

Contributors

Mikkel Bolt Rasmussen is Professor in Political Aesthetics at the University of Copenhagen. He writes on the intersection of contemporary art, the avant-garde, and the revolutionary tradition, and he is the author of numerous books, including *After the Great Refusal: Essays on Contemporary Art, Its Contradictions and Difficulties* (Zero Books, 2018), *Trump's Counter-Revolution* (Zero Books, 2018), and *Hegel after Occupy* (Sternberg Press, 2019).

Krzysztof Fijałkowski is Professor of Visual Culture at Norwich University of the Arts. As a writer and researcher, he specialises in the history and theory of international surrealism, particularly surrealism in Central and Eastern Europe; surrealism, photography, and the object; and the relationship between surrealism and design. Recent publications include, as joint editor and contributor, *Surrealism: Key Concepts* (Routledge, 2016) and *The International Encyclopedia of Surrealism* (Bloomsbury, 2019).

Felicity Gee is Senior Lecturer in World Cinema at the University of Exeter. She is the author of the forthcoming monograph *Magic Realism: The Avant-Garde in Exile* (Routledge, 2020), and has published on Luis Buñuel, surrealism, avant-garde film, the Japanese avant-garde, and affect theory. She was awarded a British Academy grant to conduct archival research in Cuba on the interdisciplinary work of Alejo Carpentier. Felicity's research straddles film, art history, and literary studies, and her current projects investigate the collaborative work of modernist writers and artists that takes place across and between media.

Tom Gunning is Professor Emeritus in the Department of Cinema and Media at the University of Chicago. He is the author of *D.W. Griffith and the Origins of American Narrative Film* (University of Illinois Press, 1986) and *The Films of Fritz Lang: Allegories of Vision and Modernity* (British Film Institute, 2000), as well as over 150 articles on early cinema, film history and theory, avant-garde film, film genre, and cinema and modernism.

With André Gaudreault he originated the influential theory of the ‘Cinema of Attractions’. In 2009 he was awarded an Andrew A. Mellon Distinguished Achievement Award and in 2010 was elected to the American Academy of Arts and Sciences. He is currently working on a book on the invention of the moving image. His theatre piece, created in collaboration with director Travis Preston, *Fantômas: Revenge of the Image* premiered in 2017 at the Wuzhen International Theatre Festival in Wuzhen, China.

Paul Hammond (1947–2020) was a writer, translator, painter, and a participant in surrealist activities in England and Spain. Among his many books are *L'Âge d'or* (BFI, 1997), *The Shadow and Its Shadow: Surrealist Writings on the Cinema* (3rd edn, City Lights, 2000), *Constellations of Miró, Breton* (City Lights, 2000), and *Luis Buñuel: The Red Years, 1929–1939* (with Román Gubern, University of Wisconsin Press, 2012).

Michael Löwy is Emeritus Research Director in social sciences at the Centre national de la recherche scientifique (CNRS) and lectures at the École des hautes études en sciences sociales. He is an active member of contemporary surrealist groups. He has published several books and many articles, translated into 29 languages. Among his works translated into English are *Redemption and Utopia: Libertarian Judaism in Central Europe* (Stanford University Press, 1992), *On Changing the World: Essays in Political Philosophy, from Karl Marx to Walter Benjamin* (Humanities Press, 1993), *Romanticism against the Tide of Modernity* (with Robert Sayre, Duke University Press, 2001), *Fire Alarm: Reading Walter Benjamin's 'On the Concept of History'* (Verso, 2005), *Morning Star: Surrealism, Marxism, Anarchism, Situationism, Utopia* (University of Texas Press, 2009), and *Romantic Anti-Capitalism and Nature: The Enchanted Garden* (Routledge, 2020).

Arnaud Maillet is Associate Professor in contemporary art history at Sorbonne University (Arts Faculty), and a member of the Centre André Chastel, Laboratoire de Recherche en Histoire de l'Art (UMR 8150). His research interests intersect with the history of art and the history of the gaze. His books include *The Claude Glass: Use and Meaning of the Black Mirror in Western Art* (Zone Books, 2004; French edition: *Le miroir noir. Enquête sur le côté obscur du reflet* (Kargo / L'Eclat, 2005)), *Prothèses lunatiques. Les lunettes, de la science aux fantasmes* (Kargo / Amsterdam, 2007; Italian translation: *Gli Occhiali. Scienza, arte, illusioni* (Milan: Raffaello Cortina, 2010)), and *Per Barclay, photographer* (rue Visconti, 2011).

Kristoffer Noheden is Research Fellow in the Department of Media Studies, Stockholm University. He is the author of *Surrealism, Cinema, and the*

Search for a New Myth (Palgrave Macmillan, 2017) and some twenty articles and book chapters on surrealism in relation to ecology, exhibition history, film theory, and occultism. Noheden's current research concerns animals and ecology in surrealist art, film, and writing from 1919 to 2018, as well as the history of surrealism in Sweden. He is co-curator of the exhibition *Alan Glass: Surrealism's Secret* at Leeds Arts University in 2021.

Gavin Parkinson is Professor of Modern Art at The Courtauld Institute of Art, London and was editor of the Ashgate and Routledge series *Studies in Surrealism*. He has published numerous essays and articles, mainly on surrealism. His books are *Enchanted Ground: André Breton, Modernism and the Surrealist Appraisal of Fin-de-Siècle Painting* (Bloomsbury, 2018), *Futures of Surrealism* (Yale University Press, 2015), *Surrealism, Art and Modern Science* (Yale University Press, 2008), *The Duchamp Book* (Tate Publishing, 2008), and the edited collection *Surrealism, Science Fiction and Comics* (Liverpool University Press, 2015); and *Robert Rauschenberg and Surrealism: Art, 'Sensibility' and War in the 1960s* is forthcoming from Bloomsbury.

Michael Richardson is Visiting Fellow at Goldsmiths, University of London. He is the author of numerous publications on surrealism and other topics, including *Surrealism and Cinema* (Berg, 2006), and is general editor of *The International Encyclopedia of Surrealism* (Bloomsbury, 2019).

Abigail Susik is Associate Professor of Art History at Willamette University and the author of *Surrealist Sabotage and the War on Work* (Manchester University Press, 2021). She has published many essays devoted to surrealism, and is co-editor of *Radical Dreams: Surrealism, Counterculture, Resistance* (Penn State University Press, 2021). She co-curated the exhibition *Alan Glass: Surrealism's Secret* at Leeds Arts University in 2021, and she also curated a major survey of Imogen Cunningham's photographs at the Hallie Ford Museum of Art in 2016. Susik is a founding board member of the International Study for the Society of Surrealism and co-organiser of its 2018, 2019, and 2022 conferences.