

Rich – academic - stuc  
Leisure – dying world - decaying

1910 disintegrating world of before World War I  
time people hadn't passports  
you could disappear, travel

Cubism away from classical painting.  
Search for a new sense of reality -futurism

Since 2 World Wars started by our civilization, we all fell in a trap  
no passports, no fingerprints before

New youth deadly earnest, unsecure, beat generation  
Hoped twice for a new free world  
Perceiving to know that we are constantly before the real destructive disaster.

1911 Kandinsky. Improvisations  
Duchamp. The coffee mill  
Chirico. The melancholy and mystery of a street

1912 Picasso Braque. Papiers collés.  
Boccioni  
Duchamp. Nude descending a stair case

1914 War. Duchamp. Bachelors  
Bottle rack. proto Dada

1916 Dada. Zürich  
word disintegration  
Picabia Popaul Picador  
Automatic drawings. Shadowgraphs

1917 Blind man and Rongwrong  
Anno dada

1919 Tzara  
Scandalous Soirée  
Noir Cacadou  
Five people dressed in stove pipes  
Fatagaga Arp and Ernst. Collages.  
Schwitters – Merz  
words without meaning but with evocation

1920 Die Schammade Cologne

1921 Man Ray makes rayographs  
Duchamp object "Why not sneeze Rose Sélavy ?"  
marble cubes

1922 Tzara publishes play "The bearded heart"  
Breton group – ex Dadaists become 1924 Surrealist

1924 First surrealist manifesto

Apollinaire Les Mamelles de Tirésias

Breton: definition Surrealism:

Pure psychic automatism, by which it is intended to express, mentally, in writing or by other means, the real process of thought. It is thoughts dictation, all exercise of reason and every esthetic or moral preoccupation being absent.

Slides of 'cathedrals Gothics'

and Gaudi Barcelona Tom ?

Dali. Paranoiac critique activity.

"Spontaneous method of irrational knowledge

Based on the interpretative critical association of delirious phenomenon."

Tériade – La peau de la peinture

*« Quand le peintre quitte le domaine de la vision, il renonce à la peinture.*

*On cherche vraiment le peintre qui a vu quelque chose.*

*Le rôle créateur de la peinture n'est pas de décrire une 'vue' quelconque mais de réaliser la vision humaine telle quelle, aux toutes ces circonstances, ses insuffisances, ses empêchements, désirs obscurs ou précis, les présences qu'elle suppose et les obscures qu'elle situe. Les vrais moyens de la peinture sont les seuls capables d'exprimer cette vision.»*

*(sur de plus monstrueux que les compositions de Paganini)*

*«La poésie est d'autant plus réelle que la réalité qu'elle exprime est insaisissable et inespérée.*

*Au moment où la peinture touche le point le plus, aigre et le plus juste de son expression, elle devient de même coup mystérieuse comme une chose naturelle.»*

Lautréamont. Maldoror.

Le jeu du hasard. Game of chance.

La loi du hasard. Law of chance.

Calculus of probability

The degenerating of collages for aesthetical purposes, reduced to painting technique, word of meaning and its (extra-physical) power.

Magic

Breton. Eluard.

Picabia. Giacometti. Magritte. Dali. Miro. Picasso. Arp. Ernst. Tanguy. Duchamp. Chirico. Masson.

De Chirico: "Who can deny the troubling connection that exists between perspective and metaphysics?"

1911-1915

*"... to paint a sunlit landscape trying in every way to give the sensation of light. Why? I too see the light; however well it may be reproduced, I also see it in nature, and a painting that has this for its purpose will seem to be able to give me the sensation of something new, of something – that, previously, I have not known.*

*While if a man faithfully reproduces the strange sensations that he feels, this can always give new joy to any sensitive and intelligent person."*

Compared to the impressionists:

*"It is absolutely opposed to the one I follow for I believe that one must never forget that a picture must always be the reflection of a profound sensation, and that profound means strange, and strange means uncommon, or altogether unknown..."*

*In my way of thinking and working, the problem is different, Revelation always plays the principal role. A picture reveals itself to us, while the sight of something does not reveal a picture; but in this case a picture will not be a faithful copy of that which has caused its revelation, but will resemble it vaguely, as the face of someone seen in a dream resembles that person in reality. And in all this, technique plays no role.*

*... but the real value of such a work of art will lie in its new way, for more important than all these will always be the new thing that the artist has brought out of the void, something which previously did not exist.*

*There are many more enigmas in the shadow of a man who walks in the sun than in all the religions of the past, present and future.*

*To be really immortal a work of art must go completely beyond the limits of the human: good sense and logic will be missing from it.*

*Böcklin and Poussin reached the utmost limits of painting; our final effort and painting too will have its picture that will carry us beyond all pictures.*

*Subjects no longer came to my imagination. My compositions had no sense, above all no common sense. They were calm: but each time I looked at them, I experience exactly what I had experienced at the moment of their conception. Which is the most irrefutable proof of their profound worth.*

*What is needed above all, is to rid art of all that has been its familiar content until now all subject, all idea, all thought, all symbol must be put aside. ...to understand the inner recesses of his heart: that corner which is the most profound, the most mysterious and finally the truest, to look only in to this corner - and to see only through this corner to have the courage to give up all the rest – there is the artist of the future: someone who renounces something every day, whose personality daily becomes purer and more innocent.*

*... compositions conceived for itself, strange and senseless, in which we perceive a whole world that no one knows, a world of which we are perhaps the only inhabitants. Some few modern artists among the other artists, have freed themselves from the stupid [...] of French impressionism and seek an art once more solid and more spiritual, a more Romanesque art."*

Dali. "The reasoning madness"

"La folie raisonnée"

1929 "The moment is near. Where, by a procedure of paranoiac and active character of thought, it will be possible to systematize confusion, and to contribute to the complete discredit of the world of reality."

"Two systems by the passive confusion of [...] and the active and systematic confusion by the paranoiac phenomenon."

"This complete surrender to thought without any control was the most sensational attempt of all times to anteing the freedom of the mind."

"The beauty of the casual encounter of an umbrella and a sewing machine on a dissection table."

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|----------------------|--------------------------------------|
| 1. Malraux.          | The voices of Silence                |
| 2. Ozenfant.         | The foundations of Modern Art        |
| 3. Frazer James      | The Golden Bough (abbreviated edit)  |
| 4. Maurice Leenhardt | DO KAMO or Folk Art of Oceania       |
| 5. Read Herbert      | The Philosophy of Modern Art         |
| 6. Herrigel          | Zen is the Art of Archery            |
| 7. Maritain Jacques  | Creative intuition in Art and Poetry |

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|-----|----------------|----------------------|
| 8.  | Gilson Etienne | Painting and Reality |
| 9.  | Ghiselin       | The creative process |
| 10. | Corbusier      | Modulor              |

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|----|---------|------------|---------------------------------------|
| 1) | 1911    | de Chirico | Melancholy and Mystery of a Street    |
| 2) | 1912    | Duchamp    | Nude descending a stair case          |
| 3) |         | Picasso    | Matches, butterfly, thumbtrack etc... |
| 4) | 1913-14 | de Chirico | Nostalgia for the Infinite            |
| 5) | 1917    | de Chirico | Disquieting Muses                     |
| 6) | 1915    | de Chirico | The Fatal Light                       |
| 7) | 1920    | Max Ernst  | Fatagaga                              |