

The 'Man Ray School of Photography': Reviewing Surrealism in Fashion Photography of
the 1930s

by

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ABSTRACT

In the 1930s, several key fashion photographers were practicing Surrealists: Man Ray, Georges Hoyningen-Huené, Horst P. Horst, Cecil Beaton, and Erwin Blumenfeld. Each photographer explored surrealist-influenced fashion photography and drastically changed the way fashion was seen in the pages of *Harper's Bazaar* and *Vogue* magazine. While scholars believe the assimilation of surrealist aesthetic devices in fashion photography commercialized Surrealism during the thirties, such photographic output has yet to be assessed in relation to surrealist thought and practice. This thesis argues that Ray, Hoyningen-Huené, Horst, Beaton, and Blumenfeld did not photograph fashion in the surrealist style to promote desire for the commercial product. Instead, they created new pictures that penetrated, radicalized, and even destroyed conventions of mass culture from inside the illustrated fashion magazine.

DEDICATION

This thesis is dedicated to the women who have been a source of inspiration and encouragement in my life.

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CHAPTER 1

DISSEMINATING DREAMS: SURREALISM, FASHION, AND THE PHOTOGRAPHIC IMAGE

In the 1930s, several key fashion photographers were practicing Surrealists: Man Ray, Georges Hoyningen-Huené, Horst P. Horst, Cecil Beaton, and Erwin Blumenfeld. Each photographer explored surrealist-influenced fashion photography in either *Harper's Bazaar* or *Vogue* magazine.¹ Using surrealist experimental photographic techniques, they drastically changed the way fashion was seen on the printed page. While scholars argue that the assimilation of surrealist aesthetic devices in 1930s fashion photography commercialized Surrealism, such photographic output has yet to be assessed in relation to surrealist thought and practice. This thesis reconsiders the association of 1930s fashion photography as a form of advertising and instead outlines its relationship with the artistic avant-garde. The following chapter discusses the major principles and techniques of surrealist photography in order to draw a parallel between both bodies of work—the surrealist photograph and the surrealist fashion photograph.

Photography is one of the most influential graphic mediums of the early twentieth century and quickly found its way onto the pages of commercial magazines and avant-garde journals.² This chapter also compares the use and manipulation of photographs within four important and critical surrealist journals, *La Révolution Surréaliste*, *Documents*, *La Surréalisme au service de la révolution*, and *Minotaure*, to those of *Vogue* magazine. Drawing from three exhibition catalogues by Dawn Ades, *Dada and Surrealism Reviewed*, *L'Amour Fou*, and *Undercover Surrealism: Georges Bataille and Documents*, I demonstrate how photographs were incorporated within each journal. I also

draw from Roland Barthes' book, *The Fashion System*, in order to discuss the language and rhetoric of fashion inside the illustrated fashion magazine.

Framing Surrealist Fashion Photography

Multiple studies have explored the infiltration of surrealist imagery in 1930s fashion photography. One of the first major studies to draw a parallel between both bodies of work was the slim exhibition catalogue, *Photographic Surrealism*, published in 1979 by Nancy Hall-Duncan. The catalogue included many photographs by first-generation Surrealists such as Man Ray, Raoul Ubac, Paul Éluard and Hans Bellmer, as well as the fashion photographers Erwin Blumenfeld, Cecil Beaton, André Durst and Lee Miller.³ Justification for including the latter photographers was based upon their social significance. Hall-Duncan claimed that “because of its enormous distribution, mass-media photographic Surrealism has affected our society’s perceptions and values in a way that orthodox Surrealism never could.”⁴ According to her, fashion and advertising photography are the most enduring forms of photographic Surrealism to transmit surrealist ideas to the general public. This however was the only basis for including surrealist-influenced fashion photographs within the exhibition catalogue. Hall-Duncan views fashion photography as nothing more than second-generation permutations that continue to impact mass media interpretations of Surrealism through advertising.

Hall-Duncan also published the first systematic history of fashion photography in conjunction with an exhibition on display at the International Museum of Photography in Rochester, New York from June 25, 1977 to October 2, 1977. In the exhibition catalogue, *The History of Fashion Photography*, she considers the artistic influence, commercial

impact, and cultural customs of fashion photography from 1850 to 1970. Hall-Duncan specifically addresses the influence of Surrealism in the thirties. Rather than relating surrealist-influenced fashion photographs to surrealist thought and practice, she focuses on the popular forms of surrealist imagery, avoiding the savage and disturbing effects of surrealist creation that originally developed in relation to André Breton's theoretical writings.⁵

Susan Sontag also discusses the infiltration of Surrealism in fashion and advertising photography. In her book *On Photography*, Sontag claims Surrealism's shift from art to advertising was conditioned by the movement's rapprochement with the fashion world, particularly through photographic advertising. She argues that surrealist photography was marginalized once it became synonymous with fashion publicity:

The Surrealist legacy for photography came to seem trivial as the Surrealist repertoire of fantasies and props was rapidly absorbed into high fashion in the 1930s, and Surrealist photography offered mainly a mannered style of portraiture, recognizable by its use of the same decorative conventions introduced by Surrealism in other arts, particularly painting, theater, and advertising.⁶

For Sontag, fashion photography undercuts the legacy of surrealist photography; commercialization and mass reproduction reduced Surrealism's value as an avant-garde movement.

Another exhibition catalogue by Richard Martin in 1987, *Fashion and Surrealism*, explores the dynamic relationship between Surrealism and the fashion world. Martin argues that fashion and advertising photography were key to the mass dissemination of Surrealism in the thirties and forties. Yet, rather than drawing a connection between first-generation Surrealism and fashion photography, he claims fashion magazines translated surrealist creation into new forms and ideas surrounding the fantastic and dreamlike:

It was precisely Surrealism's ability to juxtapose the real and unreal that made it a primary form of advertising and media expression. Merchandise, in its crassest form, could be seen; the dream of the consumer product, whether fashion or otherwise, could also be envisioned.⁷

Martin does not consider the intimate relationship between surrealist and fashion photography. Instead, he focuses on the commercial aspects of fashion in the surrealist style.

Martin also fails to mention the work of Man Ray. From 1924 to 1934, the surrealist artist and photographer worked for *Vogue* and published numerous photographs within the magazine.⁸ Influenced by his background in surrealist photography, Ray's fashion oeuvre often expresses a "surrealist" style and subject matter that has been said to impact the use of surrealist effects in 1930s fashion photographs. He is recognized as an important figure that led to the development of such photographic output in *Harper's Bazaar* and *Vogue* and must be considered in any serious discussion pertaining to the dissemination of fashion photography in mass media fashion magazines between the wars.

So far the discipline of art history has yet to critically engage with 1930s surrealist-influenced fashion photographs. The appendix of this thesis provides an index or listing of the large body of surrealist-influenced photography that characterized *Vogue* throughout the 1930s. Many scholars agree that fashion photography commercialized Surrealism in *Vogue's* pages. However, the magazine itself became susceptible to the conceptual and artistic devices of Surrealism in the thirties. Starting in 1929, Condé Nast initiated a series of changes that led *Vogue* to become a site for surrealist intervention.⁹ That year, he hired Mehemed Fehmy Agha as *Vogue's* new art director, a Russian émigré

who undertook the first major redesign of the magazine and brought photography to the forefront.¹⁰ He also recruited several key fashion photographers who all displayed surrealistic qualities within their work: Georges Hoyningen-Huéné, Horst P. Horst, Cecil Beaton, and Erwin Blumenfeld. These four photographers along with Agha extended the aesthetic boundaries of the fashion spread. For this reason, 1930s surrealist fashion photography is one of the most innovative and experimental developments to occur within the magazine.

Unlike advertisements that appeared in the front and back of each issue, *Vogue's* editorial section gave a creative license to its fashion photographers and art directors. An editorial is an article that states the editor's opinion on social, political, or economic issues. *Vogue's* editorials reported on the latest fashions coming out of Paris; they were considered to be the epitome of taste and elegance inside the magazine.¹¹ Surrealist fashion photographs drastically changed the presentation of haute couture in the thirties. Experimenting with photographic surrealist techniques, *Vogue's* surrealist fashion photographers transgressed the accepted boundaries of the photographic genre. They displace the garments from their commercial associations. Agha's new layout technique also disrupted their integration within the magazine's overall narrative. Surrealist fashion photography did not exploit Surrealism as a marketing ploy in *Vogue's* editorial section. Instead, it penetrated, radicalized, and possibly even destroyed conventions of the industry from within the magazine. The following section considers the major principles of surrealist thought in relation to its photographic practice and demonstrates the intersection of both kinds of photography during the interwar period.

Surrealism, Automatism, and the Photographic Image

In 1924, the French writer and poet, André Breton published the “First Manifesto of Surrealism.”¹² Drawing from Sigmund Freud’s analysis of dreams and the unconscious, Breton defined the movement as an “absolute liberation of the mind.”¹³ For him, the unconscious was the voice of a truer, better reality that was more receptive to one’s desires. Breton believed artists could achieve a state of “pure psychic automatism” by eluding conscious control—the actual functioning of thought, expressed verbally by means of the written word, in absence of any control exercised by reason, exempt from any aesthetic or moral concern.¹⁴ Automatism became the central concept of surrealist creation and allowed artists to directly access the unconscious through automatic writing.

As an instantaneous recording of real space, photography is thought to function as a declaration of the seamlessness of reality, rather than a manifestation of the unconscious.¹⁵ The Surrealists however experimented with different photographic techniques as a means of creating new pictures that did not cohere to reality. One photograph in particular illustrates Breton’s intent for Surrealism to serve as a reorganization of reality. At first glance the photograph, *L’Ecriture Automatique* (Automatic Writing), confuses and disorients the beholder, who believes she is looking at an instantaneous recording of real space. Through his use of photomontage, a type of cut and paste technique, Breton creates a disjointed picture that resembles that of the dream image. The title itself refers to automatic writing, a form of artistic creation that was considered to be a direct manifestation of the unconscious. Breton demonstrates how the camera also functions like a mechanical instrument that “leads us in a straight line” to the unconscious by holding a microscope in the image, an optical instrument invented to

extend the power of normal eyesight.¹⁶ Through his use of photomontage, Breton ruptures the seamless illusion of the photographic image and renders a state of pure “surreality.” Photography became yet another tool in which to access the unconscious and dreams in the twenties and thirties.

Breton also sought to address social and psychic repression operating under capitalistic logic. In 1929, he published the “Second Manifesto of Surrealism” that cited the writings of Karl Marx.¹⁷ Combining his view of Freud and psychoanalysis with the theoretical basis of Marxism, both serve as a means of challenging rationalism and repression within bourgeois society. Surrealism became a way of looking inward in order to change the principal problems of life through the unconscious and dreams. As the famous surrealist gallery owner, Julien Levy, stated:

I always maintained that the beginning of the confusion was Alfred Barr’s exhibition “Fantastic Art, Dada, Surrealism” done in 1936. He didn’t divide the two into separate categories.... there’s a difference between Surrealism and fantasy, the dream and the pseudo-dream. Surrealism is fundamentally a revolt against logic and reason.¹⁸

Surrealism’s political agenda influenced the Surrealists’ exploration of different photographic techniques. They exploited the very reality that photography is seen to merely trace and transform and directly infiltrated capitalistic logic. Surrealist photography did not serve as a representation of real space, but rather as configured or coded signs in service of the revolution. Photography therefore became a major visual resource within surrealist publications.

Photography in Surrealist Publications

In *Dada and Surrealism Reviewed* and *Undercover Surrealism*, Dawn Ades demonstrates how photography became an integral part of the surrealist journals in the twenties and thirties. According to Ades, these journals did not serve “as a monolithic expression of Surrealism, but as a terrain of debate, of creation and criticism.”¹⁹ *La Révolution Surréaliste* (1924-1930), *Documents* (1929-1930), *La Surréalisme au service de la révolution* (1930-1933), and *Minotaure* (1933-1939) exemplify the different ways the Surrealists viewed the photographic image as a means of either documenting the automatic or of exploring the medium through the use of new and radical techniques.²⁰

The first surrealist journal, *La Révolution Surréaliste* was modeled after the popular science periodical, *La Nature*.²¹ It featured a simple layout with column-width illustrations that were occasionally framed by text comprised of questionnaires, records of dreams, and other documentary kinds of materials.²² Ades notes that works by Man Ray and Max Ernest were not valued for their artistic creation in *La Révolution Surréaliste*'s pages. Instead, they served as visual evidence of surrealist ideology and automatic writing by appearing in reference to the text.

The content and layout of the later surrealist journals, *La Surréalisme au service de la révolution*, *Documents*, and *Minotaure* changed. Following Breton's “Second Manifesto,” the Surrealists were no longer as interested in automatic texts and records of dreams. Instead, *La Surréalisme au service de la révolution* included a variety of political and theoretical writings that are exemplary of the difficulties Surrealism faced at the beginning of the thirties.²³ During its run from 1930 to 1933, the journal rarely introduced images with texts. Instead, many of the paintings, photographs, and film stills cited in the periodical were placed side by side in the back of each issue.²⁴

Documents differed greatly from other journals of the time. Under the direction of philosopher, Georges Bataille, photography was used to challenge contemporary aesthetic conventions.²⁵ An example of this challenge can be found in the critical dictionary entry, “Pottery,” which Ades discusses in *Undercover Surrealism*. She illustrates how the banal photographs described by Bataille contrast various types of pottery in order to expose the shortcomings of the word “pottery.” The relation between text and image in *Documents* radically transformed the representation of objects; photographs were used to look beyond the mundane and obvious.²⁶ Bataille was interested in the concept of photography as a document, record, or evidence. He valued the directness and brutality of “straight” images and discredited other forms of photographic output, like studio photography or the staged photograph.

Minotaure was the last surrealist journal to emerge in the thirties. It established Surrealism as an international art movement.²⁷ The high quality illustrations appeared sharper, clearer, and in color compared to those in *La Surréalisme au service de la révolution* and *La Révolution Surréaliste*.²⁸ As a luxury art and culture periodical, *Minotaure* disregarded the political aspirations of the Surrealists and presented Surrealism as an artistic and literary movement. Photographs no longer served as evidence of surrealist ideology but became art objects themselves.

Each of these journals attests to the visual heterogeneity of surrealist creation. Manipulated or staged photographs were included in all four periodicals, as well as documentary or straight images. Different genres of photography therefore became “surrealist” through their inclusion in these journals.

In *City Gorged with Dreams: Surrealism and Documentary Photography in Interwar Paris*, Ian Walker investigates how photographs serve as instruments of documentation inside surrealist publications. He specifically discusses the different ways documentary or straight photography was included in *La Révolution Surréaliste*, *La Surréalisme au service de la révolution*, and *Minotaure's* pages. He first claims photographs functioned as evidence of the surreal—an objective form that, like automatic writing, possesses a direct, unedited, unmediated relation to the surreal.²⁹ This is seen in the Surrealists' appropriation of Eugene Atget's photograph of a corsetry shop on the Boulevard de Strasbourg, entitled *Boulevard de Strasbourg, corsets*. This image appears in the dreams section of the seventh number of *La Révolution Surréaliste*. While Atget claims "that [these] photographs are only documents I make," the Surrealists' placement of the image removes it from its original frame; it becomes a document of dreams instead of reality.³⁰ According to Breton, photographs are "blind instruments" that enables one to see the world "without prejudice, embellishment and, most important, artistry, to faithfully record all that comes within the frame."³¹ He initially viewed the photographic image as an observation rather than creation that could anchor the surreal in the real.

In addition to straight photography, the Surrealists used photographic cropping and framing to assign meaning to a particular photograph. This occurred in several different ways: "either by undermining the intractable solidarity of an image through text, placing blocks of photographs amongst one another for cumulative effect, or juxtaposing different parts within a single image."³² Placing several photographic prints within a single image or in relation to surrealist text removed everyday objects from their original surroundings and overturned traditional social conventions.

Two examples demonstrate how straight photographs were re-constructed as surreal in *Minotaure*'s pages. In 1933, the surrealist artist and photographer, Brassai, published a series of photographs, *Sculptures Involontaires* (Involuntary Sculpture), that depict discarded waste and scraps, such as a folded bus ticket or crumpled piece of paper. Through photographic cropping, Brassai removes each object from its original context. These six urban objects "involuntarily" became found objects in service of Surrealism. Ray also used photographic cropping in his photographs of women's hats that accompanied an article by Tristan Tzara. Ray's photographs reinforce Tzara's description of female genitalia in contemporary styles of women's hats, by focusing on the indented and pointed crowns of each style. Like Brassai, Ray too uses photographic cropping as a way to remove objects from their everyday association.

Photography was also rendered surreal through its specific placement and captioning. This is seen in the surrealist novel, *Nadja*. Written by Breton in 1928, it is comprised of three different parts.³³ The central section recounts Breton's interactions with Nadja, a woman he claims to have met on October 4, 1926.³⁴ The other two sections offer a series of general questions about chance and inspiration, love and beauty. By including his own diary entries and Nadja's direct speech, Breton recalls their interactions in a fragmented narrative that functions like automatic writing.

The novel also included forty-four illustrations. Some merely illustrate written passages of the book, like the Sphinx-Hôtel where Nadja decided to stay the night after she arrived in Paris. Others are less clear in terms of their placement and illustrative purpose. Two photographs in particular offer little information in regard to their physical location. The first is of the restaurant where Breton claims to have had dinner with Nadja

on October 6, 1926; the other is of a fountain whose jets Breton recalls Nadja watching during their interaction. In referencing direct quotations and corresponding page numbers, the illustrations cannot be fully interpreted. They appear as anonymous photographs of the Parisian landscape that imaginatively unfold in the mind of the reader.

Traditionally, language is used to determine the nature or character of photographic images.³⁵ According to Walter Benjamin, photographs demand a specific kind of approach that requires language in order to “bring out those aspects of the original unattainable to the naked eye yet accessible to the lens.”³⁶ The placement and captioning of illustrations in *Nadja* however defies Benjamin’s assumptions. They instead serve as “demonstrations, watchwords, documents, bluffs, forgeries” that in and of themselves suggest a multitude of readings.³⁷ Like automatic writing, they create a peculiar atmosphere that disorients the reader. Photographs did not serve as mere illustrations in surrealist publications; they became a means of conveying the surreal directly within the photographic image. In the following section I address the relationship between text and image in the illustrated fashion magazine, and demonstrate how 1930s surrealist fashion photography disrupts habitual reading.

Photography in the Illustrated Fashion Magazine

In his book *The Fashion System*, Roland Barthes investigates the complex language and rhetoric of fashion, focusing on clothing as either photographed or written on the fashion page. He first makes the distinction between the real and the represented garment. According to him, the real garment is transformed into a representation once it appears in the magazine:

For just as between image-clothing and written clothing there is a difference in substances and relations, and thus a difference of structure in the same way, from these two garments to the real one there is a transition to other substances and other relations; thus, the real garment forms a third structure, different from the first two...³⁸

The real garment exists purely within the state of pre-representation, while the represented garment is seen on the fashion page. This distinction is vital to Barthes' reading of fashion inside the magazine. He views fashion photography as the translation of garments into language. Barthes claims:

The fashion photograph is not just any photograph, it bears little relation to the news photograph or to the snapshot, for example; it has its own units and rules within photographic communication, it forms a specific language which no doubt has its own lexicon and syntax, its own banned or approved 'turn of phrase.'³⁹

He identifies two types of represented garments in the illustrated fashion magazine: image-clothing and written clothing. The former is presented in a photograph or image, whereas the latter is of the same garment but described or translated into language. Written clothing then transforms fashion photographs into a specific language that immobilizes perception, freezing "an endless number of possibilities in order to focus on specific features that of which bring value to readers."⁴⁰ For Barthes, words are a purer, more powerful code for the production of meaning: "only through its translation into words, can an image be specifically coded into something as fashionable."⁴¹ Like Benjamin, he too claims that the positioning of photographs in relation to text is what determines their meaning on the printed page. Innovations in magazine design and layout however disrupted the relationship between written and image-clothing in *Vogue's* pages and heighten the disorienting effects of 1930s surrealist fashion photographs.

Disseminating Dreams in *Vogue*

Vogue created an entirely new arena for visual and performing arts, design, and fashion photography in the interwar years. Nast's endorsement of avant-garde practices alongside modern advertising techniques offered the possibility for photographic experimentation. This is seen in an editorial illustrated by the fashion photographer André Durst that ran in *Brogue's* (British *Vogue*) January issue of 1937. In the photograph, Durst recalls surrealist imagery through his framing of the isolated figures in a void landscape, while *Vogue's* description also departed from traditional written clothing. Described as "Sky rocketing across the horizon in black tulle," the caption offers little information in regard to the clothing shown in the photograph.⁴² Additionally, the placement of Durst's image across both pages exemplifies the impact Agha's design had on fashion's presentation in the magazine. No longer restricted to the margins, fashion photography became the primary means in which fashion was communicated in the thirties, thereby disrupting the relationship between written and image-clothing.

In the thirties, haute couture became susceptible to the artistic license of *Vogue's* photographers and art director. Using photographic surrealist techniques, fashion photographers obstruct the reader's view of the gown's cut, delineation, and silhouette. The innovative printing and layout techniques that Agha practiced also transformed the entire magazine into an aesthetic field for surrealist creation. *Vogue's* ties to the artistic avant-garde ultimately led it to become something more than just a vehicle that sold clothing, but also put forward new forms of artistic exploration and more specifically, the unconscious and dreams.

Scholars link Surrealism's commercialization to the dissemination of surrealist fashion photography within mass media fashion magazines and advertising. *Vogue's* surrealist fashion photographers however did not commercialize Surrealism in the magazine's pages. They instead gave visual expression to the unconscious and dreams in drawing from the major techniques of surrealist photography. *Vogue's* design also rendered fashion in a state of "surreality" by bringing photography to the forefront of the fashion page and disrupting the relation between text and image-clothing. The dissemination of surrealist fashion photographs ultimately led the magazine to become an unconventional channel for surrealist creation in the thirties, a publishing transformation first set in motion by the surrealist photographer, Man Ray. His participation in the surrealist journals and mass media fashion magazines serves as a rich source for the intersection of Surrealism and fashion on the printed page. The next chapter will discuss his work published in *Harper's Bazaar* during the thirties.

¹ This thesis focuses on fashion photography published in the editorial sections of *Harper's Bazaar* and British, French, and American *Vogue* from 1930 to 1939.

² Walter Benjamin identifies photography and film as the two major developments of the advancing twentieth century in *The Work of Art in the Age of Mechanical Reproduction*.

³ Nancy Hall-Duncan uses the term “orthodox Surrealism” in *Photographic Surrealism* to differentiate first-generation Surrealists from second-generation permutations that continue to exist in contemporary art and the mass-media vehicles of fashion and advertising. As a heterogeneous movement that drew from a variety of artistic expressions and creative structures, this term inaccurately describes surrealist creation. I have opted to use the phrase “first-generation Surrealism” instead of “orthodox Surrealism.”

⁴ Nancy Hall-Duncan, *Photographic Surrealism: An Exhibition Organized by the New Gallery of Contemporary Art* (Cleveland: The New Gallery of Contemporary Art, 1979), 11.

⁵ Nancy Hall-Duncan, *The History of Fashion Photography* (New York: International Museum of Photography and Alpine Book Company, 1979), 97.

⁶ Susan, Sontag, *On Photography* (New York: Farrar, Straus and Giroux, 1977), 52.

⁷ Richard Martin, *Fashion and Surrealism* (New York: Rizzoli, 1987), 218.

⁸ Man Ray and John Esten, *Man Ray: Bazaar Years* (New York: Rizzoli, 1988), 9.

⁹ Caroline Seebohm, *The Man Who Was Vogue: The Life and Times of Condé Nast* (New York: Viking Press, 1982), 37.

¹⁰ Norberto Angeletti and Alberto Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine* (New York: Rizzoli, 2006), 101.

¹¹ Martin Harrison, *Appearances: Fashion Photography Since 1945*, edited by Mark Holborn (London: Jonathon Cape Ltd., 1991), 15.

¹² Briony Fer, “Surrealism, Myth and Psychoanalysis,” *Realism, Rationalism, and Surrealism: Art Between the Wars*, edited by Briony Fer, David Batchelor and Paul Wood (New Haven and London: Yale University Press, 1993), 172.

¹³ *Ibid.*, 180.

¹⁴ André Breton, *Manifestoes of Surrealism*, translated by Richard Seaver and Helen R. Lane (Ann Arbor, MI: University of Michigan Press, 2012), 26.

¹⁵ Rosalind Krauss, "Photography in Service of Surrealism," *L'Amour Fou: Photography & Surrealism*, edited by Rosalind Krauss, Jane Livingston and Dawn Ades (Washington, D.C; New York;: Corcoran Gallery of Art, 1985), 28.

¹⁶ *Ibid.*, 20.

¹⁷ Fer, "Surrealism, Myth and Psychoanalysis," 180.

¹⁸ Hall-Duncan, *Photographic Surrealism*, 6.

¹⁹ Dawn Ades, "Photography and the Surrealist Text," *L'Amour Fou: Photography & Surrealism*, edited by Rosalind Krauss, Jane Livingston and Dawn Ades (Washington, D.C; New York;: Corcoran Gallery of Art, 1985), 220.

²⁰ *Ibid.*, 220-221.

²¹ Dawn Ades, *Dada and Surrealism Reviewed* (London: Arts Council of Great Britain, 1978), 189.

²² *Ibid.*

²³ *Ibid.*, 253.

²⁴ *Ibid.*, 252.

²⁵ Dawn Ades, Simon Baker, and Fiona Bradley, *Undercover Surrealism: Georges Bataille and Documents* (Cambridge, Mass.: MIT Press, 2006), 38.

²⁶ *Ibid.*, 39.

²⁷ Ades, *Dada and Surrealism Reviewed*, 279.

²⁸ *Ibid.*

²⁹ Ian Walker, *City Gorged with Dreams: Surrealism and Documentary Photography in Interwar Paris* (Manchester: Manchester University Press, 2002), 10.

³⁰ Linda Steer, *Appropriated Photographs in French Surrealist Periodicals, 1924-1939* (New York; Routledge, 2017): 2.

³¹ Walker, *City Gorged with Dreams*, 11.

³² *Ibid.*, 13.

³³ Fer, "Surrealism, Myth and Psychoanalysis," 183.

³⁴ Ibid.

³⁵ Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (United States: Prism Key Press, 2010), 23.

³⁶ Ibid.

³⁷ Fer, "Surrealism, Myth and Psychoanalysis," 185.

³⁸ Roland Barthes, *The Fashion System* (New York: Hill and Wang, 1983), 4.

³⁹ Ibid.

⁴⁰ Ibid., 13.

⁴¹ Ibid., 16-17.

⁴² *Vogue* [London] (January 15, 1937): 42-43.

CHAPTER 2

COMING INTO FASHION: MAN RAY AND THE RISE OF SURREALIST FASHION

PHOTOGRAPHY

In whatever form is finally presented; by a drawing, by a painting, by a photograph, or by the object itself in its original material and dimensions, it is designed to amuse, bewilder, annoy, or to inspire reflection, but not to arouse admiration for any technical excellence usually sought for in works of art. The streets are full of admirable craftsmen, but so few practical dreamers.

—Man Ray, *Man Ray: Writings on Art*

In addition to being a painter, photographer, object-maker, and filmmaker, Man Ray was also a successful fashion photographer.¹ Drawing from his background in Dada and Surrealism, Ray often incorporated new and radical techniques in his fashion oeuvre. Though his surrealist and fashion photography have been viewed as independent from one another, Ray became one of the first members of the avant-garde to crossover into commercial photography in the 1920s. He frequently contributed to a number of fashion magazines, as well as several surrealist journals during the interwar period.² His photography therefore is a rich source for the intersection of Surrealism and fashion on the printed page. In this chapter, I argue that Ray was instrumental to the dissemination of surrealist-influenced fashion photography in the thirties.

Many scholars argue that Ray pursued fashion merely for financial reasons. However, I believe he played a crucial role in the development of fashion photography. Drawing from the major techniques of surrealist photography, Ray drastically changed the way fashion was realized in photographs and contributed to a new style of fashion reporting in *Vogue* and *Bazaar*. Moreover, his involvement in both magazines led them to

become unconventional channels for surrealist creation. For these reasons, Ray's surrealist-influenced fashion photography deserves further recognition. This chapter discusses the specific formalist techniques and surrealist subject matter of Ray's fashion photographs published in *Bazaar* during the thirties.

Ray first realized the potential of mass communication as a vehicle for artistic exploration through his involvement in Dada. Launched as a reaction to the First World War, Dada was an avant-garde movement that experimented with various materials and techniques in order to comment on modern society's shortcomings.³ The Dadaists were particularly drawn to photography and developed photomontage, pasting cuttings from newspapers and commercial magazines together to form a chaotic, explosive image; a provocative dismembering of reality.⁴ Working alongside Marcel Duchamp, a fellow Dadaist and head-figure in New York, Ray used photomontage as a means of de-contextualizing and subverting commodity culture.

In 1921, Ray left for Paris. He became an active member of the surrealist circle and illustrated several issues of *La Révolution Surréaliste*. In 1925, he published the first surrealist fashion photograph on the cover of the fourth issue that depicts a fashion mannequin at the "Exposition Internationale des Arts Décoratifs et Industriels Modernes" in Paris.⁵ The Surrealists' removed the image from its commercial context by placing it in relation to surrealist text. It instead served as a means of disseminating Surrealism's political and social aspirations. As an exclusive and subjectified commodity culture, the Surrealists continued to explore fashion in the surrealist journals, a vehicle first identified by Ray in the early twenties.

Ray is also known for his accomplishment in darkroom experimentation. He first discovered his cameraless photogram technique, referred to as rayography, in 1922.⁶ According to him, he came across this process haphazardly while developing several fashion photographs for the French courtier, Paul Poiret: “It was while making these prints for Poiret that I hit on my Rayograph process. One sheet of unexposed photo paper got into the developing tray...when I turned on the light; before my eyes an image began to form, not quite a simple silhouette...but distorted and refracted.”⁷ Technically, “rayographs” are not photographs, but the direct transference of an object’s shadow onto light sensitive paper where the sharpness of the image is determined by the amount of time it is exposed to light. Ray made use of several other experimental darkroom processes, including solarization (exposing a partially developed negative or print to light during development), combination printing (use of two or more negative prints in conjunction with another to create a single image), and negative printing (a strip of sheet or transparent film, in which the lightest areas of the photographed subject appear darkest and the darkest areas appear lightest) during the twenties and thirties.

Ray became an important figure in several avant-garde journals and fashion magazines through his darkroom experimentations. His cameraless photograms were published in a number of surrealist publications, among them Breton’s “First Manifesto of Surrealism,” which designated Ray as a “pre-Surrealist by virtue of his subconsciously derived, refracted visual imagery.”⁸ Mass media fashion magazines also deemed rayographs relevant and offered a new way to depict fashion in photographs. *Vogue* magazine, *Vanity Fair*, and *Harper’s Bazaar* frequently reproduced his experimental

fashion photography, while Ray received additional fashion assignments from other couture houses like Worth, Chanel, and Schiaparelli.⁹

Condé Nast invited Ray to work for *Vogue* in 1924.¹⁰ Inside the magazine, Ray first explored the possibilities of surrealist-influenced fashion photography and simultaneously established himself as a key figure of fashion photography. He further developed his fashion oeuvre in *Harper's Bazaar* during the thirties. In 1934, *Bazaar's* art director, Alexey Brodovitch, hired Ray to work for the magazine.¹¹ Brodovitch, a Russian graphic designer who revolutionized magazine design in the thirties and forties, also encouraged Ray to experiment with new and radical techniques. Together, they achieved extraordinary effects that for a time, rendered fashion surreal in *Bazaar's* pages.

Ray and the *mannequin moderne*

Ray received his first fashion assignment in 1925 when Main Bocher, the editor of *Frogue* (French *Vogue*), commissioned him to photograph the latest fashions shown at the “Exposition Internationale des Arts Décoratifs et Industriels Modernes” in Paris.¹² One photograph in particular captivated Bocher and led him to promise Ray the title page of the August issue. The photograph in question depicts a fashion mannequin wearing a silk chiffon slip dress designed by Poiret, frozen as an inanimate object at the foot of a grand staircase. The manner in which he photographed Poiret's design also intrigued the Surrealists who took an interest in the *mannequin moderne*.

As a stand in for the living female body, mannequins and other automata were featured throughout the pages of surrealist publications.¹³ According to Briony Fer, “The idea that the female figure in particular could be evoked in this way, as merely a

semblance of the real, a simulacrum, to be endlessly repeated around the streets of Paris, was the ultimate expression of the idea of woman as object.”¹⁴ Its uncanny resemblance of the female body led it to become a mysterious muse within surrealist artworks: “Elongated, miniaturized, broken into fragments, endowed with artificial joints, and buffed to a shiny smoothness, the mannequin exists primarily to make people dream.”¹⁵ By presenting an alternate reality, the Surrealists convinced Ray to publish the fashion photograph on the cover of their journal one month prior to its publication in *Frogué* (French *Vogue*). Bocher had to pull the August cover but agreed to reproduce several other photographs by Ray inside *Frogué*'s (French *Vogue*) issue. While the images documented the latest styles designed by Poiret, Lucien Lelong, and Louise Boulanger, among others inside the magazine, the Surrealists chose to exploit the photograph's connection to the material world. They placed the image between the words: “et guerre au travail” (and war on work) and transformed the mannequin “from an icon of ephemeral beauty into an exemplar bohemian satire.”¹⁶ Removed from its original frame, Ray's photograph became a means of disseminating the Surrealists' social and political aspirations.

As early as 1920, Ray recognized the potential of the commercial magazine as new ground for artistic endeavors. That year, he alongside Duchamp published the single-issue art journal, *New York Dada*.¹⁷ By assimilating the size and format of the commercial magazine, a mass-produced everyday object, and placing it comparatively within the realm of Dada journals, Ray and Duchamp effectively repurposed it. Their decision to re-appropriate the commercial magazine was based on its growing position within commodity culture.¹⁸ The most notable way in which *New York Dada* imitated the

commercial magazine was their attention to advertising and women's bodies. In the advertisement, *dadaphoto, Trademark Reg*, Ray presents a violent representation of the female body as an object. Using photomontage—the cutting up and reassembly of already printed material—Ray overlaid an image of a paper mannequin on top of an amputated nude. This technique allowed him to reassemble the female body into a window-display prop and emphasize the connection between commodity culture and women's magazines. In her analysis, Emily Hage claims Ray's photomontage references the exploitation of women's bodies in advertising, “revealing the multiple ways in which magazines facilitated and perpetuated such tactics.”¹⁹ This connection—between the female body and commercial advertising—is emphasized by the title of the image, which identifies the nude as an anonymous, branded figure rather than a portrait of an individual woman. In the photograph, Ray combines a contradictory assortment of ideas under the Dada name while also drawing attention to commodity culture's attitude towards women. From his involvement in *New York Dada*, Ray inherited an aptitude for exploring the photographic medium and commercial product. His assimilation of a range of ideas and technical possibilities led him to become a key figure in Surrealism.

Surrealism was already taking shape by the time Ray left for Paris. With the publication of *Littérature* underway, Breton began to position Surrealism as a means of challenging rationalism and capitalism; he sought to reject conventional art practices and overturn traditional social conventions embedded within modern capitalistic society. As Paul Wood states, “If Dada had been a response to the apparent collapse of bourgeois cultural values during the war, then Surrealism represents dissent from the re-stabilized

bourgeois order in the 1920s and 1930s.”²⁰ Ray influenced the direction Surrealism took as it moved from post-Dada through his revolutionary, antagonistic endeavors.

The introduction of the abstract, *mannequin moderne* in 1925 was particularly important for the surrealist revolution. Different from the wax figures of earlier periods, these commercial mannequins were based on a new, slimmer body type that featured oval faces, high cheekbones, slightly slanted eyes, finely painted eyebrows, pulled-back hair, and tight curls at the neck or short waving hair.²¹ As Tag Gronberg suggests, this eradication of the naturalistic female body led the *mannequin moderne* to become a vehicle for modernity in addition to advertising: “Indeed a close examination of the 1920s discourse on the mannequin reveals that it is not as a representation but rather as a cancellation of conventional signs of feminine beauty that mannequins were claimed as distinctively modern.”²² By wiping out facial features, an important means of expression and a sign of identity, the *mannequin moderne* serves a blank canvas onto which the Surrealists enthusiastically projected their desires and fantasies. The artificial woman no longer rejected established structures but became a vehicle for the Surrealists’ engagement with commodity culture.

From the outset, fashion held a prominent position within Surrealism. As Richard Martin points out, “Fashion and its instruments were at the heart of the Surrealist metaphor, touching on the imagery of women and the correlation between the world of real objects and the life of objects in the mind.”²³ The Surrealists’ publication of Ray’s fashion photograph on the cover of *La Revolution Surréaliste* demonstrates their engagement with the fashion world. Surrealism was not passive nor was it unknowingly

or unwillingly appropriated by *Vogue* and *Bazaar*. Instead, the Surrealists consciously explored fashion for its visual, semantic, and cultural contradictions.

The Surrealists' engagement with fashion was not confined to their appropriation of the *mannequin moderne*. Ray's participation in *Vogue* and *Bazaar* led him to criticize the industry from within. The following sections demonstrate how his surrealist fashion photography brought Surrealism's revolutionary character to *Bazaar's* pages.

Ray and the Mass Media Fashion Magazine

The publication of Ray's photography in *Vogue* and *Vanity Fair* caught the attention of *Bazaar's* new art director who persuaded Ray to join the magazine in 1934. Ray published his first fashion photograph in *Bazaar* that year. Entitled *Silhouette by Radio*, this image illustrated the latest fashions radioed from the Paris openings to New York. This process, also known as wire photo, entailed the sending of photographs by telegraph, telephone, or radio and was used by popular fashion magazines to keep the American public abreast on the latest Parisian fashions. Ray's photograph captures a woman's silhouette, her figure set against a black, empty background. Rather than focusing on the fabric or details of the garment, he uses his cameraless photogram technique to produce an impression of the latest fashions. By directly transferring a paper cut out of the model's silhouette onto light sensitive photographic paper, Ray renders the model and garment as if in the process of being transmitted over radio waves. He further simulated the effects of wire photo by overlaying additional pieces of fabric on top of the exposed paper that creates a rippling effect. Ray used this particular photographic process to experiment with different light sources and exposure periods that purposefully

distorted the photograph's composition. Brodovitch's integration of the fashion photograph with text amplifies this notion of radio waves. By varying typography, the editorial writing mimics the same movement suggested in the image, thereby extending the waves onto *Bazaar's* pages.

Bazaar underwent a publishing transformation in the early thirties. Ray's photograph illustrates the new direction pursued by Carmel Snow, *Bazaar's* editor-in-chief from 1932 to 1959.²⁴ Prior to her appointment, *Bazaar* had a dull and monotonous layout that featured identical margin lines on every page. Snow hired Brodovitch in 1934 to redesign the magazine.²⁵ Like Agha, he demonstrated a fresh, new concept for layout technique. His extreme cropping, intermingling of text, photographs, and artwork, as well as his use of white space, virtually upended every convention of magazine design in the twenties.²⁶ Brodovitch also considered how these elements flowed and harmonized from spread to spread throughout the magazine. *Bazaar* became a luxurious scrapbook full of overlapping and bled photographs in a variety of sizes and angles.

Snow believed photography could be both commercially and aesthetically exciting.²⁷ She encouraged the use of new and radical techniques in fashion photography, which afforded Ray the opportunity to further develop his skills in darkroom experimentation and black and white printing techniques inside the magazine. In *Silhouette by Radio*, Ray experimented with various light sources and exposure periods in order to suggest the motion of radio waves; this distorted the image and led the model to appear as a ghost-like figure emerging from the beyond. In *Bazaar*, creative inspiration went hand in hand with modern advertising techniques.

Ray's second photograph for *Bazaar*, *Augustabernard's New Line* [sic], further demonstrates his experimentation with unusual elements and techniques in 1930s fashion photographs. In the image, the model is positioned up against a plain background. Photographed from below, Ray exaggerates the model's limbs and figure. His manipulation of light and shadow further emphasizes the gown's silhouette and merges the model and garment together. Through his combination of perspective and lighting, Ray achieved his strange, elongated composition. The layout of *Augustabernard's New Line* [sic] also exemplifies Brodovitch's successful integration of type, picture, and the white of the page. His arrangement of the editorial writing echoes the shapes seen within the frame of Ray's photograph on the opposite page.

In his first two works for *Bazaar* Ray brought his innovative ideas to the masses and did not have to change his persona or artistic process. He instead capitalized on his discoveries in surrealist photography and brought them to bear upon the pages of *Bazaar*. Through his use of experimental photographic techniques, the surrealist photograph and surrealist fashion photograph intersected on the fashion page.

The Automatic in Ray's Fashion Photography

Ray utilized a number of photographic processes that creatively arranged fashion onto photographic paper. The resulting images often unexpectedly displaced clothing from its commercial setting. Ray was able to achieve such effects using multiple-exposure negatives (the superimposition of two or more negatives into a single print during development) as seen in his illustration of an editorial published in March of 1936. The fashion spread features two photographs that combined several negative prints

together and depict the same models in three different poses. The image to the left captures a model wearing Louiseboulanger's [sic] "new cut and new white crepe satin splashed with pansy browns," while the image to the right depicts another model in Schiaparelli's "stiff pink ducharne satin, cut empire, with a train and red and yellow roses."²⁸ Both photographs feature a central figure positioned between two other women. The figure on the left is caught in the act of turning away from the viewer, while the other on the right is turned away with her back on display. By placing the three figures separately, yet in relation to each other, Ray distinguishes one design from another. The two photographs were useful to readers in that they visually describe the front, side, and back views of each garment. Brodovitch's arrangement of editorial materials also alludes to the motion of turning by tilting the text above and to the side of the photographs.

Ray's use of experimental photographic techniques allowed him to successfully incorporate several surrealist principles within his work for *Bazaar*. As the quintessentially realist medium, photography should have been rejected by the Surrealists who sought to render reality from the point of view of the unconscious. However, as Rosalind Krauss demonstrates in *L'Amour Fou: Photography and Surrealism*, the Surrealist's exploration of different photographic techniques allowed them to create new images that did not cohere to reality. They instead used a variety of darkroom processes to disrupt the simultaneous presence of reality while preserving the unity of a single print.

Of the various surrealist photographic forms, which include negative and combination printing and photographic cropping and framing, none appealed more to surrealist sensibilities than Ray's experimental photographic techniques, namely his cameraless photograms and solarization effects. In *L'Amour Fou*, Krauss claims Ray's

innovations in photographic processes depicted new realities that referred to unconscious mental activity: “In dream, in free association, in hypnotic states, in automatism, in ecstasy or delirium, the pure creations of the mind [are] able to erupt.”²⁹ Produced in part by chance, Ray’s photographic techniques presented him with the opportunity to compose images that could be derived from irrational activity. In rayography, this occurred through the placement of objects directly onto photographic paper; in solarization, such effects developed as a result of partial exposure to light during development. These particular processes related to free association and dreams, rather than evolving from a state of consciousness.

Krauss further demonstrates the effects of these techniques in the final prints. Of Ray’s rayograph, she states that “because the cursive, graphic quality of the images against their flattened, abstracted ground and because of their psychological status,” these ghosts of objects emerge on the photographic paper as dream objects rather than reality.³⁰ In discussing Ray’s solarized portrait of Dora Maar, Krauss also points out how Ray’s introduction of elements from the photographic negative into the positive image created a strange effect that walls off parts of a single space or whole body, thereby breaking with the illusion of reality.³¹ Both techniques challenge or refute photography’s traditional temporal instantaneity. They are not instantaneous recordings of physical reality but the result of unconscious creation.

Ray preserved the integrity of his fashion work, while simultaneously destroying the illusion of photographic reality. In his triple exposure fashion prints, the photographs do not offer a simultaneous representation of the real, but instead are restructured in accordance to the unconscious. Through his disruption of photographic reality, one may

discern how Ray's manipulated fashion images functioned as surrealist artworks in *Bazaar*.

Ray's use of different photographic techniques led his work to become a bridge between conscious reality and the realm of the unconscious. He did not seek to describe fashion in his commercial work, but instead strove to radicalize and expand the medium. As Foresta and Hartshorn suggest, Ray was not a photographer, but an artist who used the medium as a means of exploring the camera's possibilities: "Neither still lifes [sic] nor stage dramas—certainly never portraits of the models—Man Ray's fashion photographs articulated the formal concerns of a commercial style while suggesting the more intricate realm of his own personal creativity."³² Ray's multiple-exposure negatives allowed the viewer to observe the specific design features, while combining the three negative prints together destroyed the illusion of reality. Ray's fashion photography integrated darkroom experimentation and commercial practices and undermined the distinction between photographic Surrealism and modern advertising techniques of the thirties.

As the first and, for a time, the only surrealist photographer to cross over into the world of fashion, Ray transgressed the conventional boundaries of fashion depiction. The effects he was able to achieve with his cameraless photograms, solarization effects, and multiple exposure plates rendered fashion from the point of a deeper sort of logic, the unconscious. Ray's work for *Bazaar* exemplifies his skill in darkroom experimentation and black and white printing techniques, while contributing to the canons of both fashion and surrealist photography. Ray's surrealist fashion photography fostered relations between fashion and Surrealism through new definitions of femininity, which I will explore next.

The Models of Surrealist Fashion Photography

Surrealist fashion photography altered the presentation of fashion and also that of the professional model. In September of 1935, Ray illustrated an editorial that bore hallmarks of surrealist imagery in its dissection of reality through harsh lighting, negative printing, and the fragmentation of the body via framing. This article features several fashion photographs of the latest styles of corsets and lingerie. To the left, Ray shows a model wearing the first all-in-one corset, which combines the features of a corset, brassiere, and pants into one garment. Yet all one sees in the photograph is the woman's torso, as her head and limbs are cut out of the photographic frame. Ray places two additional photographs on the opposite page that depict different versions of the all-in-one corset. The figures' heads and limbs are also excluded from the images.

The photograph to the left demonstrates Ray's use of backlighting, which, by positioning the light source behind the photographic subject produces a glowing effect. Ray uses negative printing in the other two photographs, a strip of sheet or transparent film in which the lightest areas of the photographed subject appear darkest and the darkest areas appear lightest. By looking directly into the light source in the larger photograph, the model and object of clothing emerge as one figure. Ray's tonal reversal in the negative prints produces the opposite effect, creating a sharp contrast between the models' bodies and the corsets they are wearing.

The visually disorienting imagery of this fashion spread exemplifies Ray's representations of models in *Bazaar*, departing from standard fashion portraiture. Prior to the 1930s, fashion photography was considered to be conservative and standard despite

the wide range of artistic experimentation that took place at the beginning of the twentieth century.³³ Once under Snow's creative direction, the magazine became a series of incongruous visual juxtapositions of dreamlike ambiguity and mystery: "The model, as if sculpture, [was] a cool and distant object staring expressionlessly into space....making the model appear as both a woman and a mannequin."³⁴ The sophistication of fashion production at this time also required a certain degree of knowledge that led fashion photographers to employ professional models with beautiful faces and perfect bodies.³⁵ As anonymous figures, these women were not selected based on their ability to promote fashion through social status, like society ladies or actresses. Instead they became mere silhouettes against pale backgrounds or hangers onto which garments were hung, like the *mannequin moderne*. Ray's innovations shifted attention from real women to the commodity. In focusing on specific design features or body parts, he reduced and effectively displaced the model's importance. For the Surrealists, the objectified female form was prompted by intense anxiety, longing, and desire and became a visual trope for haute couture that ultimately rendered women illegible. Ray's experimental photographic techniques serve as a means of creatively interpreting haute couture and also treated the female body as an anonymous surface.

A number of fashion magazines undertook similar surrealist interpretations of the female body following the publication of Ray's surrealist fashion photographs. According to Martin, "The partial figure, the dislocation of body parts, and the placement of figures and/or its parts in unanticipated or strange settings were adopted for promotional imagery and for the new imagery of fashion in the 1930s."³⁶ Ray's juxtaposition of the real with the unreal, reality and surreality, became a new way of

presenting fashion that ultimately rendered models as objects of the industry. Traditional points of emphasis in editorials and advertising campaigns of the teens and twenties were cast aside in that models became mysterious figures of haute couture, like the everyday objects found in the pages of avant-garde surrealist journals.

A Subversive Approach

Ray's retouched photograph of the model Kiki of Montparnasse, *Le Violon d'Ingres*, published in the proto-Surrealist journal, *Littérature* in 1924 demonstrates how both representational systems, the surrealist photograph and the fashion image, intersected in *Bazaar* during the thirties.³⁷ In appropriating the subject matter of Jean-Auguste-Dominique Ingres' painting *La Baigneuse de Valpinçon* of 1808, Ray's photograph references the classical odalisque. However, only Kiki's torso, shoulders, and side profile are visible. By sharpening the edges around her left shoulder, side, and buttocks with a crisp pencil line, Ray's photograph approximated the effect of Ingres' painting, with the exception of two additional sound holes he drew in India ink on Kiki's back. Ray references the subject and pose of *La Baigneuse de Valpinçon*, but disrupts normal expectations of the female nude through his juxtaposition of this ideal form with unexpected transmutations that transform her figure into a violin. In the photograph, Ray reinvents the classical nude as an object of desire.

Le Violon d'Ingres embodies new notions of femininity explored by the Surrealists during the interwar period. They saw women as closer to a "place of madness," or the unconscious compared to men; and it was through their particular construction of women that the Surrealists played out their desires and fantasies.³⁸ As an

armless, legless woman with holes in her back, Ray manipulates Kiki's form, even mutilates it beyond its original identity. Ray's isolation and fragmentation of her figure transforms the classical ideal of form into an arresting image that strips away narrative and identity. Kiki becomes an object for male pleasure, like an instrument meant to be enjoyed, handled, and played with. Ray's photograph demonstrates how his surrealist photographic practices opened the female body to objectification in a manner that differed from that of the classical nude. In removing their heads, limbs, and subjectivity, women were no longer idealized like the bather in Ingres' painting. Instead, they became objects in service of the artistic or photographic genius.

Through Ray's surrealist fashion photography, models also appeared as objects of desire in *Bazaar's* pages: "Models were decapitated; hands were separated from bodies; camera distortions made arms look long, and angular gestures seem more like contortions than sophisticated poses."³⁹ Isolated and depersonalized, Ray's images were all the more shocking through his direct violation of the female body. Fashion models became artificial, their mutilated and dismembered figures in service of the male subject. The inclusion of Ray's photography in *Bazaar* therefore destroyed or contested conventions of the industry from within, and ultimately disseminated subversive and critical content. Mass media fashion magazines did not pose a threat to Surrealism's political and social aspirations. They provided an opportunity for Ray to project his own desires and artistic aspirations.

While Ray's fashion photography has been viewed as a one-way street of surrealist ideas and creativity into commercial magazines, I believe the publication of his

surrealist fashion photography became a portal through which Surrealism was effectively disseminated to the masses. Like the surrealist journals, fashion magazines also put culture on the newsstands: “Photomechanical reproduction turned art into a product to be consumed, like food or clothes. Conversely, fashionable Surrealism could also be used to mock the fashion magazines themselves, or play an even more complex role in the surrealist debate.”⁴⁰ Fashion became an important target in Surrealism’s commentary on capitalism and mass culture. As Lehmann argues “despite the titles and combative tone of their journals, [the Surrealist’s] work was not required to be revolutionary, let alone anarchic, to become part of the public’s imagination—it was sufficient to have recognizable style in engaging with the popular.”⁴¹ *Bazaar* therefore became yet another terrain for surrealist expansion in the thirties.

Ray’s surrealist fashion photography opened up a channel between the worlds of Surrealism and of fashion. He challenged the very notion of what a fashion photograph is by moving away from the paradigm of an idealized, classical beauty. His elongation tricks, solarization effects, multiple exposure plates, and pictures of contorted women were revolutionary and also rendered models as objects of the industry. Ray’s photographs of deconstructed and fetishized models influenced the next generation of fashion photographers, Georges Hoyningen-Huené, Horst P. Horst, Cecil Beaton, and Erwin Blumenfeld, who looked to Surrealism for inspiration. The next chapter considers their uses of photographic surrealist techniques in 1930s fashion photographs featured in *Vogue* magazine.

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- ¹ Willis Hartshorn and Merry Foresta, *Man Ray in Fashion* (New York: International Center for Photography, 1990), 13.
- ² *Ibid.*, 16-17.
- ³ Hal Foster, *Art since 1900: Modernism, Antimodernism, Postmodernism* (New York: Thames & Hudson, 2011), 180.
- ⁴ Dawn Ades, *Photomontage* (London: Thames and Hudson Ltd., 1986), 13.
- ⁵ Hartshorn, *Man Ray in Fashion*, 17.
- ⁶ Man Ray and John Esten, *Man Ray: Bazaar Years* (New York: Rizzoli, 1988), 11.
- ⁷ Man Ray, *Self Portrait* (New York: McGraw-Hill, 1963), 119.
- ⁸ Neil Baldwin, *Man Ray: American Artist* (New York: C. N. Potter, 1988), 124.
- ⁹ Ray, *Man Ray: Bazaar Years*, 11. In 1922, Frank Crowninshield, *Vanity Fair's* editor-in-chief, published four of Ray's rayographs in the November issue. Titled "A New Method of Realizing the Artistic Possibilities of Photography," this article featured a photograph of Ray surrounded by reproductions of his work. See, Hartshorn, *Man Ray in Fashion*, 14.
- ¹⁰ Nathalie Herschdorfer, *Coming into Fashion: A Century of Photography at Condé Nast* (New York: Prestel, 2012), 15.
- ¹¹ Ray, *Man Ray: Bazaar Years*, 13.
- ¹² Hartshorn, *Man Ray in Fashion*, 16-17.
- ¹³ Briony Fer, "Surrealism, Myth and Psychoanalysis," *Realism, Rationalism, and Surrealism: Art Between the Wars*, edited by Briony Fer, David Batchelor and Paul Wood (New Haven and London: Yale University Press, 1993), 191.
- ¹⁴ *Ibid.*
- ¹⁵ Ulrich Lehmann, "Stripping Her Bare: The Mannequin in Surrealism," *Addressing the Century: 100 Years of Art and Fashion*, edited by Peter Wollen (London: Hayward Gallery, 1998), 89.
- ¹⁶ *Ibid.*, 92.

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- ¹⁷ Emily Hage, "The Magazine as Readymade: *New York Dada* and the Transgression of Genre and Gender Boundaries," *The Journal of Modern Periodical Studies* 3, no. 2 (2012), 176.
- ¹⁸ *Ibid.*, 178.
- ¹⁹ *Ibid.*, 184.
- ²⁰ Paul Wood, *The Challenge of the Avant-Garde* (New Haven & London: Yale University Press, 1999), 247.
- ²¹ Tag Gronberg, "Beware Beautiful Women: The 1920s Shop Window Mannequin and a Physiognomy of Effacement," *Art History* 20, no. 3 (September 1997): 377.
- ²² *Ibid.*, 379.
- ²³ Richard Martin, *Fashion and Surrealism* (New York: Rizzoli, 1987), 11.
- ²⁴ Ray, *Man Ray: Bazaar Years*, 12.
- ²⁵ *Ibid.*, 13.
- ²⁶ R. Roger Remington and Barbara J. Hodik, *Nine Pioneers in American Graphic Design* (Cambridge, Mass.: MIT Press, 1989), 38.
- ²⁷ Ray, *Man Ray: Bazaar Years*, 13.
- ²⁸ *Harper's Bazaar* (March 1936): 72-73.
- ²⁹ Rosalind Krauss, "Photography in Service of Surrealism," *L'Amour Fou: Photography & Surrealism*, edited by Rosalind Krauss, Jane Livingston and Dawn Ades (Washington, D.C; New York;: Corcoran Gallery of Art, 1985), 7.
- ³⁰ *Ibid.*, 17-18.
- ³¹ *Ibid.*, 24.
- ³² Hartshorn, *Man Ray in Fashion*, 18.
- ³³ Nancy Hall-Duncan, *The History of Fashion Photography* (New York: International Museum of Photography and Alpine Book Company, 1979), 13.
- ³⁴ Ray, *Man Ray: Bazaar Years*, 15.

³⁵ Norberto Angeletti and Alberto Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine* (New York: Rizzoli, 2006), 116-188.

³⁶ Martin, *Fashion and Surrealism*, 218.

³⁷ There is a difference of opinion in regard to how this photograph is categorized. I have chosen to adopt Rudolf Kuenzli's use of the term "retouched photograph" to describe Ray's work. See Rudolf Kuenzli, *Dada* (London; New York: Phaidon, 2015), 169.

³⁸ Fer, "Surrealism, Myth and Psychoanalysis," 176.

³⁹ Hartshorn, *Man Ray in Fashion*, 18.

⁴⁰ *Ibid.*, 16.

⁴¹ Ulrich Lehmann, "Assimilation," *A Companion to Dada and Surrealism*, edited by David Hopkins (Hoboken: Wiley-Blackwell, 2016), 442.

CHAPTER 3

SUBVERSIVE BEAUTY: THE USE OF PHOTOGRAPHIC SURREALIST TECHNIQUES IN FASHION PHOTOGRAPHY OF THE THIRTIES

This chapter examines Georges Hoyningen-Huené, Horst P. Horst, Cecil Beaton, and Erwin Blumenfeld's uses of photographic surrealist techniques in 1930s fashion photographs. As argued in the previous chapter, Ray's experimentation with new and radical techniques in *Bazaar* led the magazine to become an unconventional channel for surrealist creation. Hoyningen-Huené, Horst, Beaton, and Blumenfeld also brought Surrealism to bear upon *Vogue's* pages in drawing from similar techniques. While the reception of 1930s surrealist-influenced fashion photography has been confined to the fantastic, mysterious, and dreamlike, these four photographers were among the first to disregard some of the most obvious requirements of the photographic genre. They did not produce advertisements. *Vogue's* surrealist fashion photographers instead brought the unusual elements and techniques of surrealist photography to the magazine's editorial section. They created shocking images that call into question *Vogue's* pursuit of elegance and refinement rather than promote everyday items or clothing. In this chapter, I analyze key works by Hoyningen-Huené, Horst, Beaton, and Blumenfeld and how their specific uses of photographic surrealist techniques challenge standard conventions of fashion depiction. This chapter also demonstrates how surrealist fashion photography brought a new interpretation of the female body to *Vogue* magazine.

Surrealist fashion photographs departed from traditional notions of feminine beauty in addition to creatively interpreting haute couture. While the magazine's publisher, Condé Nast, set out to educate public tastes on "what a beautiful woman

should look like, the sort of style she should adopt, and the sort of image she should create,” these four photographers’ manipulations of lighting, perspective, darkroom processes, and the camera lens removed the female body from its corporeal reference.¹ In collapsing the boundaries between the animate and inanimate, living and artificial, models were transformed into objects of desire on the fashion page.

The disruptive quality of these photographers’ work furthermore prevents the images from being integrated into the magazine. By taking up photographic surrealist techniques, they do not follow convention to another image of excess and consumption. Instead, *Vogue’s* surrealist fashion photographers brought a surrealist sensibility to *Vogue’s* pages that challenges the physical and cultural framework of the magazine format itself. I also consider the specific placement of surrealist fashion photographs within each issue.

I examine Breton’s notion of the marvelous, a key concept of Surrealism that found expression in surrealist photography in order to demonstrate the subversive nature of 1930s surrealist fashion photographs. I also discuss *Vogue’s* creative direction in the thirties. Drawing from avant-garde practices in addition to modern advertising techniques, the magazine’s design heightens the disruptive effects of surrealist fashion photographs during this period.

The Marvelous and Fashion Photography

Rather than creating new realities through the use of automatic techniques, the marvelous involves the destabilization of the real through its representation.² Breton introduced the marvelous as a key concept of surrealist creation alongside “psychic

automatism” in his “First Manifesto.” Borrowing from early modern definitions of the word that suggest an occurrence existing outside of the usual, Breton views the marvelous as a revolution of sensibility rather than the unconscious.³ This concept led the Surrealists to produce shocking images that are familiar yet strange and that challenge consciousness.

Photography became the primary vehicle for evoking the marvelous through its relation with the real. Rosalind Krauss identified the Surrealists destabilization of photography’s traditional temporal instantaneity through their use of framing, spacing, and doubling.⁴ In cropping or framing the photographic image, the Surrealists interrupt or displace segments of reality from one another. Their isolation of objects from their everyday association ruptures the continuous fabric of the real and convulses them into symbols or signs of the marvelous. Spacing, like framing, also disrupts the illusion of the photographic image. In using darkroom processes, like solarization and negative printing, the Surrealists produce gaps between specific elements within the image that fractures the spacing of reality, further removing objects from their everyday relation with one another. In opening up a space between the thing and its representation, surrealist photographs produce a doubling of reality that ultimately destroys the original. Krauss writes:

For it is doubling that produces the formal rhythm of spacing—the two-step banishes simultaneity. And it is doubling that elicits the notion that to an original has been added its copy. The double is the simulacrum, the second, the representative of the original. It comes after the first and in this following it can only exist as a figure, or image. But in being seen in conjunction with the original, the double destroys the pure singularity of the first. Through duplication, it opens the original to the effect of difference, of deferral, of one- thing-after-another.⁵

This doubling, between the object and its representation, illustrates the inherent fabrication behind all natural things, exposing the fallacy of the original. Doubling therefore exposes the true nature of surrealist photography and produces a moment when the viewer is asked to question all perceptions of reality.

Through framing, spacing, and doubling, the Surrealists like Ray and others I discuss within this chapter refute the illusion of reality that photography typically offers. Instead, their specific manipulations of the camera lens or photographic image produce instances of the marvelous and challenge positivist assumptions equating the real with rationality.⁶ Manipulating the photographic image, whether through photographic framing or darkroom processes, they ultimately developed a language that implodes photography's special connection with the real, estranging the representation of the world and revealing the hidden universe of unconscious desires and dreams that lies underneath. *Vogue's* creative direction offered unsuspected possibilities for this photographic experimentation, which opened the magazine to the realm of the marvelous and dreams.

The Creative Direction of *Vogue* in the Interwar Years

Vogue contributed to the refinement of taste and the promotion of new forms of artistic exploration.⁷ Starting in 1909, Condé Nast brought design innovations introduced in European art magazines to *Vogue's* pages.⁸ He was particularly fond of *Gazette du bon ton*, a lavish French magazine dedicated to the latest developments in French fashion, beauty, and lifestyle, famous for its quality of illustrations.⁹ Unsatisfied with the quality of those in *Vogue*, Nast hired several artists who radically transformed the presentation of fashion in drawings and photographs. According to Nathalie Herschdorfer, Nast

contributed to the development of fashion photography at the turn of the twentieth century in recruiting photographers who were strangers to the world of fashion: “Nast was convinced that the success of *Vogue*—one of the most luxuriously printed and illustrated publications of the time—was linked to the talents of its image makers....In Nast’s view, art and commercialism made perfect bed partners.”¹⁰ In 1916, Nast launched a British edition. Until then, no American publication or newspaper had a foreign presence beyond a small export of its press run.¹¹ *Vogue* was the first American magazine to have a foreign edition produced and edited locally. A French edition was later launched in 1920 that allowed Nast to recruit several avant-garde artists and designers living in Paris, such as Man Ray and Salvador Dalí. This expansion was instrumental to the magazine’s evolution as a progressive publication.

Nast also wanted *Vogue* to have the look of European avant-garde design. He hired the Russian émigré, Mehemed Fehmy Agha, in 1929 who served as the art director of *Vogue* until 1943.¹² Drawing from design innovations introduced in *Die Wiener Mode* (Weiner Mode), *Die Form* (The Form), and *Neue Dekoration* (New Decoration), Agha drastically changed *Vogue*’s design and layout.¹³ He also placed photography at the center of the magazine and creatively arranged photographs on the fashion page, “removing their frames, enlarging them and filling whole pages and double spreads.”¹⁴ He often used multiple sizes and angles either titling, overlapping, or scaling photographs to create dynamic collage-like layouts; he was the first art director to print an article across two pages in 1932.¹⁵ Agha’s innovations in graphic design and layout ultimately heightened the effects of surrealist fashion photographs by bringing them to the forefront

of the magazine. This is first realized in Hoyningen-Huené's fashion photography of the early thirties.

***Bas Relief*, 1931 by Georges Hoyningen-Huené**

Hired by Edna Woolman Chase in 1925, Hoyningen-Huené was the first of *Vogue's* photographers to use new and radical techniques in the thirties.¹⁶ The importance of his style lies in his new compositions and surrealist effects. This is seen in his illustration of an editorial that ran in *Vogue's* November issue of 1931 and brings together the classical and the contemporary body. Entitled *Bas Relief*, this photograph shows the same model wearing a pale pink crêpe pyjamas [sic] by Madeline Vionnet in a black, empty background. Drawing from Vionnet's reference to ancient Greek vase painting, Hoyningen-Huené's uses different light sources to call attention to the model's figure that emerges from beneath the fabric as a kind of second skin, while the white satin textile gives off the appearance of her flesh as marble. His decision to photograph the model as though she is floating in empty space further removes her from a scene that offers an illusion of physical reality. Instead she appears as a mysterious entity emerging from the classical past. Hoyningen-Huené's reiterates this reference to classicism within the title and the text below the image that describe Vionnet's pyjamas [sic] as an embodiment of Grecian grace and simplicity.

Hoyningen-Huené's meticulous and formal composition exemplifies his aesthetic style. Instead of photographing the model in an elaborate studio set-up or decorative interior, he uses simple lighting effects and strong graphic elements as a means of evoking a particular mood or setting. As Hoyningen-Huené explained:

I would plan backgrounds and introduce various props, then in the middle of a sitting I would discover that they hindered me and I would instantly discard them, no matter how much I planned the overall effect, and once I freed myself of all unessential contraptions, I would return to the simplicity and calm of an unencumbered scene and concentrate on the mood.¹⁷

His use of empty space and lighting recreates a depersonalized image that imparts a sense of ambiguity and mystery. In the photograph, Hoyningen-Huené transcends the four walls of *Vogue*'s studio and creates a visual manifestation of the model emerging onto photographic paper as classical figures.

In searching for images capable of collapsing the boundaries between the past and present, the living and artificial, the Surrealists turned to the ancient world. Their juxtaposition of the modern female body with classical statuary began with Breton's discovery of "a new body, a body such as had never been seen before....the new Eve."¹⁸ Breton's description of a women's torso coming to life in his essay "Soluble Fish" appealed to other Surrealists and photography served as the primary medium for their conflation of the modern and the classical body.¹⁹ Hoyningen-Huené's use of the camera lens, lighting, and darkroom processes transgressed the boundaries between marble and flesh and created new bodies that both venerate and unform the classical past. Fragmented, depersonalized, and sometimes dismembered, the classical form gave way to surrealist tendencies that produced extraordinary doubles of the marvelous.

Hoyningen-Huené's infatuation with Greek classicism led him to transform the model into an ethereal and gracious form on the fashion page.²⁰ His use of lighting in *Bas Relief* exploits her symmetrical features and streamlined silhouette that calls attention to the sculptural body. Hoyningen-Huené's use of empty space alludes to a dream-like scene that displaces the model from reality. Through his use of complex lighting and

surrealist depiction of the element of space, Hoyningen-Huené produces a kind of metamorphosis that blurs the boundaries between her body and the relics of the classical past; she is contained, limited, and depersonalized in a mysterious and dream-like setting of the subconscious. Oscillating between a state of the inhuman and the living, he creates a new creature that doubles the human body and evokes the marvelous.

The particular placement of this image within *Vogue's* Vanity issue further disorients the viewer and her reading of *Bas Relief* as a commercial advertisement. This photograph is featured alongside several other images and articles that offer *Vogue's* readers beauty advice. "Vogue's Eye View" states:

We are too intelligent, we twentieth-centurians, to think that beauty is a gift of the Gods—something you either have or haven't. We belong to a generation that believes anything is achievable—any-thing can be self-made—that an ugly duckling is ugly only through her own fault.²¹

This issue provided women with new ideas and methods for improving their self-image. Hoyningen-Huené's transformation of the model into a depersonalized relic of the subconscious however does not offer readers a look they could achieve. Placed between several Deco-inspired illustrations, this image disrupts the flow of commerce and of easy pleasure reading. *Bas Relief* departs from *Vogue's* intention of putting forward a new kind of beauty that viewers could imitate.

Hoyningen-Huené challenges canons of beauty and gender that were central to *Vogue's* core mission by taking up a modern interpretation of the female body. His use of studio lighting and profound sense of space create a new surrealist image that both venerates and unforms the classical past. He did not merely describe fashion; he was able to suggest its mystery. The placement of Hoyningen-Huené's photograph in *Vogue's*

Vanity issue also disrupts its integration into the magazine's narrative and shocks the viewer. Even though he was not a darkroom photographer, Hoyningen-Huené's imaginative use of light and perspective offered new ways of rendering fashion and the female body as the marvelous. He greatly influenced his apprentice, Horst. P. Horst, whose work I turn to next.

***Mammoth Tricorn and Miniature Tricorn, 1938* by Horst P. Horst**

Under the guidance of Hoyningen-Huené, Horst honed his skills in the photographic studio of *Froque* (French *Vogue*).²² Horst's signature characteristics are his striking use of black, dramatic lighting, and geometrical forms.²³ All of these characteristics are seen in a spread Horst illustrated for *Vogue's* report on the Paris openings in August of 1938.²⁴ The photographs, *Mammoth Tricorn* and *Miniature Tricorn*, feature the latest styles of tricorn hats by Suzy and Elsa Schiaparelli surrounded by geometrical forms resembling architecture. To the left, a model wears Suzy's large tricorn hat "folded obliquely, trimmed with Brandenburg braid, worn sideways with musketeer bravado."²⁵ To the right a model is instead shown wearing Schiaparelli's miniature tricorn hat with "a brim processed into a blunted triangle and a crown covered with black satin bow-knots."²⁶ Horst conceals the models' bodies behind geometrical architecture rather than showing the hats or jewelry as part of an ensemble. His use of dramatic lighting further disrupts the reader's view of the models' facial features and limbs. Only their eyes, head, and hands are visible amidst the various props and accessories.

While previous photographers avoided using shadows in fear that the final image would be dull and unclear, Horst utilizes spotlights, floodlights, and reflectors to create deep shadows and highlights in order to accentuate specific features.²⁷ As Horst describes:

My first pictures were loaded with background. I was continually dismantling palaces, hauling in small forests and entire hothouses meant to enhance but really crushing the little woman in their midst. Finally I realized the incongruous effect and began a series of strong black compositions that made a big inky splash on the magazine page blotting everything else out.²⁸

Horst uses this technique in both *Mammoth Tricorn* and *Miniature Tricorn* to draw attention to the detailing of the hats and jewelry and to erase other distracting elements. The images serve as a provocative dismembering of reality in that they render the models as disembodied architecture.

Horst's use of lighting and architectural forms mimics the angled look, a technique the Surrealists used to isolate objects from their traditional context and everyday associations.²⁹ In focusing on either an unfamiliar angle or on a fragment of the whole, they removed the female body from its corporeal reference.³⁰ The angled look showed women as sites of desire instead of objects of desire by disrupting the viewer's reading of the female body. In surrealist photography, women pose as objects in service of the male unconscious and dreams and are riddled with desire, longing, and anxiety.

In *Mammoth Tricorn* and *Miniature Tricorn*, Horst erases female physiognomy and transforms the model's body into a mere surface through his use of the angled look. Dismembered and separated from the rest of their bodies, the models appear as distorted and unbalanced figures, removed from physical reality. Horst destroys illusionism and confuses the living and dead, dream and reality. Instead of standing in for the female

consumer, these women become props similar to the *mannequin moderne* that transgress the boundaries between subject and object; they become the marvelous.

Vogue's August issue was dedicated to the promotion of the latest Parisian fashions. Many of the pictures inside the magazine showed women what to wear and how to style the garments. Situated between several illustrations and straightforward fashion photographs, Horst's stand out and disrupt the viewer's habitual expectations. These photographs do not show women how to wear or style these pieces. They instead offer a shocking representation of the models as dismembered geometric props.

Horst published a similar image in the issue's "Vogue's Eye View—The Autumn Forecast." In the photograph, a model is shown wearing Schiaparelli's ostrich-tipped hat, while the rest of her body is concealed behind a column. Below the image the text reads: "Significant things are beginning to emerge from behind the wall of the future. First to come into sight are the new hats."³¹ This is the first page readers' encounter within the issue's editorial section. Together with *Mammoth Tricorn* and *Miniature Tricorn*, the specific placement of these images invites a double take. The magazine's organization challenges the quick-scanning movement of the reader's eye.

While women were regularly treated as objects in fashion photography, Horst's photographic manipulations were extreme in their dismemberment and fragmentation of the female body. His replication of the angled look disrupts the viewer's reading of the models as real women. Horst's exploration of studio lighting and photographic framing brought a surreal interpretation of the female body to *Vogue's* pages. This exploration can also be seen in Cecil Beaton's photographs of the mid 1930s.

***Shadow Her*, 1935 by Cecil Beaton**

Towards the latter half of the 1930s, *Vogue's* editorial staff began to question the uses of photographic surrealist techniques in fashion photographs. This response was primarily a reaction to Beaton's work, the chief photographer of *Brogue* (British *Vogue*). Following several visits to *Vogue's* Paris studio, Beaton began to incorporate surrealist motifs in his photography, most notably incongruous juxtapositions and strong shadows.³² On December 1, 1935, he published a bleed photograph (a picture that runs off the edge of the page) entitled *Shadow Her* that depicts two models wearing the latest fringed gowns by Lucien Leong in an empty studio. These women are accompanied by six debonair phantoms dressed in tuxedos. Through his use of backlighting, Beaton projects their silhouettes onto a white muslin screen, which can be seen behind the models. These men appear as ghost-like shadows emerging from the subconscious, projected onto the models' bodies.

While Beaton is known for his romantic backgrounds, *Shadow Her* demonstrates his penchant for surrealist effects. He would recreate surreal mise-en-scènes in *Vogue's* London studio by either building up an intricate layering of shadows or through irrational juxtapositions. Beaton describes:

We worked in the studio with large transparent screens of stretched white muslin, which enabled us to indulge in a great variety of shadow effects; and by placing strange objects, and even strange people, on the far side of the screen, we produced a background of fantastic silhouetted shapes.³³

Beaton's projection of the male models onto the white muslin screen creates a hallucinatory scene that makes the women strange; they appear as Grecian goddesses isolated in a sea of male suitors arising from the abyss. With their repeated shadows and

doppelgänger silhouettes, these constructed entities open up the image to a surrealist interpretation.

Beaton's juxtaposition of ghost-like figures with live models produces a moment of "fission." Krauss uses this term to describe when the addition of a copy exposes the fallacy of the original: "For it is doubling that produces the formal rhythm of spacing—the two-step banishes the unitary condition of the moment, that creates *within* the moment an experience of fission."³⁴ Beaton's transformation of the male models into silhouettes destroys the illusion of photographic reality and leads the reader to consider the conundrum with which they are presented, the "fissure" within reality before them. In *Shadow Her*, Beaton creates a new image that undermines the distinction between avant-garde practices and modern advertising techniques. These women are not seen within a decorative interior. Instead, they are shown oscillating between different states, the living and the dream.

Beaton's photograph was featured within *Vogue's* report on the Paris openings. This issue also includes a number of articles on winter sports and holiday gift ideas. Placed between several illustrations and how-to-articles, *Vogue's* readers are confronted with an ambiguous scene that does not conform to the other images or articles in the issue. Beaton's photograph exists at an interval in which the reader no longer receives the image as a good consumer. Rather they stop to analyze it, puzzled with uncertainty. Instead of selling haute couture or gift ideas, this image explodes the reader's expectations and evokes an instance of the marvelous. Like other surrealist photography, Beaton reveals new realities that challenge collective perceptions of feminine beauty by picturing women in extremes of terror.³⁵

“L’Beauté Portfolio de Vogue,” 1939 by Erwin Blumenfeld

Erwin Blumenfeld is another photographer whose creative ingenuity and constant experimentation led him to develop some of the most radical fashion photographs of the 1930s. Drawing from his background in Dada and photomontage, Blumenfeld transforms the female body into new configurations, as is evidenced in his series of disembodied headshots that ran in *Frogue’s* (French *Vogue*) July issue of 1939. This series is part of his beauty portfolio, “L’Beauté Portfolio de Vogue.” The most arresting and eye-catching spread of the series features two beauty preparation photographs. The first image is of Réne Rambaud, a women’s hair care product; the other is of lipstick by the d’Orsay Perfume Corporation. Blumenfeld crops part of the models’ bodies out of the photographic frame and highlights specific features. In the image to the left, he removes the model’s head from her body; the hair care product is shown floating above her head. Blumenfeld’s photograph to the right depicts a model applying lipstick; only her lips, chin, hands, and arms are visible. Through his use of studio lighting and darkroom manipulation, Blumenfeld produces two mysterious compositions that separate the models’ bodies from a corporeal reference. The models become a series of disjointed body parts.

Prior to his appointment at *Frogue* (French *Vogue*), Blumenfeld was an active member of the Dada movement in Holland.³⁶ He also contributed to a number of Dada journals in Zurich, including Tristan Tzara’s never realized *Dadaglobe*.³⁷ One of his most famous Dada images is the photomontage, *Bloomfield President Dada Chaplinist*, that portrays Blumenfeld as the American actor, Charlie Chaplin. Made from a photograph of

himself combined with that of a nude woman, Blumenfeld's stylish self-portrait demonstrates his aptitude for fashion photography and his manipulation of the female body. Blumenfeld was hired by Agha to work for *Vogue* in 1938.³⁸ His engagement with Dada informed his fashion work. By limiting the amount of time the images were exposed to light, Blumenfeld separates the models' extremities from one another. His "L'Beauté Portfolio de Vogue" references photomontage and its disorienting effects.

Blumenfeld continued to explore the medium as a member of the avant-garde. From 1936 to 1939 he contributed to *Verve* and *Minotaure*, two surrealist-oriented publications. Blumenfeld was particularly interested in the Surrealists' exploration of dreams and the subconscious.³⁹ For him, "suggestion was always more powerful than actuality because it was closer to his feverish imagination, to his eroticized dreams."⁴⁰ Dreams and sleep play a central role in Blumenfeld's artistic oeuvre of the thirties. He began to experiment with different photographic techniques including solarization, overprinting, combinations of negative and positive images, sandwiching of color transparencies.⁴¹ His darkroom manipulations parallel Ray's experimental photography.

Like his predecessor, Blumenfeld quickly recognized the potential of fashion photography as a vehicle for artistic exploration. His photographic materialization of dream-like states in "L'Beauté Portfolio de Vogue" demonstrates a commitment to the surrealist aesthetic. His use of photographic framing in the left image juxtaposes the model's head in relation to the hair care product; with her eyes closed, she becomes a mysterious object. His use of lighting in the photograph to the right produces gaps between the model's limbs and face, creating a doubling effect that explodes the viewer's expectations for a fashion photograph. There was little difference between his artistic and

his fashion work. Blumenfeld's photography serves as a manifestation of the subconscious and of dreams regardless of its setting.

Vogue's placement of Blumenfeld's images between straightforward fashion photographs heightens their disorienting effects. These photographs do not show the models against a background or surrounded by nature. Blumenfeld instead depicts the models floating in empty space where they become ghost-like figures of the subconscious who emerge onto the fashion page. Blumenfeld presents *Vogue's* readers with a different kind of beauty, one that is convulsed into a representation and made strange.

The importance of Blumenfeld's fashion work lies in his creative transmutations. His estrangement of the female body from its corporeal reference through lighting, solarization, double exposures, and mirrors led the models to appear as "freaks of illusion and beauties of impression."⁴² According to Richard Martin, Blumenfeld is arguably one of the most inventive photographers to ever work at *Vogue*:

Blumenfeld's photographs of beauty and fashion perceive the figure and dress but achieve their mystery and mastery from the manipulations that distance us from the object of desire, enrich its aura of intangible yet material presence, and render it a world of palimpsest and mirror that haunts both viewer and viewed. Blumenfeld's invented images do not represent an alternative reality as much as they gauge a deformed world that we otherwise know.⁴³

His experimentations in the darkroom and in *Vogue's* studio transform the models into new configurations. Blumenfeld did not follow the established canons of fashion depiction. He created a new surrealist photographic style that ensured a transformation of fashion photography moving into the forties.

Surrealism influenced all areas of *Vogue* magazine, not just advertising. The fashion photographers I've discussed in this chapter were the primary photographers to take up surrealist techniques. They did not photograph models against fantastic backgrounds or in relation to surrealist artworks. They created new pictures that transgressed the boundaries between commercial and avant-garde photography. Their manipulations of lighting, perspective, and the camera lens disrupt the identity of the wearer, as well as the magazine's general intent to "intelligibly deliver information on dresses."⁴⁴ Models were given new assignments in surrealist fashion photographs; they were seen emerging from the subconscious and onto photographic paper. Man Ray remained a huge influence on these photographers to the point where Lee Miller, Ray's apprentice, named her own photographic studio in New York, "Man Ray's School of Photography."⁴⁵

Vogue's organization heightened the use of surrealist aesthetic devices and advertising techniques. Agha's placement of surrealist fashion photographs led them to erupt amidst the other images within *Vogue's* issues; they open the magazine to the realm of "surreality." In the thirties, unexciting photographs of high society women in decorative interiors and Déco-inspired illustrations gave way to psychologically charged scenes that called *Vogue's* refinement of taste into question.

The disruptive quality of surrealist fashion photographs distances them from their association with advertising and their integration into the magazine's overall narrative. Like surrealist photographs, they cause disbelief, uncertainty, and unease within the viewer. The surrealist fashion photographers' destabilization of feminine beauty produces shocking images. *Vogue's* readers could no longer view the images as consumers,

approving and desiring of gowns and accessories shown at the Paris openings. These four photographers brought Surrealism's revolutionary character to the forefront of the magazine.

¹ Nathalie Herschdorfer, *Coming into Fashion: A Century of Photography at Condé Nast* (New York: Prestel, 2012), 14.

² Joyce Suechun and Michael Richardson, "The Marvelous," *Surrealism Key Concepts*, edited by Krzysztof Fijalkowski and Michael Richardson (New York: Routledge, 2016): 239.

³ Ibid.

⁴ Rosalind Krauss, "Photography in Service of Surrealism," *L'Amour Fou: Photography & Surrealism* edited by Rosalind Krauss, Jane Livingston and Dawn Ades (Washington, D.C; New York;: Corcoran Gallery of Art, 1985), 40.

⁵ Ibid., 28.

⁶ Ibid., 35.

⁷ Norberto Angeletti and Alberto Oliva, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine* (New York: Rizzoli, 2006), xix.

⁸ Herschdorfer, *Coming into Fashion*, 15.

⁹ Ibid., 14.

¹⁰ Ibid.

¹¹ Angeletti, *In Vogue*, 26.

¹² Ibid., 101.

¹³ Antje Krause-Wahl, "American Fashion and European Art—Alexander Liberman and the Politics of Taste in *Vogue* of the 1950s," *Journal of Design History* 28, no. 1 (2015), 69.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Georges Hoyningen-Huené and Man Ray were close friends. They collaborated on a fashion portfolio of the most beautiful women in Paris: "Man Ray was to take the photographs and I was suppose to supply the sitters as well as the props and background." Shortly after, Hoyningen-Huené was given an exclusive contract for his illustrations and became the chief photographer of *Vogue's* Paris studio in 1925. See, George Hoyningen-

Huené and International Center of Photography, *Eye for Elegance: George Hoyningen-Huené* (New York: International Center of Photography, 1980), 10-11.

¹⁷ William A. Ewing, *The Photographic Art of Hoyningen-Huené* (London: Thames and Hudson, 1986), 13.

¹⁸ André Breton, “Soluble Fish,” *Manifestoes of Surrealism*, translated by Richard Seaver and Helen R. Lane (Ann Arbor, MI: University of Michigan Press, 1972), 57.

¹⁹ Kristen A. Hoving, “Man Ray’s Disarming Venuses: Deconstructing the Classical Torso in Surrealist Photography,” *History of Photography* 29, no. 2 (2005), 126.

²⁰ In 1930, Jean Cocteau asked Hoyningen-Huené to work on his first cinematic production, *Le Sang d’un Poète* (The Blood of a Poet). He declined Cocteau’s offer. See William A. Ewing, *The Photographic Art of Hoyningen-Huené* (London: Thames and Hudson, 1986), 34.

²¹ “Vogue’s Eye View,” *Vogue* [New York] (November 1, 1931): 39.

²² Susanna Brown, *Horst: Photographer of Style* (New York: Skira Rizzoli, 2014), 11.

²³ Prior to *Vogue*, Horst studied architecture under Le Corbusier. His architectural knowledge informed his fashion work: “Obsessive about organization, [Horst] planned each photograph meticulously so that the end product would faithfully reflect his initial concept.” See, Angeletti, *In Vogue*, 77.

²⁴ See *Vogue* [New York] (August 1, 1938): 52-59. Horst published four additional photographs using the same props in *Vogue*’s August issue, including his illustration of “Vogue’s Eye View—The Autumn Forecast.”

²⁵ “Mammoth Tricorn and Miniature Tricorn,” *Vogue* [New York] (August 1, 1938): 54-55.

²⁶ *Ibid.*

²⁷ Brown, *Horst: Photographer of Style*, 12.

²⁸ George Davis, *Horst, Photographs of a Decade* (New York: J. J. Augustin, 1944), 10.

²⁹ Briony Fer, “Surrealism, Myth and Psychoanalysis,” *Realism, Rationalism, and Surrealism: Art Between the Wars*, edited by Briony Fer, David Batchelor and Paul Wood (New Haven and London: Yale University Press, 1993), 227.

³⁰ *Ibid.*, 229.

³¹ “Vogue’s Eye View—The Autumn Forecast,” *Vogue* [New York] (August 1, 1938): 29.

³² Nancy Hall-Duncan, *The History of Fashion Photography* (New York: International Museum of Photography and Alpine Book Company, 1979), 108, 112.

³³ Cecil Beaton, *Photobiography* (London: Odhams, 1951), 97.

³⁴ Rosalind Krauss, “The Photographic Conditions of Surrealism,” *October* 19 (Winter, 1981): 24.

³⁵ Cecil Beaton, *The Glass of Fashion* (New York: Country Life Press, 1954), 228-229.

³⁶ Rudolf Kuenzli, *Dada* (London; New York: Phaidon, 2015), 123. Blumenfeld and his brother-in-law, Paul Citroën, made up the Dutch Dada group *Dada-Centrale*. He completed a series of collages and photomontages from 1919-1933 that reflect Dada’s major obsessions: sex, women, religion, death and self.

³⁷ *Ibid.* In 1921, Tzara planned to publish *Dadaglobe*, an anthology of more than one hundred artworks by thirty Dada artists from seven countries. It was never published.

³⁸ Angeletti, *In Vogue*, 160.

³⁹ Erwin Blumenfeld and Yorick Blumenfeld, *The Naked and the Veiled: The Photographic Nudes of Blumenfeld* (London: Thames and Hudson, 1999), 13.

⁴⁰ *Ibid.*, 12.

⁴¹ Hall-Duncan, *History of Fashion Photography*, 90.

⁴² Richard Martin, “Blumenfeld,” *The Idealizing Vision: The Art of Fashion Photography*, edited by Josef Astor and William Ewing (New York: Aperture Foundation, 1991), 24.

⁴³ *Ibid.*

⁴⁴ Eugénie Shinkle, *Fashion as Photograph: Viewing and Reviewing Images of Fashion* (New York: I.B. Tauris, 2010), 3.

⁴⁵ Philip Prodger, Lynda Roscoe Hartigan and Antony Penrose, *Man Ray / Lee Miller: Partners in Surrealism* (New York and London: Merrell, 2011), 34.

REVIEWING SURREALISM'S RELATION TO FASHION PHOTOGRAPHY OF THE THIRTIES

I think this attitude is very dangerous. It really means denying everything *Vogue* stands for.... substitut[ing] ugliness for beauty, dowdiness for elegance, bad technique in photography for the good technique which we spent so many years trying to develop.

—M. F. Agha, January of 1937

Concentrate completely on showing the dress, light it for this purpose and if that can't be done with art then art be damned. *Show the dress*. That is an order straight from the boss's mouth and will you please have it typed and hung in the studio.

—Edna Woolman Chase, *Always in Vogue*

Scholars writing on Surrealism's influence in mass media fashion magazines reject the notion that surrealist-influenced fashion photography contributed to the creation of new forms and ideas.¹ Nancy Hall-Duncan, Susan Sontag, and Richard Martin, among others argue that 1930s fashion photographs commercialized Surrealism.² For Martin, surrealist-influenced fashion photographs became an effective means of promoting desire for the commercial product. Other scholars view Surrealism's rapprochement with the fashion world as undercutting the Surrealists' photographic legacy. Sontag claims that photograms, solarizations, and multiple exposures were marginalized once appropriated by fashion photographers, while Hall-Duncan believes mass media interpretations of Surrealism are shallow and misleading. In my thesis, I attempt to disprove the assumption that surrealist-influenced fashion photography was a wholly commercial enterprise.

During the interwar period, photography became the newest of artistic mediums of the illustrated fashion magazine.³ *Bazaar* and *Vogue's* photographers began to integrate experimental photographic techniques for a larger audience. Man Ray was the

first fashion photographer to incorporate photographic surrealist techniques within fashion photographs. His use of solarization, rayography, as well as combination and negative printing, preserved the integrity of his fashion work while simultaneously destroying the illusion of reality. He transformed the photographic genre. Georges Hoyningen-Huené developed his own surrealist photographic style in the early thirties. His use of complex studio lighting created a profound sense of space in surrealist images that both venerate and unform the classical past. Horst P. Horst adapted specific visual conventions of surrealist photography for fashion imagery. His use of photographic framing and lighting developed a new fashion aesthetic that accentuated specific design features instead of offering a complete look. Cecil Beaton brought surrealist experimental photographic techniques to *Brogue's* (British *Vogue*) pages. His use of incongruous juxtapositions and shadows transgress the boundaries between reality and “surreality.” Erwin Blumenfeld was the last fashion photographer to use photographic surrealist techniques in the thirties. Drawing from his background in Dada and darkroom experimentation, he reassembled a female body in accordance with dreams and the unconscious. Fashion photography of the thirties existed within a separate field of artistic innovation from commercial advertising.

Surrealist fashion photography created a dilemma for *Vogue's* editorial staff. Fashion photographs were supposed to offer women a look they could recreate; they were to capture the line of a new look or essence of a collection. Instead, *Vogue's* surrealist fashion photographers' experimentations with lighting, shadows, and framing effectively reduced the model's importance. In his correspondence to *Nast* on January of 1937, Agha writes:

Last year, for instance, [Beaton] tried to introduce surrealistic methods in his work. He started with something which was extremely interesting, but unfortunately, also very dangerous for *Vogue*. His first surrealistic photographs were based on the idea of placing elegant women in extremely unelegant [sic] surroundings.⁴

Agha's concern about Beaton's use of photographic surrealist techniques demonstrates the impact of surrealist fashion photographs inside the magazine. They were perceived as mocking of earlier conventions or even promoting a revolution against elegance in dress, decoration, etc.⁵

The fashion photographers I've discussed in this thesis foster relations between surrealist and fashion photography through their destabilization of feminine beauty and taste. Their manipulations of the female body relate to the Surrealists' questioning of a unified consciousness and identity. Beyond the *mannequin moderne*, women became sites for Surrealist experimentation, dismembered, fragmented, desecrated, and eroticized in the pursuit of sociological and sexual concerns.⁶ These photographers imposed new types of female attractiveness that challenge earlier and collective perceptions of femininity and elegance held by *Vogue* and the quotidian world. Ray, Hoyningen-Huené, Horst, Beaton, and Blumenfeld's uses of pervasive lighting, graphic effects, unusual angles, and darkroom processes removed the female body from its corporeal reference; oscillating between objects and subjects, life and death, the models were made strange. Beaton's description of this transformation is informative:

Society women as well as mannequins were photographed in the most flamboyant Greek-tragedy poses, in ecstatic or highly mystical states, sometimes with the melodramatic air of a Lady Macbeth caught in a cocoon of tulle. Like souls in torments seen in Hieronymus Bosch's hell, ladies of the upper crust were to be seen in *Vogue* photographs fighting their way out of a hatbox or breaking through a huge sheet of white paper or torn screen, as though emerging from a nightmare.⁷

By transgressing accepted boundaries of fashion depiction, surrealist fashion photographs became the primary agent for Surrealism's dissemination within mass culture. *Vogue's* surrealist fashion photographers ensured that Surrealism's revolutionary character would gain currency inside the magazine.

Following the introduction of Surrealism in America in 1936, mass media fashion magazines began to draw from surrealist creation as a means of promoting desire for the latest fashions rather than creating new pictures.⁸ In a 1938 article entitled "I Am Gorged with Glamour Photography," Beaton expresses his boredom with this shift in fashion photography: "the reason that I have arrived at this state of mind about photography is because I like to be provocative, I like to stir people up. But I have to be curbed for commercial reasons."⁹ The disorienting effects of surrealist fashion photographs gave way to surreal-like settings showing models in fantastic studio set-ups or against Dalí's paintings. This is seen in André Durst's illustration of the feature, "White by Night" that ran in *Broque's* (British *Vogue*) May issue of 1938. This type of imagery reflected Nast's intention to "portray not just beautiful women in clothing but every detail of how that clothing was constructed and worn," and not the ambiguous nature of surrealist fashion photographs.¹⁰

Harper's Bazaar and *Vogue's* creative direction also brought a surrealist sensibility to the magazines' design. Snow and Nast encouraged photographers to draw from experimental photographic techniques, while Brodovitch and Agha's innovations in graphic design and layout heightened the effects of their work. Previous scholars have viewed surrealist fashion photography in isolation, largely ignoring its integration in the mass media fashion magazine. By analyzing the placement of the photographs inside

each issue, it becomes apparent how disruptive they were to *Bazaar* and *Vogue's* overall narrative. Fashion photographs are part of a larger context that impacts the way these images are viewed on the fashion page. Philippe Garner asserts, "The objective is to draw the viewer not just into one single image, but into a narrative sequence, a picture story that exerts an extended hold."¹¹ Fashion photography needs to be connected with its dissemination in mass media fashion magazines.

In addition to the photographers I've discussed, Lee Miller contributed to the development of 1930s surrealist fashion photography in *Vogue's* French and American editions. Miller honed her skills in photography under Ray in Paris during the twenties.¹² She contributed to American *Vogue's* pages until 1934.¹³ She became familiar with the surrealist idealization, defamiliarization, objectification, and fetishization of the female body.¹⁴ Once behind the camera, Miller sought to liberate the complacent fashion model and surrealist muse from the male unconscious. She created her own mode of photographic surrealist production that liberated her identity sexually and her artist status. Miller's development of photographic surrealist techniques deserves further study.

Although Miller is relevant to the contemporary reassessment of surrealist fashion photography, the surrealist fashion photographers were the primary photographers to take up a surrealist photographic style in the thirties. The publication of their work in *Harper's Bazaar* and *Vogue* magazine did not impede Surrealism's campaign to revolutionize cultural norms. Rather, these five fashion photographers broadcast Surrealism's criticism of capitalist society from within the illustrated fashion magazine.

¹ For scholarship on Surrealism's proliferation in mass media fashion magazines during the thirties, see Dickran Tashjian, "Surrealism and Fashion," *A Boatload of Madmen: Surrealism and the American Avant-Garde* (New York: Thames and Hudson, 1995): 66-90; Hannah Crawforth, "Surrealism and the Fashion Magazine," *American Periodicals: A Journal of History, Criticism, and Bibliography* 14, no. 2 (2004): 212-246; and Richard Martin, "Surrealism and the World of Fashion," *Fashion and Surrealism* (New York: Rizzoli, 1987): 217-225.

² Instead of creating new pictures, Tashjian proposes "the industry soon discovered that Surrealism itself could be used to sell fashion." See Dickran Tashjian, *A Boatload of Madmen: Surrealism and the American Avant-Garde*, 71.

³ Norberto Angeletti and Oliva Alberto, *In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine* (New York: Rizzoli, 2006): 56, 59.

⁴ Rachel S. Barron-Duncan, "Marginal Dislocations: Fashioning Surrealism within the Pages of Interwar French *Vogue*" (PhD diss., Yale University, 2015), 86-87. Barron-Duncan discusses *Vogue's* editorial response to surrealist imagery in 1930s fashion photographs. She specifically notes Agha's displeasure with Cecil Beaton's work in his correspondence to Condé Nast and Edna Woolman Chase.

⁵ *Vogue's* editor-in-chief, Edna Woolman Chase, also reacted to Horst's use of dramatic lighting and the angled look. In her memo to Nast in 1937 she writes: "I have been lecturing Horst about the lack of light in his photography. We have simply got to overcome this desire on the part of our photographers to shroud everything in deepest mystery." See Edna Woolman Chase and Ilka Chase, *Always in Vogue* (Garden City, NY: Doubleday, 1954), 294.

⁶ Briony Fer, "Surrealism, Myth and Psychoanalysis," *Realism, Rationalism, and Surrealism: Art Between the Wars*, edited by Briony Fer, David Batchelor and Paul Wood (New Haven and London: Yale University Press, 1993), 176-177.

⁷ Cecil Beaton, *The Glass of Fashion* (Garden City, NY: Country Life Press, 1954), 228-229.

⁸ Tashjian, *A Boatload of Madmen*, 66, 71.

⁹ Cecil Beaton, "I Am Gorged with Glamour Photography," *Popular Photography*, April 1938, 12.

¹⁰ Angeletti, *In Vogue*, 88.

¹¹ Philippe Garner, "The Celebration of the Fashion Image: Photograph as Market Commodity and Research Tool," *Fashion as Photograph: Viewing and Reviewing Images of Fashion*, edited by Eugénie Shinkle (New York: I.B. Tauris, 2010), 48.

¹² Becky E. Conekin, *Lee Miller In Fashion* (London: Thames and Hudson, 2013), 35.

¹³ Miller left New York in 1934 to marry the Egyptian businessman, Aziz Eloui Bey.

¹⁴ Whitney Chadwick, "Lee Miller's Two Bodies," *The Modern Woman Revisited: Paris Between the Wars*, edited by Whitney Chadwick and Tirza True Latimer (New Brunswick, NJ: Rutgers University Press, 2003), 215.

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APPENDIX A

DATA COLLECTED JANUARY-APRIL 2017

LIST OF SURREALIST PHOTOGRAPHY TO BE FOUND IN *VOGUE* IN THE THIRTIES

A.1 GEORGES HOYNINGEN-HUENÉ

A.1.1 American *Vogue*

- “Amphibians of Fashion.” July 1, 1931. 30-31.
- “An Earful of Jewels.” February 15, 1934. 34-35.
- “Bas Relief.” November 1, 1931. 44-45.
- “Beach Fashions Fear Neither Sea nor Sand.” July 5, 1930. 34-38.
- “Crystal-Beaded Net, Lustrous Ciré Satin.” March 1, 1930. 78-79.
- “Finds of the Fortnight.” July 15, 1934. 58-59.
- “Finishing Touches.” March 1, 1934. 62-63.
- “Footwear from Paris.” February 15, 1930. 88-90.
- “Hide Tide of Fashion.” July 1, 1931. 29.
- “Midseason Climax.” December 1, 1933. 32-33.
- “Night Gowns that are Grand Toilettes.” July 15, 1931. 46-47.
- “Paris Fashions.” May 1, 1934. 46-47.
- “Paris Imitations.” November 15, 1931. 74-75.
- “Second Thoughts on What Came Out of the Paris Openings.” September 15, 1933. 31.
- “Self-Made Beauty.” November 24, 1930. 56-57.
- “Sets Come Back.” May 1, 1934. 48-49.
- “Spiral Technique Winds into the Mode, Diagonal Wrapping is Newest of All.” January 15, 1931. 46-47.
- “Sweeping Fulness [sic].” April 15, 1932. 54-55.

“The Baroque Creeps in Sugary Tones and Curlicues.” May 15, 1932. 48-49.

“The Short Wrap, of Fur or of Fabric, is Smartest for Summer Evening Wear.” April 12, 1930. 88-89.

“The White Ball in Paris.” September 1, 1932. 64-65.

“Three New Diagonalistic [sic] Dresses.” February 15, 1932. 50-51.

“Tricot at Night.” April 15, 1931. 94-95.

“Vionnet’s Transparent Gown—The Sensation of the Season, The Utter Simplicity of the Vionnet Line.” November 10, 1930. 54-55.

“Vogue’s Eye View of the Mode.” October 13, 1930. 55.

“Vogue’s Eye View of the Mode.” November 24, 1930. 43.

“Vogue Points.” May 1, 1931. 46-47.

“Vogue Shadows the Openings.” September 1, 1934. 44-51.

A.1.2 British *Vogue*

“Antique Settings Vie with Modern.” 14 November 1934. 78-79.

“Drapery at the Neckline Softens the Moulded [sic] Sheath.” 20 January 1932. 24-25.

“The Evening Mode Returns to Grecian Lines.” 11 May 1932. 40-41.

“The New Corset is Supple and Boneless.” 27 May 1931. 82.

“Vogue in the Next Issues.” 14 September 1932. 31.

A.1.3 French *Vogue*

“Enquête sur la Beauté.” Juillet 1932. 12.

“La grace du tulle, qui est noir pour la robe, et rose pour la petite cape indépendante.” Janvier 1934. 38.

“Le corps de la femme retrouve sa souplesse et sa ligne naturelles.” Mai 1931. 62-63.

“Les crêpes romains et les satins lourds sont toujours les tissus les plus en faveur le soir.” Mai 1931. 36-37.

A.2 HORST P. HORST

A.2.1 American *Vogue*

“A Caprice of the Paris Midseason’s.” June 15, 1936. 28-29.

“Black and Pink at the Paris Openings.” March 15, 1937. 88-89.

“Cloaked in Chantilly.” March 15, 1937. 58-59.

“Close-Up of the Paris Collections.” March 15, 1935. 56-57.

“Coats that Swing.” October 1, 1936. 108-109.

“Diamonds Shine in New Roles.” September 1, 1934. 60-61.

“Down-Hill Waist-Lines.” January 15, 1938. 75.

“Extremes Meet at Paris Spring Collections.” March 1, 1936. 52-55, 64-65.

“Face Forward.” February 15, 1936. 32-37.

“Gold Hoarders.” January 1, 1938. 46-47.

“Hellenic Drapery at the Openings.” June 1, 1935. 56-57.

“High Spirits at the Paris Openings.” September 15, 1938. 67-71.

“‘I Dress as I Please,’ from the Paris Collections.” March 15, 1936. 60-61.

“Lines from the French Classics.” October 1, 1937. 78-79.

“Mammoth Tricorn and Miniature Tricorn.” August 15, 1938. 54-55.

“New Chic on Hand.” January 1, 1933. 52-53.

“Paris Collection—Inside Out.” March 15, 1938. 86-87.

“Paris Importations.” April 1, 1937. 80-81.

“Renaissance Circlet, Forehead Lavalier.” June 1, 1937. 68-69.

“Sensational Facials.” August 15, 1939. 110-111.

“Shape Brow, Show Brow.” February 1, 1935. 34-35.

“Sky-Lines.” October 1, 1936. 80-81.

“Sugar and Spice in the Paris Collections—Second Report on the Seasons Openings.” March 15, 1938. 76-77.

“The Courtiers Wear Models from their New Collections.” September 1, 1937. 96-97.

“The Girl—the Hat—the Jewels.” June 15, 1938. 32-33.

“The New Silhouettes in Paris.” September 1, 1938. 58-61.

“Transparences.” March 15, 1937. 60-61.

“Waist-Lines, LTD.” September 15, 1939. 76.

“What Happens in Jersey.” November 15, 1938. 76-77.

“Winged Victories.” March 1, 1937. 62-65.

“Woman of the World: The Spirit of the Paris Openings.” September 15, 1937. 82.

“You’ll Want to Look.” February 1, 1936. 40-43.

“Your Better Off.” November 1, 1938. 77.

“Vogue’s Eye View.” August 15, 1938. 29.

A.2.2 British *Vogue*

“Clothes with a Story.” 13 May 1936. 64-65.

“Collection Fever.” 18 March 1936. 78-81.

“Fox Furore [sic].” 19 August 1936. 26-27.

“Go-Betweens.” 21 July 1937. 24-25.

“Half a Hat.” 13 November 1935. 66-67.

“Hat Circles High and Low.” 24 July 1935. 42-43.

“Headdress Humours [sic].” 16 March 1938. 79.

“Ingenuity in Jewels.” 20 March 1933. 72-73.

“Paris White Magic, Goddess by Night, Warrior by Day.” 18 September 1935. 58-67.

“Print, Plain, Plaid.” 18 March 1936. 82-83.

“Romance the Rose.” 17 March 1937. 70-71.

“Sky-Lines.” 11 November 1936. 100-101.

“Veiled, Revealed.” 15 September 1937. 50-51.

A.2.3 French *Vogue*

“Arlequines.” Mars 1937. 26-27.

“Broches et bracelets, bijoux de gants.” Mars 1935. 34-37.

“Chapeaux pour tailleurs.” Novembre 1938. 50-51.

“Élégance et netteté caractérisent la silhouette d’automne.” Août 1934. 20-23.

“Les diamants mystérieux.” Septembre 1934. 30-31.

“Les gants de tissu ou de peau sont très variés.” Janvier 1933. 48-49.

“Premiers échos des collections.” Mars 1937. 28-29.

“Romantisme.” Mars 1937. 30-31.

A.3 CECIL BEATON

A.3.1 American *Vogue*

“Birds and Butterflies.” July 15, 1936. 22-23.

“Blare of Bands.” September 15, 1936. 64-65.

“Chiffon is Dramatized.” May 1, 1936. 60-61.

“Disciples of Dalí.” September 15, 1936. 70.

“Exotica.” March 1, 1937. 94-95.

“For the Lace Ball.” February 1, 1936. 48-49.

“French Importations.” April 1, 1936. 60-63.

“Frou-Frou.” May 1, 1935. 59.

“Hair Raising News.” November 1, 1937. 74-75.

“Incoming.” February 1, 1937. 52-53.

“Just for Fun.” April 15, 1936. 58-59.

“Katharine Hepburn: The Modern Mask.” February 15, 1935. 34.

“Millinery Hats.” March 1, 1932. 42-43.

“New Items.” January 15, 1936. 66-67.

“New Faces—New Hats.” April 1, 1936. 86-87.

“Opening Barrage: from the Paris Collections.” September 1, 1936. 68-71.

“Opening Suits.” September 15, 1936. 71.

“Pique—Cellophane.” May 15, 1936. 56-57.

“Poetic Mantles.” November 1, 1936. 54-55.

“Rolled Up—Brushed Up.” February 15, 1937. 84-85.

“Shadow Her: She is the New Image.” December 1, 1935. 70-71.

“Swish of Slipper Satin.” October 1, 1936. 95.

“Variations on the Straight and Narrow.” December 15, 1935. 33-34.

A.3.2 British *Vogue*

“Attention to White Salute to Suits.” 28 April 1937. 146-147.

“Austere Exteriors.” 14 October 1936. 102-103.

“For Watching the Races.” 27 May 1931. 66-67.

“Modern Miracle.” 11 November 1936. 90-91.

“News Items.” 19 February 1936. 72-73.

“Newcomers in Hats.” 15 April 1936. 82-83.

“Paris Says.” 19 February 1936. 70.

“Paris Says.” 22 July 1936. 32-33.

“Prints Decorate the Day.” 28 April 1937. 144-145.

“Rolled Up—Brushed Up.” 17 March 1937. 76-77.

“Salute to Drapery.” 13 November 1935. 84-85.

“Swish of Slipper Satin.” 14 October 1936. 92-93.

A.3.3 French *Vogue*

“La grands bords protègent le visage.” Juin 1931. 30-31.

A.4 ERWIN BLUMENFELD

A.4.1 American *Vogue*

“Paris Midseason Collections.” June 1, 1939. 52-53.

“Paris Midseason Openings.” December 1, 1938. 82.

“Paris—Now.” June 1, 1939. 30-31.

A.4.2 British *Vogue*

“Feature your Features.” 22 February 1939. 6-11.

A.4.3 French *Vogue*

“Cris de Paris.” Décembre 1938. 62-63.

“Le Portfolio de Vogue.” Mai 1939. 85-103.

“Les maquillages d’été.” Mai 1939. 60-61.

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