

Duryea was in the habit of carrying cards on his person which read "Thanks a lot, but I'm not Richard Widmark."

title, the dichotomy between Duryea's grating screen presence and his harmonious home life is a throughline in Peros's biography—improbably enough, one of two devoted to Duryea to be released in 2016, following Joseph Fusco's *Duryea: The Movies*.

That Duryea was a vehicle for fantasy projection among masochistic moviegoers in the 1940s is one of a few things you can learn from *Heel with a Heart*. For example, did you know you've maybe been pronouncing "Duryea" wrong? (It's DŪR-yā.) Or that Duryea only returned to his first love, acting, after a gig in advertising put serious strain on his health? The contrast between Duryea's private life and public persona isn't quite so rich a subject as Peros seems to think, and there are a few editorial boners scattered throughout his book's pages, but if you're looking for a guided chronological tour of Duryea's career from the moment of his onstage breakthrough as Leo Hubbard in Lillian Hellman's *The Little Foxes*, complete with a comprehensive overview of his television work (which ramped up in the late '50s and which he continued until the end of his life), this is an awfully handy piece of work. And if anyone's keeping track, it puts Duryea a couple of biographies up on Widmark. Heh heh heh.

Blowing Up the Dream Factory

Two pioneering radicals in development hell

BY MICHAEL JOSHUA ROWIN

A World Redrawn: Eisenstein and Brecht in Hollywood

By Zoe Beloff

Christine Burgin, \$35

FROM ALMOST ANY PERSPECTIVE—FROM HISTORICAL hindsight to basic common sense—the Tinseltown careers of Sergei Eisenstein and Bertolt Brecht were both doomed to fail. Yet for Scottish multimedia artist Zoe Beloff, the legendary Soviet director and German playwright's unfinished Hollywood projects possess revolutionary potential. In them, Beloff sees creation as an ongoing process rather than a prefabricated result, social history as living presence rather than fossilized trace, and political critique as a challenge to industries and audiences rather than a rebuff to them.

In *A World Redrawn: Eisenstein and Brecht in Hollywood*, Beloff presents the original, unrealized plans for Eisenstein's *Glass House* (conceived in the 1920s and '30s) and Brecht's *A Model Family in a Model Home* (conceived in the 1940s) and then (re)imagines them as contemporary productions. The book is comprised of four sections.

What might first attract attention is the book's pastiche form. The dear khroo e-mails follow luminous photographs of Thai shores, and then flow into a frank, questing conversation with curator and Chicago art school classmate Gridthiya Gaweewong. Then another interview unfolds, and then... a science article (one

of several) that might ring a bell to viewers of *Cemetery of Splendor*, entitled: "MIT study: Light Alone Can Activate Specific Memories." Any given stretch of these passages shows the artist meditating upon and examining his trains of thought along spiritual, political, and intimately personal lines, while putting into



the land of dreams and illusions. As a lead-in to *Glass House* and *A Model Family*, *Two Marxists* asks directly whether Eisenstein and Brecht's experiences in the world's most powerful movie industry led to "ideas [that] were merely lying in wait for us."

As presented in the book's third section, the original sketches and notes for *Glass House* are provocatively surreal (women wearing glasses over their breasts, a robot hanging from a noose) yet extremely fragmentary, leaving ample room for Beloff to expand Eisenstein's vision. For Eisenstein, a glass house perfectly symbolized American capitalism, where advanced technology connects and renders visible all societal strata even as citizens remain willfully blind to each other's plight. Stills from Beloff's 2014 cinematic realization of *Glass House* follow. Retro costuming and high-contrast lighting give life to the sexually bespectacled women and the robot, while a layer of meta-narrative renders Eisenstein heroes Chaplin and Walt Disney (dressed as Mickey Mouse), as well as Eisenstein himself, characters in the dark satire. Beloff also extends the titular metaphor of *Glass House* to address the global surveillance and information systems that dominate 21st-century life.

Brecht saw the contradictions of capitalism on display in an Ohio State Fair exhibition of a photogenic farm family in a photogenic farmhouse. In the fourth section, covering *A Model Family*, Beloff once again inserts the author into a realization of his project (from a script she made into a 2015 film), with Brecht—sometimes depicted as a ventriloquist dummy—communicating ideas concerning the simulacra's anarchic breakdown through his poems and HUAC testimony. Finally, Beloff connects Brecht's critique to the last decade's housing and banking crises in order to draw larger conclusions about exploitation and its spectacular disguises. Here, as in the entirety of *A World Redrawn*, Beloff does justice to ambitious, inchoate political art by highlighting its equally playful and intellectual sensibilities, all the while emphasizing its uncanny ability to speak across time to our current troubling realities. ●

action the kind of openness, vulnerability, and creative alchemy on display in his movies.

Yet the heart of the book is not Apichatpong himself but his longtime friend, actor, and object of fascination, Jenjira Pongpas. Right in the middle of *The Apichatpong Sourcebook* is something like *The Story of Jenjira*—100

pages of her memoirs, given pride of place. Belying his films' mystical reputation, this central focus on an ordinary Thai woman's life (well, aside from starring in an internationally honored filmmaker's work) is easily the book's boldest statement. It's all part of the book's immersion in art and life alike.—Nicolas Rapold