



Pulp Surrealism Insolent Popular Culture In Early Twentieth Century France

Gavin Parkinson



Pulp Surrealism Insolent Popular Culture In Early Twentieth Century France:

Pulp Surrealism Robin Walz, 2000 A wonder cabinet of a book that brings to vivid life again the ephemeral pleasures of flaner in Paris Walz is a marvelous guide to the pulp fiction newspaper sensationalism and disreputable fast disappearing neighborhoods of Paris that the surrealists not only loved but drew on for inspiration in their revolutionary effort to reconfigure human consciousness in early twentieth century France Richard Abel author of *The Cine Goes to Town* French Cinema 1896 1914 and *The Red Rooster Scare Making Cinema American* 1900 1910 Robin Walz's *Pulp Surrealism* represents an original and creative approach to the cultural history of the French interwar avant garde He shifts our focus away from surrealist texts themselves to the conditions of their production and in the process illuminates in fascinating ways the relationship between surrealism and popular culture Carolyn Dean author of *The Frail Social Body Pornography Homosexuality and Other Fantasies in Interwar France* *Pulp Surrealism* is the vibrant story of the interplay between avant garde intellectuals and emerging mass culture in the early years of the twentieth century In this stimulating history Robin Walz lays bare the many contradictory connections between high and popular culture and in the process restores to life the brilliant effrontery and joy of the surrealist movement Tyler Stovall author of *The Rise of the Paris Red Belt and Paris Noir* African Americans in the City of Light

Pulp Surrealism Robin Walz, 2023-12-22 In addition to its more well known literary and artistic origins the French surrealist movement drew inspiration from currents of psychological anxiety and rebellion running through a shadowy side of mass culture specifically in fantastic popular fiction and sensationalistic journalism The provocative nature of this insolent mass culture resonated with the intellectual and political preoccupations of the surrealists as Robin Walz demonstrates in this fascinating study *Pulp Surrealism* weaves an interpretative history of the intersection between mass print culture and surrealism re evaluating both our understanding of mass culture in early twentieth century Paris and the revolutionary aims of the surrealist movement *Pulp Surrealism* presents four case studies each exploring the out of the way and impertinent elements which inspired the surrealists Walz discusses Louis Aragon's *Le paysan de Paris* one of the great surrealist novels of Paris He goes on to consider the popular series of Fant mes crime novels the Parisian press coverage of the arrest trial and execution of mass murderer Landru and the surrealist inquiry *Is Suicide a Solution* which Walz juxtaposes with reprints of actual suicide faits divers sensationalist newspaper blurbs Although surrealist interest in sensationalist popular culture eventually waned this exploration of mass print culture as one of the cultural milieux from which surrealism emerged ultimately calls into question assumptions about the avant garde origins of modernism itself In addition to its more well known literary and artistic origins the French surrealist movement drew inspiration from currents of psychological anxiety and rebellion running through a shadowy side of mass culture specifically in fantastic popular fiction

Americanism, Media and the Politics of Culture in 1930s France David A. Pettersen, 2016-05-20 First book to focus on Americanism and its consideration of French film and literature The book is

organized around individual figures texts and films making it easy to adopt for individual units in courses The book is written in clear accessible and jargon free language The book brings a new and innovative transatlantic perspective to 1930s French culture The books offers new perspectives on important figures that we thought we knew well The book mixes cultural history with the analysis of individual films and novels in a way that is engaging to read [“Misfits” in Fin-de-Siècle France and Italy](#) Susan A. Ashley, 2017-05-04 As the 19th century drew to a close France and Italy experienced an explosion of crime vagrancy insanity neurosis and sexual deviance Misfits in Fin de Si cle France and Italy examines how the raft of self appointed experts that subsequently emerged tried to explain this aberrant behavior and the many consequences this had Susan A Ashley considers why these different phenomena were understood to be interchangeable versions of the same inborn defects The book looks at why specialists in newly minted disciplines in medicine and the social sciences such as criminology neurology and sexology all claimed that biological flaws some inherited and some arising from illness or trauma made it impossible for these misfits to adapt to modern life Ashley then goes on to analyse the solutions these specialists proposed often distinguishing between born deviants who belonged in asylums or prisons and accidental misfits who deserved solidarity and social support through changes to laws relating to issues like poverty and unemployment The study draws on a comprehensive examination of contemporary texts and features the work of leading authorities like Cesare Lombroso Jean Martin Charcot and Th odule Ribot as well as investigators less known now but influential at the time The comparative aspect also interestingly shows that experts collaborated closely across national and disciplinary borders employed similar methods and arrived at common conclusions This is a valuable study for all social and cultural historians of France and Italy and anyone interested in knowing more about the history of medicine in modern Europe [Modernism](#) Robin Walz, 2013-11-04 Robin Walz s updated Modernism now part of the Seminar Studies series has been updated to include significant primary source material and features to make it more accessible for students returning to or studying the topic for the first time The twentieth century was a period of seismic change on a global scale witnessing two world wars the rise and fall of communism the establishment of a global economy the beginnings of global warming and a complete reversal in the status of women in large parts of the world The modernist movements of the early twentieth century launched a cultural revolution without which the multi media driven world in which we live today would not have been possible Today modernism is enshrined in art galleries and university courses Its techniques of abstraction and montage and its creative impulse to innovate and shock are the stock in trade of commercial advertising feature films television and computer generated graphics In this concise cultural history Robin Walz vividly recaptures what was revolutionary about modernism He shows how an aesthetic concept arising from a diversity of cultural movements from Cubism and Bauhaus to Abstract Expressionism and Pop Art and operating in different ways across the fields of art literature music design and architecture came to turn intellectual and cultural life and assumptions upside down first in Europe and then around the world From the nineteenth century origins of modernism to its

postmodern legacies this book will give the reader access to the big picture of modernism as a dynamic historical process and an unfinished project which still speaks to our times

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 Andr  Breton, Louis Aragon, Aim  C. de Saint-Just, Jacques Lacan, Georges Bataille, Max Ernst and Salvador Dal  and lesser known figures such as Ren  Crevel, Simone Breton, Leonora Carrington, Benjamin P. ret 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.

Chanteuse in the City Kelley Conway, 2004-09-06
 A study of French film in the inter-war years focusing on women, particularly women singers and the role they played in shaping a national, populist, Paris-oriented French cinema.

Popular Front Paris and the Poetics of Culture Dudley Andrew, Steven Ungar, 2005
 The authors highlight the new symbolic forces put in play by technologies of the illustrated press and the sound film technologies that converged with efforts among writers, artists and other intellectuals to respond to the crises of the decade.

Surrealism, Science Fiction and Comics Gavin Parkinson, 2015
 The first book to look at the relationship either between Surrealism and Science Fiction or between Surrealism and comics.

Paris Dreams, Paris Memories Charles Rearick, 2023-05-25
 A rich and entertaining history of the French capital's predominant myths and image making from the nineteenth century to the present. Roxanne Panchasi, H. France Review. How did Paris become the world's favorite? It is today, Charles Rearick argues, that we can best understand Paris as several cities in one, each with its own history and its own imaginary shaped by dream and memory. Paris has long been at once a cosmopolitan City of Light and of modernity, a patchwork of time-resistant villages, a treasured heirloom, a hell for the disinherited and a legendary pleasure dome. Focusing on the last century and a half, *Paris Dreams, Paris Memories* makes contemporary Paris understandable. It tells

of renewal projects radically transforming neighborhoods and of counter measures taken to perpetuate the city's historic character and soul. It provides a historically grounded look at the troubled suburbs. Further, it tests long-standing characterizations of Paris's uniqueness through comparisons with such rivals as London and Berlin. *Paris Dreams Paris Memories* shows that in myriad forms buildings, monuments, festivities, and artistic portrayals, contemporary Paris gives new life to visions of the city long etched in Parisian imaginations. A pleasure to read. Catherine Clark H. Urban. *Fascinating Nicoleta Bazgan*. Contemporary French Civilization. Rearick is an expert guide. Jeffrey H. Jackson. Rhodes College. Like a pleasant stroll through the city, one finds much that one has already seen but also plenty that one has not. Stephen Sawyer. *French History*. Rearick has written not so much a history of Paris but a history of the history of Paris. William Irvine. York University. *Dying to be English*. Kelly McGuire, 2015-10-06. This study examines the presentation of suicide within the genre of the eighteenth-century novel. Referencing several key writers of the period, McGuire demonstrates that their work inscribes a nationalist imperative to frame suicide as self-sacrifice. *Secrets Beyond the Door*. Maria Tatar, 2006-10-03. Maria Tatar analyses the many forms the tale of Bluebeard's wife has taken over time, showing how artists have taken the Bluebeard theme and revived it with their own signature twists. **Metropolis on the Styx**. David L. Pike, 2018-07-05. In *Metropolis on the Styx*, David L. Pike considers how underground spaces and their many myths have organized ways of seeing, thinking about, and living in the modern city. Expanding on the cultural history of underground construction in his acclaimed previous book *Subterranean Cities*, Pike details the emergence of a vertical city in the imagination of nineteenth-century Paris and London, a city overseen by hosts of devils and undermined by subterranean villains, a city whose ground level was replete with passages between above and below. *Metropolis on the Styx* brings together a rich variety of visual and written sources ranging from pulp mysteries and movie serials to the poetry of Charles Baudelaire and the novels of Marcel Proust, F. Scott Fitzgerald, and Elinor Glyn, to the broadsheets and ephemera of everyday urban life. From these materials, Pike conjures a working theory of modern underground space that explains why our notions about urban environments remain essentially nineteenth-century in character, even though cities themselves have since changed almost beyond recognition. Highly original in subject matter, methodology, and conclusions, *Metropolis on the Styx* synthesizes a number of critical approaches, periods of study, and disciplines in the analysis of a single category of space: the underground. Pike studies the built environments and the textual and visual ephemera, including little-known or unknown archival material of Paris, London, and other cities in conjunction with canonical modern literature and art. This book integrates a rich visual component: photographs, movie stills, prints, engravings, paintings, cartoons, maps, and drawings of actual and imagined subterranean spaces into the fabric of the argument. *Becoming Americans in Paris*. Brooke L. Blower, 2011-01-17. Americans often look back on Paris between the world wars as a charming escape from the enduring inequalities and reactionary politics of the United States. In this bold and original study, Brooke Blower shows that nothing could be further from the truth. She reveals the breadth of American

activities in the capital the lessons visitors drew from their stay and the passionate responses they elicited from others For many sojourners not just for the most famous expatriate artists and writers Paris served as an important crossroads a place where Americans reimagined their position in the world and grappled with what it meant to be American in the new century even as they came up against conflicting interpretations of American power by others Interwar Paris may have been a capital of the arts notorious for its pleasures but it was also smoldering with radical and reactionary plots suffused with noise filth and chaos teeming with immigrants and refugees communist rioters fascism admirers overzealous police and obnoxious tourists Sketching Americans place in this evocative landscape Blower shows how arrivals were drawn into the capital s battles both wittingly and unwittingly Americans in Paris found themselves on the front lines of an emerging culture of political engagements a transatlantic matrix of causes and connections which encompassed debates about Americanization and anti American protests during the Sacco Vanzetti affair as well as a host of other international incidents Blower carefully depicts how these controversies and a backdrop of polarized European politics honed Americans political stances and sense of national distinctiveness A model of urban transnational history Becoming Americans in Paris offers a nuanced portrait of how Americans helped to shape the cultural politics of interwar Paris and at the same time how Paris helped to shape modern American political culture

Surrealism, Bugs Bunny, and the Blues Franklin Rosemont, 2025-02-11 Rediscover the most insightful and incendiary cultural commentaries from a leading figure in the revival of Surrealism Surrealism Bugs Bunny and the Blues is a collection of Franklin Rosemont s writings on popular culture over a period of more than forty years Rosemont a self taught scholar poet and artist playfully uncovers the sometimes hidden in plain sight writers and artists who managed to be both popular vernacular and in their own ways profoundly revolutionary Rosemont skillfully weaves together what most people regard as unlikely threads The labor culture of the nineteenth century anarchist movement gains new meaning when connected to the famed Chicago musicians of blues and jazz Rosemont s interests from childhood extended from his favorite animators and comic art Mel Blanc and Tex Avery Scrooge McDuck Mighty Mouse Krazy Kat Smokey Stover and Power House Pepper to nineteenth century drug taker Benjamin Paul Blood or the barely remembered best selling utopian writer Edward Bellamy Palindromes and other wordplay counted along with radical environmentalism modern dance alongside the mad self taught Henry Darger Find all these and much more exploring the inventory of Franklin Rosemont s discoveries and his luminous unpredictable exploration of himself An introductory essay by Abigail Susik and an afterword by Paul Buhle frame his work and life

Public Theology and the Importance of Visual Culture Toine van den Hoogen, 2024-04-23 This book asserts the importance of conducting research on visual culture phenomena in public theology As we increasingly communicate and express our social and cultural identities through images in today s culture and economy visual culture has become a burgeoning area of study and research in many academic institutions In light of this public theology must engage with this complex field The concept of iconicity is raising fresh inquiries within the realm of

public theology which is already rife with hermeneutic concerns These questions must be revisited as images compel us to reassess our ongoing approach to the interpretation of religion The potency of images is an uncharted and potent force propelling public theology towards a future that is yet to be discovered Antipodean America Paul Giles,2013-12-11

Although North America and Australasia occupy opposite ends of the earth they have never been that far from each other conceptually The United States and Australia both began as British colonies and mutual entanglements continue today when contemporary cultures of globalization have brought them more closely into juxtaposition Taking this transpacific kinship as his focus Paul Giles presents a sweeping study that spans two continents and over three hundred years of literary history to consider the impact of Australia and New Zealand on the formation of U S literature Early American writers such as Benjamin Franklin Thomas Jefferson Joel Barlow and Charles Brockden Brown found the idea of antipodes to be a creative resource but also an alarming reminder of Great Britain s increasing sway in the Pacific The southern seas served as inspiration for narratives by Washington Irving Edgar Allan Poe and Herman Melville For African Americans such as Harriet Jacobs Australia represented a haven from slavery during the gold rush era while for E D E N Southworth its convict legacy offered an alternative perspective on the British class system In the 1890s Henry Adams and Mark Twain both came to Australasia to address questions of imperial rivalry and aesthetic tropy The second half of this study considers how Australia s political unification through Federation in 1901 significantly altered its relationship to the United States New modes of transport and communication drew American visitors including novelist Jack London At the same time Americans associated Australia and New Zealand with various kinds of utopian social reform particularly in relation to gender politics a theme Giles explores in William Dean Howells Charlotte Perkins Gilman and Miles Franklin He also considers how American modernism in New York was inflected by the Australasian perspectives of Lola Ridge and Christina Stead and how Australian modernism was in turn shaped by American styles of iconoclasm After World War II Giles examines how the poetry of Karl Shapiro Louis Simpson Yusef Komunyakaa and others was influenced by their direct experience of Australia He then shifts to post 1945 fiction where the focus extends from Irish American cultural politics Raymond Chandler Thomas Keneally to the paradoxes of exile Shirley Hazzard Peter Carey and the structural inversions of postmodernism and posthumanism Salman Rushdie Donna Haraway Ranging from figures like John Ledyard to John Ashbery from Emily Dickinson to Patricia Piccinini and J M Coetzee *Antipodean America* is a truly epic work of transnational literary history *Programming National Identity* Joelle Neulander,2009-12-01

Radio provided a new and powerful medium in 1930s France Devoted audiences responded avidly to their stations programming and relied on radio as a source of daily entertainment news and other information Within the comfortable secure space of the home audio culture reigned supreme In *Programming National Identity* Joelle Neulander examines the rise of radio as a principal form of mass culture in interwar France exploring the intricate relationship between radio gender and consumer culture She shows that while entertaining in nature and narrative in

structure French radio programming was grounded in a politically and socially conservative ideal. In the early years of radio France was the only Western nation apart from Australia to have both private and public radio stations. Commercial station owners created audiences and markets from a scattered group of radio enthusiasts relying on traditional ideas about French identity, family and community ties. Meanwhile the government-run stations tried to hew an impossible compromise balancing the nonpolitical entertainment that listeners desired with educational programs that supported state over private interests. As a public medium operating in a private space, radio could potentially cross normal gender and social boundaries. Programmers responded, Neulander shows, by restricting broadcast content, airing only programs deemed appropriate for a proper French home. Accordingly, radio culture espoused normative gender roles and traditional notions of the family. Neulander analyzes radio program schedules and content, including plays and songs, and explains how programmers, government station owners, and average citizens fought over what was aired. On French radio, she shows, the best families had working fathers, homemaking mothers, and money in the bank. Indeed, for radio characters, bourgeois stability proved a prerequisite for happiness, and characters who did not fit the ideal often served as bad examples. Although the left-wing Popular Front controlled the French government during the late 1930s, both public and private radio portrayed the working class negatively, usually as buffoons or criminal characters. Indeed, Maurice Chevalier, better known today for his film career, first cultivated his working-class playboy image on 1930s radio, and legendary radio artist Edith Piaf rose to fame singing tragic tales of prostitutes. Neulander also examines French radio's ambivalent stance toward the colonial world, featured in so many plays and songs. The colonies represented a perceived threat to the traditional French patriarchal family and home, so broadcasters stereotyped them as alien, often perilous spaces. Yet love songs by French-perceived exotic types like Tino Rossi proved wildly popular. The first work in English about interwar French radio, *Programming National Identity*, reveals the persistence of conservative notions of family and nation that challenged the failing liberal democracy of the Popular Front at the end of the Third Republic.

Counter-Archive Paula Amad, 2010-09-23 Tucked away in a garden on the edge of Paris is a multimedia archive like no other: Albert Kahn's Archives de la Planète 1908-1931. Kahn's vast photo-cinematographic experiment preserved world memory through the privileged lens of everyday life, and *Counter-Archive* situates this project in its biographic, intellectual, and cinematic contexts. Tracing the archive's key influences, such as the philosopher Henri Bergson, the geographer Jean Brunhes, and the biologist Jean Comandon, Paula Amad maps an alternative landscape of French cultural modernity in which vitalist philosophy cross-pollinated with early film theory, documentary film, with the avant-garde cinematic models of temporality with the early Annales school of history, and film's appropriation of the planet with human geography and colonial ideology. At the heart of the book is an insightful meditation upon the transformed concept of the archive in the age of cinema, and an innovative argument about film's counter-archival challenge to history. The first comprehensive study of Kahn's films, *Counter-Archive* also offers a vital historical perspective on debates involving archives.

media and memory **Maximum Movies--pulp Fictions** Peter Stanfield, 2011 In the words of Richard Maltby Maximum Movies Pulp Fictions describes two improbably imbricated worlds and the piece of cultural history their intersections provoked One of these worlds comprises a clutch of noisy garish pulp movies Kiss Me Deadly Shock Corridor Fixed Bayonets I Walked with a Zombie The Lineup Terror in a Texas Town Ride Lonesome pumped out for the grind houses at the end of the urban exhibition chain by the studios B divisions and fly by night independents The other is occupied by critics intellectuals cinephiles and filmmakers such as Jean Luc Godard Manny Farber and Lawrence Alloway who championed the cause of these movies and incited the cultural guardians of the day by attacking a rigorously policed canon of tasteful rarified and ossified art objects Against the legitimate and in defense of the illegitimate in an insolent and unruly manner they agitated for the recognition of lurid sensational crime stories war pictures fast paced Westerns thrillers and gangster melodramas were claimed as examples of the true the real and the authentic in contemporary culture the foundation upon which modern film studies sits

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