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Leonora in the Morning Light

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Max Ernst and Alchemy

A Not-so-still Life

Max Ernst

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CASSIUS SUTTON

V for Vendetta Book & Mask Set New York Review of Books

While Surrealism was becoming out of fashion in Europe in the 1930s, it enjoyed a growing popularity on the other side of the Atlantic. This text traces the history of this movement in the United States from about 1930 to 1950 by examining its manifestations throughout the country.

Histoire Naturelle Springer Science & Business Media

Published in conjunction with an exhibition organized by and presented at The Art Institute of Chicago, Sept. 25, 2010-Jan. 2, 2011.

Beyond Painting Rizzoli International Publications

This book recounts the life and loves of artists and writers, Leonora Carrington, Peggy Guggenheim, Dorothea Tanning, Leonor Fini, Meret Oppenheim, Gala, Luise Straus and Marie-Berthe Aurenche during their years with Max Ernst. Beginning in Cologne at the outbreak of war in 1914 and the eruption of Dada, it describes the birth and heyday of Surrealism in Paris in the 1920s and ends with its demise in New York in the 1940s. The years in between were a whirlwind that shredded the artists' dreams and scattered them around the globe from Cologne, London and Paris, to Saigon, Marseille, Lisbon and New York. Their saga contains episodes of searing passion, madness and betrayal when they made great art and lost, found and abandoned one another in the process.

AUTHOR: Margaret Hooks is an Irish writer who has written extensively on the life and work of artists among them Tina Modotti, Frida Kahlo, Leonora Carrington, Edward Weston, Max Ernst and Edward James. Her books include the award-winning biography *Tina Modotti: Photographer & Revolutionary*, *Frida Kahlo: Portraits of an Icon* and *Surreal Eden: Edward James & Las Pozas*. Her writing has appeared in *ARTnews*, *BOMB*, *Afterimage*, *Vogue*, *Aperture*, *Elle*, *The Guardian* and *The Observer Magazine*. 16 images

Down Below New York Review of Books

The great surrealist's collage masterpiece was printed in 1934 in a limited edition of five now-priceless pamphlets. This single-volume edition contains all of the original publication's 182 bizarre, darkly humorous scenes of violent dreams and erotic fantasies. "One of the clandestine classics of our century." — *The New York Times*.

A Little Girl Dreams of Taking the Veil Simon and Schuster

Leven en werk tot 1927 van de Duitse schilder (1891-1976), een van de veelzijdigste kunstenaars uit de eerste helft van de twintigste eeuw.

Max Ernst Max ErnstMax Ernst: Life and Work

Max Ernst (1891-1976) is one of the few incontrovertibly great artists of the twentieth century. This book provides a unique opportunity of assessing Max Ernst's achievement. The extensive plate section includes works in all medias and genres -- painting, sculpture, works on paper, book illustration -- and from all periods of the artist's career. In his introductory essay, Werner Spies reviews the artist's oeuvre, pointing to certain basic attitudes and procedures that informed all his

work. Essays by other well-known scholars discuss the symbolism of his Surrealist imagery, the influence of Romanticism and of the North American Indians on his work, and his ties with England. Max Ernst's own 'Biographical Note', lavishly illustrated with documentary photographs and further examples of his work, and interspersed with other writings by the artist, provide profound and fascinating insights into his life and art. "Max Ernst: A Retrospective" is an indispensable volume on the life and art of one of the few truly international artists of the twentieth century. -- From publisher's description.

Max Ernst: Life and Work University of Chicago Press

« In 2006 journalist Joanna Moorhead discovered that her father's cousin, Prim, who had disappeared many decades earlier, was now a famous artist in Mexico. Although rarely spoken of in her own family (regarded as a black sheep, a wild child; someone they were better off without) in the meantime Leonora Carrington had become a national treasure in Mexico, where she now lived, while her paintings are fetching ever-higher prices at auction today. Intrigued by her story, Joanna set off to Mexico City to find her lost relation. Later she was to return to Mexico ten times more between then and Leonora's death in 2011, sometimes staying for months at a time and subsequently travelling around Britain and through Europe in search of the loose ends of her tale. They spent days talking and reading together, drinking tea and tequila, going for walks and to parties and eating take away pizzas or dining out in her local restaurants as Leonora told Joanna the wild and amazing truth about a life that had taken her from the suffocating existence of a debutante in London via war-torn France with her lover, Max Ernst, to incarceration in an asylum and finally to the life of a recluse in Mexico City. Leonora was one of the last surviving participants in the Surrealist movement of the 1930s, a founding member of the Women's Liberation Movement in Mexico during the 1970s and a woman whose reputation will survive not only as a muse but as a novelist and a great artist. This book is the extraordinary story of Leonora Carrington's life, and of the friendship between two women, related by blood but previously unknown to one another, whose encounters were to change both their lives. »-- Site de l'éditeur.

Yves Tanguy and Surrealism University of Texas Press

A stunning work of memoir and an unforgettable depiction of the brilliance and madness by one of Surrealism's most compelling figures. In 1937 Leonora Carrington—later to become one of the twentieth century's great painters of the weird, the alarming, and the wild—was a nineteen-year-old art student in London, beautiful and unapologetically rebellious. At a dinner party, she met the artist Max Ernst. The two fell in love and soon departed to live and paint together in a farmhouse in Provence. In 1940, the invading German army arrested Ernst and sent him to a concentration camp. Carrington suffered a psychotic break. She wept for hours. Her stomach became "the mirror of the earth"—of all worlds in a hostile universe—and she tried to purify the evil by compulsively vomiting. As the Germans neared the south of France, a friend persuaded Carrington to flee to Spain. Facing the approach "of robots, of thoughtless, fleshless beings," she packed a suitcase that bore on a brass plate the word Revelation. This was only the beginning of a journey into madness that was to end with Carrington confined in a mental institution, overwhelmed not only by her own terrible

imaginings but by her doctor's sadistic course of treatment. In *Down Below* she describes her ordeal—in which the agonizing and the marvelous were equally combined—with a startling, almost impersonal precision and without a trace of self-pity. Like Daniel Paul Schreber's *Memoirs of My Nervous Illness*, *Down Below* brings the hallucinatory logic of madness home.

[Fantastic Art, Dada, Surrealism](#) Lund Humphries Publishers Limited

Max Ernst *Max Ernst: Life and Work* New York : H. N. Abrams *Max Ernst: Life and Work* Max

Ernst Metropolitan Museum of Art

The Hearing Trumpet Ravenio Books

Surrealist artist Max Ernst defined collage as the "alchemy of the visual image." Students of his work have often dismissed this comment as simply a metaphor for the transformative power of using found images in a new context. Taking a wholly different perspective on Ernst and alchemy, however, M. E. Warlick persuasively demonstrates that the artist had a profound and abiding interest in alchemical philosophy and often used alchemical symbolism in works created throughout his career. A revival of interest in alchemy swept the artistic, psychoanalytic, historical, and scientific circles of the late nineteenth and early twentieth centuries, and Warlick sets Ernst's work squarely within this movement. Looking at both his art (many of the works she discusses are reproduced in the book) and his writings, she reveals how thoroughly alchemical philosophy and symbolism pervade his early Dadaist experiments, his foundational work in surrealism, and his many collages and paintings of women and landscapes, whose images exemplify the alchemical fusing of opposites. This pioneering research adds an essential key to understanding the multilayered complexity of Ernst's works, as it affirms his standing as one of Germany's most significant artists of the twentieth century.

Max Ernst: Life and Work W. W. Norton & Company

Reprint. Paperback edition originally published: 2010.

[Out of This Century: The Informal Memoirs of Peggy Guggenheim](#) St. Martin's Press

One of the most admired artists of the twentieth century, Max Ernst was a proponent of Dada and founder of surrealism, known for his strange, evocative paintings and drawings. In *Prehistoric Future*, Ralph Ubl approaches Ernst like no one else has, using theories of the unconscious—surrealist automatism, Freudian psychoanalysis, the concept of history as trauma—to examine how Ernst's construction of collage departs from other modern artists. Ubl shows that while Picasso, Braque, and Man Ray used scissors and glue to create collages, Ernst employed techniques he himself had forged—rubbing and scraping to bring images forth onto a sheet of paper or canvas to simulate how a screen image or memory comes into the mind's view. In addition, Ernst scoured the past for obsolete scientific illustrations and odd advertisements to illustrate the rapidity with which time passes and to simulate the apprehension generated when rapid flows of knowledge turn living culture into artifact. Ultimately, Ubl reveals, Ernst was interested in the construction and phenomenology of both collective and individual modern history and memory. Shedding new light on Ernst's working methods and the reasons that his pieces continue to imprint themselves in viewers' memories, *Prehistoric Future* is an innovative work of critical writing on a key figure of surrealism.

[Max Ernst](#) Metropolitan Museum of Art

In a world without political freedom, personal freedom and precious little faith in anything comes a mysterious man in a white porcelain mask who fights political oppressors through terrorism and seemingly absurd acts. It's a gripping tale of the blurred lines between ideological good and evil. The inspiration for the hit 2005 movie starring Natalie Portman and Hugo Weaving, this amazing graphic novel is packaged with a collectable reproduction of the iconic V mask.

[Dorothea Tanning](#) Yale University Press

"What is the relationship between life, love, and art? This gorgeously illustrated book goes into both the art and love of artists couples from the 20th and 21st centuries"--Provided by publisher.

Leonora Carrington Lund Humphries Publishers Limited

Ur-Surrealist Yves Tanguy belonged to the inner circle of the 1920s Parisian avant-garde, alongside such figures as Salvador Dalí, Max Ernst, and Alberto Giacometti, making essential contributions to Surrealist manifestoes, magazines, and exhibitions. Tanguy's artistic obsession was the world of imagination, of dreams and reveries, and his cryptically codified imagery continues to perplex audiences today. His paintings seem to exist in a hazy, oddly beautiful limbo dimension beyond time and space, a world at once vertiginous and calm, disturbing and breathtaking. The central focus of Yves Tanguy and Surrealism is the Surrealist mode, to which Tanguy dedicated himself like no other painter of his time, cementing the movement's place in the history of visual art. On the basis of previously unpublished documents and works, authors discuss Tanguy's otherworldly oeuvre in all its aspects—from his development as an artist to the reception of his work in the United States. With stunning reproductions in full color as well as black and white, *Yves Tanguy and Surrealism* is an extensive overview of the work of an artist whose forays into the creative unknown continue to resonate.

[Ghost Ships](#) Yale University Press

This catalogue published on the occasion of *Max Ernst: Paramyths: Sculpture, 1934-1967* at Paul Kasmin Gallery October 22 - December 15, 2015

Between Lives: An Artist and Her World New York : H. N. Abrams

This is the definitive study of US artist Dorothea Tanning (1910-2012), positioning her as one of the most fascinating and significant creative forces to emerge from the 20th century. It provides a framework within which to consider the range and depth of Tanning's work, well beyond the better-known early surrealist works of the 1940s, and makes connections between her life experiences and thematic preoccupations. Extensively illustrated and featuring unpublished material from interviews which the author conducted with the artist between 2000 and 2009, this book will appeal to the general museum-going public as well as academics, students, curators and collectors.

[Artists in Love](#) Courier Corporation

Max Ernst used the word "frottage" to describe a medium invented by him in 1925, which proved to be his most original contribution to automatism in art. He created a frottage by placing paper over a textured surface, and then rubbing it to yield a print.

Max Ernst Thames & Hudson

A comprehensive look at the life and work of a pioneering 20th-century artist

[Artistry of the Mentally III](#) George Braziller

A moving and spectacular tale of love, jealousy, and exotic travel, centering on three significant

figures in the surrealist movement. This book describes the secret journey made by an extraordinary ménage à trois: the painter Max Ernst, Paul Eluard (cofounder of surrealism with André Breton), and Eluard's wife Gala. The author unravels the story of Ernst's love affair with Gala, Eluard's disappearance, Ernst and Gala's pursuit of him, their meeting in Saigon where the love triangle

came apart, and the resulting departure of the Eluards, who left Ernst to explore the jungles of French Indochina alone. The impact on the work of both men was profound. As for Gala, she eventually dropped both her lovers for Salvador Dali.

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