INTERNATIONAL SOCIETY FOR THE STUDY OF SURREALISM

CALL FOR PAPERS:

***International Journal of Surrealism* 6.1 (Spring 2029): The Surrealist Object**

Editors: Katharine Conley & Alyce Mahon

Submissions due: **1 June 2028**

Described as infused with "poetic consciousness" by André Breton in the first "Manifesto of Surrealism," the surrealist object has always had a privileged position within the movement. "Every discovery that changes the nature, the destination of an object or a phenomenon constitutes a surrealist fact," Jacques-André Boiffard, Paul Éluard, and Roger Vitrac proclaimed in the Preface to the first issue of *La Révolution surréaliste,* coupling objects with all other phenomena through which the "forcefield" of surrealism has passed, from poetry to painting, drawing, and political action. From the found objects described by Breton in *Nadja* (1928) to the collectively made objects theorized in and photographed for *La Révolution surréaliste* and *Le Surréalisme au service de la revolution* at the movement's outset, to the exhibitions at the Galerie de Charles Ratton, Paris or at the Mayor Gallery London in 1936, the 'crisis' of the object for surrealism's subversion of the status quo never wavered. In the decades that followed surrealist exhibitions continued to prioritise the object for the immersive exhibition, women artists including Meret Oppenheim, Mimi Parent, and Joyce Mansour led its new fetishistic directions, while Man Ray, Joseph Cornell and Ted Joans ensured its impacted American shores and found new avenues in Pop, Conceptual and Afro-Futurist art. This issue of the *International Journal of Surrealism* invites critical and creative responses to the topic of the Object in Surrealism, with close archival analysis and new discovereies in the field as well as mehtodlogical considerations of speaking objects, materiality, and the impact of the mutliple/series for surrealism's last years and legacies both aesthetically and for the art market.

Submissions should be 7500 words in length, including brief footnotes, and be accompanied by up to 6 images per article (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) and must be translated into English for publication. 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
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