

\*\* Please keep in mind that this bibliography *does not* follow the rules for your assignment. However, this gives you an example of how to summarize and evaluate sources. This is not an undergraduate-level annotated bibliography, so the author's understanding of the field is certainly more sophisticated. Also, the second entry is a bit too short, but, nonetheless, this is a good model.

Topic: photographs in surrealist periodicals

Research question: Why do the surrealists use so many found photographs in their magazines? What are the effects of this?

Thesis: By publishing found photographs in their reviews, the surrealists change the meaning of photographs making ordinary images into images of the surreal, which forces us to question the validity of the notion of photographic evidence.

#### Annotated Bibliography

Clifford, James. "On Ethnographic Surrealism." *The Predicament of Culture. Twentieth Century Ethnography, Literature, Art*. Cambridge, Mass.: Harvard UP, 1988. 117-151.

James Clifford argues that surrealists, both dissident and official, looked to ethnography to assist them in their project of cultural criticism. Clifford's term "ethnographic surrealism" describes the "continuous play of the familiar and the strange" that marked the convergence of surrealism and ethnography (121). For Clifford, ethnographic surrealism reached its peak in *Documents*, but declined in *Minotaure*, where the categories of art and ethnography diverged once again. I accept Clifford's idea that ethnographic surrealism constituted a form of criticism that destabilized and displaced traditional aesthetic, cultural and intellectual categories, and build on his ideas in my third chapter that examines the re-framing of Ernest Robin's nineteenth-century ethnographic photographs of New Caledonians as subversive commentary on twentieth-century culture. While Clifford concentrates on the formation of a new ethnography in the twentieth century, however, I look to nineteenth-century institutional practices.

Didi-Huberman, Georges. *Invention de l'hystérie: Charcot et l'iconographie photographique de la Salpêtrière*. Paris: Macula, 1982.

Georges Didi-Huberman has written a significant volume on the images produced at the Salpêtrière Hospital in the 1870s and 1880s that examines the role of the photographs in constructing a notion of hysteria. I use Didi-Huberman's research to support my analysis of those same photographs as they were re-framed as surrealist in Breton and Aragon's celebration of hysteria that was published in *La Révolution surréaliste*.

*Documents* 1-2. (1929-1930). Reprint, Paris: Jean-Michel Place, c. 1991.

*Documents* was founded by Georges Wildenstein, an art collector and the director of the *Gazette des beaux-arts*, and was governed by an editorial board that included representatives of various museums, such as the Musée d'Ethnographie du Trocadéro, the Louvre, the Cabinet des Médailles division of the Bibliothèque nationale de France, and the Musée des Antiquités. However, Georges Bataille was the de facto editor, and the review reflects his sensibilities and those of his surrealist friends and fellow contributors. The tensions between the academic affiliations and Bataille's interest in transgression are apparent in the choice of photographs for the review. Art reproductions share space with Jacques André Boiffard's surrealist photographs, photographs culled from popular culture and unusual found photographs. As one of my three main objects of study, *Documents* is an excellent example of the blending of high art and popular culture using photographs. While an analysis of the appropriated photographs is certainly key, I also consider other visual elements as well as articles in *Documents*, *Minotaure*, and *La Révolution surréaliste* to determine the differing discursive practices of the three reviews. The visual practices in *Documents* are decidedly confrontational.