Lynda Xepoleas
Master of Arts Candidate, Arizona State University
CSA's 43rd Annual Meeting and Symposium
May 29th – June 4th, 2017

Oral Presentation:
"Recapturing the Surreal in Fashion Photography of the 1930s"

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. 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 fashion photography commercialized Surrealism during the thirties, such photographic output has yet to be assessed in relation to surrealist thought and practice. This presentation reconsiders the association of fashion photography as a form of advertising and instead outlines its relation with the artistic avant-garde.

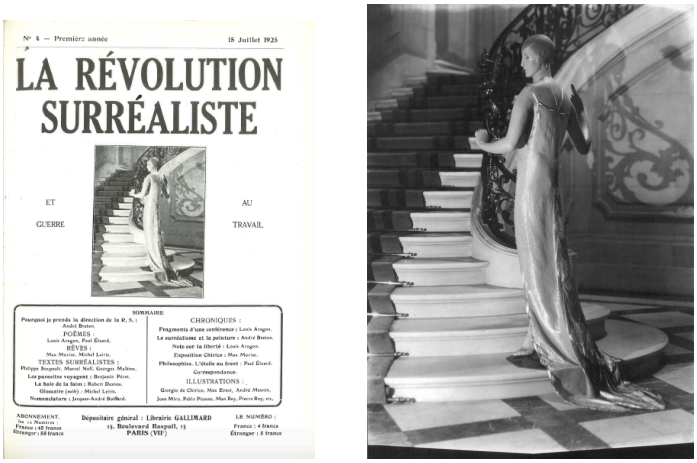

Fig. 1: Man Ray, Cover of *La Révolution Surréaliste*, no. 4, 1925.

The intersection between surrealist and fashion photography began in 1925 when the Surrealists published a fashion photograph on the cover of the fourth issue of the surrealist

journal, *La Révolution Surréaliste* (Fig. 1). The photograph was taken by the surrealist artist and photographer, Man Ray at the 1925 "Exposition Internationale des Arts Décoratifs et Industriels Modernes" in Paris that presented new tendencies in the decorative arts.[1] Ray's photograph shows a fashion mannequin wearing a silk chiffon embroidered slip dress designed by the French courtier, Paul Poiret. He was commissioned by Main Bocher, the editor of French *Vogue*, to photograph the latest fashions shown in the Pavillon d'Élégance, an exhibit that showcased designs by Poriet, Lucien Lelong, Jeanne Lavin, and Charles Worth, among others.[2] The manner in which Ray photographed Poiret's design—that appeared as an inanimate object frozen at the foot of a grand staircase—intrigued the Surrealists who convinced Ray to publish the fashion photograph on the cover of their journal one month prior to its publication in French *Vogue*.

The Surrealists saw the mannequin as a modern manifestation of the marvelous, a key concept of surrealist creation that André Breton introduces in his "First Manifesto of Surrealism." He writes: "The marvelous is not the same in every period of history: it partakes in some obscure way of a sort of general revelation only the fragments of which come down to us: they are the romantic *ruins,* the modern *mannequin,* or any other symbol capable of affecting the human sensibility for a period of time."[3] 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 by destabilizing reality through its representation. The mannequin's 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."[4] Mannequins and other automata were featured throughout the pages of surrealist publications.[5] Different from the wax figures of earlier periods, the commercial mannequins shown in the

Pavillon d'Élegance were based on a new, slimmer body type that featured oval faces, slightly slanted eyes, finely painted eyebrows, and pulled-back hair.[6] By wiping out facial features, an important means of expression and a sign of identity, the *moderne mannequin* became a vehicle for the Surrealists' engagement with commodity culture; a blank canvas onto which they enthusiastically projected their desires and fantasies.

While Ray's images documented the latest Parisian fashions inside French *Vogue*, the Surrealists chose to exploit the photograph's connection to the material world. They placed Ray's image between the words: "'et guerre au travail" (and war on work). This transformed the mannequin "from an icon of ephemeral beauty into an exemplar bohemian satire" that spoke to the dangerous lures of capitalism.[7] Removed from its original context, Ray's photograph became a means of disseminating the Surrealists' social and political aspirations that sought to overturn traditional social conventions embedded within modern capitalistic society. The Surrealists' publication of Ray's fashion photograph demonstrates their engagement with the fashion world. Surrealism was not passive nor was it unknowingly or unwillingly appropriated by the fashion press. Instead, the Surrealists consciously explored fashion for its visual, semantic, and cultural contradictions.

Surrealism's engagement with fashion was not confined to its appropriation of the *moderne mannequin*. Fashion photographers of the thirties also criticized the industry from within *Harper's Bazaar* and *Vogue* magazine by using photographic surrealist techniques. Ray was the first photographer to incorporate experimental techniques in fashion photographs during this period. He first realized the potential of mass communication as a vehicle for artistic exploration through his involvement in Dada, an avant-garde movement that experimented with various materials and techniques in order to comment on modern society's shortcomings

following the First World War. Working alongside Marcel Duchamp from 1915 to 1920, a fellow Dadaist and head-figure in New York, Ray began to experiment with photomontage, a photographic technique that involves pasting cuttings from newspapers and commercial magazines together to form a chaotic, explosive image; a provocative dismembering of the world.[8]

In 1921, Ray left for Paris. He continued to experiment with new and radical techniques. In 1922, Ray discovered rayography (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).[9] He also experimented with solarization (the exposure of a partially developed negative to light during development) and combination printing (the use of two or more negative prints in conjunction with another to create a single image). Ray became an important figure in avant-garde journals and fashion magazines through his photographic experimentations. His cameraless photograms were published in a number of surrealist publications, among them Breton's "First Manifesto," which designated Ray as a "pre-Surrealist by virtue of his subconsciously derived, refractured visual imagery."[10] Mass media fashion magazines also deemed his rayographs and solarizations relevant in that they offered a new way to depict fashion in photographs.[11]

In 1934, Ray published his first fashion photograph in *Bazaar* (Fig. 2). Entitled *Silhouette by Radio*, this image illustrates the latest fashion radioed from the Paris openings to New York. 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 gown.

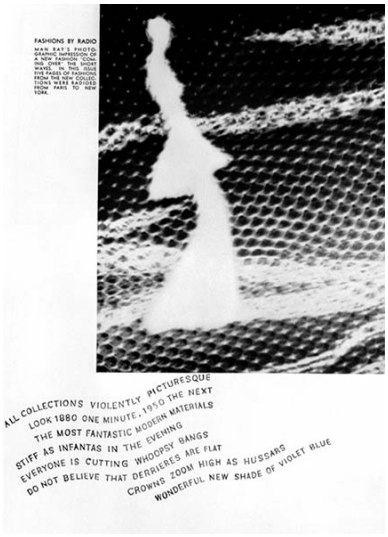

Fig. 2: Man Ray, *Silhouette by Radio*, *Harper's Bazaar*, (September 1934): 45.

Ray renders the model and garment as if in the process of being transmitted over radio waves by directly transferring a paper cut out of the model's silhouette onto light sensitive photographic paper. He further simulates the effects of wire photo by overlaying additional pieces of fabric on top of the exposed paper to create 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.

Silhouette by Radio illustrates the new direction pursued by Carmel Snow, *Bazaar's* editor-in-chief from 1932 to 1959.[12] Prior to Snow's appointment, *Bazaar* had a dull and monotonous layout that featured identical margin lines on every page. In 1934, Snow hired Alexey Brodovitch, a Russian graphic designer who revolutionized magazine design in the thirties, to redesign the magazine.[13] Brodovitch 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.[14] Brodovitch also considered how these elements flowed and harmonized from spread to spread throughout the magazine. By varying typography to mimic the same movement suggested in

Ray's fashion rayograph, Brodovitch's integration of *Silhouette by Radio* with text amplifies the notion of radio waves. Snow also believed photography could be both commercially and aesthetically exciting.[15] She encouraged the use of new and radical photographic techniques, which afforded Ray the opportunity to further develop his skills in darkroom experimentation inside the magazine. In *Bazaar,* creative inspiration went hand in hand with modern advertising techniques.

Ray's use of photographic surrealist techniques led *Bazaar* to become a vehicle for Surrealism's dissemination in mass culture. As an instantaneous recording of real space, photography is thought to function as a declaration of reality, rather than a manifestation of the marvelous. [16] However, as Rosalind Krauss demonstrates in the exhibition catalogue, *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. Krauss specifically demonstrates how photography became the primary means of evoking the marvelous through the Surrealist's use of framing, spacing, and doubling. In cropping or framing the photographic image, the Surrealists interrupt or displace segments of reality from one another. Their isolation of objects from everyday associations 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 or 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 object and its representation, surrealist photographs produce a doubling of reality that ultimately destroys the original. This doubling illustrates the inherent fabrication

behind all natural things, exposing the fallacy of the original. Doubling therefore produces a moment when the viewer is asked to question all perceptions of reality.

Ray's use of spacing, framing, and doubling led his fashion work to become a bridge between conscious reality and the realm of the unconscious. He did not seek to merely describe fashion, 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."[17] While Ray's photography has been viewed as a one-way street of surrealist ideas into commercial magazines, his fashion work became a portal through which Surrealism was effectively disseminated to the masses. His elongation tricks, solarization effects, and multiple exposure plates were revolutionary and rendered fashion strange. Ray's surrealist fashion photography influenced the next generation of fashion photographers who looked to Surrealism for inspiration in the thirties.

Vogue's creative direction offered unsuspected possibilities for photographic experimentation. Starting in 1929, the magazine's publisher, Condé Nast, initiated a series of changes that led *Vogue* to become a site for surrealist intervention.[18] He first hired several photographers to reprocess experimental photographic techniques for a larger audience. In using the unusual elements and techniques of surrealist photography, *Vogue's* surrealist fashion photographers, Hoyningen-Huené, Horst, Beaton, and Blumenfeld, transgressed accepted boundaries of the photographic genre. Rather than promoting everyday items or haute couture, they created shocking images that call *Vogue's* pursuit of elegance and refinement into question.

Nast also wanted *Vogue* to have the look of European avant-garde design. He hired the Russian émigré, Dr. Mehemed Fehmy Agha, in 1929 who served as the art director of *Vogue* until 1943.[19] Drawing from design innovations introduced in European art magazines, Agha drastically changed *Vogue's* design and layout. He also placed photography at the center of the magazine and creatively arranged photographs on the fashion page. He often used multiple sizes and angles either titling, overlapping, or scaling photographs to create dynamic collage-like layouts; he was also the first art director to print an article across two pages in 1932.[20] 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.

Hoyningen-Huené was the first of *Vogue's* photographers to use new and radical techniques during this period. 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 (Fig. 3).

Fig. 3: George Hoyningen-Huené, *Bas Relief*. *Vogue* [New York] (November 15, 1931): 44-45.

Entitled *Bas Relief*, this photograph shows the same model wearing a pale pink crêpe pyjamas [sic] by Madeline Vionnet against a black, empty background. In the photograph, Hoyningen-

Huené brings together the classical and the contemporary body. His use of different light sources calls 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 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. 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* Paris studio and creates a visual manifestation of the model emerging onto photographic paper as a classical figure.

In searching for images capable of collapsing the boundaries between the past and the present, the living and the artificial, the Surrealists turned to the ancient world. Their juxtaposition of the modern female body with classical statuary began with Breton's description of a women's torso coming to life in his essay "Soluble Fish:" "a new body, a body such as had never been seen before, never been caressed before…. the new Eve."[21] This transformation appealed to other Surrealists and photography served as the primary medium for their conflation of the modern and the classical body.[22] Hoyningen-Huené's use of the camera lens, lighting, and darkroom processes transgressed the boundaries between marble and flesh. In *Bas Relief*, he produces a kind of metamorphosis that blurs the boundaries between the model's body and the relics of the classical past. His use of lighting exploits her symmetrical features and streamlined

silhouette that calls attention to the sculptural body, while his use of empty space alludes to a dream-like scene that displaces the model from reality; 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.

Fig. 4: "Vanity." *Vogue* [New York] (November 15, 1931): 42-53.

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 (Fig. 4). This photograph is featured alongside several other images and articles that offer *Vogue's* readers beauty advice. Hoyningen-Huené's transformation of the model into a depersonalized relic however does not offer readers a look they could achieve. Placed between several Déco-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. 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 that greatly influenced his apprentice, Horst. P. Horst.

Horst honed his skills in the photographic studio of French *Vogue* under the direction of Hoyningen-Huené.[23] His signature characteristics are his striking use of black, dramatic lighting, and geometrical forms, all of which are seen in a spread Horst illustrated for *Vogue's* report on the Paris openings in August of 1938 (Fig. 5).

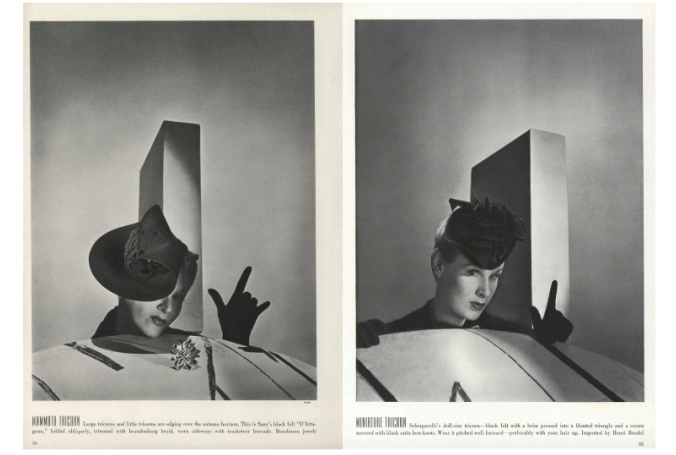

Fig. 5: Horst P. Horst, *Mammoth Tricorn* and *Miniature Tricorn*. *Vogue* [New York] (August 15, 1938): 54-55.

The photographs, *Mammoth Tricorn* and *Miniature Tricorn*, feature the latest styles of tricorn hats 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."[24] To the right a model is instead shown wearing Elsa Schiaparelli's miniature tricorn hat with "a brim processed into a blunted triangle and a crown covered with black satin bow-knots."[25] Horst conceals the models' bodies behind the 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.[26] He 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 that 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.[27] In focusing on either an unfamiliar angle or on a fragment of the whole, they removed the female body from its corporeal reference.[28] 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 *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. Instead of standing in for the female consumer, these women become props similar to the *moderne mannequin* 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 (Fig. 6).

Fig. 6: "The Autumn Forecast." *Vogue* [New York] (August 1, 1938): 52-63.

These photographs do not show women how to wear or style these pieces, but instead offer a shocking representation of the models as dismembered geometric props. 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.

Towards the latter half of the 1930s, *Vogue's* editorial staff began to question the use of photographic surrealist techniques. This response was primarily a reaction to Cecil Beaton's work, the chief photographer of British *Vogue* in the twenties and thirties. Following several visits to *Vogue's* Paris studio, Beaton began to incorporate surrealist motifs in his photography.[29] On December 1, 1935, he published a photograph entitled *Shadow Her* that depicts two models wearing the latest fringed gowns by Lucien Leong in an empty studio (Fig. 7).

Fig. 7: Cecil Beaton, *Shadow Her*. *Vogue* [New York] (December 1, 1935): 70-71.

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'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."[30] 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* December report on the Midseason 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 in the issue (Fig. 7).

Fig. 8: "Paris at the Midseason." *Vogue* [New York] (December 1, 1935): 64-75.

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 states of disarray or terror.

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. This is seen in his series of disembodied headshots that are part of his beauty portfolio and ran in French *Vogue's* July issue of 1939 (Fig. 9). 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.

Fig. 9: Erwin Blumenfeld, "L'Beauté Portfolio de Vogue." *Vogue* [Paris] (July 15, 1939): 62-63.

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. 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; they become a series of disjointed body parts.

Prior to his appointment at French *Vogue*, Blumenfeld was an active member of the Dada movement in Holland.[31] He also contributed to a number of Dada journals in Zurich, including Tristan Tzara's never realized *Dadaglobe*.[32] One of his most famous Dada images is the

photomontage, *Bloomfield President Dada Chaplinist*, that portrays Blumenfeld as the American actor, Charlie Chaplin (Fig. 10). 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.

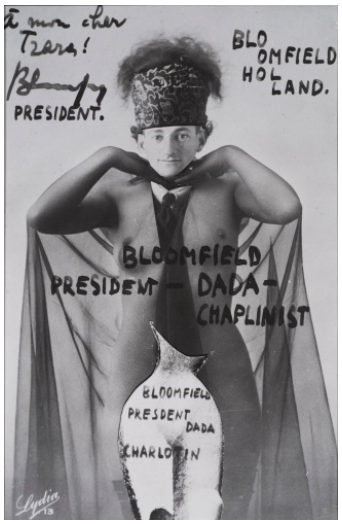

Fig. 10: Erwin Blumenfeld, *Bloomfield President Dada Chaplinist*, 1921.

From 1936 to 1939, Blumenfeld continued to explore the medium as a member of the avant-garde. He contributed to *Verve* and *Minotaure*, two surrealist-oriented publications. Blumenfeld was particularly interested in the Surrealists' exploration of dreams and the subconscious.[33] For him, "suggestion was always more powerful than actuality because it was closer to his feverish imagination, to his eroticized dreams."[34] 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, as well as combination and negative printing. 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 his beauty portfolio 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 too 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 fashion work. Blumenfeld's photography serves as a manifestation of the subconscious and of dreams regardless of its setting.

Fig. 11: Erwin Blumenfeld, "L'Beauté Portfolio de Vogue." *Vogue* [Paris] (July 15, 1939): 57-69.

Vogue's placement of Blumenfeld's images between straightforward fashion photographs heightens their disorienting effects (Fig. 11). 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 printed 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."[35] 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 presentation were the primary photographers to take up surrealist techniques in the thirties. They did not photograph models against fantastic backgrounds or in relation to surrealist artworks. Instead, they created new pictures that transgressed the boundaries between commercial and avant-garde photography. Their specific manipulations of the camera lens or photographic image produce instances of the marvelous and challenge positivist assumptions equating the real with rationality. 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. Models were given new assignments in surrealist fashion photographs; they were seen emerging from the subconscious and onto photographic paper.

The surrealist fashion photographers foster relations between both bodies of work 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 *moderne mannequin*, women became sites for Surrealist experimentation, dismembered, fragmented, desecrated, and eroticized in the pursuit of sociological and sexual concerns.[36] These photographers impose new types of female attractiveness that challenge collective perceptions of femininity and elegance held by *Vogue* and the quotidian world. Using lighting, graphic effects, unusual angles, and darkroom processes, they removed the female body from its corporeal reference. Agha's concern for Beaton's use of photographic surrealist techniques demonstrates

the impact surrealist fashion photographs had inside the magazine. In his correspondence to Nast on January of 1937, he writes:

> Last year…. [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.[37]

Surrealist fashion photographs were perceived as mocking or even promoting a revolution against elegance in dress, decoration, etc. by *Vogue's* editorial staff.[38] The memo continues:

> 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.[39]

Challenging expressions of modernism were counter to *Vogue's* mission and aesthetic sensibility. By transgressing accepted boundaries of fashion depiction, surrealist fashion photographs became the primary agent for Surrealism's dissemination within mass culture. 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. *Vogue's* readers could no longer view the images as consumers, approving and desiring of gowns and accessories shown at the Paris openings. Like other surrealist photographs, they cause disbelief, uncertainty, and unease within the viewer. The reception of 1930s surrealist fashion photography in the academic community has been confined to the fantastic, mysterious, and dreamlike. The surrealist fashion photographers however brought the unusual elements and techniques of surrealist photography to the pages of *Harper's Bazaar* and *Vogue* magazine. They did not

impede Surrealism's campaign to revolutionize cultural norms; rather, Ray, Hoyningen-Huené, Horst, Beaton, and Blumenfeld broadcasted Surrealism's criticism of capitalist society from within the illustrated fashion magazine itself.

[1] Willis Hartshorn and Merry Foresta, *Man Ray in Fashion* (New York: International Center for Photography, 1990), 17.

[2] Ibid., 16-17.

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

[4] 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.

[5] Briony Fer, "Surrealism, Myth and Psychoanalysis." *Realism, Rationalism, and Surrealism: Art Between the War*s, edited by Briony Fer, David Batchelor and Paul Wood (New Haven and London: Yale University Press, 1993), 191.

[6] Tag Gronberg, "Beware Beautiful Women: The 1920s Shop Window Mannequin and a Physiognomy of Effacement," *Art History* 20, no. 3 (September 1997): 377.

[7] Lehmann, "Stripping Her Bare: The Mannequin in Surrealism," 92.

[8] Dawn Ades, *Photomontage* (London: Thames and Hudson Ltd., 1986), 13.

[9] Man Ray and John Esten, *Man Ray: Bazaar Years* (New York: Rizzoli, 1988), 11.

[10] Neil Baldwin, *Man Ray: American Artist* (New York: C. N. Potter, 1988), 124.

[11] Ray, *Man Ray: Bazaar Years,* 11.

[12] Ibid., 12.

[13] Ibid., 13.

[14] R. Roger Remington and Barbara J. Hodik, *Nine Pioneers in American Graphic Design* (Cambridge, Mass.: MIT Press, 1989), 38.

[15] Ray, *Man Ray: Bazaar Years,* 13.

[16] 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.

[17] Hartshorn, *Man Ray in Fashion*, 18.

[18] Nathalie Herschdorfer, *Coming into Fashion: A Century of Photography at Condé Nast* (New York: Prestel, 2012), 15.

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

[20] Ibid.

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

[22] Kristen A. Hoving, "Man Ray's Disarming Venuses: Deconstructing the Classical Torso in Surrealist Photography," *History of Photography 29*, no. 2 (2005), 126.

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

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

[25] Ibid.

[26] Brown, *Horst: Photographer of Style,* 12.

[27] Fer, "Surrealism, Myth and Psychoanalysis," 227.

[28] Ibid., 229.

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

[30] Rosalind Krauss, "The Photographic Conditions of Surrealism," *October* 19 (Winter, 1981): 24.

[31] Rudolf Kuenzli, *Dada* (London United Kingdom: Phaidon Press Limited Abridged, 2015), 123.

[32] Ibid.

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

[34] Ibid., 12.

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

[36] Fer, "Surrealism, Myth and Psychoanalysis," 176-177.

[37] 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 fashion photography and advertising of the 1930s. She specifically notes Agha's concern for Cecil Beaton's work in his correspondence to Condé Nast and Edna Woolman Chase.

[38] Ibid.

[39] Ibid.