UNIVERSIDADE FEDERAL DE SANTA CATARINA
CENTRO DE COMUNICAÇÃO E EXPRESSÃO
PROGRAMA DE PÓS-GRADUAÇÃO EM INGLÊS

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WOMEN'S SURREALISM AND THE POSTHUMAN:
THE POETRY OF BEATRIZ HAUSNER

FLORIANÓPOLIS

2018

Arthus de Vasconcellos Mehanna

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THE POETRY OF BEATRIZ HAUSNER

Tese submetida ao Programa de Pós-Graduação em Inglês da Universidade Federal de Santa Catarina para a obtenção do título de Doutor em Letras.
Orientador: Profa. Dra. Maria Lúcia Milléo Martins

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Florianópolis
2018

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Mehanna, Arthus de Vasconcellos
Women's Surrealism and The Posthuman : The Poetry of Beatriz Hausner / Arthus de Vasconcellos Mehanna ; orientadora, Maria Lúcia Milléo Martins, 2018.
114 p.

Tese (doutorado) - Universidade Federal de Santa Catarina, Centro de Comunicação e Expressão, Programa de Pós Graduação em Inglês: Estudos Linguísticos e Literários, Florianópolis, 2018.

Inclui referências.

1. Inglês: Estudos Linguísticos e Literários. 2. Poesia. 3. Surrealismo. 4. Pós-humano. 5. Chile-Canadá. I. Martins, Maria Lúcia Milléo. II. Universidade Federal de Santa Catarina. Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários. III. Título.

Arthus de Vasconcellos Mehanna

Women's Surrealism and The Posthuman: The Poetry of Beatriz Hausner

O presente trabalho em nível de doutorado foi avaliado e aprovado por banca examinadora composta pelos seguintes membros:

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Certificamos que esta é a **versão original e final** do trabalho de conclusão que foi julgado adequado para obtenção do título de doutor em Letras.

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Coordenação do Programa de Pós-Graduação

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Florianópolis, 4 de setembro de 2018

In memory of my dear uncles, Sérgio and Fernando.

ACKNOWLEDGEMENTS

This dissertation was developed under pressure. Scientific research in Brazil is carried out very precariously, especially in the humanities, due to the fact that the professors seem overwhelmed by the amount of work they are submitted to, due to the value and number of scholarships available that are offered by the government to the academic community, and due to the bureaucratization of education in the graduate programs and universities. Recently, the (coup) government has cut a large sum of money from education in Brazil, resulting in the suspension of graduate students' scholarships, not to mention the historical government's neglect in regard to fundamental education all over the country, affecting mainly the lower caste of society. These cuts foresee the privatization of the Brazilian education system. Even through these troubles, and other personal setbacks, this dissertation was possible thanks to the presence of very special people around me. I thank and salute you:

My adviser, Maria Lúcia, who has been open to and supported my ideas about my research, always loving, inspiring and helping me to have a very clear mind and heart to deal with my duties and myself.

Valdete, from PPGI, for being so caring, helpful and patient.

Magali Sperling, for being so dear to me, and for being part of my qualification project and paper.

The committee that has read my work: Claudia, Alessandra, and Maristela. And also Renata, my longtime friend and inspiration.

The research group *Perspectivas Queer em Debate*, Professor Eliana Ávila, Cláudia, Marcelo, and Thayse.

My ten of hearts: Mom, Dri, Andy, Pedro, Lívia, João, Janaína, Diane, Pablo, Juliano, Tatiana, Will.

Beatriz Hausner, for all the inspiration, for being so open to conversation, and for supporting this research in many levels.

CAPES, for funding this research.

All of the metaphysical and posthuman entities that surround me and guide me.

My wings creak
to their feathers
and titanium leaves
- quick and sharp –
I spill fresh life blood,
vital oil.
I am (in)organihumanimachine
rooted in the memory
of the once winged ones
dripping their scalding
lush, lava wings,
lethal oil,
I am a bird ablaze,
metal and roots,
spring of mundane
fluids, my wings
are slow spirals
seducing reality
through my virtual
flight,
a dancing bolt and swirls
flood the air
with winding blades
of poetry and resistance.
Every watering
bud in my wingspan
is the exiled voice,
the guts spilled
by dismemberment
of (colors, lives, bodies),

every root bathed
in rivers of came, which I carry
replacing my claws,
is resistance in precious
form, it is a sharp desire
telling me, ancestral,
to intervene.

Rooted in the flight
of ethereal times
and pulsing grounds
sewn by fumes
to unite the spheres around me,
tunnel of the end of eras,
I am bird
in black flames
and burn the sky
with metal wings
and rooted claws
reaping the privilege
that sustains the pyramid
of ego.
(Arthus Mehanna. “(in)Organic/Human/Animal/Machine”
The Privilege Reaper)

RESUMO

Surrealismo no século XXI revela que os primeiros princípios do movimento criados por André Breton na França em 1924, vindo de uma tradição Dada, tem sido rearticulados para manter a relevância da arte surrealista no mundo ocidental. O Surrealismo de Mulheres contribui para este contexto ao resistir ao grupo de Breton que excluía mulheres, criando a tradição surrealista da deturpação da representação do indivíduo feminino. Teoristas como Penelope Rosemont e Mary Ann Caws criticam esse Surrealismo antiquado dos anos 1920, dando visbilidade para muitas artistas mulheres. A poeta Beatriz Hausner ocupa uma posição entre estas artistas através da representação do eu feminino, encontrada no livro *The Wardrobe Mistress*. Nascida no Chile, Hausner leva o legado do grupo Surrealista Mandrágora para o Canadá Inglês ao se mudar para Toronto com a sua família nos anos 1970. Hausner faz uso de imagens surrealistas para construir narrativas que aproximam seres de diferentes espécies, e sujeitos que deturpam as bordas das conceptualizações sobre o que é ser humano e não-humano. Estas relações são percebidas em *Enter the Raccoon* e em *Sew Him Up,* analisados através de teorias de pós-humanismo, cosmopolítica e ecologia política. Através deste quadro teórico eu discuto as construções de Hausner de personagens pós-humanos, que são formados por partes humanas e não-humanas, como Raccoon: um guaxinim em tamanho humano que tem membros de metal e comunica-se através em uma área fronteiriça criada por aparatos tecnológicos. Em uma realidade virtual, a persona e Raccoon performam uma relação interespécie. Hausner também constr
ói personagens pós-humanos em poemas que dão vida a bonecos inanimados, através da costura: como a boneca Olympia. Esta análise serve como analogia para a reorganização das relações entre humanos e não-humanos, encorajando relacionamentos que curvem a estrutura patriarcal da sociedade e que acabem as opressões.

Palavras-chave:
Surrealismo de Mulheres. Feminismo. Chile. Canadá. Poesia. Pós-humano.

ABSTRACT

Surrealism in the twenty-first century reveals that the first tenets built for the movement by André Breton in France in 1924, coming from a Dada tradition, have been rearticulated in order to maintain the relevance of surrealist art in the Western World. Women's Surrealism contribute to this context when resisting to Breton's exclusionary male-centered group that created the tradition of surrealist misrepresentation of the female self. Theoreticians such as Penelope Rosemont and Mary Ann Caws criticize the old-fashioned Surrealism of the 1920s and give visibility to many women artists. The poet Beatriz Hausner occupies a position amongst these artists through her representations of the female individual, found in the book *The Wardrobe Mistress*. She was born in Chile, carrying the legacy of the Surrealist group Mandrágora to English-speaking when moving to Toronto with her family. Hausner makes use of surrealist imagery to construct narratives that approximates beings from different species, and subjects that blur the edges of the conceptualization about what it is to be human and nonhuman. These relations are perceived in *Enter the Raccoon* and in *Sew Him Up*, analyzed through theories of posthumanism, cosmopolitics and political ecology. Through this theoretical framework I discuss Hausner's construction of posthuman characters, who are formed by human and nonhuman parts, such as Raccoon: a human-sized raccoon who has metal limbs and communicates in a borderland created by technological apparatus. In a virtual reality, the persona and Raccoon enact an interspecies relationship. Hausner also constructs posthuman characters in poems that give life to inanimate dolls through sewing: such as the doll Olympia. This analysis serves as an analogy for the reorganization of the relations amongst humans and amongst nonhumans, encouraging relationalities that bend the patriarchal structures of society to end oppression.

Keywords:

Women's Surrealism. Feminism. Chile. Canada. Poetry. Posthuman.

TABLE OF CONTENTS

1 INTRODUCTION 10

2 CHAPTER ONE: TRAVELS OF SURREALISM 15

2.1 SURREALISM AND DADA 15

2.2 SURREALISM IN SOUTH AMERICA 23

2.3 SURREALISM IN CHILE AND THE MANDRÁGORA GROUP 34

2.4 SURREALISM IN CANADA 43

3 CHAPTER TWO: WOMEN'S SURREALISM AND BEATRIZ HAUSNER'S *THE WARDROBE MISTRESS* 50

3.1 *THE WARDROBE MISTRESS* 64

4 CHAPTER THREE: COSMOPOLITICS, POLITICAL ECOLOGY AND THE POSTHUMAN; BEATRIZ HAUSNER'S *ENTER THE RACCOON* AND *SEW HIM UP*79

4.1 THEORETICAL FRAMEWORK 80

4.1.1 Cosmopolitics and Political Ecology 80

4.1.2 The Posthuman 84

4.1.3 Interspecies 89

4.2 ANALYSES 92

4.2.1 ***Enter the Raccoon*** 92

4.2.2 ***Sew Him Up*** 102

5 FINAL REMARKS 108

REFERENCES 112

1 INTRODUCTION

> Surrealism is not a cultural anomaly but an integral part of the arts of the twentieth-century, part of Modernism, a movement of breadth and inclusivity rather than – as it has recently characterized and as [André] Breton himself seems to desire – a narrow elitist movement.
>
> (Annette Shandler Levitt *The Genres and Genders of Surrealism*)

The Surrealist Movement carries the legacy and stigma of the first surrealist group that emerged in France in 1924, led by André Breton. The Surrealist Movement that this dissertation concerns first criticizes Breton's tenets for the movement and then proposes a new configuration for a more inclusive Surrealism, starting with a brief historical account of the women in the movement and then through the analysis of Beatriz Hausner's poetry. This dissertation approaches Surrealism and its power to change sociopolitical common senses in their deepest levels, by incepting critique into consciousness, affecting the manner in which one deals with the unconscious, and freeing revolutionary ideas that have been suppressed by rationality-oriented Western World. The power of dreams, and what they hide behind the curtain of mystery are the tools that emerge through Surrealism, functioning as, in Levitt's words, "a hammer for cultural change" (8). Brazilian Surrealist writer, Leila Ferraz, approximates the world of Surrealism's unconscious to the practice of magic, in "Secrets of Surrealist Magic Art," where she questions traditional notions of reality:

> Reencountering itself at every moment as part of a system of realities ordinarily described as domains of prohibition, or forbidden zones, this collapse of barriers creates in turn a new interconnectedness of supreme knowledge, in which my representation mingles and merges with the integrity of an entire *movement* of analogies. (qtd. in Rosemont 344)

In Ferraz's prose-poem, it is in Surrealism, or magic, that the possibility of the disruption of barriers takes places, colliding the worlds of rationality and delirium. Neither consciousness nor the unconscious are left unchanged by their mutual contact, creating movement and inconstancy.

Another example of the disruptions caused by Surrealist imagery concerns its approach to desire, and the way people recreate the social pyramid of power within their relations. In Alice Farley's words, in the poem "Permutations of Desire," Surrealism plays a role such as that of games of attraction and repulsion, dominance and submissiveness, alluding to "[…] a harmony of chaos" that takes place through surrealist techniques, which challenges traditional and conservative sociopolitical oppressions in Western culture that marginalizes a great amount of the world's population (qtd. in Rosemont 438).

The harmony mentioned by Farley is the one that allows minorities to speak for themselves, creating uncanny, controversial, and irrational-based representations of themselves and the world that surrounds them. The barriers that are trespassed by Surrealism are portals leading into a different concept about what it is to be human in the twentieth and twenty-first centuries, opening possibilities for the oppressed to reach for a life that is marked by mutual respect. By encompassing nonhumans in a realm where they are personified, and subjectified, the relations between them and humans change, also reflecting in the human-human dynamics of relationalities. This change blurs the edges of dichotomies that support the status quo and its social norms, leveling power relations amongst humans and nonhumans (animals, machines, vegetal), nature and culture, rational and irrational, science and art, organic and inorganic. The destabilization of these divides helps to create "noise" within the so-called harmonic norms of society, bringing *dépaysemant* (disorientation), the uncanny, and the irrational through Surrealism.

In this sense, the overall issues explored in the present dissertation are poetry and the Surrealist Movement, and its spreading across the Western world. Specifically, the poetry of Beatriz Hausner will be analyzed through the lenses of the history and rhetoric from the Surrealist Movement, and through a Feminist perspective questions, taking into consideration Surrealism's unfolding in Latin America and then in Canada. Also, Hausner's poetry will be analyzed through theories that approach cosmopolitics and the existence of posthuman subjects.

Hausner's poetry, written in a Canadian context, carries the history of Surrealism's travels from Europe into Latin America, where the poet was born, daughter of artists that helped to build the legacy of Surrealism in Chile. The poet was born in Chile, learning from her parents and their peers the craft of Surrealist art that had journeyed through the Chilean Surrealist Group Mandrágora. Moving to North-America, Hausner and her parents were a relevant presence in Toronto for the Surrealist scenario of English-speaking Canada to be established. She presents to the reader a poetry that recreates the tradition of the Surrealist Movement in new contexts and with a new sociopolitical agenda of representation of the female body and its relationalities that escape the human realm to explore nonhuman ones.

Surrealism from the early twentieth-century has been criticized by historians, artists and theoreticians in regard to its male-centered conduct, and to the misrepresentation of the female self. The Surrealism proposed by women artists resists the male surrealists' traditional portrayal of their bodies and personalities. Hausner's poetry shares with other surrealist women the characteristics and rhetoric of a poetics that challenges the oppressive representation of women and empowers them as individuals and as artists. Hausner installs Surrealism in the sphere of feminist critique, reversing gender roles and creating a space where women take possession of their bodies, values, and rights.

The corpus of the present research encompasses poems by Hausner's poetry books *The Wardrobe Mistress* (2003), selected for offering poems that empower women through surrealist techniques; *Sew Him Up* (2010), and *Enter the Raccoon* (2012), that present poems that question games of dominance and submission, as well as aspects of Surrealism's traditional subjetification of inanimate or nonhuman beings. The poems analyzed through the lenses of women's Surrealism critique are "The Wardrobe Mistress," "Down," "This Side of the Styx," "Emigrant," "*Ars Poetica*," "My Man Loss," and "Domestic Treatises," from *The Wardrobe Mistress*. The poems analyzed under the light of posthuman and cosmopolitical theories, that regard human and nonhuman relations, are "Sew Him Up," and "Coppelius and His Doll," from *Sew Him Up*, and the book *Enter the Raccoon* in its entirety. The selected poems evince Hausner's position as a surrealist woman who was born and raised amidst the history of Chilean Surrealism, taking this tradition to Canada with her family.

The overall objective of this research is to provide an overview of the Surrealist Movement in regard to gender implications. More specifically, its objective is to discuss the counter voice of surrealist women in relation to the tradition of the movement that flowed from France to other part of the world, as in the case of Hausner's family and their own work. The issue of displacement of the Surrealist Movement will be taken into consideration when contextualizing the impact of Surrealism in Hausner's home country, Chile, as well as in Canada. The specific objective also encompasses discussion on how a posthuman perspective helps to construct hybrid characters, and thus subjects, through the amalgam of different natures, such as the joining of human and nonhuman characteristics that allows the connection of the organic to inorganic matter, machine to animal, as it is the case of Hausner's *Enter the Raccoon* and *Sew Him Up*. Gender and the positioning of the poet in the surrealist context of the Americas will be explored in the historical accounts brought in the first and second chapters, as well as in the analysis of the poems in *The Wardrobe Mistress*.

The first chapter, "Travels of Surrealism," consists of a historical overview of the Dada Movement and considers how it was followed by the foundation of the Surrealist Movement. Its historical overview is brought by David Hopkins, Gregory Betts, Andre Breton, Melanie Nicholson, Manuel Gutiérres, Susanne Baackmann and David Craven, Francisca Bravo Olguín, Mary Ann Caws, Julio E. Noriega, Orlando Jimeno-Grendi, and Luis G. de Mussy.

The second chapter, "Women's Surrealism and Beatriz Hausner's *The Wardrobe Mistress*," encompasses women's surrealism history, and gender implications upon the Surrealist Movement, as well as a poetic analysis of poems from *The Wardrobe Mistress*. It discusses how traditional surrealist male representations of women are oppressive and objectifying, and how surrealist women gain their voices through expression. The historical data and a theoretical framework on Women's Surrealism are drawn on Caws, Rudolf Kuenzli, Gwen Raaberg, Penelope Rosemont, José Pierre, and Katherine

Conley.

The third chapter, "Cosmopolitics, Political Ecology and the Posthuman: Beatriz Hausner's *Enter the Raccoon* and *Sew Him Up*," containing theoretical framework that approaches cosmopolitics, political ecology, the posthuman, and a poetic analysis of the poetry in *Enter the Raccoon*, and selected poems from *Sew Him Up*. It approaches how the posthuman discussion applies to Hausner's poems, and how it helps destabilizing the nature x culture divide, as well as how it helps proposing a new concept of the human subject in a technological world. Also, it analyzes how animal and machine converge to a human and non-human subjectification of characters in Hausner's work, proposing horizontal relationships amongst different kinds and species, allowing oppression to dissolve in a more dynamic configurations of relations. The theoretical framework is drawn on Isabel Stengers, Adam Robbert and Sam Mickey, Carlos Alberto Steil and Isabel Cristina de Moura Carvalho, Katherine Hayles, Cary Wolfe, Rosi Braidotti, Donna Haraway, and Joanna Latimer.

My main motivation to conduct this research is my passion for the Surrealist Movement, and its oneiric imagery. Also, my desire for revolution plays a major part in this passion, when associated with the Feminist agenda, and my role as a feminist – using my privilege as space for letting other voices speak. In this journey, creative writing workshops resulted from my readings were held at the Universidade Federal de Santa Catarina's *Semana de Pesquisa, Ensino e Extensão*, SEPEX (*Research, Teaching, and Extension Week*), in 2015, and at the multicultural music festival Psicodália, in 2013, 2014, and 2015, entitled "Creative Writing: Surrealism and Feminism," which made possible for me to explore Surrealism not only as a scholar, but as a poet too. The impact of this research in my life as a poet was also followed by the creation of the series of poems *Diary of Pyrokineses*, and *The Privilege Reaper*.

Social minorities have been relegated to the violence of governmental neglect in all parts of the planet. The status quo of the social norms, the myths and narratives that sustain the pyramid of the patriarchal structure often relegate these minorities to the sphere of the uncultured, and uneducated ones, resembling their proximity to others that also have been robbed of their rights and dignity. These subjects represent the "forbidden zones" where change can take place and illustrate who are the ones dwelling in the realms of the unconscious, the abstract, irrational, and bestial, in opposition to the privileged territories of consciousness, the tangible, rational, and allegedly human. By inhabiting these forbidden zones, minorities also occupy a war front, a borderland, where they are subjected to violence, disrespect, and exploitation, but at the same time resisting oppression through the *avant-garde* movements of art, and revolution.

In the frontline, the dynamics of representation and interaction of Surrealism supports interconnectedness amongst beings, creating movement and the effect of subversion. These rhetoric

tools evoke the forbidden zones and destabilize the sources of power that are used to oppress through a surrealist occupation, which functions as a creative weapon against supremacist and imperialist discourses. Difference sides with the unconscious in Surrealism, attacking rationality, "*propaganda del terror*," as reads the starting line of the poem by Braulio Arenas in *El A, G, C de la Mandrágora.* Surrealism grants artists the freedom to develop their gifts of foresight, prophecy, through which they denounce a present, a past, and a future that reflect the fragmentation of their personalities, and of their rights: planet, city, body decomposed, and then recomposed. However, such clairvoyance also proposes a reimagination of the (post)apocalyptical reality of the Surrealist imagery that mirrors the horrors of the First and Second World Wars. It encourages the remaking of the world through the repositioning of its subjects in a horizontal movement. A world that has been created for the privilege of a few is debunked by the opposition created by the manifestation of unconsciousness and the development of a counter-art that has been historically outlawed, banned, closed, and proscribed. Surrealism is born, dies, and returns continually, transgressing the limits that tie society. Surrealism destabilizes binary oppositions, creating a multiple dimensional realm – dream comes to life at the same time that the tangible is dissolved, creating oneiric matter, or virtual reality. The poet sleepwalks, in a nightdream, or a nightmare, sleepwrites.

2 CHAPTER ONE: TRAVELS OF SURREALISM

2.1 SURREALISM AND DADA

Nine decades after the release of the first *Manifeste du Surréalism*, by André Breton in 1924, it is still relevant to analyze the Surrealist Movement through new lenses. Since the movement's first artistic manifestations in France, coming from a Dada tradition, surrealism has traveled over the occidental world and encompassed in each place new features to its aesthetic and political positioning. The present chapter aims at mapping in history the movements Dada has made and how it has supported and impacted the birth of Surrealism in Europe, in the beginning of the twentieth-century, and later in Latin America. More specifically, it will focus on the history of Surrealism in Europe and how it has arrived in Chile, where tradition in Surrealism was built by the Mandrágora Group; then, the travel of surrealism from Chile to Toronto, where the English Canada was not much receptive to the movement by that time. Through the analysis of the techniques and characteristics of the Surrealist art it will be possible to draw a line departing from Europe, into Chile and then to Canada.

David Hopkins, in *Dada and Surrealism: A Very Short Introduction*, contextualizes Europe in the beginning of the twentieth-century, which went under severe transformations related to the First World War and the Russian Revolution. It is in this setting that Dada and Surrealism began their journeys around the world, facing a modern era characterized by developments in psychoanalysis, physics and technological areas that altered people's perception of society. Thus, those developments are reflected in the art of the twentieth-century, such as Dada, Surrealism, Cubism and Futurism (Hopkins 1). Hopkins refers to Surrealism and Dada as "*avant-garde*" movements, French term coined by Henri de Saint-Simon, 1820, to address sociopolitical issues and aesthetics that modern art should be able to reflect and transform (Hopkins 2).

In the nineteenth-century, the bourgeoisie was the one holding power not only over the production of assets in society, but also over art, owning it and locking it into its individualistic institutions and members. The French Realism was the one that defied such status quo of art by the 1850s, joining with socialist ideas. French Realism was the first *avant-garde* movement that paved the way for the following movements to develop in the beginning of the twentieth-century (Hopkins 2). These movements explored the need to oppose the current art productions at the time as well as the historical context unfolded by the First World War. *Avant-garde* would stand for new perspectives in art that joined its aesthetics to socio-political issues. The link between art and reality thus takes place through the artistic movements of the beginning of the twentieth-century that start defying traditional art: such as Cubism acting against realist art, Dada against irrationality through the abstract, and Surrealism, challenging the overrated conscious mind, diving into unconsciousness (Hopkins 3)

Art becomes part of life through Surrealism and Dada, which have in their artistic tools and techniques means of understanding other layers of reality in society and in the artistic movements *per se*. Unlike the other movements emerging in the modern world, Surrealism and Dada were committed to challenging issues of class, the ones holding up power over art, the bourgeoisie. Such positioning is clear when it comes to the access to art by these movements, available in art galleries and cabarets, for example (Hopkins 4).

Dada's origins are attributed to Hugo Ball and the Cabaret Voltaire bar in Zurich, Switzerland, inaugurated in February of 1916. Coming from Germany, Munich and Berlin, Ball held art *soirées* that included all kinds of artistic expression. Hopkins argues that the performances at the Cabaret Voltaire were conventional at first but that gained a provoking tone that confused and incited the audience, according to the artist Tristan Tzara from Romania. Italian's Futurism had its impact in the Cabaret Voltaire performances, making use of cacophonic declamations of abstract poetry, or the aloud reading of simultaneous texts at once, "extrapolations of futurist prototypes." However, the Dada version of such techniques were considered "more abstract" (Hopkins 6).

Dada also borrowed from Expressionism the devotion to African culture, bringing "negro dancing" to the Cabaret Voltaire, evoking a much racist and colonizing appropriation of African art. The Cabaret Voltaire held dance performances, poetry, collages, visual and literary art pieces through techniques inherited from Romanticism, Symbolism, Futurism and Expressionism, always subversively in regard to the inheritances offered by these art movements. Zurich embraced many artists that were escaping from their home countries involved in the First World War (Hopkins 7). There were dadaists who would either try to impose a new world order, and other who were more negativists who would embrace art in order to deconstruct it as art *per se* (Hopkins 8).

Bell felt the need of publishing those artists under a label, Tzara then named it dada for "Dada is 'yes yes' in Rumanian, 'rocking horse' and 'hobbyhorse' in French. For Germans it is a sign of foolish *naiveté*, joy in procreation, and preoccupation with the baby carriage" (Hopkins 8). German artist Richard Huelsenbeck argues that it comes from the primitive first words of a child, emphasizing the importance of renewing and breaking the current art scenario of Europe. Other artists involved were the Alsatian Hans/Jean Arp, and his partner Sophie Taeuber, German writer Walter Serner, filmmakers Hans Richter and the Swedish Viking Eggeling, and the Romanian Marcel Janco, with Tzara, as well as Ball's girlfriend Emmy Hennings (Hopkins 7-9).

Dada had a simultaneous birth in New York, as French artists Marcel Duchamp and Francis Picabia escape from First World War in 1915 and settle in the United States of America. Duchamp would agree with Zurich's Dada and refuse art per art that only concerns with aesthetics and lacks in touching the intellect and other relevant spheres, such as sociopolitical issues. Duchamp reflected the

mechanization of society as he created hybrids of machine and human subjects, especially in the never finished painting-on-glass *The Bride Stripped Bare by her Bachelors, Even (*or *Large Glass),* from 1923. Here is the first hint at the tradition of creating hybrid subjects in Dada and Surrealism that will lead to the discussion on posthuman subjects, in the third chapter. The label of "dada" was not used in New York by the 1920s, Duchamp's and Picabia's arts were considered proto-dada (Hopkins 9-10).

Richard Huelsenbeck departs from Zurich to Berlin in 1917, settling there another Dada scenario in Europe. After losing the war, Germany was facing very difficult and specific socio-economic problems, reflected in the streets of Berlin. Berlin Dada was obliged to politicize itself in the face of brutal suppression of communists by the conservative socialist government. The "Club Dada" of Berlin was formed by two groups. The first was formed by the communism supporters Wieland and Helmut/John Hartfield, George Grosz, and Walter Mehring. The second, more associated with anarchism had Johannes Baader, Raoul Hausmann, and Hanna Höck (Hopkins 11-2). According to Hopkins:

> Anti-art in Berlin manifested itself in open opposition to the main aesthetic trend in Germany, Expressionism. Duchampian distase for humanist iconography and the sensual indulgences of 'retinal art' transmuted in Berlin into a discomfort with 'inwardness' and the spiritualized expressive gesture. (Hopkins 12)

Dada, that was in Huelsenbeck's arguments about new art, or anti-art, and that Surrealism was about to inherit, brought the idea of a fragmented Berlin, fractured by war's violence and having its parts lost all over the city. Fragmentation will be an issue discussed throughout the present dissertation. The second chapter will discuss surrealist men's tradition of dismembering the female body in their depictions of women. Also, it will exemplify how surrealist women refragmented their selves through resistance to the tradition, specifically in Beatriz Hausner's *The Wardrobe Mistress*. Last, fragmentation will be discussed in relation to the creation of hybrid subjects, formed by organic and inorganic parts, referring to the myth of the cyborg, analyzing Hausner's *Enter the Raccoon* and *Sew Him Up*.

Fragmentation is also found in John Hartfield's photography, who would photograph technological apparatus, which could also be found in New York's expressions of Dada. Hartfield became an active communist, having its work published on the cover of communist journals, such as the Worker's Illustrated Newspaper (Hopkins 12). Dada also had developments in other German cities: Hanover and Cologne. Kurt Schwitters, from Hanover, refuses to participate in Huelsenbeck's Dada group for he found it too close to the very art they were opposing, the one from the bourgeoisie. Schwitters made use of the cities' flotsam, such as bus tickets and other types of rejected paper he

could find, relying on techniques of geometrical abstraction, mirror of Schwitters' approximation to the international constructivist movement. Such approximation would result in a "Dada-Constructivist Congress" in September of 1922 in the city of Weimar. Dada names participating in the congress were Theo van Doesburg, also known as I.K. Bonset, Schwitters, Arp, Richter, Hausmann and Tzara. Constructivist names were László Moholy-Nagy and El Lissitsky (Hopkins 13). Members of the Cologne dada were Max Ernst and Johannes Baargeld. However, Ernst's Dada was considered apolitical, opposing Zurich's and Berlin's Dada that had political engagements such as proposing a new order in society and art. Other members of Cologne Dada were Franz Seiwert, and Angelika and Heinrich Hoerle, more politicized than their other Cologne colleagues, having their main action in the "Cologne Dada Fair," an anarchic event held in 1920 (Hopkins 14).

In France, Dada began in 1919 when Picabia moves from Zurich to Paris, who would host Duchamp coming from New York. Duchamp called the attention of the group of poets associated to the journal *Littérature*, Louis Aragon, Théodore Fraenkel, Philippe Soupault, and Paul Eluard, having Breton as their leader. Breton creates his version of Dada supported by his group and by the arrival of Picabia and Duchamp in Paris, inspired in the poet Guillaume Apollinaire, who coined the term Surrealism in 1917, and Jacques Pierre Vaché, writer, designer, and a friend of Breton's. Dada in Paris had a very negativistic tone, also reflecting the effects of war in Europe. Tzara and Breton take over the command of the *avant-garde* Paris. Hopkins argues that the main tool of Dada were public provocations either to other art movements and their artists as well as to sociopolitical issues concerning Dada's negativity, incited by war (Hopkins 14-5).

In Gregory Betts' *Avant-Garde Canadian Literature: The Early Manifestations,* the chapter on "Surrealism before Canada" gives an account of the psychoanalytic roots of his conception of Surrealism. During the First World War, Breton served in the psychiatric center in Saint-Dizier, France, where he first came across the work of Sigmund Freud, innovator in the field of psychoanalysis. In the neurologic department of the center, Breton started to create initial experiments with Freud's associative techniques. He found that soldiers suffering from post-traumatic stress disorder ended up "producing disturbing and turbid images and writings that reflected their inner turmoil" (Betts 146). Intrigued with the results of his experiments with the soldiers and their treatments, Breton borrowed from French psychology the term "automatism" to explain the art that his patients developed: "Automatic art aimed to paint or write without interference from the conscious mind or by reason" (Betts 146). To understand Breton's enthusiasm Betts brings the discoveries of two psychologists working in the same terrain:

> Pioneering psychologists like Jean Charcot and Pierre Janet argued that a traumatized consciousness could divide and split off from itself, leading to fixations and hysteria […]

> The behaviour of soldiers in the First World War was interpreted as an indication that their minds had divided and, subsequently, that they had lost access to regulatory parts of their personality as a result of the shock of their experience. Automatic methods of writing and painting were thought to encourage and enable communication with the dysfunctional portions of the mind and thus were regarded as one possible means of revealing the nature of the disturbance and potentially even correcting the lost balance. (Betts 146)

Bearing this in mind, Breton argued that the soldier's disorder and trauma could be extended to subjects in contemporary society who were caught in the social and cultural engine of the post-First World War period. Automatism thus would allow citizens to face their traumas and the repression of everyday life in hypocrite society, "Automatic writing, he concluded, had a significant role to play in addressing the trauma of modern life" (Betts 147). In 1919, beside Louis Aragon and Pillipe Soupault, Breton founds the magazine *Littérature*, means through which he would publish his experiments with automatism in relation to sanity. Reality gains a new and radical concept for Breton, supported by freedom of imagination and automatism aiming at creating from such freedom "a progressive cosmology" (Betts 147). Betts concludes:

> Inspired by Freud's metaphoric theories of the inner chamber of the mind, Breton became an advocate for releasing the repressed unconscious mind and thereby enjoining the conscious mind with the psychic force of the unconscious. The result would be a surreality, an unalienated experience of reality conditioned by an unfettered imagination: unlike Dada, Surrealism's negation of boundaries and rules and its embrace of exuberant irrationalism was oriented towards a potentially positive and progressive remaking of society. (Betts 147)

Automatism thus is also taken further, being the ground of surrealist technique: the automatism of the mind relies on the lack of rational control over creation, allowing a flow, or stream, of unconsciousness to be freed from the mind imprisoned by rationality. Art and experience were to merge in investigations on imagination and dreams (Hopkins 17). Therewith, Breton starts building his plan to subvert social, cultural and artistic norms, culminating in his *Maniféste du Surrealism* from 1924, where he defines the term:

> SURREALISM, n. Psychic automatism in its pure state, by which one proposes to express -- verbally, by means of the written word, or in any other manner -- the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern. (Breton 26)

It is relevant to acknowledge that Surrealism may have been officially claimed as Breton's child,

however, Apollinaire, Freud, and other writers, even without using the term "surrealism," were also settling in the techniques of artists who would either relate to Dada or not. Such is the case of Italian painter Giorgio de Chirico, who would be the father of the "Metaphysical Art Movement" in his country from 1911 to 1920, together with the artist Carlo Carrá. Another controversy are the gender implications. So far, Breton had not included any women in the group making surrealist art. Such issue will be further discussed in the chapter entitled "Surrealist Women," showing women who started being the protagonists of their own representations and were also influenced by Dada, Surrealism and Psychoanalysis. These women were producing art as any other men who were recognized as surrealists.

Unlike de Chirico's metaphysical art, Surrealism began as a literary movement that only later would encompass artists using diverse techniques and materials. Other precursors of surrealism are French writers: Arthur Rimbaud, Raymond Roussel, Alfred Jarry and Isidore Ducasse, also known as the "Comte de Lautréamont" (Hopkins 17-8). Under the influence of the technique of "dream painting," the inclusion of surreal imagery, and symbolism in artistic depictions, André Masson and Joan Miró made their contribution to the surrealist movement, but under a more abstract strain of surrealist art, which they claimed to be more automatic than their surrealist colleagues' automatism. Also, Spanish artists Luis Buñuel and Salvador Dalí collaborated in film productions, *Un Chien Andalou* (1929, An Andalusian Dog) and *L'Age d'Or* (1930, The Golden Age) that would take Surrealism to the level of cinema. In the middle of the 1920s, another Spanish artist, Pablo Picasso, even without officially being part of the surrealist movement group, also allowed publications of his work under the imprint of the surrealist journal *La Révolution Surréaliste.* Other relevant names in the 1920s were Yves Tanguy, and one of Duchamp's collaborator in New York, photographer Man Ray, one of the key figures of Surrealism (Hopkins 18).

In 1929, Breton becomes authoritarian concerning the members of the surrealist group he legitimated and published his *Second Manifesto of Surrealism*. Breton claims that certain members of the group did not meet the doctrine and ideology of Surrealism, and many of these members were expelled by Breton from the movement. In the new manifesto Breton criticizes artists such as Desnos and Masson, accused of ignoring the protocol of the movement (Hopkins 18-20). Breton had this positioning regarding the movement, but he was naïve in believing that an art movement would stay inside his domains. Dada had impacted many artists, as well as de Chirico's metaphysical art and, by 1929, many artists had already been in contact with surrealist art in Europe. In this case, Surrealism had gain greater proportions than expected by Breton and the influence of the movement acquired a life of its own, spreading itself outside the limits of Breton's manifestoes.

Breton continued his attacks to other artists, namely George Bataille, writer and ethnographer,

for he aligned with the surrealists of "Rue Blomet," formed by Masson, who had already been a target of Breton, Miró, and Leiris. Such group of surrealists opposed Breton's group, the surrealists of "Rue Fontaine." The feud was a clash caused by philosophical disagreement, the first group followed Nietzsche's ideologies while the other followed a Hegelian one. Another developing of the feud occurs in 1930, when Bataille publishes the pamphlet "A Corpse:" "Breton, pictured as a martyred Christ, was lampooned for his censorious judgements and self-importance" (Hopkins 20).

In 1930, Surrealism admits more explicitly the same principle that made artists to distance themselves from Dada, proposing that art was relational to experience. Dalí, Alberto Giacometti and Meret Oppenheim formed a group that would take Breton's guidelines further. There is a very important turn in Surrealism at this point. First, because Oppenheim becomes the delegate of women in the movement, for she was the first one legitimized by a surrealist organization, even if it was not done by Breton, she paved the way for surrealist women to be valued. Second, because the group was concerned with a "delirious" interpretation of reality, evoking surrealist images by identifying an object in the real world that resembles an unconscious demand. Reality in the outside now has connection with the inside world, clashing rationality and the unconsciousness (Hopkins 21).

Other women making surrealist art were drawn to Surrealism in the 1930s, such as Leonora Carrington, painter from England. Also, Claude Cahun, French photographer and writer, producing self-portraits that defied gender identity. Other women of Surrealism will be mentioned and analyzed in the chapter entitled "Women's Surrealism and Beatriz Hausner's *The Wardrobe Mistress*" (See Chapter II). This decade was important for women to regain the autonomy and authorship of the representation of the female body. Surrealist men were driven by Marquis de Sade, an eighteenth-century pornographer. His sexual fantasies were expressed through the body of women, who had their selves violated by objectification and heteronormativity. Hans Bellmer, German sculptor, exemplifies the eroticization of the female body through oppressive representations, such as in his work "The Doll" (Hopkins 22).

Also in the 1930s, Surrealism confirms its political positioning, in favor of Communism rather than Fascism, reaching to artists who were leftists and anti-Fascists. Other names joining Surrealism in that decade were Paul Nougé, René Magritte, E.L.T. Mesens, Raoul Ubac, headquartered in Belgium. From Eastern Europe, Paul Delvaux, and the Romanians Jacques Hérold and Victor Brauner take the tradition of Surrealism from Paris to form a group in Prague, Czech Republic. The group in Prague had closer relation to the communist party, such as their Belgian colleagues, and was formed also by Marie Cernunová (also known as Toyen), Jindrich Styrsky, Josef Sima, and Karel Teige (Hopkins 22-3).

In 1941, the French heart of the surrealist movement began to disperse because of World War

II. Breton visits Martinique on his way to the United States of America where he encounters the "*négritude*" movement in the French colonies, namely the poet Aimé Cesaire who confirms the use of surrealist images as a tool for the culturally marginalized voices. Breton's exile in the U.S.A. fomented painters in New York, who already worked within abstract parameters, to incorporate surrealist elements in their art, unlike the pre-war period when surrealism was segregated to few artists, such as Joseph Cornell's work. In this period, the impact of Miró's and Masson's work could be witnessed in the works of Robert Matta, from Chile, and Arshile Gorky, from Armenia. Biomorphism, semi-abstract organic forms, and automatism then takes a next step in surrealist art as New York Surrealism begins to bloom, giving life to a variation of Surrealism in the hands of Jackson Pollock: the abstract Expressionism (Hopkins 24). Biomorphism will be a key concept in the discussion of chapter three about the posthuman, cosmopolitics, and political ecology.

Even with the heavy effect of Surrealism during Breton's exile it was the abstract aesthetic of Dada that really set the tone of post-war art in New York. Thus, Dada was rediscovered through the mark of Duchamp, who was exiled in New York. Unlike the "underground" impact of Breton's stay in the U. S. A., Duchamp's revisiting of Dada had a broader effect in New York art as the concept of "readymade" and the interest in mass culture were producing art that was more appealing to North-Americans. Such referential prepared the soil for the upcoming boost of pop art in the country, "it could be easily argued that dada, rather than surrealism, set the agenda for post-1945 art in North-America" (Hopkins 24-5).

After the end of the war, Breton returns to Paris, but in a scenario where Surrealism no longer has its intellectual authority as before. Rather, Breton witnesses the emergence of Existentialism. Surrealism surfaces again in the 1960s, also through the prerogative of the "readymade" and the assemblages of Dada, such as in New York, by the hands of Yves Klein and Arman. Breton's death in 1966 marks the end of Surrealism as a movement. Afterwards, Surrealism appears in "dramatic flourishes," and begins to have a "kitsch" tone in its status as art. Hopkins argues that Surrealism once had aligned itself with communism and now the same tools and techniques were being absorbed by capitalist advertising approaches (25).

Hopkins defends that his historical overview sees Dada and Surrealism as profoundly connected to one another (25). The critic also argues that both art movements do not actually fall short as a Francophile historical bias, it has gained depth and complexity through its travels around the globe, first within Europe and then into the Americas, and in other places. Thus, Hopkins classifies Dada and Surrealism as internationalist movements. For instance, many artists related to the movements spoke two or more languages and traveled amongst the different European cultures (Hopkins 26). Such context allows Surrealism to emerge in different ways in each of the connections

made by the artists involved, sometimes in connection to Expressionism, the German "new objectivity," realism, and pulp art, rather than just seen as "dada's destiny" (Hopkins 26-7).

2.2 SURREALISM IN SOUTH AMERICA

The present section brings a historical account on how Surrealism has traveled overseas and reached Latin America from 1926 on. The arrival of the surrealist influence on Latin American soil develops a series of major changes in the first tenets of Breton's Surrealism. In his review of Melanie Nicholson's *Surrealism in Latin American Literature: Searching for Breton's Ghost*, Manuel Gutiérres points 1926 as the official arrival of Surrealism in Latin America, when the Peruvian literary journal "*Amauta*" is launched, followed by other two literary journals that played a major role in Latin American Surrealism, the Argentine "*Que*" (from 1928 until 1930), and the Chilean Mandrágora (from 1938 until 1943) (19). This dissertation focuses mainly on the Mandrágora Group of Chile due to the fact that the poetry of Beatriz Hausner, Chilean writer, will be the main corpus for poetic analysis. Hausner's parents were part of the Mandrágora group, which brought much of the Mandrágora legacy to their daughter's dreams, eyes and hands.

Scholars from the University of Mexico, Susanne Baackmann and David Craven, write in "Surrealism and Post-Colonial Latin America: Introduction" about their refusal of the label of Surrealism as an essentially European discourse that subjugates Latin American artists to accept its influence as an imposition, aiming to control "Third World" artists (i). Such argument reinforces the idea that Latin American Surrealists make use of many guidelines proposed by Breton. However, they adapt and reinvent its aesthetics and thematic along the movements' developments in Latin America, such as the Mandrágora group in discussion. Baackmann and Craven also argue that Surrealism in Europe already had an anti-colonialist approach for either Louis Aragon, André Breton, Antonin Artaud and Georges Bataille. Even though identifying themselves through different political parties, or even through anarchy, they emerge with a positioning of anti-nationalism in France. Such positioning makes a link between European and Latin American artists, who would develop a discourse of resistance to imperialism, the bourgeoisie, the government and rationality (Baackmann and Craven ii-i).

Other Latin American surrealists have collaborated with Breton in the 1930s and 1940s, such as Remedios Varo, Frida Kahlo, Rufino Tamayo, Roberto Matta, Diego Rivera, Aimé Césaire, and Wilfredo Lam. They have not only participated in artistic projects but also have helped to shape and guide Latin American Surrealism from then on (Baackmann and Craven i). Surrealism in Latin America thus plays a major role in the development of artistic expressions recognized as relevant to

the discourse of Latin America from the 1950s to the 1980s, as an opposing argument to those of neo-colonialism (Baackmann and Craven ii).

Examples of such repercussion in its artistic scenario are works that have become center pieces of Surrealism that mark its impact in different countries, such as the result of the 1959's revolution in Cuba, a large painting by Lam in the *Museo de Bellas Artes* in Havana, *Tercer Mundo* (Third World). In Chile, Joan Miró's artful conception of the main poster for the president Salvador Allende in Santiago in 1970, in the *Museo de Arte Moderno* de Santiago also reflects the impact of the surrealist movement in the country. Also, Matta follows the examples in 1979's Sandinist Revolutuion of Nicaragua, proposing a new collection for the *Museo de Arte de las Americas*. Baackmann and Craven argue that those images are evidences that Surrealism have gained importance in the artistic expressions of Latin American history since the 1950s (ii).

Baackmann and Craven emphasize the history of collaborations amongst European and Latin American artists, such as Breton, Trotsky and Diego Rivera's "Manifesto Towards a Free Revolutionary Art," in Mexico in 1938, stating their anti-Stalin and anti-fascism positioning. Also, Breton and René Bélance, in Haiti in 1945, approaching the issue of race and colonialism. The connections are taken further in the realm of art since Surrealism converge with other forms of art, such as magical realism, fantastic art, metaphysical painting, amongst others. Such intersections allow artists from different backgrounds to adapt Surrealist techniques to their own craft (Baackmann and Craven iv).

Francisca Bravo Olguín in "*Teatralidad y Imagen del Surrealismo en Chile: Búsqueda de Elementos Surrealizantes en el Teatro de Nuestro País (1960-1970)*" (Theatricality and the Image of Surrealism in Chile: Search of Surrealizing Elements in the Theater of our Country, 1960-1970) summarizes her ideas on which antecessors helped giving life to Surrealism, naming Symbolism, psychoanalysis, metaphysical art (de Chirico), Dada, Romanticism, as explorer of metaphor, and Expressionism. Also, the critic delineates which themes are mostly approached by surrealists: (1) freedom, (2) the oneiric, (3) eroticism, (4) the spiritualist (divination, prophecy), (5) the primitive, (6) the shamanic, and the (7) psychic automatism (Olguín 34). Olguín refers to Stefan Baciu's *Surrealismo Latinoamericano*, who argues that there are approaches essentially from the movement and there are "*manifestaciones surrealizantes*," or, "surrealizing manifestations," not necessarily connecting such manifestations to the surrealist movement *per se* (35).

Olguín defines each aforementioned surrealizing element, gathering them in six different categories: (1) Eroticism defined in two moments: eroticism as a manner of rebelling against the bourgeoisie, approaching the theme in an uncanny fashion; and eroticism as a privileged moment in one's life, such as love itself and its idealizations (Olguín 36). The issue of the representation of women

in surrealists' art fits in this category, which will have its contradictions discussed in the chapter on surrealist women. Following, (2) metaphysics defined as the search for art in other worlds, also allusive to spiritism, mediums, the shamanic, and the communication with nature; (3) the irrational, referring to the unconscious, chance, the oneiric, the psychic automatism, contradictions, and juxtaposition of remote realities when constructing the surreal image (Olguín 37-8).

The next category defined by Olguín is (4) Irony and its impact in the hegemonic discourses, such as politics, social struggle, and Catholicism. Also, it is where black humor develops. Similarly, (5) freedom is explained as having no fear of allowing other states of mind to surge, giving space and life to imagination itself. Mental liberation from pre-established logics, letting the oneiric to take place, away from conventions (Olguín 38-9). Last, Olguín turns to (6) poetry as metaphor, main concern in this dissertation. The critic makes reference to metaphor as working with symbolism, of an object, for example, detaching the stander meaning of such to open space, to other interpretations (Olguín 39).

Melanie Nicholson's *Surrealism in Latin American Literature: Searching for Breton's Ghost* brings an account on how Surrealism has withered in Europe along the twentieth century and how it has come back from the dead, as if with a "vendetta," in Latin America (1). Ludwig Zeller, Beatriz Hausner's father, borrows his collage work named *Musical Butterfly*, 2012, to the cover art of Nicholson's book. In its introduction Nicholson defends that Surrealism is a "multidimensional international phenomenon" that refuses the idea that its aesthetics were owned by a few European men. The critic aims at identifying in Latin American literature the influences of the Surrealist movement in its literature. First, by mapping more orthodox references that fit the European mold of French Surrealism. Then, Nicholson writes of a specific interest in authors that "struggle their way out of the Bretonian mold and into more original forms of expression" (Preface x).

In the introduction to her book, Nicholson discusses her interest in the offspring of Surrealist aesthetics and politics, and how it has adapted to "Western thought and popular culture" (2). The critic makes reference to James Clifford's essay "Ethnographic Surrealism," published in 1981, and its argument that Surrealism carried one of the foundational elements for ethnography: defamiliarization, or, making strange what used to be familiar (Nicholson 2).

Nicholson's introduction also poses Surrealism as a forerunner for the postmodernist engagement with hybridity, such as juxtaposing previously unconnected elements in collages, technique much promoted by Surrealism (2). Other postmodern intersections with the movement are "antielitism, antiauthoritarianism, gratuitousness, anarchy, nihilism, and the idea of chance" (Nicholson 3). Such intersections will also serve in the discussion of the Posthuman subjects, brought by Surrealist art, more specifically in Beatriz Hausner's characters, and in the discussion of hacker perspectives. The features mentioned are the ones which allow Surrealism to adapt and survive in

different soils, for it has the potential to "speak to contemporary cultural issues that its founders could perhaps never have imagined" (Nicholson 3).

Nicholson develops her argument of Surrealism's "migratory history," for it has left a European men's setting to adapt into a journey of succession amongst women and non-Europeans. Nicholson borrows a term from the Brazilian Oswald de Andrade, from the Anthropophagist movement, to address the advent of Surrealism in Latin America, for the European paradigm has been "cannibalized," eaten up in order to gain its strengths and abilities (3). The critic mentions once more how Latin America has been a fertile soil for Surrealism, and how important texts about this art movement place Surrealism as "universal," generalizing and minimizing the relevance of Surrealism in Latin American literature (Nicholson 4).

Thus, Nicholson's book encompasses a historical overview of the movement, its Latin American connections, namely Argentina, Chile, Peru, and Mexico. In this chapter, I will focus mainly on the discussion of the Chilean surrealist foundational group Mandrágora, which carried many orthodox features of French Surrealism but that has developed it further and created a ground of future influence in Latin American literature and beyond (Nicholson 6). Such is the case of Beatriz Hausner, who is the daughter of members of the Chilean group who have moved to Canada, taking the legacy of Chilean Surrealism with them to the new land. This new generation of writers is Nicholson's main interest.

The impact of Surrealism in Latin America is perceived in the work of Chile's Nicanor Parra's *antipoesía, "Poemas y Antipoemas"* (1954); Colombia's "*Los Nuevos*" (1920s) and "*Nadaísmo*" (1950s and 1960s); Ecuador's group of poets "*Tzántzicos*" (1963); and Venezuela's "*El Techo de Ballena* (1960s) (Nicholson 8-9). The critic writes that such movements were not exclusively surrealist but featured the *avant-garde* revolutionary thought of rejecting society (Nicholson 9).

The author also draws upon the characteristics that were maintained by Latin American writers influenced by Surrealism and the praise for unconsciousness as aesthetic inspiration. Such as the "magical forces of language," "mystical eroticism – the belief in erotic love as an irrational power giving meaning to the universe," "the oneiric, visionary, or hallucinatory imagery" (Nicholson 9). Nicholson mentions a few names that develop such aesthetics in Latin America but that do not characterize a single strain of surrealist expression:

> Writers such as Raul Bopp, Jorge de Lima, and Murilo Mendes in Brazil; Luis Vidales and Álvaro Mutis in Colombia; Ida Vitale and Marosa de Giorgio in Uruguay; Hérib Campos-Cervera in Paraguay; and José Lezama Lima in Cuba. (Nicholson 9)

Nicholson refers once more to Brazil to exemplify how Surrealism was rejected by several artists in Latin America, they would argue for an autonomous cultural production, refusing the European mold

of art. The critic writes of three Brazilian authors who could have taken Surrealism further in the country - Bopp, de Lima, and Mendes – but who did not set it in their art developments (Nicholson 9). Returning to the reference to de Andrade's *Manifesto de Antropofagia*, from 1928, Nicholson explains that such manifest led the way into the embodiment of European *avant-garde* but in a fashion where their cultural autonomy could be achieved. Nicholson details how anthropophagists defend that "Brazilians had the ability to consume and digest the products of other cultures, assimilating them into new and original forms" (10).

In this sense, Surrealism, as well as other art forms of expression in vogue in the beginning of the twentieth century, would be one of those assimilated and digested compounds. Other countries had a different reception to Surrealism, being more open to acceptance, such as the foundational movements in Chile and Argentina. By any means, the Brazilian response to the movement characterize much of the reception of Surrealism by Latin Americans, continuing to "inform the process of adaptation and reappropriation" of foreign cultural forms of art (Nicholson 10).

However, as well as the aforementioned foundational groups of Chile and Argentina, some artists received Surrealism more openly, for instance, the Dominican Republic group formed by exiled Spanish artist Eugenio Granell in partnership with Argentinian Alberto Baeza Flores, who would develop surrealist activities by the 1940s. Another Brazilian artist who would embrace Surrealism in its more European form is Sérgio Lima. After living in Paris and having contact with Breton from 1961 to 1963, and also with postwar surrealist groups, Lima returns to Brazil with a sharp Surrealist aesthetic that followed the Bretonian mold more closely. Such impact is perceived in his poetry, paintings, collages, and films. Lima advocated for Surrealist collectives in São Paulo, keeping *Grupo Surrealista São Paulo* and the *Decollage* group. The expressions from these collectives are marked by Surrealism but also by the inevitable anthropophagist nature of Brazilian appropriation of foreign molds (Nicholson 10).

Nicholson poses the question "What is Surrealism?" and answers "Surrealism is a tangled web of contradictions" (15). Surrealism defended the embrace of irrationality, the unconscious, and the here-and-now. However, it was sought through "an almost scientific attention to the details of the material world" (Nicholson 16). That is, Surrealism proposed an anarchic behavior towards art and thought but tried to reach it by means of a very strict model. Nicholson shows further contradictions, for Surrealism is "simultaneously traditional and ultramodern, pessimistic and optimistic, destructive and constructive" (16).

Regarding Surrealism's spread across the Western world, the contradiction is that it is established as "the latecomer but also the late-stayer among avant-garde movements" (Nicholson 16). In this sense, Surrealism's appearance in the beginning of the twentieth century was considered to have

arrived late, in comparison to Dada and other movements, but also considered to have stayed longer, for its embracing impact. This is the discussion raised in the present dissertation: how its stay still permeats literature in Western art, especially Latin America and then in North-America.

Nicholson agrees with the Romanian critic Stefan Baciu when arguing about Latin American Surrealism's authenticity in regard to its effect in the developing of Latin American literature, specifically poetry (32). The critic also draws on Valentín Ferdinán's article "*El Fracaso del Surrealismo en América Latina*" (*The Failure of Surrealism in Latin America*). Nicholson argues that Ferdinán refuses the possibility of Surrealism's adaptation to a Latin American context (31). Ferdinán questions whether, through a neocolonial perspective, the appropriation of foreign culture can genuinely change power relations in regard to the cultural matters relevant to Latin America. Nicholson, however, defends that even if Breton's objective of spiritual and social revolution has failed, the impact of Surrealism in philosophy, aesthetics, and popular culture is undeniable and deserves discussion (Nicholson 32). The appropriation of foreign culture functions in this context as a tool for resisting neocolonialism. The surrealist repercussion here is not kept unchanged in its orthodox manner, it is reworked in the new soil and gains new and relevant assets that are the voices of the new artists.

Such argument will then lead to my own argument about the effect of Surrealism in Latin American art, specially through the Chilean Mandrágora Group, and specifically through the artists Susana Wald and Ludwig Zeller, Beatriz Hausner's parents. By contextualizing such influence, I will then discuss how it has traveled to Canada with Hausner's family and impacted on the development of the movement in the country, especially in English-Canada, in Toronto.

Furthermore, Nicholson criticizes Baciu's positioning of a quite strict structure for the analysis of Latin American Surrealism. Baciu argues in a similar fashion as Breton does about the categorization of who actually is a surrealist artist or not, discussing the difference between surrealist (*surrealista*) and surrealizing (*surrealizante*). Baciu's argument is refused by Nicholson, who calls it reductive and compares such argument to Breton's orthodox surrealist mold. According to Nicholson, Baciu's labeling of artists as surrealists or surrealizing benefited only the ones who had direct contact with Breton or with the European movement (33).

Agreeing that the only truly Latin American surrealist is Octavio Paz, Ferdinán's and Baciu's perspective of categorization "fails to take into account the full spectrum of surrealist activity in Latin America" (Nicholson 33). Nicholson questions Ferdinán's and Baciú's discussion evidencing that they only concentrate their analyses in artists who belonged to an early period of Surrealism in Latin America, the ones in groups who, for her, are part of what should be considered foundational, and thus orthodox as the European model. Nicholson does not ignore the importance of such groups and periods,

and sees them as crucial points to the subjects who come later, with a "more fully nuanced form of surrealist expression" (33). Those later artists and nuances are the ones Nicholson focuses her analysis on, and which gives the present dissertation motivation and support for its main arguments.

In order to build her argument, Nicholson writes the history of Surrealism in Latin America divided into two main periods: "[. . .] an early period of assimilation of French Surrealism (1928-1950) and a later period of creative adaptation" (34). Her goal is to analyze closely a few artists in specific countries to describe how Surrealism has reached each region and artist, evidencing the varied implications of each context. The subjects chosen for her analyses embody an *actitud vital* (vital attitude), which stands for the surrealist praxis of rejecting sociopolitical norms; and literary aesthetics, that is, the process of writing itself (Nicholson 34).

The first observation pointed by Nicholson is about the time interval between the history of European Surrealism and its development in Latin America. The critic discusses that such gap triggered many criticisms upon the techniques of early Surrealism, namely automatism and its branches. Latin American artists proposed a more "[. . .] conscious and controlled cultivation of oneiric image. In a departure from one of French Surrealism's most fundamental tenets, Latin American writers questioned the notion of the unconscious as a depository of individual and collective truths" (Nicholson 35). However, they celebrated the early production of Surrealism from Europe. Citing Anna Balakian, Nicholson points that Latin American surrealist literature was supported by the exploration of poetic images, and not only guided by settled techniques of wordplay and collage. Thus, by 1953, Latin American surrealist artists had moved away from the technique of automatism as it was conceived, suggesting a more "sensual and imaginative richness" to its surrealist productions (Nicholson 35).

The embodiment of surrealist aesthetics in the literary productions configures the second great development of surrealism in Latin America. That is, metaphorical images, irrational depictions, black humor, and other elements were incorporated by artists who would not name their art surrealist. This is the case of Nicanor Parra, from Chile, who makes use of such elements but at the same time develops a format that defied th elements he incorporated, called *antipoesía* (anti-poetry). Hence Spanish American poetry in the late twentieth century was heavily pervaded by surrealist thought and aesthetics, displaying a hybrid framework in the works and artists of Latin America (Nicholson 35). Nicholson points to the continuing "metamorphosis" of the Latin American surrealist rhythm – in first stance remodeling surrealist elements and then being embraced by others than declared surrealist artists (36).

Nicholson also refers to Breton's book *Les Vases Communicant*, from 1932 (36). Such metaphor is explained by Mary Ann Caws in her article "Linkings and Reflections: André Breton and

His Communicating Vessels." First, let us understand how such metaphor was conceived in Breton's book, only then one can understand Nicholson's borrowing of the metaphor to describe the travels Surrealism makes from Europe to Latin America, from Latin America back to Europe, and back again:

> Les Vases Communicants, or The Communicating Vessels (1932), is an extraordinary book of possibility and impossibility. It wishes to confer, by its magical and yet controlled discourse, a constant expansion upon the world as we know it, through the incessant communication of everything as we experience and have not yet experienced it. At its center there lies the principal image of the dream as the enabling "capillary tissue" between the exterior world of facts and the interior world of emotions, between reality and, let us say, the imagination. The central image of communicating vessels is taken from a scientific experiment of the same name, where a gas passes from one side to the other: the passing back and forth between these two modes is shown to be the basis of surrealist thought, of surreality itself. (Caws Vessels 91)

Breton's book also evidences his interest in bringing science into the realm of art, as he has done with the main argument of Surrealism itself when borrowing Freud's ideas to develop automatism. In Caw's reading of *The Communicating Vessels*, the idea of what is possible and what is impossible is questioned. The world of chance of Surrealism evokes the increasing of expansion in the rational and irrational spheres of thought. In such manner, the free association that surrealist imagery creates is possible through such expansion: the surreal feeds from the real and reality is impacted by surreality, creating a space of constant communication.

In Nicholson's argument, European surrealists found in the exotic Mexico, Caribbean and South America, a projected place of inspiration, a place of the surrealist "*marveilleux"* (Nicholson 36). European surrealists would travel in search of inspiration, moved by the "mythologizing and exoticizing impulses of both Europeans and South Americans" (Nicholson 36). As ground to the "marvelous real," Latin America is recognized as the place of the magical. Nicholson argues that such idea is evidence that Surrealism played a major role as precursor of the Boom writers in the 1960s and 1970s (Nicholson 36).

The place of communication is where European rationality contacts the exotic and surreal world of Latin America. The appropriation made by Europeans of such exotic imagery gains a different dynamic than the one proposed by Ferdinán and Baciú: the surreality taken from Latin America is injected in European art productions, and then it is brought back to the Surrealism that is produced by Latin American themselves through the travels they make in Europe and through European art, reappropriating surreality that now has been immersed in a different context.

After visiting Latin America, European surrealists would take with them the images based on Latin American mythology, history and exoticism. Nicholson argues that later, Latin American artists would go to France in search of artistic development for their work and get in contact with their very

history and mythology, assimilated by European surrealists. Then, assimilating back into Latin America their own inspirations moved by the surrealist art they encountered in Europe. Hence Latin American artists would return to their home countries and produce art inspired by the travels surrealist influences have settled in its coming and going (Nicholson 36). Nicholson encompasses these networks into the metaphor of Breton's communicating vessels:

> The metaphor of communicating vessels helps to describe the exchanges that took place precisely because, like liquids passing from one vessel to another, the distinction between the autochthonous and the foreign is not always clear and that very "communion" of artistic energies is thought-provoking in itself. (Nicholson 36)

Similarly, Olguín discusses the search of the European for art from "other worlds," when they turn to Latin American, African and Oceania's cultures. Olguín argues that the main characteristics of Surrealist art were imported through such interest in the "other," namely animism and the shamanic. The critic writes that such characteristics present in Surrealism are proper from Latin American culture. While European Surrealists make use of such animist or shamanic images to infer irrationality or the unconscious, Latin American culture constitute their myths, symbolism, culture through the same animism and shamanism (Olguín 30). Olguín cites Enrique de Santiago, who defends that Latin American surrealists are much closer to the cradle of magic, sublime eroticism, astral trips, and dreams than Europeans, who only got in contact with the very little exported from the South-Hemisphere (Olguín 30-1).

However, Europe has its own mythology and animist culture: Celtic culture, for example, that grew stronger from many regions of the continent into the islands that now are Great Britain and Ireland. The Celtics had their own share of magic and polytheism in their mythology. The connections of European and Latin American imagery of such folklores are thus connected through surrealist imagery that feeds from both sources, making allusion once more to Breton's communicating vessels.

According to Nicholson, Europe's enchantment for Latin America consisted mainly in their interest in the combination of both ancient and modern cultures in the continent. European surrealists would find in indigenous cultures their supply for the magical and non-rational, also as a means of renewing their art production, that was in decay by the war periods, with new elements, much like the "negro dancing" at the Cabaret Voltaire, cradle of dada. As aforementioned, the dynamic of colonizing practices in art productions, such as appropriation of black or Latin American cultures, is common throughout the history of Surrealism and other Art Movements. However, contemporary representations of cultures from Latin America, Asia, or Africa have been reappropriated in a

movement of resistance to colonizing practices in art.

For example, Nicholson points to Antonin Artaud's, French artist, argument about the spiritual superiority of Mexican indigenous people. For the critic, Artaud is building a "mythification" around such "others," which Nicholson calls another form of colonization (38). Nicholson traces back the history of surrealists who resist and protest against European colonialism, such as the Riff revolt in Morocco, 1926. The critic reviews Michael Richardson's *Refusal of the Shadow: Surrealism and the Caribbean*, who argues about the Morocco rebellion:

> [. . .] Richardson argues that the surrealists transcended in many ways the patronizing or distancing attitudes of earlier ethnographers and vangardists. Perhaps because they arrived late in the avant-garde scene, armed with a critical consciousness of the ethnographic practice, the surrealists were more alert than their predecessors (and many of their contemporary) to the ideological dangers of attraction to the exotic other. This was particularly true in the matter of racial differences. (Nicholson 39)

Hence, the Modernism proposed by the late vangardists of Surrealism is equipped with a more critical distancing in regard to the exoticization of "others" in Latin American cultures. Such argument supports the idea that contemporary artists in Modernism have been more sensible and cautious to the theme, allowing the issue of resistance in reappropriating one's own culture to be valid and to subvert previous patterns in Art Movements. Therefore, such questioning of the exoticization of Latin American culture creates a wave of influence in European thought as well as it makes Latin Americans' thoughts of their own culture to be revaluated through new perspectives.

Nicholson writes that such influence can be evidenced by the Spanish artist Juan Larrea, who wrote about the conceptualization of Latin America as a fertile soil for Surrealism. Larrea has moved from Spain to Mexico during the Spanish Civil War, and later moved to Argentina where he stayed definitely until his death in the 1980s (Nicholson 39). Among Larrea's publications that speak for Latin America's connection to Surrealism, there are "*El Surrealismo entre Viejo y Nuevo Mundo*" (*Surrealism between the Old and New World*), from (1944), and "*Del surrealismo a Machu Picchu*" (*From Surrealism to Machu Picchu*), from 1967 (Nicholson 40). Once more Nicholson addresses the metaphor of the communicating vessels, "and the notion of Surrealism as a fluid movement between continents and cultures" (Nicholson 44).

Nicholson brings accounts of how Surrealism has been developed in specific contexts, such as in Peru, Argentina, Mexico and Chile. Chile is brought in chapter 4, "Neruda and Anti-Neruda: Chile's Mandrágora Poets," where Nicholson conceptualizes the traveling nature of literature in Latin America. The critic makes reference to the Chilean writer Vicente Huidobro (1892-1948), founder of

the *creacionista* (creationist) movement. Nicholson argues that it was Huidobro who first imported European avant-garde material from Paris and Madrid in the 1910s, witnessing Surrealism being born and then opening for international movements to enter Chile, stimulating “a marked shift in the poetic sensibilities of his contemporaries” (Nicholson 59). Huidobro publishes in 1931 the long poem “Altazor,” which “came to be widely regarded as the culmination of presurrealist avant-garde poetics” (Nicholson 60). Nicholson draws on René de Costa’s essay “Huidobro y el surrealismo,” from 1977, affirming that Huidobro, along with other European artists, would object against automatic writing and its creative concept. Thus, Huidobro would already predict the tone of the reception of Surrealism in Chile when publishing in 1925 the essay “*Manifestes,*” in which he criticizes automatic writing, characterizing writers “as mere *improvisateurs,*” calling them slaves to mental imagery (Nicholson 59).

Nicholson’s example of Huidobro’s argument supports the idea that Surrealism starts a new phase with Latin American artists. They begin to question the distancing from sociopolitical responsibility, proposing a clearer and more directed critique in their images and artistic representations. In the case of Surrealism and automatism, the metaphor of consciousness and unconsciousness plays a major role. In the new developing of Surrealism that is about to take place in Latin America, the unconscious gains a new sphere where it is put in direct contact with conscious thoughts, offering a more critical scope to art produced in Modernism.

Huidobro argument focuses mainly on “the state of mind” in which images are produced through automatic writing, not necessarily the images themselves, which would evoke much of *avant-garde* constructions of “nonrepresentational images.” Automatic writing as conceived in the beginning of Surrealism is to be discarded by Latin American writers, who would reformulate much of Surrealism’s techniques as they were originally (Nicholson 60). Art produced in the new era of Surrealist art in Latin America exemplifies the debunking of the dichotomy of rational and irrational, consciousness and unconsciousness, unifying both in favor of the renewal of Surrealist influence. Breton’s conceptualization of the Surrealist techniques is thus deposed in this new dynamic.

Also, in 1925, Pablo Neruda (1904-1973) publishes *Tentativa del Hombre Infinito,* a collection of poems that is considered to be the first Spanish-American text influenced by Surrealism. However, critics have at first considered Neruda’s work essentially surrealist, but later readapted their arguments rather acknowledging the use of oneiric images in his texts, characteristic that will permeate much of Latin American writers connected to the movement (Nicholson 60). Neruda’s book demonstrates how surrealist imagery can be assimilated by rational thought, refusing automatism but still carrying fundaments from the original concept of the Art Movement. It is also the first sign that Latin Americans were more interested in the reworking of the European model of Surrealism.

Neruda's *Tentativa del hombre infinito* thus connects more with Huidobro's position in regard to Surrealism than with Surrealism itself. Nicholson cites Jaime Alazraki's "*El surrealismo de Tentativa*" to argue that Neruda's relationship with surrealism "is the product of late avant-garde affinities," much like Huidobro's Surrealism, rather than a Bretonian approach to the use of oneiric images. Namely, the critic mentions Lautréamont, Rimbaud, and Mallarmé as the sources of Neruda's influence, where he extracted much of his obscure style and visionary writing from, which can be found in *Tentativa* and the first two volumes of *Residencia en la tierra*, published in 1935 and 1937. Obscurity, as aforementioned, will set the tone for much of Chilean surrealist poetry, culminating in "*poesía negra*," main trademark of the founding surrealist group Mandrágora (Nicholson 60).

Furthermore, Nicholson addresses the characteristics of the Mandrágora Group as well as its emergence in the Chilean art context. The critic recalls that Neruda was the main literary artist in Chile from the 1920s on. However, in the 1930s a new *avant-garde* movement took place. Differing from Neruda's rejection to the Surrealist movement that was penetrating Latin America, a group in Santiago began to embrace surrealist tenets into their writings, creating the literary journal Mandrágora. Nicholson mentions 1935's *Antologia de Poesía Chilena Nueva*, edited by Volodia Teitelboim and Eduardo Anguita. The critic cites its first prologue, where Teitelboim writes that 1925 was the year in which a decisive shape is formed and acquired by such new poetry. Also, Nicholson cites the second prologue to the anthology, in which Anguita writes that the convergence of Surrealism and Creationism characterizes much of the new poetry in vogue. In this sense, the French Surrealism embraced by Latin American writers had reached a stage in which it reflected upon itself, criticizing many of the guidelines provided by Breton's manifestoes, "[t]hus a self-conscious awareness of its own limitations, an inherent 'belatedness,' characterizes this aesthetic almost from its inception" (Nicholson 61).

The anthology included writers who would not call themselves surrealists nor follow Breton's doctrinaire instructions but who would experiment with construction of oneiric images and with the free-association techniques, such as: Huidobro, Neruda, Pablo Rokha, Rosamel del Valle, and Humberto Díaz Casanueva. Other Chilean writers begin gathering in the first "self-confessed" surrealist group of the country, publishing the seven issues of *Mandrágora: Poesía, Filosofia, Pintura, Ciencia, Documentos* from 1938 until 1943 in Santiago (Nicholson 61).

2.3 SURREALISM IN CHILE AND THE MANDRÁGORA GROUP

¿Cómo sintetizar en una unidad genérica el perfil poético de Mandrágora? Fusión del arte y vida en una exigencia de

liberación erótica y rebelión de la imaginación. La gran armonía humana es duplicado de la gran armonía cósmica. La dialéctica de la analogía. La resolución de los contrarios en una gran visión unitaria potencializada por la omnisciencia de la imaginación que alía en um punto único la necesidad y el azar.

Orlando Jimeno-Grendi

Julio E. Noriega's "La Mandrágora en Chile: Profecías Poéticas y Revelaciones del Género Negro" (Mandrágora in Chile: Prophecies and Revelations of the Black Genre) published in *Revista Iberoamericana* writes that the Mandrágora magazine was the spokesperson of Surrealism in Chile that lasted longer, having seven booklets published from 1938 to 1943. The magazine brought manifests, poems and book reviews that gathered an anthology of international Surrealism (Noriega 751). The Mandrágora magazine is a key element for the understanding of the Chilean Surrealist literature. The Mandrágora Group as a cultural institution began to be formed from 1932 to 1938, and continues organized as such until 1943. Formerly created in 1932 in Talca, Chile, and later legitimated publicly in Santiago in 1938, with the reading of its poetic manifesto and the creation of the Mandrágora magazine. The group dissolves in 1943 with the publishing of the last number of the magazine (Noriega 752).

Furthermore, Noriega continues his account on how Surrealism has developed in Chile. Noriega analyzes the impact of the development of art based on the German Expressionism in the United States of America in the 1920s. The American noir fiction, or roman noir, was promoted by North-American writers such as Dashiell Hammett and Raymond Chandler. The American roman fiction is appropriated by the Chilean surrealists as the "*género negro*," that I am addressing here as black poetry, or black genre. The black poets evoke voices such as Edgar Allan Poe's classics and makes use of narratives of crime, mystery, violence and terror, much as police narrative. It is also associated with the Hardboiled genre and the Pulp Noir in the U.S.A. (Noriega 754).

Noriega refers to the first period of the creation of the group in Talca as a "prefoundational" period and the later period in Santiago as a "foundational" one, where the group experiments and realizes its art. Noriega brings the international context of Chile, writing about the impact between wars that undid the occidental bourgeoisie. Also, the critic mentions the Stalinist, fascist and Nazi-fascist political peek, and the Spanish Civil War. Noriega mentions the encounter of Enrique Gómez-Correa, Braulio Arenas and Teófilo Cid as the starting point for the Mandrágora group. The critic classifies the work of the group as a "complete ideological operation," composed by their poetical schedule, personal attitude and the subversion of the public scenario into cenacles, their magazines into bibles and their manifestos into lectures (Noriega 753).

The prefoundational period of the Mandrágora group is marked by the worldwide tensions in

politics, and war. Fascism and Nazism have deteriorated and changed much of the artistic freedom in Europe, forcing artists to operate in a different way. Such period raised consciousness regarding the role of art and Modernism in sociopolitical issues. Thus, avant-gardism gains force through artists that are unpleased with the world's scenario of war and post-war depression. Artists such as the Mandrágoras in Chile develop in response an agenda that faced political schedules that favored bourgeoisie.

In "Mandrágora Mántica" (Mantic Mandrágora), Orlando Jimeno-Grendi writes that in the national context, the intellectual role of the middle-class youth becomes very dynamic as they begin the migrate from the countryside into the capital, Santiago. Also, Chile is facing the Popular Front ascension (Jimeno-Grendi 110). He recalls the first number of the Mandrágora magazine, where Arenas brings the genealogic, ethic and aesthetic lineage of their surrealist praxis. Arenas mentions German romanticists Hölderlin, Novalis and Arnim, connecting them with the Elizabethan poets of the English sixteenth-century. Also, Jimeno-Grendi mentions how Arenas brings the genealogy to the discussion of the gothic and Romanticism, fantastic art and iconic rebellion. To make such connection synesthesia and metaphor come as writing tools for the Mandrágoras (Jimeno-Grendi 111).

The connections present in the first Mandrágora magazine exemplify the sources which are to be crossed with the surrealist techniques encompassed by the Chilean group. For example, the aforementioned gothic and the fantastic art that will serve as inspiration for the black genre, or black humor, to establish its roots as the main characteristic of the Mandrágoras' texts and behavior. The first issue of their magazine becomes the manifesto in which they realign the surrealist exercise in Chilean art productions, especially in the prefoundational and foundational periods of the Art Movement in the country.

The Mandrágoras recall the origins of Surrealism in Dada, reinforcing its revolutionary approach. Similarly, the Mandrágoras' poetry is considered as a tool for expression, against moralism and puritanism. Jimeno-Grendi refers to Gómez-Correa's "*Materiales de Explosion*" (*Materials of Explosion*), title for one of his poems, exemplifying the tone of the Mandrágoras' art: "[. . .] poetry is a detonating act, a capsule of the freeing deflagration[1]" (111). In this sense, the Mandrágoras have brought back the first guidelines for Surrealism that Breton had proposed, characterizing their group's art as anarchist in front of the conservative's inflexibility. Many of the surrealists in Europe, by the time that the movement was in its golden ages, were no longer associated with anarchy or even politics itself. Unlikely, the Chilean Mandrágoras reaffirm Breton's obstinacy against the bourgeoisie's morals, institutions and political parties, disdaining the conservative literature and politics (Jimeno-

[1] [1] My translaton. Original: [. . .] la poesía es un acto detonante, la cápsula de la deflagración liberadora.

Grendi 111-2).

However, even if the Mandrágoras have reinstated the early tenets of Surrealism, they also have reread its techniques and refused much of the surrealist tools proposed by Breton in the foundational period of the movement in Europe. Such change characterizes the Chilean development of the Art Movement since its prefoundational period, passing to the foundational one and culminating in the contemporary literature produced in Chile and in the countries where its impact had reached, such as the Canadian literature produced by Hausner's family. Each of these periods mark the reworking of the Bretonian Surrealism, resulting in the Art Movement's progress in different countries and cultures.

Jimeno-Grendi emphasizes the historical context of 1938, the end of the interwar period, which has lasted from the First World War in 1918 until 1939, the beginning of the Second World War. Also, the critic mentions the ascending supremacy of the United States of America and technocracy. In Chile, Jimeno-Grendi refers to the rising of the leftist Popular Front, which brought new winds to the Chilean sociopolitical context. However, such libertarian positioning of the Popular Front did not last as it was conceived once they reach a position of power in the country.

Jimeno-Grendi cites Baciú, historian of the surrealist movement in Latin America, arguing that Mandrágora was not just a juvenile, folkloric and local phenomenon. The critic discusses that it was a supranational happening, adapting the European Surrealism to the context of Chile, but still carrying the legacy that Breton proposes in his manifestos. Unlike Cid, Gómez-Correa had a different understanding of the revolutionary poetry of the Mandrágoras, stating in 1957, in the preface for Rubén Jofré's *Nadir*, that poetry should be contaminated with political happenings, the government or history, leaving behind his companions of Mandrágora's positioning of revolutionaries. Gómez-Correa does not ask a poet to ignore history or context, but to approach it in an abstract, unconscious manner (Jimeno-Grendi 113-5). However, such positioning leads one to think that Gómez-Correa was less engaged in a revolutionary quest with Surrealism than his fellow surrealists in Chile.

The political scenario of the twentieth-century reveals several radical parties spreading over Europe. For example, the Italian Fascism of 1915, a conservative political organization based on nationalism and racism. The fight for control with the use of violence also marked the century with Nazism and war. Another main event in the twentieth-century is the upheaval of capitalism and the bourgeoisie. These are examples of radical changes that call for artistic responses at the same level of these marginalizing and violent developing of history. Radical organizations begin to emerge in reaction to such violence being the Surrealist Movement one them, many times associated with Anarchism and Communism.

Nicholson cites Luis de Mussy, writing that the first issue of the Mandrágora magazine

positions the group in the political context of the time siding with the Spanish proletarian during the Spanish Civil War, and declaring their "struggle against fascism and its natural allies, capitalism and religion." Also, Nicholson brings de Mussy's thoughts on the transformative, questioning and innovative nature of the Mandrágoras (Nicholson 62). The group was formed by Braulio Arenas (1913-1988), Teófilo Cid (1914-1954), Enrique Gómez-Correa (1915-1995), and Jorge Cáceres (1923-1949). Other associates were Fernando Onfray and Gonzalo Rojas (Nicholson 62-3).

In 1942, Arenas, Breton and Péret start communicating, resulting in the publication of Arena's "Letter from Chile" in New York's "VVV" surrealist magazine, indicating Mandrágora's "conscious shift from the national to the international stage" and acknowledging Mandrágora's support to the surrealist international movement (Nicholson 63). The group would then translate and publish texts by the Europeans Alfred Jarry, Péret, Éluard, and Breton. Nicholson compares Mandrágora's "literary diffusion" to the Argentinian "*Que*," which has not reached as far as the Chilean magazine. Among 1948 and 1950, Gómez-Correa and Cáceres traveled to Europe, solidifying their relations with postwar artists, as well as with Breton. René Magritte and Jacques Hérold illustrate Gómez-Correa's poetry books as an outcome of such connections. According to Nicholson, "[a]ll these contacts, couples with the publication of contemporary French texts in translation, served as important modes of dissemination and cross-fertilization of ideas relating to Surrealism" (63).

Moreover, Nicholson cites de Luis G. Mussy when referring to the Mandrágora group's activities, who calls their readings, lectures and public protests "poetic terrorism." The *Ediciones Mandrágora* imprint would also be a means of publishing not only texts by the Chilean group in the Mandrágora magazine, but also texts in partnership with surrealists from Europe. The Chilean group also coordinated exhibitions of surrealist art that ranged the international sphere of the movement in 1941, 1943 and 1948, bringing works by "Breton, Magritte, Victor Brauner, Hans Arp, André Masson, and Edmund Gorki, alongside Wilfredo Lam from Cuba and Chile's own Roberto Matta" (Nicholson 64). One of the most controversial "poetic terrorisms," in a Dada fashion, is the incident at the University of Chile, during one of Neruda's lectures:

> To this list of activities must be added the occasional public demonstration by the Mandrágora group, the most infamous of which was the disruption of an homage to Pablo Neruda at the University of Chile in July of 1940. According to *Mandrágora's* own version of the incident (recounted in the fourth issue which was published in the same month), Arenas walked on stage and interrupted Neruda's reading, tearing the text from his hands and thereby causing an uproar that effectively brought the event to a close. This was the act that cemented Neruda's disdain for the group and for the organized surrealist movement as such. The tension between the two parties is patent throughout the seven issue of *Mandrágora*. (Nicholson 64)

In order to illustrate more about the fourth issue of the *Mandrágora* magazine, I will recur to

de Mussy's *Mandrágora: La raíz de la Protesta o el Refugio Inconcluso* (*The Root of the Protest or the Unconcluded Refuge*), where he brings the scanned magazines to the reader. The fourth issue thus brings the title "*Unica Version Exacta de los Sucesos del Miercoles 11 Julio de 1940 en el Salón de Honor de la Universidad de Chile*" (Only Exact Version of the Facts on Wednesday 11th of July in the Honor Room of the University of Chile). Other subtitles of the magazine read "*Donde se cuenta un suceso verdaderamente Antinerudiano*" (Where a truly antinerudian event is told), and also "*Pablo Neruda a Mexico en una linda carroza mortuoria*" (Pablo Neruda to Mexico in a beautiful mortuary carriage) (De Mussy 79, 173-4). Thus, Neruda and the Mandrágoras' feud characterizes the dispute of two different elites in Chile: Neruda is associated with literary prestige legitimized by scholars and other mainstream artists in Chile; and the Mandrágora's, who are in the shadow of the acclaimed poet and do not have as much receptiveness from society and other artists.

The Mandrágoras' reaction to the Nerudian period of Chilean poetry is vociferous. Arenas claimed that Neruda's positioning was one of egotism and arrogance, made to satisfy the bourgeoisie of the country, the same bourgeoisie that Surrealism was eager to depose. The attacks on Neruda come since the first issue of the magazine, permeated by black humor, or black poetry, that became the group's main characteristic in regard to their writing. Other example of the attacks is on Neruda's self-promotion and his misrepresentation of a "transcendent American poet, of a great Spaniard, and even of a Communist," as quoted by Nicholson from the first issue of the Mandrágora magazine (64-5).

Nicholson contextualizes the scenario in which "[t]he hyperbolic nature of this anti-Neruda rhetoric" develops, giving details on the atmosphere of culture in 1938's Santiago (65). The critic describes Neruda as the most well-known and exalted Spanish American poet by the time. The reason why the Mandrágoras adopted such an offensive approach to issues related to Neruda lies in his political positioning. Neruda is characterized as a public icon who has a prominent authority when in alliance with the *Alianza de Intelectuales de Chile*:

> Called to protest against anything that smacked of hypocrisy, personal myth-making, or the use of art for political ends, the Mandrágora group came to view Neruda as the Goliath against whom they were ethically compelled to fling their rhetorical stones. (Nicholson 65)

By referring to Goliath, from the David and Goliath myth, Nicholson argues that Neruda has a position of much more power and space within the Chilean society of the 1930s in relation to the Mandrágoras, who are smaller but that face the danger of going against a major opponent. Also, personal myth-making refers once again to Neruda's self-promoting art and lectures.

Nicholson discusses that besides the attacks on Neruda the Mandrágoras' revolutionary

activities focus mainly on "poetics of psychic and linguistic exploration" (65). In addition, Nicholson addresses the Mandrágora magazine's characteristics and main themes approached:

> The journal's recurrent themes, deriving from the romantic arch-themes of imagination and freedom, include madness, love and sexuality, desire in all its manifestations, dreams, the unconscious (and automatism as a means to reveal it), transgression, violence, the occult, non-Christian religions, and poetry itself. (Nicholson 65)

The themes mentioned by Nicholson are clearly drawn by orthodox Surrealism, importing European techniques and ideas. However, when it comes to the occult and religions there can be perceived a return to the Latin American myths related to shamanism, as well as to religions of African roots that arrived in the Americas in the period of enslavement. Adding violence to the equation and the obscurity of the psych the Mandrágoras come up with their main writing trait, black poetry. Such characteristics and themes will serve as basis for this dissertation's chapters containing poetic analysis, comparing the Mandrágoras' production to Beatriz Hausner's poetry.

The first Mandrágora magazine, published in 1938, brings Arenas' impressions and guidelines on black poetry, "*Mandrágora, poesía negra*." Nicholson also draws on the Mandrágora magazines to describe the group's tenets and style, referring to its first issue that performs as their manifesto, much like Breton's (65). Besides writing on the orthodox nature of the surrealist group in Chile, that is, the embracing of Breton's guidelines for the movement, Arenas mentions the triad of surrealist art: love, liberty and poetry. The three themes serve Arenas as tools to discuss the present history of art and politics in the country as well as for wishful thinking – or a prophetic one – regarding a better future (Nicholson 65). In the third Mandrágora magazine, 1940, Gómez-Correa writes about "*Notas sobre la poesía negra en Chile*" (Notes on the black poetry in Chile) and later in the Mandrágora editorial, 1943, "*Testimonios de um poeta negro*" (Testimonies of a Black Poet) (Noriega 759). The ideologies brought in the black surrealism of the Mandrágoras pave their way against Christianity and capitalism, moved by a revolutionary will to change (Noriega 755-6).

The black genre should not be confused with other movement that has a similar naming, Black Surrealism, which includes works by black artists form the *négritude* movement in Martinique, namely René Crevel, with the endorsement of European surrealists, such as Breton himself. Black Surrealism thus is characterized by race and anticolonial discussions, published in the revolutionary pamphlet "Murderous Humanitarianism" of 1932. Nicholson writes that in the *négritude* movement they were pursuing the addition of "Afro-European and Afro-American experience into avant-garde poetry" (67).

Nicholson argues that for the Mandrágoras "*poesía negra*" implied blackness as an esoteric

and occult perspective of language and thus the proper tool for uncovering unseen truths, such as the ones emerging from the unconscious. The critic mentions that back in Talca, the founding Mandrágoras translated texts by Goethe, Blake and Achim von Arnim. Arenas' "*Mandrágora, poesía negra*" have a "semantic field pointing to the 'dark side' of Romanticism: *negro, noche, terror, nictápole* (pertaining to night vision), *demonio, tóxico, visiones sobrenaturales y afrodisíaca* – and finally the mandrake itself, with its legendary aphrodisiac and poisonous properties" (Nicholson 67). Nicholson classifies the essay as romantic in consideration to the noir atmosphere around the production of the black poets. The critic cites Arenas, who argues that living in fear and panic of terror keeps one awake and alert, "ready to ambush the unknown at every moment" (qtd. in Nicholson 67). In this sense, by being alert one is capable of apprehending unconscious material, bringing them to the conscious world.

Thus, the Mandrágora group's main traits are darkness, violence against austerity and extremist positioning (Nicholson 68). The critic mentions the echoes of Poe, Rimbaud and the *poètes maudits* in the black genre, "[o]n a line of dark romanticism that passes from Sade, Baudelaire, and Lautréamont through Gilles de Rais and Georges Bataille" (Nicholson 69). Nicholson raises a point of major concern in relation to the positioning of the poets of the Mandrágora, "young men of education and means," which refers to the discourse contained in their writings: words of revolution that evoked their anti-family-laws-religion-morality-fascism locale. In this sense, Nicholson criticizes that their revolutionary discourse is written from a privileged position, and that they do not engage in outdoors protests and actions against bourgeoisie, except for lectures, for their "revolutionary energy" was concentrated mainly in their poetry (Nicholson 69-70).

The Mandrágoras were the surrealist organized group that lasted longer in Latin America, argues Nicholson, for they were "capable of tremendous craft and precision in fashioning poetry that was surrealist and in theme and free-associative techniques" (72). Recalling that the group was highly orthodox in relation to their surrealist activity, strictly aligning with Breton's guidelines for the movement, they were still able to readapt surrealism to Latin America's "lucid dreaming." Lucid dreaming is thus the term I will use to refer to how surrealism in Latin America began rejecting automatism techniques as they were forged by Breton.

Hence, Latin American Surrealism reassesses the contact of the artist with the unconscious, raising awareness in regard to what is being perceived as unconscious material and not denying the obvious rational response to information. Similar to the experience of lucid dreaming, the Mandrágora's automatism allows the artists to control the technique of exploring oneiric imagery, as in a daydream. The dreamy state during the vigil can be achieved through techniques of hypnosis, concentration, meditation, or with the use of hallucinogens. The same is explored in Donald Welch's

essay "Lucid Dreaming and the Surreal: Accessing the Unconscious Through Conscious Methods to Produce Creative Visual Outcomes."[2]

Nicholson finally addresses the group's "swan song:" the seventh issue of the Mandrágora magazine, edited by Gómez-Correa, published in 1943. Citing Sergio Vergara's *Vanguardista Literaria: Ruptura y Restauración en los Años 30*, the critic acknowledges that the fifth and sixth issues of the magazine did not count with foreign partners, showing a movement inwards the group that characterizes Mandrágora's final isolation from the international scene of Surrealism (Nicholson 72-3). However, Nicholson points that Mandrágora did not "fold on itself," because a new magazine was published both in 1942 and 1943, "*Leitmotiv: Boletín the hechos y ideas,"* in response to the new context of World War II. *Leitmotiv* was directed by Arenas, who would include other ex-Mandrágoras in the published texts. Nicholson argues that the group reoriented itself toward a more mature approach but still carrying the legacy of European Surrealism on into the Chilean art scenario, and elsewhere through the internationalization of the movement. The new magazine reinvents the poets' techniques and leaves behind the black genre which the Mandrágoras have used as pillars for their writings (Nicholson 73).

In the last section of chapter 4, "Toward a Reassessment of the Mandrágora Movement," Nicholson writes that the international exhibition of 1948 in Santiago at the *Dédalo* gallery was the last activity organized by the group. The critic mentions the participation of the painter Roberto Matta, who had an impact on the aesthetics of painters all over the globe. The Mandrágoras start to experience from then on a lack of enthusiasm toward Surrealism (Nicholson 73). Arenas even tried to install a new surrealist inspired journal in 1952, the *Gradiva*, but it had no means to be sustained. In the view of several critics, such as Meyer-Minneman and Vergara, in agreement with aforementioned critic Ferdinán, argue that the cultural and sociopolitical contexts of Chile could not have been worse for the installment of the movement by the Mandrágoras, naming the group's achievements "relatively insignificant," and that it was just a collage from the European movement (Nicholson 74). Another argument raised by Nicholson refers to the small range reach of the surrealist magazines in Latin America (74).

However, Nicholson writes that it becomes more complex when it comes to the long-term impact of Mandrágora, which is an argument I will discuss in the poetry of Beatriz Hausner, and also giving examples from the art of Ludwig Zeller and Susana Wald, her parents. Nicholson and critic Cedomil Goic agree that the Mandrágora was responsible for the beginning of a cultural change in Chilean literary culture. Ludwig Zeller in interview to Nicholson positions himself in regard to the

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[2] Available at http://hdl.handle.net/10072/49205

Mandrágora group and how he has developed his work:

> […] a poet and collage artist who joined the group toward the end of its official existence but who maintained longstanding relationship with its members, credits the movement with bringing foreign literature to the attention of the Chilean reading public and for 'allowing a freedom of vision and poetic expression, the possibility of an autonomy from the political sphere' (personal interview). (Nicholson 74)

The Mandrágoras evoked the *avant-garde* into Chilean literature, as an opposition to its current cultural string. Nicholson argues for the "anachronistic," and the "*spirit nouveau"* characteristics of the Mandrágoras that brought a glimpse of Modernism within Chilean literary tradition (Nicholson 75). In this sense, the Mandrágora functions as a utopian goal, a mystique acquisition that the black poets face as a sort of muse. The absolute contact with the unconscious that provides the black poetry with surrealist and uncanny characteristics becomes the trade mark of the Mandrágora's work. The rational is thus dissolved when in contact of the poets with the tenets of Mandrágora, opening space for surrealist constructions of poetry and other forms of art. The ones in contact with the Mandrágora, mainly young artists, are able to finally have a voice that shall invade the plastered socio-political structure of Chile, inviting resistance. The *avant-garde* practice in art and Modernism per se join the roots of European Surrealism to the roots of a Chilean tradition in literature that is reorganized and transforms the Modern in Latin America.

2.4 SURREALISM IN CANADA

In his book *Avant-Garde Canadian Literature: The Early Manifestations*, chapter three, "Canadian Surrealism: The Automatists," Gregory Betts writes about the history of Canadian Surrealism, where the first group of surrealists gained force on the French side of the country, namely Montreal. The Automatists are the *avant-garde* movement in the country which considered the most prestigious in Canadian history (139). The educator and painter Paul-Émile Borduas was the responsible for the gathering of artists who thought alike, uniting dancers, poets, painters, and playwrights. The Automatists published in 1948 a catalogue that became the group's manifesto: *Refus Global* (total refusal). After this publication, Borduas lost his position as a teacher in the École du Meuble, victim of the conservativism of Quebec because he rebelled against social conventions and utilitarianism. The group's manifesto reached great recognition as one of the most important document produced in Quebec in regard to its aesthetic statement. *Refus Global* and the Automatists were also recognized by their contribution to the Quiet Revolution (*révolution tranquille)* in Quebec where liberal governments of the Premier of Quebec fomented social and cultural change, namely Jean

Lesage, elected in 1960 and Roberto Bourassa, elected in 1970. The manifesto also took part in the provocation on behalf of the separatist movement of Quebec (Betts 140). The "Automatists' revolt" thus supported the beginning of the Quiet Revolution and the nationalism and separatism spirit of Quebec. Also, the Automatists advocated for a Canadian chance to open for new cultures, much in the tone of a multicultural advocacy (Betts 141).

Betts acknowledges the predecessors of Surrealism in Canada, naming artists who maintained a fertile soil in arts for Surrealism to bloom. She mentions experimentations by Jean-Aubert Loranger, who connects his art to the Symbolists of the nineteenth-century, and poet Hector de Saint-Denys Garneau, who already experimented with automatism. Betts contextualizes the interwar period in Quebec and the rising of Fascism and catholic conservatism, mentioning the journal *La Relève*, from 1934, where Fascism and Nazism were praised and spread out. The critic also mentions "Citizen's League of Canada, and the Christie Pits riot of 1933 in Toronto that witnessed "Jews and Italians battling neo-Nazi members of Canadian Swastika Clubs" (Betts 155). In this sense, the avant-garde movement in Canada emerged as a response against those growing fascist terrains.

Betts mentions 1927 as the year in which surrealist activity began in Canada, remembering the International Exhibition of Modern Art, which emphasized the important role of Surrealism as a political and aesthetic tool. The critic mentions A. J. M. Smith, who dialogued with surrealist art in the 1930s and 1940s, even though he did not come out as a surrealist artist per se, such as Bertram Brooker (Betts 156). After the International Exhibition in1927 Canada became more aware and interested in avant-garde mechanisms of art, reflected in the experiments of W. W. R. Ross, who later translated surrealist texts by Max Jacob and André Salmon. The first exhibition of the international surrealist movement in Canada took place in Ontario, in 1937, counting on Lucy Eisenberg's paintings, from the U. S. A.

Betts recalls the former curator of the Art Gallery of Toronto, Fred Haines, commissioner of fine arts for the Canadian National Exhibition, who organized in 1938 an exhibition with surrealist art by "Hans Arp, Salvador Dalí, Giorgio De Chirico, Max Ernst, Paul Klee, René Magritte, André Masson, Joan Miró, Pablo Picasso, Man Ray, Yves Tanguy, and many more […]" (58). In 1946, the Eaton's College Street Gallery brought works by "Braque, Chagall, Dalí, Degas, Gris, Modigliani, Picasso, and many others, that complete the prime share of the sparse offerings of European avant-garde and Surrealist art in Canada outside of Quebec" (Betts 159). Betts argues that by that time Montreal had a more active experience with surrealist art, mentioning John Lyman, trained in Matisse's art school, and the W. Scott & Sons gallery of Montreal exhibiting works by avant-garde artists from Europe (160).

Betts names the "Group of Seven" as Canada's first influencer of experimental aesthetics in

the country; they were landscape painters that worked from 1920 and 1933 also by the name of Alongquin School, a reference to the Alongquin Provincial Park in South Alongquin, Ontario. Then, Betts categorizes Bordua's group as the second avant-garde movement of Canada, the Automatists. The critic writes that the Second World War brought back to Canada artists who would bring in their luggage new information from modernist European artists, such as Alfred Pellan. Betts also mentions the period Breton and his wife Elisa Bindhoff spent a summer in the Canada, in the Gaspé peninsula, in the village of Sainte-Agathe, which became inspiration for Breton's *Arcanum 17*, from 1944. In that period Borduas starts his surrealist experimentations, culminating in 1942's exhibition of surrealist art, the first by a Canadian, approximately seventeen years after the founding of the Surrealist movement" (Betts 160). The event marked the moment when young artists started gathering around Borduas, coming from Montreal art schools to dive in the surrealist fight and aesthetic. On 30 April 1943, Borduas' students held their own art exhibition in Montreal under the name of the Sagittarians. Montreal's young artists, not only the Sagittarians or the ones associated with the Automatists, began searching for contact with modern artists who exiled in New York City and in other parts of North-America. Some of the remarkable students are Louis-Marcel Raymon, Bordua's student, and Mimi Parent, Pellan's student, who is featured in Penelope Rosemont's *Surrealist Women: An International Anthology* (Betts 160).

Still in 1943 Breton writes a letter to the Sagittarians, specifically to Fernand Leduc, with words of recognition and gratitude for the promotion of Surrealism in Canada and asking for a letter to document the group's support, which was to be published in Europe. Nevertheless, Leduc refused the invitation to publish a letter of support to Surrealism, arguing that the group was too young for such a positioning in regard to the international movement. Even though the Automatists and Sagittarians followed the automatism technique with rigor, they still expressed their difference in comparison to the European and Bretonian Surrealism, forming a movement that evidenced the diversity of the French Canadian Surrealism (Betts 161). Betts argues that, because Surrealism was at the top of the avant-garde movements of prestige in Europe, it is clear that young artists' revolutionary impetus in Canada would gather under the name of Surrealism in search of irreverence and relevance for the status they carried as artists (162).

In 1946, a small experimental press was created by the founding editors Eloi de Grandmont and Gilles Hénault: *Les Cahiers de la file indienne*, through which the Automatists began their literary surrealist production in 1948. The press aligned with both the surrealist artists in Montreal and with the communist party. Their five published books regarded radicalism in the avant-gardes and aesthetics. From the five book Betts emphasizes two of them, one by Hénault, *Théâtre en plein air*, and one by Thérèse Renaud, *Les Sables du rêve*, with drawings by Jean-Paul Mousseau illustrating it.

According to Betts, "the latter text has been credited for being the 'first truly Surrealist collection in Canada' (inside cover), and was certainly the first book in Canada where Surrealist language experiments are explored alongside similarly produced illustrations" (163). Renaud's book, is also cited in Rosemont's *Surrealist Women,* which will be further investigated when in comparison with Hausner's surrealism (See chapter three).

It was in 1948 that Canadian surrealist literature began to spread with the publication of the Automatists' manifesto, *Refus Global*, the same that caused Borduas to be dismissed of his teacher position, when "Montreal's arts community divided between those who supported the school and those who supported the artist" (Betts 166). The manifesto had its launching on 9 August 1948, signed by fifteen Automatists. In 1953, Borduas leaves for New York in search of more open opportunities for him as an artist, as a manner to escape Montreal's conservativism. For some historians it marks the end of the Automatists, but the group has been documented to be active until 1955. Nevertheless, Surrealism had already been installed in Canada and continued to spread and take other forms (Betts 166).

Betts reinforces his argument that Surrealism in Quebec and across Canada continued, especially in the 1960s and 1970s, carrying on with the legacy of the Automatists. Betts names a few artists who took part in these decade's surrealist writings scenario in Canada: Nicole Brossard, Anne Hébert, Suzanne Paradis, Caroline Bayard, Claude Péloquin, bpNicho, and bill bissett (183). The critic points to evidences of the continuation of Surrealism in the country, mentioning the magazine of politics and culture *Parti Pris*, 1963, *La Barre du Jour* magazine, 1965, and *Les Herbe Rouges* publishing house, 1968. According to the critic:

> These groups helped to introduce postmodernism and theory-driven art into North America, but only connect to Surrealism through a shared interest in irrational expression and a shared disinterest in or suspicion of linguistic referentiality, clarity, and unnuanced language use. (Betts 184)

In her PhD thesis, *Léon Bellefleur and Surrealism in Canadian Painting (1940-1980): The Transmigration of an Ideology*, Mireille Bellefleur-Aftas, from the University of London's Birkbeck College of History of Art, brings the history of surrealism in both French and English Canada. Bellefleur-Aftas' first chapter, "Surrealism in English Speaking Canada" brings the idea that the Canadian experience of Surrealism is quite different from the one propagated by European artists, creating "distinct effect on the artists concerned" (32). The critic writes that much of English Canada Surrealism did not have a collectivity such as in French Canada, it was centered mainly on separate artists across the country, with the exception of the West Coast Surrealists. Bellefleur-Aftas also

attributes a great part of surrealist activity in English Canada to J.W.G. (Jock) Macdonald and Jack Shadbolt, pioneers in the use of automatism in western and central Canada (33-2).

According to Betts, the West Coast Surrealists appeared in the 1960s and 1970s, exploring the techniques of Surrealism mainly through collages in Vancouver. Namely, "Gregg Simpson, Gary Lee Nova, Claude Breeze, David W. Harris (also known as David UU), Michael Bullock, and bill bissett, worked across media with a pronounced enthusiasm in the mystical potential of their work" (Betts 184). In 1970, Simpson publishes "The Triumph of the Surreal," stating the peak of the movement, culminating in the west coast Surrealism. The West Coast surrealists aligned with occultism and mysticism, of such devotional groups as "[…] the Hermetic Order of the Golden Dawn and the Ordo Templi Orientis (the latter of which had an active presence in British Columbia). They created the Divine Order of the Lodge Salon and a mixed-media aesthetic concoction unique to them known as Ritual Theatre" (Betts 185). The magazine *Lodgisticks* is created and foments the development of the Vancouver School of Collage. The group organizes then an itinerary exhibition on the west coast entitled "Canadian West Coast Hermetics: The Metaphysical Landscape," which also traveled to Europe in 1973 and then back to Canada in 1974, with two exhibitions in Ontario. It counted with works by "Gilles Foisey, Gary Lee Nova, Gregg Simpson, Ed Varney, Jack Wise, and UU" (Betts 185). Also, in 1973, Simpson publishes *Saturated Scenes*, bringing the aesthetics of the surrealist collage endorsed by the Vancouver School of Collage. In Toronto, the Toronto's Coach House Press publishes *Fontainebleau Dream Machine*, by Roy Kiyooka (Betts 185-6).

Bellefleur-Aftas also mentions an exhibition organized in 1978 at the Agnes Etherington Art Centre in Kingston, Ontario, by Natalie Luckyj entitled Other Realities: The Legacy of Surrealism in Canadian Art (48). Furthermore, during the 1980s the group from the west coast creates another exhibition, the *West Coast Surrealists*, at the Vancouver's Gallery Move, counting with works by "[…] José Pierre […] Robert Davidson, Ladislav Guderna, Martin Guderna, Ted Kingan, Dave Mayrs, Gregg Simpson, Francis Thenard, David UU, and Ed Varney" (Betts 187). The group also published the magazine *Melmoth,* active until 1986, and *Scarabeus*, active until 1998 (Betts 187).

In the last part of the section "Life in the Abyss, after the Automatists," Betts gives the context of Canadian Surrealism in Toronto in 1970, marking the beginning of great international surrealist activity in the city with the arrival of Beatriz Hausner, her mother and her stepfather: Susanna Wald and Ludwig Zeller, Chilean surrealist artists that took part in the legacy of the group Mandrágora in their home country. Betts writes that Zeller and Wald had founded *Casa de la Luna* press in 1927, which was also an art gallery, coffee place and a salon where much of the surrealist productions and discussions of Santiago took place, influencing a great part of South-American literature, as aforementioned in the previous section, "Surrealism in Chile and The Madrágora Group." The poets

left Chile after the end of the government of Salvador Allende. In Toronto, they founded the Oasis Publications, the first surrealist devoted publishing house in Canada (Betts 187).

Betts mentions Wald's work as a visual artist and illustrator, also "Wald's trilingual translations with the press has made it a major point of access to other surrealist traditions for English readers: the press published more than forty-five works of English, Spanish, and French Surrealism" (188). Betts also quotes Zeller, who in interview replied that the importance of the impact of Surrealism in literature should not be ignored. Zeller also calls attention to the relevance of the tools provided by surrealist art which were not available before the movement, naming automatic writing, objective chance[3] and psychoanalysis. Betts draws on Anna Balakian to argue that Zeller's Surrealism was different from the Breton oriented one, much alike his Chilean surrealist colleagues that refused to experiment with automatism in a Bretonian fashion, as discussed in the previous section. Another connection with Chilean Surrealism is Zeller's experiments with "the mystic horrors," characteristic that evokes the Mandrágora group's most prominent trait, the use of *género negro* (Betts 188).

Since 1994, Wald and Zeller live in Oaxaca, Mexico, carrying on with their surrealist activity with collages, other visual works, and poetry. Betts acknowledges the great amount of work produced by Zeller: "[…] more than thirty books in Canada, including *Woman in Dream* (1975), *Visions and Wounds* (1978), *In the Country of the Antipodes* (1979), *Alphacollage: An Alphabet of Twenty-seven Letters* (1979), and *50 Collages* (1981)" (188). Such legacy dates back from the surrealist founding group Mandrágora, of Santiago de Chile, and is developed amongst the travels from South-America to Canada, and then to Mexico, and back to Canada in the hands of Hausner.

Finally, Betts arrives at the core of my research when acknowledging Hausner's contribution to the surrealist scenario of Canada evoking "Surrealism through elaborate metaphoric collage and strange personifications" (188). Betts mentions Hausner's engagement with Surrealism through several translations of surrealist texts from Latin America and Europe, such as "Eugenio Granell, Edouard Jaguer, César Moro, Olga Orozco, Ludwig Zeller, Enrique Molina, and Jorge Cáceres" (Betts 189). The critic also mentions the anthology of poems through which I first read Hausner's work and began to grow interested in Canadian Surrealism. Stuart Ross' *Surreal Estate: 13 Poets under the Influence*. Betts mentions that Ross' anthology did not contain exclusively surrealist poets, but rather poets that got entangled in the surrealist imagery and techniques. However, three of them identify as surrealists: Hausner, Lillian Necakov, from Belgrade, and William A. Davidson, founder of Recordism, which aimed at reassessing surrealist and dada techniques. Betts calls Davidson's school "post-surrealist," representing the urge to reconfigure avant-garde expressions, distancing it from the

[3] Breton used the term "objective chance" to explain "coincidence," or insights produced by a mystical moment in which elements converge in a sort of dreamy occasion.

European model of the movements (Betts 189).

Hence Surrealism's travels across the western world shows that aesthetics and art movements can develop in different manners according to the context in which it is introduced. The groups that contributed for an internationalization of the surrealist movement and the individual artists that also experimented with the techniques provided by Surrealism demonstrate that the exchange of information in the Western world can gain great proportions. The focus of this chapter, mainly on the activity of surrealist groups rather than on specific examples, prepares the soil for the gender discussion on surrealist art, and the analysis of Hausner's work as a surrealist writer. From Dada to Surrealism, from different parts of Europe to the Americas, and through the legacy of Hausner's family, from Chile to Canada, Surrealism travels geographically, aesthetically and also privately, through artists and their various different contexts which enrich the history of the movement.

3 CHAPTER TWO: WOMEN'S SURREALISM AND BEATRIZ HAUSNER'S *THE WARDROBE MISTRESS*

In the present chapter, I bring theoretical and critical texts that approach the issue of gender in the international surrealist movement. First, an account on surrealist women artists across the world will be brought to map and debate the production of surrealist art outside of Europe. These artists vary from countries such as Peru, Argentina, Brazil, Martinique, Mexico, the U.S.A., Canada, India, Australia, Russia, Egypt, and Iraq. The critic Penelope Rosemont in her book *Surrealist Women: An International Anthology* brings a mapping of women active in the surrealist movement with a chronological organization of the history of Surrealism intertwined with the history of those women. Rosemont brings introductions to each of her chapters which collect writings by several surrealist women with a discussion on gender and aesthetics.

Surrealism and Women (1991), by Mary Ann Caws, Rudolf Kuenzli, and Gwen Raaberg, collects essays that analyze surrealist women's works through the lenses of resistance to patriarchy. In the introduction entitled "The Problematics of Women and Surrealism," Raaberg argues that Surrealist women in this collection are artists who "seek to move the work beyond polemics and binary oppositions toward a discourse – a mythology and an iconography – based on women's own psychology and experiences" (6). Surrealism presents features that bring disruption of the binaries that support the identification of women as inferior: body, irrationality and nature opposed to mind, rationality and art (Raaberg 8). Such binaries, besides being reproduced in society, are also replicated within the surrealist movement. Surrealist men would manifest their male subject "seeking transformation through a female representational object" and thus reinforcing "the subject-object split that Surrealism was dedicated to overcoming" (Raaberg 8).

Raaberg argues that the surrealist movement presents contradiction such as the reinforcement of gender binaries in their art works, where women are represented as the "other" of Western culture. Women are often associated with the muse, natural tool of escape and inspiration, but never as subjects, creator and artists responsible for their own bodies and crafts as surrealists. Accordingly, in Caws' introduction "Seeing the Surrealist Women: We Are a Problem," the critic describes the traditional representation surrealist men attribute to women: "Headless. And also footless. Often armless too; and always unarmed, except with poetry and passion. There they are, the surrealist women so shot and painted, so stressed and dismembered, punctured and severed: is it any wonder she has (we have) gone to pieces?" (11). Caws contests the representation of women as dismembered figures, which removes their autonomy as beings and artists. She claims for women to take back their autonomy by stating "[g]ive them their head" (11), "[g]ive them their voice" (12), "[l]et them stand on their own two feet" (13), for they already had heads, voices and feet of their own. Caws' argument opposes surrealist men's

representation of women and opens space for women to reclaim their voices, minds and bodies through art and self-representation.

An example of these critics' arguments is Bob Sandberg's 1947 photograph of Salvador Dalí, Spanish surrealist artist. The photograph shows Dalí in his office whose desk is not common furniture. A model composes the picture as Dalí's desk, where he writes a note upon with a telephone on his side – her body works as the table for the artist. Also, on the background another woman is also part of the furniture, this time replacing a lamp on the corner. René Magritte's 1934 painting "*Le Viol*" (The Violation) contains the silhouette of a woman's head. However, her eyes are substituted for her breasts, her nose for her belly button and her mouth for her vagina. The connotation of sexual violence and rape suggested by the title and the image per se illustrate how the female personality, which would be contained in the image of a face, is substituted by her most sexually appealing body parts. That construction, such as in Dalí's photograph, fetishizes, objectifies, fragments and sexualizes the female body.

Penelope Rosemont's introduction "All My Names Know Your Leap: Surrealist Women and Their Challenge" also discusses how the role of women has been disregarded by surrealist anthologies and critics of the movement who often focus their researches only on the male part of the surrealists (xxix). The critic also points to the stereotypical view of Surrealism as being a movement only encompassing painters. Rosemont also argues that apart from the feminist movement, the surrealist movement is the one artistic activity that brings several issues also contained on the feminist agenda (xxx). The aim of the critic is not to ignore men, but to open space to a large number of women who were never mentioned in the majority of anthologies about Surrealism, proposing inclusion. The book brings literary texts by the surrealist women in discussion with introductions that address gender issues and their contributions to the movement (xxxi).

Rosemont also details who are the surrealist women precursors, starting with Marceline Desbordes-Valmore (1786-1859), also mentioned by Breton in his first manifesto. Also, the recuperation of lost texts which have never been published is mentioned, such as Desbordes-Valmore's poems which were published only in 1955 (xli). The Portuguese nun Marianna Alcoforado's (1642-1723) love letters, anonymously published in 1669 also had prestige amongst surrealists. Emily Brönte (1818-1848) also had prestige in surrealist circles. Hélène Smith (born in the XIX century – 1929) and her works with trance-induced productions are also recognized by surrealists. Maria Naglowska (1885 – approximately 1940) and her erotic magic artistic works are praised and acknowledge by surrealists as an important basis for Surrealism to develop upon. Germain Berton, revolutionary anarchist, the Marxist Rosa Luxemburg and Anarchist-Communard Louise Michel, and Bolshevik Nadezhda Krupskaya were also featured in surrealist publications. The socialist-feminist Flora Tristan who

joined politics and revolutionary texts with imagination and dream is another name that creates the historical and artistic basis for surrealist women to develop their works (Rosemont xlii). The critic asks "[a]part from feminism, is there any other modern movement that boasts so many women ancestors?" (Rosemont xliii).

Different from many surrealist critics, Rosemont points to the issue of gender in Surrealism in a positive view, where Breton and his fellow surrealist men did not make use of the female body through objectification and sexualization, absolving them from accusations of being male chauvinists, such as in Caws' and Raaberg's critique. For Rosemont, Breton and his group were feminism's allies. Her argument is that Surrealism fought against many patriarchal oppressive institutions, such as the church, state, family, capital, fatherland, and the military (Rosemont xliv). The critic emphasizes the sentence "[t]hought has no sex" by Breton and Eluard, which evoked an egalitarian view of women's and men's intellects. Also, androgyny made part of several surrealist representations in the works of Marcel Duchamp, Man Ray and Claude Cahun. Many identified themselves as homosexuals, such as René Crevel, Georges Malkine, Cahun and Louis Aragon. The group thus has been attacked with homophobia several times (Rosemont xlv).

It was not only critics that had homophobic behavior towards surrealists. In *Investigating Sex: Surrealist Discussions*, organized by José Pierre, sessions of discussion on the subject of sex and sexuality amongst surrealists including Breton, Max Morise, Pierre Naville, Benjamin Péret Jacques Prévert, Raymond Queneau, Yves Tanguy and Pierre Milk are transcribed. The discussions were transcribed and functioned with question and answer dynamics. The first session, held on 27 January 1928 shows homophobic discourses. For example, Queneau when asked about homosexuality replies that he has no moral objections to such relations. On the other hand, Breton, Péret and Unik protest against Queneau's assertion. Unik says that he finds it disgusting from a physical point of view, Prévert agrees with Queneau. Breton adds: "I accuse homosexuals of confronting human tolerance with a mental and moral deficiency which tends to turn itself into a system and to paralyze every enterprise I respect." Queneau concludes by saying "It is evident to me that there is an extraordinary prejudice against homosexuality among the surrealists" (Pierre 5).

In the second session, held in 31 January 1928, and joined by Jacques Baron, Jacques-A. Boiffard, Marcel Duhamel, Marcel Noll, Ray and Georges Sadoul. Baron raises the subject of homosexuality. Aragon, Ray, Queneau and Noll seem to be tolerant which causes Breton to lose his temper: "I am absolutely opposed to continuing the discussion of this subject. If this promotion of homosexuality carries on, I will leave this meeting forthwith" (Pierre 27). In this sense, Rosemont's discharge of surrealists as being tolerant with homosexuality is not confirmed by Breton's and Unik's discourse, for example. Other participants of the sessions were also inclined towards either bisexuality

or homosexuality, but their comments did not pass undebated by Breton. In this sense, the evidence of homophobic and biphobic discourses in the surrealist discussions on sex and sexuality shows the intolerance of the male surrealists involved, especially Breton. Hence the label of homophobic seems to match the one of a misogynist.

Rosemont acknowledges the contradictions within the movement, stating for example "[if] women were equals in theory, in practice both men and women in the group often fell back on habit and custom" (xlvi). The critic also discusses the issue of the *femme-enfant,* or the child-woman, writing that in surrealist representations the child-woman was not infantilized or approached in a sexist manner. For Rosemont, the *femme-enfant* is a bold and courageous character that builds an image of resistance and power (xlvii). I find it relevant for a critic and artist to subvert previous oppressive patterns in art, however it does not work by absolving the oppressors' art production. Thus the reading Rosemont brings of the surrealist misogyny lacks textual evidence in a romantic and naïve manner.

On the contrary, in "Surrealism and Misogyny," last introduction to *Surrealism and Women*, Kuenzli reasons that male surrealists lived in their own closed worlds in order to bring their feminine ghosts into play. The critic argues that such male artists did not see women as subjects, "but as a projection, object of their dreams of femininity [...] an active part in patriarchy's misogynistic positioning of women" (18). Such argument is reinforced along Kuenzli's introduction, who describes Surrealist men's representation of females as "child muse, virgin, femme-enfant [...] erotic object [...] or she may be the threat of castration in the forms of [...] female animals." (19). Men's fear of castration is also pointed by Kuenzli as fear of "the dissolution of [their] ego," thus leading male artists to manipulate the female image by deforming, colonizing, dominating, dissolving and fetishizing them in order to restore the dissolved male ego (24-5). The critic introduces the collection of essays by stating that they present works about surrealist women who offer "the first resistance to the surrealists' manhandling of the female figure" (25).

In addition, Rosemont mentions that Feminism's and Surrealism's similar guidelines against patriarchal structures helped the surrealist artists to trespass the frontiers of gender (xlviii). I agree that there are several artists who refer to issues of gender, such as the photographer Steven F. Arnold, who defied in his pictures the notion of androgyny, sexuality, race and class. In the surrealist men's defense, Rosemont argues that "[d]espite their very real problems, confusions, and mistakes, the first surrealist group was probably the least sexist male-dominated group of its time" (xlviii). Notwithstanding, my argument is that such neglect surrealist women have suffered since the 1920s cannot absolve the men who excluded them from official activities, exhibitions and documents, leaving the prestige to men. If the analysis and discussion of surrealist men's production made by Caws, Raaberg, and Kuenzli is not enough to convince one of the oppressive role of the group towards women and homosexuals, the fact

that surrealist women were neglected should be. Rosemont's anthology is paradoxically an important document in regard to resistance to such neglect.

Withal, Rosemont still acknowledges the need for surrealist women to gain visibility in the international sphere, calling attention to the "sexist authors of volumes on surrealism that ignore women surrealists entirely" (xlix). Such statement suggests that Rosemont absolves surrealist artists but do not do the same with critics of surrealist art. [[Rosemont brings names of women that will be present along her book: "Valentine Penrose, Joyce Mansour, Meret Oppenheim, Alice Rahon, Mary Low, Luiza Neto Jorge, Isabel Meyrelles, Marianne van Hirtum, Giovanna, Carmen Bruna, Jayne Cortez, Nancy Joyce Peters […]" (xlix). In regard to the writing of tales Rosemont mentions "Gisèle Prassinos, Leonora Carrington, Irène Hamoir, Nelly Kaplan, and Rilli Ducornet" (xlix). In surrealist theory and inquiries, the critic mentions "Claude Cahun, Nancy Cunard, Grace Pailthorpe, Mary Low, Suzanne Césaire, Jacqueline Johnson, Régine Raufast, Jacqueline Senard, Nora Mitrani, Françoise Sullivan, Elisabeth Lenk, Annie Le Brun, Alice Farley and Haufa Zangana" (Rosemont xlix). In this chapter I will comment on the artists outside Europe, crossing their contributions to Surrealism with the chronological contextualization brought by Rosemont, bringing visibility to those artists and to the importance of the internationalization of the movement.

Rosemont details who were the ten active women in the beginning of Surrealism. In the pages of the journal *La Révolution Surréalist* seven women participated in the period mentioned in the title of the chapter: Simone Kahn Breton, Nadja (last name unknown), Valentine Penrose, Fanny Besnos, Denise Lévy, and Suzanne Muzard. The other three not involved in the journal were Gala Dalí (former Eluard), Suzanne and Nancy Cunard (Rosemont 3). The critic also mentions other 24 women who also took part in Surrealism in the 1920s but there is very little documentation on them, with the exception of Renée Gauthier, who was featured on the aforementioned journal and in the pages of Breton's "Enter the Mediums" from 1922, and on Aragon's *Une vague des rêves* (A Wave of Dreams), from 1924.

Rosemont acknowledges the first surrealist women's characteristics of being rebellious, and their nonconformity, defying rules and authority, such as the chapter introduction's epigraph by Mary Wollstonecraft who writes: "She was too much under the influence of an ardent imagination to adhere to common rules" (qtd. in Rosemont 3). The critic mentions shocking and scandalous behavior on the part of Nadja and Cunard, for example. These women are associated with their approach to sexuality as tools to disrupt social norms, such as the ones regulating femininity (Rosemont 3). Their fight communicates with the suffrage movement in England, the Women's Social and Political Union group who advocated civil rights for women in the late 19th century and early 20th century, however they had no direct contact (Rosemont 4).

The surrealist contradiction shows itself when these surrealist women are considered less

surrealists than their male colleagues, even being left outside official documents and manifestoes, such as Breton's 1924 Surrealist Manifesto which encompasses no women at all. According to the critic "[…] the many surrealist declarations issued on those years appear without women signatories" (Rosemont 6). These surrealist women were also interested in politics, integrating discussion on Marxism, especially Beznos, Kahn, Penrose and Lévy. Lévy was also responsible for the impact of German romantics such as Hölderlin on Surrealism, introducing their texts to her fellow artists (Rosemont 7). Rosemont also mentions the first women surrealists distress and discouragement for continuing their surrealist activity:

> What held these women back, more than likely, was a complex of inhibitions and fears inherited from centuries of French and European patriarchal, capitalist, Christian culture: notions of "feminine reserve," women's place," and "biological destiny" that they internalized more or less unconsciously as children and which continued to havoc their psyches in later years, despite themselves. (Rosemont 9)

Therefore, Rosemont's account of the first women surrealists shows that despite the lack of information on them, there is at least a little evidence of their contribution to the movement, which was about to open more space to other women artists in the following decades. The quote reveals that these women made use of their surrealist activity to confront such fears and inhibitions in spite of the oppressive scenario of the 1920s in France. Still, confronting may have been tiresome to women with no recognition from their male surrealist colleagues, discouraging many women to continue their surrealist quest against the status quo of social norms.

The 1930s marked a shift in this reality, writes Rosemont in her introduction "Women and Surrealism in the Thirties," to chapter two, "In the Service of the Revolution, 1930-1939" (41). The 1930s marks the beginning of the internationalization of the surrealist movement as its guidelines and prospects also begin to be revised through critical self-examination (Rosemont 41). The surrealist activity then spreads to North America, South America, Africa, Japan and the West Indies together with the engagement of a large number of women to the movement. They became prolific artists in the movement, as Rosemont states:

> Throughout the 1930s we find women surrealists writing books, illustrating books, formulating theory, cosigning collective tracts, participating in group demonstrations, taking a more active part in politics, innovating in diverse fields of plastic expression, and exhibiting their works individually, in group shows, and in major International Surrealist Exhibitions. (Rosemont 41)

These women then began to be accepted in the surrealist movement as promoters of their ideas and activities. It was also the decade in which surrealists became more involved with Marxism. Such

politicization accompanies the period pre-war, when economic distress, the disruption of politics, the increasing Fascism, Stalinism were gaining great proportions (Rosemont 41). This context also meets the Spanish Civil War, portrayed in Salvador Dalí's several paintings, and the French General Strike. The surrealist group then creates a new journal that was published from 1930 until 1933 called *Le Surréalism au service de la Revolution* (Surrealism in the service of Revolution) (Rosemont 42). Nine women contributed to its six issues, and there was also contribution of surrealist women to the journals *Minotaure* and *London Bulletin*. In this period, nineteen women published surrealist art, some under the *Edition Surréalistes* publishing house. They were responsible for twenty-six publications in the 1930s. Rosemont mentions the ones who were more involved with the publishing of texts: "Marcelle Ferry, Claude Cahun, Nancy Cunard, Valentine Penrose, Lise Deharme, Alice Rahon, Jeanne Megnen, Mary Low, Gisèle Prassinos, and Leonora Carrington […]" (45).

Rosemont hence acknowledges the tradition of surrealist women of migrating to Paris in order to absorb surrealist activity, such as Oppenheim from Switzerland, Manja Mallo and Remedios Varo from Spain, and Simone Yoyotte from Martinique (46). Some of these women were also responsible for taking back to their home countries their impact on arts and Modernist innovations through surrealist activity. The next period in surrealist women's history meets the beginning of the Second World War, which forced many artists to exile in different parts of the globe.

According to Rosemont, after 1939 Europe became a hostile ground as Nazi military occupation took over Romania, Denmark, Holland, Czechoslovakia, Belgium and France. Rosemont also mentions and pays tribute to "[f]our women involved in Surrealism – Fanny Beznos, HélèneVanel, Sonia Mossé, and Edith Hirschová known as Tita – [who] perished in Nazi concentration camps" (119). In this context Surrealism was a dangerous label to be carried on in Europe, forcing artists to ask for asylum in other countries. Breton, for instance, moved to the United States and stayed under FBI's vigilance, which is believed to have happened to other surrealists who escaped to North-America (Rosemont 119).

More than ever Surrealism had its most oppressive period during the war, as did many movements of political insurgency. However, surrealist groups in other countries became active in those years, including "England, Egypt, Chile, Martinique, and New York […] Mexico, Cuba, Haiti, and the Dominican Republic" (Rosemont 120). According to the critic, twenty-three women from ten different countries collaborated with the surrealist movement's activity. The *VVV* magazine in New York, produced by Breton and his allies, carries the larger number of contributions by women than any other previous surrealist publications.

Also in New York, Peggy Guggenheim organized an exhibition at the gallery Art of This Century that was composed only by women, but with the support of Marcel Duchamp. This show

brought works by “thirty-one women, including Leonora Carrington, Frida Kahlo, Valentine Hugo, Jacqueline Lamba, Louise Nevelson, Meret Oppenheim, Kay Sage, Dorothea Tanning, and Julia Thecla” (Rosemont 120). However, only Penrose, Low, Carrington, Laurence Iché and Ikbal and El Alailly managed to publish their books through a few copies, which are rare pieces (Rosemont 121).

Rosemont also brings the discussion on surrealist women in the postwar period. Surrealism had become an irrelevant movement in those years; Rosemont addresses it as “a period of rampant antisurrealism” (199), which forced Surrealism to acquire an underground characteristic. In May 1946, Breton returns to Paris and finds a great deal of young artists interested in the surrealist movement, mainly in cafés. It demonstrated that the postwar had its oppressive hand upon the movement but that there was also an intense surrealist activity below the surface. In 1947 the International Surrealist Exhibition, “Surrealist Solution,” counted on over eighty artists from twenty-two countries, confirming the internationalization of the movement (Rosemont 200). Rosemont acknowledges that Surrealism in the Americas, Europe, and in the West Indies had radical underground activity going on. The critic also refers to the aforementioned Canadian surrealist group, “Automatists” (Rosemont 201). The critic marks the period before 1950 with the appearance of several surrealist groups but also the demise of many of them, such as the groups from “[…] Copenhagen, London, Cairo, Stockholm, and Santiago, Chile […]” (Rosemont 200). Nevertheless, Rosemont praises the women involved in Surrealism facing a pessimistic era in politics.

The 1960s emphasized radical thought in the arts and politics and paved the way for the “near-revolution” of 1968 in France, which made a general strike in the country that resulted in the occupation of buildings in factories and universities. The event was preceded by revolutions in Hungary, 1956, Cuba, 1969, the African fight for independence in several countries and the civil rights movement in the United States. Those circumstances reached the peak when “[m]any young dissidents were so eager to distinguish their ends and means from the corrupt social-democratic and Stalinist traditions that they began to call themselves *new* left” (Rosemont 286). The Surrealist Group takes part in the New Left, publishing in 1958 three issues of the journal *Quatorze julliet* (14th of July), protesting against Charles de Gaulle’s regime of control over the French colonies (Rosemont 186).

In February 1960, the Surrealist Group had the chance to reach their larger audience so far with the creation of a radio program that would anticipate the surrealist resurgence in the same decade. The program was called “In Defense of Surrealism” and was broadcast by the BBC radio. In regard to the spokespersons of the radio program Rosemont defends that this is evidence that Surrealism is more than a French male-only group of artists. The live discussions counted on “[…] Joyce Mansour (who was born in London of Egyptian parents), Bulgarian-born Nora Mitrani (of Spanish-Jewish ancestry), Moroccan-born Robert Benayoun, and Mexican Octavio Paz” (Rosemont 286). Thus, from the four

spokespersons in the program two are women and they are immigrants from other countries, as well as the men involved.

Rosemont also points 1960 as a relevant year for Surrealism with the issuing of the "Manifesto of the 121," a document that would articulate the New Left internationally, defying the French law. The tract was entitled *On the Right of the Insubordination in the Algerian War* and carried the opposition of the New Left to the war in North Africa, stimulating the French army to desert. The Surrealist Group was the responsible for the first draft of the tract and had cosigners such as Simone de Beauvoir, Jean Paul Sartre, Breton and other surrealists, summing up 121 signatures of intellectuals and artists, many of them women (Rosemont 286). The New Left encompassed several groups, including the counterculture movement, the women's liberation movement and also Black nationalists. It continued as an articulated movement until half of the 1970s.

Rosemont writes that "[…] the essential features of this new radicalism – the qualities that distinguish it from pre-World War II versions of Marxism and Anarchism – were largely anticipated by surrealism," evidencing the relevance of the movement in international political organizations and manifestos (287). Rosemont continues her argument by stating that "[f]rom the Hegel revival to women's liberation, from sexual freedom to deep ecology, from antipsychiatry to animal rights, there is hardly a facet of the sixties (or post-sixties) radicalism that surrealism did not anticipate" (287). The critic also emphasizes the impact of the surrealist movement in the counterculture movement regarding the emphasis on the search and experiment of new lifestyles. Also, the 1960s marked a period of great international surrealist activity and exhibitions across the Western world.

After the revolt of the students and workers in France took place, the Surrealist Group, which already had a new journal circulating since 1967, *L'Archibras*, publishes the issue "May '68" in behalf and support of the youth occupying the streets and denouncing authorities and the police (Rosemont 289). It was in 1969, which was anticipated by Breton's death in 1967, that the Surrealist Group came to an end. The international community also felt the impact of Breton's death, causing a lot more groups to dissolve. However, women such as "Mimi Parent, Joyce Mansour, Micheline Bounoure, and Marianne van Hirtum, resolved to continue surrealist activity and in 1970 published the first *Bulletin de liaison surréaliste* (Rosemont 289).

Rosemont maps the development of Surrealism in different communities, such as the 1970s Arab Surrealist Movement headquarted in Paris encompassing members from Syria, Lebanon, Algeria, and Iraq. The critic also acknowledges the movement of Blacks in Martinique, and Fort-de-France, which counted on members from Mozambique, Haiti, Angola, Senegal, and the United States. Specifically, Rosemont recalls the women involved in the organization of surrealist activity in "Argentina, Australia, Denmark, Switzerland, Ireland, England, and other countries" (290). I add to

this list the countries of South-America that either embrace Surrealism or anthropophagize the movement, such as in Brazil. According to Rosemont, the women's liberation movement was the one which outlasted the New Left, registering the space occupied by surrealist women and their impact in the artistic and political scenario of Feminism.

The critic opens the last chapter of her book calling attention to the importance of women surrealist theoreticians' responsibility of broadening the perspectives of Surrealism in the twenty-first century, bringing names such as "[…] Haifa Zangana, Eva Švankmajerová, Alena Nádvorníková, Silvia Grénier, Hilary Booth, Nancy Joyce Peters, Rikki Ducornet, Alice Farley, Elaine Parra, Ivanir de Oliveira, and Nicole Reiss […]" (Rosemont 383). Rosemont also names poets who write their poetic manifestoes in favor of revolutionary diversity, debunking normative ideological patterns in society, namely "[…] Jayne Cortez, Carmen Bruna, and Petra Mandal […]" (383). The critic defends that surrealist activity is not defined by a single genre but it is constituted through the amalgam of poetry, theory, and revolution.

Rosemont also denounces how critics' ideas often tend to petrify art movements through their critiques, as well as through museums' curatorship and art historians, which look at the surrealist movement as "a dead cultural artifact" (384). In addition, the critic condemns other critics' arguments defending that since World War II Surrealism has not been active or relevant. Counter arguing, Rosemont writes that the new generation carrying a new legacy of surrealist art are mainly from Eastern Europe or from Third World Countries, such as Brazil, Chile, and Czechoslovakia. The critic once more criticizes arguments that only view Surrealism as "'Western European,' 'French,' 'historically completed,' 'male dominated,' and 'misogynist'" (Rosemont 384). In fact, the surrealist movement has ceased to be a model of a dead movement led by European white males. However, it does not exclude the fact that many surrealist art pieces are centered in the submission of the female figure, especially in the first decades of the movement.

To evidence the continuation of the surrealist movement, Rosemont lists journals published during the 1980s and 1990s, such as "[…] Prague group's *Analogon*, the Madrid group's *Salamandra* [Salamander], the Stockholm group's *Mannen på gatan* [Man in the Street], and *Stora Saltet* [Stirring Up the Salt], and the U.S. group's *Arsenal: Surrealist Subversion* and *Free Spirits* […]" (385). These groups collaborated with the *International Surrealist Bulletin*, which payed support to political issues concerning, for example, the Mexican Zapatista insurrection of 1994 in Chiapas, and the global protest against the imprisonment of Mumia Abu-Jamal in the U.S.A. (Rosemont 385). Also on politics, Rosemont discusses that surrealist groups have kept on refreshing their agenda and moving forward with its movement in favor of the development of new social structures that are not oppressive as the one faced nowadays:

> Politically, too, surrealism has not stood still. It is important to keep in mind that the movement's current resurgence parallels the end of Stalinism's pseudo-communist bureaucracies and the renewal of interest in anarchism and the humanistic currents of Marxism. Surrealism today is clearly polycentric, and its constituent groups are far from agreeing on the fine points of world politics […] In the absence of large-scale movements for complete social transformation in most countries, surrealists in recent years have tended to be active in more limited, often local struggles. They have taken to the streets to protest the Gulf War, the destruction of rain forests and redwoods, the extermination of wolves and whales. They have battled neo-Nazis, defended women's reproductive rights, demonstrated against apartheid, and supported sit-ins and other radical student initiatives. They have opposed nuclear power, the U.S. invasion of Grenada, the persecution of sexual minorities, the racist "war on drugs." They have helped organize and taken part in coalitions to defend striking coal-miners, mothers on welfare, immigrants, and Native Americans against state violence. In each of these struggles, moreover, they have called attention to the fragmentation inherent in "single-issue" politics and have stressed the need for a larger political vision and a larger radical movement to struggle for a new, nonrepressive society. (Rosemont 388)

Therewith, Surrealism has always represented a movement which has revolution and change as its main motifs. It is relevant to emphasize that this dissertation aims at celebrating the revolutionary impetus of Surrealism, but it also intends to recall how male surrealist artists have misrepresented and subjugated the female image through their art productions, and not only through the exclusion of female artists from surrealist groups. The varied political agenda contemplated by surrealist activities are also found in Beatriz Hausner's poetry when it comes to gender, sexuality, and ecology. It is also the case for surrealist artists from Australia, Sweden and the U.S.A., who have supported one of the most radical movement for environmental causes, *Earth First!* (Rosemont 389).

The critic also writes about protests against Columbus Quincentennial, which had 130 members of surrealist groups signing a manifesto drafted by Silvia Grénier, cofounder of the Buenos Aires Surrealist group. This joint statement reinforces the support given by surrealists to "[…] Native Americans and other aboriginal peoples against repressive and genocidal 'development'" (Rosemont 390). Thus Surrealism's rhetoric is made of tools for disturbing, provoking and refusing the status quo of art, society and politics (Rosemont 391).

Rosemont alerts once again for the pitfall of labeling Surrealism as a "male chauvinist plot" (389). Indeed, Surrealism has been a site of development of resistance for many minorities, including women and homosexuals. However, I reaffirm that it is a naïve argument to absolve and ignore the subjugation of the female image in surrealist art, as if it were only an isolated occurrence. The critic mentions the term "antisurrealist feminists," to refer to incoherent feminists, who struggle for an agenda that is as repressive as the patriarchal structure itself. I do not approve of those incoherencies

and I am still able to call myself a feminist and a surrealist scholar and artist, analyzing does not exclude my contributions to a more critic and inclusive view of the movement. Still, I agree that there really are "antisurrealist feminists" who do not acknowledge the production of surrealist women who work to present a side of the movement that is based on difference in a deeper level than those of their male surrealist colleagues that once excluded and subjugated their images.

An image that illustrates how surrealist men have responsibility over the misrepresentation of the female figure is brought both by Katharine Conley in the introduction to her book *Automatic Woman: The Representation of Women in Surrealism* and in Annette Shandler Levitt's introduction to her book *The Genres and Genders of Surrealism*. Levitt's argument is drawn upon Breton's novel *Nadja*, in which the main character, who gives the title to the novel, is the personification, or embodiment, of free imagination (3). In this sense, the female existence is the conductor for the male creativity to materialize. Accordingly, Conley questions whether the surrealist male representation of women can rely on other than the stereotype of the muse. The critic argues that automatic writing, personified in the image of the woman-muse, gives life to what she defines as "automatic woman," concept which entitles her book. Conley addresses two photographs by Breton that illustrates her concept (1-2). The first, present in the first issue of *La Révolution surréaliste*, named *L'Écriture Automatique*, and the second, *Auto-portrait* or *L'Écriture Automatique*:

> The first photograph shows a woman dressed as a schoolgirl, what Breton would later dub a *femme-enfant* (a child-woman), holding a pen poised and ready for the automatic flow of words. She looks away from the page and from the camera, and thus emphasizes both Woman's capacity for clairvoyance and her lack of mental engagement in the process. The woman's body inspires automatic writing and represents it. In *Auto-portrait*, Breton, in the foreground, looks directly at the viewer. From the microscope he holds in his hands escapes a fantastic image of a horse-drawn carriage, showing that he is in touch with alternate realities. Looking out at him from behind a metal gate stands a woman. The implication is that she represents his unconscious, she is the muse of the automatic writing process who inspires and prompts his connection to his own inner life. (Conley 1)

Conley questions whether these women have any agency in regard to their involvement in the automatic process, evoking their potential for reversing the objectification of their participation in the photograph. Also, the critic mentions the surrealist need for a female complementation for the surrealist techniques, either in a feminine or feminist manner (Conley 2). In a continuation to her argument, Conley writes that automatic images are really created based on an "automatic moment," not being truly automatic, which coincides with the Mandrágora's view of the process. Also, the automatic woman is also part of the inspirational automatic moment.

Conley calls attention to the women involved in the movement, who were not only companions or relatives of the surrealist men legitimized by Breton, and to critics who have first emphasized the female presence in the surrealist arts, such as critic Gloria Feman Orenstein, publishing in 1975, in the Journal of General Education, an article entitled "Art History and the Case for the Women of Surrealism," giving details in the subject from the years of 1924 until 1975 (Orenstein 31). Also publishing "Reclaiming the Great Mother: A Feminist Journey to Madness and Back in Search of a Goddess Heritage" in 1982 (Conley 3). Another important publication is Whitney Chadwick's 1991 *Women Artists and the Surrealist Movement* (Conley 3).

The critic recalls the eighteenth-century use of the word "automatism," referring to "machines made to look like humans." Such interest in machines appears in dada and is taken further by Surrealism as an interest in the "machine process" (Conley 8). Conley differs the automatic woman of Surrealism from the woman-machine and from dadaism's machines with names of women: "[…] [d]espite the ambiguity of aligning Woman with a mechanical, nonhuman, and nonsentient process, the surrealist muse was a powerful and creative female figure, whose capacity for automatism was deemed exceptional" (Conley 8). Such concept is also central to the discussion on the posthuman subjects evoked by Hausner's surrealism.

Drawing on Daniel Cottom, Conley argues that Breton's goal was towards the "purity" of the automatic process, in which only the unconscious would participate, with no intervention or mediation of the body or the rational mind. However, the use of the female body in *L'Écriture Automatique* works as the medium Breton intends to avoid in his creative processes. In this sense, the woman's body is the bridge between consciousness and unconsciousness. Conley defends that the photograph represents the adjustments made by surrealist women in the movement, in which the body plays a major role in the automatic creative process, denying the search for "purity" (9). This issue will also be addressed in the chapter on posthuman subjects, in which the divides mind/body, and conscious/unconscious are disestablished and challenged. Another divide also discussed on the following chapter on posthumanities is mentioned by Conley, emotion/logic, in which emotion is connected to the feminine, and thus the automatic process per se, and logic is associated with the masculine (11). Conley discusses that "[a]utomatic writing and the unconscious are alternately metaphorized as night, death, an exotic voyage by water or by train, and also as Woman" (15).

Conley explains her metaphor of the automatic woman further, writing about the "mechanical, short-circuit effect" she has on either poet or audience, calling her beauty a "convulsive" one, to borrow Breton's *L'Amour Fou*'s term, addressing the surrealist beauty not as static but as electric. Breton and Conley reject Baudelaire's concept of beauty: a woman statue made of marble. The electric shock evoked by the surrealist image of beauty recalls the psychiatric treatments for traumatized,

shocked, soldiers that Breton observed in the wake of Surrealism in the 1920s. In this sense, automatic writing resembles the subversion in accessing the most inner unconscious images in one's automatic process, developing the surrealist images that would overcome trauma and repression (Conley 18):

> […] [I]n the spark that Automatic Woman's electric persona emits lies the potential for shock and dynamic change, which makes of her more than a machine and ideally an interactive goddess-muse figure who permitted women in surrealism to see both as artists and as women. These are the shoes women could step into as if to say to the men: Yes, we are mysterious, powerful, desirable, and we will surprise you by having minds of our own. (Conley 19)

Conley's analogy exemplifies the shocking change caused by the automatic woman in the realm of surrealist art and society. Expression as a means of promoting revolution is reassessed by these artists and the new characteristics and powers achieved by their art productions. Such writing, coming from the tradition of the automatic process, is born out of a necessity to reorganize surrealist art, and thus Modernism itself, in favor of sociopolitical change. Conley argues that surrealist writing, such as the ones by Carrington and Zürn, anticipates the feminist agenda of the 1970s, which asked for an "*écriture feminine,"* as an alternate choice to *écriture automatique*, that expressed the most inner thoughts and that at the same time could carry body awareness. To Conley, the surrealist writing by women is a bridge between both *écriture feminine* and *écriture automatique*, such as the Canadian writers from Québec, Anne Hébert and Nicole Brossards, who experiment with the intersection of a feminist agenda and automatic writing (Conley 24).

The evolution of the history of surrealist women shows that the internationalization of the movement was essential for the creation of a scenario where their works of art can circulate without the need for the legitimization from their male colleagues. The legacy of Surrealism is then constructed by the polyphony proposed by the inclusion of "others" into its narrative, who reconfigured and reappropriated themselves of the techniques and discourses that once oppressed them, such as the case of automatism and the emergence of the concept of the automatic woman. The appropriation of those rhetorical tools by women bring new images to surrealist art. The following poetic analyses will exemplify and discuss those new images which evoke the inversion of gender roles, the empowerment of the female, dialoguing with a feminist agenda, and thus the realignment and challenging of binary oppositions that often subjugate women.

Hausner's Surrealism encompasses the revolutionary imagery of the unconscious that was first evoked as surreal in the beginning of the twentieth-century. Travelling around in the Western world, Surrealism shocked against the literary strains circulating in Latin America and North-America,

awakening the unconscious creative of voices that could not express revolutionary thought through conventional discourses. Nowadays, in the twentieth-first century, the challenges for Surrealism are embraced by a number of poets and scholars who recognize in female surrealist writers, amongst other artists, the basis for the fire of imagination and revolt against oppression. Facing violence against women and other minorities as a war front should be the position claimed by surrealists aiming at changing and writing history.

The challenge of carrying *avant-garde* literature into the next level of dialogue and complexities is embodied by Hausner's work, who recreates in *The Wardrobe Mistress* the scenario that allows the most inner truths to become exteriorized and questioned by the bending of physical, rational, and social norms. Hausner's poetry finds in *The Wardrobe Mistress* the soil for the sprouting of society's unwanted discussions, such as sex, and women's autonomy. Women's Surrealism discovers in Hausner's poetry the continuing of the conflict that needs to disturb sociopolitical norms that do not speak for the benefit of many oppressed groups. By recreating the spheres of the domestic and the public, *The Wardrobe Mistress*' images locate Hausner in the position of a provoker of critical thoughts, as well as of critical dreaming.

3.1 THE WARDROBE MISTRESS

Beatriz Hausner's *The Wardrobe Mistress*, published in 2003, marks the adventure of the poet who finds in Surrealism the voice for questioning the status quo of women, men, and love in society. Hausner's book encompasses issues that are main themes discussed in this dissertation when it comes to the approximation of the barriers between dichotomies that speak for body and mind, rational and irrational, culture and nature. The private and the public spheres are negotiated through surreal metaphors, blurring binary distinctions and proposing new configurations for representing everyday life at home and its chores. The work life and its technologies, as well as devotion to eroticism, are developed through hybrid constructions of the self and the world converging into Hausner's surreality. The book is sectioned in four parts: "The Wardrobe Mistress," "Domestic Treatises," "The Archival Education," and "Ethnology of the Bedroom." Only the first two parts will be approached in this chapter. The book cover art is from Hausner's mother, Susana Wald, entitled "The Carpenter's Wife,"

Part I, "The Wardrobe Mistress," which entitles the book, and the first poem of the collection, brings the metaphor of a mistress of the wardrobe, which evokes a classic surreal image that alludes to the space where the unconscious emerges from. The furniture functions as a means of accessing the surreal, such as in Salvador Dalí's paintings of "the drawers of the unconscious," where half human and half object characters are formed by drawers and body parts, blurring the boundaries between

reality and dream (or the rational and the unconscious). Other metaphors in literature allude to the voyage into the realm of dreams, such as in Lewis Carroll's *Alice's Adventures in Wonderland*, in which Alice enters a rabbit hole, or in *Through the Looking-Glass*, in which Alice trespasses the mirror into her dream world. The Czech surrealist film director Jan Svankmajer's production of Carroll's narrative made in 1988, *Něco z Alenky*, also tells the story of Alice who, this time, instead of entering a rabbit hole ends up entering a drawer, where she finds the pathway into Wonderland.

Hausner's poem begins with the persona entering the wardrobe and finding hybrid items that once belonged to her ancestors. The wardrobe functions as an access to the psyche and to the history of the persona, who inherits ancestral fragments that will form her garments, her body, and her identity:

> The mistress enters
> the wardrobe finds her garments
> are ripe fruits neatly stacked
> seasonal limbs plucked
>
> handed down from the grand
> mother who stitched the heart. (1-6)

"The grand mother" alludes to the ancestry of the persona who has access to limbs that are seasonably changed, a reference to the surreal rhetoric of the fragmentation of the body. In the male representations of the female figure in Surrealism the body is fragmented creating an effect of mischaracterization that removes personality and subjectivity from the character. In Hausner's fragmentation there can be perceived that the pieces of limbs available for her seasonal needs attribute history and culture to the composition of the character once they have been delivered by ancestors, another main theme in Hausner's poetry.

The clothes began to form both the body and the landscape: "Breathless the mistress opens / the chest of drawers silk kimonos / beckon from a field of red / shoes that thirst for feet / attacked by mobs on horseback / galloping counterclockwise / to the river that crosses man / from sleeve to sleeve" (Hausner 14-21). Time is reversed, also alluding to ancestry, and takes the persona to the encounter with man, the joining of the field and the river, or the stitching of their selves into one hybrid relation. The wardrobe mistress hence encompasses the existence of the male figure, which is born out of the unconscious mind and is only possible through the mediation of the mistress. Such image seems to dialogue with the effect of Breton's automatic process. However, in Hausner's construction, it is the male self that is accessed through the surreal image of a woman, and not the contrary as Breton's technique suggested: a woman being the medium for the dreams of femininity of male artists.

Also found in Hausner's *Sew Him Up*, man is brought to life through the creative power of the unconscious, in which Hausner uses the metaphor of sewing the character into existence and stitching him to her own fragmented body parts: "Emblematic buttons precede / the temperamental fingers / of his hands guests of the cross- / stitch: longing at the seams / she overcomes her timeless corsets / and shoots contour darts" (Hausner 23-29). In this image the persona stands in-between the frontiers of their bodies that are being embroidered together, giving the form that she wants to the silhouette of the lover and to her own. In regard to the persona's relation to her clothes, overcoming her timeless corsets suggests that she overpowers the patterns of dressing in order to reconfigure the items in the wardrobe: uniting both male and female through the shooting of darts that delineate a new format for both piece of clothing and the relationship itself.

The next stanza confirms the power of the mistress of the wardrobe upon the garments within it: "The mistress stands by / her wardrobe determines / the position of pant legs / centered zippers on velvet / jackets that weigh down / the reality of her skirts" (Hausner 25-30). Similar to the previous stanza, the persona rearranges the details on the garments that will provide her with the negotiation of dressing patterns. The "reality of her skirts" being weighed down alludes to the rearrangement of the power of skirts, traditionally worn by women in the occidental world. In this sense, a new reality is created for the clothing, functioning as tools for empowerment where the meaning of owning and wearing skirts is determined by the persona, and the wardrobe is a place of female dominion.

In the dreamy state of reality of the wardrobe mistress, the character shows the power to materialize her wishes: "She conjures buttonholes / for her lover: may his tongue / weave its coral into her" (Hausner 31-33). The image brings once more the connection of both beings through the union of the garments, this time being buttoned up to each other. Previously, they had been embroidered together and now buttonholes, as a mouth or even other sensual body parts, invite to an erotic encounter of tongue and clothing. The metaphor blurs the distinctions between what are body parts and what are part of the garments. The lover is conjured through the clothing, which also functions as a means of connection between them. In this sense, the wardrobe is fertile soil for the unconscious and for the mistress desires that bring her lover to an imaginative life.

The lover gains voice, which has an erotic effect on the lover, appealing to her legs, "Razor-sharp his voice rises / up the pastoral expanses of her / legs released the tucks of his ancestors / smile from bygone bell-bottoms" (Hausner 34-37). The image brings the idea that the persona's legs are compared to vast fields from where ancestry can be reached and that this time is connected to old bell-bottoms pants, common in the 1970s. The construction of the lover's body thus counts on ancestry as an ingredient to the alchemy of the wardrobe mistress, who negotiate the role of skirts and pants with her lover, and thus the role of man, woman and objects in the occidental world.

Finally, Hausner brings the clear image of the characters being brought together through the metaphor of stitching, also making reference to the distortions and deformities possible in the making of the clothes and the lover itself: "Weft and warp the eyelets / join at the root where first / man and woman are sewn / to each other by love's elastic / needles" (38-42). Weft and warp, basic structures for sewing, are interpreted in this poem as their union and also the distortion in the construction of the lover's body, also reflected in the tool through which he is made, "love's elastic needles," [[an allusion to how irrationality and the dreamy unconscious distort reality. Here the metaphor of the root where they are sewn together can allude to their unconscious minds, their sex, and their desires.

The last stanzas reveal the yet unmentioned vulnerability of the mistress, "[…] Bound once released / the mistress reaches deep within / the wardrobe weeping then / locks it throws away the key" (Hausner 42-45). Although the mistress seems affected by the unbounding she still has power over the wardrobe, place where her fantasies and alchemies are explored and constructed, as a metaphor for the unconscious mind and the dream. After the love delusion, the mind seems to bury itself in the dreamy state when the key is thrown away.

The bedroom is the setting for the poem "Down," placing it in the area of the house where dreams are more likely to emerge. Hausner portrays a dismembered body. The scene brings body parts lying on the floor to be recollected, representing a reappropriation of one's body in the face of fragmentation: "Gather your parts in the morning: / they have been served and lie at your feet / as you get off the bed and realize / that the room is full of claws and shadows / growing gray under your feet" (Hausner 1-2). Fragmentation here ironically reverses the traditional representation of the female body by surrealist male artists, who, as aforementioned, fragment the female character who lacks autonomy and subjectivity. Gathering one's parts marks the sense of resistance and subversion in regard to misogynist representations of women in traditional Surrealism. The idea that the body parts are found when getting out of bed reinforces the dreamy state of the poem, suggesting the erasure of the limits between being awake and being asleep, which is also traditionally found in surrealist imagery. Claws and shadows represent threats and fears to be faced by the persona who seems to be confronting past traumas, as in Freud's and Breton's experiments with soldiers shocked by war, or psychiatric patients that revealed absurd imagery when in contact with techniques such as automatism.

A recurrent set of characters appear, ghosts that claim to be freed, allowing a new existence to take place: "[…] Your ghosts clamor to get out / leave the sealed boxes invent a new phoenix of flesh / and blood enter the sun" (Hausner 16-18). Ghosts that might stand for one's memories, fears, and wishes rebel against "sealed boxes." That is, it can be representative of one's unconsciousness that longs for transmutation and liberation. First, by abandoning a fragmented body, then, by appropriating a new vessel that suggests a transfiguration: from person to ghost, from ghost to phoenix, and from

phoenix back into the flames that allow its resurgence, the sun finally consuming its flesh and blood, back to ashes. Such cyclic representation of a fragmented-self detached from its bodily experience suggests a ghostly being and a transpecies metamorphosis, issue that is recurrent in Hausner's writings.

In such surreal scenery created by Hausner, bodies can not only be abandoned by their consciousness, but transfigured into other beings, or engage in transpecies relationships. Bodies can also be transformed into objects, as in the poem "This Side of the Styx" present. Hausner evokes and revisions Greek mythology by building a boat and river made out of her lover's body parts, reinforcing the idea of the objectification of the male figure. Here, the bones become the boat and the eyes become the pond, sailed by the persona:

> I will build a boat from your bones
> push against the bottom with a long pole
> made of a tree felled by ghosts
> ferry myself to the middle of the pond
> liquid body made from your eyes.
>
> […] On the other bank some would call the shore of the living
> where the stone feels cold and humidity grows
> ice roots, I draw the Styx out of my sex
> and pull the boat of death and life to this side of the pond. (Hausner 1-5, 11-14)

The Styx River's mythology represents it as the boundary between the Earth and the Underworld, the in-between place of life and death, the conscious and the unconscious. Hausner writes of the river as a borderland made out of her lover's detached and liquefied body parts. Refusing a binary opposition, the poet creates a third side of the river, pulling the boat to a third dimension. Hausner seems to problematize how borders can be crossed through difference and multiplicity, denying life and death and creating an in-between existence. "This Side of the Styx" can also represent the same dimension proposed in *Enter the Raccoon*, a cyber space permeated with surreal possibilities – a borderland where echoes of Anzaldúa are heard in encounter with surrealist voices, multiple identities and detached, ghostly beings. Bodies and borders are dismembered, rearticulated, brought back together and transmuted in favor of voices that resist hegemonic representations.

The poem "Emigrant," problematizes identity as multiplicity in one's existence. The first stanza brings the issue of bodily existence, "Love with the skin without it. / Inside the heart is a burrow / where the ancestors visit / their animals knotted body and soul" (Hausner 1-4). The presence and absence of the skin reveals the idea of embodied existence and a disembodied one, as a metaphor for

connections of different dimensions: dream and reality, body and soul, ancestry and heritage. The heart is the room in which the persona receives her ancestral heritage in the form of a shamanic image, animals that have their ethereal and material bodies in union, evoking much of both Canadian and Chilean history of shamanic knowledge, kept alive by indigenous communities. Thus the oneiric image allows the blurring of frontiers, alluding to the imagery of juxtapositions and controversies.

The emigrant is then invited to cultivate poetry in the new land, "In the new country / seek the original fruit. / It is found / nestled among sounds" (Hausner 5-8). Hausner's references to fruits and trees often allude to the making of poetry itself, using another metaphor for the birth of the poetic image and the poetic self, which is plural:

> Found
> like a seed
> strumming the edges of being.
> Found where
> the word lies ready
> orchestral families rising from
> the ink
> distilled
> moon
> clock
> secret
> numbers and codes. (Hausner 9-20)

The persona finds in the new country the seeds for poetry to grow and simultaneously summon the ancestry, and its mysteries accompanying the craft of writing. Through the suspension of borders and their recreation through dreams and polyphony, issues of one's identity is raised, allowing a plural construction of the self. Past experiences of Chile echo and project new ones in Canadian landscape. Such approximation takes place within the persona's surrealist realm of dreams and juxtaposes not only the physical landscapes of both countries but also diversity in one's identity:

> We were overcome by various
> selves [. . .]
>
> Imagined and real new lands
> reverberated on my pillows:
>
> silent steps of the doe caught

> trees black against snow –
> a gloved hand running
> up my newcomer's back –

> [. . .] Pain of remembering the mountains.
> An invisible hand working
> the brain where the eternal
> house slowly ceases before ancestral
> ash of wandering flame alive
> under changing skies:
> strangeness renews in gritty touch. (Hausner 21-22, 26-31, 34-40)

The sense of displacement is revealed when the poet brings the image of mountains: The Andes juxtaposed with Canadian landscape. The poet evokes ancestral knowledge where life force is brought back through movement and warmth. Such echo connects her experience as an immigrant to the movement of Andean people, wanderers of the mountains. In the last line of the stanza, Hausner writes of the flame coming alive as foreignness is restored along with movement. The poem suggests how memory and identity are rearticulated through change, when remembering brings back the ashes of ancestry in favor of difference and multiplicity.

The poem "Ars Poetica" brings images that discuss voice, words, music and language. Through a metapoetic device Hausner writes of the movement of words in music: "The word is in the mouth / acquainted with keys in the / closed hand the letters float / A and C and B driving / the punctuation meltdown" (Hausner 1-5). The word in the mouth refers to oral tradition and musicality. The punctuation meltdown alludes to Surrealism's common image of deterioration, and distortion provoked by the unconscious over rational ideas: imagination, and daydreaming – represented by the poetic text itself and at the same time ignoring literary traditions, also proper of automatic writing. Continuing to bring the art of poetic writing to a surreal imagery, Hausner writes that her *ars poetica* is made of words in motion, walking through a landscape that is called "the country of music" and words are "furnished souls":

> […] The eyes gaze from the screen.
> They observe the motion of words
> with shoes walking the country
>
> of music furnished souls that
> grow fruits without ending that fall
> from windows waterfalls

> of utterances softening the edges
> your landscapes breathe […] (Hausner 6-13)

At the end of the second stanza, the joining of words with the landscapes' movements is what creates music, or, poetry. The making of poetry then "softens the edges" of the landscapes, which can be read as an allusion to either physical or political borders, such as a river can represent in a map. By soothing these borders, a more complex landscape is built, through a free flow of communication and movement from the inside to the outside. The surreal image developed in this poem relates the act of writing to the realm of dreams, technique that is considered central to the traditional surrealist text:

> […] The song of warm ice echoes the
> proverbial surface where the sun
> rises and sets its animals running
> wild when I lie down and wrap
> myself in woolen flowers […] (Hausner 14-18)

The image of the persona lying down is also another recurrent one in Surrealism for it represents the act of dreaming itself, or even the induced trances used in surrealist techniques and games. In a more literal image the persona, at the end of the poem, brings words connected to the landscape again, but this time she is actually writing words in the snow. The act of writing is related to the releasing of voice:

> […] Your armies
> their terrible workers release the voice.
>
> Without nails to claw out its demotic
> patterns the voice draws lines on the
> snow where my ghosts stitch the trail
> for the trees to grow roots of song. (Hausner 22-27)

The demotic evoked in the last stanza of the poem represents the popular and urban colloquial language, and the appropriation of the dominant language by immigrants. Through the demotic lines drawn on snow, it can be inferred that the ghosts represent her ancestry, such as the roots that are mentioned in the last line of the poem. The previously mentioned line "furnished souls that / grow fruits […]" evolves, in the final line, into a tree that carries the persona's background, a fertile tree that in its turn originates fruits, or, the poem. Here, surreal imagery creates a hybrid landscape that interacts with words and utterances, which move together, feeding the oneiric realm that is fertilized for art to

be developed.

In the poem "My Man Loss," Hausner once again reverses the patterns established in traditional surrealist imagery. The "man," or lover, is personified in the image of loss, which refers to the transformation of the male figure into an abstraction, reversing what happens to the representation of women in Surrealism that is commonly built by undoing her body parts or transferring her image to a less than human category. In this poem, Hausner takes away the power of a bodily existence of the man, that seems to exist only through her own body and her dreams, as if incarnating through her:

> One day loss moved into my body
> grew limbs hands with fingers to press
> at my heart metal fingernails to poke
> at my insides. Long rattling sounds
> rose with the snake at the core my veins
> growing heavy with all those dead […] (Hausner 1-6)

The first stanza tells about the response to the moving of loss into her body. Commonly found in Hausner's poems, the characters present body parts that can be made either of organic or inorganic material, loss has metal fingernails that cause a bodily reaction in the persona. Loss begins to provoke other reactions in the persona, leading her to the dreamy state where surreal poetry comes from. The stanza also suggests that loss is put in contact with "all those dead," which can represent her ancestry, her past love experiences, and other memories. In the next stanza loss reaches a deeper sphere inside the persona, going from her body interior into her unconsciousness:

> […] Burned by itself loss moved
> into the house of dream. Once there
> he began to appear to me nightly
> attired in dark suits, assuming other
> personalities for my crumbling occasions […] (Hausner 7-11)

Loss gains a new role in the second stanza, once entering the realm of dreams and acquiring the characteristic of a recurrent dream that mutates each night into whatever the persona's unconscious desires ask for. The association to the reversing of roles previously established by surrealist males' representation of women can also be noticed in this stanza. Loss, or the man, becomes the muse of her dreams, and thus of her writing techniques. The third stanza suggests that loss is a reflection of her own unconscious, a projection of the persona's self:

> […] One dark night loss sat at my desk

began to write about a long corridor
beneath the foundations of my house
there where gauze covered the skeletons [...] (Hausner 12-15)

This stanza represents how loss leads her to reaccess her past and her roots, represented by what seems to be a basement that stores her history and experiences. The fourth stanza exemplifies the development of her dreams, this time she accesses more memories that are "silent" so far in her unconscious mind. These memories bring her back to her home country, illustrating what lies in the foundations of herself, her own roots:

[…] I sat on the knees of loss pointed
to silence, spoke to him about my country
its rivers its dependencies its amphibious
tongues that enter leave the drawers
of these dark furnishings.

Time has passed. Sorrow now
has me bound to the tree of
childhood whose limbs grow inward. [. . .] (Hausner 16-23)

Hausner personifies loss and sits on its knees, overcoming silence with the voice that speaks of her home country. The poet writes of the landscape of Chile, and how several languages interact and manifest from the unconscious, represented in the poem by drawers. The amphibious tongues can relate to the languages found in her home country's history: the Mapudungun language, the Quechua language, the Rapa Nui language, and finally Spanish. The idea of "amphibious" represents language as adaptable to different environments. As the poet acknowledges loss and seems to miss her homeland, there is the force of sorrow acting upon her memories, represented by "the tree of childhood." Limbs are depicted to grow inwards as a tree, evidencing how the poet's Chilean roots are accessed through insight, this time not by dismembering the body, but by reappropriating itself of autonomy and completeness.

The last stanza gives evidence of the "man/loss" character as a dismembered being:

[…] Etched on bark, loss's face appears,
his eyes return to their sockets his mouth
still detached speaks to me of days
spent frightening the predators in

> the wood where we finally are, I his
> Rapunzel, he my Knight, insomniac
> and alone with his detached body parts. (Hausner 24-30)

The last stanza recreates the Rapunzel fairy tale. In the traditional story, Rapunzel is made to cut off her incredibly long her, which can be an allusion to dismemberment. In Hausner's poem, the Knight that is supposed to save Rapunzel can only speak of the past, creating no physical movement or action. The poem suggests that similarly to Rapunzel, who has had her hair cut short, the Knight did not end up safe from dismemberment either, creating an equal sphere for their oneiric existence and for their relationship.

The second part of *The Wardrobe Mistress*, "Domestic Treatises," which is also the title of its first poem, brings the diving of the personas in the poems into deeper selves, represented by the house and its chores. The poems "Domestic Treatises," and "My New Bag" tell how housework as containers of the diversity and plurality in the construction of one's identity, and also how it can either repress or liberate one's unconsciousness.

The poem "Domestic Treatises" begin with the construction of the persona through a traditional surrealist image; the female self has its feelings portioned, represented by rooms that allow her to dig deep into her own self: "The lady of the house is / an immense love sectioned into / rooms that turn into themselves" (Hausner 1-3). The poem is representative of the social role imposed on women who are supposed to be the responsible for cleaning up the house. In Hausner's poem such activity gains new meaning as the persona gets in touch with reflection, a practical and rational action becomes the means through which the persona accesses her unconscious and her deeper self, which is plural. The next stanza reveals how the house chores are faced by the persona, such as the own dirt she has to clean:

> She cleans utterly becomes one
> with the dust entering the collective
> mind she vacuums corners lets in the air
> through windows languid with neglect […] (Hausner 4-7)

While cleaning, the persona experiences the integration of herself to the environment of the house when she "becomes one with the dirt." When "entering the collective mind" the persona seems to remove dirt from that section of her house/self, which can imply rethinking collective beliefs, social norms, and pre-established roles in regard to gender. The persona then creates an air entrance when opening windows that seem to have been left forgotten, and "neglected" so far. The

windows that allow air to come in represent the new ideas that can exchange information from private to public environments, supporting the argument that the collective mind is being rebuilt through the movement of air and opening windows. In this sense, a previously dull window creates access to the interior of the persona's unconscious, and reflections.

The third stanza reveals the history of a woman being confined in their houses and their social obligation of keeping every room neat and presentable. The critique of the domestic life is clear in this stanza, in which a cyclic and boring act of cleaning keeps the persona hostage of the patriarchal structure and its characters:

> […] Several eternities of interlocking
> hinges tear at her soul. Poor
> lady of the bath servant of tyrannical
> faucets and tiles she readies herself
> for the onslaught of her critical guests […] (Hausner 8-12)

These lines demonstrate that the persona feels imprisoned, allusion to the unconscious mind that carries the desire for freedom. Here the response from society is evident, for the persona has to be the perfect wife that has a tidy home for exhibition to other social characters. However, it seems like the persona is aware that she will not suffice the requirements of such social norms and awaits being attacked and disapproved by her visitors. The word "tyrannical" also exemplifies the persona's awareness about her position as the "lady of the house" or "lady of the bath." The fourth stanza brings references to a perfect housewife that manages her chores with the help of the furniture that represents the desires and actions of the persona:

> […] The perfect wife seeks and finds a couch
> with legs that wane and wax rooms of
> flexible chintzes self-cleaning knick
> knacks loving offspring no mess […] (Hausner 13-16)

Becoming one with the house, the persona recognizes how she and her furniture do not fit in the size of the house, as the couch that wanes the room it is in. This stanza depicts the readiness of everyday house chores and alludes to a house that self-cleans itself, for the ironic delight of the persona relieved from her duties. Similar to the poem "*Ars Poetica,*" furniture in this poem can relate to the use of words and to the creative process of writing surrealist poetry. By awakening

inanimate objects, the use of words (allusion to the same awakened objects) will resignify her duties and her relation to the sections of the house, which represent herself, as read in the first stanza. By attributing new meaning and functions to the rooms, the persona also modifies her deepest self, through the exploration of the unconscious, which impacts on changes in consciousness and thus in common senses, and in the status quo of society.

The fifth stanza connects with the second one, there is a sense of "cleaning one's mind" in the act of cleaning the house, representative of the exploration of the unconscious. Such cleaning evokes the use of words, and music, such as the previous stanza illustrates:

> […] She unlocks her cleaners polishes
> sideboards while her nails grow.
> Symphonic brushes sweep her wireless
> brain: she envisions a country with
> mirrors for her unfurnished sorrow […] (Hausner 17-21)

In this stanza the sound of sweeping enters her mind and gives her access to an external world, connection made through her "wireless brain," representative of free association and free imagination. With the help of music, the persona foresees a different place, filled with mirrors that will contemplate her "unfurnished sorrows." Following the idea that furniture represents the connection to words, once her sorrows are furnished, or expressed with words, the mirrors that will occupy that space will create a flow of reflections that are an allusion to the exchange between conscious and unconscious, and then to the creation of the surrealist text. One can also relate this concept to the title of the book, *The Wardrobe Mistress*, in which the furniture has a central role in the meanings evoked by it. The poem "The Wardrobe Mistress" also relates to "Domestic Treatises," for the items found in the wardrobe reflect the persona's identity and connection to a deeper self, or the unconscious.

The last stanza presents the ending action, the persona is in her bedroom and seems melancholic, remembering past moments that were more vivacious and happy than her current state of house imprisonment by domestic chores:

> […] The housewife pulls strings of her
> fortified fingers draws out her heart spreads
> it over the matrimonial bed now covered
> with swallows maybe hens reminders
> of summer's distant cackle when

she sang her angles into curves. (Hausner Wardrobe 22-27)

The final image evokes the wife's relationship, however there is no mention to a husband or lover. The persona seems empowered through the reference to her "fortified fingers," which allow her to become one with the furniture, her bed. Heart and bed in conjunction make the persona remember of a period when there was more laughter and more music, also referring to the "country with mirrors for her unfurnished soul."

The persona dreams awake during her daily job of keeping the house neat and orderly and seems to sing aloud as she both celebrates and reproaches her position. This poem alludes to how patriarchal norms and the relegation of women to the private sphere affects the persona: the dismemberment of herself into sections of the house is the symptom of the imposition of performing a single role in society. However, the persona is able to reconfigure that role by letting out expression from her unconscious, example of the resistance to rationality, and consciousness: the perfect housewife and the perfect household.

These are some of the poems that illustrate Hausner's connection to the legacy of both Chilean Surrealism and the Surrealism of Women who subvert many of the orthodox representations of the female image and their sociopolitical roles. Rationality is cleaned out of the poems, offering the contact with bodily experience and emotional flux. Love, passion and desire oppose privileging rational thought, basis for the maintenance and development of the bourgeoisie, class that Surrealism aims at criticizing. The empowerment of women, that are hostages of the private sphere delegated by the patriarchal structure, begin to be overcome such imprisonment through the negotiation of meanings resultant from the trespassing, and blurring of boundaries. The private, or the unconscious, and the public, or the conscious sphere, end up blending into the realm of surrealist imagery. The oneiric confounds the established norms, bringing a third sphere into play – the automatist understanding of the mediation of the unconscious by a critical consciousness.

The next chapter also brings examples that connect to the legacy of surrealist women. This time, the discussion of posthumanism will help link the traditions of Surrealism to the modern industrial revolution and the development of technology in the last century. Hausner uses these elements for the configuration of stories of passion, love and desire. Similar to the other poems, the boundaries of rational and irrational will be put into question, blending organic forms to inorganic ones, animate and inanimate. The discussion raised in the present chapter will benefit from the analyses of the books *Enter the Raccoon*, and *Sew Him Up*. In those books, Hausner also uses the power of her dreams to bring the image of men to life, reversing the traditional conjuring of the dream through the female self.

4 CHAPTER THREE: COSMOPOLITICS, POLITICAL ECOLOGY AND THE POSTHUMAN; BEATRIZ HAUSNER'S *ENTER THE RACCOON* AND *SEW HIM UP*

Surrealism has always flirted with the hybridization of subjects who have been traditionally constructed as monolithic beings. The historical structure of social norms dictates which categories of class, gender, race, sexuality, and species will be privileged with civil and human rights. The white bourgeois heterosexual male is the top of the hierarchy imposed by social norms. Surrealist "assemblages" challenge this order by creating subjects that defy the norm. In Surrealism, different species become closer to each other through the junction of their physical and psychological characteristics. Also, Surrealist Art often animates beings considered to be inanimate by the traditional science of Cartesian thought. Animals become humanized characters, objects gain human limbs, the unconscious is liberated into the construction of reality. Frida Kahlo's Wounded Deer, from 1946 is an example of the animal/human hybridization.

The divides between human and nonhuman have been challenged by Surrealist representations since its first decade, starting in the 1920s. With the advent of the Industrial Revolution, technology also acquires a significant role in the construction of Surrealist representations. The human and nonhuman do not refer only to the animal and organic world anymore, but also includes matter. In this new configuration, the object and subject dichotomy are also destabilized by Surrealist constructions. The present chapter discusses these issues through theories of Political Ecology, Cosmopolitics and Posthumanism.

The following theoretical framework aims at explaining how the construction of Posthuman subjects, based on the hybridity allowed by the construction of Surrealist characters, help to blur the frontiers of who and what is considered human or nonhuman. This differentiation speaks for how Human Rights are attributed to beings in the world, asking for an induction to Universal Rights. This discussion is relevant for the rethinking of the interaction amongst beings in the world and how they can be less oppressive and more inclusive. By extending Human Rights to Universal Rights, an ecological shift is possible, opening space for the critiques on environmental issues, gender, race, and sexuality. Shifting sociopolitical practices towards an "ecology of practices," changes the relations dynamics amongst human beings and nonhuman ones, proposing non-oppressive coexistence. In order to do so, one must question: what does it mean to be or not to be human? Are the ones excluded from the human category worthless of rights that preserve their lives and dignity? How can difference still be a weapon for resisting the sociopolitical regulations of subjects?

Through the discussions in the theoretical framework and the analysis of Beatriz Hausner's *Enter the Raccoon*, and *Sew Him Up* questions such as these will also be raised. In this context, the

idea of a Posthuman Surrealism will be constructed, supporting the ideals and goals of Surrealism since its origins, and dialoguing with the construction of a contemporaneous Women's Surrealism. Also, discussions on the current Modernist and Post-Modernist art scenario will be brought into play.

4.1 THEORETICAL FRAMEWORK

4.1.1 Cosmopolitics and Political Ecology

Political ecology is a central notion in Isabel Stengers's "Cosmopolitical Proposal." Stenger's proposition is also based on the idea of "slowing down reasoning," that is, creating spaces for hesitation and reflection that speaks for ecology in politics. Such relationships discuss the link between political, economic, social issues and environmental elements and changes. Stengers writes about a shift in politics towards ecology, where both interact and dialogue. In order to explain her proposal, she emphasizes the difference between her cosmopolitics and eighteenth-century philosopher Immanuel Kant's "cosmopolitism." In the latter, there is the association of citizens as part of a global ideal identity (singular), which would lead to the notion of "perpetual peace." Cosmopolitics stands for an unknown world, rather than for Kant's ideal world, opening space for multiplicity of thoughts and divergence in experiences and identities.

In order to understand Isabelle Stengers' ideas on cosmopolitics, Adam Robbert and Sam Mickey's paper "Cosmopolitics: An Ongoing Question,"[4] helps unpack the terms brought by Stengers, also drawing on Bruno Latour and Alfred North Whitehead. For the authors, approximating the terms "cosmos" and "politics" is the key. Cosmos would stand for the "multitude of beings," either human or not. That is, the subjects and objects involved in the creation of society and its reality form a "collective society" (Robbert and Mickey 1). Politics comes into play when one begins to question the position of each individual in such cosmos, posing an inquiry on which being, living or not, belong to the realm of humanity. The connections between the so-called humans and the nonhumans are also questioned, allowing an analysis of their associations and segregations. The authors bring the issue of ecology to the discussion, affirming that cosmopolitics refers to "the ecology of everything, human and nonhuman" (Robbert and Mickey 1). However, the issue of ecology will be further explored later in this chapter.

Robbert and Mickey argue that cosmopolitics functions as a tool, or practice, for "navigating" all the separations and approximations between the realm of the human and the nonhuman. The fissures, fractures and bifurcations that create the dynamics of current sociopolitical realities begin to

[4] Available at https://knowledgeecology.files.wordpress.com/2017/03/claremont_cosmopolitics.pdf

be examined by cosmopolitical discussions and are thus challenged. The great divides imposed by society and science such as nature/culture, subject/object, time/history, and world/representation have their boundaries blurred in Stengers's cosmopolitical proposal. Thus the issue of political ecology emerges in order to allow one to think these separations as integral parts of reality, and not as opposites. The idea of plural realities and plural entities developed in cosmopolitics propose a different gaze upon and a different approach to the relations amongst the multiplicity of existences made evident by cosmopolitical and ecological thought:

> The task is to trace the multiplicity of associations between entities as they participate in a common, ecological collective—where nonhumans also have a voice in society—rather than to deliberate between the vacuous abstractions of nature and culture. (Robbert and Mickey 1-2)

The practice proposed by cosmopolitics thus operate its maneuvers amongst the gaps and crossings of beings and knowledge, used as a means to point to relational problems. The dynamics of relation amongst these beings illustrate the relations of power within society and politics, where the world's violent hierarchies build its oppressive pillars. In this sense, the division of nature and society, along the other aforementioned divides, are the main oppressions that relegate an infinite number of humans and nonhumans to the sphere of the nonhuman, which fall on the oppressed side of the scale. The project of cosmopolitics is to create a space of interstice for the traditional separations forced by society, politics and science:

> Thus instead of trying to speak correctly of a single world as it is apart from all knowledges, practices, or instruments, cosmopolitics takes the position of a co*llective history* wherein social history and cosmic history are deeply entangled in multispecies ecologies that include built environments, technologies, and knowledges. (Robbert and Mickey 2)

The cosmopolitical proposal refuses the idea that every form of reality and existence can be arranged in a single manner, opening possibility for other realities to emerge, or, as I will discuss in the poem analyses, a virtuality, or virtual reality. By allowing "multispecies ecologies," cosmopolitics give values that are different from the ones propagated throughout history for the existence of the multiple varieties of beings, and changing their relations to each other and to the environment. The multispecies issue will also be brought to discussion taking into consideration Donna Haraway's ideas, later in this chapter.

Ecology, an environmental science that advocates for the preservation of the Earth and its beings, is also discussed by Robbert and Mickey, who introduce the need for an "Ecology of

Practices:"

> The cosmos from this view is itself an ecology of interacting beings, ideas, practices, and technologies. "Practices" here refer to ways of cultivating new relations between human and nonhuman members of a community, as opposed to methods for representing or accessing an external, unified world. (Robbert and Mickey 4)

In the proposed practice, the divides of the private and collective spheres are also challenged through the changes in the interaction of the beings involved. Collectivity enters the dynamic as a unified reality is at the same time fragmented by the multiplicity of entities inhabiting it. Inside and outside are deconstructed and become the metaphysical space of possibility for humans and nonhumans to bend the hierarchies of gender, class, race, species and sexuality allowing the emergence of posthuman subjects that interact in more horizontal dynamics.

Additionally, renowned authors in the field of ecology also agree with the views of Robbert and Mickey, such as Fayaz Chagani in "Critical Political Ecology and the Seductions of Posthumanism." The critic brings discussions on the importance of approximating the fields of natural and social sciences. Research in political ecology comes as a relevant tool to this approach: "Crucial to the work of political ecologists, in this regard, is the overcoming of the nature-society dualism that has been a constitutive component of Euro-American modernity" (Chagani 425). The challenging of the nature/culture divide is the link that binds political ecology to posthumanism and makes them important instruments for developing questions on the relations amongst beings on Earth.

Robbert and Mickey address the issue of "Multi Species, Technologies, and Ideas," as reads the title of the final section of their paper (4). They discuss "multispecies cosmopolitics," especially the impact created by the field of ethology, that is, the advances in the fields of knowledge that analyze the study of animal minds, arguing that "they have cognitive abilities, thought, feelings, and emotion […] experiences of joy, pleasure pain, and fear, […] and more complex functions such as memory, a sense of the future, and personal preferences" (Robbert and Mickey 5). The authors defend that such researches are allies to cosmopolitics.

However, Robbert and Mickey criticize ethology, they argue that the field does not address other types of existence, such as the inorganic and technological ones, essential parts for the creation of a "human and more than human ecologies" (5). The argument is that technology plays a major role in the interactions and "coevolution" of human and nonhumans. The authors cite Haraway's ideas on the matter, who argues that "'technological assemblages' constitute their own kind of 'species'" (Robbert and Mickey 5). Hence, multispecies through a cosmopolitical perspective include the

blurring of edges amongst the species it analyzes, either human or nonhuman, organic or inorganic, every being contributes to the (co)existence of the reality of each other.

Stengers approximates her cosmopolitical proposal to Deleuze's borrowing of Dostoievsky's idiot, a conceptual character who forces the slowing down of reasoning through the resistance to common-sense ideas, creating an "interstice," a space for intervention (994-5). Hence, the critic poses that the term "political" indicates that it is a "signed" proposal for it articulates locally and specifically through each subject and event at stake, revealing the place where one speaks from. The "cosmos" stands for possible worlds and ontologies, even those that are unknown, mysterious, and unpredictable. It speaks of what divergent worlds in encounter are capable of articulating, a notion that is antagonistic to the idea of Kant's perpetual peace since it refuses notions of transcendence which would ask for a final, ecumenical disclosure of humanism's hierarchal sense of good versus evil (995-6). Thus the political ecology here serves as a thermometer of the world order as it acknowledges and problematizes the relations amongst different ontological beings, humans and nonhumans, raising questions of relations of power, and authority.

In this sense, the cosmopolitical proposal refuses the demand for answers that stand for a program seeking to construct a better world, for it focuses on how certain subjects gather around a specific political issue, and how their articulations are given by their different positions and ontologies: "[a]n 'idiotic' proposal does not concern a program for another world, a confrontation between reasons, but a diagnosis of our 'etho-ecological' stable acceptance of economic war as framing our common fate" (Stengers 998). Stengers calls for a cosmopolitics that emphasizes one's uncanny particularities amongst the ones negotiating their politics.

Stengers also approximates the term "politics" to "art." The critic proposes a disentanglement of politics from any authority that claims for specific human truths. Such prospects illustrate how Stenger's politics are articulated in favor of difference and autonomy from authorizing powers. A world order that transcends itself, in a vertical dynamic, is refused by Stengers' "assemblage" of cosmologies, disrupting the tradition of the traditional scientific and scholarly ideas that holds the authority of knowledge produced (1001-2). Furthermore, Stengers resumes her article by recalling that her proposed "cosmos" works in favor of "putting into equality," rather than into equivalence, meaning that differences are valued in their own specificities and not dealt with in a manner which erases difference. She argues for the presence of a "cosmos" that refuses generalizations and simplifications, and proposes a slowing down of reasoning, where creation can take place and empower different ontologies that relate to the same issues in different scales. Such interstice, a place of possibility and difference, is what a cosmopolitical proposal questions: how can politics be interweaved with resistance and transformation when diverging ontologies are at stake in the oppressive patriarchal and

capitalist world?

Stengers' "Cosmopolitical Proposal" is also discussed by Carlos Alberto Steil and Isabel Cristina de Moura Carvalho, in "Ecological Epistemologies: Defining a Concept[5]" with ideas that decenter the classical epistemology, and ontology to give space for local ones through the proposal of ecological epistemologies, promoting a change in the constitution of subjects, both humans and nonhumans. The critics propose an ecological imagination that is traversed by social life as a creative potential which redesigns relationships and interactions with other beings and objects constitutive of the same cosmology where they exist. It is such imaginative ecology that decenters occidental epistemologies and challenges the frontiers that are maintained by science in modernity. The modern divides of nature and culture, subject and society, body and mind, artifice and nature, subject and object are defied by the concept of ecological epistemologies through the proposal of symmetrical relations amongst humans and nonhumans in the environment (Steil & Carvalho164).

4.1.2 The Posthuman

In 1999 Katherine Hayles approaches the issue of cybernetics publishing *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*. In her book Hayles problematizes Donna Haraway's myth of the cyborg as a posthuman condition where embodiment and disembodiment are discussed in relation to earlier cybernetics' notions of information and human consciousness, privileging a disembodied conceptualization. In her first chapter, "Toward Embodied Virtuality," Hayles explains her six years of research in different fields of knowledge: cybernetics, computational biology, information theory, autopoiesis, cognitive science, as well as literary and cultural readings on information technologies, and visits to laboratories promoting research on virtual reality (2).

The critic discusses three topics that emerged from the material gathered in her research and that are interrelated: first, how information became disembodied; second, the creation of the cyborg as a technological artifact and cultural icon after World-War II; and third, "how a historically specific construction called the human is giving way to a different construction called the posthuman" (Hayles 2). In my theoretical framework I will focus mainly on issues related to embodiment and the construction of the posthuman subject, and later on Haraway's *Cyborg Manifesto*, in the section "Interspecies," where the relation of Haraway's myth of the cyborg with the construction of the character in Hausner's *Enter the Raccoon* will be explored, once both characters share organic and inorganic features in their bodily and virtual existences.

[5] "Epistemologias Ecológicas: Delimitando um Conceito." My translation.

Hayles mentions mathematician Norbert Wiener, known as the founder of cybernetics, and discusses his idea of how consciousness, thinking, and information are disembodied entities that can flow from the organic body to prosthetic extensions. The extensions are represented either by a computer itself that receives human input or by actual physical prosthesis implanted in the human body for the substitution or enhancement of bodily experiences. Such proposal disadvantages the body and situates consciousness as operating separately from it, denying that one exists only embedded in the other, creating a body without agency and with disembodied information. The idea of information flowing from organic bodies to machines opens space to the discussion of how a posthuman subject articulates embodiment differently in the union of organic and artificial materialities (Hayles 2).

In the posthuman articulation of humans and intelligent machines, the body is the original prosthesis and other prostheses are part of a continuum of the processes that locate "bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals" (Hayles 3). In this configuration, the mind/body and organic/artificial divides are challenged, for they operate interrelatedly, cracking and blending their differences and boundaries at the same time: "[t]he posthuman subject is an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction" (Hayles 3). Through ever-changing subjects and contexts, the critic disrupts the Cartesian ideal of men, the liberal humanist subject. Hence Hayles' discussion defends embodiment in the face of its erasure by cybernetics, emphasizing the embeddedness of human life in a material and complex environment, essential to humanity's survival and ground of existence (5).

In order to help destabilizing the information/materiality hierarchy, Hayles problematizes such divide as "the Platonic backhand and forehand." The Platonic backhand dates from the ancient Greek and operates by inferring a simplified abstraction from the world's multiplicity, such as many theorizing methods are based on. Hayles points out that it becomes problematic when such abstraction is conceptualized as the original form of the world's multiplicity. The Platonic forehand is more recent, possible through the development of computers sciences where simple abstraction takes form as a multiple complex of information, creating a world of its own (Hayles 12). The critic summarizes:

> The backhand goes from noisy multiplicity to reductive simplicity, whereas the forehand swings from simplicity to multiplicity. They share a common ideology - privileging the abstract as the Real and downplaying the importance of material instantiation. When they work together, they lay the groundwork for a new variation on an ancient game, in which disembodied information becomes the ultimate Platonic Form. (Hayles 13)

Thus Hayles' account of how the information/matter split has evolved across the ages helps understanding how a posthuman subject dismantles such disembodiment, the ultimate Platonic form, through the connections it creates amongst human subjects and nonhuman ones. Such interrelatedness brings the issue of virtuality which traditionally also separates materiality from information. In the chapter's section "Virtuality and Contemporary Literature," Hayles goes to literary narratives to exemplify resistance to abstractions and disembodiments of subjects, referring to Bernard Wolfe's *Limbo*, from the 1950s, and Philip K. Dick novels written from 1962 to 1966, such as *We Can Build You*, *Do Androids Dream of Electric Sheep*?, *Dr. Bloodrooney*, and *Ubik* (22-4). These are just a few examples that help destabilize the divides at stake here. My proposal when analyzing Hausner's *Enter the Raccoon* is inspired on Hayles' perspectives regarding the relations of human and nonhuman parts of the same body, as well as their relations to other human and nonhuman subjects.

In the introduction to the book *What is Posthumanism?* (2010), Cary Wolfe makes reference to Michel Foucault, Judith Butler, Bruno Latour, and Donna Haraway to explain how posthumanism has evolved in the humanities in order to establish a genealogy of the word (xi), dating from the mid-1990s, when the term began being theorized and discussed, and back to the 1960s of Foucault's *The Order of Things: An Archeology of the Human Sciences*. The critic also includes the genealogy of cybernetics, tracing back to the Macy conferences on the matter in 1946 and 1953. The Macy conferences were a series of ten interdisciplinary meetings that led to the foundation of what today is called cybernetics. He acknowledged the works on systems theory of Norbert Wiener, already mentioned by Hayles, Gregory Bateson, Warren McCulloch, and John von Neumann (xii). Wolfe writes that he first used the term in an essay called "In Search of Post-humanist Theory," from 1995. He also mentions works produced in the United Kingdom, such as Neil Badmington's *Posthumanism*, published in 2000, and Elaine Graham's *Representations of the Post/Human: Monsters, Aliens, and Others in Popular Culture,* 2002 (viii).

Wolfe proposes two steps that help to build his concept of posthumanism. First, humanism itself, grounded in the Enlightenment sense of the human as rationality centered, the ideal and Vitruvian man. The second is transhumanism, which evokes the enhancement of human qualities intellectually, physically and emotionally. His example of such theory is Donna Haraway's "A Cyborg Manifesto," in which she raises questions towards the use of technology for both human enhancement, and environmental control over disasters and the extraction of nature's goods (Wolfe viii).

Posthumanism arrives as an opposing concept to that of Wolfe's description of transhumanism, or, as he puts it, "bad posthumanism." Wolfe raises two main points in his conceptualization of posthumanism: first, that the "human" is achieved by their focus on rationality, repressing their

"animal origins in nature, the biological, and the evolutionary, but more generally by transcending the bonds of materiality and embodiment altogether" (xv), grounding its core in the humanity/animality dichotomy. Through Hayle's use of "posthumanism" Wolfe argues that the term is not posthuman in the chronological sense of "after," but in the sense that it resists ideas of disembodiment and autonomy of the mind, inheritances of humanism. However, the critic discusses how posthumanism can have a chronological sense in its conceptualization, for it names a historical moment in which new theoretical apparatuses are needed in order to decenter the human from its narrative. Such moment asks for a new model for thinking where human and nonhuman subjects are connected and ingrained in a common environment, symmetrically (Wolfe xv-i).

Wolfe's posthumanism aligns with Haraway's *When Species Meet*, and its chapter "Sympoiesis: Becoming-with in Multispecies Muddles," from 2007. Wolfe writes that to be posthuman is "to participate in" (interaction) (xvii), which can be related do Haraway's "becoming-with" (others), that argues about mutual dependence and coevolution, in which one species depends on the other and have their evolution grounded on the interaction amongst different kinds, either humans or not. Such idea is opposed by the matter/information divide, which privileges information over materiality, dating back from first-order cybernetics of mid-twentieth-century (Wolfe xviii). The posthumanism proposed by Wolfe does not reject the human but relocates it in a realm where its qualities are questioned further by defying the exclusiveness of human beings rooted only in reason and consciousness. The posthuman gives agency to nonhumans, allowing them to also have an ontology, thus enabling them to interact, or, participate in horizontal interactions with others (Wolfe xxv).

Rosi Braidotti's *The Posthuman* (2013), in her first chapter "Post-humanism: Life Beyond the Self," explores the conceptualization of the posthuman subject first by undermining Protagoras' ideal of "Man," and represented in the Renaissance by Leonardo da Vinci's Vitruvian Man. The critic acknowledges that her posthuman conceptualization has its roots in anti-Humanism discussing how her intellectual and political maturity was influenced by the years after the Second World War, when Humanist ideals began to be radically questioned: "[t]hroughout the 1960s and 1970s an activist brand of anti-Humanism was developed by the new social movements and the youth cultures of the day: feminism, de-colonization and anti-racism, anti-nuclear and pacifist movements" (Braidotti 16). By deconstructing the notions of Humanism, Braidotti arrives at the posthuman condition of beings, highly grounded in Anti-humanism. The critic points that Humanistic norms have their site of origin in European critical reason as universal consciousness: "[t]his Eurocentric paradigm implies the dialectics of self and other, and the binary logic of identity and otherness as respectively the motor for and the cultural logic of universal Humanism" (Braidotti 15). In a structure where the subject derives

from consciousness, and rationality, otherness lies at the other side of the duality as the subject's negative opposite – "the sexualized, racialized, and naturalized others, who are reduced to the less than human status of disposable bodies" (Braidotti 15).

These are the grounds on which the posthuman subject proposed by Braidotti is built, within the premises of those new social movements. Posthumanism thus questions the remaining shadows of Humanism within anti-Humanist movements. These radical theories and politics became part of the well-known post-structuralist generation (Braidotti 23), Foucault's *The Order of Things*, and Jacques Derrida's deconstructivism ideas are some of the examples.

According to Braidotti, the human is a "historical construct" that gave rise to the essentialist conventions about "human nature" (26). By deconstructing such conventions, the duality subject/other is destabilized and allows a differentiated dynamic of subjectification, far from the standards of the norm: "[t]he human is a normative convention, which does not make it inherently negative, just highly regulatory and hence instrumental to practices of exclusion and discrimination. The human norm stands for normality, normalcy and normativity" (Braidotti 26). It is through such regulatory practices that oppression and violence against the ones who do not fit the human perfectibility are possible.

Braidotti also mentions feminist anti-Humanism, or postmodern feminism, which proposes an intersectional analysis through the parallel of gender, race, class, sex, desire and sexuality, questioning their interactions and complexities (27). She borrows ideas from intersectionality to build up her posthuman critique, for the marginalization of others grounds the oppressive assessment of their categorization as either humans or nonhumans.

The critic reveals three strands of contemporary posthumanism: the first, from moral philosophy, proposes a reactive approach where ethics are permeated with Humanistic norms, in a neo-Humanism; the second, from science and technology fields creates the Humanities/Sciences dualism in knowledge production; and the third, the critical posthumanism, rooted in anti-Humanism (Braidotti 38).

Braidotti's strand of posthuman thought, Critical Posthumanism, is much inspired by ecology and environmentalists in order to affirm a larger sense of inter-connection amongst beings, self and others. Once the practice of relating to others is intensified there is the "rejection of self-centeredness," or, of the ideal "man" of Humanism. Environmental theories denounce man's domination and superiority over others, namely nature that suffers violent abuse for their profiting (Braidotti 48). In the context of a holistic approach Braidotti defines her posthuman subject in what she calls an "eco-philosophy": "[p]osthuman subjectivity expresses an embodied and embedded and hence partial form of accountability, based on a strong sense of collectivity, relationality and hence community building" (Braidotti 49). Posthuman subjectivity for Braidotti poses embodiment as material and relational,

"nature-cultural" (52), such as the "politics of location" discussed by feminists such as Adrienne Rich, and "situated epistemology," discussed by Haraway.

4.1.3 Interspecies

In order to illustrate how posthuman subjects interact within an alternative body of knowledge, Hausner's *Enter the Raccoon*'s will be discussed taking into account Donna Haraway's "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late 20th Century," where she writes about the construction of a political myth, the cyborg. "A cybernetic organism," in Haraway's words, is a being characterized as both organism and machine. The critic places the cyborg not only in the context of science fiction, but also in social reality. The same fact and fiction are created from the construction of a reality and mythology around "women's experiences" in society. She exemplifies that, for science fiction, there are several examples of cyborgs and, for social reality, modern medicine also presents cyborgs that are represented by the union of organic life and machine (Haraway 117). She addresses modern production, given by industrial revolution, as a "cyborg colonization work," as well as ironically stating that a modern war is a "cyborg orgy," for all the military warfare technology involved. The construction of the myth of the cyborg thus maps new materialities in social and bodily realities (Haraway 118).

Haraway places the reader in a mythic twentieth century, for her Manifesto was first published in the 1980s. In this mythic time the cyborgs are the ontology, and the politics of subjects in the present capitalist world. That is, cyborgs have their own political and existential implications, social and bodily matters. In this sense, Haraway evokes historical transformation in Western social patterns of white heteronormativity sustained by a capitalist structure that appropriates nature for cultural (mainly economical) development:

> The cyborg is a condensed image of imagination and material reality, the two joined centers structuring any possibility of historical transformation. In the traditions of 'Western' science and politics—the tradition of racist, male-dominant capitalism; the tradition of progress; the tradition of the appropriation of nature as resource for the productions of culture; the tradition of reproduction of the self from the reflections of the other—the relation between organism and machine has been a border war. (Haraway 118)

Historical transformation thus becomes available once the privileged caste of society has its power decentered. Through the existence of a cyborgian subject, the pillars that sustain the sociopolitical scenario of the Western world are destabilized, creating the nucleon of the "border war" between organic and machine in the possibility of the cyborgian character. Within such

transformations, the duality nature versus culture is modified, where one does not dominate the other. Thus the public and private spheres are dissolved and create an open space for other views of the terms and one's relations to them. Haraway argues that although cyborgs may have been originated as "illegitimate offspring" of military and patriarchal capitalism, they are extremely unfaithful to their creators, and thus are originators of new perspectives to materiality and experience. The critic contextualizes twentieth-century scientific culture, arguing that the division between human and animal has breaches which have been explored by feminisms, affirming "the pleasure of connection of human and other living creatures" (119). In this sense, the breached boundaries relate to the appearance of the cyborg, first, in the transgression between human and animal, allowing for what the critic calls "bestiality." The second distinction is the animal-human organisms and machines (120).

Posthuman subjects in the twentieth-century have been challenging the frontiers "between natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to organisms and machines" (Haraway 120). Such disruption in occidental structures proposes an existence where the cyborg is based on social and bodily experience, embracing the coupling with animals and machines through partial identities and complex epistemologies.

Joanna Latimer's article "Being Alongside: Rethinking Relations amongst Different Kinds," proposes a re-imagination of the relationalities between persons and nature, calling it "a new ethics of inclusion." This new ethical politics is discussed in order to modify social reality; by bringing the animal into human it creates more awareness and consciousness to relations" (Latimer 97). Latimer argues that living with animals opens a world of possibilities beyond one's own body, and the notion of what is human shrinks.

Being alongside imagines sociality through the idea of partial connection, rather than through hybridity, as Haraway proposes (Latimer 80). Latimer argues that such a way of thinking these matters is relevant for it stands against human exceptionality. That is, stands against the notion that the "mode of comparison" setup in which humanity is considered superior and animals are inferior. The same construct and comparison are the ones which illustrate the basis of oppression of gender, sexuality, race and class inequality. The differences within each of these categories take an ideal humanity in consideration in order to vertically label them, and where the lower castes occupy the places related to animals, the female, something other than human. That is, oppression seems to function here as a basic distinction of what is human and what is the nonhuman. Hence, the basis of any oppression relies on the nature/culture divide, perpetuated by human exceptionalism (Latimer 81).

The oppositions being challenged are the ones that characterize humanity as related to reason, and the mind, and the impossibility of being human, a Cartesian split of the body from the mind

(Latimer 81). Through this division there is the institution of concepts of sovereignty of human characteristics to nonhuman ones. Referring to Jacques Derrida and his work "'Eating well' or the Calculation of the Subject", Latimer writes that such opposition relies on an "aggressive othering that bears at least partial responsibility for the most horrific epistemic and material violence of modernity" (Latimer 82). That is, there is the privileging of specific human traits and subjects in deterioration of others through a history of violence against the victims of such structure. Relying in the works of Zygmunt Bauman and Gayatri C. Spivak, Latimer reinforces her argument by writing that once a being is posed as less than human one is deprived of an identity, creating "exploitable and subaltern" beings (85).

Latimer cites Hayles to illustrate how the Enlightenment concept of human (the sovereign subject) is displaced when deconstructing the three pillars of human exceptionalism: "1) the uniqueness of the body-individual, 2) the supremacy of consciousness and 3) the human-other dualism" (Latimer 87). Drawing on post-genomic evolutionary biology once more, Latimer argues for the emphasis on the continuity of humans, other animals and their relatedness that takes into consideration history that helps deconstructing divisions and barriers amongst species (Latimer 88). In this sense, Latimer turns to Haraway's work once more to exemplify how interspecies socialities and interdependence stand for a construction of "significant otherness" (Latimer 90). Such words also speak for the relevance of studying the social through the analyses of the pathways and different forms of "being-with others" (Latimer 91).

Latimer concludes her article by emphasizing the importance of representing both partial connections and divisions. Her argument stands in the acknowledgment that there are variable degrees in which relations preserve divisions as well as they erode such frontiers (Latimer 97).

Returning to the importance of interdisciplinary research and intersectionality, the theoretical framework for this chapter has contemplated the relevant advances in the fields of social, natural and human sciences, blurring their edges through the approximations of biology, politics, cybernetics, literature, visual arts, and animal studies. The possibility created by this hybrid theoretical framework mimics the need of subjects that encompass a place of interstice between organic and inorganic, human and nonhuman, animal and machine, and many other possibilities of juxtapositions and hybridizations possible. The following poem analyses will illustrate how Beatriz Hausner creates the posthuman subject in discussion.

4.2 ANALYSES

4.2.1 *Enter the Raccoon*

> In our strange and simple-minded time where every analysis of sexual confrontation is reduced to a search for blame and identification of victim, the complexity of the real sexual dialogue is overlooked. We are not so innocent. Power and desire are not simple. The subtle intermesh of attraction and repulsion within the sexual instinct is one of our most beautiful puzzles. In its unforgiving arbitrariness, beyond reason, love or even self-preservation, it follows no straight lines. It follows a path older than rational thought, more like that of a leaf caught in the rapids. It reveals to us a harmony, but it is a harmony of chaos.
>
> (Alice Farley "Permutations of Desire")

Canadian literature carries the tradition of representing the interaction between wilderness and the human and Surrealism allows both representations in contact with the technological and virtual worlds. In the hands of Hausner, Posthuman Surrealism takes form through the hybridization of the characters and their interactions. In *Enter the Raccoon*, the reader is invited into the persona's room, where she keeps a computer through which her encounters with Raccoon are possible. Raccoon is a human-sized raccoon, his self is able to communicate and interact with the persona in a conversational, sexual and emotional level. Raccoon transports himself from the virtual encounters into the persona's room, creating the analogy of the surrealist unconsciousness that is manifested in consciousness. Migrating from the virtual into the real, the sphere of virtual reality is possible, where dreams meets awareness. Besides being able to interact with the persona through the machine, Raccoon displays the technological apparatus in his own body: removable eyes and metal fingers.

Enter the Raccoon is organized, at first, in a poetic prose that reports the persona's encounters with Raccoon intertwined with several "little essays" that dialogue with the main narrative, creating a hybrid text. In an interview with Kerry Clare for the 49th Shelf website, Hausner explains the structure of the book:

> The form was very difficult to arrive at because the voice that made itself heard was a prose voice, not a verse voice. I wanted to use my thinking, try my hand at conceiving concepts, as in essay writing. I needed to express a more literal "aboutness," to explore ideas and concepts that didn't lend themselves to verse writing. But this solution did not lend itself to fully expressing Raccoon. I needed to allow for transformation to occur. And so, the "divertimento" that follows each of the little essays became the means of expressing Raccoon as more fully-fleshed, more complete. This became my solution for exploring and building the surreal. (p. 15)

By allowing a prose voice that could express concepts more clearly, and a prose-poem one, for the surreal romance, Hausner creates a two-part book. However, the parts are not separated into

chapters, they coexist – in one page we find the divertimento and in the following one we find the prose-poem voice. Through this hybrid structure Raccoon is able to participate in the narrative through prose-poems and "little essays," that trespass the boundaries of textual genres. In "Five Questions with…Beatriz Hausner," for the International Festival of Author's website, the poet also refers to her "little essays" as "meditations" she conjured in her head. In an interview for the "All Lit Up" website, Hausner tells that her book is a hundred percent a construct, or collage, in which its main tool is the narrative prose.

Enter the Raccoon, according to the poet, "subverts both reality, and the concept of narrative fiction" (p. 3). Hausner also discusses how her book is the result of a great interest in Eros and its connection to nature, creating a world of possibilities where sex is limitless, "affording the female protagonist a kind ecstasy, that transcends the constraints imposed by nature" (p. 5). Such transcendence is also explained by Hausner: "Raccoon is only possible because it is a creature of its time, a dominantly urban time, where intimacy with technology effects deep changes in one's relationship with the natural world" (p 6). As a representation of nowadays' urbanity, Raccoon challenges the boundaries of the reality constructing the urban area, such as the divides separating the urban from the rural, and the natural and the technological. Due to continuous damages to raccoon's natural habitats, they represent the idea of adaptability to the urban regions of the planet.

In Gregory Betts' words in the cover of *Enter the Raccoon*, it is a "prosthetic book-machine," because it mimics technological apparatuses usage in modern life in the very conceptualization of the structure of Hausner's book. In the first passage, Raccoon is introduced to the reader as he walks into the persona's room. The last lines of Betts' introduction suggest that Raccoon might be an echo of the persona's own mind and feelings – or dreams, to approximate it to Surrealism.

"Cobra," the first little essay, references the novel *Cobra*, 1972, by Cuban artist Severo Sarduy, who also writes poetry, plays, and essays. The novel approaches issues that regard transsexuality and Buddhism, for example. Hausner's writes that the character "[…] may be a transvestite, or maybe transgender[ed], or neither, but one thing seems almost certain: he/she lives in Amsterdam. Cobra seems to have a foot that is mechanical, though nothing is certain" (7). The reference to the character who presents a mechanical limb creates the precedent for Raccoon to be personified. The paradoxical tone about the certainty of the facts endorse the quality of Hausner's commitment to Surrealism's subversiveness towards rational and static ideas. This insurgent effect of contradiction in the existence of Hausner's Raccoon will be explored throughout her book, in the observation of the movements amongst the frontiers of reality and virtuality, representative of the Surrealist conscious and unconscious.

The second stanza of the first little essay refers to *Green Cobra*, a 1987 film by the German

Werner Herzog, and "[i]t features Klaus Kinski, obviously, playing a terribly insane, oversexed, white master among South Americans and Africans" (Hausner 7). Herzog's character played by Kinski portrays the oppressor, opposing the oppressed Cobra from Sarduy's novel. This comparison also supports the argument that there is a tone of ambivalence in the creation of Raccoon, who will defy the notions of dominance and submissiveness when in contact with the persona.

The second little essay, entitled "Travels with my Double," presents a scene where the persona is compared to Amy Winehouse, English singer-songwriter. In this section, a connection between the resemblances of Hausner's physical characteristics to Winehouse's is projected in the persona's own physical appearance. The idea of "doubleness" can also be linked to the existence of Raccoon as a projection of the persona's own existence, which is also an indicative to sex dreams, and solo masturbation. The following encounter with Raccoon starts with sex, as we are presented to the character's most surprising features, that Raccoon has a metal finger:

> I am sitting on Raccoon, face to face. His cock is of pleasant proportion, though his mechanical finger is proving a hindrance to the energies that flow from the eyes he has put on this occasion. (10)

Having a metal limb, Raccoon represents not only a creature which is both human and nonhuman, but he crosses the line between organic and inorganic, resembling Haraway's cyborg. "Woman and Machine," the next little essay, argues about the relation between women and machines, as a parallel to the relation of the persona with her machine-like lover (Hausner Raccoon 11). Raccoon and machines are related to utilitarian devices, a "non-feeling friend of woman." This proximity to machines reveals the stereotyped position imposed to women, where a housewife needs specific domestic apparatus for her chores. Machinery helps housewives to "prepare food, mark time, fill in time, extend pleasure" (Hausner Raccoon 11). The issue of the "object" feature of the existence of machines is passed on to the poet's Raccoon as well. However, the following developments of the narrative defy the persona's objectifying gaze, as they engage in an emotional and sensitive relationship, subverting the traditional engagement humans have with machines.

Hausner describes the persona's first encounter with Raccoon while she is by the sewing machine. The appearance of Raccoon is given through "the hole where thread connects to those electrically powered bobbins, in reverse." The idea that the sewing machine is suggestive of female domesticity triggers the irony regarding the roots of the very posthuman character about to appear in the story. This is the first evidence of Raccoon coming to life through technological apparatus. The following passage resembles modern concepts of online dating and distance relationships made possible by technology, such as video calls for long-distance interaction. Virtual love, or virtual sex,

can also be read in the scene described in the kiss through the printer:

> [H]e walks into my study, and insists on kissing me through the printer, even though the two-dimensional expression of his love can hardly be considered satisfactory. Which begs the question: Could this be another way of making love? (Hausner Raccoon 12)

The unsatisfactory two-dimension encounter will lead the story into another perception of the way of connecting through technology, where another world opens up to satisfy the desires of proximity of the characters, defying and at the same time affirming a platonic love. Making love and exploring sexual desire through the internet also alludes to the pornographic industry, which has been popularized lately, showing how online consumption of sex is changing. There are cam-show websites, porn videos, prostitution, and plenty of space for fetishes such as zoophilia, and paraphilia to be downloaded or shared. Raccoon's encounter with the female character resemble many of the current status of the dynamic of sex in the internet.

In "Flipside," Hausner writes about the feeling of "ennui," defined as "slowness" one gains when growing older. Such passage can be referred back to what Stengers discusses about "slowing down reasoning," when an interstice is created giving space for new possibilities to exist. In this sense, as the barriers of nature and humanity are deposed, Hausner's persona is characterized with the ability for slowness, which may be the very feature through which her connection to Raccoon is possible:

> In an age ruled by the speedy transfer of ideas and information, a
> feeling, best described as slowness, *ennui*, overtakes one as the middle
> years invade the bones. Perhaps ennui has always been there, quietly
> sleeping inside the heart, like a warning against excessive confidence,
> urging one to doubt, to question. Is *ennui* the flipside of vivaciousness? Is it another, less energetic way of being somewhat happy?
> Ennui was the emotion of Decadents, as if this emotion somehow
> conjured that yellowish light that suffuses the images of fin de siècle
> photographs. The Twentieth Century avant garde was, by contrast,
> intensely energetic, its confidence firmly planted in the new structures and forms borne of a mind rattled to its core by the violence of
> modern war, hopeful its ideas could be used to change the world. (Hausner Raccoon 17)

At the end of this passage, Hausner refers to 20th century avant-garde's sense of changing the world, as if ironically criticizing the basis André Breton proposes for the Surrealist Movement, opposed to "slowness," or "ennui," a warning against exceedingly confidence. Through such opposition Hausner revises the tradition of Surrealism that objectifies women based on a supposedly

"unconscious" and automatic fashion, naturalizing the same tools surrealist men claimed were created in favor of freedom. In this sense, both Stengers' cosmopolitical proposal and Hausner's realm of possibilities exemplify the concept of "slowing down" the reasoning which stratifies experiences and oppresses others. Stengers's ecological positioning thus makes a horizontal engagement with the world possible. The new materialities brought by "ennui" can also be thought in the terms proposed by Steil and Carvalho, where there are symmetrical relations amongst objects and subjects. Raccoon and the persona's encounters are materialized through the experience of the encounters of their minds, through the machine, and of their bodies, through organic and inorganic media – Raccoon's animal, human, and machine self. That is, different meanings and possibilities are attributed to a new epistemology in regard to the materiality of their encounters.

In the meditation "Jane Eyre Revisited," Hausner builds a parallel between the characters in Charlotte Bronte's novel and the characters in her story (17). Eyre and Edward Rochester's love affair is based on the absence of physical contact, stating that proximity "weakens the forces of Eros." In a parallel with Raccoon and the persona's love affair, distance is the key factor for their encounters. The distance between them is explored through technological objects such as machines, which are present in the beginning of their encounters and that mutate space and time, creating a different dimension for them to meet. In this new virtual reality, distance is present but also allows closeness to exist. The paradoxical sphere into which they are transported represent an analogical connection to Surrealism and automatism.

As aforementioned, Chilean and Canadian Surrealism face automatism differently from Breton's guidelines. It is also present in Hausner's writings, which carries the legacy of both countries' Surrealism. The sphere of virtual reality, where Raccoon and the persona are at the same time embodied and disembodied, information and delirium, seems to locate automatism in a realm of semi-consciousness: where awareness is enough to process the rational and dream is present to modify the objective world, making the encounter possible, as well as their corporeity and psyche, which come united in a posthuman assemblage.

Through the posthuman reality, the great divide between nature and culture is decentered by the encounters in the narrative, leading to the issue of transmutation:

> Our chests expand. The room grows smaller. Raccoon points to the fact that I have begun to purr like a cat. "Transmutation is essential, the better to receive beings from other spheres," I think, as I turn around and notice the angel trying to get past the threshold, its wings of gold barely fitting the doorway, even though they are retracted, as if not wanting to seem too intrusive. "My dears, I have come to tell you that the way to the heart is through metallic fingertips," says our guardian, cognizant of the fact that my furry companion has

been blessed with just such prostheses. (22)

Latimer's idea of "being alongside" can be read in the transformation and the connection that Raccoon and the persona allow their bodies to experience, rather than representing each character as autonomous beings. Through such ideas, Latimer's *being alongside* concept is developed by grounding that animal-human relations include both being detached and distant as well as being connected, and attached, always partially, where wholeness is momentary. This ephemerality also sets up the idea of the realm where animal-human-machine meet, the sphere of virtual reality, approximating Latimer's and Haraway's conceptualizations.

Hausner's section "Internal Mutation" reviews an article in *The Toronto Star* about how raccoons "catch, then spread human and avian strains of influenza," as well as they create new types of such viruses. The poet calls such process "cross-species contagion," for it migrates from one species to another: birds to mammals (Hausner Raccoon 27). The interspecies contagion reviewed in this little essay are analogous to Raccoon and the persona's relationship. Another comparison can be made in relation to online usage of digital viruses, to either crack computers' privacy protection or simply to destroy information. Internal mutation in Hausner's narrative encompasses not only interspecies connections but also connections amongst organic and inorganic: human-animal-machine.

In the following passage, the persona refers to how time functions in the reality created through her encounter with Raccoon, as both are different beings, from different species:

> […] A long time passes. Days? Weeks? Years? It is difficult to say, time being altogether elastic in the life span of conjugate beings like Raccoon and myself. And yet it does require that he force my eyes open, through the use of the special powers he has acquired over the ages, a way of being in several places and historical periods at once. This is how I find myself on this illuminated night, standing in a field flooded by the Nile, my feet gently sinking into the soft mud. Raccoon, his fur receding so that his man features are revealed, remains still, standing at exactly the same spot he stood at when my self-doubt threw me off my centre. I begin to speak, but no sound comes from my mouth. Instead this phrase from Ovid issues from his lips: "What comes easily ill nourishes long love;/ the occasional setback needs be intermingled amongst your hours of bliss." The rest of the verses become inaudible, as other voices begin to crowd our senses. (Hausner Raccoon 28)

The reality manifested in this passage also alludes to the faculties Raccoon acquires over the ages (possible through elastic time, and "ennui") of being able to time travel to different places at once. That is when they visit the Nile River, previously named Styx. The characters find themselves by a river known for separating the dimensions of life and death, but the reader is not told which side of the Styx they are visiting. Their visit to the Styx recalls visits to the Hades such as Orpheus and Eurydice's.

The Nile seems to transport them to the underworld, making them leave to another dimension of virtual reality, where they access a polyphonic kind of nightmare, which suppresses the persona's voice but allows other voices to come into play:

> I begin to speak, but no sound comes from my mouth. Instead this phrase from Ovid issues from his lips: "What comes easily ill nourishes long love;/ the occasional setback needs be intermingled amongst your hours of bliss." The rest of the verses become inaudible, as other voices begin to crowd our senses. (27)

The access to the voices are comparable to the amount of online information available and the lack of sense of location in digital knowledge, suspending times and space, and erasing the notion of unity and singularity of voices.

In "External Mutation," Hausner draws on Russell Smith, South-African author who lives and writes in Toronto, using his words as the epigraph for the "little essay," referring to his pornographic novel, which include satirical and comic portrayals of relationships: "Still, I am relentlessly drawn to these outward signs of inward subversion. I lust for women who show signs of intensity. Who are not afraid of extremes… I want a woman who wants me, and my attention and my care, in an intense way..." (29). With Smith's words in mind Hausner argues that dominance and submissiveness are interdependent: "both can be both, at once and constantly, putting into action the ultimate giving and taking between those who are unafraid of loving without restraint" (29). The persona and Raccoon's power relations present themselves more horizontally, that is, the male figure is disposed of his superior power in relation to the female persona's power. Such change in the structure of power defies heteronormative patterns of relationships, challenging contemporary life's submission to such norms.

After the internal mutation, which grants the interaction between different kinds, external mutation refers to the structure of social interaction and power relations involved. External mutation can be read as the practice of resistance to society's regulations and norms. The agenda of posthumanism is explained in the internal and external mutations metaphor. Giving up singularity and opening up for plurality in relation to the boundaries that divide oneself from others (internal) admits the social structure to be horizontalized (external).

The next passage mentions another friend of the persona, who relates to Raccoon for they are all practitioners of bondage, or, sexual subjugation games: "We are discussing the various obsessions of my other friend, who, like Raccoon, is a practitioner of the kind of bondage that transforms two people when in embrace" (30). Bondage, a sort of fetish or paraphilia, refers to the sexual arousal one has when immobilizing the partner, usually through binding with ropes. However, the kind of bondage suggested by Hausner changes the people involved. Mechanical and virtual apparatuses thus allow

human, animal and technological transformations and interactions to happen. Such technological devices, as Raccoon's mechanical hands and the very computers they connect through, suggest another sort of paraphilia when taking the issue of bondage into consideration.

According to the American Psychiatric Association, in the *Diagnostic and Statistical Manual of Mental Disorders*, fifth edition (DSM-V)[6], paraphilia, which was earlier termed as a sexual deviation, or perversion, is now divided into ten categories: voyeuristic disorder, exhibitionistic disorder, frotteuristic disorder, sexual masochism disorder, sexual sadism disorder, pedophilic disorder, fetishistic disorder, transvestic disorder, other specified paraphilic disorder, and unspecified paraphilic disorder. However, the DSM-V does not pathologize many kinds of paraphilia, differentiating paraphilia from paraphilic disorder, in which the latter refers to actions that harms others around them, and thus is categorized as a mental disorder. The idea of a harmful sexual act brings the issue of either the other in the sexual relation consents or not.

In the case of Raccoon, if he did not have a human side who consents the sexual relation, and was simply animal, the case of the relationship with the persona would culminate, for medicine, in a paraphilic disorder, in which the persona sexually harms a raccoon and is thus pathologize with the concept of a mental disorder. Raccoon's "misplaced obedience," and their "deviant" desires are examples of constant negotiation of power between him and the persona, and also of the position in each other's life and in society: "'Giving is taking,' is all I can say to Raccoon, as I sleepwalk through this part of my life. 'Inside is outside,' is his response" (30). Their sexual subjugation games seem to invert the misogynist tradition of the surrealist look over women, putting the male character under the domination of the female one at first, and then realizing a different positioning in a game that favors balance and horizontality.

The persona once more refers to other objects: "[…] [t]hose objects, whether material or human, fetter us to places and to versions of ourselves we may have discarded long ago" (30). This passage contemplate how objects are taken into consideration in the narrative, such as one another's ideas that are materialized, and objectified by their unusual regulations of power structures. It reinforces the idea of a paraphilic bondage that harnesses the desire for the technological. In this context "giving is taking," and power relations are once more combined into a more complex dynamic where submissiveness and dominance blend to open a horizontal structure of power. Also, "inside" and "outside" are put in the same level, exchanging mutations in their meanings and practices, transformed by bondage, and catalyst for a symmetrical relation. By joining "outside" and "inside" the issue of internal and external mutation can also be addressed. The private and the personal are

[6] American Psychiatric Association (2013). Diagnostic and Statistical Manual of Mental Disorders (Fifth ed.). Arlington, VA: American Psychiatric Publishing. pp. 74–85. ISBN 978-0-89042-555-8.

disestablished, interchangeably suggesting exposure and uniqueness.

Raccoon then is imprisoned by the persona's thoughts and ideas, bringing to mind the history of the urbanization of raccoons in Toronto, and now, in Hausner's text, their domestication: "I tell him to come out from behind those layers. He replies that he can't, because it is I who has imprisoned him there, in the structures that hold up this abode" (30). In the passage "we are all chained by our possessions, they are our masters and our rulers, and we are their subjects," despite having imprisoned Raccoon, the persona experiences an inversion of her act of dominance, attributing power to the objectified possession.

Raccoon is described to now live inside the walls of her room, representative of her own unconsciousness, and the place where they usually meet: "Though there is often the fact of geographic distance, it is safe to say that Raccoon has moved into my house. I hear his breathing inside the cavities of the walls" (32). Even though Raccoon lives in her house, the issue that they have a distant online relationship comes to play, reinforcing the ideas of overthrowing divides such as inside/outside, internal/external, distance/closeness, dominance/submissiveness, real/virtual.

Hausner constructs the multiverse the characters inhabit to meet each other, or layers of reality and virtuality, dream and awareness, suspending objective reality and creating a place of fissure. This part of the narrative connects to the idea of a virtual reality, enabled through the denial of traditional dualisms. Consciousness and rationality are displaced through the creation of surrealities, illustrated in the following passage:

> It is in reverie, somewhere between dream and waking, that Raccoon and I are most loving. This is the stage where silk predominates and the garments I don are cut on the bias, so that the light streaming through the windows makes me feel like a shimmering lake. "Limen is the Latin word we will use for the state we are in," says Raccoon as he becomes powerful and dominant, pressing my shoulder hard against the head board of the bed, making the bindings tighter. (50)

The characters' place of encounter is characterized with the Latin word "limen," which means "threshold," or "verge." Hence, Raccoon and the persona's positioning is given in a borderland place, representative of the great divides, such as the one they faced in the Styx River, and the ones mentioned in the theoretical framework: nature/culture, mind/body, human/nonhuman, organism/machine, and science/art. "Limen" becomes representative of the virtual reality catalyzed by a posthuman relationship, becoming an inbetween space that refuses the dichotomic construction of sociopolitical norms.

By dwelling in "limen," they are able to negotiate their different positions in society and in the

relationship itself, inverting notions of morals, ethics, and humanity. It is a cosmopolitical relationship which is established here, as different kinds are capable of interacting and rearranging their values and roles in the planet. Cosmopolitics is also present in the idea of converging multiverses, denying the aforementioned dualisms. By encompassing the realities and virtualities of different beings, a cosmopolitical practice avows the existence of posthuman subjects, realigning the concepts and experiences of humans and nonhumans.

In a cosmopolitical perspective, through posthuman entities, subjects that occupy a position of powerlessness in society bend the vertical structure to act in a horizontal one. "Limen" becomes a place of resistance to norms: women, animals, and machines turn into subjects with the power of crossing differences and installing multiplicity. The idea of "the ideal men" ceases through the mutual surrendering of the characters in Hausner's *Enter the Raccoon*, obedience and dominion are alternated creating new manners of relating, feeling, desiring, and questioning. Another meaning for "limen" is a point where a strong stimulus produces either a physiological or psychological response, also representative of the ideas of resistance provided by posthumanities, cosmopolitics and ecology.

"Limen" can also be approximated to Stengers' concept of "slowing down reasoning," and its relation to the idea of "*ennui"* mentioned by Hausner in *Enter the Raccoon*, which refer to a change in the way of thinking that does not exclusively privilege rationality:

> How can I present a proposal intended not to say what is, or what ought to be, but to provoke thought; one that requires no other verification than the way in which it is able to "slow down" reasoning and create an opportunity to arouse a slightly different awareness of the problems and situations mobilizing us? (Stengers 1)

These terms create contexts where difference is made possible, allowing resistance to take place through surrealities. In "limen," one is able to access "*ennui*," slowing down one's reasoning. The posthuman subject in Hausner's Surrealism is the *avant-garde* actor of the revolutionary legacy of the movement. The Surrealist Movement's agenda gains new horizons in rethinking the representation of humans and its relations with the environment, the other subjects and so called objects surrounding them. Hausner's cosmopolitical relationalities are thus exemplified by the aforementioned ideas of "limen," "*ennui*," and "slowing down reasoning," leading one to reflect about the need for a society in which beings respect each other and where the idea of human rights is thought also in relation and in favor of the others of gender, class, race, species, and sexuality. Surrealism, known for its commitment to flourishing the unconscious, has posthumanism, cosmopolitics, and ecology as allies for its revolutionary proposals and representations.

4.2.2 *Sew Him Up*

In the poem collection *Sew Him Up*, divided into “Patterns and Pins,” “Cache-coeur,” and “Sew Him Up,” Hausner brings references to creating the world through technological apparatus, such as the sewing machine; the cover art is a collage by S. Higgins. Unlike *Enter the Raccoon*, in *Sew Him Up*’s poems “Coppelius and His Doll,” and “The Seamstress and the Living Doll,” the personas are the origin of the creation of their beloved ones. Coppelius finds a doll in a fair and brings her to life, and the Seamstress sews her lover up from the scratch, with the sewing machine. In Coppelius’ story, it is the male character who gives life to a female doll, and in the Seamstress’ story, a female character is in charge of the creation. In both cases, they create a posthuman subject, an inanimate being gains organic features, as well as personal will. The subjectification of the object characters marks the posthumanity of the poems.

“Coppelius and His Doll” is based on the 1816 short story written in German by the Prussian E.T.A. Hoffmann entitled “The Sandman[7].” In the original short story, young Nathaniel is terrorized by the nurse’s story of the Sandman, whom he associates with the character Coppelius. In Hoffmann’s short story, Coppelius visits the young Nathaniel’s family house to see his father, with whom Coppelius carries scientific experiments. Once spying on them, Nathaniel glimpses their work: “I seemed to catch a glimpse of human faces lying around without any eyes, but with deep holes instead. 'Eyes here' eyes!' roared Coppelius tonelessly.” (Hoffmann 3). In the sequence, Coppelius discovers Nathaniel and threatens to rip his eyes to use in the experiments, but his father intervenes and little Nathaniel is released.

Years later, as a grown-up, Nathaniel writes to his beloved Clara and brother Lothair, confessing his trauma of encountering the Sandman, or Coppelius, in his youth. This time, Nathaniel is driven mad for he claims that old Coppelius is back, by the name of Giuseppe Coppola, who works with his professor Spalanzani. Olympia enters the story as Spalanzani’s daughter, who Nathaniel only got a sight once, noticing her static behavior and dead eyes. Later, Nathaniel witnesses Olympia change of spirits:

> For the first time he could see the wondrous beauty in the shape of her face; only her eyes seemed to him singularly still and dead. Nevertheless, as he looked more keenly through the glass, it seemed to him as if moist moonbeams were rising in Olympia's eyes. It was as if the power of seeing were being kindled for the first time; her glances flashed with constantly increasing life. As if spellbound, Nathaniel reclined against the window, meditating on the charming Olympia. A humming and scraping aroused him as if from a dream. (Hoffmann 11)

[7] Available at http://www.ux1.eiu.edu/~rlbeebe/sandman.pdf

After this episode, Spalanzani decides to introduce Olympia to society, throwing a ball, in which Nathaniel takes her to dance during the whole party. Olympia seems odd, silent, and unnatural to all the guests, but to Nathaniel, who falls in love. Comments on Olympia read: "she appears singularly stiff and soulless […] so utterly without a ray of life - without the power of vision" (Hoffmann 14). Once approaching professor Spalanzani's room Nathaniel hears noises, the professor and Coppola are fighting over Olympia:

> Nathaniel stood paralyzed; he had seen but too plainly that Olympia's waxen, deathly-pale countenance had no eyes, but black holes instead - she was, indeed, a lifeless doll […] 'After him - after him - what are you waiting for? Coppelius, Coppelius - has robbed me of my best automaton - a work of twenty years - body and soul risked upon it - the clockwork - the speech - the walk, mine; the eyes stolen from you. The infernal rascal – after him; fetch Olympia - there you see the eyes. (Hoffmann 15)

At the end of the story, the reader and Nathaniel discover that Coppola really is Coppelius, who makes experiments with professor Spalanzani, and that Olympia is one of the experiments, a lifeless doll. The cyborg-like character, called automaton in the short story, resembles a posthuman character: made out of wood, and clockwork engines, then lent human eyes, skin, and blood. The organic-inorganic Olympia serves as inspiration for Hausner's revision of Hoffmann's short story in her poem "Coppelius and His Doll."

Hausner's Coppelius does not appear as an evil, mad character. Besides him, Olympia is the only other character in the poem. First, Coppelius is bargaining for eyes at the fair and finds the doll Olympia, in the fashion of the traditional Surrealist representation of women, with fragmented body parts: "Coppelius went looking for the great / eye but found the doll Olympia her / limbs scattered at the dream fair […]" (Hausner 1-3). The idea that he finds her in a "dream fair" marks the Surrealist realm of fantasy as their place of encounter. Finding her with missing parts, such as the eyes, at the dream fair and then bringing her to life is analogous to the idea of bringing the unconscious out into the conscious world, as proposed by the exercise of automatic writing:

> Coppelius spent his days
> blowing into the mouth
> piecing together the disparate
> part of the new wife. Watched
> over by beavers he bolted in
> limbs attached eyes mobile lids
> painter her remaining

> features with his blood. (Hausner 9-16)

In this passage, Coppelius blows life into the doll, as well as sharing his blood with her, allowing her to come to life. In Hausner's poem, different from the short story, Olympia is Coppelius wife/daughter. The issue of the eyes borrowing the last part of the needed parts for the doll to come alive is present in both Hoffmann's short story and in Hausner's poem. Sight seems to be the last sense that provides the inanimate object with the gift of life and will:

> […] Alive at last Olympia […]
> Lit from inside her eyes now
> filled with the sockets moist finally
> with unspoken vision latent
> in her mouth […] (Hausner 29-33)

Finally, Olympia gains autonomy, however connected to the life shared with her maker, the "automaton" confesses her inorganic parts: "new circuitry drives my pleasure," "so this metal heart may / beat rhythmically," "the wire of your electric tongue," and last "my / neck folding into digits incoherence / of the mechanical spasms" (Hausner 44-47,49-50,60-61,). These evidences illustrate how a posthuman character is created in Hausner revision of Hoffmann's "The Sandman." In the poem, it is the male scientist and lover who conjures up the doll Olympia into life, which subverts the traditional representation of women by Surrealist artists, with missing limbs and fragmented psyche. Hausner makes use of the male character to refragment the female body, freeing her personality and will. Hoffmann's short story does not release the doll Olympia from her maker's dominion, and never permeates the doll-character with personality or wit.

Hausner's Coppelius and Olympia are absolved from their status of villain and mere inanimate object to transport them to a story where the alchemy of the scientist is interwoven with the realm of surrealist oneiric possibilities, such as sharing his privilege of being alive and loving with a being that posthumanly comes to life and love: "[…] Exhausted Coppelius and his doll / dismissed their ghosts to live out / the eternal dream of their nuptials" (Hausner 61-63). Coppelius and Olympia, as well as Raccoon and his human lover, present the negotiation of different existences, evoking the issue of a cosmopolitical discussion that can profit from surrealist posthuman stories. Different kinds are able to communicate and share experiences, enriching the idea of "being alongside" and coevolving in sociopolitical matters.

The posthuman discussion benefits from stories like Raccoon's and Olympia's in the sense that they inspire the rethinking of the relations humans have with either animals or objects, raising the level

of critical thinking towards the "others" of society. Through the subjectification of these characters it is possible to subvert the objectifying and rationalistic tendencies about the divides discussed so far in this dissertation.

Last, "The Seamstress and the Living Doll" can be read as another revision of Hoffmann's "The Sandman," but this time it is the female character who conjures up her lover into life, similar to Raccoon's and his lover's story. In "The Seamstress and the Living Doll," desolated by loss and loneliness, the persona decides to sew up a man to love and to desire: "[…] the seamstress sat down / at the machine and began / to sew him up" (Hausner 34-35). The idea of creating a nearly human, or posthuman, character to interact emotionally and sexually with the persona, similar to the relation between Coppelius and Olympia, and Raccoon and his lover, the issue of paraphilia can also be addressed in relation to the seamstress and her doll's relationship.

There is evidence of the doll coming to life through the seamstress' machine, in which she conjures an d sews him up with words and tools:

> On the cutting table she
> laid out the stiff materials
> needed for the skeletal structure.
> Thus began her utterances
> to the doll unmade: "I who am
> seamstress of your dream
> present you with my little people
> gathering threads pinning you
> to diagonal cords the better
> to lace you to my love moods
> feel these elastic piercings
> grow inward so they may fit
> my rhythms the patterns I
> conjure for you, love of my heart."
>
> The doll's limbs began
> to issue from the machine.
> Casement and bobbin secured
> his head as the seamstress
> and her fingers felt the depth
> of emerging man. (Hausner 36-55)

In this passage, there is evidence of the sewing work of the seamstress, which, combined with

the conjuring words, brings the doll to life. The female character, in an objectifying practice, builds up the needs of her emotional and sexual life. However, later in the poem, the doll gains voice and talks to the seamstress while still attached to the sewing machine: "'My buttonholes are as yet / unmade, mistress of the wardrobe. / We will come alive for one another / inside these constructions […]'" (Hausner 155-158). By acquiring a voice of his own, and by attributing his life to the connection with the life of the seamstress, they cannot exist as they are separately, creating a posthuman symbiosis.

4.3 POSTHUMAN SURREALISM

In Hausner's posthuman stories, there is the creation of an unknown world, illustrating Stenger's cosmopolitical proposal through the exploration of the coming out of the unconsciousness into the world of rationality. This encounter threatens the norms of social conventions regarding the patterns of interaction amongst human beings and nonhuman ones. Also, Kant's perpetual peace, result of a practice that singularizes citizens' identities, is confronted by a cosmopolitical dynamic. [[In cosmopolitics, the multitude of identities possible through the restructuring of the interaction amongst world inhabitant's privileges otherness and makes it visible. Humans and nonhumans are able to have alive, valuable, and enriching story lines. Cosmopolitics embraces conflict, articulating difference and moving the idea of cooperation through diversity, and not through sameness, peace, or standards.

The sociopolitical importance of a cosmopolitical practice in entities' interaction is that is creates an environment of trust and respect, which refuses the norm that is policed and supervised. The inspection of subjects' behavior relegates all the "deviant" ones to the place of the marginalized, where they are vulnerable to disrespect, violence, and oppression. The violence against the other of society raises the issue of human rights, which a great amount of governments denies to their citizens, their environment, and their assets.

In modern society, culture plays a major role as the power over nature. Entities that are considered not to have, or no to be part of culture, fall under the basis of the pyramid of power. Historically, the non-cultural, and therefore nonhuman ones, have been exploited, and enslaved, such as the indigenous people, black people, non-Christian people, and so on. Other examples that also have been exploited and oppressed and are judged to subvert the cultural norm of society are women, the homosexuals, and the working class. Finally, "the natural world" of animals, forests, the mineral world, rivers, fields, vegetal, as well as the inorganic world of objects, tools, and machines, have all been conquered and exploited as slaves by the dominant humanity.

Through Surrealism, Hausner accesses a posthuman narrative that subverts culture, and nature. By horizontalizing the relations amongst the ones belonging to the traditional idea of culture and humans, and the ones from the traditional thought of nature and nonhumans, the culture/nature divide

is challenged, proposing a cosmopolitical structure that does not oppress, but allow conflict to happen in order to resettle power into a realm of collective diversity. The multispecies interaction proposed by *Enter the Raccoon*, and the characters' mediation through technological apparatus, approximates human, and nonhuman, as well as organic and inorganic, illustrating what Robbert and Mickey term as multispecies cosmopolitics, and also dialoguing with Haraway's ideas, when considering that the inorganic, and technology form their own species.

Hausner's posthuman Surrealism does not resolve the relation amongst the characters involved in the multispecies cosmopolitical stories. The stories show how conflict and interrelatedness can depose the traditional formula of stories about human and nonhumans, and their power relations. Through clashing different worlds, and allowing for change to occur, the characters surrender to an atypical scenario of love, sex, and communication. In the realm of the virtual reality, in the world of dreams, or in a reality collided with surreality, Hausner's posthuman Surrealism takes place.

Haraway's idea of coevolution and Latimer's idea of being alongside, invite for the deconstruction of traditional modern sociopolitical values and dynamic when it comes to issues of relationalities. In Hausner's posthuman Surrealism, there is not the idea of evolving, but there is the idea of mutual change amongst beings, either human or not. In the poet's texts, there is the proposal of different kinds of living, sharing the environment, and sharing oneself.

Surrealism benefits from cosmopolitics, political ecology and posthuman ideas in the sense that the discussion helps restructure the conventional idea of the human: connected to rationality and consciousness, as opposed to irrationality and the unconscious, connected to nonhumans. Surrealism, as a tool for disordering the mind from its sociopolitical traditionalism, uses the analogy of the deconstruction of the dualism conscious/unconscious. By valuing the unconscious and non-objective thought, Posthuman Surrealism allows Stengers' idea of slowing down reasoning to take place and establish the aforementioned places of interstice where cosmopolitical, and ecological realities are possible.

The theoretical framework and analyses of this chapter do not propose a new model for society, but it instigates the questioning of the current norms dictating and oppressing the majority of subjects in the world. Posthuman Surrealism clashes art and critique, reality and dream. The historical pitfalls of the Surrealist Movement, and the developing of a theory for modern society that cooperates with an *avant-garde* thought are put into play in order to revise which categories need to be updated and rethought. Such practice is granted by new agendas of criticism which were not possible to access because of the invisibilization of women in the arts and in criticism.

5 FINAL REMARKS

> In a nutshell, the surrealist argument goes like this: If civilization persists on its disastrous path—denying dreams, degrading language, shackling love, destroying nature, perpetuating racism, glorifying authoritarian institutions (family, church, state, patriarchy, military, the so-called free market), and reducing all that exists to the status of disposable commodities—then surely devastation is in store not only for us but for all life on this planet. Effective ways out of the dilemma, however, are accessible to all, and they are poetry, freedom, love, and revolution.
> (Penelope Rosemont *Surrealist Women: An International Anthology)*

Poetry is the first expression means through which Surrealism has emerged. The presence of oneiric imagery in surrealist art pieces translates to Modernism the ever changing human gaze upon fantastic elements. The contribution of Surrealism to the development of a Modern otherworldly art lies in the advances of scientific thought as well. Through the findings of Freud in psychoanalysis, Breton makes the originating connection of these scientific data to art, namely poetry, transgressing the first boundaries that Surrealism was about to confront: science x art. With an Art Movement impacted by modern knowledge, Surrealists begin crossing frontiers and debunking rational thought through the insertion of unconscious elements. Automatic Writing, one of Surrealism's most famous writing exercise, exemplifies the attitude of the Movement in regard to the association of imagery that connects different species and opposing ideas. The representation of the human self in Surrealism thus benefits from these intersections of species and ideas that would be impossible in the eyes of objective science. The creation of posthuman subjects are the results from such interstices, they carry bodies that encompass organic, and inorganic matter, animal and machine parts. These subjects are the analogous characters that render the binary oppositions confronted by Surrealism: nature and culture, humans and nonhumans, rationality and irrationality, dream (virtuality/surreality) and reality.

The main importance of the destabilization of these oppositions regards the access that humans have to human rights. By relying on an analogy that makes one rethink the concept of humanity, and including the nonhuman ones in the sphere that has access to privilege, Surrealism's representations of posthuman subjects question why there are groups of humans that fall in the category of the nonhuman, when taking in consideration that they are denied their human rights. Therefore, Posthuman Surrealism's imagery joins humans and nonhumans, creating posthuman subjects, who are the ones with the prerogative of having access to posthuman rights: every being, or entity (either classified as the classical human or nonhuman) has the right to freedom, safety, and respect. The ideas of environmental preservation and the responsibility of the impact of technology and industry in the world should also benefit from posthuman analogies.

In order to understand and to deepen the knowledge found about Surrealism and its revolutionary representations, this dissertation joins controversial topics that were discussed taking into consideration the contributions of other Artistic Movements and also of advances in scientific knowledge. The first chapter of this dissertation concerns the origins of Surrealism, coming from a Dada tradition. Also, the chapter maps the dislocation that Dada journeyed until it gave way to Surrealism to take place, in the 1920s. Surrealism was European and male-centered at first, in the early twentieth century, and then it becomes Latin American by either anthropophagy or through groups that remained more faithful to Breton's guidelines for the Movement. In the hands of the Mandrágora poets, in the 1930s and 1940s, Surrealism reaches Ludwig Zeller and Susana Wald, Hausner's parents. English-speaking Canada receives Hausner's family with their Surrealist luggage, in the 1970s, to contribute to the country's long-established Surrealist scenario of French-speaking Canada.

In the second chapter, I bring historical and theoretical texts that map and discuss the production of Surrealist Women across the world. The chapter denounces the male-centrism of Breton's Surrealism and proposes the reading of the Movement through the art productions of women. Also, Hausner's book *The Wardrobe Mistress* is analyzed in dialogue with these women, who present self-representation of their bodies and voices, in order to resist the traditional exclusionary characteristic of Breton's male-only group.

The third chapter concerns discussions on new proposals for human relationalities through the use of theoretical framework that explores cosmopolitics, political ecology, and the posthuman. Humans and nonhumans are approximated. In an attempt to horizontalize relations not only amongst humans but amongst humans and nonhumans as well, posthuman subjectivity advocates for the inclusion of beings and entities in the realm of the bodies that have values and rights. The Surrealist imagery explored in the analysis of Hausner's *Sew Him Up*, and *Enter the Raccoon* reveal posthuman subjects, making use of the movement's tradition of giving life to inanimate objects, and of personifying animals and other beings. The blurred edges that separate humanity from nonhumanity in Hausner's texts thus are possible to be analyzed through the theories of posthumanism and interspecies relationalities that brought in the theoretical framework.
The last section of the third chapter regards the proposal of a Posthuman Surrealism, which would be the joining of the concepts of Surrealism and Posthumanism for the creation of posthuman subjects.

Traveling to Canada in order to find more information about Surrealism in English-speaking Canada would have enriched this research, but it was interesting to have the opportunity to explore more Latin American Surrealism. Hence, my interest in the posthuman and in the surreal awakens in me the desire of investigating the Mandrágora group more closely as well, maybe by traveling to Chile.

This dissertation has also made me perceive in nowadays' media the connection of its representations with posthumanity and with Surrealism. Such as the 2014 film *Lucy*, in which the main character accidentally makes use of a new technological drug that accelerates the brain activity, giving her special abilities. Also, the anime *Ghost in the Shell*, from 1989, which had its narrative translated into film in 2017, in which the ultimate first rules of cybernetics can be read: dead bodies have their consciousness transferred to "shells," that is, new artificial bodies. *The Matrix* trilogy, 1999, much inspired by *Ghost in the* Shell, also speaks for a posthuman virtual reality. Another example is the construction of the Drag Queen persona Trixie Mattel, winner of *RuPaul's Drag Race All Stars 3,* 2018, who impersonates a Barbie doll that comes to life through drag, it would be interesting to analyze this case in dialogue with Kim Toffoletti's *Cyborgs and Barbie Dolls: Feminism, Popular Culture and the Posthuman Body*. The TV Series *The Good Place*, 2016, portrays the afterlife of four characters, who count with the help of Janet, a nonhuman nonmachine entity that is the receptacle of all the knowledge of the Universe. Studies analyzing these pieces are my suggestion for further research. Performance also has its importance for further research, in which I recommend *The Future of Post-Human Performing Arts: A Preface to a New Theory of the Body and its Presence* by Peter Baofu, and *Posthuman Performance: A Feminist Intervention* by Lucian Gomoll. It would also be relevant to analyze the texts by poets brought by Rosemont in *Surrealist Women: An International Anthology* in regard to their representations of the female-self and also of potential posthuman subjects.

In order to criticize the dominant economic and political system I would like to propose a Surrealist Game, based on the rewriting of texts that should ensure rights to humanity, such as the Universal Declaration of Human Rights[8], first created in the 1940s, and composed by thirty articles. The idea that it is a universal declaration allows me to think of the actual appliance of these rights in the world and to question the reasons why many people still do not have access to them. The alignment with and the access of lives and existence of "others" to these rights should horizontalize the relations dynamics in the world, turning oppression into a violation of these rights. The first article of the declaration reads: "Article I: All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood" (2). My proposal would be a rewriting of these rights, in favor of all the excluded ones in a political stance that makes use of a posthuman analogy – The Universal Declaration of Posthuman Rights: All (post)human beings are born free and equal in dignity and rights. They are endowed with reason and conscience (as well as body and unconscious) and should act towards one another in a spirit of sorority. This proposal, which I call a Surrealist Game, of rewriting the first article of the declaration serves as

[8] Available at http://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/eng.pdf

food for thought and for change to occur in regard to all humanity that struggles and suffers in the face of oppression. Also, it functions as a means of criticizing the actions of institutions of power in regard to the ways in which these rights are guaranteed to all.

Other Surrealist Games also question the power and function of the production of knowledge and the practices of institutions, such as Academies of Letters. These games propose writing exercises that ignore cohesion, coherence, and form in poetic texts, echoing Surrealism's origins in Dada. "Exquisite Corpse," or "*Cadavre Exquis,*" is the most famous Surrealist Game. It started in writing and was later developed with painting, and collage, and impacted in the creation of another game, "Picture Consequences."

New challenges for Surrealism in the twenty-first century lie in the efforts to give visibility to women in the Movement, both in art and in critique, so new artists and critics can emerge, such as the case of myself as a scholar and as a poet. I feel that surrealist, and oneiric imagery will always have an impact on the poetry that I produce, especially when in connection to a posthuman and Feminist agenda. I will continue to denounce prejudice and oppression through my scientific and artistic veins, and to blur the delimitations of traditional and conventional binary oppositions. Unlike in these final remarks' epigraph by Rosemont, poetry, freedom, love, and revolution are far from being accessible to all, and a way out of this is through a surrealist practice, assuring human rights that include education, safety, and dignity to all.

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