

## La Subversion Des Images Surrealisme Photographie Film Album

A richly illustrated look at some of the most important photobooks of the 20th century France experienced a golden age of photobook production from the late 1920s through the 1950s. Avant-garde experiments in photography, text, design, and printing, within the context of a growing modernist publishing scene, contributed to an outpouring of brilliantly designed books. *Making Strange* offers a detailed examination of photobook innovation in France, exploring seminal publications by Brassai, Henri Cartier-Bresson, Robert Frank, Pierre Jahan, William Klein, and Germaine Krull. Kim Sichel argues that these books both held a mirror to their time and created an unprecedented modernist visual language. Sichel provides an engaging analysis through the lens of materiality, emphasizing the photobook as an object with which the viewer interacts haptically as well as visually. Rich in historical context and beautifully illustrated, *Making Strange* reasserts the role of French photobooks in the history of modern art.

This is a book about artistic modernism contending with the historical transfigurations of modernity. As a conscientious engagement with modernity's restructuring of the lifeworld, the modernist avant-garde raised the stakes of this engagement to programmatic explicitness. But even beyond the vanguard, the global phenomenon of jazz combined somatic assault with sensory tutelage. Jazz, like the new technologies of modernity, re-calibrated sensory ratios. The criterion of the new as self-making also extended to names: pseudonyms and heteronyms. The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource, validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement. Expressivity trumped representation. The artwork was a diagram of perception, not a mimetic rendering. For artists, the historical pressures of altered perception provoked new models, and Ezra Pound's slogan 'Make It New' became the generic rallying cry of renovation. The paradigmatic stance of the avant-garde was established by Futurism, but the discovery of prehistoric art added another provocation to artists. Paleolithic caves validated the spirit of all-over composition, unframed and dynamic. Geometric abstraction, Constructivism and Purism, and Surrealism were all in quest of a new mythology. Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity. The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future. As such, the present was suffused with the pathos of being neither, but subject to both.

For the first time, a comprehensive exploration of Dora Maar's enigmatic photography reveals her as an extraordinary and influential artist in her own right. Dora Maar (born Henriette Th  odora Markovitch, 1907–1997) was active at the height of Surrealism in France. She was recognized as a key member of the movement and maintained professional relationships with many of its prominent figures, such as Andr   Breton, Brassai, Henri Cartier-Bresson, and Man Ray. However, her standing as the one-time muse and mistress of Pablo Picasso—his famous "Weeping Woman"—has long eclipsed her creative output and minimized her influence. Richly illustrated with 240 key works showcasing Maar's inimitable acumen as a photographer, this book examines the full arc of her career for the very first time. Subjects include her innovative commercial and fashion photography, her approach to the nude and eroticism, engagement with political groups, interest in socially concerned photography, affiliation with the Surrealist movement, and hitherto unknown work from her reclusive late career, providing a dynamic and multifaceted examination of an important artist.

Le Groupe Devoteam est une soci  t   internationale de conseil de plus de 4500 collaborateurs pr  sents dans 23 pays en Europe, en Afrique

du Nord et au Moyen-Orient. Il propose à ses clients des savoir-faire à haute valeur ajoutée dans le management et la performance de leurs télécoms et systèmes d'information. Présent sur le marché des technologies de l'information et de la communication dans lequel l'innovation, le partage et la diffusion du savoir sont des enjeux stratégiques, le Groupe y voit autant de territoires communs entre le Centre Pompidou et lui. Animé par une culture de l'audace, de l'esprit de conquête et de la créativité, Devoteam se reconnaît dans l'élan de la création moderne et contemporaine. C'est pour ces raisons que le Groupe Devoteam renouvelle son engagement aux côtés du Centre Pompidou, en tant que mécène de l'exposition " La subversion des images ".

This classic surrealist photobook pioneered the imagery of the domestic uncanny First edited and published by Marcel Marien in 1968 in a limited edition of 230 copies, half a year after Paul Nougé's death, *The Subversion of Images* is a miniature classic in both the photobook and surrealist canons. It collects Nougé's notes and photographs from 1929-30 to form a guidebook to the surrealist image. Nougé here outlines his conception of the object and the surrealist approach to it, while also offering an accompaniment to the visual work of his colleague, René Magritte, whose paintings he sometimes titled. How might a tangle of string elicit terror? How might the suppression of an object move one to sentimentality? What is the effect of a pair of gloves on a loaf of sliced bread? Nougé's accompanying photographs explore these notions, and feature a number of his Belgian surrealist colleagues. This translation is presented as a facsimile of the original edition, with an afterword by Xavier Canonne, director of the Musée de la Photographie. A biochemist by trade, Paul Nougé (1895-1967) was a leading light of Belgian surrealism and its primary theorist, as well as a decisive influence on such Lettrists and Situationists as Guy Debord and Gil J. Wolman, who would take inspiration from his conception of plagiarism for what would come to be termed "détournement." Nougé steered the Brussels surrealist group toward a more rational approach to visual and verbal language that discarded the Parisian surrealists' proclivity for irrationality and occultism.

The Cambridge History of Modernism is the first comprehensive history of modernism in the distinguished Cambridge Histories collection. It identifies a distinctive temperament of 'modernism' within the 'modern' period, establishing the circumstances of modernized life as the ground and warrant for an art that becomes 'modernist' by virtue of its demonstrably self-conscious involvement in this modern condition. Following this sensibility from the end of the nineteenth century to the middle of the twentieth, tracking its manifestations across pan-European and transatlantic locations, the forty-three chapters offer a remarkable combination of breadth and focus. Prominent scholars of modernism provide analytical narratives of its literature, music, visual arts, architecture, philosophy, and science, offering circumstantial accounts of its diverse personnel in their many settings. These historically informed readings offer definitive accounts of the major work of twentieth-century cultural history and provide a new cornerstone for the study of modernism in the current century.

Contient un entretien avec Quentin Bajac et Clément Chéroux, commissaires de l'exposition, propos recueillis par Christine Coste.

This title presents an accessible overview of the definitive films of France. It addresses the great directors and key artistic movements, but also ventures beyond these already well-established films and figures, broadening the canon through an examination of a great many lost or neglected French films.

This is a historically informed examination of architecture's perceived absence in surrealist thought, surrealist tendencies in the theories and projects of modern architecture, and the place of surrealist thought in contemporary design. This book represents current insights into surrealism in the thought and practice of modern architecture. In these essays, the role of the subconscious, the techniques of defamiliarization, aesthetic and social forces affecting the objects, interiors, cities and landscapes of the twentieth century are revealed. The

book contains a diversity of voices from across modern art and architecture to bring into focus what is often overlooked in the histories of the modernist avant-garde. This collection examines the practices of writers, artists, architects, and urbanists with emphasis on a critique of the everyday world-view, offering alternative models of subjectivity, artistic effect, and the production of meanings in the built world.

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.

Diagnosed with schizophrenia in the 1950s, German writer and artist Unica Zürn produced a wealth of remarkable textual and visual material within psychiatric institutions across Germany and France. While Zürn is often discussed in relation to her partner, the controversial artist Hans Bellmer, this innovative book moves beyond the familiar model of the overlooked 'significant other' and re-introduces her as a member of the French Surrealist group. This is the first monograph on the life and work of the Unica Zürn in English. Esra Plumer presents Zürn's life and work in light of the artist's individual experiences with WWII, Post-war Surrealism and mental illness, at the same time revealing wider aspects of her artistic practice in relation to her contemporaries. She also reveals how the techniques of anagrams and automatism (writing and drawing methods designed to unlock the subconscious mind) form the pillars of Zürn's artistic creative output, which carry her work into the wider theoretical circles of psychoanalytic theory and post-structuralist thought.

The Drowned Muse is a study of the extraordinary destiny, in the history of European culture, of an object which could seem, at first glance, quite ordinary in the history of European culture. It tells the story of a mask, the cast of a young girl's face entitled "L'Inconnue de la Seine," the Unknown Woman of the Seine, and its subsequent metamorphoses as a cultural figure. Legend has it that the "Inconnue" drowned herself in Paris at the end of the nineteenth century. The forensic scientist tending to her unidentified corpse at the Paris Morgue was supposedly so struck by her allure that he captured in plaster the contours of her face. This unknown girl, also referred to as "The Mona Lisa of Suicide", has since become the object of an obsessive interest that started in the late 1890s, reached its peak in the 1930s, and continues to reverberate today. Aby Warburg defines art history as "a ghost story for grown-ups." This study is similarly "a ghost story for grown-ups", narrating the aura of a cultural object that crosses temporal, geographical, and linguistic frontiers. It views the "Inconnue" as a symptomatic expression of a modern world haunted by the earlier modernity of the nineteenth century. It investigates how the mask's metamorphoses reflect major shifts in the cultural history of the last two centuries, approaching the "Inconnue" as an entry point to understand a phenomenon characteristic of 20th- and 21st-century modernity: the translatability of media. Doing so, this study mobilizes discourses surrounding the "Inconnue", casting them as points of negotiation through which we may consider the modern age.

This is the first comprehensive study of bodily images in Dada. Travelling between the international centres of the movement, from Zurich to Berlin, Paris to New York, it examines a diverse range of media, including art, literature, performance, photography and film. Its overall approach is to confront Dada's bodily images not as organic unities but as fictions that reflect on the disjunctive, dehumanised society of war-torn Europe. These fictions occupy an ambivalent space between the battlefield (in their satirical exposure of ideology) and the fairground (in

their playful manipulation and joyful renewal of the body). The book features analyses of works by Max Ernst, Francis Picabia, Hannah Höch, Marcel Duchamp and others, and will appeal to scholars and students of European history, cultural history, art and literature.

Bien que reconnu comme un des acteurs majeurs de l'art américain de la première moitié du XXe siècle, Joseph Cornell a souvent été présenté comme un satellite dans les recherches artistiques de son temps et notamment dans la constellation surréaliste. Depuis l'exposition itinérante organisée par le Museum of Modern Art de New York présentée en 1981 au musée d'Art moderne de la Ville de Paris, aucune exposition monographique ne lui a été consacrée en France par un musée alors que plusieurs galeries à Paris se sont intéressées à lui : galerie 1900-2000 ; Baudouin Lebon ; Karsten Greve ; Virginia Zabriskie... Seules ses recherches filmiques ont fait l'objet d'une évocation récente dans l'exposition "La Subversion des images" organisée par le Centre Pompidou en 2009/2010. L'exposition propose de resituer l'oeuvre de Joseph Cornell dans le contexte du surréalisme. L'artiste emprunte à ce mouvement ses différentes formes d'expression : collages, photomontages, films, boîtes d'ombre... Il élabore à son contact une imagerie poétique reposant sur la juxtaposition d'éléments appartenant à des univers radicalement éloignés. L'exposition se concentre sur la période 1930-1950 qui correspond aux années de maturité de l'artiste. Cette époque se réfère aussi à une phase de diffusion importante du surréalisme aux Etats-Unis : à cette occasion sera rappelé le rôle majeur joué par les galeries (Julien Levy, Peggy Guggenheim, Alexandre Iolas) et par les institutions (Wadsworth Atheneum, Hartford ; MoMA, New York). Joseph Cornell sera évoqué en regard d'autres artistes avec lesquels il a noué un dialogue : Marcel Duchamp, Salvador Dali, Max Ernst, Alberto Giacometti, René Magritte, Giorgio de Chirico, Lee Miller, Man Ray, Pierre Roy, Yves Tanguy... Cette confrontation permettra de mieux comprendre son activité au sein du surréalisme, d'illustrer ce qu'il doit à ce mouvement et ce qu'il lui a apporté dans le registre du collage, de la photographie, du cinéma ainsi que des pratiques artistiques reposant sur une collecte très spécifique de matériaux. Mais en même temps l'exposition tentera d'éclairer la part très personnelle du trajet artistique et poétique de l'artiste, dans l'entre-deux des scènes européenne et américaine, puis dans ces temps de fracture, que l'année 1945 emblématise. Aussi cette exposition, pour une partie des oeuvres qui y seront montrées, est-elle une manière d'explorer une figure essentielle de la création en Europe et aux Etats-Unis après la Seconde Guerre mondiale, un témoin et un acteur de cette période qui avait été étudiée lors de l'exposition "Repartir à zéro comme si la peinture n'avait jamais existé" en 2007/2008. Le réseau de coopération culturelle franco-américaine FRAME (French Regional American Museum Exchange) favorise l'organisation de l'exposition au musée des Beaux-Arts de Lyon. Elle sera ensuite présentée dans une version succincte au Fralin Museum de l'Université de Virginie, Charlottesville, de février à juin 2014.

En partant d'idées reçues qui figent pour la plupart le surréalisme en un mouvement monolithique, A. Egger s'attache à montrer la diversité stylistique et technique des modes d'expressions surréalistes et l'éclectisme des artistes de ce courant, l'un des plus importants du XXe siècle.

Aby Warburg's Mnemosyne Atlas (1925–1929) is a prescient work of mixed media assemblage, made up of hundreds of images culled from antiquity to the Renaissance and arranged into startling juxtapositions. Warburg's allusive atlas sought to illuminate the pains of his final years, after he had suffered a breakdown and been institutionalized. It continues to influence contemporary artists today, including Gerhard Richter and Mark Dion. In this illustrated exploration of Warburg and his great work, Georges Didi-Huberman leaps from Mnemosyne Atlas into a set of musings on the relation

between suffering and knowledge in Western thought, and on the creative results of associative thinking. Deploying writing that delights in dramatic jump cuts reminiscent of Warburg's idiosyncratic juxtapositions, and drawing on a set of sources that ranges from ancient Babylon to Walter Benjamin, Atlas, or the Anxious Gay Science is rich in Didi-Huberman's trademark combination of elan and insight.

New perspectives on Belgian Surrealism and the photographic practices of Marcel Mariën Marcel Mariën (1920–1993) was a key figure of Belgian post-war Surrealism. He is widely acknowledged for his landmark work on Belgian Surrealism and his collaboration with future Situationists like Guy-Ernest Debord in his journal *Les Lèvres nues*. Nevertheless, Mariën's texts, collages, photographs, film, and objects have to date remained understudied. This is the first volume devoted to Mariën's photographic work. Through a series of close readings, Mieke Bleyen connects the collage and photographic practices of Mariën with his wider oeuvre, particularly with his archival and editorial activities. By applying Gilles Deleuze and Félix Guattari's concept of the 'minor', this book proposes an alternative reading of Mariën's anti-aesthetics and focuses on the affective range of his work. The figure of Mariën also serves as a case study that offers new perspectives on Belgian Surrealism's relation to mainstream Surrealism and the role of photography within Surrealism. This volume, moreover, raises a critique on 'major' art history's conception of time as linear progression and argues instead for twisted and extended temporalities in the case of Marcel Mariën. With previously unpublished images from Mariën's private archive.

Surrealism was a broad movement, which attracted many adherents. It was organized and quite strictly disciplined, at least until the death of its leader, Andre Breton, in 1966. As a consequence, its membership was in a constant state of flux: persons were constantly being admitted and excluded, and often the latter continued to regard themselves as Surrealists. The wide-ranging nature of the Surrealist movement was spread over many countries and many different art forms, including painting, sculpture, cinema, photography, music, theater, and literature, most notably poetry. The Historical Dictionary of Surrealism relates the history of this movement through a chronology, an introductory essay, a bibliography, and over 600 cross-referenced dictionary entries on persons, circles, and groups who participated in the movement; a global entry on some of the journals and reviews they produced; and a sampling of major works of art, cinema, and literature."

Despite the censorship of dissident material during the decade between the Manchurian Incident of 1931 and the outbreak of the Pacific War in 1941, a number of photographers across Japan produced a versatile body of Surrealist work. In a pioneering study of their practice, Jelena Stojkovic draws on primary sources and extensive archival research and maps out art historical and critical contexts relevant to the apprehension of this rich photographic output, most of

which is previously unseen outside of its country of origin. The volume is an essential resource in the fields of Surrealism and Japanese history of art, for researchers and students of historical avant-gardes and photography, as well as for readers interested in visual culture.

The recent exhibitions dedicated to Botticelli around the world show, more than ever, the significant and continued debate about the artist. *Botticelli Past and Present* engages with this debate. The book comprises four thematic parts, spanning four centuries of Botticelli's artistic fame and reception from the fifteenth century. Each part comprises a number of essays and includes a short introduction which positions them within the wider scholarly literature on Botticelli. The parts are organised chronologically beginning with discussion of the artist and his working practice in his own time, moving onto the progressive rediscovery of his work from the late eighteenth to the turn of the twentieth century, through to his enduring impact on contemporary art and design. Expertly written by researchers and eminent art historians and richly illustrated throughout, the broad range of essays in this book make a valuable contribution to Botticelli studies. The first transnational history of photography's accommodation in the art museum *Photography* was long regarded as a "middle-brow" art by the art institution. Yet, at the turn of the millennium, it became the hot, global art of our time. In this book—part institutional history, part account of shifting photographic theories and practices—Alexandra Moschovi tells the story of photography's accommodation in and as contemporary art in the art museum. Archival research of key exhibitions and the contrasting collecting policies of MoMA, Tate, the Guggenheim, the V&A, and the Centre Pompidou offer new insights into how art as photography and photography as art have been collected and exhibited since the 1930s. Moschovi argues that this accommodation not only changed photography's status in art, culture, and society, but also played a significant role in the rebranding of the art museum as a cultural and social site.

*Exploration des liens entre le mouvement surréaliste, la photographie et le cinéma, à travers des clichés de Man Ray, Bellmer, Cahun, Uzac, Boiffard, Tabard, etc. L'ouvrage montre les essais sur les différents usages de la photographie par les surréalistes réunis autour de Breton, de Bataille, etc. Publié à l'occasion d'une exposition présentée à Paris, Winterthour et Madrid.*

This title offers an illustrated overview of the evolution of two very different strains of modern Japanese photography. In the 1930s, Japanese photography evolved in two very directions: one toward a documentary style, the other favouring an experimental, or avant-garde, approach strongly influenced by Western Surrealism. This book explores these two divergent paths through the work of two remarkable figures: Hiroshi Hamaya and Kansuke Yamamoto. Hiroshi Hamaya (1915-1999) was born and raised in Tokyo and, after an initial period of creative experimentation, turned his attention to recording traditional life and culture. He went on to record cultural changes in China, political protests in Japan, and landscapes around the world. Kansuke Yamamoto (1914-1987) became fascinated by the innovative approaches in art and literature exemplified by Western artists such as Man Ray and Magritte. Exhibition: Getty Museum, Los Angeles, USA (26.3.-25.8.2013). -- The notion of the minor, developed by Gilles Deleuze and Félix Guattari in 'Kafka, towards a minor literature' (1975), is introduced and

connected applied here for the very first time to the field of photography theory. Deleuze and Guattari defined minor literature in terms of "deterritorialization", "politicization" and "collectivization". By transferring 'the minor' to the medium of photography, this book enlarges the idea of 'the minor' and opens it up to all kinds of mutations in the process. The essays gathered in this book discuss the ways in which photography can make the dominant codes of representation stammer and how it can produce new effects and address people yet to come. The authors consider 'the minor' as a valuable tool to help photography research move beyond, or in between, binary and hierarchized ways of thinking (of high and low art, for example, or centre and periphery). As such, it aims to contribute to a rethinking of photography as multiplicity and variation.

Historical Dictionary of Surrealism, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 200 cross-referenced entries on the Surrealist Movement's engagement with the realms of politics, philosophy, science, poetry, art and cinema.

The story of modernity told through a cultural history of twentieth-century Prague Setting out to recover the roots of modernity in the boulevards, interiors, and arcades of the "city of light," Walter Benjamin dubbed Paris "the capital of the nineteenth century." In this eagerly anticipated sequel to his acclaimed *Coasts of Bohemia: A Czech History*, Derek Sayer argues that Prague could well be seen as the capital of the much darker twentieth century. Ranging across twentieth-century Prague's astonishingly vibrant and always surprising human landscape, this richly illustrated cultural history describes how the city has experienced (and suffered) more ways of being modern than perhaps any other metropolis. Located at the crossroads of struggles between democratic, communist, and fascist visions of the modern world, twentieth-century Prague witnessed revolutions and invasions, national liberation and ethnic cleansing, the Holocaust, show trials, and snuffed-out dreams of "socialism with a human face." Yet between the wars, when Prague was the capital of Europe's most easterly parliamentary democracy, it was also a hotbed of artistic and architectural modernism, and a center of surrealism second only to Paris. Focusing on these years, Sayer explores Prague's spectacular modern buildings, monuments, paintings, books, films, operas, exhibitions, and much more. A place where the utopian fantasies of the century repeatedly unraveled, Prague was tailor-made for surrealist André Breton's "black humor," and Sayer discusses the way the city produced unrivaled connoisseurs of grim comedy, from Franz Kafka and Jaroslav Hasek to Milan Kundera and Václav Havel. A masterful and unforgettable account of a city where an idling flaneur could just as easily be a secret policeman, this book vividly shows why Prague can teach us so much about the twentieth century and what made us who we are.

Surrealism and Photography in Czechoslovakia: On the Needles of Days sheds much-needed light on the location of the greatest concentration of Surrealist photography and examines the culture and tradition within which it has taken root and flourished. The volume explores a rich and important artistic output, very little of which has been seen outside of its land of origin. Based on extensive research at museums in Prague and Brno and many conversations with participants in and historians of the movement, Krzysztof Fijalkowski, Michael Richardson and Ian Walker analyse how this photographic work has developed cohesively and rigorously, from the beginnings of Czech Surrealism in 1934, to the intriguing researches of the present-day Czech and Slovak Surrealist group by way of mysterious veiled responses to the repressive contexts with which they were faced from the 1950s to the 1980s. The main chapters, ordered chronologically, are intersected with shorter texts examining specific works. The reader will find in this volume images that present challenges to our understanding of how photographic work has been used within surrealism, pinpointing individual pictures whose dynamic charge may induce

instants of compelling interrogation and disruption.

When the Great War ended in 1918, the West was broken. Religious faith, patriotism, and the belief in human progress had all been called into question by the mass carnage experienced by both sides. Shell shocked and traumatized, the West faced a world it no longer recognized: the old order had collapsed, replaced by an age of machines. The world hurtled forward on gears and crankshafts, and terrifying new ideologies arose from the wreckage of past belief. In *Fracture*, critically acclaimed historian Philipp Blom argues that in the aftermath of World War I, citizens of the West directed their energies inwards, launching into hedonistic, aesthetic, and intellectual adventures of self-discovery. It was a period of both bitter disillusionment and visionary progress. From Surrealism to Oswald Spengler's *The Decline of the West*; from Fritz Lang's *Metropolis* to theoretical physics, and from Art Deco to Jazz and the Charleston dance, artists, scientists, and philosophers grappled with the question of how to live and what to believe in a broken age. Morbid symptoms emerged simultaneously from the decay of World War I: progress and innovation were everywhere met with increasing racism and xenophobia. America closed its borders to European refugees and turned away from the desperate poverty caused by the Great Depression. On both sides of the Atlantic, disenchanted voters flocked to Communism and fascism, forming political parties based on violence and revenge that presaged the horror of a new World War. Vividly recreating this era of unparalleled ambition, artistry, and innovation, Blom captures the seismic shifts that defined the interwar period and continue to shape our world today.

*Literature as Document* considers the relationship between documents and literary texts in Western Literature of the 1930s and attempts to provide answers to the problematic nature of that relationship.

Une légende du surréalisme s'est assez vite créée, largement liée à la place que ses œuvres auront faite au rêve, au merveilleux et à l'amour. Mais, des commencements quasi magiques — l'écriture automatique, puis l'écriture en état d'hypnose — jusqu'au lent recul d'après-guerre, il aura été un mouvement en évolution permanente, réévaluant constamment sa doctrine, jetant des ponts vers la politique dans l'espoir d'une révolution, étendant son emprise aux arts de la vue, et suscitant à l'étranger, enfin, d'autres surréalismes. Ce sont tous ces aspects qu'étudie tour à tour ce livre qui ne se limite pas, comme souvent, à la description d'un bouleversement littéraire, mais propose une histoire générale où sont envisagés sa théorie, ses moyens d'action collective, tracts et revues, toute sa palette de pratiques esthétiques, et son ouverture internationale. Il ne s'agit ainsi de rien d'autre que de répondre à la question que posait André Breton lui-même : « Qu'est-ce que le surréalisme ? » Série Littérature dirigée par Michel Jarrety.

David Bate examines automatism and the photographic image, the Surrealist passion for insanity, ambivalent use of Orientalism, use of Sadean philosophy and the effect of fascism of the Surrealists. The book is illustrated with a wide range of surrealist photographs.

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.

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