

# AGM60 Research & Experimentation

Week 30 Seminar Presentation

Jennie Meadows

# Seminar Task

- Within the field of contemporary photography, find an artist statement, exhibition press release or photographer's proposal
- Prepare a short, informal presentation for discussion purposes (5-10 minutes)
- Consider the clarity, effectiveness and supportive role of this text
- Include how this text specifically relates to the work at hand

# Tate Website – Dora Maar



[https://youtu.be/L\\_VLDL1omal](https://youtu.be/L_VLDL1omal)

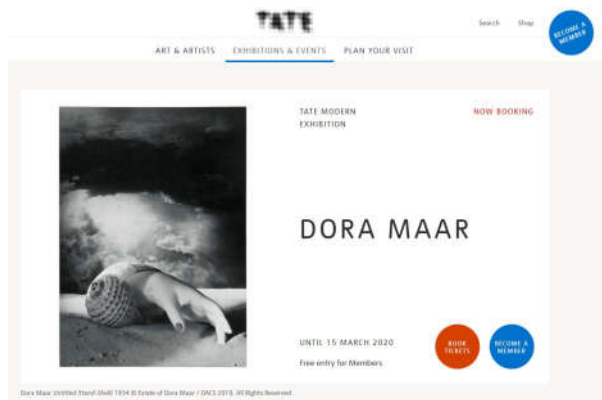
Dora Maar

- Photographer

- Painter

- Provocateur

# Tate Website – Dora Maar



## The most comprehensive retrospective of Dora Maar ever held



During the 1930s, Dora Maar's provocative [photomontages](#) became celebrated icons of [surrealism](#).

Her eye for the unusual also translated to her commercial [photography](#), including fashion and advertising, as well as to her social [documentary projects](#). In Europe's increasingly fraught political climate, Maar signed her name to numerous left-wing manifestos – a radical gesture for a woman at that time.

Her relationship with [Pablo Picasso](#) had a profound effect on both their careers. She documented the creation of his most political work, *Guernica* 1937. He painted her many times, including *Weeping Woman* 1937. Together they made a series of [portraits](#) combining experimental photographic and [printmaking techniques](#).

In middle and later life Maar withdrew from photography. She concentrated on painting and found stimulation and solace in poetry, religion, and philosophy, returning to her darkroom only in her seventies.

This exhibition will explore the breadth of Maar's long career in the context of work by her contemporaries.

### TATE MODERN

Bankside  
London SE1 1NF  
[Plan your visit](#)

### DATES

20 November 2019 – 15 March 2020

### PRICING

£13 / FREE for Members

Concessions £12

Family child 12–18 years £5

Under 12s FREE (up to four per family adult)

16–25? Join [Tate Collective](#) for £3 tickets

See the exhibition for just £10 during [Luncheon Tate Lates](#) (Offer valid on visits from 18.00 during Luncheon Tate Lates only.)

[School groups must be booked in advance](#)

Tickets can be booked online or by phone on +44 (0) 20 7987 8888 (9.45–10.00 daily)

For further information see [booking FAQs](#)

[Book tickets](#)

[Become a Member](#)

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### SUPPORTED BY

John Studzinski

### WITH ADDITIONAL



Dora Maar: *Man looking inside a sidewalk inspection door*, London c.1935. Collection of Michael Mattis and Judith Hochberg, New York, courtesy art2art Circulating Exhibitions © Estate of Dora Maar / DACS 2019. All Rights Reserved


# Tate Website – Dora Maar

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NOW BOOKING

## DORA MAAR

UNTIL 15 MARCH 2020

Free entry for Members

BOOK TICKETS

BECOME A MEMBER

Dora Maar *Untitled (Hand-Shell)* 1934 © Estate of Dora Maar / DACS 2019, All Rights Reserved

# Tate Website – Dora Maar

The most comprehensive retrospective of Dora Maar ever held



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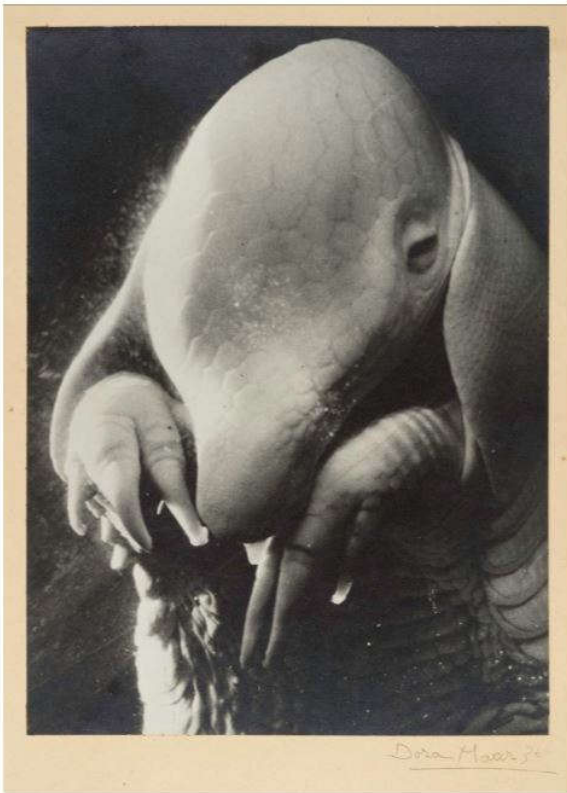
## WITH ADDITIONAL

# Tate Website – Dora Maar



Dora Maar *Man looking inside a sidewalk inspection door, London c.1935* Collection of Michael Maffis and Judith Hochberg, New York, courtesy art2art Circulating Exhibitions © Estate of Dora Maar / DACS 2019, All Rights Reserved

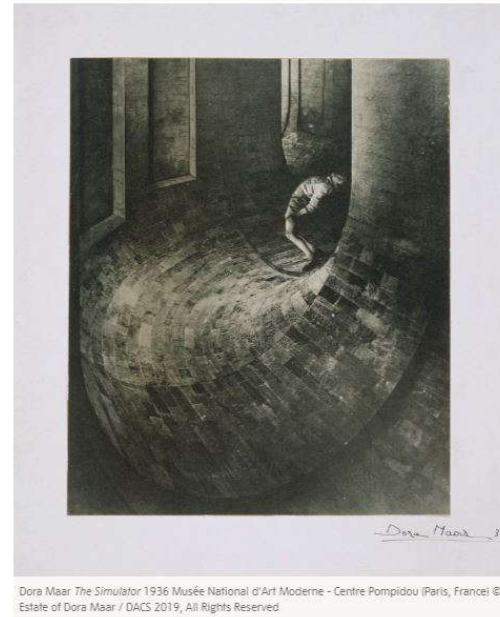
# Dora Maar's Images



Dora Maar *Portrait d'Ubu* 1936 Musée National d'Art Moderne - Centre Pompidou (Paris, France) © Estate of Dora Maar / DACS 2019, All Rights Reserved



Dora Maar *Model in Swimsuit* 1936 The J. Paul Getty Museum, Los Angeles © Estate of Dora Maar / DACS 2019, All Rights Reserved



Dora Maar *The Simulator* 1936 Musée National d'Art Moderne - Centre Pompidou (Paris, France) © Estate of Dora Maar / DACS 2019, All Rights Reserved



Dora Maar *Woman sitting in profile, the bust dressed in a blouse made of tattoo patterns drawn on the photograph* c. 1930 Private Collection © Estate of Dora Maar / DACS 2019, All Rights Reserved

# The most comprehensive retrospective of Dora Maar ever held

During the 1930s, Dora Maar's provocative photomontages became celebrated icons of surrealism.

Her eye for the unusual also translated to her commercial photography, including fashion and advertising, as well as to her social documentary projects. In Europe's increasingly fraught political climate, Maar signed her name to numerous left-wing-manifestos – a radical gesture for a woman at that time.

Her relationship with Pablo Picasso had a profound effect on both their careers. She documented the creation of his most political work, *Guernica* 1937. He painted her many times, including *Weeping Women* 1937. Together they made a series of portraits combining experimental photographic and printmaking techniques.

In middle and later life Maar withdrew from photography. She concentrated on painting and found stimulation and solace in poetry, religion, and philosophy, returning to her darkroom only in her seventies.

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# Exhibition Statement

- Key words and specific sentences are integral to the text in supporting the photographer's work

- The most comprehensive retrospective of Dora Maar ever held
  - Strong, confident opening statement

- During the 1930s, Dora Maar's provocative photomontages became celebrated icons of surrealism.
  - Situates the photographer historically – “1930s”
  - States a particular technique used by the photographer – “photomontage”
  - States the effect of the work on its audience – “provocative”
  - Places the importance of the photographer's work – “celebrated icons”
  - Places the photographer's work within a particular sphere of art and/or cultural production – “surrealism”

- Her eye for the unusual also translated to her commercial photography, including fashion and advertising, as well as to her social documentary projects.
  - States the photographer's USP – “eye for the unusual”
  - States the photographer worked in multiple and different areas of photography – “commercial, including fashion and advertising, plus social documentary”

- In Europe's increasingly fraught political climate, Maar signed her name to numerous left-wing manifestos – a radical gesture for a woman at that time.
  - Gives further context to the photographer's 'bubble' of cultural production – “Europe's increasingly fraught political climate”
  - Places the photographer's political leaning – “Maar signed her name to numerous left-wing manifestos”
  - Shows the photographer did not have a 'follow-the-herd' mentality – “a radical gesture for a woman at that time”

- Her relationship with Pablo Picasso had a profound effect on both their careers. She documented the creation of his most political work, Guernica 1937. He painted her many times, including Weeping Women 1937. Together they made a series of portraits combining experimental photographic and printmaking techniques.
  - The photographer influenced, and was influenced, by a key, established contemporary artist
  - The photographer also worked in conjunction with this artist using non-conventional techniques

- In middle and later life Maar withdrew from photography. She concentrated on painting and found stimulation and solace in poetry, religion, and philosophy, returning to her darkroom only in her seventies.
  - The photographer did not work continuously in this medium
  - Despite withdrawing from this medium, the photographer continued their artistic and cerebral pursuits within other media
  - The photographer produced photographic work later in life after being involved and exposed to different ways of seeing the world
  - Suggests that this return would result in further unconventional images that show the photographer still possessed their “eye for the unusual”

- This exhibition will explore the breadth of Maar's long career in the context of work by her contemporaries.

- Succinctly concludes the Exhibition Statement

- Discuss...