# MAX ERNST DADA AND THE DAWN OF SURREALISM

MAX ERNSTMAX ERNSTMAX ERNSTMAX ERNSTMAX ERNSTDADA AND SURREALISM: A VERY SHORT INTRODUCTIONMAX ERNSTDADA AND SURREALISM REVIEWEDA COMPANION TO DADA AND SURREALISMDADA IN THE COLLECTION OF THE MUSEUM OF MODERN ARTGERMAN POST-EXPRESSIONISM: THE ART OF THE GREAT DISORDER 1918: 1924New York MagazineThe Screen in Surrealist Art and ThoughtSurrealism and the OccultMax ErnstDADA, Surrealism, and the Cinematic EffectDestruction Was My BeatriceSurrealist Landscape in the American WestA Companion to Modernist Literature and CultureSurrealist Collage in Text and Image William A. Camfield William Camfield William A. Camfield David Hopkins Menil Collection (Houston, Tex.) Dawn Ades David Hopkins Museum of Modern Art (New York, N.Y.) Haim Finkelstein Tessel Bauduin William A. Camfield R. Bruce Elder Jed Rasula Samantha Kavky David Bradshaw Elza Adamowicz

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LEVEN EN WERK TOT 1927 VAN DE DUITSE SCHILDER 1891 1976 EEN VAN DE VEELZIJDIGSTE KUNSTENAARS UIT DE EERSTE HELFT VAN DE TWINTIGSTE EEUW

A STIMULATING INTRODUCTION TO THE MANY DEBATES SURROUNDING THE DADAIST AND SURREALIST MOVEMENTS SUCH AS THE MARQUIS DE SADE S POSITION AS A SURREALIST DEITY ATTITUDES TOWARDS THE CITY THE IMPACT OF FREUD AND ATTITUDES TOWARDS WOMEN

THIS EXCELLENT OVERVIEW OF NEW RESEARCH ON DADA AND SURREALISM BLENDS EXPERT SYNTHESIS OF THE LATEST SCHOLARSHIP WITH COMPLETELY NEW RESEARCH OFFERING HISTORICAL COVERAGE AS WELL AS IN DEPTH DISCUSSION OF THEMATIC AREAS RANGING FROM CRIMINALITY TO GENDER THIS BOOK PROVIDES AN EXCELLENT OVERVIEW OF NEW RESEARCH ON DADA AND SURREALISM FROM SOME OF THE FINEST ESTABLISHED AND UP AND COMING SCHOLARS IN THE FIELD OFFERS HISTORICAL COVERAGE AS WELL AS IN DEPTH DISCUSSION OF THEMATIC AREAS RANGING FROM CRIMINALITY TO GENDER ONE OF THE FIRST STUDIES TO PRODUCE GLOBAL COVERAGE OF THE TWO MOVEMENTS IT ALSO INCLUDES A SECTION DEALING WITH THE CRITICAL AND CULTURAL AFTERMATH OF DADA AND SURREALISM IN THE LATER TWENTIETH CENTURY DADA AND SURREALISM ARE ARGUABLY THE MOST POPULAR AREAS OF MODERN ART BOTH IN THE ACADEMIC AND PUBLIC SPHERES

DADA THE COLLECTIONS OF THE MUSEUM OF MODERN ART IS THE FIRST PUBLICATION DEVOTED EXCLUSIVELY TO MOMA S UNRIVALLED COLLECTION OF DADA WORKS BEGINNING WITH A CORE GROUP ACQUIRED ON THE OCCASION OF THE LANDMARK FANTASTIC ART DADA AND SURREALISM EXHIBITION OF 1936 ENRICHED IN 1953 BY A BEQUEST SELECTED

BY MARCEL DUCHAMP AND STEADILY AUGMENTED OVER THE YEARS THE MUSEUM S DADA COLLECTION PRESENTS THE MOVEMENT IN ITS FULL INTERNATIONAL AND INTERDISCIPLINARY SCOPE DURING ITS DEFINING YEARS FROM 1916 THROUGH 1924 CATALYZED BY THE MAJOR DADA EXHIBITION THAT APPEARED IN PARIS WASHINGTON D C AND AT THE MUSEUM OF MODERN ART IN 2005 6 THE BOOK BENEFITS FROM THE LATEST SCHOLARLY THINKING NOT ONLY AS FOUND IN THE EXHIBITION S CATALOGUES BUT ALSO IN THE CRITICAL RESPONSES TO THEM AS WELL AS IN AN AMBITIOUS SERIES OF SEMINARS ORGANIZED AROUND THE SHOW FEATURING GENEROUSLY ILLUSTRATED ESSAYS THAT FOCUS ON A SELECTION OF THE MUSEUM S MOST IMPORTANT DADA WORKS THIS PUBLICATION HIGHLIGHTS WORKS IN MANY MEDIA INCLUDING BOOKS JOURNALS ASSEMBLAGES COLLAGES DRAWINGS FILMS PAINTINGS PHOTOGRAPHS PHOTOMONTAGES PRINTS READYMADES AND RELIEFS IT ALSO INCLUDES A COMPREHENSIVE CATALOGUE OF THE MUSEUM S DADA HOLDINGS INCLUDING THOSE IN THE MUSEUM S ARCHIVES AND LIBRARY EDITED BY ANNE UMLAND AND ADRIAN SUDHALTER MEMBERS OF THE MUSEUM S DEPARTMENT OF PAINTING AND SCULPTURE THIS BOOK INAUGURATES AN AMBITIOUS NEW SERIES OF SCHOLARLY CATALOGUES ON THE MUSEUM S COLLECTION

GERMAN POST EXPRESSIONISM IS THE FIRST STUDY TO RECONSTRUCT HISTORICALLY THE EVOLUTION OF DIE NEUE SACHLICHKEIT THE SLOGAN COINED AS A DESIGNATION FOR THE POST EXPRESSIONIST FIGURAL ART THAT DEVELOPED THROUGHOUT GERMANY FOLLOWING THE FAILED REVOLUTION OF 1919 RATHER THAN STARTING WITH THE MOMENT THIS POST EXPRESSIONIST MOVEMENT WAS CHRISTENED WITH A SLOGAN 1923 CROCKETT INVESTIGATES THE SOURCES AND PRECEPTS OF POST EXPRESSIONISM BEGINNING WITH THE ANTI EXPRESSIONIST STANCE OF DADA IN 1918 AND THE LOSS OF FAITH IN EXPRESSIONISM ON THE PART OF SOME OF ITS CHIEF SUPPORTERS DURING 1919 20

NEW YORK MAGAZINE WAS BORN IN 1968 AFTER A RUN AS AN INSERT OF THE NEW YORK HERALD TRIBUNE AND QUICKLY MADE A PLACE FOR ITSELF AS THE TRUSTED RESOURCE FOR READERS ACROSS THE COUNTRY WITH AWARD WINNING WRITING AND PHOTOGRAPHY COVERING EVERYTHING FROM POLITICS AND FOOD TO THEATER AND FASHION THE MAGAZINE S CONSISTENT MISSION HAS BEEN TO REFLECT BACK TO ITS AUDIENCE THE ENERGY AND EXCITEMENT OF THE CITY ITSELF WHILE CELEBRATING NEW YORK AS BOTH A PLACE AND AN IDEA

AN INTERROGATION OF THE NOTION OF SPACE IN SURREALIST THEORY AND PHILOSOPHY THIS STUDY ANALYZES THE MANIFESTATIONS OF SPACE IN THE PAINTINGS AND WRITINGS DONE IN THE FRAMEWORK OF THE SURREALIST MOVEMENT HAIM FINKELSTEIN INTRODUCES THE SCREEN AS AN IMPORTANT SPATIAL PARADIGM THAT CLARIFIES AND EXTENDS THE UNDERSTANDING OF SURREALISM AS IT UNFOLDS IN THE 1920S EXPLORING THE SCREEN AND LAYERED DEPTH AS FUNDAMENTAL STRUCTURING PRINCIPLES ASSOCIATED WITH THE REPRESENTATION OF THE MENTAL SPACE AND OF THE INTERNAL PROCESSES THAT EVENTUALLY CAME TO BE LINKED WITH THE SURREALIST CONCEPT OF PSYCHIC AUTOMATISM EXTENDING THE DISCUSSION OF THE CONCEPTS AT STAKE FOR SURREALIST VISUAL ART INTO THE CONTEXT OF FILM LITERATURE AND CRITICISM THIS STUDY SHEDS NEW LIGHT ON THE WAY FILM THINKING PERMEATES SURREALIST THOUGHT AND AESTHETICS IN EARLY CHAPTERS FINKELSTEIN LOOKS AT THE CONCEPT OF THE SCREEN AS EMBLEMATIC OF A STRAND OF SPATIAL APPREHENSION THAT INFORMS THE WORK OF YOUNG WRITERS IN THE 1920s SUCH AS ROBERT DESNOS AND LOUIS ARAGON HE GOES ON TO EXPLORE THE WAY THE SPATIAL CHARACTER OF THE SERIAL FILMS OF LOUIS FEUILLADE INTIMATED TO THE SURREALISTS A RELATED MODE OF VISION ASSOCIATED WITH PERCEPTION OF THE MYSTERY AND THE MARVELOUS LURKING BEHIND THE SURFACES OF QUOTIDIAN REALITY THE DIALECTICS INFORMING SURREALIST THOUGHT WITH REGARD TO THE SURFACES OF THE REAL WITH WALLS DOORS AND WINDOWS AS CONTROLLING IMAGES ARE SHOWN TO BE AT THE BASIS OF ANDR RETON S NOTION OF THE PICTURE AS A WINDOW CONTRARY TO THE TRADITIONAL SENSE OF THIS METAPHOR BRETON S WINDOW IS INFORMED BY THE SCREEN PARADIGM WITH ITS SURFACE SERVING AS A LOCUS OF A DIALECTICS OF TRANSPARENCY AND OPACITY PERMEABILITY AND REFLECTIVITY THE MAIN AESTHETIC AND CONCEPTUAL ISSUES THAT COME UP IN THE CONSIDERATION OF BRETON S WINDOW METAPHOR LAY THE GROUNDWORK FOR AN ANALYSIS OF THE WORK OF GIORGIO DE CHIRICO REN AGRITTE MAX ERNST ANDR ASSON AND JOAN MIR HE CONCLUDING CHAPTER CONSI

THIS BOOK OFFERS A NEW PERSPECTIVE ON A LONG DEBATED ISSUE THE ROLE OF THE OCCULT IN SURREALISM IN

PARTICULAR UNDER THE LEADERSHIP OF FRENCH WRITER ANDR. BRETON BASED ON THOROUGH SOURCE ANALYSIS THIS STUDY DETAILS HOW OUR UNDERSTANDING OF OCCULTISM AND ESOTERICISM AS WELL AS OF THEIR FUNCTION IN BRETONIAN SURREALISM CHANGED SIGNIFICANTLY OVER TIME FROM THE EARLY 1920s TO THE LATE 1950s

THIS BOOK DEALS WITH THE EARLY INTELLECTUAL RECEPTION OF THE CINEMA AND THE MANNER IN WHICH ART THEORISTS PHILOSOPHERS CULTURAL THEORISTS AND ESPECIALLY ARTISTS OF THE FIRST DECADES OF THE TWENTIETH CENTURY RESPONDED TO ITS ADVENT WHILE THE IDEA PERSISTS THAT EARLY WRITERS ON FILM WERE TROUBLED BY THE CINEMA S LOWLY FORM THIS WORK PROPOSES THAT THERE WAS ANOTHER LARGELY UNRECOGNIZED STRAIN IN THE RECEPTION OF IT FAR FROM ANXIOUS ABOUT FILM S PROVENANCE IN POPULAR ENTERTAINMENT SOME WRITERS AND ARTISTS PROCLAIMED THAT THE CINEMA WAS THE MOST IMPORTANT ART FOR THE MODERNS AS IT EXEMPLIFIED THE VIBRANCY OF CONTEMPORARY LIFE THIS VIEW OF THE CINEMA WAS ESPECIALLY COMMON AMONG THOSE WHOSE COMMITMENTS WERE TO ADVANCED ARTISTIC PRACTICES THEIR NOTIONS ABOUT HOW TO RECAST THE ART MEDIA OR THE FORMS FORGED FROM THOSE MEDIA S MATERIALS AND THE URGENCY OF DOING SO FORMED THE PRINCIPAL PART OF THE CONCEPTUAL CORE OF THE ARTISTIC PROGRAMS ADVANCED BY THE VANGUARD ART MOVEMENTS OF THE FIRST HALF OF THE TWENTIETH CENTURY THIS BOOK A COMPANION TO THE AUTHOR S PREVIOUS HARMONY DISSENT EXAMINES THE DADA AND SURREALIST MOVEMENTS AS RESPONSES TO THE ADVENT OF THE CINEMA

IN 1916 AS WORLD WAR I RAGED AROUND THEM A GROUP OF BOHEMIANS GATHERED AT A SMALL NIGHTCLUB IN ZURICH SWITZERLAND FOR A SERIES OF BIZARRE PERFORMANCES THREE READERS SIMULTANEOUSLY RECITED A POEM IN THREE LANGUAGES A MONOCLE WEARING TEENAGER PERFORMED A SPELL FROM NEW ZEALAND ANOTHER YOUNG MAN FLUNG BITS OF PAPIER M? CH? INTO THE AIR AND GLUED THEM INTO PLACE WHERE THEY LANDED ONE OF THESE ARTISTS CALLED THE SESSIONS BOTH BUFFOONERY AND A REQUIEM MASS SOON THEY WOULD BE KNOWN BY A MORE EVOCATIVE NAME DADA IN DESTRUCTION WAS MY BEATRICE MODERNIST SCHOLAR JED RASULA PRESENTS THE FIRST NARRATIVE HISTORY OF THE EMERGENCE DECLINE AND LEGACY OF DADA SHOWING HOW THIS STRANGE ARTISTIC PHENOMENON SPREAD ACROSS EUROPE AND THEN THE WORLD IN THE WAKE OF THE GREAT WAR FUNDAMENTALLY RESHAPING MODERN CULTURE IN WAYS WE RE STILL STRUGGLING TO UNDERSTAND TODAY

FOCUSING ON THE PERIOD OF THE SECOND WORLD WAR THIS BOOK EXPLORES THE EMERGENCE OF SURREALIST LANDSCAPE AS A GENRE THROUGHOUT THE PERIOD OF SURREALIST EXILE IN THE AMERICAS BY POSITIONING SURREALIST LANDSCAPE WITHIN THE FORMAL ICONOGRAPHIC AND THEORETICAL STRATEGIES OF THE LARGER MOVEMENT AS WELL AS WITHIN THE HISTORICAL CONTEXT OF WAR AND EXILE THE VOLUME ENCOMPASSES CRITICAL AND HISTORICAL DISCUSSIONS FROM A BROAD SPECTRUM OF INTERRELATED FIELDS INCLUDING PSYCHOLOGY ANTHROPOLOGY MILITARY HISTORY ART HISTORY AND ECOCRITICISM CENTRAL TO THIS BOOK ARE THE LANDSCAPES OF MAX ERNST WHO ALONG WITH TRANSPLANTED EUROPEAN SURREALISTS WOLFGANG PAALEN AND KURT SELIGMANN REVITALIZED A ROMANTIC IMAGE OF THE AMERICAN LANDSCAPE AND ITS INDIGENOUS PEOPLES DIVORCED FROM AND AS A CHALLENGE TO EUROPEAN NATIONALISM AMERICAN SURREALISTS DOROTHEA TANNING AND KAY SAGE CHALLENGED TRADITIONAL ANALOGIES BETWEEN THE EARTH AND THE FEMALE BODY RETAINED BY THEIR MALE PARTNERS OTHER EUROPEAN SURREALISTS SUCH AS SALVADOR DAL? AND YVES TANGUY PERPETUATED THE APPROPRIATION OF THE DESERT AS A GENERIC SPACE FOR VISIONARY PROJECTION THE BOOK WILL BE OF INTEREST TO SCHOLARS WORKING IN ART HISTORY SURREALISM ECOCRITICISM AMERICAN STUDIES AND FEMINIST STUDIES

THE COMPANION COMBINES A BROAD GROUNDING IN THE ESSENTIAL TEXTS AND CONTEXTS OF THE MODERNIST MOVEMENT WITH THE UNIQUE INSIGHTS OF SCHOLARS WHOSE CAREERS HAVE BEEN DEVOTED TO THE STUDY OF MODERNISM AN ESSENTIAL RESOURCE FOR STUDENTS AND TEACHERS OF MODERNIST LITERATURE AND CULTURE BROAD IN SCOPE AND COMPREHENSIVE IN COVERAGE INCLUDES MORE THAN 60 CONTRIBUTIONS FROM SOME OF THE MOST DISTINGUISHED MODERNIST SCHOLARS ON BOTH SIDES OF THE ATLANTIC BRINGS TOGETHER ENTRIES ON ELEMENTS OF MODERNIST CULTURE CONTEMPORARY INTELLECTUAL AND AESTHETIC MOVEMENTS AND ALL THE GENRES OF MODERNIST WRITING AND ART FEATURES 25 ESSAYS ON THE SIGNAL TEXTS OF MODERNIST LITERATURE FROM JAMES JOYCE S

ULYSSES TO ZORA NEAL HURSTON S THEIR EYES WERE WATCHING GOD PAYS CLOSE ATTENTION TO BOTH BRITISH AND AMERICAN MODERNISM

A NEW ANALYSIS OF SURREALIST COLLAGE IN FRANCE LEADING TO A RADICAL REASSESSMENT OF SURREALISM

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