

Surrealism



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Surrealism is the first in an expanded range of Themes and Movements titles which look beyond the post-1945 period to survey all of the twentieth century's major art movements. Mary Ann Caws is an internationally respected scholar of Surrealism who has translated many of its major texts and published extensively on the Surrealists' art and writings. Aside from academic studies and museum catalogues this is the first comprehensive, art book format survey on Surrealism to be published for a number of years. It also provides an overview of the essential links between the Surrealists' famous artworks and their equally renowned writings. Mary Ann Caws is uniquely qualified to do this; reviewing one of her previous books, Rosalind Krauss, Columbia University's Meyer Schapiro Professor of Art, writes: 'The specialization of critical labour has meant that gifted readers of surrealist texts are rarely in contact with canny viewers of surrealist objects...Mary Ann Caws brings her readerly skills on both sides of the divide, producing an analysis that, in its generosity, erudition and originality, greatly enriches our experience of the movement.' Surrealism is a survey of the twentieth century's longest lasting and, arguably, most influential art movement. Championed and held together by Andre Breton for over forty years, Surrealism was France's major avant-garde artistic tendency from 1924 onwards, rapidly spreading around the globe to become an international phenomenon. During World War II Surrealism's exiled

artists and writers had a major impact on American art and were a primary influence for the Abstract Expressionist generation. The official surrealist movement continued to the end of Breton's life in 1966, and its legacy is still pervasive today, in contemporary art as well as in numerous quotations from surrealist imagery in cinema, advertising and the media. The Survey essay by Mary Ann Caws - a distinguished scholar, translator and associate of the Surrealists - describes in clear, perceptive and lively prose the essential characteristics that define Surrealism, as well as tracing a concise path through the chronology of this prolific and wide-ranging movement. The text also demonstrates how surrealist art and writing are interdependent. The Works section follows the movement from its beginnings in the 1920s up to the 1940s and 1950s. Its six sections trace the themes which predominated at different stages: Chance and Freedom - the earliest work, characterized by complete 'automatic' spontaneity; Poetics of Vision - the strategies of surrealist image-making, reflecting the mind's inner visions; Elusive Objects - the fascination with objects of all kinds from which emerged artworks such as Meret Oppenheim's celebrated fur-lined cup and saucer; Desire - the investigation of desire, eroticism and 'mad love' which is central and unique to the movement; Delirium - Surrealism's high-risk engagement with extreme mental states and disturbing, uncanny visions; and the Infinite Terrains of later Surrealism, ranging from Joseph Cornell's magical assemblages in box frames, like 'theatres of the mind', to the infinite fields and dynamic energy of late surrealist painting at the dawn of Abstract Expressionism. The Documents section includes important rediscovered writings alongside the key texts by leading figures. Many of the texts have been specially translated for this volume by Mary Ann Caws and Jonathan Eburne.

作者介绍:

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