

## Belgian Surrealism (AAH Bristol 2005)

P.

CFP: 'The Forgotten Surrealists: Belgian Surrealism 1924 - 1981'  
(AAH, Bristol, 31.3 - 2.4. 2005)

### CALL FOR PAPERS

Association of Art Historians Annual Conference: 'Conception: Reception'  
(University of Bristol, UK, 31.3 - 2.4. 2005)

Academic Session: 'The Forgotten Surrealists: Belgian Surrealism 1924 - 1981'

### Session Abstract:

The current renewed academic interest in and focus on surrealism has revealed new aspects of the movement. From the centralisation of previously marginalized figures to the fruitful application of methodological enquiry, recent academic research has contributed much to our understanding of surrealism. However, these attempts to rethink and reconceptualise it have repeatedly neglected the surrealist movement in Belgium. While discussions of Belgian surrealism can be found in French criticism in the 1970s, there has been little development since, especially in the U. S. and Britain. It is symptomatic of this marginalisation that whilst writings on and by French surrealists have been translated, there are few translations of works by and about Belgian surrealists. Yet, any understanding of surrealism is incomplete without taking into account the Belgian context.

This session proposes therefore to offer focused and rigorous discussions of Belgian surrealism. It seeks to investigate the movement as well as individual artists and close associates such as Pol Bury, Paul Delvaux, Jane Graverol, Paul Joosten, Marcel - G. Lefrancq, René Magritte, Marcel Mariën, E.L.T. Mesens, Paul Nougé, Max Servais, Armand Simon, André Souris, Raoul Ubac and others. What are the specific features of Belgian surrealism and how does it relate to other surrealisms? How can its aesthetic concepts and practices be related to a specifically Belgian context? What distinctive aesthetic practices characterise Belgian surrealism? What are the politics of Belgian surrealism? How did divisions, diasporas and internal differences influence Belgian surrealism? How do Belgian surrealist periodicals announce the avant-garde? What connections did Belgian surrealists make with other

avant-garde movements (for example Dadaism, Lettrism, Situationism, Cobra)? How can new methodological frameworks be applied to analyse the oeuvre of specific artists of the movement? How do its conceptions alter or challenge established understandings of surrealism?

Papers addressing these issues will be sought from art historians and museum professionals.

Details for Submission of Abstracts:

Papers must not exceed 30 minutes. Please email a 200 word abstract to the session convenor before the 1st November 2004. Include the title of your paper, your full name and contact details and institutional affiliation (if applicable).

Patricia Allmer, School of Art and Design, Loughborough University, LE11 3TU, UK. [sears@allmer.fsnet.co.uk](mailto:sears@allmer.fsnet.co.uk)

Please note that the call for papers for all the conference sessions will be published in the June edition of the AAH Bulletin and at the AAH website: [www.aah.org.uk](http://www.aah.org.uk)

Reference:

CFP: Belgian Surrealism (AAH Bristol 2005). In: ArtHist.net, May 18, 2004 (accessed Jul 1, 2025), <<https://arthist.net/archive/26403>>.