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Defining the female artist: Marion Adnams and surrealism

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Defining the Female Artist: Marion Adnams and Surrealism

Marion Adnams Symposium

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Marion Adnams' work can be placed into different periods and subject matter and curating her work involves making decisions about such criteria. But to what extent are wider grouping useful in defining an artist's work and does placing Marion Adnams in the context of Surrealism offer any insights into her practice? The relationship of women artists to Surrealism and the female/male dichotomies within the movement will be considered in relation to the ways in which they resonate with motifs and themes within Marion Adnams' own work. French Surrealism was largely envisaged as a collective movement, encapsulated in its British counterpart in the work of artists such as Nash and Agar, in painting, found objects and poetry, which may provide an understanding of Marion's individual yet surrealist approach to her work.

Marion Adnams' approach to painting, from her series of paper dolls to the mythic meditations of stones and shells, explores a number of themes within surrealism. Out of sense of fascination, Marion brings objects from the external world into her imagination, bestowing upon them a surreal air: "animating" the inanimate, creating disturbing juxtapositions or producing meditations on life and death. Yet, as well as using these objects, it is the juxtaposition between life in Derby, painting from her mind's eye, and her Enchanted Country of France that seems to offer Marion Adnams the most surreal and creative space.

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