



INTERNATIONAL CONFERENCE

Networks, Museums and Collections

Surrealism in the United States

November
27 - 29, 2017

PLACE
Hôtel Lully
45, rue des Petits Champs
F-75001 Paris



DEUTSCHES FORUM
FÜR KUNSTGESCHICHTE
CENTRE ALLEMAND
D'HISTOIRE DE L'ART
PARIS

Monday, November 27, 2017

14h30

Welcome

Thomas Kirchner (Deutsches Forum für Kunstgeschichte Paris)

Introduction

Julia Drost (DFK Paris)

Anne Helmreich (College of Fine Arts, Texas Christian University)

Private / Public

Moderator: Martin Schieder (Universität Leipzig)

15h00

Peggy Guggenheim: Surrealist Collector Extraordinaire

Susan Davidson (Solomon R. Guggenheim Museum, New York)

15h45

Collecting Modern Art in Hartford.

James Thrall Soby and the Wadsworth Atheneum

Oliver Tostmann (Wadsworth Atheneum, Hartford)

16h30

On the Same Team: Alexander Iolas and the de Menils

Clare Elliott (The Menil Collection, Houston, Texas)

18h30

Evening lecture

Surrealism and The Museum of Modern Art: "A Serious Affair"

Anne Umland (The Museum of Modern Art, New York)

Cocktails

Tuesday, November 28, 2017

The Making of Surrealism in the US

Moderator: Anne Helmreich (College of Fine Arts, Texas Christian University)

10h00 **The Museum of Modern Art and the Marketing of Surrealism**

Sandra Zalman (University of Houston)

10h45 **Towards a New “Human Consciousness”. The Exhibition *Adventures in Surrealist Painting during the last four Years* at the New School for Social Research of New York, March 1941**

Caterina Caputo (University of Florence)

Break

12h00 **Bringing the War Front to Stateside Patrons: First Papers of Surrealism and its First Audience**

James Housefield (University of California, Davis)

12h45 **Surrealistic Socialite. Dalí’s Portrait Exhibition at the Knoedler Galleries in 1943**

Martin Schieder (Universität Leipzig)

Lunch Break

Agents / Artists

Moderator: Julia Drost (DFK Paris)

15h00 **La retenue et le calcul. Marcel Duchamp promoteur de son art aux États-Unis**

Scarlett Reliquet (Musée d’Orsay, Paris)

15h45 **René Magritte in the United States. Between Art and Business**

Julie Waseige (Independent Scholar, Brussels)

Break

17h00 **Woman House. Louise Bourgeois, the Norlyst Gallery, and Feminist Surrealism in America, 1943–1947**

Daniel Belasco (Al Held Foundation, New York)

17h45 **Bloodflames 1947: Nicolas Calas’s Eccentric Position**

Effie Rentzou (Princeton University)

18h30 Cocktails

Wednesday, November 29, 2017

Galleries / Dealers

Moderator: Fabrice Flahutez (Université Paris Nanterre)

10h00 **Julien Levy: Progressive Dealer or Dealer of Progressives?**
Anne Helmreich (College of Fine Arts, Texas Christian University)

10h45 **Surrealism on the Rise:
The Copley Galleries and Joseph Cornell in Hollywood**
Timea Andrea Lelik (Universiteit Leiden)

Break

12h00 **The Galería de Arte Mexicano and Networks
of Mexican Surrealism in the United States**
Rachel Kaplan (Los Angeles County Museum of Art)

12h45 **Surrealist Intrusion and Disenchantment
on Madison Avenue, 1960**
Susan Power (Independent Scholar, Los Angeles)

Lunch Break

American Surrealism

Moderator: Susan Power (Independent Scholar, Los Angeles)

15h00 **Surrealism and the Marketing of Man Ray's Photographs
in America: The Medium, the Message, and the Tastemakers**
Wendy Grossman (The Philips Collection, Washington)

15h45 **The Poetics of Surrealist Presentation:
Joseph Cornell, Robert Motherwell, and Leo Castelli**
Mary Ann Caws (Graduate School, City University of New York)

16h30 **D'Arcy Galleries and New York Late Surrealism:
Duchamp, Johns, Rauschenberg**
Lewis C. Kachur (Kean University of New Jersey)

Conclusion

The conference "Networks, Museums and Collections. Surrealism in the United States" will bring the complex networks that fostered and sustained Surrealism in North America into academic focus. Who – collectors, critics, dealers, galleries, and other types of mediating agents – supported the artists in the Surrealist orbit, in what ways and why? What more can be learned about high profile collectors such as the de Menils in Houston or Peggy Guggenheim in New York? Compared to their peers in Europe, did artists in the United States use similarly spectacular strategies of publicity and mediation? In what networks did the commercial galleries operate, domestically and internationally, and how did they dialogue with museums? Were American artists included in the musealization of Surrealism in American museums as had occurred with the Parisian circle, or were they, on the contrary, excluded from this development? Divided into five sections (I. Private / Public; II. The Making of Surrealism in the US; III. Agents / Artists; IV. Galleries / Dealers; V. American Surrealism), the conference will offer an innovative and lasting contribution to research and scholarship on the history of art in America while focusing specifically on the expansion and reception of Surrealism in the United States.

The conference is a key component of the research project "Le surréalisme et l'argent. Galeries, collectionneurs et médiateurs" in cooperation with the labex arts H2H, which explores to what extent the global success of Surrealism in the 20th century was due to the roles and factors played by private collectors, museums, exhibitions, art collectors as well as the commercial strategies of artists.

Academic advisory board:

Julia Drost (Deutsches Forum für Kunstgeschichte Paris)

Fabrice Flahutez (Université Paris Nanterre)

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Susan Power (Independent Scholar, Los Angeles)

Martin Schieder (Universität Leipzig)

See also:

<https://dfk-paris.org/fr/research-project/le-surréalisme-et-largent-galeriesscollectionneurs-et-médiateurs-971.html>

<http://www.labex-arts-h2h.fr/le-surrealisme-au-regard-des-1063.html?lang=fr>

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Stiftung**

Deutsche
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TERRA
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