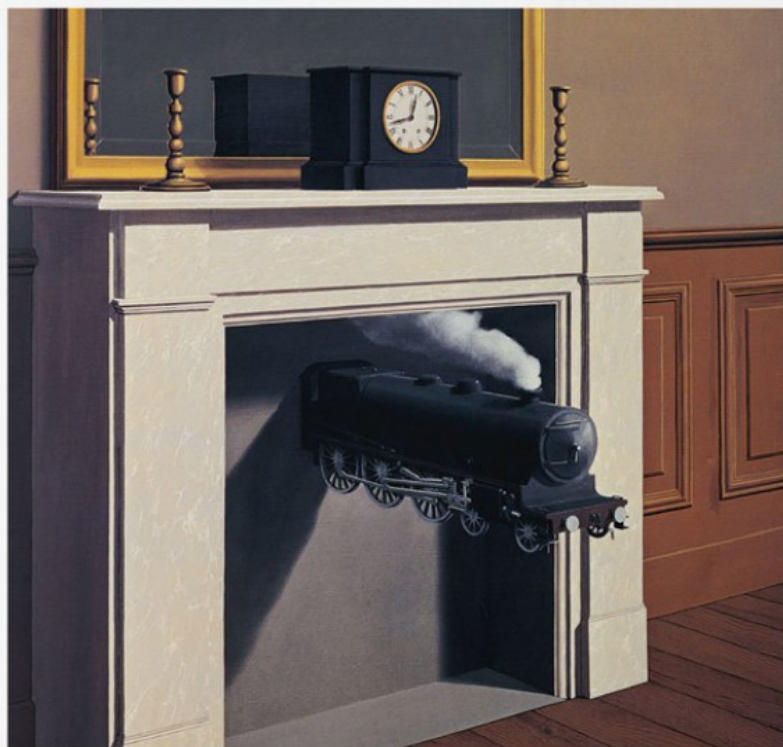


SURREALISMO

Cathrin Klingsöhr-Leroy



TASCHEN

Taschen
SURREALISMO (I) #BASICART

Cathrin Klingsöhr-Leroy

BA

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Libera l'inconscio

Gli istinti primari sfidano le istituzioni

Con **Salvador Dalí** al timone, il veliero del Surrealismo solcò i mari tempestuosi di inizio Ventesimo secolo, le vele gonfiate dal **vento dei sogni e dei desideri**. Traendo ispirazione dalla psicoanalisi di Sigmund Freud, i surrealisti celebrarono **l'inconscio come il detentore della verità**, libero dalle inibizioni dettate dagli standard e dalle aspettative proprie della società.

Tramite tecniche che vanno dall'ipnosi e le passeggiate notturne fino alla scrittura automatica, artisti come **André Breton, Max Ernst, Brassai, e Meret Oppenheim** realizzarono quadri, disegni, testi e film in cui esploravano gli istinti più intimi e primordiali dell'uomo. Ne scaturì una grande quantità di **fantasie erotiche, unite a creature misteriose e minacciose**, e l'accostamento di oggetti e idee a prima vista contrastanti.

Questo volume illustra la genesi e l'enorme lascito del movimento surrealista, che ha esercitato **un'influenza profonda e duratura in ambito cinematografico, teatrale, letterario, artistico e filosofico**.

Tra gli artisti presentati troviamo: **Hans Arp, André Breton, Giorgio de Chirico, Salvador Dalí, Max Ernst, Alberto Giacometti, Paul Klee, René Magritte, André Masson, Matta, Joan Miró, Pablo Picasso, Meret Oppenheim, Yves Tanguy**.

L'autrice:

Cathrin Klingsöhr-Leroy (n. 1958) ha studiato storia dell'arte, archeologia e germanistica presso Ratisbona, Bonn e Parigi, conseguendo il dottorato con una tesi sul ritratto dell'artista nel Grand Siècle francese. In passato è stata curatrice della Fritz Winter Foundation presso la Pinacoteca Statale di Monaco, mentre attualmente dirige il Franz Marc Museum a Kochel am See. Ha pubblicato numerosi titoli su Lyonel Feininger, Lovis Corinth, Franz Marc, Der Blaue Reiter, con una predilezione per Paul Klee.

La collana:

Ciascun volume della collana Basic Art di TASCHEN comprende:

- circa 100 illustrazioni a colori con didascalie esplicative
- un'introduzione dettagliata e una cronologia dei più importanti eventi politici, culturali e sociali che si sono verificati durante il periodo
- una selezione delle opere più importanti dell'epoca, ognuna presentata tramite un'immagine a tutta pagina e un testo esplicativo, oltre a un ritratto e a una breve biografia dell'autore

#BasicArt

Meret Oppenheim
Fur Breakfast, 1936



b. 1913 in Berlin
d. 1985 in Basel

*"Freedom is not given.
It must be taken."*
— MERET OPPENHEIM

Meret Oppenheim was 23 years old when she went to Paris to become an artist in May 1932. Through her friendship with Hans Arp and Alberto Giacometti she quickly made contact with André Breton and the Surrealists. They invited her to take part in a group exhibition and - largely because of a brief love affair with Max Ernst in 1934 - she was accepted into a circle of writers, thinkers and artists with Surrealist sympathies.

She appears to have been a member of that circle until 1935, but after she completed the work that came to symbolise her association with the Surrealists, her ties with them seem to have loosened. *Fur Breakfast* (*Déjeuner en fourrure*), shown at the 1936 exhibition of Surrealist objects along with other works by Oppenheim, met with a very positive response from the Surrealists. It was André Breton who came up with a title for the fur-covered cup, saucer and spoon. It was an ironic reference to Manet's famous painting *Le déjeuner sur l'herbe*. Oppenheim, meanwhile, simply called her object *Cup, Saucer and Spoon Covered with Fur*. The Surrealists' high regard for *Fur Breakfast* seems to have been due mainly to the fact that, in creating this object, Oppenheim succeeded in transferring Surrealist theories into art. In his essay "The Crisis of the Object", published shortly after the exhibition at Galerie Raftoy, André Breton demanded that, as a sign of rebellion, everyday things should be given different functions and utilitarian objects should undergo a process of mystification, the objective being to "traquer la bête fidele de l'usage" - "hunt down the mad beast of habit". *Fur Breakfast* translates the concept of alienating objects and distancing them from reality in a style that goes way beyond the absurdity and the element of surprise that the Surrealists sought.

Oppenheim's comments about the origins of *Fur Breakfast* were as down-to-earth as her choice of title for the piece. She seemed to be trying to trivialise her work and in so doing tone down its effect, which, while enigmatic, appealed to a popular audience. According to the artist, it all began with a conversation with Picasso, whom she met by chance in a café. They talked about the special role of the café, so which *Fur Breakfast* is a very direct reference, as a meeting place. To the Surrealists, the café not only meant conviviality and the continuation of the bohemian tradition, it was also the ideal setting in which to conspire and collaborate.

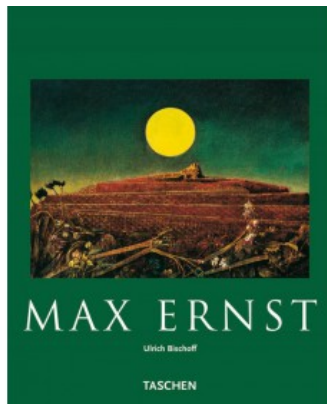
At the famous "Fantastic Art, Dada, Surrealism" exhibition that took place in winter 1936/37 at the Museum of Modern Art in New York, the reaction to *Fur Breakfast* was perhaps even more positive than it had been at the recent Surrealist event in Paris. Alfred H. Barr, who organised the New York show in collaboration with the Surrealists and who, when the exhibition closed, bought the work for MoMA, wrote that few works of art had so captured the public imagination in the same way as Oppenheim's Surrealist object, the fur-covered cup, saucer and spoon. Like Lautréamont's famous metaphor of the encounter of a sewing machine and an umbrella or Dalí's soft watches, the fur cup turned the most bizarre impossibility into tangible reality. The feeling of excitement aroused by this object in tens of thousands of Americans was expressed in angry outbursts, laughter, disgust and delight, Barr reported.

Fur Breakfast, 1936
Fur-covered cup, saucer and spoon.
height 7 cm (2 3/4 in.)
New York, The Museum of Modern Art

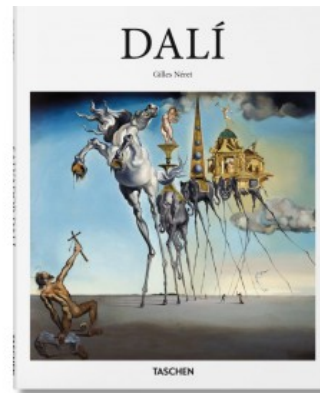


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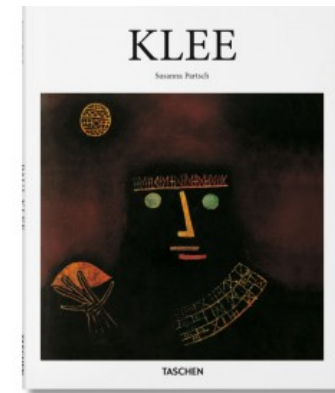
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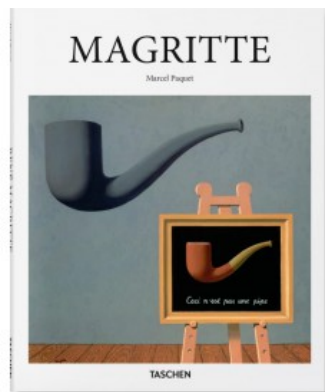
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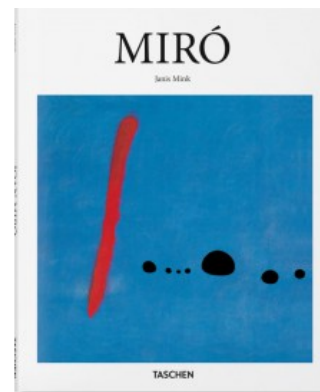
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