

# The Edge Of Surrealism A Roger Caillois Reader

The Edge of Surrealism Surrealism Surrealism at Play Sacred Surrealism, Dissidence and International Avant-Garde Prose Global Art Cinema Theatre in Dada and Surrealism The Dedalus Book of Surrealism: The myth of the world The Sources of Surrealism Dada Surrealism Surrealism and American Feature Films Surrealism in the French Theatre Between Two Wars Surrealism and the Spanish Civil War Modernist Group Dynamics Representation of Woman in Early French Surrealist Drama The Autobiography of Surrealism The Dedalus Book of Surrealism: The identity of things The Real World of the Surrealists Dada and Surrealism Reviewed Surrealism: Theater, Arts, Ideas Selected Surrealist Paintings from the Collection of the National Gallery of Modern Art Roger Caillois Roger Cardinal Susan Laxton Vivienne Brough-Evans Rosalind Galt J. H. Matthews Michael Richardson Neil Matheson J. H. Matthews Jane Wofford Malin Robin Adele Greeley Fabio Durão Mary A. Kirschner Marcel Jean Michael Richardson Malcolm Haslam Dawn Ades Nahma Sandrow National Gallery of Modern Art (New Delhi, India)

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a collection of newly translated writings by the french sociologist and surrealist

survey of some of the main aspects of surrealism as an art movement

in surrealism at play susan laxton writes a new history of surrealism in which she traces the centrality of play to the movement and its ongoing legacy for surrealist artists play took a consistent role in their aesthetic as they worked in with and against a post world war i world increasingly dominated by technology and functionalism whether through exquisite corpse drawings man ray s rayographs or joan miró s visual puns surrealists became adept at developing techniques and processes designed to guarantee aleatory outcomes in embracing chance as the means to produce unforeseeable ends they shifted emphasis from final product to process challenging the disciplinary structures of industrial modernism as laxton demonstrates play became a primary method through which surrealism refashioned artistic practice everyday experience and the nature of subjectivity

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

art cinema has for over fifty years defined how audiences and critics imagine film outside hollywood but surprisingly little scholarly attention has been paid to the concept since the 1970s and yet in the last thirty years art cinema has flourished worldwide the emergence of east asian and latin american new waves the reinvigoration of european film the success of iranian directors and the rise of the film festival have transformed the landscape of world cinema this book brings into focus art cinema s core internationalism demonstrating its centrality to understanding film as a global phenomenon the book reassesses the field of art cinema in light of recent scholarship on world film cultures in addition to analysis of key regions and films the essays cover topics including theories of the film image industrial aesthetic and political histories and art film s intersections with debates on genre sexuality new media forms and postcolonial cultures global art cinema brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant provocative and in fact fundamental to contemporary film studies

examines the history of avant garde drama and examines its effects on the development of traditional theatre in the twentieth century

collection of surrealist stories by authors from seventeen different countries

surrealism is a particularly complex international movement embracing both the literary and the visual arts while lacking any single visual or literary style and this together with its long existence has served to generate a very substantial body of writings poetry novels essays theoretical writings manifestoes and other documents which might be considered as fundamental to any proper understanding of the movement the sources of surrealism is a comprehensive sourcebook documenting the origins and development of surrealism internationally through a collection of 234 original documents the texts have been selected from across the whole range of surrealist writing as well as including influential predecessors like rimbaud and lautreamont and contemporaries such as raymond roustell and alfred jarry texts are published in english throughout with new translations provided for previously untranslated material the book addresses for the first time the neglected area of the relationship between surrealism and popular culture including surrealism s engagement with cinema and attempts to address the increased critical interest in what in the past were more neglected figures such as michel leiris and georges bataille particular emphasis is given to the earlier documents and influences upon the surrealist movement as well as to the period of its internationalism during the 1930s and the texts cover surrealism in britain and belgium as well as france this fascinating collection presents what was most vital about this complex and often contradictory movement and serves as an essential reference book for scholars as well as stimulating reading for all those with a general interest in the subject

for decades the study of literary and philosophical modernism concerned solitary figures like the flaneur the exile and the lonely genius but recently the group formations that fostered modernist movements have emerged into view this work features essays that explore the ways artists and intellectuals worked in concert and in conflict

collection of surrealist stories by authors from seventeen different countries

in this superbly illustrated book malcolm haslam describes the background o the surrealists and dadaists struggle against the establishment from their origins to the eve of the second world war the paintings of de chirico miró dali ernst magritte and others are shown against a background of contemporary documents and photographs of both the exponents and the enemies of the movement as well as stills from the films the surrealists made and those that inspired them many of the more celebrated names of twentieth century art and literature picasso cocteau gide and apollinaire to name but a few figure in malcolm haslam s fascinating survey of this unique cultural movement book jacket

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