

For generations, Paris *after-hours* has captured the imagination of the city's inhabitants and its visitors in equal measure. Whether prompted by the reflection of lights along the Seine, the nonchalance of café life, the atmosphere of romance, its reputation for sensual and carnal pleasures, its intellectual and creative citizenry, or some combination of all these things, we tend to anthropomorphize the city as a mysterious and inspirational source. The period between the two world wars was an especially fertile time in Paris, which became a crucible for the emergence of Surrealism. Intense interpretations of inner worlds came together with challenges to distinctions between high and low culture as Parisian writers, critics, and artists spawned the creative effulgence of the Surrealist movement, whose influence would endure throughout the twentieth century.

This book accompanies *Twilight Visions: Surrealism, Photography, and Paris*, the first exhibition to examine the intersection of documentary photography, manipulated photography, and film within the broader social, political, philosophical, and cultural contexts that defined Paris during the interwar years. The exhibition and publication illuminate for scholars and the general public the connections between Surrealist avant-garde practice and popular culture. Although much has been written about Surrealism, Dr. Therese Lichtenstein, the curator of the exhibition and the editor of and prin-

cipal contributor to this volume, offers a fresh perspective, drawing new connections by examining the role of the city as muse and the burgeoning popularity of photography as a democratizing factor in the dissemination of culture.

During the formative stages of this project, Dr. Lichtenstein realized that the city of Paris was more than a backdrop for a literary and artistic movement: its streets, flea markets, café life, and demimonde were at the core of the chance encounters that served for the Surrealists as snapshots of unconscious thought and motivation. To broaden our understanding of Surrealist activity and its contexts, she enlisted Whitney Chadwick, Colin Jones, and Julia Kelly as contributors to this publication. The intelligent and thought-provoking essays by these distinguished scholars enrich this catalogue, and we gratefully acknowledge their contributions.

On behalf of the Frist Center for the Visual Arts, I wish to extend my heartfelt thanks to the exhibition lenders. We appreciate the attention to detail that processing loan requests requires and the efforts of countless people in assuring the availability of important loans for the tour of the exhibition to three venues. Our thanks go to the directors, curators, registrars, librarians, administrators, and art handlers involved in securing and processing these loans. We offer our sincere

gratitude also to private lenders and gallery professionals for their assistance in locating and arranging loans of key pictures and ephemera. We acknowledge that these generous lenders, public and private, are living without important works to make this tour possible, and we thank them.

The film series that is presented as part of this exhibition involves colleagues at each venue who deserve grateful recognition. In Nashville, we extend our appreciation to colleagues at the Belcourt Theatre and Vanderbilt University, who helped to identify and locate films for this series and assisted with bringing these works of art to the public.

After closing at the Frist Center for the Visual Arts, *Twilight Visions: Surrealism, Photography, and Paris* travels to the International Center of Photography in New York and to the Telfair Museum of Art in Savannah, Georgia. We are most grateful to these institutions for participating in the tour and extend our sincere appreciation to Willis Hartshorn, director of the International Center of Photography, and Steven High, director of the Telfair Museum of Art.

We are grateful to our colleagues at University of California Press for their professionalism, good humor, and attention to detail. It has been a pleasure to work with their team in bringing this publication to fruition. Special thanks go to Deborah Kirshman, who responded enthusiastically to the idea of this project in its embryonic stages, for her sage advice and unflappable equilibrium.

The Board of Trustees of the Frist Center for the Visual Arts provides generous support for our mission and vision. We appreciate their endorsement of original scholarship and their ongoing commitment to bringing the best of the world's art to Nashville. Members of our staff have worked countless hours on this publication and exhibition. We thank them for their tenacity and good manners throughout. Our greatest debt goes, of course, to Therese Lichtenstein for orchestrating everything.

Susan H. Edwards, PhD
Executive Director and CEO
Frist Center for the Visual Arts
Nashville, Tennessee