

Chapter 1 : Marquis de Sade ( )

*The Surrealist's Bible is a book of charcoal drawings by Dierdre Luzwick. The book's format is simple: on one side of the facing pages is a bible verse from the Old Testament, on the other page is a visual interpretation of the verse, rendered in dark, highly detailed charcoal drawings.*

His father was a wealthy textile manufacturer, whose Cartier-Bresson thread was a staple of French sewing kits. His parents supported him financially so Henri could pursue photography more freely than his contemporaries. He was raised in traditional French bourgeois fashion, and was required to address his parents with formal vous rather than tu. His father assumed that his son would take up the family business, but Henri was strong-willed and also feared this prospect. A governess called "Miss Kitty" who came from across the Channel, instilled in him the love of - and competence in - the English language. But the painting lessons were cut short when uncle Louis was killed in World War I. Lhote took his pupils to the Louvre to study classical artists and to Paris galleries to study contemporary art. Cartier-Bresson regarded Lhote as his teacher of "photography without a camera. In the s, schools of photographic realism were popping up throughout Europe but each had a different view on the direction photography should take. The Surrealist movement, founded in , was a catalyst for this paradigm shift[ vague ]. The historian Peter Galassi explains: The Surrealists approached photography in the same way that Aragon and Breton The Surrealists recognized in plain photographic fact an essential quality that had been excluded from prior theories of photographic realism. They saw that ordinary photographs, especially when uprooted from their practical functions, contain a wealth of unintended, unpredictable meanings. Cambridge and army[ edit ] From to , Cartier-Bresson studied art, literature, and English at the University of Cambridge , where he became bilingual. Cartier-Bresson met American expatriate Harry Crosby at Le Bourget , who persuaded the commandant to release Cartier-Bresson into his custody for a few days. The two men both had an interest in photography, and Harry presented Henri with his first camera. From hunting, he learned methods which he later used in photography. He became inspired by a photograph by Hungarian photojournalist Martin Munkacsi showing three naked young African boys, caught in near-silhouette, running into the surf of Lake Tanganyika. Titled Three Boys at Lake Tanganyika , this captured the freedom, grace and spontaneity of their movement and their joy at being alive. That photograph inspired him to stop painting and to take up photography seriously. He explained, "I suddenly understood that a photograph could fix eternity in an instant. The anonymity that the small camera gave him in a crowd or during an intimate moment was essential in overcoming the formal and unnatural behavior of those who were aware of being photographed. He enhanced his anonymity by painting all shiny parts of the Leica with black paint. The Leica opened up new possibilities in photographyâ€”the ability to capture the world in its actual state of movement and transformation. In the beginning, he did not photograph much in his native France. It would be years before he photographed there extensively. In , Cartier-Bresson met a young Polish intellectual, a photographer named David Szymin who was called "Chim" because his name was difficult to pronounce. Szymin later changed his name to David Seymour. The two had much in common culturally. Renoir made Cartier-Bresson act so he could understand how it felt to be on the other side of the camera. Cartier-Bresson also helped Renoir make a film for the Communist party on the families, including his own, who ran France. During the Spanish civil war , Cartier-Bresson co-directed an anti-fascist film with Herbert Kline , to promote the Republican medical services. His photo credit read "Cartier", as he was hesitant to use his full family name. During the Battle of France , in June at St. He twice tried and failed to escape from the prison camp, and was punished by solitary confinement. His third escape was successful and he hid on a farm in Touraine before getting false papers that allowed him to travel in France. In France, he worked for the underground, aiding other escapees and working secretly with other photographers to cover the Occupation and then the Liberation of France. In , he dug up his beloved Leica camera, which he had buried in farmland near Vosges. At the end of the war he was asked by the American Office of War Information to make a documentary, Le Retour The Return about returning French prisoners and displaced persons. Toward the end of the War, rumors had reached America that Cartier-Bresson had been killed. His film on returning war

refugees released in the United States in spurred a retrospective of his work at the Museum of Modern Art MoMA instead of the posthumous show that MoMA had been preparing. The show debuted in together with the publication of his first book, *The Photographs of Henri Cartier-Bresson*. The team split photo assignments among the members. Chim, who spoke a variety of European languages, would work in Europe. Cartier-Bresson would be assigned to India and China. Vandivert, who had also left *Life*, would work in America, and Capa would work anywhere that had an assignment. He also photographed the last surviving Imperial eunuchs in Beijing, as the city was falling to the communists. In Shanghai, he often worked in the company of photojournalist Sam Tata , whom Cartier-Bresson had previously befriended in Bombay. In , Cartier-Bresson had traveled to the South India. Magnum aimed to use photography in the service of humanity, and provided arresting, widely viewed images. Cartier-Bresson applied this to his photographic style. Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera. That is the moment the photographer is creative," he said. Once you miss it, it is gone forever. He became the first Western photographer to photograph "freely" in the post-war Soviet Union. In , on behalf of *Vogue* , he went to Sardinia for about twenty days. In , he was divorced from his first wife of 30 years, Ratna "Elie". In , he began to turn away from photography and return to his passion for drawing and painting. He admitted that perhaps he had said all he could through photography. He married Magnum photographer Martine Franck , thirty years younger than himself, in . Cartier-Bresson retired from photography in the early s, and by no longer took pictures other than an occasional private portrait; he said he kept his camera in a safe at his house and rarely took it out. He returned to drawing, mainly using pencil, pen and ink, [25] and to painting. He held his first exhibition of drawings at the Carlton Gallery in New York in . No cause of death was announced. He traveled without bounds, documenting some of the great upheavals of the 20th century – the Spanish civil war, the liberation of Paris in , the student rebellion in Paris, the fall of the Kuomintang in China to the communists, the assassination of Mahatma Gandhi, the Berlin Wall, and the deserts of Egypt. But many of his most renowned photographs, such as *Behind the Gare St. Lazare*, are of seemingly unimportant moments of ordinary daily life. Cartier-Bresson did not like to be photographed and treasured his privacy. Photographs of Cartier-Bresson are scant. When he accepted an honorary degree from Oxford University in , he held a paper in front of his face to avoid being photographed. He did recall that he once confided his innermost secrets to a Paris taxi driver, certain that he would never meet the man again. In , he created the Henri Cartier-Bresson Foundation in Paris with his wife, the Belgian photographer Martine Franck and his daughter to preserve and share his legacy [30]. In , the foundation relocated [31] from the Montparnasse district to the Marais [32]. With fast black and white film and sharp lenses, he was able to photograph events unnoticed. He showcased this belief by having nearly all his photographs printed only at full-frame and completely free of any cropping or other darkroom manipulation. Cartier-Bresson worked exclusively in black and white, other than a few unsuccessful attempts in color. Constant new discoveries in chemistry and optics are widening considerably our field of action. It is up to us to apply them to our technique, to improve ourselves, but there is a whole group of fetishes which have developed on the subject of technique. Technique is important only insofar as you must master it in order to communicate what you see. The camera for us is a tool, not a pretty mechanical toy. In the precise functioning of the mechanical object perhaps there is an unconscious compensation for the anxieties and uncertainties of daily endeavor. In any case, people think far too much about techniques and not enough about seeing. Although he took many famous portraits, his face was little known to the world at large. This, presumably, helped allow him to work on the street undisturbed. He denied that the term "art" applied to his photographs. Instead, he thought that they were merely his gut reactions to fleeting situations that he had happened upon. In photography, the smallest thing can be a great subject. The little human detail can become a leitmotiv. *The Photographs of Henri Cartier-Bresson*. Text by Lincoln Kirstein. Museum of Modern Art. Texts and photographs by Cartier-Bresson. Cover by Henri Matisse. Text and photographs by Cartier-Bresson. French, German and Italian editions. Text by Anna Farova. Photographs by Henri Cartier-Bresson. French, English, Japanese and Swiss editions.

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On the one hand they are religious and pious, but on the other they are sensual, with a Renaissance passion for this world. The model for this painting is said to have been Lucrezia Buti, a beautiful young novice in the convent where Lippi was working; she posed for him, then the couple absconded. They had a son and a daughter. There is no attempt at reality in this painting of Mary, no hint of the Jewish peasant girl that she was. The laughing angel has traditionally been seen as a portrait of their son, Filippino. He also became a painter, creating some of the greatest Renaissance grotesques in the Strozzi Chapel frescoes at Santa Maria Novella, Florence. Notice that the Madonna sits outside a frame, casting a shadow on the wall behind her. This heightens the realism, making her seem more like a real woman rather than an ethereal, remote being. This is one of the most popular images of Christ ever painted, more familiar to modern-day Christians than the famous medieval paintings on this page. It is a modern imagining of Christ: This Christ is a man of faith, at once idealistic and realistic, with faith in the ultimate triumph of Good. Instead the artist places the women in the tomb with the dead body of Jesus. This is probably close to the actual truth. It was women in ancient Israel who prepared dead bodies for burial, not men see Bible Archaeology: Mantegna was a master of perspective. He tried to create spatial depth and realistically depict a lying, and in this case motionless, human body. The painting also shows the reality of death: Creation of Adam, Sistine Chapel, Michelangelo, The Italian writer Vasari said that God was so dissatisfied with all the art that had been done so far that he finally sent down Michelangelo to correct the situation. A monumental, energy-charged God extends his index finger towards the lethargic, newly created Adam. Michelangelo has captured the idea of God as the source of life. It contains a crowd of figures, including a woman – a yet uncreated Eve? In contrast, Adam reclines languidly on the newly created Earth. He has not yet been touched by the life force. The hands of the two figures are especially important and justly famous because they represent Adam and God so brilliantly: The Surrealists wanted to challenge conventions, make people think this painting, Christ of St John of the Cross, was inspired by a drawing by the Carmelite friar St John of the Cross, recording a vision he had in which he looked down on the crucifixion from above. Solomon was the son of David and Bathsheba. He is best known for his wisdom and the luxury of his court. At some stage he was visited by the Queen of Sheba, who wanted to satisfy her curiosity about his wisdom and the magnificence of the buildings he had erected. She came with a great camel train laden with gifts of spices, gold and precious stones. Poynter has shown the moment of their first meeting. Solomon is regal, surrounded by his court and the many beautiful foreign wives and concubines who so alarmed the writers of the Bible story. The throne room is magnificent, the steps to the throne guarded by twelve golden lions and the throne itself made of ivory overlaid with gold. The Queen of Sheba gestures towards the many exotic gifts she has brought for Solomon. Each monarch is clearly trying to impress the other – but Solomon seems to be winning. It was a portable altar which could be quickly set up wherever it was needed. It has two panels which fold together so that they are easy to carry – medieval kings and nobles were constantly on the move. It was first created for Richard II, whose emblem was the white hart stag – you will notice the plethora of white harts in both panels of the diptych.. Mary and the angels stand on a ground strewn with flowers: In the top left hand corner of the right panel is a tiny image of Britain. Notice that the landscape around the figures is rocky and barren, but the space they inhabit has clumps of flowers. It also gave him an opportunity to experiment with contrasts between light and shade, the subdued light of the foreground and the cold radiance of the distant landscape. Fra Angelico was a member of the Dominican Order; they were lucky to have him. He started as a manuscript illuminator and went on to become one of the major artists of that time. Mary is sitting in an airy, open space, alone with her thoughts, when the Angel Gabriel appears. The airiness of the space Mary and the angel inhabit is reinforced by the garden outside; the grass is sprinkled with simple wild flowers and surrounded by what looks remarkably like a modern paling fence.

Chapter 3 : Marc Chagall | Dessins pour la Bible () | Artsy

*The Bible teaches that we all know that God exists and has made us in his image and if we deny that then we are suppressing the knowledge of our conscience in unrighteousness. Romans (Amplified Bible) " For God's wrath and indignation are revealed from heaven against all ungodliness and unrighteousness of men, who in their.*

Pre-Surrealism Pre-Surrealists Pre-surrealists were a group of artists that produced surrealist-like paintings before when surrealism became an official doctrine. Hieronymus Bosch is considered one of the prime examples of pre-surrealism and any artist that produced dream-state or hallucinatory art would fit into the pre-surrealist category. Certain art forms like cubism and abstract forms especially automatic drawing and painting found surrealist support as long as they were depictions of the altered mind, the irrational dream state. Therefore the pre-surrealists, in general, exhibited the unconscious in a realistic way. Here is an article from History of Art detailing some important pre-surrealists: Precursors by Sarane Alexandrian [Sarane Alexandrian was born in In he became associated with the leader of the surrealist movement, Andre Breton. He subsequently edited the surrealist journal Neon and acted as Secretary of Cause, the International Surrealist Bureau. He has written a number of books of criticism and art history, and is the author of two major studies of the surrealist painter Victor Brauner. He also also written two novels, and contributes regularly to a number of international periodicals. Surrealism has no room for the fantastic when it is elaborated without inner need: Thus, there are painters of strange universes who have no connection with it at all. Conversely, there are some works by classical painters which are undeniably surrealist in the ambiguity of their content or their execution. Ingres, for instance, in Jupiter and Thetis , Aix-en-Provence, Musee Granet , produced the image of a regal couple which has all the enigmatic effulgence of the figures in the work of Paul Delvaux. They did not wish to destroy existing libraries or art galleries, but merely to give them a thorough shaking-up, to sweep away hallowed glories, and to bring unappreciated geniuses into the full light. Surrealism is based on the belief that there are treasures hidden in the human mind. It was this that brought the surrealists to claim that in the cultural legacy of the past there remained undiscovered personalities and works which were to be preferred to the names and titles revered by official teaching. If we consider only those forerunners of surrealism whom the surrealists themselves recognized as such, and whom they regarded as authorities, we find that they all fall into one or another of three groups: It was this triple influence which gave birth to surrealism, which is in a sense a fusion of the principles behind each of these three forms of art. He was honoured by the surrealists for paintings like the Desecration of the Host , Urbino, Galleria Nazionale. Uccello freed painting from the slavish imitation of nature by giving arbitrary colours to animals, houses and fields, and by arranging his figures as a function of a combination of converging lines. These means also allowed him to endow reality with a sense of irrationality. In the stains or in the clouds he saw great processions, cities and magnificent landscapes, which he used as models. For a festival in Florence he organized a macabre masquerade which both terrified and delighted those who saw it. The most important pre-surrealist visionary was Hieronymus Bosch, and it was on his example that the surrealists relied most. There are wheeled dragons, fish with legs, hybrid demons, contortionists, living rocks, weird vegetables, birds larger than men, delirious processions and dizzy battles, people walking on their hands or vomiting frogs, rebel angels transformed into dragonilies. There were more forerunners of surrealism among sixteenth-century German painters. Albrecht Altdorfer, an architect at Regensburg in Bavaria, applied miniaturist techniques to his large painting The Victory of Alexander , Munich, Alte Pinakothek , and by this method was able to make hundreds of warriors, lit by dawn in the heart of a mountain landscape, swarm over the canvas in a hallucinatory way. Matthias Grunewald, the greatest colourist of the German school, reached the heights of the fantastic in his Isenheim altarpiece, and did so through a very excess of realism. He painted two pictures of massacres, in particular the Massacre of the Triumvirs , Paris, Musee du Louvre , in which the convulsions of the beheaded victims and the bloody rage of the soldiers contrast with the smiling calm of the statues and the harmony of the architecture to create a nightmare of cruelty. There is a strange quality, too, in other paintings by Caron, such as the Apotheosis of Semele and The Elephant Carousel, and also in his engravings for Le Livre de Philostrate, which had a great

success during his lifetime. He also painted *Summer*, Vienna, Kunsthistorisches Museum, a figure composed of a pile of vegetables, fruit and flowers, and *The Librarian*, made up of a heap of books. Some of the minor Flemish masters, among them Joos de Momper, imitated Arcimboldo and painted anthropomorphic landscapes. The figures who play instruments and dance in the fifty engravings in the series *Bizarrie di varie Figure*, by the Florentine painter Giovanni Battista Braccelli, are made up of chains, drawers, springs and set-squares, rather like some of the drawings produced in the surrealist game of *Exquisite Corpse*. Henry Fuseli Johann Heinrich Fussli, a Swiss-born painter who lived in England, liked to paint dreams in which a sleeping creature was surrounded by unreal figures; his most successful picture in this genre was *The Nightmare*, Frankfurt, Goethe-Museum. His taste for tragic lighting effects and his fondness for fairy landscapes, where wyverns mingle with winged toads, redeem his over-literary inspiration: The poet-engraver William Blake was more openly a visionary. He had genuine hallucinations during which he saw into the future and conversed with angels and with the dead. In his visionary epics, illustrated with engravings, and in his illustrations to Dante, he expresses Chaos and the Forces of Good and Evil with frenetic brilliance. He is surrealist, too, in other works where his merciless grip inflicts violent twists on reality, forcing it to bring forth monstrous truths. From the time when he was first afflicted by the persecution mania which led to his detention in the Charenton asylum, his etchings of Paris were enlivened by disturbing apparitions in the sky. Typical of these is the aerial flotilla in his *Ministry of the Marine*. Rodolphe Bresdin, who lived an eccentric and miserable existence, made etchings containing extraordinary landscapes, with trees scaled like fish, contused jumbles of rocks, animals and skeletons, and glimpses of dreamlike buildings. The great romantic poet Victor Hugo also made a contribution, through his drawings, to the development of free and imaginative art. Between 1820 and 1830, in the large studio he had set up in Paris, he did large drawings in which he used every kind of audacious technique to evoke castles on the Rhine and more or less sinister ruins. He used strange mixtures of ink and coffee, and made use of soot, carbon and sepia. Often he used a scraperboard technique. When he was in exile in Guernsey, he turned to chance methods, and created forms by folding a piece of paper on to which he had dropped an ink blot, or by placing a scrap of lace on a blot. On other occasions he chose to use crossed nibs which left blots and stains. A series of etchings made from his drawings, known as the *Album Castel*, reveals his capacity for visual poetry. Arnold Böcklin, who was to be admired by both Chirico and Dalí, was born in Basle, but lived for a long time in Italy, where he tried to discover the secret of the technique used in the mural paintings of Pompeii. While he was living in Florence, from 1845 to 1854, he painted the *Island of the Dead*, Basle, Kunstmuseum, one of the masterworks of his style, which creates an atmosphere of muted unreality. Böcklin made a conscious effort to associate painting with poetry, both by attaching a great deal of importance to the content of the picture and by using shimmering colour. Towards the end of the nineteenth century, some painters began to formulate demands which the surrealists later applauded. This period was dominated by Gustave Moreau, a master whom the surrealists rated second only to Hieronymus Bosch. A refined and learned teacher at the Ecole Nationale des Beaux-Arts, where his pupils included Rouault and Matisse, Moreau was a solitary whose contempt for modern life led him to shut himself up in his house in Montmartre now his museum, and to spend his life evoking visions of Greece and the Orient. Moreau had a sense of visual splendour. His watercolours, more so than his enormous paintings, blaze with enamels, jewels and embroideries, giving to Sirens, Chimaeras and other fabulous characters the luxurious brilliance of nostalgic visions. Henri le Douanier Rousseau, too, was a notable forerunner of the surrealists, particularly in his exotic paintings, which always prompt the question as to whether he did them from imagination or from memory. They found also Alfred Kubin, who, at the time he published his novel *Jenseits*, was painting virgin forests inhabited by extinct animals, and who set down his night dreams in pen drawings the moment he woke. One thing which the majority of these visionary artists had in common was that they could develop their faculties only by starting from subjects from Graeco-Roman mythology, from the Bible or from daily life. What distinguishes them from the surrealists is that the latter wanted to invent their own mythology, or to draw it from sources which had hitherto remained untapped. They sought this new stimulation from primitive art. They developed to the highest degree the interest that it is possible to feel in the creations of distant peoples. They were able to do this because they immediately made it a matter of love and not of mere

curiosity. The cubists had wanted to make use of the plastic solution which was offered by African masks Artistic Cultures of sub-Saharan Africa ; the surrealists, on the other hand, tried to establish communication with the mind that had imposed the form of the mask. In Vlaminck and Derain were wholly indiscriminating in the purchase of objects which sailors had brought back from Africa. The surrealists made their choices as genuine connoisseurs; some of them, indeed, were specialists in ethnography. After an expedition to a little-known area of the state of Veracruz in Mexico, he published a treatise on Olmec art. The finest pieces shown at the exhibition of North American Indian art in the Museo Nacional in Mexico City in came from his collection. Although the surrealist painters were not all as expert as Paalen, they were on the whole well-informed amateurs of primitive art. They did, however, have a distinct preference for the art of Oceania as opposed to the art of Africa. The fact is that surrealism merely accepted the principle that African art, because it was based on criteria of realism, was less capable of regenerating the plastic arts in the West than was Oceanic art, which was based on a poetic interpretation of the world. But it was a result, too, of the profusion and variety of its styles, with new revelations coming from every island. Tortoiseshell masks from the Torres Strait, basketwork masks from Sulka in New Britain, tree-fern sculptures from the New Hebrides, mother-of-pearl inlays from the Solomon Islands, monumental drums from Ambrym, Easter Island megaliths; in all these, an exuberance of imagination gives vitality to the decoration. What the surrealists loved in this art was the fact that conceptual representation was more important than perceptual. In the bark paintings from Arnhem Land in Australia, totemic animals and mythical figures, depicted with their entrails visible, show the need to paint what is known, what is believed, while making use of what is seen. The time which many of the surrealists spent in America gave them the opportunity of discovering American Indian art, which moved them to the same enthusiasm as the art of Oceania. Here there was an inexhaustible reservoir of authentic works, motivated neither by a desire to please, nor by material interest, nor by artistic ambition, but by the irrepressible need to pour out a message from the depths of the being. This category includes the paintings of mediums and the paintings of the mentally sick. When she was in trance, Helene Smith described her adventures on Mars, spoke Martian, and drew and painted the plants, landscapes and houses which she had seen there. In a miner from the Pas-de-Calais, Augustin Lesage, in obedience to an inner voice, began to produce enormous decorative panels, which, despite the fact that he was an uneducated man, included examples of various Oriental styles; he believed himself to be in contact with spirits including that of Leonardo da Vinci , who guided him in his choice of patterns and colours. But the surrealists attached more importance to the evidence of the mentally deranged, who proved that the least cultured being possessed genius, once it abandoned itself to the promptings of the unconscious mind. Of all the mental patients they adopted, the one they appreciated the most was Adolph Wolfli. He himself worked as a labourer, and after a conviction for indecency took to drink and fell prey to schizophrenia. From the time of his hospitalization in , when he was thirty-one, until his death in he painted tirelessly. At first he painted scenes of self-punishment, where he showed himself undergoing tortures, then he moved to scenes of grandeur in which he saw himself as a masked superman surrounded by winged goddesses and emblematic animals. His horror of blank space led him to overload his surfaces, filling his images with decorations and musical compositions. The rending violence of such masterpieces of psycho-pathological art strip naked the instinct which drives man to deform reality. But, left to themselves, these precursors, illustrious or obscure, would not have been enough to impose a new scale of values. The realization that the lessons which they offered could be of value to modern art had to wait for the appearance of the surrealists, a group of creators who sought allies from the past to support their bid for the recognition of the absolute rights of the dream.

**Chapter 4 : Top Ten Famous Bible Paintings**

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

His collages were of torn pieces of paper dropped and affixed where they would land. His use of chance is intended to create free of human intervention. The man who perhaps most clearly and consciously showed this understanding of the resulting absurdity of all things was Marcel Duchamp. He carried the concept of fragmentation further in *Nude Descending a Staircase*, one version of which is now in the Philadelphia Museum of Art—a painting in which the human disappeared completely. The chance and fragmented concept of what is led to the devaluation and absurdity of all things. All one was left with was a fragmented view of a life which is absurd in all its parts. Duchamp realized that the absurdity of all things includes the absurdity of art itself. It could be a bicycle wheel or a urinal. Thus art itself was declared absurd. Jackson Pollock is perhaps the clearest example in the United States of painting deliberately in order to make the statements that all is chance. He placed canvases horizontally on the floor and dripped paint on them from suspended cans swinging over them. Thus, his paintings were a product of chance. But wait a minute! Is there not an order in the lines of paint on his canvases? Yes, because it was not really chance shaping his canvases! The universe is not a random universe; it has order. Therefore, as the dripping paint from the swinging cans moved over the canvases, the lines of paint were following the order of the universe itself. The universe is not what these painters said it is. Teeny Duchamp at far left, cameraman in the background. This was a performance. John Cage provides perhaps the clearest example of what is involved in the shift of music. Cage believed the universe is a universe of chance. He tried carrying this out with great consistency. For example, at times he flipped coins to decide what the music should be. At other times he erected a machine that led an orchestra by chance motions so that the orchestra would not know what was coming next. Thus there was no order. Or again, he placed two conductors leading the same orchestra, separated from each other by a partition, so that what resulted was utter confusion. But the sound produced by his music was composed only of silence interrupted only by random environmental sounds, but as soon as he used his chance methods sheer noise was the outcome. But Cage also showed that one cannot live on such a base, that the chance concept of the universe does not fit the universe as it is. Cage is an expert in mycology, the science of mushrooms. His theory of the universe does not fit the universe that exists. All of this music by chance, which results in noise, makes a strange contrast to the airplanes sitting in our airports or slicing through our skies. An airplane is carefully formed; it is orderly and many would also think it beautiful. This is in sharp contrast to the intellectualized art which states that the universe is chance. Why is the airplane carefully formed and orderly, and what Cage produced utter noise? Simply because an airplane must fit the orderly flow lines of the universe if it is to fly! This is the transcript of DALI: We met, earlier tonight—At the party! A bottle of red wine! Another glass for this man, please. I love the language! You like the shape of the rhinoceros? I paint the rhinoceros. Your big lips, melting over the hot sand, with one tear. And in your tear, another face. Yes, in the rhinoceros. I mean, I probably do look sad. You have to remember. Pender is in a perplexing situation. It sounds so crazy to say. I come—from the th millenium to here. I get in a car, and I slide through time. You inhabit two worlds. At least, I think I love her. I better love her! The rhinoceros makes love by mounting the female. But—is there a difference in the beauty between two rhinoceroses? There is another woman? I find her extremely alluring. The problem is that other men, great artists — geniuses— also find her alluring, and she finds them. A man in love with a woman from a different era. I see a photograph. I see a film. I see an insurmountable problem. Let me make a few points here. Solomon wisely noted in Ecclesiastes 3: I feel passionately for this world and many things and people in it, and yet—what is it all? Some ghosts, for some extra mundane regions, seem always trying to tell me something that I am to repeat to the world, but I cannot understand that message. The Bible teaches that we all know that God exists and has made us in his image and if we deny that then we are suppressing the knowledge of our conscience in unrighteousness. Another distraction we fall into are

relationships with other people. At the end, the protagonist gets the point: Where we differ is that I also hope that when we face the cold universe “as we do from time to time whether we want to or not” we can wait a while before blocking it out again, and perhaps discern something that has a real value amidst the fleeting time. But Paris might still be the preferred place for this. Even communication between once created person and another is not exhaustive, but that does not mean that for that reason it is not true. If the uncreated Personal really cared for the created personal, it could not be thought unexpected for him to tell the created personal things of a propositional nature; otherwise as a finite being the created personal would have numerous things he could not know if he just began with himself as a limited, finite reference point. There is no reason we could think of why he could not tell these two types of propositional things truly. They would not be exhaustive; but could we think of any reason why they would not be true? The above is, of course, what the Bible claims for itself in regard to propositional revelation. Here are some of the posts I have done in the past on the subject and if you like you could just google these subjects: The only alternative to believing that we were made for a purpose by God is to embrace the chance universe that Woody Allen has demonstrated so well in his films. In one scene, Allen tries to pick up a depressive woman in front of the early Jackson Pollock work. This painting, because of its elusive title, has been the subject of much debate as to what it portrays. What does it say to you? It restates the negativeness of the universe. The hideous lonely emptiness of existence. The predicament of Man forced to live in a barren, Godless eternity like a tiny flame flickering in an immense void with nothing but waste, horror and degradation, forming a useless bleak straitjacket in a black absurd cosmos. What are you doing Saturday night? What about Friday night?

### Chapter 5 : The Surrealist's Bible by Dierdre Luzwick (, Hardcover) | eBay

*Salvador Dali, Rubus Incombustus, Salvador Dalí- was a prominent Spanish surrealist. The Surrealists of the first half of the 20th century rejected rationalism and literary realism.*

Biblical art has been an integral part of cathedrals and churches for centuries. The church was the most important patron of the artist. Painting and sculptures evolved around the religious subject matter. Literally millions of paintings of Jesus, Mary and other New Testament figures were sculpted and painted. These masterpieces would eventually form the content of every important museum in the world. Figures from the Old Testament seldom appeared. Adam and Eve were used time to time as a vehicle for painting the human figure. With the introduction of printed page came illustrations. The work of such masters as Rembrandt, Durer, and Dore adorned the bibles which more and more people had in their home. As artists began to explore new subjects and forms of art, the biblical subjects became less important. A rare exception is Marc Chagall, the modern master, who devoted a great amount of his output to biblical subjects. If one searches the World Wide Web for images of Bible personalities, one finds most of their works were done centuries ago. After completing a three year project which involved creating five bronzes to stand at the base of the Statue of Liberty and forty-seven pieces for Ellis Island, American Artist Phillip Ratner began work on a lifelong dream. That dream was to build a body of work based on the personalities and stories of the Hebrew Bible. It was hoped to place this collection at a permanent site in Israel. In Phillip and Ellen Ratner left for Israel with an extensive collection of his new work. They found their first home in the city of Safed where the doors of the Israel Bible Museum opened in the spring of He continued to add new work until , when the building in Safed was no longer a viable sight for this growing collection with the added work of many other artists. In the year , a second museum was begun on the theme in the Greater Washington, D. A new building opened its doors to the public in partnership with cousin and close friend Dennis Ratner. With the museum in Safed now closed, the Ratners sought a new home for the museum and its future plans. They met with the mayor Yaacov Ternner and a group of municipality leaders. The Israel Bible Museum.

### Chapter 6 : Rubus Incombustus

*Pre-surrealists were a group of artists that produced surrealist-like paintings before when surrealism became an official doctrine. Hieronymus Bosch is considered one of the prime examples of pre-surrealism and any artist that produced dream-state or hallucinatory art would fit into the pre-surrealist category.*

### Chapter 7 : The Surrealists, Woody Allen, Ecclesiastes, Chance and Absurdity!!! | The Daily Hatch

*Nonetheless, one cannot truly comprehend Surrealism without delving further into the Surrealist Movement itself. André Breton ran the Surrealist Movement with impressive discipline and rigidity, making an interesting contrast between what the Surrealists preached and the management style of its leader. An interesting story, for example, tells how Salvador Dalí-, one of the most prominent.*

### Chapter 8 : List of Catholic artists - Wikipedia

*[] German artist turned machine gunner. took Nietzsche and the Bible with him to war. went to experience the worst possible experience. made grotesque and shocking art (even before the war). painted to rid himself of the war.*

### Chapter 9 : Pre-Surrealism - Matteson Art

*In contrast, 20th-century surrealists rebelled against convention, moral codes, and the inhibitions of the conscious calendrierdelascience.com movement emerged from Dada, an avant-garde approach to art that mocked the*

*establishment.*