

# The Victorian Age

- Painting
  - Surrealism
    - 1924: Breton's manifesto
    - Mainly literature
    - Inspirational line: *"As beautiful as the chance encounter of a sewing machine and an umbrella on an operating table"* (Lautreamont)
    - *"A linking of two realities that by all appearances have nothing to link them, in a setting that by all appearances does not fit them"* (Max Ernst)
    - Spontaneous creativity
    - Automatism
    - 1939: World War II ends Surrealism and some migrate to the USA

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- **Painting**
  - **Surrealism**
    - **Freudian influence: dreams, subconscious**
    - **Distortion of space and time**
    - **Metaphors of time (shadow, clocks)**
    - **Not only depth, but exaggerated depth**

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- Pittura Metafisica
  - Anti-modernist
  - The individual as a mannequin
  - Giorgio DeChirico (1888, Italy)
    - The hidden reality
    - Barren silent cityscapes



“Enigma dell'Ora”  
(1912)

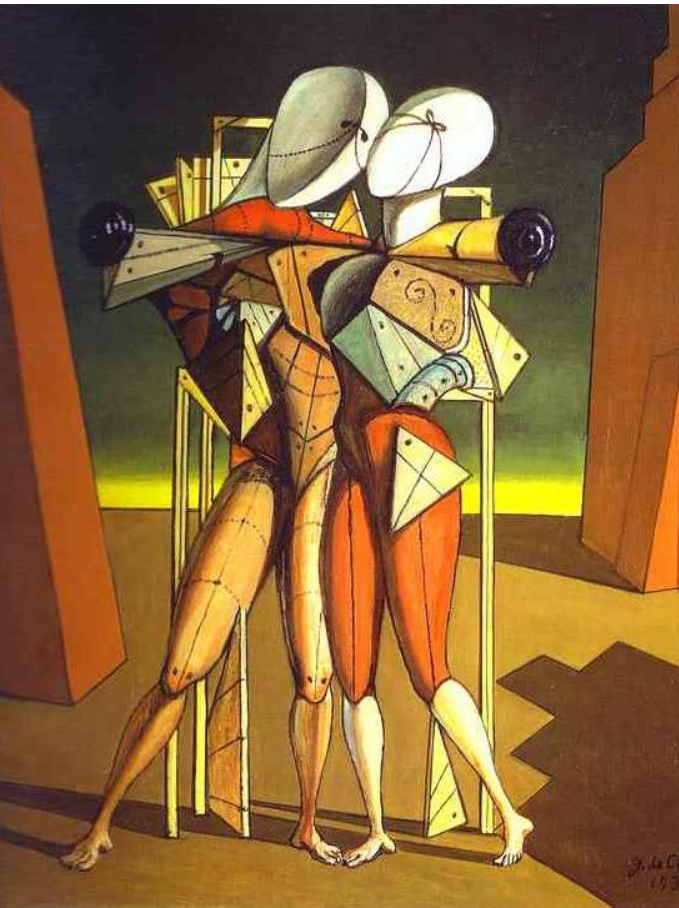
“Melancholy and Mystery  
of a Street” (1914)



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- Giorgio De Chirico

“Hector and Andromache” (1917)



“Il grande metafisico” (1917)



“Nostalgia dell'Infinito” (1917)



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- Carlo Carra (1881)



“The Metaphysical Muse” (1917)

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- **Painting**

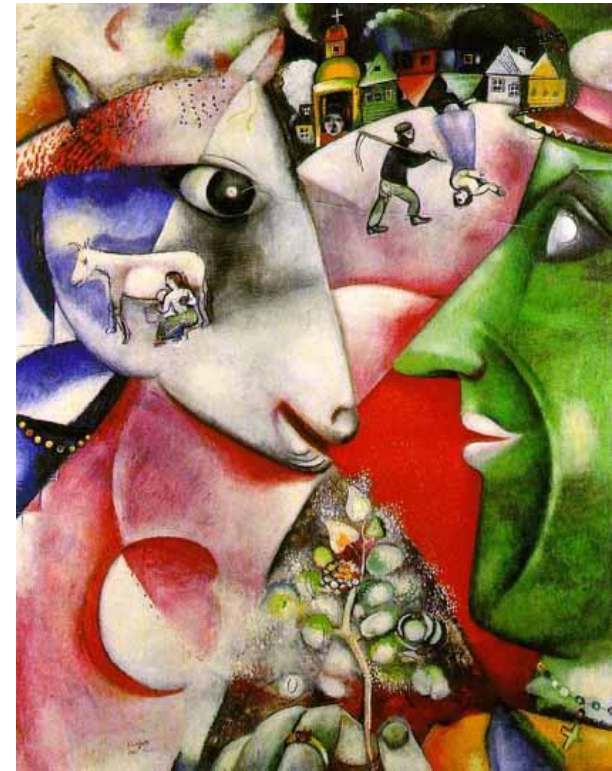
- **Marc Chagall (1887, Russia)**

- Russian and Jewish folklore
    - Childish cartoonish fantastic imagery
    - Cubism and surrealism
    - Collapse of the laws of Physics



"Au Dessus de la Ville" (1924)

"I and the Village" (1911)





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- **Painting**
  - **Marc Chagall (1887, Russia)**



"Birthday" (1915)



"Promenade" (1918)

This is a chapter in piero scaruffi's "A Visual History of the Visual Arts": <http://www.scaruffi.com/art/history>