

# Yale French Studies Number 109 Surrealism And Its

When somebody should go to the book stores, search commencement by shop, shelf by shelf, it is in reality problematic. This is why we allow the book compilations in this website. It will entirely ease you to look guide **Yale French Studies Number 109 Surrealism And Its** as you such as.

By searching the title, publisher, or authors of guide you essentially want, you can discover them rapidly. In the house, workplace, or perhaps in your method can be every best place within net connections. If you intention to download and install the Yale French Studies Number 109 Surrealism And Its , it is certainly easy then, past currently we extend the member to purchase and create bargains to download and install Yale French Studies Number 109 Surrealism And Its consequently simple!

*The traumatic surreal* - Patricia Allmer  
2022-04-05

The traumatic surreal is the first major study to examine the ground-breaking role played by

Germanophone women artists working in surrealist traditions in responding to the traumatic events and legacies of the Second World War. Analysing works in a variety of

media by leading artists and writers, the book redefines the post-war trajectories of surrealism and recalibrates critical understandings of the movement's relations to historical trauma.

Chapters address artworks, writings and compositions by the Swiss Meret Oppenheim, the German Unica Zürn, the Austrian Birgit Jürgenssen, the Luxembourg-Austrian Bady Minck and the Austrian Olga Neuwirth and her collaboration with fellow Austrian Nobel-prize winning novelist Elfriede Jelinek. Locating each artist in their historical context, the book traces the development of the traumatic surreal through the wartime and post-war period.

*Surrealism and the Art of Crime* - Jonathan Paul Eburne 2008

Corpses mark surrealism's path through the twentieth century, providing material evidence of the violence in modern life. Though the shifting group of poets, artists, and critics who made up the surrealist movement were witness to total war, revolutionary violence, and mass

killing, it was the tawdry reality of everyday crime that fascinated them. Jonathan P. Eburne shows us how this focus reveals the relationship between aesthetics and politics in the thought and artwork of the surrealists and establishes their movement as a useful platform for addressing the contemporary problem of violence, both individual and political. In a book strikingly illustrated with surrealist artworks and their sometimes gruesome source material, Eburne addresses key individual works by both better-known surrealist writers and artists (including André Breton, Louis Aragon, Aimé Césaire, Jacques Lacan, Georges Bataille, Max Ernst, and Salvador Dalí) and lesser-known figures (such as René Crevel, Simone Breton, Leonora Carrington, Benjamin Péret, and Jules Monnerot). For Eburne the art of crime denotes an array of cultural production including sensationalist journalism, detective mysteries, police blotters, crime scene photos, and documents of medical and legal opinion as well

as the roman noir, in particular the first crime novel of the American Chester Himes. The surrealists collected and scrutinized such materials, using them as the inspiration for the outpouring of political tracts, pamphlets, and artworks through which they sought to expose the forms of violence perpetrated in the name of the state, its courts, and respectable bourgeois values. Concluding with the surrealists' quarrel with the existentialists and their bitter condemnation of France's anticolonial wars, Surrealism and the Art of Crime establishes surrealism as a vital element in the intellectual, political, and artistic history of the twentieth century.

**Hemingway and Ho Chi Minh in Paris** - David Crowe 2020-05-12

Two of the twentieth century's most fascinating figures, Ernest Hemingway and Ho Chi Minh, grappling with a world in which Western culture and their respective governments were failing them, came to Paris at the same time in the

1920s. Trained by their faiths to give their lives to and for others, each had survived a terrifying near-death experience, leading to the realization that this belief in service and sacrifice had been exploited for others' gain. They came to Paris to resist this violent heresy and learn what compassion could do. In the City of Light, Ho and Hemingway found movements that resisted an overly aggressive Western culture that gave too little, both materially and spiritually, to its young people, to its struggling poor, and to the colonies it oppressed. They learned the arts of resistance, which involved psychologically realistic writing, hostility toward sexual and political repressions, a celebration of working people, the exposure of exploitations such as colonialism and militarism, and an ongoing struggle to determine whether violence was required to bring about a more just and nourishing civilization. Before leaving Paris, each began to gain an international reputation, Ho for documenting colonial ills and crafting

political demands, Hemingway for writing parables of youthful survival amid rampant international violence. Hemingway and Ho Chi Minh in Paris tells the untold, engrossing story of two young men who came to Paris to resist and left as two of their century's most famous figures.

**Marcel Duchamp** - Kornelia Röder 2020-10-21  
Mit The Great Hidden Inspirer, dem vierten Band der Poiesis-Reihe, widmet sich der renommierte Duchamp-Forscher Michael R. Taylor der Rolle Marcel Duchamps als heimlichem Drahtzieher in entscheidenden Momenten der Kunstgeschichte. In dem titelgebenden Aufsatz deckt Taylor auf, dass es Duchamp war, der dem Surrealismus in seinem New Yorker Exil zwischen 1942 und 1947 aus der Krise half und der Bewegung eine neue Richtung gab. Anlässlich des 100-jährigen Jubiläums von Duchamps wohl provokantestem Geniestreich Fountain erscheint ein weiterer Essay von Taylor in diesem Band. »Blind Man's

Bluff« beschreibt die Hintergründe des Ereignisses, bei dem ein Pissoir die Kunstwelt erschütterte. Die damaligen Versuche, dieses provokante Objekt einzuordnen, zeugen von den Schwierigkeiten seiner Kritiker zu Beginn des 20. Jahrhunderts, sich von tradierten ästhetischen Vorstellungen zu lösen. MARCEL DUCHAMP: Eigentlich Henri-Robert-Marcel Duchamp (1887–1968) zählt zu den Wegbereitern des Dadaismus und Surrealismus. Seine Ansichten stellen den gängigen Kunstbegriff radikal in Frage und führten das Readymade in die Kunstwelt ein. MARCEL DUCHAMP: Eigentlich Henri-Robert-Marcel Duchamp (1887–1968) zählt zu den Wegbereitern des Dadaismus und Surrealismus. Seine Ansichten stellen den gängigen Kunstbegriff radikal in Frage und führten das Readymade in die Kunstwelt ein. *Collection Thinking* - Jason Camlot 2022-09-07  
*Collection Thinking* is a volume of essays that thinks across and beyond critical frameworks

from library, archival, and museum studies to understand the meaning of "collection" as an entity and as an act. It offers new models for understanding how collections have been imagined and defined, assembled, created, and used as cultural phenomena. Featuring over 70 illustrations and 21 original chapters that explore cases from a wide range of fields, including library and archival studies, literary studies, art history, media studies, sound studies, folklore studies, game studies, and education, *Collection Thinking* builds on the important scholarly works produced on the topic of the archive over the past two decades and contributes to ongoing debates on the historical status of memory institutions. The volume illustrates how the concept of "collection" bridges these institutional and structural categories, and generates discussions of cultural activities involving artifactual arrangement, preservation, curation, and circulation in both the private and the public spheres. Edited and

introduced collaboratively by three senior scholars with expertise in the fields of literature, art history, archives, and museums, *Collection Thinking* is designed to stimulate interdisciplinary reflection and conversation. This book will be of interest to scholars and practitioners interested in how we organize materials for research across disciplines of the humanities and social sciences. With case studies that range from collecting Barbie dolls to medieval embroideries, and with contributions from practitioners on record collecting, the creation of sub-culture archives, and collection as artistic practice, this volume will appeal to anyone who has ever wondered about why and how collections are made.

*Simon Hantaï and the Reserves of Painting* - Molly Warnock 2020-04-21

The Hungarian-born French painter Simon Hantaï (1922-2008) is best known for abstract, large-format works produced using *pliage*: the painting of a crumpled, gathered, or

systematically pleated canvas that the artist then unfolds and stretches for exhibition. In her study of this profoundly influential artist, Molly Warnock presents a persuasive historical account of his work, his impact on a younger generation of French artists, and the genesis and development of the practice of pliage over time. Simon Hantaï and the Reserves of Painting covers the entirety of Hantaï's expansive oeuvre, from his first aborted experiments with folding around 1950 to his post-piage experiments with digital scanning and printing. Throughout, Warnock analyzes the artist's relentlessly searching studio practice in light of his no less profound engagement with developments in philosophy, psychoanalysis, and critical theory. Engaging both Hantaï's art and writing to support her argument and paying particular attention to his sustained interrogation of religious painting in the West, Warnock shows how Hantaï's work evinces a complicated mixture of intentionality and contingency.

Appendixes provide English translations of two major texts by the artist, "A Plantaneous Demolition" and "Notes, Deliberately Confounding, Accelerating, and the Like for a 'Reactionary,' Nonreducible Avant-Garde." Original and insightful, this important new book is a central reference for the life, art, and theories of one of the most significant and exciting artists of the twentieth century. It will appeal to art historians and students of modernism, especially those interested in the history of abstraction, materiality and Surrealism, theories of community, and automatism and making.

*A Companion to Modern African Art* - Monica Blackmun Visona 2013-10-22

Offering a wealth of perspectives on African modern and Modernist art from the mid-nineteenth century to the present, this new Companion features essays by African, European, and North American authors who assess the work of individual artists as well as

exploring broader themes such as discoveries of new technologies and globalization. A pioneering continent-based assessment of modern art and modernity across Africa Includes original and previously unpublished fieldwork-based material Features new and complex theoretical arguments about the nature of modernity and Modernism Addresses a widely acknowledged gap in the literature on African Art

**The Language of Surrealism** - Peter Stockwell  
2016-10-14

The Language of Surrealism explores the revolutionary experiments in language and mind undertaken by the surrealists across Europe between the wars. Highly influential on the development of art, literary modernism, and current popular culture, surrealist style remains challenging, striking, resonant and thrilling – and the techniques by which surrealist writing achieves this are set out clearly in this book. Stockwell draws on recent work in cognitive poetics and literary linguistics to re-evaluate

surrealism in its own historical setting. In the process, the book questions later critical theoretical views of language that have distorted our ideas about both surrealism and language itself. What follows is a piece of literary criticism that is fully contextualised, historically sensitive, and textually driven, and which sets out in rich and readable detail this most intriguing and disturbing literature.

*A Companion to Asian Art and Architecture* -  
Rebecca M. Brown 2011-04-27

*A Companion to Asian Art and Architecture* presents a collection of 26 original essays from top scholars in the field that explore and critically examine various aspects of Asian art and architectural history. Brings together top international scholars of Asian art and architecture Represents the current state of the field while highlighting the wide range of scholarly approaches to Asian Art Features work on Korea and Southeast Asia, two regions often overlooked in a field that is often defined

asIndia-China-Japan Explores the influences on Asian art of global and colonialinteractions and of the diasporic communities in the US and UK Showcases a wide range of topics including imperialcommissions, ancient tombs, gardens, monastic spaces, performances,and pilgrimages. **"Painting, Politics and the Struggle for the ?ole de Paris, 1944?964 "** - Natalie Adamson 2017-07-05

Painting, Politics and the Struggle for the ?ole de Paris, 1944-1964 is the first book dedicated to the postwar or 'nouvelle' ?ole de Paris. It challenges the customary relegation of the ?ole de Paris to the footnotes, not by arguing for some hitherto 'hidden' merit for the art and ideas associated with this school, but by establishing how and why the ?ole de Paris was a highly significant vehicle for artistic and political debate. The book presents a sustained historical study of how this 'school' was constituted by the paintings of a diverse group of artists, by the combative field of art criticism,

and by the curatorial policies of galleries and state exhibitions. By thoroughly mining the extensive resources of the newspaper and art journal press, gallery and government archives, artists' writings and interviews with surviving artists and art critics, the book traces the artists, exhibitions, and art critical debates that made the ?ole de Paris a zone of aesthetic and political conflict. Through setting the ?ole de Paris into its artistic, social, and political context, Natalie Adamson demonstrates how it functioned as the defining force in French postwar art in its defence of the tradition of easel painting, as well as an international point of reference for the expansion of modernism. In doing so, she presents a wholly new perspective on the vexed relationships between painting, politics, and national identity in France during the two decades following World War II.

*Surrealism in North Africa and Western Asia* - Monique Bellan 2021-11-23

Der vorliegende Band beschäftigt sich mit dem

Surrealismus in Literatur und Kunst in Algerien, Ägypten, Libanon, Syrien und der Türkei zwischen den 1930er und 1980er Jahren. In einer transkulturellen Perspektive erscheint die zu Beginn der 1920er Jahre von Frankreich ausgehende Bewegung gleichermaßen als globales wie als lokales Phänomen, das in den hier behandelten Regionen weniger auf kollektive als auf individualistische Weise, vornehmlich auf dem Gebiet von Poesie und Sprache, rezipiert wurde. Die Studien in diesem Band verfolgen das Ziel, ein klareres Bild von den Resonanzen des Surrealismus in diesen Regionen zu zeichnen und damit einen Beitrag zur Geschichte sowohl der Transmoderne als auch des Surrealismus zu leisten. Methodisch geht es darum, Verbindungen, Begegnungen und Austausch auf individuell-künstlerischer, politisch-institutioneller und soziohistorischer Ebene zu untersuchen. Ein neuer Blick auf den globalen Surrealismus muss diese Netzwerke und Verbindungen auf der Mikroebene

berücksichtigen, wenn es um die Fragen geht, wann, wo und was Surrealismus war. Die Antwort könnte zeigen, dass der Surrealismus weitaus weiter verbreitet war als bisher angenommen.

**Sacred Surrealism, Dissidence and International Avant-Garde Prose** - Vivienne Brough-Evans 2016-05-05

Vivienne Brough-Evans proposes a compelling new way of reevaluating aspects of international surrealism by means of the category of *divin fou*, and consequently deploys theories of sacred ecstasy as developed by the Collège de Sociologie (1937–39) as a critical tool in shedding new light on the literary oeuvre of non-French writers who worked both within and against a surrealist framework. The minor surrealist genre of prose literature is considered herein, rather than surrealism's mainstay, poetry, with the intention of fracturing preconceptions regarding the medium of surrealist expression. The aim is to explore

whether International surrealism can begin to be more fully explained by an occluded strain of 'dissident' surrealist thought that searches outside the self through the affects of ekstasis. Bretonian surrealism is widely discussed in the field of surrealist studies, and there is a need to consider what is left out of surrealist practice when analysed through this Bretonian lens. The Collège de Sociologie and Georges Bataille's theories provide a model of such elements of 'dissident' surrealism, which is used to analyse surrealist or surrealist influenced prose by Alejo Carpentier, Leonora Carrington and Gellu Naum respectively representing postcolonial, feminist and Balkan locutions. The Collège and Bataille's 'dissident' surrealism diverges significantly from the concerns and approach towards the subject explored by surrealism. Using the concept of ekstasis to organise Bataille's theoretical ideas of excess and 'inner experience' and the Collège's thoughts on the sacred it is possible to propose a new way of reading types of

International surrealist literature, many of which do not come to the forefront of the surrealist literary oeuvre.

**Surrealism and film after 1945** - Kristoffer Noheden 2021-07-06

This is the first volume to focus on the diverse permutations of international surrealist cinema after the canonical interwar period. The collection features eleven original contributions by prominent scholars such as Tom Gunning, Michael Löwy, Gavin Parkinson and Michael Richardson, alongside other leading and emerging researchers. An introductory chapter offers a historical overview as well as a theoretical framework for specific methodological approaches. The collection demonstrates that renowned figures such as Leonora Carrington, Maya Deren, Alejandro Jodorowsky and Jan Švankmajer took part in shaping a vibrant and distinctive surrealist film culture following the Second World War. Addressing highly influential films and directors

related to international surrealism during the second half of the twentieth century, it expands the purview of both surrealism and film studies by situating surrealism as a major force in postwar cinema.

*Angela Carter and Surrealism* - Anna Watz  
2016-07-15

In 1972, Angela Carter translated Xavière Gauthier's ground-breaking feminist critique of the surrealist movement, *Surréalisme et sexualité* (1971). Although the translation was never published, the project at once confirmed and consolidated Carter's previous interest in surrealism, representation, gender and desire and aided her formulation of a new surrealist-feminist aesthetic. Carter's sustained engagement with surrealist aesthetics and politics as well as surrealist scholarship aptly demonstrates what is at stake for feminism at the intersection of avant-garde aesthetics and the representation of women and female desire. Drawing on previously unexplored archival

material, such as typescripts, journals, and letters, Anna Watz's study is the first to trace the full extent to which Carter's writing was influenced by the surrealist movement and its critical heritage. Watz's book is an important contribution to scholarship on Angela Carter as well as to contemporary feminist debates on surrealism, and will appeal to scholars across the fields of contemporary British fiction, feminism, and literary and visual surrealism.

Modernist Group Dynamics - Fabio A. Durão  
2009-03-26

For decades, the study of literary and philosophical modernism concerned solitary figures like the flâneur, the exile, and the lonely genius, but recently the group formations that fostered modernist movements have emerged into view. The essays in *Modernist Group Dynamics: The Poetics and Politics of Friendship* pursue this new direction in modernist scholarship, exploring the ways artists and intellectuals worked in concert and in conflict.

Placing group formations, with all their promises and problems, at the centre of our study allows the contributors—scholars from around the world—to reconsider some of the best-known figures of European modernism, to analyze collaborations across national boundaries, and to recover modernist groups in unexpected contexts like the so-called Third World.

*Reading Marie al-Khazen's Photographs* -  
Yasmine Nachabe Taan 2020-11-26

The Lebanese photographer Marie al-Khazen seized every opportunity to use her camera during the years that she was active between 1920 and 1940. She not only documented her travels around tourist sites in Lebanon but also sought creative experimentation with her camera by staging scenes, manipulating shadows, and superimposing negatives to produce different effects in her prints. Within her photographs, bedouins and European friends, peasants and landlords, men and women comfortably share the same space. Her

photographs include an intriguing collection portraying her family and friends living their everyday lives in 1920s and '30s Zgharta, a village in the north of Lebanon. Yasmine Nachabe Taan explores these photographs, emphasizing the ways in which notions of gender and class are inscribed within them and revealing how they are charged with symbols of women's emancipation to today's viewers, through women's presence as individuals, separate from family restrictions of that time. Images in which women are depicted smoking cigarettes, driving cars, riding horses, and accompanying men on hunting trips counteract the common ways in which women were portrayed in contemporary Lebanon.

*The Community in Avant-Garde Literature and Politics* - Zrinka Božić 2022-09-30

This book rethinks the concept of community taking Jean-Luc Nancy's influential essay "La communauté désœuvrée" as its starting point, tracing subsequent scholarship on community

and adding new insights on avant-garde aesthetics and politics. Extensively exploring the communitarian dimension of avant-garde aesthetics and politics (focusing on artistic groups, intellectual circles and theoretical collectives), the author aims to bring literature and art into a philosophical examination of the paradoxical and complex idea of community.

The Cambridge History of French Literature - William Burgwinkle 2011-02-24

From Occitan poetry to Francophone writing produced in the Caribbean and North Africa, from intellectual history to current films, and from medieval manuscripts to bandes dessinées, this History covers French literature from its beginnings to the present day. With equal attention to all genres, historical periods and registers, this is the most comprehensive guide to literature written in French ever produced in English, and the first in decades to offer such an array of topics and perspectives. Contributors attend to issues of orality, history, peripheries,

visual culture, alterity, sexuality, religion, politics, autobiography and testimony. The result is a collection that, despite the wide variety of topics and perspectives, presents a unified view of the richness of French-speaking cultures. This History gives support to the idea that French writing will continue to prosper in the twenty-first century as it adapts, adds to, and refocuses the rich legacy of its past.

Meaning and Its Objects - Margaret Burland 2006-01-01

Gifts and Exchange Andrew Cowell Swords, Clubs and Relics: Performance, Identity and the Sacred Deborah McGrady 'Tout son païs m'abandonna': Reinventing Patronage in Machaut's Fonteinne amoureuse Margaret Burland Narrative Objects and Living Stories in Galeran de Bretagne Images and Portraits Peggy McCracken Miracles, Mimesis, and the Efficacy of Images Alexa Sand Vision and the Portrait of Jean le Bon Cynthia Brown Books in Performance: The Parisian Entry (1504) and

Funeral (1514) of Anne of Brittany Ann Rosalind Jones Habits, Holdings, Heterologies: Populations in Print in a 1562 Costume Book George Hoffmann Montaigne's Nudes: The Lost Tower Paintings Rediscovered Plans and Procedures Jeff Persels Taking the Piss out of Pantagruel: Urine and Micturition in Rabelais David LaGuardia Interrogation and the Performance of Truth in the Registre Criminel du Châtelet de Paris Andrea Tarnowski Material Examples: Philippe de Mézières's Order of the Passion Michael Randall Sword and Subject in Du Haillan's Histoire de France (1576) Sculpture and Touch - Peter Dent 2017-07-05 Since the Renaissance, at least, the medium of sculpture has been associated explicitly with the sense of touch. Sculptors, philosophers and art historians have all linked the two, often in strikingly different ways. In spite of this long running interest in touch and tactility, it is vision and visuality which have tended to dominate art historical research in recent decades. This book

introduces a new impetus to the discussion of the relationship between touch and sculpture by setting up a dialogue between art historians and individuals with fresh insights who are working in disciplines beyond art history. The collection brings together a rich and diverse set of approaches, with essays tackling subjects from prehistoric figurines to the work of contemporary artists, from pre-modern ideas about the physiology of touch to tactile interaction in the museum environment, and from the phenomenology of touch in recent philosophy to the experimental findings of scientific study. It is the first volume on this subject to take such a broad approach and, as such, seeks to set the agenda for future research and collaboration in this area.

Ancient Worlds in Film and Television - Almut-Barbara Renger 2012-11-13

This volume reinvigorates the field of Classical Reception by investigating present-day culture, society, and politics, particularly gender, gender

roles, and filmic constructions of masculinity and femininity which shape and are shaped by interacting economic, political, and ideological practices.

**Surrealism** - Natalya Lusty 2021-07-31

This book examines the salient ideas and practices that have shaped Surrealism as a protean intellectual and cultural concept that fundamentally shifted our understanding of the nexus between art, culture, and politics. By bringing a diverse set of artistic forms and practices such as literature, manifestos, collage, photography, film, fashion, display, and collecting into conversation with newly emerging intellectual traditions (ethnography, modern science, anthropology, and psychoanalysis), the essays in this volume reveal Surrealism's enduring influence on contemporary thought and culture alongside its anti-colonial political position and international reach. Surrealism's fascination with novel forms of cultural production and experimental methods

contributed to its conceptual malleability and temporal durability, making it one of the most significant avant-garde movements of the twentieth century. The book traces how Surrealism's urgent political and aesthetic provocations have bequeathed an important legacy for recent scholarly interest in thing theory, critical vitalism, new materialism, ontology, and animal/human studies.

*Surrealist sabotage and the war on work* - Abigail Susik 2021-10-12

In *Surrealist sabotage and the war on work*, art historian Abigail Susik uncovers the expansive parameters of the international surrealist movement's ongoing engagement with an aesthetics of sabotage between the 1920s and the 1970s, demonstrating how surrealists unceasingly sought to transform the work of art into a form of unmanageable anti-work. In four case studies devoted to surrealism's transatlantic war on work, Susik analyses how artworks and texts by Man Ray, André Breton,

Simone Breton, André Thirion, Óscar Domínguez, Konrad Klapheck, and the Chicago surrealists, among others, were pivotally impacted by the intransigent surrealist concepts of principled work refusal, permanent strike, and autonomous pleasure. Underscoring surrealism's profound relevance for readers engaged in ongoing debates about gendered labour and the wage gap, endemic over-work and exploitation, and the vicissitudes of knowledge work and the gig economy, Surrealist sabotage and the war on work reveals that surrealism's creative work refusal retains immense relevance in our wired world.

Myth and Modernity - Dan Edelstein 2007-01-01  
Editors' Preface Dan Edelstein and Bettina Lerner  
Mythomania and Modernity Part I: From Nation to Republic Bettina Lerner  
Michelet, Mythologue Leon Sachs  
Teaching to the Choir: The Republican Schoolteacher and the Sanctity of Secularism Tyler Stovall  
The Myth of the Liberatory Republic and the Political Culture of

Freedom in Imperial France Part II: Reading Revolution" " Marie-Helene Huet  
The Face of Disaster Dan Edelstein  
The Modernization of Myth: From Balzac to Sorel Edward Berenson  
Fashoda, Dreyfus, and the Myth of Jean-Baptiste Marchand  
Part III: Mythical Selves Goran Blix  
Heroic Genesis in the "Memorial de Sainte-Helene"  
Natacha Allet  
Myth and Legend in Antonin Artaud's Theater  
Jean-Marie Apostolides  
Herge and the Myth of the Superchild  
Lawrence Kritzman  
De Gaulle's Memoires: Self-Portraiture and the Rhetoric of the Nation

*Curious Disciplines* - Sarah Hayden 2018-04-15  
The transnational modernist Mina Loy (1882-1966) embodied the avant-garde in many literary and artistic media. This book positions her as a theorist of the avant-garde and of what it means to be an artist. Foregrounding Loy's critical interrogation of Futurist, Dadaist, Surrealist, and "Degenerate" artisthood, and exploring her poetic legacies today, *Curious Disciplines* reveals Loy's importance in an

entirely novel way. Examining the primary texts produced by those movements themselves—their manifestos, magazines, pamphlets, catalogues, and speeches—Sarah Hayden uses close readings of Loy's poetry, prose, polemics, and unpublished writings to trace her response to how these movements wrote themselves, collectively, into being.

French Education - Ralph Albanese 2008-01-01

"The major changes in French linguistic and literary education are intimately linked to the debate over French cultural identity. Addressing that topic from a range of disciplinary perspectives, this commemorative volume on French education-in France, in the ex-colonies, and in America-aims to sensitize scholars of French studies to unexplored aspects of the institutional history of our discipline."--BOOK JACKET.

*Modernity in Black and White* - Rafael Cardoso 2020-11-30

Modernity in Black and White provides a

groundbreaking account of modern art and modernism in Brazil. Departing from previous accounts, mostly restricted to the elite arenas of literature, fine art and architecture, the book situates cultural debates within the wider currents of Brazilian life. From the rise of the first favelas, in the 1890s and 1900s, to the creation of samba and modern carnival, over the 1910s and 1920s, and tracking the expansion of mass media and graphic design, into the 1930s and 1940s, it foregrounds aspects of urban popular culture that have been systematically overlooked. Against this backdrop, Cardoso provides a radical re-reading of Antropofagia and other modernist currents, locating them within a broader field of cultural modernization. Combining extensive research with close readings of a range of visual cultural production, the volume brings to light a vast archive of art and images, all but unknown outside Brazil. Antonin Artaud - David A. Shafer 2016-04-15  
Poet, actor, playwright, surrealist, drug addict,

asylum inmate—Antonin Artaud (1896–1949) is one of the twentieth century’s most enigmatic personalities and idiosyncratic thinkers. In this biography, David A. Shafer takes readers on a voyage through Artaud’s life, which he spent amid the company of France’s most influential cultural figures, even as he stood apart from them. Shafer casts Artaud as a person with tenacious values. Even though Artaud was born in the material comfort of a bourgeois family from Marseille, he uncompromisingly rejected bourgeois values and norms. Becoming famous as an actor, director, and author, he would use his position to challenge contemporary assumptions about the superiority of the West, the function of speech, the purpose of culture, and the individual’s agency over his or her body. In this way—as Shafer points out—Artaud embodied the revolutionary spirit of France. And as Shafer shows, although Artaud was immensely productive, he struggled profoundly with his creative process, hindered by narcotics

addiction, increasing paranoia, and an overwhelming sense of alienation. Situating Artaud’s contributions within the frenzy of his life and that of the twentieth century at large, this book is a compelling and fresh biography that pays tribute to its subject’s lasting cultural reverberations.

**Cinemagritte** - Lucy Fischer 2019-11-25

Examines the fascinating ties between Surrealist artist René Magritte and the cinema.

**A Companion to Dada and Surrealism** - David Hopkins 2022-01-06

This excellent overview of new research on Dada and Surrealism blends expert synthesis of the latest scholarship with completely new research, offering historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender. This book provides an excellent overview of new research on Dada and Surrealism from some of the finest established and up-and-coming scholars in the field Offers historical coverage as well as in-depth

discussion of thematic areas ranging from criminality to gender One of the first studies to produce global coverage of the two movements, it also includes a section dealing with the critical and cultural aftermath of Dada and Surrealism in the later twentieth century Dada and Surrealism are arguably the most popular areas of modern art, both in the academic and public spheres

*Sabato Rodia's Towers in Watts* - Luisa Del Giudice 2014-06-15

The extraordinary Watts Towers were created over the course of three decades by a determined, single-minded artist, Sabato Rodia, a highly remarkable Italian immigrant laborer who wanted to do “something big.” Now a National Historic Landmark and internationally renowned destination, the Watts Towers in Los Angeles are both a personal artistic expression and a collective symbol of *Nuestro Pueblo—Our Town/Our People*. Featuring fresh and innovative examinations that mine deeper and

broader than ever before, *Sabato Rodia's Towers in Watts* is a much anticipated revisit of the man and his towers. In 1919, Sabato Rodia purchased a triangular plot of land in a multiethnic, working-class, semi-rural district. He set to work on an unusual building project in his own yard. By night, Rodia dreamed and excogitated, and by day he built. He experimented with form, color, texture, cement mixtures, and construction techniques. He built, tore down, and re-built. As an artist completely possessed by his work, he was often derided as an incomprehensible crazy man. Providing a multifaceted, holistic understanding of Rodia, the towers, and the cultural/social/physical environment within which the towers and their maker can be understood, *Sabato Rodia's Towers in Watts* compiles essays from twenty authors, offering perspectives from the arts, the communities involved in the preservation and interpretation of the towers, and the academy. Most of the contributions originated at two

interdisciplinary conferences held in Los Angeles and in Italy: “Art & Migration: Sabato Rodia’s Towers in Watts, Los Angeles” and “The Watts Towers Common Ground Initiative: Art, Migrations, Development.” The Watts Towers are wondrous objects of art and architecture as well as the expression and embodiment of the resolve of a singular artistic genius to do something great. But they also recount the heroic civic efforts (art and social action) to save them, both of which continue to this day to evoke awe and inspiration. Sabato Rodia’s Towers in Watts presents a well-rounded tribute to one man’s tenacious labor of love. A portion of royalties from this book will go to support the work of the Watts Towers Arts Center.

**Magic Realism, World Cinema, and the Avant-Garde** - Felicity Gee 2021-04-20

This book follows the hybrid and contradictory history of magic realism through the writings of three key figures - art historian Franz Roh, novelist Alejo Carpentier, and cultural critic

Fredric Jameson - drawing links between their political, aesthetic, and philosophical ideas on art’s relationship to reality. Magic realism is vast in scope, spanning almost a century, and is often confused with neighbouring styles of literature or art, most notably surrealism. The fascinating conditions of modernist Europe are complex and contradictory, a spirit that magic realism has taken on as it travels far and wide. The filmmakers and writers in this book acknowledge the importance of feeling, atmosphere, and mood to subtly provoke and resist global capitalism. Theirs is the history of magic-realist cinema. The book explores this history through the modernist avant-garde in search of a new theory of cinematic magic realism. It uncovers a resistant, geopolitical form of world cinema - moving from Europe, through Latin America and the former Soviet Union, to Thailand - that emerges from these ideas. This book is invaluable to any reader interested in world modernism(s) in relation to contemporary

cinema and geopolitics. Its sustained analysis of film as a sensory, intermedial medium is of interest to scholars working across the visual arts, literature, critical theory, and film-philosophy.

**Please Touch** - Janine A. Mileaf 2010

Exploring the notion of tactility in dada and surrealism

Walter Benjamin's Hypothetical French

Trauerspiel - Hall Bjørnstad 2013

In the summer of 1927, Walter Benjamin wrote about a possible future project on what he called French Trauerspiel, or mourning drama. In this volume of Yale French Studies, an international team of leading scholars of early modern Europe takes its cue from that lapsed project to reread the seventeenth-century French tragic canon as Trauerspiel. These new readings draw attention to early modern French theater's reflections on chance and contingency, political compromise, the question of allegory, the philosophy of the provisional, the place of sound, and the status of

the creaturely.

*Dreaming of Cinema* - Adam Lowenstein

2014-11-11

Video games, YouTube channels, Blu-ray discs, and other forms of "new" media have made theatrical cinema seem "old." A sense of "cinema lost" has accompanied the ascent of digital media, and many worry film's capacity to record the real is fundamentally changing. Yet the Surrealist movement never treated cinema as a realist medium and understood our perceptions of the real itself to be a mirage. Returning to their interpretation of film's aesthetics and function, this book reads the writing, films, and art of Luis Buñuel, Salvador Dalí, Man Ray, André Breton, André Bazin, Roland Barthes, Georges Bataille, Roger Caillois, and Joseph Cornell and recognizes their significance for the films of David Cronenberg, Nakata Hideo, and Atom Egoyan; the American remake of the Japanese Ring (1998); and a YouTube channel devoted to Rock Hudson. Offering a positive

alternative to cinema's perceived crisis of realism, this innovative study enriches the meaning of cinematic spectatorship in the twenty-first century.

**Surrealism in Egypt** - Sam Bardaouil

2016-10-17

In the thick of the Second World War, the Cairo-based Surrealist collective Art et Liberte were pioneering new art forms and mounting subversive exhibitions that sent shockwaves across local artistic circles. Born with the publication of their Manifesto Long Live Degenerate Art on December 22nd, 1938, the group rejected the convergence of art and nationalism, aligning themselves with a complex, international and evolving Surrealist movement spanning cities such as Paris, London, Mexico City, New York, Beirut and Tokyo. Art and Liberty created a distinct reworking of Surrealism, which provided a generation of disillusioned Egyptian and non-Egyptian artists and writers, men and women alike, with a

platform for cultural reform and anti-Fascist protest. Surrealism in Egypt is the first comprehensive analysis of Art and Liberty's artworks, literature and critical writings on Surrealism. By addressing the group's long-lost and often misconstrued legacy, and drawing on a substantial body of previously unpublished primary documents and more than 200 field interviews, the author charts Art and Liberty's significant contribution towards a new definition of Surrealism. Moving beyond the polarizing dichotomies of Saidian Orientalism, this book rewrites the history of Surrealism itself - advocating for a new definition of the movement that reflects an inclusive vision of art history.

**The Routledge Companion to Surrealism** -

Kirsten Strom 2022-11-08

This book provides a conceptual and global overview of the field of Surrealist studies. Methodologically, the companion considers Surrealism's many achievements, but also its historical shortcomings, to illuminate its

connections to the historical and cultural moment(s) from which it originated and to assess both the ways in which it still shapes our world in inspiring ways and the ways in which it might appear problematic as we look back at it from a twenty-first-century vantage point. Contributions from experienced scholars will enable professors to teach the subject more broadly, by opening their eyes to aspects of the field that are on the margins of their expertise, and it will enable scholars to identify new areas of study in their own work, by indicating lines of research at a tangent to their own. The companion will reflect the interdisciplinarity of Surrealism by incorporating discussions pertaining to the visual arts, as well as literature, film, and political and intellectual history.

**The Paradox of Photography** - Pierre Taminiaux 2009-01

"The paradox of photography analyzes the discourse on photography by four of the most

important modern French poets and theorists (Baudelaire, Breton, Barthes and Val  ry). It stresses in particular the importance of this visual language for the development of both new forms of narrative and original critical studies on issues of representation in art. It also reflects upon the integration of photography within the domain of technical modernity while emphasizing its aesthetic identity stemming from the Western tradition of figurative painting." -- [p. 4] of cover.

**Surrealism and Its Others** - Katharine Conley 2006-01-01

This issue of Yale French Studies on "Surrealism and Its Others" examines the works and theories of writers, artists, and thinkers who positioned themselves and their productions in dialogue with Breton's surrealism. Although surrealism always sought to distinguish itself from other movements and ideologies, its members often celebrated their commonality with many "others" outside of the official group with whom

they shared their passions: Marxists, visual artists, filmmakers, psychiatrists, and ethnographers. Each of the writers, artists, and thinkers examined here were either temporarily associated with surrealism or were influenced by its collective and open spirit, even if in a primarily opposing or questioning role. In some cases, this outside perspective came from as close as Belgium and other European countries. In other cases, it came from farther away - from North Africa or North America - which reveals surrealism's engagement with non-European, formerly colonized cultures, reflects its staunchly anti-colonial stance, and confirms the movement as something more than an aesthetic phenomenon. Along with its aesthetic mission, surrealism was also, and perhaps more importantly, a powerful political and social reality. This issue examines works by artists, writers, and theorists who were all, in their own ways, located outside of yet close to surrealism and who provide us with a new perspective on

this avant-garde and modernist movement.  
Martine Antle Surrealism and the Orient Adam Jolles The Tactile Turn: Envisioning a Post-Colonial Aesthetic in France Jonathan P. Eburne Automatism and Terror: Surrealism, Theory, and the Postwar Left Pierre Taminiaux Breton and Trotsky: The Revolutionary Memory of Surrealism Richard Stamelman Photography: The Marvelous Precipitate of Desire Robert Harvey Where's Duchamp?--Out Queering the Field Raphaëlle Moine From Surrealist Cinema to Surrealism in the Cinema: Does a Surrealist Genre Exist in Film? Georgiana M. M. Colville Between Surrealism and Magic Realism: The Early Feature Films of André Delvaux, 1926-2002--the Other Delvaux Katharine Conley Surrealism and Outsider Art: From the Automatic Message to André Breton's Collection **Concepts of the World** - Effie Rentzou 2022-09-15  
How did the avant-garde imagine its interconnected world? And how does this legacy

affect our understanding of the global today? The writers and artists of the French avant-garde aspired to reach a global audience that would be wholly transformed by their work. In this study, Effie Rentzou delves deep into their depictions of the interwar world as an international and modern landscape, one marked by a varied cosmopolitanism. The avant-garde's conceptualization of the world paralleled, rejected, or expanded prevailing notions of the global sphere. The historical avant-garde—which encompassed movements like futurism, Dada, and surrealism—was self-consciously international, operating across global networks and developed with the whole world as its horizon and its public. In the heady period between the end of the Belle Époque and the tumult of World War II, both individual artists

(including Guillaume Apollinaire, Blaise Cendrars, Francis Picabia, Louis Aragon, Leonora Carrington, and Nicolas Calas) and collective endeavors (such as surrealist magazines and exhibitions) grappled with contemporary anxieties about economic growth, imperialism, and colonialism, as well as various universalist, cosmopolitan, and internationalist visions. By probing these works, *Concepts of the World* offers an alternative narrative of globalization, one that integrates the avant-garde's enthusiasm for, as well as resistance to, the process. Rentzou identifies within the avant-garde a powerful political language that expressed the ambivalence of living and creating in an increasingly globalized world—a language that profoundly shaped the way the world has been conceptualized and is experienced today.