

Border Crossings: (Re)presenting Gender in Surrealist Film

View/Open

 Thomas, Martin Darren 170614.pdf (1.123Mb)

Publisher

Queen Mary University of London

Metadata

[Show full item record](#)

Abstract

This thesis is in two parts: a theoretical section (60%), which provides an analysis of gender identity in Surrealist film through consideration of a range of Surrealist films; and a practical section (40%), consisting of a body of original creative work (collage, film and assemblage), which builds on and is in dialogue with the theoretical insights of the research. Transformation is seen as central to a mapping and remapping of the spaces, (supposed) limits and frontiers of Surrealist notions of gender identity. In particular this thesis examines how Surrealist film makers engage with representations of men and women: problematising any single or unitary (fixed) reading but rather blurring boundaries between masculine / feminine (as process / flux) in order to deconstruct them, with the ultimate aim of criticising a society that encourages the positioning of men and women according to (binarised) patriarchal discourses. I examine the implications of these 'gender crossings' for the spectator by developing the concept of 'bisexual switching' – which posits a mobile spectator who actively negotiates the various (gender) positions / identities in a kind of dialogue with the text and film maker. Practice, is understood here as a dynamic, integral part of the production of meaning, providing new ways of reflecting upon texts and the processes (such as spectatorship) by which we engage with them. It is argued that this approach is in keeping with the notion of Surrealism as a form of research conducted by artist-researchers, wherein the artworks created are not to be viewed in aesthetic terms but rather as research tools or documents of the research. Following the discussion of the case study films I engage with my own practice in relation to the former, as a series of interlocking dialogues, confirming and challenging the findings of the written thesis (and practice), offering new perspectives on gender identity in Surrealist film.

Authors

Thomas, Martin Darren

URI

<http://qmro.qmul.ac.uk/xmlui/handle/123456789/9074>

Collections

[Theses \[3009\]](#)

Copyright statements

The copyright of this thesis rests with the author and no quotation from it or information derived from it may be published without the prior written consent of the author





Follow QM Research
Online on twitter



Like us on Facebook

[Site Map](#)

[Privacy and cookies](#)

[Disclaimer](#)

[Accessibility](#)

[Contacts](#)

[Intranet](#)

[Current students](#)

[Modern Slavery Statement](#)

Queen Mary University of London

Mile End Road

London E1 4NS

Tel: +44 (0)20 7882 5555

© Queen Mary University of London.

An Ethnographic Surrealist Film: Luis Buñuel's Land Without Bread. The real purpose of surrealism was not to create a new literary, artistic, or even philosophical movement, but to explode the social order, to transform life itself. -Luis Buñuel, My Last Sigh (1984: 107). Today, the field of ethnographic film, like that of anthropology in general, is in a state of creative disarray.¹ Questioning the conventional sources of ethnographic authority, many critics have concluded that traditional forms of cross-cultural representation are unethical and politically indefensible. Download Citation | 'Border Crossings: Fashion and Film/Fashion in Film' | This book chapter reviews the current state of play in writing and research on the nexus of fashion to film. Thus Stella Bruzzi's Undressing Cinema, clothing and identity in the movies (1997) deals with issues of gender, sexuality and race in British, American and European cinema, mostly after 1980; while in Fashioning the Nation, costume and identity in British Cinema (1996) Pam Cook explores the relationship of past to present, masquerade, and nationality and gender in Gainsborough costume drama of the. While on another, I want to examine how Lefebvre's dialectic is manifested in the border-crossing from of the cinema theatre (or as Breton put it in the First Surrealist Manifesto [1924], the darkened room as an Border Crossing is a novel written by English author Pat Barker, and first published in 2001. The novel explores the controversial issue of children who have committed murder, in particular the aftermath after their sentence is served out. A tense psychological thriller, Border Crossing investigates the crimes of particularly violent children, the notion of evil and the possibility of redemption. So whether you're at home and want to watch these surrealist films on DVD or streaming... or if you're seeing them in theatres for the first time, this list of the best surrealist films will help you decide what to watch. So from the latest, to the greatest surreal movies, here is the full surrealist films list, ordered from best to worst. Photo: list.itemsDescription.