

# 論文の英文要旨

論文題目

The Poetics of Jindřich Štyrský

1930's Czech Surrealism, Paintings, Photography, Collages and Poems

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The aim of this paper is to clarify a series of the cross-genre poetics of Jindřich Štyrský (1899 -1942), a Czech painter, photographer, book designer and art theorist. This will be done by comparing a series of his photographic, painting and literary works. The primary focus will be on frames, picture-in-picture and boxes.

The works of Štyrský were relatively unknown. After the Velvet Revolution, more countries began to re-evaluate his works. As the exhibitions and the activities as a Surrealist group in public spaces were prohibited after 1948, there was no opportunity to display the works of Štyrský. After the demise of the Communist regime, opportunities were presented to display not only in the Czech Republic but also in other countries. The largest and most important exhibition of Štyrský's works was held in Prague in 2007. At that time, a catalogue was published in which the latest set of collected studies of Štyrský's works were showcased. However, the main purpose of this catalogue was to illustrate his works which were displayed in his exhibition. As they were displayed in chronological order and by genre, the main element missing was clarification regarding his cross-genre poetics.

This paper is comprised of three parts. In Part 1, I clarify the process where his works shift to surrealism. In Part 2, I clarify the poetics of his works according to the medium of his works; illustrations, photography, paintings and collages. In Part 3, I clarify the poetics of his works beyond genre.

Štyrský and Toyen (1902-1980) shifted from Constructivism and Poetism to Surrealism among the members of the Czech Avant-garde, and later became representatives of the Czech Surrealist artists. In Part 1, I compare Štyrský's works at a turning point and highlight the process in which real objects appear in the Artificielist

works. Moreover, I provide clarification in relation to the influence of Surrealism. A theorist and a leader of the Czech Avant-garde, Karel Teige (1900-1951), and Štyrský criticized Surrealism at the time because the Surrealist method was too passive and their paintings were of a historical nature. The Czech avant-garde members however built a closer relationship with the Surrealists and cooperated with them. The reason being, they understood the importance of the inner world of human beings. Furthermore, the Surrealist leader André Breton supported dialectical materialism and Marxism and collaborated with the French Communist Party as detailed in Part 1 Chapter 2. In addition, it became the remote cause that people focused on the personal inner aspects due to the influence of the social conditions under the world financial crisis and the rise of Fascism.

In Part 2 Chapter 1, I focus on his erotic illustrations and provide some clarification in relation to his erotic collages and texts being related to the trauma he had experienced in his childhood, which were not temporal even though he created such works immediately after the Surrealist influence. It is also important to note that those works are not classified as pornography, but rather eroticism with death and decay. The Eros and Thanatos elements displayed one of the most important poetics of his works.

His photographic works capture the core of Surrealism in his works described in Part 2, Chapter 3. His photographic works reveal “the potential symbolic meaning“ of things which are deprived of the real functions (Nezval). “The only thing that fanatically attracts me is searching for surreality hidden in everyday objects“ (Štyrský). And Nezval emphasizes the use of the “simplest technology – to produce miraculous results with minimal technical means“ unlike the manipulated photography of Man Ray or Kertész. The aim of Štyrský’s photography is to depict the experience of a dream which it is not ordinarily possible.

In Part 3, I provide an explanation of the common poetics of Štyrský’s works beyond genre. This is done by analyzing the framing functions of his works; comparing a series of his photographic, painting and literary works with the primary focus being on frames, picture-in-picture and boxes. His painting *Čerchov* includes picture-in-picture on a clear box and his inspiration was most likely drawn from two sources: De Chirico’s painting *Metaphysical interior* and Dali’s painting *Illumined pleasures*. In the case of De Chirico’s work, a picture-in-picture as a sub-space reverses a space for a picture-in-picture as the main space in the painting. In the case of Dali’s work, sub-space also reverses the main space. This is because the objects in the main

space are used just as a psychoanalytic reference for the sub-space. There are numerous images of boxes, aquariums and voids in Štyrský's works. This is evident not only in his photography and paintings, but also in his literature. In the case of his literature, the boxes symbolize Štyrský's loss of Arcadia, a memory of his childhood with Marie, his sister-in-law. After he faced a serious illness in Paris, he created *The Trauma of Birth*, which is the same title as the famous book of Otto Rank, a Psychoanalyst. Rank wrote about infantile anxiety in a dark room. "This situation reminds the child, who still is close to the experience of the primal trauma, of the womb situation – with the important difference that the child is now consciously separated from the mother, whose womb is only `symbolically` replaced by the dark room or warm bed" (Rank). Štyrský's work, *The Trauma of Birth*, features an embryo in a dark background without the use of neither landscape, nor perspective space. Štyrský may have used this dark background to symbolize the interior of the womb, that being, frame=box=womb. Boxes can also be found in his literary texts where he adds some junk into some boxes, into the hole(≐ box) in the garden or into the recess (≐ box) in the room. He therefore regarded spaces where he used to put his junk as Arcadia. Therefore, the boxes symbolized a lost paradise for him. He attempted to pursue a lost paradise through his works, but he was never able to do so as evidenced by him writing "When I later had the box sealed shut, I gazed with satisfaction at the putrefaction of my dream, until the walls became so covered in mold it was no longer possible to see anything"(Štyrský). Therefore, I will include a beyond genre approach to evaluating the studies of Štyrský's works based on the frame=box concept.