

ray joan the man pdf

Man Ray (born Emmanuel Radnitzky; August 27, 1890 – November 18, 1976) was an American visual artist who spent most of his career in Paris. He was a significant contributor to the Dada and Surrealist movements, although his ties to each were informal. He produced major works in a variety of media but considered himself a painter above all. He was best known for his photography, and he was a ...

Man Ray - Wikipedia

Joan Beverly Kroc (née Mansfield, previously Smith; August 27, 1928 – October 12, 2003), also known as Joni, was an American philanthropist. The third wife of McDonald's CEO Ray Kroc, she was also known for her involvement in the McDonald's organization.

Joan Kroc - Wikipedia

Man Ray scoprì per caso le rayografie nel 1921. Mentre sviluppava alcune fotografie in camera oscura, un foglio di carta vergine, accidentalmente, finì in mezzo agli altri e dato che continuava a non comparirvi nulla, poggiò, piuttosto irritato, una serie di oggetti di vetro sul foglio ancora a mollo e accese la luce.

Man Ray - Wikipedia

Man Ray, pseudonyme d'Emmanuel Radnitsky [1], est un peintre, photographe et réalisateur de cinéma, acteur du dadaïsme à New York, puis du surréalisme à Paris, né le 27 août 1890 à Philadelphie (États-Unis), et mort le 18 novembre 1976 à Paris (France). Man Ray a perfectionné la technique du photogramme de Christian Schad et inventé le procédé dit de solarisation avec l'aide de la ...

Man Ray – Wikipedia

Leven en werk. Man Ray maakte zijn eerste belangrijke foto's in 1918. Man Ray schilderde en maakte installaties en avant-gardefilms.. Terwijl hij met zijn vriend Marcel Duchamp in New York woonde, richtte hij de Amerikaanse tak van de dada-beweging op. Deze beweging begon in Europa als een radicale afwijzing van de traditionele kunst. Man Ray was medeoprichter van een groep moderne kunstenaars ...

Man Ray - Wikipedia

Man Ray war fasziniert von Duchamps Werk, insbesondere von dessen Darstellungen simpler, technisch –absurder–, unlogischer Maschinen mit ihren pseudomechanischen Formen, die eine scheinbare –geheimnisvolle– Funktion vortäuschten, ebenso wie von Duchamps Manier, einfache Alltagsgegenstände als objet trouvés zu Kunstobjekten zu erklären, die er Readymades nannte.

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