

COLT 480: Dada and Surrealism

The Legacies of Surrealism in Literature, Film and Visual Arts

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This course focuses on literary texts, films, and visual artistic practices from the 1920s to the present across geographical and historical-contexts as a way of exploring the pervasive artistic, political, and theoretical legacy of Surrealism, both by covering the origin, the development, and the dissolution of this avant-garde movement and the crucial impact of Surrealism upon subsequent literary, film, and visual artistic practices. The course thus addresses the relationship between historical analysis and contemporary artistic and theoretical reflection as a way of highlighting and encouraging students to think through the reverberations of surrealism across the 20th and 21st centuries and recent art and critical theory. We plan to engage with theories from surrealists who were crucial participants of this historical avant-garde movement, such as André Breton, or the dissident surrealist Georges Bataille, whose magazine, *Documents* (1929-1930), reflects, as Dawn Ades proposes, the subversive energy and the violent confrontation of imagery and ideas associated with a heterodox surrealism, as well as literary texts, films and other visual artistic practices which carry on or refashion the aesthetic and ideological proposals of the earlier Surrealist movement. In this way, this course addresses the extent to which formal practices and techniques resist the very demarcation lines that have traditionally separated

literary texts, film, and visual artistic practices. We will traverse a wide range of texts, artifacts, and media, from contemporary and recent theorists and practitioners from Breton to Freud to Rosalind Krauss; painters, photographers, and filmmakers from Dalí to Buñuel; Man Ray to Hans Bellmer, expanding our purview to Hitchcock and David Lynch. Some of our trajectories will be surrealist poetics and theater (from Lorca to Jean Genet), Latin American surrealisms, or feminist and queer artistic practices.

A: Required texts:

Bataille, Georges. *The Story of the Eye*.
Breton, André. *The Manifestoes of Surrealism* and *Nadja*
Freud, Sigmund. *The Interpretation of Dreams* and *The Uncanny*
Genet, Jean. *The Maids*
Lorca, Federico García. *Poet in New York* and *The Public*

B: Prescribed Films:

Buñuel, Luis and Salvador Dalí. *Un Chien Andalou* (1929)
Buñuel, Luis. *L'Age D'Or* (1930)
Buñuel, Luis. *The Exterminating Angel* (1963)
Buñuel, Luis. *That Obscure Object of Desire* (1977)
Deren, Maya. *Meshes of the Afternoon* (1943)
Hitchcock, Alfred. *Spellbound* (1945) and *Vertigo* (1958).
Rodrigues, João Pedro. *The Ornithologist* (2016)
Lynch, David. *Mulholland Drive* (2001)