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Abstract

This thesis concerns the formal and political aspects of the work of Surrealist photographer Dora Maar (1907-1997). The work discussed spans a short but prolific time for Maar, from 1931-1936, and encompasses such genres as fashion, erotic, architectural, and street photography as well as her better known photomontages.

Many of Maar's photographs were unknown until after her death in 1997, and though there has been recent interest in her work, much of the literature on Maar has focused on her biography, especially her nearly eight year relationship with Picasso. Maar signed a number of Surrealist documents, such as the Second Surrealist Manifesto, and though both the movement as a whole and Maar herself are known for their political aspects, her work has not been discussed in this light prior to this thesis.

The importance of Maar's generally Leftist political stance, which likely stemmed from her childhood in Argentina, is a central topic and informs the visual analysis of her images. Maar was never part of any official political party, and her work does not act as propaganda for any particular cause. Her images do, however, reflect her deeply held views on social and class issues. In Chapter One I examine how she used her fashion and erotic photography to comment on bourgeois consumerism and like other Surrealists, played with the sexual taboos of middle-class society. Her street photography, which I address in Chapter Two, contains images of the young, poor, and disabled, which demonstrates her concern for the disadvantaged. Chapter Three is a discussion of her photomontages and other work commonly associated with Surrealism.

In this thesis I take a new approach, as previous scholarship does not formally analyze Maar's work and virtually ignores the political undertones of her subject matter. I examine Maar's photography for both Surrealist aesthetics, such as bizarre juxtapositions and fantasy-like spaces, and socio-political issues important to her individually and the movement as a whole. Through this process I have discovered that her seemingly fractured oeuvre, which spans several genres, becomes more lucid and cohesive.

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Introduction

Best known as Picasso's mistress from 1936 until 1943, Dora Maar (1907-1997) may be the Surrealists' best-kept secret. Her most productive period was from 1932 through 1937, when she admits to giving up photography at Picasso's behest.[1] She dabbled in painting and returned to photography later in life, but no images can compare to those produced during her association with the Surrealists (c.1929-1946). Less than three percent of her images are categorized as surrealist, most of which are photocollage or photomontage, though the political aspects of the movement are present in a great deal of her "non-surrealist" work. The most obscure portions of her oeuvre include fashion, commercial and erotic photography (Chapter One), as well as street and structural photography (Chapter Two). The formal elements and political undertones of her work have gone unexplored by scholars, yet these features are key to understanding and properly categorizing her oeuvre.

Henriette Theodora Markovitch was born in 1907 in Paris to a Croatian father and a French Catholic mother from Tours.[2] By the time she was three the family, of which she was the only daughter, relocated to Buenos Aires where her architect father had been commissioned for the Austro-Hungarian Embassy.[3] Maar's keen political awareness, oddly paired with a dislike for any specific party, may be a result of her

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[1] Victoria Combalía, *Dora Maar: Bataille, Picasso et les Surréalistes* (Marseille, France: Musées de Marseille, 2002), 41.

[2] Gloria S. MacDarrah, et al., *The Photography Encyclopedia* (New York: Schirmer Books, 1999), 289 incorrectly states that Maar was born in 1909.

[3] Mary Ann Caws, *Picasso's Weeping Woman: The Life and Art of Dora Maar* (London: Thames and Hudson, 2000), 13. It was her fluency in Spanish that cemented Picasso's interest in Maar. She also learned English from a schoolmate, and continued to read all her books in English until her death.

childhood in Buenos Aires though Maar biographers have yet to explore this possibility. Maar's photographic work demonstrates empathy for the working classes and an aversion to political oppression and corruption, which was part of her childhood environment. The year the family arrived in Argentina also marked the first year of the Roque Sáena Peña (1851-1914) administration. During this time the Argentine Congress was focused on disabling the labor movement, a goal which involved paramilitary attacks on working-class neighborhoods.[4] Though income per capita was higher than many European countries during this period, living conditions were poor for most, and women had few job opportunities.[5] Hipólito Yrigoyen (1856-1933) was elected in 1916 and advocated social reform, but soon turned to repression to control workers in an effort to win over the labor movement.[6] In 1918 a call for student participation in university governance, La Reforma, was launched by student strikes in Córdoba and Buenos Aires.[7] Though Yrigoyen was supportive of the students, his forces were not so kind to striking workers in January of 1919 during Semana Trágica. Riots followed, in which thousands were killed.[8] In addition to spending her teen years under an administration known for its corruption, Maar was certainly aware of the

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[4] Peter N. Stearns, ed., *The Encyclopedia of World History*, 6th ed. (New York: Houghton Mifflin Co., 2001), 627.

[5] Ibid.

[6] Ibid, 737. Suffrage was granted to all males over eighteen in 1912. Yrigoyen was the leader of the Argentine Radicals, who had previously clashed with the army. However, once in power he quickly bribed officers, and replaced those who could not be swayed in his favor.

[7] Ibid. Many of these students were middle-class immigrants' children, a class and position that would have included the Markovitch family.

[8] Ibid. After the riots the "Patriotic League" was formed, which was an anti-Communist, anti-Semitic nativist group that persecuted those involved with the strikes.

oppressive military dictatorship that seized power just four years after her family's departure, in 1930.

Maar returned to Paris in 1926 where she studied at the Union Centrale des Artes Décoratifs and the Ecole de Photographie.[9] Her artistic career, even early on, was a constant shifting between painting and photography. It is, however, her photography that demonstrates her gift for finding the extraordinary in the ordinary that she uses in all of her photos, most noticeably in her street photography (Chapter Two).

Maar holds a unique position among the Surrealists, with whom she became involved around 1930, when she signed the Second Surrealist Manifesto.[10] Women were not included among the initial Surrealist members. They were often considered muses for the male artists and writers, but many, such as Lenonora Carrington (b. 1917), Lee Miller (1907-1977) and Dorothea Tanning (b. 1910), were also prolific artists. Maar was never considered *une femme enfant,* as so many of the women of the movement were. Though her beauty, specifically her hands and her voice, were often commented upon, she was also regarded for her intelligence and seriousness at work. [11] The problem facing many women artists associated with the Surrealist movement also pertains to Maar: fascinating biographies often outweigh the focus on artistic production.

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[9] Caws, *Picasso's Weeping Woman,* 14.
[10] Victoria Combalía, *Dora Maar: Fotografía* (Valencia, Spain: Bancaja Publishers, 1995), 188.
[11] Caws, *Picasso's Weeping Woman,* 10, and James Lord, *Picasso and Dora: A Personal Memoir* (New York: Farrar Straus Giroux, 1993), 30-31.

Overall, however, Maar seems to have found the Surrealists, especially their leader André Breton (1896-1966), receptive to ideas from women in the group. [12] As an art historical movement, Surrealism can be divided into two branches: veristic and automatist. The veristic, most commonly associated with dreamscape images, is the more deliberate of the two. Automatist, in contrast, is based on chance, random visual or verbal associations in the mind that were believed to reveal the unconscious. Maar's work, though never formally described as either, is both veristic (photomontages) and automatist (street photography). The incorporation of her sociopolitical beliefs into images that are clearly aesthetically surrealist-influenced only serves to strengthen her bond with the movement's creeds.

Most resources available for constructing some idea of who Maar was begin with Picasso. In Mary Ann Caws' biography, *Picasso's Weeping Woman: The Life and Art of Dora Maar* (2000), the title alone indicates Maar's most popular role.[13] Caws, a professor of English and French Comparative Literature at CUNY, addresses Maar's personal poetry in the context of her art, but the visual art remains secondary to her relationship with Picasso. The poetry itself is oddly not Surrealist in nature, and Caws uses it as a method for examining Maar's biography. Caws' text is important despite its lack of formal analyses of visual work because it is the first text published in English on Maar. Its wide distribution and lucid writing also helps new audiences to become acquainted with Maar and her artistic production. In most Picasso biographies there are brief mentions of Maar's stature as a photographer, but no serious examination of her

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[12] Combalía, *Bataille, Picasso*, 170. Maar is quoted in Chapter Three.

[13] Alan Riding, "Dora Maar, A Muse of Picasso, Is Dead at 89," *New York Times*, 26 July 1997, final edition, 9. Even Maar's obituary in the *New York Times* refers to her as Picasso's muse in the headline.

work. James Lord's *Picasso and Dora* is a memoir that tells much about Maar's personality, but one must realize that the only reason she is even involved is because of Lord's desire to infiltrate the circle of Picasso. A forthcoming book by Alicia Dujoune Ortiz is reported to be an in-depth look at Maar's early life, whereas the recently published *Moi, Dora Maar* by French writer Nicole Avril is strictly fiction.[14] Only photographer Mary Daniel Hobson's unpublished thesis, "Blind Insight: Three Routes to the Unconscious in the Photographs of Dora Maar," (1996) attempts to analyze the work with any critical depth, focusing on images of blindness and disability as a purely Surrealist theme. While I conduct formal analyses of Maar's photography in the following chapters, I also examine the political implications rather than the psychological. A majority of the images are those that have generally been ignored in previous studies. These works are important because they reflect Maar's interest in Surrealism, while also demonstrating her uniqueness from the movement.

Adding to the lack of information on Maar's images is the secretive, reclusive nature of the artist herself. In 1990 many of Maar's photographs, which were neither exhibited widely nor published, were gathered from under her bed.[15] The Parisian dealer Marcel Fleiss sold over one hundred images and more of the public became aware of her work.[16] Maar, although always reluctant to accept visitors, did grant phone interviews with Spanish curator Victoria Combalía. Combalía was responsible for Maar's first photographic retrospective in 1995, and an invaluable monograph, *Dora*

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[14] Marilyn McCully, "The Surreal Life of Dora Maar," *New York Review of Books* 71 (April 25, 2002): 25-28, 37.

[15] Mary Daniel Hobson, "Blind Insight: Three Routes to the Unconscious in the Photographs of Dora Maar" (Unpublished M.A. thesis. University of New Mexico, 1996), 7.

[16] Ibid. Marcel Fleiss' Galerie 1900-2000 is located at 8 Rue Bonaparte in Paris.

Maar: Fotografía.[17] Combalía is the most authoritative writer on Maar, primarily because of her personal interviews and her unparalleled experience with the artist's oeuvre. Combalía's role as the pioneering author on Maar's work means that her scholarship, by necessity, has been a general introduction: unlike the more specific explorations in this thesis and that of Hobson.

Maar passed away at the age of ninety in 1997, eliminating the possibility of a primary source to understand this elusive artist. With her death, more work, both by her and Picasso, came into public view. Since Maar had named no heirs, all of these works became available in six different auctions held between October and December 1998.[18] Combalía's recently organized three-city exhibition is accompanied by the most complete catalogue raisonné to date on Maar's work.[19] Other exhibitions since her death include "Dora Maar and Her Circle" at Robert Koch Gallery in San Francisco in May 1999. Her photographs are also in major museum collections, including the Musée National d'Art Moderne in Paris, the Modern Museum of Art, the Art Institute of Chicago, and The Fogg Museum at Harvard University. Her inclusion in such institutions as these, as well as the Manfred Herting collection recently exhibited at The Museum of Fine Arts, Houston, is evidence of increasing interest in her photography.[20]

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[17] This exhibition took place in Valencia, Spain. Prior to this publication, there was no substantial information on Maar's work or her life.

[18] *Les Livres de Dora Maar: Succession de Madame Markovitch, Manuscrites et Documents* (Paris: Picard, Audap, Solanet & Associés Auction House, 1998), n.p.

[19] Victoria Combalía, *Dora Maar* (Munich: Haus der Kunst, 2001), n.p. This exhibition, titled simply Dora Maar, started in Munich at the Haus der Kunst, in 2001. Then it went on to Marseille at the Centre de la Vielle Charité and wrapped up at Centre Cultural Tecla Sala in Barcelona in July 2002.

[20] A majority of her paintings are in private collections. These are omitted as they are aesthetically more abstract expressionist than Surrealist, and date outside the scope of the work considered here.

Still, in the limited scholarship on Maar, her oeuvre suffers from an overwhelming pattern of balkanization. The photographs at her estate auction numbered over 450, yet Combalía identified only seventeen as Surrealist in the auction catalogue.[21] In more than half of these photos, however, there is a quirkiness to the subject and manipulation on the photographer's part, which easily qualify these as Surrealist. Additionally, when one expands the criteria of Surrealism to include images that speak to the group's social and political concerns, the divisions become more problematic.

In Chapter One, "Beauty Will be Convulsive," I explore Maar's commercial photography. The connection between Surrealism and fashion, in general, and fashion photography, specifically, has been the subject of many exhibitions, most notably, Richard Martin's *Fashion and Surrealism* (1987, Fashion Institute of Technology). Though Martin's actual text on the subject is limited, the attention he gives to photographs of Surrealist-inspired outfits demonstrates photography's significance to fashion. Maar's commercial photography proves that her skills were comparable to the popular fashion photographers of her day. Although her aesthetic is often skewed in a more surrealist direction, this work is rarely praised for its surrealist qualities. When one examines these images published by Maar in erotic magazines, one realizes that their provocativeness directly relates to the strategy of political action employed by

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[21] The auction catalogue includes major Surrealist works such as *Portrait of Ubu* and *29 Rue d'Astorg* as well as most of the images reproduced in several of Combalía's monographs. Photographs taken by those other than Maar were not included in this count, nor were works produced in collaboration with Picasso, as these became property of the French government for tax reasons.

Surrealists. Thus, Maar's commercial photography is closely linked to the Movement's aesthetic production as well as political interests.

Maar's street photography is the most overtly political in her body of work. Like many other street photographers, she took an interest in those left destitute by the Great Depression. Her street photography, including images of architecture and other structures, reveals her focus on the scene's aesthetics. She balanced artistic vision with compassion for her subjects, never seeming to exploit or denigrate. The link between her street photography and those of the Surrealists is political, but Maar's images also show the "surreal" quality of everyday life. The work of photographer and social documenter Eugene Atget (1856-1927) was influential on young photographers associated with the Surrealists, such as May Ray (1890-1976) and Brassaï (1899-1984). Atget's business, which provided stock photography, meant that his work reflected day-to-day life. Another Surrealist street photographer, Henri Cartier-Bresson (1908-1992), coined the phrase "the decisive moment" to describe his method of "...patiently waiting for the right juxtapositions of coincidence and disparity to occur in real-life situations."[22] This approach can be seen as automatist, as previously described, since the photographer is allowing the scene to construct itself. Maar's street photography also employs an automatist approach, yet with an empathy not seen in her colleagues' images. From her talent for recognizing powerful juxtapositions on the street to her skill for constructing camera angles that can make even the most ordinary place bizarre, it is abundantly clear that Maar possessed the surrealist's eye before signing a single manifesto.

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[22] Robert Hirsch, *Seizing the Light: A History of Photography* (New York: McGraw-Hill, 2000), 305.

If one then considers these images to be part of Maar's surrealist work, she becomes more than a one-(or in this case two) hit wonder. Though *Portrait of Ubu* and *29 rue d'Astorg* are her best-known "Surrealist" works, Maar's Surrealist oeuvre is significantly larger than initially believed. Her secretive personality has kept this fact hidden for nearly sixty years. The strict division of her images into descriptive categories such as "street photography" or "fashion photography" is detrimental, since they overlook her surrealist aesthetic and political influences.

Will Maar forever be seen as Picasso's Weeping Woman who, as a side note, produced a handful of Surrealist photographs? Or, will Maar be vindicated as a substantial photographer of her time, both transcending genres and fostering a surrealist slant to a majority of her work? At this early juncture, it is impossible to tell, but the first step is to strip away the curiosity regarding her life and relationships with substantial figures like Picasso and Surrealist writer Georges Bataille (1897-1962). Maar's artistic achievements have been eclipsed by the wealth of biographical information on her. By examining the work in detail and addressing the more political aspects of Maar's photography, the limitations of the current classifying system will be overcome and the purpose behind her images can be understood in their complexity.

Chapter One

"Beauty will be Convulsive": Surrealist for Hire

Fashion is perhaps photography's most popular genre, as mass circulation provides it with a large audience. In fashion photography there exists a fusion of art and commercialism that sets it apart from fields such as documentary photography or art photography. In her early years as a photographer Maar worked in a commercial studio with another young photographer, Pierre Kéfer (life dates unknown), and the income from these endeavors provided much needed financial support for the beginning of Maar's career. Later, her father would provide her with money to work independently in a studio of her own.[23]

It is in this commercial work and through the connections made in its scene that Maar was introduced to the art world at large. She was closely acquainted with leading photographers of the day though social activities, including Man Ray and Brassaï.[24] Maar's "fashion" photos are on par with other innovative fashion photographers of her time, including Man Ray, who was the photographer for designer Paul Poiret, and the renowned Horst P. Horst (1906-1999). Man Ray likely influenced both Horst and Maar. By the 1930s Man Ray's fashion photography was well known and he had a prominent exhibition of his work in 1921 at the Galerie des Six. The erotic aspects of Man Ray's images seem to have had the most impact on Maar. Horst appropriated

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[23] Caws, *Picasso's Weeping Woman*, 32.

[24] There is no evidence that she was intimately involved with any Surrealist photographers. Her friendship with Man Ray seems to have been established via Picasso after 1936, though she likely knew of Man Ray's work.

Surrealism, turning it into a superficial prop with little more than aesthetic value. Neither Maar nor Horst, however, appears to have used darkroom techniques commonly associated with Man Ray such as solarization or photograms (rayographs). Compared to both Man Ray and Horst, Maar's images seem more concerned with subversively addressing issues of classism within a capitalist society, especially when read within the context of her other, more political photography.

From her advertisements for hair products to portraits of Parisian models, Maar consistently shows an eye for the sensual and demonstrates the witty juxtapositions present at each stage of her career, most notably found in her street images (discussed in Chapter Two). Politically speaking, via her images produced for bourgeoisie consumption, she subversively mocked this audience with her surrealist humor. In this category, as in all others, her Surrealist influences are on display.

DEBUT

Upon leaving Buenos Aires with her family at the age of nineteen, Maar began taking art classes at the Union Centrale des Arts Décoratifs and the Ecole de Photographie.[25] She studied at the Académie Julian, which allowed female students the same training as male students at the Ecole des Beaux-Arts, including drawing and painting from nude models.[26] During this period she met the photographer Cartier-Bresson through her painting instructor André Lhôte (1885-1962).[27]

A driven and ambitious young woman, Maar convinced fellow student Kéfer, who was from an upper middle class background, to take up photography so that they

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[25] Caws, *Picasso's Weeping Woman,* 14.
[26] Ibid.
[27] Ibid.

could have a darkroom and studio together.[28] It is during this transitional time from student to professional that she shortened her name to Dora Maar.[29] In 1931 the Maar-Kéfer studio opened at 9 rue Campagne Preiére, in a space purchased from photographer Harry Ossip Meerson (1910-1991).[30] Maar had assisted Meerson along with a young but already revered Brassaï.[31] Although this collaboration, which began in 1931, produced some strikingly creative work, Maar called this "*la période de la mondanité*," and stressed that a majority of the images of this time contained the "Kéfer-Maar" stamp on the verso, but were her work alone.[32] The Kéfer-Maar studio lasted until 1934, when Maar's father purchased a studio for her at 29 rue d'Astorg in the 8th arrondissement on the Right bank, allowing her to work with total creative freedom.[33] While there are some publicity and fashion photographs of Maar's that date to her independent atelier, the majority of her commercial work was produced at the Kéfer-Maar studio, and her later solo work was more overtly surrealist and fine art oriented.[34]

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[28] Combalía, *Fotografía*, 183.
[29] Caws, *Picasso's Weeping Woman*, 14.
[30] Ibid, 20.
[31] Ibid.
[32] Julie L'Enfant, "Dora Maar and the Art of Mystery," *Woman's Art Journal* 17, no. 2 (Fall 1996/Winter 1997): 15, and Combalía, *Fotografía*, 183. L'Enfant states that in 1931 Maar shared a darkroom with Brassaï, and in 1932 began collaboration with Kéfer. She also notes that it was Kéfer who asked Maar to share a studio that, it is inferred, he had already established on his own. L'Enfant's information clearly contradicts Combalía, since Combalía interviewed Maar and produced the most scholarship on Maar, I am relying on her version of events.
[33] Caws, *Picasso's Weeping Woman*, 32.
[34] The date of Pétrole Hahn, Ship is 1935 in all publications of her work, however, it is stamped "Kéfer-Dora Maar." *Étoile* is dated 1936 and Model, Positive could be her independent work as well because of the similarities in subject matter, not found in other Kéfer-Maar prints.

The union of fashion and surrealism is a relationship that has been widely appreciated among scholars. A young photographer taking up fashion photography to support herself is nothing out of the ordinary. It was an obvious choice for Maar, who was interested in Surrealism, though she was not yet a member of the movement. Fashion, for the most part, is a field dedicated to the practice of creating "image" and fantasy where atmosphere is often more important than the object depicted. As photography historian Robert Hirsch states, "[The advertisers' and publishers'] alchemic formula was to visually represent a dream, spin this dream into desire, and forge the desire into a salable product." [35] Maar, even at a young age, was exceptionably capable of using her interest in surrealism to create commercially viable images. "By the thirties, what had become known as a 'Surrealist' mode was well established in commercial and fashion photography."[36]

SELLING THE DREAM

Two of the most captivating photographs produced by the Kéfer-Maar studio are the advertisements for Pétrole Hahn hair oil. It is likely that these were created by Maar, as they remained part of her personal collection until the end of her life. The earliest of these, executed in 1934, is Pétrole Hahn, Bottle (fig. 1) which shows a bottle turned on its side and to the left, pouring out long, thick, wavy hair. Here the cascade of dark hair is set up as a visual pun on the fluidity of liquid. The two objects were placed on a plain white background, which appears to have a slight texture that creates a subtle grid-like pattern. The lighting used here is not the dramatic studio lighting found in fashion photography, such as that employed by Man Ray or even Maar herself (discussed later

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[35] Hirsch, *Seizing the Light*, 321.
[36] Dawn Ades, *Photomontage*, rev. ed. (London: Thames and Hudson, 1986), 135.

in this chapter). While there is a soft shadow cast from the mound of hair, and highlights on its waves and the clear glass bottle, the contrast in this image is created by the actual objects against the lighter background, rather than lighting. The small rectangular bottle, being clear and empty, would be difficult to discern without its Pétrole Hahn label and foil wrapped opening. This solid yet transparent form is the vessel from which the dark and wavy hair spills out as if it were a bubbling, luscious liquid. Even though the label of the bottle is included, it does not predominate. Instead we are invited to consider the consistency and feel of hair, almost overlooking the brand or product being advertised. The associations of smooth, flowing hair and the product are not forced by the image, but suggested by witty juxtaposition. This juxtaposition, however, is not something invented by Maar, as it appears in a Pétrole Hahn poster dating from the 1920s (fig. 2). This earlier poster, by G. Favre, is a color lithograph that shows a blonde woman with her head gently tilted down as the ends of her hair are depicted emerging from a Pétrole Hahn bottle. In this illustration, as in Maar's image, the subject hovers on a flat background, in this case solid black. Though no other scholars writing on Maar have noted this similarity, it is likely that Maar was familiar with the Pétrole Hahn advertisements since it was a popular brand of hair products whose illustrated ad posters date as far back as 1906.[37] As photography replaced illustrated advertisements in the late twenties and thirties, Pétrole Hahn, Bottle demonstrates the recycling of elements that were used before photography became a major force in advertising media.

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[37] This date is based on my own research of various vintage print dealers in America since no catalogue of these advertisements has ever been complied.

In another advertisement for the same product just a year later, the Kéfer-Maar studio produced Pétrole Hahn, Ship, 1935 (fig. 3), which depicts a tiny clipper ship sailing on glistening waves of shiny hair. Spanning from the lower left to the upper right of the composition the strands of hair imitate the gently rolling current of an open ocean, which is accentuated by rippling highlights and shadows. In addition to the dimensions produced by these shadows, the overall image is darker in the upper right and lighter in the lower left. This gradation draping across the photograph keeps the hair from becoming just a textured backdrop, instead integrating it into the three-dimensional space of the ship. Unlike Maar's previous ad, this image does not borrow from others produced for the company, although it builds on the relationship already created between smooth hair and flowing liquid. The use of such juxtapositions, often based on automatist association methods and play with scale are common in Maar's surrealist photomontages, such as *Cavaliers,* 1935 (fig. 38) and *La Liberté,* c. 1935 (fig. 37), which are discussed in Chapter Three.

Two other artists who influenced advertising photography during the 1920s and 1930s include Horst and Margaret Watkins (1884-1969). Advertisements are about products, and more often, about images and associations that ads can conjure. Advertisement for Myer's Gloves of the 1920s by Watkins (fig. 4) is an early example of how one can allude to a product without actually depicting it. In this photograph Watkins used a cropped view of a woman's hand, draped over the carved wooden arm of a chair, gently grasping a cigarette holder with a half burned cigarette. On one finger is an expensive-looking ring, and the delicate gold embossed bracelet on the forearm adds a sense of elegance. Nowhere, however, in this advertisement for gloves is an

actual glove shown. The viewer is to infer meaning from what the image does offer—a hand, elegance, high society, grace, femininity. While Maar's photographs for Pétrole Hahn fetishized the hair, Watkins fixated on hands, cigarette holders, and even called attention to the absent gloves. This practice of cropping, separating, and thus fetishizing objects or body parts, was a key attribute of surrealist art.[38] However, Maar's Pétrole Hahn photographs are more obviously playful. Also, as an advertisement, without text or knowledge that it is a commercial image, Watkins's photograph loses its impact, becoming simply a picture of an elegant woman's hand with a cigarette. Maar's accomplishments as a commercial photographer were clearly on par with her colleagues in the advertising world, yet her use of Surrealist idiosyncrasy separates her from this genre.

Perhaps the most successful fashion photographer of this era was Horst. By the beginning of the 1930s he was recognized as a leader in the field, and was on the staff of Condé Nast Publications, working for Paris *Vogue* and photographing many celebrities and socialites. Horst, like Maar, generated both fashion spreads and advertisements. In his Advertisement for Chen Yu Nail Polish of 1939 (fig. 5) he included the merchandise as part of the overall design, as Maar had done with Pétrole Hahn. In Advertisement for Chen Yu Nail Polish, Horst used a silhouetted right hand, each finger topped with long fingernails, reminiscent of paper fingernails worn in traditional Thai dance. These are just one element of the image's Eastern theme suggested by the calligraphic script on the bottle. This motif is reinforced by the lotus

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[38] Caws, *Picasso's Weeping Woman*, 81. When Picasso met Maar at a café, she was playing mumbletypeg, cutting herself each time she missed. Picasso saved the blood-stained gloves she was wearing that day under glass, turning Maar's gloves into a fetish object.

flower, which sits atop the index and middle fingers of the hand that act as the flower's stem. The white bottle is positioned in front of the shadowy hand giving the image a dramatic contrast. Still, this image falls short of Maar's Pétrole Hahn advertisements as it provides only obvious associations between the oriental writing on the bottle and the product, nail polish, to the image with its long, orient-influenced nails.

PLAYING DRESS-UP

In addition to advertisement photos, Maar also produced a number of images of models in haute-couture dresses. These images, in general, remained true to the typical, classically posed woman against a plain background. Yet, often Maar experimented with darkroom techniques such as negative printing and post-printing colorization, adding a new dimension to the traditional fashion plate composition.[39] In other instances, such as *Étoile*, 1936 (fig. 6), Maar drew the viewer's attention to attributes of the ensemble by adding a clearly staged backdrop and merging it with the model. As will be discussed, *Étoile* also trumps another Horst image by employing Maar's witty surrealism. Most of the surviving photographs of this type were produced after Maar had left the Kéfer-Maar studio and had just established her own independent darkroom.

There are two very similar images that were created just one year apart, first by Horst, and then by Maar. Both photographers used a statuesque model posed against a dark backdrop scattered with foil stars. Horst's *Lucien Lelong Dress* of 1935 (fig. 7) depicts a model in a long gown that drapes onto the floor, standing in front of an elaborate white table. In the middle right portion of the background we see a handful of

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[39] Caws, *Picasso's Weeping Woman*, 38. An example of hand coloring includes a woman with a mandolin from 1936, likely produced for *Madame Figaro* or *Magazine Beauté*, as noted in the caption for the image reproduced in Caws' text.

six-pointed stars, which allude to a night setting. Just a year later, Maar would outdo Horst's photograph, which had been published in *Vogue*. In Maar's *Étoile* the model stands with her back to the camera, and is draped in a lamé gown. Like Horst's image, Maar's backdrop is a dark fabric, with four foil star appliqués. However, here on her shoulder Maar used a much larger cardboard star to usurp the model's head; it is balanced in front of her head. The model appears reaching up, pulling back dark curtains to view a night sky. With her back turned, the model's presence is downplayed, giving full attention to the relationship between the dress and the stars. This technique was a dramatic departure from traditional fashion photography that simply posed a woman in front of a set. Though this image was probably created for a fashion magazine, Maar managed to incorporate the unconventional juxtapositions that repeatedly appear in her oeuvre.

One example where Maar used negative printing is in Model, negative of the 1930s (fig. 8), which uses the image in Model, positive of the same time (fig. 9). In the positive image, which is printed in an orthodox manner from the film negative, we see a woman in a black sleeveless dress holding what appears to be either a bas-relief or a painting of a floral motif. The gown, which includes a small bouquet pinned to the top of the bustle at the waistline, contributes to this floral theme. The model's eyes appear to be closed, or looking down, over her right shoulder at the highly reflective floor surface, which echoes the lowest portion of the dress. When this image is printed as a negative it is imbued with a drama not found in the positive print, which is simply elegant. In the negative the black dress becomes white, and the white background a solid black. Though this obscures some details, for example, such as the edge of a

carpet in the lower left, it clarifies others. Suddenly, the folds of the dress become more articulated, as do the details of her shoe, which remained ambiguous in the shadows of the positive print. Yet what was once clear in the positive, that is, the floral bouquet bustle and the object in the model's hand, becomes abstracted, dark, and nearly invisible in the negative print. Practices like negative printing and solarization were also used by other Surrealist photographers, such as Man Ray, to enhance the eroticism and other-worldliness of fashion images. There is, however, no written indication whether Man Ray's photography and processes were a direct influence on Maar, though she likely knew of his work.[40] In his autobiography he says of Maar: " I knew Dora Maar in the Thirties, a beautiful girl and an accomplished photographer... whose work showed originality and a Surrealist approach."[41] Later, in 1936, when Maar was romantically involved with Picasso, Man Ray was part of a large group of artists and writers who vacationed with the couple in Mougins.[42]

EROTICA

The issue of eroticism is something that can be found not only in fashion photography but also in Surrealism at large. Surrealists employed erotic themes to provoke the bourgeoisie, making the sexual political.[43] Maar directly addressed the

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[40] Beaumont Newhall, *The History of Photography: From 1839 to the Present Day* (New York: Simon and Schuster for The Museum of Modern Art, 1949), 208. Man Ray's 1921 exhibition was influential on Paris photographers. Though Maar did not arrive in Paris until around 1926, his work would have been known to her given its popularity.

[41] Man Ray, (1963; paperback ed., New York: Bulfinch Press, 1998), 179.

[42] *Les Photographies,* 12. Captions in Caws' *Picasso's Weeping Woman* state that this vacation took place in 1937, but the timeline of Maar's life complied by Combalía in the auction catalogue states that it was 1936.

[43] It is often noted in biographies on Maar that she met Bataille in a basement overflowing with pornography.

erotic qualities of her models, be they male or female, which acted as a subversive strike against the predominant morality.[44] This eroticism is not always obvious in her advertisements or "fashion photography," yet it is clearly present in some portraits and her occasional images produced for erotic magazines of the period, such as *Beauté et Sex Appeal.*[45]

Maar's surrealist friends often modeled for these photographs. Assia, a contemporary starlet who was popular with the Surrealists for her youthful look, is one such model. In 1934 she posed apparently suspended by one arm from a gymnast's ring wearing a mask (fig. 10). This photo was published in the erotic periodical *Revue Secrets de Paris* in January of the following year (fig. 11).[46] The mask worn by Assia not only creates mystery regarding the identity of this figure, but also lends a haunting quality to the image with its hollow eyes. Surrealists were often enchanted by circus and carnival themes, and here Maar uses the acrobat as a multi-layered symbol. The figure, cropped at the hips, is nude expect for a mask which becomes, with the gymnast ring, a fetish object. The very nature of erotic magazines caters to the taboo, thus placing this image outside the bourgeoisie demographic of fashion photography. At first glance this may seem a simple composition, but when one considers where it was published as well as the influence of Surrealism on Maar's work, other significant allusions begin to emerge.

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[44] Combalía, *Fotographia*, 194.

[45] Caws, *Picasso's Weeping Woman*, 34. Caws does not state with any clarity which images were published in erotic magazines. Combalía's *Dora Maar* notes one such publication on pages 52-53.

[46] Combalía, *Dora Maar*, 52-53. This is the first and only publication to date that has specifically cited the publication of this and other erotic photographs by Maar. Caws' *Picasso's Weeping Woman* only alludes to their publication but does not give the particulars of where and when specific images were published.

In 1928 Breton declared, "Beauty will be convulsive or will not be at all." With this statement he denounced traditional, academic ideals of beauty, and in doing so challenged the bourgeoisie that embraced these ideals. For the Surrealists, this 'convulsive beauty' was more of an abstract concept than a hard and fast rule. In the Surrealist movement the male is often the active figure, while the female is considered passive, powerless, and at the mercy of the unconscious.[47] While this complicated matters for women involved in the movement, it allowed for Breton's concept of convulsive beauty, a beauty that embraces all that is mad and hysterical in order to challenge the preconceived notions of beauty held by the bourgeoisie. For many Surrealist artists, especially those such as Man Ray working in fashion photography, this beauty took on erotic attributes, often in the forms of homosexuality, androgyny, and hermaphroditism, most notably in his image *Veiled Erotic* of 1933 (fig. 12) and numerous images of the female form as phallus.

In *Veiled Erotic,* surrealist artist Meret Oppenhiem (1913-1985) stands beside a printing press, a combination that, especially when considered with other images from the series, creates a metaphor of woman as template. As Man Ray described in his autobiography, "She posed for me in the nude, her hands and arms smeared with the black ink of an etching press...."[48] A curved spoke of the press wheel obscures her breasts, while one of the handles aligns with her groin, creating the illusion of a penis. Adding to the androgynous appearance of Oppenhiem is her slicked back hair.

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[47] Whitney Chadwick, *Women Artists and the Surrealist Movement* (Boston: Little, Brown and Company, 1985), 74.
[48] Man Ray, *Self Portrait*, 205.

Maar's work, however, used direct eroticism, not androgyny or hermaphroditism, to contemplate the body, be it male or female.[49] Examples of Maar's eroticisms can be found in her portraits of Surrealists Jean Louis Barrault (1919-1994) and Léonor Fini (1908-1996).

Maar's portrait of actor Barrault, 1935 (fig. 13) reverses the gender roles typically found in Surrealist images and nude portraiture in general. Instead of the male photographer objectifying the female figure, Maar objectifies Barrault. In this photograph dramatic lighting creates shadows that accentuate the musculature of his figure. This young white man clad only in dark briefs stands with his left hand holding his chin, looking over his right shoulder, and appears to be lost in contemplation. The importance of this may not be apparent at first glace, but when one considers that a female in the same pose, by traditional standards, would not typically look into the camera to confront the viewer, the objectification becomes obvious. This passive male figure is presented for the audience to look upon, to desire, and to possess. Barrault, though wearing black briefs, has all the grace and poise of a Greek nude, enhanced by his contrapposto. He is positioned left of center against a simple black background, further intensifying the sensual mood. The light source, which is located out of the frame behind his right shoulder, highlights his sloping trapezius muscle and upper arm, as well as the right side of his face. The darkest areas of the composition are his curly dark locks and the undershorts. While the light creates highlights and definition in his hair, the bright white section of reinforced stitching on the waistband is the only highlight on his garment. The purpose of this image, as well as Maar's portrait of Fini,

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[49] Combalía, *Fotografía*, 194.

has yet to be discovered, but it may have been intended for publication in Surrealist magazines or for Maar's personal collection.

Maar's erotic images of females, such as *Léonor Fini*, 1936 (fig. 14), are more complicated compositionally, and unlike the photo of Barrault, confront the viewer with sexual power. An actor and painter, Fini was born in Buenos Aries, Argentina and was noted as a highly educated and creative woman who was one of France's most celebrated female artists.[50] Fini was also part of the Surrealist movement and was well versed in Freud's writings.[51] In this stunning portrait we see Fini with one of her many beloved cats, which were often included in Fini's own artwork. She frequently combined images of cats with her own visage to create her trademark sphinxes.

Maar's portrait of Fini plays on perhaps the most famous nude of modern art, Manet's *Olympia* (1863). Caws has noted the subjective similarities to *Olympia*. " [W]ith her bare shoulders and almost bare breasts spilling out of her black dress, framed against the lush texture of a velvet curtain, as if in a theatre... [a] black cat nestled between her parted legs looks drowsily towards the floor, while Léonor stares straight at the camera, a modern Olympia."[52] The sexual connotation of the black cat, or pussy, between Fini's legs was not commented upon by Caws, yet remains a key part of the eroticism of this piece, and Maar scholar Combalía termed it both "phallic" and "diabolical."[53] The long slender shape of the cat's body as it is held by Fini, with a narrow paw draped over her wrist, creates more than one phallic form to which Combalía may be referring. In comparison with Maar's portrait of Barrault, this

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[50] Constantin Jelenski, *Leonor Fini* (New York: Olympia Press Inc., 1968), 16.
[51] Ibid, 37.
[52] Caws, *Picasso's Weeping Woman*, 62.
[53] Combalía, *Fotografía*, 195.

composition is packed with rich textures, though the lighting method appears fairly straightforward. The velvet curtain, a possible signifier for the theatre that Fini was part of, is draped gracefully to the left, partially obscuring her right shoulder. On either side are dark pedestals with figured statues mounted on top, framing Fini's space at the threshold of a portal. Fini often used doorways and passages in her own work to reference her childhood fear of being kidnapped by her disgruntled father.[54] As described by Caws, Fini looks defiantly into the camera, yet in contrast to her perfectly coiffed hair and thinly penciled eyebrows, her dress is somewhat disheveled as the right strap seems to be falling off her shoulder and her stockings are ripped along her right inner thigh and calf. These attributes hint at the passion and ferocity of sexual desire, and draw visual parallels between feline and female libido. By Fini's defiant look, the viewer is told that while she seems helpless as a kitten, she is also in control. Though presented as something to be desired, her expression tells us that she will always remain just out of reach, slipping into the darkness behind the velvet curtain at any moment, just like an elusive feline.

FINALE

Fashion and Surrealism are tightly bound, and the Surrealist tendency continues to pervade fashion photography of the present day.[55] Maar often incorporated Surrealist attributes into her commercial work, from advertisements for Pétrole Hahn as part of the Kéfer-Maar studio, to her photography for more fashion and erotic magazines. However, it is clear that even when doing work-for-hire, Maar was unafraid to let her

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[54] Annette Shandler Levitt, *The Genres and Genders of Surrealism* (New York: St. Martin's Press, 1999), 91.
[55] Richard Martin, *Fashion and Surrealism* (New York: Rizzoli, 1987), 11.

interest in "convulsive beauty" show. The use of photography in advertisements was key to catering to the desires of the bourgeoisie, fueling capitalism and creating an ideology. By manipulating her images and imbuing them with a sexual quality Maar addressed the pathological side of consumerism and created a subversive critique of the fashion and advertising world in which she made her living. It is interesting to consider what has become termed her "fashion photography" in light of its persistent Surrealist qualities.

Chapter Two

Structural and Street Photography

The majority of Maar's work concerns outdoor scenes-- architectural structures, shipyards, and the marginal people of society on the street. One link between these three types of images is that photographers may have somewhat less control over the final product than in studio photography where artists can more easily manipulate their subjects. However, Maar is capable of creating powerful images, even in an ever-changing environment. As noted previously, this automatist approach and sensitivity for seizing an image at "the decisive moment" is anticipated in the work of Atget, and enhanced by the street photography of Cartier-Bresson. From Maar's early images of buildings and marine subjects to her depiction of children, the destitute, and the blind in the streets of Europe, her images go beyond aesthetics to capture a sense of solitude in her scenes and to evoke empathy for her subjects. These images account for the largest portion of her oeuvre, yet like the work discussed in Chapter One, they also possess a surreal quality by providing glimpses of the menacing underbelly of reality. Surrealist qualities not only include the interesting coincidence and juxtapositions, but also the socially and politically aware reasons for her choice of subjects. As noted before, this could be rooted in her own childhood experience in politically corrupt Argentina. Maar's interest in the downtrodden is carried through to her later work by the recycling of subjects as she combined the figures in these images with dramatic architectural environments for her later photocollages and photomontages.

SHIPYARDS AND MONT SAINT-MICHEL

As a young photographer Maar produced many images of shipyards and transportation. Interest in the machine and its role in the modern world can be found often in artwork of the late nineteenth and early twentieth centuries, most notably in the Futurist and Dada movements. Most of Maar's photographs of ships and shipyards are untitled, and this may be because she never intended to publish or exhibit these images. All of these compositions, while undated, most likely date to the 1920s, early in Maar's career.[56] Maar's photographs of shipyards are examples of her eye for striking compositions that evoke the chaotic surroundings of these high traffic scenes. Her mentor and teacher, Emmanuel Sougez (1889-1972), whom she met through a mutual friend, most likely influenced her interest in this subject. His interests included archeological and naval subjects.[57] Sougez founded and managed *L'Illustration*, one of the most important illustrated magazines in France.[58]

In a photo of anchor chains and ropes (fig. 15) Maar's extraordinary sense of design is obvious. The image is a closely cropped view of intersecting chains and pulleys. The inclusion of the curved sides of lifeboats on either side of the composition suggests that Maar was crouched between the safety vessels on the deck of a ship. The chains intersect in the center of the composition, and with the scalloped edge of the tarp over the lifeboat on the left, create an X that strongly focuses our attention. The pulleys

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[56] *Les Photographies de Dora Maar* (Paris, Picard Audap Solanet & Accociés, 1997), 20. The auction catalogue lists this photo as from the 1920s with no explanation. All other sources list it as not dated.

[57] Combalía *Fotografía*, 55 and 184. Maar apprenticed in Sougez's studio, though no sources state the duration of her training with him.

[58] Ibid, 184.

are situated over the lifeboat's bow, next to which is an overhead beam. This beam emphasizes the sharp diagonals that characterize this work. It is not known if the shallow depth of field and the blurred foreground are results of her limited experience or whether the effects are intentional. Jérome Monnier, photo conservator at the Musée Picasso, has noted the high quality of archival preservation on Maar's part. The immaculate condition of her prints makes it likely that any blurring is a result of her artistic desires, not age or damage because of neglect, according to Monnier.[59] The crossing chains and the dark shadows on the ship's deck and sides of the lifeboats create a striking image showcasing Maar's ability to choose angles for unique perspectives, even at this early juncture of her career. Close ups like this, also seen in *Portrait of Ubu* discussed in Chapter Three, are both truthful and disorienting.

Compared to this formative work by Maar, Germaine Krull's (1897-1985) and Brassaï's shipyard compositions are far less captivating. Though it is not clear whether Maar knew of Krull's photography, it is likely that she did, since many Parisian photographers, including Man Ray and Bernice Abbot (1898-1991), admired Krull's work.[60] Krull arrived in Paris the same year as Maar and also had a studio in Montmartre, the Paris neighborhood where Maar lived.[61] Krull had not exhibited her works until her arrival in Paris, and between 1927 and 1929 she was considered one of the premiere photographers of the Parisian avant-garde with the likes of Man Ray. [62]

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[59] Ibid., 182.

[60] Kim Sichel, *Germaine Krull: Photographer of Modernity* (Cambridge, MA: MIT Press, 1999), 91. Krull frequented Café des Deux Magots where Man Ray, Abbott, and other Surrealists passed their time.

[61] Sichel, *Germaine Krull,* 84. Krull traveled extensively during this time, but maintained this studio since she frequently worked for Parisian magazines.

[62] Sichel, 84-85. Krull also published her work in *Vu* magazine.

In Krull's *Buitenlandsch Graan Wordt Te Antwerpen Gelost*, n.d. (fig. 16), the scene is cluttered with boats. The image is essentially a straightforward shot of a jumbled shipyard looking out to sea, with billowing smoke over the towering smokestacks of the ships. The composition includes four vessels of various sizes huddled around a derrick-like structure. Everything about this photograph is gray, decipherable only by the various textures of the objects. The steel tower appears velvety against the flat sky, which is polluted by thick smoke emitting from the towering flue just left of center. There is little contrast between the dark heavy sides of the barges and the muggy sky, and even the highlights of small wave crests in the water are not sharp enough to break up this onslaught of gray. The linear elements, most concentrated on the right, created by cables, pipes, and various iron structures, connote a sense of confusion, and do not in any sense lighten the oppressive atmosphere brought on by the looming, derrick-like element on the left. Nature has been almost completely obscured by machines. Though Maar's photo is dominated by ship elements, the result is an alluring and surreal view of common objects.

Brassaï's *The Canal Saint-Denis*, c. 1930-1932 (fig. 17) is not as striking of a composition as Maar's Anchor Chains, but compensates for it with an enchanted nighttime setting. In Brassaï's image there are two cranes on the right bank of the canal, and the arched bridge seen in the distance is reflected in the water by some unseen brilliant light, creating a bright elliptical aperture. The formidable sense of stillness in this scene is likely the result of the lengthy exposure time necessary for Brassaï to capture an image of the canal at night. As in Krull's *Buitenlandsch*, Brassaï includes an open construction of iron edifices. However, in Brassaï's image the structures do not

clutter the image but act as a unifying element, directing attention from the dark silhouette of the barge in the center to the dark sky at the top. The key difference between Maar's and Brassaï's images is that Brassaï's has a romantic quality while her composition disorients and intrigues. However, misty atmospheres do appear in Maar's work at Mont Saint-Michel.

While sharing a studio with Kéfer in 1931, Maar was commissioned to photograph the monastery of Mont Saint-Michel by art historian Germain Bazin. Her images illustrate his book *Le Mont Saint-Michel* (1933, Hacker Art Books).[63] While some of the photographs were cropped and printed by Bazin, Maar is credited as the on-site photographer for a majority of them.[64] Many of these photographs exhibit the plunging angles and haunting atmosphere that can be seen throughout Maar's career. A shot taken from the bottom of the monastery stairs, *Mont Saint-Michel Stairs*, 1931 (fig. 18) was not used in the publication but is similar to Plate XI in Bazin's appendix (fig. 19).[65] *Mont Saint-Michel Stairs* has become increasingly popular and has been published in a majority of the catalogues and biographies on Maar.[66] *Mont Saint-Michel Stairs* is more dramatic than the image included in Bazin's book, and this may go a long way in explaining its popularity as an art object yet its dismissal as an illustration. The contrast throughout the composition for Bazin's illustration is more muted, and the

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[63] Caws, *Picasso's Weeping Woman,* 19.

[64] George Bazin, *Mont Saint-Michel: Historie et Archéologie de l'origine à nos jours.* (Paris 1933, rev. ed. New York: Hacker Art Books, 1978), n.p. This is noted in the listing of plates. Maar was both photographer and printer of only six images.

[65] This image is listed as "Le grand degree du Châtelet, au lever du soleil," but is titled *Treppe* in Combalía's *Dora Maar* catalogue. The full negative is also reproduced in Caws's *Picasso's Weeping Woman,* on page 21.

[66] *Mont Saint-Michel Stairs* is published in Caws's *Picasso's Weeping Woman* and in both Combalía's *Fotografía* and her *Dora Maar.*

textures of the architecture are not as varied as in *Mont Saint-Michel Stairs*, as all of the stones and the stairs are weathered more or less consistently.

In *Mont Saint-Michel Stairs* sunlight bathes a misty atmosphere and accentuates the coarse texture of the cut stone wall of an exterior stairwell. On the left, right, and bottom the stairs are surrounded by this cool rough surface, and at the top of the stairs is warm soft light. A shadow falls diagonally across the left side of the stairs and the camera angle places this side of the image in a more severe perspective than the wall to the right. The wall on the right can be broken down into three sections. The first area is made of rough stone, mentioned earlier, that spans from top to bottom right in the extreme foreground of the image. Just beyond this point, farther into the picture smoother stones are used to create three engaged columns pillars. Above these pillars is an entablature area that is made up of six curved arches. The religious implications in this image may seem obvious. Light is often associated with divine presence, and in Christianity it is one of the symbols of the Holy Spirit. Ascension from darkness into light is also a common religious theme for redemption. It is more than likely that Maar considered the possible symbolism in choosing her vantage point. Her childhood in Argentina, with a predominately Catholic population, likely would have made her familiar with these symbols.[67] The contrast of light and dark also has religious undertones, especially since the shadows are relegated to the bottom third of the composition and the light is at the top. This contrast intensifies the feeling of holy

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[67] Combalía, *Fotografía*, 197. Combalía states that later in life, Maar made a "return" to Catholicism, while in other texts this shift in religious orientation is called a conversion. Since Maar's mother was French, I believe it is possible that the artist was raised in the Church, abandoning it when she moved to Paris and had a falling out with her mother during her twenties.

anticipation, emerging from darkness into the light. The drama of the religious was appropriated by the Surrealists, evident in the term "excommunication" used when a member such as painter Salvador Dalí (1904-1989) was thrown out of the group and the crowning of Breton as "pope."[68]

In addition to the commission for *Le Mont Saint-Michel*, Maar also photographed the architecture of Antonio Gaudí (1843- 1926) during a visit to Barcelona in 1934.[69] Her intention for this voyage was to produce a documentary, a popular way for photographers to earn a living.[70] Cartier-Bresson had traveled to Cameroon in 1930 to work on street and documentary photographs, and this may have influenced Maar's interest in doing the same, but in Spain.[71] The work was not commissioned. When asked if she traveled alone, Maar answered yes, stating it was not rare for a woman to travel alone at that time:" Look, I was already twenty-five and able to lead a personal, independent life. We were no longer living in the nineteenth century...."[72]

The city of Barcelona, in the autonomous Catalan region of Spain, is home to all of the unique structures by Gaudí. Gaudí's architecture has an innate surreal quality that Maar, no doubt, found captivating. By adding her own striking camera angles, usually

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[68] Helena Lewis, *The Politics of Surrealism* (New York: Paragon House Publishers), 64.
[69] Caws, *Picasso's Weeping Woman*, 40. Mary Daniel Hobson places this trip during 1932, and dates the photo as c.1932. In *Dora Maar* Combalía dates the work to 1934, yet in *Fotografía,* she states that Maar traveled to Spain in 1932, 185. It is my belief that Maar most likely visited in 1934, since her oeuvre contains numerous and diverse works from Barcelona dated 1935. Since there is no evidence that Maar did not use these negatives for years after her visit, one year seems an appropriate amount of time to allow for the incorporation of these negatives into her work.
[70] Combalía. *Fotografía,* 185.
[71] Ibid.
[72] Ibid. The intended audience for such a documentary is not known.

from an extremely low vantage point, Maar intensifies the eccentricity of two of Gaudí's most famous works, La Sagrada Familia (1883) and Park Güell (1900-14).

At the uncompleted cathedral of Sagrada Familia (fig. 20), Maar focuses on a sculpture set in a recess above the entrance. The stark white figure of Christ flanked by two angels appears to hover in the mouth of a monster, which is actually a vaulted recess of the façade. The angels are depicted kneeling in front of Christ with hands clasped. The darkness of the arched cave-like space that the trinity of figures occupies provides this image with both a menacing and apocalyptic feeling. There are two-by-four beams used in the construction process underneath the sculpture. The position of the planks in the image calls to mind enormous lower fangs, enhancing the sinister appearance of a monstrous mouth. Construction cables that drape down in front of the murky cavern add a lighter, linear element to the otherwise dense composition. The upper portion of the image depicts part of the left tower of the eastern façade, rising thirty-two meters and encrusted with other sculptures, bas-relief elements, and mosaics. The sharp angle used by Maar here captures the soaring height of this structure, calling to mind a large mountain or impenetrable fortress. The photograph conveys a sensation of the immense physicality of the architecture as well as suggesting the spiritual contrast of good and evil with the religious figures set against a menacing backdrop.

In Park Güell Arcade, 1934 (fig. 21) Maar once again depicts Gaudí's architecture in combination with her unusual vantage points and cropping to portray the tilted arcade that supports the upper patio of the park. The tilted columns have an unfinished, coarsely textured surface and are comprised of bulky rough stones. The oversized scale of these stones and columns enhance the ominous feeling of the arcade.

The columns are all dramatically tilted, so much so that they appear eerily unsteady and almost falling. In Maar's image a twisted, forbidding, leafless tree is slanted against the leaning columns, creating opposing diagonal forces in the image. The branches of the tree pierce the openings of the arches, and the trunk counterbalances the columns. Maar positioned her camera at the bottom of the space, enhancing the height of the Romanesque columns and capturing the arched ceiling, which adds to the portentous atmosphere. In the dark background a small, middle-aged male figure can just barely be discerned. Standing with his hands on his hips, wearing casual clothing, he looks to his right and away from the camera. While he was most likely included to give a sense of scale, there is an overwhelming sense of desolation and emptiness despite his presence. This interest in the hidden and mystical aspects of architecture is common in the Surrealist aesthetic and solidifies Maar's involvement in the movement.[73] Chaotic arcade environments such as this reappear in Maar's photomontages produced just a few years later (discussed in Chapter Three).

In *Tree Under Arcade in Park Güell, Barcelona*, 1933 (fig. 22), Man Ray photographed this same tree just one year before Maar traveled to Spain. Though the two images are similar, Maar's cropping makes for a tighter scene than Man Ray's, which contains more of the ground and base of the tree trunk while Maar incorporates the vaulted ceiling. In his image the columns, placed so closely by his perspective, overlap and allow very little light to penetrate. This creates a feeling of claustrophobia in Man Ray's photograph, more than that of the vertigo and sense of instability in Maar's. Her arrangement of lights and darks is also subtly different. Man Ray has more

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[73] Combalía *Fotografía,* 187.

or less evenly distributed his light in these areas, while Maar has diagonally highlighted the scene from the upper left, with shadows in the concave ceiling and on the right side. Maar's image then, surpasses her Surrealist colleague by evoking a heightened surreal atmosphere.

Brassaï, who once shared his darkroom with Maar, also photographed architecture in a similar manner. Though Maar stated in a 1994 interview with Combalía that Brassaï never discussed photography with her, there is a similarity to their work.[74] In Brassaï's *The Pont-Neuf in the Fog,* c. 1934-35 (fig. 23) the columns of this medieval, Parisian landmark are silhouetted against a foggy night sky, as a faint hint of a lamppost rises in the distance on the bridge's surface. This image also contains a dynamic perspective, achieved by Brassaï's position under the bridge, which adds to the overall impact of the composition. While the dark weighty structure frames the top, left, and bottom sides, glowing lights form a soft halo over the bridge, accentuating the misty atmosphere. Brassaï's earlier depictions of architectural forms include the arched corridor of *Viaduct d'Auteuil*, 1932 (fig. 24). Columns and arcades are recurrent themes in Maar's work, most obvious in her later photomontages, such as *29 rue d'Astorg*, 1936 (fig. 44), and Brassaï's image may have influenced her as much as her own experience at Mont Saint-Michel. In *Viaduct d'Auteuil*, as in Maar's labyrinths, the foreground is dark and the space converges on a far-off lighted passage. The columns accentuate the space, creating both pattern and depth. The surrealist qualities of such spaces were not lost on the photographers.

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[74] Victoria Combalía, "Dora Maar: Photographer," *Art Press*, no. 199 (1995): 55.

THE DARK SIDE OF THE STREET

Street photography was very important to Maar's career. It not only provided her with images that she would use in her photomontages, but it also developed her eye for the unusual, typically unnoticed in public spaces. In this way it, too, contains Surrealist elements, visually, politically, and emotionally. Street photography, with its constantly changing nature, supplies photographers with endless chance juxtapositions. Its unique quality demonstrates the very nature of the medium. The union of camera and street gives an idiosyncratic image that other photographic genres cannot. New Photography, or the New Vision, as opposed to the Pictoralist photography before it, started gaining attention in 1929-30 in Paris. New Photography is characterized by plunging perspectives and close-up views, as well as a concern for the compositional design of the image, often in a nearly geometric style.[75] Also influential for photographers at the time was Man Ray's first solo exhibition in 1921 and his encouragement of a re-examination of Atget's work.[76] Atget was one of the first social documenters in photography and his work was published in *La Revloution Surrealiste* (1926). The Surrealists appreciated his deceptively simple images that influenced street photographers such as Brassaï, who met him in 1925.

Maar, Brassaï, and Krull were each active as street photographers, yet Maar's images are distinctive from the work of her peers. The pathos on the part of her subjects, and the empathy she conjures in her images are unique and powerful. Her interest in the poor, the young, and the disabled is not unique among photographers.

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[75] Hirsch, *Seizing the Light*, 257.

[76] Combalía, *Fotografía*, 187. Man Ray lived near Atget, and upon Atget's death archived the late photographer's works.

Instead it is the care she took to depict her subjects without denigrating or idealizing them that makes her images distinct. Maar, having signed the leftist manifesto "Appel à la lutte" in February of 1934, was well known for her political awareness. Political activism is perhaps the most overlooked aspect of Surrealism, often being noted for its focus on the dream world instead of the harsh reality of post-War Europe and associations with the Communist party. Maar's political interests would not have been out of the ordinary for anyone involved in Surrealism, though her street photography is not considered part of her "Surrealist" work. The street photography of Brassaï, Cartier-Bresson, and Krull also depicted society's marginalized people.[77] For Maar, however, the impact of her childhood in Argentina likely made her keenly aware of the poor, especially children who are the subjects of her most striking street photography. Maar herself noted the importance of what she called "...concern for the underprivileged classes..." in her work.[78] This may explain how her images maintain a sense of compassion without being sentimental, for there is little revolutionary good that arises from romanticizing.

While traveling in Barcelona in 1934, Maar not only photographed the architecture of Gaudí, but also captured many images as she walked through the city streets. During that same year she also traveled to London, where she took some of her most captivating street photos. European cities, during the early thirties, were brimming with people devastated by the effects of the Depression, creating an environment laden with the marginalized subjects that attracted Maar. This kind of photography has been criticized, retroactively, since "... in the name of revelation and reform it inevitably

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[77] Caws, *Picasso's Weeping Woman*, 47.
[78] Combalía, *Fotografa*, 192.

preys upon its subjects, aestheticising their suffering or turning them into passive icons of poverty and destitution."[79] This risk is, however, avoided in Maar's work by her compassionate view, which was more empathetic than the work of her colleagues, such as Brassaï and Cartier-Bresson.

Children were of particular interest to Maar as they suggested a natural carelessness, sometimes even in the face of death and hardship.[80] The young subjects often found in her images were, for Maar, heart-wrenching examples of poverty in Depression-ravaged Europe. In *Girls Fighting on a Table*, 1934 (fig. 25) one girl holds down another while the third and youngest screams in the face of the victim. All the girls wear dresses that appear in good condition, the youngest in a ruffled dress and white mary jane shoes. Their feminine clothing stands in direct contrast to their surroundings and the assault taking place. In the background is a storefront window, and the blurred image of a passing man on the left appears to be an incidental inclusion. The white pillars of the shop doorway frame the heads of the girls involved in the tabletop skirmish, and indiscernible reflections of buildings in the store window create a kind of screen, which focuses attention on the event in front of it. The table is a bare wooden display stand on wooden horses like those used by street vendors, and along with the nearly empty store window, these props convey the scarcity of money and food in the community the children inhabit. Many of Maar's images of children project their harsh reality. *Girls Fighting on a Table* is the only composition in her oeuvre in which the children actively participate in the ruthlessness. Often her subjects are indolent,

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[79] Liz Wells, ed. *Photography: A Critical Introduction* (New York: Routledge, 1989), 89.

[80] Combalía, *Fotografía*, 190.

because of sleep, blindness, disability, or permissive passiveness, as seen in images addressed later in this chapter such as *Rue de Genets,* 1934 (fig. 28), or *Blind Musicians,* 1934 (fig. 32). While it is not known if *Girls Fighting on a Table* was taken in London or Barcelona, it is similar to Maar's other images of children, taken during her 1934 trip to England.[81]

Another photograph of Maar's, *Money and Morals*, 1934 (fig. 26), portrays a scene of innocent curiosity against a backdrop of posters that covers a city wall. On the left of this composition one girl, standing on tiptoe, boosts up another to peer over a wall in Depression-era London. This image's title is more than incidental as the words, "Money and Morals by the Dean of Canterbury" appear in the center of the composition and other loaded words, such as "drama," "martyrs," and "boxing" occur in the posted announcements for plays and sporting events. The grime of the street is palpable in the ripped advertisements and gray atmosphere. The position of the figures does not allow the viewer to see their faces, making this image more powerful as the children become not specific girls, but representations of children in general. The lack of interaction between subject and audience also stirs the curiosity of the viewer, wondering what the girl on top sees that is so interesting that the children would put forth so much effort to catch a glimpse. The tightened calf muscles of the girl in the lighter sweater on the bottom are evidence of this effort. Her struggle benefits her friend, raising her up to see over the impeding structure. The girl on top who is peering over, dressed in a dark coat and hat, supports her hands and chin on the top of the wall, arms akimbo creating a

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[81] Combalía, *Dora Maar*, 165 and *Les Photographies*, 70. Both Combalía's catalogue and auction documents are unclear as to where this photo was taken. The auction catalogue dates it to 1932-34.

stirred by one are very different from that of the other. Maar's image evokes a feeling of innocence and curiosity in the face of hard times, while Brassaï's photograph is a staged and contrived depiction of delinquent behavior.

Though the allusions to poverty in *Money and Morals* are subtly expressed, Maar also portrayed the destitute in a more obvious manner in works such as *Rue de Genets*, 1934 (fig. 28) and *No Dole--Work Wanted*, 1934 (fig. 29). The boy with mismatched socks leaning against a corrugated steel wall in *Rue de Genets* is a very direct depiction of an adolescent's disillusionment because of poverty, while the bespectacled, balding gentleman in *No Dole--Work Wanted* retains an air of dignity even as he sells matches on the streets. It is this dignity that makes the latter image so intriguing. Standing alone in front of a bulky brownstone building, the middle-aged man is wearing a black suit complete with vest and striped tie. In one hand he holds his hat and a sign which reads, "No Dole, Work Wanted, Lost all in Business" and in the other he offers matches to passers-by. He seems unaware of Maar's camera, looking to his right with a stoic expression anticipating the next person walking by who may offer some assistance. This focus on one man's singular predicament and desperate means to overcome it, at least for the moment, is just one example of Maar's compassion for those struggling in the crashing economic situation.

Krull and Cartier-Bresson also photographed the disenfranchised on the street, but failed to convey any sympathetic emotion in their images. In Krull's Man Sleeping Under Lamp Post, n.d. (fig. 30), a man sits, surrounded by litter in the gutter, on a curb with his feet in the cobblestone street. The composition is comprised of diluted grays, and has a documentary feel that makes the dirt and grime of the street palpable. With

cruciform dark form against the visually busy wall. The ideas of physical struggle and effort for the benefit of another are reinforced by the text on the posted bills: drama, martyrs, boxing, and morals.

Few, if any, of Maar's contemporaries created such a stirring image. Brassaï's *For A Detective Story*, 1931-1932 (fig. 27), is perhaps the only photograph which comes close, and a good deal of this is because of the subject matter. In Brassaï's composition three men, just left of center, are seen scaling a stone wall at night. The obstacle that the men are scaling is a rough yet plain and strongly lit wall, such as one might find surrounding an estate, perhaps alluding to the "whodunit" overtones Brassaï includes in the title. As the man at the bottom, providing the first rung in this human ladder, gives a boost to his accomplice in pinstriped trousers by holding his left leg in his hands at hip level, the side of his face is caught in the strong light, possibly from a nearby lamppost. The middle gentleman cradles the upper most man's foot in his left hand. The faces of the middle and top figures are turned away and they each wear hats, which additionally conceal their identities. Given that the scene takes place at night, there is not so much curiosity as suspicion about what these men are up to. The shadows cast by the figures adds to the mystery, but unlike Maar's *Money and Morals*, there is no true sense of spontaneity in Brassaï's image. This may be because the subjects are all adults, or because the profile of the bottom man diminishes the secrecy such an act would require. As a nighttime shot, the exposure time would have been longer than that used by Maar, making it feel posed and robbing Brassaï's image of excitement and suspense. While Maar's subjects are curious, young, and dressed in battered clothes, Brassaï's are young adults, sneaky, and well dressed: the emotions

his back against the fluted base of the post, he folds his arms, his head down and covered by a hat. In the middle foreground a publicity sign is blocked by the lamppost, which divides the composition in half. Beyond this sign figures stroll through a city square, distant enough from the sleeping man to be unaware of his presence. This lack of compositional and figural interaction adds to the uneventfulness of the image, and fails to stir empathy for the slumbering vagrant. In Cartier-Bresson's *La Villette Paris,* 1929 (fig. 31), a heavyset woman in a simple dress passes by a man passed out next to a building. He lies slumped on his left side, feet toward the camera, his head hidden from the viewer. The woman's expression, slack-jawed and disgusted by the scene before her, influences any emotional reading of this image. While this composition is more dynamic than Krull's, it still does not demonstrate the sensitivity and compassion of Maar's work.

In addition to photographing the poor and children on the street as subjects, Maar also depicted the disabled. Blindness is a theme that surfaces again and again in Maar's work, in both her street photography and in her later photomontages.[82] As examined in Hobson's thesis, the Surrealists were particularly fascinated with blindness as a way of tapping into the unconscious. Maar often depicted people who were unaware of her presence, either by photographing the blind or those who were too distracted to notice. In *Blind Musicians*, 1934 (fig. 32), three blind men and a woman, who may also be visually impaired (it is difficult to tell because her face is obscured), are gathered around a piano on a sidewalk. The figures are facing or turned sideways to the photographer, but the connection between the viewer and the subjects is impeded by

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[82] Caws, *Picasso's Weeping Woman*, 41. Hobson's entire thesis investigates this theme in Maar's oeuvre.

their blindness. The backdrop of this scene reinforces blindness and blockage, as a large window has been caged off, its vertical bars reminiscent of a prison's gates. The man on the left of the photograph appears to be "looking" up and off into the distance at the left while he holds his violin by its scroll in his right hand to his chest and rests his left hand on the top of the upright piano. The man and woman seated behind the piano tilt their heads down, as if listening to the music or looking at the keys. The man on the right, who blends into the shadows somewhat with his dark coat, balances the arrangement. He is rubbing rosin on a bow, and the traces of this motion are left as blurs on the film.

In another image of the disabled, *Parade on Crutches*, 1934 (fig. 33), Maar captures a procession of four well-dressed men on crutches, three of whom are amputees. An accordion player follows this solemn group, while two gentlemen on the sidewalk, another in the street near the curb, stand with their backs toward the camera and the handicapped. The slow pace of this pageant is demonstrated by the inclusion of a woman walking by in the opposite direction. Movement blurs her figure, just as the musician's bow is distorted in *Blind Musicians*. While this distortion is caused by a slow shutter speed, Maar probably included the passing woman to reveal the difference in velocity between the healthy and the disabled as the men move slowly from the street to the sidewalk. In the background we once again see storefront windows, and above the large awning of the center establishment the word 'razors' appears in capitals, each letter set in a separate pane of glass. The juxtaposition of this text against the image of amputees is strikingly disturbing and would have been appreciated by the Surrealists for its macabre pun.

This section of Maar's oeuvre is often ignored or called simply street photography, a term that implies that this work has little to no Surrealist features. The people who serve as subjects in Maar's street photography and the architectural locales she photographed early in her career are elements that she later appropriated for her photomontages. The light-infused colonnades she dramatized at Mont Saint-Michel as well as the twisting disorientated spaces she found in Barcelona bear witness to her skill as a photographer whose camera angles and poetic allusions place her apart from others of her time. This unique vision is evidenced as early as her photographs of shipyards taken during the 1920s. Maar's images depicting the downtrodden of society are also exemplary Surrealist creations for both the beautiful yet spontaneous compositions and humanist approach. While her friendship with prominent photographers such as Brassaï, Cartier-Bresson, and Man Ray likely influenced her choice of subject matter, her sensitivity to the impulsive nature of the medium and to the possibilities presented is unrivaled by even her Surrealist colleagues.

Chapter Three

"Trouver Sans Chercher"[83]: Surrealism

Maar's work most revered by Surrealist scholars does not fall into the realm of commercial or erotic images, nor can it be referred to as street photography. Although a Surrealist strand runs through most of her work discussed in the previous two chapters, those categorized as Surrealist account for less than three percent of her currently known body of work. Close examination has shown that lesser-known photographs such as *Money and Morals* and Parade on Crutches have Surrealist elements, filtered through Maar's empathetic lens. In Maar's "street" photography, we have seen that she took an interest in the working class and the poor. In her "fashion photography" she plays with the photographic medium, as well as the bourgeois viewer, by incorporating elements of eroticism, Surrealism, and Marxist philosophy. Maar expanded the artistic possibilities by branching into photocollage and photomontage, but these works also fall into a more paradigmatic definition of Surrealism. Her most widely known, these images are the simplest to categorize and often fall short of the compassionate, dynamic work that she had produced just a few years prior. When one considers how Surrealists combined subversive political elements with dream-like states in order to alert viewers to others'

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[83] Mary Ann Caws et al., eds., *Surrealism and Women*, (Cambridge, MA: MIT Press, 1991), 30. This title comes from a Surrealist writing of the same title by the *femme-enfant* Gisele Prassinos. The story is about a girl who has a masculine voice. The mother of the girl gives her daughter's voice to a man with a feminine voice. Here it refers to Maar's ability to trade objects in previously taken images to creating her photocollages and photomontages.

lived-realities, the line between Maar's celebrated Surrealist compositions and her more obscure work begins to blur.

Surrealism is best known for its incorporation and exaltation of the subconscious, but politics are also central to the movement. Developing out of Dada, Surrealism was profoundly influenced by the political climate of post-War Europe. Though the First Surrealist Manifesto was not signed until 1924, elements of the movement such as automatic writing by Breton and Philippe Soupault (1897-1990) had been published as early as 1919, just one year after the end of the War.[84] While initially the movement was noted for its emancipation of mind and morals, it later aimed toward political and social revolution.[85] These two elements, shocking social behavior that smashed accepted norms and collective political activism, came together in Surrealist art and literature.

Maar's involvement in the movement can be traced to her signing the Second Surrealist Manifesto of 1929.[86] However, her association with the Surrealists seems to have been closest between 1935 and 1937,[87] a time period that also reflects the most obvious Surrealist tendencies in her work. Like many other women involved in the

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[84] Lewis, *The Politics of Surrealism,* 17-18. "Les Champs magnétiques" was published in *Littérature* at the end of 1919 and is considered the first Surrealist writing.

[85] Ibid,17.

[86] Combalía, *Fotografía*, 188, and Lewis, *Politics of Surrealism*, 81. The date of this document is December 1929, but in *Fotografía*, is listed as 1930. Though Maar signed in 1929, explicit Surrealist tendencies do not appear in her work until c. 1935. It is unclear what precisely certified involvement in the Surrealist movement ; many authors note her signature on these documents yet maintain that she was never officially part of the movement.

[87] Chadwick, 50. Based on Maar's signature on manifestos and images such as the portrait of Barrault discussed in Chapter One, I would argue for the dates of 1935-1937. As Chadwick's book was published over ten years before Maar's death and any substantial knowledge of Maar's oeuvre or biographical information, the dates of 1936-1937 were likely only an approximation.

movement, Maar has been regarded as yet another muse for Breton and other male artists of the group. This thinking is reinforced by the inclusion of her name in the acronym of Breton's Surrealist gallery on the rue de Seine, Gradiva (D for Dora). Above the glass doors, created by Duchamp, each letter is mounted over the word "comme" followed by a woman's first name (fig. 34).[88] As Surrealist literature scholar Caws states, "The Surrealists lived in their own masculine world, with their eyes closed, the better to construct their male phantasms of the feminine."[89] However, Maar herself told Combalía how the Surrealists valued women,

> ... ce qui était très bien dans ce milieu, c'est qu'ils prenaient la femme très au sérieux; les femmes étaient très écoutées. Si elles avaient du talent, elles étaient très appréciées. Spécialement Breton prenait ça très au sérieux... ils étaient extrêmement bien veillants envers la création des femmes. [90]

Upon closer examination one finds that Maar was among one of the most active female members of the group although she renounced Surrealism by 1947.[91] This active involvement, as well as her fierce intelligence, may have been key to her relationship with the men of the group.

Maar's signature on the Second Surrealist Manifesto is not the only document bearing her name. She also signed at least four others, including the second edition of *Contre Attaque* (1935) and *When the Surrealists Were Right* (1935). The latter publication is regarded as the most political document produced by the movement.[92]

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[88] This image, taken by Maar, is a documentation of a Surrealist performance in front of Gradiva. There is, however, no information on what the purpose of this performance was, nor whether Maar was an active participant.
[89] Caws, *Surrealism and Women*, 18.
[90] Combalía, *Bataille, Picasso*, 170.
[91] Chadwick, 235.
[92] Caws, *Picasso's Weeping Woman*, 47, 61 and Combalía, *Fotografía*, 191.

Her photographs were also published in three major Surrealist journals: *Documents, Le Minotaure,* and *Cahiers d'Art.*[93] Her political awareness has often been noted.[94] Picasso biographer Pierre Daix felt that Maar might have influenced Picasso politically, especially in regard to his masterpiece *Guernica.*[95] Maar's political savvy could have played a role in her enthusiasm for the mural, but Picasso's own deeply rooted aversion to Franco and pride of his Spanish heritage should not be dismissed. Though she documented Picasso at work on the mural, Maar casually dismissed her influence on him.[96] She remarked, "You know Picasso and politics, like all Spaniards he was an anarchist and a Christian."[97] Many Surrealists, including Breton, joined the French Communist Party. Maar, however, never joined any official political party or organization.[98]

THE MONSTER OF THE MUSE

While political undertones are present in Maar's images, most notably her street photography of 1933-34, it is the more obvious dream imagery that characterizes her

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[93] L'Enfant, 16. Specific images found in these publications will be discussed later in the chapter.

[94] Ibid and Silvano Levy, ed., *Surrealism: Surrealist Visuality,* (Bodmin, England: Keele University Press, 1996), 130-131, Caws, *Picasso's Weeping Woman,* 47-48 and Combalía, *Fotografía,* 191-192.

[95] Combalía, *Fotografía,* 192. Maar was briefly involved in leftist political groups, specifically the anti-Fascist Contre-Attaque which lasted from October 1935 until May 1936. Maar could have encouraged Picasso to address Franco's attack on Guernica, not only because of her own concern for the people, but also because of the stand he was taking against a Fascist dictator.

[96] Caws, in *Picasso's Weeping Woman,* 103, states that Maar was responsible for the stripes on the horse and is the inspiration for the crying figures. Maar took all photographs of *Guernica*'s creation, but these will not be discussed as they are strictly documentary in purpose.

[97] Combalía, *Fotografía,* 197.

[98] Combalía, *Art Press,* 56. This does not include small politically motivated groups or salons, common among Surrealists.

Surrealist work. Among these are the well known *Portrait of Ubu*, 1936 (fig. 35), as well as photocollages and photomontages. The political aspects of these images reside less in the subject and more in the manner in which Maar's precisely contrasted compositions can disturb viewers with anomalous creatures and environments. Her ability to create uncomfortable spaces by cropping and manipulating her camera angles is evident in earlier photography such as *Anchor Chains* (fig. 15), but no image by Maar is more famous than *Portrait of Ubu.*

Ubu Roi, Albert Jarry's play of 1896, had been rediscovered by the Surrealists and praised by Breton for its biting social and political critiques.[99] The title character, Ubu, was based on Jarry's physics professor Felix Hérbert.[100] To Jarry, Hérbert was symbolic of all that was mediocre, cowardly, and undisciplined.[101] For the purposes of the drama, Jarry shortens the students' nickname for the professor from "Le Père Ebé" to Ubu and transforms the sorry teacher into a spiteful, merciless dictator.[102] The opening line of the play, "*Merde*", not only exposed Ubu's vulgar character, but also caused outrage from the conservative middle-class audience.[103] Once the creature in *Portrait of Ubu* is identified as Ubu Roi, the revolutionary element shows itself as perhaps the most blatant of all Maar's work.

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[99] Hobson, *Blind Insight*, 24-26. Breton was quoted as calling the play "the most prophetic and avenging play of modern times." He also wrote three essays dedicated to Jarry, one of which is a brief biography.

[100] Ibid, 24.

[101] Ibid.

[102] Ibid. Hobson states that Le Père Ebé is a nonsensical name based on the phonetics of the professor's given name.

[103] Ibid, 25, and Levitt, 1, and Hobson "Toujours Anarchistes: Dora Maar and Pére Ubu," in Combalía's *Fotografía*, 201. Hobson calls the play "...a slap in the face to middle-class values."

The image itself possesses all the disturbing qualities of Jarry's character. There is a palpable silence to the image, which combined with the close cropping, does not calm but horrifies with eerie clarity. Though Maar never revealed the actual creature depicted, it has been identified by biologists at the University of Arizona as a fetal or recently born armadillo.[104] Eyes hidden in shadow, the creature's dagger-like claws hang at the front of its phallic snout, while coarsely textured skin folds cover its abdomen. The scaly surface of the monster's head fades in the glaring brightness of Maar's light, which at the same time emphasizes the creature's grotesque nature. Hobson claims this image as part of the theme of blindness in Maar's work, yet the lurking almond-shaped eye peering out from the shadows is an essential element of the image. If Maar's monster were not looking back at the viewer from the shadows, he would cease to intimidate while at the same time provoking our curiosity.

Other artists created images of Ubu, including Matta, Ernst, and Miró, but none is so haunting or so regularly exhibited as Maar's. As a photograph, Maar's *Portrait of Ubu* holds a certain documentary quality to it. Photographers constantly manipulate this perceived realness, evoking varying degrees of truth. Still the viewer cannot help but feel that this image serves as proof of Ubu's monstrous existence.[105] *Portrait of Ubu* was reproduced in *Cahiers d'Art* in 1936, and was exhibited that same year in the Exposition Surréaliste d'Objects at Galerie Charles Ratton in May immediately followed by a prominent appearance in the International Surrealist Exhibition in London that same June and July.[106] Two years later, *Portrait of Ubu* was also part of the

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[104] Hobson, *Blind Insight*, 24.
[105] Hobson in Combalía's *Fotografía*, 202.
[106] Combalía, *Fotografía*, 188 and L'Enfant, 17.

Internationale du Surréalisme in Amsterdam, and was further circulated as part of a set of Surrealist postcards distributed by bookbinder and Surrealist poet Georges Hugnet (1906-1974).[107]

CUT, DODGE, AND BURN

As noted before, the disorienting cropping used by Maar in *Portrait of Ubu* was employed previously in her structural photography as well as in commercial ventures, such as Pétrole Hahn- Ship (fig. 3). What makes *Portrait of Ubu* particularly noteworthy, aside from its popularity as a Surrealist icon, is that it is the only Surrealist image created by Maar that did not involve any darkroom manipulation. The remaining works of her Surrealist oeuvre involve either photocollage or photomontage, the first being done with paper and scissors and the latter created by a combination of negatives.[108] As art historian Lucy Lippard has noted, "...underlying all Surrealist art is the collage aesthetic..." with everything and often anything coming together to create art.[109] What made collage so appealing to the Surrealists was that it required little skill on the part of the creator. Indeed the entire photographic medium offered a chance to create an alternate reality, but the opportunity for anyone to participate united their somewhat Marxist interests with their obsession with the subconscious. The conscious, deliberate act of cutting and arranging elements for these images means that this work falls into the realm of veristic Surrealism.

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[107] Caws, *Picasso's Weeping Woman*, 79. Combalía, *Fotografía*, 188 and *Bataille, Picasso,* 172. Georges Hugnet, an artist and bookbinder, selected the work for his 1937 publication of postcards and also chose Maar's *29 rue d'Astorg* for the collection.

[108] L'Enfant, 17.

[109] As quoted in Levitt, 34.

Photocollage was also popular in Dada, Surrealism's forerunner. Of the Dada artists working in this medium, few are better known than Hannah Höch (1889-1978). Her work contains many scale shifts and repositioning of elements to defamiliarize everyday objects, as seen in *Cut with the Kitchen Knife* (c. 1919, fig 36). However, drastic scale shifts, common in Dada, are rarely found in Surrealist photocollage or photomontage.[110] This not only makes for a discontinuity of forms, but also informs the viewer of the process of cutting and pasting unrelated objects. Contrasted with the roughness of a Dada photocollage one can see how Maar strove to create a nearly seamless inhabitable reality.[111]

Maar created her earliest photocollages in 1935, quickly followed by photomontages that demonstrated her darkroom prowess often noted by colleagues. Though created by actual cutting and pasting, her photocollages such as *Cavaliers*, 1935 (fig. 37), and *La Liberté,* c.1935 (fig. 38) are complete scenes in and of themselves. Unlike her Dada predecessors, Maar does not place disparate objects together in such a way as to make the methods obvious. In fact, *Cavaliers* is an image that is primarily concerned with scale shift. In this image, Maar juxtaposed a knight chess piece situated in the foreground with an equestrian monument placed in the background. She employed a checkered support for the objects to increase the perception of perspective and further play with the theme of the game of chess.

Also concerned with scale and distance is Maar's photocollage *La Liberté*. In this piece a delicate hand, perhaps Maar's, holds a ceramic female figure in the foreground. The figure's left arm is raised triumphantly, perhaps as a call for revolution;

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[110] Ades, *Photomontage*, 129, 136.
[111] Ibid., 135.

it resembles communist worker figures found in monumental sculptures. The face, raised arm, and torso are illuminated by strong light coming from the right side of the composition. The head is tilted downward and the facial features appear to be Asian. The figure is shown moving, possibly marching, as its left leg is stepping forward and left hand is positioned its tilted hip. Mounted against the backdrop of glistening water under a clouded sky, a silhouette of the Statue of Liberty is situated on the horizon line.[112] The use of the small figurine may be to reference the emergence in 1930 of the Indochinese Communist Party, which was opposed to French colonization of Vietnam. The Statue of Liberty was a gift from France to the United States, a former colony of Britain. The contrast of these two figures, one capitalist and the other possibly communist separated by peaceful waters, makes this image one of Maar's most politically charged. It may explain her feelings towards not only colonization, but also political parties: peace can be found somewhere between the two extremes.

Although the edges of her hand and these statues abruptly end as they meet the background, Maar has maintained a consistent light direction through the composition, which helps to disguise the montage process at first glace. The extreme depth of field implied by the distance from foreground to horizon has negated any blatant scale shifts. *La Liberté* measures less than four by five inches; the technical skill necessary to generate an image on this scale also demonstrates Maar's precision.

The near flawlessness of Maar's photocollages is certainly noteworthy. Nonetheless, her "Surrealist" photomontages continue to receive more scholarly attention than all the other work in her oeuvre. One can see how Maar used the

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[112] Maar never traveled to the United States, so this silhouette must have come from a source other than the artist's own negatives.

negatives from her earlier street photography as backgrounds for her photomontages. People who were once only passersby were later jettisoned into haunting labyrinth spaces constructed from previously banal architectural photography. For example, she employed an upside down image of a vaulted passageway from the *Orangeries at Versailles*, 1935 (fig 39) not once, but twice, as a backdrop for photomontages *Le Simulateur*, 1936 (fig. 40) and *Silence*, 1935-1936 (fig. 41).[113] Though the actual windows in *Orangeries at Versailles* are open, Maar's photomontage depicts them as "bricked up."[114] Each of these images characterizes a haunting, topsy-turvy environment where ordinary figures culled from the street are transformed into bizarre inhabitants of an echoing, twisting cavern.

Le Simulateur incorporates a figure introduced in Maar's street photography. Maar photographed a barefoot adolescent boy, who is literally leaning over backwards, in the streets of Barcelona in 1932 (fig. 43) and used his image as the subject of *Le Simulateur*.[115] The auction catalogue of Maar's estate notes that there were two prints made from the original negative, one printed forward and one in reverse.[116] In *Le Simulateur* the boy is placed upside down from his true position in the street photo. The street photo shows the boy performing a one-handed handstand, supporting some of his weight with his legs arching onto the wall behind him. A younger boy standing in front of him wearing a checked pea coat further obscures his arm, making it seem as the older

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[113] Caws, *Picasso's Weeping Woman*, 72, and 74.

[114] The change in the windows from the original to the photomontages has not been noted before, and it is not clear what negative these closed windows were taken from.

[115] *Les Photographies*, 94.

[116] Examination of these images in the catalogue alone makes it impossible to discern which is the true print and which is the reversed print. These two prints were auctioned as a lot that also included the unmanipulated print of the *Orangeries at Versailles*.

boy is walking on the wall. When this acrobatic figure reappears in the labyrinth of *Le Simulateur*, he is flipped upside-down from his already inverted position, yielding further distortion to Maar's play on right-side up and up-side down. The adolescent's arched back echoes the inverted arches of his surroundings. Maar has also pierced the eyes of the boy. Once normal and dark they are now bright white, as if rolled back in his head.[117] The transitions between added elements and backdrop are seamless.

For the photomontage *Silence*, like *Le Simulateur,* Maar placed three people in the confines of the vault. The title of the image is carved, in lowercase cursive, into the emulsion just below a window that has been bricked shut. At the bottom of the image is the head of a woman whose eyes are closed. This figure also appeared in her photomontage, *Untitled, Arcades and Death,* 1935 (fig. 42), which will be discussed later. In *Silence,* the "sleeping" woman is left hanging over the border making evident the combined nature of the image. The edge of her cheek and bonnet do not blend seamlessly with the rest of the image. The contrast on this small section is greater than anywhere else in the photo, perhaps Maar's way of revealing to the viewer how it was created. The other two figures, one identifiable as a young girl and the other less visible, who restlessly lie on an inverted portal frame, are more carefully blended. The contrast in these figures, including the shadow cast on the wall by the girl in the center of the space, is consistent with the rest of the piece as is the grain and light direction.

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[117] Hobson, *Blind Insight*, 19. Hobson states that "simulation" was a key route to the unconscious for the Surrealists and notes how the figure here, blind like the windows and arched like the walls, demonstrates this interest.

Combalía has compared this effect, also found in *Le Simulateur*, to the camouflage of insects.[118]

As seen in *Le Simulateur,* Maar's use and reuse of images is complicated by reverse printing, giving the chosen subject more flexibility and allowing it to be inserted into an environment into which it might not have otherwise been suited. In the case of the back bending adolescent, his flipped image is better suited to the arches of the vaulted passageway. The woman from the lower part of *Silence* reappears with her head on a pillow, her body tightly wrapped in sheets, slumbering as a vaulted corridor begins to fill with water, as noted before, *Untitled, Arcades and Death.* Compared to the tangled curves of *Silence* and *Le Simulateur,* this passageway is shot in extreme one-point perspective, terminating with the curved arches opening onto a cloudy sky. The crucifix placed on the woman's chest and the cap on her head suggest that she is not just sleeping, but actually deceased.[119] Combalía has interpreted the combination of looming clouds at the end of the hall with the tide entering from the portals on the left as signifying a turbulent death.[120] However, I see this death as comforted by both religious sacrament and the hypnotic effects of the tide's ebb and flow. Here light strikes the woman's face on the right side, whereas in *Silence* the opposite is true. It is unclear which is the original positioning because there is no evidence of a print made from the unadulterated negative.

The most circulated of Maar's photomontages is *29 rue d'Astorg*, 1936 (fig. 44). As noted earlier, like *Portrait of Ubu*, this photo was reproduced for Hugnet's

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[118] Combalía, *Fotografía*, 189.
[119] Combalía, *Fotografía*, 189 and *Bataille, Picasso,* 172. Combalía also does not know for sure if this woman is actually dead or pretending to be dead.
[120] Ibid., (both).

postcards. At Maar's estate auction estimates for this piece were as high as 150,000 francs, a price only surpassed by *Portrait of Ubu* at 200,000 francs.[121] Maar produced several versions of *29 rue d'Astorg*, both black and white, as well as hand-colored prints in pink and yellow.[122] As a rule, Maar preferred black and white to color, something noted in interviews toward the end of her life.[123] Maar had produced hand colored images during days as a fashion photographer. Perhaps by using applied Aniline color here she is making a reference to the "beauty" of this odd figure.[124]

It is possible that this figure, which Maar said was a found object, was self-referential, since the address named in the title was also the address of her photography studio and home.[125] The influence of Giorgio de Chirico's (1888-1978) painting is clear.[126] Though never an official member of Surrealism as his work predates the movement, he was championed by Breton and given honorary status as a Surrealist.[127] De Chirico incorporated figurines and wooden artists models as the subjects of his paintings, setting them against backdrops made up of classical arches surrounding public squares as in

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[121] *Les Photographies*, 99 and 102.The print from the negative of the figure on the bench used in this image was estimated at 40,000 francs. Most photographs however, depending on condition ranged from 8,000 to 30,000 francs, with her earlier work being estimated far lower than photos created after her involvement with the Surrealists.

[122] Caws, *Picasso's Weeping Woman,* 72. In the color image shown in Caws' text, the dress and socks of the figure are a soft pink, while the walls of the corridor are a subtle yellow.

[123] Combalía, *Fotografía*, 184. It is not known whether Maar was referring to color in general or color film. In particular, however, she did not like Polaroid.

[124] I am unaware of any other images that Maar took the time to color, and her preference for black and white explains why there are so few other than this and select fashion images.

[125] Caws, *Picasso's Weeping Woman*, 72, and Combalía *Fotografía*, 189.

[126] Combalía, *Fotografía*, 189.

[127] Sam Hunter and John Jacobus, *Modern Art: Painting, Sculpture, and Architecture*, 3rd ed. (New York: Prentice Hall, Inc., and Harry N. Abrams, Inc., 1992),166.

The Soothsayer's Recompense, 1913 (fig. 45). The eerie stillness captured in de Chirico's painting, termed "irremediable anxiety" by Breton,[128] is also present in Maar's *29 rue d'Astorg*. The figure, bird-headed yet otherwise chubby and coarse with its exposed left shoulder, seated on a simple wooden bench, is a study in contradictions. Subtly humorous, the figure dons a pair of booties or socks, out of place with the classically inspired robe.

The environment of this image is particularly interesting because of the graceful leaning of the colonnade in the background. The original location of this has been traced to a Romanesque cloister at Mont Saint Michel.[129] As noted in chapter two, and evident in this chapter, arcades are recurring themes in Maar's oeuvre, from her images of Gaudí's architecture in Park Güell to the backdrops of many of her Surrealist photomontages. In *29 rue d'Astorg* Maar appears to have curled the edge of the paper while exposing it in the darkroom, giving the interior structure a warped appearance.[130]

The nearly flawless edges of *29 rue d'Astorg* create a believable yet surreal space where the stocky bird-headed figure sits amidst warped columns. Though elements of this Surrealist piece are evident in nearly all of the photographer's earlier work it is only *Portrait of Ubu* and the photocollages and photomontages that are

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[128] Hunter, *Modern Art,* 165.

[129] Combalía, *Fotografía*, 189 Combalía does not provide a possible date when this cloister might have been photographed. It is unknown whether it was simultaneous with her work for Bazin or later.

[130] Caws, *Picasso's Weeping* 72,. As Maar produced several prints, I would suggest that she may have made a film (contact) negative after creating the first black and white print. There is, however, no information on Maar's darkroom techniques. Caws states that it was the negative that was manipulated, which I find highly unlikely given the clarity of all areas of the print.

considered Surrealist. Witty juxtapositions, humanist and socio-political themes, and a willingness to manipulate the medium are common in Maar's work.

This evidence begs the question: Why are some of Maar's images considered "Surrealist" while others are not? In critic Rosalind Krauss's essay "Photographic Conditions of Surrealism," she noted that "[Photomontage] was rarely employed by Surrealist photographers, though it was attractive to certain of the Surrealist poets, who made photomontages themselves."[131] When one looks at photomontages created by other members of the group, one finds that their images are more closely related to Dada. This is especially true of the photomontages created by Hugnet, 1936 (fig. 46), and Herbert Bayer's (1900-1985) *Lonely Metropolitan*, 1932 (fig. 47). Their work perpetuates discrepancy in the scale of elements, which in turn leads to a much more overt demonstration of the works' assembled character. By contrast, Maar's photomontages, such as *La Liberté* and *Cavaliers,* use distance to disguise scale shifts between objects. This evidence suggests that Maar's images are rare examples of Surrealist photomontage, if not completely unique.

Her photomontages further conceal the additive process by utilizing smooth transitions between backdrop and figure via the blending of tones, focus, and contrast. This blending evokes a believable fantasy, which the Surrealists championed demonstrating how this work fits the most basic and convenient definition of the style. Moreover, critics and historians such as Krauss, writing in the exhibition catalogue

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[131] Rosalind Krauss, "The Photographic Conditions of Surrealism," *The Originality of the Avant Garde* (Cambridge, MA: MIT Press, 1985), 102.

L'amour Fou, have argued that Surrealism is not simply a style but a way of seeing.[132] Given this view, Maar's oeuvre proves her lens was Surrealist long before 1936.

[132] Rosalind Krauss, Jane Livingston, and Dawn Ades, *L'amour Fou* (New York: Abbeville Press, 1985),15. Maar was invited to participate in this exhibition but declined for reasons unknown.

Conclusion

Despite some academic interest in Maar's photomontages, her work remains unfamiliar to most. Her reclusive and secretive nature has kept much of her artistic production from art historical knowledge. *Portrait of Ubu* and *29 rue d'Astorg* are rare cases of images published and exhibited widely during the period of their production.[133] Since then, these images have maintained their prestige, though many more are now in major collections such as the Philadelphia Museum of Art and The Metropolitan Museum of Art, New York.

Information about Maar's work is often buried in biographies concerned more with her high-profile companions like Picasso and Bataille than her artistic output. The few scholars who have published on Maar, most importantly Combalía and Caws, have been preoccupied with introducing Maar and her work to audiences and therefore have been unable to provide a thorough analysis of her photography. The lack of formal examination means that there has also been little interpretation of Maar's work; it has usually been appreciated for aesthetic reasons alone. Her photomontages and other work most commonly associated with Surrealism, discussed in Chapter Three, has frequently been viewed as separate from the rest of her oeuvre. However, Surrealism is not a style, but a way of looking at the world. While bizarre and dreamlike images are certainly one attribute of Surrealist art, another, more overlooked characteristic is the political, often times subversive, subject matter. Here I have used both a formal analysis of the

[133] This, of course, does not include images that were produced for magazines, such as Maar's for-hire photography and her documentation of *Guernica*.

photographs as well as an examination of possible political interpretations to shed new light on previously ignored portions of her oeuvre.

The brief overview of Maar's childhood environment in Argentina given in the Introduction provides a starting point for examining possible influences on her political thinking. Though Ortiz's forthcoming book on Maar's early childhood may address issues raised in this thesis concerning how her life in Argentina influenced her photographs and political awareness, this topic has not previously been raised. Student strikes, riots and corrupt government officials likely affected Maar's interest in not only the struggles of the working classes, but also in the perspective of children in such strife. This is most clearly demonstrated in her street photographs of children dealing with the Depression in Europe, such as *Rue de Genets* and *Girls Fighting on a Table* discussed in Chapter Three. Other class issues are addressed in her fashion and erotic photography, which Maar uses as a way of both advertising a product to, and mocking the values of, the bourgeoisie. Maar's most obviously Surrealist images, her photomontages, are often the least political. Only *La Liberté* contains such loaded components as the Statue of Liberty, while the rest fall into the more veristic, and purely aesthetic dreamlike categories.

Chapter One examined photography that Maar created as part of a commercial endeavor, either for fashion magazines or erotic revues. Some of these photographs, such as the advertisements created for Pétrole Hahn and *Étoile,* clearly show a Surrealist sensibility by playing with scale and visual associations. Others, such as the erotic *Assia in Mask on Ring*, illustrate Maar's involvement in more taboo elements of the period. The 1930s were a time when anything blatantly sexual was considered an affront to

middle-class (bourgeois) tastes: to take part in such unacceptable things was revolutionary. The Surrealists embraced this debauchery, frequently endorsing open relationships and freely including sexual acts as themes in their poetry and art.

In Maar's photography typically categorized as "street photography" or "architectural photography", discussed in Chapter Two, the Surrealist themes continue. In images such as *Anchor Chains*, Maar uses extreme perspective and shallow depth of field to transform the everyday into the fantastic. Though frequently applied to structures such as buildings and ships, she also employed this technique to one of her most famous, and clearly Surrealist works, *Portrait of Ubu.* The political also appears in images of people on the street. Often focusing on the young, the poor, and the disabled, Maar's concern for humanity is an integral part of her "street photography." Not only do Maar's photos draw attention to and document the disenfranchised and proletariat; she also portrays a non-exploitive concern for them. Working in the nearly uncontrollable environment of the street, stalking what Cartier-Bresson called "the decisive moment" was a practice that incorporates Surrealism 's automatist approach to creating a visual work of art. In both method and politics, Maar's street photography is influenced by ideas associated with Surrealism.

As discussed in Chapter Three, her photomontages and photocollages are among the few works referred to as Surrealist. While these images are unique from her predecessors and contemporaries, and should be noted as such, they are not the only Surrealist works Maar produced. The main difference between photocollage and photomontage and Maar's other work is that here she uses a more deliberate method, taking her images from the automatist to the veristic branch of Surrealism. Political

topics in these images are addressed through combination and the use of particular elements, as seen in *La Liberté*. Though photocollage developed out of the very political Dada movement, images by other Surrealists, such as Hugnet and Bayer, were very different from Maar's in that they did not create inhabitable spaces and they did not tackle political topics.

When Maar's work is compared to her contemporaries the unique quality of her photographs is evident. As established in Chapter One, she possessed the technical skill of esteemed fashion photographers, such as Horst and Watkins, yet her compositions show a Surrealist inspired wit and daring via juxtaposition and eroticism. Of these contemporaries only Man Ray is comparable as his work spans fashion photography and Surrealism. Still, when erotic images from Maar and Man Ray are contrasted, such as *Assia in Mask on Ring* with Man Ray's *Veiled Erotic*, Maar's eroticism shows itself as the subtler of the two. When her street images are examined against the work of other noted street photographers, such as Brassaï and Cartier-Bresson, other differences emerge. Brassaï's image *For a Detective Story* uses a similar subject as Maar's *Money and Morals*, but the emotion conveyed is quite different. While Brassaï's feels sinister, Maar's is compassionate. A similar discrepancy exists between Maar's *Rue de Genets* and Cartier-Bresson's *La Villette Paris*; her photograph evoking concern, his displaying contempt.

Even when we turn to Maar's "Surrealist" images, we find that they are exceptional and while popular, still undervalued. Although other artists before and during Maar's short but prolific career made photomontages and photocollages, her

technical skill takes this form of photography to a heightened level of believable imagery.

Generally, Maar's Surrealist work is considered to include only her photomontages and, of course, *Portriat of Ubu.* However, as demonstrated in this thesis, images in each genre in her oeuvre, such as fashion, erotic, architectural and street photography, contain elements of Surrealism. The visual elements of Surrealism found in Maar's work include eerie labrynth environments and misty staircases that call to mind the dreamscapes of veristic Surrealist images, as well as the bizarre juxtapositions found at "the decisive moment" in street photography. Maar's interest in socio-political topics is also a theme of Surrealism, which developed out of the politically subversive Dada movement. Though Maar did not join the Communist or any other political party, she shared with other Surrealists who were Communist, such as Breton, a concern for the poor and working classes and a distrust of the bourgeoisie. This investigation of formal and political elements common to both Maar's photographs and Surrealism has shown that although her oeuvre is commonly divided by genre, within each division the Surrealist influence is evident.

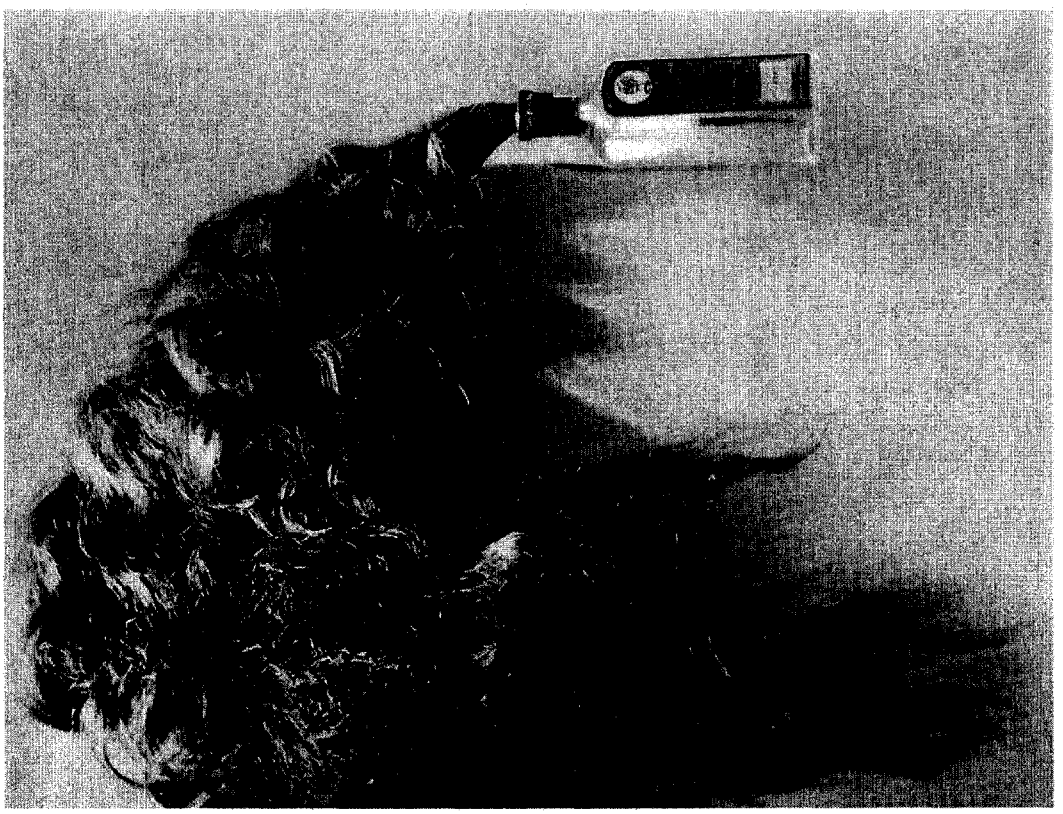

Figure 1

Dora Maar

Pétrole Hahn, Bottle, 1934

Gelatin silver print, dimensions unknown

Location unknown

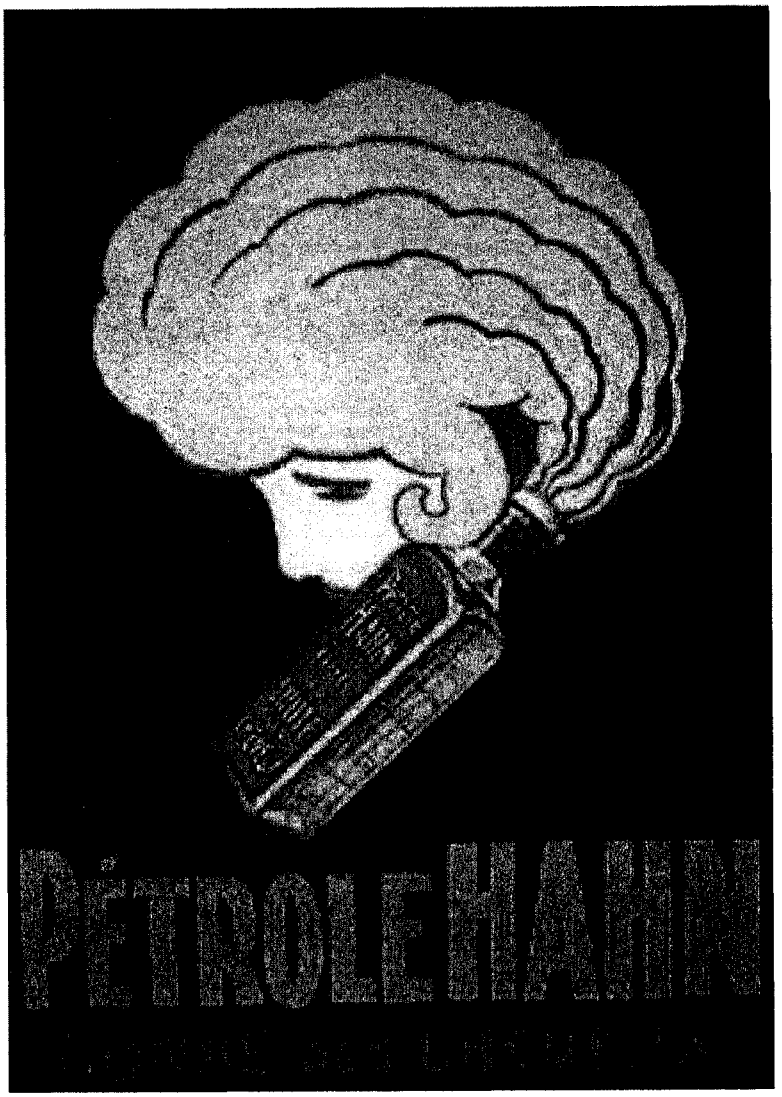

Figure 2

G. Favre

Pétrole Hahn, Poster c. 1920

Color lithograph, 120 cm. x 160 cm.

Art and Posters Worldwide, Hallandale, Florida

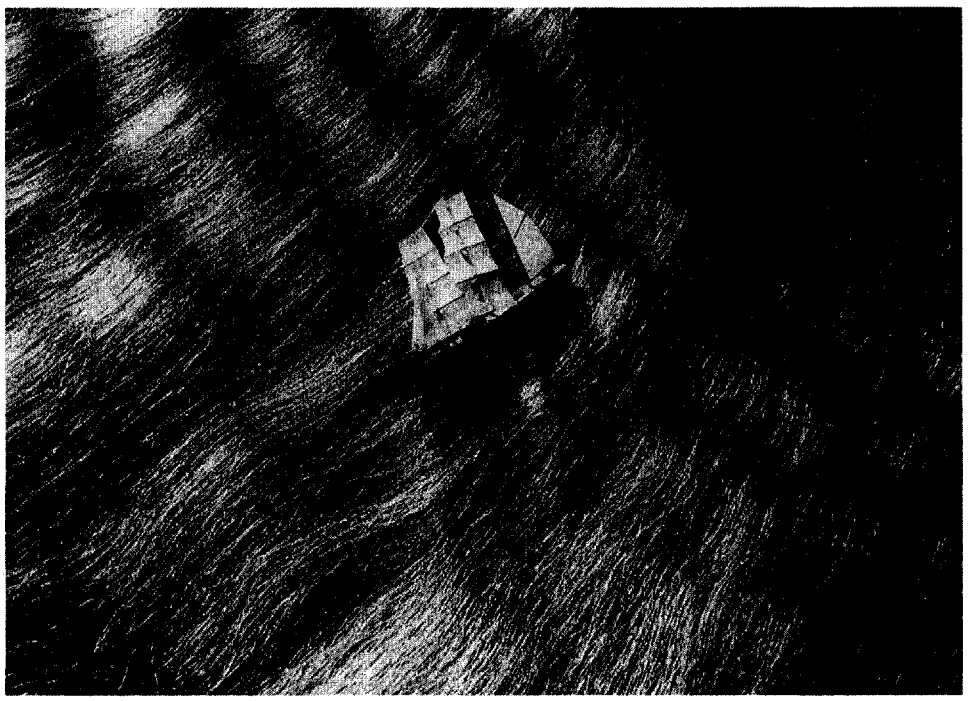

Figure 3

Dora Maar

Pétrole Hahn, Ship, 1935

Gelatin silver print, 29.5 cm. x 23 cm.

Collection Sylvio Perlstein, Anvers

Figure 4

Margaret Watkins

Advertisement for Myer's Gloves, 1920s

Gelatin silver print, dimensions unknown

Location unknown

Figure 5

Horst P. Horst

Advertisement for Chen Yu Nail Polish, 1939

Gelatin silver print, dimensions unknown

Location unknown

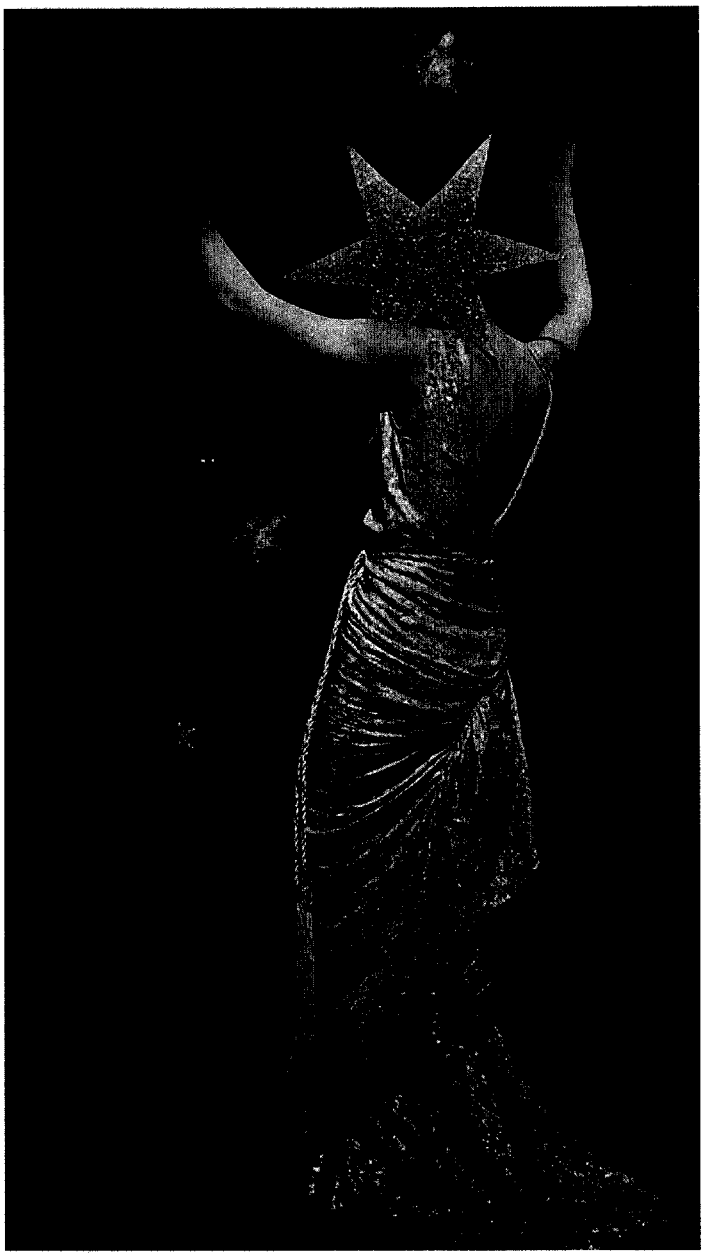

Figure 6

Dora Maar

Étoile, 1936

Gelatin silver print, 29.6 cm. x 16.8 cm.

Collection Roger Thérond

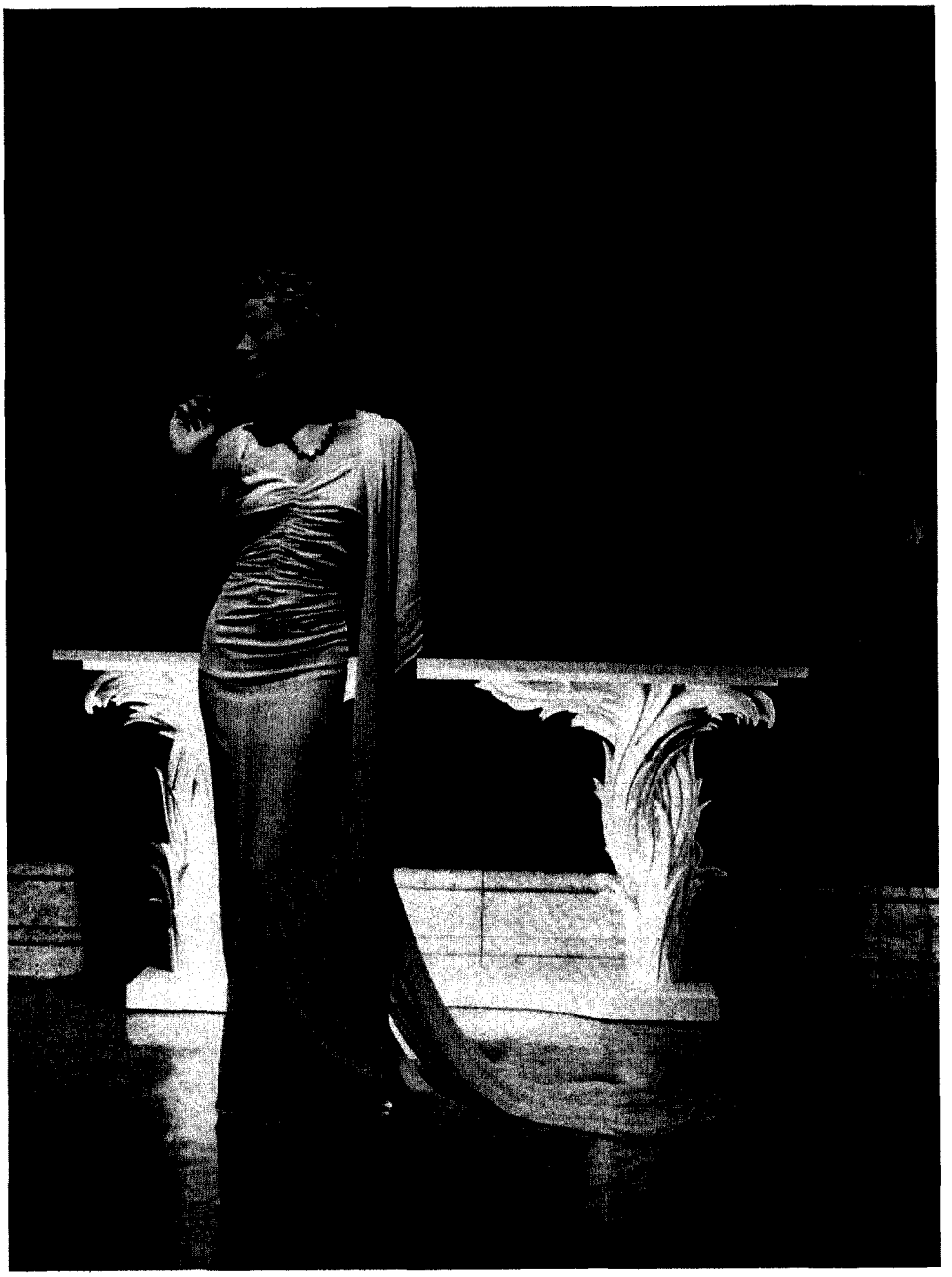

Figure 7

Horst P. Horst

Lucien Lelong Dress, 1935

Gelatin silver print, dimensions unknown

Location unknown

Figure 8

Dora Maar

Model, Negative,1930s

Gelatin silver print, 29.9 cm. x 23.9 cm.

Collection Lucien Therillard

Figure 9

Dora Maar

Model, Positive, 1930s

Gelatin silver print, 29.9 cm. x 23.9 cm.

Collection Lucien Therillard

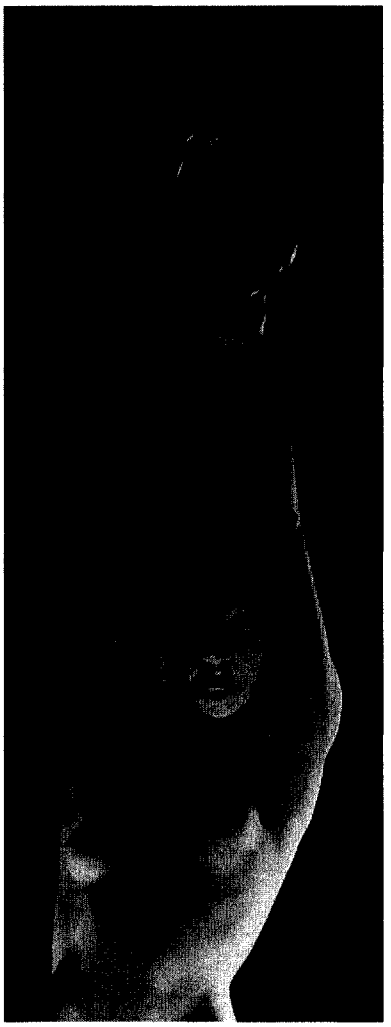

Figure 10

Dora Maar

Assia in Mask on Ring, c. 1934

Gelatin silver print, 23.6 cm. x 17.7 cm.

Collection Première Heure, Saint Cloud, France

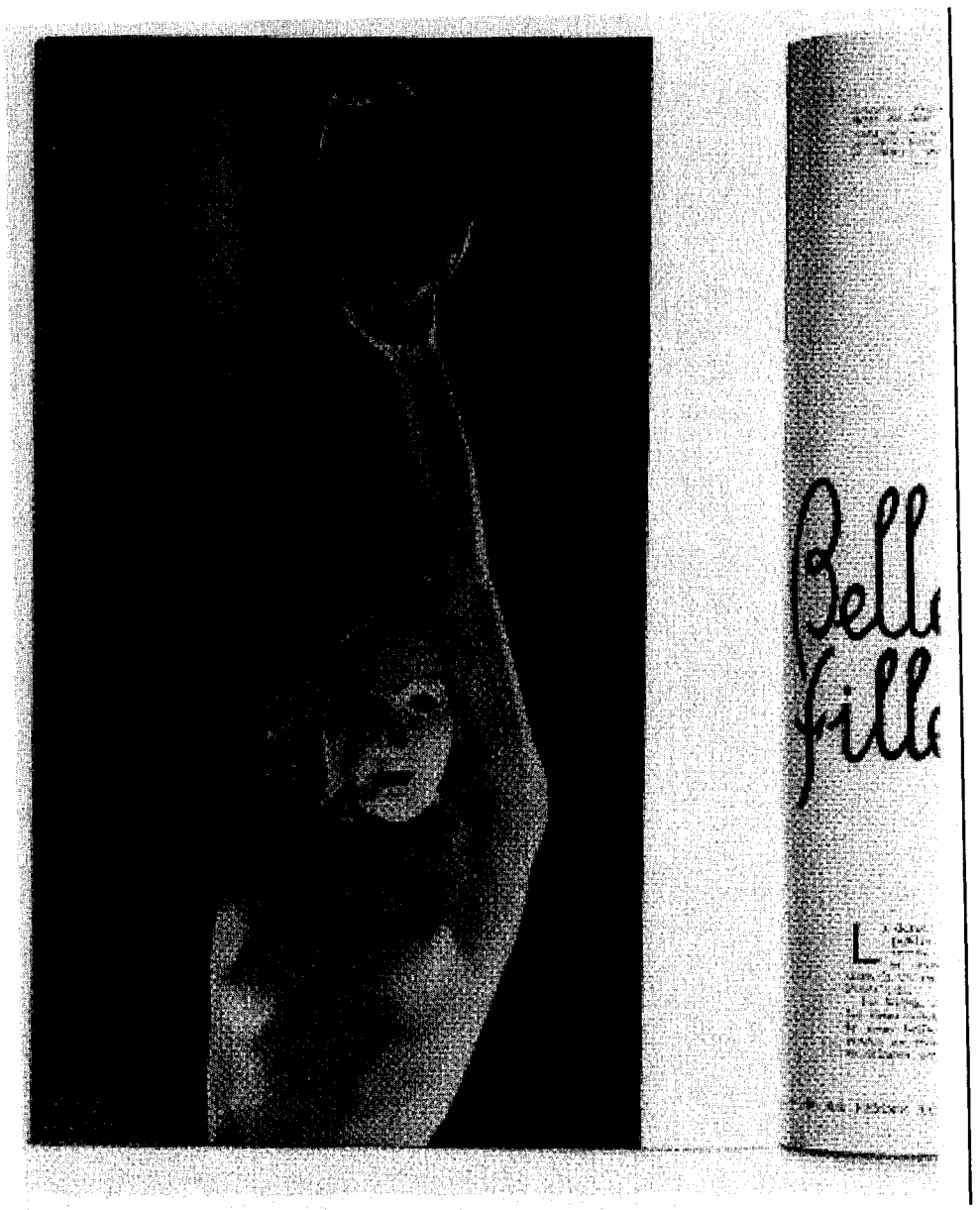

Figure 11

Revue Secrets de Paris, No. 9, January 1935

27 cm. x18 cm.

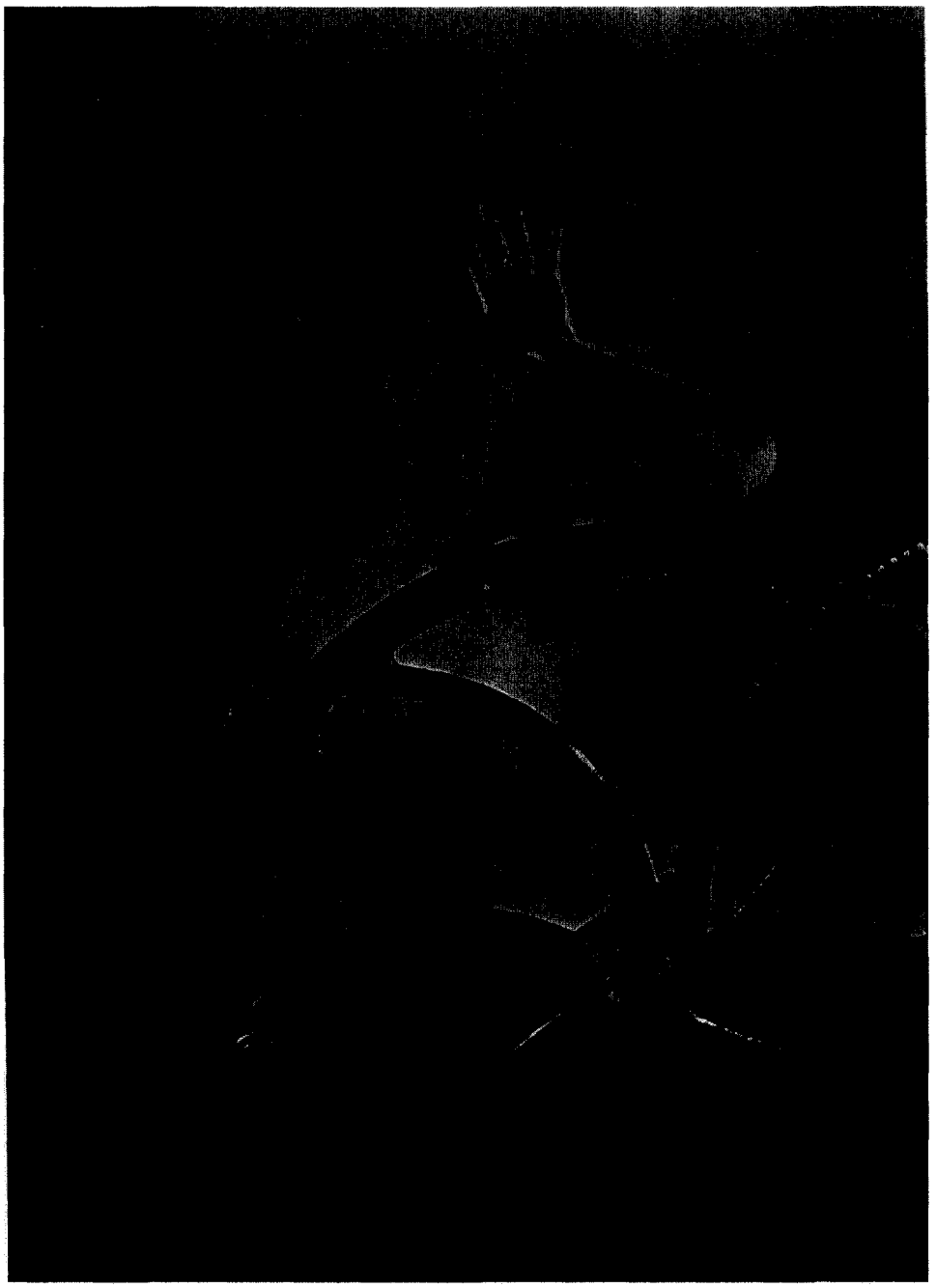

Figure 12

Man Ray

Veiled Erotic, 1933

Gelatin silver print, 11 cm. x 6.9 cm.

Private Collection, Paris

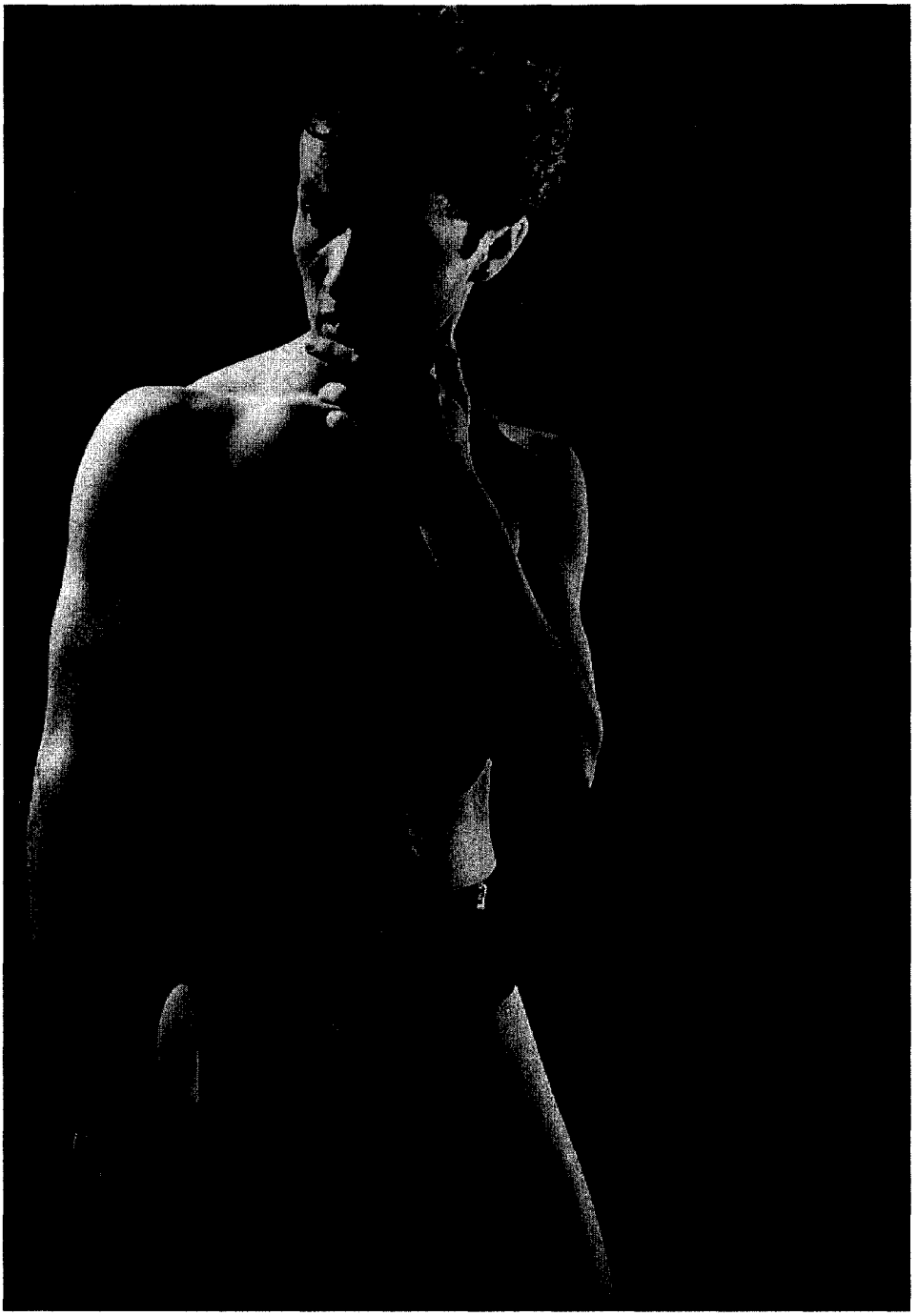

Figure 13

Dora Maar

Barrault, 1935

Gelatin silver print, 24.5 cm. x 18cm.

Collection Harry Lunn, Paris

Figure 14

Dora Maar

Léonor Fini, 1936

Gelatin silver print, 30 cm. x 23.7 cm.

Centre de création industriel, Centre Georges Pompidou,

Musée national d'Art moderne, Paris

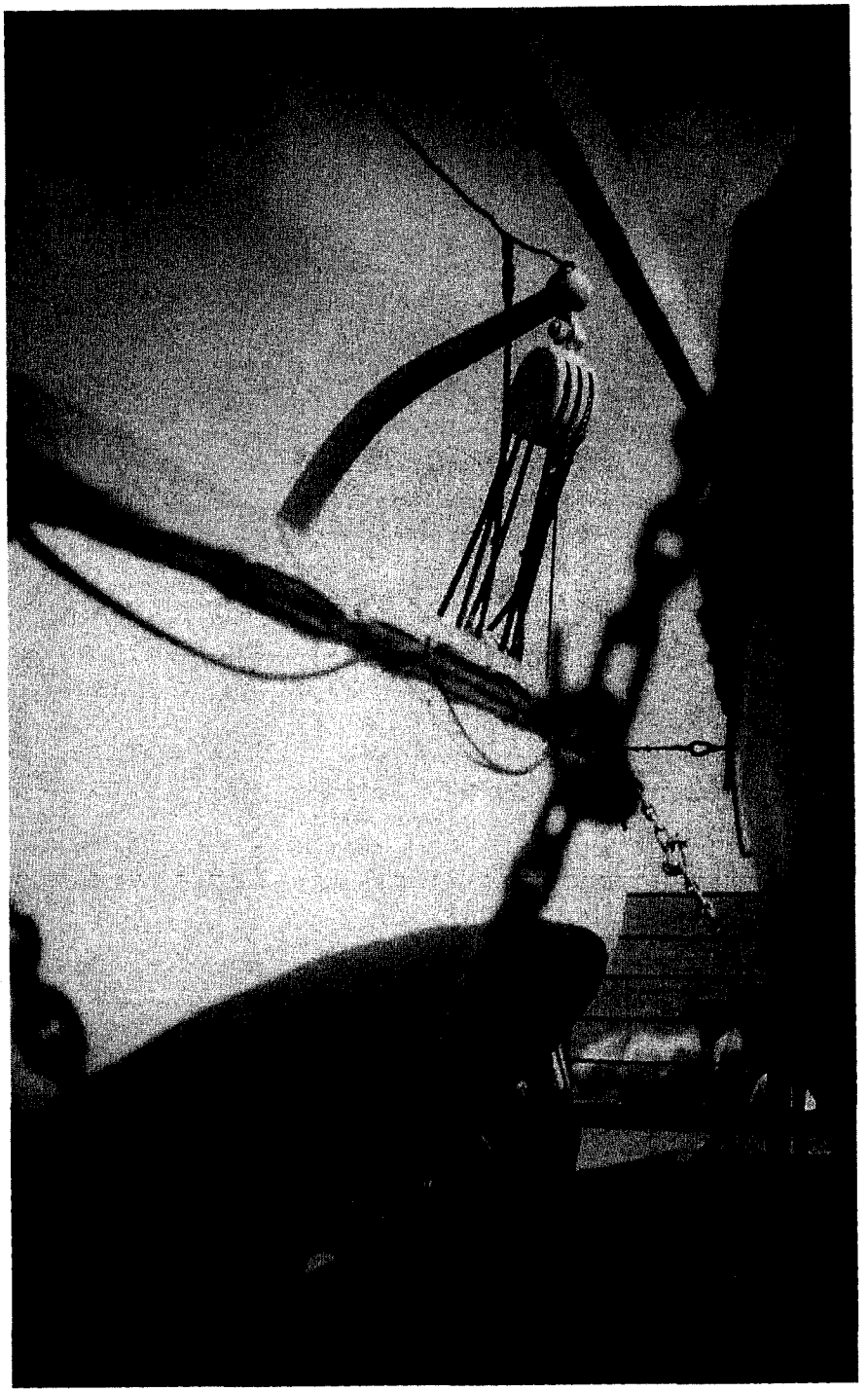

Figure 15

Dora Maar

Anchor Chains c. 1932

Contact gelatin silver print, 10.2 cm. x 7 cm.

Edwynn Hauk Gallery

Figure 16

Germaine Krull

Buitenlandsch Graan Wordt Te Antwerpen Gelast, n.d.

Gelatin silver print, dimensions unknown

Location unknown

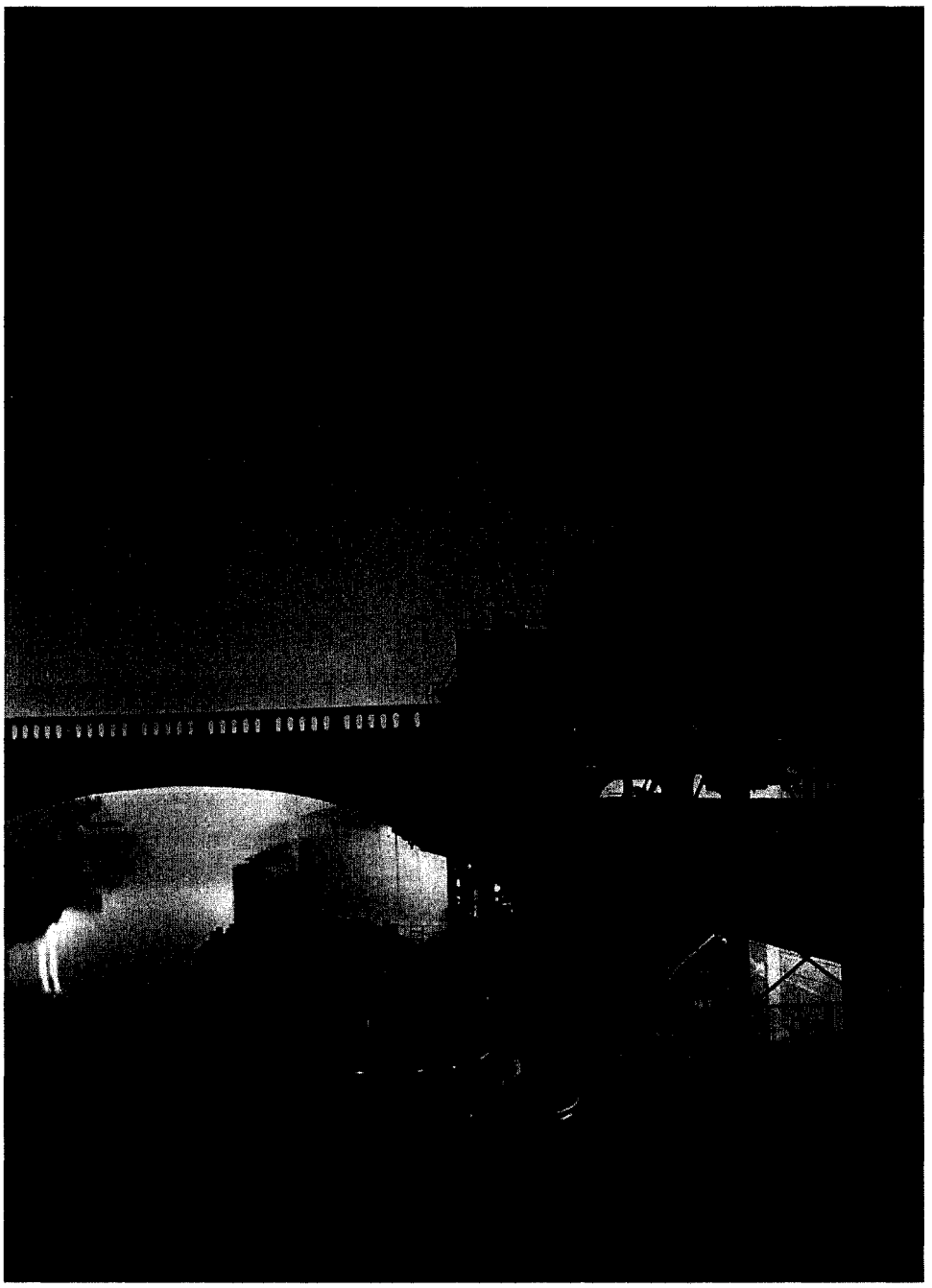

Figure 17

Brassaï

The Canal Saint-Denis, c. 1930-1932

Silver salt print, 22.5 cm. x 16.3 cm.

Brassaï Archives

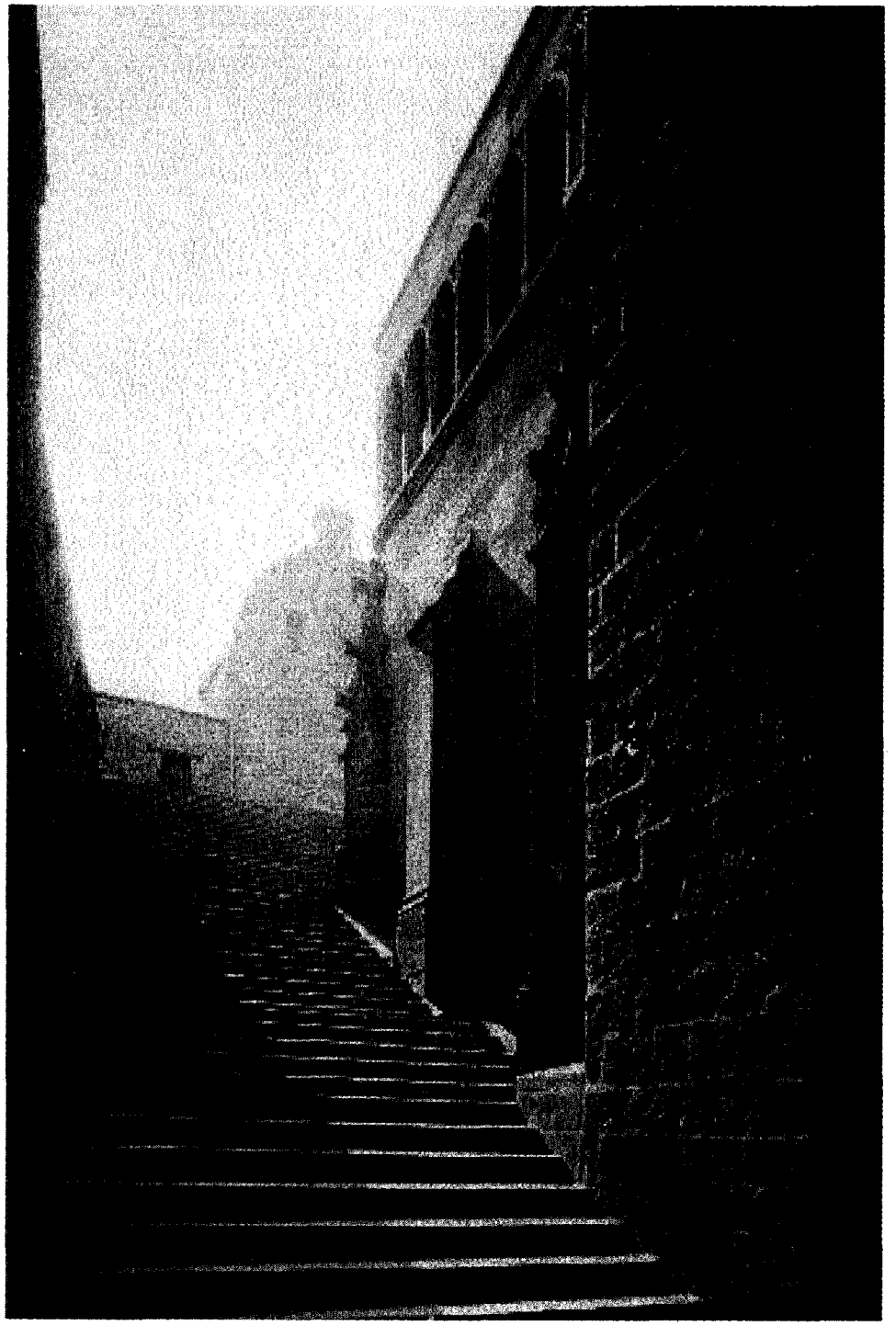

Figure 18

Dora Maar

Mont-Saint Michel Stairs, 1931

Gelatin silver print, 17.3 cm. x 16 cm.

Private Collection

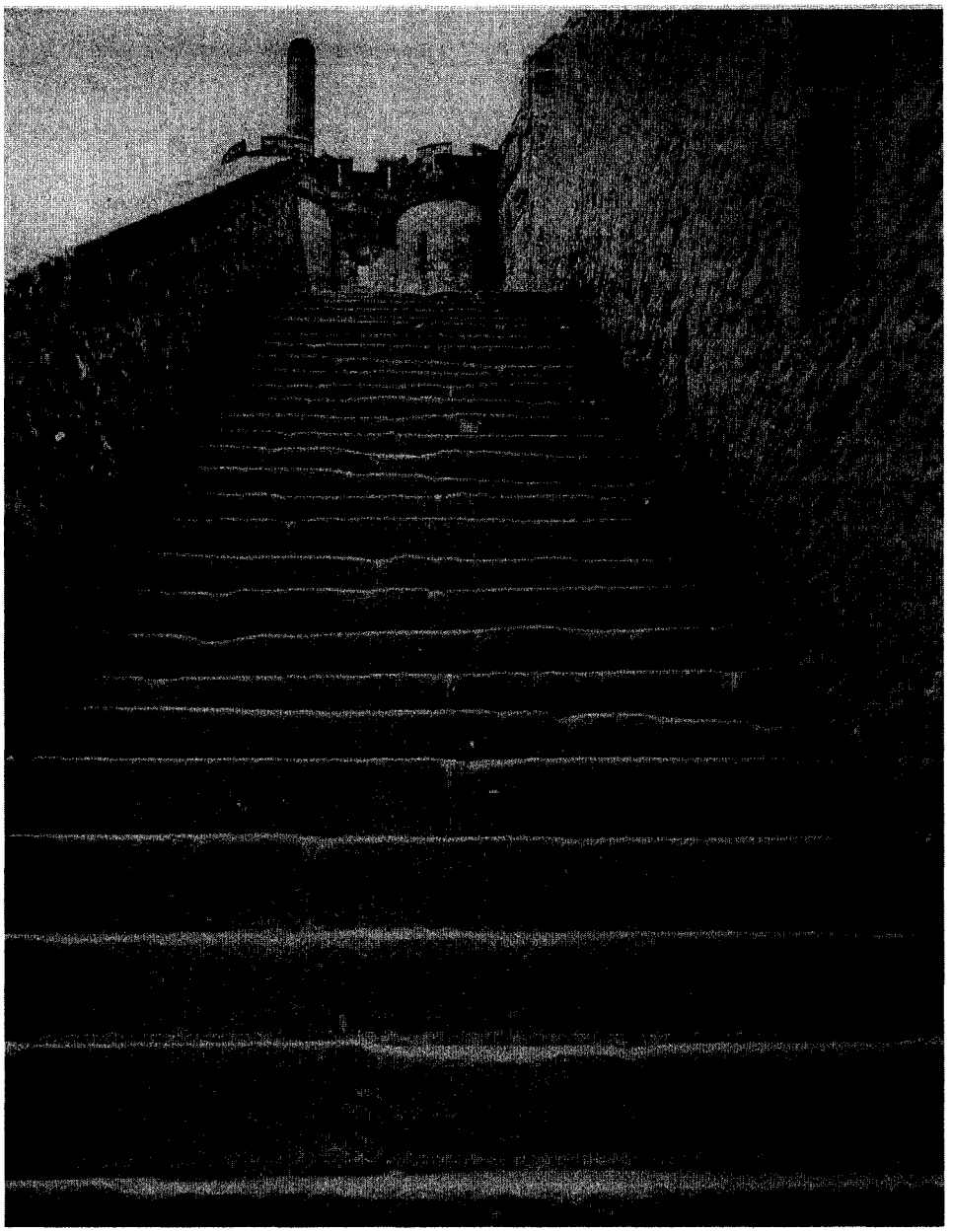

Figure 19

Dora Maar

Plate XI, 1931

Gelatin silver print, 17.3 cm. x 16 cm.

Private Collection

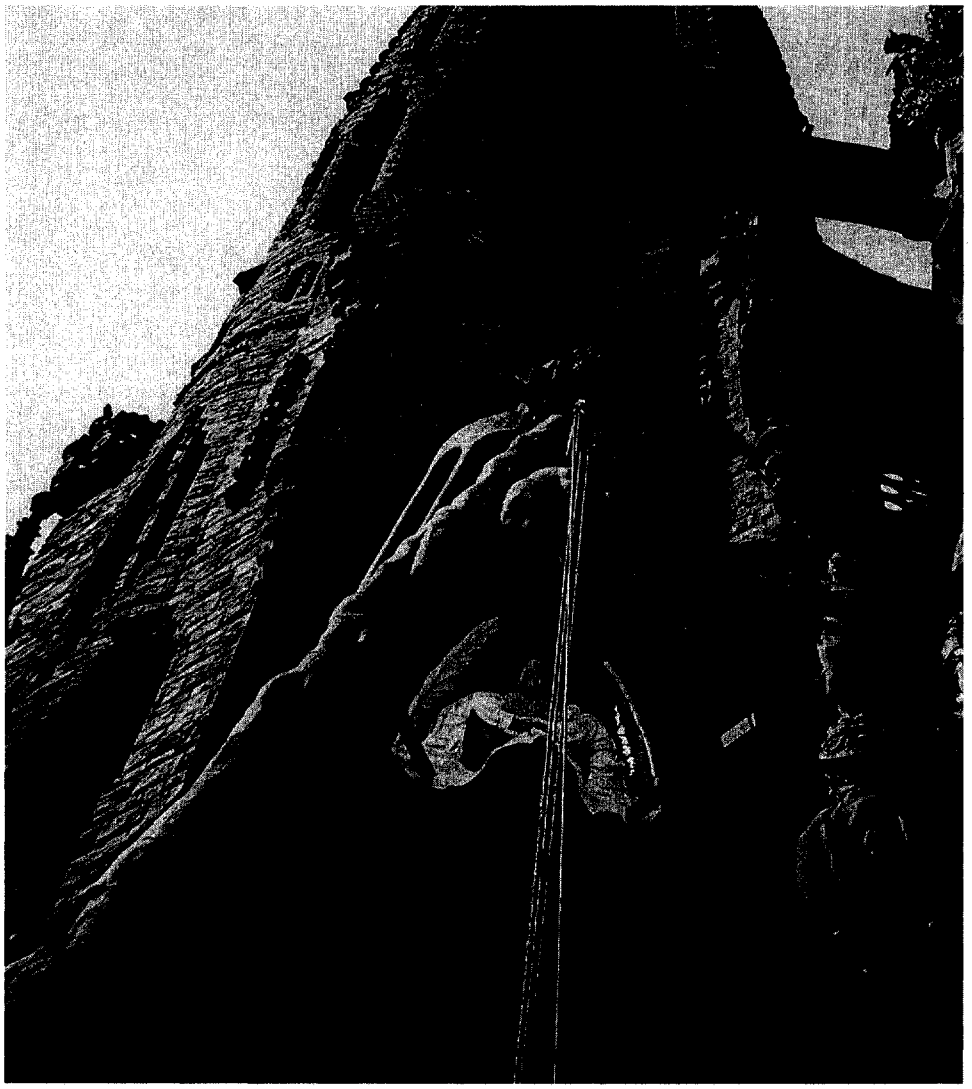

Figure 20

Dora Maar

Sagrada Familia, 1934

Gelatin silver print, 25.5 cm. x 23 cm.

Private Collection

Figure 21

Dora Maar

Park Güell Arcade, 1934

Gelatin silver print, 30 cm. x 24 cm.

Private Collection, Barcelona

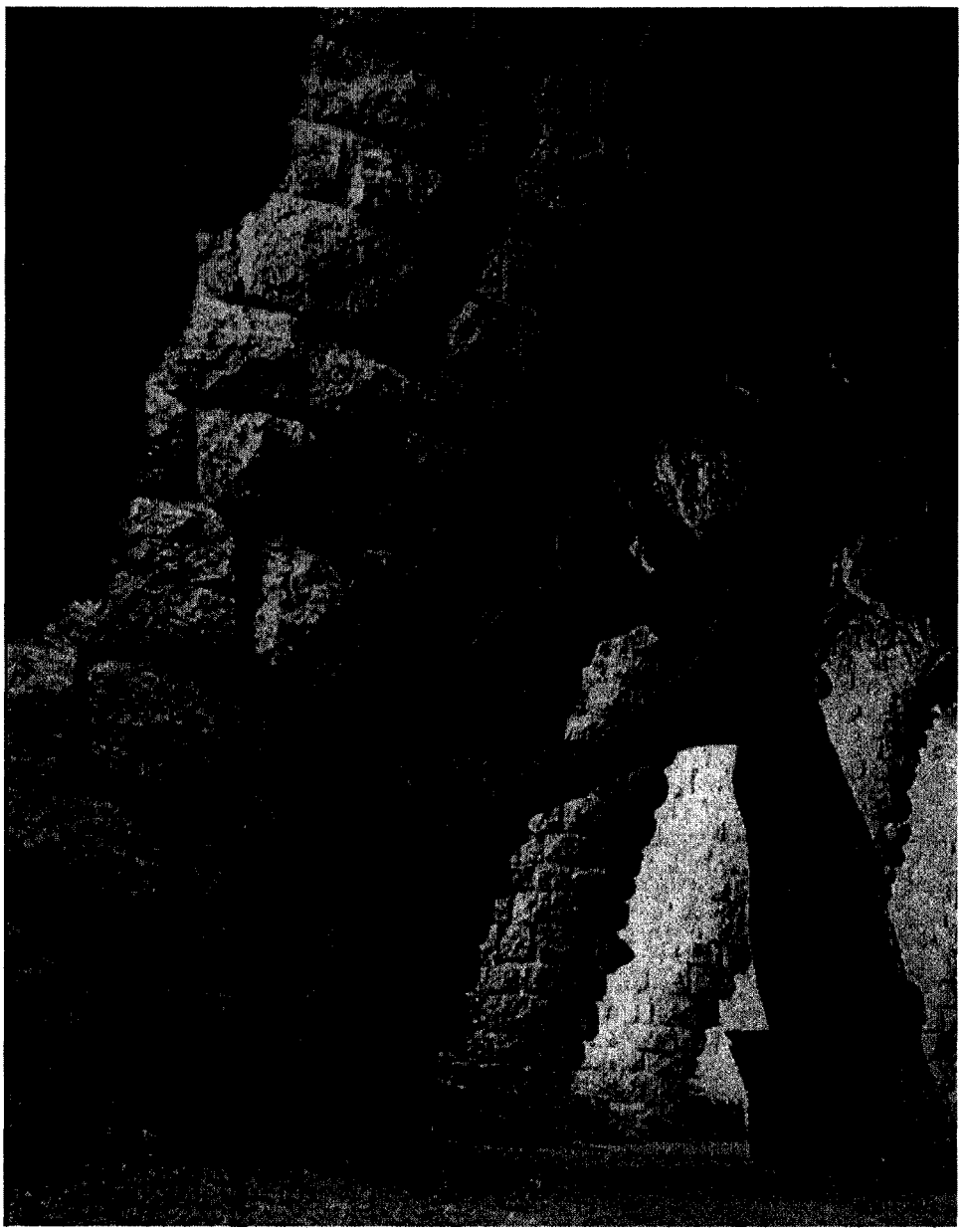

Figure 22

Man Ray

Tree Under Arcade in Park Güell, Barcelona, 1933

Gelatin silver print, dimensions unknown

Location unknown

Figure 23

Brassaï

The Pont-Neuf in the Fog, c. 1934-1935

Silver salt print, 24 cm. x18 cm.

Brassaï Archives

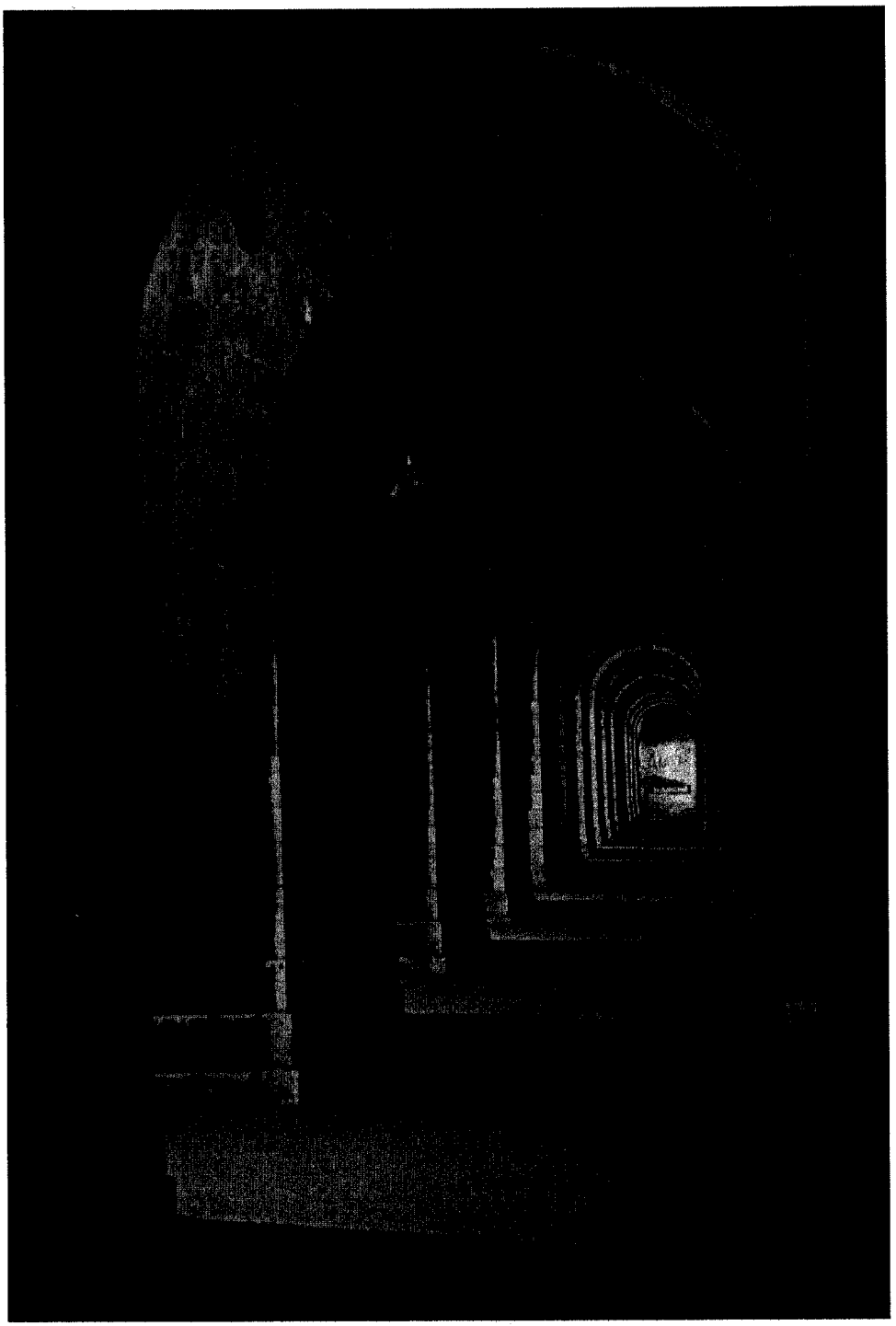

Figure 24

Brassaï

Viaduct d'Auteuil, 1932

Silver salt print, 24 cm. x18 cm.

Brassaï Archives

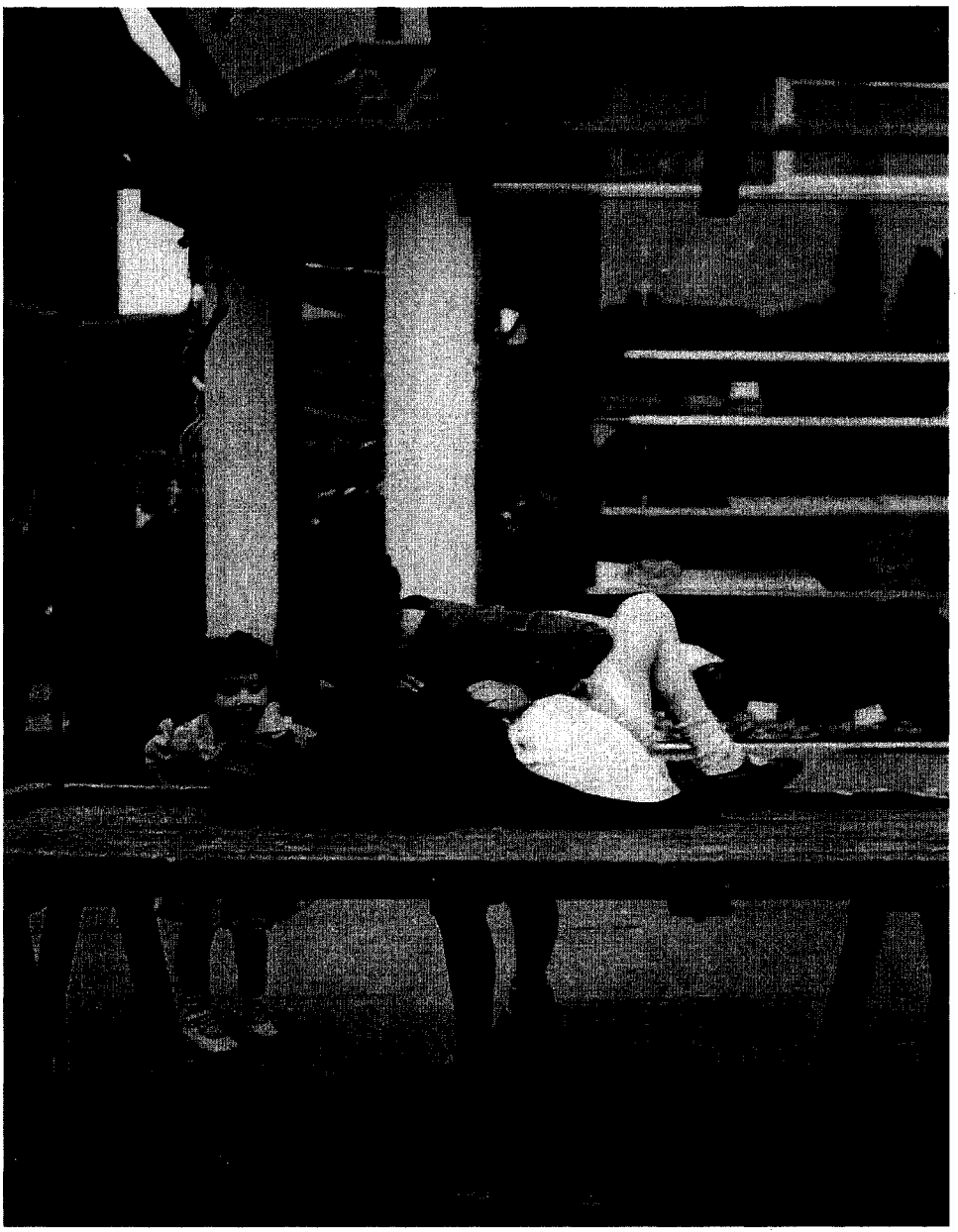

Figure 25

Dora Maar

Girls Fighting on a Table, 1934

Gelatin silver print, 24 cm. x 18.3 cm.

Collection Jill Quasha, New York

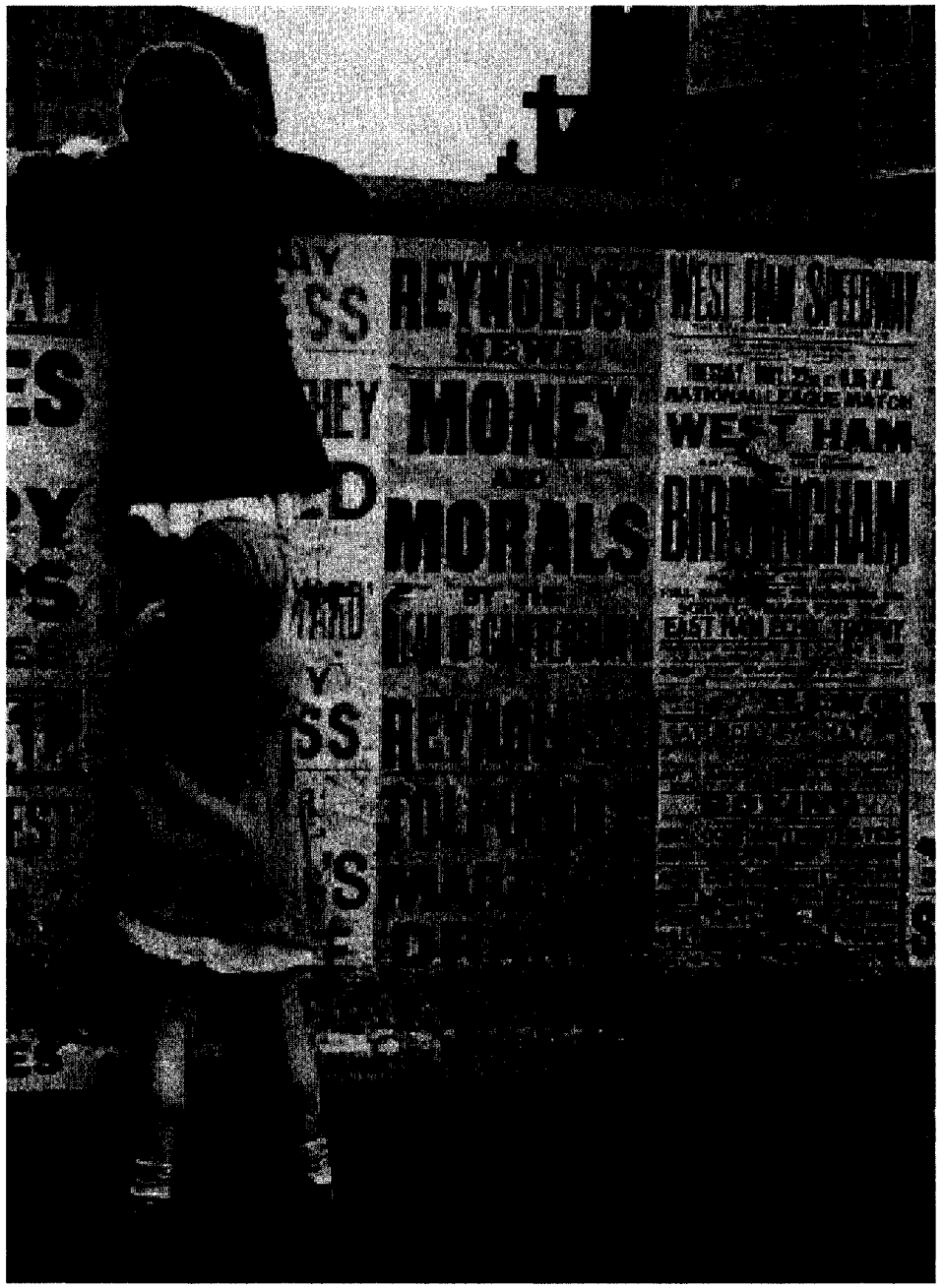

Figure 26

Dora Maar

Money and Morals, 1934

Gelatin silver print, 24 cm. x 18.2 cm.

The Israel Museum, Jerusalem, The Vera, SIlvia and Arturo Schwarz Collection of Dada and Surrealist Art

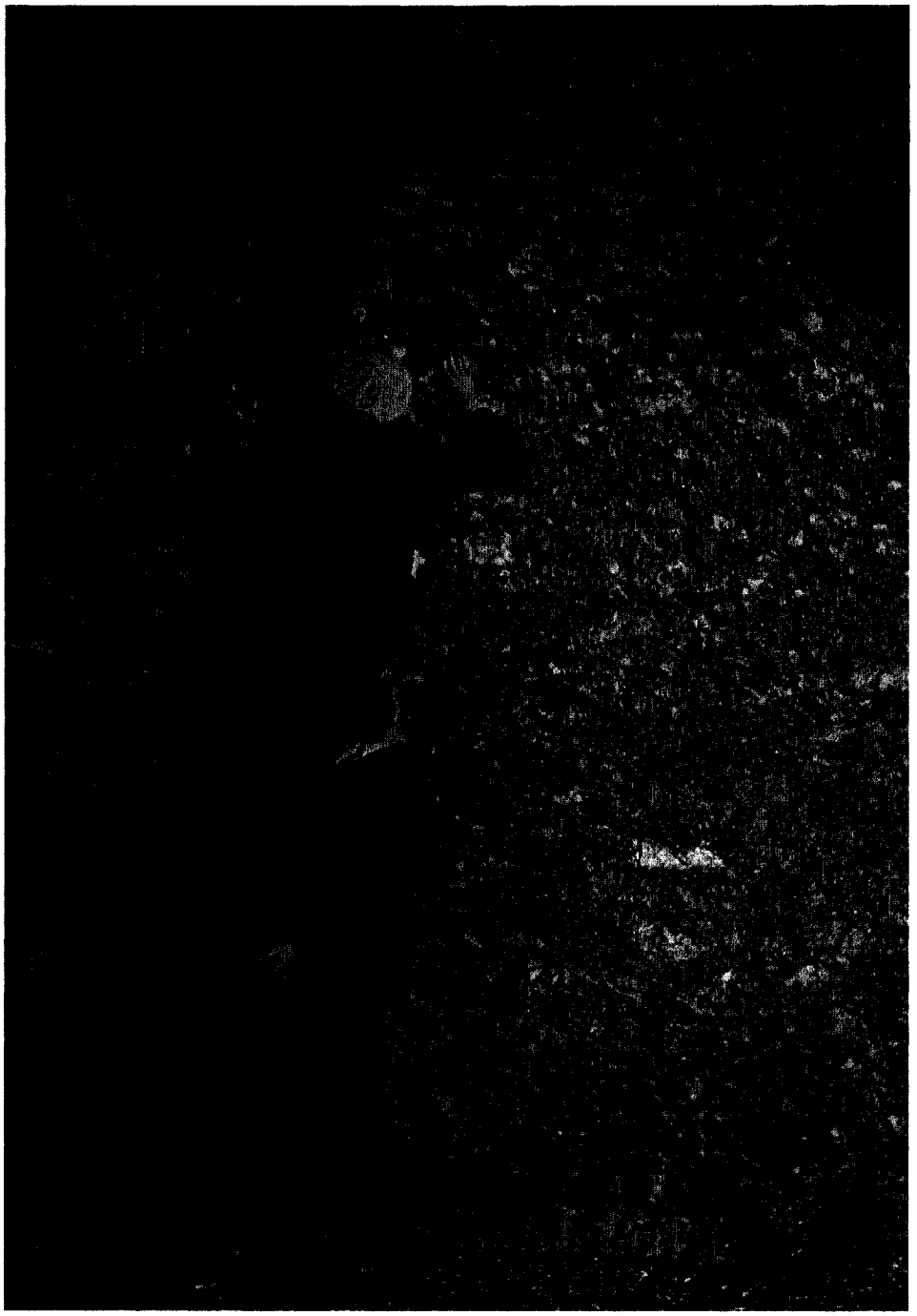

Figure 27

Brassaï

For a Detective Story,1931-1932

Silver salt print, 23 cm. x 18 cm.

Brassaï Archives

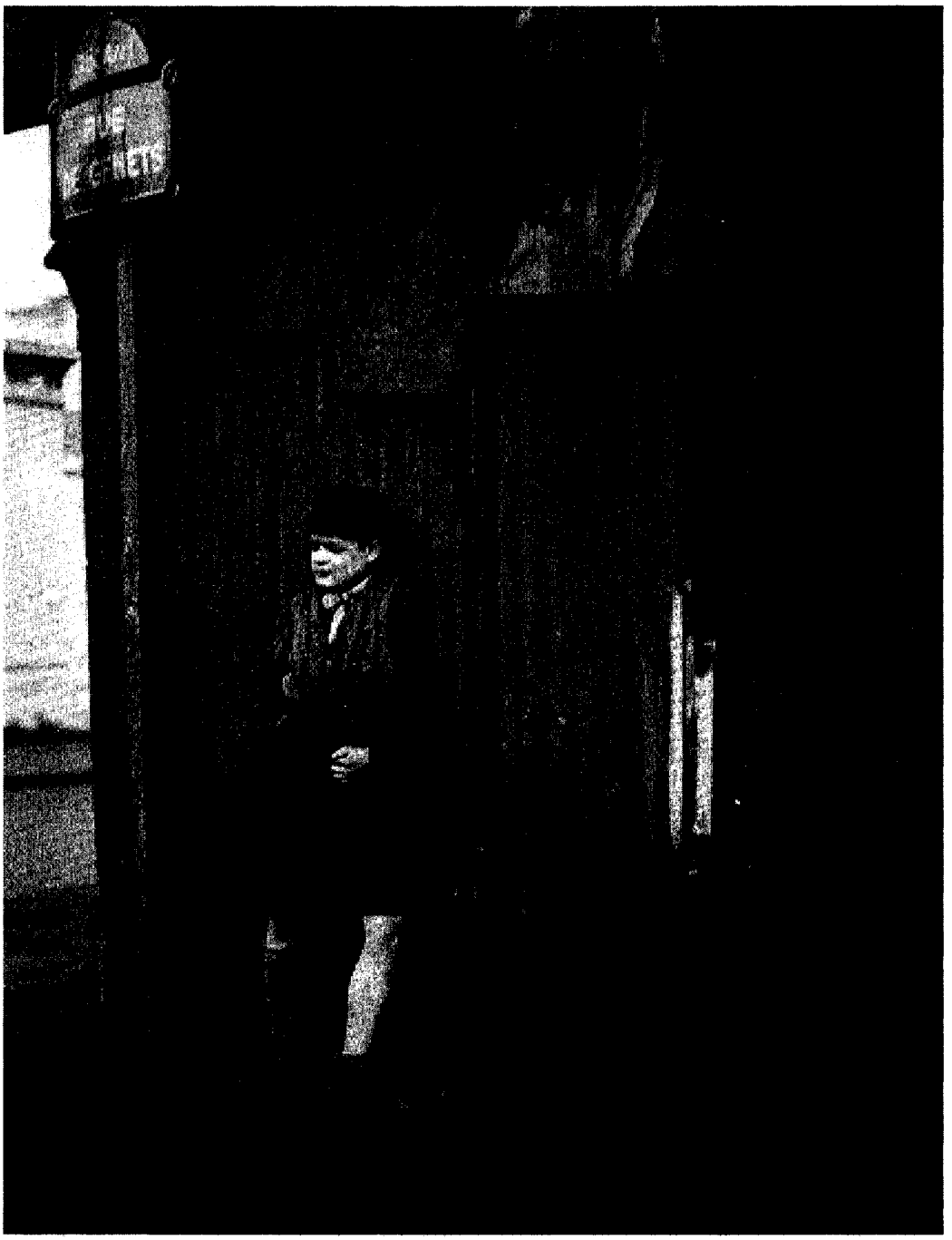

Figure 28

Dora Maar

Rue de Genets, c. 1935

Gelatin silver print, 37.8 cm. x 29 cm.

Centre de création industriel, Centre Georges Pompidou,

Musée national d'Art moderne, Paris

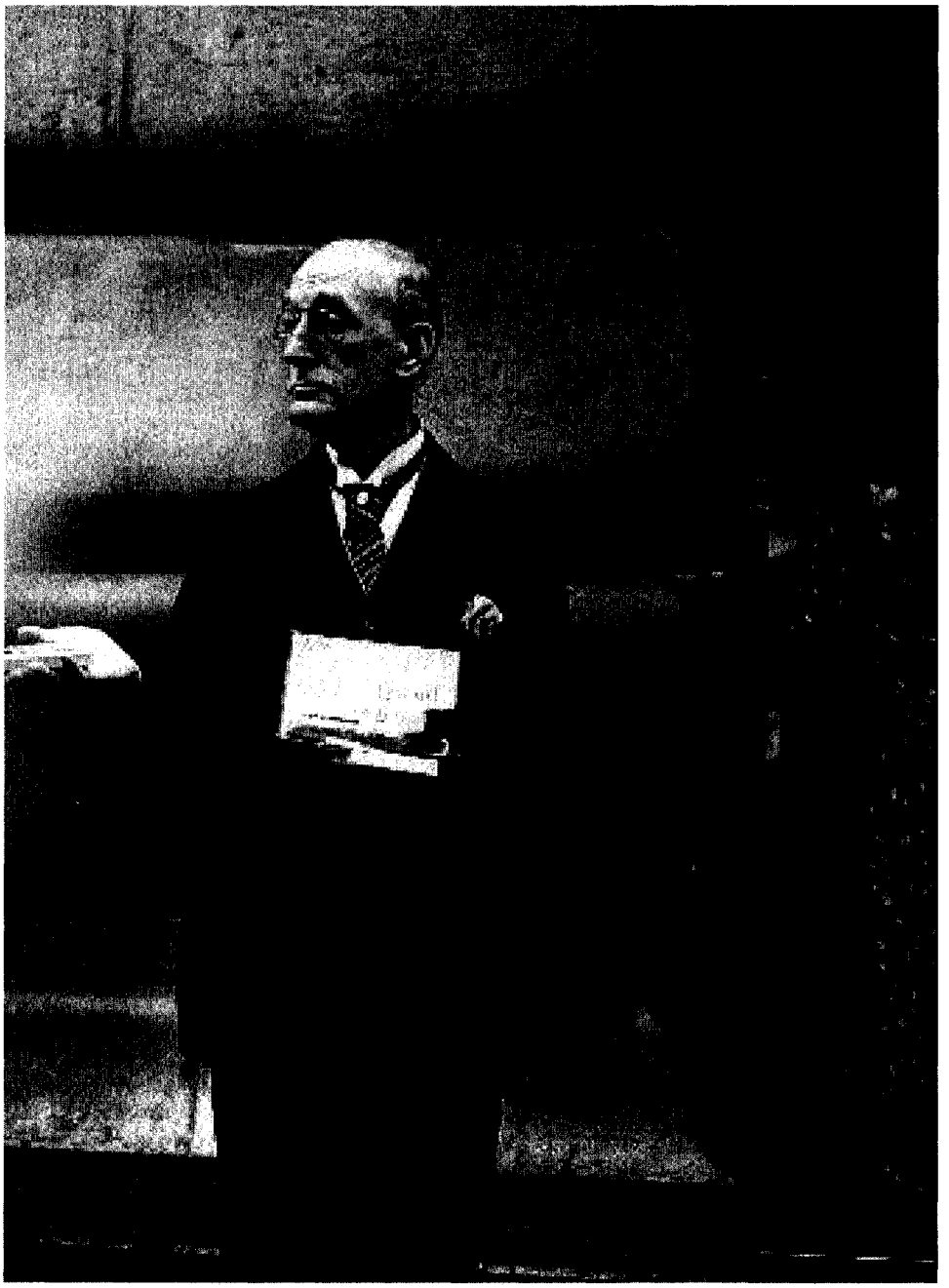

Figure 29

Dora Maar

No Dole--Work Wanted, 1934

Gelatin silver print, 39.3 cm. x 29.6 cm.

Private Collection, Paris

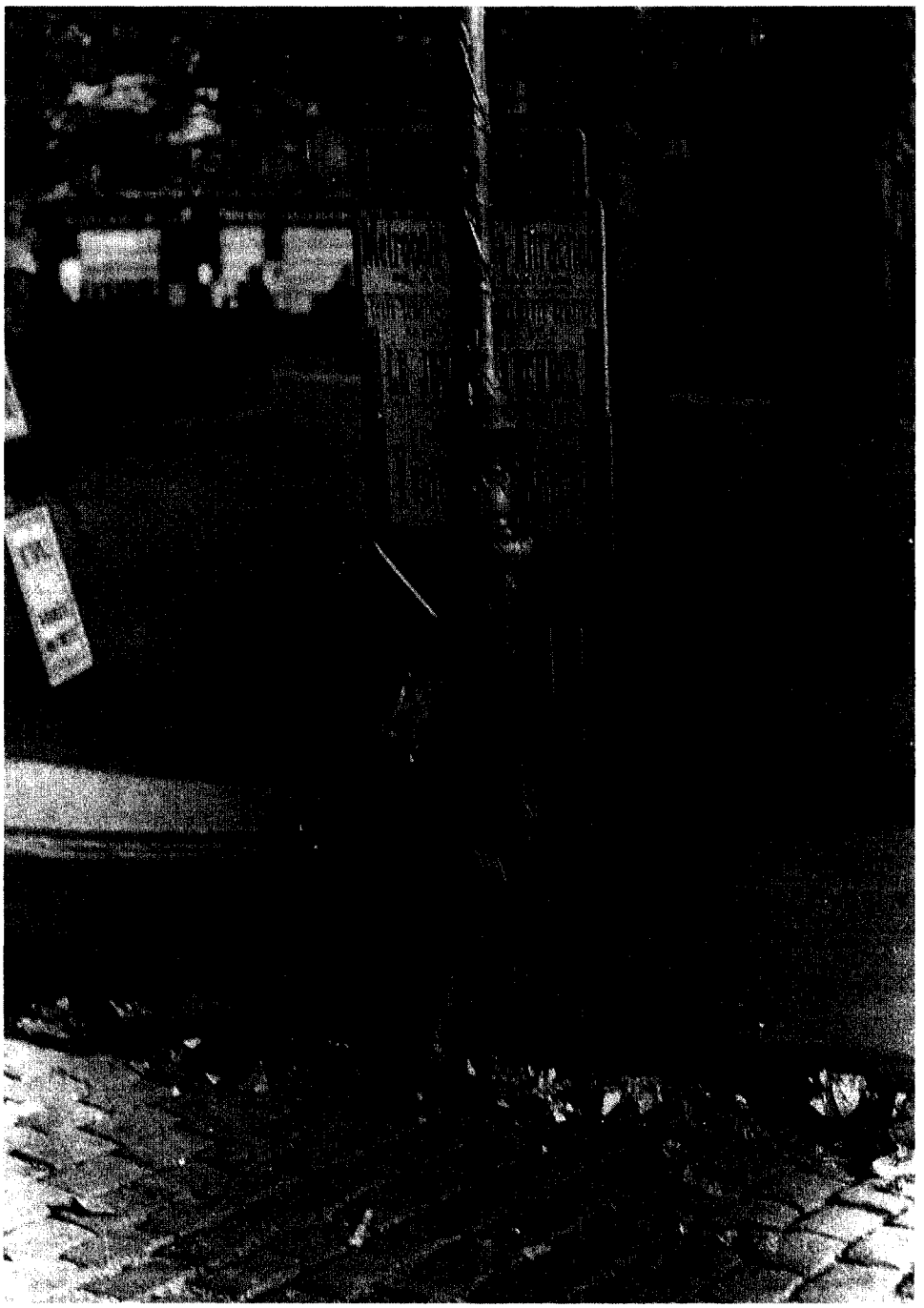

Figure 30

Germaine Krull

Man Sleeping Under Lamp Post, n.d.

Gelatin silver print, dimensions unknown

Location unknown

Figure 31

Henri Cartier-Bresson

La Villette Paris, 1929

Gelatin silver print, dimensions unknown

Location unknown

Figure 32

Dora Maar

Blind Musicians, 1934

Gelatin silver print, 32 cm. x 28.5 cm.

Edwynn Hauk Gallery, New York

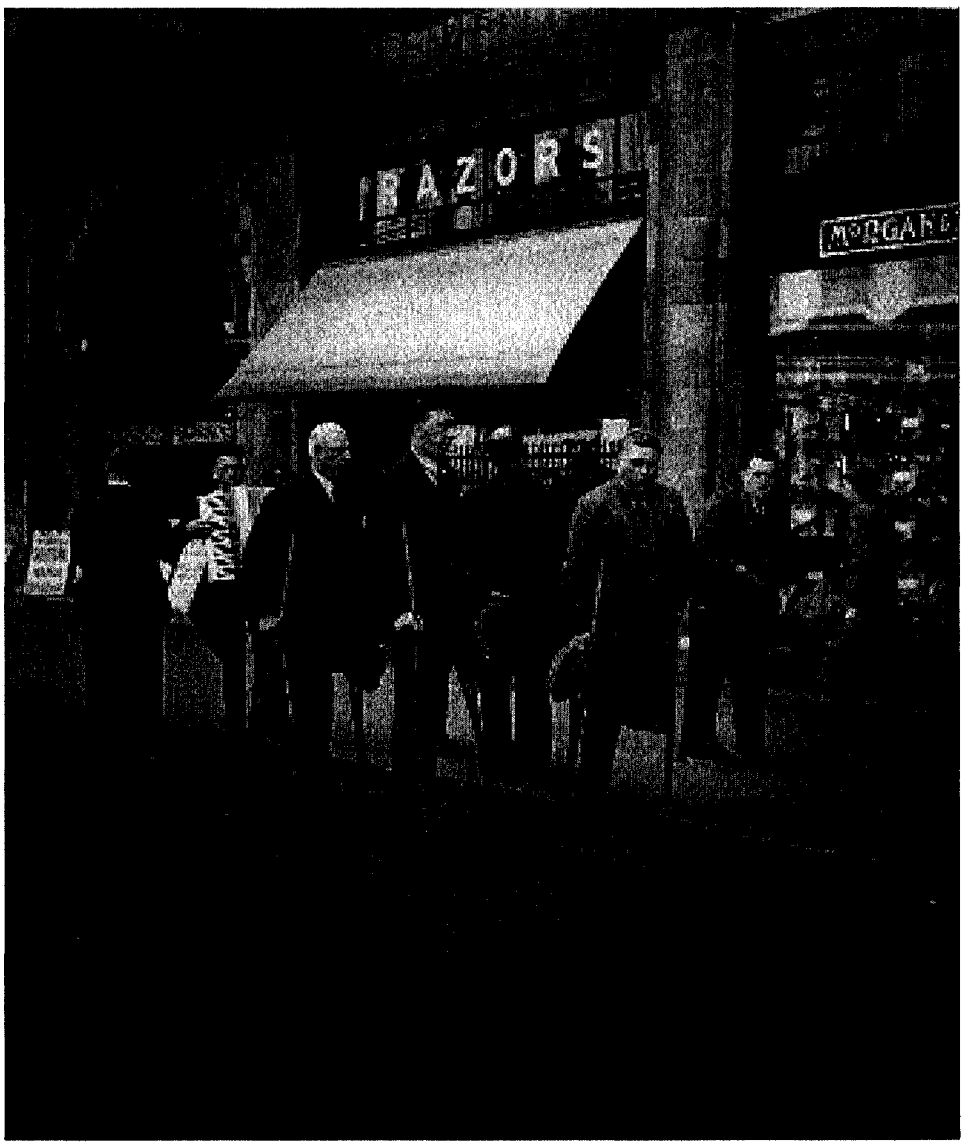

Figure 33

Dora Maar

Parade on Crutches, 1934

Gelatin silver print, 27.3 cm. x 24 cm.

Collection Jill Quasha, New York

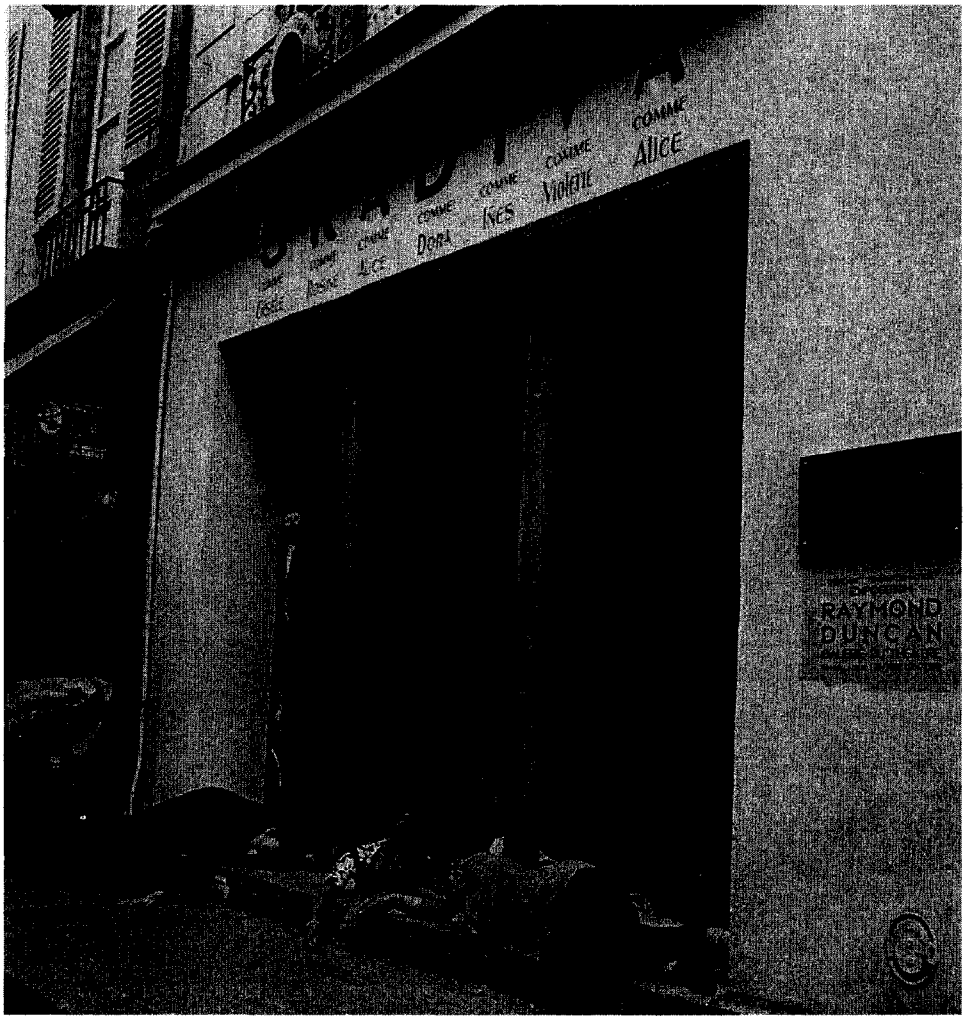

Figure 34

Dora Maar

Gradiva Performance, a. & b., 1935

Gelatin silver print, 20 cm. x 19.7 cm.

Private Collection

Figure 35

Dora Maar

Portrait of Ubu, 1936

Gelatin silver print, 24 cm. x 18 cm.

Gilman Paper Company Collection

Figure 36

Hannah Höch

Cut with the Kitchen Knife, c. 1919

Photocollage, 114 cm. x 89.8 cm.

Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin

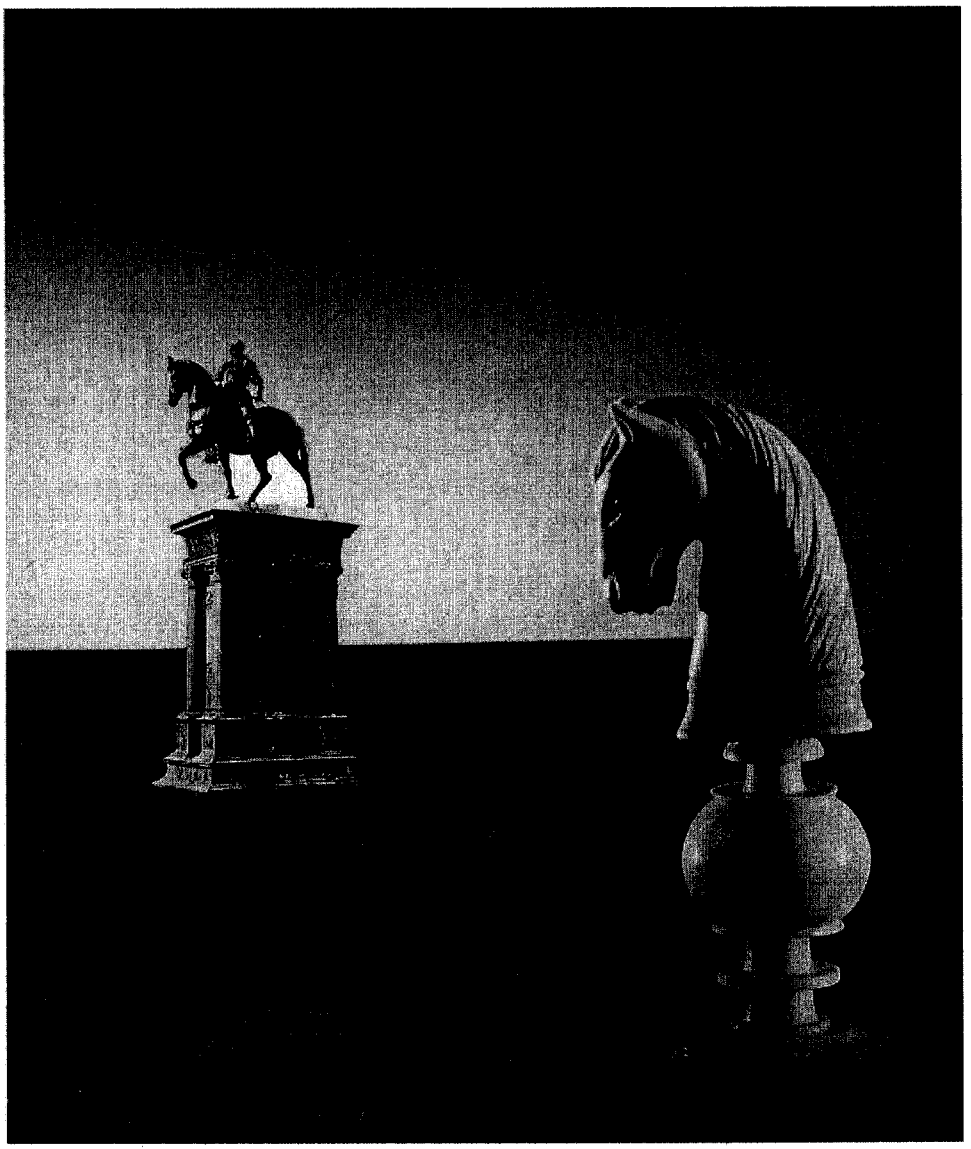

Figure 37

Dora Maar

Cavaliers, 1935

Photocollage, 29.8 cm. x 23.9 cm.

Collection Christian Bouqueret, Paris

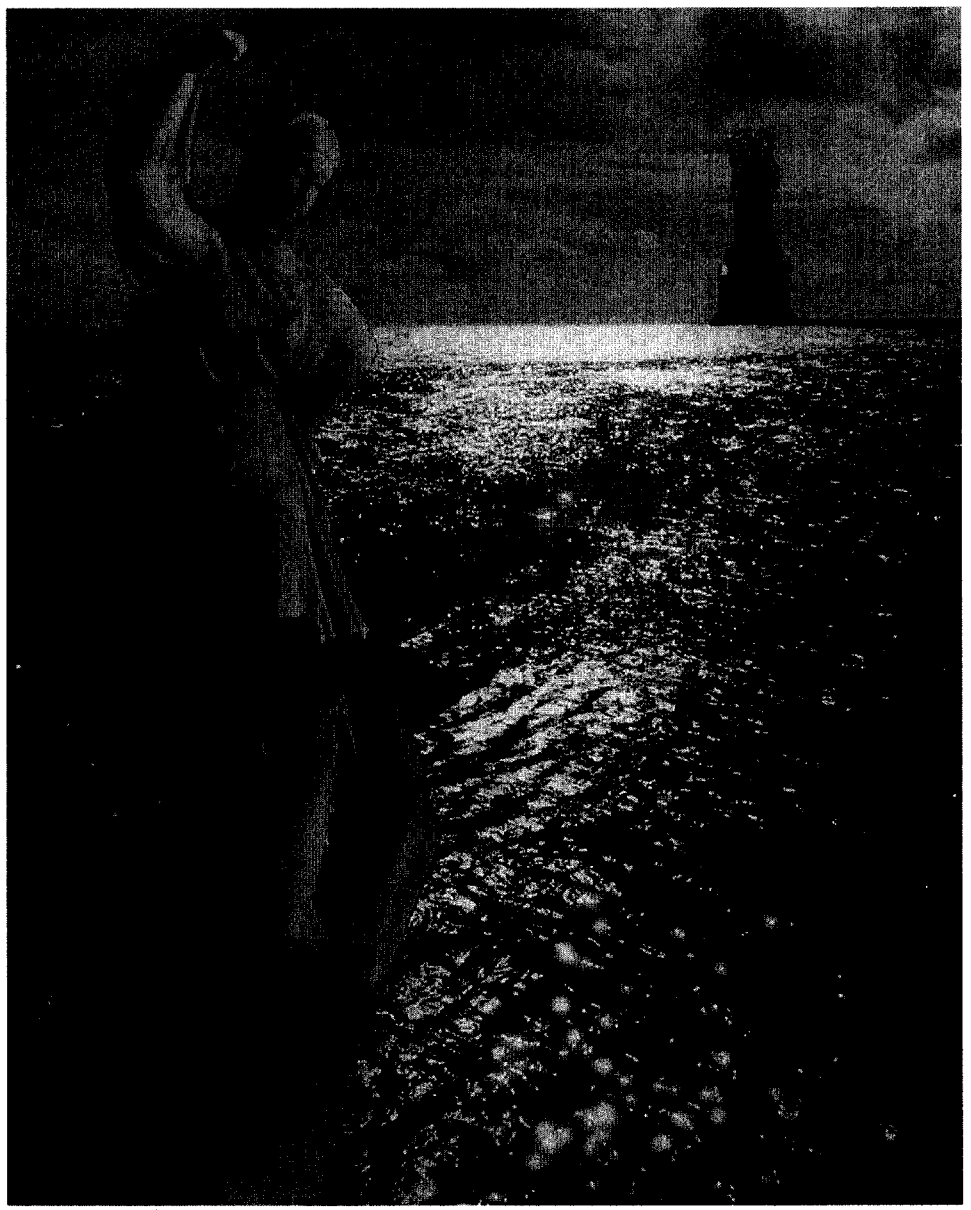

Figure 38

Dora Maar

La Liberté, 1935

Photocollage, 29.7 cm. x 23.9 cm.

Location unknown

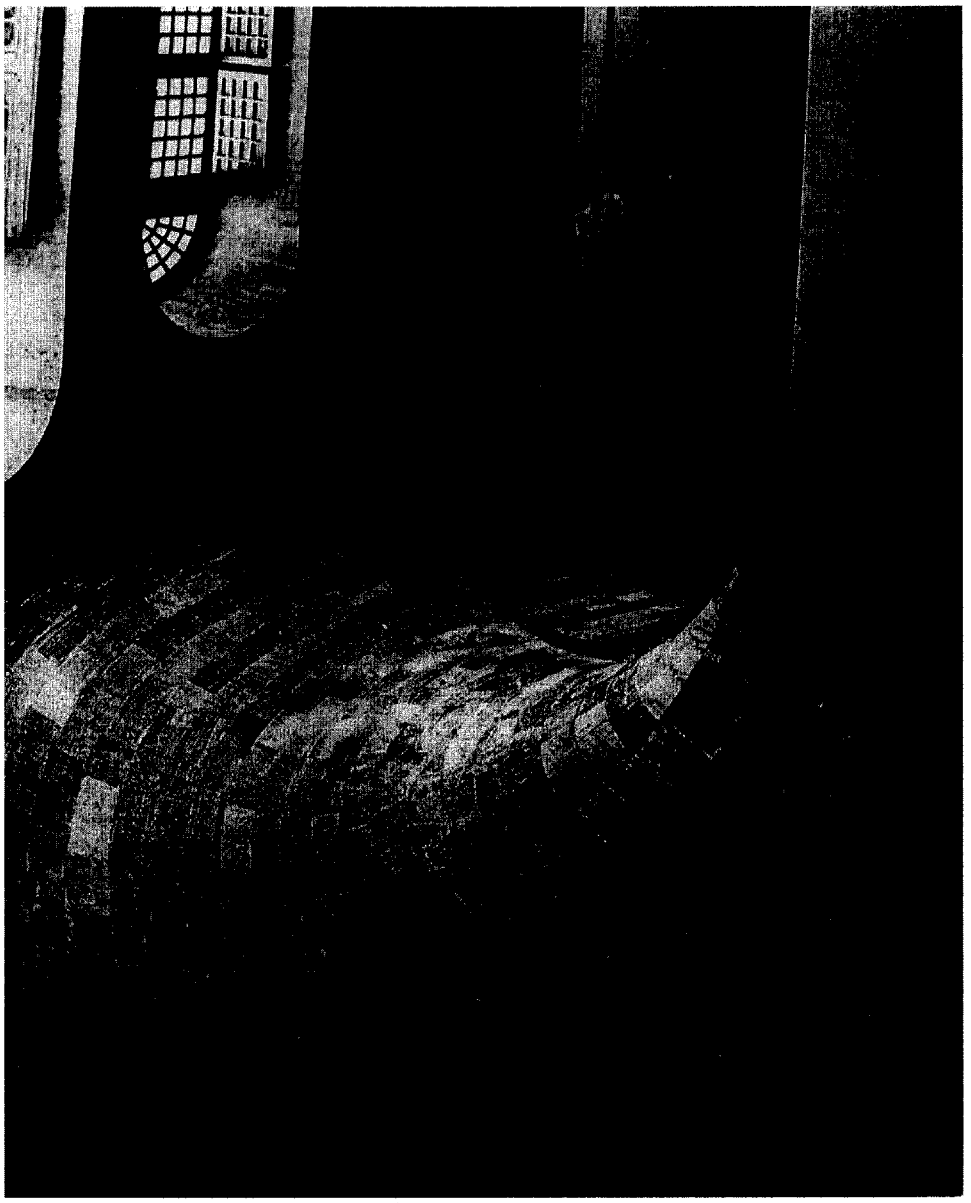

Figure 39

Dora Maar

Orangeries of Versailles, 1935

Gelatin silver print, 30 cm. x 24.1 cm.

Edwynn Houk Gallery, New York

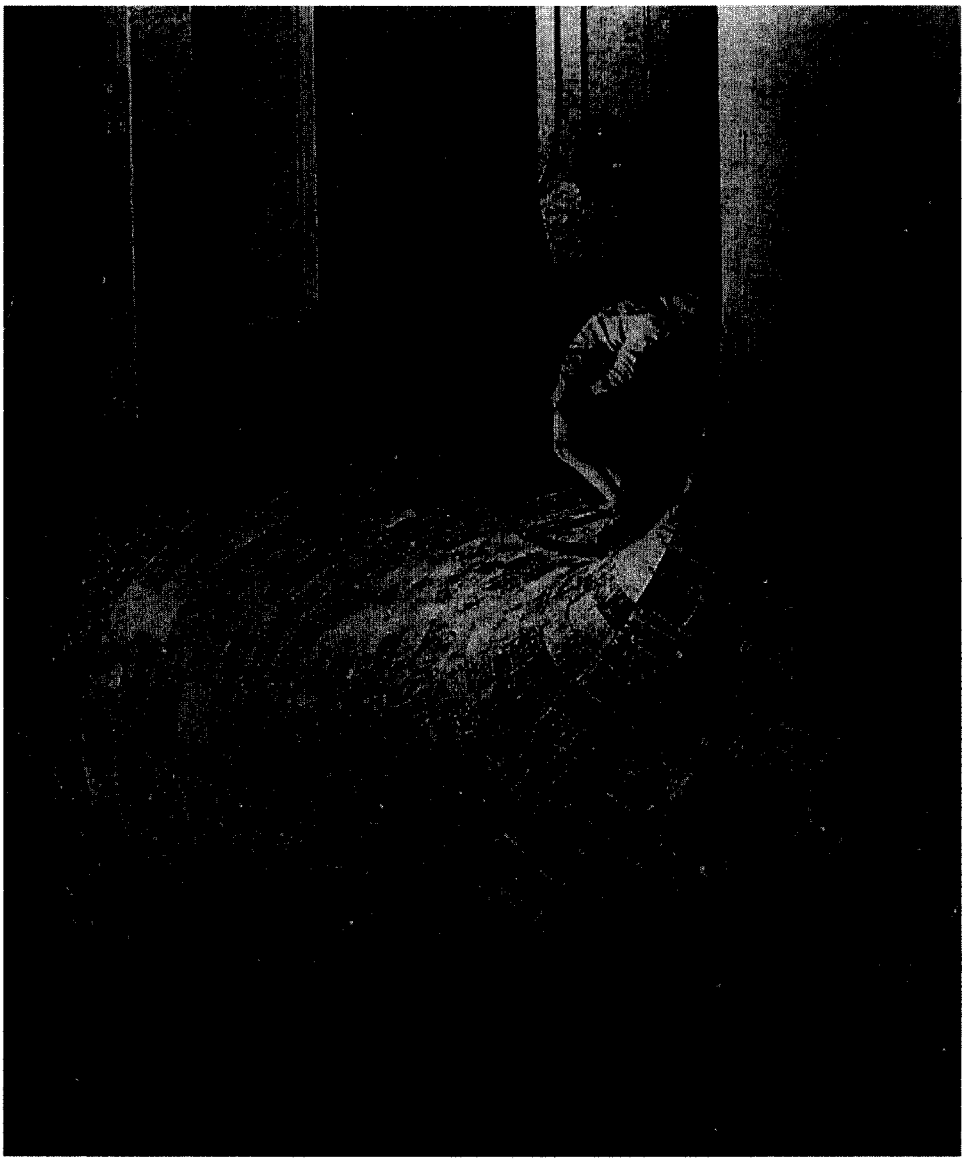

Figure 40

Dora Maar

Le Simulateur, 1936

Photomontage, 28.6 cm. x 22.9 cm.

Collection of Prentice and Paul Sack Photographic Trust

of the San Francisco Museum of Modern Art

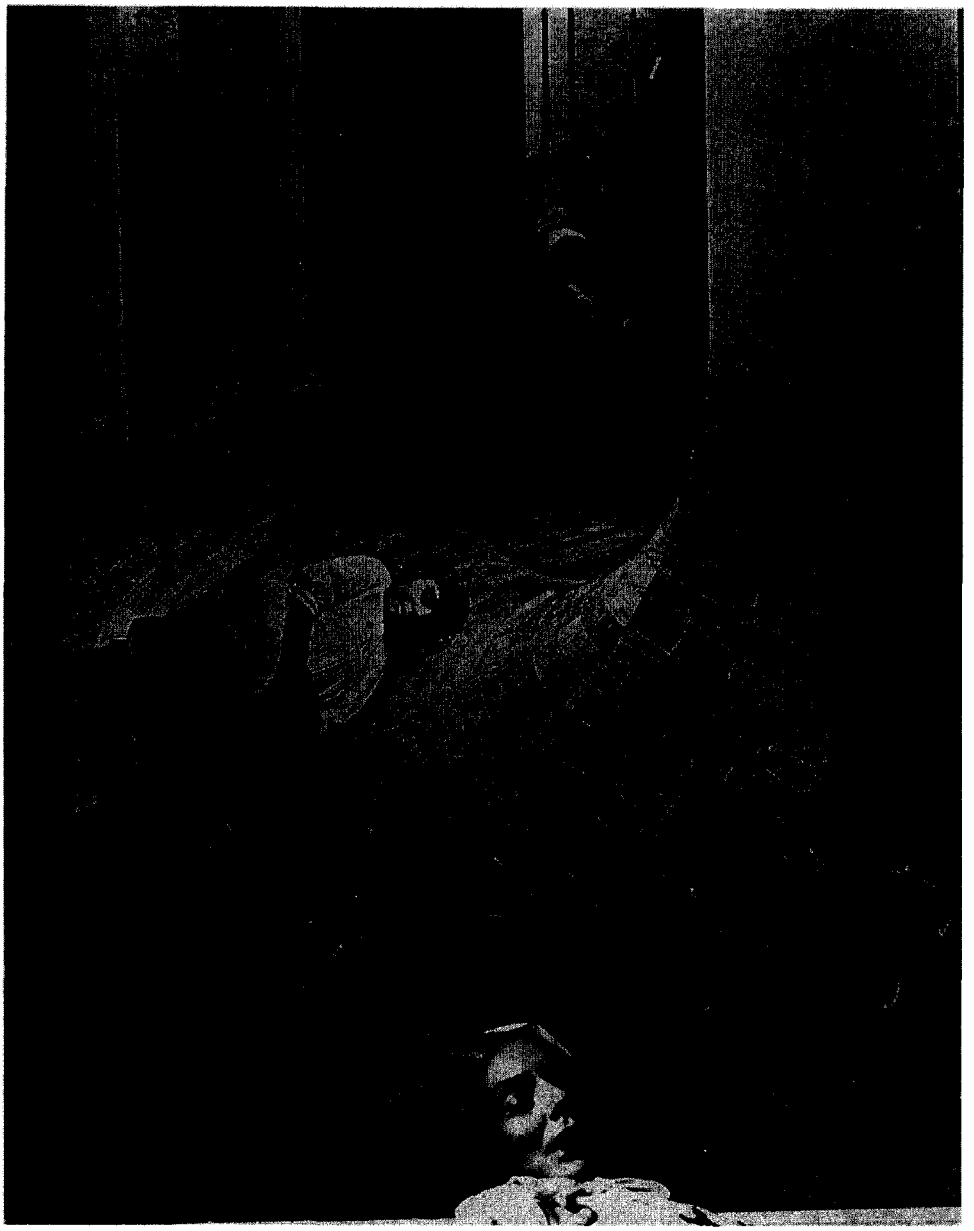

Figure 41

Dora Maar

Silence, 1935-1936

Photomontage, 27. 6 cm. x 22 cm.

Location unknown

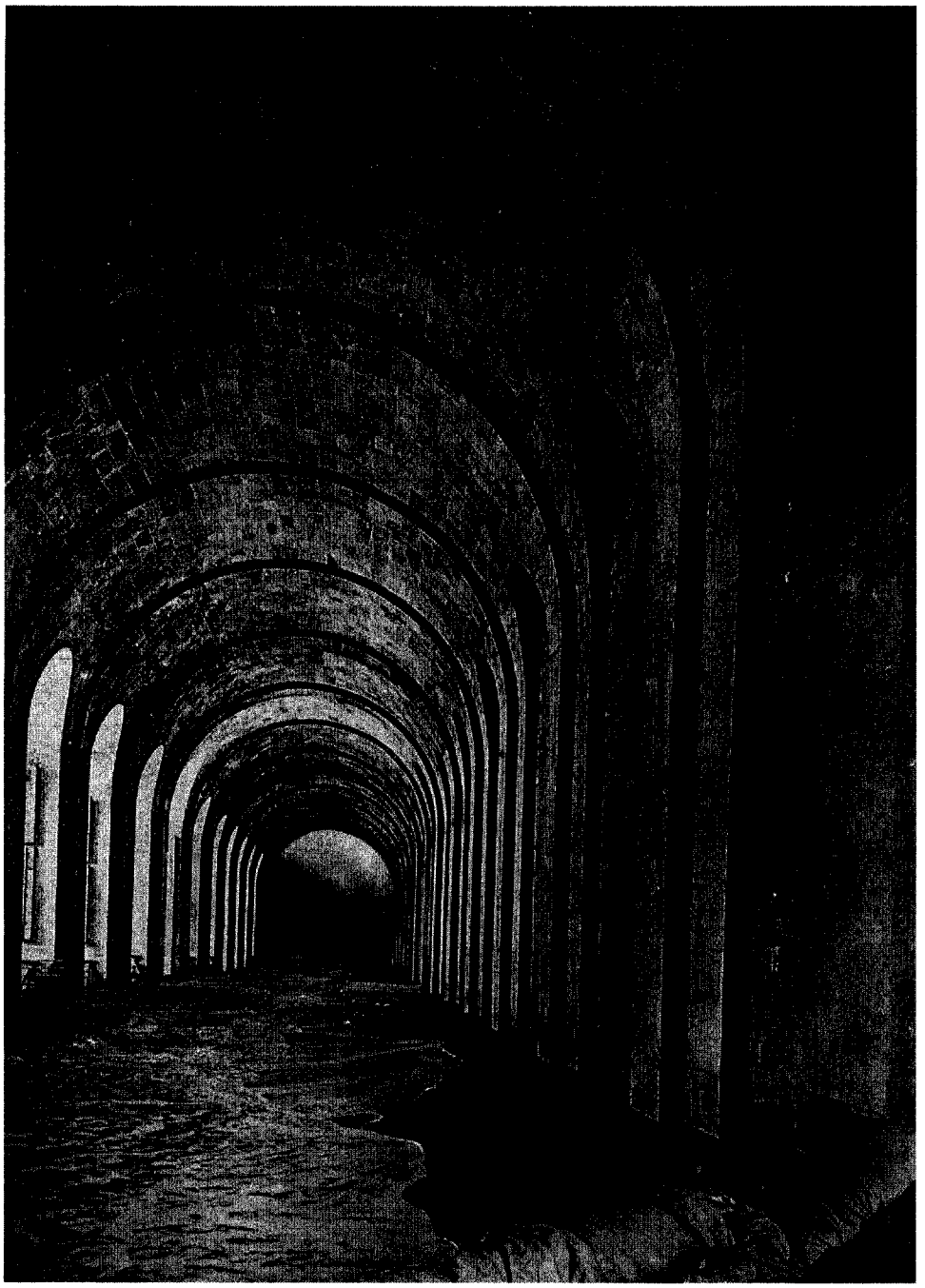

Figure 42

Dora Maar

Untitled, Arcades and Death, 1935

Photomontage, 39.8 cm. x 29.7 cm.

The Museum of Fine Arts Houston, acquired with the Caroline Wiess Law Accessions Endowment Fund

Figure 43

Dora Maar

Print from negative used for *Le Simulateur*, 1932

Gelatin silver print, dimensions unknown

Location unknown

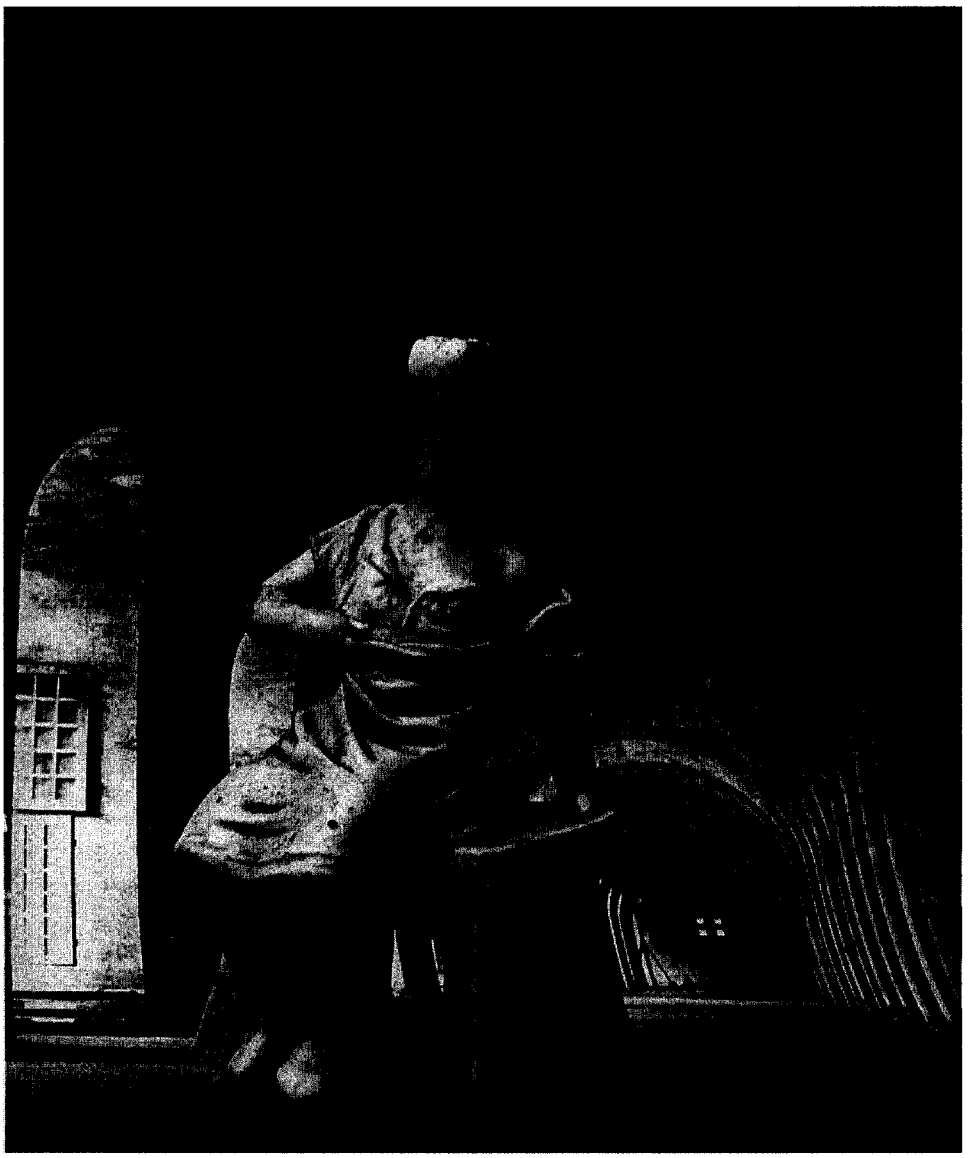

Figure 44

Dora Maar

29 rue d'Astorg, 1936

Photomontage, 29.1 cm. x 24.1 cm.

Centre de création industriel, Centre Georges Pompidou,

Musée national d'Art moderne, Paris

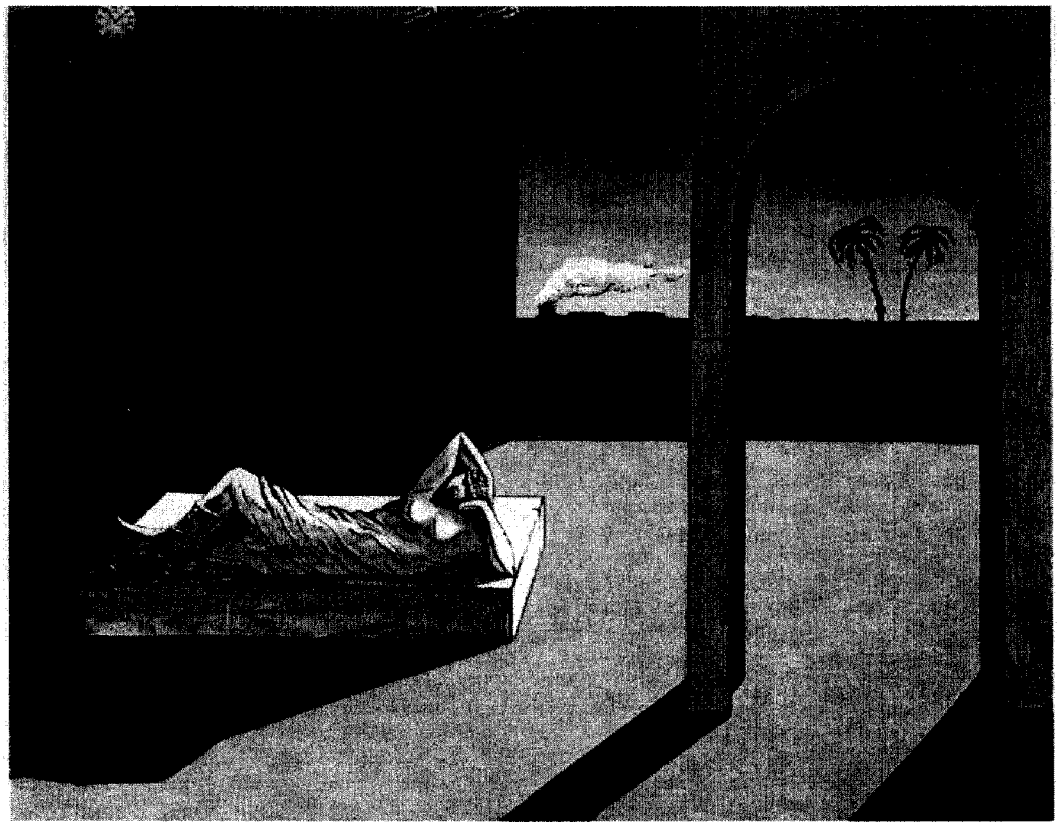

Figure 45

Giorgio de Chirico

The Soothsayer's Recompense, 1913

Oil on canvas, 134.6 cm. x 180.4 cm.

Philadephia Museum of Art, Louise and Walter Arensberg Collection

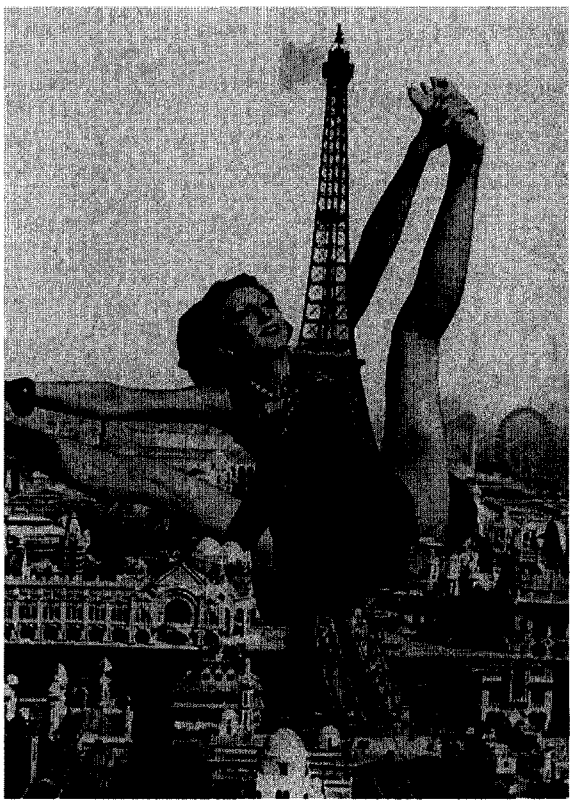

Figure 46

Georges Hugnet

Untitled, 1936

Collection Timothy Baum, New York

Figure 47

Herbert Bayer

Lonely Metropolitan, 1932

Photomontage, 43.2 cm. x 33 cm.

Marlborough Gallery, London

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