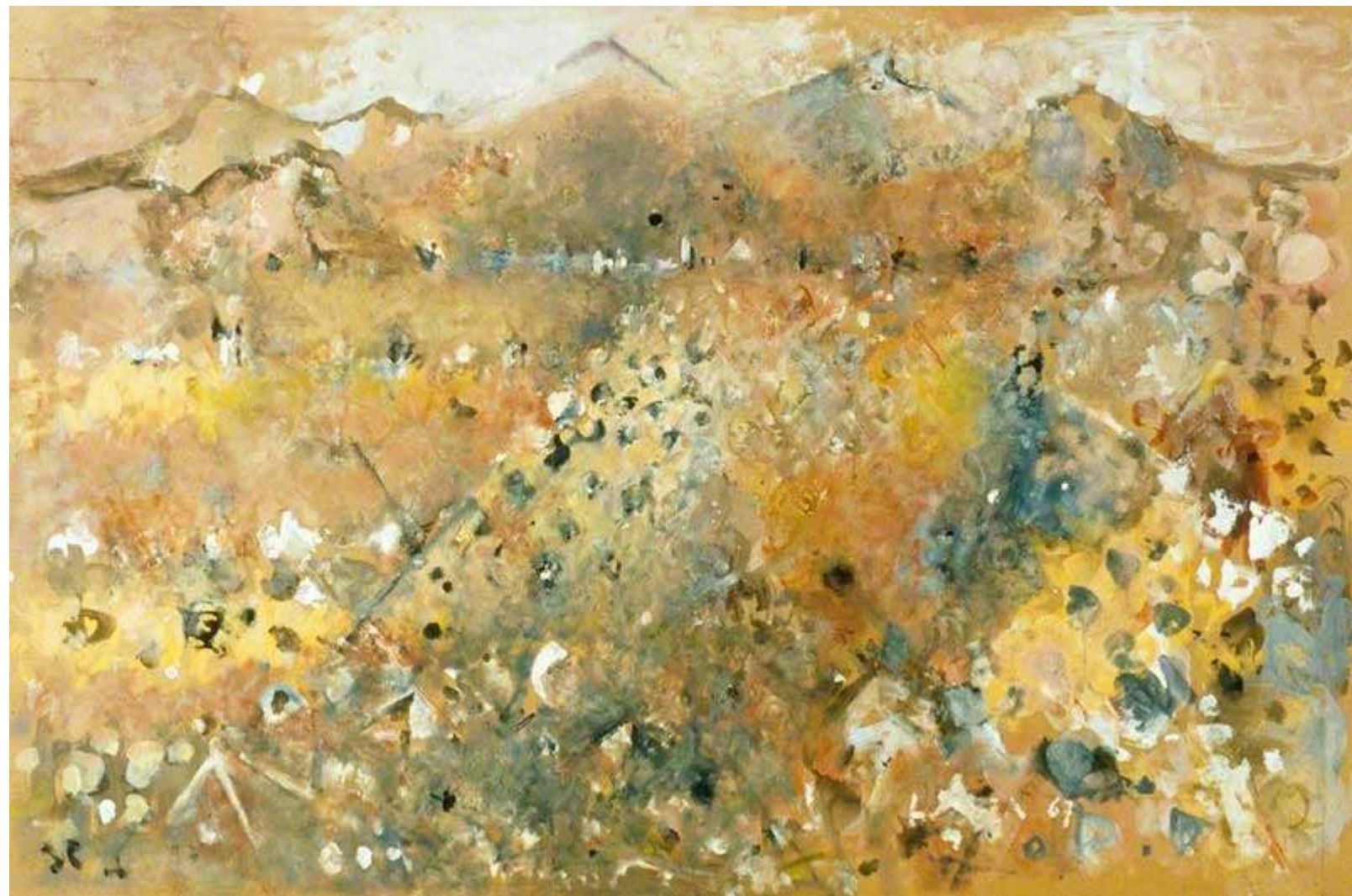




Jacqueline Lamba (1910-1993)

Orphaned at a young age, Jacqueline Lamba began life as an independent artist after having studied decorative and fine arts. She was a decorator in the Trois-Quartiers department store, and then became a dancer at the Coliséum in Pigalle. She published photographs, painted watercolors, and created surrealist objects. In 1934 she married André Breton, with whom she had a daughter, and participated in exhibitions in Paris, London, and New York. In 1938, during a trip to Mexico, she met Frida Kahlo, and began a long friendship with the artist. At the start of World War II, she took refuge with Dora Maar and Picasso, then at the home of Marie Cuttoli. In 1941, she and Breton left for the United States. Shortly thereafter she separated from him “in order to paint”, and to share part of her life with David Hare, a painter and sculptor with whom she later had a son.







Meret Oppenheim (1913-1985)

Born from a family of middle-class intellectuals, Meret Oppenheim spent the war years in the Jura region of Switzerland with her mother. Once the conflict was over, her family settled in Steinen, in the south of Germany, before relocating to Basel in 1935. From a very young age, she showed interest in psychoanalysis, a frequent household topic – her father regularly attended Jung's seminars – and wrote about her dreams. Her mother and grand-mother, suffragettes and feminists, supported her need for independence. The young woman didn't complete her studies and spent most of her time in the company of local artists. In 1932, she visited Paris with Irène Zurkinden (1909-1987), and attended the Académie de la Grande Chaumière, but preferred writing and drawing in the cafes of Montparnasse, where she met Giacometti, Hans Rudolf Schiess, Sophie Taeuber-Arp (1889-1943) as well as Hans Arp and Max Ernst. From 1933 to 1936, her art was shown alongside the surrealists in Paris, Copenhagen, London, and New York. Her artwork not only included drawings, but paintings, collage, assemblage, dream transcriptions, and anthropomorphic objects as well.

https://www.youtube.com/watch?v=KE27kd73_k8 (5 mins--good)







MERRET OPPENHEIM

My Exhibition



Valentine Hugo



Valentine Gross grew up in an enlightened and open-minded family with a professional painter for a father. After earning a certificate to teach drawing, she was admitted to the *École des beaux-arts* in Paris in 1907, and spent time in Jacques Fernand Humbert's workshop. Her first participation in the *Salon des artistes français* took place in 1909. Her passion for music and dance led her to complete a number of dancer studies and exhibited her pastel sketches and wax paintings on wood at the *Théâtre des Champs-Élysées* in 1913. For the fashion illustrations she published in Lucien Vogel's *La Gazette du bon ton*, she favoured wood engraving techniques. In 1916, she exhibited a few illuminated manuscripts at the *Barbazanges* gallery in Paris. She also designed costumes for Jacques Copeau and the *Théâtre du Vieux-Colombier* workshop in 1917. In 1919, she married Jean Hugo, Victor Hugo's great-great-grandchild. From then on, she alternated between creating disguises and "puppet-masks" for the Noailles and Beaumont costume balls and designing costumes and sets with her husband for theatre productions (*Romeo and Juliet*, 1924).



Maruja Mallo (1902-1995)

Born to a large family, Maruja Mallo left her small provincial hometown to study at the San Fernando Royal Academy of Fine Arts in Madrid, where she received her diploma in 1926. From 1927, she was part of the Escuela de Vallecas (School of Vallecas) and illustrated a number of publications during the 1920s. The success of her first solo exhibition in Madrid in 1928 established her reputation as a major figure of the Spanish avant-garde. In 1932 she travelled to Paris, where she met the Surrealists, who radically and immediately influenced her paintings, as seen in one of her quintessential works, *Espantapajaros* [scarecrow, 1929], which was purchased by André Breton in 1929. Her participation in a group exhibition of Spanish artists in Paris in 1935 earned her a place in the Jeu de Paume museum collection. In spite of the influence of the constructivist trend in the mid 1930s, she continued to exhibit her work alongside the Surrealists. Her expressive style is defined by a frank and colourful touch, with defined contours seen in portraits (*Cabeza de mujer*, 1941), dreamlike images (*La Huella*, [Mark], 1929), and even vegetated universes (*Agol*, 1969).

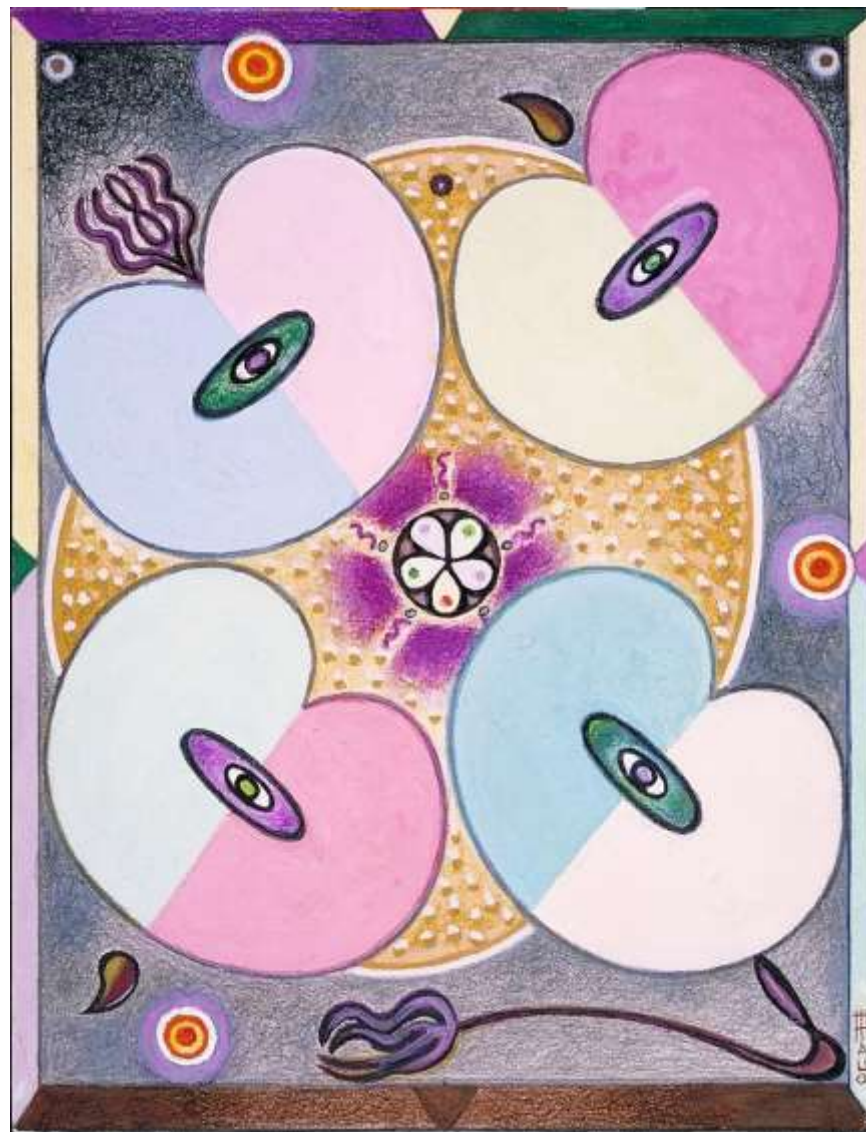
<https://www.youtube.com/watch?v=AzLxmtHiFTA>











M. M. 1947



Nives Kavurić-Kurtović (1948-2016)



Professor at the Fine Arts Academy of Zagreb, member of the Croatian Academy of Science and Art, and considered by critics as the “first female Croatian surrealist,” Nives Kavurić-Kurtović has exhibited in more than a hundred places in Croatia and abroad. She has been awarded several international prizes, including that of the Paris Biennial in 1967. Although notably influenced by surrealism — it would be more accurate to speak of informal influence — her paintings are marked by themes of female, sexual and maternal experiences. The artist explores an autobiographical and unconscious dimension in her free-hand yet precise drawings by releasing her anxieties and traumas. Her darkness is transcended by meditative and analytical practice.

<https://www.youtube.com/watch?v=inMBOymWmWU> (flip book no words)

<https://www.youtube.com/watch?v=ZAUTSoLv5UI> (in Croatian)



NAPOKON TREBA !! OTVORITI SLAVUJEVO GRLO DA SE VIDI ODAKLE DOVAZI PISMA - PORAZ!

SEDA SVIHO







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Remedios Varo (1908-1963)



Although she was from Catalonia, Remedios Varo became one of the most important surrealist painters in Mexico. Her work carries the memory of her travels with her hydraulic engineer father and of her religious upbringing, through the figures of wandering pilgrims, machines, and young boarders. At the age of 17, she was one of the few women to gain admission to the prestigious Real Academia de Bellas Artes de San Fernando in Madrid. She married the anarchist painter Gerardo Lizarraga in 1930 and settled in Barcelona, where she became friends with the surrealist painters Esteban Francés and Oscar Domínguez. She created collages (*The Anatomy Lesson*, 1935) and *cadavres exquis*, and communicated with Parisian surrealists through the intermediary of Marcel Jean. In 1936, she took part in the only exhibition of the Logicophobist Group, which believed in the connections between art, literature, and metaphysics. The following year, she accompanied the poet and essayist Benjamin Péret to Paris, but Franco's regime would prevent her from ever returning to her country. Despite her participation in surrealist exhibitions, most of the pictorial work she produced in France was created as a means of subsistence. In 1939, B. Péret's Marxist commitments led to her arrest and imprisonment. After the armistice, she and Victor Brauner relocated to the Villa Air-Bel in Marseille, where many other surrealists had also found refuge, before emigrating to Mexico in 1942. It was in Mexico that she would create most of her work.

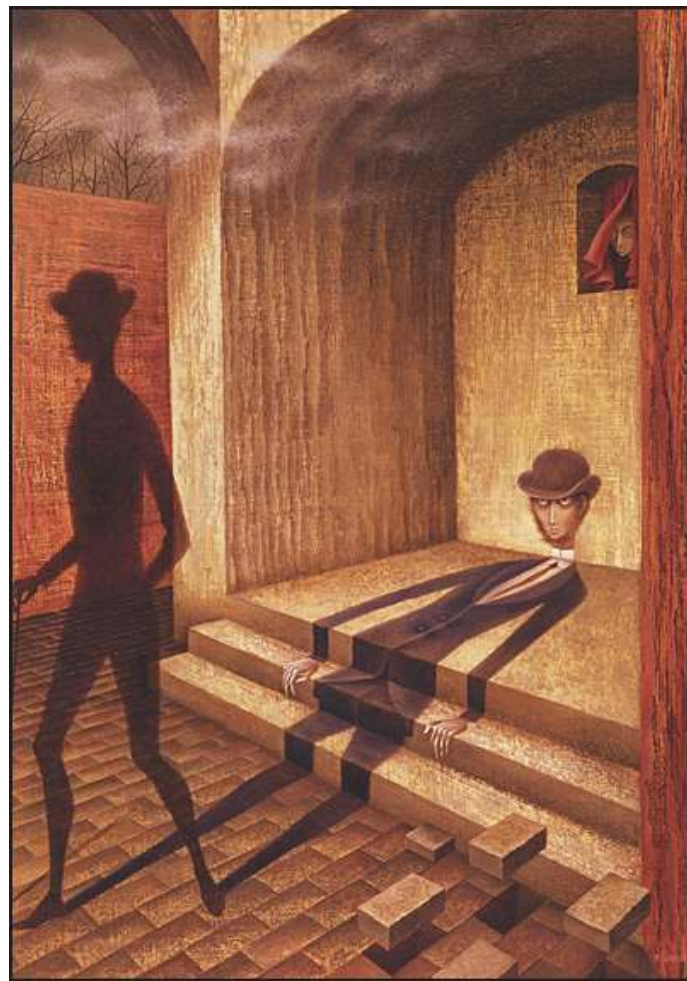
- <https://www.youtube.com/watch?v=hT4aHxl-s5k>
- <https://www.youtube.com/watch?v=uPds00UYdMg>
- <https://www.youtube.com/watch?v=IQEI7h-irfU>











Kay Sage (1898-1963)

Born into a wealthy American family, Kay Sage travelled extensively with her mother, particularly in Italy. She stayed there for about ten years, married an Italian, took painting lessons and showed several paintings in an abstract style in Milan. On her return to Paris, she abandoned abstraction, attracted the attention of Yves Tanguy and André Breton at the Salon des Surindépendants, and met the Surrealists. One of her paintings was exhibited at the request of A. Breton at the 1938 International Surrealism Exhibition in Paris. From the beginning of the Second World War, she worked from the United States, to which she had returned in 1939, to help obtain emigration and residency visas for her friends in Paris, notably the Surrealists. Her work began to reflect the influence of Y. Tanguy, her second husband, in its concern for materials. But whereas he would sketch and model organic forms, K. Sage depicted troubled and aloof female subjects, as well as geometric silhouettes, within an increasingly fantastical artistic cosmos.

https://www.youtube.com/watch?v=hhaci_IV0j0

<https://www.youtube.com/watch?v=O3I0arDRKMM>











Grete Stern (1904-1999)

Grete Stern interrupted her art studies to become an independent graphic designer in 1926. After moving to Berlin in 1927, she took private lessons from the photographer Walter Peterhans, and purchased his equipment when he left to teach at the Bauhaus. With her friend Ellen Rosenberg Auerbach (1906–2004), she opened a photography studio, *ringl+pit*, that specialised in portraits and advertising. Inheritors of the formal rigour of W. Peterhans, the two young women played on the traditional codes of commercial photography to produce innovative and humorous images. From the start, their work was highly regarded by the avant-garde, and their poster *Komol* won first prize in the second International Exhibition of Photography and Cinema, in Brussels, in 1933. The studio's activities were interrupted by Hitler's ascent to power. G. Stern emigrated to London, where she married the Argentinian photographer Horacio Coppola in 1935. During this period, she created the most arresting portraits of the exiled German intellectual community, including one of Berthold Brecht. In 1936 the couple departed for Argentina, where they started a studio for advertising photography and graphic design, contributing to the spread of European modernist photography on the South American continent.

<https://www.youtube.com/watch?v=EwRcVVMk4GE&t=27s>

<https://www.youtube.com/watch?v=WWGUJxaUims> (35 mins)







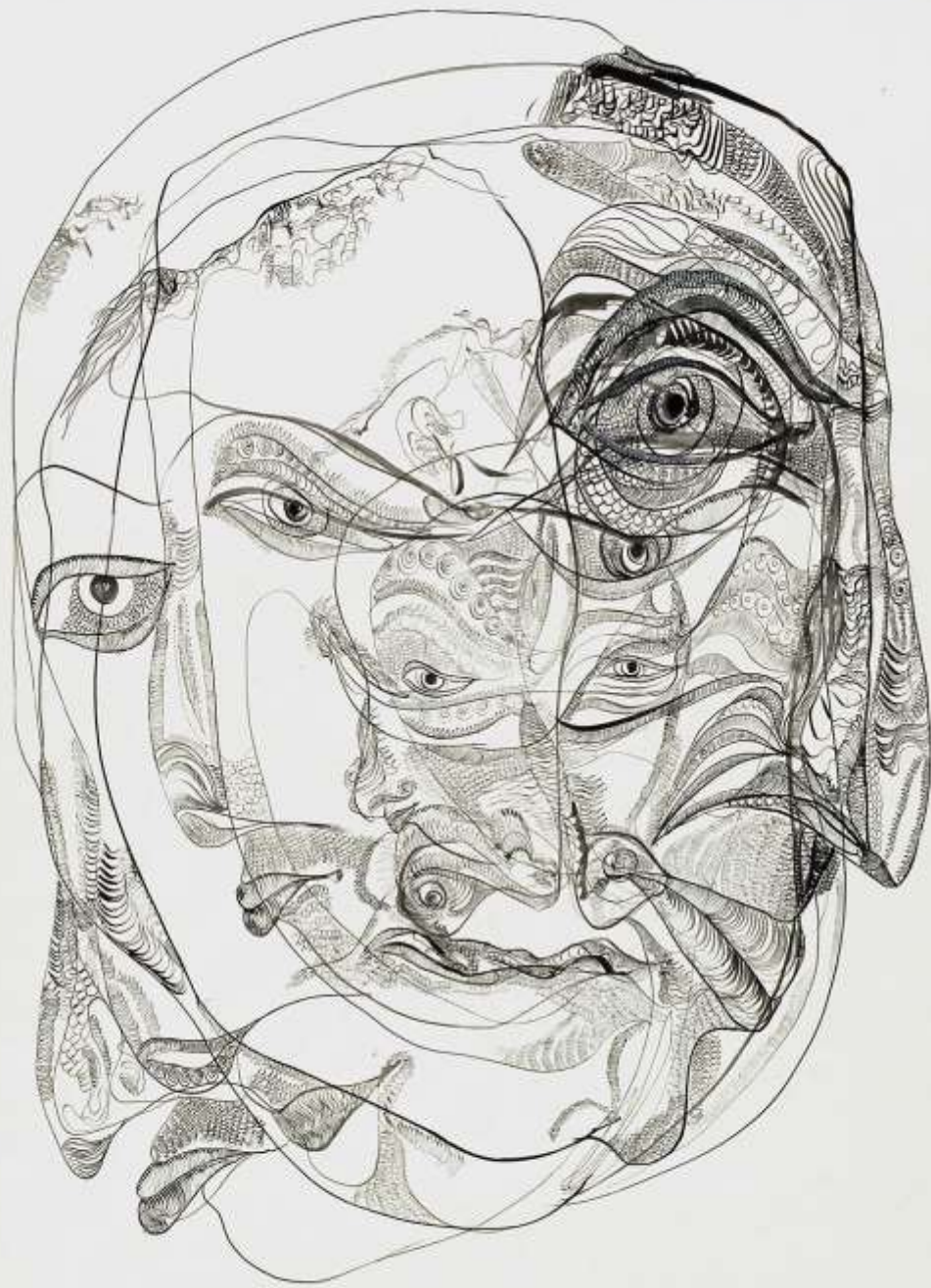


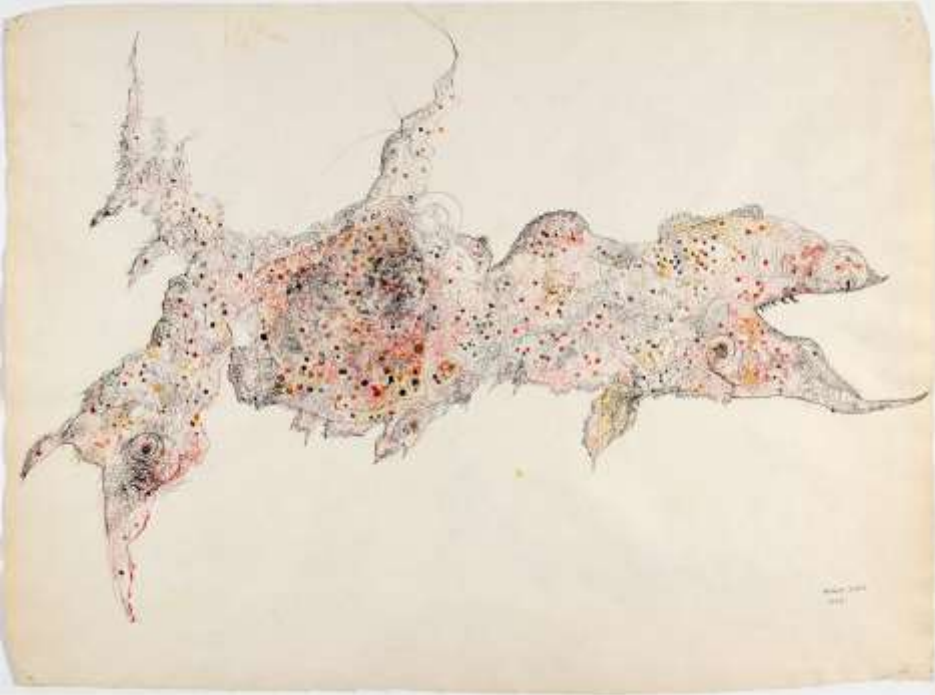


Unica Zürn (1916-1970)

The name of Unica Zürn, the German author and artist who went into exile in Paris in 1953, together with Hans Bellmer, is associated with a most unusual oeuvre. Between writing and drawing with Indian ink, her body of work, markedly influenced by the Surrealist aesthetic and mental illness (the schizophrenia she suffered from until she threw herself out of a window, which was masterfully “illustrated” in *L’Homme-Jasmin*, 1971) shows a distinct liking for the intermedial *praxis* where verbal language is intertwined with pictorial language. The two media were used to raise multi-dimensional questions about the woman-self who, from *Oracles et spectacles: quatorze poems-anagrammes et huit eaux-fortes* (1954) to *Vacances à Maison Blanche* (1970), by way of *Anagrammes* (1953-1964), *Le Blanc au point rouge* (1959) and *Sombre printemps* (1969) was constructed through the narrative of her body. By projecting herself in other identities, and examining herself in various states of being through the writer’s pen and the draughtswoman’s keen eye, Zürn re-created herself as polymorphous subjectivity, formed by many different faces and *personae*, some of which are quite uncanny.









Sonja Ida Ferlov

Sonja Ida Ferlov grew up in a Danish middle-class family north of Copenhagen. Originally trained as a painter at the Royal Danish Academy of Fine Arts in Copenhagen, S. I. Ferlov Mancoba (the name of husband) is mainly known for her sculpture, a medium in which she started working from the middle of the 1930s. She worked primarily in plaster and clay, and sometimes bronze. She also made paintings, drawings and collages. In the early 1930s S. I. Ferlov Mancoba became a member of the Danish Surrealist movement and was a part of the circle around Surrealist publication, *Linien* (1934-1939). The Surrealist fascination with the unconscious and the power of imagination were central themes throughout her career. One of her first sculptures exploring this was *Levende grene* [Living branches, 1935], which began a series composed of branches found in nature. This method of working with found objects followed her throughout her life – as an inspiration for her sculptural work and as material in her collages.





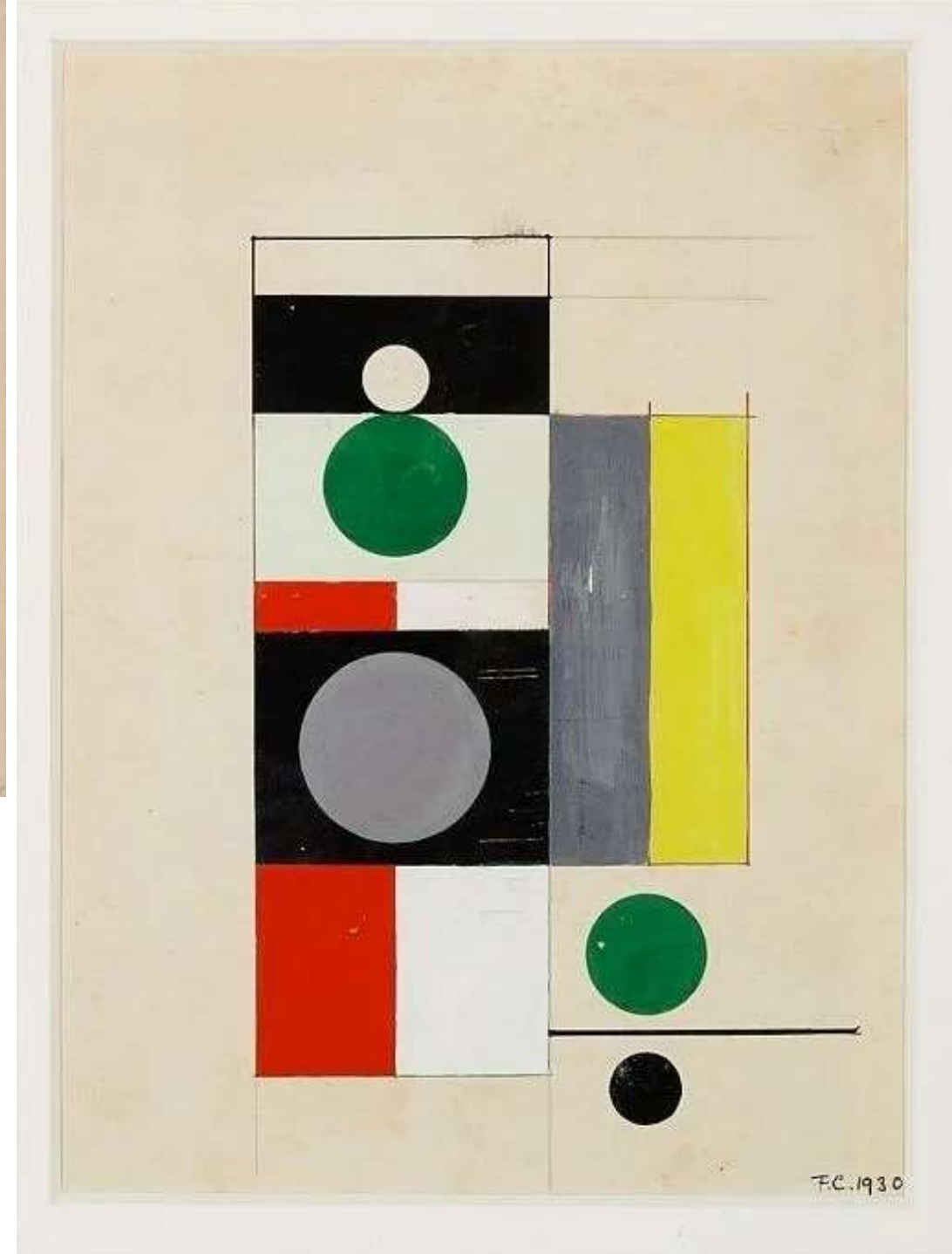




Franciska Clausen (1899-1986)

Danish artist F. Clausen was the first to make the journey, in 1924, precisely when the first issue of the magazine *Révolution surréaliste* was being published. After training at the Bauhaus, she went on to study painting, like many other women, at Académie moderne of Fernand Léger and Amédée Ozenfant. There, she met the Swedish painter Erik Olson, who, once converted to Surrealism, invited her to the *kubisme = surréalisme* event he had organised with the Danish painter Vilhelm Bjerke-Petersen. F. Clausen painted her first surrealist pictures in Paris. She was very close to F. Léger, who considered her one of his finest students, and took part in the 1925 exhibition *L'art d'aujourd'hui*, where she presented three pieces: a *Landscape*, a *Still Life*, and a *Composition*. At the event, she discovered the works of Jean Crotti, Max Ernst, André Masson, Joan Miró, and Toyen. Gradually distancing herself from the mechanical forms inspired by F. Léger, she painted *Sommerfuglen* [Butterfly, 1926], a dreamlike landscape open to multiple interpretations: it shows a gigantic eye tethered to the ground by long roots, floating in front of a roofless house with closed shutters; next to it, a butterfly flutters over a glass vial at the centre of the composition. The following year, at the Salon des Indépendants, F. Clausen exhibited *Fisken* (*Désir de grossesse*, 1926), a collage midway between Constructivism and Surrealism, in which a fish can be seen jumping out of the water amid geometric forms. She temporarily left the Surrealist movement to join the Cercle et Carré group in 1930, then returned to it when she moved back to Denmark in 1932 and took part in the exhibition *kubisme = surréalisme*.









Rita Kernn-Larsen (1904-1998)

R. Kernn-Larsen spent time in Paris in 1929. Like F. Clausen, she took classes from F. Léger at the Académie moderne, where she studied composition. She developed a friendship with the Dadaist poet, writer and painter Georges Ribemont-Dessaigne and gradually distanced herself from F. Léger's style by adding elements from her subconscious to her constructions (*Den væltede skuffe* [The Overturned Drawer], 1931; *La Pomme de la Normandie* [The Apple from Normandy], 1934). Without her even noticing it, R. Kernn-Larsen's painting began to present surrealist characteristics. However, it was only in 1934, after she had returned to Copenhagen, joined the Danish surrealist group (where she would meet Elsa Thoresen), and studied Freud, that her painting would become fully surrealist. R. Kernn-Larsen was among the very few women in the movement to introduce nude female figures into her work. Unlike the eroticised, idealised, and provocative images of her male counterparts, particularly her fellow countryman Freddie, her chaste and desexualised nudes act as a realistic point of reference in a dreamlike world, sometimes even depicted as rooted in the soil and turning into trees (*Kvindernes oprør* [The Women's Uprising], 1940). Her return to Paris in 1937 was a turning point in her career. She met Peggy Guggenheim, who organised a solo exhibition of her work the following year in London. That autumn, she made a name for herself by showing eight pieces at the Salon des Superindépendants.² Most importantly, she was one of the few women to be allowed into the very masculine circle of the International Surrealist Exhibition of 1938, where she presented two pictures, *Une Journée de plaisir* [Delightful Day, 1937] and *Selvportraet (kend dig selv)* [Self-Portrait (Know Thyself), 1937], in which the artist is depicted reflected from behind in a mirror, watched over by her own eye. Her face is shown in its fragmented form, her nose hovering on the left side of the mirror and her mouth turning into a leaf shape beneath.







Elsa Thoresen (1906-1994)

E. Thoresen, a member of the Danish surrealist group, who had just arrived in Paris with her husband Vilhelm Bjerke-Petersen. E. Thoresen presented two pictures: *Verdenslyset* [Light of the World, 1937] and *Jeb ved det ikke* [I Do Not Know, 1937]. But it was her *Atmosfaerisk landskab* [Atmospheric Landscape, 1936] that Breton chose to reproduce in his *Dictionnaire abrégé du surréalisme* [Abridged Dictionary of Surrealism] published on the occasion of the event. The picture bore similarities to Magritte's figurative Surrealism, and saw E. Thoresen play on the incongruous depiction of a familiar object – a glass jar filled with liquid and held by a hand whose extreme side seems to be fading away into a mental landscape. During her brief stay in Paris, E. Thoresen met Marcel Duchamp, André Breton, Yves Tanguy, and also most likely Kay Sage (another forgotten woman of the surrealist movement), Max Ernst, Jean Arp, and Sophie Taeuber, with whom she became friends, and who reproduced her *Abstrakt komposition* [Abstract Composition] in the magazine *Plastique*, which she had just started.³ Through contact with the Parisian surrealists, especially Yves Tanguy, E. Thoresen's work became more and more oneiric, an array of imaginary worlds drawn solely from her subconscious. The artist continued working after World War II, and was the only woman from the Danish group to take part in the International Surrealist Exhibition organised by A. Breton in 1947 at the Maeght Gallery.

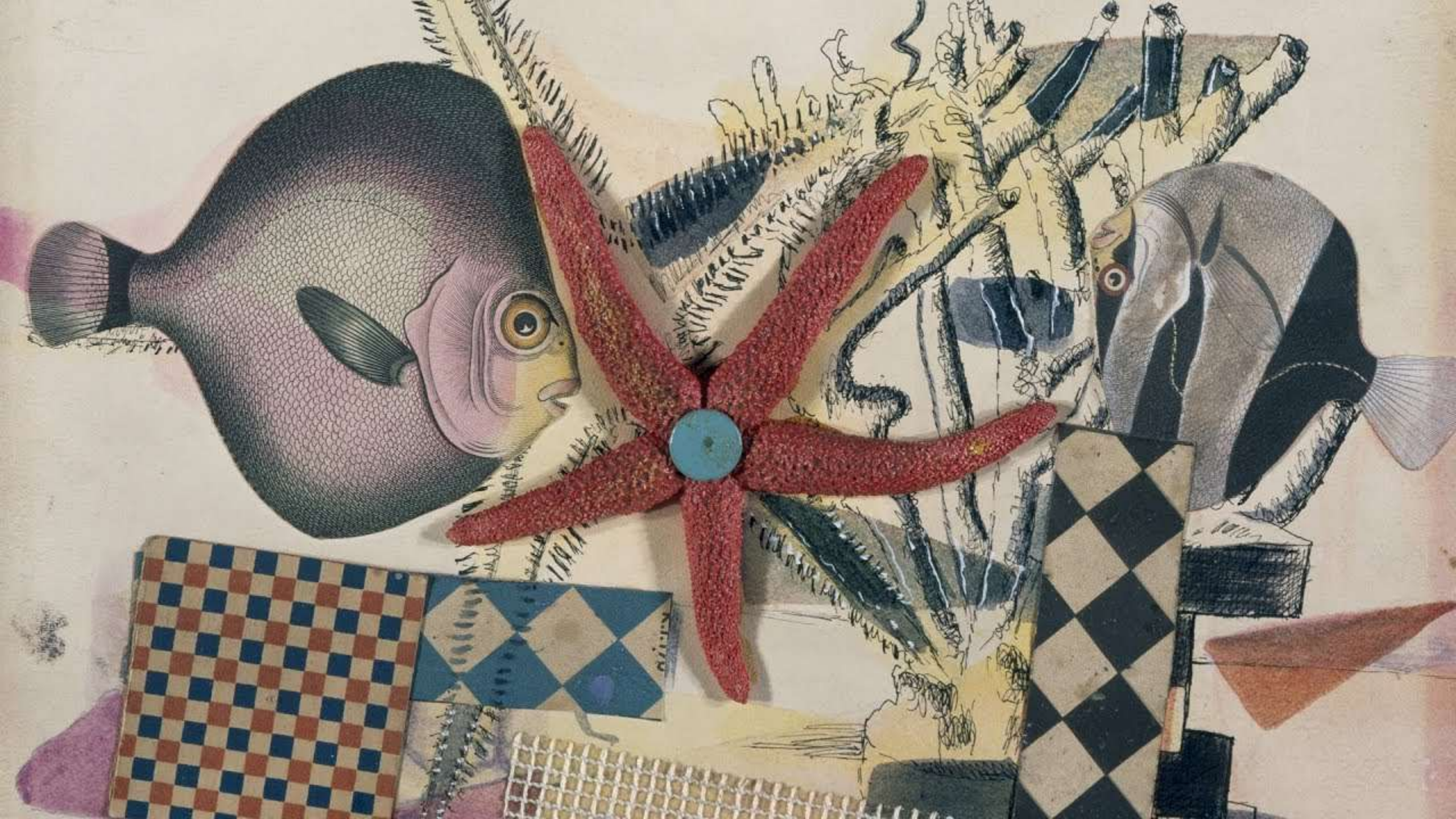
Eileen Agar (1899-1991)

In 1911 Eileen Agar's parents left Argentina for London. She studied at the Byam Shaw School of Art in 1919, then at the school of the painter Leon Underwood (1890–1975), at the Slade School of Fine Art from 1925 to 1926, and then in Paris from 1928 to 1930. In 1926 she met the Hungarian writer Joseph Bard. In 1928 they moved to Paris, where she became friends with André Breton and Paul Éluard. In 1936 she exhibited three canvases, including *Quadriga*, and five other works at the International Surrealist Exhibition in London. In 1937 she took a trip to Mougins with Paul and Nusch Éluard, Picasso and Dora Maar, Roland Penrose and Lee Miller, who made a portrait of her. Through 1940, she participated in Surrealist exhibitions hosted in Amsterdam, New York, Paris, and Tokyo. Associated with this movement for her singular connections between objects and images, she nevertheless stood out because of a certain sense of rigor, far removed from the spontaneous expression of the subconscious.

<https://awarewomenartists.com/en/artiste/eileen-agar/>















Assignment Suggestions...

- Create an artwork inspired by a dream you had
- Create a photomontage