



Eight Painters The Surrealist Context

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Eight Painters The Surrealist Context:

Eight Painters J. H. Matthews, 1982-01-01 **André Breton** J. H. Matthews, 1986-01-01 Breton's stature is much greater than that of a number of contemporaries who have received already far more attention from the critics than he. It provides justification without excuse especially when the commentator's purpose is to shed light on the intricacies of Breton's mind, the significance of his original work or the impact of his ideas on twentieth-century culture. Hence the aim pursued in the present study may be stated without further preamble: To attempt to broaden understanding of the evolution of André Breton's thinking during a critical period in his life, the one which brought him to leadership of the surrealist movement in France. Evidently the focus here is narrow, the goal being to give clearer definition to the intellectual state of a young man emerging from doubt and so from self-doubt into renewed confidence in his poetic calling.

Lorca's Drawings and Poems Cecelia J. Cavanaugh, 1995 *Lorca's Drawings and Poems* focuses on the act of reading Lorca's drawn or written texts and how the reading of one genre can inform the reading of another. Throughout the study poetry and drawings from every period of Lorca's career are examined. Selected drawings are interpreted; next poems contemporary to those drawings are analyzed in their light. In chapter 1 a common poetics is extracted from Lorca's comments about his drawings and writing and placed in the context of the literary and artistic movements of his day. The evolution of the literary criticism that examines Lorca's drawings is traced and reviewed. Lorca's texts are examined from varying perspectives in the chapters that follow. In chapter 2 drawings and poems from 1927 to 1928 are analyzed in light of Lorca's participations in artistic and literary movements during those years. Texts from each period of Lorca's work are read in chapter 3 in a study of Lorca's employment of space and his depiction of setting and subject in his drawings and poems. Such a chronological approach allows the reading of Lorca's texts to reveal the evolution of his aesthetics as well as to identify the imagery and techniques that remained consistent throughout his career.

Feminist Theatrical Revisions of Classic Works Sharon Friedman, 2014-01-10 Re-visioning the classics often in a subversive mode has evolved into its own theatrical genre in recent years and many of these productions have been informed by feminist theory and practice. This book examines recent adaptations of classic texts produced since 1980, influenced by a range of feminisms and illustrates the significance of historical moment, cultural ideology, dramaturgical practice and theatrical venue for shaping an adaptation. Essays are arranged according to the period and genre of the source text: re-visioned classical theater and myth (e.g. *Antigone*, *Metamorphoses*), Shakespeare and seventeenth-century theater (e.g. *King Lear*, *The Rover*), nineteenth and twentieth-century narratives and reflections (e.g. *The Scarlet Letter*, *Jane Eyre*, *A Room of One's Own*), and modern drama (e.g. *A Doll House*, *A Streetcar Named Desire*).

Twentieth-century Modern Masters Sabine Rewald, 1989 Published in conjunction with the exhibition held at The Metropolitan Museum of Art, NYC, Dec 1989-Apr 1990. The last great private collection of the art of the School of Paris: 81 paintings, drawings and bronzes by Bonnard, Braque, Dali, Dubuffet, Matisse, Miro, Picasso and Giacometti among others. With

accompanying essays and additional illustrations a total of 281 95 in color 10x12 1/4 Annotation copyrighted by Book News Inc Portland OR

Painting Denis E. McGuinness, 2016-07-15 The fine art of painting is as varied as the life from which it springs Each artist portrays different aspects of the world A great artist is able to take some aspect of life and give it depth and meaning To do this an artist will make use of the many devices common to painting These include composition color form and texture This engaging and dazzling reference covers the elements and principles of design in painting and the various mediums forms imagery subject matter and symbolism employed adopted or created by the painter Key artworks are reproduced to clarify concepts

Orwell X 8 G. F. Engholm, 1986 **Art Journal**, 1982 **Library Catalog of the Metropolitan Museum of Art, New York** Metropolitan Museum of Art (New York, N.Y.). Library, 1985 *University Press Books for Public Libraries*, 1982 Languages of Surrealism J. H. Matthews, 1986 **Dada Surrealism**, 1990 Library Catalog of the Metropolitan Museum of Art, New York, Second Edition, Revised and Enlarged Metropolitan Museum of Art (New York, N.Y.). Library, 1985 **Matta in America** Matta, Elizabeth A. T. Smith, Colette Dartnall, William Rubin, Museum of Contemporary Art (Chicago, Ill.), 2001 Essays by Elizabeth A T Smith Colette Dartnall and William Rubin Foreword by Robert Fitzpatrick **Dictionary of Artists: Dyck - Gémignani** Emmanuel Bénézit, 2006 First English language edition of Emmanuel Bénézit's Dictionnaire critique et documentaire des peintres sculpteurs dessinateurs et graveurs based on the 14 volume French edition published in 1999 It has been revised adapted and updated Preface **Bibliographic Guide to Art and Architecture** New York Public Library. Art and Architecture Division, 1982 **Matta** Curtis L. Carter, Thomas R. Monahan, Sabine Eckmann, André Breton, 1997 *Modern Arts Criticism*, 1991 A biographical and critical guide to painters sculptors photographers and architects from the beginning of the modern era to the present **L'Esprit Créateur**, 1981 Theatre Studies, 1994

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