

Meret Oppenheim Beyond The Teacup

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Contemporary Artists: L-Z Sara Pendergast 2002
Arranged alphabetically from Magdalena Abakanowicz to Tadaaki Kuwayama, this volume provides a biography of the artist, a selected list of exhibitions, a list of public collections that include work by the artist, and more.

Surrealist Women

Penelope Rosemont
2000-12-01 Surrealist

Women displays the range and significance of women's contributions to surrealism. Penelope Rosemont, affiliated with the Paris Surrealist Group in the 1960s and now a Chicago poet and painter, has assembled nearly three hundred texts by ninety-six women from twenty-eight countries. She opens the book with a succinct summary of surrealism's basic aims and principles, followed

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by a discussion of the place of gender in the origins of the movement. The texts are organised into historical periods ranging from the 1920s to the present, with introductions describing trends in the movement for each period; and each surrealist's work is prefaced by a brief biographical statement. Authors include El Allailly, Bruna, Cunard, Carrington, Cesaire, Gauthier, Giovanna, van Hirtum, Kahlo, Levy, Mansour, Mitrani, Pailthorpe, Joyce Peters, Rahon, Svankmajerova, Taub, Zangana

In Person Neil Astley
2008 "IN PERSON presents contemporary poetry to readers in a totally new way, with short films of 30 living poets reading their work on two DVDs. [...] an anthology/DVD combination with all the poems from the films includes in the book.

The Avant-garde and American Postmodernity

An evaluation that tracks American culture's shift from

modernism into postmodernism

Surrealist sabotage and the war on work

Abigail Susik 2021-10-12 In Surrealist sabotage and the war on work, art historian Abigail Susik uncovers the expansive parameters of the international surrealist movement's ongoing engagement with an aesthetics of sabotage between the 1920s and the 1970s, demonstrating how surrealists unceasingly sought to transform the work of art into a form of unmanageable anti-work. In four case studies devoted to surrealism's transatlantic war on work, Susik analyses how artworks and texts by Man Ray, André Breton, Simone Breton, André Thirion, Óscar Domínguez, Konrad Klapheck, and the Chicago surrealists, among others, were pivotally impacted by the intransigent surrealist concepts of principled work refusal, permanent strike, and autonomous pleasure. Underscoring

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surrealism's profound relevance for readers engaged in ongoing debates about gendered labour and the wage gap, endemic over-work and exploitation, and the vicissitudes of knowledge work and the gig economy, Surrealist sabotage and the war on work reveals that surrealism's creative work refusal retains immense relevance in our wired world.

Fantastic Women Ingrid Pfeiffer 2020-02 Founded by French writer and poet André Breton in 1924, surrealism was an artistic and literary cultural movement known for its visual art and writings that challenged the power of imagination. But it has been an artistic movement most associated with the famous men who've become household names in art, such as Salvador Dali and Rene Magritte. Yet, there were many more surrealist women artists than has been recognized--until now. Seeking to present the female perspective of

the women artists of surrealism, *Fantastic Women* highlights this forgotten side of the avant-garde movement. Even though most women of the movement were considered to be the partners or models of Breton's circle, they actually played a larger role. While male surrealists chose to portray women as goddesses, she-devils, dolls, fetishes, nymphets, or imaginary figures, the female artists emphasized the unexpected influences of established gender roles and social behaviors. Their art questioned the female image and role in society while attempting to establish a new persona for generations to come. In true surrealist form, *Fantastic Women* highlights their creative engagement with the imagination and the unconscious through their fascination with political topics, literature, and foreign myths. Including 350 color plates, *Fantastic Women* showcases their

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paintings, drawings, photography, films, and other artworks that create a powerful case for the recognition and celebration of the surreal and fanciful work of the women artists of the avant-garde.

Eva Hesse Lucy R. Lippard 1992-08-21 As Lippard points out, Hesse's use of obsessive repetition in her works served to increase and exaggerate the absurdity she saw in her life. In many ways, her works were "psychic models," as Robert Smithson has said, of "a very interior person." In pioneering the use of "soft" materials, her sculptures betrayed her awareness of the manner in which her experience as a woman altered her art and career. Although she died before feminism affected the art world to any great extent, her major works have since become talismans for succeeding generations of women artists. Eva Hesse was designed by Hesse's friends and colleagues Sol LeWitt

and Pat Stier; her sculptures, drawings, and paintings are reproduced and discussed; and the text includes numerous quotations from her diaries. First published in 1976 but long out-of-print, this classic text is both an insightful critical analysis and a tribute to an artist whose genius has become increasingly apparent with the passage of time.

Meret Oppenheim Meret Oppenheim 1997 Introduction by Christoph Eggenberger. Texts by Bice Curiger, Jaqueline Burckhardt, Isabel Schulz and Werner Hofmann among others. Swiss artist Meret Oppenheim remained for a long time in the shadow of the surrealists who were her friends. When, in 1936, she made the "fur teacup", however, she created an icon of twentieth-century art. The fame she gained for her "fur teacup" as well as Man Ray's photographs of her from the 1930s caused her to become an icon herself. In this

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beautiful and thorough retrospective of her work, Oppenheim's geometric and organic sculptures, drawings, collages and objects merit attention beyond the confines of surrealism, addressing themes such as the role of women as artists and the individual in relation to Nature. *Oppenheim?* Carolyn Lanchner 2015-04-28 In 1936, invited by André Breton to contribute to an exhibition of Surrealist objects, Meret Oppenheim decided to act upon a café conversation she had recently had with Pablo Picasso and his then-companion Dora Maar. Commenting on a fur-covered bracelet that Oppenheim had made for the designer Schiaparelli, Picasso remarked that one could cover just about anything in fur, to which Oppenheim had responded, Even this cup and saucer. The resulting sculpture was *Object*, a teacup, saucer and spoon purchased from a department store and

lined with Chinese gazelle fur. In this volume of the MoMA *One on One* series, an essay by Carolyn Lanchner, a former curator of painting and sculpture at MoMA, explores the subversive nature of this sensual yet disturbing work, which simultaneously attracts and repels the viewer, and of the dreamlike world of Surrealism in which Oppenheim worked. *Venus in Furs* Leopold Von Sacher-Masoch 2008-09 Severin is so infatuated with Wanda that he requests to be treated as her slave and encourages her to treat him in progressively more degrading ways. At first Wanda does not want to, but later embraces the idea; though at the same time, she disdains Severin for allowing her to do so. Severin describes his feelings during these experiences as suprasensuality. Wanda treats him brutally as a servant, and recruits a trio of African women to dominate him. The relationship arrives at

a crisis point when Wanda herself meets a man to whom she would like to submit. Severin, humiliated by Wanda's new lover, ceases to desire to submit, stating that men should dominate women until the time when women are equal to men in education and rights. Probably the first book which blatantly addresses the issue of female sexual domination, this is today a classic of the genre and it is the author from whom the word masochism takes its name.

Modernism: A Very Short Introduction Christopher Butler 2010-07-29 A compact introduction to modernism--why it began, what it is, and how it has shaped virtually all aspects of 20th and 21st century life

Meret Oppenheim Meret Oppenheim 2013 Over the course of the past hundred years or so, as sculpture has increasingly come to signify objecthood as much as carved or modeled form, Meret

Oppenheim (1913-1985) stands out retrospectively as one of the twentieth century's most influential artists. Oppenheim has also long been an icon to feminist artists and art historians, in her self-transformation from "muse" of Man Ray to leading Surrealist, and her fearless insistence on her right to creativity throughout her life. Her fur teacup, titled "Breakfast in Fur" (1936) was inspired by a conversation between Oppenheim and Picasso at a Paris cafe; admiring a fur-covered bracelet she was wearing, Picasso remarked that one could cover anything with fur, to which she replied, "Even this cup and saucer." Today this work, the definitive Surrealist Object, seems to articulate and inaugurate a whole tradition of its own, in a psychosexual-sculptural vocabulary that has been developed by artists such as Louise Bourgeois and Eva

Hesse. Oppenheim's oeuvre, ranging freely across sculpture, painting, design and poetry, shows preoccupations not only with gender-inflected objects and gender roles, but also with Surrealism's enduring concerns—dream, myth, imagination, games. Published for the centenary of her birth, this generous retrospective illuminates Oppenheim's work in all genres, tracing its influence on later generations of artists and exploring her importance as a precursor of feminism.

Surreal Lovers

2017-04-10 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

**Fantastic Art, Dada,
Surrealism** Museum of
Modern Art (New York,
N.Y.) 1936

The Dread of Difference

Barry Keith Grant
2015-04-01 "The Dread of
Difference is a classic.
Few film studies texts
have been so widely read
and so influential. It's
rarely on the shelf at
my university library,
so continuously does it
circulate. Now this new
edition expands the
already comprehensive
coverage of gender in
the horror film with new
essays on recent
developments such as the
Hostel series and
torture porn.

Informative and
enlightening, this
updated classic is an
essential reference for
fans and students of
horror movies."—Stephen
Prince, editor of *The
Horror Film* and author
of *Digital Visual
Effects in Cinema: The
Seduction of Reality* "An
impressive array of
distinguished scholars .
. . gazes deeply into
the darkness and then

forms a Dionysian chorus
reaffirming that
sexuality and the
monstrous are indeed
mated in many horror
films."—Choice "An
extremely useful
introduction to recent
thinking about gender
issues within this
genre."—*Film Theory*
Syzygy, *Beauty T.*
Fleischmann 2012 A book-
length lyric essay
triangulating between
contemporary art, the
construction of a house,
and the direct address
of a lover.

The Women of Atelier 17

Christina Weyl
2019-01-01 This timely
reexamination of the
experimental New York
print studio Atelier 17
focuses on the women
whose work defied gender
norms through novel
aesthetic forms and
techniques.

Women and the Machine

Julie Wosk 2003-04-01
"An engaging study of
the ways women and
machines have been
represented in art,
photography,
advertising, and
literature." —Arwen

Palmer Mohun, University

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of Delaware From sexist jokes about women drivers to such empowering icons as Amelia Earhart and Rosie the Riveter, representations of the relationship between women and modern technology in popular culture have been both demeaning and celebratory. Depictions of women as timid and fearful creatures baffled by machinery have alternated with images of them as being fully capable of technological mastery and control—and of lending sex appeal to machines as products. In *Women and the Machine*, historian Julie Wosk maps the contradictory ways in which women's interactions with—and understanding of—machinery has been defined in Western popular culture since the dawn of the Industrial Revolution. Drawing on both visual and literary sources, Wosk illuminates popular gender stereotypes that have burdened women throughout modern

history while underscoring their advances in what was long considered the domain of men. Illustrated with more than 150 images, *Women and the Machine* reveals women rejoicing in their new liberties and technical skill even as they confront society's ambivalence about these developments, along with male fantasies and fears. "Engaging and entertaining . . . Using illustrations, cartoons and photographs from the past three centuries, Wosk delineates shifts in social acceptance of women's relationship to technology . . . her work is complex, comprehensive and highly readable." —Publishers Weekly "Art historian Wosk analyzes the overt and covert messages in depictions of women and machines in an array of fiction and, more impressively, in some 150 visual images."

—Booklist

Surrealism and Women

Mary Ann Caws 1991-03-13
These sixteen illustrated essays

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present an important revision of surrealism by focusing on the works of women surrealists and their strategies to assert positions as creative subjects within a movement that regarded woman primarily as an object of masculine desire or fear. While the male surrealists attacked aspects of the bourgeois order, they reinforced the traditional patriarchal image of woman. Their emphasis on dreams, automatic writing, and the unconscious reveal some of the least inhibited masculine fantasies. The first resistance to the male surrealists' projection of the female figure arose in the writings and paintings of marginalized woman artists and writers associated with Surrealism. The essays in this collection explore the complexity of these women's works, which simultaneously employ and subvert the dominant discourse of male surrealists. Essays What Do Little Girls

Dream Of: The Insurgent Writing of Gisèle Prassinos • Finding What You Are Not Looking For • From *Dijëjeuner en fourrure* to Caroline: Meret Oppenheim's Chronicle of Surrealism • Speaking with Forked Tongues: "Male" Discourse in "Female" Surrealism? • Androgyny: Interview with Meret Oppenheim • The Body Subversive: Corporeal Imagery in Carrington, Prassinos, and Mansour • Identity Crises: Joyce Mansour's Narratives • Joyce Mansour and Egyptian Mythology • In the Interim: The Constructivist Surrealism of Kay Sage • The Flight from Passion in Leonora Carrington's Literary Work • Beauty and/Is the Beast: Animal Symbolology in the Work of Leonora Carrington, Remedio Varo, and Leonor Fini • Valentine, *Andrië*, Paul et les autres, or the Surrealization of Valentine Hugo • Refashioning the World to the Image of Female Desire: The Collages of Aube Ellë •

Eileen Agar • Statement
by Dorothea Tanning
Contemporary Art in
Context Christopher Lyon
1990 A program of
exhibitions of
contemporary arts drawn
from the collection of
the Museum of Modern
Art, New York, and
several series of
lectures, symposiums,
forums, and other
special presentations
held at the museum
during 1988–1989.--cf.
introd.

Man Ray Arthur Lubow
2021-09-14 A biography
of the elusive but
celebrated Dada and
Surrealist artist and
photographer connecting
his Jewish background to
his life and art Man Ray
(1890–1976), a founding
father of Dada and a key
player in French
Surrealism, is one of
the central artists of
the twentieth century.
He is also one of the
most elusive. In this
new biography,
journalist and critic
Arthur Lubow uses Man
Ray's Jewish background
as one filter to
understand his life and
art. Man Ray began life

as Emmanuel Radnitsky,
the eldest of four
children born in
Philadelphia to a mother
from Minsk and a father
from Kiev. When he was
seven the family moved
to the Williamsburg
section of Brooklyn,
where both parents
worked as tailors.
Defying his parents'
expectations that he
earn a university
degree, Man Ray instead
pursued his vocation as
an artist, embracing the
modernist creed of
photographer and avant-
garde gallery owner
Alfred Stieglitz. When
at the age of thirty Man
Ray relocated to Paris,
he, unlike Stieglitz,
made a clean break with
his past.

High & Low Kirk Varnedoe
1990 Readings in high &
low

Florine Stettheimer
Elisabeth Sussman 1995
The American artist
Florine Stettheimer,
although little known
today, is considered to
have had a significant
influence on the
development of modernism
in 20th-century American
art. The paintings she

produced after World War I and before her death in 1944, have been described by art historian Linda Nochlin as rococo subversive. In elegant, refined images, Stettheimer developed a vanguard approach not only to such traditional genres as portraiture, but to fundamental concepts of time-space continuity.

Women Artists and the Surrealist Movement

Whitney Chadwick
2021-11-23 A revised edition of Whitney Chadwick's seminal work on the women artists who shaped the Surrealist art movement. This pioneering book stands as the most comprehensive treatment of the lives, ideas, and art works of the remarkable group of women who were an essential part of the Surrealist movement. Leonora Carrington, Frida Kahlo, and Dorothea Tanning, among many others, embodied their age as they struggled toward artistic maturity and their own "liberation of

the spirit" in the context of the Surrealist revolution. Their stories and achievements are presented here against the background of the turbulent decades of the 1920s, '30s, and '40s and the war that forced Surrealism into exile in New York and Mexico. Whitney Chadwick, author of the highly acclaimed *Women, Art, and Society*, interviewed and corresponded with most of the artists themselves in the course of her research. *Women Artists and the Surrealist Movement*, now revised with a new foreword by art historian Dawn Ades, contains a wealth of extracts from unpublished writings and numerous illustrations never before reproduced. Since this book was first published, it has acquired the undeniable status of a classic among artists, art historians, critics, and cultural historians. It has inspired and necessitated a revision of the story of the

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Surrealist movement.

Michele Oka Doner

Suzanne Ramljak 2003

This exceptional volume presents the breadth of Doner's work as found in collections across the country as well as expansive projects designed for public spaces.

The Automatic Message

André Breton 1997 This book collects together the two most vital "automatic" texts

Surrealism. Breton's

prefatory essay *The*

Automatic Message

relates this technique to the underlying

concepts and aesthetic of the Surrealist

movement. *The Magnetic*

Fields (1919) was the

first work of literary

Surrealism and is thus

one of the foundations

of modern European

thought and writing.

This authorised

translation is by the

poet David Gascoyne,

himself a member of the

group and a friend of

both authors. *The*

Immaculate Conception

(1930) traces the

interior and exterior

life of man from

Conception and Intra-Uterine Life to Death and The Original

Judgement. The central section is a celebrated series of "simulations" of various types of mental instability.

Objects Observed John C.

Stout 2018-04-13 *Objects*

Observed explores the

central place given to

the object by a number

of poets in France and

in America in the

twentieth century. John

C. Stout provides

comprehensive

examinations of Pierre

Reverdy, Francis Ponge,

Jean Follain, Guillevic,

and Jean Tortel. Stout

argues that the object

furnishes these poets

with a catalyst for

creating a new poetics

and for reflecting on

lyric as a genre. In

France, the object has

been central to a broad

range of aesthetic

practices, from the era

of Cubism and Surrealism

to the 1990s. In the

heyday of American

Modernism, several major

poets foregrounded the

object in their work;

however, in postwar

twentieth-century

America, poets moved away from a focus on the object. *Objects Observed* illuminates the variety of aesthetic practices and positions in French and American poets from the years of high Modernism (1909–1930) to the 1990s.

Modern Ireland in 100

Artworks Fintan O'Toole 2016 The Irish Times literary editor Fintan O'Toole selects 100 artworks to narrate a history of Ireland.

Taxidermy Art Robert Marbury 2014-09-23 In this collection of taxidermy art, you'll find a winged monkey with a fez and a martini glass, a jewel-encrusted piglet, a bionic fawn, and a polar bear balancing on a floating refrigerator. Author Robert Marbury makes for a friendly (and often funny) guide, addressing the three big questions people have about taxidermy art: What is it all about? Can I see some examples? and How can I make my own? He takes readers through a brief history of taxidermy (and what sets

artistic taxidermy apart) and presents stunning pieces from the most influential artists in the field. Rounding out the book are illustrated how-to lessons to get readers started on their own work, with sources for taxidermy materials and resources for the budding taxidermist.

Modern Sculpture Douglas Dreishpoon 2022-10-25

"Artists of any ilk can be extremely opinionated when it comes to what they do, how they do it, and what it might mean. Sculptors are no exception. *Modern Sculpture: Artists in Their Own Words* presents a selection of manifestos, documents, statements, articles, and interviews from more than ninety subjects, including an ample selection of contemporary sculptors. With this book, editor Douglas Dreishpoon defers to sculptors, whose varied points of view illuminate the medium's perpetual transformation—from object to action

concept to phenomenon—over the course of two centuries. Each chapter progresses in chronological sequence to highlight the dominant stylistic, philosophical, and thematic threads that unite each kindred group. The result is a distinctive, artist-centric history and survey of sculpture that showcases the expansive dimensions and malleability of the medium"—

New York Magazine

1996-06-24 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.

Meret Oppenheim Meret Oppenheim 1996 Famous at the age of 23 for her fur-covered teacup, Meret Oppenheim numbered Man Ray, Alberto Giacometti, Max Ernst and Andre Breton among her friends and admirers. In subsequent years she suffered from critical neglect, and her subversive work has only recently begun to receive the acclaim it deserves.

Meret Oppenheim Meret Oppenheim 2007 In little more than a generation, Asia has emerged from centuries of stagnation to become the rising force of the global economy. This transformation has been so spectacular that some have called it a miracle. How did it happen? Taking the reader from the docksides of Korea to the halls of India's finance ministry, The Miracle details the courageous decisions and heroic self-sacrifice that made Asia's ascent possible. Spanning nine countries and probing

major historical currents, this account illuminates not only Asia's extraordinary economic rise but also how its causes might emancipate the developing world from poverty and guide the developed world to further prosperity. Using more than a decade of reporting and analysis, Time magazine and former Wall Street Journal reporter Michael Schuman uncovers how outsourcing to Asia began; how Asia's most famous companies, such as Sony and Honda, became global corporations; and how technological changes and global economic shifts made Asia's boom possible. He reveals the compelling human side to this economic story, introducing readers to the political strongmen, entrepreneurs, and policymakers who made the Miracle a reality. This engaging historical narrative brings to life the ideas and actions of a diverse group of Asians—dictators and democrats, generals and

technocrats, economists and engineers. Some of the characters in the book have captured the global imagination for years, such as China's reformer Deng Xiaoping and Sony founder Akio Morita. Others are less well known, including Park Chung Hee, Korea's tightfisted nation builder; Liu Chuanzhi, the risk-taking founder of PC maker Lenovo; and Azim Premji, the mastermind behind Wipro, one of India's technology giants. All of them shared a dream—to elevate Asia to its proper place of influence in the world and eradicate the poverty around them. The Miracle not only offers profound insight into Asia and its increasing wealth and power; it also reveals how these seismic shifts continue to reverberate through the global economy. The implications of Asia's economic ascent for the rest of the world are surprising, promising, and inspiring. Readers of The Miracle will gain a deep understanding of

Asia's place in the global economy—and of their own.

ModernStarts Museum of Modern Art (New York, N.Y.) 1999 On visual arts from 1880–1920
Horror Film and Otherness Adam Lowenstein 2022-07-19
What do horror films reveal about social difference in the everyday world? Criticism of the genre often relies on a dichotomy between monstrosity and normality, in which unearthly creatures and deranged killers are metaphors for society's fear of the "others" that threaten the "normal." The monstrous other might represent women, Jews, or Blacks, as well as Indigenous, queer, poor, elderly, or disabled people. The horror film's depiction of such minorities can be sympathetic to their exclusion or complicit in their oppression, but ultimately, these images are understood to stand in for the others that the majority dreads and marginalizes. Adam

Lowenstein offers a new account of horror and why it matters for understanding social otherness. He argues that horror films reveal how the category of the other is not fixed. Instead, the genre captures ongoing metamorphoses across "normal" self and "monstrous" other. This "transformative otherness" confronts viewers with the other's experience—and challenges us to recognize that we are all vulnerable to becoming or being seen as the other. Instead of settling into comforting certainties regarding monstrosity and normality, horror exposes the ongoing struggle to acknowledge self and other as fundamentally intertwined. Horror Film and Otherness features new interpretations of landmark films by directors including Tobe Hooper, George A. Romero, John Carpenter, David Cronenberg, Stephanie Rothman, Jennifer Kent, Marina de

Van, and Jordan Peele. Through close analysis of their engagement with different forms of otherness, this book provides new perspectives on horror's significance for culture, politics, and art.

Meret Oppenheim Bice Curiger 1989

Angels of Anarchy Patricia Allmer 2009
'Angels of Anarchy' reconsiders the art-historical tradition of women Surrealists. It draws on an international range of artists to investigate how their practices responded to, developed, enriched, and even subverted the conventions and traditions of art history.

Meret Oppenheim: My Exhibition Natalie Dupêcher 2021-11-30 Over the course of her protean career, Meret Oppenheim produced witty, unconventional bodies of work that defy neat categorizations of medium, style and subject matter. "Nobody will give you freedom,?"

she stated in 1975, "you have to take it." Her freewheeling, subversively humorous approach modeled a dynamic artistic practice in constant flux, yet held together by the singularity and force of her creative vision. Published in conjunction with the first ever major transatlantic Meret Oppenheim retrospective, and the first in the United States in over 25 years, this publication surveys work from the radically open Swiss artist's precocious debut in 1930s Paris, the period during which her notorious fur-lined Object in MoMA's collection was made, through her post-World War II artistic development, which included engagements with international Pop, Nouveau Réalisme and Conceptual art, and up to her death in 1985. Essays by curators from the Kunstmuseum Bern, the Menil Collection and the Museum of Modern Art critically examine the artist's wide-ranging

wildly imaginative body of work, and her active role in shaping the narrative of her life and art, providing the context for her creative production pre- and post-World War II.

00Exhibition: Kunstmuseum Bern, Switzerland (22.10.2021-30.01.2022) / The Menil Collection, Houston, USA (11.03-07.08.2022) / The Museum of Modern Art, New York, USA (02.10.2022-05.02.2023).

Graffiti and the Writing Arts of Early Modern England Juliet Fleming 2011-12-15 Tattoos and graffiti immediately bring to mind contemporary urban life and its inhabitants. But in fact, both practices date back much further than is generally thought—even by scholars. Drawing on a previously unavailable archive, Juliet Fleming reveals the unknown and disregarded literary arts of sixteenth century England. In Graffiti and the Writing Arts of Early Modern England, Fleming argues

that our modern assumptions of what constitutes written expression have limited our access to and understanding of early modern history and writing. Fleming combines detailed historical scholarship with intellectual daring in a work that describes how writing practices have not been limited to the boundaries of the page; instead they have included body surfaces, ceramics, ceilings, walls, and windows. Moving beyond what has been preserved in print and manuscript, this book claims the whitewashed wall as the primary textual canvas of the early modern English, explores the tattooing practices of sixteenth-century Europeans, and uncovers the poetics of ceramic cookware. Graffiti and the Writing Arts of Early Modern England will provide a startling new perspective for scholars of early modern literature and cultural history.

Danger in the Path of
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Chic Lucy Moyse Ferreira
2021-12-02 During the interwar years, a proliferation of violence encroached upon the glossy, idealistic world of fashion: from the curiously common appearance of dismembered heads in fashion illustration, to seemingly torturous techniques and devices advertised by beauty imagery, even extending to garments designed to look assaulted and destroyed. *Danger in the Path of Chic* brings this disturbing imagery to light for the first time, proposing new

directions for historians of fashion, violence and culture in the interwar years. Concentrating on London, Paris and New York as fashion centres and political allies, the volume explores why horror manifested itself in this way, at this time, and in a sphere that is usually perceived as being built on fantasy and escape. In doing so, *Danger in the Path of Chic* situates fashion within the very real social, psychological, economic and political traumas of the period.