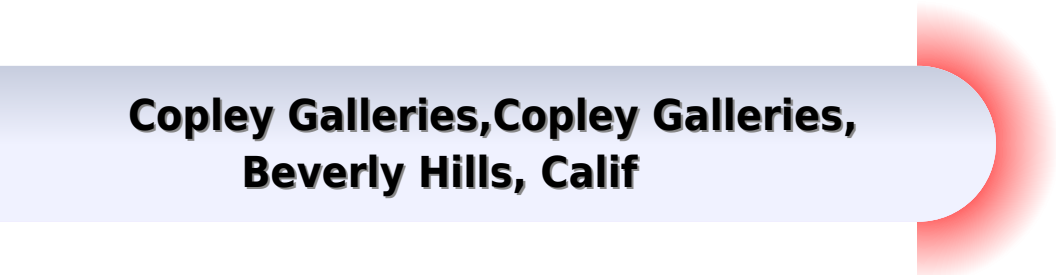




Loplop Prasente Une Jeune Fille Max Ernst

**Copley Galleries, Copley Galleries,
Beverly Hills, Calif**



Loplop Prasente Une Jeune Fille Max Ernst:

"*Loplop présente une jeune fille*", Max Ernst Catherine Prats-Okuyama, Kimihito Okuyama, 1991 Ces ouvrages d initiation o le jeu se m le l art et o l art se pr te au jeu sont fort bien con us Ils n cessitent un compl ment d informations pour tre appr ci s leur juste valeur **Max Ernst, Loplop** Werner Spies, 1983 **Marcel Duchamp and Max Ernst** David Hopkins, 1998 David Hopkins analyses the extensive network of shared concerns and images in the work of Marcel Duchamp and Max Ernst the greatest names associated with Dada and Surrealist art This book covers a broad period from c 1912 to the mid 1940s during which the emergence of Dada and Surrealism in Europe and the United States challenged earlier movements such as Cubism and Expressionism creating scope for the expression of the unconscious fears and desires of artists acutely sensitive to the troubled nature of their times Examining Duchamp s and Ernst s subversion and manipulation of religious and hermetic beliefs such as Catholicism Rosicrucianism and Masonry David Hopkins demonstrates the ways in which these esoteric concerns intersect with themes of peculiarly contemporary relevance including the social construction of gender and notions of ordering and taxonomy This detailed comparison of components of Duchamp s and Ernst s work reveals fascinating structural patterns enabling the reader to discover an entirely new way of understanding the mechanisms underlying Dada and Surrealist iconography *Max Ernst, 1891-1976* Ulrich Bischoff, Max Ernst, 1994 Prehistoric Future Ralph Ubl, 2013-11-06 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* Max Ernst, Karin von Maur, Tate Gallery, 1991 This volume accompanies a major retrospective of Ernst s work at The Metropolitan Museum of Art the first held in the United States in thirty years Every work in the exhibition is reproduced in the lavish plates section of the book and many comparative illustrations are included The texts by experts in the field follow Ernst s peripatetic career and offer fresh insights into his oeuvre BOOK JACKET *Max Ernst: Life and Work* John Russell, 1967 **Max Ernst** Copley Galleries, Copley Galleries,

Beverly Hills, Calif, 1949 **Hommage à Max Ernst**, 1971 La collection du Musée national d'art moderne Musée national d'art moderne (France). Conservation, Agnès Angliviel de La Beaumelle, Nadine Pouillon, 1987 **Merveilleux et surréalisme** Claude Letellier, 2000 *Cahiers du Musée national d'art moderne*, 1984 *Studien zu Max Ernsts Loplop* Dana Bohlender, 2006-10-10 Magisterarbeit aus dem Jahr 2005 im Fachbereich Kunst Malerei Note 1,7 Philipps Universität Marburg Institut für Germanistik und Kunstwissenschaften Sprache Deutsch Abstract Die in der Arbeit zu untersuchende Figur Loplop des Künstlers Max Ernst tritt als anthropomorphes Vogelwesen in seinem Werk auf und repräsentiert den Künstler selbst. Schriften Ernsts berichten von Erlebnissen mit Vögeln, die dem Loplop eine biographische Bedeutung zukommen lassen und auf eine Identifikation mit der Vogelfigur hinweisen. Neben diesen biographischen Berichten hat sich Ernst nie konkret zu Loplop geäußert. Daher kursieren eine Fülle von Spekulationen über vermeintliche Quellen, die Ernst zu Loplop angeregt haben könnten, und dessen Bedeutung und Funktion. Die Vielschichtigkeit der möglichen Quellen zur Vogelfigur kann zur Clarkeförmigkeit werden auf Ernsts umfassende Bildung. Kenntnisse aus vielfältigen Wissensgebieten wie der Psychoanalyse, Mythologien unterschiedlicher Kulturen, aber auch Themen der Kunstgeschichte fanden Eingang in seine Kunst. Diese Arbeit zeigt zunächst die Entwicklung der Identifikation des Künstlers mit dem Vogel in den biographischen Schriften von Ernst, auf dann den Identifikationsverlauf in seinem künstlerischen Werk von ersten Verwendungen des Vogelmotivs bis hin zum erstmalig namentlichen Auftauchen des Loplop. Das Vogelwesen ist zudem Hauptfigur einer Serie mit dem Titel Loplop, präsentiert in den Jahren 1929 bis 1932, die hier auszugsweise vorgestellt wird. Die Figur des Loplop taucht bemerkenswerterweise zu einer Zeit auf, da die surrealistische Gruppe der Ernst angehörte in einer Krise steckt. In dieser Zeit äußert sich Ernst zum ersten Mal mit theoretischen Schriften über seine künstlerischen Verfahrensweisen. Um zu einem umfassenderen Verständnis des Loplop und seiner Serie zu gelangen, ist es notwendig, diese Schriften zu untersuchen. An diese Untersuchung schließt die Analyse der Funktion der Figur für das Werk des Künstlers an und die Rolle, die sie für seine künstlerische Selbstauffassung spielt. Eine zusätzliche Funktion ist im großen Kontext der Gruppe der Surrealisten zu sehen. Diese versuchten sich an der Erfindung kollektiver neuer Mythen. Einer dieser neuen Mythen, hier insbesondere der von der Gradiva, wurde von Salvador Dalí auf seine Frau Gala angewandt. Anhand der Gegenüberstellung von Gradiva und Loplop sollen die Gemeinsamkeiten dieser neuen Privatmythen aufgezeigt werden und ihre Rolle für die Surrealisten. Ziel dieser Arbeit ist es, ein umfassendes Bild der komplexen Figur Loplop darzulegen, das die neuesten Entwicklungen der Forschung mit aufnimmt. **Max Ernst** Ludger Derenthal, Jürgen Pech, 1992 La présente monographie donne un large aperçu de l'univers de Max Ernst. On peut y suivre l'évolution de son art depuis l'époque de l'expressionnisme rhénan jusqu'à l'équilibre de l'œuvre tardive en passant par les passionnantes années de Dada, Cologne et Paris, la participation au mouvement surréaliste et les rapports avec l'art indien pendant l'émigration en Amérique. **The Technique of Collage** Hellen Hutton, 1968 *Max Ernst* Werner Spies, Kunstsammlung Nordrhein-Westfalen (Allemagne), 1998 **Max Ernst lässt grüßen** Max Ernst, Werner Spies, Hilmar

Hoffmann,2009 **Paul Eluard et la peinture surréaliste, 1910-1939** Jean-Charles Gateau,1982 Max Ernst Norbert
Nobis,Grit Wendelberger,1989 Chefs-d'œuvre du Musée national d'art moderne Musée national d'art moderne
(France),Edward Lucie-Smith,1982

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