

CONTENTS

List of Illustrations viii

Foreword: Totems without Taboos:

The Exquisite Corpse ix

PAUL D. MILLER AKA DJ SPOOKY

Acknowledgments xvii

Introduction: The Algorithms
of the Exquisite Corpse xix

KANTA KOCHHAR-LINDGREN,
DAVIS SCHNEIDERMAN, AND
TOM DENLINGER

Part One: The Ludic

- 1 From One Exquisite Corpse
(in)to Another: Influences and
Transformations from Early
to Late Surrealist Games 3

ANNE M. KERN

- 2 “This is Not a Drawing” 29

SUSAN LAXTON

- 3 Events and the Exquisite
Corpse 49

KEN FRIEDMAN

- 4 Cutting Up the Corpse 82

OLIVER HARRIS

**Part Two: Artistic Collectivity
and Literary Creation**

- 5 The Corpse Encore/Apres
Exquis 107
INGRID SCHAFFNER
(WITH A CONTRIBUTION BY
ELIZABETH FINCH)
- 6 The Exquisite Corpse Is Alive and
Well and Living in Montréal 127
RAY ELLENWOOD
- 7 An Anatomy of Alfred Chester's
Exquisite Corpse 143
ALLEN HIBBARD
- 8 "together in their dis-harmony":
Internet Collaboration and
Le Cadavre Exquis 164
MICHAEL JOYCE

Part Three: Academia

- 9 Academia's Exquisite Corpse:
An Ethnography of the
Application Process 189
CRAIG SAPER

- 10 Dead Men Don't Wear Pixels:
The Online Exquisite Corpse
and Process-based Institutional
Critique 206
DAVIS SCHNEIDERMAN AND
TOM DENLINGER

Part Four: Recomposing the Body

- 11 Exquisite Theater 221
KIMBERLY JANNARONE
- 12 Howling: The Exquisite Corpse,
Butoh, and the Disarticulation
of Trauma 243
KANTA KOCHHAR-LINDGREN
- 13 "You Make Such an Exquisite
Corpse": Surrealist Collaboration
and the Transcendence of Gender
in *Hedwig and the Angry Inch* 257
DON DINGLEDINE

Works Cited 279

Contributors 297

Index 303

ILLUSTRATIONS

- 1 Cover of *La Révolution Surréaliste* Nos. 9–10, October 1927 9
- 2 Exquisite Corpse illustration from “Lay Analysis” article 13
- 3 Second illustration from “Lay Analysis” article 16
- 4 Breton, Goemans, Prévert, Tanguy. *Exquisite Corpse*, 1927 33
- 5 Hugo, Tzara, Knutsen. *Exquisite Corpse*, 1929 39
- 6 Breton, Éluard Éluard, Hugo. *Exquisite Corpse*, 1931 40
- 7 Friedman. *The History of Fluxus*, 1993 50
- 8 Wolfe, Bickerton, and Hashey. Exquisite corpse, 1993 111
- 9 Marclay, Mosset, and Lambert. Exquisite corpse, 1993 115
- 10 Dowell, Knechtel, Williams, and Pitman. Exquisite corpse, 1993 119
- 11 Minter, Sandlin, and Williams. Exquisite corpse, 1993 123
- 12 Biname, Gauvreau, Carreau. *Cadavre Exquis*, 1982–96 131
- 13 Carreau and Boisseau. *cadavre exquis* “Faites durer le plaisir,” 1996 132
- 14 Carreau and Guerard. *cadavre exquis*, 1996 133
- 15 Gauvreau and Carreau. *cadavre exquis*, 1996 134
- 16 Gauvreau and Carreau. *Sans réponses, mais non sans questions*, 2002 135
- 17 Gauvreau and Carreau. *Exquisite corpse* “La jeunesse est en nous et nous sommes la jeunesse,” 2004 138
- 18 Gauvreau and Gauvreau. *Totem abenaqui*, 2004 139
- 19 Grant. *reach* (after Michael Joyce’s “Reach”), 2003 171
- 20 Grant. *I prefer, drawing without paper, after Wislawa Szymborska*, 2003 175
- 21 Joyce and Bojanic. Image accompanying “Jo° jedna zamka. Na mestu performansa, Kod performansa” 178
- 22 Reklaw. “Domestic responsibilities may intervene” 194
- 23 Reklaw. “Not as physically attractive as some” 194
- 24 Reklaw. “Not facile with arithmetic” 201
- 25 Reklaw. “No brooding malaise of bitter rebellion in this man” 202
- 26 Reklaw. “I can imagine that he could be wearing . . .” 202
- 27 Lee, O’Connell, Pauly, and Smith. From *A Printer’s Exquisite Corpse* 269
- 28 Tommy and Hedwig. *Hedwig and the Angry Inch* 272

FOREWORD

**Totems without Taboos:
The Exquisite Corpse**

PAUL D. MILLER AKA DJ SPOOKY

I. Fold, crease, filter

Database aesthetics, collaborative filtering, musical riddles, and beat sequence philosophies don't exactly spring to mind when you think of the concept of the Exquisite Corpse. But if there's *one* thing that I want to you to think about when you read this anthology, it's that collage-based art—whether sound, film, multimedia, or computer code—has become the basic reference frame for most of generation info. We live in a world of relentlessly expanding networks—cellular, wireless, fiber optic routed . . . you name it. This world is becoming more interconnected than ever before, *and* it's going to get deeper, weirder, and a lot more interesting than even the data-stream-driven moment of this writing (NYC, at the beginning of the twenty-first century).

In an increasingly fractured and borderless world, we have fewer and fewer fixed systems to actually measure our experiences. This begs the question: how did we compare experiences before the Internet? How did people simply say “this is the way I see it”? They didn't. There was no one way of *seeing* anything, and if there's one thing the twentieth century taught us, it is that we have to give up the idea of mono-focused media, and enjoy the mesmerizing flow of fragments. And for the info obsessed, games are the best shock absorber for the “new”—they render it in terms that everyone can get.

Play a video game. Stroll through a corridor. Blast your opponents. Move to the next level. Repeat.

Or put away the carnage and imagine a westernized version of a game that *another* culture uses to teach about morals, demonstrating that respect for life begins with an ability to grasp the flow of information between people and places. I wonder how many westerners would know the term “daspada”—but wait. Evolving different behavioral models to respond to changing environments becomes a site where complexity meets empathy, a locus where we learn that giving information and receiving it is just part of what it means to live on this or probably any planet in the universe. And so what makes the Exquisite Corpse cool is simple: it was an artists’ parlor game that exposed its participants to a dynamic process—making the creative act a symbolic exchange between players.

II. All that is solid

Some economists call this style of exchange and engagement “the gift economy.” I like to think that this fragmentary exchange is the basic way we can think and create in an era of platitudes, banality, and info overload. Even musicians and artists—traditionally the ciphers who translate intangible experience into something visible for the rest of us—have (for the most part) been happy for their work to be appropriated by the same contemporary models of material power that create problems for their audiences. Power and art happily legitimize each other in a merry dance of death, a jig where some people know the rules of the dance, but most got no rhythm. But this “death,” this “dematerialization”—echoes what Marx and Engels wrote about way back in the nineteenth century with their infamous phrase, “all that is solid melts into air.” Think of the Exquisite Corpse concept as a transference process melted over a global grid, where the sheer volume of information moving through the advanced info networks of the industrialized world offers a tactile relationship with something that can only be sensed as an exponential effect—or an order of effect that the human frame of reference is simply unable to process on its own. Enter the Exquisite Corpse, which, at the end of the day, is as much about renewal as it is about

memory. It all depends on how you play the game. The key word here is synthesis.

The way I see it: whenever humanity tries to really grapple with the deep issues—life, death, taxes, you name it—it becomes a game, and like most human endeavors, the Exquisite Corpse is all about chance processes. For example, the game of “daspada,” or “Snakes and Ladders” as it is commonly called, has its origin in India around the second century BC. The game was used for teaching morals—the relative level of reincarnation, the multiple perspectives represented regardless of whether life’s lessons had been learned. The British took it to England in 1890s and from there daspada spread to the rest of Europe and the world. Still the basic idea is of living multiple lives—the ultimate game theory—with the moral relationship between individuals and society linked to rules, and so this seems like a good place to reflect on how games get “sampled” and remixed across cultures.

Cut and paste the results, and it could easily be Pac Man, Quake, or Halo2. This thread easily connects artists as diverse as Luis Buñuel, John Cage, Virgil Thomson, and Grandmaster Flash. Yes, Grandmaster Flash! The whole idea is to look at links—at connections unacknowledged but also undeniably present in the spread of the game. Chance processes and randomness do that—scrambling subjectivity to let the unconscious methods we’ve used to sort information become a filter for the way we engage the external world. This scenario turns the mind inside out, and that, like pop culture always says, is a good thing.

III. Infotainment Overload

People, according to most studies of “information theory,” create about eight to ten exabytes of information a year in the twenty-first century. An exabyte (derived from the SI prefix exa-) is a unit of information or computer storage equal to one quintillion bytes. This number is so large as to be beyond human comprehension. For example, the total amount of printed material in the world is estimated to be around five exabytes. It’s been estimated that by the end of 1999, the sum of human knowledge (including audio, video and text) was 12 exabytes. The University of California-Berkeley School

of Information suggests that five exabytes of storage space was created in 2002 *alone*, with 92 percent of it on magnetic media, mostly on hard disks. (The vast majority of this space is used to store redundant intellectual works such as music and commercial video.)

This same five exabytes of data has been said to approximately equal “all words ever spoken by human beings.” This statement is just the tip of the iceberg, but you get the idea—our culture produces a tremendous amount of information, and the real way that humanity experiences most of it is through multimedia. That’s where the Exquisite Corpse concept comes home to roost.

Think of one exabyte as a zillion gigabytes, and you get the idea—the scale, density, and sheer volume—it’s all getting smaller, more fragmented, and more nuanced. That’s more information than most of humanity has made throughout its existence on this planet over millions of years. The Exquisite Corpse is a game, also known as “exquisite cadaver” or “rotating corpse,” but it’s also a filtering process where a collection of words or images is assembled collectively. Each collaborator adds to the collage composition in sequence. It’s the sequence of the game that makes the tension between each player a connected and ultimately enriching experience. Each person is only allowed to see the end of what the previous person contributed. At the end of the day I guess you could call this a dialectical process—unfolding well beyond the paper.

A more technologically oriented description: the Exquisite Corpse is an adaptation to human-engineered technologies, testing formal and ecological theorems for high-density lifestyles, sustainable resource shared among urban organisms, and the play of public/private division in cross-species interaction. Got it?

Info density isn’t about the information just sitting happily on your hard drive, on your canvas, or in the artist’s studio: the whole theme of this group of essays is a reflection on the different paths information takes as it moves from one culture to the next, one individual at a time. Think of Moore’s Law—expressed as the doubling of computer processing power every eighteen months—suggesting the phenomenal progress of technology in recent years. Expressed on a shorter timescale, however, Moore’s law equates to an average performance improvement in the information industry of over one per-

cent a week. What games does this open us to in the era of absurdly large numbers? For example, at pandora.com visitors are invited to enter the name of their favorite artist or song and to get in return a stream of music with similar “DNA.” It’s essentially a private Internet radio station micro-tailored to each user’s tastes. There’s more. For example, customizable Internet radio services like Pandora, Last.fm, Yahoo’s LAUNCHcast and RealNetworks’ Rhapsody are pointing users to music far beyond the playlists that confine most FM radio broadcasts. The most familiar forms use so-called collaborative filtering: software that makes recommendations based on the buying patterns of like-minded consumers. Think of the “customers who bought items like this also bought” function on Amazon.com. Your tastes, and the way they travel through the system, leave trails for the algorithms running the software to model—and this data is then passed on to someone else, and so on.

Think of it as the cultural update of “daspada” transcribed to the realm of the digital—the Surrealist Exquisite Corpse anticipated this, and made it enjoyable.

In the realm of video and online media, the craze is “Machinima”—when kids remix video game characters to make their own films. In the realm of dj culture, it’s the mix tape. The common denominator is selection. The whole schemata runs on density, and the tools we use to navigate information become barometers of the deep cultural structure translated into pure information. As the twenty-first century advances, this pattern will become more and more linked to the way we live . . . and the way we play.

Moore’s original statement can be found in his publication “Cramming More Components onto Integrated Circuits” (*Electronics Magazine*, April 19, 1965), but for this essay let’s think of the basic framework as a mirror for Mies van der Rohe’s infamous quip about design: less is more. Whisper that in someone’s bionic ear and listen to what happens. That’s what this foreword is about: the rebranding of a game. Of course modern architecture’s mantra of “form follows function” pops out of Mies’s observation as well, most noticeably in the Exquisite Corpse’s relentless connectivity. As the material moves from one person to the next, you’re drawn to the idea of social architecture: design could and should reflect the purpose and ethos

of what goes on in a structure. With the Exquisite Corpse, the rules of the game provide the form, and the way people put together the fragments, the function. This is a radical way of thinking about the collaborative process: the way a game unfolds links to the way its material evolves. If architecture is any guide, the *cadaver exquis* will soon house a different set of rules. But that's kind of the point; it's those rules that connect the game to the real world of networks, reels, and info culture. Basically the rules are now almost ubiquitous. That's why kids like mash-ups and remixes, and that's why online culture mirrors so much of what went on with the original game.

IV. The Postmodern Prometheus

The remix, as always, is what you make of it. Juxtapose, fragment, flip the script—anything else, simply put, would be boring. This anthology, like the original game of the Surrealists, points to a place in culture where the process of art remains an explicitly collaborative scenario. It's a situation that requires, like the name, a kind of collective action. The drawn version of the Corpse predates the written version—but this anthology is also a map of the un-drawn terrain of bodies and minds that surround the Exquisite Corpse.

Think of Mary Shelley's *Frankenstein*—the mismatched body parts, the fragmented speech, the neo-Romantic sense of loss and renewal. What would that creature feel if it *knew* that it was merely a figment of Shelley's imagination, a conversation piece made up in 1816, on a cold night in Switzerland? No thunderstorm, no lightning bolts channeled through giant Tesla coils, and definitely no hunchbacks called Igor. But *Frankenstein's* monster is as real as any exabyte, and it lies similarly on the fault line between animate and inanimate matter. In the folds of the Exquisite Corpse, we see the grinning specter of Mary Shelley's monster stalking the unintended consequences of physical life created from the realm of the imagination.

Such creation haunts the way we think about the compositional strategies of artists and composers who break down the linear flow of ideas between people. The "text" is never inanimate—it's the human imagination that gives shape and meaning, the elixir that breathes life into the golem. Isn't that what sampling is about, too? Take a fragment of a record, mix it. Sequence it. Repeat. Flip the script, cut

and paste the result, and the literary equivalent of an artificial creature flows off the page and *becomes* sound, becomes another story, another composition, a frame of reference at the edge of what we call human.

We all produce it, and we all know it—even though it has become a mass-culture cliché: collective memory and the way it unfolds in the expression of culture. That's the Exquisite Corpse, too. This anthology explores the places on the cultural map that haven't been marked, places that on any other, more careful map, might be marked "here be dragons." Yes, we're covering those blank places. The active mind wants to doodle and fill in the emptiness. I can only say that this collection of writings is a lexicon, a guide for interpreting phenomena that we all know wait at the edge of our imagination, if we only had the tools to navigate its unknown space.

Wait, we do. If the puzzle pieces fit, draw a line connecting the dots. But most of all—have fun!

INTRODUCTION

The Algorhythms of the Exquisite Corpse

KANTA KOCHHAR-LINDGREN,
DAVIS SCHNEIDERMAN,
AND TOM DENLINGER

At a 1935 meeting of their Surrealist group, Victor Brauner, André Breton, Jacques Hérold, and Yves Tanguy engaged in one of their many parlor games. They folded a sheet of paper in fours, across a horizontal axis, and, taking turns, made their marks in the respective quadrants. In the resulting construction, Brauner's many-eyed "head" gives way to Breton's distorted upper torso, hands fondling two swollen breasts, which in turn gives way to Hérold's egg-shaped mid-section nestled in the upper cone of Tanguy's snarling, reptilian dog feet. The composite figure, as one of some two hundred similar drawings and collages produced between 1924–1949, is both a marker of the historical avant-garde and an epistemological apparatus that lives beyond its initial historical moment. The Exquisite Corpse, following a simple but continuously elaborated algorhythm, endlessly reinvents itself and reappears in a number of different contexts.

This collection addresses the need to chart these manifestations of the Exquisite Corpse that are produced by a folding together of technical rules with random, asynchronous, and contingent operations, in ever-widening networks of cross-media creation. More particularly, it develops a fuller consideration of the Exquisite Corpse as it impacts three registers of cultural production: artistic, pedagogical, and theoretical.

Contemporary artistic practice draws from the genealogies of the Exquisite Corpses, as we will see from both work in this volume, and additional examples beyond the binding of this book, such as the 1993 exhibit Totems without Taboos at the Heartland Café in Chicago, organized by the Chicago Surrealist Group; the San Francisco Cacophony Society's Exquisite Corpse event generated in a theater full of people with typewriters; *The Exquisite Corpse: A Surrealist Film in Eleven Parts*, by Dean Naday and Pierre Naday; Donald Lipski's sculptures; *Mysterious Object at Noon*, an experimental Thai film directed by Apichatpong Weerasethakul; *Cadavre Exquis première édition*, spawned by ten film directors, scriptwriters, and musicians and conceived of by Adrien Lorion, David-Etienne and Michel Laroche for the Montreal World Film Festival of 2006; and a proliferating engine of a web-based Exquisite Corpse, including *Iamanagram* and the MySpace character of "Madelyn," an amalgam of University of Utah graduate students Kirsten Jorgenson, Harmony Button, and Pepper Luboff.¹ In response to this rich and evolving arts terrain, this volume takes a first step in building new conversations about the Exquisite Corpse as a contemporary arts practice.

There have been, as well, many historical and theoretical treatments of the Exquisite Corpse in larger accounts of Surrealism, but there continues to be a lack of sufficient attention to the Exquisite Corpse as a primary object of interpretation. The exceptions are two exhibition catalogs from the field of art history: Arturo Schwartz's 1940/1970 catalog from Italy and The Drawing Center's *The Return of the Exquisite Corpse* (1994), a catalog of a 1992 New York City art exhibit. The first work addresses the Exquisite Corpse during the Surrealist period while the second portrays a revival of the form, however neither provides adequate theoretical treatments of the practice. Furthermore both texts are limited to drawings, and do not contain poems, performance, or musical adaptations of the technique.

Recent philosophically rigorous approaches to the Corpse that have made rich contributions to the discussion of the Corpse, include Catherine Vesseur's "L'image Sans Mémoire: À Propos du Cadavre Exquis," which considers how the game works in a way that is homologous to Breton's 1921 comments on the cinematic image, in which Breton links the blink of the eye to perception, conscious-

ness, and the micro-passage from birth to death. Hence, each moment of perception, and by implication, each making of a new Exquisite Corpse, recreates the world, envisions it “anew.” Elsewhere, Megan McShane writes of the failure to account for the significant numbers of women who participated in the game.² In *Surrealist Collage in Text and Image: Dissecting the Exquisite Corpse* (Cambridge University Press, 1998), Elza Adamowicz provides the only currently broadly staged and encompassing theoretical treatment of Surrealist collage methodology that addresses examples in both the visual and literary arts. It focuses on a reconsideration of the Surrealists and their partners’ production in order to expand how these collage techniques open to uncharted epistemological terrain within the Surrealist historical context.

All three of these studies reframe an analysis of the game’s genesis and production in order to reveal the complexity of its practice. Scholarship on the Exquisite Corpse, however, needs to be updated further in relationship to postmodern theory, and no current work brings together a consideration of the pedagogy, theory, and practice in one volume. These occlusions lead, in part, to the tendency to downplay the current significance of the game.

This collection, then, addresses the need to revise our understanding of the Exquisite Corpse in both practice and theory. Its contributors frame artistic activities, place works in historical and critical contexts, and examine the relations between technology, production, pedagogy, and theory. In our predominantly user-generated culture, an artist can—finally—be anywhere or anyone, in or out of the academy, or in or out of virtual heterotopias. Engagement with the Exquisite Corpse also acts to further destabilize the traditional subject in its social context. E. San Juan Jr. notes that “[t]he constitution of the Surrealist subject springs from the problematization of the authority of the author and of the academies, the arbiters of Establishment taste.”³ This Surrealist constitution is epistemological in nature, charting the slippage between the modern triumph of the autonomous artist and the dissolution of her nonexistent “essence.” The early years of the game suggest a look forward to a postmodern era in which the aesthetic of individual genius transforms into a formalized critique of authority. This critique deploys through ex-

perimentation within traditional forms and the advent of “new” art in a virtual media and performative context.

Consequently, the continued proliferation of the Corpse opens into a new media era and also affects how we think about the body. While the historical terrain has tended to emphasize the manifestation of visual and literary Exquisite Corpses, the constant (un)fold- ing of these hybrid bodies creates a surreally transforming *corporeal* landscape as well. The Exquisite Corpse—in its mediative and per- formative versions—acts as a method of research and collaboration that accounts for the folding together of multiple realities and bod- ies. As active participants in the game, we can consider how the heterogeneous flux of perception and the mobile body become the source for encounters with a variety of “aesthetic mutations” (San Juan: 35), as well as the political implications for change produced through the construction of these bodies. While the initial body of the Corpse might be called a “paper body,” its legacy, like the prog- eny of Dr. Frankenstein, comes startlingly to life as it crosses mul- tiple social, theoretical, and material boundaries.

This trajectory enables us to understand what it is about the Ex- quisite Corpse *as a method* that has led to it serving as a kind of framing example for manifold media interactions. From William S. Burroughs's and Brion Gysin's use of the cut-up method in the 1960s onward, the montage styles of contemporary cinema, along with the formal innovations of the Exquisite Corpse, have proven to be surprisingly generative of sophisticated new practices. Finally, the collection suggests linkages between the Exquisite Corpse and a broader understanding of the different body and its accompanying aesthetics. The disabled or differently sexed body often invokes the grotesque and so unsettles mainstream notions of normalcy. (Perhaps Frankenstein does, in fact, serve as a figure of the Corpse *avant la lettre*?) With the emergence of the many philosophies of difference within and beyond the walls of the university—including feminisms and ethnic, gender, and disability studies—the Exquisite Corpse ex- emplifies one manner in which difference is produced as a means of disrupting the normalizing of the hegemonic power of the current cultural regime. The game is political to its core, a “core” which is not an object or a thing, but a technopoetic process, a productive

algorithm that mutates the materialities of artworks, classrooms, and social relations.

Thus the collection addresses both historical and contemporary manifestations of poems, drawings, collages, and media and performance works that employ the ritual of the *cadaver exquis*. As one of the few collaborative exercises of the historical Surrealist group to successfully transcend its original time period, the legacy of the Corpse is marked by the efforts of scholars and artists to express new temporal and spatial crossings, as well as new experiences of the body's mutability through the use of a variety of visual, auditory, tactile, and kinesthetic frames.

The "rules" of the Exquisite Corpse never veer toward an ossification of dogma, and yet the contributors to this volume nonetheless hold onto baseline definitions of the Corpse across the decades: edges and new figures are created by a fold, a drawing, or an analogous aesthetic move. This edge allows for the processing of information in endless varieties of undulations. For the Surrealists, to fold was to hide *and* to reveal at once—to hide the body of work that the next participant might automatically wish for, and to reveal, in the few lines pressing over the fold, the possibilities of a ludic experience that becomes simultaneously both singular and collective.

The singularizing collectivity of the Exquisite Corpse is then a genetic evolution not only of Frankenstein, but also of the creatures in Goya's *The Sleep of Reason Produces Monsters* (1799). In these essays the Corpse becomes an attempt to contain and express those same monstrosities that have mutated even further by the dominance of (post)industrial capital over the last two centuries. Reason *and* the sleep of reason produce monsters, but it is the essence of reason itself that comes into question with the Corpse, a question that has radically intensified since the nineteenth century of Hegel, Marx, and Nietzsche.

The original Surrealist group, in part responding to the appearance of psychoanalysis, sought to create an antidote to the dominant idea of the rational, the unified ego, and the commodification of the once-public artistic sphere provoked by the rise of capitalism. Everything depends, though, on *how* the artist, the scholar, or the teacher composes rationality and its oppositions. As the caption on

the Prado version of Goya's etching says: "Fantasy abandoned by reason produces impossible monsters: united with her, she is the mother of the arts and the origin of their marvels." And so, almost a century after the construction of the first Corpse, we find ourselves simultaneously answering back to its legacy as well as replying to its futurity.

The Ludic

The collection's first section tackles the ludic aspects of the Exquisite Corpse—the ways in which the Corpse works to defamiliarize the old, and, in so doing, to clear space in order to format the new. Players are participants in a communal technology that enables them to learn something about the world through presentation rather than re-presentation. The contributors in this section more often interpret the Corpse's significance not in terms of the continued paper-folding practice, but in the assumption of its aleatory, ludic method into the substance of later production. In these practices the Corpse becomes both material and metaphor.

Anne Kern and Susan Laxton articulate the primacy of the Surrealist game in the subversion of modernist cultural structures. In "From One Exquisite Corpse (in)to Another: Influences and Transformations from Early to Late Surrealist Games," Kern reasserts the influence of Freud on the group pursuit of ludic activity during the early practice of the *cadavre exquis*, and, in the practice of the later Corpse-like game, "The One in the Other." In "This is Not a Drawing," Laxton traces the material, formal, and syntactical function of the fold in collectively produced Corpse drawings. This contribution traces the genealogy of the Exquisite Corpse to automatism, placing the *cadavre exquis* in the context of an historical shift in Surrealist practices from attempts at tapping "pure thought" to simulating primary processes under the sign of the ludic. The games are introduced as an extension of automatic drawing's counter-figurative intervention into the visual arts, one that worked against the creation of original art objects for exchange and exhibition.

In "Events and the Exquisite Corpse," Ken Friedman engages the legacy of Fluxus and its intersections with the Corpse. Noting the shared tradition of gaming and parlor games for the Surrealists and