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**12.0 OBJECTIVES**

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- Students will get an idea and have self-made definition of surrealism art.
- Students will be equipped with the concept and ideas of Surrealist artists and their forms of creativity
- Students will learn about the art that will help them to try an innovative art form.
- Students will feel inspired

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**12.1 INTRODUCTION**

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The surrealist movement was first started in Paris by a small group of writers headed by Andre Breton in the year 1920s and lasted until 1940s. with an aim to unlock the power of imagination. Surrealism is an artistic attempt to connect the reality with imagination. It allows and helps artists

to express better their emotions, thoughts and art they perform. Most of the Surrealists works are based on their memories, feelings and dreams in their unconscious mind & images that are not at all available in the reality or conscious mind. These feelings look real and pure art that helps artists to lead the exploration into novelty and methodology in investigation. Surrealism flourished before world war I after Dada movement in the field of visual art and literature in Europe. After the havoc situation of the world war –I, people adopted Sigmund Freud theories, the surrealists took a different way bypassing the social, conventional and educational system just to explore new techniques to bring people more closer through the art and paintings in which a part is designed by one and thereafter passes to the other for another part till the complete composition of the art and image. The artists of surrealism put emphasis on positive expression of life.

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## **12.2 INTRODUCTION & LITERARY MEANING – ART FOR THE ART SAKE**

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Art for the art sake became the chief concern in the Victorian era whereby the government has suggested to use as a medium to convey messages in the society and put emphasis to redefine the art and its objectives to add beauty to the nature and can serve the creativity that emergence the rise of art and add value to the literature. Innovation in art would serve reality in life.

This movement was started in France back in 19th century by the French philosopher Victor Cousin. The artists, writers and other associates had an opinion that art has not needed any justification. But when the art lover experienced different attitude towards the art by being deprived the beauty of art started thought of alternatives to save art from the dirty politics and started redefining the purpose of art and had a unanimous thought that the art have a purpose and avoid the ugliness in serving messages, identify its objectives and its value.

As per the theory of Art for the Art Sake refers to the idea that art has its inherit value and had no social, moral purpose. The movement Art for Art sake opposes Renaissance naturalism, propagandistic Constructivist movement, Dad's clear rejection towards the western value and the concept put emphasis on articulating ideas as opposed to pure forms.

Basically, the term 'art for the art sake' Art for Art's Sake clearly justifies the functions of appealing the artistic sense of the eye. And those who believe in art have an opinion that its aesthetic value lay in a work's formal subject than the matter. In this way the paintings and sculptures can only achieve an ornamental effect only. The art lovers had a belief that it does not depend upon any directives of society, it is complete by itself and the artists should be made free from all boundaries and rules to create newness in the work.

The movement art for the art sake advocates that the art has to be kept separated from all political, social and economical boundaries or influence. Basically this movement was a European social construction from the fifteenth to the nineteenth century. Earlier the art was used to decorate the religious places and later on with ornamental, portraits, paintings, drawings, and other landscapes. The value was felt demanded when people had started shifting to slums after the industrial revolution just to enhance the traditional value of art. This is the time when the academicians felt to improve the society by presenting art, paint and images for moral values, sentiments etc.

The concept art for the art sake became significant and became a part of public life in the form of media, films, paintings, advertisements etc. and that has relevance even in today's time.

### **12.2.1 The Emergence of Art for Art's sake**

The starting of the art for the art sake came into life while using art even for the unnecessary issues of society, politics, etc. Oskar Wilde in his novel *The Picture of Dorian Grey*, believed that art has no other purpose than to beautify the words as per the desires of the situation. Walter Pater argued about the movement was meant for the use of literature from social evils. Mostly the artists in this era felt that the art is the only thing that matters most that provide real life nature, hence the use of art is to create independency autonomy for both science and moral to orient the life in general.

The aesthetic movement in which Oskar Wilde was the major promoter was of the opinion that the art should be made free from all responsibilities. Freeing the art had become a slogan in order to promote the artists pursuit a sole justification for being, thus, can say that art for the art sake is used to cleanse and heal the work from endless counters, ambition and other follies of life in the society.

James McNeill Whistler (1834-1903) advocated that art should be free from all obligations and be used to express thoughts and inner desires. It should be stand as independent and without many complexities of emotions.

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## **12.3 IMPACT OF SURREALISM**

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The art of Surrealism had a great impact on art, literature, culture and society. By this it became easy for the artists to showcase their talent, their emotions, and creativity easily as it gives freedom to expression, emotions, thoughts and the artist be able to sketch their dream pictures on canvas without any hesitation. The surrealist artists use bigger objectives and parts in their picture to be recognized by the viewers. The artists combine the elements with the scenes to make different composition. The art of the famous Belgian surrealist painter Rene` Magritte exemplifies at

the best the style of surrealist. His painting displays unreal scenes with intriguing sense of humour.

The major Surrealist painters were Jean Arp, Max Ernst, André Masson, René Magritte, Yves Tanguy, Salvador Dalí, Pierre Roy, Paul Delvaux, and Joan Miró. Frida Kahlo and Pablo Picasso are sometimes included on this list but they never officially joined the Surrealist group. All individual artists had their own explanation and exploration meaning of life.

### **12.3.1 The Artists of the –**

The movement was prolific and included many painters and artists. The well-known among them were Salvador Dalí, Jean Arp, Max Ernst, André Masson, René Magritte, Y Tanguy, Leonor Fini, Paul Delvaux, and Joan Miro etc.

The Persistence of memory is the well-known painting by Salvador Dalí and The Son of Man, The False Mirror by René Magritte.

Hence, can say that Surrealism is the perfect art to engage art of people in which they not only explore their mind and vision but also they come up with innovative ideas and showcasing their talent to the society in different way.

### **12.3.2 Major Writers -**

**André Breton** (1896-1966) Breton, an avant-garde writer, is considered the founder and theorist of the Surrealist movement. At first he worked in the Dada circles, collaborating with Philippe Soupault in automatic writing. He then developed the theoretical basis of Surrealism and wrote three manifestos in 1924, 1930, 1934. Breton helped to found several reviews: *Littérature* (1919), *Minotaure* (1933), and *VVV* (1944). His Surrealist writings include *Nadja* (1928), and *What is Surrealism?* (1934).

**Luis Buñuel** (1900-1983) Known by his association with the French Surrealists of the 1930s, Buñuel created fantastic, seemingly unconnected, and bizarre Surrealist films. Following in the Surrealist tradition, his films explored dream imagery and unconscious desires. Buñuel collaborated with Salvador Dalí twice to make the quintessential Surrealist films, *Un Chien Andalou* (1928) and *L'Age d'Or* (1930). Buñuel would later explore controversial topics such as social injustice, religious excess, and eroticism in his films.

**Joseph Cornell** (1903-1972) Cornell was as enigmatic as his works of art. He was an American sculptor known for his disjointed collages of objects and images in small, wooden boxes. Although he had no formal art training, he explored New York City's museums, theaters, and second-hand bookstores, and during the 1920s began collecting old books, engravings, and other objects from earlier eras. His incongruous juxtaposition of objects was influenced by Surrealist poetry. Cornell's selection of objects had an extremely personal quality. He would use similar objects repeatedly such as a clay pipe, a cordial glass, spheres, postcards and drawings made by his disabled brother

**Salvador Dalí** (1904-1989) A Spanish painter and writer, Dalí is probably one of the most well-known members of the Surrealist movement. His reputation as an eccentric preceded him and his ego was probably as big as the fantastic images he created. Dalí was heavily influenced by the writings of Sigmund Freud. His paintings depict dream imagery and everyday objects in unexpected forms, such as the famous limp watches in *The Persistence of Memory* (1931). Dalí's paintings are characterized by meticulous draftsmanship with realistic detail. Dalí designed and produced Surrealist films, illustrated books, hand-crafted jewelry, and created theatrical sets and costumes.

**Marcel Duchamp** (1887-1968) Duchamp was a French artist who grew up in a family of artists. Three of his five siblings, Raymond Duchamp-Villon, Jacques Villon, and Suzanne Valadon also became professional artists. Duchamp's work had a major impact on the direction of 20th-century art. He worked in Cubist style, and helped develop Dada and Surrealism. Duchamp influenced later movements like Pop art and kinetic sculpture. His controversial work *Nude Descending a Staircase* was included in New York City's groundbreaking Armory Show in 1913, the first major showing of modern art in the United States. He soon presented unaltered, everyday objects as sculpture, 11 radically changing the course of modern art. His "ready-mades" questioned the aesthetics of art and demanded who decides what is art. His work *Fountain* which was an upturned urinal, signed R. Mutt 1917, was a groundbreaking work. In 1923 Duchamp announced that he was through with art and returned to Paris. He dedicated the rest of his life to chess, only rarely completing works of art.

**Max Ernst** (1891-1976) Ernst was an important artist for both Dada and Surrealism. He experimented in a variety of media. Attracted by the Dadaists' revolt against convention, Ernst helped create the Cologne movement of Dada. When he moved to Paris, he turned to Surrealism, painting pictures in which human-like forms and fantastic creatures inhabit precisely detailed Renaissance landscapes. Ernst was interested in automatism, creating art from a chance happening. In 1925 he invented frottage and would develop decalomania. After the invasion of France in World War II, Ernst was interred three times in Nazi war camps before he escaped to the United States. He immigrated to the United States in 1941 with the help of the heiress Peggy Guggenheim, who became his third wife in 1942. He would later marry the American Surrealist Dorthea Tanning and move to Sedona, Arizona. Ernst returned to France in 1953.

**René Magritte** (1898-1961) Magritte was a Belgian Surrealist whose paintings seem fairly realistic at first glance, as they are depicted with extreme detail. However, upon closer inspection, the juxtaposed images, incongruous scenes and plays on words, question reasoning. Magritte was interested in what lies beyond surface appearances. He altered conventional images, created new images and mixed the messages between word and meaning and titles and paintings. In *The Art of Conversation* Magritte has carefully rendered a stone structure in a

landscape setting. The structure spells out the work *rêve* which in French means “dream.” This word connotes an airy quality as well as something ethereal, since a dream is created with the imagination. Magritte makes the dream solid as stone and has placed it in an auspicious setting, untouched by the human imagination.

**Joan Miró** (1893-1983) Miró was a Spanish painter whose Surrealist works look like dream-inspired hallucinatory renditions. In 1920 he moved to Paris where, under the influence of Surrealist poets and writers, his art evolved into the globular biomorphic forms for which he is most known. Miró drew on memory, fantasy, and the irrational to create works of art that are visual analogues of Surrealist poetry. His forms are painted in a limited range of bright colors, especially blue, red, yellow, green, and black. Although generally apolitical, he was unable to control his feelings after the atrocities in his homeland during the Spanish Civil War. Miró completed a series of *tableaux sauvage* or wild paintings such as *Persons in the Presence of a Metamorphosis* in which amoebic figures watch another figure disintegrate into biomorphic parts

**Meret Oppenheim** (1913?-1985) One of the few women in the Surrealist movement, the Swiss artist Oppenheim used images in a way that made no logical sense. In her most famous work Oppenheim created *Object (Breakfast in Fur)* (1936), which was a fur-lined cup, saucer and teaspoon. It created a sensation because it was a presentation of two objects: the fur and the cup with its saucer, which are completely unconnected.

**Man Ray** (1890-1976) An American painter and photographer, Man Ray was born Emanuel Rudnitsky. After meeting Marcel Duchamp and Francis Picabia in New York, he helped to found the New York City Dada group in 1917. With Marcel Duchamp, he helped to found the New York City Dada group in 1917. After moving to Paris in 1921, Ray became a leading figure in the artistic avant-garde. He developed “rayographs,” which were abstract images made by placing objects on light-sensitive surfaces. Ray became involved in Surrealism, photographing the movements leaders. He also made art films, including *L'Étoile de Mer* (1928). Man Ray is most remembered for his photographs of the Parisian avant-garde as well as fashion photography.

**Kurt Schwitters** (1887-1948) A German artist, Schwitters was a member of the Dada movement and is best known for the collages and sculptures he assembled from found objects and trash that he termed *Merz*. This term was developed from a collage that contained the words *Kommerz und Privatsbank*. Discarded train tickets, newspapers, broken artist’s palettes, and other such objects were incorporated into Schwitters' works. He was interested in the juxtaposed objects’ color, texture, and surprise value.

**Dorthea Tanning** (b. 1913) Tanning, an American painter, sculptor, illustrator and writer, was one of the few female Surrealists. Fulfilling her dream to become a painter, she entered the circle of the New York Surrealist movement after World War II. A chance meeting with Max

Ernst in 1942 initiated her desire to paint among the Surrealists. In 1946 she married Ernst. They lived together for eight years in Sedona, Arizona before moving to Paris. From 1942 to 1956 Tanning painted in a Surrealist manner using erotic imagery and the psychosis of nightmares with metamorphic figures. Guardian Angels is created with pastel blues and greens and at first glance seems serene. However, after closer inspection, one notices headless, adolescent girls being whisked away by eerie angel-like figures.

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## **12.4 WRITERS, LITERARY WORKS AND THEORY OF ART FOR ART SAKE -**

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The concept of art for the art sake was adopted by many leading French writers and authors to serve their work that lasts for long in the minds of readers like Oscar Wilde, Samuel Taylor, Coleridge, and Symons. The term basically appeared in 1809 to 1849

Establishment of theory of Art for the Art Sake was not an overnight process but it evolved with time frame. Walter Pater (1838-1891) who was considered the hero of this theory had an opinion that the pleasure of living is the end of existence. He was the one who presented this theory in his book *The Renaissance* in 1873 which shows or differentiated the rich and fleetingness of immediate action.

Theophil who coined this term was of the opinion that the beauty of things was in the use of it or its proper utility. His practice on the same helped him developing formal qualities in the poetry into religion of art. He was of the opinion that the art should be used with some ideology and have to have some mission. He further said that the ultimate goal of using art is the expression of truth and beauty or other expression of the nature.

Kant (1780) gave his views on this movement the views are totally depends on moods, imagination not by understanding, the meaning should be taken as it is as the facts were presented in the poetry or other forms of art. He framed his opinion that appreciating beauty for its own sake not for the utility frame work, a real artist produces a literary work for the art not for any other purpose.

The beginning of the movement of The Art for Art sake took place back in 1808 – 1848 in which the short story writers, critics, poets advocated the movement for notable and noble tasks.

Poe's view on this issue was very clear that the art should be used in the form that the artists may not use this form for utility part in fact it should be made free from all barriers in life. Thus, one can say that the use of art is to express the beauty of purpose and the rhythm of life to enhance the meaning of life rather than the utility of life. By this way the art seems standing independent from all sphere of life.

### **12.4.1 Social and Historical factors for Art for Art Sake –**

Because of the industrial revolution much change were observed in the society. First and foremost the medieval feudal system was ended with the beginning of this movement. People with different opinion formed

their own group, resulted cultural, social clashes among them, like the middle class were against the working class, people were against the artists and their thoughts on various issues, artists were against the scientists. The movement and concept of Art for the art sake became popular as the artists had started thinking as if having certain rights and responsibilities; secondly industrial revolution brought drastic change among the artists who brought change in the literary form in the market. Because the industrial rules changed, the education system was improved and the artists started writing what the common people want to read without any force in their writing. The industrial revolution brought many changes in the life like ugliness, destruction of nature by throwing garbage, puffs of machines, chemical smell etc that made the artists more frustration in their life, they became depressed because of the unaesthetic atmosphere which is not good for any life. The Romantic writers started moving with their imaginative world to escape from the reality. They spoke very high of what the industry people do in whatsoever manner be it destruction of nature and its beauty. The unstructured way of life settled people with their own beliefs and satisfaction of what they think for their life and for themselves based on their values, believe in almighty, lack in scientific justification of components of nature, etc. made an important contribution to the importance of Art for the Art sake in Victorian era. Since the society lack structure in this type of beliefs hence such type of structure disappear from the society soon after some time of its emergence. But the Aesthetic writers could produce something positive and interesting work in the society. But the circumstances lost the sense in life in the 19th century literature. Though some tried to improve upon the condition but the artists with their own believe in art for the art sake claimed separation for their art and life.

The movement was found philosophical support of Immanuel Kant who established the aesthetic capacity of man in the independent domain, meaning thereby separated from sense of beauty from practical interests.

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## **12.5 LET US SUM UP**

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**In this unit of Surrealism you have learnt –**

- Surrealism art and its importance
- How different objects with double the size used with a unique message
- Contribution of artists towards this art and how do they put their best to make this art alive.
- Different art form

**Whereas we came with the following conclusion for Art for Art Sake**

19th century was the time when the art had a shift in identity, nature and objectives. Art was not used as an artist luxury but the need. Based on the facts art was rolled in all sphere of subjects of daily life, as a result had to deal with ill issues, corruption and so on, resulted the artists had to

come out with their views and advocated that the art should be used as art for the art sake and could save the brilliance and glory of art. However, the movement to save art succeeded in keeping the use only for literary ceremonies and fit for literary work only. The influence of the movement That is why the influence of the movement had no real chance of addressing the ever developing demands of art in the post modern and contemporary periods where art was used in the more complexities of life and its rhythm. The main aim of using art for the art sake to create beauty to the subject not creating the image in fact to gain the understanding by readers. It was demanded to respect the true art not the manipulation in art. Hence, to create beauty is essential part in the life of human being and creating beauty for beauty's sake would serve museum more than real life and art.

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## 12.6 KEY WORDS

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<b>Aesthetics</b>	the branch of philosophy that deals with the principles of beauty and artistic taste.
<b>Modernism</b>	a style or movement in the arts that aims to <u>depart</u> significantly from classical and traditional form
<b>Automatic writing</b>	Automatic writing, also called psychography, is a <i>claimed psychic ability allowing a person to produce written words without consciously writing.</i>
<b>Situationists</b>	of or relating to the belief that people are more influenced by external, situational factors than by internal ones
<b>Art for art sake</b>	used to convey the idea that the chief or only aim of a work of art is the self-expression of the individual artist who creates it.

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## 12.6 CHECK YOUR PROGRESS

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- I. Surrealism movement was started in .....
    - 1200s
    - After 1600
    - Between 1400 to 1500s
    - Late 1900s to early 2000s
  2. Name the country in which the Surrealist movement began --
    - German
    - France
    - Russia
    - England
- Ans. France
3. By whom the Surrealist movement started?
    - Salvador Dali
    - Andre Breton
    - Sir Septimus Surreal

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- Max Ernst

Ans- Andre Breton

4. Automatism is an art of Surrealism. What does automatism mean?

- Painting or drawing is a moving car
- Drawing with a bionic biro
- Drawing without thinking what you are drawing
- With the help of computer programming

Ans – Drawing without thinking what you are drawing

5. Surrealism art was inspired by –

- Dada
- Realism
- Pop art
- Impression art

### Question

1. What do you mean by Surrealistic?
2. How Surrealism art is different from Dada?
3. State the reasons of starting surrealism movement after world war-1
4. The art or work of surrealists were beyond reality, discuss.
5. Discuss the theory of on ‘art for the art sake’ given by Walter Pater.
6. . Who gave the concept of ‘art for the art sake’ and why?
7. State the different types of art you come across of Victorian era.
8. What are the components that qualify the art?
9. What is your opinion on art can contribute to positive change?

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