

AMERICAN UNIVERSITY OF PARIS 6 RUE DU COLONEL COMBES 75007 PARIS

28

29

30

OCTOBER

2024

SURREALISM'S

PARIS 2024

INTERNATIONAL
SOCIETY FOR THE
STUDY OF
SURREALISM



Organizers

Julia Drost
Centre allemand d'histoire de l'art
(DFK Paris)

Fabrice Flahutez
Université Jean Monnet Saint-Étienne
(UJM-ECLA), IUF

Olivier Penot-Lacassagne
Université Sorbonne Nouvelle
(Thalim)

Iveta Slavkova
American University of Paris
(AUP)

ISS



ISS INTERNATIONAL
SOCIETY FOR THE STUDY OF
SURREALISM

Paris ISSS 24 Selection Committee

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D'HISTOIRE DE L'ART
PARIS



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JEAN MONNET**
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institut
universitaire
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ECLLA
Études du Contemporain
en Littératures, Langues, Arts
Unité de Recherche



Welcome to Surrealisms 2024!

Surréalismes Paris 2024 est la sixième édition de la Société Internationale des Etudes sur le Surréalisme (ISSS), dont le but est de faciliter les échanges interdisciplinaires et inter-régionaux en organisant des événements (colloques, forums, expositions, publications) sur le surréalisme.

L'ISSS promeut l'étude du surréalisme dans toutes ses acceptions et dimensions et présente les nouvelles approches de ses expressions artistiques, littéraires, ou autres.

Les congrès de l'ISSS contribuent à créer un réseau international de chercheurs, artistes, écrivains de tous les continents œuvrant dans le champ.

Surrealisms Paris 2024 is the sixth conference of the International Society for the Study of Surrealism (ISSS) which aims to facilitate interdisciplinary and inter-regional exchanges on surrealism through various events (symposia, forums, exhibitions), and publications.

The ISSS promotes the study of surrealism in all its meanings and dimensions, and presents new approaches to its artistic, literary and other expressions.

The ISSS congress contributes to the creation of an international network of researchers, artists and writers from all continents working in the field.

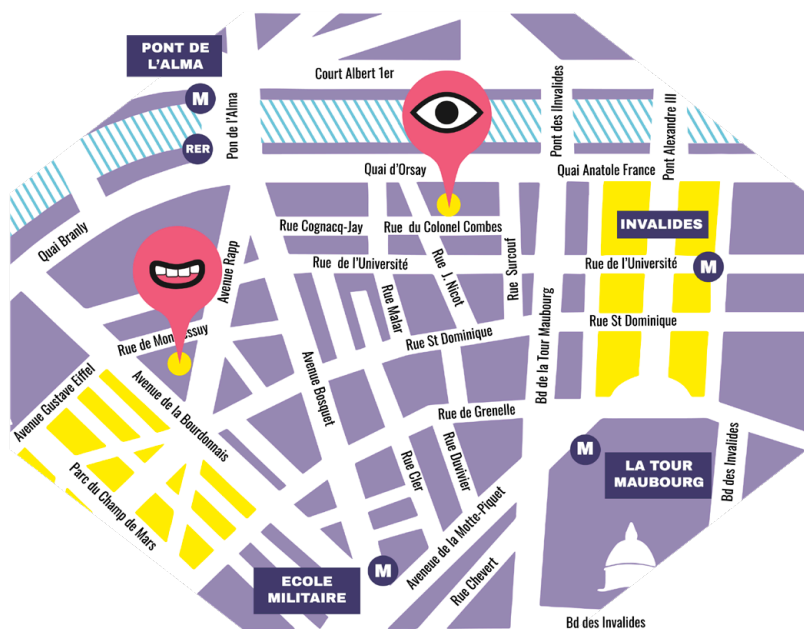
LOCATIONS

at American University of Paris



6 rue du Colonel Combes
75007 PARIS

9 bis rue de Monttessuy
75007 PARIS



The room numbers are coded for the three campus buildings we will use:



C is for Combes

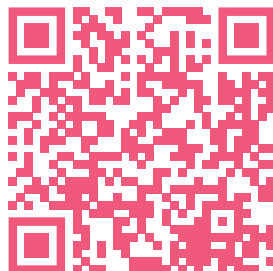


Q for Quai d'Orsay - entrance for both 6, rue du Colonel Combes



M is for the Center for the Arts Monttessuy - 9bis rue de Monttessuy

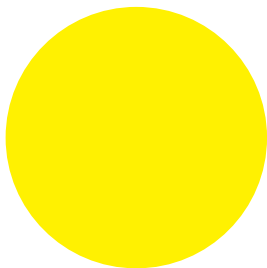
They are all situated in the 7th arrondissement.



LUNDI MONDAY

28

OCTOBRE
OCTOBER



9H

Registration and coffee
Combes lobby and the Amex

9H30-11H

ROOM 1 C 102



**Via Dalí: Surrealism's
internationalization by way of
Salvador Dalí**
Chair : AnnMarie Perl

Lewis Kachur, University of New Jersey (USA),
Manhattan Dalí: 1939

AnnMarie Perl, Princeton University (USA),
«Like a meteor»: **Salvador Dalí
in Postwar Paris**

Elliott King, Washington and Lee University (USA),
**Dalí's Italian Campaign:
Mysticism, Hiparxiologi, and
the Divina Commedia**

Haim Finkelstein, University of the Negev (ISR),
**Looking again at Dalí's late
graphic work, 1967-1975**

ROOM 2 C 103



**L'art de risquer :
une démarche surréaliste?**
Chair : Franca Bruera

Franca Bruera et Lorenza Valsania, Université
de Turin (IT),

«Par la force de cette fatale
inertie».

**La valeur du risque dans
«Victor ou les enfants au
pouvoir» de Roger Vitrac**

Valeria Marino, Université de Turin (IT),

«Le Parthénon le prouve :
l'art est une poudrière» : **penser
le risque avec Nicolas Calas**

Franca Franchi, Université de Bergame (IT),

**Documents: le risque
del'hétérogénéité et de
l'hybridation en tant que source
de la créativité**

ROOM 3 C 104



Cinéma
Chair : Kate Conley

Tom Brami, University of Wisconsin-Madison
(USA),

**Jan Švankmajer's Surrealist
Landscapes and Narrative
Space**

Jiacheng Du, University of Southampton (UK),
**Renegotiating Psychoanalysis:
Alternative Oedipus Complex in
Japanese Surrealist Film**

Arnaud Maillet, Sorbonne Université (FR),
**Quand y a-t-il surréalisme dans
le film d'animation? Une histoire**

Sally Shafto, Framingham State University (USA),
**Mapping the Surrealist Ties of
Filmmaker Robert Bresson**

ROOM 4 Q 801 

Global Afro-Surrealism Chair : Kathy Lou Schultz

Tiffany Barber, University of California (USA),
**Black Femme Surrealisms for
the New Millennium**

David Grundy, Freie Universität Berlin (DE),
«Jazz is my religion, and
surrealism is my point of view» :
Ted Joans and Jayne Cortez

Grégory Pierrot, University of Connecticut at
Stamford (USA),

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

Kathy Lou Schultz, University of Memphis (USA),
**Slipping language, gender,
nation: Joyce Mansour's binary
explosions**

ROOM 5 Q A 101 

L'Allemagne et le surréalisme Chair : Sigrid Ruby

Sigrid Ruby, Justus-Liebig-Universität Gießen (DE),
Surrealism and/in Exile.

German Émigré Artists in the UK

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***

Eleanor Moseman, Colorado State University
(USA),

**Why Worpswede? Surrealism
& Transformation in Post-war
Germany**

ROOM 6 Q 604 

Discrepant Analogy 1: Transpositions of Surrealism Chair : Barrett Watten

Abigail Lang, Université Paris Cité (FR),

From «Mantis» to Found

**Objects: Louis Zukofsky's sky's
Surrealist Musings**

Barrett Watten, Wayne State University (USA),

Oneiric Platforms: From *Les*

***Vases communicants* to
Language Writing and Beyond**

Gail Scott (CAN),

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

Culture at 76

Coffee break

Combes lobby and Monttessuy lobby

11H30 – 13H00

ROOM 1 C 102 

Féminismes Chair : Brianna Mullin

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

**En France, les féministes des
années 1970 étaient aussi
surréalistes**

Bridget Hardiman, University of St. Andrews (UK),

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

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

**Mary Low «femme surréaliste
entre toutes»**

ROOM 2 C 103 

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

Chair : Caterina Caputo

Caterina Caputo, IUAV University of Venice (IT),

« *La trahison des images* » :

Filiberto Menna and Surrealism

Carlotta Castellani, University of Urbino Carlo Bo
(IT),

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

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

**Giulio Carlo Argan et le
surréalisme: une approche pas
évidente**

ROOM 3 C 104 

**Surrealism and Transnational
Animation After 1945**

Chair : Marie Arleth Skov

Ann Reynolds, University of Texas at Austin
(USA),

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

Marie Arleth Skov, ARoS Art Museum (DK),

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

Judith Noble, Plymouth College of Art (UK),

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

ROOM 4 Q 801 

**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**

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**

Asuza Omura, Yamanashi Prefectural University
(JP),

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

Jelena Stojković, Oxford Brookes University (UK),

**Building Portals: Shibusawa
Tatsuhiko and Surrealist Books
in Japan**

ROOM 5 Q A 101 

**Surréalisme et Allemagne :
Publications**

Chair : Julia Drost

Christian Driesen, Design Hochschule Darmstadt,
(DE)

**Demi-surréalisme Le rapport
entre l'écriture et l'image dans
*La Révolution surréaliste***

Lydia Schmuck, TU Dortmund (DE),

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

Jean Tain, École Normale Supérieure de Lyon (FR),

**Une Enfance berlinoise
surréaliste?**

**La Chronique berlinoise et
l'essai sur le Surréalisme de
Walter Benjamin**

ROOM 6 Q 604 

**Georges Bataille
Chair : Jason Earle**

Mark Burde, University of Michigan (USA),
**Le cas des fatrasies du Moyen
Age : Surréalisme, Oulipo et
l'attrait de l'irrationnel**

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**

Michał Sobański, École du Louvre (FR),
**Une sexualité acéphale:
Le dionysiaque et la critique
du fascisme dans l'œuvre de
Georges Bataille**

ROOM M 013 

**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**

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

**The Body as Site of Disruptive
Invention**

Kirsten Strom, Grand Valley State University (US),
The Surrealist Spring Line

ROOM M 017 

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**

ROOM M L04 

**Still Surreal: Glimpses of the
Contemporary Omnipotence
of Dream State
Chair : Lena Urbano
Retamoso**

Jabri Dionisio de La Rosa, Queens College
(USA),

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

Lena Retamoso Urbano, Bennington College
(USA),

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

James Shay III, independent artist (USA),

**Presentation Abstract:
Ancestors of the Right Rhythm
Speak**

Lunch Break

Lunch served at the Amex

13H45 – 14H30

ROOM 4 Q 801 

ISSS Grad Students Meeting

14H30 – 16H00

ROOM 1 C 102 

Rediscovering the Biomorphic Surrealism of Martin Barooshian
Chair : Rebecca Alvin

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

Martin Barooshian:
A Work-in-Progress Screening

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

(Trans)Historicizing Martin Barooshian

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

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

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

Interpretation Of The Bird Image In Martin Barooshian's Artworks

ROOM 2 C 103 

The Invisible Ray: illuminating contemporary Australian surrealism
Chair : Victoria Carruthers and Jaime Tsai

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

ROOM 3 C 104 

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

Marie Sarre, 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

ROOM 4 Q 801 

Surrealism's Feminine Geni(us)es
Chair : Rachel Silveri

Joyce S. Cheng, University of Oregon (USA),

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

Felicity Gee, University of Exeter (UK),

«Frozen Vertebrae»: Alice Rahon's Embodied Cosmos

Rachel Silveri, University of Florida (USA),
**Sapphic Surrealism: Queer
Time in Valentine Penrose's
*Dons des féminines***

Anna Watz, University of Uppsala (SWE),
**Thinking Beyond the One: Ithell
Colquhoun's Decalcomanias**

ROOM 5 Q A 101 

**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**

Mia X. Pérez, The Graduate Center, CUNY (USA),
**The Countries of My Being:
Borders of Self and Other in the
Poetry of Valentine Penrose**

Liudmyla Pradiivianna, Vinnytsia Mykhailo
Kotsiubynskyi State Pedagogical University (UKR),
**Intersemiotic Space of
Surrealist Poetry**

ROOM M013 

**Artist Session Performance/
Poetry
Chair : Iveta Slavkova**

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

My Andalucian Dog

Adrien Malcor, independent scholar,
L'œil surréaliste de Parker Tyler

ROOM M 017 

**Etrange/Etrangetés
Chair : Olivier Penot-
Lacassagne**

Allison Westerfield, University of Florida (US),
**Leonor Fini, The Sphinx, and
the Tarot**

Amalia Wojciechowski, Leigh Yawkey Woodson
Art Museum (US),

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

Dorota Biedrzycki, York University (CAN),
**Invading the dark: Legacies of
the Surrealist Fairy Tale**

ROOM M L04 

**Surrealism and the US
Chair : Samantha Kavky**

Isabel Mehl, Free University Berlin (DE),
Mme Realism revisits

Sir-Realism in 1980s New York

Brittany Jones, University of St. Andrews (UK),
**The «Work» of History:
Chicago Surrealism and
the Printing of an Activist
Historiography**

Gina Stamm, University of Alabama (USA),
***Arsenal* and Surrealist Ecology**

Coffee break

Combes lobby and Monttessuy lobby

16h30 – 18h00

ROOM 1 C 102 

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

Chair : Claire Howard

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

Bloodflames: Arshile Gorky, Isamu Noguchi, and Biomorphic Surrealism

James Housefield, 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) »

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

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

Fabienne Bonus, University of Cologne (DE),
The «rediscovery» of surrealism at the 59th Venice Biennale »

ROOM 2 C 103 

Exil, errance et nomadisme esthétique dans les œuvres des créatrices surréalistes
Chair : Brianna Mullin and Andrea Oberhuber

Célia Stara, Université P. Valéry Montpellier 3 (FR),
Esthétique de l'exil et poétique nomade chez R. Varo, L. Carrington et B.Tichenor

Doris Eibl, Université d'Innsbruck (AUT),
La matérialité de l'exil chez Leonora Carrington

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

Brianna Mullin, Université de Toronto (CAN),
Éros et exil dans *Mémoires d'une liseuse de draps* (1974) de Belen

ROOM 3 C 104 

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

Effie Rentzou, Princeton University (USA),

Pièces de résistance:

***La Main à plume*, Resistance, and Material Culture During the Occupation**

Olivier Penot-Lacassagne, Université Sorbonne Nouvelle (FR),

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

Jérôme Duwa, Ecole Estienne Paris (FR),

Démêlés : art, poésie et politique selon Benjamin Péret

ROOM 4 Q 801 

**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

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

Hanna Doroszuk, Museum of Warsaw (PL),
Exhibiting Surrealism in Warsaw

Ramutė Rachlevičiūtė, Visual Arts Academy, Vilnius (LIT),

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

ROOM 5 Q A 101 

Surrealist Preoccupations with the Pacific Northwest Coast

Chair : Sean Mooney

Colin Browne, (CAN),

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

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

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

Sean Mooney, Rock Foundation (USA),
Adelaide de Menil and Bill Reid
Michael Nicoll Yahgulanaas, invited artist

ROOM 6 Q 604 

**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

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

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

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) »

ROOM M 013 

**Perspectives actuelles sur le surréalisme
Chair : Jason Earle**

Mary-Ann Caws (en ligne), CUNY (USA),
Making Mortality Manifest

Jason Earle, Sarah Lawrence College (USA),
Surrealism and the Battle of the Two Police

Georges Sebbag, independant, Paris (FR),
L'espace-temps surréaliste

ROOM M 017



20h30

Circulation/Édition Chair : C. Francis Fisher

Giorgio Di Domenico, Scuola Normale Superiore
Pisa (IT),

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

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

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

Annalisa Lombardi, Università di Macerata (IT),

Lire Philippe Soupault en Italie

Arielle Marshall, University of Melbourne (AUS),

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

ROOM M L04



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**

Séance de cinéma

Jan Švankmajer,
Les conspirateurs du plaisir,
(Conspirators of Pleasure), 1996

**1h25 + Discussion avec
Bertrand Schmitt et
Fabrice Flahutez**

Limited number of participants, by
separate registration only

Espace Saint-Michel,

7 place Saint-Michel 75005 Paris. Métro Saint-

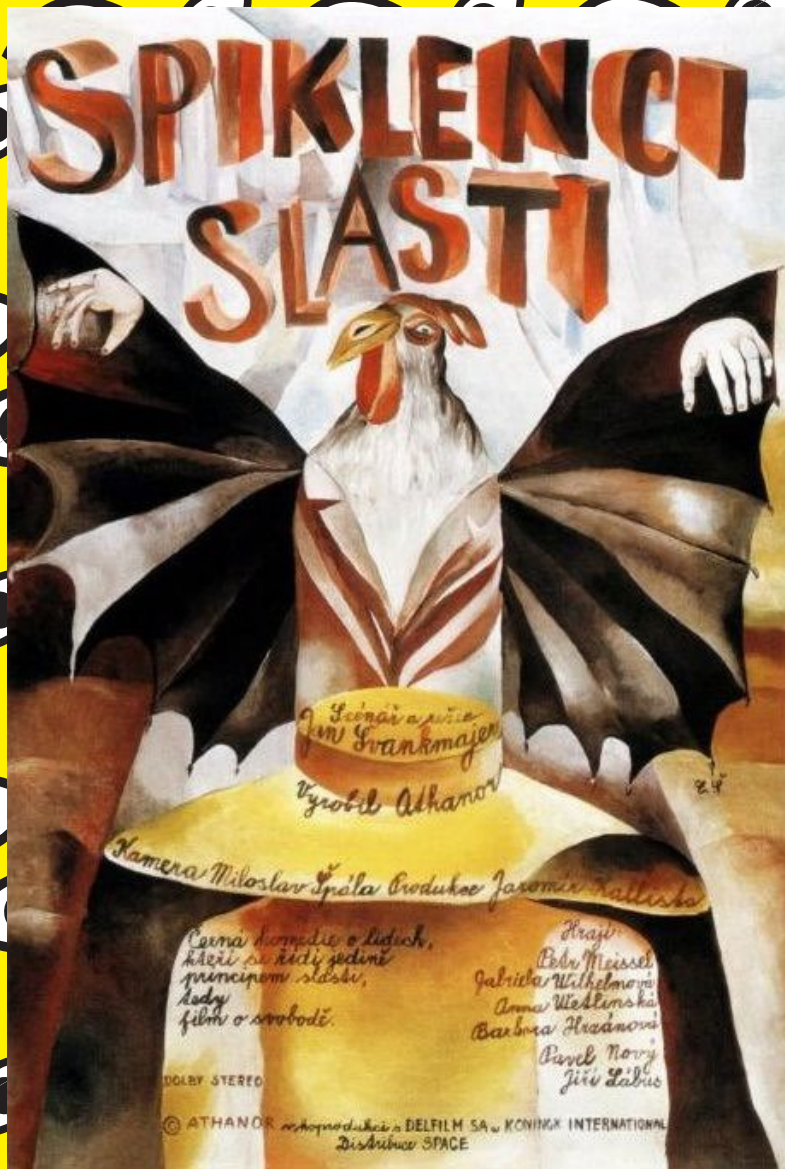
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Carlos Tello

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principem slasti,
lady
filmů o svobodě.

Hrají:
Bohřav Meissel
Gabriela Václavová
Anna Václavová
Barbora Hrzánová
Pavel Nový
Jiří Lábus

DOLBY STEREO

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Distribuce SPACE

MARDI TUESDAY

20

OCTOBRE
ER



9H

Registration and coffee
Combes lobby and the Amex

9H30 - 11H00

ROOM 1 C 102 

Discrepant Analogy 2.
Transpositions of Surrealism
Chair : Carla Harryman

Carla Harryman, Eastern Michigan University (USA),

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

Milena Arsich, Université Strasbourg, (FR),

The Collage of Verbal Materials, from Surrealism to Language Poets)

Miriam Ould Aroussi, Université Paris Cité, (FR)

Tan Lin Is Surrealist in Attention

ROOM 2 C 103 

L'exil à New York
Chair : Katia Sowels

Katia Sowels, Ecole Normale Supérieure, Paris (FR),

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

Jules Colmart, Ecole Normale Supérieure, Paris (FR),

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

Emily Wieder, University of Iowa (USA),

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

Jennifer Jäger, University of Giessen (DE),

Kay Sage's «Plan to assist French Artists»

ROOM 3 C 104 

International Monstrosities: Surrealism and Violence
Chair : Stephen Forcer

Stephen Forcer, University of Glasgow (UK),

Prophecies of Violence: Surrealism, Islamism, White Supremacism

Ramona Fotiade, University of Glasgow (UK),

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

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*

Olivier Salazar-Ferrer, University of Glasgow (UK),

Manina's Surrealist Dreamscapes Against Reality's Violence

ROOM 4 Q 801 

**Other Automatism:
Vernacular Practice and the
Outside**

Chair : Donna Roberts

University of Helsinki (FIN)

Jonathan P. Eburne, Penn State University
(USA),

Fini/Infini

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

**The Non-Dreamt Dreams of
Álvaro Barrios**

Elías Doria, Museo Nacional de Colombia (CO),

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

ROOM 5 Q A 101 

**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**

Anastasia Gladoshchuk, Université Grenoble
Alpes (FR),

**La révolution surréaliste à
l'épreuve de la Révolution
mexicaine**

Rohan Chetri, Texas Christian University (US),
**Chthonic Dialects: The Strain
of Surrealism in Postcolonial
Indian Anglophone Poetry**

Joy Priest, University of Pittsburgh (US),
**Black Surrealism: A Radical
Poetics of Ecological Relation
& Speculative Knowledges**

ROOM 6 Q 604 

**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**

Victoria Musvik, University of Oxford (UK),
**Performing Historical Affect:
A Forgotten Late Soviet
Nonconformist Photographer,
French Surrealism and
Gorbachev's Perestroika**

Monique Yaari, Penn State University (US),
**Entre deux langues: anatomie/
autonomie d'un parcours, le cas
d'Yvenez**

Jasmina Karabeg, University of British Columbia
(US),

**Testimonies of the Curious
Case of Belgrade Surrealism**

Coffee break

Combes lobby

11H30 – 13H

ROOM 1 C 102 

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

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

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

Alicia Kent, King's College London (UK),

**100 years of
the surrealist house**

Jacqueline Rattray, King's College London (UK),

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

Lorna Dillon, Edinburgh College of Art (UK),

**Embroidering the Bizarre: 100
Years of Surrealist Textile Art**

ROOM 2 C 104 

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)

ROOM 2 C 103 

Surrealist Networks, Unraveling Authorship Chair : Nicole Brigitte Grice

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

A Surrealist Document

Amy Lyford, Occidental College, Los Angeles
(USA),

**Chess, Collaboration, and
Social Networks in Surrealist
New York**

Shana Lutker, (USA),

Cooking in the Witch's Kitchen

ROOM 4 Q 801 

Surrealism Since 1966: Round Table Chair : Abigail Susik

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**

ROOM 5 Q A 101 

Anticolonial/Postcolonial 2 Chair : Tessel Bauduin

Lesley Thornton-Cronin, Humber College
Toronto (CAN)

Decolonizing Surrealism

Tessel Bauduin, University of Amsterdam (NL)

**Provenance Questions: Global
Southern artefacts in surrealist**

Rosen Murray, University of Manchester (UK),
**Surrealism's anti-colonial
impulse in wartime**

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

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

Lunch break

Lunch served at the Amex

14H15 - 15H45

Visite de l'exposition

SURRÉALISME

Musée national d'art
moderne, Centre Pompidou

Limited number of participants, by
separate registration only



Coffee break

Combes lobby

16H30 - 18h00

ROOM 1 C 102



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

Chair : William Schaefer

Durham University (UK),

Chinghsin Wu, Rutgers University, Camden
(USA),

**Chinese Surrealist Artists in
1930s Japan**

Elizabeth Emrich-Rougé, Cambridge University
(UK),

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

Lauren Walden, Birmingham City University (UK),

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

ROOM 2 C 103



**Phase, un mouvement
international(iste)
Chair : Richard Walter**

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

ROOM 3 C 104 

Max Ernst's Péripiéties
Chair : David Hopkins

Francesca Golia, Université Sorbonne Nouvelle (FR),

Max Ernst in Paris: Vicissitudes of Halos. Max Ernst's, *La Vierge corrigeant l'enfant Jésus devant trois témoins* André Breton, Paul Eluard et le peintre (1926)

David Hopkins, University of Glasgow (UK),

Max Ernst in New York: Cartoon Modernism

Samantha Kavky, Penn State University (USA),

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

Elizabeth Legge, University of Toronto (CAN),

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

ROOM 4 Q 801 

Axe Paris-Prague. Spécificités et continuité du surréalisme tchèque
Chair : Anna Pravdova

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

Mariana Orawcza Kunešová, Université de Hradec Králové (CZ°),

La Correspondance d'André Breton et des surréalistes tchèques

Bertrand Schmitt, (CZ),

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

Rosalyn Frances, Norwich University of the Arts (UK),

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

ROOM 5 Q A 101 

Surréalisme arabe
Chair : Jonathan P. Eburne

Lola Albessard, independant scolar,

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

Ioanna Kostopoulou, New York University (USA),
Arab Surrealism between Sufism and Pessimism

Lindsey Reynolds, Southern Methodist University (USA),

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

Anne Marie Butler, Kalamazoo College Michigan (USA),

Tracing Surrealist Histories in Tunisia

**Résistance et solubilité du
surréalisme à l'ère de la
diffusion infinie,
Chair : Emilie Frémond**

Damiano De Pieri, Université Sorbonne nouvelle
(FR),

**Arturo Schwarz et la relance du
surréalisme en Italie »**

Émilie Frémond, Université Sorbonne nouvelle
(FR),

**Avida Dollars & Sons. Les
nouveaux scénographes du
rêve**

Marie-Paule Berranger, Université Sorbonne
nouvelle (FR),

«Sortir du château».

Plasticité et point de rupture

Cocktail Dinner Party

in the Amex and Combes lobby

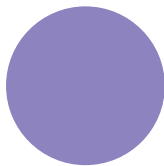
The American University of Paris



MERCREDI WEDNESDAY

30

OCTOBRE
OCTOBER



9H

Registration and coffee
Combes lobby, Amex and Monttessuy lobby

9H30-11H

ROOM 1 C 102 

**L'Internationale
Situationniste et les
surréalismes : une relecture
internationale**
Chair : **Gabriel Zacarias**

Vanessa Theodoropoulou, HICSA, l'ESAD
TALM-Angers (FR),

**Surréalisme et critique du
spectacle dans l'IS**

Gabriel Zacarias, Université de Campinas
(Brésil),

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

Mikkel Bolt Rasmussen, University of
Copenhagen (DNK),

**The Surrealism of the
Scandinavian Situationists**

François Coadou, ENSAD Limoges/EHIC (FR),

**Les surréalismes de Raoul
Vaneigem**

ROOM 2 C 103 

**Giovana (1934-2024),
le verbe au corps : voix, mots
et performance**
Chairs : **Anne Foucault and
Abigail Susik**

Anna Mandico, Université Paris Nanterre (FR),
**Automatisme et érotisme :
la production littéraire de
Giovana**

Abigail Susik, Willamette University (USA),
**Surrealist Visions of Androgyny
in La Carte absolue (1965)
: A Surrealist Performance
by Giovana and Jean-Michel
Goutier**

Anne Foucault, Centre Pompidou (FR),
**Déchaîner les lettres, décoller
la rétine : la production
plastique de Giovana**

ROOM 3 C 104 

**Surrealism as Social Critique
and Theory of Emancipation**
Chair : **Rose-Anne Gush**

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

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

Frida Sandström, University of Copenhagen (DK),
Culture and its Double.

**Surrealist social critique in
Post-War Italy**

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

**Surrealism and/as the History
and Afterlife of Enthusiasm**

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

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

ROOM 4 Q 801 

Surrealist Eco poetics through the lens of Women Artists
Chair : **Alyce Mahon**

Alyce Mahon, University of Cambridge (UK),

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

Verity Mackenzie, University of Cambridge (UK),

Eileen Agar's Non-Human Hybrids

Ciaran Hervás, University of Cambridge (UK),

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

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

Coexistence and Magic in Leonora Carrington's Maya Landscape

ROOM 5 Q A 101 

Caraïbes
Chair : **Maria Clara Bernal**

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

Le surréalisme caribéen et la naissance du réel merveilleux

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

Voices of Haiti: Maya Deren's Surrealist Soundtracks

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

Le collage surréaliste sous les tropiques

ROOM M L04 

Tropicalités/Actualités
Chair : **Susan Laxton**

Christina Konstantinou, University of Glasgow (UK),

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

Susan Laxton, University of California (USA),

Missed Encounter

Michiko Oki, University of Arts, London (UK),

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

ROOM M 013 

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

Adam Jolles, Florida State University (USA),

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

Justin Nelville Kaushall, Independent Scholar,

Mourning, Melancholia, and Trauma in The Magnetic Fields.

ROOM M 017



Manifestes Chair : Charlotte Servel

Miguel Escribano, Independent Scholar,
**The first surrealist manifesto &
the problem of mysticism**

Nicholas Hauck, Brock University (Canada),
**Primes d'yeux, a Six-month
Manifesto**

Charlotte Servel, Université de Grenoble Alpes
(FR),

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

Coffee Break

Combes lobby and Monttessuy lobby

11h30 – 13h00

ROOM 1 C 102



Mexique 1 Chair : Nadia Albaladejo García

Nadia Albaladejo García, University College Cork
(IR)

**Transcendant Threads:
Revitalizing Primitive Art and
Shamanism through the Works
of Remedios Varo and Eva
Sulzer in Mexico**

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

**Walking Mexico in Breton's
shoes**

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**

ROOM 2 C 103



Displacements of War, Surrealism in France and Native America Chair : Kate Conley

Kate Conley, William and Mary (USA),
Breton at a Crossroads in 1945

Sean Mooney, Rock Foundation (USA),
**Art by Osmosis: Indigenous Art
in Matta's House »**

Samantha Kavky, Penn State University (USA),
**Surrealism in France and Native
America : Max Ernst «Playing
Indian»**

ROOM 3 C 104



Surrealism in the Contemporary Art-Science Nexus Chair : William Lockett

Allyson Packer, Stevens Institute of Technology
(USA),

Time of the Broken Yolk

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

Speculative Folk Art

William Lockett, Stevens Institute of Technology
(USA),

**Liquid Intelligence for
Cybernetic Tchotchkes**

ROOM 4 Q 801

Totems Without Taboos: Surrealism and Sculpture Chair : Susan Power

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

Roberto Matta et la sculpture

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

Isabelle Waldberg

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

Agustín Cárdenas

Angelina Isaak, University of Hamburg (DE),

Alberto Giacometti

Reconsidered

ROOM 5 Q A 101 

Préhistoire et Antiquité Chair : Effie Rentzou

Marica Antonucci, The American University of Paris (FR),

**The Surreal Genealogies of
Pablo Echaurren**

Elke Seibert, Cultural Department of Canton Nidwalden (CH),

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

Victoria Ferentinou, University of Ioannina (GR),

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

ROOM M L04 

Chili/Chile Chair : Jonathan P. Eburne

Macarena Bravo Cox, Independent scholar and curator,

**Surrealismo in Chile 1970:
exposer sur et depuis le
surréalisme**

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

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

Lori Cole, New York University (USA),
Surrealist Experiments in Chile

ROOM M 013 

Artist Session Relectures Chair : Katia Sowels

Markus A. Castor, 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***

Agata Ida Kozuchowska, University of Kent (UK),
MANIFÆESTO

Marie-Pierre Bonniol, independent artist
Passage Hapax, Paris

ROOM M 017 

Péninsule ibérique Chair : Ane Lekuona

Ane Lekuona, Universidad del País Vasco (Spain),

**Los caminos surrealistas de Maria
Paz Jiménez**

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**

Rebecca Goldman, The European Graduate School (SWI),

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

Lunch Break

Lunch served at the Amex

13h45 – 14h30

ROOM Q 801



ISSS Annual Meeting

14h30 – 16H00

ROOM 1 C 102



**The Inceasing Cauldron
Rimmed with Pearls' : Ithell
Colquhoun and Surrealism
Chair : Tifaine Bachet**

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

Sharples, Emma Sharples, University of
Cambridge (UK),

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

Stephen Sunderland, University of Salford (UK),
**Outsider Prose: Ithell
Colquhoun and the Surrealist
Novel as Immersive Practice**

ROOM 2 C 103



**Surrealist Words and Images
in Portugal and Brazil:
Unraveling Artistic Realms
Chair : Krista Brune**

Tania Martuscelli, University of Colorado Boulder
(USA),

**Surrealism and Disability:
Fernando Lemos' spontaneous
work**

Krista Brune, Penn State University (USA),
**The Surrealist Collaborations
of Jorge de Lima and Murilo
Mendes**

Ana Isabel Santos, University of Colorado Boulder
(USA),

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

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

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

ROOM 3 C 104



**Mexique 2
Chair : Pierre Taminiaux**

Tatiana Marcel, CUNY (USA),

**Making Myths: The Writings of
Remedios Varo**

Francesca Renda, Universidad Autónoma de
Madrid (SP),

**Remedios Varo before Mexico:
Surrealism as *rêverie***

Pierre Taminiaux, Georgetown University
(Washington, USA),

**Visions mexicaines: un regard
surréaliste**

ROOM 4 Q 801 

Nature
Chair : Krzysztof Fijalkowski

Mari Komoto, Japan Women's University (JPN),
**Surréalisme et camouflage:
l'art écoutant les naturalistes**
Krzysztof Fijalkowski, Norwich University of the
Arts (UK),
**The Locomotive in the Forest:
Nature, Anticolonialism and
Surrealist Documentary**
Julia Curl, Princeton University (USA),
**Carcinized Beauty: The
Surreal Hand as an Agent of
Aquatic Will**

ROOM 5 QA 101 

Dali/Magritte : Images
Chair : Astrid Ruffa

José Gustavo Mori Estela, Universidad
Peruana de Ciencias (PE),
**La transposición del
mecanismo paranoico-crítico
de Salvador Dalí en el poema
«A vista perdida» de César
Moro**
Astrid Ruffa, Université de Lausanne (CH),
**France-Belgique-Espagne :
les apports de Dalí et Magritte
en 1929-1930**
Vincent Santamaria De Mingo, chercheur
indépendant,
**Les jeux de mots dans les
peintures de Salvador Dalí**

ROOM 6 Q 604 

Expositions 2
Chair : Alyce Mahon

Gabriel Bustilho Lamas, Federal University of
Rio de Janeiro (BRE),
**Is it Possible to Think of a New
Myth Today? Developments
from a Surrealist Exhibition**
Alejandra Garcia, Freie Universität Berlin (DE),
**The Making of Surrealist
Exhibitions in Latin America:
Papers and Testimonies**
Marietta Geiger, Humboldt University of Berlin
(DE),
**Fantastic Furniture - The
Opening of the Drouin Gallery in
Paris, 1939**

ROOM M 013 

Photography and cinema
Chair : Iveta Slavkova

Beth E. Wilson, SUNY New Paltz (USA),
**Solarization: The Primacy of
Photography over Thought**
Alessandra Ronetti, Université Paris 1 Panthéon-
Sorbonne (FR)
**Soirées surréalistes: aux
origines du *Bal blanc* de Man
Ray, 1930**
Julia Trojanowski, University of British Columbia
(USA),
**Surrealist Strategies in
American Avant-garde
Filmmaking**
Tom Mason, Newcastle University (UK),
**Ballets that are Dreams: United
States Surrealism and the
Hollywood Musical, 1930-1936**

ROOM M 017



International perspectives Chair : Andrea Kollnitz

Andrea Kollnitz, Stockholm University (SWE),

**Surrealism as other -
Perspectives on Surrealist
Artists in Sweden**

Dina Khazai, University of Strasbourg (FR),

**Spark of Surrealism in Persian
Literature**

Sólveig Guðmundsdóttir, University of Iceland
(ICLD),

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

Marianne Jakobi, Université Clermont Auvergne
(FR)

**L'Australie, un continent
fantôme pour le surréalisme ?**

ROOM M L04



Crossings and Encounters Chair : Claire Howard

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

**De Chirico's sojourn in North
America**

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

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

Joana Masó, Université de Barcelone (ES),

**Le cadavre exquis, une œuvre
collective?**

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

Aragon's Kantian Fantasy

Coffee break

Combes lobby

16h30 – 18h00

ROOM 1 C 102



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**

Sébastien Thon, Université Aix-Marseille (FR),

**Mots et Lumières :
le surréalisme et
la Génération de 27**

Christine Clara, Université Sorbonne Nouvelle
(FR),

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

ROOM 2 C 103



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**

Ovidiu Morar, University Suceava (RO),

**The Non-Oedipal Thought of
Gherasim Luca**

Sandrine Welte, Ca'Foscari University, Venice
(IT),

**The Anatomy of the Surrealist
Cyborg: Erotic Desire in a
Machinist Gown**

ROOM 3 C 104 

**Le site André Breton :
Internationale surréaliste
en ligne ?
Chair : Constance Krebs**

Constance Krebs, Atelier André Breton (FR),
**Le surréalisme en Grande-
Bretagne : un apax ?**

Antoine Poisson, Université Paris 3 Sorbonne
Nouvelle (FR)

«Comme un vol de gerfauts
hors du charnier natal» : *La
Révolution surréaliste, une
internationale politique*

Andrea Martinez-Chauvin, Sorbonne Université
(FR),

«Cette herbe dentelée, faite
de mille liens invisibles» :
un maillage espagnol du
surréalisme

ROOM 4 Q 801 

**Zootopies
Chair : Vera Bornkessel**

Julia Drost, Centre allemand d'histoire de l'art,
Paris (FR),

**L'homme, l'animal, la mort.
L'abattoir**

Christina Heflin, Centre allemand d'histoire de
l'art, Paris (FR),

**Eileen Agar and the Muséum
d'histoire naturelle**

Alex Zivkovic, Université de Columbia (USA),
« Salvador Dalí's Animated
Animals »

Vera Bornkessel, Université de Leipzig (DE),
**Les bêtes à Vincennes: la
création du parc zoologique de
Paris et «l'autre animal»**

ROOM 5 Q A 101 

**Approaches to Surrealism in
Spanish American Poetry
Chair : Melanie Nicholson**

Lena Retamoso Urbano, Bennington College
(USA),

**Blanca Varela: trazos de
elementos surrealistas sinuosos**

Melanie Nicholson, Bard College (USA),

**Latin American Surrealism
Revisited: A Look at Younger
Poets from Argentina, Chile and
Peru**

Elsa dos Santos, Université Paris Nanterre / Lille
Métropole, Musée d'art moderne, d'art
contemporain et d'art brut (FR),

**La dévoration sélective des
expériences surréalistes dans
le mouvement anthropophage**

ROOM 6 Q 604 

**Artist Session :
Sculptural Practices and
Montage
Chair : Fabrice Flahutez**

Jillian Conrad, University of Houston (USA),

**The Occulted Landscape:
Searching for source in
surrealist practice**

Emily Fitzell,

**Surrealist Stepping Stones - On
Ambulithic Resonance**

19h00

Promenade nocturne dans le Paris des surréalistes

A nocturnal stroll through the Surrealists' Paris

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

Lila Aissaoui, comédienne,

Jeanne Guinebretière, comédienne,

Marcel Bozonnet, comédien, ancien directeur de
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Aube Elléouët Breton a eu la générosité d'offrir un de ses collages afin qu'il puisse être vendu au bénéfice de l'ISSS Paris 2024 pour aider de jeunes chercheurs et chercheuses à venir à la conférence de Paris. Les personnes intéressées pour l'acheter doivent se rapprocher des organisateurs parisiens.

Aube Elléouët Breton generously offered one of her collages to be sold for the benefit of ISSS Paris 2024, in order to support young researchers to attend the conference in Paris. If you are interested please contact the Paris organizers.



Aube Ellouët Breton,
Les Argonautes II,
2006 Collage sur papier
(53,5 x 34,5cm)

Bibliographie

Aube Elleouet – Collages. Cat. exp. (14 décembre 2006 - 20 janvier 2007). Paris, Galerie 1900-2000, 2006.

Alan Glass, Carlos de Laborde Noguez, Aube Breton Elléouët, Marcel Fleiss. Isidro Hernandez Gutiérrez, « À propos d'Aube Elléouët Breton », *Aube Breton Elléouët Collages*, 2017.

COMBES GALLERY SURREALIST EXHIBITION 2024

Commissaire, curator : Stéphane Treilhou
(Assistant Professor, AUP)

Marie-Pierre Bonniol - Aube Breton - Jillian Conrad
- Marcus Castor - Delphine Debord - Emily Fitzell -
Katharine Fry - Agata Kozuchowska - Julia Lockheart
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studionokko@gmail.com

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