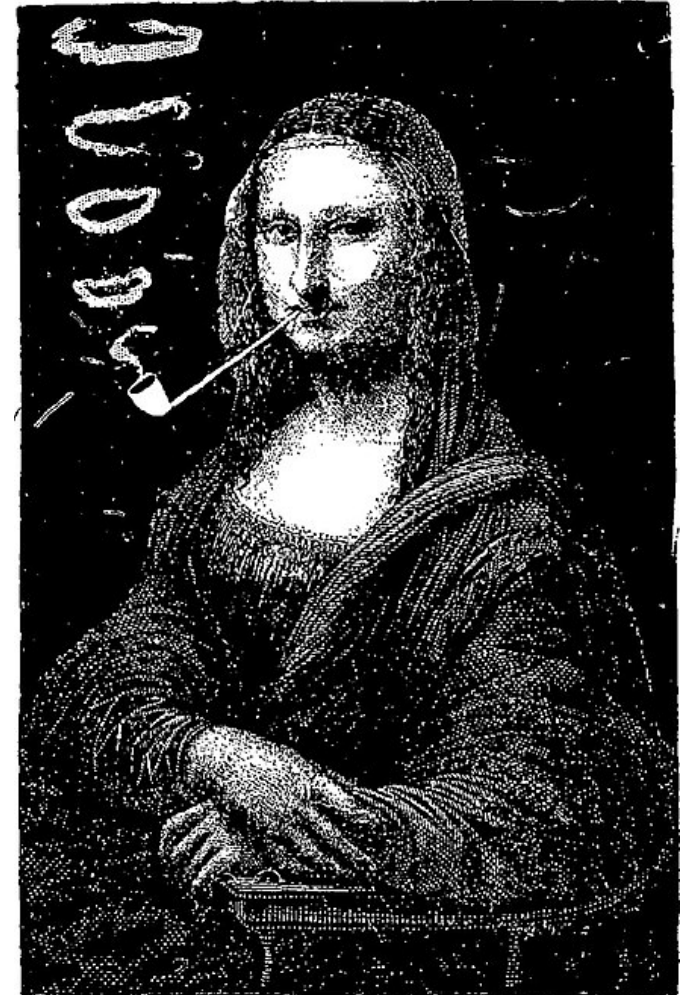
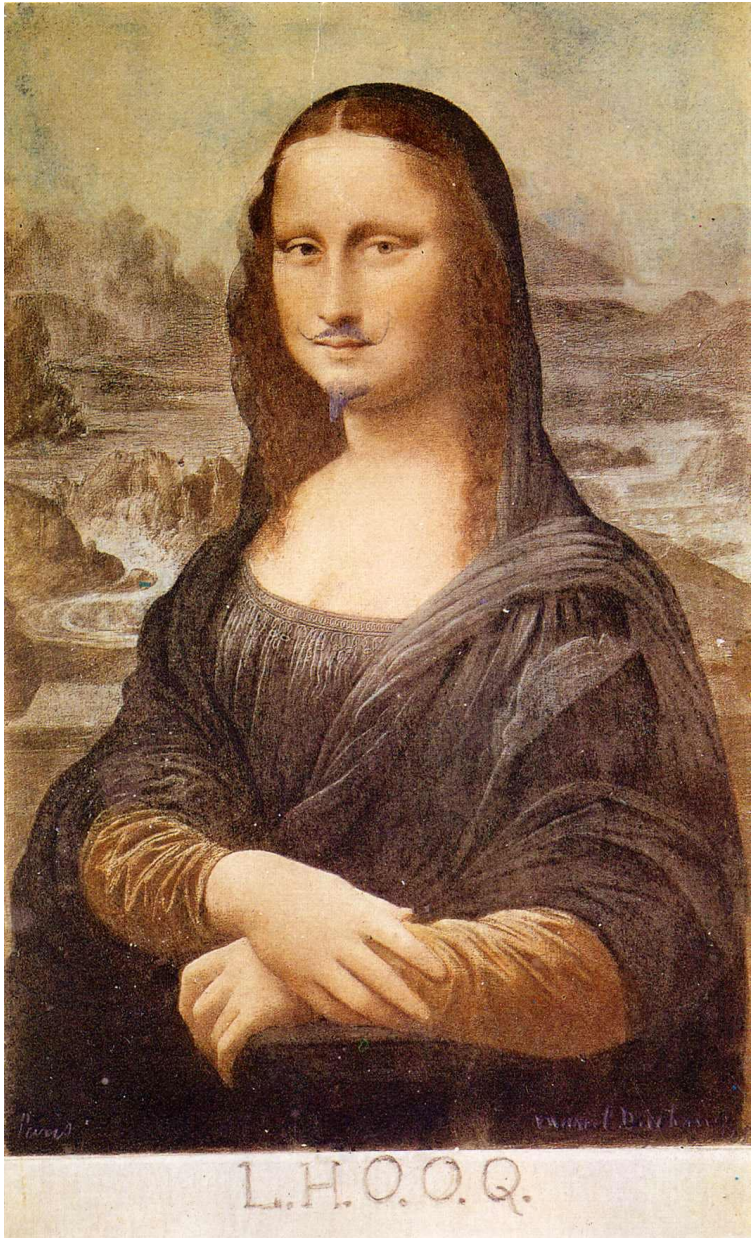
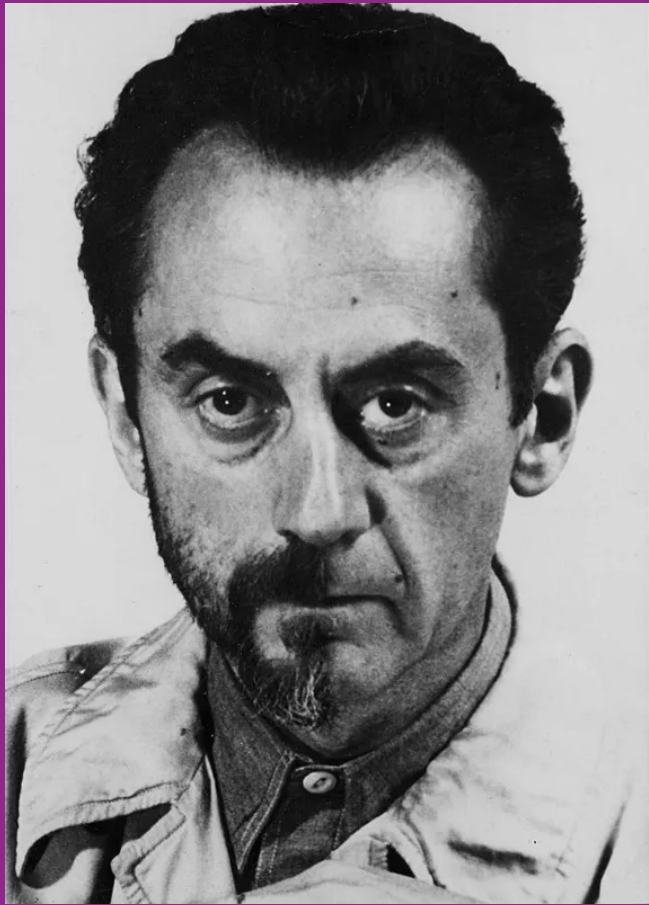


# L.H.O.O.Q.

The letters pronounced in French sound like "*Elle a chaud au cul*", "or "She has a hot ass";<sup>[7]</sup> "*avoir chaud au cul*" is a vulgar expression implying that a woman has sexual restlessness. In a late interview Duchamp gives a loose translation of L.H.O.O.Q. as "there is fire down below".



*La Joconde fumant la pipe, Le Rire, 1887*  
Eugène Bataolle



**MAN RAY**  
1890 - 1976



**Francis Bacon *Self-Portrait***

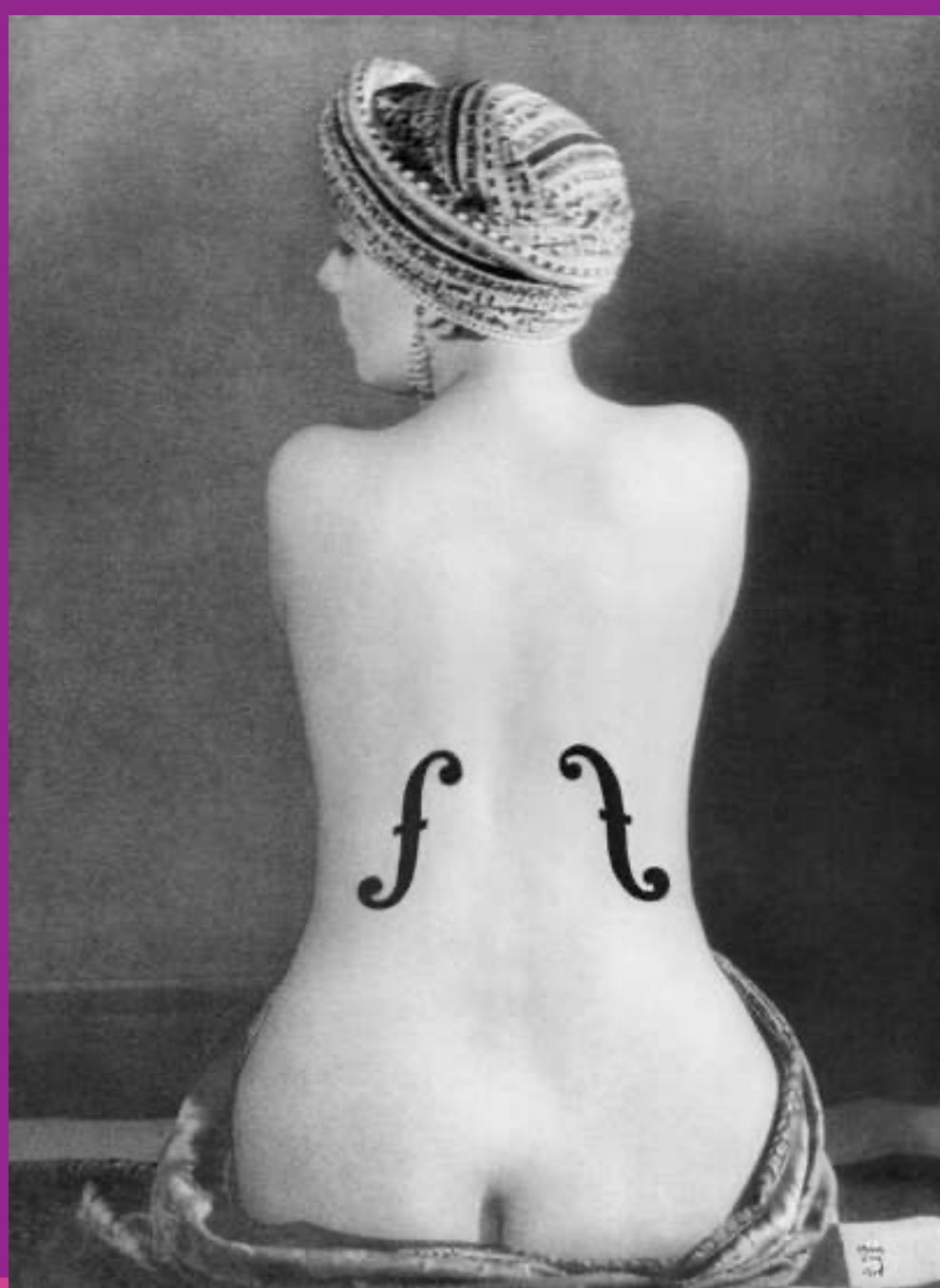


# ***LE VIOLON D'INGRES***

**(HOBBY)**

**May 15, 2022**

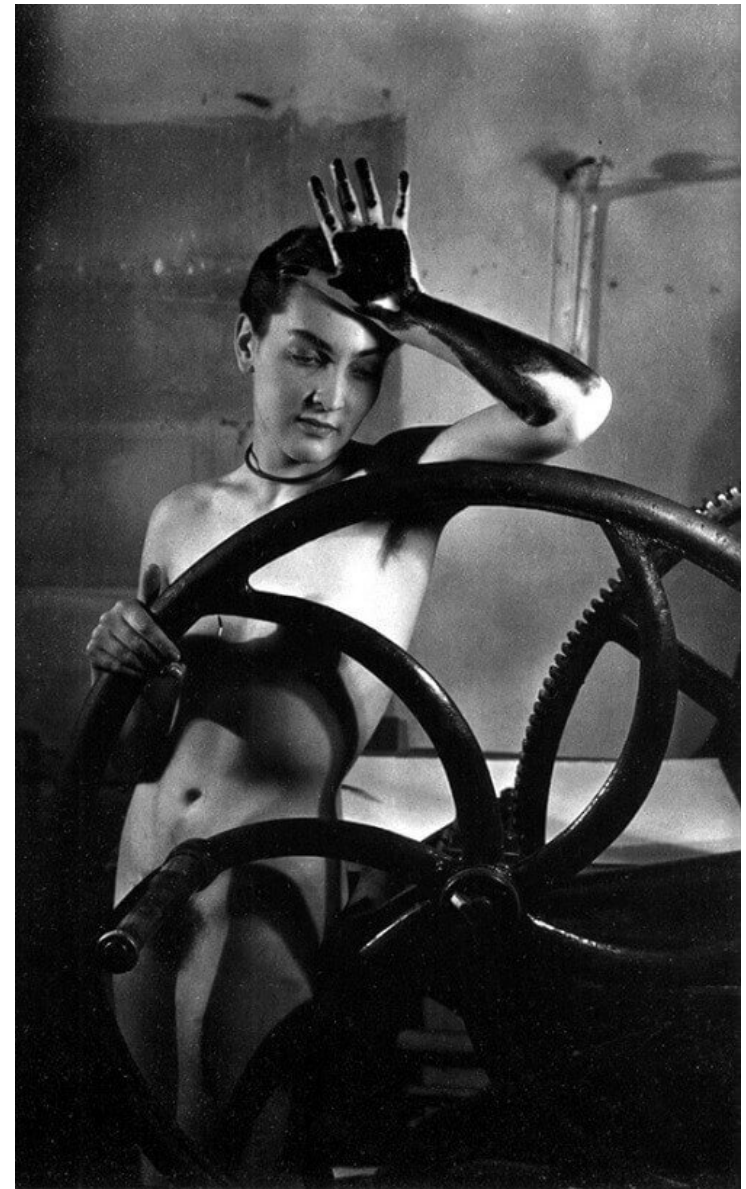
***Le Violon d'Ingres* made history Saturday when it became the most expensive photograph ever to sell at auction. The original print of the masterpiece, sold for \$12.4 million, smashing sale estimates.**



**TEARS**  
**ÉROTIQUE VOILÉE**



**Kiki de Montparnasse**



**Méret Oppenheim**

# MÉRET OPPENHEIM

1913 - 1985



*Object 1936*

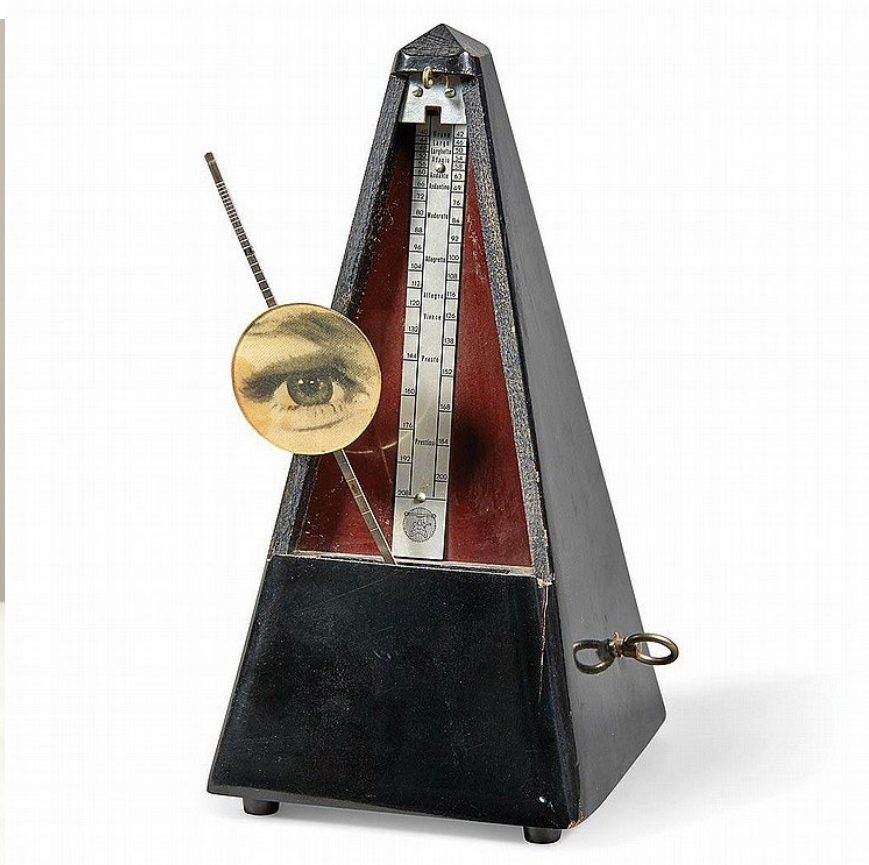


*Fur Gloves With Wooden Fingers 1936*

# MAN RAY'S READYMADES



*The Gift*



*Perpetual Motif*



*Emak Bakia (Basque "Leave Me Alone")*

**CHESS  
ANYONE?**



**DUCHAMP PLAYING  
CHESS WITH A NUDE  
(EVE BABITZ)**

**DUCHAMP  
RETROSPECTIVE,  
PASADENA MUSEUM OF  
ART (NOW NORTON  
SIMON), 1963**





# AND OUR FINAL DADAIST IS...



He at one point felt Disney was the "great American Surrealist," and they made the very short animated movie *Destino* together





**These are his Dada dilly-Dali-ings**

HE WAS IN MONTEREY 1941 AND HE'S STILL HERE.

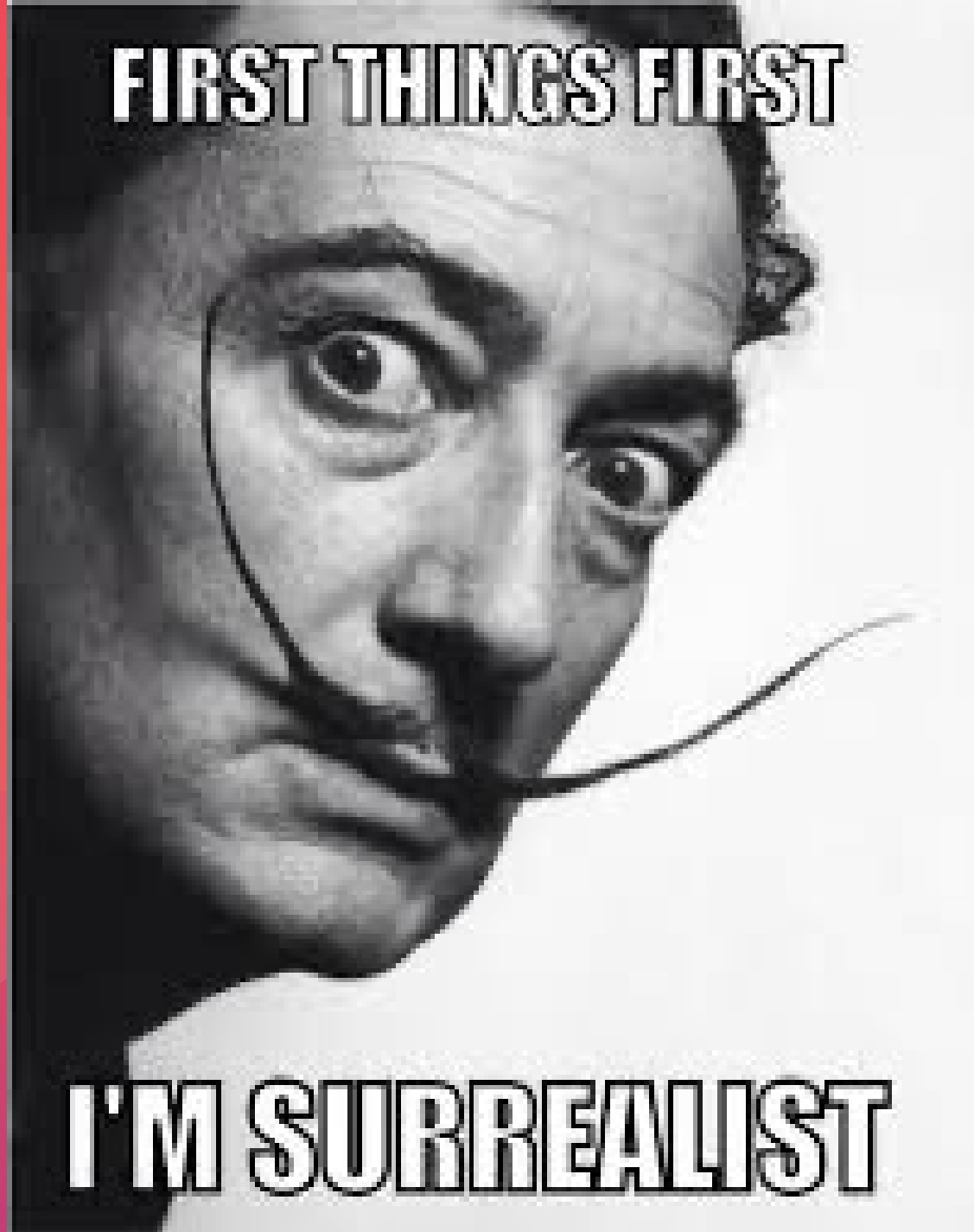


*Salvador Dali's*  
"A SURREALISTIC NIGHT  
IN AN  
ENCHANTED FOREST"

*Barbara Briggs-Anderson*



**FIRST THINGS FIRST**



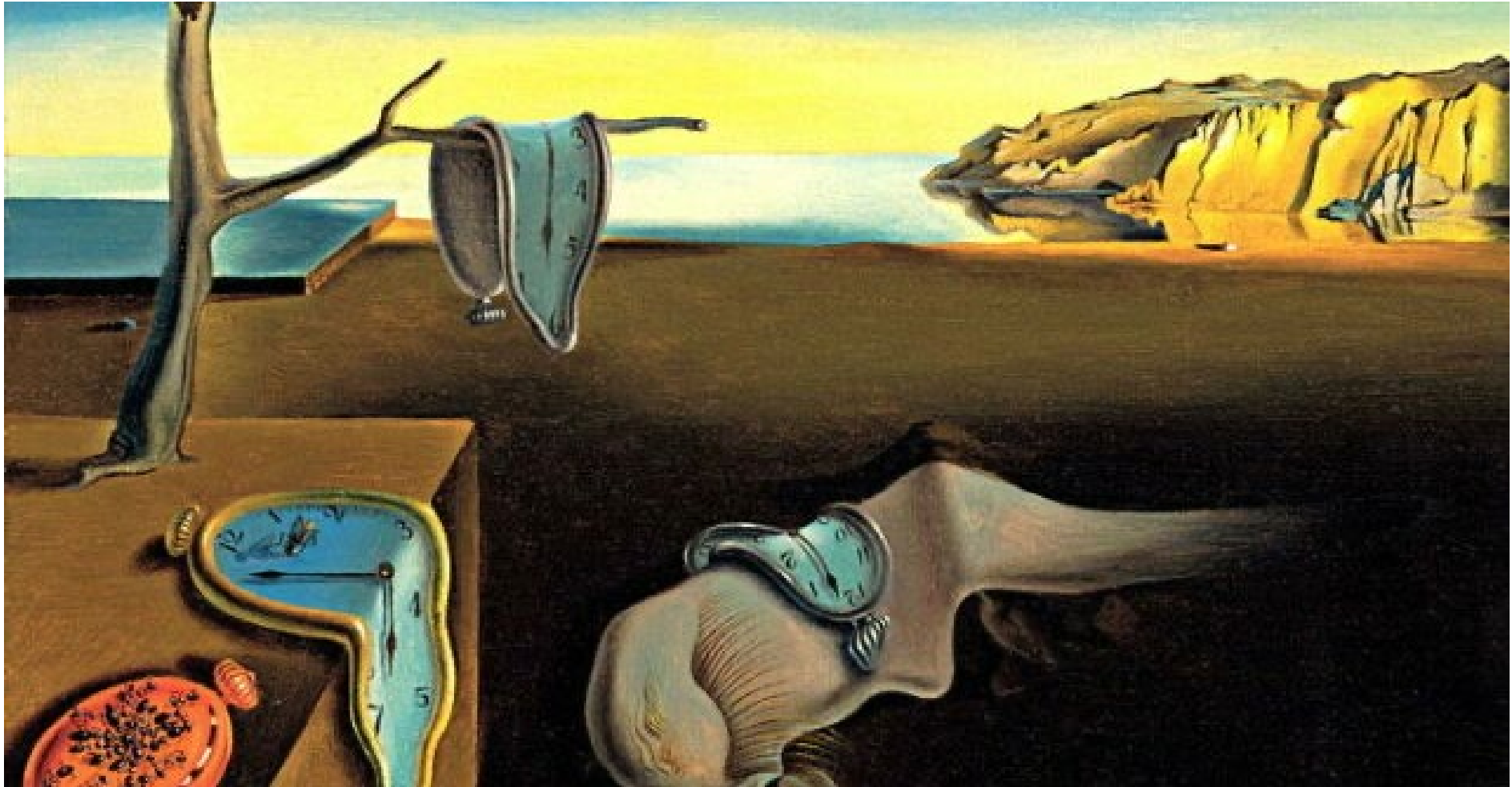
**I'M SURREALIST**

# SALVADOR DALI

1904 - 1989



# *THE PERSISTENCE OF MEMORY* 1931



# **THE BURNING GIRAFFE**

**"THE MASCULINE COSMIC  
APOCALYPTIC MONSTER"  
A PREMONITION OF WAR**

**"The only difference between immortal Greece and our era is Sigmund Freud who discovered that the human body, which in Greek times was merely neoplatonical, is now filled with secret drawers only to be opened through psychoanalysis."**

**Salvador Dali**





### Dali supported Franco in the Spanish Civil War

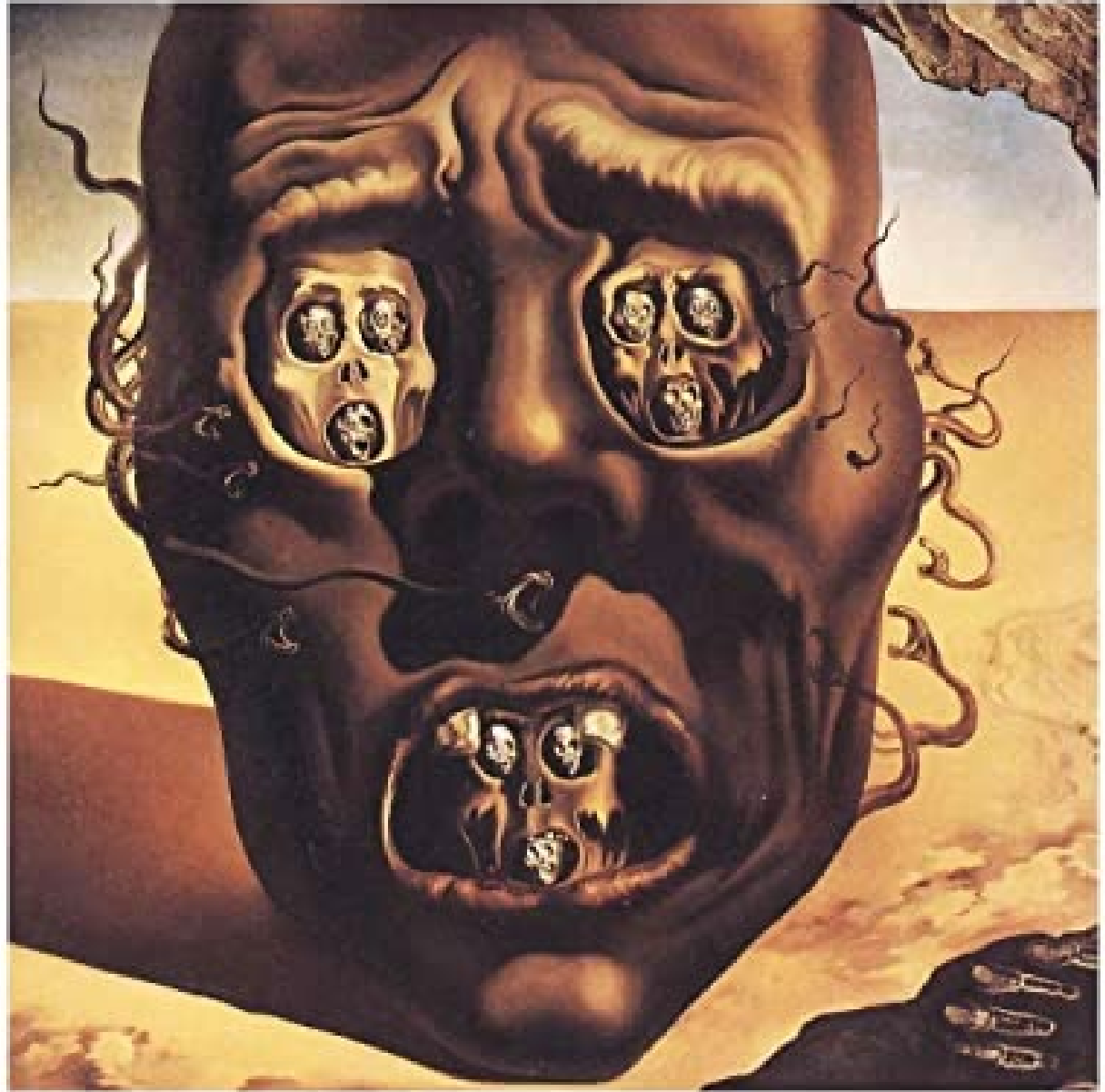
Although Dalí declared himself apolitical, this painting shows his personal struggle with the battle in his home country. Characteristic are the opened drawers in the blue female figure, which Dalí later on described as the "Femme-Coccyx" (tail bone woman), alluding to a phenomenon first postulated as part of Sigmund Freud's psychoanalytical method. The opened drawers in this expressive, propped up female figure thus refer to the inner sublimated fears and anxieties in the subconscious of humans. Moreover, his recurrent use of "crutches" represent both our human frailty and the different structures we use to anchor us into the real world. Just like Dalí did in his most iconic work "*The Persistence of Memory*" where he challenged the rigidity and fixed concept of Time, through the melted clocks depicted, here Dalí challenges the self-reliance and strength of our human nature.

His fascination with fascism also reached a height in the 1930s. In an interview with *Smithsonian Magazine*, Dalí allegedly talked about dreams of Adolf Hitler being a woman and ravishing him in that role.





THE FACE  
OF WAR



**DREAM CAUSED BY  
THE FLIGHT OF A  
BEE AROUND A  
POMEGRANATE A  
SECOND BEFORE  
AWAKENING**

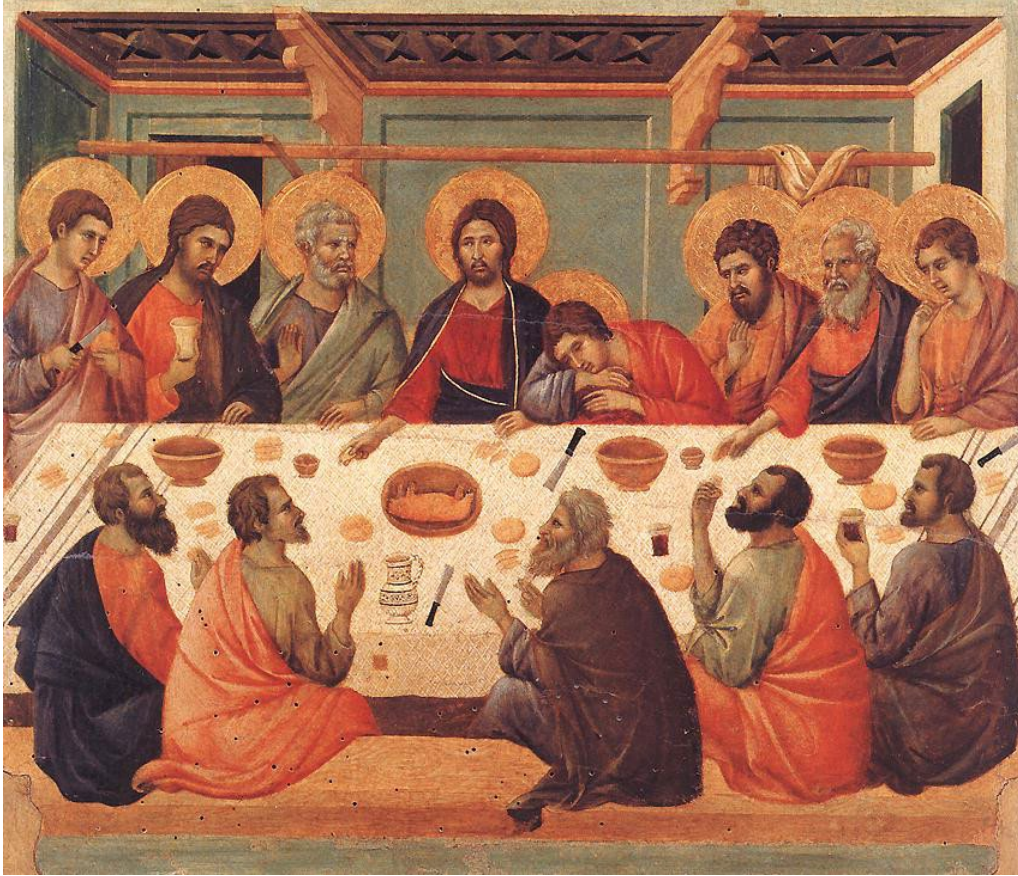
**1944**



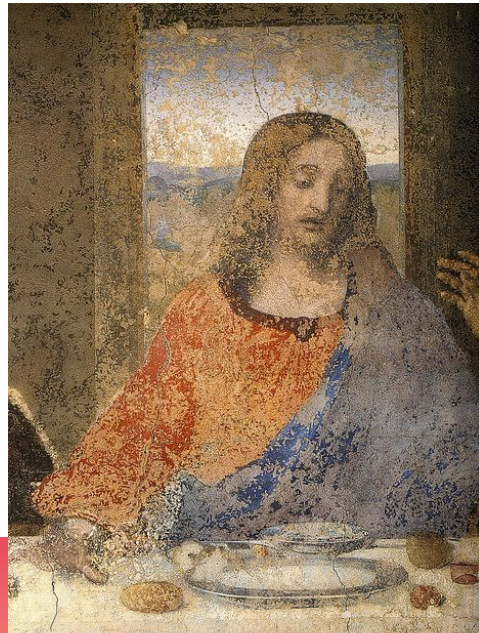
# ***THE SACRAMENT OF THE LAST SUPPER***



# 14<sup>TH</sup> CENTURY BY DUCCIO 20<sup>TH</sup> CENTURY



15<sup>TH</sup> CENTURY BY LEONARDO DA VINCI AND BY DALI...  
AND 20<sup>TH</sup> CENTURY BY DALI



# LEONORA CARRINGTON

1917 - 2011

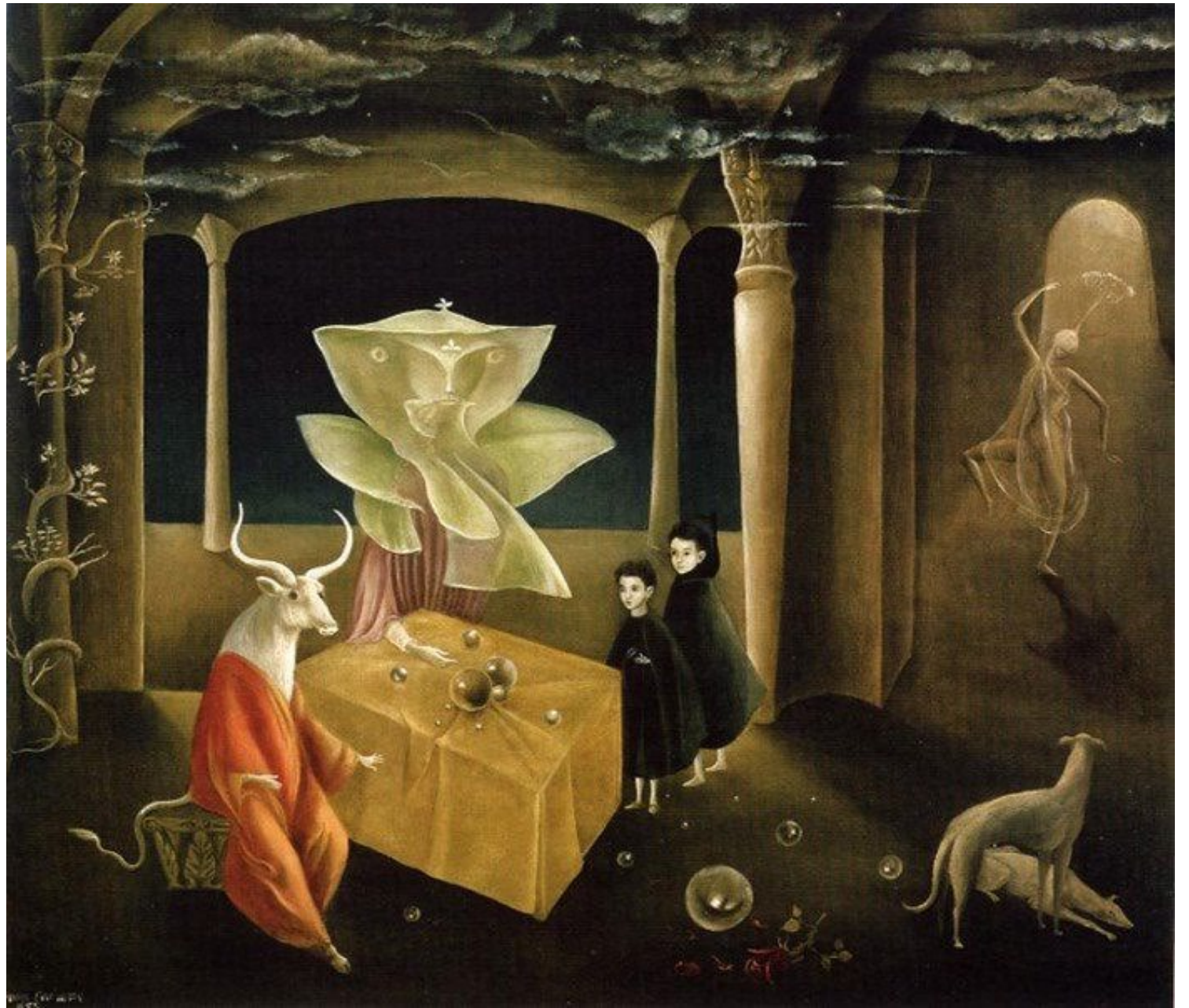


*The Giantess* 1947





**AND THEN WE  
SAW THE  
DAUGHTER OF  
THE MINOTAUR**





**SELF-PORTRAIT  
(THE INN OF THE  
DAWN HORSE)**





***THE MAGICAL WORLD OF THE MAYANS 1964***

THE UNDERWORLD THE WORLD OF HUMANS THE COSMIC WORLD OF THE GODS

NATIONAL MUSEUM OF ANTHROPOLOGY, MEXICO CITY

# THE MAGICAL WORLD OF THE SPIRIT



# ***THE HISTORY OF MEXICO BY D.R.***



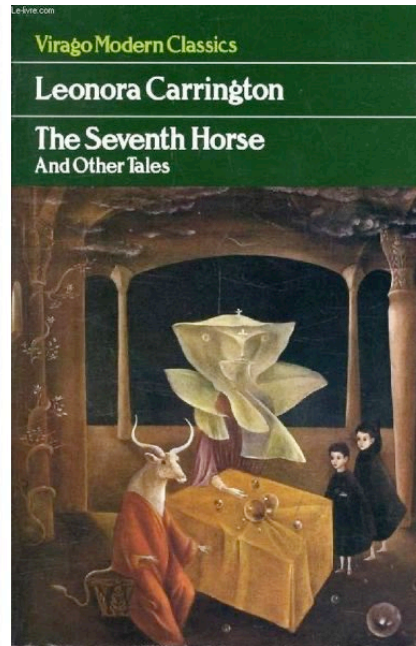
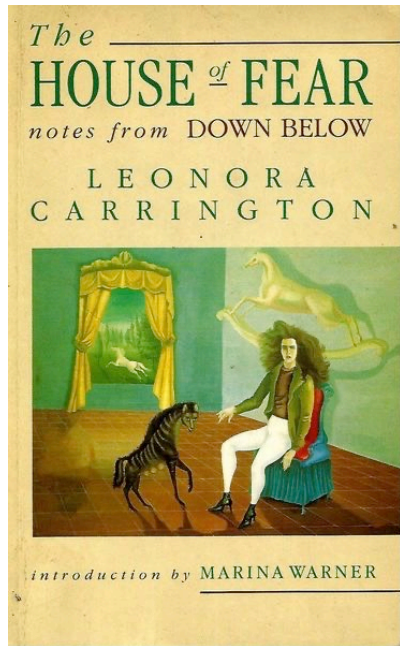
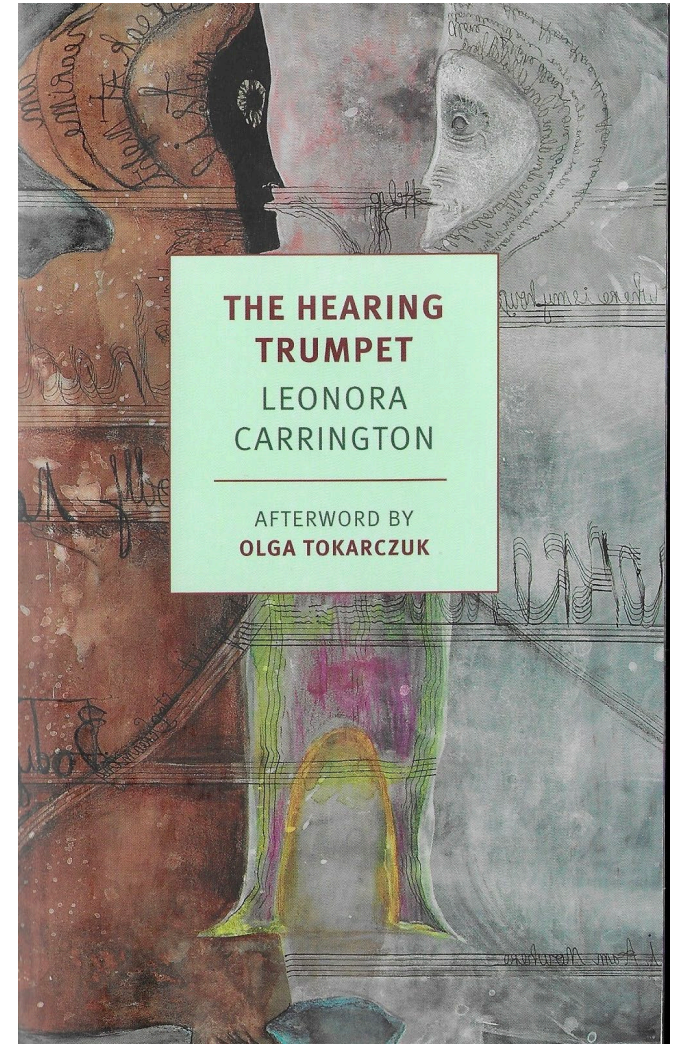
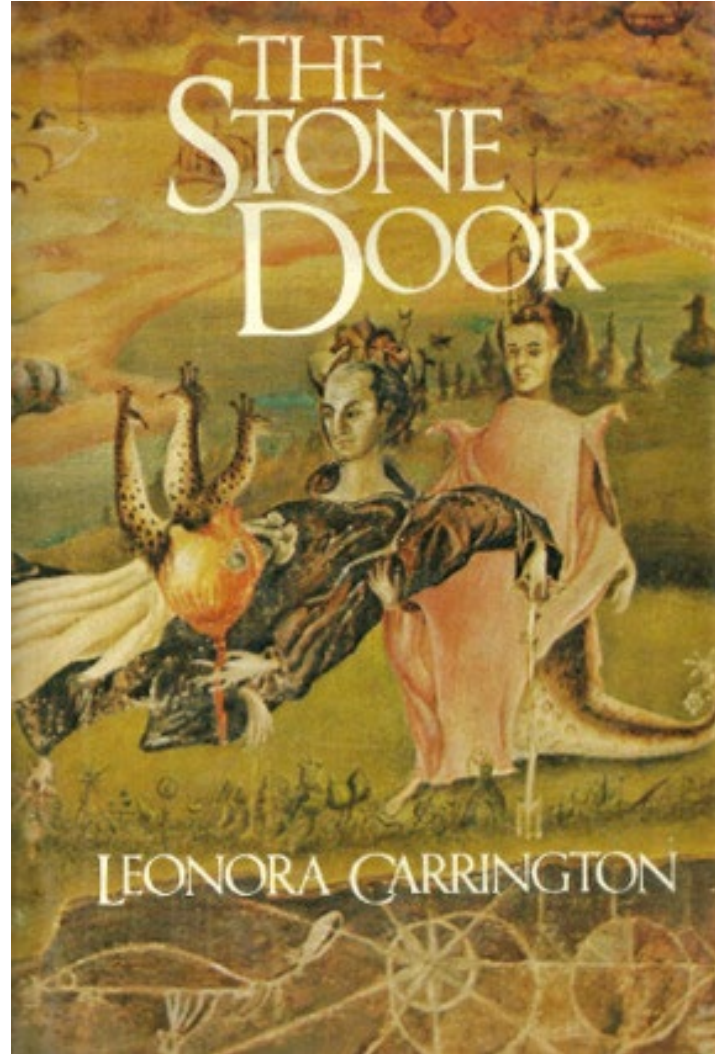
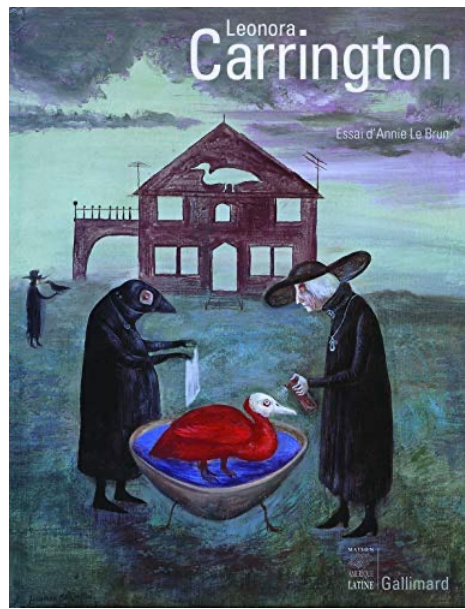
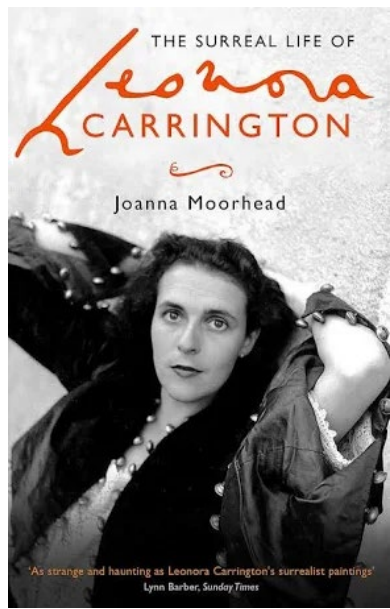
**At the National Palace, Mexico City**

# DIEGO RIVERA'S PAN AMERICAN UNITY



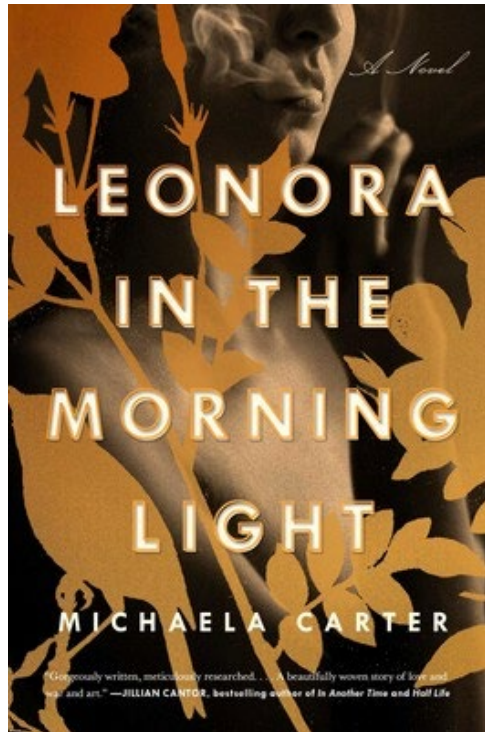
# LEONORA'S SURREALISTIC SCULPTURES





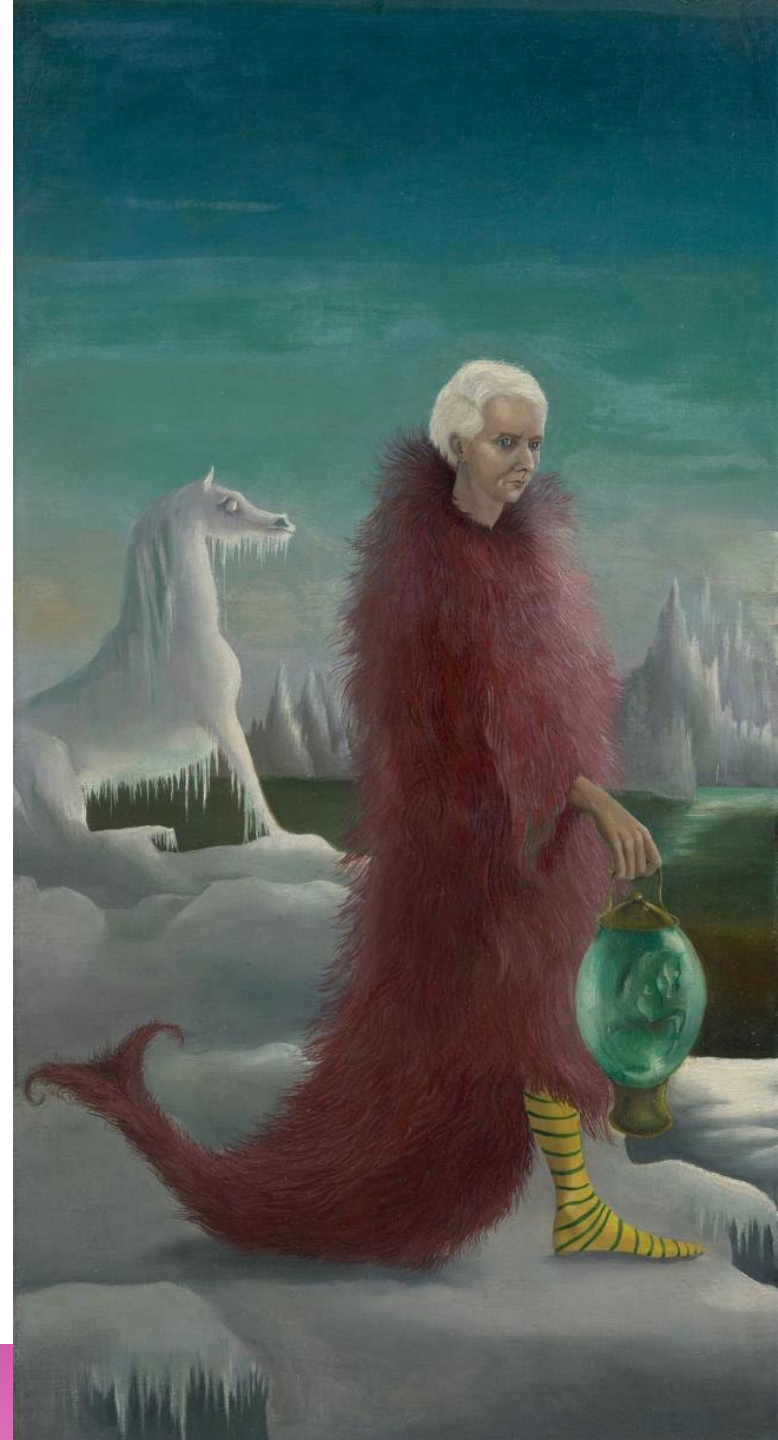
# LEONORA IN THE MORNING LIGHT

BY MICHAELA CARTER AND MAX ERNST





# CARRINGTON AND ERNST



# MAX ERNST

1891 - 1976



# **THE BARBARIANS 1937**

An odd fixation came after a rather dark incident he experienced as a child. The way he tells it, his favorite pet bird died at the moment his younger sister was born. He subsequently started to view birds as omens of death, the opposite of what they traditionally symbolize. Eventually, he permanently conflated the two. Thus Loplop L, the Bird Superior and Ernst's Freudian alter ego was born. This other avian self consistently and persistently appears throughout his work.



# THE TRIUMPH OF SURREALISM

*The Triumph of Surrealism* was painted by Max Ernst in 1937. The painting's initial name is *The Angel of Hearth and Home*, and it was retitled by Ernst in 1938. Ernst created this painting for the Exposition internationale du surrealism which took place at the Galerie de Beaux-Arts in Paris. This painting is one of few in his career that were inspired from political events. Ernst painted *The Triumph of Surrealism* shortly after the defeat of the Spanish Republicans in the Spanish Civil War. In this conflict, Spanish fascist leaders were supported by Germany and Italy in their victory. Ernst's goal was to depict the chaos that he saw spreading over Europe and the ruin that fascism brings to countries.

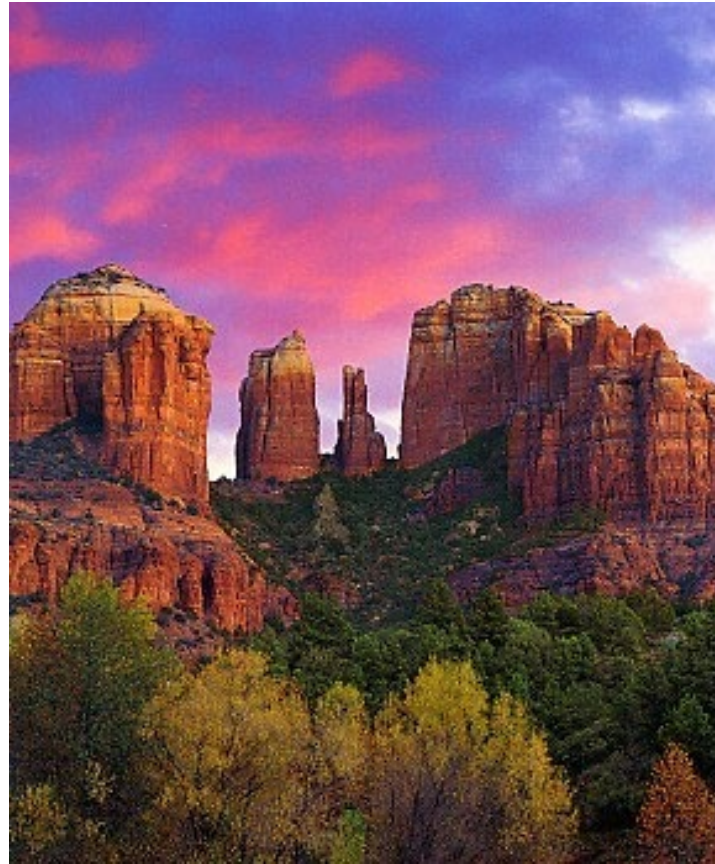
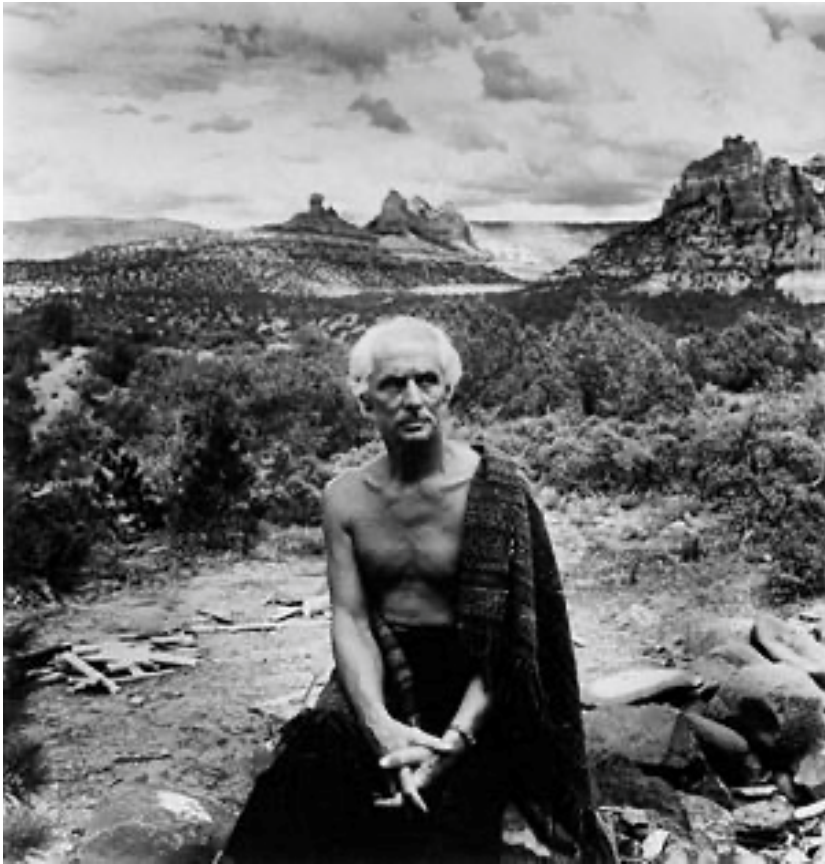


# *EUROPE AFTER THE RAIN II*





# SEDONA, ARIZONA



# DOROTHEA TANNING 1910 - 2012



*Birthday 1942*





**GIORGIO DE  
CHIRICO  
1888 - 1978**



# PIAZZA D'ITALIA



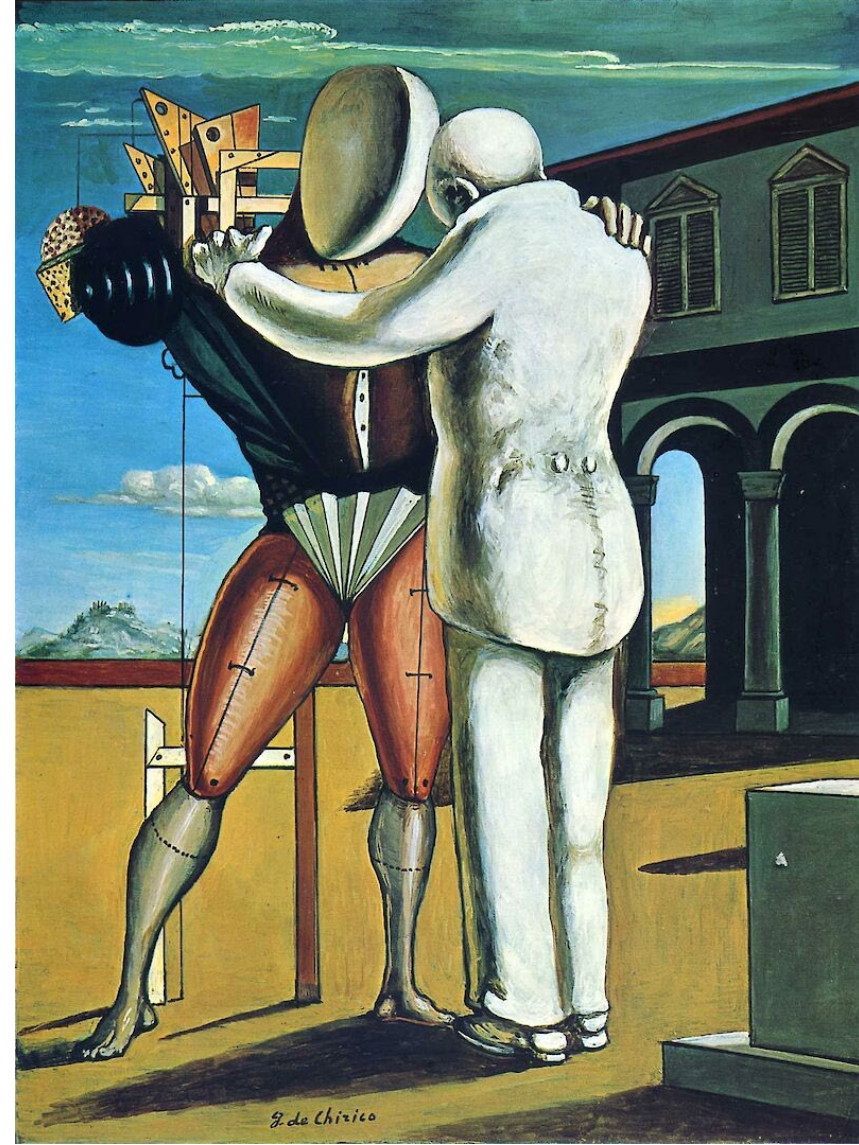
# SELF-PORTRAITS



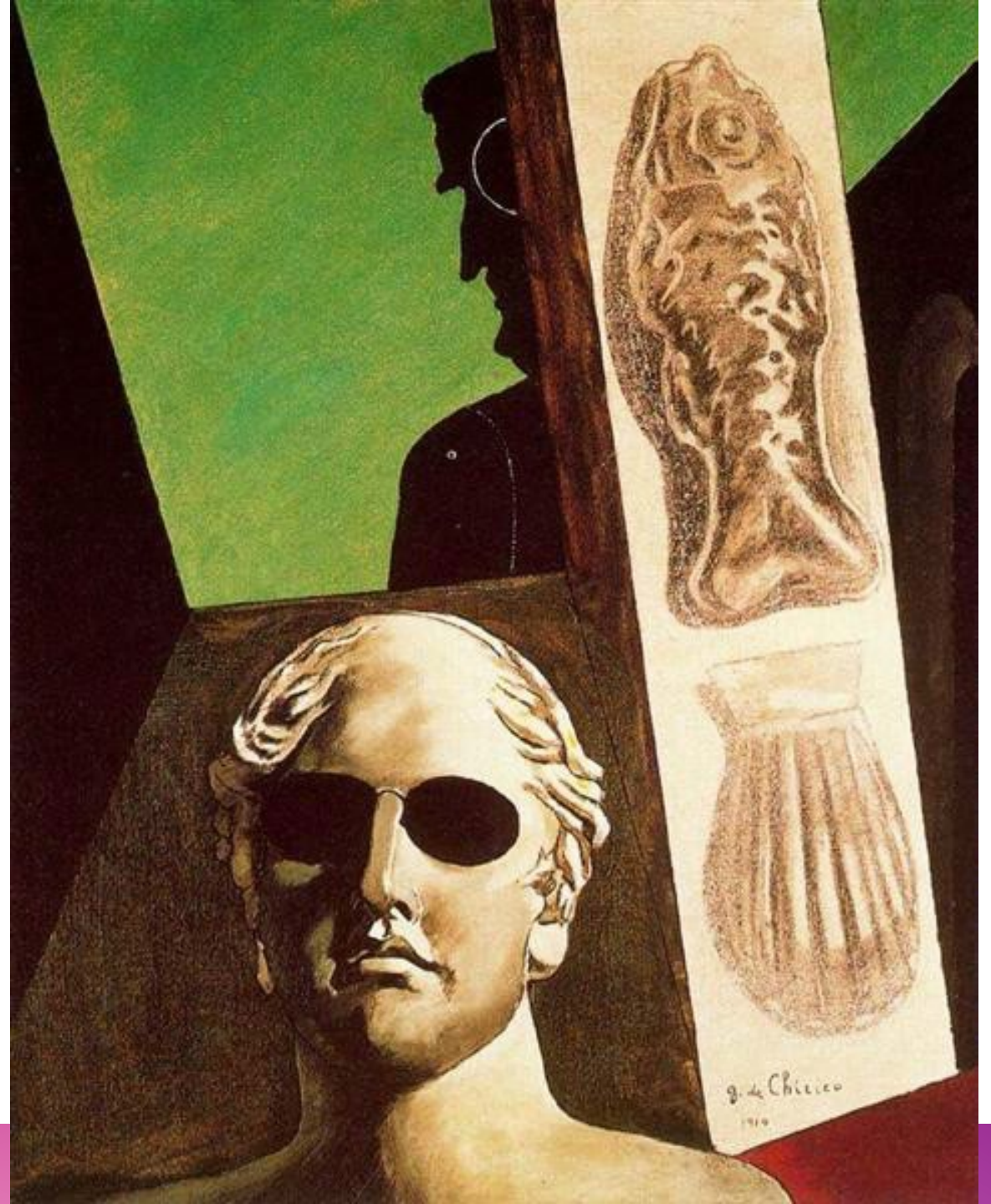
# ***THE POET AND HIS MUSE***



THE  
ARCHEOLOGISTS  
AND  
THE PRODIGAL  
SON

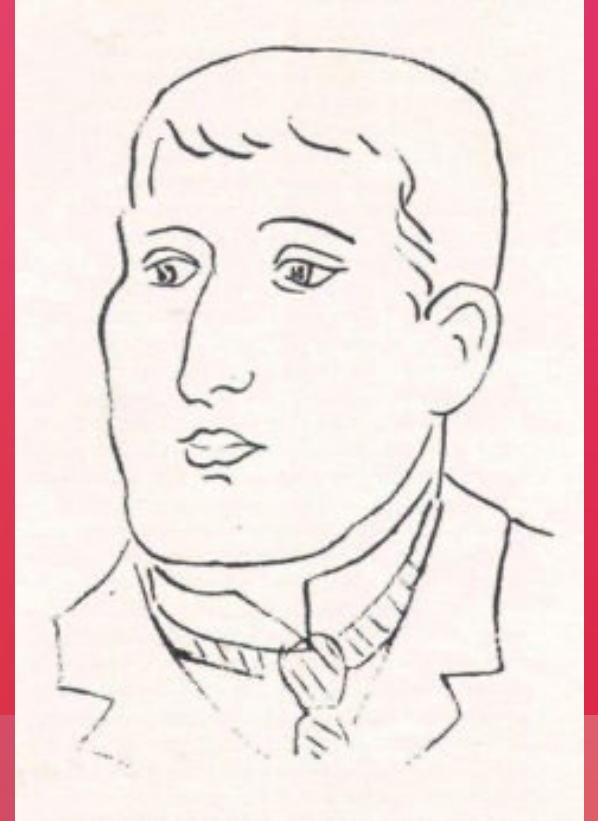
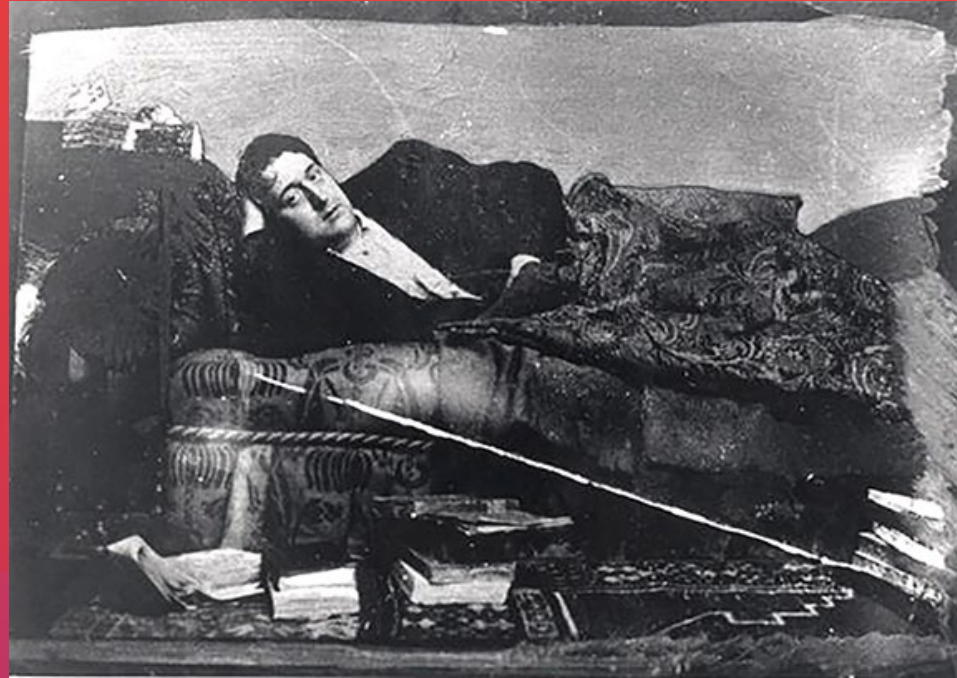


**PORTRAIT  
OF  
GUILLAUME  
APOLLINAIRE**



# GUILLAUME APOLLINAIRE

1880 - 1918



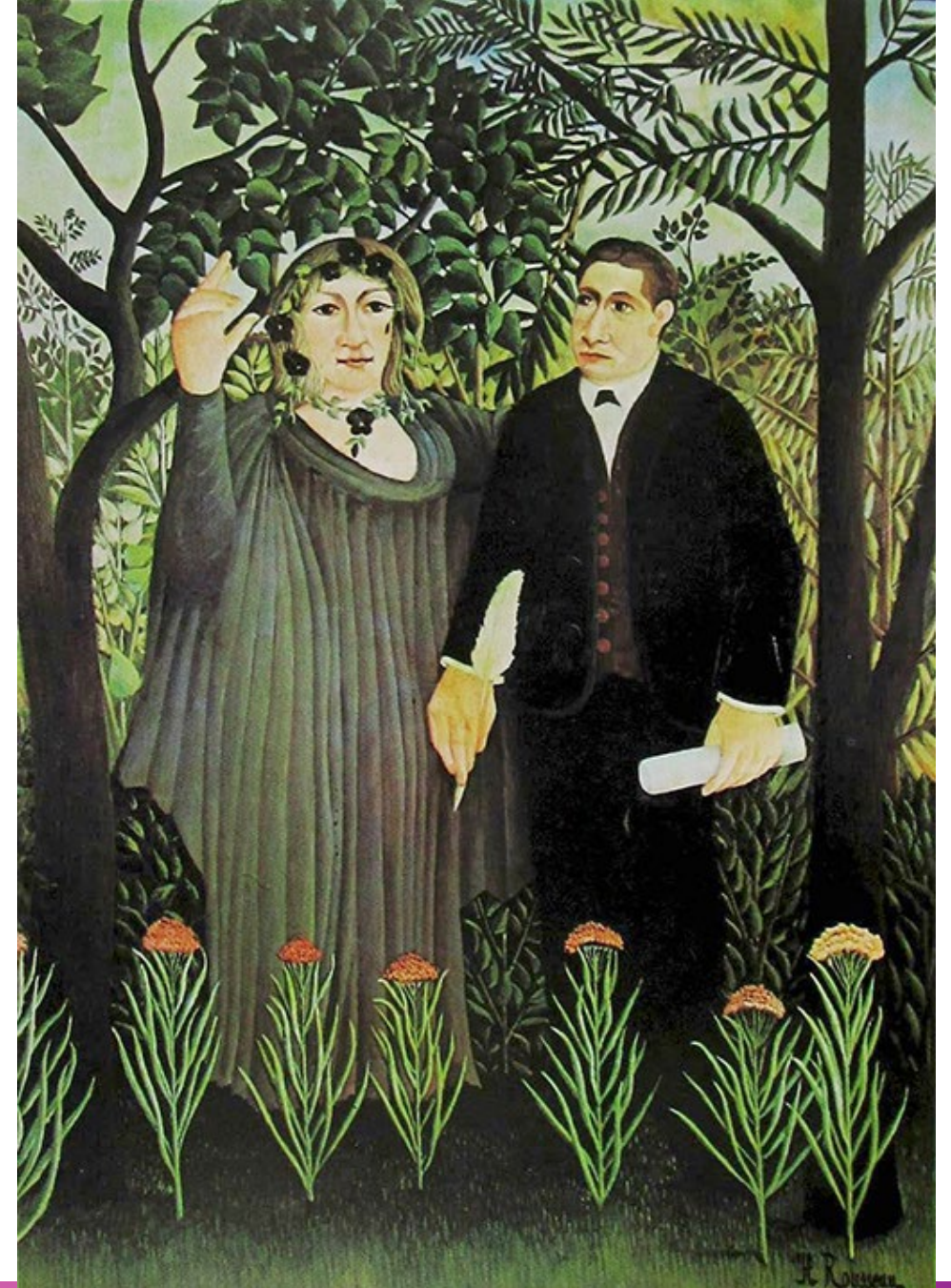
*GUILLAUME  
APOLLINAIRE*

BY HENRI MATISSE

# ***THE MUSE INSPIRING THE POET***

**By Henri Rousseau**

**It features Guillaume Apollinaire and his mistress Marie Laurencin. Apollinaire championed Rousseau's work.**





**MARIE  
LAURENCIN**

**1883 - 1956**



**A POLLINAIRE  
AND HIS  
FRIENDS**

**1909**

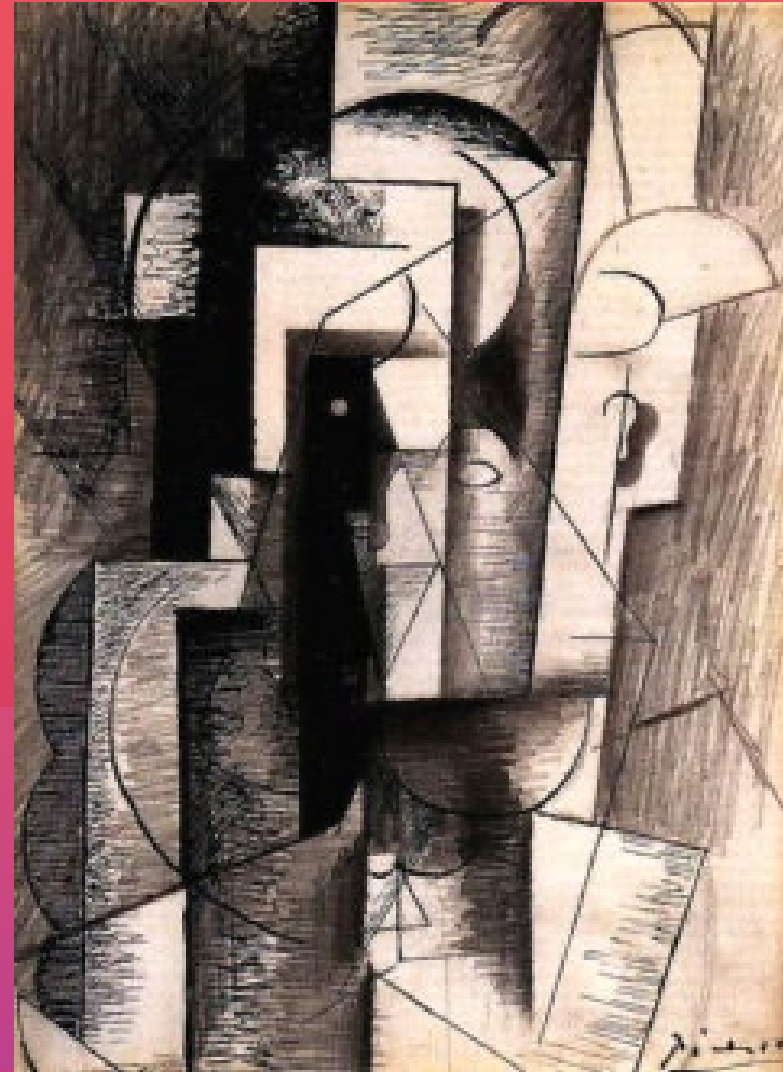


**LES DEMOISELLES  
D'AVIGNON  
BY PABLO  
PICASSO**



**M a r i e L a u r e n c i n**

# APOLLINAIRE BY PICASSO



# SHAPE POEMS

## La Tour Eiffel

S  
A  
LUT  
M  
O N  
D E  
DONT  
JE SUIS  
LA LAN  
GUE É  
LOQUEN  
TE QUESA  
BOUCHE  
O PARIS  
TIRE ET TIRERA  
T O U JOURS  
AUX A L  
LEM ANDS

## The Eiffel Tower

G  
RE  
ETIN  
GS  
E  
A R  
T H  
OF  
WHICH  
I AM THE E  
LOQU  
ENT TONGUE  
WHICH POKES  
FROM YOUR MOUTH  
O P A R I S  
AND WILL P O K E  
FOR EVER  
A T THE  
GER MANS



***PERSONAL  
VALUES,  
1952  
BY ...***

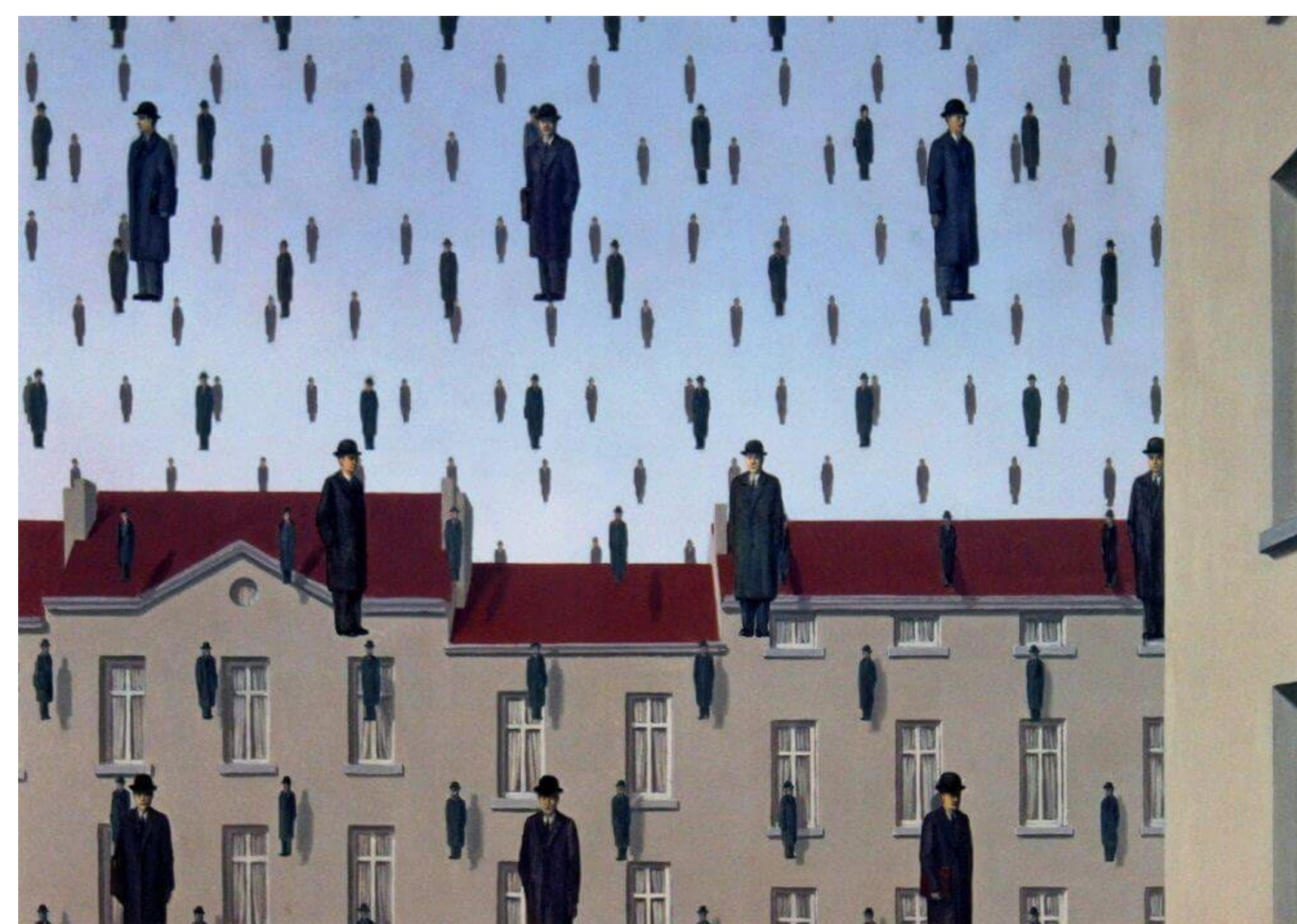


# RENÉ MAGRITTE

1898 - 1967







***Golconda 1953***



**Everyman Bowlerized**



***The Son of Man***



***Man in a Bowler Hat***

**JACK LEMMON IN *THE APARTMENT***  
**PETER SELLERS IN *BEING THERE***



# THE GREAT WAR

Painted in 1964 while remembering his experiences with the WWI and WWII, and confronting, like all of us, the nice perspective of WWII.

War is an unattainable woman. She seduces us with her very inaccessibility. Her face, so we believe, should be as beautiful as her garment. We dream to enjoy seeing it but this pleasure is never available - even the most obvious, the most justifiable wars are ambiguous! Wars are always too costly in terms of lost lives and bodily mayhem.

War-worshippers (war-shippers) glorify her with pompous hats and decorative parasols of war-advertisement (war-advertisement), but the war's bag carries our stupid animalism we project into her together with our loyal dedication. What covers the face of war? - The dirt thrown at it by the truth about war stating that this dirt is the coffin flowers.

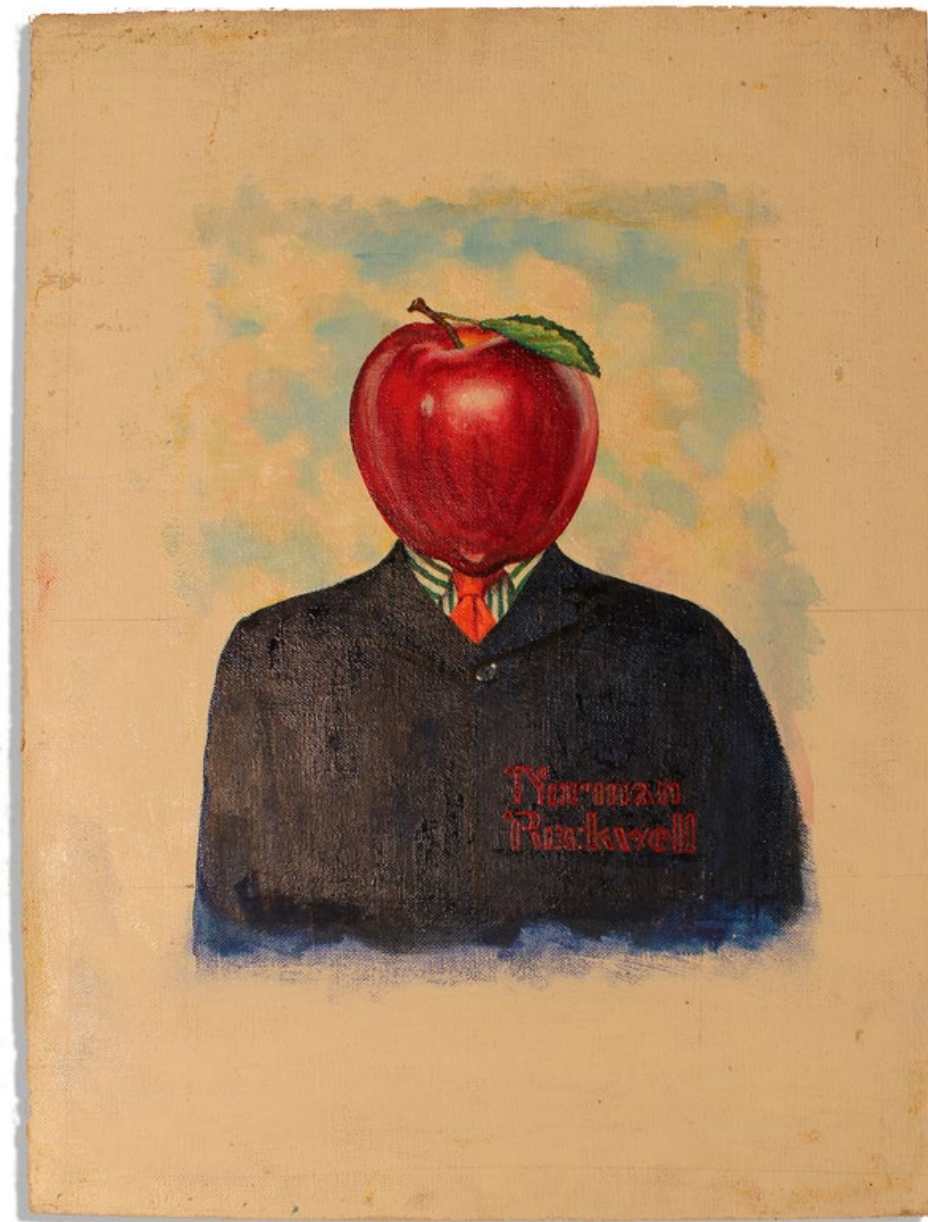


# THE TREACHERY OF IMAGES



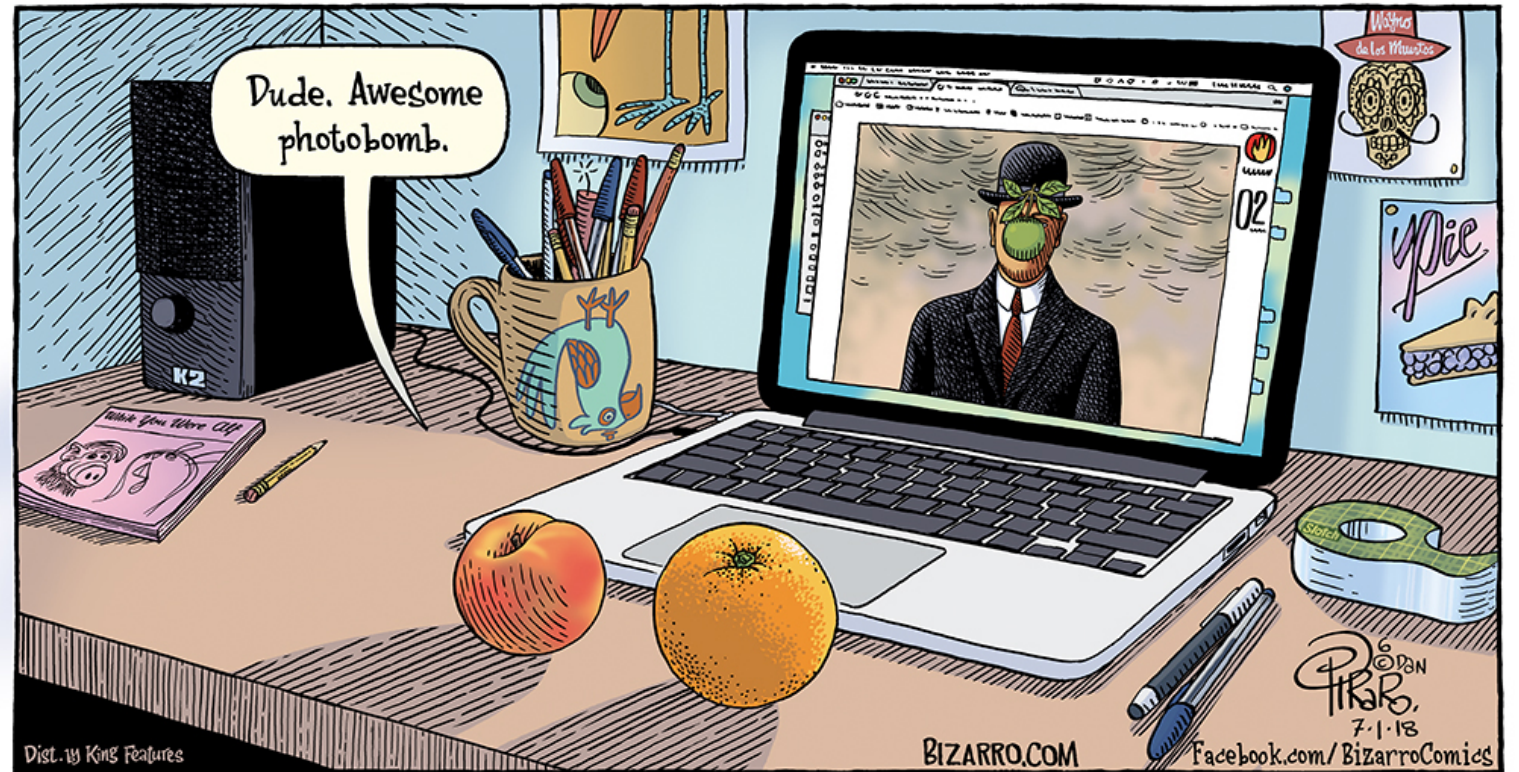
**THIS IS  
NOT AN  
APPLE  
BY  
MAGRITTE**

**MR. APPLE  
BY  
ROCKWELL**





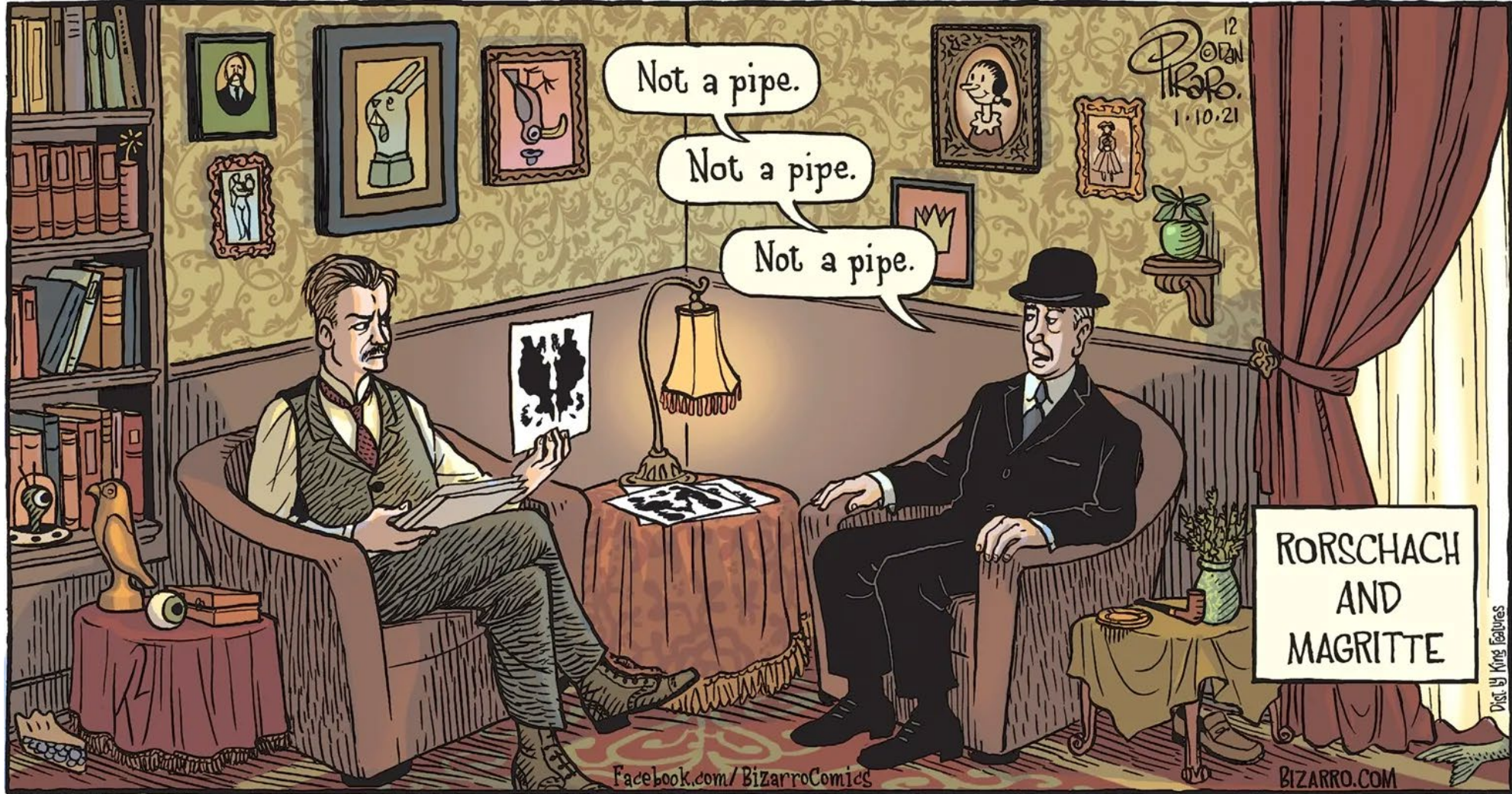
## Un rire avec René





# Bizarro

by Dan Piraro





# THE TREACHERY OF WORDS

## SIGNIFIED AND SIGNIFIER

### THE INTERPRETATION OF DREAMS



***THE PLEASURE PRINCIPAL  
(PORTRAIT OF EDWARD JAMES)***



**THE GLASS HOUSE**



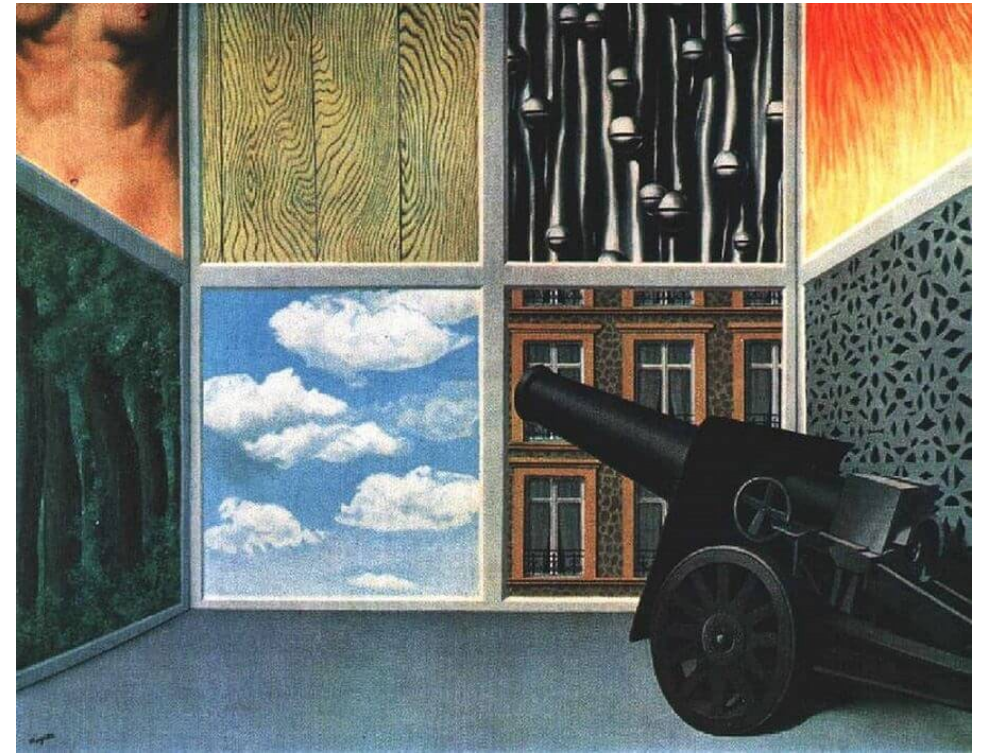
**TIME TRANSFIXED**



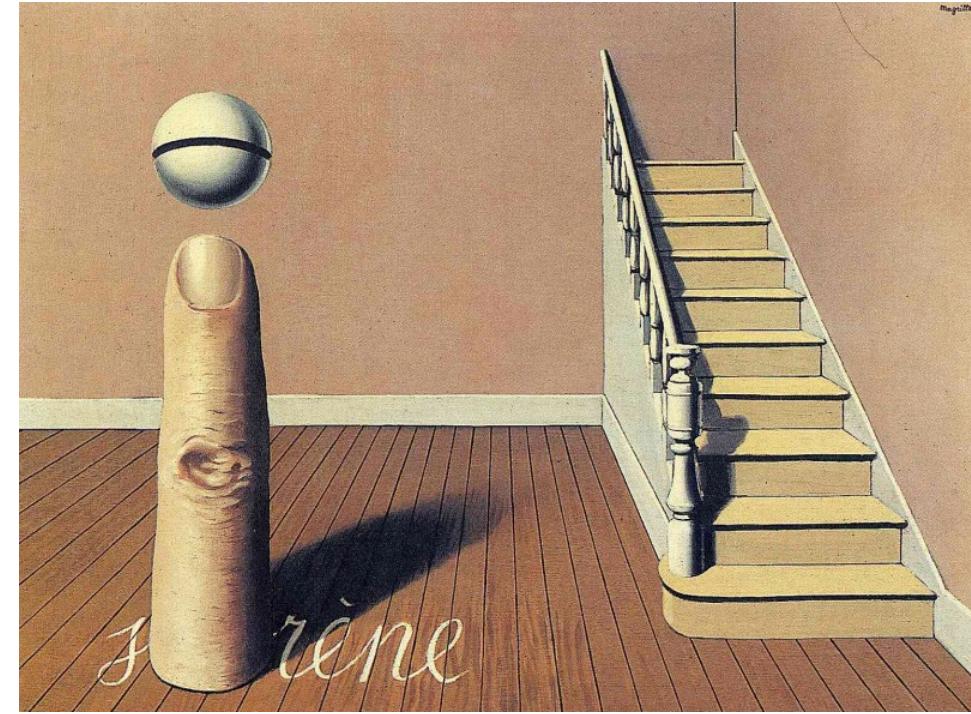
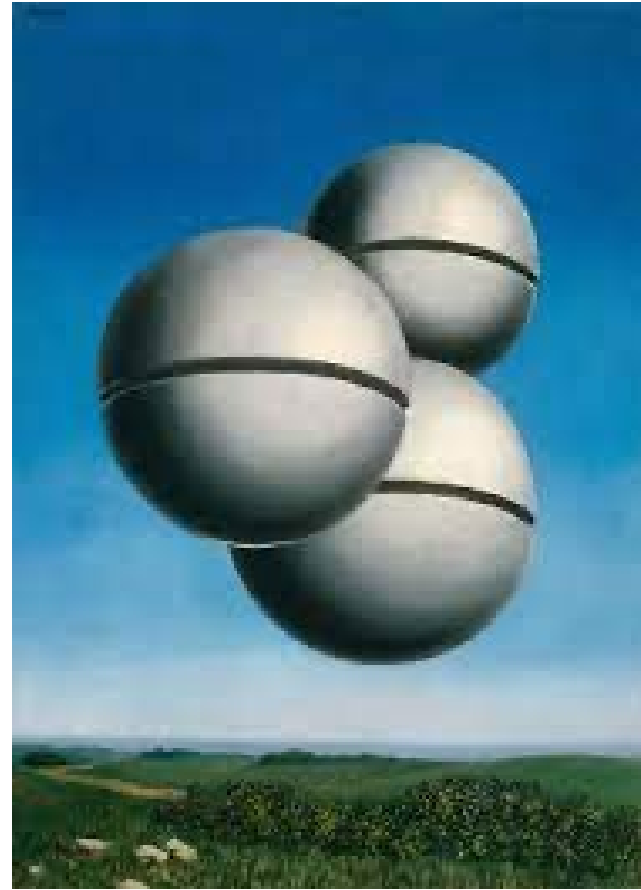
**NOT TO BE  
REPRODUCED**

**ON THE  
THRESHOLD  
OF LIBERTY**

**Edward James**



# JUST FOR THE BELL OF IT



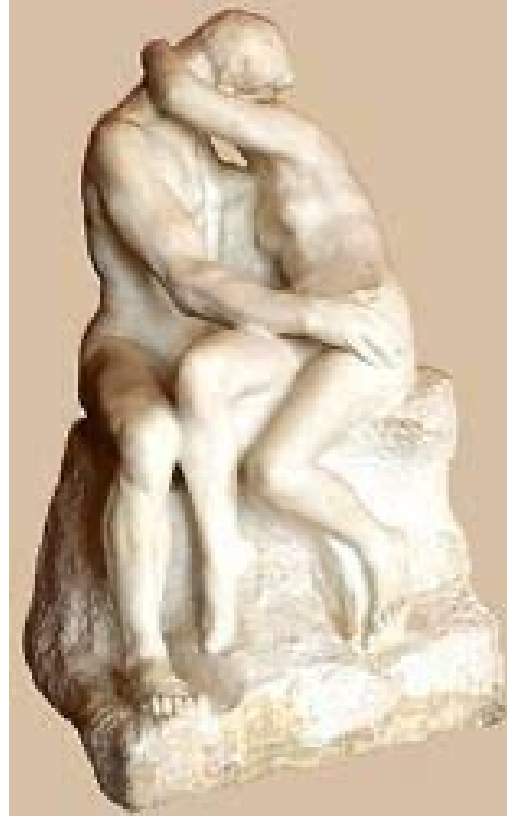
Siren

*The Flowers of the Abyss, The Voice of Space, Forbidden Literature (The Use of the Word)*

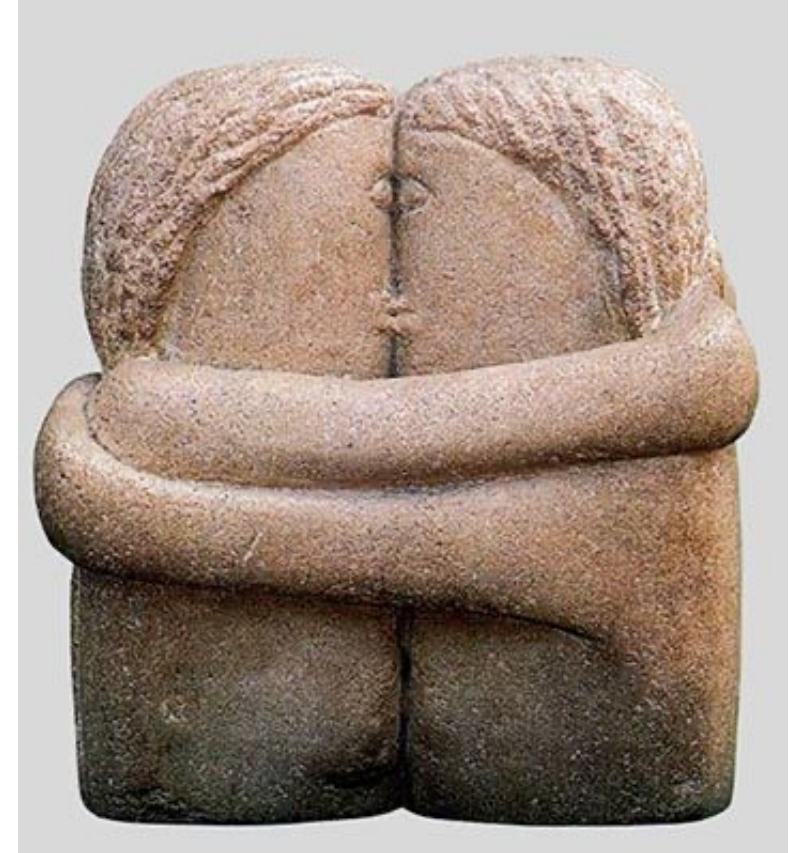
# MAGRITTE, RODIN AND BRÂNCUȘI



*The Lovers*



*The Kiss X 2*



# MAGRITTE SHOW SFMOMA 2018



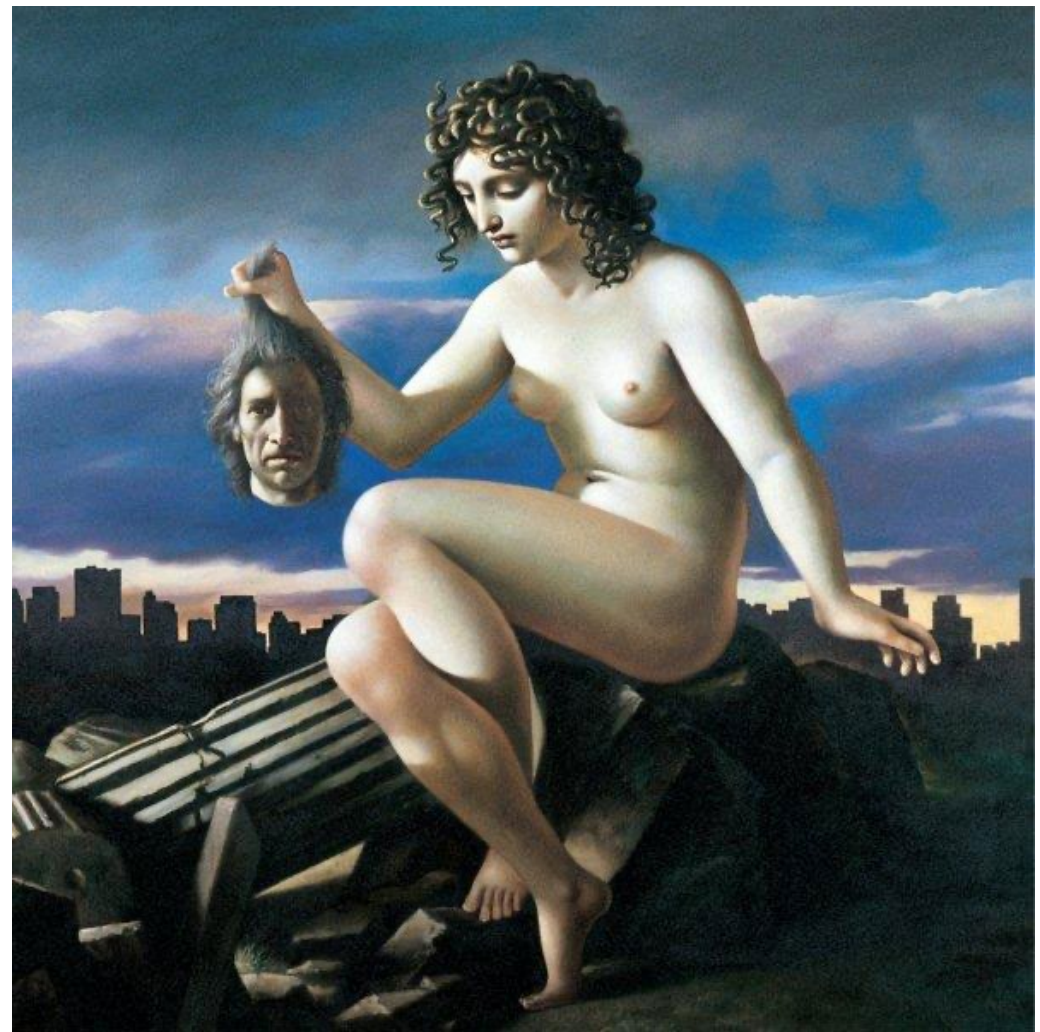
# CARLO MARIA MARIANI 1931 - 2021





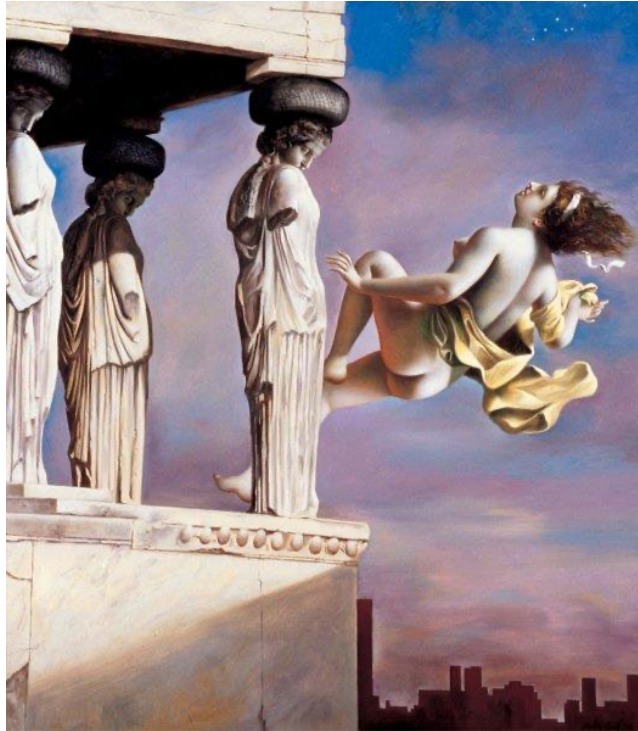
**THE  
CONSTELLATION  
OF THE LION**





***The Moon Enters Closed Eyes and Allegory of Criticism***

# WHICH IS MARIANI, BRUEGEL OR LIGARE?



*Eclipse*



*Falling Man (Icarus)*



*Landscape with the Fall of Icarus*



# CARTIER & CARRINGTON





**MAGRITTE**

**WHAT IS  
REAL?**

**WHAT IS  
SURREAL?**





**MANY THANKS**

**HOPE TO SEE YOU IN THE FALL  
FOR EVEN MORE MASTERPIECES  
AND WRITING WITH THE  
MASTERPIECES**

**SEE [RENEEFARRINGTON.COM](http://RENEEFARRINGTON.COM)  
MORE ART TALK  
FOR ADDITIONS, REQUESTS,  
QUESTIONS, SUGGESTIONS OR  
JUST TO CONTACT ME**

**NOW LET'S TALK**