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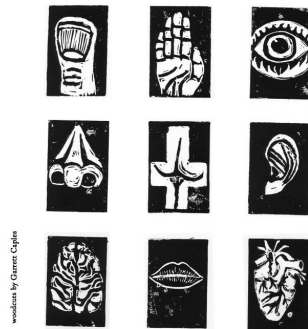
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Inside the Magnetic Fields:Surrealism @ 100

Tuesday, November 5 through Sunday, November 24, San Francisco and Berkeley, California



Berkeley & San Francisco
November 5 through 24, 2019
www.insidethemagneticfields.net

Inside the Magnetic Fields: Surrealism@100

From November 5 through the 17th of 2019, the Bay Area celebrates the 100th anniversary of Surrealism. City Lights Booksellers in conjunction with BAMPFA, University of California at Berkeley's Program in Critical Theory, Alleycat Books, Canessa Gallery, Consul General of Mexico in San Francisco, Duke University Press, Goethe Institut San Francisco, Mechanics' Institute Library, The MIT Press, San Francisco Art Institute, University of Minnesota Press, and The Weinstein Gallery present a festival of lectures, panel discussions, film screenings, music, and performance exploring the historic, aesthetic, and political aspects of surrealism with a particular focus on the lesser known currents of the movement.

Originating in the period between the first and second world wars, Surrealism grew out of a literary movement with an interest in exploring the unconscious. The term surrealism was coined in 1917 by the French poet Guillaume Apollinaire in reference to a burlesque theater play he produced entitled, Les Mamelles de Tirésias. The word quickly caught on and surrealism went on to influence mainstream arts, literature, theater, music, and film, permeating culture and becoming a common part of day-to-day language.

Participants in the celebrations include Will Alexander, Jaqueline Baas, Carolyn Burke, James Leo Cahill, Garrett Caples, Gillian Conoley, Andrew Joron, Stuart Kendall, Susan Laxton, David Marriott, Penelope Rosemont, Jennifer Shaw, and others. Subjects explored include Automatism, the BEATS & Surrealism, Georges Bataille, the Chicago Surrealists, the literary output of Surrealism, Surrealism in Film, the Queer Surrealism of Pierre Molinier, Women in Surrealism, the films of Jean Painlevé, the concept of play in Surrealism, the music of Eric Satie, Surrealism in Mexico, spotlight on Leonora Carrington, and more.

To learn more visit:

www.insidethemagneticfields.net

Roster of events:

DAY ONE

The Literary Roots of Surrealism - Tuesday, November 5, 2019, 7:00 P.M

City Lights Booksellers, 261 Columbus Avenue, San Francisco (Admission Free)

With Will Alexander, Garrett Caples, Norma Cole, Gillian Conoley, David Coulter, Dia Felix, Michael Palmer. A literary sampler of Surrealist texts throughout the decades.

DAY TWO

Strange: Surrealist Tendencies in Cinema (Night 1) Wednesday, November 6, 2019, 7:00 p.m.

Berkeley Art Museum and Pacific Film Archive, 2155 Center Street, Berkeley (General Admission \$13.00, BAM/PFA Members \$8.00, Seniors \$9.00, CAL Students \$5.00, Non-CAL Student \$9.00)

Perfumed Nightmare - Kidlat Tahimik (Philippines, 1977) - Running time is 93 minutes.

Perfumed Nightmare "reminds one that invention, insolence, enchantment, even innocence, are still available to film," Susan Sontag wrote. It merges reverie and documentary as jeepney driver "Kidlat Tahimik" dreams of a trip to the moon. Tahimik's surreal ethnography finds wonder and mystery both at home in the Philippines and in Europe, where his ambition guides him. Critic Gene Youngblood described Perfumed Nightmare as "a bizarre, hallucinatory movie full of dazzling images and outlandish ideas. It's both real and surreal, poetic and political, naive and wise, primitive and supremely accomplished . . . a dazzling testament to the liberty of the imagination."

Concurrently with Strange and Inside the Magnetic Fields: Surrealism at 100, BAM/PFA present a trio of screenings that explore different surrealist tendencies in cinema. In Perfumed Nightmare, Kidlat Tahimik imbues an incisive critique of colonialism with an ample dose of cinematic magic and humor, traversing time and space as his character moves from his childhood village in the Philippines to Paris to pursue his dreams of space travel. The program Still Raining Still Dreaming on Friday November the 8th features works by Joseph Cornell, Phil Solomon, Lawrence Jordan, and Shambhavi Kaul, who construct surreal worlds from appropriated materials including not only films but Victorian engravings and video games. The final program on Sunday November the 10th is dedicated to films Sidney Peterson made with his students at the California School of Fine Arts in the late 1940s. Fearless and erudite, Peterson created enduring poetic enigmas replete with unforgettable images.

DAY THREE

The BEATS & Surrealism: Bob Kaufman & Philip Lamantia - Thursday, November 7, 2019, 7:00 p.m.

City Lights Booksellers, 261 Columbus Avenue, San Francisco (Admission Free)

Garrett Caples and Will Alexander discuss the connections between the BEATS and Surrealism. City Lights celebrates the release of two new books:

The Collected Poems of Bob Kaufman - Edited by Neeli Cherkovski, Raymond Foye, and Tate Swindell - published by City Lights Books

and

The Collected Poems of Philip Lamantia - Edited by Garrett Caples and Nancy J. Peters - Published by University of California Press

DAY FOUR

Strange: Surrealist Tendencies in Cinema (Night 2) - Friday, November 8, 2019, 7:00 P.M.

Berkeley Art Museum and Pacific Film Archive, 2155 Center Street, Berkeley (General Admission \$13.00, BAM/PFA Members \$8.00, Seniors \$9.00, CAL Students \$5.00, Non-CAL Student \$9.00)

Still Raining, Still Dreaming

Uncanny landscapes and mysterious journeys emerge in these five works constructed from repurposed materials. Joseph Cornell's Rose Hobart distills the 1931 B movie East of Borneo into an uncanny twenty-minute ode to the eponymous actress. Phil Solomon's Last Days in a Lonely Place and Still Raining Still Dreaming take place in the eerie digital landscapes between the action in Grand Theft Auto. In Our Lady of the Sphere Lawrence Jordan animates Victorian engravings to suggest exotic anachronistic journeys. Shambhavi Kaul's Mount Song traverses depopulated environments from various films, whose constructed landscapes evoke places imagined and remembered.

Last Days in a Lonely Place Phil Solomon, US, 2007, 22 mins, B&W, Digital, BAMPFA collection

Our Lady of the Sphere Lawrence Jordan, US, 1969, 9 mins, Color, 16mm, BAMPFA collection, permission Canyon Cinema

Mount Song Shambhavi Kaul, US, 2013, 9 mins, Color, Digital, From the artist

Rose Hobart Joseph Cornell, US, 1936, 20 mins, Tinted/B&W, 16mm @ 16fps, Private collection

Still Raining Still Dreaming Phil Solomon, US, 2008, 172 mins, Color, Digital, BAMPFA collection

Total running time: 72 mins

DAY FIVE

Surrealist Woman - Saturday, November 9, 2019, 1:00 p.m.

Weinstein Gallery, 444 Clementina Street, San Francisco, 94103, Admission Free

Session One: "La Femme Surréaliste? Women in and out of Surrealism" with Carolyn Burke

From Mina Loy to Lee Miller, Carolyn Burke examine the life and work of two women at the center of Surrealist culture.

Session Two: "Simone Breton and Early Automatism" with Abigail Susik

Exploring the emergence of automatism and the role of Simone Breton, partner of Andre Breton.

Session Three: "Hello Leonora, Soy Anne Walsh" with Anne Walsh

Video and performance artist Anne Walsh's encounter with and multipart response to surrealist painter Leonora Carrington's novel *The Hearing Trumpet*. Over the past decade, artist Anne Walsh has created an ongoing, multipart response to surrealist painter Leonora Carrington's novel *The Hearing Trumpet* (written in the early 1960s, published in 1974). Walsh's interdisciplinary works, encompassing video, writing, and performance, chronicle her time with the nonagenarian author and, ultimately, her assumption of the identity of the aging artist. *Hello Leonora, Soy Anne Walsh* is a visual and written "adaptation" of Carrington's feminist novella, offering a narrative in fragments: a middle-aged artist named Anne Walsh falls in love with the 92-year-old author of a book about a 92-year-old woman who is placed in a sinister and increasingly surreal retirement home.

Session Four: Panel Discussion with Carolyn Burke, Abigail Susik, and Anne Walsh

Art as a Weapon: John Heartfield's Life, Work, and Legacy - Saturday, November 9, 2019, 7:30 p.m.

Location: Canessa Gallery, 708 Montgomery St, San Francisco (Admission Free)

An interactive presentation of images and stories by John Heartfield's grandson, also known as John Heartfield, the curator of the John Heartfield Exhibition, an Online Platform promoting the work of one of the greatest collage artists, activists, and creators of anti-nazi agit-prop. John Heartfield's life was cinematic. His artistic output was prolific and revolutionary. Many of today's finest political artists around the world consider his work to be their most important influence. Heartfield pioneered the art form "photomontage" (photo surrealism). A lifelong pacifist, Heartfield used scissors and paste to create unforgettable images as a successful weapon against one of the most powerful propaganda machines the world has ever known. His art stood as a testament against the Nazi regime during the darkest time in World War Two.

DAY SIX

Duchamp, Bataille, and the Surrealist Exhibition of 1938 - Sunday, November 10, 2019, 5:00 p.m.

City Lights Booksellers, 261 Columbus Avenue, San Francisco, (Admission Free)

with Jacquelynn Baas

celebrating the release of her new book "Marcel Duchamp and the Art of Life" published by The MIT Press

Considered by many to be the most important artist of the twentieth century, the object of intensive critical scrutiny and extensive theorizing, Marcel Duchamp remains an enigma. He may be the most intellectual artist of all time; and yet, toward the end of his life, he said, "If you wish, my art would be that of living: each second, each breath is a work which is inscribed nowhere, which is neither visual or cerebral." In *Marcel Duchamp and the Art of Life*, Jacquelynn Baas offers a groundbreaking new reading of Duchamp, arguing in particular that his work may have been informed by Asian "esoterism," energetic spiritual practices that identify creative energy with the erotic impulse.

Strange: Surrealist Tendencies in Cinema (Day Three) - Sunday November 10, 2019, 7:00 p.m.

Berkeley Art Museum and Pacific Film Archive, 2155 Center Street, Berkeley (General Admission \$13.00, BAM/PFA Members \$8.00, Seniors \$9.00, CAL Students \$5.00, Non-CAL Student \$9.00)

Sidney Peterson's San Francisco Surrealism

Invited to teach the first-ever filmmaking classes at the California School of Fine Arts, Sidney Peterson made a series of dazzlingly strange and wonderful films in which poetic intelligence, radical experimentation, and the students' exuberant energy transformed San Francisco into bizarre dreamscapes. Balzac meets Picasso in *Mr. Frenhofer and the Minotaur*; in *The Cage* an eyeball escapes its socket and is pursued through the city. *The Petrified Dog* shows the strange world of adults through the mind of an eight-year-old girl, and *The Lead Shoes* accompanies an oblique oedipal drama with two murder ballads set to a propulsive score.

Mr. Frenhofer and the Minotaur US, 1949, 21 mins, B&W, 16mm

The Cage US, 1947, 28 mins, B&W, 16mm

The Petrified Dog US, 1948, 18 mins, B&W, 16mm

The Lead Shoes US, 1949, 16 mins, B&W, 16mm

The Lead Shoes US, 1949, 16 mins, B&W, 16mm

DAY SEVEN

Ecstatic Transgression: The Queer Surrealism of Pierre Molinier - Monday, November 11, 2019, 7:00 p.m.

Location: Dark Garden - 321 Linden Street, San Francisco CA 94102

with Peter Maravelis

Pierre Molinier was a French painter, photographer, and radical fetishist who had initially been accepted by Andre Breton as a surrealist painter, but once discovering Molinier's more extreme and sexually explicit work, distanced himself. Molinier experimented with gender identity, explicit forms of fetishism, autoeroticism, and explored the connections between religious rituals and sexuality. Announcing himself a lesbian, he explored the fluidity of his trans-sexual orientation, and produced a unique body of work that crossed over between sado-masochism and an interest in shamanic and transpersonal explorations. Contemporary artists such as Ron Athey and Cindy Sherman have cited him as an influence. The evenings talk will include many images of his paintings, photographs, and personal photos, offering a timeline of his life, and attempting to place him in the larger context of 20th century art that includes such schools as the Viennese Aktionists and others.

DAY EIGHT

The Zoological Surrealism of Jean Painlevé - Tuesday, November 12, 2019, 7:00 p.m.

City Lights Booksellers, 261 Columbus Avenue, San Francisco, (Admission Free)

with James Lee Cahill

Before Jacques-Yves Cousteau, there was Jean Painlevé, a pioneering French scientific and nature filmmaker with a Surrealist's eye. Creator of more than two hundred films, his studies of strange animal worlds doubled as critical reimaginings of humanity. With an unerring eye for the uncanny and unexpected, Painlevé and his assistant Geneviève Hamon captured oneiric octopuses, metamorphic crustaceans, erotic seahorses, mythic vampire bats, and insatiable predatory insects.

Zoological Surrealism draws from French scientific and nature filmmaker Jean Painlevé's early oeuvre to rethink the entangled histories of cinema, Surrealism, and scientific research in interwar France. Delving deeply into Painlevé's archive, James Leo Cahill develops an account of "cinema's Copernican vocation"—how it was used to forge new scientific discoveries while also displacing and critiquing anthropocentric viewpoints.

From Painlevé's engagements with Sergei Eisenstein, Georges Franju, and competing Surrealists to the historiographical dimensions of Jean Vigo's concept of social cinema, *Zoological Surrealism* taps never-before-examined sources to offer a completely original perspective on a cutting-edge filmmaker. The first extensive English-language study of Painlevé's early films and their contexts, it adds important new insight to our understanding of film while also contributing to contemporary investigations of the increasingly surreal landscapes of climate change and ecological emergency.

James Leo Cahill celebrates the release of the new book:

Zoological Surrealism: The Nonhuman Cinema of Jean Painlevé

published by University of Minnesota Press

A Cacophonous Surreality - Tuesday, November 12, 2019, Arrival: 8:30 p.m. , Realization: 9:00 p.m.

Location: An Undisclosed Location (directions on how to get there will involve purchasing tickets via a website, soon to be announced)

Members of San Francisco Cacaphony present an opportunity for the curious to explore the depths of their innermost yearnings, desires, and hidden meanings. Details to come.

DAY NINE

Artists Talk: Sylvia Fein - Wednesday, November 13, 2019, 12:30 p.m.

Berkeley Art Museum and Pacific Film Archive, 2155 Center Street, Berkeley (General Admission \$13.00, BAM/PFA Members \$8.00, Seniors \$9.00, CAL Students \$5.00, Non-CAL Student \$9.00)

The artist offers her insights into selected works on view in her MATRIX exhibition:

Sylvia Fein / MATRIX 275 (November 13, 2019–March 1, 2020)

Sylvia Fein, who turns 100 in 2019, was born and raised in Wisconsin, where she attended college with another woman who would go on to become a legendary Bay Area centenarian, Anna Halprin. In the early 1940s Fein was among a group of artists based in Madison and Milwaukee who became known as the Midwest Surrealists. After living in Mexico for several years during World War II, Fein moved to the East Bay in 1947; she received an MFA at UC Berkeley in 1951. For decades, her painting has been strongly influenced by the highly detailed style of Northern Renaissance painters such as Hieronymus Bosch and by the fourteenth-century medium of egg tempera, which endows her works with a distinctive texture and transparent quality.

Fein's subject matter alternates between the extremely personal—portraits, self-portraits, familiar local landscapes, and other scenes from her daily life—and the fantastical, with imagery of great cosmic eyes or boundless seas channeled from her rich imagination. Fein's work has frequently been shown alongside that of other Surrealists of her generation, including Frida Kahlo, Leonora Carrington, Dorothea Tanning, and Remedios Varo, and was presented at the Whitney Annual in 1946 along with works by Jackson Pollock and Roberto Matta. Fein continues to paint daily at her home in Martinez, California, where she also cultivates an extensive orchard of olive trees.

Impossible Surrealism: Georges Bataille and the Surrealist Demand - Wednesday, November 13, 2019, Doors: 6:00 p.m.
Event 6:30 p.m.

Mechanics' Institute Library, 261 Columbus Avenue, San Francisco (Admission \$10.00, Members Free)

with Stuart Kendall

Though never an official member of the Surrealist group, Georges Bataille shared its fundamental cry of revolt even as he styled himself as its enemy within. Mild-mannered librarian by day, debauched libertine by night, Bataille authored several classic works of pornographic literature, political economy, sacred sociology, and atheological autobiography, all of which carry the Surrealist ambition. This talk will trace Bataille's engagement with Surrealism from the 1920s to the 1950s, through Documents, Acéphale, and The Accursed Share.

DAY TEN

Surrealism at Play - Thursday, November 14, 2019, 7:00 p.m.

City Lights Booksellers, 261 Columbus Avenue, San Francisco (Admission Free)

with Susan Laxton

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.

Susan Laxton celebrates the release of her new book:

Surrealism at Play

published by Duke University Press

DAY ELEVEN

Hans Winkler/ Surrealism/DADA : Baroque - Friday, November 15, 2019, Doors 6:00, Event 6:30 p.m.

Goethe Institut San Francisco, 530 Bush Street, San Francisco (Admission Free)

with Hans Winkler

A lecture/performance presenting the avant-garde sensibilities, of the baroque time, and that of surrealism/dadaism. Mr. Winkler considers their goals and forms of work. Images and original texts of different artists and writers will make the parallels of these movements visible: (incl. Andre Breton, Antonin Artaud, Baudelaire, Giorgio de Chirico, John Heartfield, Hannah Höch, Walter Serner, Andrea Pozzo, Tommaso Campanella, Salvator Rosa and Friedrich Nietzsche's "About the baroque style.")

Additionally, in an "internal intervention," five projects by Hans Winkler will be displayed during the lecture: Realized performances which deal with the questions of the baroque period, as well as the Surrealism, in different artistic ways. (like: „un incidente in gondola“, bear project: „ursa in orbit“, „nova library“, „buy a revolution“ and „hermitage library“.

The Ascendance of Claude Araxe: A Dionysian Invocation

Friday, November 15, 2019, Arrival 8:30 p.m. Initiation 9:00 p.m.

Location: Undisclosed (by invitation)

An ecstatic ode to the Acéphale impulse. A reawakening of Claude Araxe (known alternately as Laure, or Colette Peignot) in all her furious majesty. A shattering of the patriarchal order and its imprint on the Surrealist tradition.

Prepare oneself as one would when entering a church, or perhaps an orgy. Select a color, dress monochromatically, and invoke all that honors the High Revolutionary Femme as you adorn yourself. Masks are encouraged. Our exaltations will commence outdoors under the shadow of night; be prepared to ascend a long, winding staircase.

Invitations to this event become available at the front counter at City Lights on October 13, 2019. No reservations accepted. Seating limited and on a first come first serve basis. More information on this event to be announced.

DAY TWELVE

Exquisite Corpse Workshop - Saturday, November 16, 2019, 1:00 p.m.

Berkeley Art Museum and Pacific Film Archive, 2155 Center Street, Berkeley (General Admission \$13.00, BAM/PFA Members \$8.00, Seniors \$9.00, CAL Students \$5.00, Non-CAL Student \$9.00)

with poet Rod Roland

To celebrate the centennial of Surrealism, poet Rod Roland and daughter Coco lead an all-ages workshop in creating collaborative drawings and pieces of writing using the Surrealist technique of the exquisite corpse. In their words, written as an exquisite corpse:

Exercise your brain and creativity

the light from an oyster

make friends

Surrealism Then, Now: Snapshots of Critically Engaged Art - Saturday, November 16, 2019, 2:00 P.M.

370 Dwinelle Hall, University of California Berkeley Campus, Berkeley, California

This afternoon symposium and discussion--organized by UC Berkeley's Program in Critical Theory, as part of the "Inside the Magnetic Fields: Surrealism @100" events initiated by City Lights Books, and taking place at San Francisco and Berkeley venues from November 5-20--will feature two panels of literary and cultural critics who'll reconsider Surrealism: its histories, its afterlives, and its resonances in art and politics today. Participants will offer brief presentations that rethink the work of surrealist and surrealist-influenced art in Europe; in the Caribbean and elsewhere in the Americas; and in North Africa. The Symposium will also involve extensive discussion among the panelists and audience. Panelists from UC Berkeley, UC Santa Cruz, and Cornell University will include Catherine Flynn, Donna V. Jones, Robert Kaufman, David Marriott, Natalie Melas, Soraya Tlatli, and Nathaniel Wolfson.

The Hyena Debutante Comes Out - Saturday, November 16, 2019, Invocation 7:30 p.m.

Alley Cat Books, 3036 24th St, San Francisco, (Admission: Sliding Scale, Donations accepted)

An interactive ritual musical theatre experience honoring the centennial of Leonora Carrington's birth.

The poles unfold and time collapses into a cauldron of wild, steaming, snorting wonder as a cackling, fluttering herd of beasts arises to celebrate the feminine glory of our beloved Ancestress, Leonora Carrington.

Participants: Alice Cohen, Gabrielle Ekedal, Jaina Bee, Jennyb the Shady Lady, Linda Goldie Hagood, Liz Costello, and Sheila Boscoe.

Leonora Carrington (1917-2011) was hailed as an important Surrealist, though she rejected that label herself and did whatever she damn well pleased. She painted, wrote, sculpted, and produced theatre pieces exploring the themes of alchemy, spiritualism, mythology, and nature—with astonishing delicacy, profound attention to detail, and a wicked grin. During her life she was banished from her aristocratic family in England, fled to Southern France with Max Ernst, escaped torture and madness in Spain, and then found a final home and family in Mexico City. Throughout her days, Leonora startled, enchanted, and illuminated all in her path.

DAY THIRTEEN

A Surrealist Exploring Consciousness Studies: Gordon Onslow Ford

Sunday, November 17, 2019, 1:00 p.m.

Weinstein Gallery, 444 Clementina Street, San Francisco, 94103, Admission Free

with Fariba Bogzaran

Gordon Onslow Ford was one of the last surviving members of the 1930s Paris surrealist group surrounding André Breton. Born in the English town of Wendover in 1912 to a family of artists, Onslow Ford began painting at an early age. His grandfather, Edward Onslow Ford, was a Victorian sculptor. In his lifetime, Gordon Onslow Ford cofounded, together with Robert Anhoine and Fariba Bogzaran, The Lucid Foundation. The mission of the Lucid Art Foundation is to explore the phenomena of the inner worlds and deep levels of consciousness through visual arts, spontaneous painting, writings, and other means to make visible the otherwise invisible, creating an inclusive way of seeing that is in harmony with the natural world of which we are a part. This talk will explore Surrealism in its relation to consciousness expansion and the mapping of states of mind.

El Surrealismo en México: Histories, Reflections, Engagements - Sunday, November 17, 2019, 5:00 p.m.

San Francisco Art Institute, 800 Chestnut Street, San Francisco (Admission Free)

A lecture by Dr. Arturo Dávila-Sánchez

Mexico was a rich medium for the Surrealists. Throughout the course of the last century, such influential figures as Leonora Carrington, Andre Breton, Wolfgang Paalen, Remedios Varo, and many others either passed through or made their home in Mexico City. Although Frida Kalo and Diego Rivera take a great deal of the spotlight, there were many other who created vital work and contributed to the arts and culture of Mexico. In this afternoon's lecture, Professor Dávila-Sánchez will explore the rich history of a lesser know but important part of Surrealism's historical continuum.

Surreal Music - Sunday, November 17, 2019, Doors 7:30, Concert 8:00 p.m.

Live Worms Gallery, 1345 Grant Ave, San Francisco (Donation Requested)

An evening with Allison Lovejoy and Friends. Exploring the music of Eric Satie, Edgard Varèse, Charles Ives, and others.

DAY FOURTEEN

Claude Cahun and Marcel Moore: Surrealism Otherwise - Monday, November 18, 2019, 7:00 p.m.

City Lights Booksellers, 261 Columbus Avenue, San Francisco (Admission Free)

with Jennifer Shaw

Lovers, step-sisters, and artistic collaborators, Claude Cahun and Marcel Moore were not typical surrealists. They were never part of a surrealist group, but surrealist strategies were crucial not only to their artistic work but to their resistance to the Nazis on occupied Jersey. In this talk, scholar Jennifer Shaw will discuss the complex and critical relationship between their artistic and political strategies and surrealism.

Jennifer Shaw is the author of

Exist Otherwise: The Life and Works of Claude Cahun

published by Reaktion Books

DAY FIFTEEN

Penelope Rosemont and Abigail Susik in conversation - Wednesday, November 20, 2019, 7:00 p.m.

City Lights Booksellers, 261 Columbus Avenue, San Francisco (Admission Free)

One of the hallmarks of Surrealism is *the encounter*, often by chance, with a key person, place, or object through a trajectory no one could have predicted. Penelope Rosemont draws on a lifetime of such experiences in her collection of essays, *Surrealism: Inside the Magnetic Fields* published by City Lights Books. From her youthful forays as a radical-student in Chicago to her pivotal meeting with André Breton and the Surrealist Movement in Paris, Rosemont—one of the movement's leading exponents in the United States—documents her unending search for the marvelous and the avant-garde.

Noted surrealist scholar Abigail Susik discusses with Penelope Rosemont her friendships with some of the movement's most important visual artists, such as Man Ray, Leonora Carrington, Mimi Parent, and Toyen; discussing politics and spectacle with Guy Debord; and crossing paths with poet Ted Joans and outsider artist Lee Godie. The book also includes scholarly investigations into American radicals like George Francis Train and Mary MacLane, the myth of the Golden Goose, and Dada precursor Emmy Hennings.

This evening City Lights celebrates the release of Penelope Rosemont's new book

SURREALISM: INSIDE THE MAGNETIC FIELDS

published by City Lights Books

DAY SIXTEEN

A BUNDLE OF BUNUEL - Saturday Nov. 23 and Sunday November 24, 2020, 4 p.m.

Roxie Theater, 3116 16th Street, San Francisco CA 94103

For reservations visit: www.roxie.com

L' age D'or - 1930 - 63 min.


Un Chien Andalou - 1929 - 16 min.

Las Hurdes: Sierra Tin Pan - 1933 - 30 min.

Special thanks to [the Luis Buñuel Film Institute](#)



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