



CALL FOR PAPERS:

***International Journal of Surrealism* 5.1 (Spring 2028):**

Photography at the Service of Surrealism

Editors: Katharine Conley & Alyce Mahon

Submissions Due: 1 June 2027

Salvador Dalí asserted in 1929, "Nothing proves the truth of surrealism so much as photography." As a medium, photography ostensibly offered a scientific apparatus with which to frame the world yet for this avant-garde it was employed to reframe it. Evolving as a means of subversive expression alongside the movement's burgeoning activism, it was celebrated in the first page of *La Révolution surréaliste*, published in December 1924, just three months after the first "Manifesto of Surrealism." The cover features three documentary photographs by Man Ray and the first page was anchored by a large, untitled, unsigned black and white photograph, also by Man Ray, of a sewing machine wrapped in an old army blanket and string : a work he later titled *L'Énigme d'Isidore Ducasse*, in homage to one of surrealism's most famous precursors. The Preface that framed the photograph was co-authored by photographer Jacques-André Boiffard together with poet Paul Éluard and playwright Roger Vitrac. Photographs appeared as co-equals with texts and not just as illustrations in *La Révolution surréaliste* and all of the surrealist journals that followed, in addition to staging a surrealist world view in such landmark books as André Breton's *Nadja* (1928) and *Amour fou* (1937).

This issue of the *IJS* will document the history and legacy of photography in surrealism in its many forms - ethnographic, archival, fashion, and across such themes as the body, landscape, the city, war, portraiture. It aims to share the work of a wide range of

photographers that marked the movement's global evolution and invites scholars to share new findings and arguments regarding Brassaï, Claude Cahun, Kati Horna, Dora Maar, Lee Miller, Man Ray, Jindřich Štyrský, Maurice Tabard, Raoul Ubac, and Kansuke Yamamoto, among others. We also welcome new research on contemporary photographic art that dialogues with Surrealist aesthetics and tropes, whether in work by Francesca Woodman and Cecilia Porras or more recent photographers such as Erik Johansson, Aïda Muluneh and Tim Walker, to name just a few. We especially welcome essays on artists who have not yet been the subject of published essays in the *IJS* to date, and, as always, we welcome contributions that expand the critical study of Surrealism, broadly considered, across scholarly disciplines, geopolitics, critical race studies, gender studies, and languages.

Practitioners are invited to submit creative work, especially a photo essay, for the "Portfolio" section of the *IJS* 5.2 (Fall 2027), and we welcome interviews/conversations or key memories on the subject of photography in the service of Surrealism from practitioners and scholars for the "Récit" section.

Submissions:

Submissions should be 7000 words in length, including brief footnotes. Authors are also asked to submit a short bio (c250 words). Each submission should include up to 6 images (6 is the maximum published per article), with key tombstone information and copyright details for each image clearly stated. **NB If accepted, copyright permission and image costs are for authors to secure.**

Essays should be submitted in Microsoft Word format and must conform to the Chicago Manual of Style. Manuscripts in languages other than English are accepted but must be accompanied by a detailed summary in English (generally of 500–1000 words). If accepted for publication, it is the responsibility of the author to translate the essay into English.

The *International Journal of Surrealism* does not accept manuscripts that have been previously published in any language. All content is double-blind peer-reviewed.

Essays should be submitted to: IJSedit@umn.edu by 1 June 2027

Queries and Correspondence should be addressed to the editors please:

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