

- *Pulcinella* by Stravinsky 1921
- Top Ten Movies of 1920s
- *Ben Hur* 1927
- *The Jazz Singer* 1927
- *The Passion of Joan of Arc* 1929
- *Surrealism* - Andree Breton, Giorgio de Chirico, Max Ernst, Dorothea Tanning

VIDEO <https://www.youtube.com/watch?v=mqlfTG4oRUI> What is *Commedia Dell'Arte*?

Igor Stravinsky (1882-1971) was a Russian composer and conductor with French citizenship (from 1934) and American citizenship (from 1945). He is widely considered one of the most important and influential composers of the 20th century and a pivotal figure in modernist music.

Pulcinella is a ballet by Igor Stravinsky, first performed in 1921 Paris. It is based on the 18th-century stage plays *Commedia Dell'arte* (from Naples area) which have a dozen or so stock characters, for example the *Harlequin*. He is identified by his checkered costume. His role is that of a light-hearted, nimble and astute servant and pursuing his own love interest *Columbina* with wit and resourcefulness.

In pursuit of *Columbina*, he is often in competition with the sad clown *Pierrot*.

In 17th century UK, the *Commedia Dell'arte* became a puppet drama, with *Pulcinella* becoming *Mr Punch who was always in battle with his wife Judy*. Possibly it was presented as a puppet show because in 17th c UK it was still difficult for women to act on stage. For example, there were no female actors in Shakespeare's time.

- The Stravinsky one-act ballet features Pulcinella, his girlfriend Pimpinella, his friends Furbo, Prudenza and Rosetta, and Florindo and Cloviello. The story starts with Florindo and Cloviello serenading Prudenza and Rosetta. The two women are unimpressed and reply by showering the suitors with water. Prudenza's father, a doctor, appears and chases them away.
- A new episode begins with Rosetta, when her father appears. Rosetta dances for Pulcinella and they kiss. But Pimpinella sees this and interrupts them. Florindo and Cloviello arrive and, jealous of Pulcinella, they beat him up. Pulcinella is stabbed, but this is a set-up event to gain Pimpinella's forgiveness of him. Furbo, disguised as a magician, comes and appears to resurrect Pulcinella in front of everybody. Pimpinella forgives Pulcinella, and Prudenza and Rosetta succumb to Florindo's and Cloviello's wooing. The ballet ends with the marriages of the three couples.

VIDEO <https://www.youtube.com/watch?v=pOJisIMdxYo> Stravinsky's *Pulcinella* Ballet (Modern shortened version)

VIDEO <https://www.youtube.com/watch?v=HAJxKjWaFBA> Scenes from *Pulcinella* Variations

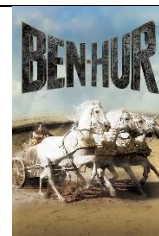
VIDEO <https://www.youtube.com/watch?v=KHdhZeFLQ18> Stravinsky Conducts *Pulcinella* (ending)

VIDEO <https://www.youtube.com/watch?v=pXmpg7Cb-4E> Top Ten Movies of 1920s

Ben-Hur: A Tale of the Christ

A novel by Lew Wallace 1860 USA

One of the most influential Christian novels of the 19th century is Lew Wallace's *Ben-Hur: A Tale of the Christ* which integrates the Bible story of Christ with the fictional story of Judah Ben-Hur. The novel begins with the story of the birth of Jesus and the Three Magi (the Three Wise Men) following a bright star over Bethlehem, where Mary gives birth to the baby Jesus.



1. Ben-Hur is born in Jerusalem about the same time as Christ. Aged 16, he meets his old friend Messala, who has been in Rome for five years. Messala, who is Roman by birth (unlike Ben-Hur) overturns their old friendship, mocking Ben-Hur's Jewish religion and falsely accusing Ben-Hur of attempting to assassinate the local Roman governor Gratus. As a result, Ben-Hur is exiled to be a galley slave and his family is totally dispossessed and his sister and mother are forced into a leper colony.
2. In his years as a slave, a very significant event occurs – out of pity, a stranger gives him water when he desperately needs it. It transpires that the stranger is Christ.

3. Three years later, Ben-Hur is freed from slavery when he saves the life of a Roman military commander named Arrius. He becomes Arrius's adopted son and heir.
4. Later Ben-Hur travels to Antioch where he meets a successful merchant named Simonides whom he believes was a servant for his family. He meets Simonides who, needing confirmation, later sends his servant Malluch investigate Ben-Hur. Malluch - a servant of Simonides - investigates Ben-Hur and assures Simonides that he is a truthful man. Simonides eventually recognizes Ben-Hur from the family Simonides once served. Malluch and Ben-Hur later become close friends, particularly after they discover and follow Christ.
5. In Antioch, Ben-Hur has an opportunity to take revenge on Messala. There is to be a major chariot race, with Messala taking part. Ben-Hur persuades a wealthy Arab Ilderim that he could drive Ilderim's chariot. In the race Ben-Hur causes Messala's chariot to overturn and he wins the race. Messala is both injured and left destitute by the wagers he made on himself.
6. In Ilderim's encampment outside of Antioch, Ben-Hur meets Balthasar, the wise man from Egypt who educates Ben-Hur about Christ's mission, saying that it must be spiritual in nature and meant for all mankind, not just the Jews. Ben-Hur struggles with this concept throughout the novel before accepting Balthasar's interpretation as he witnesses the Crucifixion. Ben-Hur also meets Balthasar's daughter, Iras, who flirts and acts coquettishly with Ben-Hur. Iras's wiles do entice Ben-Hur despite the nagging thoughts in his mind for Esther, Simonides's daughter.
7. Ben-Hur leaves for Jerusalem seeking his mother and sister who were confined in a leper colony. Palm Sunday approaches, Ben-Hur visits Jerusalem and tells people about the miracles he has witnessed Christ perform. When Christ arrives in Jerusalem, Ben-Hur's mother and sister are in the crowd and they are cured of leprosy by Christ.
8. Four days after Palm Sunday (i.e. Maundy Thursday) Ben-Hur spots a procession of priests from the Temple in Jerusalem and Roman soldiers with one of Jesus's disciples, Judas, among them. Christ is praying in the Garden of Gethsemane. Ben-Hur follows the procession out of the city to witness the arrest of Christ. The traitorous Judas identifies Christ to Romans with the famous kiss.
9. Ben-Hur is woken early the next morning by his officers because Jesus has already been scheduled for execution that day. As Ben-Hur watches Christ's torturous execution, he comes to realize that Balthasar's predictions about the nature of the Messiah were correct, namely that he has come to spiritually redeem humankind and not overthrow Rome and establish a new empire with its centre at Jerusalem. Upon Christ's death, it becomes clear to Ben-Hur that Christ is in fact the Son of God, and Ben-Hur commits his life to Christianity. Years later, Ben-Hur learns that Christians are being persecuted under the reign of Emperor Nero. Ben-Hur and his wife, Esther, and Malluch sail to Rome, where they build an underground church to last through the ages and provide sanctuary for persecuted Christians.

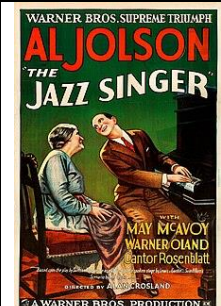
VIDEO https://www.youtube.com/watch?v=T1lCZMJO6TI Clip from 1925 version
VIDEO https://www.youtube.com/watch?v=NRiZHKwo9n8 Trailer to Ben Hur 1959
VIDEO https://www.youtube.com/watch?v=cDoyywKti_o Jesus gives water to Ben Hur
VIDEO https://www.youtube.com/watch?v=M7fKgVQ7jiQ Chariot Race 1925
VIDEO Chariot Race 1959

The Jazz Singer

Al Jolson (1886- 1950) was a Lithuanian-born American singer, actor, and vaudevillian. He was one of the United States' most famous and highest-paid stars of the 1920s and was self-billed as "The World's Greatest Entertainer". Jolson was known for his "shamelessly sentimental, melodramatic approach" towards performing, as well as for popularizing many of the songs he sang. Jolson has been referred to by modern critics as "the king of blackface performers".

The Jazz Singer movie 1927 was a major step towards fully fledged "talkies", using synchronized recorded music and lip-synchronous singing and speech and features six songs performed by Al Jolson.

It is the fictional story of Jakie Rabinowitz, a young man from a devout Jewish family who defies his father by singing popular tunes in a beer garden. His father is a "hazzan" who leads the prayer singing in the synagogue. Jakie leaves home and performs as a black-faced jazz singer which brings constant conflict with his family.



There is a view that white people blacking their faces in "minstrel" shows (which started in 19th century USA) was in fact an act of class warfare, with the American white working poor inventing blackface as a means of

expressing their anger over being disenfranchised economically, politically, and socially from middle and upper class White America.

Aged 13, Jakie is beaten by his father for singing in the beer garden. Later Jakie leaves home of an angry father and a heartbroken mother. Ten years later he has anglicized his name to Jakie Robin. Jakie is a sensational success wherever he sings. He is soon helped by a musical theatre dancer Mary Dale and he secures a leading part in the new musical *April Follies*.

Jakie with his mother Sara

Jakie attempted a reconciliation with his father, explaining his love for modern music, but his father remained adamant and dismisses him from home, much to the huge distress of his mother Sara or "Mama".

Two weeks after Jakie's expulsion from the family home and 24 hours before the opening night of *April Follies* on Broadway, Jakie's father falls gravely ill.

It is the eve of Yom Kippur and at the Synagogue the Jewish Elders realise that they have no "Cantor" to lead the singing on the Day of Atonement



Before the dress rehearsal Jewish Elders arrive at the theatre and plead with Jakie to lead the singing in the Synagogue in place of his father on the following evening. Jakie is under pressure from his manager Mary Dale to sing in the show. His mother attends the dress rehearsal is astonished at her sons singing and performance, which includes a song "Mother of Mine, I Still Have You". She has a tearful revelation: "Here he belongs. If God wanted him in His house, He would have kept him there. He's not my boy anymore—he belongs to the whole world now".

Throughout the opening day of *April Follies*, Jakie is under enormous pressure from all sides. He kneels at his father's bedside and the two converse fondly. Sara says it may help heal his father if Jakie takes his place at the Yom Kippur service. Mary arrives with the producer, who warns Jakie that he'll never work on Broadway again if he fails to appear on opening night. Finally Jakie agrees to sing Kol Nidre at the Synagogue.

His father listens from his deathbed to the nearby ceremony and speaks his last, forgiving words: "Mama, we have our son again". The spirit of Jakie's father is shown at his side in the synagogue. Mary has come to listen. She sees how Jakie has reconciled the division in his soul: "a jazz singer—singing to his God".

Time passes and the show does appear with Jakie singing the most famous song from the film "Mama" for his mother and the world.

VIDEO <https://www.youtube.com/watch?v=8SzltpkGzoM> Al Jolson in the Jazz Singer

VIDEO <https://www.youtube.com/watch?v=Plaj7FNHnjQ> Al Jolson sings *Mammy*

VIDEO <https://www.youtube.com/watch?v=mTufuWn3jv8> Al Jolson sings the *Kol Nidre* at the Synagogue

Al Jolson had a very successful career as an actor and singer. In WW2 he was an entertainer with the USA soldiers. In 1950, against his doctor's orders, Jolson went to Korea to entertain his favourite audience, American troops. While there his health declined and shortly after his return to the U.S. he suffered a massive heart attack and died.

The Passion of Joan of Arc

The film is a 1928 French silent historical film based on *the actual record of the trial of Joan of Arc*.

The film is known for its use of close-ups. Dreyer (director) did not allow the actors to wear make-up and used lighting designs that made the actors look more grotesque.

The final version of the film had cuts to remove parts which showed the Catholic church in a bad light, due to pressure from the Archbishop of Paris and government censors. For several decades, it was released and viewed in various re-edited versions






It was a major success from the first showing and has consistently been considered one of the greatest films ever made. The film entered the public domain in the United States in 2024.

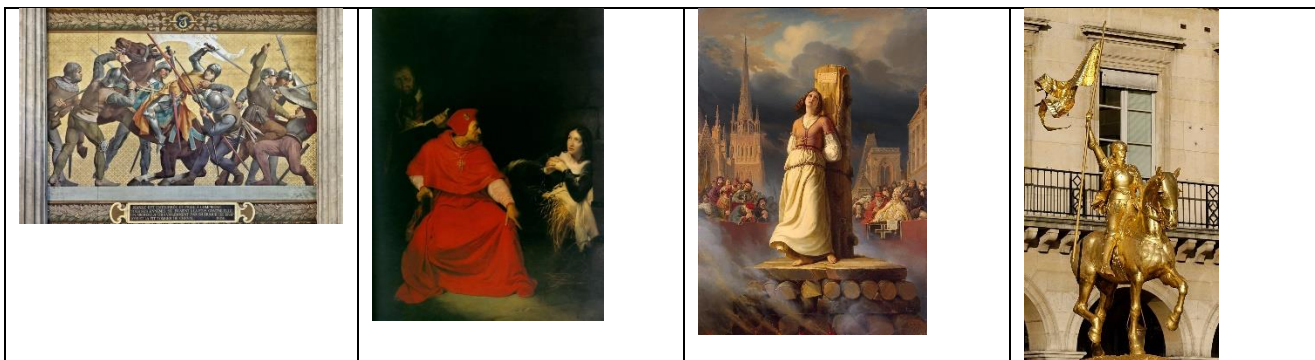
VIDEO <https://www.youtube.com/watch?v=uVFcOb9VcAY> *The Passion of Joan of Arc* Trailer

VIDEO https://www.youtube.com/watch?v=C4_KDf4xhU8 *The Passion of Joan of Arc* The trial

Plot

<p>The Hundred Years war between England and France lasted 1337 – 1453, finally resulting a French victory. England was ruled by the Plantagenet family then the Lancastrian family and France by the Valois family. There were over 50 battles, interspersed with short truces. Alongside England and France there was a third kingdom involved – Burgundy. Since Roman times the name has been used for different political regions, but in <i>Joan's</i> time it was a kingdom based in Arras (northern France) which ruled over parts of Eastern France and the low countries.</p>	
<ol style="list-style-type: none"> JOAN OF ARC (1412 – 1431) is a heroine of France for her role during the Hundred Years' War. She was made a Roman Catholic saint. She was born into a peasant family in north-east France. <i>Joan</i> claimed to have received visions of the Archangel Michael, Saint Margaret, and Saint Catherine of Alexandria instructing her to support <i>Charles VII</i> and recover France from English domination late in the Hundred Years' War. The uncrowned <i>Dauphin Charles* VII</i> sent <i>Joan</i> to Orléans which as besieged by the English. She gained prominence after the siege was lifted only nine days later. Several additional swift victories led to <i>Charles VII's</i> coronation at Reims. This long-awaited event boosted French morale and paved the way for the final French victory in the 100 years war. In 1430, she was captured at Compiègne by the Burgundian faction, a group of French nobles allied with the English. She was later handed over to the English and put on trial by the pro-English bishop <i>Pierre Cauchon</i> on a variety of charges. After <i>Cauchon</i> declared her guilty she was burned at the stake on 30 May 1431, aged about nineteen years. In 1456, an inquisitorial court authorized by the Pope examined the trial, debunked the charges against her, pronounced her innocent, and declared her a martyr. In the 16th century she became a symbol of the Catholic church in France. 1803 she was declared a national symbol of France by the decision of <i>Napoleon Bonaparte</i>. She was finally declared a saint in 1920. <i>Joan of Arc</i> is one of the nine patron saints of France the most celebrated being Saint Denis, Saint Louis and Saint Thérèse of Lisieux. <i>Joan of Arc</i> has remained a popular figure in literature, painting, sculpture, and other cultural works since the time of her death, and many famous writers, playwrights, filmmakers, artists, and composers have created, and continue to create, cultural depictions of her. <p>*At the time, the French kings were often called the “Dauphin” – dolphin – which was the symbol of Valois family</p>	
<p>VIDEO 1 https://www.youtube.com/watch?v=BqcpuiBBBdk Summary about <i>Joan of Arc</i></p>	
<p>VIDEO 2 https://www.youtube.com/watch?v=Yzs7DZuuCEk French song to Joan of Arc. This song was written by Saint Thérèse of Lisieux (1873 – 1897) a French Catholic nun who died young of TB. She is widely venerated in modern times. She is popularly known as "The Little Flower of Jesus" or simply "The Little Flower".</p>	
<p>VIDEO 3 https://www.youtube.com/watch?v=rWVO2cDKeng <i>Joan of Arc</i> movie trailer</p>	
<p>VIDEO 4 https://www.youtube.com/watch?v=aAERQ8gtjnM Verdi's <i>Joan of Arc</i> Verdi (d. 1901) was an Italian opera composer. Verdi's <i>Joan of Arc</i> opera is rarely performed because it significantly changes the established story, but it offers a vivid and provocative portrait of the icon Joan of Arc that still resonates today.</p>	

				
<p>France in 1430</p>	<p>Siege of Orleans 1429. French troops capture the English-held city.</p>	<p>A doodle-sketch of <i>Joan of Arc</i> on an official document 10 May 1429</p>	<p><i>Joan of Arc</i> – from a 1504 manuscript</p>	<p><i>Joan of Arc at the Coronation of Charles VII in 1429.</i> Jean-Auguste Ingres 1854</p>

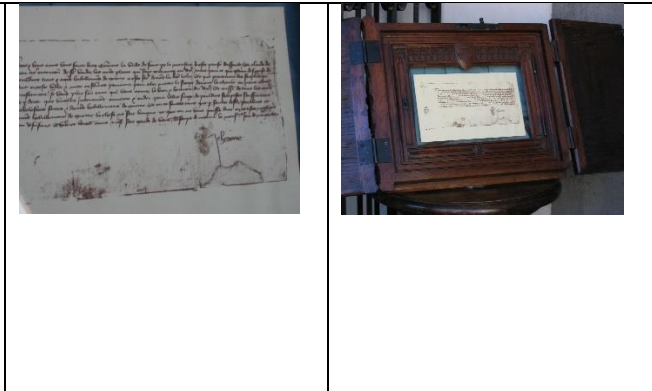


- *Joan captured by the Burgundians at Compiègne in 1430.* Mural in the Panthéon, Paris
- *Joan of Arc interrogated in her prison cell by the Cardinal of Winchester in 1430.* Delaroche 1824
- *Joan of Arc's Death at the Stake in 1431.* Hermann Stilke 1843
- Gilded bronze statue of *Joan of Arc* in Paris. 1874



- A 1903 illustration of *Joan of Arc* in the magazine Figaro.
- *Joan of Arc* by Eugène Thirion 1876. Late 19th century images such as this often had political undertones because of French territorial cessions to Germany in 1871
- *The citizens of Troyes hand over city keys to the Dauphin (Charles VII) and Joani.* 16th century manuscript
- 16th century Sculpture from an Orleans church, widely held to have been modelled after the likeness of *Joan of Arc*

A letter written by Joan of Arc. Translation into modern French.
 Very dear and good friends - if you don't mind² - lords, bourgeois, and inhabitants of the town of Troyes, Joan the Maiden sends word and makes known to you, in the name of the King of Heaven, her rightful and sovereign Lord, in whose royal service she remains each day, that you should render true obedience and recognition to the noble king of France, who will be at Rheims and Paris quite soon, regardless of whomever may come against us; and [will be] in his towns of the holy kingdom with the help of King Jesus.



Loyal Frenchmen, come before King Charles and let there be no failing; and do not worry about your lives nor your property if you do so; and if you do not do so I promise and guarantee upon your lives that we will enter, with the help of God, into all the towns which should be part of the holy kingdom, and make there a good durable peace,⁷ regardless of whomever may come against us.
 I commend you to God; may God protect you if it pleases Him. Reply soon. Before the city of Troyes, written at St. Phal 8 Tuesday July fourth.

Surrealism is a cultural movement that began in the early 1920s and is best known for its visual artworks and writings. The aim was to "resolve the previously contradictory conditions of dream and reality". Artists painted unnerving, illogical scenes with photographic precision, created strange creatures from everyday objects and developed painting techniques that allowed the unconscious to express itself.
 5 Min VIDEO Surrealism Peter Capaldi <https://www.youtube.com/watch?v=uPD6okhfGzs>
 5 Min VIDEO Surrealism <https://www.youtube.com/watch?v=6WKIBbVaxjc>

Surrealist works feature the element of surprise, unexpected juxtapositions and non-sequitur; however, many Surrealist artists and writers regard their work as an expression of the philosophical movement first and foremost. Leader André Breton was explicit in his assertion that Surrealism was, above all, a revolutionary movement. Surrealism developed out of the Dada activities during World War I and the most important center of the movement was Paris. From the 1920s onward, the movement spread around the globe, eventually affecting the visual arts, literature, film, and music of many countries and languages, as well as political thought and practice, philosophy, and social theory.

André Breton (French 1896 - 1966) was a French writer, poet, and anti-fascist. He is known best as the founder of Surrealism. His writings include the first *Surrealist Manifesto* (*Manifeste du surréalisme*) of 1924, in which he defined surrealism as "pure psychic automatism". He was leader of the group – as much as an anarchistic group like the Surrealists has a leader. He also supported the group by buying works himself and finding other buyers. The Surrealists were (generally) politically on the left. In 1930 at an early screening of Buñuel and Dalí's *L'Age d'Or* (*Age of Gold*) right-wing activists went to the lobby of the cinema where the film was being screened, and destroyed art works by Dalí, Yves Tanguy (see below) and others.



During WWI **André Breton**, who had trained in medicine and psychiatry, served in a hospital where he used Sigmund Freud's psychoanalytic methods with soldiers suffering from shell-shock. Back in Paris, Breton joined in Dada activities. The notion of automatic writing - spontaneously writing without censoring their thoughts - became popular. In Breton's circle they discussed and analysed dreams. They came to believe that automatism was a better tactic for societal change than the Dada form of attack on prevailing values.

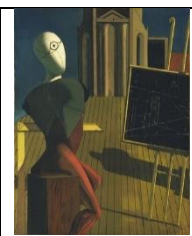
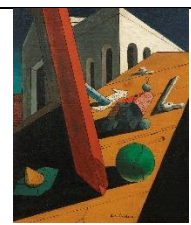


The group attracted additional members and grew to include writers and artists from various media such as Max Ernst, Salvador Dalí, Luis Buñuel, Man Ray, Joan Miró, Marcel Duchamp. Freud's work with free association, dream analysis, and the unconscious was of utmost importance to the Surrealists in developing methods to liberate imagination. The group aimed to revolutionize human experience, in its personal, cultural, social, and political aspects. They wanted to free people from false rationality, and restrictive customs and structures. Breton proclaimed that the true aim of Surrealism was "long live the social revolution, and it alone!" First issue of *La Révolution surréaliste* 1924 and *Manifeste du surréalisme* 1925



Soon more visual artists became involved, including Giorgio de Chirico, Max Ernst, Joan Miró, Francis Picabia, Yves Tanguy, Salvador Dalí, Luis Buñuel, Alberto Giacometti. Breton admired Pablo Picasso and Marcel Duchamp and courted them to join the movement but they remained peripheral.


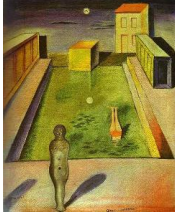


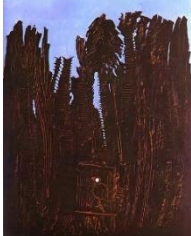
Giorgio de Chirico (Italian 1888 - 1978) was an Italian artist. His early works were the first surrealist paintings.




The Song of Love 1914. An early example of the surrealist style, though it was painted ten years before the movement was founded in Paris by André Breton in 1924. It depicts an outdoor architectural setting similar to other works by de Chirico at this time. This time however, the main focus is a small wall on which is mounted a Greek sculpted head and a surgeon's glove. Below it is a green ball. On the horizon is the outline of a locomotive, an image that recurs several times during this period of de Chirico's career. *The Evil Genius of a King* 1915. *The Seer* 1915. *Great Metaphysical Interior* 1917. After 1919, he became interested in traditional painting techniques, and worked in a neoclassical or neo-Baroque style, while frequently revisiting the surrealist themes of his earlier work.


In 1920 Breton discovered one of De Chirico's surrealist in Paris and was enthralled, along with everybody else. In 1924 De Chirico visited Paris and was accepted into the group, although the surrealists were severely critical of his new "traditional" work. His relationship with the Surrealists grew increasingly contentious, as they publicly disparaged his new work; by 1926 he had come to regard them as "cretinous and hostile". From the 1920s he promoted classicism and this was seen by some critics as evidence of an allegiance to Italian Fascism. Throughout his long life - after the short Surrealist period - he constantly criticised modern art, although much his later work in fact retains the Surrealist stamp. It does appear to have been more of a political stance than an artistic one.



Max Ernst (1891 - 1976) was a German painter, sculptor, graphic artist, and poet. A prolific artist, Ernst was a primary pioneer of the Dada movement and Surrealism. Ernst was in the German army in WW1 and fought on the Western and the Eastern front. Such was the devastating effect of the war on the artist that in he wrote "On the first of August 1914 Max Ernst died. He was resurrected on the eleventh of November 1918". However, for a brief period on the Western Front, Ernst was assigned to chart maps, which allowed him to continue painting. After the start of WW2, Ernst was arrested in France as an enemy. He was released after intervention by various friends but after the Nazi invasion he was arrested by the Gestapo as a traitor! He managed to escape and fled to USA. Soon after he married Dorothy Tanning - see below. Along with other artists and friends (Marcel Duchamp and Marc Chagall) who had fled from the war and lived in New York City, Ernst helped inspire the development of Abstract Expressionism.


Works by Ernst Max				
				
<i>L'Ange du Foyer - The Angel of the Home</i> 1937	<i>Aquis Submersus</i> 1919	<i>Pietà or Revolution by Night</i> 1923	<i>Napoleon in the Wilderness</i> 1941	<i>Forest and Dove</i> 1927
<p><i>Aquis Submersus</i> 1919 The painting depicts a swimming pool surrounded by buildings. The sense of dimension is unclear. The features of the buildings appear to be hand-drawn. The buildings leave shadows against the sky like a wall. Hanging in the sky is a clock that reflects on the water as a moon. In the pool, the picture shows a possibly female or childish body in an upside-down position with only the waist and legs above the water level. The person appears to be diving or is drowning. In the foreground is an armless stature-like figure that appears to have been made out of clay, throwing a shadow in the direction of the pool, similar to another shadow originating from outside the picture.</p> <p><i>Pietà or Revolution by Night</i> 1923 The painting is interpreted as symbolic of the turbulent relationship between the artist and his father, as an amateur painter and staunch Catholic. In the painting, Ernst replaces the classic image of the Virgin Mary holding the crucified body of Jesus (pietà) with his father as Mary and the artist himself as Jesus. The expressions on both faces are blank as though in a state of sleepwalking. In the background drawn on a wall is a man with a bandaged head ascending a flight of stairs. This could be Sigmund Freud or a French poet Guillaume Apollinaire, who suffered a head wound during World War I.</p> <p><i>Forest and Dove</i> 1927 It depicts a nocturnal scene of a forest of bizarre, abstract trees. In the thick of the forest is a childlike depiction of a dove. Both the forest and dove themes have appeared several times in Ernst's works. The forest image represents the forest near Ernst's childhood home which inspired a sense of 'enchantment and terror' in the artist. The dove represents Ernst himself. This painting has a heavily textured and three-dimensional appearance. This is owed to a technique called grattage - invented by Ernst and the Spanish surrealist Joan Miró. This technique involves scraping the paint across the canvas so that the paint takes on the imprints of objects placed beneath the canvas.</p>				

<p>Ernst Max <i>The Elephant Celebes</i> 1921. The giant mechanical elephant has a round and has a trunk-like hose protruding from it. Celebes suggests "ritual and totemic sculpture of African origin", evidenced by the totem-like pole at right and the figure's bull horns. It combines dream-like imagery with non-Western visual elements. The creature has a frilly metallic cuff or collar, and a horned head and tail. The low horizon emphasizes the creature's bulk, and the gesture of the headless mannequin introduces the viewer to the figure. The mannequin wears a surgical glove, a common Surrealist symbol.</p>	
<p>The mostly empty sky contains more incongruities: there are two fish 'flying' at left. One writer considers the scene to be underwater. The black shape to the right of the fish looks like an oncoming airplane, and there is a trail of smoke in the right part of the sky. These may be allusions to the "mechanical terror of the war experience" which led to Ernst writing, "On the 1st of August 1914 Max Ernst died. He was resurrected on the 11 November 1918 as a young man who aspired to find the myths of his time". Celebes, then, seems to represent the myth of destruction.</p>	

VIDEO <https://www.youtube.com/watch?v=bP2jS4vDvNc> Surrealism in 5 Minutes: Idea Behind the Art Movement

<p><i>Dorothea Tanning Birthday</i> 1942. Tanning (1910-2012) was an American painter, sculptor, fashion designer and poet. In 1941 in New York, she met surrealist painters - all refugees from Nazi occupied France. In 1942 surrealist painter Max Ernst (d. 1976) visited her studio and saw the painting <i>Birthday</i> and stayed to play chess. They would have 34 years together. In <i>Birthday</i> - a self-portrait - Dorothea Tanning filters the dreams and desires of the Surrealist vision through a self-portrait. Yet although the likeness of the face is astonishing, the artist does more to create a character than to reveal one who already exists.</p>	
<p>The woman's exotic garb, the furry creature, and the infinite recession of doors point toward adventures that lie just off the canvas. Max Ernst gave it its title. From the 1950s she moved away from Surrealism towards abstraction. She died in New York 2012. She was 101 years old and had just published her second collection of poems.</p>	

<p><i>Eine Kleine Nachtmusik</i> 1943 Dorothea Tanning (Tate). "A little night music" or (better translation) "a little serenade" - a piece by Mozart 1787. This shows a hotel corridor with numbered doors, the farthest of which is open just enough to offer a glimpse of incandescent light. A giant sunflower and pieces of its torn stem lie on the landing. Two fallen petals lie further down the stairs and a third is held by a doll propped against one of the doorways. The doll is remarkably life-like and wears similar clothing to the girl standing nearby.</p>		
<p>Its status as a toy is only revealed by the hairline and the regularly moulded contours of the torso. The tattered state of the clothes worn by both the doll and the girl suggests that there has been some sort of struggle or encounter with powerful demonic forces, and the girl's long hair streams upwards as if blasted by an immensely powerful gust of wind. Tanning recalls how Mozart's <i>Eine Kleine Nachtmusik</i> was often mentioned. The apparent intervention of unexplained or supernatural forces in <i>Eine Kleine Nachtmusik</i> recalls the Gothic novels that Tanning read in her youth. The painting has been compared with <i>Danger on the Stairs</i> 1927 by French surrealist painter Pierre Roy (1880-1950) but Dorothea Tanning denied any influence from that work.</p>		

<p>Dorothea Tanning <i>Some Roses and Their Phantoms</i> 1952 represents a domestic world transformed by mysterious eruptions and inhabited by unnamable creatures. The table top setting, with its crisp white tablecloth and marks of ironed folds, suggests a safe world of bourgeois ritual.</p>	
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