

NOTES ON CONTRIBUTORS

WILL ATKIN is a Leverhulme Early Career Fellow at the University of Nottingham, where he teaches nineteenth- and twentieth-century art history. He completed his PhD at the Courtauld Institute of Art, University of London. He is the author of several publications on the history of the surrealist movement, including articles on André Breton and Jules Monnerot, and the books *Historical Dictionary of Surrealism* (2021) and *Surrealist Sorcery: Objects, Theories and Practices of Magic in the Surrealist Movement* (2023).

CATERINA CAPUTO is Adjunct Professor of History of Contemporary Art at Università dell'Aquila and in the International program of the Università di Pisa. Her research interests and publications lie at the intersection of collecting, the art market, cultural and visual dissemination, and transnational exchanges related to surrealism, the avant-gardes, and Modernity. Her forthcoming publication deals with the dissemination of surrealism in Italy in the 1950s.

JEROME CARROLL is Associate Professor of German at the University of Nottingham (UK). He researches in German history of ideas and literature, with publications including *Anthropology's Interrogation of Philosophy from the Eighteenth to the Twentieth Century* (2018), *Postdramatic Theatre and the Political* (edited, 2013), and *Art at the Limits of Perception: The Aesthetic Theory of Wolfgang Iser* (2006), and articles on recent German theatre (Handke, Müller, Heckmanns, Palmethofer) and history of ideas (Hans Blumenberg, Charles Taylor, William James). He is currently working on a monograph on the experiential turn in mid-eighteenth century German writings.

JACQUELINE CHÉNIEUX-GENDRON was a member of the Centre National de Recherche Scientifique (CNRS) and a leading scholar in the study of surrealism at the Centre de Recherches sur les Arts et le Langage at École des Hautes Études en Sciences Sociales in Paris. Her most important publications include *Surrealism* (1990), *Surréalismes: L'esprit et l'histoire* (2014), and *Inventer le réel: Le surréalisme et le roman* (expanded edition in 2014). She edited the 2002 anthology of surrealist texts, *Il y aura une fois*, and was the founder and main editor of the journal *Pleine marge* (1985-2009).

TERRI GEIS is a Visiting Associate Professor of Art and Art History at New York University, Abu Dhabi. She is a specialist on women artists affiliated with surrealism and the intersections between European surrealism and artists of the Americas. Geis has published multiple essays on modernists including Leonora Carrington, Suzanne

Cesaire, Maya Deren, Nahui Olin, and Stella Snead, and her current research explores the role of environmentalism in the work of women artists.

ANDREA GREMELS is a researcher and lecturer of Romance Literatures (French and Spanish) at Goethe-University Frankfurt am Main. She has published widely on Caribbean and Latin American literature, film, and other media, transcultural studies, postcolonial theory, and international surrealism. She is author of the monograph *Die Weltkünste des Surrealismus: Netzwerke und Perspektiven aus dem Globalen Süden* (The World Arts of Surrealism: Networks and Perspectives from the Global South, 2022).

AUSTIN HANCOCK is an Assistant Teaching Professor of French at Northeastern University. He is more broadly interested in questions of materiality, poetics, violence, gender, sexuality, and the body. His current book project, *Avant-Garde Shadowboxing: Performance and Antagonism in French Modernism* takes the sport of boxing as a paradigm for rethinking conventional understandings of the avant-garde's antagonistic and agonistic stance, interrogating and rehabilitating pugnacious attitudes and practices that have come to characterize the avant-garde as a problematically macho arena.

CLAIRE HOWARD is Associate Curator of Collections and Exhibitions at The University of Texas at Austin's Blanton Museum of Art. She earned a PhD and MA in art history from The University of Texas at Austin and a BA in art history and English from Wellesley College. Her research focuses on Paris-based surrealist journals and exhibitions of the 1950s and 1960s in dialogue with post-World War II cultural shifts. She is a contributor to the exhibition catalog for the Metropolitan Museum of Art and Tate Modern's *Surrealism Beyond Borders* (2021) and *Radical Dreams: Surrealism, Counterculture, Resistance*, edited by Abigail Susik and Elliott H. King (2021).

ERIN MCCLENATHAN is Assistant Professor of Art History at Mercer University, where she teaches courses in the College of Liberal Arts and Sciences. Her research on avant-garde periodicals and embodied spectatorship has previously appeared in *The Space Between*, *InVisible Culture*, and as part of the collaborative project *Mina Loy: Navigating the Avant-Garde*. She is now turning attention toward surrealist albums and personal photographs after completing her dissertation on "Handheld Cinema" at the University of Georgia.

MELANIE NICHOLSON is a Professor of Spanish at Bard College in upstate New York. She received her PhD in Hispanic Literature from the University of Texas at Austin. Her monographs include *Evil, Madness, and the Occult in Argentine Poetry* (2002) and *Surrealism in Latin American Literature: Searching for Breton's Ghost* (2013). Her current research focuses on surrealism in Latin American fiction.

GAVIN PARKINSON is a professor at the Courtauld Institute of Art. He lectures and writes on European and American art, culture, and criticism of the nineteenth and twentieth centuries and is particularly interested in art and science, art historiography, comics, and science fiction, with an emphasis on the long history of surrealism. His latest monograph is entitled *Robert Rauschenberg and Surrealism: Art History, 'Sensibility' and War in the 1960s* (2023). It is published in the Bloomsbury book series "Transnational Surrealism," of which he is the editor.

EFFIE RENTZOU is Professor of French Literature at Princeton University. Her research and teaching focus on modernism and the avant-garde, especially in their international and political dimensions, on poetics and the interaction of text and image. Her publications include *Littérature malgré elle: Le surréalisme et la transformation du littéraire* (2010) and *Concepts of the World: The French Avant-Garde and the Idea of the International, 1910-1940* (2022). She is currently the president of the International Society for the Study of Surrealism (ISSS).

VICENT SANTAMARIA DE MINGO (Borriol, 1969) has a PhD in Philology from the University of Barcelona and his research work has been carried out mainly in the field of aesthetics and art history. He has published a good number of articles on Salvador Dalí and has participated in various international conferences on surrealism, of which he has always been and is a fervent enthusiast. His publications include *El pensament de Salvador Dalí en el llinar dels anys trenta* (2005), *Set cartes de Dalí a Pere Corominas* (2014), and a critical edition of *La femme visible* (2011).

LAUREN WALDEN is a Leverhulme Early Career Fellow in Contemporary Chinese Art at Birmingham City University, UK. She is currently working on a three-year project entitled *Surrealism in the People's Republic of China: 1949 to Present* to culminate in a monograph. Her PhD investigated global surrealist photography through the prism of cosmopolitan political theory, utilizing primary and secondary source materials in French, Spanish and Chinese.

SIMON WEIR is Associate Dean at the Sydney School of Architecture, Design & Planning at The University of Sydney. Weir is member of the editorial collective for the *International Journal of Surrealism*, the new journal of the International Society for the Study of Surrealism, and has written about surrealism for *Journal of Surrealism in the Americas*, *Open Philosophy*, *Interior Architecture Theory Reader*, and *Journal of Architecture*.

GAVIN YATES is a teacher, independent scholar, and poet. He holds a PhD from Monash University. His research interests focus on the reception of surrealism in Australia. Gavin's book chapters, "Surrealism and Australia" and "Surrealism and Australian Poetry," are published in the *Routledge Companion to Surrealism* (2022), and the forthcoming *Cambridge History of Australian Poetry* respectively.