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SURREALISM'S

PARIS 2024

INTERNATIONAL
SOCIETY FOR THE
STUDY OF
SURREALISM



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Surrealisms Paris 2024

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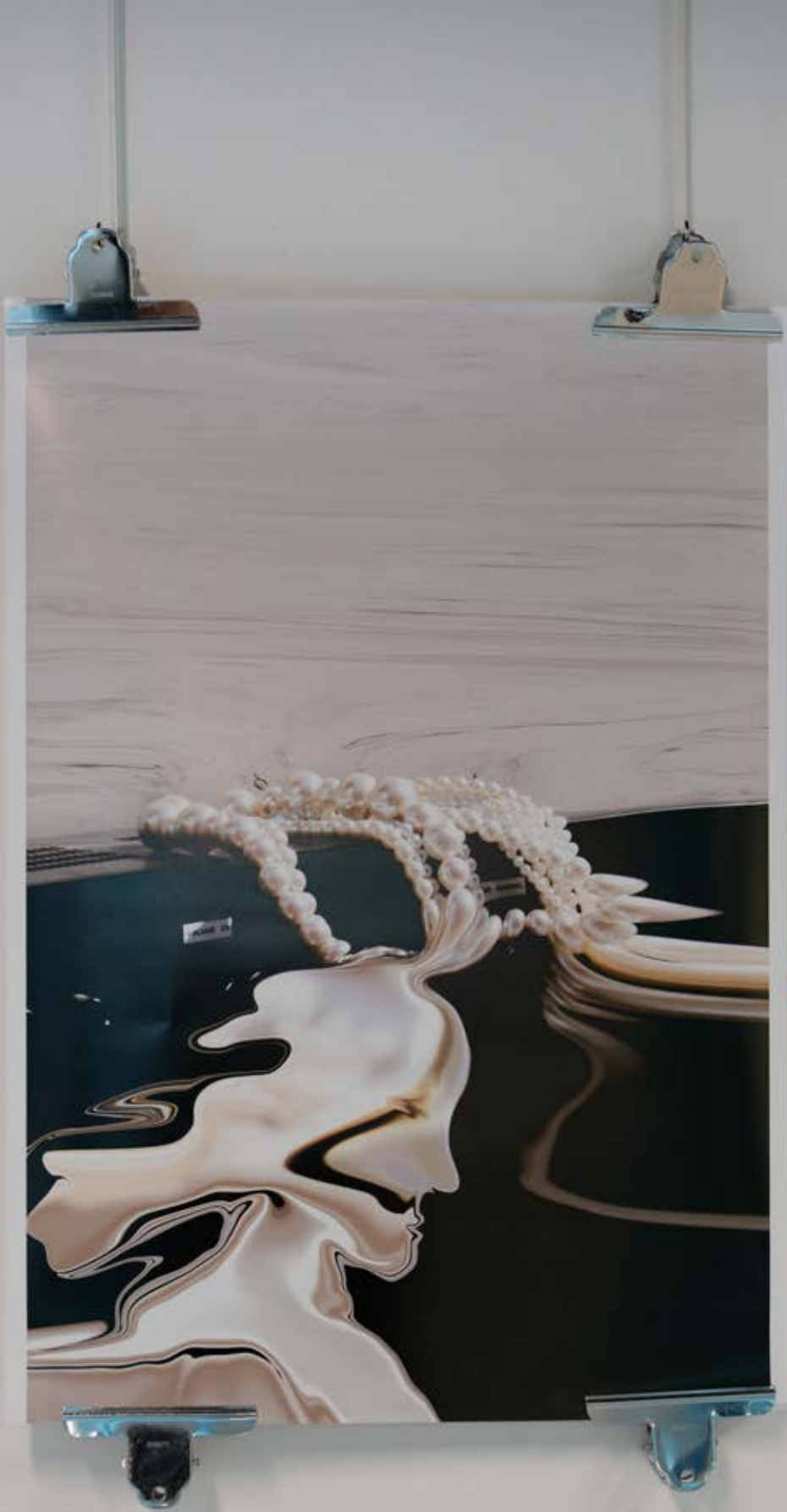
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Chers amis et collègues,

Ce livret rassemble les résumés des conférences, lectures et performances artistiques réalisées à l'occasion du centenaire du surréalisme à Paris dans le cadre de la conférence Surrealisms Paris 2024. Il s'agissait de la sixième conférence annuelle de l'International Society for the Study of Surrealism (ISSS) qui a pour objectif de faciliter les échanges interdisciplinaires et inter-régionaux. Surrealisms Paris 2024 a réuni des chercheurs, des artistes et des écrivains de tous les continents, présentant de nouvelles approches pour l'étude des expressions artistiques et littéraires d'une des avant-gardes les plus importantes et plus durables du XXe siècle.

Le livret rassemble les résumés des présentations des panels et des conférences individuelles comme elles nous ont été envoyées au moment du Call for Papers. Le lecteur n'y trouvera que les conférences qui ont eu lieu. Quelques désistements ont été pris en compte. Il ne se veut pas une publication scientifique, mais plutôt la trace et les archives d'une assemblée exceptionnelle qui a réuni la communauté de la recherche ainsi qu'un public intéressé du monde entier pendant quelques jours sur le campus de l'American University of Paris.

Nous remercions tous ceux qui ont contribué à faire de ces journées un grand événement scientifique, collégial et amical !

L'équipe ISSS Paris 2024

Dear friends and colleagues,

This booklet contains summaries of the lectures, readings and artistic performances held to mark the centenary of Surrealism in Paris, as part of the Surrealisms Paris 2024 conference. This was the sixth annual conference of the International Society for the Study of Surrealism (ISSS), which aims to facilitate interdisciplinary and inter-regional exchanges. Surrealisms Paris 2024 brought together researchers, artists and writers from every continent, presenting new approaches to the study of the artistic and literary expressions of one of the 20th century's most important and enduring avant-gardes. The booklet collects the abstracts of panel presentations and individual talks as sent to us at the time of the Call for Papers. The reader will only find the lectures that took place. A few withdrawals have been taken into account. It is not intended as a scientific publication, but rather as a record and archive of an exceptional gathering that brought together the research community and an interested public from all over the world for a few days on the campus of the American University of Paris.

We would like to thank all those who contributed to making this a great scientific, collegial and friendly event!

The ISSS Paris 2024 team

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OCTOBER

Elegy for a Dead Idol of the Screen
(For Carlyle Blackwell)

idol —
stamped
regimental beauty

of following to him
king once-always loved
though dead to millions

alive idol
can rape death
like his surrendering women
beyond screens

of him said is
a number of children
his by life's kindness only
begetter of dream-children
by constant visiblens
of begettingness

can never
bother concerning
who may step within
his real chamber

cause to unbutton
the secret of screens
for sticks of quart

Via Dalí: Surrealism's internationalization by way of Salvador Dalí

Chair: AnnMarie Perl

Avida Dolars: André Breton's nickname for Salvador Dalí mocked the artist's greed, but also indicated Dalí's willingness to remake himself for the American market and American society more broadly. Dalí's irreverent pride in his American market success and American cultural currency resulted in the painter joyfully parading the insult as a compliment. It would be difficult to consider the history of the internationalization of surrealism—however this process is defined and evaluated—without assigning a major role to Dalí. We will all be presenting on a particular episode from the larger story of surrealism's internationalization by way of Dalí: Lewis Kachur on "Manhattan Dalí" of the 1930s; AnnMarie Perl on Dalí's presence in late 1940s and 1950s Paris; Elliott King on Dalí's "Italian campaign" of the 1950s; and Haim Finkelstein on Jewish and Zionist themes in Dalí's late graphic work of the late 1960s and 1970s. Each of these studies is valuable in its own right, demonstrating how Dalí reached across national borders and was himself sought out across these borders. Furthermore—by focusing on different and sequential chronological moments as well as different and related geographies and artistic media—the panel will altogether provide a strong and dynamic multidimensional overview of surrealism's internationalization from the contrarian perspective of Dalí.

Lewis Kachur, University of New Jersey (USA)

Manhattan Dalí: 1939

A latecomer to Parisian Surrealism, Salvador Dalí nonetheless led the way in visiting and marketing his work in Manhattan in the 1930s. Beginning with attending his numerous shows at Julien Levy gallery from 1934 on, Dalí expanded to staging unique performative events, starting with shop window designs. By the time of the Museum of Modern Art's 1936 exhibition *Fantastic Art, Dada, Surrealism*, Dalí was already hailed as the face of Surrealism, and was the main influencer of United States artists.

Dalí spent much of 1939 in Manhattan, where he created an entire pavilion for the New York World's Fair of that year. Furthermore, his Julien Levy gallery show in March propagated an expansion of his earlier theory of the double image to the

“endless enigma” of the multiple image. The impact of these in theory and practice will be discussed in relation to the early figurative works of Jackson Pollock.

AnnMarie Perl, Princeton University (USA)

«Like a meteor»: Salvador Dalí in Postwar Paris

In 1948, after having spent eight years in the United States, Salvador Dalí returned to Paris, but only for 24 hours, passing through, a newspaper noted, “like a meteor.” He might as well have come from outer space, so strange and alarming was the sight of Dalí “in the flesh.” Dalí did not seem real, firstly because of his physical and moral transformation and secondly because of the clichéd character of his new public self: “This shameless revolutionary has become a gentleman with waxed mustaches and a flexible cane: when he walks on the Parisian boulevards, he is the exact image of the Frenchman seen by Hollywood.” The surrealist famous for plumbing the depths of his unconscious had turned himself into a flat image fit for speedy circulation across borders, at least within the capitalist West. Dalí’s 1948 media blitz through Paris would be the first of many, as he stopped over twice a year on his way between New York, where he wintered and sold his paintings, and Portlligat, where he summered and produced his paintings. This presentation focuses on Dalí’s meetings with the American and French press, imagining them as face-to-face encounters from behind the scenes using documentary and visual evidence. My objective is to explain an outcome that might appear counterintuitive: Artists in Paris took inspiration from Dalí during the late 1940s and 1950s, identifying themselves with him, rather than feeling alienated by him, in part because the surrealist helped artists face up to the new mass-mediated “reality.”

Elliot King, Washington and Lee University (USA)

Dalí’s Italian Campaign: Mysticism, Hiparxiologi, and the Divina Commedia

Between 1951 and 1960, Salvador Dalí created 101 illustrations of Dante’s *Divina Commedia*. Given the artist’s estrangement from the surrealist group for over a decade, post-war graphic projects such as his *Commedia* illustrations have received generally scant attention in studies of the artist’s production, though they exemplify the international popularity and wide dissemination of Dalí’s particular interpretation of surrealism’s oneiric visuals. I find the autobiographical element embedded in Dalí’s *Commedia* illustrations particularly compelling in this regard: Within each of the three major sections – *Inferno*, *Purgatorio*, and *Paradiso* –, a progression of

images unfolds mirroring key changes in Dalí's subject matter. *Inferno* is populated by soft figures and skulls characteristic of Dalí's production of the 1930s; *Purgatorio* exhibits a blend of double-images and religious figures, echoing his creative output during wartime exile in the 1940s; and *Paradiso* showcases disintegrating atomic angels and hypercubes, reflecting his burgeoning interests in the 1950s.

I propose an additional dimension to this pilgrimage as well – that the illustrations' journey from *Inferno* to *Paradiso* parallels the ontobiological ladder theorized by Dalí's friend, the Catalan philosopher Francesc Pujols. Pujols' 'science of existence,' dubbed *hiparxiologi*, delineated a 'staircase of life' along which all things progress from the vegetable to the angelic realm. Thus, the autobiography embedded within Dalí's *Commedia* illustrations may signify a hiparxiological 'spiritualizing,' wherein Dalí endeavors to paradoxically both invoke and distance himself from his surrealist past with the aim of ascending Pujols' ontobiological ladder.

Haim Finkelstein, University of the Negev (ISR)

Looking again at Dalí's late graphic work, 1967-1975

Salvador Dalí's late graphic work has only cursorily been studied. There were quite a few exhibitions of these works, organized mainly by commercial entrepreneurs. However, while popular with collectors and the public, these graphic works have often been judged as commercial ventures and there is hardly any reference to them in studies devoted to the Late Dalí. Two decades ago, an exhibition circulated in a few venues in Israel under the title "Shalom Dalí," and I wrote about it, in particular with regard to its Jewish and Zionist dimension. I touched on the often-raised question concerning Dalí's supposed antisemitism and considered his reasons, some of which admittedly commercial, for embarking on these enterprises. Twenty years later, with Dalí's late career more closely looked at, I thought that the late graphic work should be looked at again and re-considered in view of its relation to his earlier work, its predominant imagery and its craftsmanship. Of particular interest is the question of Dalí's draftsmanship, especially in view of the fact that Dalí's authentic drawing flourish seems to be quite predominant in these works, even though questions of authenticity might come up with regard to their final printed versions. With this in mind, it would be quite rewarding to re-evaluate Dalí's Jewish and Zionist themes, in particular as expressed in series such as "Aliyah," "The Twelve Tribes of Israel," and the bible illustrations.

L'art de risquer : une démarche surréaliste?

Chair : Franca Bruera

Cette séance se propose de montrer la présence et la pertinence du concept de risque au sein de l'écriture surréaliste. Mais que signifie cette notion lorsqu'elle est abordée dans le domaine littéraire et artistique ? Pour répondre à la question, il est nécessaire de partir du constat de la relative absence d'approches théoriques et critiques du risque qui relèveraient du champ des humanités. Et pourtant, les oeuvres qui thématisent le risque ne font pas défaut, ni celles qui, par leur propos même, se voient comme menacées d'éclatement. Les conséquences formelles du risque mettent ainsi immédiatement au premier plan le lien entre la notion de risque et tout acte créateur ainsi que sa fonction déterminante dans le jeu de l'écriture.

Ce panel vise essentiellement à éclairer cette notion afin d'en dégager les enjeux et les perspectives critiques. Pour aborder le concept de risque en littérature, il s'agira de considérer les projets artistiques ou littéraires dans leurs rapports à tous les phénomènes qui peuvent les modifier, les transformer et en déformer les objectifs : la possibilité de l'inattendu, la mise en question de l'oeuvre en tant que travail accompli, ainsi que les stratégies (discursives, argumentatives, performatives, etc.) mises en oeuvre pour gérer ces marges d'incertitude.

La notion de risque est explicitement évoquée dans de nombreux textes surréalistes. Ce panel vise donc à analyser comment les auteur.e.s surréalistes intègrent le fortuit et l'inattendu dans leurs oeuvres; quelle valeur (esthétique, épistémologique, éthique) leur est attribuée ; quelles stratégies sont adoptées pour faire face à l'incertain ; en somme, comment cette exploitation créative de l'imprévu est envisagée par le mouvement.

Intervenants :

Franca Bruera, professeure de Littérature française, Dipartimento di Studi umanistici, Université de Turin

Lorenza Valsania, doctorante, Université de Turin

Valeria Marino, docteur de recherche en Lettres; assegnista di ricerca, Université de Turin

Francesca Quey, docteur de recherche en Lettres, Université de Paris Cité – Université de Turin

Alessandro Grosso, doctorant, Université Lyon 2 – Université de Turin

Cinéma

Chair: Kate Conley

Tom Bami, University of Wisconsin-Madison (USA)

Jan Svankmeyer's Surrealist Landscapes and Narrative Space

This paper analyses Jan Svankmeyer's treatment of narrative space with attention to landscapes as they figure in what he calls the "concrete irrational." For Svankmeyer, the concrete irrational marks the importance of the surrealist imagination in revealing contradictions in the real, particularly through the exploration of tactility. Landscape is a fertile area to explore in relation to this praxis, given the implied negotiation of the cultural and natural in its iconography. Scholars such as Michael O'Pray and Hal Foster have considered the appearance of Prague in Svankmeyer's films in relation to "the marvellous" as it was celebrated by André Breton, however, the broader implications of Svankmeyer's work as a surrealist landscape poetics remains underexplored. In Svankmeyer's work, landscapes do not merely provide the symbolic backdrop against which action occurs but reveal the concrete irrational at work in the perceptual uptake of narrative space. Svankmeyer's landscapes perform this work across both metonymic and metaphoric dimensions. First, I consider landscape as metaphor in *Don Juan*, particularly in the juxtaposition of unruly natural spaces, cavernous interiors, and stage sets. Secondly, I consider the metonymic aspects of landscape by focusing on the tactility of wood and clay in interior settings. By attending to Svankmeyer's experiments with tactility alongside this analysis, I demonstrate the ways landscape signals an expansion of tactility into the aesthetic and vice-versa to reveal the concrete irrational at work in audience's perception of narrative space. By focusing on landscape, I contribute to our understanding of the ways that Svankmeyer's praxis both accords with ideas that are central to historical surrealist movements while constituting a personal and idiosyncratic poetics.

Jiacheng Du, University of Southampton (UK)

Renegotiating Psychoanalysis: Alternative Oedipus Complex in Japanese Surrealist film

In 1925, just one year after the publication of *manifesto of surrealism*, French Surrealist works were introduced to Japan. Showing interest in these works, Japanese artists/theorists apply Surrealist motifs in their works and discuss their own definition of Surrealism. Rather than imitating their French peers, Japanese artists/theorists adapted Surrealist ideas within a Japanese cultural-social context, renegotiating several important Surrealist themes and their sources of psychological inspirations,

including Freudian Psychoanalysis. Previous studies have produced a rich literature about distinctive stylistic motifs and subject matters in Japanese Surrealist films, but not enough attention has been paid to narrative modes and philosophical reflections in films.

This paper discusses how Japanese Surrealist films explore psychoanalytic ideas by applying Japanese cultural motifs to modify Freudian concept of the Oedipus Complex. In this paper, I investigate the case of Terayama Shuji's *Den-en ni shisu* (To Die in the Country, 1974) to illustrate how the mother-son relation in this film communicates with Ajase Complex, a Japanese version of the Oedipus Complex. This paper argues that, different from identifying with the father in Freudian terms, the mother-son relation in this film indicates a different psychological model rooted in Japanese culture, which highlights the contradiction between an unconscious dependency toward mother and a double guilt feeling of aggression and forgiveness. Through this case study, this paper aims to capture cultural inspirations of Surrealism in Japanese contexts. [This is part of my PhD project (*Female representations in Surrealist films*)]

Arnaud Maillet, Sorbonne Université (FR)

Quand y a-t-il surréalisme dans le film d'animation ? Une histoire

Le développement du dessin animé et du film d'animation surréalistes après la seconde Guerre Mondiale et ailleurs qu'en France met au pied du mur la conception bretonienne du surréalisme. L'histoire de l'animation surréaliste montre que, plutôt que de parler de films d'animations surréalistes comme catégorie, il conviendrait de se demander ce qu'il y a de surréaliste dans tel ou tel film d'animation. Qu'est-ce qui fait que tel ou tel film ou morceau de film peut être qualifié de surréaliste ou pas (question esquivée par Ado Kyrou dans son par ailleurs excellent ouvrage).

L'image en mouvement en général, et le film d'animation en particulier, remettent ainsi en cause ou plutôt élargissent les définitions de Breton du surréalisme reposant sur une esthétique qui agence un processus d'association à une intégration du hasard et de l'inconscient d'une part, et développant une conception essentiellement littéraire du surréalisme d'autre part. En effet, Felix le Chat ou Tex Avery, par exemple, ne sont pas surréalistes en soi, mais développent un *quelque chose*, un *je-ne-sais-quoi* de surréaliste. Le but de cette communication est de tenter d'appréhender ce quelque chose à partir du livre de Ferdinand Alquié (1956) et de son compte-rendu par Gilles Deleuze qui renouvellent notre approche du surréalisme en proposant d'affirmer qu'il y a surréalisme quand un agencement s'opère entre un désir et un signe. Que cela signifie-t-il ? Comment le film d'animation met-il en œuvre cet agencement pour qu'il y ait surréalisme ? Quelles sont les possibilités visuelles de cet agencement en matière d'animation ? Quelle est cette histoire ?

Sally Shafto, Framingham State University (USA)

Mapping the Surrealist Ties of Filmmaker Robert Bresson

This paper proposes an examination of the early life of the esteemed but highly secretive filmmaker Robert Bresson (1901–99). At the age of 42, he made his first feature *Les Anges du péché* during the German Occupation, and spent a lifetime trying to distance himself from his youth in the 1920s and 1930s. Teasing out his biography from multiple angles will reveal echoes of his time with the Surrealists.

In the tumultuous Roaring Twenties and the ensuing Depression, Bresson abandoned the formal study of painting, married twice, did commercial photography occasionally with Surrealist overtones, was friends with Max Ernst, and in 1934 released his first film, *Les Affaires Publiques* (1934), a short financed by the English Surrealist Roland Penrose. A Surrealist satire on the contemporary political situation in Europe, *Les Affaires publiques* flopped at the box office, thus delaying Bresson's graduation to making feature films.

Bresson's first marriage, long concealed, brought him into contact with Jacques Baron, the youngest of the early Surrealists, with whom he shared the same psychoanalyst, Adrien Borel, and later the artist Wols. His second marriage brought him within the charmed inner circle of Coco Chanel, a close friend of the poet Pierre Reverdy, a crucial fellow traveler of the Surrealists. An analysis of Bresson's *Notes on the Cinematograph* reveals Reverdy's likely influence on Bresson.

In celebrating the 100th anniversary of the founding of surrealism, this investigation into Bresson's early life promises new insights into his creative wellsprings.

Global Afro-Surrealism

Chair: Kathy Lou Schultz

Through the analysis of works by historical, mid-century, and contemporary writers and artists of African descent, this multi-disciplinary panel examining film, music, and poetry engages core questions for international surrealism and Africana Studies. The writers and artists we will discuss include Ja'Tovia Gary, Ted Joans, Jayne Cortez, and Joyce Mansour. Their work variously engages the decolonization of Africa, Black Power, Black feminism, Pan-African politics, and France's May 1968 uprising, through their Surrealist practices. We will name the Black presence in historical Surrealism and the influence of Black cultural products, including jazz, on the global evolutions of the movement. I call this panel "Global Afro-Surrealisms," while leaving space to trouble or re/define the term and think outside of binary constructions.

Tiffany Barber, University of California (USA)

Black Femme Surrealisms for the New Millennium

This paper frames multidisciplinary artist Ja'Tovia Gary's film practice as an instantiation of Black Femme Surrealism in the new millennium. In so doing, it makes two interventions. First, the essay brings Black study and art history together as co-constitutive disciplines that open up new lines of inquiry and new origin stories regarding the historical avant-gardes. Second, the in-depth analysis of Gary's use of automatic writing, tactics of camouflage, and collage as aesthetically generative strategies highlights Black femme embodiment as a cornerstone of Surrealist practice. Looking back to the early twentieth century and forward to the future of moving images, Ja'Tovia Gary mobilizes the concept of Sankofa within Black study--"reaching back to get it" in order to imagine new worlds and political horizons. The essay consequently spotlights the Black feminist origins of the historical avant-gardes as well as a distinctively Black presence in Surrealist art practice and aesthetic philosophy.

David Grundy, Freie Universität Berlin (DE)

«Jazz is my religion, and surrealism is my point of view»: Ted Joans and Jayne Cortez

"Jazz is my religion, and surrealism is my point of view", Ted Joans often proclaimed. For Joans, Surrealism was not a literary style but a way of life. Joans left the US in the 1960s for a peripatetic existence in Europe and Africa, the latter of which he

understood as “a surrealist continent, thus the most marvelous.” His travels encompassed the world of international bohemia, decolonising Africa, jazz and international surrealism, manifesting what Brent Hayes Edwards terms “vagabond internationalism”, part of a diasporic lineage in which Blackness flows into and out of the borders of the US, revealing the Black presence too often excluded from accounts of Beat and Surrealist communities alike. In this paper, I set Joans’ work alongside that of his long-term friend Jayne Cortez. Sharing Joans’ surrealism, his love of jazz, and his Africa-focused internationalism, Cortez was founder of the Watts Repertory Theatre Company, leader of The Firespitters, publisher of Bola Press, and co-founder of the organisation Women Writers of Africa, her poetry conceived as a surrealist “festival” of multiple voices, transforming and transformative. Cortez’s and Joans’ is a surrealism engaged with Third Worldist politics, with a particular focus on the African Continent, from the Pan-African Festival in Algiers to the anti-apartheid struggle in South Africa. Centering them in the story of Surrealism is crucial for a truer sense of the movement and for a reflection on its relation to Blackness, internationalism, and the liberatory power of jazz, dreams and revolution.

Grégory Pierrot, University of Connecticut at Stamford (USA)

On a Mission: Ted Joans, Surrealism, Jazz and the Revolution in France

On leaving the United States in 1960, Surrealist poet Ted Joans first chose to go to Paris, which he associated with Surrealism at large and André Breton in particular. Their chance meeting on the streets of Paris was but the confirmation that Joans had a special connection to a city he would make his principal European base of operations. Joans famously crisscrossed Africa and Europe. In this presentation, I will focus on the time period between the late 1960s and mid-1970s when Ted Joans spread the gospel of Black jazz Surrealism in France. Once a relatively apolitical figure, it is in his capacity as intermediary for African American figures (musicians, writers, activists) traveling to France that he committed to Black Power politics. It is as a self-proclaimed “representative of Black Power” that he proposed a revisionist approach to Surrealism and revolution featuring Blackness not as the peripheral, at times exoticist influence it had been for French surrealist forebears, but as its core. Developing in the run-up to France’s May 1968 uprising, Joans’ proselytizing in France was, I contend, deeply influential.

Kathy Lou Schultz, University of Memphis (USA)

Slipping language, gender, nation: Joyce Mansour's binary explosions

Surrealist poet and short story writer, Joyce Mansour, is variously described by scholars, critics, and poets as Egyptian-French, Jewish-Egyptian, Syrian-Egyptian-English, francophone Egyptian, a Syrian Jewish exile from Egypt, and a Jewish poet born in England. Her work is included in the volume *Black, Brown, & Beige: Surrealist Writings from Africa and the Diaspora* edited by Franklin Rosemont and Robin D.G. Kelley that documents "the extensive participation of people of African descent in the international surrealist movement" but whose title, borrowed from Duke Ellington, resists racial binaries. As part of her Surrealist project, she wrote poems to oppose colonial violence in Africa: In Mansour's work, "Pandemonium," published in France in 1976, the "pandemonium" is colonialism. She is also known as a poet of the erotic and the female body, but in several of her works, she conjures a body that is both male and female. Moreover, Mansour chose to write in French, which induced a kind of linguistic alienation that she found productive to her work. This paper investigates what it might mean to include Mansour as an Afro-Surrealist, as a poet who slides across nations, genders, and languages and upsets binary thinking.

L'Allemagne et le surréalisme

Chair : Sigrid Ruby

ALLEMAGNE figure en majuscules sur la carte légendaire Le Monde au temps des surréalistes (1929). Mais c'est justement en Allemagne qu'une scène surréaliste n'a jamais pu s'établir. Et même dans la recherche en histoire de l'art ainsi que dans l'histoire des collections et des expositions, l'Allemagne reste à ce jour une tache blanche dans le paysage surréaliste. Cela s'explique essentiellement par l'histoire particulière de l'Allemagne. Aucune avant-garde n'y a été prise idéologiquement et esthétiquement entre les blocs politiques du fascisme et du communisme au XXe siècle comme l'a été le surréalisme. La relative invisibilité de cette avant-garde en Allemagne provoque une série de questions : quels sont les discours esthétiques et les traditions de l'histoire des idées, quelles sont les césures historiques et les intérêts politico-culturels, quelles sont les conditions économiques et les conditions institutionnelles qui ont favorisé, influencé et empêché la formulation, la présence et la réception du surréalisme dans l'Allemagne (divisée et réunifiée) ? Quelles positions artistiques ont pu s'affirmer, lesquelles ont été exposées et collectionnées, lesquelles ont été poussées à l'exil ou développées seulement là ? Pourquoi l'Allemagne n'est-elle pas devenue un centre du mouvement surréaliste, alors que la philosophie, la science et l'esthétique germanophones, entre Novalis et Nietzsche, entre Hegel et Freud, offraient des références si importantes ? En partant de ces questions, le panel souhaite mettre en place une étude systématique du «surréalisme et l'Allemagne» entre la République de Weimar et la réunification.

Sigrid Ruby, Justus-Liebig-Universität Gießen (DE)

Surrealism and/in Exile. German Émigré Artists in the UK

Due to the political situation in Germany, i.e. the rise of Nazism, many avantgarde artists preferred to (or were forced to) leave the country sooner or later. Among the protagonists of Surrealism, Max Ernst is the best-known example. While Paris and New York are well known and studied as places of Surrealist exile, the situation in the United Kingdom, which became a home to many German artists in the 1930s and 1940s, appears to be rather ignored. Surrealism arrived rather late in Great Britain, the "International Surrealist Exhibition" of 1936 in London being a veritable media event that helped modern art to make its breakthrough in the country. While London based art critics and collectors (f. ex. Herbert Read, Roland Penrose) promoted international Surrealism, British artists also shaped their own branch of the artistic movement. Émigré artists of German origin such as René Halkett, Hein Heckroth, Heinz Henghes, and Kurt Schwitters, who sympathized with Surrealism and worked in that vein had to position themselves in a contested field. Moreover, as the war and the German Wehrmacht progressed, they were confronted with mistrust and some of them were deported as so-called enemy aliens (within the

UK, to Canada and to Australia) in the early 1940s. In my paper I want to shed light on some of these biographies and reflect on the significance of Surrealism in each case: was it an artistic practice that offered mental and psychological refuge? Did Surrealism provide a kind of home in exile? Could it be used strategically, as a brand (name)? Were these artists perceived as “German Surrealists” or as members of a decidedly international modern art movement?

Annabel Ruckdeschel, Justus-Liebig-Universität Gießen (DE)

«Useful arguments against an inhuman reality? » On the reception of Surrealism in the GDR by the journal *Bildende Kunst*

On the first sight, in the German Democratic Republic, Surrealism conflicted with the art doctrine of socialist realism. However, the evaluation of the relationship between Realism and Surrealism within the official art system was far more complex. In the 1970s and with the increasing positioning of art in the GDR in relation to international art phenomena, the question arose in a specific way as to which forms of realism were useful for raising awareness of social conditions. In particular, the GDR's 8th art exhibition in Dresden, the international graphic art triennial *Intergrafik* and the interaction with Chilean artists who supported Salvador Allende's *Unidad Popular* stimulated an interest in the history and influences of Surrealism. Although this debate was not widespread, it can be traced through various articles in the magazine *Bildende Kunst*, which the paper will focus on. Here, Rudolf Kober, amongst others, discussed whether and to what extent surrealism provided “useful arguments against an inhumane reality”.

Eleanor Moseman, Colorado State University (USA)

Why Worpswede? Surrealism & Transformation in Post-war Germany

Surrealism arrived in Weimar Germany without fanfare and polemics, in an era exhausted by civil war, stultifying compromise, political assassinations, rampant inflation, decadent consumer excesses, and rising nationalism. Borne on the interpersonal connections between artists, surrealist practices spread primarily through dialogue and experimentation in the private studios of independent artists. After 1933, National Socialism's persecution of modern artists sent progressives abroad or into inner exile in rural Germany. In the isolation of self-preservation and existential questioning, Surrealism rooted itself in artistic persistence, quietly fostering an artistic revolution. But why, among other non-centers, did surrealist methods thrive in Worpswede?

Worpswede earned a reputation as an artist colony in the 19th century and by the early 1930s had become a stronghold of progressive writers and artists. Its environs present a unique landscape characterized by an ice age landscape pocked by moors creating a stage for the marvelous and constant transformation. Enormous granite boulders, dragged by the movement of advancing and retreating ice, stand sentinel

on solid ground that frames peat bogs in which nature literally digests itself. As such the land around Worpswede is a skein of arable webbing that supports agriculture that frames treacherous basins of rotting organic matter. The dichotomy between the hospitable and inhospitable, the dry and the wet, the life-giving and the decomposing mark the moors of Worpswede as an endless oscillation of opposites that merge the rational and the irrational.

Ellida Schargo von Alten (1911-1996) offers a case study of a writer and visual artist whose career unfolded in 1930s Worpswede amid the tensions of the Third Reich. After the war she blended her fiction writing with visual art informed by automatist methods she practiced with her life partner Richard Oelze, whom Paul Éluard described as “the only true Surrealist.” Von Alten reinvented these automatist strategies in keeping with her deep knowledge of the peculiarities of the landscape surrounding Worpswede. Pastels and charcoal drawings she made from the 1940s to 1970s reveal her fascination with transformation evident in her creative writing in which she evokes an unstable landscape that shifts with sustained observation. The unique characteristics of the Worpswede landscape ground her investigation, in word and image, of the marvelous qualities of natural forms and that morph into fantastical settings.

Discrepant Analogy 1: Transpositions of Surrealism

Chair : Barrett Watten

*The 6th annual conference of ISSS follows the lead of the preceding five in charting the “dispersion and influence” of surrealism, across historical periods and global time zones. The 2024 meeting celebrates the 100th anniversary of the First Manifesto as the founding moment of an avant-garde movement that has become definitive from that time on. The present call for papers asks for work on how the foundational works of the movement may be read as immanent to works of literary or visual avant-gardes to come, particularly those that do not see themselves as primarily surrealist. In other words, it seeks a relation of “discrepant analogy” in the transformative relationship between surrealism and works in the future. As an example, Johanna Pawlik devotes a chapter on American Beat poets who reworked Breton’s *Nadja*, for instance in Lawrence Ferlinghetti’s novel *Her*. In an essay that departs from the Benjaminian concept of *Umfunktionierung*, I read “la beauté est dans la rue” in *Nadja* as immanent to American Language writer Lyn Hejinian’s allegorical “call to the everyday” in her hybrid prose poem *Positions of the Sun* (2018). Another discrepant analogy between surrealism and later work might begin with Breton and Eluard’s attempt to imitate clinical symptoms in *The Immaculate Conception* with more recent poetry that gives over to madness, from Hannah Weiner’s dissociative writing to Johannes Göransson’s media-inflected dreamscapes. Between the two poles of “discrepant analogy” may occur a mediating theoretical approach (Benjamin, Foucault) or a cultural history that repositions Eurocentric surrealism in globally emergent cultural terrains. The larger point of this session will be that the productivité of surrealism is nothing if not prodigious, and is not confined solely to works that tip their hat to their oneiric forebears.*

Abigail Lang, Université Paris Cité (FR)

From «Mantis» to Found Objects: Louis Zukofsky’s Surrealist Musings

French poets who became enthused with Objectivist poets Charles Reznikoff, Louis Zukofsky and George Oppen in the 1970s rightly promoted them as an antidote to a pervasive Surrealist legacy in a country where Modernism was almost entirely cannibalized by Surrealism. Here was a poetics that foregrounded the object and historical particulars instead of the image and the exploration of the unconscious, and that submitted writing to a rigorous test of sincerity instead of indulging in *écriture automatique*. Louis Zukofsky’s 1933 letters to Ezra Pound confirm his distrust of the Surrealists and their taste for “trance”. And yet, Zukofsky manifestly felt he needed to reckon with Breton’s movement: his 1934 sestina “Mantis” seizes upon a Surrealist creature *par excellence* and responds to the 1934 issue of *Minotaure* (n°5) by abundantly quoting Caillois’s “La mante religieuse. De la biologie à la psychanalyse”.

While “Mantis” can arguably be read as Zukofsky’s dismissal of Surrealism, then why does he entitle his 1962 collection of poems *Found Objects*, resorting to the unmistakably Surrealist concept of the *objet trouvé*?

Taking up where the essay “Recencies in Poetry” (1932) left off, the preface to *Found Objects* shows Zukofsky struggling to reconcile an aesthetics of contingencies (his version of “hasard objectif”?) and a Spinozist ontology (“Nothing in the universe is contingent, but all things are conditioned to exist and operate in a particular manner by the necessity of the divine nature”; *Ethics* I, prop. xxix). Reconsidering these various texts, I hope to show how Zukofsky’s sporadic dialogue with Surrealism helped him think out his own poetics and articulate historical determinism and the providential order of nature.

Barrett Watten, Wayne State University (USA)

Oneiric Platforms: From *Les Vases communicants* to Language Writing and Beyond

In this presentation I will theorize the *productivité* of surrealism, within the movement and in its expanding global influence, in terms of a mechanism of “discrepant analogy.” My source for this mode of transformation is not with the “automatic message” or the state of “pure psychic automatism,” nor is it in the surrealist encounter with the object (material or human). Rather, I see its source in the complementary state or “capillary tissue” between visionary interiority and waking reality in André Breton’s 1932 *Les Vases communicants*. At the time, Breton was in intellectual competition with the materialists of the Left; he sought to reconcile surrealist method—under attack as reactionary subjectivity—with material necessity, while not surrendering to historical determinism. The result was a hybrid aesthetics and politics that would lead Breton to a subtle shift of priority toward “radical form,” seen for example in his 1945 *Ode to Fourier*, as a revolutionary politics. This essay will read this transitional moment in Breton toward later experiments in “radical form” that may not derive directly from surrealism but refunction its “capillary tissue” toward a different “oneiric platform” or “operating system” that is both bivalent and hybrid, comprising the material and interpretative—thus its *productivité* as support for an “uninterruptible” poesis of language and world. Lyn Hejinian’s mid-career masterpiece *A Border Comedy* (1997) creates such an “oneiric platform” for meaning-making; this continues in her later work *Saga/Circus*, where the platform is further divided into poetry and prose. Time permitting, I will follow the use of an enabling “oneiric platform” in two experimental African American poets: Tyronne Williams and Renee Gladman.

Gail Scott (CAN)

***Refus global*: Still a Guiding Light in Québec Art and Culture at 76**

The hall of mirrors I “grew up” in as an artist reflected, substantially, the tenets of Québécois *automatisme*, largely considered to be the Québec manifestation of French surrealism. *Refus Global*, the *Automatiste* manifesto, signed by the Québécois painter Paul-Émile Borduas but co-written with students and artists over a period of seven years, offered, on our shores, an explosive extension of Breton’s first manifesto. Its appearance in 1948, at a time when Québec was absolutely suffocating from the socio-cultural impact of Anglo colonization in cohort with the clergy, meant that it was broadly and deeply culturally rooted from the outset. I believe this distinguishes it somewhat from surrealism in the US and Europe. It called to a people *né pour un petit pain* to break with society’s utilitarian aspirations, to aspire instead to magic, to love, to *révolution*. Significantly, the *automatiste* call was still seminal for writers/artists of my young 70s/80s cohort in Québec. That it has appeared periodically since as a determining force in Québec arts and letters indicates that *l’Automatisme* has long come to be more than the property of the artistic avant-garde. Propelled into relevance by Québec’s 1960s Quiet Revolution, it emphasized the importance of an end to submission to ‘Reason’ in art as well as in everyday life. Its take on modernity, particularly as concerned the impact of sedulity on the collective imagination, contained an incipient warning—was perhaps even prophetic—re the dangers of Liberal pragmatism. That *Refus Global* appeared at a time of *sociétal* state of emergency—along with its insistent call, not just to artists, but also to *la collectivité*—has resulted in a periodic reiteration of a certain formal daring and originality in Québécois cultural production rooted in *l’Automatisme*.

Féminismes

Chair: Brianna Mullin

Fabienne Dumont, Université Jean Monnet Saint-Etienne (FR)

En France, les féministes des années 1970 étaient aussi surréalistes

Dans les années 1970, au moment du mouvement féministe, des artistes s'engagent et réfléchissent à leurs positions de femmes dans la société et dans leur création. Certaines participent aux collectifs féministes en art en France, comme Ody Saban (née en 1953), qui fonde un groupe, participe à son évolution vers un second et met en place des squats artistiques en parallèle. Elle a été proche du mouvement surréaliste et tout son oeuvre en est imprégné, elle s'en revendique tout en affirmant sa position critique féministe dans des représentations corporelles et amoureuses qui inventent d'autres rapports sociaux de sexe et dessinent un imaginaire féministe. Myriam Bat-Yosef (1931-2023) entend aussi, dans des oeuvres aussi colorées que celles d'Ody Saban, investir ses peintures et ses objets assemblés et peints de son imaginaire féministe. Enfin, dans la revue culturelle par excellence de cette période, *Sorcières – Les femmes vivent*, on découvre de multiples dessins de Leonor Fini (1907-1996), autre figure qui s'associe à ces créatrices et à leurs réflexions sur leur situation et leurs désirs d'affirmation, de libération des codes patriarcaux et de genre qui ont pesé sur leurs vies et leurs parcours d'artistes.

Cette communication s'attachera à revenir sur leurs parcours en tissant des liens entre elles pour dégager une trame commune d'engagement qui définira leurs manières d'être des artistes aux affinités surréalistes en pleine effervescence du mouvement féministe. Elle s'appuie sur des recherches au long cours au sujet des artistes féministes des années 1970 en France (*Des sorcières comme les autres – Artistes et féministes dans la France des années 1970*, Rennes, Presses Universitaires de Rennes, 2014), renouvelées par d'autres approches (par exemple, un texte qui accompagnait l'exposition d'Ody Saban : « Les livres d'artistes d'Ody Saban : un univers chatoyant, royaume de kous », *Ody Saban*, Laval, musée d'art Naïf et des Arts Singuliers, 2019, p. 32-42).

Bridget Hardiman, University of St Andrews (UK)

Denise Bellon and the Désert de Retz (1960): Photography, Performance, and Surrealist Gathering

In April 1960, a few months after the opening of the 'Exposition internationale du Surréalisme' (EROS) in Paris, the French surrealist group gathered in the ruined eighteenth-century gardens of the Désert de Retz. The meeting – which included participation from André and Elisa Breton, Aube Breton-Elléouët, Joyce Mansour, Mimi Parent, and José Pierre, among others – incorporated elements of costumed performance and interaction with the space.

Denise Bellon (1902-1999), a French photographer and photojournalist, was present at the event and photographed between twenty and thirty images there. By 1960, Bellon established a decades-long history of photographing surrealist events, including three surrealist exhibitions. As such, Bellon's photographs at the Désert de Retz mix a keen photojournalistic approach and a longstanding familiarity with surrealist practice. The photographs are a rich visual record of the event, including group and individual portraits, candid moments, and the space itself. They also depict elements of surrealist imagery such as the forest, the ruin, and the mask.

This presentation examines how these photographs depict the Désert de Retz as a surrealist space, portray the surrealists individually and as a group, and highlight performance at this particular moment in postwar French surrealism. It also aims to position Bellon as a vital contributor to the legacy of surrealist artworks, artists, and encounters. A renewed discussion of the Désert de Retz, therefore, decentralizes the urban spaces of surrealism and highlights the role of gathering, performance, and photography in the broader movement.

Clémence HIGOUNENC, Université Toulouse 2 Jean-Jaurès (FR)

Mary Low, « femme surréaliste entre toutes »

Par sa vie comme par son œuvre, la poète et artiste anglaise Mary Low (1912-2007) est une figure exemplaire du surréalisme international et engagé. Pourtant, sa notice dans le *Dictionnaire général du surréalisme* se conclut ainsi « Femme surréaliste entre toutes, M. L. n'a pourtant pas eu l'honneur d'un chapitre dans l'ouvrage qui porte ce nom ». Elle n'a en effet, à ce jour et à l'exception des écrits de G. Roche et de quelques rares mentions, bénéficié d'aucune étude.

Militante trotskyste, elle est en 1936 à Barcelone où, milicienne dans les rangs du POUM, elle côtoie Andreu Nin comme Benjamin Péret. En 1939, elle vit aux côtés de Toyen et Heisler l'invasion de Prague. Puis, sa vie à Cuba est celle d'une lutte contre le régime autoritaire de Batista, jusqu'à son dernier exil pour Miami, sous la menace castriste.

En marge, depuis Cuba, du groupe parisien qu'elle rejoint en 1935, c'est néanmoins sous le signe du surréalisme que Mary Low a toute sa vie placé la poésie, à laquelle elle se consacre. Des écrits guidés par l'amour, celui porté à Juan Breá, poète surréaliste et révolutionnaire cubain, et habités par le voyage, l'exil, et la lutte pour la liberté. Si la publication du *Red Spanish Notebook*, écrit à quatre mains avec Breá, lui a permis une certaine reconnaissance, ses écrits poétiques et théoriques, pourtant riches (*La saison des flûtes*, *La Verdad Contemporanea*, *Tres Voces*, etc.), sont à ce jour relativement ignorés.

Cette communication propose ainsi de mener une étude synthétique de la vie et des écrits de Mary Low, considérée comme une figure exemplaire de l'engagement politique des femmes surréalistes.

«Studi sul Surrealismo» (1973). Surrealism in Italy in the 1960s and 1970s through the Lens of Italian Militant Art Criticism Chair : Caterina Caputo

While studies on international Surrealism spread widely in the last few years, the question of reception and dissemination of Surrealism in Italy remains still under investigated. By analysing three emblematic case studies, this panel intends to make a contribution to this field of research by proposing a focus on the reception of the movement in Italy in the 1960s and 1970s through the lens of Italian militant art criticism. How was Surrealism read and received in post-war Italy by militant art critics engaged with contemporary art? What Surrealists' themes and artists were these critics interested in studying the most? What role did art critics play in Surrealism historisation and dissemination in post-war Italy?

The historical starting point of the panel is a serie of seminars entitle "Studi sul Surrealismo" (Study on Surrealism) held between 1972 and 1973 at the University of Salerno by prominent voices of Italian art (critics and art historians) of that time. The aim of these seminars was – as seminars' curator Filiberto Menna explained – "to make Italian culture, the artistic culture in particular, react to the complex information provided by the Surrealist affair, after many, perhaps too many years of inattention or even contemptuous rejection" (Menna, 1977).

The panel is composed by three papers that will present, respectively, three art critics who took part in the 1972-73 seminars: Carlo Giulio Argan (1909-1992), Filiberto Menna (1926-1988), and Arturo Schwarz (1924-2021). By studying these significant figures, the aim of the panel is to shed new light on how art criticism shaped specific narratives of Surrealism in Italy impacting the Italian art scene of post-war years as well as the ongoing debate on avant-gardes and neo-avant-gardes that ran over the 1960s and 70s.

Caterina Caputo, IUAV University of Venice (IT)

« La trahison des images » : Filiberto Menna and Surrealism

Art historian, theorist, militant critic, lecturer, exhibition curator, and politically engaged, Filiberto Menna (Salerno, 1926 – Rome, 1989) crossed different discourses in his writings on art: painting, design, architecture, aesthetics, and poetry. His interest in Surrealism dates back to the 1960s and 1970s, firstly through exhibitions reviews, later with a peculiar effort that aimed to historically rediscover the move-

ment and its impact on the contemporary art scene. Between 1972 and 1973, he organised a series of seminars at the University of Salerno dedicated to Surrealism, entitled "Studi sul Surrealismo" (Study on Surrealism): "an overview of Surrealism and its fortunes in Italy" (Menna, 1977, p. 11). On that occasion he made a talk entitled "La trahison des images", in which he analyses René Magritte's linguistic experiments (both visual and verbal) on reality and representation, on rational and irrational, emphasizing Magritte's reflections on what the real object really is and what representation is with regards to the viewer. Actually, Magritte's represents a key artist in Menna's coeval analyses on conceptual art that would soon lead to the publication of Menna's seminal volume *La linea analitica dell'arte moderna* (The Analytical Line of Modern Art, 1975).

All this considered, my paper aims to analyse Menna's writings on Surrealism, and further shed new light on Magritte's critical fortune in Italy in the 1960s and 1970s within structuralist art critic circle, in which Menna became an eminent name in the Italian art context.

Carlotta Castellani, University of Urbino Carlo Bo (IT)

«Manifesto for an Independent Revolutionary Art»: Arturo Schwarz, André Breton and Leon Trotsky

On the occasion of the Salerno seminars on Surrealism (1972-1973), Arturo Schwarz presented a first draft of what will become one of his best-known volumes on Surrealism history, "Breton e Trotsky. Storia di un'amicizia", published in 1974. In Italy, Schwarz's activity as publisher began in April 1952, when, following his expulsion from Egypt where he was imprisoned as a "Trotskyist", he founded his publishing house (and later gallery) in Milan. Schwarz published various volumes by Leon Trotsky, including "La rivoluzione tradita", "La terza internazionale dopo Lenin" and "Letteratura arte libertà". The "Manifesto per un'arte rivoluzionaria" (Manifesto for an Independent Revolutionary Art) is published within the latter and is the core of Schwarz's seminar in Salerno.

The paper intends to present Schwarz's ideological position in interpreting Surrealism, starting from his deep knowledge of Trotsky's ideas. In Italy, his activity as Gallerist started in 1959 with the *Mostra Surrealista Internazionale* which opened at the historic headquarters of the Schwarz gallery in Milan in via S. Andrea 23 (27 April - 16 May 1959), organized in conjunction with the "Giornate surrealiste di Milano" by Jean Jacques Lebel and Schwarz himself and publicized by the surrealist magazine founded by Schwarz for the occasion and entitled "Front Unique". Focusing on this chronological period (1958-1973), it will be underlined Schwarz's profoundly ideological reading of Surrealism in antithesis to other international critics, in particular like William Rubin, trying to question how this view determined a certain image of the movement in post-war Italy.

Giuseppe Di Natale, University of L'Aquila (IT)

Giulio Carlo Argan et le surréalisme: une approche pas évidente

Lors des rencontres "Studi sul Surrealismo" tenus à Salerne au début des années Soixante-dix, l'historien d'art Giulio Carlo Argan, qui allait peu après entrer en politique, présentait une communication intitulée *Il sublime subliminale di Max Ernst*, artiste qu'il définissait comme « le plus surréaliste des surréalistes ». C'est bien dans les années 1970 qu'Argan avait commencé à s'intéresser et à écrire sur un certain nombre de peintres et de photographes qui ont fait partie du mouvement de Breton, ou qui y ont participé pendant une brève période. C'est le cas de Joan Miró, de Man Ray et d'Ernst lui-même. Toutefois, le jugement sur le mouvement et sur ses protagonistes n'avait pas été toujours positif, surtout au cours des décennies précédentes. En effet, à plusieurs reprises, pendant les années 1950 et 1960, il avait attaqué le surréalisme comme un mouvement « stérile et dépassé » et ses revendications comme des « immoralismes surréalistes », définissant l'inconscient exhibé par le surréalisme comme « inconscient de classe : l'autre face de la lucidité rationnelle, de l'efficacité, de la clarté de vision du "manager" bourgeois ». À cette époque il "sauvait" seulement la période surréaliste de Picasso. Une des questions auxquelles notre communication veut répondre est : quelle est la raison de ce changement de jugement ? Et surtout : ce changement a-t-il été réellement sincère ? Cette proposition veut aussi analyser les différents passages, et surtout approfondir la lecture que fait Argan de certains artistes surréalistes, afin de comprendre les raisons de ce que l'on pourrait définir comme une approche contradictoire à l'égard du mouvement bretonien.

Surrealism and Transnational Animation After 1945

Chair : Marie Arleth Skov

Over the past century, the international surrealist movement has drawn inspiration from the medium, history, and theory of animation, as well as cartoons, cartoon characters, and renowned animators. Animation brought surrealism's dreams of a revolutionary marvelous art alive. The invention of animation methods such as stop motion filmmaking and hand-drawn celluloid enabled fantastic visual scenarios that extended far beyond the "still life" of painting and sculpture. Cartoons and trick films by pioneers such as Georges Méliès were influential for Salvador Dalí, André Breton, and Robert Benayoun. Many other surrealists and their associates such as Max Ernst, Joseph Cornell, Hans Richter, Len Lye, Roland Topor, Jan Švankmajer, and Lawrence Jordan turned to animated cinema and theories of animacy to express their surrealist visions. The surrealist reception and appropriation of the medium of animation and surrealist animated films themselves foregrounded the idea that animation could assist in the manifestation of the inner dream life in the outer world. Instead of merely positing that surrealism and animation possess profound affinities with one another, or asking what animation at large takes from a broadly construed notion of "the surreal," this panel explores a selection of international post-World War II historical examples of the intersection between transnational surrealism and animation. Our goal is to begin to comprehend the parameters of the legacy of surrealism's rich interaction with animation in the work of postwar surrealists, surrealist associates, and contemporary artists influenced by surrealism. The papers are organized chronologically and in terms of increasing surrealist affiliation. The first paper, by Ann Reynolds, will consider how American surrealist Parker Tyler approached theories of animation in his filmography in the 1950s. Based on interviews and secondary research, our second presentation, by Judith Noble, surveys the links between received surrealism and animation in the work of British artist Penny Slinger between the late 1960s and the present. The final paper in the session, by Marie Arleth Skov, investigates the surrealist roots of the animated oeuvre of the prominent contemporary artist from Sweden, Nathalie Djurberg & Hans Berg.

Our panel seeks to trace a through-line over the last 100 years, connecting the interwar surrealist fascination with surrealism to postwar surrealism and present-day developments in contemporary art. For the past one hundred years, the international surrealist movement has sought a means of pushing beyond the still life of traditional fine arts like painting, drawing, and sculpture. Anticipating the development of digital design tools like 3D animation and Artificial Intelligence art, surrealists found in the medium of cinematic animation "infinite possibilities" for a living medium of art that could accommodate the astonishing expansiveness of the human imagination and the limitless worlds of dreams.

Ann Reynolds, University of Texas at Austin (USA)

Parker Tyler's «Film As The Problem Of Space Control»

In his 1954 essay, “The Film Sense and the Painting Sense,” the surrealist-identified critic and poet Parker Tyler addresses the movie camera’s potential to animate works of art or de-animate life into the still terms of painting. But the balance of his argument is devoted to proposing an alternative to what he calls “the whole reality-myth of film,” which he describes as “a rational effort to formally summarize ‘normal’ behavior”—to present it as reality itself as opposed to embracing the worlds created by, for, and with the camera, that are unconcerned with reality in this sense. Rather than stylistic preferences for documentary or illusionism, Tyler identifies what he calls “the problem of space control” as a root cause of these different approaches to film.

Animation provides him with tools for describing how relationships between figure and ground manifest film’s self-sufficient surrealist-inflected worlds. Tyler’s constellation of animation, space control, and surrealism also resonates with a broader debate among contemporary film critics about cinematic depictions of the spatialized psychological effects of World War II and its aftermath.

Marie Arleth Skov, ARoS Art Museum (DK)

Sweet Horror Claymation: Nathalie Djurberg & Hans Berg’s Neo-Neo-Surrealism

The Claymation films of Nathalie Djurberg (*1978 in Lysekil) open a view into a world of seduction, shame, and sadism; we see strange creatures, soft tissue, and shiny soil. The short and often erratic stories are accompanied by the hypnotizing tunes of Djurberg’s partner, Hans Berg (*1978 in Rättvik)—actually, a techno musician, but who here often imbues a barrel organ sound, which emphasizes the spellbinding childish atmosphere of Djurberg’s Claymation inventions. Mostly, the setting is claustrophobic: the dark impenetrable forest, the mysterious archaic cave, the intimate (shut) chamber. The naked bodies formed by Djurberg are often exaggerated and amorphous at once. As a viewer, it becomes almost impossible to avert your eyes—and ears!—from this enchanting universe of violence and weirdness. While Play-Doh figures perform gruesome debauchery, the beat goes on. This paper analyzes surrealist elements in the work of Djurberg & Berg with a focus on three aspects in particular: One, *absurd desire*, which—in the sense of Gilles Deleuze and Félix Guattari—is dispersed and undirected. Two, *immoral nature*, which links back both to Charles Baudelaire and to the depiction of sexuality through floral symbols in surrealism. Three, *formlessness*, which relates to the depictions of bodies and connects with Georges Bataille. What emerges from the analysis is how nothing is sublimated or idealized in these films; no rules are broken either. Instead, we get a cosmos weirdly free of morality, where transgressions come naturally. In this way, Djurberg & Berg can be considered twenty-first-century neo-neo-surrealists.

Judith Noble, Plymouth College of Art (UK)

Penny Slinger's *An Exorcism*: Surrealism, Animation, and Liberation

Penny Slinger first exhibited her collages in 1969 and was immediately recognised as both a feminist pioneer and an inheritor of Surrealism. Max Ernst was an acknowledged influence on her work and, through the patronage of Roland Penrose, she met with Ernst in Paris. Using herself as subject, Slinger embarked on a radical exploration of the female psyche and a critique of socially-constructed femininity. After constantly battling sexism on the part of gallerists, curators, and other artists, Slinger walked away from the art world in the late 1970s. She has continued to produce work in independent contexts ever since including the *Sixty Four Dakini Oracle*, and a recent series of works in collaboration with fashion house Dior. *An Exorcism* was originally intended as an animated film. Slinger completed a series of still collage images, but it was not until 2019 that she was able to complete the work as an animation, in collaboration with Dhiren Dasu.

Japan, Korea

Chair : Asuza Omura

Jeremy Biles, School of the Art Institute of Chicago (USA)

Angels, Mixed and Deranged: Yotsuya Simon's Erotic Dolls and Japanese Surrealism

In 1965, Japanese dollmaker Yotsuya Simon (1944-) chanced upon a photograph of Hans Bellmer's ball-jointed *poupée*. Inspired by Bellmer's example and animated by his subsequent immersion in surrealism, Simon began crafting erotic ball-jointed dolls (BJDs) while also performing in drag as part of an avant-garde theatrical troupe. Simon's exquisite work instigated an entire BJD culture that continues to flourish in Japan. Despite his momentous influence, however, Simon's erotic, multigendered, and sometimes religiously inflected dolls remain almost entirely unknown outside Japan; no Anglophone scholarship (apart from my own recent work) has treated either Simon's dolls or the surrealist dimensions of Japanese BJD culture. This paper provides an introductory encounter with Simon's extraordinary dolls, placing them within the historical and conceptual context of surrealism. Drawing upon my 2023 visit to the Yotsuya Simon Doll Museum in Shikoku, Japan, I take up key concepts from surrealism, psychoanalysis, and religious studies (e.g., convulsive beauty, the marvelous, chance, fetish, polymorphous perversity, ambivalence, the sacred) to account for the dolls' unsettling erotic appeal. I also reveal and analyze the surrealist curatorial strategies that the museum employs in creating an uncanny home for the dolls and an uncanny experience for visitors. Emerging from this study are novel concepts for both analyzing and *stimulating* the kinds of "sacro-surreal" sensations elicited by Simon's erotic dolls. I conclude with reflections on the global reach of surrealist strategies represented by the museum and on Simon's legacy in relation to the surrealist thought, activity, and gender politics of BJD culture in Japan.

Kim Jaewuk, University of Southern California (USA)

Surrealism in Postwar South Korean Literature: Love and Liberation in Choi Inhun's Fiction & Kim Hyun's Moonji Publishing House

Following the ruptures of Japanese colonialism (1910-45) and the Korean War (1950-53), South Korea's "liberation" was cut short by the U.S. military occupation and the decades of draconian military dictatorships. This presentation will show how surrealism—both as an aesthetic and what Suzanne Césaire calls "the state of mind"—played a vital role as the engine of modernism and its experiments in the 1960s and 1970s under Park Chung Hee's authoritarian regime. South Korean writers and theorists actively utilized surrealist aesthetics and attitudes to navigate the polarization of Cold War politics and rethink the role of literature in it. Choi Inhun (1936-2018), in his fantastical fiction such as *Kuunmong* (The Nine Cloud Dream; 1962), questions the constructed nature of national identity and history via surre-

alist dream narratives that dismantle the stable and fixed understanding of reality. In doing so, Choi gestures to “love”—a central preoccupation for the French surrealists—as the way out of the Cold War ideological polarity. Joining Choi’s attempt to liberate and expand literature from the grip of ethnonationalist realism that dominated the postwar South Korean literary sphere, Kim Hyun (1942-90), a literary critic who studied French literature at Université de Strasbourg, led the founding of the *Moonji* publishing house (Munhak kwa chisöngsa / Literature and Intellect) (1970-present) that brought into print most of Choi’s works. In both their writings, we can locate “love” and “shock” as central elements to literature that could awaken and liberate the readers from the various systems of oppression.

Azusa Omura, Yamanashi Prefectural University (JP)

Surrealism in Japan through focusing on Poetry & Poetics (Shi to shiron)

Through modernization, Japanese poets needed to receive much influence from European poems in order to reflect the new lifestyle which was much westernized. Translations of European poems were essential to develop their expression that matches the reality. Horiguchi Daigaku (a Japanese poet and translator, 1892-1981) is one of the important figures which introduced a variety of French modernist poets (such as Jean Cocteau or Charles Baudelaire) into Japanese literary world through translation. He started to contribute Tanka (a Japanese traditional style of short poems) to a literary magazine at 17, and spent most of his twenties in Mexico, Brazil, Belgium, and other foreign countries accompanying with his father, a diplomat. We can find his tendency to add more experimental expression to his translation and he chose ‘more’ experimental French literary works to translate into Japanese. It is valid to say that Horiguchi built the base of Japanese modernist poetry in the 1920s and 1930s. As a result of that, Modernism in Japan were concluded in a different way from that in France and also influenced by Japanese literary tradition. *Poetry and Poetics (Shi to shiron, 1928-1931)* introducing Surrealist movement into Japanese literary world was certainly under influences of Horiguchi’s translation. They paid attention to several avant-garde movements as long as Surrealism such as Prose Poetry, Cinemoems, Futurism. Takiguchi Shuzo contributed Japanese translation of Louis Aragon’s essay to the magazine. Also, Japanese translation of André Breton’s *Manifeste du surréalisme* (translated by Kitagawa Fuyuhiko) appeared in the fourth issue. This paper will investigate how translation affected to develop Surrealism in Japan and how they changed Surrealism into a different shape from Surrealism in France.

Jelena Stojković, Oxford Brookes University (UK)

Building Portals: Shibusawa Tatsuhiko and Surrealist Books in Japan

Offering a channel for collaboration between artists, writers, and publishers, books were a prominent means of surrealist work. As Elza Adamowicz describes them, they were conceived as portals, combining image and text as a means of transporting the reader beyond the bounds of printed material.

This paper maps this important surrealist activity in Japan across both prewar and postwar periods, with prominent titles including *A Fairy's Distance* (1937), a collection of poems by Takiguchi Shūzō and drawings by Abe Nobuya. It particularly focuses on the work of Shibusawa Tatsuhiko, a prominent surrealist writer and scholar, whose infamous translation of Marquis de Sade's *L'Histoire de Juliette ou Les Prosperités du vice* (1797) ended up in a decade long court trial for obscenity after its publication in 1959. Considering Shibusawa's different book projects, the paper foregrounds his long-term collaboration with Nonaka Yuri, an artist and designer with whom he produced such publications as *Mad King: Ludwig II* (1966).

Surréalisme et Allemagne : Publications

Chair : Julia Drost

Lydia Schmuck, TU Dortmund (DE)

L'anthologie *Surrealismus in Paris: 1919-1930* de Karlheinz Barck

Ne pas concevoir le surréalisme comme un mouvement homogène, mais l'appréhender dans sa «di-versité et ses contradictions», comme un «facteur de perturbation», c'est ainsi que l'éditeur Karlheinz Barck (1934–2012) décrit l'objectif du volume «Le surréalisme à Paris: 1919–1930». L'anthologie rassemble les textes des surréalistes français (manifestes, prose, poésie, interviews) – parmi lesquels le *Manifeste du surréalisme* de Breton et *Une vague de rêves* d'Aragon – mais aussi textes d'auteurs internationaux (Adorno, Tzara, Dalí). Les matériaux du fonds Barck montrent qu'il était prévu d'in-clure aussi l'auteur cubain Carpentier, qui a développé un contre-modèle polémique au surréalisme français avec le «real maravilloso». L'anthologie contient un essai de Barck, dans lequel le surréalisme est caractérisé comme mouvement transnational et transversal, dont la dynamique résulte des controverses et qui ne peut être caractérisé que comme une «unité négative», une «protestation cont-re toute convention». Le volume était prévu comme la première publication des textes surréalistes en RDA, ce qui a été contrecarré par la chute du mur, il n'est paru qu'en 1990. Cela montre la force subversive de l'anthologie: l'idée d'unité et de continuité historique propagée par le régime autoritaire est confrontée à la contradiction et à la discontinuité.

L'objectif de cette communication est (1) d'explorer le concept de surréalisme de l'anthologie à partir des documents d'archives dans le fonds Karlheinz Barck (Deutsches Literaturarchiv Marbach) et la boîte à fiches sur le surréalisme établie par Barck, encore en propriété privée (Andrea Tralles Barck) et donc totalement inexplorée, et (2) d'évaluer l'actualité de cette conception du surréalisme.

Jean Tain, École Normale Supérieure de Lyon (FR)

Une Enfance berlinoise surréaliste? La Chronique berlinoise et l'essai sur le Surréalisme de Walter Benjamin

La réception du Surréalisme par Walter Benjamin a été analysée par le comparatiste Josef Fürnkäs dans son ouvrage de 1988 *Surrealismus als Erkenntnis* [*Le Surréalisme comme connaissance*]. Mais nous voudrions exposer un aspect important de cette réception par Benjamin, qui n'a pas été relevé jusqu'ici dans la critique, ni chez cet auteur : la dimension souterrainement autobiographique de l'essai sur « Le Surréalisme. Dernier instantané de l'intelligentsia européenne » (1929). En effet, la stratégie d'écriture de Benjamin dans cet essai est connue : il s'agit de démontrer l'intérêt politique des divisions qui traversent le Surréalisme, avant et après le Se-

cond manifeste de 1930, à l'adresse des intellectuels antifascistes de la République de Weimar. Benjamin se veut ainsi un critique médiateur entre la France et l'Allemagne. En rappelant ce contexte européen, nous souhaitons explorer une stratégie d'écriture plus secrète : Benjamin glisse dans son essai des allusions à sa jeunesse au sein des « mouvements de jeunesse » anarchisants, dans le Berlin d'avant 1914. Ces souvenirs témoignent ainsi d'une réception sensible, qui vise à transposer les expériences originaires du Surréalisme dans le contexte allemand. Il est alors significatif qu'on les retrouve dans *Chroniques berlinoise*, la version préparatoire des courts textes d'*Enfance berlinoise vers 1900*. On proposera donc l'hypothèse que le Surréalisme n'est pas seulement une influence de l'écriture de Benjamin, mais le « médium de la réflexion » qui rend possible la réminiscence d'une enfance « vers 1900 » et participe donc à une généalogie critique de la culture de Weimar.

Georges Bataille

Chair : Jason Earle

Mark Burde, University of Michigan (USA)

Le cas des fatrasies du Moyen Age : Surréalisme, Oulipo et l'at-tait de l'irrationnel

Rapidement tombés dans l'oubli après leur composition, une soixantaine de poèmes à forme fixe écrits au cours du XIIIe siècle dans le nord de la France connaît un regain d'intérêt depuis leur traduction en français moderne par Georges Bataille (in *La Révolution surréaliste*, n° 6, 1926), suivie de leur inclusion dans la *Première anthologie vivante de la poésie du passé* de Paul Éluard de 1951. Ce corpus « étonnamment moderne » (Pierre Bec, 1977) a longtemps fasciné la critique pour son irrationalité apparente. D'importantes études ont déjà été consacrées aux liens thématiques entre fatrasie et poésie antirationnelle du XXe siècle, notamment par Martijn Rus et Patrice Uhl. Nous nous proposons de faire le point sur l'état de la pensée critique sur ce sujet. Dans quelle mesure les rimes du corpus fatrasique constituent-elles une forme fixe sophistiquée qui anticipe « l'écriture automatique » en faisant preuve d'une « écriture méthodique » (Wilhelm Kellermann, 1968) ? La dimension formelle du corpus choisi nous éclaire sur l'intérêt des surréalistes pour ce dernier et sur son influence sur les nouvelles écritures du XXe siècle.

Disa Persson, University of Glasgow (UK)

Historicising the Monstrous: Georges Bataille's «Les écarts de la nature» (1930), Pronatalism, and French Eugenics in the Interwar Period

In a 1930-issue of the avant-garde magazine, *Documents*, six teratological illustrations, reproduced from Nicolas-François and Geneviève Regnault's 1775 treatise, appeared in print. Notably, while the Regnaults' study featured an array of species – humans, both young and old, as well as animals – the six images selected for print in *Documents* are only of children, victims of infant mortality or stillborn. Shedding new light on such striking selection of illustrations, this paper reinterprets the journal's critical gesture, situating it against the grain of France's longstanding fear of depopulation where the motif of the child loomed as an anguished and ideologically charged sign. In fact, conditioned by such national disquietude, French eugenicists too anchored their rhetoric in this anxiety-laced terrain, promoting – unlike their European counterparts – not the restriction of 'unwanted' births but instead the cultivation of 'healthy and beautiful babies'. When *Documents* intervened in France's obsession with the child, therefore, the political weight this motif carried in discourse was deliberately agitated. The pronatalist logic it upheld was subverted, turned on its head. Against the grain of Third Republican ambitions to cement a

regenerated national self-image of strength, stability, and progress, *Documents* subversively unveiled a different, decidedly heterogenous counter-portrayal of France. Indeed, as Georges Bataille joyously announced in 'Les écarts de la nature', the essay published alongside the teratological illustrations, all that eugenic thought had demonstrated with certainty is that each 'individual form', uniformly unable to meet its ultra-utopian ideals, is 'a monster.'

Michał Sobański, École du Louvre (FR)

Une sexualité acéphale: Le dionysiaque et la critique du fascisme dans l'œuvre de Georges Bataille

Lorsque, dans son essai consacré à l'œuvre de Georges Bataille, Jean-Paul Sartre affirmait que le mysticisme est une « jouissance intuitive du transcendant¹ », il est difficile de résister à l'impression que ce n'est pas la forme, mais son mouvement inconscient que le philosophe jugeait érogène. L'essence de l'extase réside en effet dans son entre-deux, qui oscille entre le corporel et le spirituel. Cet entre-deux, de la mort du corps et de l'éveil de l'esprit, prend les formes les plus extrêmes dans l'œuvre de Bataille.

Entre les années 1936 et 1939, l'écrivain travaille avec ses amis, Pierre Klossowski et Georges Ambrosino, sur une revue qui se veut en quelque sorte une apologie de la physiologie de l'expérience esthétique que Bataille emprunte à la philosophie nietzschéenne. Une eau-forte d'André Masson ouvre le premier numéro d'*Acéphale*, qui n'en connaîtra que cinq, et dans lequel la sexualité, à la frontière du mortel et du sexuel, prend une forme quasiment occulte. La tête découpée de la figure hybride de Masson brûle à la place des organes génitaux et incarne, par sa citation de Vitruve, le nouvel homme nietzschéen, celui de l'extase. « L'homme, explique Bataille, a échappé à sa tête comme le condamné à la prison². »

C'est dans ce cadre obscur que Bataille forge son opposition au fascisme qui inonde le paysage politique de l'Europe des années trente. L'objectif de cette intervention serait d'essayer de comprendre comment cette critique politique et sociale pouvait se déployer au sein de la revue sur un plan érotique tout en valorisant le phénomène de la mort. Loin de toutes les injonctions de la raison, de l'intellect et de la morale³, la figure de l'extase lui sert d'outil au plein épanouissement de l'esprit, et dans son *Acéphale*, Bataille promet une vie entière, « de la racine jusqu'au sommet⁴ ».

1 Jean-Paul Sartre, « Un nouveau mystique », in Jean-Paul Sartre, *Situations*, vol. 1, Paris, Gallimard, 1947, p. 206.

2 Georges Bataille, « La conjuration sacrée », *Acéphale*, n° 1, 24 juin 1936, non paginé.

3 Bataille précise : « Elle prive de sens tout ce qui est *au delà* intellectuel ou moral [...]. Elle est une apothéose de ce qui est périssable, apothéose de la chair et de l'alcool aussi bien que des trances du mysticisme. » Voir Georges Bataille, « La pratique de la « joie devant la mort » », *Acéphale*, n° 5, juin 1939, p. 13.

4 Ibid.

Artist Session: Body

Chair : Fabrice Flahutez

Katharine Fry, Independent Research Fellow, School of Design and Creative Arts, Loughborough University (UK)

Corps Exquis: Surrealist strategies and contemporary feminist discourses of the body

This illustrated artist talk demonstrates the Surrealist strategy and aesthetics that operate in my video practice to propose a condition I call *house arrest*.

House arrest is the story of desire. It begins with the subject's separation from a lost home, a fantasy state of wholeness. Desire follows separation. It appears in the gap between the subject and her lost home. She moves from object to object, looking for merger but as a body, bounded and contained by her own skin, she can only remain separate. Her desire to return is contained, under compression, by the surface boundary of her skin. She is externally constituted through her skin as a performative surface onto which normative expectations of gender identity are projected. She appears as a girl automaton mechanically performing an unchosen script of prescribed femininity, masking her compressed desire and its tension to exceed her confining skin.

I will show how I use a Surrealist strategy and aesthetics to describe the house arrested subject, her body as porous, her internal state projecting out of her and re-configuring her external reality. I will also use them to propose an explosion beyond the limits of the body, a way to configure new extra-corporeal realities that free the subject from the limitations of performing scripts of normative femininity.

I do so with reference to Freud's "Beyond the Pleasure Principle" and "The Uncanny," Lacan's concept of the Mirror Stage, Kristeva's notion of abjection, Riviere proposal of femininity as masquerade, and to works by Nancy Grossman, Dorothea Tanning, Francesca Woodman, and Jayne Parker.

Screening Proposal 1: Her Glass Flower House, HD video, 2021, 38'40" Private viewing link <https://vimeo.com/538850072/ea30870159>

"Her glass flower house" is a fever dream of illness and recovery told through a woman's relationship with her uncanny home and its enchanted furniture. Set in a doll's house, it combines stop motion animation and live action and mixes miniature paraphernalia with their full-size counterparts.

In a voiceover narration, a woman arrives ahead of her family to arrange their rented house, describing the ideal life they will build. What happens inside the house does not reflect her homemaker vision. Instead, the house and its contents confront her body as external expressions of her physical and psychic struggle to survive. She neither acknowledges the strangeness of what is happening around her, nor references illness. Meanwhile, domestic objects intrude upon the house and subvert their usual function. The physical space around her shrinks. Objects crowd her out. She details favourite recipes. Empty plates cage her. She creates a vision of her life. Strings of pearls wrap around her. She describes the beginning of her relationship. The bed overturns, ejecting her.

Her disconnected narration is not a denial of these domestic disturbances, rather it is her ultimate defence. Caught between the backwards wrenching of a rocking horse and the forwards tugging of a toy train, she mobilises treasured memories and imagined futures against the impossible present of her implied illness. Her narration ends with her realisation that this house is not her home.

Screening Proposal 2: *When I'm with you*, HD video, 2022, 58'48" Private viewing link <https://vimeo.com/713674749/4ab7172eb7>

In feature-length doll's house stop motion, *When I'm with you*, I worked through how bodies are formed in relation to others, whether family, friends or partners. I draw on Donald Winnicott and Susie Orbach's concept of the false self as an over-developed façade linked to parental misattunement that masks an underdeveloped true self, a façade further thickened by external expectations.

Three women, Margot, Margot's daughter Marie and Margot's best friend Marjorie, are in conflict with each other and two versions of their own bodies, one rigid and complex, one floppy and ill-defined, to each find a "true" self. They are joined by single-bodied archetypal proto-womb Mother Flower and romantic, paternal antagonist Plate Man and a chorus of body parts, hands and tongues, mouths and babies. Across grandiose performances, staged death scenes, fledgling steps and displays of fertility and futility, they reveal how hard it is to be a body. Their struggles lead each to a different climax. Marjorie destroys her doll-like image, returning her false selves to their factory boxes. Margot overcomes her grandiose narcissism linked to emotional neglect by being seen and held in her true form. Marie's core explodes out of her to form an all-encompassing white cloud, as she too finds 'a body without a story'.

Lilia Ziamou, The City University of New York (US)

The Body as Site of Disruptive Invention

My work alludes to the female body transformed through technological intervention: physical or virtual. It spans sculpture, installation, lens-based works and works on paper.

It is the purpose of my art practice to disrupt conventional notions of female physicality. My work morphs and fragments skeletal and fleshy structures in order to upend the dominant discourse of forms: I warp the body as object in pursuit of a new subjectivity.

To do so, I use successive physical and technological processes, combining classical techniques such as stone carving, casting and draping with digital fabrication, digital imaging and medical imaging.

I mean to open to my audience new ways of seeing, for the fragment, in its incompleteness, suggests imaginative pathways otherwise closed off. I believe the female body to be not the sum of its parts, but a vessel of potential.

In my practice, bone and flesh — supposedly static elements — are reactivated and allowed to express themselves autonomously. The body is able to freely reconfigure itself.

The real and the imaginary enter into the sort of intimate, intersubjective relation of which André Breton speaks: "I hope to break down the distinction, which seems to me less and less well founded, between the subjective and objective."

Fragmentation unlocks the imaginary, constituting the possibility of a new kind of real, a body no longer confined to the objectivity of the biological or the subjectivity of conventional discourse, so often restrictive and alienating. The female body becomes a site of disruptive invention, constituting the imaginative real.

Kirsten Strom, Grand Valley State University (US)

The Surrealist Spring Line

In the spirit of Surrealist hybridity, I would like to present *The Surrealist Spring Line*, an original project of Surrealist inspired fashion that I created between 2020 and 2022. Each garment is a reference to a specific Surrealist image, text, film, concept, process, or personal affect translated into the language of dress making. Essential to the process has been a conceptual approach of thinking through the materiality of fabric, the techniques of sewing, the elements of a garment, and/or the body as the site of exhibition to arrive at a solution uniquely suited to the Surrealist referent. This has resulted in a collection that is stylistically diverse but conceptually coherent with references including both iconic imagery and more obscure sources rooted in my long history of scholarly research on Surrealism. My work on animals in Surrealism has been a special point of interest with dresses inspired by preying mantises, death's-head moths, bats, cats, horses, scorpions, and armadillos functioning as tributes to Surrealists including Luis Buñuel, Wifredo Lam, Remedios Varo, Leonora Carrington, and Dora Maar, among others. As the collection is comprised of sixty pieces, I propose to present an overview and highlights of the project, including the works below.

Artist Session Workshop

Julia Lockheart, & Mark Blagrove, University of Wales Trinity Saint David & Swansea University (UK)

Dream Salon participatory performance with live discussion and painting of an attendee's dream

Since 2016 we have conducted live performances, in venues or online, in which Mark Blagrove and our audience use a standard method to explore a dream of an attendee, while Julia Lockheart paints the dream during the 90-minute discussion. The dream is chosen by the attendees at the start of the performance and is preferably very recent. The painting process is projected onto a screen so that the event is a multi-sensory happening. Examples of artworks and dreams from our public performances can be seen at [DreamsID.com](https://dreamslid.com) and in Blagrove and Lockheart (2023), Lockheart and Blagrove (2019) and Lockheart (2024). Each painting is made onto two pages taken (with publisher's permission) from Freud's (1900) book *The Interpretation of Dreams*. Pages are chosen on the basis of shapes of the text matching the overall structure of the dream. During the animated painting process words found on the palimpsest are incorporated into the artwork as a poetic automatism. Such objet trouvé are a waking life counterpart of the automatistic and playful incorporation and mergings of memories into dreams. The participatory event combines dream and reality, a maxim of the First Surrealist Manifesto (Breton, 1924/1972, p.14). After the event the painting will be scanned and an enlarged giclée print made of it, and this final artwork will be gifted to the dreamer so as to enable the revisiting of the event and the dream with others, as part of a socialisation of the dream.

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Still Surreal: Glimpses of the Contemporary Omnipotence of Dream State

Chair : Lena Urbano Retamoso

In this creative panel we will gather voices from a wide array of artist-(independent) scholars whose creative pieces mirror surrealist, free association imaginary and oneiric atmospheres and/or are produced within a context (academic, artistic, job related) that makes these pieces rendered as distorted and/or a result of a free exercise of thought. This creative session welcomes a variety of sounds, themes, approaches, experiments, that work within the artistic realm. The surrealist Peruvian poet César Moro wrote: "I salute you, vanished strength, whose shadow I take for reality," so having these delirious lines in mind, this creative panel will be a space to share surrealist, oneiric, liberated artistic pieces in Spanish and English. This creative panel features the works of Lena Retamoso Urbano (poetry), James Shay III (electronic music), and Jabri Dionisio de la Rosa (poetry). We believe in the importance of highlighting the current impact of the key elements of surrealism such as free association of ideas, automatic writing, exploration of the unconscious, and oneiric atmospheres in poetry and music.

Jabri Dionisio de La Rosa, Queens College (USA)

Presentation Abstract: Un pedazo de noche: poesía del corazón arrojado y las voces sueltas »

La voz de Dorotea o Doroteo nos consuela, a la manera de un rezo nos toca el ánimo en su conjuro cuando dice: "...Ni siquiera el nido para guardarlo me dio Dios. Sólo esa vida arrastrada que tuve, llevando de aquí para allá mis ojos tristes que siempre mirando de reajo...Y eso es solo por fuera; por dentro estoy hecha un mar de lodo". La inspiración para un grupo de fragmentos que he titulado: "Un pedazo de noche: poesía del corazón arrojado y voces sueltas" es el viaje emocional por la prosa poética de la novela Pedro Páramo y varios cuentos de Juan Rulfo, sobre todo el cuento titulado "Un pedazo de noche". Mi lectura de estos textos de Rulfo ha sido a la manera de Rayuela, con una aproximación lúdica y tangencialmente surreal, figando las páginas, lamiéndolas, haciendo de las palabras espuma negra. Compartiré entre 3 a 5 poemas inspirados en las voces sueltas de la obra de Rulfo. El resultado estético ha sido una misa de ánimas, mi voz se desdobra en metáforas y en ambientes oníricos que tienden a la plegaria acética, recorro en poemas como "Tres rezos para que no amanezca" umbrales de un anacoreta que busca sin sosiego la claridad, el espejo de la luz para verse la máscara.

Lena Retamoso Urbano, Bennington College (USA)

Surreal Textures: A Journey Towards *Light of Debris* (2023)

For this creative panel, I will share a selection of poems (3-5) from my two poetry books and from my recent work in a bilingual version (Spanish and English). I aim to revisit my own “old voice” and put it next to my most recent one to trace surrealist elements that have been impacting my creative process through all these years. My three poetry books have been published only in Spanish, in 2002, 2008, and 2023 respectively. I am interested to see how the audience reacts to this unusual poetic journey: 6 years passed between my first and my second book, and 15 years between my second and third book of poetry. *Luz de escombros (Light of Debris)* is the title of my most recent book and I am choosing this same title for this reading since I think it perfectly shows the almost nonexistent and delirious line that lies between the past and the future.

James Shay III, independent artist (USA)

Presentation Abstract: Ancestors of the Right Rhythm Speak

From our vantage point in the 21st century, we have an opportunity unique to the denizens of post-modern letters; our immediately precedent generations have left not only a written archive, but an audio record of it, in many cases in the voices of the artists themselves. At the same time, and within the same milieu, the speed of technology that has given rise to this incredible record often has us barely accessing its potential. My own discovery of this rich digital audio archive occurred in the context of my weekly internet radio show ‘The Ghost of Electricity,’ an experimental presentation of all the forms of electronic music, often interspersed with spoken word, particularly poetry. For this panel, I will perform, live, a multi-lingual presentation of voices of the lyric, read by the lyricists themselves, culled from the open-source website Archive.Org, blended with open-source and used-by-permission music in an attempt to re-capitulate cut up methodology and sound poetry while simultaneously fostering and furthering an interrogation into the potential latent in an audio archive of these titanic literary voices of the 20th century.

Rediscovering the Biomorphic Surrealism of Martin Barooshian

Chair : Rebecca Alvin

Inspired by the international surrealist movement, painter and master printmaker Martin Barooshian created images from his unconscious mind, utilized surrealist techniques, incorporated humor, and commented upon the human condition in symbolic evocative imagery. Born in the Boston, Massachusetts, area to survivors of the Armenian Genocide, Barooshian gravitated toward a style he referred to as abstract biomorphic surrealism at a time when surrealism was not in vogue in the American art scene. A prolific artist, Barooshian cited Joan Miró, Arshile Gorky, and Roberto Matta as influences and studied at the School of the Museum of Fine Arts and also with Stanley William Hayter at Atelier 17 in Paris. He quietly impressed the art world without playing the publicity game, and his work is now held in some of the greatest art collections in the world, including the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; The Museum of Fine Arts, Boston; National Gallery of the Arts, Washington, DC; Montreal Museum of Fine Arts, Canada; National Gallery of Modern Art, New Delhi, India; Museum of Modern Art, Yerevan, Armenia. Examples of Barooshian's work and more information about him can be found online here: MartinBarooshian.org and also here: <https://www.fuscofourmodern.com/paintings-3>. The four panelists look at his work from a variety of angles—his life, work, and techniques, his symbolism, and the significant influences of his Armenian heritage and other surrealists, like Arshile Gorky. Clips from a work-in-progress film about him will also be shared.

Rebecca M. Alvin, The New School, New York (USA)

Martin Barooshian: A Work-in-Progress Screening

Martin Barooshian was a surrealist artist at a time when surrealism was supposedly dead in America. Working outside any particular movement and eschewing labels and publicity stunts, Barooshian quietly created some of the most fascinating American surrealist paintings that exist, and yet his work has gone underappreciated for decades, despite his contributions to major museums and collections. After it was announced, shortly before his death, that the Museum of Fine Arts, Boston had acquired several of his prints for their permanent collection, I became interested in making a film about him. With access to hundreds of Barooshian's original works held by his estate in Boston, I am preparing the first film to be made about Barooshian and I would like to share this work-in-progress with the ISSS community both as an introduction for those unfamiliar with his work, and as an opportunity to get feedback from my fellow surrealists and surrealism scholars about both the film and Barooshian's work. This cinematic portrait will explore this enigmatic American surrealist's work through interviews with both arts professionals and family members, audio interviews with Barooshian, and most importantly, the paintings and

prints themselves, in my creative approach to documentary, deeply influenced by surrealist methods. The presentation will include clips as well as a discussion of the filmmaking process and plans for completion.

Parker Field, Arshile Gorky Foundation, New York (USA)

(Trans)Historicizing Martin Barooshian

Martin Barooshian first saw Arshile Gorky's work at the Galerie de France, Paris, in the spring of 1952, by which point Gorky had already been deceased for four years. Although the two artists never met, it is immediately apparent when examining Barooshian's body of work that no artist made a greater impact on his formal vocabulary and compositional structure than Gorky. The purpose of this presentation is to restore this connection and trace in detail the inimitable influence across time and space that Gorky had on Barooshian. Despite the fact that Gorky, an autodidact New York City painter who survived the Armenian Genocide during World War I, and Barooshian, a first-generation American whose parents survived the Genocide, were both ethnically Armenian separated by a mere generation, it is not their shared heritages and traumas that connect their work. The throughline, rather, is a formal style and type of mark making – linear biomorphism or, to invoke a phrase coined by Lawrence Alloway, a “polymorphous fabulism.” With recourse to specific works by both artists, this presentation will demonstrate how Barooshian's biomorphic lexicon is rooted in Arshile Gorky's abstractions, whose own work is informed by various predecessors of art history. This lineage, in turn, reveals the transhistorical nature of biomorphism, which, as often occluded from Surrealist discourse in favor of more socially oriented themes, cannot be entirely subsumed by this 20th-century -ism. The transhistorical origins and universalist ambitions of both Gorky's and Barooshian's art will be that much clearer.

Michael J. Russo, The Martin Barooshian Artwork Trust, Massachusetts (USA)

Unveiling Martin Barooshian's Surrealist Journey: An Exploration of Printmaking, Painting, and Visionary Expression

Martin Barooshian (1929–2021), an esteemed American surrealist artist, left an indelible mark through his complex imagery as captured in his masterful painting, prints, and drawings produced over a 70-year career. His layered visionary worlds composed of biomorphic figures and dreamlike landscapes, imbued with myth, spirituality, and enigmatic narrative, incorporate a profound exploration of the intricacies of human interaction and emotion, a celebration of natural form, and the challenges of technological innovation. His dynamic works, known for bold composition, intricate linework, and fearless color palette, are at once deeply personal and universal, inviting the viewer to interpret and explore, experiencing wonder and introspection. Facing the headwinds of an art world which turned from surrealism and figural work, Barooshian instead struck his own path and relentlessly held to his own creative freedom and vision. He was at the center of several critical art move-

ments: innovating color viscosity printmaking at Atelier 17 in Paris, overseeing the seminal Pratt printing workshop in NYC for over a decade, and serving as the president of SAGA. He was taught painting by Karl Zerbe, lithography by Gaston Dorfi-
nant, and intaglio etching by Stanley Hayter; he was friends with Armin Landeck and Gerald Geerlings, de Kooning and Paul Jenkins; he taught Barnett Newman to make lithographs. His story is the story of mid-20th-century American art. This abstract presents a comprehensive examination of Barooshian's artistic legacy, shedding light on the multifaceted dimensions of his creative oeuvre, offering a brief but holistic introduction to his life and work.

Alvard Semirjyan-Bekmezian, Yerevan State University, Armenia (ARM)

Interpretation Of The Bird Image In Martin Barooshian's Art-works

Throughout history, the image of a bird has gained symbolic significance, expressing concepts such as freedom, beauty, mystery, wisdom, and rebirth. Across various cultures, the bird has been frequently integrated into mythology. Artists, including Surrealists, often use the bird image in their works, utilizing its symbolic and mythical connotations. The image of a bird holds particular meaning in the creative world of American Surrealist artist with Armenian roots, Martin Barooshian. Barooshian describes birds as having diverse meanings in his works, symbolizing the dissemination of ideas, the arrival of peace, or the warning of impending destruction. However, he acknowledges that sometimes, a bird serves merely as a compositional element. Barooshian identifies his artistic style as biomorphic surrealism. Michael J. Russo, the foremost authority on the art of Barooshian, recognizes the depth of his artistry, noting his exploration of various emotions and experiences through surreal imagery. Particularly, his portrayal of melancholy, stemming from the lasting impact of the Armenian Genocide on survivors, stands out. The incorporation of bird imagery in Barooshian's work reflects in the interweaving of bird and human forms, reminiscent of the mythical birdman archetype. Psychological associations rooted in childhood trauma further contribute to the parallels drawn between Barooshian's art and Surrealists' works. Additionally, Barooshian's self-portraits often depict a profound connection between the artist and the bird, reinforcing this association. What sets Barooshian's art apart is its extensive incorporation of Armenian mythology alongside world mythologies. This aspect adds richness and uniqueness to his work.

The Invisible Ray: illuminating contemporary Australian surrealism

Chair : Victoria Carruthers and Jaime Tsai

*In the Manifesto of Surrealism (1924), André Breton describes surrealism as the “invisible ray” which will one day enable victory over “our opponents”. The invisible ray is a fitting metaphor for how Breton imagined a surrealist ontology: a brilliant and expansive light capable of illuminating the challenges of what is now a globalised world. Charged by this ray, Australian artists have rendered surrealism plastic and renewed, expanded, and inverted its strategies in response to the complexities of Australia’s unique position as a settler colony with the longest continuing culture in the world. This panel will explore the recent resurgence of a surrealist sensibility in contemporary Australian art, reflected in exhibitions such as *Lurid Beauty: Australian surrealism and its echoes* (National Gallery of Victoria, 2016) and *In the arms of unconsciousness: Women, feminism & the surreal* (Hazelhurst Arts Centre, 2023). In particular, we are interested in exploring how the “opponents” of surrealism have shifted in Australia; while the predominantly white, male surrealists of the wartime era were preoccupied with fighting fascism, the reign of logic, and traditional aesthetics, the recent work of a more diverse cast of artists are concerned with patriarchy, the long shadow of colonization and the stark reality of an ecological future on the driest inhabited continent on earth. The liberationist paradigm offered by surrealism and its contestation of imperialism and bourgeois morality seems more urgent for Australian artists than ever.*

Contributors:

Victoria Carruthers, Australian Catholic University, Sydney (AUS)

Perturbed and irradiated: the glassworks of Yhonnie Scarce

Natalya Lusty, University of Melbourne (AUS)

Decolonizing the Visual Archive: Tracey Moffatt’s Surrealist Theatricality

Jaime Tsai, National Art School, Sydney (AUS)

Folly for Mrs Macquarie: Fiona Hall’s Surrealist Monument

La fabrique de l'exposition du Centenaire du surréalisme

Chair : Thierry Dufrêne

Axel Roebel, IRCAM (FR)

Juste avant de fermer la porte du Centre Pompidou

Les commissaires de l'exposition expliquent leur cheminement à travers le labyrinthe du surréalisme, comment ils ont déterminé leur fil d'Ariane et pourquoi ils ont proposé au public de faire l'expérience du labyrinthe.

Marie Sarré, Corinne Marchand, Abdul Alafrez, MNAM/Centre Pompidou (FR),
Thierry Dufrêne, Université Paris Nanterre (FR)

La clé sous la porte. Une porte peut être ouverte et fermée à la fois

« Chacun s'en ira répétant que j'habite rue Fontaine et qu'il ne boira pas de cette eau. » -écrit André Breton dans le *Manifeste*. Mais son atelier donnait aussi boulevard de Clichy au-dessus du Cabaret « Le Ciel » à côté du Cabaret « L'Enfer » en face du Cabaret « Le Néant ». Les surréalistes, qui aimaient la fête foraine et le Grand Guignol, tinrent quelques réunions au Ciel et dans sa dédicace à Breton de son livre *Une vague de rêves* (1924) considéré comme l'*autre* manifeste du surréalisme, Aragon écrit : « A André B., au quatrième en face, au-dessus du Ciel, un de ses amis, comment donc ? »

Bien souvent, les expositions surréalistes ont été comparées à de mauvais lieux, à un LunaPark. Ainsi dans *Combat* du 26 septembre 1947, Maurice Henri compile les critiques adressées à l'exposition *Le Surréalisme en 1947* dont celle-ci :

« C'est quelque chose qui n'a de nom dans aucun langage et qui ressemble tout à la fois au Musée Tussaud de Londres et à la fête de Neuilly, à un caravansérail et au Musée Grévin – à une attraction du défunt Luna-park et au cabaret du Néant et de l'enfer – à un asile- au laboratoire du Docteur Caligari. »

Surrealism's Feminine Geni(us)es

Chair : Rachel Silveri

Feminine figures in surrealism can be considered "génies" in the two meanings of the word in French. On one hand, "génies" refer to mythical beings incarnating fantasies, phenomena, and psychic complexes, which Xavière Gauthier and others have astutely criticized as construed by a mostly male perspective. But "génies" can also mean geniuses, which the psychoanalyst Julia Kristeva characterizes as individual women asserting their singularity through lives intertwined with creative and intellectual work. Looking at several women creative practitioners, who may be poets, painters, or healers, the papers on this panel explore how surrealism nurtured the notion of feminine génie.

Joyce S. Cheng, University of Oregon (USA)

The Feminine Genius with a Hundred Masks: Malkam Ayyahou in Michel Leiris's Zar Ethnography

In 1931, the surrealist poet turned ethnographer Michel Leiris encountered the elderly priestess Malkam Ayyahou in Gondar, Ethiopia, in the course of conducting fieldwork for the Dakar-Djibouti Mission sponsored by the French colonial government. As the leader of the possession cult *zar*, which Leiris documented and studied extensively over six months, Malkam Ayyahou makes frequent appearances in his *Phantom Africa*, a text that has come to exemplify "surrealist ethnography" (James Clifford) due to its unprecedented combination of poetic autobiography and scientific field notes. Yet due to the commentators' tendency to focus on *Phantom Africa* as innovative textual form and Leiris's own subjectivity (including his short-lived obsession with Malkam Ayyahou's young and attractive daughter), this formidable figure has been curiously sidelined in the otherwise rich and multifaceted scholarship on the intersection between surrealism and ethnography. In my paper, I consider Malkam Ayyahou as the protagonist not of *Phantom Africa* but of Leiris's professional ethnography of *zar*, consisting of three articles published in the 1930s and a 1958 monograph, *La Possession et ses aspects théâtraux chez les éthiopiens de Gondar*. I will argue that, without qualifying as surrealist texts themselves, these works can contribute to the surrealist discourse on the feminine if read as an ethnography of the feminine subject, with the Gondar *zarine* as a preeminent example of a feminine *genius* possessed by hundreds of *genies*. Following Leiris's consideration of Malkam Ayyahou's virtuosic practice of possession as creative and socially effective masquerade, I will suggest that, as a real-life example of "the woman with a hundred heads" or masks, the Ethiopian *zarine* serves to critique the (male) surrealists' mythology of female *genies* as well as the masculinist and individualist notion of the *genius*.

Felicity Gee, University of Exeter (UK)

«Frozen Vertebrae»: Alice Rahon's Embodied Cosmos

Bones and stars carry archaeological significance, histories past and future embedded deep within the matter by which humans comprehend and speculate their form. They connect the living to the dead, suffering to the spiritual, the pre-historic to the modern. Alice Rahon is perhaps best known by the label she assigned herself as an artist: 'I think I am a Cave Painter'- her early paintings inspired by ancient non-Western cultures such as on visits to the Altamira caves at Santillana de Mar, Spain (1933); Kispiox in British Columbia (1939); and later, Mexico, where she was to settle. Of particular interest to this paper are her gouache drawings *Crystals in Space*, which were reproduced in the Mexican art magazine, *Dyn*, in its final issue (1944), and expanded upon André Breton's ideas of the crystalline and mineral in *L'Amour fou* (1937) in their depiction of constellations, and abstracted natural elements.

This paper considers the remarkable links drawn between the human (female) body and the natural world in Rahon's poetry collection *Sablir Couché* (Reclining Hourglass, 1938), extending to the spatial and elemental worlds mapped onto paper in examples from the *Crystals in Space* drawings. Rahon's free verse is often shaped through the transmutation of ideas that begin and return to the body, and which move through corporeal suffering, and solitude, fleeting and resting in doorways, windows, and thresholds that frequently gesture skyward. I am interested in the spatial and architectural metaphors and collocations that reimagine female life, of decapitated and truncated women that reach into the earth, and up to the stars. These poetic figurations of women enter new countries that are not utopian, but liberating – and they require contemplative time and space to enter the bones of the reader.

Rachel Silveri, University of Florida (USA)

Sapphic Surrealism: Queer Time in Valentine Penrose's Dons des féminines

This talk considers Valentine Penrose's lesbianic poem-collage-novel *Dons des féminines* (Gifts of the Feminine, 1951). Analyzing her work's combinations of image and text, this paper unpacks the multitude of pasts layered within Penrose's project, which evokes prior surrealist production, nineteenth-century graphic culture, the artist's personal memory, and sapphic antiquity. I contend that these juxtaposed temporalities mark a queer time within Penrose's production, one which challenges the dominant accounts of Surrealism's temporal interests (in the outmoded, the uncanny, the prehistoric or "primitive"). Penrose's mining of the past is geared neither toward psychic compulsion nor political revolution, but rather the creation of an unstable and oneiric present seeking to make space for lesbian desire. This

sapphic surrealism—tentatively constructed—at once absorbs and reroutes male heterosexual interest in lesbianism and deflects from surrealist homophobia while nurturing an imagined otherwise for “all things feminine.”

Anna Watz, University of Uppsala (SWE)

Thinking Beyond the One: Ithell Colquhoun's Decalcomanias

In her essay “The Mantic Stain” from 1949, Ithell Colquhoun draws our attention to the materiality of paint in the creation of decalcomanias, automatic images produced by pressing a painted canvas or board against another surface and allowing the resulting pattern to determine the direction of the work. “[T]he most characteristic beauty of decalcomania,” Colquhoun states, “is its variety of textures,” adding that the pattern produced by this automatic process “tends towards landscapes, with foliage, marine morphology, feathers, and reptilian scales.” This paper will suggest that the emphasis on materiality in Colquhoun's decalcomania paintings from the mid-to-late 1940s resonates with feminist efforts, by Luce Irigaray, Donna Haraway, Rosi Braidotti, and others, to rethink the relationship between nature and culture, body and mind, the material and the semiotic.

The motifs of Colquhoun's decalcomania paintings – subterranean caves, underwater spaces, and rocky gateways – also often invoke aspects of the human body, and in particular the morphology of the female genitalia, such as labia or womb-like interiors. Moreover, the veiny or leafy pattern left in the oil paint after the artist has peeled the two surfaces apart not only resembles foliage or feathers, but also blood vessels and fleshy tentacles. But these paintings not only perform an entanglement between the human and nonhuman body, the vegetal, and the mineral on a representational level. The pattern protruding from the paint draws attention to the materiality of these works. This pattern translates the topography of the in-between; produced by the peeling apart of two surfaces, it materially inscribes touch. As such I suggest that these paintings dramatize the agentic and meaning-producing possibilities of matter.

Littérature/poésie 1

Chair : Jonathan P. Eburne

Karla Segura Pantoja, Cergy Paris Université (FR)

Toute une vie surréaliste: André Breton et Benjamin Péret, 1920-1959

Si les tensions, les conflits et les ruptures ont rythmé l'histoire du surréalisme, il y a des amitiés qui ont durablement structuré le mouvement de l'intérieur, comme celle nouée entre André Breton et Benjamin Péret pendant presque quarante ans. Nombreux sont les manuscrits, correspondances, publications, photographies, envois, archives sonores et œuvres visuelles qui témoignent des liens tissés entre ces deux surréalistes de première heure. Comment documenter cette relation de « Toute une vie » ? Contrairement aux archives d'André Breton ayant fait l'objet d'un travail de numérisation, les archives de Benjamin Péret, conservées principalement à la Bibliothèque littéraire Jacques Doucet et à la Bibliothèque municipale de Nantes, sont dispersées et fragmentaires, ce qui pose une première difficulté dans la collecte de ressources. Néanmoins, à l'aide de plusieurs publications récentes, notamment de la *Correspondance* entre André Breton et Benjamin Péret (2017), des ressources disponibles sur l'Association Atelier André Breton et les nombreuses ressources documentaires, textuelles, iconographiques et sonores du site de l'Association des amis de Benjamin Péret, il est désormais possible de retracer le dialogue entre les deux poètes. Cette communication présentera le projet en cours d'une exposition numérique porté par l'Association des amis de Benjamin Péret, qui a pour objectif de documenter le déroulement dans le temps et dans l'espace de leurs interactions. Les réflexions porteront sur la collecte et la sélection des ressources, ainsi que sur leur articulation dans un parcours mettant en évidence la complicité, les convergences et les nuances de leur œuvres respectives.

Mia X. Pérez, The Graduate Center, CUNY (USA)

The Countries of My Being: Borders of Self and Other in the Poetry of Valentine Penrose

Valentine Penrose (1898-1978) was born in Mont-de-Marsan, France to a bourgeois military family. The first wife of British painter and collagist Roland Penrose, and one of the first women to collaborate with the Surrealists, she was an autonomous poet and collagist that refused to be hedged into the limitations of a movement which she perceived to be largely misogynist and closed minded. In search of new environments and stimuli to aid in the pursuit of her interests in eastern philosophies,

ancient languages, and occultism, Penrose traveled frequently and for extended periods of time to countries such as Egypt and India. Through close examination of several poems from across her oeuvre, this paper will trace the influences of Penrose's travels as well as the intertextual elements which synthesize a wide variety of religions, myths, and esoteric practices into a vivid landscape of symbolism and iconography. Penrose's struggles with heteronormativity, militarism, modernism, identity, and spirituality will all be considered as conflicting factors that colored her encounter with the Other in a world rapidly transitioning from the colonial to the postcolonial.

Liudmyla Pradivlianna, Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University (UKR)

Intersemiotic Space of Surrealist Poetry

Surrealism's unique blending of dream and reality and the attempt to celebrate the unconsciousness resulted in specific poetic imagery, strange and irrational, sometimes absurd and violent, set in illogical contexts. The new poetic image, verbal in nature, exhibited dreamlike visual qualities and required, in Breton's words, a new "surrealist use" of language.

Surrealist language, subject of research by such scholars as J.H. Matthews, P. Stockwell, G. Mead, E. Germain, Ju. Stepanov, marked a new system of linguistic relations, destroying the traditional bonds between a word and a thought. In an attempt to overcome what would later R. Barthes call the "undividedly terrorist nature of language", surrealists changed the role of a poetic word, which did not serve to express a thought anymore, but became "a self-sufficient unity worthy of itself" (Stepanov). In our research, we focus on the linguistic peculiarities of surrealist poetry written in English and examine the visual-verbal nature of the images, influenced by the intersection between surrealist poetry and visual art. We regard surrealist texts in terms of an inter-semiotic experiment and examine them from an interdisciplinary perspective, using, among others, the methodology of intermedial analysis. Studying the markers of the unconscious, which found their way through language to a poem or through line, shape, or color to a picture, might give insights into how different artistic languages interact in a dialogue fostered by hidden ideas, desires and fears.

Artist Session Performance/Poetry

Chair : Iveta Slavkova

Diego Sosa, Internacional de la Rioja or UNIR, México (MX)

My Andalucian Dog

Once upon a time, there was a poet sharpening a razor and having a smoke, when he stepped out to his balcony and saw the moon being crossed by a cloud. He suddenly pictured his ex-lover having her eye slit by a psychopath. The poet's alter ego is now on the loose and he's determined to render the woman's life impossible, unless the poet finally stops obsessing with her.

This is the synopsis of the theatre play, *My Andalucian dog*, an adaptation of Buñuel and Dalí's original film, for the stage. My intention is to do a staged reading of some of the most relevant scenes of the play and then explaining how they connect to the original film and what were the sources that informed them.

I hope to show how tropes like time, space, structure, themes and characters, can only be explained when looking at the concerns and the ideas that the Spanish literary avant-garde had, rather than those discussed in Paris in the 1920's. I also intent to show what was the process I followed to adapt these scenes for the stage, hoping to expand the discussion on this masterpiece by Buñuel and Dalí.

Adrien Malcor, independent scholar

L'œil surréaliste de Parker Tyler

« Hollywood's Surrealist Eye ». C'est le titre donné par Parker Tyler (1904-1972) au deuxième chapitre de *The Hollywood Hallucination* (1944), son premier livre. L'« oeil surréaliste d'Hollywood », c'est d'abord la caméra, cet oeil artificiel dont Tyler décrit les « déplacements » semblables aux mécanismes freudiens du rêve (censure comprise). L'auteur étudie (et raille) la capacité hollywoodienne de digestion, mais ce faisant il décrit aussi ses propres méthode et style critiques, faits d'une extrême agilité associative, où le « grossissement » herméneutique des détails est censé rendre sa liberté de mouvement au « spectateur érotique » menacé par la Méduse des movies. Je montrerai combien cette idée mobiliste et quasi cynégétique du regard informe un « scénario de l'hallucination critique » qui eut de l'effet ; c'est Tyler qui, croisant Hollywood (le culte de la star) et Cocteau (le mythe homoérotique de la poursuite somnambule), formula et propagea la grande idée magique du premier cinéma expérimental américain. Si la rupture avec Jonas Mekas, actée en 1969, a entraîné une « ringardisation » de Tyler dont les effets se font sentir jusqu'à aujourd'hui, elle permet aussi de dater un réel coup d'arrêt dans la diffusion américaine du surréalisme.

Je ferai bien sûr le point sur les libertés prises par Tyler lui-même avec les préceptes de l'« automatisme psychique » et du « merveilleux » – sur les résistances, même, qu'il leur opposa. Parler de l'oeil surréaliste de Parker Tyler suppose de rappeler qu'il en avait un autre (au moins un) qui l'était moins. Mais j'essaierai surtout de montrer que cette vision binoculaire lui a justement permis de repérer et d'attraper bien des « papillons américains » auxquels Breton ne pouvait être « initié » – et en réalité d'élaborer un mythe de métamorphose très personnel qui intègre et réfléchit les transformations du surréalisme au sein d'un analogisme moderne touffu mais fécond.

Etrange/Etrangetés

Chair : Olivier Penot-Lacassagne

Allison Westerfield, University of Florida (US)

Leonor Fini, The Sphinx, and the Tarot

Drawing upon my dissertation research, in this paper, I argue that Leonor Fini's witch-like and human-animal hybrid imagery are aligned with tarot iconography, particularly that of Pamela Colman Smith—the painter who revolutionized tarot iconography in 1909 with her celebrated illustrations which had lasting impressions on many women surrealists. The sphinx, a female-animal hybrid, appears in Colman Smith's tarot, preeminently in *The Chariot* and *Wheel of Fortune* cards, as well as in watercolor paintings, such as *The Blue Cat* (1907), made before the deck's illustration. Fini, drawing on Colman Smith, incorporates symbols of the tarot into her artworks. The sphinx, in particular, is found in numerous paintings, including *The Shepherdess of the Sphinxes* (1941) and *Petit Sphinx Hermite* (1948), as well as a later series of lithographs. I expand upon Alyce Mahon's reading of Fini's sphinx as a guardian of life, an expression of humanism, and a defender of good and evil to argue that these qualities are above all present in the tarot and serve as prophetic devices for interpreting this iconography. I argue that the power the sphinx holds in the tarot carries into Fini's representation of the creature—for example, the being's significance as an energy for change and renewal. Towards the conclusion, I assert that Fini's subversion of traditional gender roles through her feminine or androgynous archetypes, such as the sphinx, employ a pre-established mythological, folkloric, and hermetic visual language. Fini's use of these feminine and androgynous creatures developed from an iconography already present in Colman Smith's tarot.

Amalia Wojciechowski, Leigh Yawkey Woodson Art Museum (US)

Into the Golden Dark: Unmasking Symbols in Carrington's *The Saints of Hampstead Heath*

In 2022, the Woodson Art Museum acquired its first work by renowned Surrealist Leonora Carrington, *The Saints of Hampstead Heath* (1997). The painting is dominated by three enigmatic figures — a large black bird, a shamanistic figure clothed in black, and a be-twined dead body that gives birth to new life's vegetal sprout — set against a gold leaf background. This paper takes *Saints* as its topic, staging the first interventions into the painting's making and exhibition to contextualize its iconography and suggest a new interpretation of career-spanning symbols within the artist's work of the mid-1990s.

First, I consider the work's exhibition in 1997's "Recent Paintings by Leonora Carrington" held at the New York gallery Brewster Arts, Ltd. It places the paintings *Twins* (1997) and *The Spinners* (1997) in conversation with *Saints*, examining a renewed interest in Celtic mythology evident in the three.

It also considers the work's recommitment to Carrington's long-held adherence to notions of *ut picta poesis*. It compares iconography developed in Carrington and son Gabriel Weisz's collaborative undertaking *The Dark Book* (1996) to assert that *Saints* is a continuation of this earlier project.

Finally, it considers *Saints* against Carrington's recently rediscovered tarot deck, particularly the major arcana's *Wheel of Fortune* card. The comparison is fruitful; drawing parallels between the two emphasizes how cartomancy informed the artist's iconographic preferences throughout her career, including renewed engagement in her later years.

Together, the paper's interpretive strands weave a coherent narrative journey through the mythological spaces of Carrington's career in the 1990s.

Dorota Biedrzycki, York University (CAN)

Invading the dark: Legacies of the Surrealist Fairy Tale

Early in the *Manifestoes of Surrealism*, André Breton writes that the fairy tales offered to and enjoyed by children are incapable of providing sufficient nourishment for adults. Instead, he calls on adults to seek out fairy tales more suited to their needs. The illumination for adults can be offered only through direct encounters with the shadows that haunt the dream-state, the darkened territory that rely on fairy tales, of the blue variety, to initiate the offensive into darkness. I ground my analysis in the established psychoanalytic definition and moral imperative within fairytales: "to overcome the power of darkness" (Jung 130). I argue that Surrealism's internationalization is indebted to the legacy of fairy tales prevalent among both the "major" and "minor" literatures within the Surrealist canon: André Breton, Paul Éluard, Mina Loy, and Valentine Penrose.

I am interested in how the fairy tale structure manifests in these writers' works, guiding my research with particular attention to how antagonistic forces are presented and subverted in the exilic time-space that the Surrealist fantasy inhabits. I examine Surrealism as an internationalist enterprise that makes use of what I have termed the "fairy tale factor" to overcome solipsistic danger (Bürger 53). The "fairy tale factor" insists upon a transnational mode of reading, as it requires confrontation between the antagonistic forms from within and without, to not only meet the deep self, but also to encounter the soul as wrested through others, thus pushing further than what the Surrealist has historically attempted to do.

Jillian Conrad, University of Houston (USA)

The Occulted Landscape: Searching for source in surrealist practice

Surrealism and the US

Chair : Samantha Kavky

Isabel Mehl, Free University Berlin (DE)

Mme Realism revisits Sir-Realism in 1980s New York

New York writer and critic Lynne Tillman (*1948) met Meret Oppenheim in Paris in 1973. The resulting interview already heralds Tillman's interest in the interweaving of narrative and descriptive moments in art criticism as well as her critique of the role of women in surrealism. Ten years later, in 1983, Tillman creates the fictional art critic Madame Realism commenting on her name as a joke on male dominated "Sir-Realism". Since then, 16 more Madame Realism-stories have been published in art magazines and catalogues. Madame Realism reveals Tillman's interest in the relationship between language and reality, asserting a world-constituting function of language through Madame Realism – *her* Realism. Everything that Madame Realism encounters – not only art in the museum but also people in the street, newspaper snippets, her dreams etc. – constitute her reality. Tillman's creation of her world produces its own realism, characterized by her – Tillman's and Madame Realism's – experience as a woman. After completing the story, Tillman presented it to her friend, artist Kiki Smith. The resulting artist book was published in 1984 and juxtaposes Tillman's story with black and white drawings by Smith. In the broadest sense, this process is reminiscent of "exquisite corpse" in Surrealism, in which the various body parts are added successively and without knowledge of the other parts.

On the basis of a close reading of the story "Madame Realism" and with reference to Tillman's encounters with Meret Oppenheim - 1973 in Paris, 1978 in New York - the influences of Surrealism on Tillman's art-critical process as well as her criticism of the movement will be discussed and its relevance for a contemporary perspective on Surrealism will be analyzed.

Brittany Jones, University of St. Andrews (UK)

The «Work» of History: Chicago Surrealism and the Printing of an Activist Historiography

Print media became a primary vehicle of expression for the Chicago Surrealist Group, whose publishing efforts of the late 1960s and 1970s were shaped by the rise of the American underground press. Making frequent reference to Parisian Surrealism's journals and other printed modes of dissemination, the Chicago group uniquely accessed the movement not only through its paintings, poems and objects but as a print culture—an encounter which was informed by the principal role of alternative media in the New Left. Their journals, pamphlets, leaflets and broadside posters utilised new technologies from the 'Mimeo' and 'Offset Revolutions' that promised lower production costs and greater design flexibility.

My paper will examine several aspects of printing which attracted the Chicago Surrealist Group: its democratising reach, mechanistic aesthetics of production and function as a form of skilled labour. It will address group members' prior experience within unions and activist circles where they first became familiarised with mimeograph and offset techniques to consider how their continuation of the Surrealist tradition of printing nuanced their approach to work refusal. Printing was a source of both paid and unpaid labour for many of the Chicago Surrealists, and these contemporaneous technical developments were met with ambivalent responses from the group. As their publications were intended to correct misconceptions of Surrealism by circulating an activist historiography of the movement, it is possible to consider them not only within the history of work but as examples of the 'work' that lie behind history-making.

Gina Stamm, University of Alabama (USA)

***Arsenal* and Surrealist Ecology**

Le groupe surréaliste de Chicago, né au début des années 60, est entré en correspondance avec le group parisien, et notamment avec Elisa Breton, et a continué à publier des textes jusqu'aux années 2000 et à diffuser des textes des surréalistes du monde entier. Il est notamment associé avec la revue *Arsenal* des années 70 et 80. Néanmoins, ce groupe n'a suscité que peu d'intérêt critique littéraire, attirant l'attention plutôt des historien.nes du travail, milieu où ses participant.es étaient également actif.ves en tant que syndicalistes anarchistes et militant.es pour les droits civiles (au centre des groupes comme International Workers of the World [IWW], Students for a Democratic Society [SDS] and the Congress on Racial Equality [CORE]). Il est possible que cela soit dû en partie à l'hostilité de ce groupe à l'égard des universitaires, ainsi que la nature purement théorique de beaucoup de leurs textes (v. esthétique) et le caractère éphémère de leurs actions directes lors des manifestations politiques. Leurs écrits, cependant, comportent des développements fascinants de la pensée surréaliste dans la politique évolutive du 20^e siècle et le tournant du 21^e. Cette communication a pour but de tracer la progression d'une pensée écologique dans les publications de ce groupe, du « Manifesto of the Surrealist Movement in the U.S. » en 1970 jusqu'à l'an 2000. À travers les revendications d'une activité politique écologiste et les réponses aux désastres naturels dûs à l'activité humaine et capitaliste, on voit l'élaboration d'un inconscient non-humain dont la libération serait également parmi les buts essentiels des surréalistes.

Exhibiting Surrealism at a point of inflection: New York and Paris

Chair : Claire Howard

The years bracketing World War II proved a turning point for Surrealism in a number of important ways. Plagued by harsh external criticism and internal strife, one question would be Surrealism's mere survival. The historian Maurice Nadeau offered that Surrealism was one of the war's casualties; unable to integrate new currents of sensibility or new forms of thought, it had ". . . had played its historic role and was therefore irrelevant." (Nadeau, History, 228) Yet, through the dynamics of exhibition Surrealism demonstrated its continued vitality.

Writing about the 1942 First Papers of Surrealism, James Housefield tells of an exhibition flavored by the dynamic of humour and play in which multi-sensory experience connected participants to a deep cultural history of cedar trees. In her examination of the 1947 exhibition Bloodflames, Claire Howard sees U.S.-based Surrealist affiliates exchanging the violence and destruction of the recent past for a vocabulary of biomorphic abstraction, becoming architects of Frederick Kiesler's "new unity." Le Surrealisme en 1947, organized by André Breton and Marcel Duchamp, was aimed at the notion of a new Surrealism informed by the assertion of alchemy, magic, occultism and a new myth. James McManus posits an inquiry regarding Isabelle Waldberg's large abstract wooden sculpture la nue/premier du fil, stationed at the entrance to the exhibition's Labyrinth of Initiation, and its contribution to the exhibition's complex narrative.

Claire Howard, Museum of Fine Arts, Boston, (USA)

Bloodflames: Arshile Gorky, Isamu Noguchi, and Biomorphic Surrealism

In 1947, the Hugo Gallery in New York presented *Bloodflames*, organized by the Surrealist poet Nicolas Calas. The exhibition's title suggested the violence and destruction of the recent past, echoed in the catalogue's epigraph, "We, the inheritors of chaos, must be the architects of a new unity," attributed to Frederick Kiesler. The exhibition presented fifteen abstract paintings, sculptures, and mosaics by Arshile Gorky, David Hare, Gerome Kamrowski, Wifredo Lam, Roberto Matta, Isamu Noguchi, Helen Phillips, and Jeanne Reynal, within an inventive installation designed by Kiesler. Calas emphasized the existential, mythic, magical, and metamorphic qualities of the works on view, which represented a form of nature-based, or biomorphic abstraction that has historically been downplayed in histories of both Surrealism and Abstract Expressionism. In gathering this group of U.S.-based, abstract artists, Calas appeared to claim biomorphism as the native tongue of Surrealism's American diaspora, shaped by global forces as much as by the innovations of the European avant-garde. This paper reassesses the significance of 1940s biomorphism,

focusing on Gorky and Noguchi, two of the foremost affiliates of Surrealism in exile, who blazed independent paths through the movement to develop highly personal abstract vocabularies grounded in the natural world.

James Housefield (en ligne), University of California, Davis (USA)

Duchamp and Breton's Multi-Sensory Odyssey: A Literary Key to Reassess Patronage and Exhibition Design in « First Papers of Surrealism » (New York, 1942) »

“Opening given over to children playing, and to the scent of cedar,” the *First Papers of Surrealism* exhibition catalogue promised. Marcel Duchamp recruited children to play in the exhibition space, adding lively and sonic elements. An olfactory dimension would have been unsurprising, given Duchamp’s reputation for innovative exhibition designs. His 1938 *Exposition Internationale du Surréalisme* introduced multi-sensory audience engagement into modern art exhibitions. Despite the tactile and visual qualities of Duchamp’s “mile of string” interlaced with artworks in the 1942 *First Papers* exhibition, scholars have searched in vain for traces of the olfactory dimension the catalogue noted. This article proposes the possibility that the promised scent was grasped by the mind alone, without physical substances to generate perceivable smell. This interpretation builds upon Duchamp’s reference to titles of artworks as “invisible colors,” and parallels his commitment to a “non-retinal” art – thus favoring cerebration over base perception. Given the importance of myth for André Breton’s contribution to the exhibition catalogue, mythic qualities of cedar merit consideration. Cedar has an especially strong mythic association aligning it with the landscape of the island Ogygia, in Homer’s *Odyssey*. There, “à l’odeur du cèdre,” Odysseus lingers in the romantic embrace of Calypso, a dalliance that interrupts his journey home from epic wars and delays his reunion with his wife, Penelope. Considering the Homeric reference alongside Duchamp’s lifelong engagement with perfumes and olfactory representation sheds new light on the exhibition experience, and on the emergent patrons of wartime Surrealism.

Laura Braverman, Fondation Giacometti, Paris (FR) and Friederike Vosskamp, Max Ernst Museum / Director A. Macke Museum Bonn (DE)

Engraving secrets like runes: Alberto Giacometti and Max Ernst in Maloja

The exhibition “Alberto Giacometti: Surrealistische Entdeckungen” at the Max Ernst Museum in Brühl (September 1, 2024–January 15, 2025) has given us the opportunity to investigate Giacometti’s complex relation to Surrealism and his affinities with Max Ernst. In this talk, we will explore a specific moment when, in the summer of 1935, only several months after Giacometti was excluded from Breton’s surrealist

group, he invited Ernst to visit him in his family home in Maloja, in the Bregaglia Valley in Switzerland. This environment presented an unusual creative context where, withdrawn from the Parisian surrealist circle centered around Breton and surrounded by an allomnipotent nature, the artists produced works made from blocks of granite found in the Forno Glacier's moraines. "Alberto and I are seized by sculptural fever," Ernst wrote at the time, "wonderfully smoothed by time, ice, and weather, [the blocks of granite] already look fantastically beautiful on their own. Human hands cannot compete with that. So why not leave the major work to the elements and content ourselves with engraving our secrets into them like runes...?"⁵ While still grounded in Breton's concepts of "objective chance" and the marvelous, the works extend these thusfar largely urban methods to a new natural milieu. Occurring at a time when Giacometti no longer identified as a surrealist artist, this collaboration also testifies to a history of surrealism that is shaped by friendship and goes beyond doctrinal allegiance to Breton, official labels, and traditional chronological frameworks.

Fabienne Bonus, University of Cologne (DE)

The «rediscovery» of surrealism at the 59th Venice Biennale »

The 59th Venice Biennale in 2022 took the surrealist work *The Milk of Dreams* by Leonora Carrington as its starting point. The book opens the door to a world in which reality is constantly changing, similar to dream worlds. In it, hybrid beings embody themselves in various forms, constantly transforming themselves through their own imagination and thus questioning the concept of identities.

In the exhibition of the same name, Carrington's surrealist works were placed in relation to other international artists and her works were re-contextualized in relation to modern themes, in order to discuss how surrealist works can be expanded to include new interpretations. For the first time since the Biennale was founded, most of the artists were female or non-binary, which led to questioning the role of men in Surrealism. The art-historical canon was read from the perspective of the 21st century and aspects that had previously received less attention, such as a feminist reading of surrealism, were explored. The bodies shown are hybrid bodies that defy patriarchal social models and gender-specific ideologies. Urging questions, referring to our relationship with nature, were also explored from a different angle by the inclusion of philosophical, post-humanist and surrealist ideas.

In my presentation, I would like to examine the following aspects in particular: How can the juxtaposition with contemporary works (also anachronistic) nourish a re-contextualization of surrealism? What opportunities does this create for current social and post-humanist debates? Can the surrealist works of Leonora Carrington help us to question the self-definition of humankind or its separation from other beings?

5 Undated letter from Max Ernst to Carola Giedion-Welcker; see Julia Drost, "Max Ernst in der Schweiz," in *Max Ernst – Im Garten der Nymphe Ancolie*, exh. cat. Museum Tinguely, Basel, 12/9/2007–27/1/2008, Basel 2007, p. 185-216, p. 204 [translation by the authors].

Exil, errance et nomadisme esthétique dans les oeuvres des créatrices surréalistes

Chair : Brianna Mullin and Andrea Oberhuber

Notre section propose une réflexion sur la triade « exil-errance-nomadisme » sur la base de l'inscription de ces notions à même les textes, les toiles, les objets et autres supports, que nous repérons dans le travail et la démarche de nombre d'écrivaines et artistes surréalistes. L'exil, s'il fait partie des diverses thématiques (le corps et ses métamorphoses, l'autoreprésentation littéraire et picturale, l'érotisme et l'humour noir au féminin, entre autres) abordées dans les œuvres des créatrices – pour la plupart, des exilées –, nous intéresse surtout en tant qu'esthétique de l'instable et de l'entre-deux, nous permettant de penser l'errance et le nomadisme volontairement assumés par des subjectivités féminines « nomades ».

Trois créatrices exilées au Mexique (Leonora Carrington, Remedios Varo et Bridget Tichenor), le couple créateur Claude Cahun et (Marcel) Moore, ainsi que l'écrivaine-dessinatrice Unica Zürn retiendront particulièrement notre attention pour explorer la réalité, la matérialité et les enjeux de création liés à l'espace-temps de l'exil qui rend souvent poreuses les frontières géographiques et identitaires, génériques et intermédiales.

Célia Stara, Université P. Valéry Montpellier 3 (FR)

Esthétique de l'exil et poétique nomade chez R. Varo, L. Carrington et B.Tichenor

L'expression de l'exil est rarement littérale ou explicite chez les femmes surréalistes réfugiées au Mexique au début des années 1940. Déterminer les contours d'une esthétique de l'exil s'avère dès lors une entreprise risquée dans la mesure où elle tend à inclure la production artistique au sein d'une formule unique et homogène, reflet supposé d'une expérience commune.

Au regard de ces considérations, l'objectif de cette intervention ne sera pas tant d'étudier un langage *sur* l'exil que d'envisager la production de ces femmes comme résultant d'un point de vue situé et d'interroger son éventuel impact sur l'acte de création. Par-delà les frontières nationales, ne pourrions-nous pas envisager l'élaboration d'une poétique nomade propice à la remise en question d'une assignation identitaire fixe et sclérosante ?

Les toiles de Remedios Varo sont ponctuées de personnages mobiles, voyageurs et vagabonds qui transitent dans des espaces infinis à bord de véhicules fantastiques. Chez Leonora Carrington, l'errance est au cœur de la construction du roman à clé *La Porte de pierre* dont la trame et les instances narratives se démultiplient jusqu'à perdre le lecteur, engagé dans une quête littérale de sens. Moins connue que ses

consœurs, Bridget Tichenor livre quant à elle la vision hallucinée de processions mystérieuses où la symbolique de l'escargot agit comme une métaphore vivante du sujet errant.

Au croisement de plusieurs réalités géographiques, culturelles ou identitaires, l'esthétique de la pérégrination développée par ces artistes fait écho à ce que la philosophe féministe Rosi Braidotti nomme la « subjectivité nomade » ; une subjectivité en devenir, intrinsèquement autre et sans cesse redéfinie qui traduit non seulement l'expérience de l'exil, mais également – et surtout – la possibilité de se mouvoir dans un entre-deux.

Doris Eibl, Université d'Innsbruck (AUT)

La matérialité de l'exil chez Leonora Carrington

Leonora Carrington, comme beaucoup d'autres artistes, écrivains et intellectuels européens, a quitté l'Europe pour fuir le nazisme et s'est finalement installée au Mexique, dont le gouvernement a accordé, dans les années 1940, l'asile et la citoyenneté à de nombreux réfugiés et victimes de la guerre d'Espagne et de la Seconde Guerre mondiale. L'exil au Mexique qu'elle s'est imposée et qui a en définitive duré toute sa vie était aussi le résultat de la rupture avec sa famille en Angleterre et relevait d'un désir d'émancipation artistique souvent évoqué et étudié.

Qu'elle fût volontaire ou involontaire, l'expérience exilique de Leonora Carrington, dont témoignent à la fois ses œuvres artistiques et littéraires ainsi que de nombreux auto-témoignages, répondait à une logique de l'exil qu'Edward Saïd qualifiait, dans « Reflections on Exile » (1984), de « discontinuous state of being ». On associe généralement à l'exil l'entre-deux, l'hybridité, l'indécis, le discontinu, le transculturel, bref des concepts que Leonora Carrington a déjà fait valoir dans son travail artistique et littéraire avant de quitter l'Europe pour les Amériques, mais qu'elle a développés et traduits en une geste artistique toute particulière.

Dans cette geste, nombreux sont les objets qui balisent une itinérance originale – des objets tantôt fortuits, tantôt investis d'une charge symbolique certaine. Mon intervention se propose d'étudier plus systématiquement les objets de Leonora Carrington, notamment ceux qui représentent possiblement ? une « matérialité de l'exil » à travers laquelle s'exprime non seulement sa nostalgie mais aussi son besoin de réconfort et de souvenance détourné.

Andrea Oberhuber, Université de Montréal (CAN)

Changement de scène: pratiques de contre-propagande en exil et esthétique de l'objet détourné chez le couple Cahun-Moore

Alors que la majorité des créatrices surréalistes, notamment des deuxième et troisième générations du mouvement, viennent des quatre coins du monde pour côtoyer, selon une durée et une proximité variables, les cercles surréalistes parisiens, Claude Cahun et (Marcel) Moore font partie des artistes françaises qui, à partir de

mai 1938, ont effectué le mouvement inverse : fuyant la montée des fascismes un peu partout en Europe, le couple créateur s'exile à l'île de Jersey où les deux femmes s'engagent dans la Résistance contre l'occupant national-socialiste.

Si, depuis la redécouverte de l'œuvre de Cahun à laquelle la critique a peu à peu associée Moore, les critiques ont d'abord retenu les stupéfiants autoportraits puis, dans un deuxième temps seulement, les écrits littéraires, l'actualité de la démarche du couple créateur semble résider dans les pratiques de contre-propagande basée sur l'idée de « l'action indirecte » (« [i]l s'agit de mettre en marche et de laisser en panne », note Cahun en 1934 dans *Les paris sont ouverts*). Tout se passe comme si, face à la menace politique et une fois sortie du cadre familial et de celui « étroit des frontières de la France », pour reprendre la formulation de Péret, Cahun notamment souhaitait se projeter dans un projet plus grand qu'elle. L'exil se révélera multiple, donnant lieu à un nomadisme à la fois éthique et esthétique : en étroite collaboration avec Moore, comme dans le cadre de diverses œuvres précédentes, se dissimulant derrière le pseudonyme « der Soldat ohne Namen », le couple se lancera dans la fabrication d'objets détournés et de pancartes, dans l'écriture de nombreux tracts écrits en allemand et distribués à des endroits stratégiques de l'île, ainsi que, après la guerre, dans la performance photographiée sur le muret construit par les Allemands.

Dans ma communication, je me pencherai sur ces diverses activités dites de contre-propagande durant les années d'occupation de Jersey, activités qui se sont attiré l'intérêt d'une nouvelle génération de chercheur.ses (Jennifer L. Shaw, Julie Richard, Jeffrey H. Jackson) et par lesquelles Cahun et Moore semblent entrées dans l'ère d'une nouvelle postérité, à en juger de la biographie romancée *Diese Gezeiten* (2011), de Katharina Geiser, ou du projet de « restaging » Cahun par l'artiste britannique contemporaine Gillian Wearing.

Brianna Mullin, Université de Toronto (CAN)

**Éros et exil dans *Mémoires d'une liseuse de draps* (1974)
de Belen**

L'invention du politique

Chair : Olivier Penot-Lacassagne

Wolfgang Asholt, professor emeritus, University Münster, (DE)

La fonction des surréalismes pour les théories d'avant-garde

L'intervention se propose d'aborder la thématique à partir de trois perspectives : Pour les importantes „théories de l'avant-garde“ du dernier tiers du 20e siècle, de Renato Poggioli (*The Theory of the Avant-Garde*, 1968), de Peter Bürger (*Theorie der Avantgarde*, 1974, engl. 1984), Paul Mann : *The Theory-Death of the Avant-Garde*, 1991) ou Pierre Bourdieu (dans *Les règles de l'art*, 1992), le Surréalisme joue un rôle important et, chez Bürger, décisif. Je vais essayer d'analyser de quelle manière et jusqu'à quel degré, les conceptions du Surréalisme littéraire et artistique marquent jusqu'à aujourd'hui nos notions de l'avant-garde.

La deuxième partie prévoit de discuter de quelle manière les recherches sur l'„internationalisation, jusqu'à l'avènement d'un surréalisme global dans un marché culturel mondialisé“ (Call for Papers) des dernières décennies, qui ont transformé notre conception du surréalisme, élargissent, changent et mettent en question les „théories de l'avant-garde“ (centrées sur l'Europe). Est-ce qu'ils mettent la question d'une nouvelle „théorie de l'avant-garde“ sur l'ordre du jour ?

Finalement, l'intervention va se consacrer à l'analyse de l'importance du Surréalisme et des Surréalismes (globalisés) pour l'activisme artistique actuel, que ce soit dans les conceptions activistes-avant-gardistes proposées par Marc James Léger (*The Idea of the Avant-garde*, 2014), par John Roberts (*Revolutionary Time and the Avant-Garde*, 2015), par Mikkel Bolt Rasmussen (*After the Great Refusal*, 2018, en français 2019), ou Hal Foster (*What Comes after Farce ?*, 2020).

Il s'agit donc d'analyser et de démontrer „l'actualité plurielle du surréalisme“ pour les „théories de l'avant-garde“.

Effie Rentzou, Princeton University (USA)

Pièces de résistance: *La Main à plume*, Resistance, and Material Culture During the Occupation

The surrealist group “La Main à plume,” the surrealists who stayed in France during the Occupation and did not self-exile, most of them young, many of them discontented with both the surrealist elders and the hard politicization in the ranks of the PCF of dissident surrealists, like Aragon and Eluard, engaged in an effervescent semi-clandestine publication activity in the period 1941-1944. The mission of these publications was described in the statement “Etat de présence” published in the first issue of their magazine *La Main à plume* in 1941: “nous nous refuserons toujours à fuir la poésie pour la réalité, mais nous nous refuserons toujours aussi à fuir la réalité pour la poésie.” The poetry in the magazine, as well as in the publication

series "Les Pages libres de la Main à plume" which would follow, would hover precisely over this line between poetry and reality, with the claim of giving in to neither. This paper will discuss these publications as representations of a specific perception of the political function of poetry in the context of the resistance during the German Occupation. With particular emphasis on the material culture of the period and the *detournement* of everyday objects by the resistance, the paper will explore the ways that the book series as well as the periodicals of La Main à plume used creatively publishing and dissemination practices of the French resistance. I will argue that in these practices, La Main à plume developed further the logic of the surrealist object, whose political and revolutionary potential stops being just a theoretical exercise as it was in the 1930s, and becomes a reality during the Occupation.

Olivier Penot-Lacassagne, Université Sorbonne Nouvelle (FR)

Indépendance, nationalisme et internationalisme : les surréalistes et la cause algérienne

Dès 1955, quelques semaines après le début du soulèvement algérien à la Toussaint 1954, les surréalistes adhèrent au « Comité d'action des intellectuels français contre la poursuite de la guerre en Afrique du Nord ». Ce que l'écrivain Jean Amrouche nommait le « problème algérien » est devenu revendication d'indépendance. *L'Incendie* (titre du « roman des Fellahs » de Mohammed Dib, « premier grand roman de l'Algérie » selon Aragon) ne s'éteindra qu'avec les accords d'Évian, en 1962. Messalistes (MNA) et non frontistes (FLN), les surréalistes soutiennent Messali Hadj, fondateur du Mouvement national algérien et figure historique de la lutte anticoloniale emprisonnée en France. Pour Breton et ses amis, loin d'un Fanon, d'un Sartre ou d'un Jeanson, la cause du peuple algérien excède la revendication d'indépendance, dont ils redoutent les excès nationalistes. Le droit des peuples à disposer d'eux-mêmes se décline sur fond d'internationalisme, jugé plus révolutionnaire.

Jérôme Duwa, Ecole Estienne Paris (FR)

Démêlés : art, poésie et politique selon Benjamin Péret

La singularité de Benjamin Péret (1899-1959) commence tout juste à être prise en considération. Dès la période dada et la genèse du mouvement surréaliste, Breton et ses amis soulignent son aptitude extraordinaire aux sommeils, comme à l'écriture automatique. Son engagement de militant politique à l'extrême gauche a contribué également à la légitimité de ses prises de position aux moments cruciaux. Depuis son engagement en 1936 durant la guerre d'Espagne auprès du POUM, puis de la colonne Durruti, l'énergie politique de Péret impressionne, comme son aptitude à penser une remise en question totale du devenir du surréalisme. En relisant ses textes contre les syndicats complices du capital et de l'État, contre Camus dégoûté de la révolution ou celui établissant un premier bilan critique de la pensée de Trotsky, quelles lignes politiques peut-on dégager ? Comment cohabite un tel programme avec celui du surréalisme ?

Il y a les moyens de la poésie et il y a ceux de l'action pour transformer la situation concrète. Être pleinement un poète signifie circuler entre ces deux usages du réel, mais sans chercher à mettre l'un au service de l'autre. À partir de la Seconde Guerre mondiale, par-delà les démêlés entre poésie et politique, Péret va porter une grande part de son attention au merveilleux se développant, en dehors du cadre occidental, dans les Amériques. Dans quelle mesure ce terrain d'observation directe et de récolte de contes et légendes constitue-t-il également un nouvel horizon d'attente politique ?

Europe centrale

Chair : Pierre Taminiaux

Imre Jozséf Balázs, ULBS, Sibiu / Babe - Bolyai University, Cluj (ROU)

From revolutionary surrealism to Cobra: The East central European Connections

„Surréalisme-révolutionnaire” (1947-1948) was a branch of Surrealism that contested the direction of the group led by André Breton during the postwar years, and its activity was continued by Cobra (1948–1951), an international group of artists, the name of the assembly containing the abbreviations of the most important locations where the members lived: Copenhagen, Brussels and Amsterdam. Many of the ideas and practices of these groups were later on reintegrated into international Surrealist practice.

The presentation focuses on the East Central European connections of these groups. How was the activity of Hungarian authors like Tibor Tardos, and Czech artists from Skupina Ra, all of them members of the revolutionary surrealist group, integrated into the project? How were future Cobra artists like Jacques Doucet and Corneille inspired by their trip to Hungary (1947) in their future activities in the group? Who were the Hungarian members of the Cobra group? Was there an impact of East Central European social, political and cultural experiences in the transition from revolutionary surrealism to Cobra? The presentation offers insight into the nature of cultural exchanges within postwar artistic networks through lesser known memoirs and correspondences of the artists of the postwar period, highlighting the role of exile artists, and interpreting the activity of the Cobra group as a specific and increasingly relevant network model where the more traditional centre-periphery types of communicating ideas were challenged. The East–West direction (from East-Central Europe to Western Europe) and North–South direction (from Scandinavia to Central Europe) are quite specific for Cobra, and the focus of the current presentation will be on a possible East-West cultural transfer.

Anna Wiszniewska, Institute of Arts of the Polish Academy of Sciences, Warsaw (PL)

International PHASE movement. Its influence on the birth and development of modern architectural ceramics in Poland in the 1960s

The Polish link with the international Phases was art dealer and collector Aleksander Henisz. Born in Poland, he went to France in 1939, where in the 1950s he became involved with the post-surrealist movement “Phases”. He wrote texts and actively participated in promoting contacts between artistic communities in Poland, Czecho-

slovakia, Belgium and France. The (unfortunately scattered) collection of works of art he gathered included works by artists such as Pierre Alechinsky, Serge Poliakoff, Victor Vasarely, Lucio Fontanana, as well as many Poles who came to Paris.

In 1955, Alexander was visited by his older brother Krzysztof, an artist, painter, graphic artist and designer, for whom a visit to Paris and contact with the PHASE group turned out to be an impulse to try out matter painting and abstraction, which were then banned in Poland. In Poland in 1955, the period of the doctrine of socialist realism which forced artists to fit into the framework of art that was realistic in form and socialist in content, was just coming to an end. So, after returning to the country at the end of 1955, impressed by the artists from the PHASE group, Krzysztof Henisz completely changed his style. His works featured abstraction and attempts to take painting into the third dimension. The Parisian experiences and passion for experimentation led the artist to attempt to translate abstract painting into the language of ceramics. In 1958, he initiated the firing of large-format ceramic slabs that created monumental decorations. Enthusiastically accepted by architects and designers, introduced on a mass scale into architectural decoration, they created "living ceramic walls" with abstract, spatial decoration and intense color. They permanently changed the appearance of Polish cities in the 1960s.

Ramutė Rachlevičiūtė, Visual Arts Academy, Vilnius (LIT)

The Margin of Surrealism in Lithuanian Art, which has become more and more pronounced over the years

The surreal works in the history of Lithuanian art belong precisely to the 'margin', to its small narrative. There were no opportunities to know the primary sources of surrealism in depth, but there was an interest in the phenomena of the subconscious, the imagination and the realm of dreams. Artists, even without a theoretical basis, tried to search for creative impulses in visions, to associative artistic thinking and metaphors, to individual mythologised symbolism with surreal features. Artists were interested in rebellion and gestures of risk-taking, in eroticism and anarchism, which is more or less a conscious legacy of surrealism in the modern world, which the surrealist scholar Jacqueline Chénieux-Gendron has described as "a necessary condition for the self-awareness of the personality".

V. Kalinauskas's work is analysed from the point of view of cultural and literary influences, compared with André Breton's work *Nadja*. Surrealism, based on a conscious and deeper reflection of surrealism, was evident in the paintings of V. Antanavičius, V. Kisarauskas, A. Kuras, A. Martinaitis and Š. Sauka among others.

In the work of some artists, the surrealist erotic element 'coexisted' with political and ideological contexts, for example, in V. Antanavičius's brutal cycle 'Washed Out', or in the masochistic drawings of S. Eidrigėvičius's 'Hammer-and-sickle hunt' cycle. The sadistic imagery in V. Antanavičius' assemblage helps to convey the collective psychic traumas of the Soviet era and their consequences. The brutal bodies "quartered" and otherwise distributed, handcuffed in dynamic poses, masked faces with stiff expressions, reflect the human experience of Soviet Lithuania and the experiences brought by the totalitarian system.

Surrealist Preoccupations with the Pacific Northwest Coast

Chair : Sean Mooney

It is well known that various surrealist artists and writers assembled personal collections of Indigenous arts, especially from North American and Polynesian cultures. The period between 1938 and 1945 was particularly fruitful for a number of surrealists – and their associates such as Claude Lévi-Strauss, Georges Duthuit and Robert Lebel – who traveled to North America to escape Europe during wartime. Their travels provided opportunities to access collections, museums, and each other's thinking, which expanded greatly once the idea of proximity to Native American homelands became possible. Of all the cultures which appealed to the surrealists' preoccupations, those of the Pacific Northwest Coast of Alaska and British Columbia loomed perhaps largest in their imaginations. This talk will review the trajectories of some of the surrealists who traveled directly into the homelands of the Haida, Tlingit, Tsimshian, Kwakwaka'wakw and other First Nations, and their obsession with totems and other large-scale structures produced by these cultures. We also look at the photography of Eva Sultzer and Adelaide de Menil, who independently documented some of the same totems and sites during their travels to the region. We also ask contemporary Haida artist, Michael Nicoll Yahgulanaas, to reflect upon the historic fascination of other artists upon the material culture of the Pacific Northwest First Nations.

Colin Browne, (CAN)

Eva Sulzer, Alice Rahon, and Wolfgang Paalen, and their 1939 Northwest Coast journey

Rahon, Sulzer, and Paalen travelled to British Columbia and Alaska to experience the monumental art of Northwest Coast artists. Sulzer's Rollieflex recorded totem poles, house posts, mortuaries, house frames, and carved figures in populated and abandoned villages. Her images, introduced in Paalen's *Dyn* magazine, are the work of a witness and an artist of integrity. Her rare photos of people are intriguing. The travelers were drawn to what they saw as ruins, although the belief, prevalent at the time, that Indigenous communities were vanishing, was erroneous. Today Sulzer's photographs are of great interest to First Nations artists and historians.

Reminiscent of Emily Carr's paintings and based on a Sulzer photograph of totem poles in the Gitksan village of Kispiox, an early gouache by the poet Alice Rahon was included in *Dyn* 4-5 in December 1943. By the time the issue appeared, Rahon had developed her own radical art practice. In Mexico she devised an incantatory visual vocabulary that recalls the Northwest Coast journey—she read Breton's *L'amour fou* en route and experienced the glow of *le hasard objectif*—as a metaphor for her

own emotional and intellectual journey. Certain of her paintings are more directly related to the Northwest Coast than any of Paalen's. Their explorations of abstraction, archaic glyphs, and pictographic narrative are now celebrated in international exhibitions.

Marie Mauzé, CNRS/ Laboratoire d'anthropologie sociale (FR)

Surrealist artist Kurt Seligmann as an ethnographer on the Northwest Coast (North America)

In two articles published respectively in the *Journal of Surrealism and the Americas*, in 2008, and in *Gradhiva* in 2017, I highlighted the ethnographic sensitivity of artist Kurt Seligmann (1900-1962), who joined the Surrealist movement in the 1930s. My study was based on the analysis of a corpus of texts signed by Seligmann on his return from a stay of several months in the summer of 1938 in British Columbia (Canada). He had set himself the goal of acquiring a heraldic pole. After long and difficult negotiations with representatives of the Wetsuwet'en First Nation in the village of Hagwilget, he brought back to France a pole that was erected in front of the Musée de l'Homme in January 1939. He was the first Surrealist artist to attempt this adventure, soon followed by Wolfgang Paalen in 1939. The artist's apprenticeship as an ethnographer was a short-lived experience, unique in the history of relations between surrealism and ethnography. Focusing on the analysis of visual documents (drawings, photographs and film) produced by Seligmann and his wife Arlette, my paper will explore a complementary, as yet little-studied aspect of his observational skills. This study will be contrasted in the round-table discussion with Paalen's "field experience" as analyzed by Colin Browne.

Sean Mooney, Rock Foundation (USA)

Adelaide de Menil and Bill Reid

Photographer Adelaide de Menil (born 1935, France) and sculptor Bill Reid (1920-1998, Haida) published *Out of the Silence* in 1971. The book documents the state of decaying totem poles as they were seen by Adelaide in the years 1966-68, when she traveled extensively through Haida, Tlingit, Kwakwaka'wakw and other Indigenous lands across British Columbia and southern Alaska. She invited Bill Reid to write text for the book, for which he provided a distinctly expressive and poetic narrative to accompany the images. Several of the village sites and totems Adelaide photographed had also been photographed by Eva Sultzer in 1939, as she accompanied Wolfgang Paalen and Alice Rahon to the region.

Adelaide met her future husband, anthropologist Edmund Carpenter, in 1967, soon after she embarked on her photographic project in the Pacific Northwest territories. The couple developed a deep relationship with Bill Reid, and with scholar William Holm. They traveled to various places, including Haida Gwaii, with Bill Reid in 1968 and again in 1973. After *Out of the Silence* was published, Carpenter invited Reid and Holm to collaborate on another book and exhibition, titled *Form & Freedom*, 1975. The project took the form of a conversation between Reid and Holm, dis-

cussing the artistic and historic accomplishments of Indigenous artists through an analysis of various works that were included in the exhibition. It included regalia, masks, rattles, and many other expressions of wealth and artistry among the First Nations of the Pacific Northwest.

As the daughter of French art collectors Dominique and Jean de Menil, Adelaide de Menil had simultaneously befriended several artists from the circle of Surrealists, including Roberto Matta, whom she knew to have substantial collections of Indigenous art. The art of the Pacific Northwest Coast became a primary focus of the personal collection assembled by Carpenter and de Menil themselves, with their appreciation of the high esteem these objects were held in by other artists, like Bill Reid and Matta.

Michael Nicoll Yahgulanaas, invited artist

The roundtable organizers have invited Haida contemporary artist Michael Nicoll Yahgulanaas, who is descended from artists Isabella and Charles Edenshaw, to participate in this talk. At this time, Mr. Yahgulanaas has not yet confirmed his participation. We expect he will bring a Haida perspective to the historic interactions of Surrealist and other Euro-American artists with Pacific Northwest art, and to discuss this art on its own cultural terms today.

Féminismes 2

Chair : Eleanor Moseman

Victoria Souliman, The University of Sydney (AUS) et
Mimi Kelly, University of Melbourne (AUS)

Trauma, Power, and Care: Addressing the Father figure in the surrealist works of Louise Bourgeois, Pat Brassington and Charlotte Abramow

Trauma, including the vexed potential of the father-daughter relationship, stands at the core of Freud's early conceptualisation of hysteria. Hysteria's physical and psychological characteristics went on to serve as a catalyst for male surrealists of the 1920s and 1930s in their exploration of the unconscious, desire and fetishization of the female body. This paper examines three contemporary artists working through a feminist surrealist framework and their particular reckoning with and resistance to prescriptive Freudian concepts of the father-daughter relationship, including power imbalance. French American artist Louise Bourgeois' sculpture *The Destruction of the Father* (1974) and Australian artist Pat Brassington's installation *In My Father's House* (1992-2019) exemplify a thematic discontent aimed at the paternal figure. Within these works, paternal authority is a source of trauma, violence, and even horror. Barbara Creed's psychoanalytically informed writings are particularly relevant in discussing such interpretations. Belgian contemporary photographer Charlotte Abramow presents a more poignant approach. Her 2018 photobook *Maurice: tristesse et rigolade* stages her father's journey through cancer. Shifting attention from the personal female self to the familial 'father other', Abramow adopts a plutonic care-based framework that elides the sexual dimensions of hysteria, challenging the pleasure usually imbued in the surrealistic privilege of the male experience. Recent posthumanist theories prove pertinent to exploring notions of empathy that are central to Abramow's practice. This paper considers how each artist's differing, but interconnected methodology uses agency over passivity to address the father/daughter relationship. In doing so, the paper aims to demonstrate how surrealism is used as a mediating force to both confront and nurture complex critical introspection of self/daughter and other/father beyond conventional Freudian dynamics.

Eve Lemieux-Cloutier, Université du Québec à Montréal (CAN)

Les voix surréalistes de la mélancolie: Mansour, Pizarnik et Zürn

Dans les dix dernières années, les écrits surréalistes ont connu un regain d'attention dans les milieux littéraire et académique, comme en témoignent les nombreuses rééditions, traductions, anthologies et ouvrages posthumes publiés ainsi que la multiplication des mémoires et thèses chez les jeunes chercheur-es⁶. Un sous-genre

6 Notamment la réédition de l'œuvre complète en plusieurs volumes d'Alejandra Pizarnik chez

est particulièrement revalorisé : la littérature écrite par des femmes qui traite des enjeux propres à leur sexe⁷, mais aussi de la dépression⁸. Cette communication explorera, d'une part les formes rhétoriques et esthétiques mettant en scène le mal de vivre chez Alejandra Pizarnik, Leonora Carrington, Unica Zürn et Gisèle Prassinos, et d'autre part la manière dont celles-ci rejoignent un lectorat féminin contemporain qui semble voir leur relief dans ces œuvres autofictionnelles.

Sandra Zalman, College of the Arts at the University of Houston (USA), and Rachel Middleman, California State University at Chico (USA)

What about feminism ? Revisiting the controversy of MoMA's «Dada, Surrealism and Their Heritage (1968) »

In 1968, when William Rubin curated "Dada, Surrealism and Their Heritage," at the Museum of Modern Art, he attempted to make sense of Dada and Surrealism's stylistic legacy in contemporary art. Yet he included only one contemporary female artist, Niki de Saint Phalle. Rubin's turn toward history was not only a turn away from the incredible revitalization Surrealism had been experiencing in New York during the 1960s, but it also almost completely ignored women artists. While critics rejected the institutional historicization and canonization of Dada and Surrealism that ignored movements' acute relevancy to contemporary art and politics, the exclusion of women went unremarked. Niki de Saint Phalle's *Ghea* (1964), a mixed-media construction of a figure giving birth and named for a female goddess, is a harbinger of the 1970s feminist art movement which, like Dada and Surrealism, would challenge the structures and myths of art history. This paper explores the ways this exhibition closed the conversation about the legacy of surrealism in the museum and considers some of the women artists who seized surrealist sensibilities to defy formalist standards and mobilize art's capacity for activism.

Ypsilon, celle de Joyce Mansour chez Michel de Maule et celle de Leonora Carrington chez Fage.

- 7 Comme ces quelques projets de recherche en témoignent : Sarah Houde-Beauchamp, « Ethos et écriture performative dans le manifeste d'avant-garde : l'apport des autrices et femmes artistes », thèse, littérature de langue française, Université de Montréal, 2023; Kearney, Beth, « Figures de femmes chez Valentine Penrose : à la croisée du saphisme littéraire et du roman gothique », mémoire, littératures de langue française, Université de Montréal, 2019; Stéphanie Caron, Réinventer le lyrisme: le surréalisme de Joyce Mansour, Genève, Droz, 2017; Maitland Sierra Dunwoody, « Les auteures surréalistes : French and Francophone Women Surrealist Writers : Joyce Mansour, Valentine Penrose and Gisèle Prassinos », Mémoire, University of Tennessee, 2017.
- 8 En 2023, l'Organisation mondiale de la Santé présente des statistiques qui appuient que les femmes sont 50% plus à risque de développer une dépression.

Perspectives actuelles sur le surréalisme

Chair : Jason Earle

Mary-Ann Caws (en ligne), CUNY (USA)

Making Mortality Manifest

Federico Garcia Lorca's powerful lament "Llanto por Ignacio Sanchez Mejía's: A la cinco de la tarde" on the death of the great bullfighter at five in the afternoon, there in the enormous ring, mortal drama inspired Robert Motherwell's great and solemn painting which I read as a poem about our necessary individual and collective perishing, a hymn for life's end and magnificence.

So I read this hands-on show- mani-fest: literally that manual dramatic act of challenge as a manifest of human perseverance despite our persistent peril. The theatre of the poem is its own manifest with the menacing rumble of the charging bull: this charge sets up the challenge, the unrolling of a timeful scroll: bravery on both sides, death all around in that afternoon, where even the work of the after-noon has a menace, including the death of freedom in Spain. "A las cinco DE ..." you can hear a bell tolling in that sounding. We hear too the urge of Wallace Stevens "The Domination of Black" and also Rafael Alberti's "Motherwell's Black." There's no lastingness for anything we might choose to hold: thus the tolling of a death bell invokes a litany of repetition, an echo of that lament, for will none of us be lasting: making the lament manifest on all sides.

Jason Earle, Sarah Lawrence College (USA)

Surrealism and the Battle of the Two Police

In Louis Aragon's 1924 "Une vague de rêves," the name of Philippe Daudet appears alongside artists and writers as one of the "presidents of the Republic of dreams." The adolescent son of Léon Daudet, founder of the rightwing movement *Action Française*, Philippe had died in 1923 from a seemingly self-inflicted gunshot wound after running away from home and attempting to join an anarchist cell. The death of his son would lead Daudet *père* to level an accusation of a vast conspiracy between the government, anarchists, and the police against the *Action Française*, which culminated in an official judicial investigation declaring that no plot had taken place.

My paper takes *l'affaire Philippe Daudet* as its starting point for analyzing the relationship between surrealism and the conspiracy theory of the "two police." As Jonathan Eburne has shown, the initial surrealist defense of Philippe Daudet is intimately bound up with his connections to the anarchist Germaine Berton, with each figure posed as an avatar of absolute revolt. My analysis will also trace the strange echoes between the surrealist critique of the French social order in the *affaire* and Léon Daudet's theory that there is a secret "political police" operating covertly within the official functioning of the French national police. My analysis will read past the *affaire* to show its legacy in two important ways. First, I will argue that the surrealist critique of the police in the 1930s, which responds to the fear

of fascism in Europe, bears structural and political similarities to Daudet's theory. Second, I will show how Drieu la Rochelle's critical depiction of the surrealists in his 1939 novel *Gilles* represents a fascist rewriting of the group's relationship to the police. Ultimately, my paper will trace how the highly mutable nature of conspiracy theories both informed the political tendencies of interwar French surrealism and helped fashion critiques of the avant-garde from its opponents.

Georges Sebbag, independant, Paris (FR)

L'espace-temps surréaliste

À la différence des avant-gardes historiques, dont le futurisme est le représentant type, le mouvement surréaliste n'avait pas vocation à surgir et à s'imposer en un lieu donné et en un temps donné (de l'ordre de quelques années ou décennies). Dès son apparition en 1919, il avait vocation à lier l'espace et le temps, à se répandre à une vaste échelle et à brasser les trois modalités du temps (passé, présent et futur). Dès l'hiver 1937, l'internationalisation est entérinée dans *Minotaure* n° 10 où, sous le titre « Le Surréalisme autour du monde », sont étalés sur trois pages une bonne centaine de couvertures, documents, prospectus (revues, expositions, livres traduits, etc.) de dix-sept pays (Angleterre, Belgique, Danemark, Égypte, Espagne, États-Unis, France, Grèce, Japon, Pérou, Pologne, Roumanie, Suède, Suisse, U.R.S.S., Tchécoslovaquie, Yougoslavie). Et dès décembre 1929, cette annonce insolite est insérée à la fin du dernier numéro de *La Révolution surréaliste* : « MILLÉNAIRE DU SURRÉALISME / (929 : Mort de Charles le Simple) ». Breton et ses amis font remonter ici la naissance du surréalisme à l'année 929, dans le but évident de signaler que la scission qui affecte le groupe sera surmontée. On pourrait multiplier les indices de cet espace-temps surréaliste. La défense de l'esprit moderne peut expliquer d'emblée le vouloir internationaliste du mouvement surréaliste. Quant à ses intrusions dans le passé ou le futur, elles proviennent de son invention et de son expérience de deux concepts majeurs : le temps sans fil et les durées magnétiques.

Circulation/Édition

Chair : C. Francis Fisher

Giorgio Di Domenico, Scuola Normale Superiore Pisa (IT)

Reading, Collecting, and Reactivating Surrealist Magazines in 1970s Italy

In 1976, a group of Italian artists and intellectuals, including Jannis Kounellis and Fabio Mauri, founded the experimental artists' magazine *La Città di Riga*. Asking Joseph Beuys to contribute to the periodical, Kounellis mentioned that its main models were two surrealist magazines, *Minotaure* and *La Révolution surréaliste*. The paper will take the lead from this surprising statement to investigate how pre-war surrealist magazines influenced *La Città di Riga* and other Italian experimental and underground periodicals from the 1970s. To reconstruct the actual availability of such historical materials, the paper will also focus on the so far uninvestigated early Italian collecting practices of surrealist magazines and ephemera, surveying their circulation through exhibition catalogues, accounts from the period, and the reconstruction of relevant private collections. Finally, it will address the role and Italian reception of facsimile editions.

More generally, the paper will reconstruct the circulation, availability, and contexts of fruition of historical surrealist magazines in 1970s Italy to investigate their impact on the practices of Italian artists and their role in the Italian rediscovery of Surrealism. Overlooked for decades, surrealist magazines suddenly resurfaced, gaining a new agency, disseminating surrealist theories and artworks in their original modes of presentation, and inspiring an entire generation of Italian artists, intellectuals, and activists. Sitting precisely in the middle of the century that separates us from the first issues of *La Révolution surréaliste*, Italian magazines and art practices from the 1970s can still represent a relevant model for the reactivation of the surrealist legacy.

C. Francis Fisher, Independent writer, scholar and artist (USA)

Translating the Surreal: A Poet's English Rendering of Joyce Mansour

In this presentation, I will interrogate the particular difficulties of translating surrealist texts. What does it mean to translate the surreal? How can one bring poems from French to English without domesticating the wildness of the original? Can the logic of dream, violence, and sexuality be rearticulated in a new language? As a poet and translator, these are some of the questions I considered while translating large swathes of Joyce Mansour's poetry from French to English for my forthcoming collection, *In the Glittering Maw*. The discussion of translating surrealist work becomes increasingly pressing in our globalized world.

Beginning with a brief theoretical outline, the paper will move into particular problems I encountered translating Mansour's texts such as domesticating or foreignizing her relationship to her homeland of Egypt and the problem of translating sexual innuendo, and finish with a reading of translations. Interspersed throughout my presentation will be excerpts from journals I kept while translating these poems and my own poetry written in response to Mansour's provocations. This multi-genre presentation aims to bridge the gap between the scholarly and the artistic and by doing so dissolve these unhelpful binaries while maintaining the political revolt and immediacy of the movement.

Annalisa Lombardi, Università di Macerata (IT)

Lire Philippe Soupault en Italie

En marge d'un projet de traduction italienne du premier roman de Philippe Soupault, *Le Bon Apôtre* (1923), qui vient de célébrer le centième anniversaire de sa parution, notre intervention propose un bilan de la réception de l'œuvre du co-fondateur du Surréalisme en Italie.

Alors que l'avant-garde surréaliste a fait l'objet d'une attention critique constante en Italie, à partir des travaux précurseurs de Carlo Bo, et que les traces laissées par les expérimentations du mouvement dans l'imaginaire des auteurs italiens ont été explorées par des études spécialisées, le nom de Soupault est resté relativement dans l'ombre. Au-delà des extraits les plus connus des *Champs Magnétiques* (1919), les poèmes de l'auteur ont trouvé peu de place dans les anthologies consacrées au Surréalisme ou à la poésie française du XXe siècle et ses romans sont quasiment inconnus. Le panorama éditorial confirme cette situation, avec un nombre restreint de titres disponibles en traduction : en addition aux *Champs Magnétiques* et aux poèmes inclus dans les anthologies, on ne trouve, en italien, que les écrits sur Paolo Uccello et Charlot, ainsi que deux traductions, désormais hors catalogue, d'ouvrages narratifs (*Les Dernières Nuits de Paris* et *Le Nègre*).

D'un côté, cette condition reflète les spécificités du parcours de Soupault et la complexité de son positionnement par rapport au Surréalisme : on sait qu'une exigence radicale de liberté a conduit l'auteur à s'écarter progressivement du mouvement et que son exclusion du groupe a pesé, même en France, sur la marginalisation de ses textes, par rapport à ceux des autres membres de l'avant-garde. En même temps, elle est emblématique du processus d'historicisation du Surréalisme et de son irruption hors de l'espace francophone. En effet, la diffusion exponentielle des acquisitions du groupe, si fructueuse pour la multiplication d'interprétations critiques et la sollicitation de nouvelles expériences créatives, n'a peut-être pas toujours préservé la pluralité inhérente aux premières phases du développement de l'expérience surréaliste. Même en Italie, ce sont surtout la pensée bretonnienne, la théorisation des manifestes, les implications politiques et les investigations sur l'irrationnel qui ont été valorisées, au détriment d'autres perspectives qui gardent pourtant toute leur force d'interrogation, comme le montrera la restitution d'expériences didactiques récentes.

Arielle Marshall, University of Melbourne (AUS)

Obscene Surrealism: Censors and Circuits from Paris to Brussels (1928-1930)

In the late 1920s, the surrealists began to explore sexuality with a new urgency, leading to the creation of privately-printed erotic books by writers Louis Aragon, Georges Bataille, and Benjamin Péret, illustrated by artists like André Masson, Yves Tanguy, and Man Ray. This paper centres on an overlooked piece of surrealist erotica titled *1929* (published in 1929)—originally censored for obscenity. Emblematic of the surrealist goals to shock and subvert, *1929* sought to challenge traditional aesthetics and morality through its pornographic content. Produced in collaboration with the Belgian surrealist magazine *Variétés* (during a key phase of the movement's international expansion), *1929* shows the surrealists' tactics to evade censorship across legal and geographical boundaries.

This paper situates *1929* within the broader literary and legal contexts of interwar France, arguing that censorship served not only as a barrier but as impetus for the surrealists to create illicit, boundary-pushing works. Due to limited circulation, clandestine publications like *1929* initially slipped under the radar, only gaining critical exposure after the dismantling of obscenity laws. Yet, over time, such 'bad books' have accrued significant cultural value precisely because of their rarity and controversial nature, now prized in major collections worldwide. Drawing on Foucault's idea of discourse to analyze surrealist erotica in historical terms, this paper explores the contentious relationship between surrealism and obscenity.

Artist Session Moment de poésie

Chair : Laurent Doucet

Laurent Doucet, poète et professeur de Lettres, Histoire et Géographie, directeur du Centre International du Surréalisme - Maison André Breton à Saint-Cirq-Lapopie (FR)

Ricardo Echàvarri, writer and translator, former instructor of Romance Languages and Literatures at Harvard University (USA)

Laeticia Luna, poétesse et directrice de la Maison Octavio Paz à Ciudad de México (MX)

Moment de poésie

George Kalamaras, Purdue University Fort Wayne (USA)

«Robert Desnos Finds His Sleep Medicines Beneath Bachelard's Floorboards»: A Poetry Reading of Surrealist Poems About Robert Desnos

This presentation by Surrealist poet, scholar, and former Indiana Poet Laureate George Kalamaras will focus on his poems about Surrealist Robert Desnos from Kalamaras's most recent book, *Robert Desnos Finds His Sleep Medicines Beneath Bachelard's Floorboards*.

Kalamaras proposes to read poems that deal imaginatively with both Desnos and Gaston Bachelard in a dreamscape in which Kalamaras foregrounds juxtapositions of distant realities, associative leaping, chthonic imagery, and evocation of "the marvelous." To best represent the poems, Kalamaras has secured permission from the Man Ray estate—for the book's cover—Man Ray's photograph of Desnos dreaming in an armchair in André Breton's studio (during the period when Desnos was the most prolific "sleep-talker"). Kalamaras's poems similarly enact Desnos's embrace of "the dream," what Bachelard might describe in another context, "the non-geometric space of the image."

These poems evoke liminal spaces where we encounter various "characters"—writers and artists who either embraced Surrealism or flirted with it: Spanish and Latin Americans Vicente Aleixandre, Julio Cortázar, Federico García Lorca, César Vallejo, and Remedios Varo; early Greek Surrealist Michael Mitsakis; Japanese Dadaist Takahashi Shinkichi; and poets and artists closely allied to French Surrealism, including

René Char, René Crevel, René Daumal, Paul Delvaux, Dora Maar, and Lee Miller—all joined together by one of the book's epigraphs, "How simple and strange everything is" (Desnos).

This twenty-minute presentation would be appropriate for an individual poetry reading or even as part of a panel on French Surrealists as a way to embody the theory fellow panelists would present.



L'Amour
Surréalisme

LES ÉCRITS
DE
SURREALISME



Discrepant Analogy 2. Transpositions of Surrealism

Chair : Carla Harryman

Our call for papers asked for work on how the foundational works of the surrealist movement may be read as immanent to works of literary or visual avantgardes to come, particularly those that do not see themselves as primarily surrealist. In other words, it sought a relation of “discrepant analogy” in the transformative relationship between surrealism and works in the future. The larger perspective will be that the productivité of surrealism is nothing if not prodigious, and is not confined solely to works that tip their hat to the lineage of oneiric forebears.

Carla Harryman, Eastern Michigan University (USA)

Houses as Bodies and Houses That Won't Be Described: Leonora Carrington and Poupeh Missaghi

I want to think about a difference in the catalytic force of “the house” in Leonora Carrington’s 1960s novel *The Hearing Trumpet* and Poupeh Missaghi’s twenty-first-century anti-novel *Trans(re)lating House One*. Each of these novels deploy surrealist tactics toward the “unbuilding” of the novel form while invoking the house, houses, and housing as part of the narrative and nonnarrative aspects of their writings. I draw from Denis Hollier’s critique of psychological space of the domicile in *Against Architecture: The Writings of George Bataille*, and transgender queer theorist Jack Halberstam’s use of the concept of “unbuilding” in his thinking about the reconceptualization of domestic spaces in contemporary visual arts to discuss the unbuilding of the novel form in Carrington and Missaghi. Drawing from these sources, I further wish to investigate a distinction between the feminist liberationist values of *The Hearing Trumpet* in its destruction of houses, insofar as they are not themselves bodies, and Missaghi’s value for the house as an obscure site and catalyst for political resistance in twenty-first century Tehran.

Milena Arsich, Université Strasbourg, (FR)

The Collage of Verbal Materials, from Surrealism to Language Poets

La réception du Surréalisme chez les poètes nord-américains Language est un thème depuis longtemps exploré par la critique : dans une analyse détaillée, David Arnold relevait les oppositions des deux groupes vis-à-vis de l'auctorialité, tout en interrogeant le phénomène de leurs réverbérations formelles (David Arnold, *Poetry and Language writing: objective and surreal*, Liverpool University Press, 2007, 200 p.). Nous aimerions revenir sur la relation entre le Surréalisme et les *Language poets* (notamment Barrett Watten, Lyn Hejinian et Charles Bernstein), faite de résistances et d'analogies persistantes. Incarnée par le foyer qui se forme à New-York autour de Breton, la diffusion du Surréalisme aux États-Unis a eu pour effet de projeter son ombre sur les nouveaux poètes expérimentaux : « I too have been called a Surrealist (Barrett Watten, « Surrealism & L=A=N=G=U=A=G=E », in *Total Syntax*, Southern Illinois University, 1985, p. 31.) » remarque ironiquement Barrett Watten dans l'essai « Surrealism & L=A=N=G=U=A=G=E ».

Cependant, est-ce un hasard que les poètes Language fussent étiquetés de « Surréalisme » ? Le collage surréaliste, défini par Michel Murat comme la « combinaison de matériaux verbaux ou visuels préexistants (Michel Murat, *Le Surréalisme* (2003), Paris, Le Livre de Poche, 2013, p. 85.) », fait singulièrement appel à l'association arbitraire des unités linguistiques et la mise en valeur de la matérialité du signe chez Language. L'intérêt même pour la matérialité du médium appelle à être interrogé non seulement dans la perspective des filiations avant-gardistes, mais également en lien avec la pensée marxiste du matérialisme (et de l'objet-marchandise), importante pour les deux mouvements. Comment comprendre ces analogies discordantes [discrepant analogies] à l'échelle formelle ? Peut-on parler de l'influence directe ou médiée du Surréalisme sur les poètes Language – ou bien d'une ressemblance en coïncidence, façonnée par des configurations distinctes ?

Miriam Ould Aroussi, Université Paris Cité (FR)

Tan Lin Is Surrealist in Attention

In the first “Manifesto of Surrealism” (1924), André Breton forcefully argued that poetry should break from rationalizing impulses: “Our brains are dulled by the incurable mania of wanting to make the unknown known,” the poet announced. Originating in a desire for playful mental explosions, Surrealism promoted the production of defamiliarizing images— “juxtaposition[s],” in the formula Breton famously borrowed from Reverdy, “of two more or less distant realities.” Hence the omni-

presence, in surrealist poetry, of similes, from Breton's "L'Union libre" to Benjamin Péret's anaphoric echoing of Lautréamont's "Beau comme" in *Dormir dormir dans les pierres* and Paul Éluard's notorious "The earth is blue like an orange."

Some hundred years later, to any reader of American experimental poet Tan Lin, the accumulation of similes, along with Breton's assertion that "Surrealism . . . could . . . only serve to justify the complete status of distraction which we hope to achieve here below" ring a bell. One can indeed hear several echoes of Surrealism as introduced by Breton in 1924 in Lin's poetry: common features includes images that evade rationalization (despite the overall grammatically correct syntax), a playful use of collage and intertextuality, and the exploration of a state that is either below or beyond consciousness, but surely one where "the will is powerless and no longer controls the faculties," as Breton, in Baudelaire's words, specified. In the 21st century, however, the generalization of what Lin identifies as a "disco" "operating system" somehow reshuffled the cards: to the "shock effect" of the surrealist avant-garde, explicitly concerned with revolution, Tan Lin's "ambient" poetics substitute the embrace of a relaxed powerlessness, where poetry, like disco, is "passively absorbed by a brain connected to a dancing body," and liberated only in this respect.

In the first "Manifesto of Surrealism," Breton famously drew a list of predecessors, referencing what each of them was "Surrealist in." Extending these "discrepant analogies" to the possible successors of Surrealism (however unaware of their status, as the precursors Breton mentions were), I will argue that "Tan Lin is Surrealist in attention." Such works as *Seven Controlled Vocabularies and Obituary* (2004).

The Joy of Cooking (2010) and *Insomnia and the Aunt* (2011), accumulating improbable juxtapositions and similes as they do, generate a phenomenology of reading akin to that of Surrealism, where linear understanding is replaced by multidirectional hallucination-like mental stimulation. Tan Lin's distracting poetry finds a definite echo in — in Anna Balakian's words — the "mental deviation" which characterized Surrealism's "different type of intellectual activity." My paper aims at delineating what Tan Lin's recurrent unusual similes had in common with Surrealism— and where the parallel is no longer relevant — in order to shed light on the alternative sense of attention his poetry triggers in its readers.

L'exil à New York

Chair : Katia Sowels

Le Palais de Tokyo réunit en ce moment quinze artistes en situation d'exil (Ukraine, Irak, Palestine...) au sein de l'exposition « Dislocations », un titre qui se réfère aussi bien à leurs histoires individuelles fragmentées, qu'à leurs oeuvres souvent précieuses, faites de débris. Les travaux récents sur l'univers des artistes exilés, toujours plus nombreux dans l'urgence actuelle, nous encouragent à nous replonger dans la création surréaliste du temps où le mouvement se disloque, durant la Seconde Guerre mondiale (Martica Sawin, 1995 ; Dickran Tashjian, 2001 ; Fabrice Flahutez, 2007). À partir de nos recherches respectives, qui portent sur les objets surréalistes pour l'une, et sur Claude Lévi-Strauss pour l'autre, cette communication croisée interrogera le collage et les poèmes-objets, à travers les recombinaisons culturelles, spatiales et temporelles de l'expérience américaine des surréalistes en exil. Elle ouvrira une réflexion sur les métamorphoses du merveilleux surréaliste (sa poésie du dépaysement, de la juxtaposition, de l'épave), né dans les passages parisiens et ballotté par le naufrage mondial, amené à se redéfinir au contact des Amériques.

Katia Sowels, Ecole Normale Supérieure, Paris (FR)

Portrait de l'acteur A. B. en exil : quelques poèmes-objets

En 2024, le poème-objet *Un bas déchiré*, créé par André Breton à New York en 1941, s'apprête à regagner le territoire français pour intégrer les collections nationales. Durant l'exil, Breton a confectionné une dizaine de *poèmes-objets* de ce type, à partir des butins rapportés de ses excursions le long de l'Hudson ou chez les antiquaires *downtown*, venus remplacer les Puces de Saint-Ouen dans les circonstances de l'Histoire. Ces *poèmes-objets* sont le fruit de l'intense activité de collecte des surréalistes qui arpentent le « Nouveau monde » en quête d'objets : Lévi-Strauss a décrit les marées d'objets qui submergent alors la ville de New York, comme une immense réserve de tous les débris possibles. Aussi, ces petites boîtes, construites « par des moyens de fortune » et prises dans un impossible équilibre de choses et de mots, ne deviennent-elles pas, du 42 rue Fontaine au *Greenwich Village*, les valises d'une vie déracinée - dépaycée ?

Cette communication présentera six *poèmes-objets* à l'aune de la vie poétique et matérielle de Breton entre 1941 et 1946, marquée par l'expérience transchronologique et transculturelle de New York et des Amériques, ainsi que par la précarité de l'exil. Ils seront regardés à travers le cheminement poétique de Breton (des « Grands transparents » à *Arcane 17*) et ses activités curatoriales et éditoriales

(VVV, *First papers of Surrealism*, etc.) durant ces années. Ils seront aussi placés dans un dialogue au sein d'une constellation élargie d'objets qui marquent cette période du surréalisme : les objets trouvés avec les nouveaux compagnons de route (Lévi-Strauss, Motherwell, etc.) ; ceux rapportés des séjours en Gaspésie ou en Arizona mais aussi, la *Boîte-en-valise* de Duchamp et les boîtes de Cornell, les « objets d'affection » et « petites valises » de Man Ray, les objets poétiques de Jorge Cáceres, Braulio Arenas et, plus tard, d'Aimé Césaire.

Jules Colmart, Ecole Normale Supérieure, Paris (FR)

Des fleurs et des oiseaux pour le hasard objectif. Max Ernst, Claude Lévi-Strauss et l'Amérique

Pour l'anthropologue français Claude Lévi-Strauss, la période d'exil new-yorkaise est une période séminale non seulement parce qu'elle le met en contact avec la linguistique structurale et l'anthropologie nord-américaine, mais aussi parce qu'il y fait, au contact des surréalistes, l'expérience d'un terrain et l'apprentissage d'un regard, tout aussi importants que ceux faits auprès des peuples d'Amazonie. Il a souvent dit combien il était redevable au surréalisme, quant à la formation de son regard, de son esprit, de sa méthode et de ses objets d'étude. L'objectif de cette communication sera de montrer en quoi travaille, au coeur de la pensée de l'anthropologue français, une matrice logique et esthétique qui doit au surréalisme plus qu'une attention à certains objets et problèmes : un réel style de pensée. En quoi alors le surréalisme peut-il reconnaître dans l'anthropologie structurale un de ses héritiers, une « technique du dépaysement » (*Anthropologie structurale*, 1958), fille des recompositions surréalistes au cours de la Seconde Guerre mondiale ?

Nous inviterons à repenser l'opposition frontale entre un surréalisme ethnographique des années 1930-1940, attentif au merveilleux et au mystère plus qu'à son élucidation et une anthropologie structurale positiviste d'après-guerre, attentive à l'irrationnel mais méfiante à l'égard de toute prise au sérieux de la magie et du primitif. Bien au contraire, l'oeuvre de Lévi-Strauss peut se lire aussi bien une poétique des sciences de l'homme qu'une traduction scientifique de la sensibilité surréaliste. Pour ce faire, nous nous concentrerons moins sur les relations avec Breton que sur celles avec Ernst, initiées en 1941 et entretenues jusqu'à la disparition du peintre allemand en 1976. En comparant l'intérêt des deux pour l'art de la côte nord-ouest du Pacifique (notamment les masques à transformation), ainsi que leur pratique et théorie du collage et du bricolage, nous espérons dessiner deux faces complémentaires de ces techniques du dépaysement, du déplacement, de la transformation et de la métamorphose, réinventées au cours de cette période américaine.

Emily Wieder, University of Iowa (USA)

Jacqueline Lamba and the Construction of a Women's Surrealist Anti-Fascist Network

The surrealists' expulsion from Paris during World War II catalyzed the movement's globalization. Most studies concerning the 1940s surrealist diaspora chart André Breton's trajectory from Marseille to New York City and the intellectuals he exposed to surrealism along the way.⁹ His wife, Jacqueline Lamba, similarly traversed the world and established her own contacts, yet her perspective remains underexplored. Photographs, correspondences, and secondary sources suggest that Lamba collaborated with women personally, creatively, and politically. Elaborating on Lamba's international network of surrealist women, I retrace her journey from France to Martinique via Jersey and place her friendships with Claude Cahun, Marcel Moore, and Suzanne Césaire in conversation with the surrealists' anti-fascist engagement. Building on Lamba's well-documented friendship with Frida Kahlo in the 1930s,¹⁰ I demonstrate her ongoing militancy and significance in fostering interpersonal relationships during a dehumanizing period. Likewise interested in Lamba's individual wartime experience, I investigate the ways in which – if at all – she actively resisted the Nazis. She spent several weeks at Cahun and Moore's Jersey home, where they orchestrated an incessant campaign against the occupiers. Later, in Martinique, Lamba frequented the editors of *Tropiques*, a journal denouncing all abuses of power. If Lamba herself wrote or otherwise created anti-Nazi art remains ambiguous. This question anchors my dissertation, which analyzes women surrealists' Resistance. For now, this paper demonstrates female solidarity as central to their various anti-fascist actions and as demonstrative of how individuals around the world found in surrealism the means to advocate for liberation in the broadest sense.

Jennifer Jäger, University of Giessen (DE)

Kay Sage's «Plan to assist French Artists»

This paper explores the artist and arts patron Kay Sage in the fabric of the surrealist network in Paris, and her feverish efforts to protect her fellow surrealist colleagues from the imminent danger in Europe in the late 1930s, and to send them into exile in the United States as fast as possible.

9 Sawin, Martica. *Surrealism in Exile and the Beginning of the New York School*. (MIT Press, 1995) ; Clouston, Victoria. *André Breton in Exile: The Poetics of "Occultation," 1941-1947* (Routledge, 2018).

10 *Farewell to the Muse: Love, War and the Women of Surrealism* (New York: Thames and Hudson, 2017) / *The Militant Muse: Love, War and the Women of Surrealism* (London: Thams and Hudson, 2017). See also Piechura, Joanna. "Wading into Battle: Frida Kahlo, Surrealism, and the Gradivian Myth." *Research Institutes in the History of Art Journal*. December 2021. <https://journals.ub.uni-heidelberg.de/index.php/rihajournal/article/view/85590>.

US-born Kay Sage (1898-1963) was in contact with the French Ministry of Education and the US Embassy in Paris, endeavouring to obtain visas and passages and the necessary financial resources. She founded a society for her cause and outlined a 'Plan to assist French Artists': In times of war, the fate of art would be at stake. It would be necessary to defend French and free culture, Sage wrote.

Sage allied herself with Peggy Guggenheim (1898-1979) in her political commitment to art, which will be examined here. What actual steps they took on their way from Paris to the New York exile, what exhibition activities Sage initiated in New York to promote Yves Tanguy, for example, and what strategies Sage herself developed to establish herself as a professional artist on the international art market from there, will be discussed in this paper.

International Monstrosities: Surrealism and Violence

Chair : Stephen Forcer

*Bringing together researchers from the University of Glasgow, this panel uses surrealism to understand aesthetic, mental and physical violence in a range of contexts including analogue and digital film, Zen Buddhism, Fascism, and ideological violence. It is axiomatic that surrealism emerged from the unprecedented slaughter of World War One and sought to do violence to official authority, religion, bourgeois morality and aesthetic convention, among other enemies. Surrealists eulogised individual figures of violence (such as the Papin sisters), paid lip service to revolutionary acts (*Au feu!* [1931] supported the burning of Churches in Spain), and rhetorically mobilised violence within surrealist chance (Breton's oft-cited line about revolvers in the Second *manifeste du surréalisme*). On occasion the surrealists came to blows with each other. However, rather than add to the considerable existing scholarship on the rhetoric and representations of canonical surrealism, we will argue for new insights into violence in contexts that parallel the emergence of surrealism in the 1920s and 1930s (wartime ordeals and exiles; *Bataille* and violent schisms with reality) and in more recent contexts (film, and 21st-century ideological violence). In addition to the overarching focus on violence, thematically the papers each pursue different forms of intense 'knowing' in relation to the experience and perpetration of violence: (self-)discovery, enlightenment, prophecy, and ecstatic revelation. The presentations also use surrealism to track moments in which different thresholds – between violent thoughts and violent action, consciousness and unconsciousness, injury and healing, surrealist dreamscape and violent reality, the everyday and ecstasy – are established and navigated. Thus, the panel aims to demonstrate something of surrealism's vast potential for use in contexts well beyond its own origins in 1920s' Paris and within the heavily French literary tradition at times underlined by Breton within the genealogy of the movement. By putting surrealism into dialogue with other areas, the international, pan-historical reach aspired to by Breton becomes manifest.*

Stephen Forcer, University of Glasgow (UK)

Prophecies of Violence: Surrealism, Islamism, White Supremacism

Today the influence of surrealism is felt in innumerable places, from the work of Balkan painters and Iranian filmmakers to *Black Mirror* and Lady Gaga music videos. However, while much valuable scholarship has traced the connections between sur-

realism and subsequent cultural forms, there has arguably been less research into how surrealism could be applied to the modern world and help us understand it, after Breton's unwavering belief that surrealism can resolve 'les principaux problèmes de la vie' (*Manifeste du surréalisme*, 1924).

Focusing on the language that surrealism gives us to understand violence, irrationalism, dreams and desire, in this paper I will give a comparative reading of surrealism, Islamism, and white supremacism. In particular, I will use Breton's relatively rare *Trajectoire du rêve* (1938) to read Islamist dream culture in relation to 'délire raisonnant' (Roudinescou, 1982) and prophecy. Inspired by Delia Ungureanu's (2018) demonstration of the profound conscious and unconscious international relevance of surrealism in the 21st century, I will therefore track comparative 'persistence' and 'intimacy' (Ginger, 2018) between phenomena that are usually considered to be unrelated or antagonistic (such as Islamism and white supremacism, and surrealism and Critical Terrorism Studies).

In so doing I will argue that surrealism provides a usefully honest and counter-intuitive model for understanding the mechanics of terrorism, both challenging official discourse about ideological violence and complementing the work of Critical Terrorism Studies. Able to experiment and provoke in ways that are simply not available to standard official and academic explanations of violent acts, surrealism shows that the capacity and prophecy of future violence is already all around us, fed by a circular dynamic between dream states and waking experience.

Ramona Fotiade, University of Glasgow (UK)

Don't Look Away Now: Violence, Voyeurism and Virtual Reality

The threshold between vision and blindness has been at the forefront of Surrealist cinematic experimentation ever since the image of the slashed eye in *Un chien andalou*. The close association of the Surrealist notion of 'convulsive beauty' with a violent onslaught on the organs of perception (the eye and the dismembered hand in Bunuel and Dalí's film, or the ear in David Lynch's *Blue Velvet*) points to the tension between repression and disclosure in both the psychoanalytical and Surrealist explorations of the unconscious. Something that is hidden as monstrous, unacceptable or excessive suddenly comes to light and falls under the senses with devastating consequences. The mixed feelings of horror and fascination accompany the compulsion repetition syndrome which Freud described in relation to the uncanny. The first time that Frederick Treves sets eyes on Joseph Merrick in *Elephant Man*, or the moment we are allowed to see Henry's monstrous baby in *Eraserhead* illustrate the manner in which the Surrealist sound-image performs a dangerous suspension of the screen separating unconscious and conscious representations, dreams and wakeful representations. While the horror movie has been the genre most often linked to the post-war Surrealist generation of film-makers, the argument in this paper will consider the interplay between abjection and dark humour or comedic effects in David Lynch and Hitoshi Matsumoto's films. I will discuss the evolution of the Surrealist conception of convulsive beauty in relation to violence, abjection and laughter with examples from both analogue and digital productions such as Lynch's *Eraserhead* (1977) and *Inland Empire* (2006), and Matsumoto's *Symbol* (2009) and *R100* (2013).

Alessia Zinnari, University of Glasgow (UK)

«My stomach was the mirror of the earth »: Patriarchal Violence and the Body in Leonora Carrington's *Memoir of Illness Down Below*

In August 1940, Leonora Carrington was hospitalised in a psychiatric hospital in Santander, Spain. Her ordeal is lucidly re-evoked in her memoir *Down Below* (1943), in which she narrates the tragic events that preceded her hospitalisation, including her rape by the hands of Franco's militia. As Natalya Lusty writes, in *Down Below* 'personal experience and historical event come to mirror each other' (Lusty, 2003). In this paper, I will explore Carrington's response to fascist, institutional and patriarchal violence and show how her sensitivity and holistic approach to life and death offer a powerful set of ontological coordinates from which we can still learn today. Adopting an ecofeminist approach, I will focus in particular on the centrality of the body. In *Down Below*, listening to the somatic responses that reverberate through her body, and particularly her stomach, Carrington re-maps her experience as a quest for knowledge and healing. I argue that, once released from the sanatorium, she is concerned with understanding three main elements: 1. her relationship with herself; 2. her relationship with the world; and 3. the relationship between human beings and nature. Her approach is to create a non-linear narrative that blurs the boundaries between human/non-human, mind/body, male/female, real/surreal, sane/insane. Drawing from Surrealism, but also going beyond it, she thereby elaborates a new creative language and that allows her to achieve a higher awareness of herself and the world. Coming from a place of excruciating pain, Carrington offers us a blueprint for understanding the relationship that we, as human animals, have with a dying Earth, showing us that our future depends on our ability to connect with our past.

Olivier Salazar-Ferrer, University of Glasgow (UK)

Manina's Surrealist Dreamscapes Against Reality's Violence

The Surrealist painter Marianne Tischler, also known by the pseudonym of Manina (Vienna, 11 September 1918-Venice, 14 January 2010), was an Austrian artist living in Venice. Daughter of the Austrian expressionist painter Viktor Tischler (1890-1951), of Jewish origin, and the Viennese opera singer Mathilde Ehrlich, she married the poet Alain Jouffroy and was a close friend of Elisa Breton. An unknown female surrealist artist today, she is caught in the whirlwind of exile, exiled to the United States like many Jewish artists fleeing Nazi persecution, where she associates with Surrealists who emigrated to the United States (Elisa and André Breton, Max Ernst, Man Ray), then faced with the murder of her daughter Nina in 1960 in Los Angeles. Manina's magical dreamscapes responds to the irreversible violence of reality, illustrating a purely surrealist metamorphosis. Living in the heart of an island city, Venice, her works participate in the dreamed transfiguration of a city's space.

Other Automatisms: Vernacular Practice and the Outside

Chair: Donna Roberts, University of Helsinki (FIN)

This panel features papers examining the working practices of visual artists in their dialogues with surrealism over the past half century: the Italian-Argentine painter Leonor Fini (1907-1996), the Colombian conceptual artist and cartoonist Álvaro Barrios (1945-), and the Colombian performance artist Alfonso Suárez (1952- 2020). Focusing on Fini's habitual doodling practices throughout her long career (Eburne), on Barrios's experiments with spiritualism during the 1980s (Bernal), and Suárez's impersonations (Doria), the papers on this panel investigate how such practices engage in extra-subjective explorations that are all in some way informed by surrealism. While not direct offshoots of the automatic writing and drawing developed in the 1920s, these practices offer new models for considering the capacities of "automatism" as a performative and material extension of twentieth-century discourses of antihumanism and the evacuation of imperial, Western notions of subjectivity. However playful such models might appear—or however modest they might seem in contrast to the world-historical scale of surrealist geopolitics—this panel argues for the value and specificity of such practical experiments as extensions of and contributions to surrealist research.

Jonathan P. Eburne, Penn State University (USA)

Fini/Infini

Jonathan P. Eburne's presentation, "Fini/ infini" studies the permutational function of Leonor Fini's habitual doodles and sketches. The Fini archive, which recently moved from the artist's longtime apartment at 8, rue de la Vrillière in Paris to the Beineke library in Connecticut, USA, features a (nearly) countless array of Fini's more or less private, everyday drawings. Such drawings bear three notable areas of improvisatory focus: faces, figures, and, in particular, cats. Appearing in the margins of letters, on the backs of envelopes, in address books, and filling page after page of sketchbooks and journals, the habit of drawing represents far more than a preparatory or disciplinary supplement to the artist's work as a painter. Rather, such doodling was a critical aspect of the artist's habitus. As Fini herself noted: "For me, drawing cats is like breathing."

What, this presentation asks, is infinite about Fini's vernacular, unremitting practice of drawing faces, figures, and cats? No less than the endlessly recombinatory bodily configurations in the works of Sade—whose *Juliette* Fini illustrated—Fini's drawings are remarkable for their *figural* promiscuity. Fini's cat drawings, in particular, disclose a capacity for playful permutation delimited only by the finitude of the artist's life, the breathing to which she likened her drawing of cats. The infinite, in this regard, refers to a mathematical potentiality that is neither metaphysical nor

abstract, but coextensive with the extra-human possibilities of biological existence. While representing some of the most intimate aspects of her artistic life, I propose that Fini's habitual drawings explore her interest in the plasticity or even arbitrariness of human subjectivity, coextensive with the "abhumanism" she attributed to her artistic work more broadly. In this regard her sketching and doodling might be understood as infinitive in the grammatical sense, as an action "without an inflection binding it to a particular subject."

María Clara Bernal, Universidad de los Andes, Colombia (CO)

The Non-Dreamt Dreams of Álvaro Barrios

In the early 1980s, Colombian artist Álvaro Barrios produced a series of writings, drawings, a tarot deck, and even his own *Ouija* board inspired by his involvement with surrealism and spiritism. Paul Eluard, Rose Sélavy, the spiritist Amalia Bula Simons, and his own spirit guide helped him in the exploration of a parallel reality. For him, artistic creation was a way of expression of his condition as a writing medium. Based on interviews with the artist, this paper discusses the combination of thoughts and popular metaphysical beliefs that drove Barrios to include this aspect in his life and work.

Elías Doria, Museo Nacional de Colombia (CO)

Fronteras invisibles en la obra de Alfonso Suárez: performance, vida y espiritualidad popular desde el Caribe colombiano

Doria's paper draws on his extensive research on the Colombian performance artist Alfonso Suárez, analyzing his Caribbean perspective on the history of surrealism. I study Suárez's performance practice, which consisted of impersonating the popular healer José Gregorio Hernández (1864-1919) in light of the concept of *attitude art*. This category suggests an analytical tool for the experimental proposals that began to emerge in the Colombian Caribbean in the second half of the 20th century. Informed by surrealism through the collective activities of the Barranquilla-based *Grupo 44*, "attitude art" sought, among its other characteristics, to dismantle the distance between *life and art*, a concern essential to Suárez's performance art. This paper details the healing practices undertaken by Suárez through his impersonations, understood as a living memory of surrealism in 1980s Colombia.

Anticolonial/Postcolonial 1

Chair : Felicity Gee

Beatrice Adam, Freie Universität Berlin (DE)

L'ambivalence d'un scénario surréaliste. Les photographies de Denise Bellon de Bousbir, le quartier réservé de Casablanca en 1936, dans le contexte de la lutte anticoloniale des surréalistes

Une atmosphère décontractée entoure la photographie d'un groupe de Denise Bellon sur laquelle on peut voir, au centre de l'image, une travailleuse du sexe qui entoure nonchalamment de ses bras deux soldats de la marine. Au premier abord, la photographie n'a pas l'air de dénoncer les conditions coloniales du lieu de la prise de vue, Bousbir, le quartier réservé de Casablanca, où les femmes travaillaient et vivaient dans des conditions qui ressemblaient au travail forcé. La photographie est issue d'une série que Denise Bellon a prise en 1936, alors qu'elle accompagnait son collègue Pierre Boucher. Celui-ci s'est rendu au Maroc, à l'époque protectorat français, dans le cadre de l'agence Alliance Photo pour un reportage photographique commandé par le chemin de fer.

La photographie a été réalisée après que les surréalistes ont appelé au boycott de l'Exposition coloniale internationale à Paris et se sont mobilisés contre la guerre au Maroc (1921-1926). Bien que Denise Bellon (1902-1999) n'ait jamais fait officiellement partie du mouvement surréaliste, elle a documenté, à la demande d'André Breton, toutes les expositions surréalistes centrales à Paris, a pris des portraits des artistes et du groupe, ainsi que ses photographies étaient elles-mêmes représentées dans leurs expositions. De plus, elle partageait les idéaux politiques du mouvement et était membre de l'A.E.A.R., une association d'artistes révolutionnaires proche du surréalisme. Dans ce contexte, le voyage de la photographe française semble à première vue discutable.

La présentation mettra en évidence la manière dont Bellon parvient à transposer artistiquement l'ambivalence née de la situation dans ses photographies et comment elle subvertit subtilement les représentations stéréotypées des femmes dans sa photographie et transforme le quartier en une sorte de scénario surréaliste. Ainsi, d'une part, l'artificialité et l'absurdité du quartier sont mises en évidence et, d'autre part - selon la thèse - le rôle que la photographe prend inévitablement dans la constellation est réfléchi. En partant de cette perspective, ses photographies de Bousbir doivent également être considérées comme l'expression de la protestation anticoloniale des surréalistes.

Anastasia Gladoshchuk, Université Grenoble Alpes (FR)

La révolution surréaliste à l'épreuve de la Révolution mexicaine

L'empreinte durable que le Mexique a laissé dans l'œuvre de plusieurs surréalistes français, notamment Antonin Artaud, André Breton et Benjamin Péret, porterait à croire que les artistes mexicains seraient particulièrement réceptifs à leurs recherches. Pourtant le surréalisme au Mexique ne s'est jamais constitué comme mouvement de groupe, n'exerçant qu'une influence ponctuelle et formelle. Or le milieu littéraire mexicain a persisté dans l'opposition au surréalisme jusqu'aux années 1950, marquées par la critique de l'œuvre d'Octavio Paz, qui a cherché à donner une interprétation englobante de la philosophie et de l'esthétique surréaliste, en mettant en lumière sa filiation romantique.

Ce manque constant d'échanges nous amène à analyser de près le concept de « révolution », puisqu'il définit tant les aspirations surréalistes que la politique culturelle du Mexique de l'époque. Il est significatif, par exemple, que la première notice consacrée au mouvement dans la presse mexicaine, publiée le 4 mars 1925 par l'écrivain et diplomate Genaro Estrada, commence par l'interrogation : « Est-ce une révolution ? ». On note également que la première manifestation surréaliste directe, la conférence donnée par Artaud le 26 février 1936 à l'Université de Mexico, portait sur « Surréalisme et révolution », le sujet étant choisi par lui-même. Se pose ainsi la question de l'articulation des conceptions révolutionnaires surréalistes et les projets post-révolutionnaires au Mexique. Nous nous proposons de montrer que c'est l'ambition internationale du surréalisme français et la quête du primitif comme un de ses axes qui contredisaient la recherche de l'identité nationale et de la modernité au Mexique.

Rohan Chhetri, Texas Christian University (US)

Chthonic Dialects: The Strain of Surrealism in Postcolonial Indian Anglophone Poetry

In this presentation, I will be exploring the anti-imperialist legacy of André Breton and Surrealism, via Aimé Césaire and other French Caribbean poets, and its particular inflection within the tradition of post-independence Indian Anglophone poetry through texts by poets such as Adil Jussawalla and Arvind Krishna Mehrotra, who began writing in the 60s. For example, if in Aimé Césaire's *Return to my Native Land*, there is an unmistakable note of genesis on the other side of the abjection and violence of re-assimilation and return into the "native", there is no such reconciliation in Adil Jussawalla's *Missing Person* (1976), even though the latter features the return of a similar eponymous "missing" exile of the postcolony. *Missing Person's* dislocation, fragmentation, and its combative, disembodied voices all correspond to a kind of "schizo-affective" poetics articulating in linguistic performance the social and political upheavals and contradictions of a newly independent nation coming into consciousness. I propose that surrealism helped the Indian Anglophone poet Adil Jussawalla to—if not reconcile the contradictions, as in the case of Césaire—to detect and name them. Similarly, for poet Arvind Krishna Mehrotra, "the discovery of surrealism helped resolve the awful contradiction between the world [he]

wanted to write about, the world of dentists and chemist shops, and the language, English, [he] wanted to write in.” This strain of surrealism that runs through the generation of Indian Anglophone poets who started writing in the 60s was short-lived, but made a powerful impact on the future poetics of Indian anglophone poets. Drawing on Geeta Kapur’s “Proposition Avant-Garde: A View from the South” that calls for “reinforcing the postcolonial with an avant garde discourse” as well as Kamau Brathwaite’s concept of Nation Language in “History of the Voice”, I will further explore how, in their engagement with Surrealism, these Indian Anglophone poets engaged with the “chthonic” and the “submerged” dialects within the context of postcolonial India.

Joy Priest, University of Pittsburgh (US)

Black Surrealism: A Radical Poetics of Ecological Relation & Speculative Knowledges

There is little scholarship available about the Black anti-imperialist tradition of Surrealism, which I have taken to calling Black Surrealism. Any scholarship that does mention the Césaires or Black surrealists misidentifies them as disciples of Bréton, rather than principal actors of their own movement performing a technique called “literary cannibalism,” first introduced by Brazilian writer Oswald de Andrade in his “Manifesto Antropófago” (1928). My current book project, *The Black Outside* is a project of genealogy-making as it concerns the outside creative practices of resistance that Black people developed in the Americas. Through a study of ecopoetics in the literature of the African diaspora, I have located Black Surrealism and the Francophone Caribbean as one site of genealogy-making. During the twentieth century interwar period, Black poets across the Caribbean and the United States—beginning with the Martinican poets in the 1930s—took up surrealism as an aesthetic vehicle for their anti-colonial agendas. I propose that by tracing a lineage through Aimé and Suzanne Césaire’s camp in Martinique, Leon Damas in French Guyana, Rene Depestre in Haiti, and Richard Wright and Henry Dumas alongside Blues musicians in the United States, a genealogy of resistance emerges that presents a radical poetics of ecological relation. Black Surrealism is a tradition that reveals those speculative knowledges and points to an otherwise world. An essential motivation for locating this site of genealogy making is to work towards deprovincializing American poetry and to return to that work via Black Surrealism’s international solidarity and anti-imperialist histories.

Europe de l'est

Chair : Kate Conley

Jelena Novakovic, University of Belgrade (RS)

Le groupe surréaliste de Belgrade et ses relations avec la «centrale» parisienne: Autour des manifestes de Breton

Dans cette communication nous nous proposons d'examiner le développement et les modalités des relations entre le groupe surréaliste de Belgrade et la « centrale » parisienne.

Le mouvement surréaliste de Belgrade, qui se situe entre 1922 et 1932, est marqué par l'influence du surréalisme parisien, qui se manifeste de différentes manières. Notre recherche sera centrée sur la réception des manifestes d'André Breton parmi les membres du groupe belgradois (Marko Ristić, Dušan Matić, Vane Bor, Aleksandar Vučo, Koča Popović, Oskar Davičo, Milan Dedinac), qui en citent et commentent les passages fondamentaux pour exprimer leur propre poétique. L'objectif est de mettre en relief l'unité typologique des deux surréalismes, fondée sur l'esprit commun d'insoumission et de révolte, qui pénètre la littérature européenne après la Première Guerre mondiale, mais aussi de dégager les spécificités et l'originalité du surréalisme belgradois, dues aux inventions personnelles de ses promoteurs et surtout à la situation politique, historique et sociale dans leur pays dans la première moitié du XX^e siècle. Cette étude pourrait contribuer à donner une réponse à la question de savoir dans quelle mesure le surréalisme a été enrichi par son élargissement international.

Victoria Musvik, University of Oxford (UK)

Performing Historical Affect: A Forgotten Late Soviet Nonconformist Photographer, French Surrealism and Gorbachev's Perestroika

In 1984 Sergey Potapov (Gor'kiy, USSR) started working on the series *The Legends of Dudin Monastery* which unearthed the truth both about Stalinist "dark affect" and Ivan the Terrible's times. Curiously, the practitioner relied not only on his family history and regionalist art/literary traditions, but also on French Surrealism. Working in the vein of Aby Warburg and Georges Didi-Huberman, one notices that *The Legends* are reminiscent both of Jean Cocteau's *Orphic Trilogy* (1930-1960) and of Aleksandr Grinberg's works of the 1920s'.

Surrealism is considered one of the most marginalised movements in the USSR. Potapov however knew it directly, as he privately subscribed to *Cinéma*, a magazine of the French federation of amateur film clubs. In 1973 *Cinéma* dedicated its May supplement mostly to the *Orphic Trilogy* which, famously, “married” the visual, the visceral and the affective. Potapov would not know Grinberg: not only the latter experiments with fixing dance and movement in *GAKhN*, that relied simultaneously on *Allgemeine Kunstwissenschaft*, “psychophysics”, experimental aesthetics, and an interest in the subconscious and the occult, were blotted out from Soviet history, but he was also sent to the *GULAG*. Both photographers are still tremendously understudied and opposed as “archaic” to radical left avant-garde currents. But step by step Potapov was recovering the lost link, crossing the abyss by which Stalinism severed Surrealism from his own times.

Potapov’s case shows that, in Soviet non-metropolitan contexts, diversity of these alternatives prepared Gorbachev’s *perestroika*, and the subversive power of French surrealism played in this an important role.

Monique Yaari, Penn State University (US)

Entre deux langues: anatomie/autonomie d’un parcours, le cas d’Yvenez

« Entre deux langues ». En empruntant ce titre au dossier dédié à Paul Paon dans *Pleine marge* (2002), je reprends l’analyse sur les traces de cette figure encore trop peu connue du surréalisme international. Son « nom de guerre », Yvenez, masque protecteur inventé en Roumanie communiste à partir du français (« venez-y »), renvoie au sens littéral de ses deux langues d’expression, roumain et français, que sa signature même reflète : Paul Păun à ses débuts, Paul Paon dès son émigration en 1961 vers le monde libre. Le deuxième sens du titre – langage verbal, langage visuel – désigne l’œuvre du poète plasticien. Deux autres axes se dédoublent encore : engagement politique, engagement surréaliste ; dans l’œuvre plastique, la figuration initiale, puis l’automatisme abstrait dès 1946.

Son parcours (1930-1994) est représentatif d’un certain rapport, né en Europe de l’Est (en l’occurrence au sein du groupe *Infra-noir* de Bucarest), au surréalisme parisien. Comme pour son confrère Ghérasim Luca, langue française et émigration sont des gestes de résistance au fascisme des années 40 et au communisme (Jdanovisme) de l’après-guerre. Breton, Paris sont des phares lointains dans le brouillard. Pourtant, on ne s’y conforme pas, on transgresse, on développe des voix autonomes. Păun/Yvenez/Paon opte pour une attitude politique décalée (le « Hurle-silence »), un automatisme en « flèche » ascendante, une expression graphique inédite.

Pour explorer ces diverses facettes, je puise aux sources premières : correspondance (Breton, Brauner), interviews, discours amoureux, tracts, écrits poétiques, écrits sur l’art, et – surtout – sa singulière production plastique.

Jasmina Karabeg, University of British Columbia (US)

Testimonies of the Curious Case of Belgrade Surrealism

Focusing on the journal *Svedočanstva* [*Testimonies*] published in Belgrade in 1924-25, I demonstrate the ways publications operated not as consequences but as formative agents of surrealist networks. *Testimonies* assembled heterogeneous matter: avant-garde poems, obscure baroque prints from Vojvodina, drawings and texts by inmates of Belgrade's mental hospitals, ethnographic materials, and theoretical treatises. If *Testimonies* reported the opening of the *Bureau de recherches surréalistes* right away (actually, due to lack of co-ordination, a full week before the first issue of *La Révolution surréaliste*), it was not because the members of respective avant-garde groups knew each other personally—André Breton and Marko Ristić only met in 1926. The exchanges of print established the network.

To study the formative role of *Testimonies*, I explore the journal as an object, site, and representation of exchange. An object of exchange, the journal was sent to Paris, and the first issue of *La Révolution surréaliste* recommended it to its own readers. As a site of exchange, *Testimonies* published materials sent from France, such as correspondence between Breton and Jacques Vaché. Finally, a representation of layered spatial and temporal exchanges was presented in the word/image narrative "Vampir". Re-printed in *La Révolution surréaliste*, "Le Vampire" fused all three modalities, further demonstrating operation of journals as formative agents of surrealist networks. Hence, studying *Testimonies* does not simply include lesser known material into existing knowledge; it has a potential to reconfigure our understanding of trajectories of the avant-garde, and even to re-examine pervasive methodological assumptions of art history.

Seeing Through the Medium in European and Latin American Surrealism: Art, Film, Photography, Textiles, Writing

Chair : Alicia Kent

Seeing through the medium proposes four presentations on surrealist art and writing over the last one hundred years which analyse surrealism's intermediality as well as its border crossings in Europe and Latin America. Barbara Cohen Bastos examines Portuguese artists Fernando Lemos and Fernando de Azevedo's mid-century experiments with visual automatism in photography and ink. Lorna Dillon analyses the hybrid and fantastic semiotics of international surrealist textile history through embroideries by Chilean artist Violeta Parra and tapestries by Argentine artist Mercedes Azpilicueta. Alicia Kent explores the disquieting houses of surrealism in inter- and postwar Europe and Mexico now reimagined by Argentine short story writer and filmmaker Samanta Schweblin. Finally, Jacqueline Rattray takes us into the Mexican kitchen of Remedios Varo to assess the happy marvellous in the fantastical everyday of Varo's paintings and poetry.

Barbara Cohen Bastos, King's College London (UK)

Automatic intervention: creating the Surreal instant in the photography of Fernando Lemos

Automatism is at the heart of all Surrealist enterprise and is the basis of the movement's ethos. The practice proposes to bridge the gap between conscious and unconscious states, outward and inward realities. As a foundational principle, it informs Surrealist artistic production, starting with the writing of *Les Champs magnétiques* in 1919. 'Spoken thought', as it was originally conceived, was language-centric and deemed a fully automatic practice. Since the early days of automatic writing however, Surrealists have experimented with semi-automatic methods for literary and visual production, bringing the element of artistic intervention to a practice which originally required the automatist to relinquish any trace of rational control.

This paper focuses primarily on the photography of Fernando Lemos, member of the Portuguese Surrealist group founded in 1947, to explore how his work manipulates the automatic instant. Using a non-automatic camera, Lemos creates images which are 'directed, controlled, programmed', yet no less automatic in their revelation of a new or latent reality (Lemos in Fabris 108). His technique, which intends to expose 'the first impulse of automatism', captures the overlap between reality and chance in a surreal double image comprised of two instants (Ibid.). I compare the double effect Lemos creates using light and shadow to reveal and conceal aspects

of the image, with the technique of occultation used by fellow Portuguese surrealist and founder of the group Fernando de Azevedo, a semi-automatic practice using ink to cover parts of the image to create and reveal new forms.

Alicia Kent, King's College London (UK)

100 years of the surrealist house

André Breton writes in *L'Amour fou* (1937) 'La maison que j'habite, ma vie, ce que j'écris' [the house where I live, my life, what I write], so making the house synonymous with surrealist life and practice. The cartoon collapse of Buster Keaton's house in *Steamboat Bill, Jr* (1928), Keaton spared by the attic window, is preceded by geometric houses which are *triangular* and *sin ventanas* [windowless] (Ramón Gómez de la Serna 1925; 1927) and reflect modernist designs exemplified by the Bauhaus. Fairytale houses follow, constructed as a salvation from *en bas* [down below], or placed *en face* [opposite], or lived in as bodies as the human skeleton decays (Leonora Carrington 1943; 1945; 1950s/1976). René Magritte's theatrical domestic spaces and eerie streets (*La condition humaine*, 1933; *L'empire des lumières*, 1953-4) find their literary counterparts in the short stories of contemporary Argentine writer Samanta Schweblin. Schweblin is interested in the house as threshold. Entering the 'casa verde' [green house] in *Distancia de rescate* [*Fever Dream*] (2014) initiates the transubstantiation of human bodies. The *Siete casas vacías* [Seven Empty Houses] (2015) echo Breton's rock salt house as inhabited unliveable spaces in which the family, religion and the mind break down. The fabric of society comes apart at the edges of gardens along unmade roads, in which children, young and old, are un/willing participants. Schweblin replaces arcades with the suburbs, and seers with remote controlled stuffed toys (*Kentukis/Little Eyes*, 2018/2020). I argue Schweblin's house sites surrealism beyond the domestic and in our living rooms.

Jacqueline Rattray, King's College London (UK)

Surrealism across the Class-Divide: Àngel Planells and José María Hinojosa

The friendship between the painter Àngel Planells —a baker's son from a small town in Catalunya— and the poet José María Hinojosa —a member of the landed gentry in Andalusia— was initiated and maintained through their commitment to surrealism. Class status, albeit in very different ways, was a hindrance to both: Planells could barely afford to buy materials and would often have to work on paintings, drawings or poetry while doing a shift in his father's bakery. Hinojosa was not taken seriously as a poet because he owned two cars, lived in what another artist termed 'a castle' and was disparagingly nicknamed the 'bohemian with a current account' by his contemporaries.

Hinojosa's wealth enabled him to pursue his love of avant-garde art and he owned an impressive private collection of paintings by artists such as Picasso, Braque, Miró, etc, etc. Not only did he buy the first painting that Planells ever sold, he also actively

promoted his work in Spain. Hinojosa's appreciation of Planells is made manifest in his last book of poetry which is illustrated with four surrealist collage drawings by Planells.

Surrealism allowed both Planells and Hinojosa to transcend their diametrically opposed social classes in their friendship and also provided the means through which they could address the lived experience of class through their work.

This paper will offer a comparative study of these neglected Spanish surrealists, with a focus on the portrayal of class in their work. Planells's poetry as well as his painting will be discussed alongside Hinojosa's dream texts and his last book of poetry which is illustrated by Planells.

Lorna Dillon, Edinburgh College of Art (UK)

Embroidering the Bizarre: 100 Years of Surrealist Textile Art

The haptic nature of textile art generates visceral sensations rooted in our psyche. Humans relate to fibre art through sensorial memories of clothing and soft furnishings, as well as the iconographies of needlework and figurative art. This paper will explore the way these multi-layered meaning systems lend themselves to surrealist textile art. From Meret Oppenheim's fur teacup to Permindar Kaur's uncanny objects, surrealist artists have employed fibre art in multiple ways over the last century.

I will reflect on this historical context, before discussing my case study artists. My focus will be embroideries and tapestries by artists whose work is informed by life in the Southern Cone of South America. In Argentina, artists sometimes consider the bizarre aesthetics that we associate with Surrealism, to be rooted in the literary form of the fantastic, with Surrealism associated with Eurocentrism and colonialism. Yet there were large Surrealist exhibitions in Latin America in the twentieth century and Latin American artists have played a pivotal role in the movement.

Through an exploration of tapestries by the Argentine artist Mercedes Azpilicueta, and embroideries by the Chilean artist Violeta Parra, who created many of her embroideries in France, I will explore the convergence of hybrid semiotics in surrealist textiles. I will also consider the contexts for Surrealism in Chile and Argentina, using texts by Tzvetan Todorov and Stefan Baciu. My paper will be informed by, and will elucidate, fabric's longstanding relationship with the movement, as I position these artists within 100 years of surrealist textiles.

Surrealism and Experimental Photography Roundtable

Dawn Ades, Professor Emerita, University of East Essex (UK)

William Jeffett, Senior Curator, The Dalí Museum Saint-Petersburg Florida (USA)

David Raymond, Photography collector and independent filmmaker (USA)

The medium of photography was immensely important to Surrealism; complementing the movement's literary production, it came to define a range of avant-garde practices around the world by the 1930s. With an array of techniques including multiple exposure, unusual perspectives, cropping, and solarization, Surrealists rapidly made the medium their own and their procedures radiated throughout Western and Eastern Europe, the Americas and Japan. For Surrealist artists and the experimental photographers they inspired, the camera became a mechanism for the discovery of visual poetry.

This panel will consider the photographic interrogation of the nature of vision that Surrealism engendered through myriad manifestations of the medium both within and outside the movement. Special attention will be given to Eileen Agar, Eugène Atget, Hans Bellmer, Brassai, Manuel Alvarez-Bravo, Robert Capa, Georges Hugnet, Clarence John Laughlin, Dora Maar, Lee Miller, Man Ray and Wols, among others.

*This panel celebrates the forthcoming exhibition *Surrealism and Experimental Photography* from *The David Raymond Collection* (working title) at *The Dalí Museum* in Saint Petersburg, FL (Nov. 16, 2024–27 Apr. 27, 2025).*

Surrealist Networks, Unraveling Authorship

Chair : Nicole Brigitte Grice

We propose a panel of 3-4 artists and scholars focusing on surrealist collaborations and cultural networks, past and present. We aim to offer new insights into works—that have been overlooked or newly-created—where the multiplicity of voices, images, texts, and performances unravel the conventions of monographic or dual authorship within surrealist production. We envision structuring the panel in a context of collaboration that mirrors our subjects. Each presenter will speak for 8-10 minutes, followed by a roundtable conversation about the ways that each project illuminates a multiplicity of voices and ideas across surrealist pasts, presents, and potential futures.

Nicole Brigitte Grice, Chez Max et Dorothea, Co-Founder and President (FR and USA)

A Surrealist Document

How is it possible to discern the message of Surrealism in today's world? This question continues to haunt me, just as André Breton's question, "Who am I?," first haunted him. What possibly constitutes a Surrealist revolution today?

These questions served as the starting point for my documentary film and ongoing archival project on international Surrealism, which draws from over 30 hours of extended testimonies speaking on what constitutes Surrealism, the revolutionary impulse and its continued relevance to our contemporary epoch. Through a critical reflection on the capturing of these myriad stories, memories, and attitudes of those mostly closely associated, I intend to share the inherent plurality and internationalization within the Surrealist movement. By enacting a methodology of longer screen time for each interviewee to oppose both an objective and narrative-driven historical approach to Surrealism, the documentary adapts to Andre Masson's 1938 definition of the movement as "the collective experience of individualism."

This filmed constellation of various artists, scholars, curators, and philosophers associated with Surrealism shows the multiplicity and non-linear basis of the movement and reinforces the revolutionary ideas and the main tenets of the surrealist movement that still offer continued relevance, hope, and modes of handling the massive predicaments currently faced. My documentary does not present one idea tantamount to explaining Surrealism, but rather provides a conducive web of associations, principles, and methodologies that arrive at the mystery of the "what is" Surrealism in an extended and collective format.

Amy Lyford, Occidental College, Los Angeles (USA)

Chess, Collaboration, and Social Networks in Surrealist New York

My paper will focus on several intersecting networks of artists and cultural figures who worked in New York in the mid 1940s and 1950s. These networks emerged from shared intellectual concerns and friendships. I will focus on two films and a related exhibition which each imagined and reinvented the game of chess as a model for collaborative work in the New York artistic community. The two films are Maya Deren's *At Land* (1944), Hans Richter's *8 x 8: A Chess Sonata* (1957), and the exhibition "The Imagery of Chess" produced by gallerist Julien Levy (1944-45). In each case, we can recognize collective interest in representing off-kilter gender politics and social relations. Films, of course, are inherently collaborative projects requiring diverse teams of makers for them to come to fruition; and by bringing together individual artists to work within collaborative projects like these, Deren and Richter complicate ideas about authorship within the surrealist milieu in New York - a city that in the late 1940s and 1950s, had grown increasingly marked by the marketing of individual artistic practices within a burgeoning gallery scene. These films, and the exhibition, counter this approach to artistic practice; they each reveal a fluctuating network of individuals who actively participated together in avant-garde projects that pushed the boundaries of their practices - and in turn proposed new ways of thinking about how the surrealist community in New York might mirror the counter-cultural goals of Surrealism.

Shana Lutker (USA)

Cooking in the Witch's Kitchen

Witch's Kitchen Banquet and Cabaret was an eclectic set of performances and collaborations that marked the culmination of a multifaceted, three-year project expanding on the generative intersection of performance and presence through the legacy of spirit guide Valeska Gert (1892-1978). I will present an overview of the structure and multiple levels of collaboration that were woven into the stages of Witch's Kitchen, and situate the project within my ongoing body of work, *Le "NEW" Monocle: The History of the Fistfights of the Surrealists*. Valeska Gert intersected with surrealism 100 years ago, when invited by Ivan Goll to present "surrealist dances" on stage in Paris in 1924. The performance was halted, and André Breton stormed the stage in protest.

The Witch's Kitchen Cabaret was co-directed by myself with Mexico and France-based artist Adriana Lara / Red Social, hosted by Page M. Person, and included commissioned performances interpreting works of Valeska Gert by Jessica Hemingway, Institute for Quantum Music Research, Shanti Lalita, Jas Lin, Emily Mast & Reza Arzanian, Bashir Naim, Page Person, Kensaku Shinohara and Tony Tulips. The project was sponsored by Active Cultures and transpired at 2220 Arts + Archives in Los Angeles in October and November, 2023. Witch's Kitchen Archive includes interviews with artists that cultivate expansive collaborations as practice: Home Cooking in Berlin, Red Social in Mexico, and Liz Glynn's Black Box in Los Angeles.

Surrealism Since 1966: Round Table

Chair : Abigail Susik

This roundtable features longtime participants of the Paris and USA surrealist groups in a discussion about some of the key events, publications, texts, and goals of international surrealism since 1966. Featuring a slideshow with historical photographs of international surrealist events between the 1960s and the present, with a focus on documents from the Paris and USA groups, Guy Girard, Michael Löwy, and Penelope Rosemont reveal the broad scope of the movement's activities in the wake of Breton's death and the formation of the Chicago surrealist group in 1966. In surrealism's centenary year, this panel seeks to dispel false notions of the "death" of surrealism after World War II and to clarify contemporary surrealism's collective commitment to a revolution against modern barbarity and the realization of a surrealist civilization.

Contributors:

Abigail Susik, Willamette University (USA)

discussant Krzysztof Fijalkowski, Norwich University of the Arts (UK)

Penelope Rosemont, artist, writer and publisher (USA)

Surrealism arrives in «Sweet Home Chicago»

Guy Girard, painter, poet, essayist Poetical research in Parisian Surrealism

Michael Löwy, CNRS / EHESS (FR)

«Poetical Insubordination» Surrealism in Paris after 1970

Anticolonial/Postcolonial 2

Chair : Tessel Bauduin

Lesley Thornton-Cronin, Humber College Toronto (CAN)

Decolonizing Surrealism

In a work entitled *The Transformation (After Miró)*, Cree artist Kent Monkman inserts himself into the history of Surrealism by painting his alter-ego, *Miss Chief Eagle Testickle*, into a composition by Joan Miró. Using this painting as a point of departure, this paper explores the linkages between Monkman's art and Parisian Surrealism. I explore how Monkman employs Surrealist strategies such as the exploration of gender and sexuality through an alter-ego, the development of a personal iconographic language, and the shared interest in the earliest forms of human expression such as petroglyphs. I argue that Monkman shares a Batailleian interest in the overthrowing of established hierarchical structures. Using strategies of parodic inversion, Monkman's art bears witness to the attempted cultural genocides of Indigenous peoples in Canada—and demands that its viewers confront the horrors and legacies of programs such as the Residential School System. Monkman both uses and subverts European Surrealism to reimagine historical events in ways that emphasize Indigenous voices, stories, trauma, and resilience.

Tessel Bauduin, University of Amsterdam (NL)

Provenance Questions: Global Southern artefacts in surrealist assemblages and collections

Today museums and cultural institutions worldwide – but especially in the Global North – increasingly have to answer for the provenance and provenience of works and artefacts in their collection, especially when acquired under problematic circumstances and/or from suspected dealers. Institutions with surrealist works and collections cannot stay behind. As is well known, a strong strain of primitivism and aesthetic exoticism ran through French and International Surrealism. Surrealists, their patrons and others in their immediate network collected, displayed, and appropriated into their own work objects of non-Western cultures and groups, such as Katsina dolls, Yup'ik masks, and even human remains. It is not always clear where and when these were acquired, what their local meaning and social value might have been at that time (if any), or how, exactly, the surrealist (collector) in question acquired them. Without a doubt, however, art and heritage artefacts and practices were taken from their original context to subsequently be integrated – by collectors and artists from the Global North and according to *their* avant-garde aesthetic standards – into European art works, displays and performances. Taking Paul Éluard's travel in South-East Asia and British surrealist Roland Penrose's collection of Global Southern artefacts as departure points, I will outline the relevant issues that apply

to surrealist art and collections in this position paper. Provenance and problematic acquisition are the main concern, but these will be discussed, together with several potential avenues of research and repair, with an eye to restitution.

Rosen Murray, University of Manchester (UK)

Surrealism's anti-colonial impulse in wartime

Writing in New York in 1943 about Aimé Césaire as 'A Great Black Poet', André Breton quoted Pierre Cot in *Le Monde Libre* no 2: 'In the former colonies [after the war] democracy will have put an end not only to the exploitation of the coloured people but to the social and political "racism" of the white man'. Breton's admiration of Césaire as 'not only a black but all of man, who conveys all of man's questioning, all of his anguish, all of his hopes and all of his ecstasies and who will remain more and more for me the prototype of dignity', was encapsulated in the portrait photo of him in *VVV* issue 4, which accompanied the young Philip Lamantia's poem in English 'The Islands of Africa'. On the next page began Césaire's epic poem in French, *Batouque*, to be read in the 'rythme du tam-tam au Brésil', under a photograph of Maria Martins' sculpture, *Macumba*. Door-stopping each end of this section in the last issue of *VVV* in February 1944 were two portraits of artists in front of their exotic paintings – Jacqueline Lamba in front of two of the paintings which she probably destroyed when leaving Breton for *VVV*'s nominal editor David Hare, and Wifredo Lam in Cuba with *La Jungla*, exhibited sensationally at MoMA in 1944-45. This paper argues that these pages of *VVV* 4 were the wartime culmination of Surrealism's anti-colonial campaign, successfully invoking poetry and art as part of its continuing programme of revolution, and felt in global reverberations over the next 50 years and beyond.

Kané Métou, Université Félix Houphouët-Boigny, Abidjan (CIV)

De l'apport du Surréalisme à la cause de la Négritude: une révolution pour une quête de liberté

Contemporain l'un de l'autre, Surréalisme et Négritude sont deux manières de pensées l'art et la littérature se présentent, d'une part, comme une rupture et, d'autre part, comme un avènement. D'un côté, les Surréalistes s'offusquent contre l'assujettissement de l'art tel que voulu par Louis XIV. De l'autre, les Négritudiens voient, dans cette lucarne ouverte par les Surréalistes, l'opportunité de clamer la nécessité de la liberté pour leur peuple. L'idéal de liberté que se fixent le Surréalisme et la Négritude comme finalité devient, pour ainsi dire, le cordon ombilical entre Surréalisme et Négritude.

À la lumière de ce qui précède, il convient pour nous des s'interroger sur les incidences positives que le Surréalisme a eu sur la Négritude dans sa quête de liberté raciale ; sans oublier la dimension idéologique sous-jacente à cet apport. En écumant les productions littéraires d'auteurs surréalistes et négritudiens, André Breton et Léopold Sédar Senghor, entre autres. L'enjeu sera de passer certaines de leurs œuvres au crible de la critique stylistique et de la sociocritique. Ainsi, il sera possible pour nous afin de mettre en relief l'apport du Surréalisme à la Négritude

en dépit de la différence de champs d'expression de cet idéal libertaire partagé et les idéologies qui sous-tendent leur démarche. Sur cette base, notre réflexion s'articulera comme suit :

- Surréalisme et Négritude : deux champs d'expression de la liberté ;
- La manifestation du soutien surréaliste aux Négritudiens ;
- Par-delà la race, la convergence idéologique.

Speak, from your mouth! Surrealism as self-expression in Republican China 1930-1949

Chair: William Schaefer, Durham University (UK)

Surrealism emerged in China in during the 1930s, initially disseminated in Shanghai by those who had directly encountered the movement through studying abroad in both France and Japan. Oil painting collectives, the Storm Society (1932-1935) and Chinese Independent Art Association (1935), explicitly acknowledged Surrealism as a source of inspiration. Yet, the movement's range and reach spanned literature, film, photography and the manhua (cartoon) medium with clearly intuitable resonances to western surrealist works or artists in many cases. Periodicals were core receptacles in the diffusion of Chinese Surrealism's mixed-media expanse, fomenting incongruous juxtapositions which portrayed the contradictions of a society that subsumed semi-colonial concessions, the rise of Japanese imperialism, feudal vestiges, 'modern girls', hedonistic desire, widespread corruption, left-wing political engagement and a potent rich-poor divide. Until the Second Sino-Japanese War (1937-1945), Shanghai formed a nucleus of Surrealist activity. However, bombardment of the city led to the dispersal of many intellectuals, Surrealist works published more sporadically in wartime China. Notwithstanding, Surrealism enabled a psychological interrogation of conflict in certain works. After all, the movement was born on the battlefield during World War One (1914-1918), Surrealism's founder André Breton serving as a psychiatric nurse. The title of this session stems from a 1935 surrealist artwork by Storm Society member Li Zhongsheng advocating for self-expression. Amidst the historical vicissitudes of the Republican era, this session hopes to investigate the wide range of voices that utilised Surrealism as a method to convey diverse worldviews at a time of political and societal turbulence. Possible lines of enquiry could include, but are not limited to: How was Surrealism's blend of Freud and Marx received in a Chinese context? How did Surrealism convey conflict? What was the nature of the rapport between Japanese and Chinese Surrealists? Was Surrealism in China more of a visual movement or a conceptual one? How much of an impact did Surrealism have on the genre of Western painting in China? On this 100th year anniversary of Breton's manifesto, this session equally aims to decolonise the cultural memory of a movement for whom internationalism was key.

Chinghsin Wu, Rutgers University, Camden (USA)

Chinese Surrealist Artists in 1930s Japan

The 1930s marked the beginning of the Surrealist painting practices of many Chinese artists. Except for a very small number of artists who had a chance to travel to Europe, such as Pang Xunqin, a majority of young Chinese artists had their initial

exposure to Surrealism and other modern art trends while studying art in Japan. Although both Japanese and European publications on Surrealism were available in Shanghai and Guangzhou, it was rare to have the chance to view first hand Surrealist paintings in 1930s China. Thus, the art environment of early 1930s Tokyo, where a Surrealism boom saw both European and Japanese Surrealist works on view in multiple exhibitions, provided a fertile environment for young Chinese artists to explore the possibilities of Surrealism. This essay examines the activities, art practices, and writing about Surrealism by Chinese artists who were active in early 1930s Tokyo, including Liang Xihong, Li Dongping, and Li Zhongshen. All of these artists arrived in Japan in 1932 and departed between 1935 to 1937. I elucidate how their experiences in Japan helped form their ideas of Surrealism, including their responses to exhibitions of Surrealist paintings by Europeans and Japanese; I analyze their own Surrealist paintings that were included in local exhibitions organized by various avant-garde groups, such as the Second Section Society, The Ninth Room, the Nova Art Association, and the Independent Art Association; and finally, I investigate their own theoretical interpretations of Surrealism that developed both in concert with as well as in distinction to various Japanese interpretations of Surrealism.

Elizabeth Emrich-Rougé, Cambridge University (UK)

Color, Line and Form': Surrealism in Li Hua's Early Woodblock Prints (1934-1935)

While woodblock print artists in China during the 1930s were strongly connected to the political Left based on the subject matter of their work, as well as their mentorship by the writer Lu Xun (鲁迅, 1881-1936), the art they left behind was not always overtly political, nor stylistically uniform. In contemporaneous debates over the primacy of 'art for art's sake' versus 'art for life's sake' in China's Republican-era cultural circles, woodblock prints were uniformly identified as representatives of the latter camp, associated with Realism and Expressionism in their depictions of workers, soldiers and the rural and urban poor.

However, in its analysis of the writings and early printmaking of the artist Li Hua (李樺, 1907-1994), this paper will argue that the historiographic categories of 'art for art's sake' and 'art for life's sake', and their associations with style and political intent, are much slipperier than has been generally acknowledged in the literature. Li Hua's work, often represented by his overtly political *Roar, China! (Nuhao ba, Zhongguo!, 1935)*, also includes more symbolically opaque prints, for example *Life (Shengming, 1935)*, which open a critical window into the artist's experimentation with Surrealism. As a result of both the mid-century political context and his personal beliefs, Li Hua himself would later disavow this experimentation, but this paper argues that this early work represents not only Li's interiority and personal struggle, but also the struggle of Chinese artists and the nation itself during a period of intense upheaval.

Lauren Walden, Birmingham City University (UK)

Chinese Surrealism on the Battlefield: Psychological trauma during the Sino-Japanese and Civil Wars 1937-1949

In early 1930s China, Surrealism embodied a potent divide between the satiation of desire and mounting Japanese belligerence, fully-fledged war breaking out in 1937 whilst Manchuria was colonised as early as 1932. Former Storm Society member Ni Yide, in a volte-face from previous writings introducing Surrealism in 1933, advocated for realism as the best methodology to enact patriotic resistance, stating “Due to the war, that kind of art that promotes individualistic hedonism has been eliminated by the needs of the era” (Meishujie: 1939). Yet, realism was an insufficient means of conveying the psychological repercussions of conflict. Through the renderings of Liang Baibo and Hu Kao, the latter cognisant of Dali and Picasso’s paintings reflecting the Spanish Civil War (Bevan: 2015:308), Surrealist headlessness conveyed internal trauma. Mass-market periodicals such as *Liangyou* (1940) printed a spread of western Surrealist activity, emphasising the movement was ‘born during the Great War’ to invoke China’s contemporaneous climate. Certain Japanese Surrealists mandated to China criticised their nation’s colonial ambition, Fukazawa Ichiro’s *Oxen* (1936) depicting the subjugation of Chinese through withered, hole (bullet)- ridden cattle. Moving to the Civil War (1945-1949) Huang Xinbo depicts flight through Dali-esque deserts in an inflated bodily rendering of extreme anxiety. In the latter stages of this conflict (1948-1949) Surrealist-affiliated photographer Henri Cartier-Bresson ludically synthesises the paradoxes of a Shanghai in transition between capitalism and communism through incongruous juxtapositions. In short, this presentation aims to question how Surrealism’s origins on the battlefield of World War One were translated into a Chinese context.

Phase, un mouvement international(iste)

Chair : Richard Walter

2024 est l'année du centenaire du surréalisme mais aussi de la naissance d'Edouard Jaguer qui a fondé avec d'autres en 1953 le mouvement Phases. Ce mouvement a vécu en parallèle avec les différents groupes surréalistes internationaux, collaborant avec la plupart d'entre eux, en particulier avec le groupe surréaliste parisien et André Breton entre 1959 et 1963.

Phases a dès le départ été considéré comme une internationale car ce mouvement entendait rendre compte de toutes les tendances d'avant-garde revendiquant le surréalisme ou l'abstraction comme points de départ, avec comme pré-supposés une liberté et une imagination sans entraves – ce qui en fait son originalité.

Comme le surréalisme, son « grand frère », le mouvement Phases a aisément dépassé les barrières de langues, de lieux, de genres, de durées. Son développement à l'étranger, ses ramifications internationales ne se sont pas faites au hasard mais en fonction des opportunités mais aussi d'accords idéologiques et artistiques – au détriment souvent de la notoriété ou de la stratégie médiatique. Le centre névralgique du mouvement fut à Paris mais Jaguer se situait de toute façon en dehors des institutions et des conventions « nationales ». En ce sens, Phases hérite de Cobra qui s'est construit contre le parisianisme artistique, et dont Jaguer a été l'un des rares participants français !

Couvrant tous les moyens d'expression et toutes les origines géographiques, une exposition ou un numéro de la revue Phases rassemble des moyens d'expression diversifiés (peinture, sculpture, photographie, collage, poème) issus de lieux géographiques différents.

Mouvement qui se voulait de découverte et non de consécration, Phases a travaillé avec des personnes et des regroupements qui étaient le plus souvent en périphérie des grands centres des avant-gardes. Ce fut un creuset où se sont rencontrés de nombreux artistes venant de partout et de nulle part – dont certains deviendront ensuite célèbres et dont la plupart n'oublieront pas d'où ils viennent.

L'historiographie officielle des avant-gardes du 20e siècle a du mal à classer ce mouvement atypique, toujours en parallèle avec d'autres avant-gardes et avec une longévité remarquable (plus de 50 ans). Phases n'a jamais oublié le surréalisme dans ses relations comme dans ses exigences : ce dernier y a toujours été revendiqué

comme source principal d'inspiration et d'action. L'action de Jaguer et de son mouvement a ainsi eu beaucoup d'importance sur la diffusion internationale du surréalisme et de ses idées.

La table ronde envisagée veut montrer les déclinaisons qu'a eu ce mouvement dans différents pays et les rapports avec le surréalisme qui en découlaient. Il n'y aura pas d'exposé sur Phases en France mais sur comment celui-ci a essaimé en Italie, Belgique, Espagne et Angleterre. A travers les présentations et une discussion, nous espérons saisir les différences et les constantes de la prolifération internationale du mouvement Phases et en quoi celles-ci ont participé à la diffusion internationale de la mémoire et des exigences surréalistes.

Contributors:

Richard Walter, Thalim CNRS-ENS-Sorbonne nouvelle (FR)

Phases, une internationale autour du surréalisme

Angela Sanna, Accademia di Belle Arti di Brera, Milan (IT)

Le Mouvement Phases : la recherche d'un art expérimental dans le tournant culturel de l'après-guerre

Ben Durant, Université libre de Bruxelles et IRSHAAB, Bruxelles (BE)

Phases en Belgique avec Jacques Lacomblez

Max Ernst's *Péripéties*

Chair : David Hopkins

Although numerous exhibitions have been devoted to Max Ernst over the last quarter century, he has slipped from scholarly attention in recent years. This session deals with the sense of a Max Ernst displaced and on the move, trying, and largely succeeding, to adapt to the dictates (aesthetic and otherwise) of differing locations.

Ernst's career was marked by dramatic shifts of location. Born in Brühl, Germany, he was drafted into the German army in World War I, and left Cologne in 1922 during the British occupation, to re-locate, illegally, in Paris. Having participated decisively in Surrealism, he was forced to flee to the South of France with the onset of the phoney war/drôle de guerre, where he was arrested by both French and German authorities as the tide of the conflict changed. In 1941 he escaped to the USA, where, after several years in New York, he settled in Arizona, before returning to France in 1953.

In the course of his travels, Ernst, naturally became a 'global' or 'international' surrealist but the implications of this epithet in his case might be questioned. Did Max Ernst stay Max Ernst or did he re-invent himself according to his context? How much do diverging cultural discourses, linguistic shifts, or concepts such as exile and hybridity help to explain alterations in his direction? The four papers in this session – on Ernst in Paris, the South of France/California, New York and Arizona – track the metamorphoses in Ernst's transcontinental persona. We concentrate on Ernst's péripéties as he encountered aesthetic and geopolitical displacements.

David Hopkins, University of Glasgow (UK)

Max Ernst in New York: Cartoon Modernism

In 1941 Max Ernst arrived in New York. Once ensconced in Manhattan, he shared his life temporarily with Peggy Guggenheim, and embarked on a new phase of his artistic career. His work now looked markedly different. For one thing there was a new interest in geometry and compartmentalisation, which was partly a response to the abstraction of the likes of Mondrian. But, more than anything, Ernst's work registered the artistic climate of the city he found himself in.

This paper asserts that, whilst Ernst's work in New York partly involved dismantling and reordering elements of his own biography, along with the vocabulary of modernist art up to that point in time (e.g. collage, surrealist fantasy, abstraction etc.),

he was far more responsive to debates in American art circles than is sometimes appreciated. I will show that, fascinated by Disney and the popular culture on offer in the USA, Ernst took ironic account of the American ratification of modernism to produce a form of satirical 'cartoon modernism'. This involved shifts in his aesthetic language (use of colour, pictorial structure, imagery etc.) that have never been elucidated satisfactorily before. Ernst was now prepared to be overtly eclectic, kitsch, cute, 'vulgar'- and parodically 'surreal'. The phase would be fairly short-lived. When he transplanted to Arizona later in the decade, he reverted back to the more obviously surrealist landscape tropes of his pre-New York days. This paper asks: how do we evaluate and contextualise this New York phase? Are its oddities the outcome of the artist's enforced state of itinerancy or exile? Could it allow us to develop a substantially different angle on Ernst?

Samantha Kavky, Penn State University (USA)

Max Ernst in Arizona: « Ernst and the Arizona/Arid Zona Landscape »

In this paper, I will focus on Max Ernst as a landscape painter. In an autobiographical text recounting his early interest in psychology, Ernst referred to the unconscious as a "vague terrain," depicting his artistic activity as an exploration into unknown territories. This language supports an elastic surrealist analogy between nature and the unconscious. His landscapes are neither representations of exterior places, nor internal mindscapes; rather, they are both. Ernst produces images that function as dynamic interfaces between exterior environment and interior vision, enacting a constant elision between the unconscious within the self and the self within nature.

The balance he sought to maintain between these tensions became strained when faced with the overpowering landscapes of the American Southwest. From his first encounter with the Western landscape, later mythologized by his son as an incidence of objective chance, to its continued presence in his work for the rest of his career—the deserts, rock formations, sublime vistas and indigenous mythologies of the American Southwest exerted a profound impact. During the roughly ten years that he lived and worked in Sedona, Arizona with Dorothea Tanning, the exterior environment encroached significantly enough to transform his "vague terrains" into specific ones. While the uniquely sublime aspects of the real environment threatened to compromise Ernst's adherence to surrealist automatism, I argue that the resulting landscapes might be some of the most successful attempts by a surrealist artist to collapse the boundaries between self and environment.

Elizabeth Legge, University of Toronto (CAN)

Max Ernst in California: « Men apart: Max Ernst's Bonaparte »

In 1941 Max Ernst finished a little painting in California that he had begun in France, *Napoleon in the Wilderness*. Its vision of a post-historical petrified world retrospectively summarizes many of the techniques and concerns of Ernst's *paysages moralisés* made since the mid-1920s. While the personal wrenching and geographical displacements that marked Ernst's transit from France to America are well-known, and inform this allegory of flight, here I focus on the figure of Napoleon as Ernst's proxy. This Napoleon trails fumes of glory, that is, of his own philosophical and historical significance in France and Germany, while staking out the non-place of exile, turning his back on his conventional iconographic status as visionary gazing out to sea. Ernst's Napoleon is a lost cause encoding lost places and lost philosophical ideals, figuring Ernst's *mal du pays* in the form of an allegorical *mal du paysage*.

Axe Paris-Prague. Spécificités et continuité du surréalisme tchèque

Chair : Anna Pravdova

Fondé en 1934, le Groupe des surréalistes tchèques et slovaques s'est maintenu durant toute l'occupation allemande puis après l'arrivée des communistes au pouvoir en 1948, développant, de façon semi-clandestine, une activité collective soutenue qui se poursuit aujourd'hui.

Le panel que nous proposons reviendra sur certaines des périodes essentielles de l'histoire de ce groupe et de ses échanges avec Paris, depuis les années qui ont précédé sa formation officielle jusqu'à une période récente, interrogeant les raisons de sa longévité, tout en mettant en évidence ce qui le rattache au surréalisme de Breton, ce qui l'en a parfois éloigné et ce qui fait sa spécificité.

Anna Pravdová, Galerie nationale de Prague (CZ)

La première génération des surréalistes tchèques et le surréalisme parisien (1924-1939) : d'une distanciation initiale à un accord moral

Les acteurs de l'avant-garde tchèque qui allaient fonder le Groupe des Surréalistes en Tchécoslovaquie exprimèrent une défiance initiale envers le surréalisme. Le *Manifeste du surréalisme* reçut un accueil mitigé à Prague et ne fut traduit que très tardivement. Tout au long des années 1920, Karel Teige, principal théoricien du groupe Devětsíl, refusa la notion d'« automatisme psychique pur » développée par Breton et fustigea ce qu'il appelait les positions « romantiques » et « anarchistes » du surréalisme. Les peintres Štyrský et Toyen se démarquèrent, également du surréalisme en développant leur propre mouvement : l'artificialisme. Tous pourtant se rapprochèrent des surréalistes français après la publication du *Second manifeste*, puis des *Vases communicants* qu'ils considérèrent comme une évolution vers des thèses plus matérialistes et marxistes. Les années 1930 furent celles d'une convergence qui mena à la fondation du groupe de Prague en 1934. Ce rapprochement, initié par le poète Vítězslav Nezval, devait pourtant déboucher en 1938 sur une grave crise interne et sur la tentative du même Nezval de dissoudre le groupe pragois.

Notre intervention reviendra sur la spécificité de l'avant-garde tchèque et sur les causes des divergences initiales entre Breton et les futurs surréalistes tchèques, tout en tentant d'expliquer les circonstances de leur rapprochement et les raisons de la crise qui vit Nezval rejoindre les rangs communistes, scellant, contre lui, les surréalistes tchèques et le groupe d'André Breton.

Mariana Orawcza Kunešová, Université de Hradec Králové (CZ)

La Correspondance d'André Breton et des surréalistes tchèques

Fondé en 1934, le Groupe tchèque est l'un des plus importants groupes surréalistes créés en dehors de la France. Une année plus tôt, son futur chef de file, Vítězslav Nezval, a rencontré à Paris André Breton. À partir de ce moment, s'instaure une correspondance entre les surréalistes tchèques et Breton qui s'étend sur une vingtaine d'années et qui rend compte des projets et publications en commun, ainsi que, des deux côtés, des motivations, des défis et des événements qui accompagnent les échanges des surréalistes parisiens avec le Groupe pragois au cours de cette période. Parmi ces événements, le voyage de Breton et d'Eluard à Prague en 1935, la « crise Nezval », lorsque celui-ci, cédant de plus en plus à la pression de la politique communiste, tente de dissoudre le Groupe en 1938 ou le départ, en 1947 – une année avant la tombée du rideau de fer sur la Tchécoslovaquie –, de Toyen et de Jindřich Heisler pour Paris, où ils s'installeront définitivement. Ainsi, cette correspondance représente entre autres un parallèle de l'histoire politique et culturelle de la Tchécoslovaquie de 1933 à 1952.

Forte de la recommandation de Henri Béhar suggérant que la recherche sur les avant-gardes se concentre davantage sur la correspondance¹¹, la communication s'interrogera sur « la nuance nécessaire »¹² que la correspondance Breton / surréalistes tchèques apporte quant à la mise en place de l'internationale surréaliste.

Bertrand Schmitt, essayiste et réalisateur (CZ)

Inventions et expérimentations en chambre au service de l'imaginaire critique. Le surréalisme tchécoslovaque sous la normalisation soviétique (1968-1989)

Le dégel du Printemps de Prague (1968) entraîna une reprise de contacts entre les surréalistes tchèques et leurs homologues parisiens, concrétisée par l'exposition internationale « Le Principe de plaisir » à Prague, Brno, Bratislava. Les contacts noués alors jouèrent un rôle décisif durant les années suivantes, marquées par l'éclatement du groupe surréaliste parisien, fin 1969, et le retour forcé à la clandestinité pour les surréalistes tchécoslovaques, après la « normalisation » du régime.

Ces conditions difficiles agirent paradoxalement comme un condensateur d'énergie et les surréalistes tchécoslovaques, réunis autour du poète et théoricien Vratislav Effenberger, connurent une activité soutenue de 1970 jusqu'à la révolution de velours, en 1989, et après, en lien étroit avec ceux qui, en France, avaient décidé de continuer l'activité collective autour de Vincent Bounoure.

Le groupe surréaliste tchécoslovaque va alors inventer, expérimenter plusieurs méthodes poétiques ou plastiques (contourage, illusion par phases, objets, poèmes et films tactiles...), se lancer dans des jeux et enquêtes, poursuivre un dialogue avec l'anthropologie, la linguistique, ouvrir des pistes théoriques (morphologie mentale,

11 Voir « Historiography of the avant-gardes, fifty-year witnessing of research dedicated to the avant-gardes in France: interview with Henri Béhar », in *Theatralia* n° 1, 2022, p. 147-148, <<http://hdl.handle.net/11222.digilib/145142>>.

12 Ibid, p. 148.

irrationalité concrète, surrationalisme, négation de la négation...) et chercher à dessiner les contours d'une « Civilisation surréaliste », au sein d'échanges parfois polémiques avec les surréalistes parisiens, tout en maintenant un écart radical, éthique, critique et politique, dit de « double isolement », face au régime communiste et à la dissidence libérale.

Rosalyn Frances, Norwich University of the Arts (UK)

Repeat message? Doubles, Illusions, and Visibility in the work of Eva Švankmajerová

At first glance Eva Švankmajerová's painting *Curtain Call* (1993) appears indeterminate. A skull, rendered in painterly swathes of olive green and fleshy pink swirls before the architectonic backdrop of Charles Bridge. On closer inspection, a female figure with flowing brunette locks emerges hidden, or perhaps trapped, from within the skull's encompassing structure. This is not merely a duck-rabbit style illusion, in which two images coexist and yet cannot be reconciled. Instead, the skull and the figure appear actively antagonistic, the face of the woman smothered by the curves of the skeletal eye-socket.

This uneasy coexistence of images, between visibility and invisibility, individual and the amalgam, mirrors Švankmajerová's distinctive position in the Czech and Slovak Surrealist group. Irrespective of her gender, she was in no way subordinate: her partner Jan Švankmajer notes that she only collaborated when it served her artistic aims. Yet, in spite of her centrality to the group, she remains little studied beyond Czech Surrealist circles. This is particularly surprising given the volume of recent research concerning women in surrealism.

Focusing on this late series of paintings fusing body and skull, and her novel *Barad-la Cave* (1995), in which the protagonist is simultaneously a woman and a cave, this paper aims to unpack the meanings contained within Švankmajerová's use of the double image, and the duality of her visibility and invisibility in the art historiography, in the context of the Czech Surrealist group's focus on analogy and Mannerism and Švankmajerová's personal exploration of shifting subjectivities.

Surréalisme arabe

Chair : Jonathan P. Eburne

Lola Albessard, independant scholar

« Ici le surréalisme est voulu, prémédité, accompli. » Amy Nimr (1898-1974), artiste au coeur des dynamiques transculturelles du surréalisme entre l'Europe et l'Égypte au XX^e siècle

Artiste, mécène et médiatrice, Amy Nimr endosse de multiples rôles au sein du surréalisme en Égypte, son pays natal. Constamment *en mouvement* entre Le Caire, Paris et Londres, elle témoigne des dynamiques transculturelles entre l'Égypte et l'Europe au XX^e siècle. Les années trente marquent la rencontre de Nimr avec le surréalisme à Londres. En 1934, Nimr installe pour une courte période son atelier Villa Seurat, au cœur d'une effervescence artistique féconde. C'est en ce lieu qu'elle semble rapidement s'épanouir dans de nouvelles expérimentations artistiques et réalise ses premières œuvres surréalistes avant de retourner en Égypte et de rejoindre au Caire le groupe Art et Liberté. Loin d'être étrangère à l'introduction et au développement des préceptes surréalistes en Égypte ainsi qu'à la diffusion littéraire et artistique du groupe Art et Liberté par delà la Méditerranée, Nimr est l'une des figures essentielles du surréalisme égyptien. En tenant salon de la fin des années 1930 jusqu'en 1943, Nimr et son mari réunissent les membres du milieu avant-gardiste égyptien et les européens de passage au Caire. En tant que mécène, elle permet également à un grand nombre d'artistes, d'écrivaines et d'écrivains de poursuivre leurs expérimentations au sein du groupe, aux côtés duquel Nimr exposera en 1941 et 1942, lors des deuxième et troisième expositions de l'Art Indépendant. Figure essentielle du groupe Art et Liberté, de sa phase de formation jusqu'à son maintien dans les années 1940, Nimr occupe une position centrale au sein des réseaux d'échanges surréalistes réciproques qui se forment de part et d'autre de la mer Méditerranée.

Ioanna Kostopoulou, New York University (USA)

Arab Surrealism between Sufism and Pessimism

The desire to hear the *surrealist voice(s)* of the multifaceted Arab Surrealist Movement (1930s/1970s) leads, inevitably, not only into questioning the notion of a rigid Arabic identity, with all its poetic and political implications, but also into revisiting the open question of Surrealism as such. Over the different generations of Surrealist poets/artists such as Georges Henein, Ramses Younan, and Abdul Kader Al Janabi, the awareness of the need for internationalization and the creation of global surrealist networks has incessantly been a driving force for the movement and its theorization.

These networks, that aim to dismantle both colonialism and disrupt the nationalism of the “Arab Fatherland”, manifest the never ending “surrealist struggle” (Al Janabi) to be inherent to Surrealism while they diachronically connect the Middle Eastern epicenter with Paris by “despairing about the future of the surrealist movement” (Henein to Breton, 1948).

This paper aims to investigate the surrealist struggle that has pessimism and the act of pessimistic declaration as its key moment, resists to post-war occidental revolutionary optimism as well as Adonis’ enthusiastic rendition of Sufism as Surrealism in the 1990s.

Based on selected letters from Georges Henein’s epistolary, Adonis’ envision of Surrealist ecstatic writing methods as proof for the Sufi state of *حش ططش* in Surrealism and Abdul Kader Al Janabi’s critical response in his open letter (*ةت ح ف و ة ح و ت ف ا ة س ل*) (ر م إ ا د س ن و ي س ي ن و د ل ي ل) to his friend Adonis, the notion of pessimism as a surrealist and political stance shall be proposed in order to comment on the question of Arab surrealist (non-)identity and the transformations of literary tradition – beyond the romanticization of Sufism.

Lindsey Reynolds, Southern Methodist University (USA)

24-Hour Subversion: The Arab Surrealist Group in Exile against Nationalism

The 1970s, a period defined in the Arab world by a shift toward internalization and an abandonment of socialism to loosen its dependency on Western capitalism, made exiles of a group of Arab artists and poets who met in Paris in the early part of the decade. Their joint publication *Le désir libertaire* (1973-1975; 1980-1981) continued to espouse the socialist rhetoric that instigated their initial expulsion from their countries of origin. Yet, their search for an effective guiding philosophy for their anti-nationalist efforts only solidified upon the donation of a compilation of texts published by Art et Liberté, the Surrealist group active across 1930s Cairo and Paris, to *Le désir libertaire*’s editorial board. Perceiving Art et Liberté as a successful Arab Surrealist precedent, the group, which came to call themselves the Arab Surrealist Group in Exile, fully embraced a Surrealist language. Their own conflictual relationship with nationalism, given their personal political affiliations and the turbulence of their upbringings, made them particularly receptive to the anti-nationalist fervor of the original avant-garde and its permutations across the Arab world, best evidenced by turns of phrase in their 1975 manifesto, in which they expressed a worldwide call to “combat and ridicule the very idea of the fatherland.” Drawing a long line from the Breton circle to the postcolonial moment and examining the writings of all three groups, this research frames Surrealism as a renewable source of anti-nationalist energy, one that its users adapt to the needs of their time.

Anne Marie Butler, Kalamazoo College Michigan (USA)

Tracing Surrealist Histories in Tunisia

In his undated painting “The Sea of Origins,” Tunisian painter Foued Zaouch (1944-2015) evokes an unsettling landscape: a man, bare skinned except for a loincloth, runs towards the viewer across an inhospitable beach. Rats plague the sandy shore, which is not sand at all, but rather, identical, egg-shaped objects. The man covers his ears with his hands and his mouth opens as if to cry out. This landscape is also a mindscape where surrealist themes of dreams and unconscious mingle with the post-humanist contestation of anthropocentrism: if humanity’s origins are in the sea, it now finds itself out of place against the uninviting backdrop of a nature that no longer welcomes it.

Zaouch’s painting, and other works from 20th century Tunisia, such as Chedly Belkhamza’s *Paris 8* (1981) and Mohamed Ben Meftah’s *Sleep* (1982), evidences Tunisia’s value to surrealism studies. While modern Tunisian artists sometimes used surrealist motifs or themes in their works, surrealism was typically not part of their overall style. However, although artist’s intentions may not be to participate in surrealism as an ideology, I contend that artworks can have resonance with surrealism that is useful for analytical application. This paper extends my discussion from ISSS 2021 as I continue to explore and connect traces of surrealism in 20th century Tunisian artistic practices and factions, such as the interwar intellectual group *Sous les remparts* (Under the Ramparts). In upcoming research, I hope to connect *Sous les remparts*’ ideologies to modern and contemporary Tunisian artistic practices.

Résistance et solubilité du surréalisme à l'ère de la diffusion infinie

Chair : Emilie Frémond

« La voie de la Révolution surréaliste ne s'en poursuit pas moins, concluait le texte signé par Annie Le Brun, Radovan Ivscic et quelques dissidents, qui se proposaient en 1974 d'occulter à nouveau le surréalisme, au moment même où ils fêtaient le cinquantenaire de sa naissance (Quand le surréalisme eut cinquante ans, Éditions Maintenant). « Mais, ajoutaient-ils, elle est trop large et trop longue pour la foule qui croit s'y presser. Pitié pour les plates-bandes ». Les trois interventions que nous proposons ici entendent réfléchir à l'extension du domaine surréaliste, ses modes de diffusion, ses procédés de dilution, ses voies de transformation et isoler quelques-uns des critères qui permettent d'identifier ce qui survit du projet surréaliste : une expérience, un combat ou une esthétique.

Trois espaces de diffusion – le milieu des collectionneurs, celui de la mode et celui immatériel, construit par les nouvelles technologies – seront ainsi envisagés dans chacune des interventions : la librairie-galerie d'Arturo Schwarz à Rome au service de la « terza stazione » du surréalisme ; le show-room et ses avatars, vitrine de luxe et défilé de mode, qui fournissent aujourd'hui les nouvelles hétérotopies d'un capitalisme esthétique mondialisé sur le marché duquel l'esthétique et les valeurs surréalistes restent des valeurs refuges ; l'espace partagé des multiples réseaux où défilent les images et les hommages. De l'Italie aux lieux électifs d'une culture largement standardisée (Paris, Rome, Shangai, Mexico) en passant par les espaces où la voix et la matière se perdent, nous voudrions étudier trois lieux, qui forment aussi trois modèles de diffusion, où se reconfigurent à chaque fois les frontières du surréalisme et déterminer le seuil à partir duquel il se dissout.

Damiano De Pieri, Université Sorbonne nouvelle (FR)

Arturo Schwarz et la relance du surréalisme en Italie

« Sachez que vous avez à Milan un ami qui vous est entièrement et complètement dévoué ».

C'est ainsi qu'Arturo Schwarz s'adresse en 1959 à André Breton pour lui assurer sa collaboration dans la préparation de l'Exposition internationale du surréalisme. Avec la création de sa maison d'édition en 1952, puis l'ouverture de la librairie en 1954 transformée plus tard en galerie, le critique et poète milanais se consacre à une véritable défense et illustration du surréalisme et du dadaïsme en Italie. Si désormais la dimension historique du mouvement, exposée au risque de la com-

mémoration, semble prévaloir, Arturo Schwarz imprime un caractère militant à son action. La publication la même année de la revue *Front unique* est l'emblème aussi d'une affirmation du politique qui s'inscrit dans une perspective anti-staliniste et trotskiste en friction avec le Parti Communiste Italien dont l'influence est grande dans le panorama culturel de l'époque.

Cet épiscentre que fut la librairie-galerie Schwarz de Milan sera l'occasion pour nous de retracer les efforts déployés pour relancer le mouvement à la lumière de documents inédits (correspondance Schwarz-Breton), à travers les expositions et les éditions Schwarz. Comment s'articule le rapport entre le commerce, le collectionnisme et la critique militante ? Dans l'oltralpe, le surréalisme paraît écrasé entre le « nouveau réalisme » artistique et la neoavanguardia poétique. Est-il force de propulsion ou se dilue-t-il par des pratiques stéréotypées dans les nouvelles tendances ? Enfin, quelle est la place de la poésie ? Les recueils poétiques illustrés des éditions Schwarz sont peut-être l'ancre où résonne le « murmure » d'une poésie surréaliste.

Émilie Frémond, Université Sorbonne nouvelle (FR)

Avida Dollars & Sons. Les nouveaux scénographes du rêve

On se souvient qu'une « lumière surréaliste » tombait dès 1924 sur les commerces de Paris : l'« étalage saumon [de] bas de soie » de quelque bonneterie, « les magasins de la Bénédictine », les dépôts d'eau minérale des sources Perles et la boutique du tailleur Barclay, haut lieu de l'élégance masculine avenue de l'Opéra (Aragon, *Une vague de rêves*). Lingerie pour femme, liqueur et spiritueux, eau minérale, chapeaux et cravates pour homme, tous frappés d'une aura nouvelle, se voyaient ainsi détournés par le regard du poète et l'espace urbain appelé à devenir une vaste galerie de ready-made, par un simple changement d'éclairage.

On sait qu'il ne fallut guère attendre pour voir le surréalisme dans toutes les vitrines – Dali ayant donné le la en 1939 avec la vitrine de Bonwit Teller à New York – les enseignes de luxe et les grands magasins profitant de cette formidable réversibilité de la scénographie mise en œuvre dans les expositions surréalistes, à mi-chemin entre le dispositif commercial et le dispositif muséographique, pour gommer un peu plus les frontières entre le marketing et l'art. Du côté des designers on n'hésite pas à vendre décor et objets surréalistes à une clientèle internationale particulièrement réceptive au « *made in Paris* », tandis que du côté de la mode, le surréalisme reste une valeur sûre. La maison Dior présentait en 2018, une collection haute-couture « poétique et engagée » (*Paris Match*) en hommage à Léonor Fini, qui fut proche de Christian Dior – l'engagement féministe consistant à tatouer sur les clavicules des mannequins, au lieu de bijou, quelques citations d'André Breton.

En repartant de l'exposition organisée à Londres par Ghislaine Wood en 2007, *Sur-real Things*, de la réflexion menée par Sandra Zalman et plus récemment Annie Le Brun, nous voudrions chercher à comprendre les usages du surréalisme à l'heure de l'*artketing* : si dès la fin des années cinquante et alors même que le mouvement continuait de s'exposer en critiquant sévèrement la société de consommation (*L'Écart absolu*, 1965), l'esthétique surréaliste était déjà ressentie comme un

poncif fortement dévalué, de quoi cette référence est-elle aujourd'hui investie par ceux qui s'en réclament, à qui s'adresse-t-elle et relève-t-elle d'une *low* ou d'une *high* culture ? Permet-elle plus que d'autres, par sa théâtralité innée, une plus-value dans l'économie de l'attention du nouveau capitalisme artiste ? Nous essaierons de fournir des éléments de réponse à ces questions en nous penchant sur quelques scénographies types : celle de l'appartement-atelier devenu show-room (Vincent Daré), de la vitrine de luxe (Leïla Menchari pour Hermès) et du défilé haute-couture (Maria Grazia Chiuri pour Dior), chacun des scénographes revendiquant un héritage ou une filiation surréaliste.

Marie-Paule Berranger, Université Sorbonne nouvelle (FR)

«Sortir du château». Plasticité et point de rupture

Cent ans après le *Manifeste du surréalisme* qui invitait quelques amis au sortir de la première guerre mondiale à habiter le « château dont la moitié n'est pas forcément en ruines » qu'en est-il de ce lieu mental ? Jusqu'où peut-on pousser l'usage de l'imagerie surréaliste, la transmettre comme un héritage culturel sans en inverser le sens ? À quel moment ceux-mêmes qui s'en recommandent le trahissent-ils ? Les éditions de la revue *Maintenant* (Goldfayn, Ivsic, Le Brun, Legrand, Toyen. Paris, 1972-1976) ont publié en 1974 *Quand le surréalisme eut cinquante ans* : les commémorations ont cet avantage de rendre sensibles les modifications du regard. On repartira de ce texte collectif pour interroger les aménagements qui ont peu à peu affecté la définition initiale du surréalisme et ré-orienté ses engagements. Jusqu'à quel point le surréalisme est-il élastique, étirable, adaptable ? Quels sont les traits définitionnels à défaut desquels s'opère un changement de nature, une sortie du surréalisme ? Cette plasticité qui a fait son succès international semble le menacer de dilution : son imaginaire est-il soluble dans les mondes virtuels et le défilement des images ? Il s'agit moins de se demander si le surréalisme est mort ou vivant – une question que Breton trouvait déjà mal posée en mars 1948 – que d'examiner sur le plan politique, éthique, poétique ce que font au surréalisme, qu'on l'écrive au singulier ou au pluriel, la circulation mondialisée de l'information et des images, la pratique généralisée du collage, la création par des intelligences artificielles.





L'Internationale Situationniste et les surréalismes : une relecture internationale

Chair : Gabriel Zacarias

Si le surréalisme, mouvement fondé à Paris, s'est par la suite constitué en mouvement international éparpillé à travers le monde, que dire des mouvements qui, dans le cadre du renouvellement artistique de l'après-guerre, ont tenté de regagner le chemin de l'avant-garde en se miroitant dans l'exemple surréaliste ? Parmi tant d'autres, cela a été le cas de l'Internationale Situationniste, basée à Paris mais fondée en Italie en 1957, dont les prétentions internationales étaient d'emblée affichées par le nom. L'IS, c'est connu, n'épargne pas les critiques au groupe rétabli autour de Breton, et accuse le surréalisme d'avoir perdu son élan révolutionnaire. Mais si la critique des situationnistes envers les surréalistes se fait souvent entendre à Paris, où les deux groupes se côtoient, qu'en est-il des ramifications de cette internationale qui regroupent plusieurs « sections » ? Les différents contextes nationaux n'influencent-ils pas des rapports différents à l'héritage surréaliste ? Ou encore, les différentes compréhensions qu'ont les membres du groupe vis-à-vis de l'art de son temps, ne conditionnent-elles pas également leurs compréhensions de l'art du passé ? Après tout, ce sont les compréhensions divergentes à propos du rôle de l'art qui mènent à la scission de l'IS autour de 1962. Ce panel s'intéressera à ces questions, s'efforçant de présenter un dessin plus nuancé du rapport que les situationnistes ont entretenu avec le surréalisme, qui passe forcément par la dimension internationale des deux mouvements. Après une communication introductive qui revisite la position initiale du groupe parisien envers le surréalisme, nous passerons par différents contextes nationaux et par des publications situationnistes variées, dont plusieurs en langues étrangères, afin de réévaluer la complexité de ce rapport.

Vanessa Theodoropoulou, HiCSA, ESAD TALM Angers (FR)

Surréalisme et critique du spectacle dans l'IS

En juin 1958, les « Notes éditoriales » du premier numéro de *l'Internationale Situationniste* s'ouvrent sur un constat particulièrement significatif quant à la place qu'aura occupé le surréalisme dans la conception et l'élaboration critique du projet situationniste. La société capitaliste moderne la plus évoluée, affirment Guy Debord et ses complices, est la manifestation la plus flagrante de l'« amère victoire du surréalisme » (titre de la première de ces « Notes ») : victoire, car l'ensemble de ses apports et de ses propositions intellectuelles et pratiques vers un nouvel usage de la vie sont désormais intégrées dans l'idéologie mystificatrice et les techniques de gouvernance de cette société ; amère, car tout ceci s'est fait au détriment des

idées subversives et révolutionnaires qui fondèrent le mouvement le plus libérateur de l'époque moderne. Ce renversement – tel qu'interprété ici – d'une proposition culturelle subversive transformée en outil au service du conditionnement sensible des individus, et la critique adressée aux suiveurs officiels du mouvement, mène les auteurs à la conclusion que l'IS devra « reprendre à son compte » l'« exigence profonde » du projet surréaliste initial et la mener plus loin. Cette intervention reviendra sur cette revendication autant critique que fondatrice de l'IS vis-à-vis du surréalisme afin de démontrer la manière dont elle a structuré l'orientation de son programme expérimental en vue d'une « vraie vie à construire » et sa critique de la société spectaculaire en tant que société qui organise l'emprise sophistiquée des imaginaires et la falsification de cette « vraie vie ». Qu'en est-il d'ailleurs aujourd'hui, comment cette interpellation critique du surréalisme nous éclaire-t-elle sur les enjeux d'un certain recours renouvelé à l'irrationnel (voire le mystique) de la part d'artistes et d'intellectuels contemporains comme antidote à la modernité capitaliste, aliénante, coloniale et « anthropocène » ?

Gabriel Zacarias, Université de Campinas (Brésil)

Vestiges surréalistes dans *SPUR* et *The Situationist Times*

Dans les pages d'*Internationale Situationniste*, on retrouve souvent l'effort du groupe, fondé en 1957, pour se démarquer du surréalisme. Le groupe n'étant pourtant pas univoque, des contradictions éclatent autour de 1962, année marquant le « tournant politique » de l'IS avec le départ de la plupart des artistes. Dans cette communication, nous suivons les artistes exclus, étudiant comment le surréalisme apparaît dans deux autres publications situationnistes : le bulletin *SPUR*, édité par le groupe artistique allemand du même nom, et la revue *The Situationist Times*, éditée par la peintre néerlandaise Jacqueline de Jong. Il s'agit bien ici de publications menées par des artistes, dont la forme et la matière divergent sur maints égards de celle du journal *Internationale Situationniste*. Le *SPUR Zeitschrift* est peuplé de collages et dessins, dont les gestes libres rappellent ceux du dessin automatique. Comprenant le cadre social comme celui d'une « persécution des artistes » (*die Verfolgung der Künstler*), les membres de Spur évoquent le surréalisme comme partie d'une lignée révolutionnaire dans l'art (et qui ne laisse pas de rappeler le « romantisme révolutionnaire » d'Henri Lefebvre). Pour sa part, Jacqueline de Jong, exclue de l'IS au même moment que Spur, initie une publication en langue anglaise qui, opposée au caractère fermé du journal français, s'ouvre sur des collaborations sur plusieurs fronts, avec des artistes et intellectuels. On y retrouvera donc des noms ayant pris parti à l'aventure surréaliste ou à ses dédoublements. Loin de vouloir épuiser le sujet, nous tenterons de repérer cette présence surréaliste dans ces deux publications situationnistes, qui révèlent un cadre transnational et plus nuancé du rapport entre situationnistes et surréalistes.

Mikkel Bolt Rasmussen, University of Copenhagen (DNK)

The Surrealism of the Scandinavian Situationists

During the early 1960s, following the split in the Situationist International, two rival Situationist groups were active in Scandinavia. Both of these groups, run by J.V. Martin and Jørgen Nash, respectively, presented themselves as upholding the genuine Situationist perspective, but both groups also referred to themselves as the genuine heirs to the surrealist project. This article will present and discuss the two Scandinavian Situationist groups and consider the legacy of Surrealism in 1960s Scandinavian art.

While the two Scandinavian Situationist groups were busy ridiculing each other, they were united in their admiration for Surrealism. Surrealism was also an obvious reference for the Paris-based faction run by Guy Debord, but in France the continued presence of the original Surrealist group, headed by Breton, led the Situationists to engage in polemical attacks against Surrealism. In Scandinavia the situation was different. There was no existing Surrealist group in the region, merely individual Surrealist artists such as the older Wilhelm Freddie. While the leader of the 'original' Situationist group in Scandinavia, J.V. Martin, sought to position the 1. Situationist International as the true heir to the Surrealist avant-garde in Scandinavia, he also had to navigate the complicated relation between the Paris-based Situationist group and Surrealism in Paris.

The poet and Situationist rebel, and Asger Jorn's younger brother, Jørgen Nash had a life-long admiration for Surrealism and its capacity for provoking bourgeois sensibility but also bringing forth a creative force dormant in the gerontocratic Scandinavian societies run by Social Democratic governments. During the 1960s Nash and Jens Jørgen Thorsen, Nash's sidekick as a rebel Situationist, explicitly invoked Wilhelm Freddie, and Nash translated several French surrealist poets into Danish, among others Benjamin Péret. Combined, these activities demonstrate that there was a persistent engagement with surrealism, across the two Situationist factions in Scandinavia.

François Coadou, ENSAD Limoges/EHIC (FR)

Les surréalismes de Raoul Vaneigem

En 1977, paraît aux éditions Paul Vermont, sous le nom de Jean-François Dupuis, un livre intitulé *Histoire désinvolte du surréalisme*. La première de couverture annonce le ton : « Le surréalisme, affirme-t-elle, est partout sous ses formes récupérées : marchandise, œuvre d'art, techniques publicitaires, langage du pouvoir, modèle d'images aliénantes, objets de piété, accessoires de culte ». Récupérations, ajoute-t-elle, qu'il « contenait dès le départ ». En réalité, l'auteur est Raoul Vaneigem et le texte déjà ancien : il a été écrit à la fin des années 1960, à l'époque où Vaneigem appartenait à l'Internationale situationniste. S'y reflète dans une large mesure la position du groupe à l'égard du surréalisme : derrière la passion à en

dénoncer les travers, perce aussi une forme de déception et l'affirmation malgré tout d'une filiation. Quelques années plus tard, en 1991, Vaneigem publie dans la collection « Poètes d'aujourd'hui », chez Seghers, un ouvrage sur Louis Scutenaire, figure importante du surréalisme de Belgique. Il y montre cette fois une proximité extrême avec son sujet. Revirement de sa part ? Évolution peut-être. Affirmation, surtout, de sa complicité avec un certain surréalisme au détriment d'un autre. Un surréalisme qui a particulièrement trouvé à s'exprimer en Belgique, à Bruxelles ou en Hainaut, contre le surréalisme parisien. C'est la distinction entre ces deux surréalismes chez Vaneigem que cette communication voudrait explorer, d'autant qu'elle revient, à ses yeux, à faire le départ entre ce qui, du surréalisme, est mort et ce qui aujourd'hui encore est vivant.

Giovanna (1934-2024), le verbe au corps voix, mots et performance

Chairs : Anne Foucault and Abigail Susik

Alors que nous venons d'apprendre avec émotion sa disparition, ce panel est dédié à la création protéiforme de la poétesse, artiste et performeuse Giovanna (1934-2024). Nourrie de sa formation théâtrale, la performance « La carte absolue » qu'elle réalise en 1965 avec son compagnon Jean-Michel Goutier (1935-2020) marque son intronisation dans le groupe surréaliste parisien, et propose une pratique singulièrement active de la poésie. Cette ambition se confirme dans les décennies suivantes en se déployant dans une « picto-poésie » automatique menée au rythme effréné de la machine à écrire, dans des aphorismes à l'érotisme caustique, des poèmes « onomatopéiques » et des peintures pensées comme des « décollages de la rétine ». Dans chacun de ces médiums qui révèlent la grande inventivité de Giovanna, le corps, dont elle sait subvertir l'ancrage genré, s'affirme comme l'indispensable pendant du verbe et l'image, dont il n'est plus seulement le vecteur, mais bien le moteur.

*Ce panel mené en français et en anglais – langue qu'elle ne parlait pas mais dont elle s'était ingéniée à proposer une traduction phonétique et profondément libre (William Blake, *innocence et expérience*, 1976) –, propose d'aborder en trois temps (performance, poésie et production plastique), toute la diversité expressive dont Giovanna fit preuve, sans négliger son unité constitutive, qui propose un renouvellement incarné des fondements du surréalisme.*

Anna Mandico, Université Paris Nanterre (FR)

Automatisme et érotisme : la production littéraire de Giovanna

L'œuvre poétique de Giovanna prend racine dans sa production plastique, du jeu des mots croisés détournés aux dessins complexes à la machine à écrire, présentés notamment dans un recueil en 1977, *Deus ex machina*, publié sous le nom de Anna Voggi (anagramme de Giovanna). Le recueil est composé d'un choix de dessins automatiques réalisés entre 1964 et 1966. La production littéraire de Giovanna débute quant à elle en 1976 avec la parution de son ouvrage dédié au poète anglais William Blake : *William Blake, Innocence et expérience*. Dans ce recueil, Giovanna joue déjà avec les sonorités de la langue anglaise. À partir de l'année 1989, l'artiste publie de nombreux poèmes dans la revue *Pleine Marge*. Musicaux et automatiques, ses textes sont une partition étrange où se mêlent les allusions érotiques et drôleries sonores. À l'aube du XXI^e siècle, l'ordinateur remplace la machine à écrire. « Le

Grand Ordinateur dont je fis mon ordinaire » comme le souligne l'artiste-poète, devient le nouveau terrain de jeu de celle-ci, tapant les mots « onomatomatiques » sur cet outil informatique. Giovanna fait feu de tout bois, et joue avec les aphorismes comme une comptine malicieuse sortie de son imagination. Ses créations textuelles entrent alors en écho avec son œuvre plastique, menées par un fil conducteur de bout en bout caustique.

Abigail Susik, Willamette University (USA)

Surrealist Visions of Androgyny in *La Carte absolue* (1965) : A Surrealist Performance by Giovanna and Jean-Michel Goutier

Through documentation of the 1965 performance, *La Carte absolue*, by Giovanna and Jean-Michel Goutier, this essay explores the figure of the Surrealist androgyne, which became for the movement a mode of envisioning a post-gender horizon. On the afternoon of November 13, 1965, the husband and wife artist duo Giovanna (Anna Voggi) and Jean-Michel Goutier debuted their collaborative performance artwork *La Carte absolue* (Absolute Card) for a private audience of fellow Surrealists at the apartment of Marianne and Radovan Ivšić on the Rue Galande in Paris. This performance was part of the Eleventh International Surrealist Exhibition of that year, *L'Écart absolu* (Absolute Deviation), which opened on December 7th 1965 at La Galerie l'Œil on rue Séguier. A series of photographs by Radovan Ivšić document the event, which occurred roughly a month in advance of the opening night for *L'Écart absolu*: Giovanna is poised astride Goutier's shoulders as he gazes upward in an expression of wonder. About twenty Surrealists from the café La Promenade Vénus group attended the performance, including the artist Toyen, who also created a photomontage for the event. In their written proposal for *La Carte absolue*, submitted to the Paris Surrealist group earlier that year, Giovanna and Goutier stipulated that the performance medium heightened their chosen theme of the androgyne, which was, in their view, a figure of ecstatic unification that abolished sexual dimorphism and gender difference. The "explosive unity" of the performance medium echoed the anti-binary nature of the androgyne that the performers sought to invoke.

Anne Foucault, Centre Pompidou (FR)

Déchaîner les lettres, décoller la rétine : la production plastique de Giovanna

La production plastique de Giovanna apparaît dès 1967 dans les pages de *L'Archibras*, et s'affirme d'emblée comme produit d'un automatisme d'un genre nouveau. Si, dans ces compositions, l'instrument médiateur entre l'artiste et la feuille – la machine à écrire – relève bien du domaine de l'écrit, le résultat obtenu, êtres tentaculaires à cheval entre lettre et image, brouille les pistes entre automatisme écrit et visuel. En parallèle de ses activités de performance ou plus strictement poétiques, Giovanna prolonge dans les années 1970 cet effacement subversif de la frontière entre image et écrit en renversant la logique ludique des grilles de mots croisés : aux plates solutions attendues, elle substitue des graphies colorées qui oblitèrent

toute possibilité de sens univoque. Enfin, depuis les années 1990, sa production plastique prend une nouvelle tournure avec la série « Self-adhesive / Self-matic ». Elle alterne sur une toile les couches de peinture et celles de ruban adhésif, pour ensuite arracher vigoureusement celui-ci et révéler de façon aléatoire les profondeurs colorées du tableau, provoquant, selon ses propres termes, un « décolllement de la rétine ».

Cette communication se basera sur ces trois étapes, ainsi que sur la participation de Giovanna à la réalisation d'éditions de luxe pour les éditions du Soleil Noir, pour appréhender comment l'artiste-poète s'y prend pour déjouer toutes les valeurs d'usage (celle du mot, de la machine, du scotch et de la peinture) et restituer à la poésie l'unité de ces deux visages qui n'en font qu'un : la lettre et l'image.

Surrealism as Social Critique and Theory of Emancipation

Chair : Rose-Anne Gush

This panel explores the dual character of Surrealism's politics as at once conducting a social critique of the present and at the same time producing a theorization of political emancipation in the future. To interrogate this double aspect, panelists will survey moments in the European reception of Surrealism, as well as its late, extra-European instantiations within global political movements of the 20th century. In making contiguous the condemnation of the present and the proposal of new horizons for future social transformation, Surrealism offers a robust experimental programme for human ethics devised through the primacy of the aesthetic. The panel will touch upon Surrealism's links to Marxism, feminism, anti-imperialism and ecology while centering the movement's construction of an anthropological vision of human culture (or de-culture) which necessarily connects aesthetic creation to collective forms of political existence.

Jacqueline Frost, University of London Institute in Paris (FR)

Objects of the Ended Earth: Wifredo Lam and Ghérasim Luca's Anti-nuclear Surrealism

Between 1964 and 1967, Afro-Cuban Surrealist painter, Wifredo Lam and Franco-Romanian Surrealist poet, Ghérasim Luca, combined engraved images and experimental text into a single collaborative work entitled, *Apostroph'Apocalypse*. Considered one of the great masterpieces of the French artist's book genre, the political origins of the project in the Cuban Revolution and subsequent Cuban Missile Crisis of 1962 have never been deeply explored in scholarship. This talk will investigate Lam and Luca's collaboration as an intervention into the cultural politics of nuclear imperialism. To do so, I will re-trace Surrealist political commitments to anticolonialism and antifascism in order to understand how anti-nuclear perspectives on the Cold War come to preoccupy two important Surrealist figures. I will also contextualize Lam and Luca's book within the anti-nuclear culture of the period, especially anti-nuclear ecologies, examining other objects that sought to imagine and therefore warn against the end of the world by nuclear means. Such a move will allow me to reconstruct the often-observed historical links between global anti-imperialism, decolonial ecology and Surrealist cultural artifacts. By reframing works like *Apostroph'Apocalypse* as an "anti-imperialist object of the ended Earth," I will suggest these documents reveal Surrealism's potential as a form of social critique whose impact on decolonial, Third-Worldist and Non-aligned movements is yet to be widely analysed in scholarship.

Frida Sandström, University of Copenhagen (DK)

Culture and its Double. Surrealist social critique in Post-War Italy

When the Italian economic miracle saw its highest conjuncture in the mid-sixties, the notion of *decultura* emerged as a way of describing alienated culture, as opposed to the affirmative notion of American pop art. When coining *arte povera*, Germano Celant described the informal poverty of these artistic practice as decultured. (1969) One year later, Deculturalisazation was introduced as anti-authoritarian separatist feminism in art critic Carla Lonzi's anti-dialectical essay "Let's Spit on Hegel." For Lonzi, *decultura* was synonymous to social authenticity and sexual freedom. (1970) It therefore replaced her use of the notion of informal when Celant co-opted it for cultural export. Yet for Lonzi, just like for Georges Bataille – who introduced the *informe* before it was formalized as artistic practice (1929) – it was a pre-conceptual activity that emerges before or even against a critical judgment. Lonzi's relation to Bataille is underdeveloped, although her incessant montages of transcripts reveal an interest in the *informe* as a collective creative practice. To understand Bataille's notion as it operated in postwar Italy, we need to rethink the role of surrealism in anti-Stalinist contexts of Italian Hegel dissidents. Here, Antonin Artaud's notion of the *double* as an inhuman reality echoes the decultured experience of the sexually repressed. (1938) This is how art critic Daniela Palazzoli understood *decultura*: a gaining of consciousness about social and sexual alienation. (1971) This double reality is manifest in both Lonzi's and gay communist Mario Mieli's understanding of sexuality as a systemic refusal, central to surrealist social critique. (Susik 2021)

William Spendlove, writer and practitioner, University of the Arts London (UK)

Surrealism and/as the History and Afterlife of Enthusiasm

What I want to do in this paper is tentatively approach Surrealism as precisely an *-ism* – as an idea that can be re-appraised and repurposed in different historical conjunctures. To this end I will take my lead from two influential receptions of Surrealism *as such*, in the work of George Bataille and Walter Benjamin, as a way of testing – if you like – the claim made by André Breton in his address to students in the US in 1942, that Surrealism persists in lieu of "... a more emancipating movement".

Both Benjamin and Bataille's receptions, and the afterlives they inaugurate, proceed, I would suggest, by situating Surrealism philosophically and historically. Specifically, and somewhat polemically, Surrealism is posed as a response to the decline of Scholasticism. As such Surrealism is situated as a philosophical contribution that is variously internal and adjacent to other attempts to construe a properly *modern* philosophy, one which proceeds, at times, under the moniker of a "sociology".

This way of approaching Surrealism depicts the historical event of Parisian interwar Surrealism – an efflorescence of works and a certain self-consciousness of purpose – as a moment within a broader, and much longer *durée*, history of something which we can provisionally call "enthusiasm". Surrealism is, in some sense, an attempt to grapple with the problem of trying to both *redeem* and *modernize* enthusi-

asm, which it recognizes as both the mythical ligature which binds the possibility of human community and that which subtends the possibility of change, understood as “real movement”.

I couch this paper intentionally at a fairly *distant* level of abstraction in order to try to sketch the lineaments of what might usefully be construed as one version of Surrealism’s pre-history and its afterlife. The narrative structure of which, I would suggest, serves to animate the historical self-consciousness of certain forms of contemporary art-practice; with some reflections on which I will briefly end. My overall question is the following: what does Surrealism, understood as a reckoning with something called “enthusiasm”, have to add to the roster of a contemporary critical theory and affiliated practices?

Rose Anne Gush, Institute for Contemporary Art of Graz (AT)

The Chambers of the Hands, the Vaults of the Head, Forbidden Rooms and other border territories: notes on art, form and the unevenness of global capitalist modernity

“Forms are the abstract of social relationships: so, formal analysis is in its own modest way an analysis of power.” -Franco Moretti

Recent art history and theory has focussed on contemporary art’s situatedness and praxis under globalisation (Roberts 2015; Osborne 2018). Art historians and theorists have explored modern art’s historical centres (Paris, Weimar Republic, Soviet Union during the 1920s, and New York after 1945) expanding with the rise of Biennial cultures and art fairs, to become global (Edwards and Day 2013). Art’s ‘respatialization’, since the 1970s shows a move in focus from the imperial centres to the ‘unmarked’ peripheries, which have galvanised the ‘imaginative insertion of the art of the peripheries into the timelines and spaces of the imperialist centre’ (Roberts 2015). This paper will bring together Adorno’s (1967) idea of ‘Verfransung’, the fraying of the boundaries between the art genres, with thinking on a history of women surrealist (adjacent) artists (e.g., Suzanne Césaire, Toyen, Unica Zürn) practicing in Europe and the Caribbean, to recast ‘global art’ by means of its (a) formal innovations and spatiality. Considering how and where this work emerged and how it was shaped by (im)mobility, I will recontextualise global art to show how global resonances within C20 anti- or a-formal art practices register or manifest the unevenness of capitalist modernity and its defining catastrophes: imperialism, fascism, colonialism, extractivism and war. Understanding this work immanent to its historical context and genealogy, and drawing on methods developed in social and feminist art history and aesthetics, the paper will analyze the works through their navigation of spatial, temporal, material and corporeal boundaries in light of art’s globalization

Surrealist Ecopoetics through the lens of Women Artists

Chair : Alyce Mahon

In the first Surrealist manifesto, André Breton writes of waging a war against “this world” and drawing on “the ‘invisible ray’ which will one day enable us to win out over our opponents.” Emerging out of the ashes of World War I and calling for re-birth in verdant hues, Breton’s sense of Surrealism as a world making is explored in this panel through a focus on women artists and ecopoetics. Considering the art of Dorothea Tanning, Eileen Agar, Claude Cahun, and Leonora Carrington across research papers, our focus is on the portrayal of the natural world both to affect our perspective on it and to promote Surrealism as a means to remake the world. While distinct in life stories, the art of these women Surrealists shares an ecological thinking as they explore the shared environment in many media. Considering their respective turn to the desert, sea, garden or Mayan landscape, and the politics of spatial organisation and inhabitation as well as bodies and the earth, the papers will examine how each artist offers a radically new oikos - the ancient Greek word for ‘household’ or dwelling place, and the shared root for both ‘ecology’ and ‘economy’ – in which metamorphosis, biomorphic hallucination, queer desire, and magic abounds. We will compare how their work draws our attention to new ways to critically discuss that “invisible ray” of which Breton wrote one hundred years ago.

Alyce Mahon, University of Cambridge (UK)

Inventing Other Ways of Living: Dorothea Tanning’s Green World

In the last page of her memoir *Between Lives* (2001), Dorothea Tanning writes of a longing for “a green world, the one we have forgotten and will surely find again.” This paper presents Tanning’s world making across genres - from the self-portrait to the landscape, to the sculptural installation, in terms of her self-expressed ambition “to invent other ways of living”. I situate this ecological imperative by looking forward and back for Surrealist studies – back to the war-torn moment of global expansion for Surrealism, in the 1940-50s, when Breton called on international Surrealists to turn to nature and to the feminine, and forward to the legacies of Surrealism today as evidenced in what Rosi Braidotti terms a “becoming world”, recognizing our responsibilities towards other people, other organisms, and the planet on which we live. By extension, I argue that it is only through redressing the marginalization of women artists to the canonical account and commemorative exhibitions of Surrealism that the ecocritical impulse that was so critical to Surrealism’s political and poetic revolt, and the legacies of that revolt today, will be fully appreciated.

Verity Mackenzie, University of Cambridge (UK)

Eileen Agar's Non-Human Hybrids

“Perhaps [I am] a sort of metaphysical serpent who regularly sloughs her painter’s skin to reveal a new one” writes Eileen Agar in the opening of her 1988 autobiography, *A Look at My Life*. Agar identified with non-human hybrids, including the serpentine, using their metamorphic quality to define her identity as an artist. At times it is a Medusa-like tendency to petrify in the framing of the landscape as body parts that she embraces, at others it is the representation of cosmic matter-made-visible via dance, and in *Spider Woman* (1983) it appears as postmodernist self-parody. In her autobiography, it is the snake’s association with growth and rebirth that Agar values. She uses its skin as a point of focus for her artistry, rather than her femininity, although of course the two are intertwined, in keeping with the tentacular metaphor of the snake as ouroboros. Recognising the antique mythographic symbol of eternity, Agar looks to her own “double-visage” to extend the limits of time and the body in her geological consciousness. As part of the opening to her self analysis written at the age of 89, the reference to the serpent was not simply a retrospective identity in which she cast herself. Instead it weaves like a tentacle through her entire career, defining her symbolic understanding of herself in a world in which she engaged with metamorphosis and the collective performance of ecology to call for an eco poetical rebirth.

Ciaran Hervás, University of Cambridge (UK)

Queer Ecology and Alternative Reproductive Imaginaries in the Work of Claude Cahun

This paper examines the Surrealist artist Claude Cahun’s photographic explorations of alternative natural and reproductive imaginaries through a queer ecological lens. I explore the queer ecological underpinnings of Cahun’s photomontages from their 1930 book *Aveux non Avenus*, contextualised within their engagement with homosexual rights activism and sexual science in 1920s Paris. In their writing for the homosexual periodical *Inversions*, Cahun called on sexological arguments that justified homosexuality in humans by demonstrating its presence in the animal kingdom, leveraging the moral authority of nature to validate queer desire. Cahun also translated the work of the British sexologist Havelock Ellis, who supported women’s reproductive autonomy and understood homosexuality as natural population control, arguments that resonated with Cahun’s complicated relationship to their own reproductive capacity. As a lesbian, Jewish, and gender nonconforming person, Cahun’s work explored aesthetics of alterity, constructing the self as other. This deviant self-construction, I suggest, was at odds with western societal norms and systems of knowledge, yet articulated through a coherence with nature, demonstrated in the melding of human and animal forms in the *Aveux non Avenus* photomontages. I examine how this queer ecological framework translated to Cahun’s later Surrealist photographic worldbuilding on their estate in St. Brelade’s Bay, Jersey, which staged Cahun’s body as coalescent with the natural world. I read the

sensual entanglements of the human body with sea, plant, and rock formations in these photographs as reconciling the queer, nonreproductive body with the natural world by depicting it as a product and extension of nature itself.

Giulia Ingarao, Accademia di Belle Arti di Palermo (IT)

Coexistence and Magic in Leonora Carrington' Maya Landscape

“To be lucid in questions of magic means first of all to be chaotic, because at their origin the two things are one.” So Leonora Carrington wrote in reply to André Breton’s ‘Enquête’ in *L’Arte magique* (1957). This sentence comprises Carrington’s organic worldview – the image of the earth as a sensitive living organism – and an aspirational return to the fountainhead, when nature was an “active unity of opposites” (C. Merchant: 1980). The theme of landscape as a site of humanity and nature’s mirroring is central to Carrington’s tempera on panel *El Mundo Mágico de los Mayas*, executed for Mexico City’s Museo Nacional de Antropología in 1963–1964. Propelled by the work’s frontal spatial construction, the landscape hovers at the surface, its three anti-hierarchical planes together representing the frame and content of the Maya universe’s *oikos*. At the right of the composition stands a Ceiba, the sacred tree that holds the heavens over the earth and whose roots penetrate the underworld, symbolising continuity and coexistence between worlds. The fiery horizon, crowned in mountains, bears sun and moon alike, while alongside the luminous ‘hummingbird ancestor’ appear the feathered serpent and the planet Venus. Carrington’s work thus treats the theme of coexistence, her alternative to the domination of the earth and of humanity. This paper will document how the image of an organic, syncretic world of reawakened magic was to become a dominant theme in her art, reflecting her belief that “it is only in the strange ocean of magic that beings can find salvation for themselves and their ailing planet”.

Caraïbes

Chair : Maria Clara Bernal

Emmanuel Bauchard, Université Paris 1 Panthéon-Sorbonne (FR)

Le surréalisme caribéen et la naissance du réel merveilleux

En 1943, Pierre Mabilie invite Alejo Carpentier à Haïti pour un voyage décisif parce qu'il permettra à l'écrivain cubain de rentrer « en contact quotidien avec ce que nous pourrions appeler le réel merveilleux »¹³. Derrière la révélation de Carpentier se trouve l'influence longtemps sous-estimée du surréalisme qui, à travers Pierre Mabilie, toucha profondément la sensibilité de l'auteur qui affirmait pourtant en 1949 rejeter absolument ses idées et méthodes.

Le *réel merveilleux*, encore déterminant dans la littérature latino-américaine d'aujourd'hui, semble avoir pris racine dans la conception surréaliste du merveilleux que Pierre Mabilie avait définie en 1940¹⁴. L'étude de la généalogie de la notion révélera ainsi le réseau qui s'était formé autour de Mabilie pendant la période d'exil du surréalisme, pendant laquelle sa théorie d'un merveilleux universel se diffuse en Martinique, à Cuba, au Mexique et en Haïti.

D'Aimé et Suzanne Césaire en passant par Jacques Stephen Alexis, Benjamin Péret, Juan Larrea et René Ménil, le merveilleux suscite un grand intérêt mais souvent une adhésion partielle en raison de son ancrage culturel occidental. Cette communication vise ainsi rétablir la réception contrastée du surréalisme dans les mouvements littéraires indigénistes caribéens qui naissent après la Seconde Guerre mondiale.

Elise Constança Kerns Puyó, University of Wisconsin-Madison (USA)

Voices of Haiti: Maya Deren's Surrealist Soundtracks

This paper explores the relationship between sound, surrealism, and ethnography in Maya Deren's work. James Clifford (1981) argues that ethnography and surrealism are two sides of modernism's fascination with the familiar and the strange: while ethnography speaks to modernity's classificatory impulse, surrealism seeks to defamiliarize through juxtaposition. Avant-garde filmmaker Maya Deren has produced work that exemplifies these dual modernist fascinations; however, her emphasis on sound experimentation problematizes the near universalizing gaze associated with earlier practices. At the close of the 1940s, Deren began to pursue extensive fieldwork in the Caribbean, where she intended to document ritual dances of Haitian vodou on film. Deren never completed that film, in part because

13 Alejo Carpentier, « Le réel merveilleux en Amérique », in *Chroniques*, Paris, Gallimard, 1983, p. 346.

14 Voir Pierre Mabilie, *Le Miroir du merveilleux*, Paris : Éditions du Sagittaire, 1940, 359 p.

she worried that the footage would be received as exploitative. Her research led, instead, to a series of alternative projects, including an album of wire-recordings, "Voices of Haiti" (1953) which Deren reworked into soundtracks for her last two completed films: *Meditation on Violence* (1948) and *The Very Eye of Night* (1958). In these films, Deren splices together her audio recordings from Haiti through collage-like techniques, using the soundtrack to define the pace and rhythm of her filmic cutting and juxtaposition. As Catherine Russell argues, the emergence of sound was important to early surrealist ethnographic experiments like Buñuel's *Las Hurdes* (1933) that unsettle the truth claims of documentary representation. I show how Deren similarly uses emergent sound technologies as a critical device, challenging the primacy of the image in ethnographic practice.

Márcia Arbex-Enrico, Universidade Federal de Minas Gerais (BR)

Le collage surréaliste sous les tropiques

Le but de notre réflexion dans cette communication est d'examiner la survivance du potentiel subversif du collage, tel qu'il a été pratiqué par les surréalistes, dans le contexte de l'art brésilien moderniste – marqué par la notion d'« anthropophagie » en tant que « dévoration critique », – mais aussi dans la production numérique contemporaine.

Après une brève présentation des modalités de la réception du surréalisme et des principaux médiateurs de sa diffusion au Brésil, dès les années 1920, nous allons nous attacher au phénomène du collage et examiner son adhésion par quelques poètes et artistes brésiliens. Si l'exemple de *A Pintura em pânico*, de Jorge de Lima, est encore emblématique de l'expression de la force du rêve, de l'inconscient et du désir par le geste collagiste, le renouvellement de la technique du collage avec l'arrivée des nouvelles technologies a ouvert un champ de possibilités inédit. Étant donné que « ce n'est pas la colle qui fait le collage », comme l'affirmait Max Ernst, nous constatons que le potentiel du collage demeure efficace avec l'usage des nouvelles technologies, en particulier avec le photomontage numérique. Les travaux d'artistes contemporains tels que Moara Tupinambá et Denilson-Baniwa, par exemple, puisent dans un répertoire d'images de la tradition coloniale pour y intervenir de façon critique, dans un mouvement identitaire de résistance et l'expression de la mémoire collective.

Pour répondre à l'injonction de Benjamin Péret, un des médiateurs essentiels du surréalisme au Brésil, qui dit que le surréalisme doit « sortir du cadre étroit des frontières de la France », cette communication vise ainsi apporter des éléments de réflexion sur la survivance du collage surréaliste au Brésil, du point de vue de la subversion poétique que le procédé, en tant que dispositif critique, met en place encore aujourd'hui.

Tropicalités/Actualités

Chair : Susan Laxton

Christina Konstantinou, University of Glasgow (UK)

Why the Surrealist Never Sleeps: Surrealist Revolt in Times of Democracy

Czech Surrealist Jan Švankmajer was asked in an interview whether he believed that Surrealism today is revolutionary. Švankmajer replied that not any other kind of Surrealism exists; Surrealism is nothing but revolt, and this has been evident throughout the decades. Particularly in Czechoslovakia, Surrealism survived years of the oppressive Stalinist regime that initially banned the movement – along with other avantgarde movements - in 1948 with the Communists branding it as ‘degenerate art’. The Communist regimes that followed implemented strict censorship which attempted to control and restrain creativity and thus, the Surrealist movement itself. Nevertheless, Surrealism in Czechoslovakia thrived, and eventually the Western world considered Surrealists, such as Švankmajer, as political dissidents of Stalinism. After the fall of Communism in Czechoslovakia in 1989, a rational question arose: who would be Švankmajer’s opponent now that democracy had been established in his country?

This paper investigates the revolutionary nature of Surrealism in Czechoslovakia beyond the movement’s opposition against Communism. The term *double isolation* is examined, which is defined by Czechoslovak Surrealists as the encapsulation of Surrealism’s opposition not only against totalitarian regimes, but also against democratic regimes established in the Western world. This illustrates the perennial relevance of surrealist revolt which expands beyond the political plane; it touches a universal socio-political, or rather, a ‘humanist’ plane. As it is expressed in historical and contemporary filmography of Švankmajer, Surrealism deals with the human condition, trying to shed light on the position of the individual within the world and nature. Surrealist revolt is not about freeing the individual from totalitarian regimes, but – as Vratislav Effenberger explains – to warn us of a ‘numbness’ that confines the individual into a frightening static state: being indifferent towards the concept of freedom.

Susan Laxton, University of California (USA)

Missed Encounter

Benjamin Péret's exhortation to expand surrealism in order to maintain its relevance can be qualified by René Daumal's equally strong admonition that surrealism's widespread acceptance would only diminish its "cataclysmic" power. One form this enervation has taken in the years since Daumal's warning is a widespread (albeit casual) pseudomorphism that has rendered "surreal" a synonym for anything bizarre or dreamlike, regardless of its historical, material, or conceptual conditions of production. Given the commercial pressures on surrealism as it developed—instrumental tendencies the founders of the movement rejected even as they paradoxically incorporated the disruptive effects of advertising imagery and mass media language into their visual and linguistic strategies—would it be advisable to attend to surrealism's prohibitions as a way of sorting out the legitimacy of claims to encounters with its sensibilities, rather than to attempt to develop a primer of essentialist standards for an avant-garde group so firmly committed to ambiguity? After all, as Harold Bloom has shown us, "influence" can look like a lot of things, the most trenchant of them not mimetic. Or, with all this in mind, perhaps the better question is: "Why do we *want* so many artistic and literary forms to be variants of surrealism? What does such nominalism accomplish for us now? For when everything is surrealism, nothing is surrealism. Encounter disappears, and with it, refusal.

Michiko Oki, University of Arts, London (UK)

The Surreal, the Digital, the Primitively Instinctive – Revisiting Surrealism through «Digital Animism»

This presentation explores how the Surrealist principle of the 'point supreme' remains valid as a critical and philosophical tool for assessing our age of advanced technologies that are radically reformulating the way we conceive the world. The point supreme, as Breton imagined it, subverts the division between the real and the unreal, the conscious and the unconscious, the object and the subject, challenging the Cartesian dualism that has been persistently haunting the Western discourse since the Enlightenment. As virtual technologies become an integral part of our formation of reality, the dualism between virtuality (as a 'degraded' simulation of reality) and 'reality' is further exacerbated and yet to be challenged, continuing the deconstructivist project. This dualism, which reinforces the hierarchical division between digital life and physical, material life, can no longer hold as a way of narrating our reality of perception and experience. As Krebs explores the idea of 'digital animism' (2023), the issue at stake is how we approach the new materialism that embraces the intangible digital substance without antagonising material reality. This is possible if we rearticulate the virtual, not in terms of simulation, but in terms of the morphological potentiality inherent (or even primitively instinctive) in human perception, experience and thought in themselves.¹⁵

15 Krebs states: 'All other techniques - drawing or writing, photographing, filming, digitizing, etc. - extend our ability to give form to, and materialize, the potency in the world we experience.'

1 Krebs states: 'All other techniques - drawing or writing, photographing, filming, digitizing, etc. - extend our ability to give form to, and materialize, the potency in the world we experience. Each modulates virtuality in the various forms in which reality will be articulated for us, and so constituted as conscious impressions and articulated experience; the digital virtual is merely the latest technological modulation of human virtuality' (Krebs, 2023, pp.2-3).

In this presentation, I aim to rearticulate Surrealism through 'digital animism', where the Cartesian alienation from material reality is dismantled, where nature appears not as an object of domination and control, but of acceptance and appreciation of the unknown.

*This presentation includes an artistic presentation of a digital art film by Pablo Padilla Jargstrof.

Each modulates virtuality in the various forms in which reality will be articulated for us, and so constituted as conscious impressions and articulated experience; the digital virtual is merely the latest technological modulation of human virtuality' (Krebs, 2023, pp.2-3).

Guerres

Chair : Raymond Spiteri

Raymond Spiteri, Te Herenga Waka-Victoria University of Wellington (NZ)

A tenir au frais: Politics, Eroticism and the French-Algerian War

What is the relation of eroticism to politics? This question is addressed through an analysis of Hans Bellmer's *A tenir au frais...*, an image of nude body bound with string that appeared on the cover of *Le Surréalisme, même* in the spring of 1958. The publication of this image coincided with the censorship of *La Question* by the Algerian journalist Henri Alleg, a graphic account of his torture while imprisoned in Algeria. *A tenir au frais* was related to Bellmer's *Unica ligotée* series of photographs, depicting his partner Unica Zürn, her nude body tightly bound by string. This series coincided with *L'Affaire Sade*, the prosecution of Jean-Jacques Pauvert for publishing the complete work of D.A.F. de Sade, and the threat of censorship directed at other contemporary sado-masochistic erotic writings like *Histoire d'O* by Pauline Réage and *L'Image* by Jean de Berg. While *Sade* had long functioned as an emblem of erotic, intellectual and political freedom, what happens when the dynamic of sado-masochistic relationships explored in *Histoire d'O*, *L'Image* and the *Unica ligotée* series collides with accounts of torture practiced as a form of colonial violence? To what degree was the link between sado-masochism and torture perceived at the time, or was an image like *A tenir au frais* located in the terrain vague between the erotic freedom and political violence?

Adam Jolles, Florida State University (USA)

Incarceration/Torture/Figuration: Masson, Matta, and the Algerian War

Torture, as Franz Fanon argued in 1957, is "inherent in the whole colonialist configuration." Following Fanon, this paper examines a series of figural works—two major paintings by Roberto Matta and a less well-known portfolio of work by André Masson—on the subject of incarceration during the Algerian War (1954–62). Matta's large canvases, *The Interrogation* (1958) and *La Question Djamila* (1962), the latter of which earned him the Marzotto Prize, brought international attention to bear the French paramilitary's use of torture, as had the first-hand accounts by Algerian prisoners Henri Alleg and Djamila Boupacha on which these works were based. Masson's more personal suite of paintings and drawings (1960–62) depicted the various prisons in which his son, Diego, was incarcerated for providing assistance to the FLN (Front de libération nationale). Despite their similar topicality, these works were perceived by contemporary art critics as rhetorical opposites: Matta's epic canvases were praised as forging a new manner of history painting, while Masson's

deeply private and introspective portfolio was analogized to an entry in a diary. While scholars have only recently begun to explore the rich range of surrealist responses to the Algerian War, this paper seeks to consider these highly charged political works specifically in light of contemporaneous figural paintings and narratives on incarceration by other members of the French Left, including Robert Lapoujade, Simone de Beauvoir, and Jean-Paul Sartre.

Justin Nelville Kaushall, Independent Scholar

Mourning, Melancholia, and Trauma in *The Magnetic Fields*.

In first chapter of *The Magnetic Fields*, entitled ‘The Two-Way Mirror,’ written by André Breton and Philippe Soupault, the reader is presented with a landscape of loss, trauma, emptiness, and meaninglessness: “Prisoners of drops of water, we are nothing but perpetual animals. [...] Our skeletons show like trees through the successive dawns of the flesh, where a child’s desires sleep with fists clenched” (Breton and Soupault, 2020, 3-6). Breton was later to maintain that this early work, first published in 1920, was “‘indisputably the first surrealist (and in no sense dada) work, since it is the fruit of the first systematic use of automatic writing...’” (Gascoyne, 1985, 11). In its radical experimental spontaneity, the text marks a decisive rupture with poetic creation and production prior to the First World War. In this paper I wish to argue that *The Magnetic Fields* emerged from historical trauma; and, as a result of its traumatic birth, the text oscillates between the processes of mourning and melancholia, described by Freud in his text of 1917 (Freud, 2005). I shall argue that textual images are often compulsively repeated, and that they exude an atmosphere of shock and stasis, in which the expression of numbed suffering occurs involuntarily: “Tonight, there are two of us in front of this river overflowing with our despair. We can’t even think anymore. Words escape from our twisted mouths” (Breton and Soupault, 2020, 5). I argue that, for Breton and Soupault, melancholia—which Freud describes as a narcissistic turning-inward of mourning, in which self-hatred replaces an object-relation—is the only way that the self may process the trauma and pathology of modern history, in which civilization’s rationality becomes irrational (Freud, 2005, 204-206; Adorno and Horkheimer, 2002). The absence of mourning, which implies that the working-through of trauma will fail to achieve closure, necessitates the new mode of expression that *The Magnetic Fields* heralded: automatic writing.

Manifestes

Chair : Charlotte Servel

Miguel Escribano, Independent Scholar

The first surrealist manifesto & the problem of mysticism

I intend to uncover the spectre of mysticism lurking in the Surrealist Manifesto of 1924, summarise the Surrealists' engagement with its methods and products, and reassess the legitimacy of the "mystic experience" as an object of Surrealist investigation.

The basis of this paper is my ongoing research into the credentials of Dalí's *Nuclear Mysticism* as authentic Surrealism.

After a period of experimentation, André Breton sought to define Surrealism as psychic automatism in the Manifesto of 1924. This definition was shaped by a Freudian understanding of the unconscious, but it would invite persistent comparisons with the methods of mystic saints, despite Breton's protestations that these were driven by a belief in something superior to oneself, thus compromising Surrealist autonomy of the mind.

Breton's Manifesto describes religious literature as puerile, and expresses his disappointment that Edward Young's *Night Thoughts* were authored by a clergyman, even if it was "surrealist from end to end". Yet the relevance of religious authors was not so easily dismissed. The Surrealists admired William Blake, who illustrated both Young and Swedenborg, whose *Memorabilia* – on the modes of communication of the spirits of Heaven and Hell – is alluded to in a quotation of Gérard de Nerval in the Manifesto. Whether or not Breton knew Swedenborg's *Journal of Dreams* as a precursor to Freud's *Interpretation* and as an influence on Jung, he provides a cautionary example of the difficulty of too readily dismissing the legitimacy of mysticism as an object of Surrealist investigation. Recent research into ASC – altered states of consciousness – provides a framework for reassessing the neurobiology of "mystic experience" in a way that asserts this legitimacy.

Nicholas Hauck, Brock University (CAN)

Primes d'yeux, a Six-month Manifesto

Six months before the publication of the *Refus global* manifesto in August 1948 in Montréal, a group of painters and sculptors led by Alfred Pellán published the manifesto *Prisme d'yeux*. In the short text – just over 450 words – the group describes themselves as "a movement of various movements, diversified by life itself," and proposes "no new, special and specialized aesthetic." In fact, the absence of a

clearly defined aesthetic (“a painting free of any contingency of time and place, of restrictive ideology”) and the lack of organizational structure (“growth by natural selection” where “the admission of a new member [is decided] by the voice of the whole group”) are perhaps the factors that contributed to its short life; after two small exhibitions, the group dispersed and was eclipsed by the much more radical *Refus global*.

Although *Prisme d’yeux* “does not mobilize against one group or another,” there was a rivalry of sorts between Pellan and Paul-Émile Borduas, who wrote *Refus global*, for cultural visibility and, more importantly, for the cultural authority to define a new aesthetic in post-war Québec. My paper proposes a close reading of the *Prisme d’yeux* manifesto, supported by secondary documents and artwork by Pellan and other members of the group, to show how the manifesto’s uncertain openness and subsequent failure to gain any cultural traction provided the space and impetus that *Refus global* required to become a foundational text for Québécois modernism.

Charlotte Serval, Université de Grenoble Alpes (FR)

Cobra, «une péripétie majeure de la crise permanente du surréalisme» (Jager)

Cobra a affiché son opposition au surréalisme en voulant s’en émanciper pour mieux le dépasser. Quelques études ont révélé une relation plus complexe que ce que les manifestes Cobra laissaient entendre. Ces études se sont principalement concentrées sur des figures de Cobra telles que Dotremont et Alechinsky¹⁶ plutôt que sur le mouvement dans son ensemble. Dans son compte rendu de *Surréalisme en héritage. Les avant-gardes après 1945* dans lequel ses études figurent, David Vrydaghs indique que « [c]e volume aurait d’ailleurs pu s’appeler *Breton en héritage*, tant il est toujours question du “pape” du surréalisme dans les contributions rassemblées »¹⁷, ces dernières traitant principalement « la question de l’héritage d’un mouvement à partir d’un dialogue à distance entre deux personnalités »¹⁸.

Dans cette communication, nous voulons examiner les deux mouvements dans leur globalité et montrer « leurs affinités électives ». Loin de différer du surréalisme, Cobra en raviverait l’état d’esprit originel. Dans les années 1940, Cobra deviendrait « le surréalisme réel » pour reprendre une expression de Dotremont. La version proposée par Breton n’en serait qu’un ersatz qui se serait perdu dans la cérébralité et l’ésotérisme. Il s’agira d’interroger en quoi les propositions de Cobra rappellent celles du surréalisme naissant des années 1920 qui ne se résument pas aux écrits de Breton, mais englobent aussi les activités extra-littéraires de tout un groupe qui s’est souvent peu préoccupé de son héritage.

16 Stéphanie Caron, « Entre legs et dissidence : L’héritage surréaliste de Christian Dotremont » et Michel Sicard, « Alechinsky, surréaliste à la marge » dans *Le Surréalisme en héritage. Les avant-gardes après 1945*, dossier de la revue *Mélusine*, n° 28, sous la dir. d’Olivier Penot-Lacassagne et Emmanuel Rubio, Lausanne, Éditions L’Âge d’Homme, 2008, respectivement p.21-32 et p. 33-46.

17 David Vrydaghs, « Tuer le père surréaliste, ou comment former une avant-garde après 1945 », *Acta fabula*, vol. 9, n° 5, Mai 2008 (URL : <https://www.fabula.org/revue/document4155.php>).

18 *Id.*

Mexique 1

Chair : Diego Sosa

Diego Sosa, Internacional de la Rioja or UNIR, México (MX)

Walking Mexico in Breton's shoes

Breton claimed to have known a few things about Mexico before his visit into the country, either through friends, like Artaud or the poet Luis Cardoza y Aragon, or through books like Ferry's *Costal, the Zapotecan Indian*. He also declared Mexico to be the "land of convulsive beauty" and the "dark humor's country by choice". Moreover, Breton was fascinated by the Mexican artist José Guadalupe Posada, because he believed that the artist's engravings, published in the number 11 of *Minotaure magazine*, were an example of how humor could be turned into action.

The purpose of this individual presentation is to paint a picture of Mexico in 1938, as seen through the ideas that Breton had about the country. I analyze photographs from Mexican archives of the places he visited, like the borough of Coyoacan in Mexico City, Michoacan state and Teotihuacan; the artifacts he was enamored by, like the "splendid funeral toys" or the "milagritos" (paintings that show a person in need asking to be helped by a saint or an angel). I use categories like convulsive beauty and dark humor to analyze all this, showing why Breton believed Mexico was the most surrealist country.

Esteban King Álvarez, Universidad Nacional Autónoma de México (MX)

Salvador Elizondo y el legado del surrealismo en México durante la primera mitad de los años sesenta

Cuando se habla del surrealismo en México generalmente se atiende al periodo de entreguerras (la visita de Artaud o Breton a México, el grupo de Contemporáneos, la obra de Agustín Lazo, María Izquiero o Diego Rivera, etc.) ; o bien, al nutrido grupo de artistas exiliados en este país durante la Segunda Guerra Mundial y la posguerra (la Exhibición Internacional de 1940, los trabajos Remedios Varo, Gunther Gerzo, Wolfgaan Paalen, Alice Rahon, etc). Esta ponencia, sin embargo, busca abrir nuevas lecturas y reconocer el legado surrealista en México durante la primera mitad de la década de los sesenta, cuando un grupo de jóvenes artistas, pertenecientes a la generación conocida como La Ruptura, realizaron una serie de proyectos en los cuales este movimiento tuvo un papel central.

Específicamente, la propuesta se centra en analizar de manera concisa dos proyectos de Salvador Elizondo (1932-2006). En primer lugar, argumento cómo la revista *S.NOB* (1962) editada por Elizondo (y en la cual participaron Leonora Carrington, Alejandro Jodorowsky, Juan García Ponce, Alberto Gironella y Kati Horna, entre mu-

chos otros más) guarda una estrecha relación con *La brèche*, la última publicación editada por Breton en vida. De igual forma, ofrezco un análisis breve del cortometraje experimental *Apocalypse 1900* (1965), realizado completamente en francés y descrito por Elizondo como “el equivalente cinematográfico” de los collages de Max Ernst y Akbar del Piombo. De manera similar a *S.NOB*, esta película —realizada solamente con grabados y fotografías impresos— es un caso de estudio interesante porque en ella confluyen tanto preceptos bretonianos como las ideas del “enemigos desde dentro” del movimiento, Georges Bataille.

Esta ponencia es resultado de la tesis doctoral que me encuentro concluyendo actualmente, y se inscribe en el interés global por dar cuenta del legado del surrealismo durante los años sesenta; tarea aún pendiente en la cual han avanzado los estudios de académicos como Alyce Mahon, Steven Harris, Jérôme Duwa, Rita Eder y Graciela Speranza.

Finalmente, es importante señalar que *Apocalypse 1900* está digitalizada y resguardada por la Filmoteca de la UNAM, por lo cual, si es de interés del comité organizador, sería posible pedirla a esta institución y exhibirla como parte de las actividades de *Surrealismos París 2024*. La película en baja calidad se puede ver aquí.

Displacements of War, Surrealism in France and Native America

Chair : Kate Conley

World War Two engendered multiple displacements and discoveries between Europe and the United States, including the collection of Pacific Northwest Coast masks by Roberto Matta in New York City and visits by surrealists André Breton, Max Ernst, and Dorothea Tanning, to the American West and Southwest and, concurrently, the opportunities for Native Americans such as David Chetlahe Paladin, Walter Richard "Dick" West, Dr., and Chief Terry Saul to discover the European continent, often as a result of military deployment with the army of the United States. For Breton and Ernst, the encounter with Native culture in the United States produced a new impetus to their thinking about surrealism's potential to reach across cultures by expanding their own experiences. For American Native artists and veterans in the post-war period, European surrealism resonated with their own effort to recover a sense of self in the wake of the traumas of war. This panel will look at ways in which Native American and European artists and thinkers intersected as a result of the war and how surrealism provided them with a common language.

Kate Conley, William and Mary (USA)

Breton at a Crossroads in 1945

André Breton's thinking about the concordance he found in Hopi culture with surrealism through the objects he collected on his trip to the American West to get a divorce, remarry, and visit the Pueblo Indian villages in 1945, was emblemized by the arrow under his foot in his description of a crossroads in Arizona in the "Ode to Charles Fourier" (1947). Standing on an arrow at a crossroads as "proof" of his experience, the physicality of his feeling, akin to the shiver of recognition by which he defined "convulsive beauty" in 1937, provides further confirmation of the object as capable of "*poetic consciousness*," as he had claimed in the first *Manifesto*. He simultaneously wrote the "Ode" and kept a "Travel Notebook While Visiting the Hopi Indians" on this trip. In both, he makes reference to the world-changing events of the Trinity test of the atom bomb on July 16th, 1945, and of the August bombings in Japan, in his expression of hope that surrealism might realize the potential for social change Charles Fourier had imagined in the 1830s. The "Ode"'s final image of an eagle-like bird caught in the moment when it raises "its weight of wings," culminates Breton's vision for the liberating potential for Fourier's ideas in the aftermath of World War Two, though a metaphor that compares the great animal, sacred to the Hopi, to the arrow under his foot, whose flight also remains "potential," while he was standing at a crossroads in history.

Sean Mooney, Rock Foundation (USA)

Art by Osmosis: Indigenous Art in Matta's House »

Permanently installed at The Menil Collection in Houston is the fantastical exhibition *Witnesses to a Surrealist Vision*, curated by Edmund Carpenter in 1999. The installation incorporates dozens of Indigenous works, from North America and Polynesia, based on the personal collections of various Surrealists, juxtaposed against other, unrelated materials such as found objects and Surrealist art.

Carpenter wrote to Matta at his home address in Paris, inviting him to contribute a work to the show, and explaining its fundamental logic. "This crowded chamber will be designed to resemble Breton's apartment or your bedroom..." In January of this year, I had the unique opportunity to visit Matta's private residence, which is only a few blocks away from Carpenter's Paris residence. Seeing the house for the first time, I realized that the entire house served as a prototype for *Witnesses*, with arrangements of disparate objects cheek-by-jowl with Matta's own inventions in painting and sculpture.

Of particular interest to me was the bedroom where Matta slept, which seems the only room of the house to have changed since his death in 2002. At the time Carpenter was familiar with the house, Matta's bed was surrounded by a group of massive Senufo bird figures, peering down at him while he slept. Just as Breton referred to his collection of Yup'ik masks hanging above his own bed "to encourage dreaming," Matta also seemed to wish for such talismanic representatives of the spirit world to pervade his subconscious during his sleeping hours, when he would be most attuned to such metaphysical transportations.

In this talk, I share images of both Carpenter's installation and of Matta's house, comparing the arrangements and analyzing the juxtapositions.

Samantha Kavky, Penn State University (USA)

Surrealism in France and Native America : Max Ernst «Playing Indian»

In a 2010 article, I used Phillip J. Deloria's *Playing Indian*, as a framework to suggest that Max Ernst, after fleeing to the U.S. from Europe during WWII, "played Indian" to establish an American identity and a psychological connection to his new home. Shortly after arriving in New York, Ernst traveled through the American southwest and began collecting Native American art. In texts and photographs, he took on a persona of a Native American Shaman. Then in 1946, with Dorothea Tanning, he bought land and built a house in Sedona Arizona, where he produced visionary landscapes and continued to "play Indian" for the next seven years. As a twice displaced emigrant, Ernst relied on the psychoanalytic and recapitulation theories employed of modernist primitivism to claim an identification with the native inhabitants, the land and cultures of the American southwest. He posed in masks and other native regalia, redefined his birdman alter ego, Loplop, as an eagle and decorated his house with schematic faces borrowed from Hopi kachinas. In this elaborate process of naturalization, Ernst adheres to surrealist political values by challenging Nationalist ideologies and condemning Colonialist destruction of native cultures. These political positions are complicated by the continuing legacy of

Displacements of War

Romanticism and the belief that indigenous people have a unique physical and psychological connection to their land. This paper returns to the concept of “playing Indian,” positioning Ernsts practice within these contradictions and in comparison to similar activities by his colleagues, Wolfgang Paalen and Kurt Seligman.

Surrealism in the Contemporary Art-Science Nexus

Chair : William Lockett

Surrealists weave the threads of art and science:

- *The science of the deep time of mind and the art of sensing such depths modified by technology into paths of habituation and moments of release and reflection;*
- *The science of culture's role in the formation of collective life and the art of relating to each other and to the living landscape through art, craft, and materials;*
- *The science of the construction of the perceptual field and the art of linking this synthesis of the senses to the hand-eye's envelopment in the dialectic of structure and intuition.*

*Our artist-panelists address these three trajectories of surrealist practice. Allyson Packer's video *Time of the Broken Yolk* (~11min) prompts a discussion: A.I. has created a present in which artists must call upon the deep time of culture to provide alternatives to A.I.'s automation of our relation to the collective unconscious. Jussi Silliman presents digital fabrication methods (CNC milling and water jet cutting) mixed with traditional tools and materials (wood mold vapor-vortex glass blowing and stone glyph carving) as a starting point for theorizing the phrase speculative folk art: a vehicle for synthesizing surrealist materials science with folkways in the making. William Lockett presents sculptures built from improvised jazz shapes that he draws in the scaffolding of random dot matrices. The matrices are based on code used in 1960s Gestalt psychology experiments. Lockett defines the term analog-digital agnosticism as a way to link the media art history of surrealism to creative coding pedagogy.*

Allyson Packer, Stevens Institute of Technology (USA)

Time of the Broken Yolk

Allyson Packer proposes a screening of her 2023 video, *Time of the Broken Yolk* (~11min), as a prompt for the panel's talks and discussion. The video presents a pulsive sequence of found images paired with an essay delivered by voices made using vocal cloning technology. Spoken and visual elements of the video examine fundamental representations of selfhood: the human voice and the human face.

This quasi-human chorus, alternately mournful and curious, robotic and intuitive, discusses the nocturnal roots of human evolution, historical reenactment videos on YouTube, and the origins of the Flickr Faces Dataset.

The audio track combines narration made with AI cloning tools with digitally altered vocal performances to construct the video's score. The visuals, presented in a diptych that recalls the conventions of an art history survey course, move rapidly through an evolution of human facial representations. Over the course of the video, images of ancient masks and classical statuary give way to pareidolia memes, flashing "reaction" gifs, and classical sculptures animated to voice the narration. In the video's concluding segment, the visuals shift perspective to show kaleidoscopic footage captured by a computer vision training tool. Simultaneously, its narrators begin to imagine a new creation myth for a mixed-consciousness culture. Together, these elements build to an ecstatic climax, foregrounding affect and proposing the possibility of an intuitive dimension to technological advancement. Throughout their discursive accounts, the voices and images sense a tension between the quantification of intelligence and the mysteries and follies of human consciousness.

Jussi Silliman, Massachusetts College of Art and Design (USA)

Speculative Folk Art

Jussi Silliman finds inspiration in the rural folk art traditions of his ancestral homelands of India and Finland. In these traditions, facture must be undertaken by a community. Gatherings compose a materials processing site from skilled workers distributed across a landscape, assembling materials and people around the occasion of crafting. Modern culture, migration, and technology cause a cultural amnesia in which ancestral wisdom is lost. Not only specific techniques are forgotten, the lived relation of inhabiting a landscape decomposes as well.

In his art, Jussi combines craft traditions (glass blowing, metal casting, and stone cutting) with digital fabrication (CNC routers, laser cutters, and water jets). He cuts cryptic stone glyphs that index the myriad sources of language: ancestries, personal research, dream walking, and the local landscape. He casts blown glass in molds of wood milled by a computer-controlled router, imagining the object digitally and building a world around it with traditional techniques. The objects produced by these processes yield ambiguous reactions: Is this old? Is this new? Is it made by hand? Is it art? Craft? This ambiguity holds open the question: What would an entire culture composed of these ambiguous objects, techniques, and collective subjectivities look like? This question leads Jussi to the phrase speculative folk art; a term that asks us to engage vision in the process of storying the landscape, narrating the gatherings that transform nature into materials, forms, and occasions that integrate past and future, local and global, materiality and sociality, craft and digital fabrication.

William Lockett, Stevens Institute of Technology (USA)

Liquid Intelligence for Cybernetic Tchotchkes

Will Lockett presents a framework for coding pedagogy based on re-coding toy models from the history of psychology; namely, a script originally developed by neuroscientist Bela Julesz. Julesz programmed a computer to generate dot-grid mandalas that he used to study Gestalt perception. As an elementary coding exercise these grids teach students recursion, encapsulation, and symmetry; as media history of surrealism, they are a tale of artists linking computation to intuitions structured by a dialectic of form and matter. Dalí admired Julesz grids in his late work, *Cybernetic Odalisque* (1978); it is not a work of computer art but, rather, a way to learn from computation a lesson in linking structure to intuition.

The Julesz dot grids, for Lockett, are a scaffolding for liquid intelligence. Code can automate the iteration of pattern. Ease of iteration forms a basis for perceiving incompleteness—elbow room for ideas appears in the pattern's missing variations. Selecting one such pattern (based on a visual examination of negative spaces in the dot grid), Lockett then pretends to be a puddle of water moving in the grid to form a pinched and slithering pool. The resultant jazz shapes are vector data compatible with 3D modeling software that he then uses to assemble these elaborated intuitions into three-dimensional objects: sculptures or, sometimes, furniture. Will proposes the term analog-digital agnosticism to describe a dialectic between discrete shapes (structured by laws) and liquid lines (forming shape in time). Talk of superior or general intelligence roots thinking in fixed notions of optimized function. Analog-digital agnosticism bypasses this fixity, teaching every student to reopen the questioning of function when they retool code to structure improvisation or retool intuition to adapt to code.

Totems Without Taboos: Surrealism and Sculpture

Chair : Susan L. Power

Although sculpture clearly played a vital role in the visual arts production of surrealism, painting was the protagonist as Breton's major treatise on the arts Surrealism and Painting attests. In terms of three-dimensional works, those employing traditional sculptural techniques (modeling and carving) and materials (wood, stone, plaster, clay) were overshadowed by the surrealist object—ranging from Marcel Duchamp's readymades to uncanny assemblages that Salvador Dalí dubbed symbolically-functioning objets, flea-market finds, scientific models, and natural specimens—showcased at the 1936 Exposition surréaliste d'objets (Surrealist Exhibition of Objects). Breton nevertheless addressed more conventional forms of sculpture in his 1941 catalogue preface for Peggy Guggenheim's inaugural exhibition at her gallery/museum Art of This Century. In that text, would later integrate his visual arts opus, Breton sketches a three-decade history of modern sculpture, from its sources in Constantin Brancusi to Hans Arp, Alexander Calder, Henry Moore, and Alberto Giacometti, artists in a lineage that would come to form a canon of surrealist sculpture in the reception of surrealism and subsequent scholarship. Furthermore, despite Breton's essays on postwar sculptors Maria Martins and Agustín Cárdenas, which incidentally appear back-to-back in the fourth iteration of Surrealism and Painting, both artists have been virtually excluded from the surrealist canon. This panel thus proposes to explore the medium of sculpture and its marginal status to other forms of surrealist artistic production through three case studies: Roberto Matta, Isabelle Waldberg, and Agustín Cárdenas.

Fabrice Flahutez, Membre de l'Institut Universitaire de France/Université Jean Monnet Saint-Etienne (FR)

Roberto Matta et la sculpture

Roberto Matta delved into sculpture early in his career, inspired by Alberto Giacometti, whose plaster of the "invisible object" (Hands Holding the Void, 1934) he owned. This marked a particular period in his life where, while working on representations of spatial dimensions (the third and fourth dimensions, and then space in n dimensions), he felt the need for his pictorial motifs to materialize in the material itself. Initially, the forms he achieved closely resembled what eventually appeared in his paintings. These sculptures were hieratic and slender figures with sharp angles. However, as his exploration progressed, sculpture gradually gained autonomy, becoming a practice with its own stakes. Some of these sculptures transformed into syncretic machines that reassembled and combined myths and cosmogonies. His sculptures then resembled totems where discerning eyes could identify traces of

pre-Columbian cultures, Plains Indian cultures, or Alaskan masks, among others. Matta worked initially in terracotta, then in metal or bronze. Concurrently, he developed a highly distinctive approach to design, particularly furniture, which occupied a uniquely original space between sculpture and utilitarian object. Ultimately, it was a way to integrate the observer into the object's functioning. Finally, extending this reflection, sculpture became for him a living space, an environment in which one evolves. For Matta, it was a return to his former loves, which demanded that painting be a space of existential experience.

Camille Morando, Centre Pompidou, Ecole du Louvre (FR)

Isabelle Waldberg

Isabelle Waldberg (1911-1990) truly began her oeuvre in New York during World War II. While not officially adhering to surrealism, Isabelle Waldberg associated with the artists in André Breton's orbit in Paris in 1936 and regularly interacted with the surrealists in exile in New York, including André Breton, Jacqueline Lamba, Marcel Duchamp, Max Ernst and Roberto Matta. Her sculptural work, evoking inventions and subjects related to surrealism, remains undeniably free. To break away from the Swiss art scene where she had started sculpting in 1933, Isabelle Waldberg moved to Paris in 1936. Her encounter there with Alberto Giacometti would prove decisive. Isabelle Waldberg would remain fascinated with the fragility of structures, the poetic alchemy of negative space, and the informal treatment, blending sensuality, in the Italian sculptor's work. She stood out for deliberately choosing the group gravitating around George Bataille over the surrealists in the late 1930s. Her inclination for sociology and ethnology informed her creative output in the intimate, sacred, and imagined architectures that were revealed in the early 1940s in New York—her *Constuctions* (fragile assemblages of tree twigs)—and in the 1960s in Paris—her *Palais* (robust structures cast in bronze). Her sculptures reflect the most disenchanted form of appearance, devoid of superficiality, and seem, like totems, to become the embodiment of excess, in which the interplay of attraction and repulsion is intrinsic to the sculpted work itself.

Susan L. Power, Université Jean Monnet Saint-Etienne, ECLLA (FR)

Agustín Cárdenas

When the Afro-Cuban sculptor Agustín Cárdenas arrived in Paris in 1955, he quite naturally joined fellow artists, compatriots and Latin American expatriates, residing in the outlying area of Montparnasse, a major international artistic hub since the interwar period. Those contacts led quickly to exhibition opportunities, most significantly with dealers and critics in postwar surrealist circles. By 1960, the artist had benefited from his first solo shows in surrealist-affiliated galleries, with a catalogue preface penned by Breton, and had participated in two of the three international exhibitions of surrealism that punctuated the final decade of the movement's collective activities. Cárdenas's blossoming career was thus firmly anchored in the surrealist sphere, an association that would set the tone for the later reception of

his oeuvre. Although he was dubbed “the surrealist sculpture par excellence,” this affiliation did little to ensure the artist’s place in the legacy of the surrealist movement, as academic scholarship and institutional recognition to date demonstrate. Central to his output, Cárdenas’s totemic body of work, in particular, crystallizes the heterogeneity of his Caribbean cultural heritage, embodies a widespread trope closely aligned with but not limited to postwar sculptural production, and reverberates across boundaries in time and space. This paper thus examines a nexus of timely issues at the very core of prevailing art historical narratives that are currently under debate, including questions regarding the modernist canon, the scope of surrealism both in temporal and geographic terms, spheres of influence, notions of identity, medium specificity, expanded definitions of American art, rigid categories of figuration and abstraction, mechanisms of reception.

Angelina Isaak, University of Hamburg (DE)

Alberto Giacometti Reconsidered

Alberto Giacometti’s *Femme cuillère* is an abstract, vertically standing sculpture, consisting of geometric, difficult to distinguish forms, that lie between a cubic and a trapezoidal shape. A treatise of the *Femme cuillère* rarely begins with a detailed description, but instead always makes use of the same few terms: early work, cubist, “primitive”. However, all these classifications merit closer examination than they, and thus the *Femme cuillère*, received. In how far did the *Femme cuillère*, as Giacometti’s first single, vertically standing, gendered, full body figure, retrospectively impacted the artists later works? How did the early choice of portraying the female develop? Where are cubist concepts found in the sculpture that don’t limit the use of the term *cubist* to its form? When Giacometti started to produce artworks that are oftentimes considered cubist, Cubism as an artistic method had been starting to be considered as outdated around 1925/26. In that regard, one has to ask whether it is tenable to assume that the *Femme cuillère* was intended to be a cubist artwork. Throughout his lifetime, Giacometti seemed to want to create representations of (his) reality. Knowing that André Breton’s surrealist manifesto had already been published right before the *Femme cuillère* was created as well as the fact that Giacometti was one of the first members of the surrealist group, it is crucial to examine the art work under surrealist measures in order to understand the *Femme cuillère*. What impact did surrealism have on Giacometti’s development of depicting which truth exactly?

Préhistoire et Antiquité

Chair : Effie Rentzou

Marica Antonucci, The American University of Paris (FR)

The Surreal Genealogies of Pablo Echaurren

This paper analyzes the work of artist Pablo Echaurren (b. 1951), particularly his on-going interest in questions of evolutionary history and prehistoric societies through the lens of surrealism. As the son of Chilean surrealist Roberto Matta, Echaurren grew up close to surrealist circles. However, he has consistently distanced himself from his father's influence, preferring to trace a Duchampian lineage instead. During the 1970s, he was close to the militant anticapitalist circles of the extraparliamentary left until 1977 when he withdrew feeling creatively stifled by the demands of political orthodoxy.

Flints, stones, fossils, and prehistoric tools related to Neanderthal communities have appeared in Echaurren's work throughout his career and across various media (examples below). In these works, Echaurren imagines an alternative evolutionary lineage based on a protocommunist vision of Neanderthal communities. Through formal analysis, analysis of archival documents, and relevant comparisons, I demonstrate that Echaurren's treatment of these themes reveals strong affinities with surrealist views on the revolutionary and progressive potential of prehistory and alternative evolutionary narratives.

However, as I demonstrate, these ideas created tensions with the organized left, just as Breton and his associates had experienced decades earlier. In so doing, I position Echaurren as an indispensable figure within a broader constellation of post-war artists who took up the legacy of surrealism, finding its revolutionary potential compelling during vastly different historical circumstances and political climates. In so doing, Echaurren demonstrates the continuing relevance of surrealist ideas for contemporary forms of engaged artmaking.

Elke Seibert, Cultural Department of Canton Nidwalden (CH)

Prehistoric Pictures, Surrealism and Abstract Art at the Museum of Modern Art in 1937

In 1937, the Museum of Modern Art in New York hosted an exhibition that served as a catalyst for the appropriation of prehistoric rock art by the surrealist movement. With the title *Prehistoric Rock Pictures in Europe and Africa*, it displayed a range of copies from the collection of the ethnologist Leo Frobenius. Alfred Barr was the first curator to present Frobenius's painted color copies alongside works by surrealist European painters (Joan Miró, Jean Arp). In doing so, Barr gave the Parisian debates on prehistory and surrealism a visual form.

I wish to demonstrate to the audience that, just like André Breton's surrealist circle in Paris, US avant-garde artists also sought inspiration from the primordial creativity of the prehistoric images presented at MoMA in 1937. In contrast to Europe and indeed Paris, the debate was not about legitimizing abstract art forms from the past, nor was the aim to discover the essence of surrealist or abstract art in these artistic statements from prehistory. This exhibition marked a reappropriation of prehistoric styles of painting in the USA that helped to define American modernism.

My lecture will also highlight the fact that artists in New York and Paris in 1937 shared a keen interest in archetypes. The teachings of Jung and Freud exerted a profound influence on artistic communities on both sides of the Atlantic. Another interesting element is the emergence of the narrative of prehistory as a modern idea in the USA.

Victoria Ferentinou, University of Ioannina (GR)

The Pre-socratic Surrealism of Petros Papavassileiou: Greece, Italy and the socioaesthetics of becoming »

In the "Surrealist Map of the World" (1929) Greece and Italy are meaningfully excluded. This omission is related to André Breton's long-standing conviction that European culture was hegemonised by Greco-roman antiquity. This iconoclastic stance toward the classical past was shared by several Greek and Italian intellectuals who were involved in the avant-garde in the interwar and postwar periods adopting a revisionist attitude toward tradition, myth and identity. This paper aims to bring to the discussion the case of the Greek painter and engraver Petros Papavassileiou who moved to Italy in 1959 living in Milano until his death in 2012. Petros befriended painters, poets and intellectuals involved in the modernist and avant-garde enterprise in both Greece and Italy, consciously developing an affiliation with the work of Giorgio de Chirico, for whom he designed his exhibition catalogues, and with the visual strategies and oneiric, libidinal, and biomorphic imagery of international

Surrealism. His artistic identity was shaped in parallel with this reception in contemporary art criticism. For example, art historian Piera Gatta and art critic Paolo Bellini positioned him in the legacy of Surrealism alongside Roberto Matta and Wifredo Lam, rightly configuring his art as the pictorial manifestation of transformation and becoming, as the apocalyptic revelation of a world vibrant with energy and in constant flux. Dialoguing with pre-classical Greece and pre-Socratic philosophers, Petros was in line not only with Greek surrealists Nicolas Calas, Andreas Embeirikos, Nikos Engonopoulos and Nanos Valaoritis, but also with André Breton and his colleagues in Paris. As I will argue, Petros developed a form of “Pre-socratic Surrealism” that would be explored as an illustrative case of the deployment of surrealist socioaesthetics in “peripheral” countries (Italy, Greece) in the postwar period, still a desideratum in scholarship.

Chili/Chile

Chair : Jonathan P. Eburne

Macarena Bravo Cox, Independent scholar and curator

Surrealismo in Chile 1970 : exposer sur et depuis le surréalisme

La proposition portera sur l'exposition «Surrealismo en Chile: el entierro de la castidad» organisée à Santiago du Chili en 1970. Ce véritable phénomène artistique sera étudié sous un angle pluridisciplinaire qui récupère sa singularité «périphérique», confirme son importance historique et explique son oubli historiographique. 1970 est une année charnière pour le surréalisme chilien : qu'est-ce que cela a signifié de monter une exposition non seulement *sur* le surréalisme, mais aussi *à partir* du surréalisme à cette époque et dans ce lieu ?

L'exposition «Surrealismo en Chile» a été organisée par le couple surréaliste Ludwig Zeller (1927-2019) et Susana Wald (1937) à la demande d'un groupe d'étudiantes de l'Université Catholique du Chili. Deux ans plus tôt (1968), le poète et l'artiste avaient organisé des expositions et des concerts d'avant-garde à La Casa de la Luna, un café et centre culturel qui réunissait d'importantes personnalités de la scène nationale.

Du point de vue de son contenu (commissariat), de sa forme (muséographie) et du contexte historique dans lequel elle se situe (avant l'Unité Populaire de Salvador Allende), «Surrealismo en Chile» (1970) représente un événement unique dans l'histoire des expositions chiliennes et du surréalisme latino-américain. Elle est cependant mal connue de l'historiographie.

En associant les rares archives documentaires au témoignage de Susana Wald, il s'agit de reconstituer l'histoire d'une exposition qui hérite des *manières de faire* européennes - Dada (1920) ou E.R.O.S. (1959) - mais aussi de ce qu'avait fait La Mandrágora à Santiago trente ans plus tôt (1948). Sa singularité sera néanmoins remarquée.

Paulina Caro Troncoso, Bibliotheca Hertziana – Max Planck Institute for Art History (IT)

Transnational Surrealism: Mapping Roberto Matta's Trajectories (1963-1974)

The work of Chilean-born surrealist artist Roberto Sebastián Matta Echaurren (1911–2002) has been primarily examined regarding his interest in modern physics, architecture, and philosophy during the wartime years. Accordingly, there has not been a systematic examination of the artist's contribution to post-war surrealism. This paper situates Matta's approach to revolutionary art within the efforts of international artists and intellectuals seeking to redefine the social role of art in the polarised context of the Cold War (1947–1991). It proposes an approach to Matta's work that highlights the transnational and political dimension of his oeuvre. In dialogue with ongoing debates in surrealism studies, it examines the significance of Matta's artistic practice during the 1960s and 1970s, when the artist worked in Cuba, Chile, France, and Italy. From a transnational perspective, this paper examines how Matta's work was influenced by cultural, social, and political circumstances in these contexts, mapping the artistic and intellectual approaches Matta engaged with that allowed the artist to position his work across geographies. This paper reframes Matta's growing social consciousness in the 1960s and 1970s in light of three historical moments that informed his work: the Cuban Revolution (1953–1959), the events of May '68 in France, and the rise and fall of the socialist project led by President Salvador Allende and the Unidad Popular in Chile in the early 1970s. Examining Matta's artistic practice under this periodisation, this paper demonstrates the political dimension of Matta's approach to surrealism and its significance as a case study for new art historical narratives.

Lori Cole, New York University (USA)

Surrealist Experiments in Chile

On December 29th 1941, the Chilean artists Braulio Arenas and Jorge Cáceres launched a single-issue magazine titled *Boletín Surrealista*. It was produced in response to a negative review they had received for their "Exposición Surrealista," consisting of their own objects, collages, and drawings on view at the National Library of Chile. Their identification with Surrealism was notable since most Latin American artists at the time were invested in constructing artistic identities in opposition to Europe, rather than aligning with a movement of French origin. By contrast, Arenas and Cáceres provide a vigorous defense of their participation in the movement, counteracting the belief, as they write in *Boletín Surrealista* that just "because one has not gone to Europe, they can't be a Surrealist." Furthermore, their instinct to put out a magazine to defend their exhibition demonstrates the inextricability of their curatorial and editorial projects, and two years later they held a "Soirée Surrealista," which they documented in their magazine *Leit Motiv*, before organizing a large-scale "Exposición Internacional Surrealista" in 1948. In this paper I will trace the multiple, mutually reinforcing strategies that these editors deployed in service of their aesthetic project: namely, producing group shows, catalogues,

and above all, magazines. At once oriented toward local debates and the international avant-garde, these magazines and exhibitions help us understand how Surrealism was put into circulation and reimagined in Chile.

Artist Session Relectures

Chair : Katia Sowels

Markus A. Castor, Centre allemand d'Histoire de l'art, Paris (FR)

Jude Walton: «Nadja - Léona : Things Unsaid», dance performance with Gesa Piper - A response to André Breton's Nadja

André Breton's account of his experience, recorded in fragments, has triggered a chain of receptions and adaptations that have rarely found expression in dance, and here mostly as an illumination of the relationship between the two protagonists and as a prototype of the surrealist amour fou.

The performance *Things Unsaid*, choreographed in Paris in 2020 by dancer Gesa Piper (Helsinki) and choreographer Jude Walton (Melbourne), is a collage danced and narrated from Nadja's perspective, which depicts the reverse side of Breton's recording as a counter-image. Prepared with the pieces *Nadja-Léona* and *The Return of Nadja-Léona* (Melbourne 2018), the piece is a psychophysical mirror that wants to be read as a female corrective to Breton's texts, which oscillate between memoria and imagination. The performance, which incorporates the Parisian urban body, works with elements of the activation of materialities (in the sense of Jane Bennett) and the body as an expression of social and psychological conditions.

Following the presentation of the 10-minute dance film, the contribution aims to uncover the surrealist mechanisms that result in a psychogram of the female tragic as a consequence of the utopian male concept. As a surrealist Urtext, Breton's "novel" corresponds to the socio-critical implications in the oeuvre of the two artists, while at the same time the dance explores the problematic collision of gender-specific perspectives. As a dance performance, *Breaking the Rules* thematises the standardisation and conditioning of social practice attacked by Breton and adds the fundamental gender aspect to it.

Agata Ida Kozuchowska, University of Kent (UK)

MANIFÆSTO

The MANIFÆSTO project consists of 12 songs based on a variety of 20th century avantgarde manifestos (from dada to futurism to expressionism and of course, surrealism too). The music and the lyrics were written between 2019 and 2023, resulting in a large project with possible implications for the method in which we engage with the manifesto form itself.

Let me explain,

Every song in this project revolves around one or multiple writings from the period (journals, critical articles, books, letters etc.) – sources which are indicated within the lyrics – to differentiate direct quotes from my verses. The music is arranged around the aesthetic(s) of the period and adjusted to the intellectual as well as emotional “resonance” of each manifest.

During the conference, I would like to present this artistic project in an academic setting – something that me and Dr. Slavkova already discussed. The real driving force behind MANIFÆSTO is the desire to deliver art historical ideas in an experimental form – which I strongly believe could have an educational as well as a sort of performance-art potential.

Therefore I am asking for further consideration of this project in the realm of the Surrealisms 2024 conference’s stage & spirit. I hope to find support for further development, professional recording and promotion of this very unique project, so that before the conference I could provide the finalized version. Meanwhile, I am attaching the link to the latest demo-version.

Marie-Pierre Bonniol, independent artist

Passage Hapax, Paris

Dans la dernière page de Nadja, André Breton lit « *un journal du matin qui toujours lui suffira à lui donner de ses nouvelles* ». Cette « *posture ultra-réceptive* » qui invite à « *se mettre en état de grâce avec le hasard, de manière que se passe quelque chose, à ce que survienne quelqu’un* » est celle que j’ai mise à l’oeuvre, comme artiste, dans le livre d’image digital *Passage Hapax, Paris*. Les images composant ce livre ont été réalisées à Paris au mois de juin 2023, dans un temps court, à travers plusieurs bibliothèques, par leurs collections et leurs bibliothécaires, ainsi qu’à l’exposition *Imprimer !* présentée à la BnF.

Nadja inversé, la femme passant de figure à lectrice célibataire, projectrice, agrégatrice et éditrice, *Passage Hapax, Paris* propose un séquençage photographique comme langage, appuyé par des éléments textuels, soit contenus dans les images, soit structurés en méta-textes. Le statut digital du livre lui permet une diffusion internationale instantanée.

Ma proposition est de présenter un film en boucle (durée 2’14, sans son) du livre sur moniteur accompagné d’un cartel pendant le congrès annuel. Le moniteur peut par exemple prendre place dans un hall. Le film peut également (en plus d’être montré sur moniteur dans l’un des espaces) être présenté dans un des programmes, panels ou parties du congrès.

Video (2’14) : <https://vimeo.com/studiowalter/hapax>

Livre digital : <https://studiowalter.com/books/passage-hapax/>

Avec les images complémentaires d’Olivier Perriquet et Yann Sordet.

Péninsule ibérique

Chair : Ane Lekuona

Ane Lekuona, Universidad del País Vasco (ES)

Los caminos surrealistas de Maria Paz Jiménez

Presentamos una investigación en curso en torno a la pintora María Paz Jiménez (1909-1975) que tomará forma el año que viene en una exposición antológica.

Artista autodidacta, Jiménez viajó en 1938 desde San Sebastián a Buenos Aires para escapar de la Guerra Civil española. Aunque conoció el movimiento surrealista en el Madrid de los años treinta, será en Buenos Aires donde entre a trabajar con este lenguaje, en un momento donde las teorías psicoanalistas y la herencia del surrealismo europeo tomaban forma en la escena de la ciudad. Las figuras femeninas oníricas, fetos y los ambientes fantasmales que realiza Jiménez en esta etapa –un “surrealismo esotérico” según una crítica de la época–, marcarán el inicio de su etapa surrealista que, lejos de quedarse ahí, viajará con ella a su vuelta a San Sebastián en 1945.

Lo que nos interesa estudiar a partir del caso de Jiménez es, justamente, los caminos artísticos que se abrieron a través del desplazamiento de ida y vuelta de las Américas. Nos preguntamos de qué manera los principios y métodos surrealistas permitieron a la artista profundizar en sus raíces gitanas, su infancia o su experiencia en el exilio, y cómo ello reactivó una vía de experimentación que parecía desterrada en la España franquista.

Además, planteamos que el método surrealista fue una constante en la trayectoria artística de Jiménez. El interés por conocer lo que estaba más allá de la razón, la existencia, lo que ella llamaba “el misterio”, estuvo presente también a partir de los años sesenta cuando empezó a experimentar con la abstracción.

Angeles Alemán Gómez, Universidad Las Palmas de Gran Canaria (ES)

Manolo Millares painting. The Homunculus and the Surrealist Heritage in the Spanish Art of 50's

In 1957 the abstract painter Manolo Millares started to use the word *Homunculus* for the most of his work. At this time, he explained that *Homunculus* means the rest of the human being after the war – he referred to Spanish Civil War but also the II World War- but also a sort of *small being* achieved through the Alchemy. With this work called Homunculus – in company of another artist, Antonio Saura-, he organized “EL PASO”, the most important group in Spain at the end of 50's.

The idea of the *Homunculus* made with the Alchemist concept, arrived Manolo Millares through the surrealist critic of art Eduardo Westerdahl and his wife, the surrealist artist Maud Bonneaud. They had a very good friendship with the painter, and Maud told him about André Breton's Literary preferences, like as the text *Les noces chimiques de Christian Rosencreutz*.

In this proposal we try to explain the importance of Surrealism in the construction of Spanish Informalist Art at 50's; the character of "surrealist heritage" Manolo Millares' painting had; and the way the Surrealism was essential for Canary Islands cultural world and also the way that Eduardo and Maud Westerdahl helped the youngest artists in this dark time in Spain.

Rebecca Goldman, The European Graduate School (SWI)

Tradition and Modernity in Dalí's «Nature Morte Vivante»

In this talk I would like to share the results of my research into Salvador Dalí's 1956 painting "Nature Morte Vivante" at the Center for the Avant-Garde in the Dalí Museum in St. Petersburg, Florida and at The Dalí Theatre-Museum in Figueres, Spain. From Dalí's sketches for "Nature Morte Vivante," which I discovered inside a mathematics book in his personal library, and from photographs of his painting process, as well as other primary source material and scholarly sources, I investigated his motivation for painting this work. Dalí engaged deeply with the still life tradition, including the Spanish Baroque and the Dutch Golden Age, and was particularly influenced by Charles Sterling's 1952 still life retrospective exhibit *La Nature morte de l'Antiquité à nos jours* at the Musée de l'Orangerie in Paris. Dalí also answered the call of Modernity, using his imagery to explore the legacies of Cubism and the atomic bomb, as well as the discoveries of morphology and DNA. While grappling with the meaning of artistic and scientific progress, in the Renaissance model of Leonardo da Vinci whom he emulated, Dalí also worked through his faith, incorporating Catholic symbolism as he contemplated mortality and its opposite. In a fitting codicil to Dalí's attempt to make a serious contribution to the history of still life painting, "Nature Morte Vivante" was chosen to appear in a 2023 still life retrospective at the Louvre: *Les Choses, une histoire de la nature morte*.

The Inceasing Cauldron Rimmed with Pearls' : Ithell Colquhoun and Surrealism

Chair : Tifaine Bachet

This panel would like to consider the idea that, in the manner of a cadavre exquis, André Breton and artists around him launched Surrealism in Paris in the 1920s and later left it to be continued by other artists across time and space. It proposes to explore Ithell Colquhoun's contribution to this international and multi-faceted movement. What is Colquhoun's take on Surrealism? And where did her experimentations lead her? Focusing on her literary practice – most particularly novels, short stories, a travelogue, and essays, written from the 1920s to the 1980s – the panel will delineate the occult impulse Colquhoun gave to Surrealism, and map the ways in which she adapted, modulated, and subverted surrealist concepts and methodology. It will also briefly reflect on her surrealist lineage – has Colquhoun's surrealism been continued? Has it fuelled the literary practice of other artists that came after her? Put simply, the objective of this panel is to evaluate the significance of Colquhoun's participation in and influence on Surrealism.

Tifaine Bachet, University of Exeter (UK)

«Stretch out your hand / In the dark, it will be taken»: Ithell Colquhoun's engagement with surrealist automatic practices

Ithell Colquhoun stands on the British surrealist scene as a rather peculiar figure: she joined the English surrealist group in 1939 before being expelled from it the following year. In her 1976 essay "A Canvas in the Wind", she recounts that the English group – of which E.L.T. Mesens was the leader – drifted away from "continental surrealism" as it refused to allow its members any association with "secret societ[ies]". By combining her surrealist activity with her "studies in occultism", Colquhoun presents herself as in line with André Breton. She adds that "the ban against [her] was never authorized by Breton, recognized leader of the surrealist movement", thus diminishing Mesens' influence and reaffirming Breton's central position. She adopts the same perspective in other essays, such as "Notes on Automatism" (1980), where Breton's theories inspire her surrealist explorations. The objective of this paper is to characterize Colquhoun's engagement with Breton's surrealism, and is structured around the following questions: how extensive is her exploration of techniques and concepts Breton theorized? To what extent did she

follow his lead? Did she pursue the occultation of surrealism Breton called for in the “Second Surrealist Manifesto” (1929)? Or was her exclusion from the English group conducive to experimentation, subversion, and creativity – did she explore other paths than those recommended by Breton’s established order? My study will focus on Colquhoun’s literary engagement with surrealist automatic practices. It will be argued that Colquhoun answered Breton’s call for the occultation of surrealism. In both her theoretical essays and prose fiction, she made manifest the latent occult content of surrealist concepts and techniques such as objective chance. Colquhoun’s creative occult explorations further led her to reconceptualise the temporality of automatic practices and to develop her own strand of automatism which has a distinctive sensory quality.

Emma Sharples, University of Cambridge (UK)

Surrealist Lineages in Ithell Colquhoun’s *The Blue Anoubis*

‘Did this strange cemetery, the Ibisotaphion, suggest the Momie d’Ibis passage in the Fata Morgana of André Breton – himself dead this year?’

In this paper, I consider the case-study of *The Blue Anoubis*, a mystical travelogue in the archive of the British artist-occultist Ithell Colquhoun (1906-1988). Conceived around a Nile cruise which Colquhoun undertook in 1966, *The Blue Anoubis* was never published and exists in the catalogued part of her archive in both handwritten and typescript format, with directions detailing how the text was to be illustrated. In the text, Colquhoun describes her journey from Aswan to Cairo, weaving together personal, polemic, and spiritual thoughts in order to offer the reader a blend of social commentary on contemporary life in Egypt, arcane knowledge of the Egyptian pantheon and an embodied, affective experience of place. Through contextual archival study of *The Blue Anoubis*, I will argue that the creative outcomes of Colquhoun’s travel at this time reflect a significant engagement with Egypt tied to both her surreal and occult interests: in particular, writing shortly after André Breton’s death, Surrealism’s presence haunts Colquhoun’s journey. As a result, this paper will look to probe how a surrealist lineage continued to modulate Colquhoun’s worldview at this time in the mid-1960s.

Stephen Sunderland, University of Salford (UK)

Outsider Prose: Ithell Colquhoun and the Surrealist Novel as Immersive Practice

All present systems can reasonably be considered to be nothing but tools on the
carpenter’s workbench. This carpenter is you.
[Breton, Prolegomena to a Third Manifesto, 1942]

Exploring Ithell Colquhoun’s prose through the lens of Surrealism-as-praxis, this paper will argue that her staging of the encounter between the practices of Surrealism and various esoteric systems within her prose fiction – Goose of Hermogenes,

I Saw Water and Destination Limbo – represents a unique immersive approach to textual production which simultaneously commits to the constraints of surrealist methodology whilst exceeding its operational limits, in the process widening its delimitations.

It will alternate its analysis with a reflective discussion of the influence of Colquhoun's engagement with Surrealism on this writer's own experiment in surrealist prose, *The Cinema Beneath the Lake*, tracing the impact of her strategies and preoccupations on its development.

It will consider the way her totalising perennialist commitment to the pursuit of the 'New Myth' - through a collage of automatism, objective chance and dream - works with the materiality of the novel to produce a new kind of psycho-spiritual topography. The resulting virtual machine combines in turn with the rigidity of esoteric systems in new formulations, transforming the value and nature of both.

It argues, moreover, that each work is best considered first and foremost as experimental practice, an alembic in which to manifest on each occasion a new ritual - rather than as a novel building on literary traditions. It will furthermore reflect on the notion that Colquhoun's own marginalisation both culturally and spiritually means that these works may be seen as collaborations without collaborators, a form of outsider prose contributing to the 'Unceasing Work'.

Surrealist Words and Images in Portugal and Brazil: Unraveling Artistic Realms

Chair : Krista Brune

We are proposing this panel titled “Surrealist Words and Images in Portugal and Brazil: Unraveling Artistic Realms” in hopes to offering a comprehensive exploration of surrealism in diverse cultural contexts. Our papers will explore the deconstruction of traditional artistic principles while contributing to the ongoing discourse on the nature and boundaries of art. We will provide insights on how surrealist artists challenge established norms, fostering a deeper understanding of the avant-garde nature of the movement. We hope to contribute to a multidimensional analysis of Surrealism by examining its intersections with poetry, art, culture and politics, besides the collaboration in the works of various artists who live beyond the traditional boundaries of the surrealist movement. We will be focusing on the works of Mário Cesariny (1923-2006), Fernando Lemos (1926-2019), Jorge de Lima (1893-1953), Murilo Mendes (1901-1975), Isabel Meyrelles (1929), and Cruzeiro Seixas (1920-2020). Together, they present a cross-cultural perspective on the movement. This comparative analysis expands the understanding of how surrealism manifests and evolves in different cultural and political contexts.

Tania Martuscelli, University of Colorado Boulder (USA)

Surrealism and Disability: Fernando Lemos’ spontaneous work

Fernando Lemos’ expansive body of work, originating from his engagement with reality but transcending into surreality, marked by his assertion that “Surrealism is a way of life,” merits thorough exploration, particularly in the context of his disability. Diagnosed with polio at the tender age of three, Lemos embarks on a unique artistic conceptualization and creation process evident across various mediums such as photography, drawing, and poetry. Remarkably, his creativity remains uninhibited by his disability, consistently engaging in a dynamic dialogue with reality. The artist’s relocation to Brazil at the age of 27, driven by the pursuit of better opportunities, introduces a hybrid quality to his work—a fusion of cultural influences that shapes his artistic expression. Grounded in Lemos’ statements and a comprehensive analysis of his body of work, my paper seeks to illuminate the profound significance of his art as a construction of his own “bodily experiences.” Delving into the intricate interplay between Lemos’ personal physical experiences, particularly his encounter with polio, and the emergence of surrealist themes in his artistic endeavors, this study endeavors to unravel the complex layers that contribute to the richness of Lemos’ creative output.

Krista Brune, Penn State University (USA)

The Surrealist Collaborations of Jorge de Lima and Murilo Mendes

In studies of surrealism in Latin America, Brazil often emerges as an auxiliary reference as a place where *modernismo* and *antropofagia* flourished and dialogued with surrealism but did not embrace it fully. Instead, critic Roberto Ponge describes surrealism as an avant-garde branch that failed to grow in Brazil while Melanie Nicolson references Brazilian writers Raul Bopp, Jorge de Lima, and Murilo Mendes as expressing surrealist affinities. This paper departs from Nicolson's comment to delve deeper into these surrealist traces and approximations in the work of Jorge de Lima and Murilo Mendes. Through their collaborations and their individual work, Lima and Mendes explored the possibilities of rendering oneiric and psychological realms in their poetic and artistic practice. It was through their friendship with Ismael Nery and their collaborative work that they discovered the possibilities of surrealism as a lyrical and visual expression. By examining the poetic works and photomontages of Lima and Mendes from 1935 to 1952, I argue that collaborating allowed for the surrealist experimentations with dream-like imagery and the unconscious to blossom, even on the movement's stunted branch in Brazil.

Ana Isabel Santos, University of Colorado Boulder (USA)

From Words to Shapes: the verbo-visual practices of Cruzeiro Seixas and Isabel Meyrelles

It is in the *assemblage* of disparate elements that the surrealist *object* is born: in the transit between the arts of the *word* and the arts of the *visual*, in poetic creation beyond the strictly literary - an expansion of poetry that goes beyond the stern domain of each art, objects that move between different dimensionalities. The works of the Portuguese surrealists Cruzeiro Seixas and Isabel Meyrelles create a dialog between the production of sculptors with hands for writing and poets with "ivory hands", as Seixas would say, creating objects that place us between two languages that are not as far apart as we thought. As we deconstruct the creative process of these geniuses, the reader finds the relationship between words strange, questions the position of human forms, in a denial of the rationalization of art that is no longer compatible with artistic objects that are opposed to this principle, once so sought after. By taking the notion of *poem* beyond the boundaries of verbal realization, they unravel the radical surprise generated by the most disparate association of opposing realms - a contamination that is also fruitful for analyzing the understanding of the arts by some of the most revolutionary minds of the European avant-gardes.

Mariana Pinto dos Santos, University Nova of Lisbon (PT)

Mário Cesariny's 1947 collages: anti-colonialism and «transgressive surrealism»

In 1947, the young surrealist poet and painter Mário de Cesariny travelled to Paris, in the aftermath of the international surrealist exhibition organised that same year by André Breton. 1947 was also the year that the art collection of Félix Fénéon was auctioned in Paris (one of the first collectors of the so-called “primitive” arts, who rejected the term “primitive”, preferring to call them “les arts lointains”, and the first to argue that these objects should be in the Louvre Museum). During his stay, Cesariny made two significant collages, one of them with the image of a head from the collection of the Musée de l’Homme (currently in the Louvre), which he visited, as any surrealist would have done. The other collage included a cut-out image of an African fetish studded with nails. Mário Cesariny’s poetry and visual work were often a weapon of political opposition to the Portuguese dictatorship. It is significant that the artist made these collages abroad after the Second World War, when international criticism of Portugal for persisting in its colonial endeavour increased. In my presentation, I will analyse how Cesariny’s collages have a performative character that gives voice to the images so that they can refuse primitivist appropriation, colonial violence and forced “civilisation”. I will also discuss these works in the context of the distinction suggested by Rosalind Krauss and Hal Foster in the 1980s between “soft primitivism” and “hard primitivism” (Krauss, 1984), identifying the latter in what they called “transgressive surrealism” (Foster, 1985).

Mexique 2

Chair : Pierre Taminiaux

Tatiana Marcel, CUNY (USA)

Making Myths: The Writings of Remedios Varo

“From Surrealism’s European inception in 1924, its founders had relegated women to the rigid role of muse within their universe. Seen as sources of inspiration, women were represented as literary and visual archetypes including the “femme enfant” and “femme fatale.” Notably absent was the “femme artiste,” the idea of woman as artist. Not until the Surrealist migration to Mexico in the late 1930s did women enter the mainstream discourse as creators. However, even at this juncture, they were not integrated into the movement at the behest of their male peers.

Instead, these women artists had to forge a space for themselves within the confines of a constrictive world they had only ever been invited to passively observe and influence, not actively shape and define. Remedios Varo, a prominent member of this Mexican sphere, paradoxically drew on the visual language of Surrealism to subvert its representations in her own work, which resulted in the creation of a multimedia universe that reimagines the movement from a woman’s perspective. While best known as a visual artist, Varo was also a talented writer whose texts serve as essential declarations of artistic autonomy that concretized the myths developed in both her artistic oeuvre and her professional legacy. She attains this critical sense of self-determination by supplanting the notions of “femme enfant” and “femme fatale” with heroic female protagonists.

Varo’s writings include letters, ideas for a play, examples of automatic writing, and dream journal entries. She wrote these texts for pleasure and shared them with friends, none of which were intended to be published for public perusal. It was not until 1994, more than thirty years after her death, that some of these writings were first collected and published in Mexico, and then finally in 2018 translated into English and published in their entirety. These writings have proven invaluable as primary sources that elucidate Varo’s fictional worldbuilding process and preoccupations as an artist.”

Francesca Renda, Universidad Autónoma de Madrid (SP)

Remedios Varo before Mexico: Surrealism as *rêverie*

Remedios Varo’s success was marked by her arrival in Mexico, a country that many European intellectuals reached to seek refuge from the Second World War. There, Varo’s artworks were populated with recognizable characters of literary or biographical inspiration, characterized by tapered bodies, heart-shaped faces, and androg-

ny. Before her success in Mexico, Varo travelled around Western Europe, aspiring to Surrealism perceived as an emancipatory breakthrough and a style in line with her research. In 1924, after seven years in Madrid, she enrolled at the prestigious Academia de San Fernando. But the decisive turning point was to move to Barcelona in 1932, where she met the peripheral Surrealist group: Estebán Francés, Oscar Domínguez, Marcel Jean. Together they produced *cadavre exquis*, aesthetic experiments and participatory drawings with the aspiration of being recognized by the central group in Paris. In 1936 Varo participated in the *Exposició Logicofobista* at the Galeries d'Art Catalònia, exhibiting three works. During these years, Varo tried to get closer to the Surrealist movement by all possible means; it was clear when she wrote to Jean, together with Francés, to greet Éluard and tell him everything "especially our absolutely Surrealist position". In 1937, after meeting Benjamin Péret, she left Barcelona and moved to Paris with him, where she lived until forced departure in 1940. In these years, between 1932 and 1940, Varo's style embraced different techniques, all dear to Surrealism - collage, frottage, fumage - and moved towards different styles, still uncertain, at times strongly influenced by other artists, in search of a personal path, which on the one hand embraced the stylistic features of the Parisian group, and on the other allowed her to experiment freely. An analysis of the production of these years is therefore proposed, seeking to identify the decisive stages in the artist's life, as well as the connections between the Surrealist group and its propagation in Spain.

Pierre Taminiaux, Georgetown University (Washington, USA)

Visions mexicaines: un regard surréaliste

Dans ma communication, je présenterai et analyserai un ensemble de photographies intitulé *Visions mexicaines*, que j'ai prises lors d'un récent voyage au Mexique dans les villes de Mexico, de Puebla et de Oaxaca. Elles se concentrent en particulier sur des œuvres d'art précolombien qui sont exposées dans le Musée d'Anthropologie de Mexico, dans le Musée Amparo de Puebla et dans la Maison-Musée du peintre mexicain Rufino Tamayo à Oaxaca.

J'insisterai à cet égard sur la relation privilégiée qui lie le surréalisme et le primitivisme, comme en témoigna la collection personnelle d'André Breton dans son appartement de la rue Fontaine. Celle-ci révéla la dimension anthropologique essentielle du surréalisme et sa quête de l'autre culturel. Dans le cas des *Visions Mexicaines*, le primitivisme implique avant tout une représentation du visage et du corps humains qui exprime une perte d'identité dans des processus récurrents de défiguration du sujet.

Je mettrai également en valeur le rapport étroit entre le surréalisme et l'esthétique baroque, tel qu'il est illustré par mes photographies. Cette esthétique constitue en effet une caractéristique importante de la culture mexicaine : elle implique la prolifération et la démultiplication jusqu'à l'excès de certaines formes et couleurs, ainsi

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que de certains motifs visuels, dans l'espace social quotidien. Je soulignerai à cet égard l'influence du baroque sur de nombreuses œuvres d'art surréalistes : celle-ci mène alors à une représentation originale de la folie et des hallucinations.

Nature

Chair : Krzysztof Fijalkowski

Mari Komoto, Japan Women's University (JPN)

Surréalisme et camouflage: l'art écoutant les naturalistes

Des surréalistes tels qu'André Breton, Roger Caillois, Salvador Dalí, Max Ernst, André Masson, Roland Penrose, s'intéressaient au « mimétisme » dans la nature. Cet intérêt a amené Dalí et Penrose à s'engager également dans le camouflage militaire. Dans son article « Le camouflage total pour la guerre totale (*Total Camouflage for Total War*) » (1942), Dalí a proposé un camouflage doublement dissimulant, « psychologique », écrivait-il, recourant à une « image double ». Celle-ci est considérée comme analogique par rapport au mimétisme dans la nature.

Alors que le propos de Dalí restait théorique, Penrose s'est engagé dans la pratique du camouflage. Dès le déclenchement de la Seconde Guerre mondiale, Penrose a formé, avec le concours des peintres surréalistes ou affiliés, l'Industrial Camouflage Research Unit. Il s'agissait des artistes suivants : Stanley William Hayter, John Buckland-Wright, et Julian Trevelyan. À la dissolution de ce groupe, en juin 1940, Penrose et Trevelyan ont été attachés au *Royal Engineers' Camouflage Development and Training Centre*. Là, leur collègue était Hugh B. Cott, zoologiste et auteur d'un ouvrage important : *Adaptive Coloration in Animals*. C'est sous l'influence de ce savant que Penrose a rédigé son livre *Home Guard Manual of Camouflage*. Si notre communication portera particulièrement sur les diverses activités de Penrose, elle étudiera aussi celles de Lee Miller, intéressée par le camouflage en tant que photographe – soit en composant des œuvres photographiques, soit en entrant elle-même dans l'image en tant qu'« élément dissimulé ».

Cette communication éclairera donc le camouflage comme lieu où s'associent l'art, la photographie, la biologie, ainsi que l'utilisation militaire. En ce qui concerne l'illustration de notre propos, il faut mentionner tout particulièrement le livre de Penrose *My Wartime Scrap Book*. Dans ce volume, un album en fait, sont collées de nombreuses photos : de camouflage mais aussi des éléments découpés dans un catalogue, celui de l'« Exposition d'œuvres surréalistes d'outre-mer », qui eut lieu au Japon en 1937. Un des organisateurs de cette exposition était Penrose lui-même. Son *Wartime Scrap Book* témoigne donc de la diffusion du surréalisme au Japon.

Krzysztof Fijalkowski, Norwich University of the Arts (UK)

The Locomotive in the Forest: Nature, Anticolonialism and Surrealist Documentary

André Breton's key essay on surrealist aesthetics 'Beauty will be convulsive' (1934) is richly illustrated, but one image is missing. 'I regret not being able to furnish', he writes, 'the photograph of a speeding locomotive abandoned for years to the delirium of a virgin forest. ... It seems to me that the most magical aspect of this monument to victory and disaster would have been that of capturing ideas.' Readers of *Minotaure* would have their curiosity satisfied three years later when the picture appeared alongside Benjamin Péret's essay 'La nature dévore le progrès et le dépasse'. Picking up *Minotaure*'s abiding theme of documentary photographs of nature and its otherness, it speaks to a poetic vision of natural phenomena, animated with a passionate and mortal dimension that implacably reclaim its own, overriding all human ambitions. While Breton seeks this image as evidence of convulsive beauty, for Péret it is also a passport to myth: he would later spend time in the Brazilian rainforest, having lived in Latin America and gathered its legends.

But, as artist Isabel Skinner has discovered, there's a deeper story to tell about this photograph. It shows a scene near the Maroni river marking the border of the interior of Suriname and French Guiana, where colonial railway systems transport gold and prisoners. A closer look at the original reveals a surprise that both loads the fascination of the image for Breton and Péret with political charge, and complicates surrealist uses of documents in 'capturing ideas'.

Julia Curl, Princeton University (USA)

Carcinized Beauty: The Surreal Hand as an Agent of Aquatic Will

In 2020, Internet meme page users obsessed over something that hitherto had only been a topic of conversation among biologists: "carcinization," or the convergent evolutionary phenomenon by which multiple species have independently developed crab-like features. Their contemporary fascination with the uncanny fusion of human and crustacean, as this paper argues, provides us with an entry point for understanding a parallel trend in Surrealism which emerged almost a century prior. From André Breton's *L'Amour Fou* to the films of Jean Painlevé, Surrealism imagined a constant slippage between human and marine life. This project analyzes two lens-based works in which hands, severed from the human body, adopt crustacean features and unknowable aquatic desires: Dora Maar's 1934 photograph *Untitled (Hand-Shell)* and Stella Simon's 1927 film *Hands*. Since there has been little prior scholarship on Simon, an American photographer working in Germany, I will contextualize Simon's importance to international Surrealist networks. (For example, Simon introduced the young Julien Levy to fine art photography; Levy went on to screen *Hands* at his gallery, an important early venue for Surrealism in New York.) For Maar and Simon, I argue, the camera becomes a tool of dissection and reas-

sembly. They toy with the gendered Surrealist trope of marine life as a metaphor for the unknowable feminine, evoking and subverting the experience of perceiving oneself objectified. Are these hands conscious subjects or assembled objects? The questions of agency and alienation that they provoke illuminate the fraught dynamics between human and aquatic life, tensions that rise back to the surface in our era of the Anthropocene.

Jillian Conrad, University of Houston (USA)

The Occulted Landscape: Searching for source in surrealist practice

The occulted landscape is a site where meaning is alternately obscured and revealed, a place where natural materials like rock and water dissolve and are reshaped into doorways to the marvelous. In Surrealist works as diverse as “Ofelia” (1937) by André Masson, *The Pleasures of Dagobert* (1945) by Leonora Carrington, *The Living Stones* (1957) by Ithell Colghoun, and small sculptures by Eileen Agar, landscape serves as source material for internal transformation with roots in occult practices like alchemy and magic. The landscape is both *where* and *how* occult processes such as rebirth and the discovery of the prima materia occur.

How does the Surrealist occulted landscape work? And is it still visible—even visible—today in contemporary art practice?

As an artist, my sculptures, drawings and installations frequently respond to landscape as a metaphor for material and imaginal transformation. By questioning the dimensionality of materials, pulling 2-D images into 3-D objects, and “mis-using” technology to translate 3-D materials into 2-D images, I make artworks that are often hybrid, part object and part image, mirroring the liminality found in nature. Like many contemporary artists, I employ surrealist strategies and influences, from doubling and collage to automatic writing to illuminate the occult aspects of landscape. Tracing historical correspondences between alchemy and romanticism, André Breton’s emphasis on the marvelous and Alfred Baar’s preference for the fantastic, and the legacy of Surrealist art practices legible in contemporary art practices, I’ll discuss how the occulted landscape continues to operate as both a metaphor and tool for multiple forms of creative transformation.

Dali/Magritte : Images

Chair : Astrid Ruffa

José Gustavo Mori Estela, Universidad Tecnológica del Peru (PE)

La transposición del mecanismo paranoico-crítico de Salvador Dalí en el poema «A vista perdida» de César Moro

El presente trabajo se propone a analizar las relaciones dialógicas que se establecen entre el ensayo “L’Âne pourri” (1930) de Salvador Dalí y el poema “A vista perdida” (1938) de César Moro. Para ello, nos basaremos en el dialogismo de Míjail Bajtín, la metáfora hilada de Michael Riffaterre y, finalmente, los diversos enfoques clínicos de aquella época sobre la paranoia y la esquizofrenia: Kraepelin, Bleuler, Prinzhorn y Freud. Se argumenta que, en dicho poema, el poeta peruano propone una poética particular —a saber, esquizoide— a partir de la apropiación y modificación del mecanismo paranoico-crítico. Dicho de otra manera, los síntomas de la esquizofrenia se plantean como figuras de estilo que innovan la representación metafórica de la realidad. Asimismo, prestaremos atención a la respuesta hostil y crítica del surrealismo frente a los abusos disciplinarios de la psiquiatría, y su repercusión en la postura de esta misma corriente estética sobre la locura como material potencialmente artístico. De esta manera, la terminología psiquiátrica empleada en el poema en cuestión no resulta gratuita, sino que es uno de los rasgos específicos que evidencia un objetivo estético-ideológico distinto de las otras manifestaciones individuales del surrealismo.

Astrid Ruffa, Université de Lausanne (CH)

France-Belgique-Espagne : les apports de Dalí et Magritte en 1929-1930

Les surréalismes « périphériques » élaborés en Espagne et en Belgique jouent très tôt un rôle important dans le renouvellement du mouvement surréaliste français qui les a nourris . En particulier, les influences du surréalisme de Dalí - conçu au sein de l’avant-garde catalane et en contact avec les amis de la *Residencia de estudiantes* madrilène - et celui de Magritte - développé au sein du groupe de Bruxelles - se font ressentir dès 1929, au moment où traversant une crise profonde le mouvement dirigé par Breton est appelé à se réinventer.

Selon l’apport théorique de Youri Lotman dans *La Sémiosphère* sur les échanges asymétriques et *cycliques* entre les « langages » du « centre » et des « périphéries », nous nous pencherons d’abord sur les spécificités et les évolutions des approches élaborées par Dalí et Magritte dans leur pays d’origine ainsi qu’à leur arrivée à Paris.

Nous examinerons ensuite la réception par Breton de ces approches comme source de renouvellement d'un surréalisme redéfini en 1929 sous un angle « dialectique ». Percevant une dimension « dialectique » dans leurs productions, Breton accueille les activités de Dalí de façon de plus en plus enthousiaste et, après l'avoir ignoré dans le *Surréalisme et la peinture*, il accorde une large place à Magritte dans le dernier numéro de la *Révolution surréaliste*. Les échanges entre Dalí, Magritte et Breton à ce moment-clé de l'histoire du surréalisme seront ici mis en perspective à l'aune des enrichissements réciproques qui ont lieu sur fond de résistance.

Vincent Santamaria De Mingo, chercheur indépendant

Les jeux de mots dans les peintures de Salvador Dalí

Le jeu de mots était une activité qui connut un certain succès auprès des surréalistes. Marcel Duchamp et Robert Desnos s'y consacrent avec beaucoup d'engagement, pour ne citer que les deux exemples les plus connus et les plus brillants, sans oublier Michel Leiris. Depuis son arrivée à Paris, Salvador Dalí n'était pas étranger à cette pratique linguistique et l'utilisait aussi bien dans ses textes littéraires que dans ses créations plastiques. Possédant sa propre langue maternelle (le catalan) et acquéreur d'une autre nouvelle langue de culture (le français), le peintre a utilisé les deux pour jouer avec les mots. Nous montrerons certains de ces jeux linguistiques que Dalí aimait et nous verrons que certaines de ses images picturales ont une origine linguistique qui ne peut être ignorée si l'on veut vraiment clarifier le sens de ces images. Ainsi, la logique exige qu'une grande partie de la production picturale de Dali soit lue comme un « rébus » dont font partie les images et les mots. Nous verrons quelques exemples de ces interférences de code qui nous aideront à résoudre des grandes énigmes.

Expositions 2

Chair : Alyce Mahon

Alejandra Garcia, Freie Universität Berlin (DE)

The Making of Surrealist Exhibitions in Latin America: Papers and Testimonies

Surrealists explored creative ways of disseminating their work in exhibitions that were often outside institutional frameworks and applied particular curatorial criteria. Surrealist exhibitions often included the word “international” to name the diverse origin of the presenters and emphasize their scope of influence and expansion. However, the international aspect progressively gained relevance and surrealist exhibitions spread over the world, endorsed or not by Breton and the France-based group. These exhibitions played a significant role in the dissemination of surrealist postulates in the United States, México, Perú and Chile under the vision of figures like César Moro, Wolfgang Paalen, Braulio Arenas, Marcel Duchamp, among others. This presentation will focus on the visions of surrealism presented by César Moro and Braulio Arenas in the exhibitions that they curated in the 1930s and 1940s in Perú, México and Chile. Through correspondence, catalogues, and press articles, the objective is to reconstruct how their curatorial decisions and practices reflect the aspects of surrealism that they wanted to present to their spectators, as well as their reception in the artistic Latin American field. This reconstruction would enlighten the double way influence between Latin American and European surrealist artists, as well as the complexity of their relations. This presentation is written in the framework of the doctoral research project entitled “A future to be realized: latitudes of surrealism in Latin America,” which is subscribed to the Graduate College “Temporalities of Future” of the Lateinamerika Institut (LAI) of the Freie Universität Berlin.

Marietta Geiger, Humboldt University of Berlin (DE)

Fantastic Furniture - The Opening of the Drouin Gallery in Paris, 1939

On July 5th, 1939, just two months before the outbreak of the Second World War, the inaugural exhibition of the Galerie René Drouin, situated at the exclusive Place Vendôme in Paris, took place. Surrealist furniture and art were presented alongside Art Deco furniture and antique pieces. The two gallery owners, Leo Castelli (1907–1999) and René Drouin (1905–1979), were joined by Leonor Fini (1908–1996), who, as co-curator, invited some of the most prominent Surrealist artists in her network

to take part in the exhibition: Meret Oppenheim, Max Ernst, Eugène Berman, and Salvador Dalí. Despite the participation of its high-profile protagonists and the dissemination of the exhibition through an article focusing on fashion photography in the September issue of *Harper's Bazaar* 1939 (US edition), where the exhibits act as display, the exhibition remained largely unnoticed by researchers.

At the heart of the exhibition lies the obvious contradiction of Surrealist art objects being elevated into luxury objects, in spite of the movement's opposition to capitalism since its inauguration in 1924. I will take this as the starting point of my presentation, that aims to outline this discourse at the center of a capitalist society in the late 1930s. Furthermore, with reference to the event, I will trace the transformation of the *objet surréaliste* into a piece of furniture that enters the domestic bourgeoisie as a subversive agent in the form of a supposed object of utility, thus enabling a discussion of the intersections between the entities of design, object and art and the resulting paradoxes of attribution.

Photography and cinema

Chair : Iveta Slavkova

Beth E. Wilson, SUNY New Paltz (USA)

Solarization: The Primacy of Photography over Thought

Lee Miller arrived in Man Ray's life (and studio) in the summer of 1929, as tensions within the Surrealist group were coming to a head, resulting in publication of Breton's Second Manifesto in December of that year. At some point in her first months working in Man's Rue Campagne Première darkroom, she accidentally re-exposed some negatives as they were in the developer bath, resulting in the rediscovery of the effect now widely known as solarization.

One of Man Ray's earliest intentional uses of this uncanny effect, which reverses positive and negative tones along the edges of strongly contrasted areas in the print, is an image of a supine nude, one arm splayed above her head on the floor. In a very early print (now in the Baltimore Museum), the materiality of the image (and the figure itself) is heightened by a precise razor cut, slicing along the bottom contour of the body. It was eventually published in an issue of *SASDLR* (dedicated to Hegel, no less) in December 1931 with the evocative title *Primat de la Matière sur la Pensée*.

This paper will explore several possible readings of this work, as they reflect the contrasting materialist notions of Breton and Bataille at this time, in light of Man Ray's own cautious political commitments within the movement. I will also trace some ways that Miller's arrival in the group at this pivotal moment informed her work at the time, and in decades to come.

Alessandra Ronetti, Université Paris 1 Panthéon-Sorbonne (FR)

Soirées surréalistes: aux origines du *Bal blanc* de Man Ray, 1930

En 1930, Man Ray participe à l'animation spectaculaire du Bal blanc, une soirée mondaine organisée à Paris par la Comtesse Anna Laetitia Pecci-Blunt. Avec la collaboration de sa compagne Lee Miller, Man Ray projette un film colorisé de Georges Méliès sur les danseurs et les invités, qui habillés en blanc pour la fête forment ainsi une sorte d'écran mouvant (Man Ray, *Self-portrait*, 1963). Une série de photographies réalisées par Man Ray et conservées dans les collections du Centre Pompidou montrent les invités habillés en blanc et les effets de la projection sur leur corps. Ma proposition vise à analyser comment le Bal blanc s'inscrit dans la continuité des expérimentations chromo-lumineuses héritées par la tradition dix-neuviémiste des spectacles populaires de théâtre des couleurs, ainsi que des expériences futuristes de musique chromatique dans le but de créer des ambiances immersives de cou-

leur. Il s'agira de montrer également comment Man Ray réinterprète la tradition du Bal blanc, issue de la culture mondaine de l'haute société de la fin du siècle, pour la transformer dans une expérimentation surréaliste qui a été parfois considérée l'un des premiers happenings ou encore une préfiguration du « cinéma élargi » des années 1960. En plus, ce croisement entre expérimentation et mondanité au coeur des soirées et bals costumés surréalistes a contribué à la médiation et internationalisation du mouvement grâce aussi au rôle joué par les magazines de mode (ex. *Femina*, *Vogue*).

Julia Trojanowski, University of British Columbia (USA)

Surrealist Strategies in American Avant-garde Filmmaking

The 1930s in the United States saw a wave of artists, writers, playwrights, musicians, and filmmakers engage in revolutionary leftist political activity in response to the fascism, racism, and imperialism that they discerned both at home and abroad. Increasingly disillusioned with the American Dream during the decade of the Great Depression, artists and workers turned their attention to envisioning solutions to their social and political concerns. This paper focuses on the output of New York-based, Soviet-influenced film collective Nykino, particularly their short film *Pie in the Sky* (1935), so as to investigate the ways in which French surrealist ludic strategies informed revolutionary filmmaking in the United States. The film follows two men (played by Elia Kazan and Ellman Koolish) who are left without a meal and spend the day playing make-believe at a junkyard to distract themselves from their hunger pangs. I analyze the film through Walter Benjamin's concept of innervation, developed in part in his 1929 essay "Surrealism: the Last Snapshot of the European Intelligentsia." He theorizes an interpenetration of body and image-space intended to rouse the viewing audience into revolutionary action. According to Benjamin, it is when the stultifying distance between audience and screen, dream and reality, is finally made porous that the medium of film might be used in a revolutionary capacity. *Pie in the Sky* encapsulates the political potential of innervation precisely through its recourse to surrealist strategies. Full of metafilmic nods to Hollywood realism, and many of the tropes and techniques beloved by the surrealists—including the coming together of dream and reality, chance encounters, detritus, and references to popular culture—*Pie in the Sky* is an excellent and understudied example of the ways in which experimental filmmaking in the United States established itself in contradistinction to the Hollywood film industry by utilizing and transforming currents in the European avant-garde.

Tom Mason, Newcastle University (UK)

Ballets that are Dreams: United States Surrealism and the Hollywood Musical, 1930-1936

This paper will investigate the early reception and development of surrealist thought and aesthetics in the United States through the lens of one of the country's distinctive cultural commercial products: the Hollywood musical film. Despite surre-

alist writer Ado Kyrou himself noting these links in 1953's *Le surréalisme au cinéma* (“[musical films] have accustomed us to ballets that are dreams...”, 82), scholarly surveys of the cinematic musical – such as Feuer (1982), Griffin (2018), or Cohan (2020) – have so far overlooked the long-established and wide-ranging intersections between the musical and the United States’ unique strand of Surrealism. This paper will demonstrate these underexplored connections; while aspects of the foundational flourishing of surrealism in the United States in the early 1930s have been explored by Eggener (1993), Tashjian (1995), and Zalman (2015), the paper will situate the musical films of 1930-1936 within that contemporaneous context. It will utilise archival resources such as newspaper and magazine articles and advertisements to introduce surrealism’s early development, commodification, and commercialisation within the popular consciousness of the United States. This will then serve as a framework to support close readings of Busby Berkeley’s pioneering 1930s cinematic musicals, examining both the seemingly paradoxical interrelations between the revolutionism of the Surrealism and commercialism of Hollywood and, ultimately, what “surrealism” would come to mean to the American public of the 1930s and beyond.

International perspectives

Chair: Andrea Kollnitz

Andrea Kollnitz, Stockholm University (SWE)

Surrealism as other - Perspectives on Surrealist Artists in Sweden

Based on my and K. Noheden's research project *Surrealism in Sweden 1930-2000: Between Presence and Absence*, my paper will raise questions of Otherness in relation to the reception of surrealism and the surrealist artist's role in Sweden. Aiming to open up what we consider a tension between fascinated interest and marginalisation, presence and absence of surrealism in Sweden and using a decentralised concept of surrealism with a focus on transnational and transcultural processes, the project problematises centre-periphery binaries which surpass the situatedness of Swedish surrealism beyond Paris. While this marginalisation of surrealism may be due to its most vivid emergence at the Swedish West and South coast with its stronger relations to the more metropolitan artistic hub of Copenhagen and the continent and far from the capital of Stockholm, another and perhaps stronger reason for the Othering of surrealism in Swedish art history and the self-identity of the Swedish art scene may be related to its philosophical premises. With its focus on the irrational, its boundary transgressing universalism and its oftentimes immigrant representatives, in Sweden surrealism appears to play the disruptive and alarming role of a "stranger" in a national socio-political context and discourse bound to promote a social-democratic welfare model based on rationalism, modernity and secularisation. A national project raising suspicion towards ideologies and aesthetic expressions not of immediate use to the realities of a young democratic society. My paper will specifically focus on the "outsidership" of artists such as the Hungarian Jewish refugee Endre Nemes, the solitary woman artist Thea Ekström and the aristocrat Stellan Mörner. Based on ethnicity, gender and class their "othering" reflects the double marginalisation of surrealist artists in a Swedish society promoting values of safety and rationalism, social democracy and cultural aesthetic expressions accessible to all.

Dina Khazai, University of Strasbourg (FR)

Spark of Surrealism in Persian Literature

Surrealism officially arrived to Iran at the end of the 1940s, when the avant-garde group *Khorus Jangi* (Fighting Cock) started exposing their works at art galleries and founded a literary magazine under the same name. The poet and critic, Hushang Irani, as one of the rare self-proclaimed figures of surrealism in Persian literature, later joined the group as the editor of the magazine and left everlasting traces in both literature and vernacular. The six issues of the magazine contain critiques, drama, fiction and poems, all of which were created under the influence of André Breton's Parisian surrealist circle. The traces of Persian literary tradition, however, are not negligible in the published pieces; much like Breton who traced surrealism back to previous centuries and movements, Persian surrealism is marked by classical literature, especially mysticism and lyric literature (12th century onwards). This presentation seeks to study the arrival of the surrealist literary aesthetics to Iran in both local and international contexts. Several pieces written by the group members will be discussed and compared, which will illustrate the apprehension and reappropriation of the Western aesthetics in the context of Persian literature. We will then focus on the specifically local symbols and aspects of the texts as a way to explain the revolutionary aesthetics of the movement within Iran. The presentation will end on the contemporary Persian literature, where traces of surrealism and other avant-garde movements continue to thrive in a less distinct, but prominent manner.

Sólveig Guðmundsdóttir, University of Iceland (ICLD)

Surreal Happenings: On the short but eventful history of Gallery Skrugubúð

Gallery Skrugubúð was run by Medúsa, Iceland's first and only surrealist group (1979-1985). The members at its core were Sjón (Sigurjón Birgir Sigurðsson), Ólafur Jóhann Engilbertsson, Einar Melax, Jóhannar, Matthías S. Magnússon and Þór Eldon. Existing for merely a year (1982-83), the gallery became a center for surrealist activities in Iceland, hosting exhibitions, readings, and film screenings. Taking the operation of Skrugubúð as my starting point, I examine Medúsa's relationship with international surrealism. The gallery displayed an interesting mixture of international and local artists, including the works of Haifa Zangana, Alfreð Flóki, Ladislav Guderna, Susana Wald, and Ludwig Zeller. Or as Sjón (under the pseudonym Birgitta) described it: "These boys used gallery Skrugubúð to show pictures, all kinds of pictures, by living and dead, big and small, international and domestic, sleeping and awake, here and there, lilac and ruby red, everything came together in this point."

International perspectives

Surrealism in Iceland has largely gone unexamined. Surveying the history of Skrugubúð offers a way to map out the activities of the Icelandic surrealists, and their relations to international artistic networks, thereby providing new insights into post-war surrealism and its transcultural collaborations. The position of surrealism within the Icelandic cultural field is moreover considered, as the paper addresses the reception of the gallery and surrealist art.

Crossings and Encounters

Chair : Claire Howard

Domiziana Serrano, Université Jean Monnet Saint-Étienne (FR)

De Chirico's sojourn in North America

Even though Giorgio de Chirico's stay in North America only lasted less than two years, spanning from 1936 to 1938, this brief sojourn would later prove to hold significant implications for the analysis of the critical legacy of de Chirico's art. Sadly, this topic has often been neglected in studies concerning the painter's production, counting only one monography published almost thirty years ago.

This study seeks to address such gap in scholarship by exploring the pivotal role played by North America in the Thirties. By analyzing unpublished correspondence concerning gallerists, patrons, and museums, the presentation endeavors to elucidate how surrealism paved the way for de Chirico's perception within the American art market. In my proposed presentation, I will reconstruct the artist's reception in said market preceding and during his arrival, aiming to pinpoint key moments that shaped his legacy. Despite de Chirico's excommunication from the surrealist group, his market presence overlapped considerably with that of the latter.

The main concern is to investigate the dynamic interplay between the center (Paris) and the peripheric (New York) on the verge of the arrival of surrealism in America. Within this context, De Chirico found himself navigating the intricate network of museum institutions. Lastly, this proposed presentation aims to illuminate the impact of the surrealist group on the artist's critical misfortune, as well as the establishment of a canonized understanding of surrealism in North America.

Karen Schiff, Harvard University Graduate School of Design (USA)

Interpreting Breton's Advocacy for Picasso's *Les Demoiselles d'Avignon*

Why did André Breton champion Pablo Picasso's 1907 painting, *Les Demoiselles d'Avignon*? In 1923-24, Breton's strong arguments in letters to Jacques Doucet convinced Doucet to buy the monumental artwork from Picasso's studio; thus it emerged from storage after 17 years. Breton further circulated the *Demoiselles* by printing a large image — its first publication with its title — in the July 1925 issue of *La Révolution surréaliste*.

Breton's letters to Doucet, along with later writings, suggest that he perceived in the *Demoiselles* progressive political, philosophical, spiritually emboldening themes. I propose that Breton and Picasso specifically discussed the *Demoiselles* as an allegory for "human zoos" ("ethnological exhibitions" of foreign people of color commonly found in colonial-era Paris). Viewers facing the receiving room of the painting's brothel experience a dynamic similar to that of gazing at captive humans in zoos: a vortex of desire, reductive stereotyping, and colonial social hierarchies promotes a potentially discomfiting self-reckoning and social awareness.

My presentation establishes the plausibility of this unconventional interpretation. I document Picasso's visits and responses to ethnological exhibitions in the early 1900s, and I uncover relevant visual precedents for the *Demoiselles* in ephemera from the 1907 Colonial Exposition and in Picasso's zoo drawings. I also analyze writings by Breton and others.

Later, Surrealist artists called for boycotting the 1931 Paris Colonial Exhibition because of such dehumanizing dioramas. I consider Breton's earlier advocacy for the *Demoiselles* as helping to shape his consciousness about human display, and as contributing to his formulation of Surrealism altogether.

Joana Masó, Université de Barcelone (ES)

Le cadavre exquis, une oeuvre collective?

La série de cadavres exquis sur papier noir dessinée dans la brève période de 1930 à 1931 est sans doute la plus longue qui ait jamais été conservée. L'examen de ces dessins montre que la règle du jeu n'y était pas respectée : d'habitude, les feuilles n'ont pas été pliées. Sur le bord, des traits blancs marquent l'endroit où les plis auraient dû être faits, mais l'effet de pluriel s'avère largement absent de ces dessins réunissant les noms de couples, Nusch et Paul Éluard, André Breton et Valentine Hugo, Greta Knutson-Tzara et Tristan Tzara. Sur la centaine de feuilles noires en papier Canson, qui appartenaient à Hugo, avec toujours les mêmes crayons de couleur, les siens également, l'uniformité du trait et le manque de pliures finissent par contredire le principe de l'inattendu.

Ce que ces « cadavres exquis » qui n'en étaient peut-être pas vraiment nous livrent aujourd'hui est une interrogation sur les pratiques à plusieurs dans le surréalisme. S'agissait-il d'« œuvres de collaboration », tel que les conçoit le droit français, auxquelles auraient participé les personnes présentes en tant que coauteurs, ou bien

d'« œuvres collectives » fédérées par Valentine Hugo ? C'est ainsi qu'on pourrait comprendre l'une des phrases énigmatiques d'André Breton dans son premier essai consacré au cadavre exquis. Il répondait à la critique contemporaine qui dénonçait l'élaboration individuelle et retravaillée de cadavres exquis supposés relever du pluriel : « La critique malintentionnée des années 25 à 30, qui nous a plaints de nous complaire à ces distractions puérides et en même temps nous a suspectés d'avoir individuellement (et plus ou moins laborieusement) produit au grand jour de tels "monstres", a donné là une mesure supplémentaire de son incurie. »¹⁹

Jakob Moser, Austrian Academy of Science, University of Vienna (AT)

Aragon's Kantian Fantasy

Fantasy and imagination play a crucial role in Surrealism. André Breton already claimed in his first *Manifeste du Surréalisme*: "The imagination is perhaps on the point of reasserting itself, of reclaiming its rights." Whereas he embraced this reassertion primarily from a Freudian viewpoint, young Louis Aragon defined the liberation of fantasy in his early work *Le Paysan de Paris* in Kantian terms: In a key passage he quotes extensively from the first edition of Kant's *Critic of Pure Reason* to highlight his own surreal allegory of imagination and nature. In my proposed talk, I will use this passage as a starting point of an exploration of Aragon's (Anti-)Kantian fantasy. I will compare Aragon's theory and practice of imagination with Breton's *First Manifesto* and Kant's critical project that was well aware of the 'dangers' of a 'romantic' deregulation of fantasy. In his later work (especially in the *Anthropology from a Pragmatic Point of View* and adherent unpublished notes), Kant stressed that the subordinate synthetical powers of imagination (*Einbildungskraft*) may turn into an autonomous fantasy (*Phantasie*) overshadowing our rational faculties. Against this backdrop, the talk would like to demonstrate how Aragon's attack on the Kantian 'architecture' of reason is more than a 'pure' philosophical matter. It has strong poetical and political consequences which are reflected in the form of *Le Paysan de Paris*, a text, famously centering around Parisian architecture (*Passage de l'Opéra; Parc des Buttes-Chaumont*): The relationship between reason and fantasy is renegotiated by the literary and political appropriation of philosophical discourses and urban spaces.

19 André Breton, *Le cadavre exquis, son exaltation*, La Dragonne Galerie Nina Dausset, Paris, exposition du 7 au 30 octobre 1948.

Littérature/Poésie 2

Chair : Christine Clara

Corentin Bouquet, Université Sorbonne Nouvelle (FR)

D'une rive à l'autre : surréalisme et sens de l'aventure chez Stanislas Rodanski et Claude Tarnaud

Par leur souhait de renouer avec le surréalisme des premières années, les jeunes poètes qui rejoignirent le comité de rédaction de la revue *Néon* (1948-1949) – Sarane Alexandrian, Alain Jouffroy, Stanislas Rodanski et Claude Tarnaud – prolongèrent également des formes et des thèmes situés dans le dépassement d'une certaine geste surréaliste. À ce titre, la notion d'aventure apparaît comme l'un des points d'accroche de cette nouvelle génération qui partage l'ambition d'explorer le surréel à la lumière artificielle de la modernité. Et si le compagnonnage ne dure pas, cet attrait pour le dépaysement se voit remobilisé dans *l'ici, maintenant* de l'expérience vécue. Pour cette raison, l'objectif de cette étude sera de mettre en relief cette dimension proprement existentielle de l'aventure pour cette génération en nous appuyant sur l'œuvre de Stanislas Rodanski et Claude Tarnaud.

L'aventure, proprement initiatique, se fonde sur la découverte dynamique de l'ailleurs. Au nom d'une « amitié exaltante », elle devient la condition d'un surréalisme à venir : chacun joue, doit jouer son rôle dans la *nef des fous* qui vogue au large du mouvement comme des poètes eux-mêmes. En cela, la fortune de mer surréaliste constituerait l'étape négative d'une aventure plus large ; les poètes délaissent progressivement les eaux balisées pour partir à la recherche décevante des « horizons perdus » de l'identité. Et s'il existe un « club des ratés de l'aventure », c'est encore pour signifier la coexistence d'explorateurs lancés sur les chemins orphiques de la (re)connaissance. L'aventure vécue mène alors Rodanski et Tarnaud au-delà du surréalisme au risque du naufrage, omniprésent dans leur œuvre.

Sébastien Thon, Université Aix-Marseille (FR)

Mots et Lumières: le surréalisme et la Génération de 27

La Génération de 27 (en castillan, « *Generación del 27* ») est un groupe d'écrivains et poètes espagnols formé en 1927, lorsqu'un hommage fut rendu au poète espagnol Luis de Góngora à Séville pour le 300ème anniversaire de sa mort. Ce groupe,

auquel appartenait Federico García Lorca et Luis Buñuel, cherchait à réconcilier la tradition littéraire espagnole avec les courants avant-gardistes européens de l'époque. Influencés par le surréalisme, ils ont contribué à son évolution et à sa diffusion, en intégrant ses techniques et ses idées dans leurs propres oeuvres.

Nous proposons d'évoquer ces relations entre la Génération de 27 et le surréalisme au travers de « Mots et Lumières », une installation plastique et informatique que nous avons exposé à la chapelle Sainte Anne à Arles en 2022. Métaphore surréaliste du processus créatif collectif, elle rend hommage aux hommes et femmes de lettres de ce groupe en les représentant par des portraits formés de collages de leurs mots. Interconnectés par un fouillis de câbles audio, un foisonnement de sons chaotique se structure peu à peu d'où émerge leur parole. Des ampoules s'illuminent de portrait en portrait, allégorie des collaborations entre ces artistes qui se sont mutuellement enrichis via l'échange d'idées. Leurs mots s'inscrivent sur un écran, formant des collages aléatoires de fragments de phrases évoquant l'écriture automatique. Notre installation donne à voir le fonctionnement de la pensée de manière surréaliste, telle qu'elle pouvait circuler dans ce groupe d'amis lorsqu'ils partageaient leurs idées, en petits comités ou lors de grandes réunions.

<https://www.youtube.com/watch?v=OlulhU26uKQ>

Christine Clara, Université Sorbonne Nouvelle (FR)

Le théâtre surréaliste français de l'après-guerre: entre reconnaissance et mépris

Au lendemain de la Seconde Guerre mondiale, la plupart des auteurs surréalistes ayant choisi le chemin de l'exil ou ayant renoncé à leurs idéaux, le groupe surréaliste parvient difficilement à se « reconstituer », ne gardant que trois représentants de la première génération : Breton, Péret et Ernst. Pourtant, la pensée surréaliste continue de rayonner, y compris auprès d'auteurs n'ayant pas rejoint le groupe mais qui partagent la même volonté de transformer le monde.

Le genre théâtral, qui avait été initialement boudé par André Breton en raison des compromissions financières qu'impliquent les représentations, retrouvera grâce aux yeux des surréalistes dans les années cinquante et soixante. Paradoxalement à cet essor du théâtre surréaliste, avec notamment les pièces d'Adamov, Arrabal, Audiberti, Gracq, Ionesco, Limbour, Obaldia, Schehadé, Vian et Weingarten, l'intérêt du public pour la pensée surréaliste connaîtra un certain déclin, comme si le surréalisme appartenait au passé et n'offrait plus la perspective d'un renouveau.

Nous verrons ainsi de quelle manière ces dramaturges ont toutefois su s'approprier l'esprit du surréalisme et lui offrir un nouveau mode d'expression, privilégiant tantôt son langage poétique, ses thématiques liées à l'onirisme, au refus de la guerre ou à la révolte de l'individu, ou encore son rapport aux mythes. Tandis que certaines

de ces pièces d'avant-garde n'auront pour soutien qu'André Breton et peineront à séduire les contemporains, d'autres vont conquérir les spectateurs, permettant ainsi de diffuser la pensée surréaliste en France et dans certains cas à l'étranger.

Erotismes

Chair : Stephen Sunderland

Stephen Sunderland, University of Salford (UK)

The Passive Vampire and The Inventor of Love: Ghérasim Luca and the Totalitarian Force of Non-Oedipal Desire

This paper will examine the work of Romanian Surrealist, Ghérasim Luca, in its immersive and all-encompassing drive towards the destruction of external forces generated by social regulation, and their replacement with an interiorised and totalising erotic of liberation from self. It will specifically focus on the hybrid texts he created during the 1930s whilst central to the organisation and activities of the Bucharest Surrealist group, namely *The Passive Vampire* and *The Inventor of Love*. These texts demonstrate the multiplicity of methods used by the group and more particularly the ways in which surrealist experiment as group activity allows for hasard objectif to operate at full force in the dismantling of Luca's previously configured self-knowledge.

The paper will argue that Luca's work represents perhaps the purest example of submission to the Surrealist project in its evolution of a philosophy of liberty necessarily requiring a direct confrontation with conceptual-physical limits.

It will go on to suggest that Luca's exploration of self at the extremity of ludic encounter with the 'totemic other' constitutes a difficult, problematic mode of self-encounter; one in which processual activity appears to serve as ballast against the everyday death he sees in life; and which makes of his eventual death by suicide a startlingly tragic full-stop in a completed surrealist sentence. The paper will end by speculating on the Surrealist encounter with death as concept, death as iteration.

Ovidiu Morar, University Suceava (RO)

The Non-Oedipal Thought of Gherasim Luca

My approach uses in the analysis of Gherasim Luca's poetry a Freudian theoretical concept re-invented by Gilles Deleuze and Félix Guattari in the late seventies, i. e., *anti-oedipianism*, which is closely related to the Romanian poet's "non-Oedipal

thought". From Deleuze and Guattari's point of view, "anti-oedipianism" means the attempt of total liberation from the social and familial prison by the refusal of any fixed identity (see the essay *Anti-Oedipe*, 1972). Gherasim Luca's poetic thought has close links to this conception, and probably not incidentally Gilles Deleuze considered him to be one of the greatest poets he had ever known (a poet who invented a specific "prodigious stutter", i. e., a *style*, as the style means, in Deleuze's opinion, "to speak your own language like a foreigner"). Gherasim Luca could be defined as a *revolted* par excellence, as his whole life and creation stood under the sign of revolt (which was at the same time social, political, aesthetical and linguistic); otherwise, in one of his essays, he identified the "non-Oedipal" thought with the "revolutionary thought", that is, with the rejection of any certainty and of any fixed framework). Eventually, perhaps in order to remain faithful to his non-Oedipal credo, the poet will commit suicide by jumping into the Seine, and, again probably not incidentally, his great admirer Gilles Deleuze will soon do the same.

Sandrine Welte, Ca'Foscari University, Venice (IT)

The Anatomy of the Surrealist Cyborg: Erotic Desire in a Machinist Gown

The trope of the cyborg has coincided with the emergence of the 'objet surréaliste'. From the very beginning, a concern with the human physique and its capacities has informed a shared artistic practice that applied a mechanistic-dissecting lens on the somatic reality both inhabited and embodied. Shocking and seductive at the same time, several works by Hans Bellmer, Valentine Hugo, Salvador Dalí or Meret Oppenheim speak to an inherent fascination with perceptions of the body as both subject and object of erotic desire which through the mechanistic spin experienced an allegorical twist in the reversal of a clearly delineated sphere between nature and technology.

This interest was thereby taken further by Max Ernst, who through his so-called proto-Surrealist collages assembled pictures that blur the line between the animate and the inanimate, the human and the machine as he moves "Au-delà de la peinture". One of the most emblematic works from the time, *Leimbereitung aus Knochen (La préparation de la colle d'os)* (1921) sketches the female body in a position of passivity, forcing it into a straightjacket of apparatuses that supersede its autonomous functioning while offering it to an invasive gaze of sexual fantasy. The collage thereby found its counterpart in *Die Anatomie der Braut (Anatomie jeune mariée)* (1921) where the notion of the cyborg eerily blends female beauty with the aesthetics of the machine.

Against this backdrop, the paper intends to unearth the semantics of (wo)man-machine as a productive theme for the Surrealists' research into notions of the body and eroticism.

Le site André Breton : Internationale surréaliste en ligne ?

Chair : Constance Krebs

« (...) Poets exploding like bombs » (W. H. Auden, Spain)

Créé en 2005 à la suite de la vente de la collection du 42 rue Fontaine, le site Atelier André Breton met à la disposition du public les archives de l'auteur du Manifeste et recense les personnes présentes dans sa collection (auteurs, personnes citées, correspondants, peintres, etc.). Il constitue ainsi une porte d'entrée vers l'histoire et l'internationalisation du mouvement jusqu'en 1966, date de la mort de Breton. On étudiera cette ouverture polymorphe du surréalisme historique par divers canaux et outils numériques, auxquels correspondront différentes zones géographiques, en entrecroisant trois ordres de réflexion : carte mentale du surréalisme, édition et mise à disposition numérique de ses archives, et, dans une moindre mesure, l'évolution de son message politique dans un contexte multinational.

Ainsi, la présence de l'actualité politique internationale sera étudiée au prisme de la transcription annotée et enrichie de La Révolution surréaliste. D'autre part, en dépit d'une supposée absence du surréalisme en Espagne, les noms de personnes permettent de voir une présence discrète mais décisive. Enfin, les brouillons, la correspondance et la bibliothèque d'André Breton montrent une fascination pour l'Angleterre, qui débouche sur une collaboration limitée, en dépit de deux expositions internationales, ce dont l'absence de traduction anglaise de L'Art magique avant 2024 témoigne au plus haut.

Constance Krebs, Atelier André Breton (FR)

Le surréalisme en Grande-Bretagne : un apax ?

Il apparaît que le surréalisme est un mouvement d'emblée international, qui était en 2009 peu ou mal connu des jeunes chercheurs, des lycéens et des étudiants. Il s'agissait par conséquent d'en mieux diffuser les sources, en les reliant. Mais que le chemin fut long vers sa traduction en anglais... Y a-t-il des raisons historiques à cela ?

D'après la correspondance de Mesens, les essais du groupe surréaliste en Angleterre pour diffuser les idées surréalistes au Royaume Uni se révèlent souvent infructueux. Seulement 46 occurrences du mot « Angleterre » sur le site www.andrebretton.fr en

trente ans de relations. Cela signifie-t-il que Breton, malgré son goût pour le roman gothique, et pour l'humour noir auquel il a consacré son *Anthologie*, ne sera pas influent en Grande-Bretagne ?

On trouve sur le site des documents sur deux expositions présentées en 1936 et en 1937 à Londres et tous les numéros du *London Bulletin* de Mesens qui, d'avril 1938 à juin 1940, tente de relier en sommaire le surréalisme belge, français au surréalisme anglais et irlandais. Documents pour lesquels nous avons mis en ligne des événements qui met en évidence les liens entre les objets et les archives liés à ces expositions, ainsi que la carte qui montre l'adresse de la galerie dans Londres et qui la relie à une chronologie. Des dissidences apparaissent en effet, et le groupe surréaliste en Angleterre est clairement réaffirmé en 1947 avant l'exposition chez Maeght, son manuscrit français sera relié à la page « Grande-Bretagne » des Surréalistes de tous les pays du site *Mélusine Surréalisme* (lien provisoire) désormais propulsé par l'association Atelier André Breton avec Henri Béhar et l'APRÈS.

Malgré Brunius qui, après une conférence sur Breton tente de convertir les surréalistes français au Goon Show (sans imaginer leur inappétence pour les langues étrangères), malgré Gascoyne qui traduit Péret et Breton vers l'anglais, il semble que surréalisme ne rime pas *absolument* avec *nonsense*, et cela jusqu'à *L'Art magique* qui ne fonctionne qu'en apax dans le surréalisme britannique puisqu'il n'est traduit en anglais pour la première fois qu'en... 2024.

Antoine Poisson, Université Paris 3 Sorbonne Nouvelle (FR)

«Comme un vol de gerfauts hors du charnier natal» : *La Révolution surréaliste*, une internationale politique

L'édition en ligne de *La Révolution surréaliste* sur le site de l'Association André Breton permet d'aborder une réflexion sur la dimension politique du groupe entre 1924 et 1929 ; loin de cantonner leurs attaques au territoire hexagonal, les surréalistes collectionnent et commentent, avec une ironie mordante, les faits politiques d'un monde occidental instable et au bord de l'implosion. Dans *Littérature*, les futurs surréalistes évoquaient l'actualité comme un « nœud burlesque à notre mouchoir ». Mais, trois ans plus tard, les agitations révolutionnaires à l'Est, les exactions de l'Empire colonial, le bellicisme cocardier, s'insèrent dans une « carte mentale » révolutionnaire, dont le pôle majeur part de l'URSS, traverse l'Asie, les Balkans, le Maghreb, l'Amérique, pour aboutir rue de Grenelle. Le désir d'étendre la « révolte de l'esprit » se traduit par une progressive prise en compte de l'actualité internationale comme reflet de cette agitation métaphysique : en s'appuyant sur l'abondante bibliographie consacrée aux tracts et au rapprochement avec le P.C., on étudiera à cette aune outre les revues de la presse « assez bien, mais très scandaleuse[s] » d'Éluard et de Péret (Éluard, lettre à Breton, 27 août 1925) et leur actualité, diverses illustrations et déclarations antipatriotiques (« La mort du lieutenant Condamine de

La Tour », par Péret ; « Description d'une révolte prochaine », par Desnos ; « Police, Haut les mains ! », de Marcel Fourier) comme la conclusion d'un désir d'extension internationale du surréalisme, qui aboutira, en toute logique, au *Second Manifeste* et au souhait d'un « beau journal enflammé » que Breton « aimerait tenir entre [ses] mains »

Andrea Martinez-Chauvin, Sorbonne Université (FR)

« Cette herbe dentelée, faite de mille liens invisibles » : un maillage espagnol du surréalisme

Si l'existence d'un « surréalisme espagnol », à partir de 1924, a souvent été accaparée dans la critique par un débat nationaliste, les échanges littéraires et artistiques entre la France et l'Espagne ne sont pas à prouver. Pourtant, alors que les contacts de Breton avec l'Amérique latine sont immortalisés dans de nombreuses photographies, le rapport à la péninsule semble plus diffus, figé par la dictature de Primo de Rivera (1923-1930), puis de Franco (1939-1975).

Nous nous proposons d'analyser comment s'articulent ces échanges aux arêtes multiples entre 1924 et 1966, grâce aux éléments parfois inédits que le site de l'Association André Breton permet de documenter. La rencontre ratée est-elle vraiment le fruit d'un épais silence ? Le site permet au contraire d'appréhender plus finement les contacts : lettres échangées ou demeurées sans suite, envois de livres, photographies, manuscrits de conférences.

Ainsi, la naissance du surréalisme donne lieu à des initiatives isolées d'auteurs et directeurs de revues s'adressant à Breton. Après Prague, en 1935, celui-ci se rend avec Péret aux Canaries, où se joue une véritable rencontre autour de l'exposition et de la revue *Gaceta de Arte*, qui traduit des poèmes de Breton, Aragon, Éluard, Péret. Les affinités et collaborations artistiques sont alors nombreuses à se nouer avec des artistes espagnols (Dalí, Domínguez, Bores, Granell, Mallo...). Lorsque la guerre civile éclate et disperse bon nombre d'Espagnols vers l'exil, Breton garde un lien privilégié avec Miró. Artiste majeur dès la première heure pour la formulation d'un art surréaliste, celui-ci sollicite Breton pour l'écriture de proses parallèles à ses *Constellations* : prolongeant l'amitié malgré la distance, le projet aboutit en 1959, et permet à Breton de retracer l'inflexion du surréalisme d'après-guerre.

Zootopies

Chair : Vera Bornkessel

« Les bêtes deviennent si nombreuses, que je me sens enserré, étouffé, étranglé et que des êtres vermiculaires me frôlent le visage, que des pattes d'insectes s'insinuent sous mes vêtements, que la nature m'envahit. » Louis Aragon imagine dans le passage du Cosmorama la transformation merveilleuse des étalages de marchandises en une faune luxuriante et dévorante. Les animaux fascinent l'imaginaire surréaliste au cœur d'une urbanité moderne qui, au cours des décennies précédentes, a repoussé l'animalité hors de la sphère visuelle quotidienne, dans des lieux qui lui sont spécifiquement réservés. Il n'est donc pas étonnant que les surréalistes à Paris se rendent à l'abattoir, à l'aquarium ou au zoo et se penchent sur ces lieux particuliers de l'animalité dans leurs œuvres.

Quelles conclusions peut-on en tirer sur les intentions de l'engagement artistique ? Quelles stratégies d'appropriation les surréalistes développent-ils pour intégrer les animaux dans leur langage pictural afin de les ancrer dans leur mise en scène artistique ou leur positionnement politique ?

Le panel se propose d'explorer ces lieux et aborde, dans le contexte méthodologique des Human Animal Studies et des Environmental Studies, les questions de la relation entre les animaux et les hommes ainsi que de leurs interactions et rencontres.

Le spectre traité dans les contributions va de la psychanalyse et de l'ethnographie, de la mythologie et de l'histoire de la ville et de l'architecture de Paris en passant par la théorie de l'évolution, la biologie moderne et l'écologie jusqu'à l'histoire des zoos et aux Exhibition Studies.

Julia Drost, Centre allemand d'histoire de l'art, Paris (FR)

L'homme, l'animal, la mort. L'abattoir

Les abattoirs font partie de la ville moderne et industrialisée. Leur histoire raconte le devenir de la modernité, annonce les besoins de la société de masse naissante dans les grandes villes et les défis idéologiques, culturels, moraux et éthiques qui en découlent. L'étude de Christian Zervos sur l'architecture moderne des abattoirs de Tony Garnier à Lyon en 1928 dans les *Cahiers d'art* et l'article de Georges Bataille sur les Abattoirs de la Villette à Paris dans les *Documents* (1929) constituent le point de départ de ma recherche, qui vise à interroger les abattoirs sur leurs aspects environnementaux et leur pertinence dans le sens des Environmental Humanities en

tant qu'objet d'une approche d'interprétation plus qu'humaine. La discussion porte sur la relation entre l'homme et l'animal en ce qui concerne la mort et la violence dans le monde capitaliste. L'exemple des abattoirs de Paris et de Lyon permet de montrer que l'abattoir ne problématise pas seulement la lutte entre tradition et modernité, artisanat et mécanisation, individualité et anonymat. Il représente en outre un débat social, écologique et économique, biopolitique et culturel sur la position de l'homme et de l'animal ainsi que de l'homme et de l'environnement, et inclut dans sa négociation artistique au sein du surréalisme une réflexion empreinte de philosophie et d'ethnographie sur les questions de la mort, du sacrifice et du mythe ainsi qu'une vision globale de la vie.

Christina Heflin, Centre allemand d'histoire de l'art, Paris (FR)

Eileen Agar and the Muséum d'histoire naturelle

British Surrealist Eileen Agar briefly moved from London to Paris in 1928. She recalled in her memoir that she frequently visited the Museum of Natural History where she connected with the “prehistoric creatures displayed there, learning about the complexity of animal structures and sensing the links which can be established with the remotest past of humanity, a fascination which was to re-emerge in her collages of the 1930s and even later” (84).²⁰ This denotes Agar's engagement with the natural world, described in the evolutionary link between humans and animals. This is reinforced by a diary entry from her time in Paris which states, “I must realize that I have to start from the very beginning. The earliest forms of Nature to a painter are studies in pure abstract design. I must go back to these forms and create design out of what the scientist tells us.”²¹ This paper traces Agar's work through the lens of natural history and prehistory as presented by the natural history museum, which was founded in 1793 in part by Jean-Baptiste Lamarck, professor of zoology and a pre-Darwinian proponent of biological evolution. Agar's sojourn coincided with the 1928 opening of a satellite maritime research laboratory in Brittany, connecting to a recent trend in neo-Lamarckianism. The prominence of animals, especially marine specimens as well as the occasional inclusion of bones and fossils in her works demonstrates the influence this institution would go on to have on her artistic output.

20 Michel Remy, *Eileen Agar: Dreaming Oneself Awake*, Reaktion Books (2017), 24.

21 Ibid.

Alex Zivkovic, Université de Columbia (USA)

« Salvador Dalí's Animated Animals »

Snails crawl over a mannequin. Frogs leap out of a dinner plate. A rhino roams in Paris. These are just three examples of animal collaborators in the artwork of Salvador Dalí from the late-1930s into the 1950s.

Living creatures enhance the uncanniness of Dalí's art. The snails emphasize that the mannequin is dead; the frogs look like dinner until they escape. By bringing real animals into his art, Dalí brings in liveliness, unpredictability, and chance into art-making—a proto-ecological form of collaboration with nature that precedes later environmental and performance artists of the 1960s and 70s. Dalí had hoped to make his art more alive, saying that his Dream of Venus pavilion was going to be like his paintings, but now “animated.” In fact, in addition to mermaid performers, he had hoped to exhibit a live seal as well. We might call these creatures Dalí's “animated animals,” who make his installation and performance art projects alive and even wild. What surreal effects do animals bring that painting or sculpture could not on their own?

Furthermore, these projects reveal an interest in animal architectures. How are animals housed in modern societies? His performance with the rhinoceros took place in the Vincennes Zoo and the Dream of Venus pavilion featured a full-scale aquarium. That pavilion was built in collaboration with Ian Woodner-Silverman, who had worked on the renovation of the Central Park Zoo in 1938, including its new seal display. How might the histories of zoos influence the history of Dalí's surrealism?

Vera Bornkessel, Université de Leipzig (DE)

Les bêtes à Vincennes: la création du parc zoologique de Paris et «l'autre animal»

Une girafe tombe de la fenêtre, dans un salon de coiffure, le séchoir mécanique se transforme en python alors que des kangourous et des singes se défoulent dans l'Opéra Garnier.

Dans sa ville natale, le surréalisme rend possible de merveilleuses rencontres avec les animaux. Pourtant, dans un contexte urbain, on ne peut faire face à la bête sauvage nulle part ailleurs qu'au zoo. Lorsque le premier parc animalier moderne ouvre ses portes à Paris en 1931 dans le cadre de l'Exposition coloniale internationale, les surréalistes réagissent de multiples façons à ce dispositif exotisant.

De quels médias se servent-ils et dans quelle mesure transforment-ils les images du grand public en leur propre langage subversif ? À quel point le bestiaire surréaliste fait-il référence au discours contemporain des sciences ? Et notamment à la biologie des parcs animaliers, une discipline qui s'est développée au même moment. L'interrogation du geste colonial, de l'emprisonnement et du désir peut-elle être comprise comme politique ?

Zootopies

À travers des œuvres reflétant la représentation de l'animal comme « l'autre », la conférence vise à montrer comment la confrontation directe au zoo influence l'approche artistique envers l'animalité. Le discours surréaliste évolue avec l'histoire du parc zoologique de Paris : un lieu de soumission et d'apprivoisement du sauvage qui se transforme en l'image d'une arche au service d'une faune menacée. La réflexion autour du zoo nous relève des aspects clés sur la propre identité du groupe surréaliste et sa réinvention de l'animal.

Approaches to Surrealism in Spanish American Poetry

Chair : Melanie Nicholson

It is a well-established fact that surrealism first took shape in Latin American literary circles in the late 1920s, and that by the 1950s and 1960s it had become a vital—if controversial—presence in Buenos Aires, Santiago de Chile, Mexico City, and other urban centers. But less is known about poetic surrealism in Latin America in the second half of the twentieth century and the first decades of the twenty-first. In highly idiosyncratic ways, younger writers not directly affiliated with the original movement have found inspiration in surrealism's promise of cultural and linguistic revolution. At times, this has meant tying their poetic practices directly to political resistance; at other times, their work has been linked to surrealist ethnography. Most often, however, they have found in surrealism a new language for the inner life—a life invariably at odds with its circumstances. This panel explores the work of poets from Argentina (Silvia Guiard), Chile (Rodrigo Verdugo), Mexico (José Vicente Anaya), and Peru (Blanca Varela and Lena Retamoso) in the period extending from the 1950s to the present day. We find that at a great geographical and temporal distance from its Parisian origins, this transculturated surrealism still champions the values of revolution and revelation, of liberated language, and of the power of the oneiric image.

Lena Retamoso Urbano, Bennington College (USA)

Blanca Varela: trazos de elementos surrealistas sinuosos

En el prólogo que acompaña *Ese puerto existe* (1959), primer poemario de Blanca Varela, Octavio Paz enmarca la voz poética de la poeta peruana como la de “un poeta surrealista, si por ello se entiende no una escuela, una ‘manera’ o una academia sino una estirpe espiritual [...] Apenas he escrito la última frase, siento su inexactitud”. Más de cuatro décadas pasaron y en una entrevista a Blanca Varela del 2001, al recordar su estancia en París, ella expresa lo siguiente: “[...] conviví muy de cerca con los existencialistas y arraigaron en mí el dolor de existir y el compromiso con la vida. Con los surrealistas comparto sólo su rebeldía y su afán de libertad”. Teniendo como marco referencial estas dos citas y las palabras o frases claves que estas encierran: “estirpe espiritual”, “rebeldía”, y “afán de libertad”, este ensayo ofrece un

análisis estilístico de una selección de poemas de sus dos poemarios iniciales y del último: *Ese puerto existe* (1959), *Luz de día* (1963) y *Falso teclado* (2001), enfocado en los elementos surrealistas sinuosos que los conforman. Y por “sinuoso” entendemos todo tipo de atmósfera, matiz, ritmo, tiempo, metáfora, escritura automática o libre asociación de ideas que colindan de modo especular, a sintótico y rebelde con el imperativo Bretoniano de “la belleza será convulsa o no será” sin entregarse completamente al mar tempestuoso de la corriente surrealista de la década del veinte. Al poner en diálogo a estos tres poemarios desde un lente surrealista algo descentrado esperamos resaltar el impacto transversal que ha dejado (y sigue dejando) la semilla primigenia del ímpetu surrealista, no solo en diversos autores sino (e igual de relevante) en futuros lectores.

Melanie Nicholson, Bard College (USA)

Latin American Surrealism Revisited: A Look at Younger Poets from Argentina, Chile and Peru

Anxious to establish a distance from what they saw as European cultural hegemony, Latin American poets in the first decades of the twentieth century often denied direct affiliation with the surrealist movement. Later generations of poets, less affected by such “anxiety of influence,” have found innovative ways to incorporate surrealist values into their work. This paper offers a brief glance into three poets still active today whose work evinces links to surrealism. During the Argentine military dictatorship of the late 1970s and early 1980s, Silvia Guiard co-founded a surrealist group known as Grupo Surrealista Argentino, whose practices constituted a poetic resistance to the political repression of the era; well into the 1990s, the group maintained contact with surrealists in the United States, Western Europe, and the Czech Republic. In her 1992 volume *Quebrada*, Guiard practices a kind of surrealist ethnography, suffused with images born of an anguished individual psyche. In his 2017 volume *Anuncio*, Chile’s Rodrigo Verdugo, originally a member of the surrealist group Derrame and still a vocal defender of surrealism, creates a hermetic-surrealist language that recuperates the tradition of the *vates* or poet-seer. Finally, I consider the most recent volume of the Peruvian poet Lena Retamoso, in whose work a poetics of the dream blends interior and exterior landscapes. Drawing inspiration from her surrealist forebears such as César Moro and Blanca Varela, Retamoso creates a proliferation of images that reflects substance and light, only to dissolve into a space of shadow and enigma. Taken together, these three poets signal possible directions for a continuing regeneration of surrealist literary aesthetics in Latin America.

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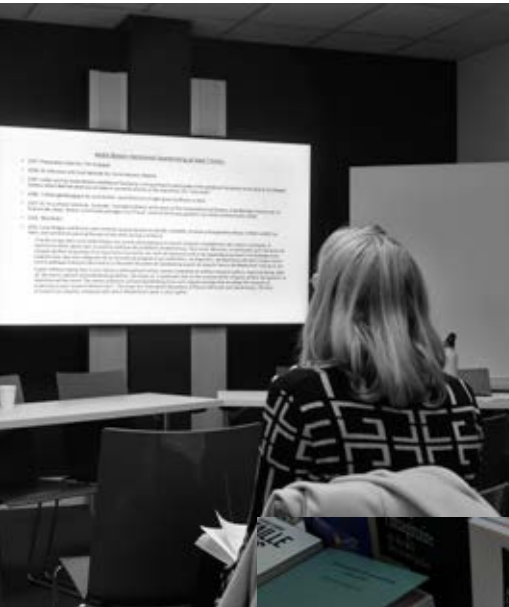


Besson, "Desert de Raï", 1960, print after original negative, no. 26.874. © succession Denise Besson/AG2 Images, collection Eric Le Roy



Besson, "Robert Bresson, les surréalistes au désert de Raï", 1960, print after original negative, no. 20.828. © Fonds Denise Besson/AG2 Images, collection Eric Le Roy























Pablo Picasso, Bull's Head, 1942
The Minotaur Dress













