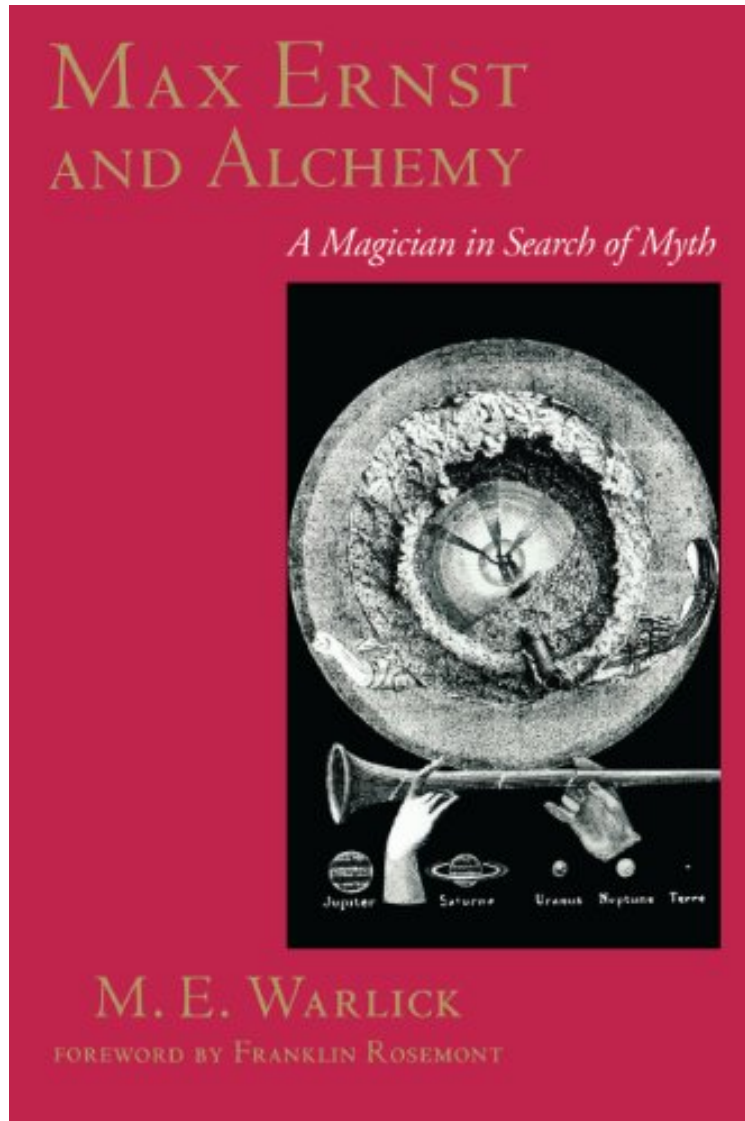


[Ebook pdf] Max Ernst and Alchemy: A Magician in Search of Myth (Surrealist Revolution Series)

Max Ernst and Alchemy: A Magician in Search of Myth (Surrealist Revolution Series)

M. E. Warlick

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M. E. Warlick : Max Ernst and Alchemy: A Magician in Search of Myth (Surrealist Revolution Series) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Max Ernst and Alchemy: A Magician in Search of Myth (Surrealist Revolution Series):

0 of 0 people found the following review helpful. interesting but perhaps overinterpretsBy lisaleo (Lisa Yount)This book interprets the art of German-born Max Ernst (1891-1976), one of the best and most prolific of the Surrealist artists who amazed France and, later, the United States in the 1920s through 1940s, in terms of his interest in alchemy.

The potential reader should be warned that it's a book about art, not an art book: you'll get a lot more out of it if you have a substantial book of Ernst's work in color by your side, because the relatively few reproductions included here (along with some art from alchemical treatises) are small and in muddy black-and-white. The text is not excessively academic and gives a fairly detailed account of Ernst's life, but it's not primarily a biography. There's no doubt that Ernst was interested in alchemy or that images also found in alchemical works appear in his art. He shared this fascination, and a wider one with occultism and ancient hermetic lore in general, with many of his fellow Surrealist artists and writers. However, in stressing similarities between motifs in Ernst's art and those in alchemical lore, I think Warlick fails to keep in mind that many of these images, such as the zodiac and other symbols of astrology, the androgyne, and certainly the sexual and mystical union of male and female, have preoccupied numerous artists who have nothing to do with the alchemical tradition. Since Ernst did not usually explain his works, in most cases there is no way to know whether he was specifically thinking of their alchemical significance when he addressed these themes. I recommend this book to anyone who is interested in the two subjects it addresses; it provides an interesting angle from which to view Ernst's work. Other readers will likely find it too specialized.

29 of 30 people found the following review helpful. The Interior Of Sight By Philippe Landry Maybe it's because Max Ernst is alchemy personified that this analysis of his work and it's connection to alchemy is more or less a complete biography the man as a whole. It takes you through his psychological development as a child to the development of his sexual identity and ties it all in with his drive as an artist and as an alchemist. Unlike other books on his life or work, this one fuses all the elements together: psychology, alchemy, art, the occult and sex. It's uncanny how much ground "Max Ernst and Alchemy: A Magician in Search of Myth" covers. If you love Ernst this is the only book you'll ever need. It's superbly fleshed out. I was left both wanting more and completely satisfied! I guess since this is the only book of it's kind it takes the cake. Rarely does a study of this calibre see the light of day! It is truly the alchemy of the modern day alchemist.

0 of 0 people found the following review helpful. SUPERB! By Esther Pariente-Ahmed Excellent book, very well illustrated and documented.

Surrealist artist Max Ernst defined collage as the "alchemy of the visual image." Students of his work have often dismissed this comment as simply a metaphor for the transformative power of using found images in a new context. Taking a wholly different perspective on Ernst and alchemy, however, M. E. Warlick persuasively demonstrates that the artist had a profound and abiding interest in alchemical philosophy and often used alchemical symbolism in works created throughout his career. A revival of interest in alchemy swept the artistic, psychoanalytic, historical, and scientific circles of the late nineteenth and early twentieth centuries, and Warlick sets Ernst's work squarely within this movement. Looking at both his art (many of the works she discusses are reproduced in the book) and his writings, she reveals how thoroughly alchemical philosophy and symbolism pervade his early Dadaist experiments, his foundational work in surrealism, and his many collages and paintings of women and landscapes, whose images exemplify the alchemical fusing of opposites. This pioneering research adds an essential key to understanding the multilayered complexity of Ernst's works, as it affirms his standing as one of Germany's most significant artists of the twentieth century.

"M. E. Warlick's book is a unique and highly significant contribution to the literature on modern art and modern culture in general." (Linda D. Henderson, Professor of Art History, University of Texas at Austin) "M. E. Warlick's book is a unique and highly significant contribution to the literature on modern art and modern culture in general." (Linda D. Henderson, Professor of Art History, University of Texas at Austin) About the Author M. E. Warlick is Professor of European Modern Art at the University of Denver.