



**CALL FOR PAPERS: *International Journal of Surrealism* 2.2 (Spring 2025):
Surrealism and the Black World** **Submissions DUE: 1 June 2024**

Guest Editors: Tiffany E. Barber (UCLA) and Carine Harmand (Tate Liverpool)

The *IJS* (founded 2018, launched 2022) is the journal of the International Society for the Study of Surrealism (ISSS) [<https://surrealismstudies.org/>], published by the University of Minnesota Press [<https://www.upress.umn.edu/journal-division>]

Co-Editors: Alyce Mahon (University of Cambridge) & Kate Conley (William & Mary)

The editors invite submissions on the topic of “Surrealism and the Black World”

Recent museum exhibitions, university courses, and humanities publications have initiated new narratives on the minor histories of Surrealism outside of those of French poet and philosopher André Breton. Not only are Breton’s influences—Aimé and Suzanne Césaire and African diasporic art—cast aside in studies of the surrealist canon, so are the ways in which Surrealism has been used to articulate Black experience before, during, and after the long twentieth century. But the relationship between Blackness and Surrealism is rich. Articulations of this relationship show up in the literature of Zora Neale Hurston, Toni Morrison, and Henry Dumas; Amiri Baraka’s concept of “Afro-Surrealist Expressionism;” Romare Bearden’s collages; D. Scot Miller’s 2013 Afrosurreal Manifesto; popular media by Jordan Peele, Donald Glover, Boots Riley, and Michaela Coel; the Afro-Gothic; Aria Dean’s “Black Bataille;” Alexander “Skunder” Boghossian and Hervé Télémaque’s paintings; Stephanie Dunning’s “the Black Weird;” and experimental films by Sarah Maldoror, Ousman Sembene, and those spotlighted in Terri Francis’ Afrosurrealist Film Society.

For the **IJS 2.2 (Spring 2025)** edition of the *IJS* we invite scholars and practitioners of art and art history, Black study, feminist study, literature, poetry, history, sociology, anthropology, museum studies, film and media studies, and other humanities disciplines to submit artwork and essays that address the relationship between Blackness and

Surrealism in global and transnational contexts. The goal of this issue is to explore how Black artists and intellectuals have grappled with Surrealism as a political, ontological, and aesthetic category and tool. It is also to consider how Black lived experience at once expands and undoes staid notions of Surrealism, of museum practice, and of art history's disciplinary boundaries. Submissions that upend the whiteness of Surrealism and compose new framings of past, present, and future Black surrealist practices that exceed narratives of recuperation and repair are especially welcome.

Submissions should be 5000-7000 words in length, including footnotes, and be accompanied by up to 6 images per article (with copyright secured). They 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 5000 – 1000 words) and must be translated into English if they are recommended for publication. Manuscripts should be submitted in Microsoft Word format. The *International Journal of Surrealism* does not accept manuscript that have been previously published in any language. All content is double-blind peer-reviewed.

Essays should be submitted to: IJSedit@umn.edu and tebarber@humnet.ucla.edu

Queries and Correspondence should be addressed to: tebarber@humnet.ucla.edu

Deadline: 1 June 2024

Guest Editors

Dr. Tiffany E. Barber is a prize-winning, internationally-recognized scholar, curator, and critic whose writing and expert commentary appears in top-tier academic journals, popular media outlets, and award-winning documentaries. Her work spans abstraction, dance, fashion, feminism, film, and the ethics of representation, focusing on artists of the Black diaspora working in the United States and the broader Atlantic world. Her latest curatorial project, [a virtual, multimedia exhibition for Google Arts and Culture](#), examines the value of Afrofuturism in times of crisis. Dr. Barber is currently Assistant Professor of African American Art at the University of California-Los Angeles as well as curator-in-residence at the Delaware Contemporary. She is the recipient of the Smithsonian's 2022 National Portrait Gallery Director's Essay Prize. **Carine Harmand** is the John Ellerman Foundation Curator at Tate Liverpool, and was a co-curator of the exhibition 'Surrealism Beyond Borders' at Tate Modern, London. She is a trustee of Mimosa House, London, a space dedicated to platforming women and queer artists and focusing on the fluidity of identity. Harmand is also on the advisory board of the Santo Domingo Centre for Excellence in Latin American Research at the British Museum, London. She has worked previously in a curatorial capacity in Cameroon, Mozambique and South Africa, and was co-curator of the exhibition *I am Ashurbanipal, King of the World, King of Assyria* at the British Museum in 2016. She holds an MA in Archaeology and Curatorial Studies from the School of the Louvre, Paris and an MA in Modern and Contemporary Art History and Theory from the University of Essex.