

9TH EAM
CONFERENCE

BOOK OF ABSTRACTS



AVANT-GARDE AND WAR

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JAGIELLONIAN UNIVERSITY
CRACOW

Mechthild Albert (University of Bonn) member of the EAM since the Ghent colloquium 2008, has been Professor of Romance/Hispanic Philology at the Universities of Münster (1995-2000), Saarbrücken (2000-2006) and Bonn (2006-2022) as well as co-editor of the journal *Romanische Forschungen* (2002-2015). Apart from positions as evaluator (DFG, ÖAW, ICREA, ACSUCyL etc.) she is a member of the editorial boards of several French and Hispanic scientific journals and editorial series. Since her study on the relation between the literary avant-garde and fascism in Spain (1996), she has conducted intensive research on various aspects of the Spanish avant-garde, often from a comparative perspective and in the context of the political right. Her research focuses on media (print media such as *La Gaceta Literaria*, *Vértice*, *Signal*), intermediality (literature and radio) and visual communication; Guillaume Apollinaire, Sonia Delaunay and surrealism (fashion and the perception of metropolis); Spanish-German literary and cultural relations in the 1930s and 1940s.

THE BEAUTY OF WAR AND THE TRIUMPH OF DESTRUCTION - FUTURIST AESTHETICS IN FASCIST LITERATURE OF THE SPANISH CIVIL WAR

PANEL: ANATOMY OF THE CIVIL WAR (DAY 1, SESSION I, ROOM 19)

In his Manifesto for the colonial war in Ethiopia from October 1935, Filippo Tomaso Marinetti evokes the multisensory beauty of war as a total work of art. When the Spanish Civil War began a year later (1936-1939), some of the Falange authors, influenced by the international avant-gardes despite their ideological anti-modernism, glorified war as an aesthetic phenomenon in the interests of fascist propaganda. Based on Falangist civil war texts, our planned contribution focuses on the one hand on the literary representation of war as a fascinating spectacle ("la belleza bárbara del espectáculo"). On the other hand, it aims at the "beautiful architecture of the ruins", in which the anti-Passatist impetus of the first Futurist manifesto, disseminated in Spain as early as 1910 and based on a vitalist conception of cultural history, seems to be realized. Just like the destruction of the Uffizi Gallery in Florence hoped for by Marinetti, the bombing of the Alcázar in Toledo is meant to destroy an epitome of bourgeois culture as a prerequisite for the establishment of a new, "futuristic" society. Referring to Walter Benjamin and others, the purpose of our talk is to analyse the relationship between avant-garde and fascist war imaginary in the case of Spanish Civil War.

Miriam Althammer (Dr.) is a postdoc research associate at the Department of Art, Music, and Dance Studies at the University of Salzburg. From 2018 to 2023 she was a research associate at the Center for Contemporary Dance (CCD) at the University for Music and Dance Cologne, where she received her PhD with a thesis on contemporary dance in Southeast Europe and connections between oral history, artistic research, archives, and artistic-institutional practices (*Szenarien des Übergangs*, Scenae, Rombach Wissenschaft 2024). She has worked and taught at the University of Bayreuth, the Bytom Dance Theatre Institute of the Theatre Academy Krakow and at the Academy of Dance and Performance of the National Center for Dance in Bucharest. Her research interest lies in the re-vision of dance and performance histories, with a special focus on the Eastern parts of Europe/Ottoman Empire, cultural memory and heritage politics as well as the strategies of (an)archiving, documentation and dissemination of embodied knowledge. Her habilitation project examines the artistic biographies of Floria Capsali, Friderica Derra de Moroda, Louise Langgaard, Maga Magazinović and Vera Proca Ciortea to investigate transnational exchange processes, inner-European orientalisms and (queer-) feminist engagement in the context of gymnastics, folk dance culture and nation-state movements of (dance) modernism in Central and Southeast Europe, as well as the collection and object histories of their archival materials.

NARRATING THE LOST AND FORGOTTEN: MEMORIES OF THE ROMANIAN DANCE-AVANTGARDE

PANEL: COLD-WAR STORIES: DECOLONIZING THE POST-1945 AVANT-GARDE - EUROPE'S LOST AND FOUND (DAY 2, SESSION I, ROOM 20)

This paper builds on a collection of oral histories of dancer-choreographers from Southeast Europe about their artistic life stories and the formation of contemporary dance after the end of the Cold War. As these oral histories evince, many dancers-choreographers from this region feel 'lost' and 'forgotten' in standard histories of modern and post-1945 avant-garde dance. Expressing this loss in terms of performative knowledge, these dancer-choreographers after the Cold War also frequently went on to develop practices that critically engaged with dance historiography, archives and heritage. Using Romania as an example, this paper seeks to explore to what extent these collected oral histories allow us to revise standard histories of dance. To this aim, the paper focuses on three aspects: (1) how these oral histories narrate and socially anchor today's artistic positions and relate them to the history of dance in the 20th century; (2) how these same narratives allow us to unearth certain 'lost' or 'forgotten' post-1945 avant-garde interdisciplinary and creation-oriented approaches to establishing experimental forms of dance behind the Iron Curtain that undermined the traditions of the classical and folk dance accepted by the socialist regime (e.g. by Stere Popescu); and (3) how, based on (1) and (2), a reflection on dance modernity could be constructed that also takes into account the diversity of influences, translations and appropriations of Western dance paradigms

(e.g. through the artistic position of Floria Capsali who was trained in Central Europe and is considered as the pioneer of modern dance in Romania).

Sonia D. Andraş ("Gheorghe Şincai" Institute for Social Sciences and Humanities), is a postdoctoral fashion researcher, primarily focusing on themes related to fashion, gender, urban cultures and modernity in a Romanian context. She has a PhD from London College of Fashion, University of the Arts London, awarded in August 2020. Her monograph, *The Women of 'Little Paris': Fashion in Interwar Bucharest* with Bloomsbury Visual Arts, will be available on 14 November 2024. She is currently an associate researcher in the research project The Ethos of Dialogue and Education: Romanian - American Cultural Negotiations (1920-1940) at the "Gheorghe Şincai" Institute for Social Sciences and Humanities in Târgu-Mureş, within the UEFISCDI-funded with the sub-theme *Embodying the American feminine ethos: Renegotiating Romanian women's identity from Hollywood to Rockefeller*. In 2023, she co-edited two collective volumes within the Project with the Cluj University Press, *Creative Negotiations. Romania - America 1920-1940*, edited by Sonia D. Andraş, Roxana Mihaly and *Romanian American Negotiations in Education, Science, Culture, and Arts*, edited by Cornel Sigmirean, Sonia D. Andraş, Roxana Mihaly.

A WAR OF HER OWN: FASHIONING WAR TRAUMA IN 1920S ROMANIAN GENDER DISCOURSE

PANEL: WOMEN MAKE MODERNISM: NEGOTIATING GENDER IN POST-WORLD WAR I EAST-CENTRAL EUROPE (DAY 3, SESSION I, ROOM 16)

This paper explores the impact of post-World War One trauma on the cultural, social and aesthetic discourse on women's fashion and beauty in interwar Romania. It analyses the postwar complex representations of modern femininity as key to understanding social, aesthetic and cultural realities. This study examines how interwar Romania perceived femininity and the 'flapper' stereotype's impact, suggesting both modernity and modernism in Paris and Hollywood. In a Romanian context, the term 'modern girl' refers to the 1920s boyish, rebellious woman, as opposed to the curvier, quieter 1930s 'new woman' and the later Romanian Communist 'new woman' stereotype. These can refer to physical attributes, behaviour, social or professional status, and the cultural and emotional significance conveyed through traditional, Avant-Garde, and modern artistic expression forms. The 'modern girl' is related to the Parisian fashion world as a potential *Parisienne* occupying Bucharest's Western-friendly 'Little Paris' spaces and to the emerging artistic currents and forms of expression in the 1920s. Sonia Delaunay's identity as a painter and designer is a relevant example, especially in a Romanian context, linked to Parisian modernist dancer Lizica Codreanu and Constantin Brâncuşi. As fashion is a transnational and interdisciplinary field, it encompasses all aspects of creative expression, blending aesthetic, cultural, social, ideological, and utilitarian significations with links to the Avant-Garde and Dadaism. This paper employs a range of primary sources, including written and visual materials related to gender and advice literature from interwar books, periodicals and images from my personal collection. The methodology uses fashion studies, semiotics, and discourse analysis to examine primary visual and textual sources, with input from cultural studies, art history, and sociology. This interdisciplinary and comparative

study exploring postwar fashion, art, and trauma in interwar Romania adds to the existing knowledge by opening new research topics and subjects in art history, fashion and Romanian studies.

Mateusz Antoniuk (Jagiellonian University) professor of the Faculty of Polish Studies at the Jagiellonian University in Kraków, Poland. His field of research includes theory and practice of genetic criticism as well as history of Polish modern literature. Founder and head of the Centre for Creativity Research (at the Jagiellonian University, https://kreatywnosc.polonistyka.uj.edu.pl/en_GB/), member of the board of the conference series "Genesis - City - Year". In 2013 he was a fellow of Yale University and Beinecke Rare Book and Manuscript Library (program for post-doctoral scholars). In English he has recently published an essay in "Textual Cultures" (<https://scholarworks.iu.edu/journals/index.php/textual/article/view/31600>).

THE WAR IS COMING! ON TWO VARIANTS OF AVANT-GARDE PROPHECY (THE EXAMPLE OF POLISH POETRY)

PANEL: WAR AND REBIRTH OF POLAND I (DAY 3, SESSION II, ROOM 20)

Julian Przyboś (1901-1970) and Józef Czechowicz (1903-1939) might be probably regarded as the two most outstanding poets of the Polish avant-garde (and certainly their literary works are relevant for the understanding of the history of Polish avant-garde poetry in the period between the First and Second World War). In the 1930s, the poems of both of these artists provided very clear visions of a great global war. In this vision the mortal and devastating war appears as an inevitable catastrophe, actually already decided and waiting only for the realization. At the end of the 1930s both, Czechowicz and Przyboś, make an operation, that can be described as "symbolic acceleration": war is performed on the stage of poetical imagination before it appears on the stage of political and social history. At this point, however, the paths of the two poets of the Polish avant-garde diverge - each of them assumes a different affective reaction to the incoming war. The attitude expressed in poems by Czechowicz is dominated by fear and fatalism, while attitude expressed in poems by Przyboś is at least marked (if not dominated) by a specific acceptance, and even, excitement: war here is a chance to regenerate the old world. In my paper I intend to juxtapose those two tracks of imagination, treating them as two variants of "avant-garde prophecy", which vacillates between different affective and ideological attitudes towards the phenomenon of war.

Jennifer Ashby is a PhD Candidate at the European University Institute in Florence, Italy. Her thesis, provisionally titled "*Traversing myself*": *Mina Loy and the Poetics of the Spiritual Body*, reconstructs periods of Loy's spiritual life through original archival research. She is a founder and co-organiser of the international symposium *Mapping Mina Loy Studies* and has acted as Convenor of the EUI's Queer and Feminist Working Group. She is currently an elected Postgraduate Representative for the British Association for Modernist Studies and an Editor of the affiliated online journal *The Modernist Review*. She has been published in *Modernism/modernity*.

THE CRISIS IN CONSCIOUSNESS: MINA LOY'S AVANT-GARDE SPIRITUAL AESTHETIC ACROSS WARS

PANEL: IMAGES OF WAR I (DAY 2, SESSION III, ROOM 18)

This paper traces Mina Loy's (1882-1966) shifting conception of war, both its ruptures and continuities. My aim is to historicise Loy's later writings and assemblages as not only a post-war culmination of successive engagements with early twentieth-century avant-gardes and modernism, but also as inextricable from the development of her spiritual philosophy. Critical attention has focused predominantly upon Loy's experiences of World War I. Especially her interactions with early Futurism, with her scathing gendered critique of, but also unsettling complicity in, their aestheticized violence, as well as her elopement from New York to Mexico in 1917 with the draft-dodging pugilist Arthur Cravan, believed dead shortly before the Armistice. Building on this work but also, importantly, drawing upon original archival research as well as artworks only recently made public at the first monographic retrospective *Mina Loy: Strangeness is Inevitable* (2023), I explore Loy's less analysed later works grappling with the aftermath of World War II, the Holocaust, and the looming existential threat of the Cold War. Here, Loy's concept of the 'crisis in consciousness' becomes the lens that allows us to witness the confluence of popular scientific and esoteric thought that informed her metaphysical understanding of power, value, and survival across wars.

David Ashford is an Assistant Professor of English at the University of Groningen in the Netherlands. His research specialisms include Modernism, philosophy and cultural geography. He is the author of *London Underground: a cultural geography* (LUP 2013), *Autarchies: a history of Max Stirner's impact on Modernist literature and art* (Bloomsbury 2017) and *A Book of Monsters: a collection of essays on Promethean Horror* (MUP 2024).

THREE STANDARD STOPPAGES: MAX STIRNER'S FORMATIVE IMPACT UPON PARISIAN DADA

PANEL: MAX STIRNER, EGOISM, AND THE AVANT-GARDE'S WAR AGAINST THE IDEAL (DAY 2, SESSION III, ROOM 16)

Long thought to be entirely apolitical, Dada is now known to have engaged heavily with the egoist philosophy of Max Stirner, and has accordingly been claimed for anarchism by contemporary historians of that movement. But, as Dora Marsden, the editor of British Modernist publication *The Egoist*, pointed out at the start of the twentieth century (to the chagrin of her anarchist contacts), Stirnerian egoism is ego-archist rather than an-archist, it cannot be defined by that movement, nor by any branch of that movement, precisely because anarchism is a movement (whatever the programme of political principles and no matter how loosely defined), and must therefore impinge upon the absolute freedom of the ego. This paper considers Stirner's reception history in France, the misinterpretation of his work by terror group the Bonnot Gang, and his subsequent impact upon Dada—and via Dada on contemporary conceptual art.

Dr **Katarína Bajcurová** (The Slovak National Gallery, The Art Research Centre of SAS / Institute of Art History) Art historian and curator. Studied art history and theory at the Faculty of Arts, Comenius University in Bratislava, 1976 –1980. On accomplishing her PhD. there, she worked as a scientific assistant, later as scientist at the Art History Institute of the Slovak Academy of Sciences in Bratislava, 1983 – 1984. Since 1994, she has worked as the curator of the collection of post-1950 Slovak painting, 1995 – 1997 as a deputy director, 1999 – 2009 as general director at the Slovak National Gallery, then as a curator of modern and contemporary art collection. Since July 2023 research fellow at the Institute of Art History, Art Research Centre of Slovak Academy of Sciences. She is specializing in the history of 20th and 21st century Slovak visual art. She published several monographs: *The Slovak Art Modernism. Painting and Sculpture, 1890-1949* (with J. Abelovský 1997, 2000); in English version as *Art in Changing Times. Painting & Sculpture 1890 – 1949* (2000); *Juraj Meliš* (with I. Jančár, 2002); *Martin Benka* (2005); *Ľudovít Fulla* (2009); *Viera Kraicová* (2015); *Rudolf Sikora. Alone with Photography* (coll., 2016); *Slovak Sculpture 1945 – 201. Sculpture and Object* (2017) etc. She curated Slovak expositions in XLVI. *Biennale di Venezia* (1995) and *26a Bienal de São Paulo* (2004). She participated in several significant exhibition projects at the Slovak National Gallery: *The Sixties in Slovak Visual Arts* (1995); *The History of Slovak Fine Arts – 20th Century* (2000); *Hommage to Cubism* (2001); *Slovak Visual Arts, 1970 – 1985* (2002); *The Slovak Myth* (2005); *New Slovakia. (Difficult) Birth of the Modern Lifestyle, 1918 – 1949* (2011); *Dream × Reality. Art & Propaganda, 1939 – 1945* (2016); *Filla × Fulla. The Artist's Fate* (2018) etc., permanent *The Modern exposition* (2023). She curated exhibitions of many important Slovak artists, also in abroad: *Slowakische Träume* at Museum moderner Kunst in Passau; *Slovak Picture (Anti-picture). 20th Century in the Slovak Visual Arts at the Riding School of Prague Castle in Prague* (2008), she selected Slovak collections for exhibitions *New Frontiers* at the National Gallery of Ireland in Dublin (2004) and *Europe – Russia – Europe* at the Tretyakov State Gallery in Moscow (2007) etc. In 2005 she was awarded Martin Benka Prize, in 2007 Andrej Kmeť Prize and Tatra banka Art Prize (with P. Hanáková and B. Koklesová), in 2017, Culture Minister Award (with A. Kusá, for SNG), 2023. She lectured on Chapters in the History of Modern Slovak Art at the Department of Art History at the Faculty of Arts of Bratislava's Comenius University. She has also been active as a connoisseur of Slovak modernism and has attended different study workshops in the UK, Japan, the Museum of Modern Art in New York (1999), Salzburg Seminar (2004). Currently a member of the Slovak section of the International Association of Art Critics, AICA.

THROUGH ENVIRONMENTAL THINKING TO FREEDOM SLOVAK NEO-AVANT-GARDE AGAINST TOTALITY / LOCAL VERSUS GLOBAL (PETER BARTOŠ, RUDOLF SIKORA, ALEX MLYNÁRČIK, JOZEF JANKOVIČ)

PANEL: AVANT-GARDE IN THE SOVIET AND POST-SOVIET WORLD (DAY 1, SESSION II, ROOM 16)

The paper elaborates on selected aspects and forms of resistance of the Slovak neo-avant-garde artists in the period of the 1970s, when, after the violent suppression of the Prague Spring by the troops of the Warsaw Pact (August 1968), the so-called normalisation – the return to Marxist-Leninist cultural policy and totalitarian practice – was established. Some of the artists who followed neo-avant-garde programs stood in opposition to the regime. However, in the circumstances of a closed society and the ongoing Cold War and confrontations between the West and the East, they were isolated and subjected to political repression. Despite this situation, they maintained the continuity of their work and strove to develop it (illegally) in an international context as much as their situation allowed. Environmental thinking appeared as a new element in their oeuvre. They started operating in the broader framework of reshaping the environment, the civilised living space, both the urbanised as well as the natural (reaching as far as to the cosmological context). Artists very early thematized ecological issues (ecology was then in its infancy and was regarded by power circles as ‘bourgeois’ science), such as protection and creation of the living space, which were often misused by the socialist ideology and propaganda. In the paper, I analyse four ‘model’ ways – approaches within the framework of new environmental thinking, as they emerged in the oeuvre of important figures of the Slovak neo-avant-garde: Peter Bartoš (actions and performances in nature and landscape, practical landscape design), Rudolf Sikora (admonishing, warning, apocalyptic visions of the future of the world and its global development), Alex Mlynárčik (utopian, civilization-optimistic projects of the so-called prospective architecture) and Jozef Jankovič (anti-utopian, anthropomorphic - fictional architectural projects as an “Orwellian”; critique of totalitarian society).

Ignacio Bajter (New York University) is a transdisciplinary researcher, literary scholar, editor, and contributor to the 8th EAM volume, *Globalising the Avant-Garde*. His forthcoming dissertation, entitled "A Material Stream: The Latin American Avant-Gardes and the Sensorial World, 1910-1930," explores the history and theory of avant-garde aesthetics in the trans-Atlantic Iberian and Luso-Brazilian world and beyond. In 2024, he is a recipient of an Arp-Research Fellowship (Stiftung Arp e.V., Berlin).

UNDERNEATH THE WAR: INDEPENDENCE, AMERICANISM, AND 'CREOLE' AVANT-GARDES

PANEL: AVANT-GARDES OF THE NEW WORLD (DAY 2, SESSION II, ROOM 16)

A crucial event for the emergence of the Latin American avant-gardes, World War I opened a field of aesthetic and political thought on material destruction, power relations and war itself. This involved reflections on colonial geographies, spatio-temporal strata and tropes around "the World". Active in this critical context, the first impulses of the Latin American avant-gardes posited nostalgia as feeling, a materialist view of cultural exchanges as a terrain of contest, and numerous vanishing points as strategy (against Europe). In describing some cases from and to South America, my presentation will address and discuss how the war mobilized a deep memory of other expansions, massacres and states of violence, taken as part of extractive modernity. I argue that buried, oppressed, semi-extinct worlds sprouted from the fractures caused by World War I in Latin American artistic imaginaries, and were explored through a fugue (as a state of amnesia) that allowed for the reimagining of a pre-Hispanic and pre-Portuguese repertoire of Indo-American cosmovisions. In close dialogue with ethnography, archeology and "Natural" (as well as Art) history, the "Americanist" avant-gardes gradually unearthed the remains of colonial wars, ongoing processes of life destruction contested by "fights for the complete spiritual independence" (as Xul Solar wrote in 1923), "because the wars of independence for our America are not yet over".

Imre József Balázs (Babeş-Bolyai University) is associate professor at Babeş-Bolyai University, Cluj Napoca, and research fellow at the Lucian Blaga University of Sibiu. He published volumes in Romania and Hungary, in the academic field of the avant-garde, socialist realism and of contemporary literature. He attended regularly conferences and events organized by the European Network for Avant-Garde and Modernism Studies (in Canterbury, Helsinki, Rennes, Lisbon), and by the International Society for the Study of Surrealism, publishing book chapters in the field at De Gruyter, Brill, UTB, Peter Lang, Bloomsbury, Anthem Press. He is editor of the cultural review *Korunk* in Cluj. He currently works on a book about the international networks of postwar Surrealism.

RELOCATED SURREALISM: MARCEL JEAN'S ARTISTIC STRATEGIES IN WARTIME BUDAPEST

PANEL: EUROPEAN SURREALISM (DAY 1, SESSION I, ROOM 13)

Marcel Jean (1900-1993), a surrealist painter and writer, best known for his works on *Maldoror* and for his *History of Surrealist Painting*, lived in Budapest, Hungary between 1938 and 1945, being relocated from the circle of Paris Surrealists. The Second World War was a crucial experience for him: Jean published a book entitled *Mnésiques* in 1942 in Budapest, where his wartime anxieties were addressed indirectly, through the motives of ruins and premonitory visions. Later on he returned to his war experiences in his memoirs (*Au galop dans le vent*, 1991), offering a detailed description of his experiences, and mutual cultural transfers in his Budapest period. The presentation connects Jean's experiences to the situation of the exiled Surrealists of the period, and identifies transgressive and innovative practices inspired by the war in Jean's works.

Eszter Balázs (NKE University) a Hungarian historian specializing in the history of intellectuals, has spent the past four years conducting research on Kassák's avant-garde magazines from 1915 to 1928 at the Kassák Museum in Budapest. Recently, she released a book focusing on Hungarian writers and intellectuals during World War I.: *Mars és Apolló közt. Írók és más értelmiségiek az első világháborúban* [Between Mars and Apollo. Writers and other intellectuals in WWI] (Budapest: PIM-Kassák M., 2021). Eszter Balázs currently holds the position of research fellow at the Institute of Central European Studies within the Eötvös József Research Center, which is affiliated with the National University of Public Service. Additionally, she volunteers at the Kassák Museum.

ANTI-WAR SENTIMENT AND TRANSNATIONALISM IN LAJOS KASSÁK'S AVANT-GARDE MAGAZINES, 1915-1918

PANEL: CENTRAL EUROPEAN AVANT-GARDES AND WORLD WAR I (DAY 1, SESSION III, ROOM 21)

In my talk, I will explore Hungarian writer and redactor Lajos Kassák's anti-war stance in his avant-garde magazines within the context of transnationalism and internationalism – illustrating just one facet of the Hungarian avant-garde's comprehensive opposition to WWI. Kassák's first magazine, *A Tett* [The Deed] (1915-1916) reflected the evolving new artistic landscape in Europe, characterized by emerging diverse avant-garde centers challenging the dominance of Paris. With the outbreak of WWI, these changes accelerated even more, leading to a decline in movements like French cubism or a distancing of Italian futurism from French influences. Initially, international avant-garde trends largely became restricted to national contexts. In the first part of WWI, cut off from the Western art scene, Kassák found solace in the regional media of the most modern artistic endeavours, namely in art magazines of some Central European cities. During the publication of *A Tett*, his main artistic sources were the Czech *Umělecký měsíčník*, the German *Der Sturm*, *Die Aktion*, *Die Weissen Blätter* and the Zurich edition *Der Mistral*. (Kassák even published one of his poems in *Der Mistral* in early 1915). Through the translation of international avant-garde literature to Hungarian, Kassák defied the frontline divisions imposed by war, showcasing diverse transnational artistic movements in *A Tett*, from French post-symbolism to Italian Futurism and German Expressionism. Thanks to that, *A Tett* is often regarded as the pioneering initiative during the war years that to connect Hungarian and world literature and art. After *A Tett* was banned by Hungarian military censorship in October 1916, Kassák launched a second magazine, *MA* [Today] which addressed anti-war sentiments less directly than its predecessor. By featuring literature translations and reproductions of international visual art (which were not always clearly opposed to violence in war), *MA* showcased various avant-garde movements. From 1917, *MA*'s distribution of postcards of artworks of *Die Aktion* and *Der Sturm* notably linked it with the global avant-garde art scene. However, this mostly one-sided collaboration raises further questions about *MA*'s alignment with the modern cultural channels already recognized during the period by the German state which was, as it is well known, the most important

ally of the Austro-Hungarian Monarchy. Nevertheless, *MA*'s entire international content contradicts the notion that its transnational focus would have been dictated by the logic of war.

Jaime Barón est titulaire d'un master en Lettres classiques et docteur en Littérature comparée. Il a publié un livre *Le sujet poétique chez Apollinaire et Huidobro* chez Peter Lang. Il a aussi coordonné un dossier monographique consacré à Apollinaire pour la revue *Barcarola*. Il a écrit nombre d'articles sur la littérature moderne et a préfacé des livres de René Crevel, Marcel Broodthaers et une anthologie autour de Robert Delaunay.

L'ESPACE FIGURAL A LA GRANDE GUERRE: QUELQUES EXEMPLES DE LA POESIE D'AVANT-GARDE

PANEL: L'ART CONTRE LA GUERRE - ART VERSUS WAR (FRA/ENG) (DAY 1, SESSION III, ROOM 16)

Une étude attentive de la poésie produite au champ de bataille de la Première Guerre mondiale révèle que des proclamations d'équivalence entre guerre et poésie occultent souvent un drame. En témoigne par exemple la valorisation critique nouvelle d'Apollinaire à partir des années 80. Un élément intéressant de cette problématique axée en réalité sur l'idée d'« agonisme » (Poggioli) est la figure du soldat et ses représentations. L'article examinera cette figure chez Marinetti (visibilité auctoriale), Trakl (visibilité figurale et historique), Stramm (visibilité linguistique), Owen (visibilité morale), Cendrars (visibilité de l'altérité) et Apollinaire (vers la non-visibilité) en essayant de montrer comment le texte traite, atténue ou renchérit le point vif du conflit.

Marta Baron-Milian (University of Silesia) is faculty member of the Institute of Literary Studies at the University of Silesia in Katowice, a member of the editorial board of "Śląskie Studia Polonistyczne" and a fellow of the Centre for Avant-Garde Studies of the Jagiellonian University. She has published the monographs *Neofuturzy i futuryści. Kryptohistorie polskiej awangardy* (*Neofuturs and Futurists. Crypto-histories of the Polish Avant-garde*, 2023) and *Wat plus Vat. Relationships between literature and economics in the works of Alexander Wat* (*Wat plus Vat. Związki literatury i ekonomii w twórczości Aleksandra Wata*, 2015) She co-edited the collective book *Gender of the Avant-Garde* (*Płeć awangardy*, 2019). Her research interests focus on 20th and 21st-century Polish poetry, avant-garde and experimental practices, and the relationship between literature and economics.

FISTFIGHTS. THE BIRTH OF POLISH FUTURISM AND THE END OF WAR

PANEL: WAR AND REBIRTH OF POLAND I (DAY 3, SESSION II, ROOM 20)

„We intend to glorify war – the only hygiene of the world” – the most famous futurist phrase about war, formulated by F.T. Marinetti in *The foundings and manifesto of futurism* in 1909, became the subject of an intertextual play in the first manifesto of Polish futurism, written by Aleksander Wat and Anatol Stern, published in „GGA” almanac in 1920. Just after the Great War two young Polish futurists, called themselves primitivists, were undoubtedly critical of Marinetti’s words, claiming in their manifesto, that „war should be fought with fists. The murder is unhygienic”. These intertextual relations between texts is much more complicated, but it is largely mediated by the experience of the Great War, which turns a strong futurist project of the future into a full of nonsense, dadaist „dance on the ruin” (A. Wat). The aim of my research is to explore literary ideas, images, representations and depictions of war, violence and aggression in early Polish futurism, revealing intertextual relations and trying to reconstruct the role of war experience, in Poland inextricably linked with the experience of regaining independence. When viewed from a war perspective, the avant-garde project of Polish futurists, usually situated in relation to its Italian and Russian Futurist predecessors, or the Dadaist and Surrealist movements, seems to reveal its unexpected peculiarities.

Zuzana Bartošová, Ph.D., (Slovak Academy of Sciences) has worked as a senior research worker at the Institute of Art History, Art Research Centre of Slovak Academy of Sciences, Bratislava (Slovak Republic). She focuses on local art history from the early twentieth century up to the present, putting emphasis on the political context. Between 1990 and 1992 she worked as a director of the Slovak National Gallery. She was a founding president of AICA Slovak Section (1993- 2000) and lectured at the University of Trnava. She is an author and editor of a number of art specialized publications, and curated many significant exhibitions in Slovakia and abroad.

REPATRIATES AND NOMADS. FATES AND WORK OF MIGRATING ARTISTIC PERSONALITIES FROM SLOVAKIA AND TO SLOVAKIA DURING AND AFTER THE FIRST WORLD WAR. SELECTED EXAMPLES
PANEL: IMAGES OF WAR I (DAY 2, SESSION III, ROOM 18)

The contribution will explore the wartime experiences of several personalities from the artistic environment whose lives were marked by World War I. After the war, the state borders of the countries where they were born changed. World War II also influenced their work and fate. The selected personalities lived for varying lengths of time in the territory of present-day Slovak Republic, but their native languages were different: Slovak, Hungarian as well as German. The contribution will outline the circumstances of the fate and work of sculptors Ján Koniarek, who resided in Serbia but served as an Austro-Hungarian soldier during the war, and Jozef Arpád Murmann, who had to leave France, where he lived, at the same time. Personalities of Košice Modernism, Anton Jasusch, and Eugen Krón, had different fates. Jasusch experienced the horrors on the Russian front, which forever resonated in the themes of his work. Krón was essentially a repatriate. He returned from Budapest to Slovakia, where he was born, but it had already become a different state. During the interwar period, he lived in Košice, where he led a graphic school. Painter Alexander Bortnyik, on his way from Berlin to Budapest, and theorist Ján Mácza, then an emigrant in Vienna, also spent a short but significant time in Košice after World War I. In this city, Josef Polák, a Czech, led the East Slovak Museum (Východoslovenské múzeum) throughout the interwar period. His remarkable activities still await comprehensive processing. He ended his life in an extermination Nazi camp. The contribution will also highlight the fate of Anna Lesznai, wife of Oszkár Jászi, a minister in the Károlyi government, who lived alternately in Slovakia during the interwar period, where she had a son, and in Budapest. Her illustrations and textile designs are unique. Finally, similarly to Jozef Arpád Murmann, she emigrated from Slovakia to escape the threat of Nazism. A common denominator in selecting the personalities to be addressed in the contribution is their "nomadic" fate during and after World War I and their creative stay in Slovakia.

Giulia Beatrice is a PhD student in Art History at the University of Zurich. Her doctoral research investigates the relationship between Italian Futurism and colonialism in Africa and is supported by the Swiss National Science Foundation. From 2021 to 2023 she was a doctoral fellow at the Bibliotheca Hertziana – Max Planck Institut für Kunstgeschichte in Rome, where she is currently a member of research unit *Decolonizing Italian Visual and Material Culture*. In November 2023 she organized the international conference *New Leisure for a New Nation. Art and Entertainment in Italy, from Nation-building to Liberation (1861-1945)*.

TERROR COMES FROM THE SKY: GAS AND BOMBING OVER ETHIOPIA IN FUTURIST PAINTING

PANEL: FUTURISM AND WAR III (DAY 1, SESSION III, ROOM 22)

In Fascist propaganda following the invasion of Ethiopia in 1935, images rarely refer to wartime actions; instead, the war operation is narrated as a humanitarian aid and modernization project. Futurist aeropainting constitutes an exception in this. The Futurists' enthusiasm for new technology allowed them to contribute to the regime's visual campaign by exalting one of its principal weapons: aviation. Marinetti's writings embraced this sense of aggression and the glamour of the fight from above. Through the celebration of a hypermodern vision and the chemical and bacteriological warfare, Futurist painting provides us with evidence of the most brutal sides of the colonial invasion. The bombings and use of poisonous gases were indeed aspects usually excluded from the representation of the colonial war. To this extent, the Futurist artworks produced between 1935 and 1943 acquire the status of documentary evidence. In this paper, I want to highlight the political dimension of these testimonies of wartime violence, but also reflect on how Modernism challenged colonial narrations. Through some case studies – such as the Futurist Savarè Group or Mario Menin – I will investigate the sources and models used by Futurist artists in their depiction of colonial bombing (mainly in Ethiopia and Libya). I shall seek to bring these works into dialogue, thanks to present-day postcolonial awareness, with contemporary Ethiopian art and memoir production focussing on the same subject matter.

Gábor Bednatics (Eszterházy Károly University) is a professor of Eszterházy Károly Catholic University, Eger, Hungary. He was born in 1976, Budapest, received his PhD at Eötvös Loránd University, Budapest, 2007, and habilitated at University of Debrecen, 2013. He is interested in turn of century poetry, modernism, connections between literature and philosophy. Among multiple papers he published four books about Modernism, the last one in 2016: *Modern Myths and the Possibilities of Rewriting*.

LITERARY WARS DURING THE GREAT WAR: AN AESTHETIC AND AN AVANT-GARDE REACTION TO THE WAR

PANEL: CENTRAL EUROPEAN AVANT-GARDES AND WORLD WAR I (DAY 1, SESSION III, ROOM 21)

World War I had its political, territorial, historical, demographical, and economical consequences but it also set several aesthetic questions in motion. In Hungary, the Avant-garde artist Lajos Kassák issued both his first volume of poems and his first periodical in 1915 that turned out to be anti-militaristic according to the legislative politics of the state. The magazine called *A Tett* ('The Action') was prohibited in 1916 by the Minister of the Interior because of its content compromising interests of warfare. At the very same time, another poet, Mihály Babits published a poem against the war, which created an uproar. Although the poem *Húsvét előtt* ('Before Easter') was not concluded in lawsuit, its author struggled with the system: he was suspended from his teaching position temporarily. A few years later, in 1917, when he published another anti-war poem, *Fortissimo*, he could not avoid legal actions. The charges were not based on militaristic or even political aspects but on blasphemy. The attacks of the state links together the attempts of the poets, while these were different acts on different (aesthetic) sources. Kassák and Babits have a debate on the issues of the new Avant-garde poetic articulation in 1916, focusing, among other things, on the program of the magazine *A Tett*. An aesthetic controversy made these literary attempts dissimilar, but the anti-war content and the responses of the political system made them comparable. Are there any other causes and consequences of this debate, and could the war be the basis upon which these different aesthetic strategies are reconciled or at least become more understandable from a new different angle?

Nicola Behrmann works on 19th and 20th-century German literature with a comparative perspective. Her research combines literary theory, psychoanalysis, and sociology with gender and media studies, and focuses on historical avant-garde movements (1900-1930), poetic realism, and autofiction. Within this frame, she is interested in the politics of the archive, modern mysticism and the political and in non-representational forms of memory contained in literary, filmic, visual, and architectonic spaces. Her book *Geburt der Avantgarde - Emmy Hennings* (2018) considers the hidden contribution of women artists to early 20th-century literature and art and undertakes a critical and fundamental revision of established avant-garde history, historiography, and theory. She has co-edited three volumes of Emmy Hennings, *Werke und Briefe. Kommentierte Studienausgabe*, the award-winning anthology, *Emmy Hennings Dada*, and special issues on "Dada 1916/2016" in *The Germanic Review* (2016) and on "in/visibility" in *Modern Language Notes* (2022). Currently, she is completing a book entitled *The Mystical Archive*, on hidden figures in the 1920s and 1930s' cultural landscape (literature, psychoanalysis, modern dance). In 2021, she has co-founded the collaborative research group *Parergal Zones*.

"WOMEN ARTISTS AND POETICS OF DISRUPTION" (INTRODUCTION)

PANEL: POETICS OF DISRUPTION: WOMEN WRITERS AND WAR (DAY 3, SESSION II, ROOM 16)

The literary, artistic, and essayistic production of avant-garde women writers during the two world wars is as thought-provoking and forceful as it is diverse and antagonistic. However, their responses to political violence in its particular manifestations – revolution, totalitarianism, civil destruction, exile, deportation, and the Shoah – have mostly been filed under autobiographical accounts, while in fact they produce new aesthetic perspectives and poetic languages that shift the focus from the shattered and wounded subject of experience to an aesthetic level that directly engages with ethical issues such as survival guilt and the right to live, destruction as a force of coming into being, and passivity and resistance. This panel focus on the artistic work of avant-garde and modernist women writers and their response to one of or even both world wars. Our aim is to sharpen the female perspective as a radical alternative to established across the spectrum of languages and politics and revealing how these works are deeply affected by the experience of political and physical destruction up to a traumatic level as well as by anti-war activism. These works provide a forceful feminist stance and philosophical responses to war and revolution, to exile and genocide that consider the psychopathologies of love and pain, and our relation to death, and do so in particular poetic and artistic languages.

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Günter Berghaus is a retired Senior Research Fellow at the University of Bristol and has been Guest Professor at Brown University, Providence/RI and the State University of Rio de Janeiro. He has been principal organizer of more than 20 international conferences, and during his time as theatre professor has directed numerous plays from the classical and modern repertoire. His research is now mainly focussed on Futurism, on which he published 23 books and more than 100 essays, many of which have been translated into Chinese, Croatian, French, Georgian, German, Hungarian, Italian, Japanese, Polish, Portuguese, Russian, Spanish. Major book publications include *Theatre and Film in Exile* (1989), *Fascism and Theatre* (1996), *Futurism and Politics* (1996), *Italian Futurist Theatre* (1998), *On Ritual* (1998), *International Futurism in the Arts and Literature* (2000), *Avant-garde Performance: Live Events and Electronic Technologies* (2005), *Theatre, Performance and the Historical Avant-garde* (2005), *Futurism and the Technological Imagination* (2009), *Futurism in Eastern and Central Europe* (2011), *Iberian Futurisms* (2013), *Women Artists and Futurism* (2015), *Handbook of International Futurism* (2019), *Futurism and Primitivism* (forthcoming).

WAR - VIOLENCE - REVOLUTION: MARINETTI'S THEORY OF AN ANTI-PASSÉIST CLEANSER

PANEL: FUTURISM AND WAR I (DAY 1, SESSION I, ROOM 22)

Viewed from the vantage point of the twenty-first century, and knowing, as we do, the horrific outcome of militant nationalist propaganda, we often find it difficult to understand why so many starry-eyed artists and writers across Europe supported the Great War. But not having experienced the mass slaughter of WWI and the millions of dead soldiers and civilians in WW2, many intellectuals in the early twentieth century took a favourable attitude towards war. They either saw in war a mystical experience of Life as Struggle. Or they treated it as a chance to re-conquer territories currently occupied by their neighbours. In Italian Futurism, we can find both forms of war enthusiasm. In this paper I shall offer a brief outline of Marinetti's pre-Futurist conception of violence and war as revolution, discuss his first confrontation with an actual war situation in Libya and Bulgaria, and then sketch out a range of attitudes towards WWI amongst the Futurists in Italy.

Martin Bernátek (Palacký University Olomouc) Martin Bernátek is an Assistant Professor and Head of Theatre and Performance Studies at the Department of Theatre and Film Studies, Palacký University Olomouc, Czech Republic. His research and teaching focus on avant-garde theatre, scenography and performance space. His book *Czech theatre photography 1859-2017*, co-authored with Anna Hejmová, won the Czech Theatre Newspaper Award in 2018. He studied theatre theory and history and interactive media theory at the Masaryk University in Brno (CZ), where he received his Ph.D. in 2016. He has also studied at the University of Lapland (FI) and the University of Warsaw (PL). Martin is a member of the European Association for the Study of Theatre and Performance and Reclaimed Avant-garde research group and a research collaborator of the Prague Quadrennial of Performance Design and Space. Together with Zoltán Imre and Przemysław Strożek, he co-edited the section on avant-garde networks and transnational contexts of the *Lexicon of the Central-Eastern European Interwar Theatre Avant-garde* (Instytut Teatralny im. Zbigniewa Raszewskiego, Performance Research Books, 2023).

CHORUS OF WAR. PERFORMING WORKERS' IDENTITY AND INTERWAR AVANT-GARDE THEATRE

PANEL: AESTHETICS AND POLITICS OF THE COLLECTIVE VOICE. WORKERS' THEATRE AND THE INTERWAR AVANT-GARDE IN CENTRAL AND EASTERN EUROPE (DAY 2, SESSION III, ROOM 20)

In relation to modernism and avant-garde studies, the performativity of the labour movement has been studied in recent years through the action of the body, focusing on the historical and political dimension of corporeality. This also leads to the study of the use of practices to educate workers. Workers' theatre culture, for example, established a field that linked performative gestures of shaping and performing workers' identity through theatre: rehearsing, quoting and repeating specific movements, gestures, songs and dialogues, often according to centralised guidelines. A key concept for it is the notion of the chorus, both as an aesthetic means of linking speech, choreography and the representation of the collective, and as "choral identity" as a performative moment of constitution of workers' identity through an extreme, revolutionary or war situation, where unity emerges from chaotic multiplicity. Drawing on Gilles Deleuze's concept of chora and Dorita Hannah's notion of spatial performativity, I will show how performative chorality is conceived and framed in this way through a case study of the production of "The Iron Flood", based on the novel by Alexander Serafimovich "Zheleznii Potok" by several Prague workers' theatres in collaboration with avant-garde artists in 1936. The paper, therefore, firstly presents the transformation of the speaking chorus through the practices of left-wing theatre avant-gardes collaborating with workers' theatres (such as Jindřich Honzl, Katja and Ferdo Delak, János Mácsa). Then it focuses on the chorus as a nexus of aesthetic, political, educational and identity-forming practices and discourses in interwar Europe, in order to present everything in the third part of the paper in an archaeology rather than an analysis of the Prague production of "The Iron Flood." The choral subjectivity of the

workers' collective, articulated through discussed avant-garde theatrical enterprises, thus performed a subject that was multiple but united, strong and synchronised, capable of performing its political existence both vocally and physically. The workers' collective as a choral subject thus transcends the verbal and semiotic dimension of theatrical communication, establishing an immediate sensory and emotional relationship with the perceiver as well as within the performing group.

Matteo Bertelé is Associate Professor in Contemporary Art History at Ca' Foscari University of Venice. He is the executive director of the Summer School "Contemporary art and curatorship: from documenta to the Biennale" and director of the academic journal "Venezia Arti". In 2020 he published *Arte sovietica alla Biennale di Venezia (1924-1962)*. His main research projects and publications deal with art exhibition and collection studies, artistic diasporas, Russian, Soviet and socialist art and visual culture, and the cultural dimension of the Cold War.

UNITED AGAINST WESTERN WARFARE: "REALISMO" IN THE GERMAN DEMOCRATIC REPUBLIC

PANEL: WAR AND THE ART WORLD I (DAY 2, SESSION I, ROOM 16)

The proposed paper intends to analyze the circulation, reception and impact of Italian post-WWII socially engaged realism within the Socialist bloc, with an emphasis on the German Democratic Republic. The first relevant international encounter dates to the 3rd edition of the World Festival of Youth and Students, held in East-Berlin in the summer of 1951 under the motto "For Peace and Friendship. Against Nuclear Weapons". In this framework, works by prominent artists such as Renato Guttuso, Gabriele Mucchi, Armando Pizzinato and Giuseppe Zigaina were welcomed as the most progressive tendency from the West (and the South) of divided Europe, hence as the international ethic and aesthetic model to import in newborn socialist German culture. "Realismo" was created ad hoc as the avant-garde from West, given the stance of its representatives against mainstream Western art trends, such as art informel and gesture painting, which eventually paved the way for their functional use as external validators of domestic socialist realism. The paper will investigate the reasons why Socialist authorities foregrounded their antifascist, anti-imperialist and anti-war messages, rather than their propositional values such as internationalism, appeasement and peaceful coexistence. It will finally analyse to what extent the recent shared past in national-socialism and fascist informed parallel and advanced narratives of "another" Germany and "another" Italy.

Susan Best (Griffith University) is an art historian with expertise in critical theory and modern and contemporary art. She is a fellow of the Australian Academy of the Humanities. Her book *Visualizing Feeling: Affect and the Feminine Avant-garde* (2011) won the Australian and New Zealand Art Association prize for best book. *Reparative Aesthetics: Witnessing in Contemporary Art Photography* (2016) was joint winner of the best book prize of the Australian and New Zealand Art Association. Her latest book on body art and performance is titled *It's not personal: Post 60s body art and performance* (2021). Currently, she is working on a history of Indigenous art in South East Queensland with Dr Bianca Beetson.

TRIGGER WARNING: RAPE, PERFORMANCE AND THE FEMINIST AVANT-GARDE

PANEL: AFFECTIVE AVANT-GARDES (DAY 3, SESSION II, ROOM 13)

This paper examines the changing reception of feminist avant-garde art practices from the 1970s about rape, violence and trauma. While in that era of consciousness raising groups, thinking and working through were the guiding principles for the engagement with such work, current reception emphasises the need for trigger warnings to limit the presumed uncontrollability of feeling. While one might argue that the confronting nature of the material was ignored in the 1970s, with little or no attention paid to the audience's emotional reactions, the pendulum has now fully swung the other way with the presumption that difficult material is deeply affecting, if not traumatising to victims. Is this latest incarnation of the thinking/feeling split useful for thinking about difficult art? Surely the aesthetic realm should be where thinking and feeling can be conducted simultaneously? Examining the work of artists such as Ana Mendieta and performances associated with Womanhouse, the paper examines the framing of difficult art and difficult women in the age of the trigger warning.

Jacob Blumenfeld is Assistant Professor of Philosophy at the Carl von Ossietzky Universität Oldenburg, a member of the DFG collaborative research project, Structural Change of Property, and a fellow at the HU Center for Social Critique. He is the author of *All Things are Nothing to Me: The Unique Philosophy of Max Stirner* (2018, Zero Books), and *The Concept of Property in Kant, Fichte, and Hegel* (2024, Routledge).

READING STIRNER IN WEIMAR

PANEL: MAX STIRNER, EGOISM, AND THE AVANT-GARDE'S WAR AGAINST THE IDEAL (DAY 2, SESSION III, ROOM 16)

In 1919, Salomo Friedlaender/Mynona (1871-1946) and Anselm Ruest (1878-1943) founded the avant-garde Stirner-inspired journal, *Der Einzige* in Berlin. Lasting for six years, this Weimar-era project became a lively space for bohemian, expressionist, dadaist, and anarchist writing. Tied together by a Stirnerian philosophy that rejected war, nationalism, religion, and politics in general, *Der Einzige* remains a fascinating document of a particular way of appropriating Max Stirner in times of crisis, war, and revolution. As some of the most interesting readers of Max Stirner, Friedlaender and Ruest have been nearly completely ignored, their "Stirner-bund" lost to history. In this talk, I will present some of their philosophical and political writings from *Der Einzige*, and show the continual need to reappropriate Max Stirner for one's own times.

Dr Fatima Borrmann is a postdoctoral researcher at the KU Leuven. She obtained her doctorate in 2023 with a thesis titled "Plotting Eugenics: Fiction by German and British Women Writers 1880-1937". She has published in a number of scholarly journals such as *Cahier voor Literatuurwetenschap*, *Women's Writing* and *Orbis Litterarum* and *German Life and Letters*. Her current research inspects multi-generational works by European women writers during the first half of the twentieth century. Her research interests include science in literature, primarily concerning biology, evolution, genetics, medicine and eugenics.

BLOWING UP "THE WALLS OF THE GYNAECEUM": THE FIRST WORLD WAR IN ROSA ROSÀ'S WORKS

PANEL: POETICS OF DISRUPTION: WOMEN WRITERS AND WAR (DAY 3, SESSION II, ROOM 16)

A pro war, pro technology sentiment is perhaps one of the first association with futurism. Many futurist women, such as Rosa Rosà, pseudonym of Edith von Haynau (1884-1978), shared these sentiments- though less as a force to regenerate and energies on a national scale and more for its emancipatory potential. This paper examines Rosà's short novel *Una donna con tre anime* (1918), as well as some of her wartime contributions to *L'Italia Futurista*: "Le donne del posdomani", "Risposta a Jean-Jacques" and "Le donne cambiano finalmente". It will show how Rosà saw war as a futurist feminist catalyst, where women, in the absence of men, have demonstrated their equal ability to contribute to society in all spheres. Rosa imagines the post-war woman as a 'better' man: intellectual, sensual and free from the restraints of the home. Despite this optimistic take on the war, it will be shown Rosa's work nonetheless anticipates the backlash within social and intellectual circles against the freedoms women enjoyed during the war.

Wayne Bradshaw is an Adjunct Research Associate at James Cook University in Australia, with degrees in both English and Politics. His primary research focus is the historical influence of radical political philosophy on trends in literature, and his first book is *The Ego Made Manifest: Max Stirner, Egoism, and the Modern Manifesto* (2023, Bloomsbury)

FROM *THE FREEWOMAN* TO *THE EGOIST*: MAX STIRNER'S RECEPTION IN ENGLISH MODERNISM

PANEL: MAX STIRNER, EGOISM, AND THE AVANT-GARDE'S WAR AGAINST THE IDEAL (DAY 2, SESSION III, ROOM 16)

Ezra Pound's essay, "The Serious Artist," published in *The New Freewoman* in October 1913, provides the entry point into an important conflict between Dora Marsden and Pound about the relationship between art and the individual. In the light of an ongoing dispute between Marsden and the anarchist publisher, Benjamin Tucker, the disagreement between Marsden and Pound reveals the limitations of Marsden's interpretations of egoism and the nature of Pound's incorporation of Stirner's philosophy into his own approach to the role of the individual artist. The conflict also had important implications for the future of Marsden's journal and, by extension, the development of English modernism. This paper proposes that, through *The Egoist*, English modernism owed a conceptual debt to Stirner's egoism in much the same way it was indebted to the work of Bergson and William James.

“THE GRAND MATCH OF WAR”: MILITARY FOOTBALL AND ANDRÉ LHOTE’S RUGBYMEN

PANEL: SPORT, AVANT-GARDE, AND THE FIRST WORLD WAR (DAY 1, SESSION I, ROOM 16)

“Sport calls for endurance and sangfroid, the military virtues”, announced Agathon (Henri Massis) on the eve of the First World War, “and it keeps youth in a warlike frame of mind.” Once the French Bill for increasing military conscription was passed, physical education, rugby and association football became imperative to military training. As Georges Rozet surmized, French men were dutifully building their strength through rugby—albeit recognizing that the greatest test awaiting them was “The Grand Match of War”. No sooner was war announced than Rozet declared they would be put to the test by defying “these Prussian bastards”. Yet given the conception of war as an international football match with good soldiers aligned with good sportsmen, football events substantially increased being played not only between French army teams but also between them and the Allied armed forces: British soldiers alongside the Australian and New Zealand Army Corps (ANZAC). Constantly the Union of French Athletic Sports Societies (USFSA) commission encouraged ANZAC soldiers to play with and against French soldiers in informal and official test matches. Progressively the French army granted free sports periods when rugby and soccer could be played, especially in Inter-Allied matches on fields alongside the military camps. On 10 November 1915, the magazine *Sporting* reported that after concluding these matches with a cup of tea, “the English and French bade each other farewell, adding ‘see you soon’ as a sign that a further match was to come. Back at the camp [...] not a word was spoken. Nearby cannons roared.” Once General Pétain became Head of the French army command for northern and eastern France, from 1917 these games were boosted. The Ministry of War ordered 5,000 soccer and rugby balls, military sports congresses were organized, sports grounds established and ‘war clubs’ initiated to organize Inter-Allies tournaments culminating in the rugby match between Lucrétia and the ANZAC team at the Parc des Princes velodrome on 21 January 1917 watched by a crowd of 5,000. “With France still in a state of war”, concluded Waquet and Vincent, “military rugby asserted itself over rugby in clubs and federal rugby.” Strongly supportive of this “military rugby”, André Lhote was, like Jacques Rivière and Alain Fournier, an ardent proponent and partisan of Cubism as a ‘modern classicism’, unpolluted by alien cultures, able to regenerate French values of reason, courage and vitalism. Drafted into the army on the outbreak of war and stationed in his native Bordeaux, Lhote adapted the Cubistic experimentation undertaken by Albert Gleizes, Jean Metzinger and Robert Delaunay to a series of Cubist paintings depicting rugby players as the new heroes of French masculinity and virility during the First World War. Unlike the light against which Delaunay’s rugby balls are glimpsed taking flight, like asteroids, the rugby balls in Lhote’s paintings are juxtaposed against vivid blue skies tinged with the smoke of shelling and smouldering ruins while black clouds loom

over violet skies—ominous signifiers of the noxious explosions and chemical warfare captured at Verdun by Félix Vallotton, amongst other avant-garde artists, in which rugby would have been played alongside the battle fields. As Lhote explained in *Totalisme*, he had sought to commemorate those who played rugby on the battlefields as those who were risking their lives for their country.

Stephanie Bremerich is Research Assistant in Modern German literature und literary theory at the Department of German Studies at Leipzig University. She studied German Language and Literature, History of Art, and Comparative Literature in Leipzig and Prague. Her fields of research are gender relations in modernity and avantgarde, theories and practices of authorship and autofiction, and representation of deviance and poverty across media.

THE "AWAKENING" - WOMEN OF GERMAN EXPRESSIONISM ON WAR. AGENDAS AND APORIAS / DAS "ERWACHEN DER FRAUEN" - AGENDEN UND APORIEN WEIBLICHER KRIEGSKRITIK IM DEUTSCHEN EXPRESSIONISMUS

PANEL: WELTKRIEG UND REVOLUTION (DE) (DAY 3, SESSION III, ROOM 18)

Much has already been written about the significance of the First World War for German Expressionism, but less about female-coded perspectives on the war. In my presentation, I would like to discuss a leitmotif that runs through texts about the First World War by female Expressionists: the motif of 'awakening'. I am primarily concerned with the gendered coding of this leitmotif and the aporias that accompany it. An 'awakening of women' is programmatically called for in various types of texts and genres, ranging from Claire Goll's collection of short stories of the same name ("Das Erwachen der Frauen", 1918) to Berta Lask's early volumes of poetry ("Stimmen", 1919, "Rufe aus dem Dunkel", 1921) and Nadja Strasser's emancipatory appeals ("Das Ergebnis. Lyrische Essays", 1919). The First World War was accompanied on various levels by obvious and public damage as well as a new fragility of masculinity: the bodies and souls of those returning from the war were damaged, their physique marked by amputations, scars and trauma shaped the image of cities as well as art and literature long after the end of the war. And men disappeared. Their death left behind not only real life but also discursive voids that could now be filled by women, be it in concrete practical matters (working life), be it in activist-emancipative contexts (women's movement) or be it poetically. In 'female expressionism' (a controversial term in research, which I therefore use in quotation marks), this is expressed in the motif of the 'awakening of women', which combines a feminist agenda, sometimes supported by the first wave of the women's movement, with a critique of male-semanticized war. Goll's, Strasser's and Lask's texts open up female perspectives on war; they deal with widowed women and female revenge (Goll), call for female self-justification and action (Strasser) or ask about women's responsibility and complicity (Lask). At the same time, the women's critical texts on war are characterized by dissonances with regard to their gender coding, which affect both the thematic level and the discursive, narrative and stylistic levels. These frictions can be traced back, among other things, to the binarism of the 'feminine' and 'masculine' principle, which became significant in the discourse horizon of modernism and had an almost catalytic function for the poetics of Expressionism (think of the male-conceived ideal figure of the 'New Man', in whom 'spirit' and 'will' are united). In the motif of the 'awakening of women' - so my thesis - central

aporias of female writing in the avant-garde crystallize. The transitory metaphor of 'awakening' conjuncts feminine and masculine principles. It expresses processes of recognition and (self-)awareness as well as the overcoming of a passive, acquiescent state and goes hand in hand with a literary renegotiation of the role of women. At the same time, this leads to obvious tensions with the expressionist methods of representation and narration as well as poetological implications that can be described as decidedly male-coded. Claire Goll's story "Die Schneiderin" ("The Tailor"), for example, juxtaposes male murder in war with a concept of specifically female lethality: After the protagonist, a young and naive wife, learns of her husband's death in the war, she turns from a silently suffering, patiently waiting woman into an active avenger by infecting former soldiers with a deadly venereal disease. However, she also has to die of it herself, which contributes just as much to the affirmation of the female victim role as the entire narrative mediation, which is clearly perspectivized and, if you like, sabotaged by a male gaze.

Sascha Bru (University of Leuven) is a Professor at the Faculty of Arts of the University of Leuven. He has produced over 20 books, including *Democracy, Law and the Modernist Avant-Gardes* (2009), *The European Avant-Gardes, 1905-1935: A Portable Guide* (2018), and the (co-)edited volumes *Crisis: The Avant-Garde and Modernism in Critical Modes* (2022), *Futurism: A Microhistory* (2015), *The Oxford Critical and Cultural History of Modernist Magazines, Vol. III* (2013), and *The Invention of Politics in the European Avant-Garde* (2009). His books have been reviewed, among others, in *Konsthistorisk Tidskrift*, *Art History*, *Modernism/modernity*, the *London Review of Books*, and the *Times Literary Supplement*. A founder of the European Network for Avant-Garde and Modernism Studies (EAM), his work has appeared (in translation) in English, French, German, Dutch, Icelandic, Serbo-Croatian, Polish, and Chinese.

RADIATING NUCLEAR ART

PANEL: THE AVANT-GARDE AND THE WARS TO COME (DAY 3, SESSION I, ROOM 19)

Starting from a discussion of 1950s *arte nucleare* (Enrico Baj, Sergio Dangelo and others), which in many ways acted as a bridge between Surrealism and the Situationist International, and from Peter Watkins's 1965 pseudo-documentary film *The War Game*, this paper explores attempts by avant-garde artists to imagine nuclear worlds and wars (to come). Characteristic about radioactivity is that it sits beyond the aesthetic as traditionally understood, that is as the realm of the sensorial or perceptible. Invisible, or visible only in its aftereffects, subatomic radioactivity thus poses no small challenge to the artist. While pre-1945 avant-gardes already had a strongly developed sense of reality below the threshold of the visible, my attention will go mainly to neo-avant-garde projects postdating the A-bomb, the atrocity of which only further challenged artists to reimagine a world heading for certain annihilation without any possibility of escape.

Asiya Bulatova is a researcher working on Soviet and Anglo-American modernist literatures in their cultural, scientific, and biomedical contexts at Södertörn University, Sweden. She earned her doctorate at the University of Manchester and has been a postdoctoral fellow at the New Europe College in Bucharest, Nanyang Technological University in Singapore, and Centre for Advanced Studies Sofia. She was also employed as a Marie Skłodowska-Curie research fellow at the University of Warsaw. Her monograph *Writing and Other Bodily Functions: Viktor Shklovsky's Involuntary Modernism* is under contract with Bloomsbury Academic. She has published in edited collections and peer-reviewed journals *Poetics Today*, *Comparative Critical Studies*, and *Modernism/modernity*.

THE NUCLEAR POETICS OF EARLY-SOVIET SCIENCE FICTION: LESSONS IN LOVING THE BOMB IN ILYA EHRENBURG'S CATASTROPHE NOVELS

PANEL: SOVIET EMPIRE AND ITS PERIPHERIES II (DAY 2, SESSION II, ROOM 18)

This paper focuses on how early-Soviet apocalyptic narratives appropriate and re-imagine H.G. Wells' dark fantasies of the possibility of creating an atomic bomb. During an aerial attack in Ilya Ehrenburg's 1923 catastrophe novel *Trust D.E. (The Destruction of Europe)*, a nameless science professor bursts out screaming: "These are nitro atomic bombs. Radioactive decay. H.G. Wells wrote about this some twenty years ago." His screams do nothing but annoy an elderly lady also escaping from a burning city: "Please, somebody make him stop! I can't stand this anymore. I'd rather face another bomb." The parallels between the destructive power of humans and deadly explosive weapons are at the center of Ehrenburg's 1922 novel *Julio Jurenito*. Its eponymous protagonist, a modernist precursor of *Fight Club's* Tyler Durden, suffers a nihilistic existential breakdown and starts seeing human civilization as the epicenter of world evil that must be destroyed. The destruction, however, should happen not through individual attacks, but through "the cultivation of the ulcers that grow on and are ready to consume the decaying body of human culture." Although later in the narrative Jurenito dreams of using "the well-known effects of rays and radium" to exterminate humanity, throughout the book he uses destructive human agents, e.g., religious fanatics and consumerist overlords, as "heavy weaponry" birthed by the civilization and capable of destroying it. In both novels the obliteration of humanity is described as the act of decadent self-destruction. This talk exposes (self-)destructive tropes that proliferate Ehrenburg's novels, such as suicide, the injured or decaying body, violent and criminal urges, unhappy love affairs, and eugenicist experiments. In approaching the imagery of nuclear power in Ehrenburg's apocalyptic fiction from the critical perspective of modernist studies, including its "comic turn" (James Nikopoulos, Frances McDonald), the chapter unpacks the meaning-making potential of fear and laughter to capture atomic horror.

Tamara Brzostowska-Tereszkiewicz (Polish Academy of Sciences) Literary theoretician, translation scholar and translator. Assistant professor at Historical Poetics Department, Institute of Literary Research, Polish Academy of Sciences and Humanities. President of the "Center for International Polish Studies" Foundation. Laureate of the Minister of Science and Higher Education Scholarship for Eminent Young Scientists and the Foundation for Polish Science Scholarships. Her monograph *Ewolucje teorii. Biologizm w modernistycznym literaturoznawstwie rosyjskim* [Evolutions of Theory. Biologism in Russian Modernist Literary Scholarship] (2011) was granted the award of the Foundation for Polish Science. Her current long-term research project concerns Modernist models of literary translation.

TOWARDS INCREASED CONVERSATIONALITY EVOLUTIONS OF TRANSLATIONAL FORMS IN THE POLISH RECEPTION OF EGO-AND CUBO-FUTURIST POETRY (1910S-1920S)

PANEL: LANGUAGE SYSTEM AS A BATTLEFIELD: TOWARDS A HISTORICAL POETICS OF THE AVANT-GARDE IN EAST-CENTRAL EUROPE 1880S-1950S - EMBATTLED WORDS: TRANSLATION STUDIES AND MODERNISM OF EAST-CENTRAL EUROPE (TRANSLATION, TRANSFER, APPROPRIATION, PARODY) (DAY 1, SESSION III, ROOM 19)

The proposed study in transnational poetics focuses on the early Polish reception of Russian Ego- and Cubo-Futurist poetry, which coincided with the birth of Polish Futurism. The turbulent period of the 1910s-1920s witnessed an unprecedented flourishing of "hypertextual translations" (to use Antoine Berman's term), which confirmed the vigorous, self-reflective, and participatory reaction of the Polish poets-translators to the Eastern European avant-garde. The closely interwoven original and translated literary production of the Polish avant-gardists constitutes a unique laboratory to observe the evolution of Modernist translational forms from "latent translations" and free translations through interlingual glosses, imitations, pastiches, parodies, and travesties to polemic translations and "counter-originals. The repertoire of translational forms and modalities from allegative imitations to a strongly agonistic (argumentative, contesting) exchange of artistic values epitomizes the critical self-awareness, artistic sensibility, and cultural self-knowledge of the inaugural phase of the Polish avant-garde. As a crucially important mode of literary production and a vital instrument for the cross-cultural dissemination of artistic ideas, translation served as a catalyzing and change-stimulating factor in the target historical-literary processes.

Lucy Byford (Constructor University, Germany) is an early-career art historian, whose research is funded by the Humboldt Stiftung's postdoctoral programme. She is currently writing and researching a monograph on Berlin Dada performance, having received her doctorate from the University of Edinburgh in January 2024. Funded by the Scottish consortium of the Arts and Humanities Research Council (AHRC), her thesis examines the relationship between Berlin Dada's magazines and imperial German *Witzblätter*, in addition to select aspects of the group's live performances and interventions. She has previously published on the topic of epic theatre set designs by John Heartfield, and in 2022, she contributed a chapter to *Imagining the Apocalypse: Art and the End Times* (ed. Edwin Coomasaru and Theresa Deichert) on the millenarian aspects of the work of Dadaist Johannes Baader. In 2019, Lucy conducted a research fellowship at the Zentralinstitut für Kunstgeschichte in Munich, supported by the German Academic Exchange Service (DAAD). Before commencing her doctoral studies, she worked for the Commission for Looted Art in Europe, conducting provenance research on Nazi-looted art in the archives of the imperial collection in Berlin.

BEYOND THE KRIEGSKRÜPPEL: DANCE, BODILY PERFORMANCE AND CORPOREALITY IN BERLIN DADA

PANEL: DADAIST WAR GAMES (DAY 3, SESSION I, ROOM 20)

Notions of corporeality in the work of the Berlin Dadaists have typically been coloured by the group's representations of comic grotesque, semi-automated bodies, such as those found in George Grosz's *Daum Marries Her Pedantic Automaton "George"* (1920) and Grosz and John Heartfield's *Der wildgewordene Spiesser Heartfield: Elektro-mechan. Tatlin-Plastik* (The Philistine Heartfield turned Wild: Electromechanical Tatlin Sculpture) (1920). By alluding in part to the figure of the prosthesis-laden *Kriegskrüppel* (war cripple), the automata populating these pieces show the Dadaists reckoning with the body's degradation in the wake of the deadly mechanised combat seen during the First World War. While the Dadaists in Berlin were undoubtedly deeply concerned with processes of corporeal objectification that occur when capitalist, Taylorian logic is applied to the body of the soldier or veteran, a focused consideration of the group's dance practices may variegate and challenge some of these fundamental ideas in Dada Studies. Several brief yet tantalizing accounts of dances by Grosz and Raoul Hausmann, from 1919 and 1920 respectively, hint at performances which, contrary to their sculptural or montaged artworks, were deeply invested in the dynamic materiality of an organic, albeit cosmopolitan body. By viewing the dancing body as a form of technology in its own right, able to transform auditory stimuli into rhythmic movement, a more exuberant and expansive vision of the Dadaist post-war body emerges.

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Margarida Cafede Moura holds a BA in Art History (2019) and an MA in Contemporary Art History (2022) from School of Social Sciences and Humanities, Universidade NOVA de Lisboa (NOVA FCSH). She is a PhD Candidate in Contemporary Art History since September 2022, and is currently researching the history of mail art in Portugal in the 20th century. In 2023 she authored the chapter «A arte postal de Ernesto de Sousa: uma vanguarda de solidariedade» («Ernesto de Sousa's mail art: a vanguarda of solidarity»), in the book *Ernesto de Sousa 1921-2021: Uma criação consciente de situações/Uma situação consciente de criações*.

REPLYING TO WAR AND DICTATORSHIP: MAIL ART PRACTICES IN PORTUGAL

PANEL: WAR AND THE ART WORLD II (DAY 1, SESSION III, ROOM 13)

Mail art's history in the second half of the twentieth century is inseparable from its relationship with war and political struggles. As this artistic practice grew on a global scale, war was often the background and catalyst for mail art initiatives. Artist networks turned to mail art to denounce and surpass political oppression, relying on the international mail art network as an alternate space of transnational communication and collaboration. Researchers have looked at the role of mail artists like Edgardo Antonio Vigo, Graciela Gutiérrez Marx, Clemente Padín, György Galántai or Pawel Petasz in the context of war and dictatorships both in Latin America and Eastern Europe, respectively. Similarly, mail art practices in Portugal multiplied in the last four decades of the twentieth century, encompassing a period of dictatorship, colonial war, revolution, and the subsequent instability in the search for democracy. Ana Hatherly, António Aragão, Ernesto de Melo e Castro, among others, formed an unofficial network of experimental poets whose work reacted to these moments, and were among the most active practitioners of mail art in Portugal. This paper aims to depart from a framework of research on the history of mail art's political activism on a global scale to reflect on the relationship between mail art practices in Portugal and the context of dictatorship and colonial war, touching also on their connection with artists and poets in Brazil with whom they shared not just a language and an affinity in artistic practices, but where mail art was also used as another weapon against government oppression and censorship.

Ángela Calderón Villarino (University of Leipzig) is post-doctoral researcher at the University of Leipzig, focusing on the areas of Spanish and French literary and cultural studies. Her current research project is concerned with reflections on historicity and family in the modern novel. Her research interests are the modern literatures of Spain (including Galicia) and French literature from Romanticism to the twentieth century. She has published a monograph about the poetics of Gérard de Nerval, *Theorie erzählen. Gérard de Nervals Einleitung zu Voyage en Orient* (Paderborn, 2022). She is co-editor of the volume *Family Constellations in Contemporary Ibero-American and Slavic Literatures* (Berlin, 2024).

ON THE SIDE OF THE REPUBLIC. MARÍA ZAMBRANO AND THE RESPONSIBILITY OF SPANISH AUTHORS IN THE LITERARY COMBAT

PANEL: IBERIAN AVANT-GARDES AND WAR: LITERATURE AND WAR IN THE IBERIAN AVANT-GARDES. TAKING SIDES: POSITIONS AND INTERVENTIONS (DAY 2, SESSION III, ROOM 19)

In *The Intellectuals in the Drama of Spain* (written between 1936 and 1939), María Zambrano (1904-1991) describes with great precision how she sees the role and responsibility of intellectuals in Spain at the time of the Civil War. She unapologetically calls on them to choose a side. She is not so much referring to the two warring opponents, but asks them to choose between intellect and the past, on the one hand, and 'new intellect' and maximum willingness to make sacrifices, on the other. There is no alternative to this choice, since "[t]here is no other solution: either one remains with the sterile intelligence, [...] and lives on the last sparks of the past, or one works in the service of this new intelligence, which arises humbly with sacrifice and bloodshed and accepts every sacrifice." According to Zambrano, it is no longer a matter of being an intellectual, but of being human, and 'being human' means risking one's life in war, thus correlating future and death: "Only those who were prepared to die [...] have a true future." (ibid.) This raises the question of the role of literature and writing about, from and in war, and whether it has an independent function at all. Or, it could be asked whether, or to what extent writers – more than others – have a special obligation of 'being human'.

The question of the 'special role' of intellectuals is at the center of the Spanish Civil War where the literary and the political were closely intertwined. A telling example of this is *El Mono Azul*. This magazine is the official organ published by the *Alianza de Intelectuales Antifascistas para la Defensa de la Cultura*, which in turn emerged from the 1st International Writers' Congress for the Defence of Culture in Paris in 1935. It is worth noting that this magazine, to which not only María Zambrano but also numerous intellectuals (Nicolás Guillén, Vicente Huidobro, Octavio Paz, René Lalou, César Vallejo) contributed, contained political and ideological information, as well as information on the course of the war, but it also had a literary section, in which the so-called *Romancero de la Guerra Civil* gained special prominence. María Zambrano locates an important aspect of intellectual activity here: "What is positive above all is the closeness, the direct contact that the poets

establish with the people through this form, who thus remember and recognise themselves in the poetry.” So how does writing for *El Mono azul* interfere with María Zambrano’s claim for taking sides? And what role does literature play in the context of this war (especially since the texts published in this section were clearly in favour of the Republican side)? The extent to which ‘writing in favour of the Republicans’ can be combined with the decided position of overt anti-intellectualism María Zambrano displays is a question that will be explored in the lecture. Should intellectuals and/or writers be assigned a different role in the context of war than is otherwise the case (or is the case for other groups)? To what extent should aesthetic production be measured against non-literary reality? These and related questions about the context of war as a historical determinant in aesthetics will be explored on the basis of María Zambrano’s reflections on ‘the intellectuals in the Spanish drama’ and the literary section of *El Mono azul*. Particular attention will be paid to romances that were recognisably on the Republican side.

Cristian Cámara Outes (Université libre de Bruxelles) MA in Literary Studies and Aesthetics at Universidad Complutense de Madrid ("The Sound Poetry among the Artistic Practices of the Avant-garde"), MA in Literary Theory at Universidad Iberoamericana de México ("Form and Sound in the Literary Theory of Russian Formalism"), PhD at Charles University of Prague ("The Russian Formalism, The Czech Structuralism, and Their Influence on Contemporary Translation Theory"). Between 2013 and 2016 I lectured on Spanish language and literature at Southern Federal University (Rostov-on-Don, Russia). Since 2016 I have been the director of the collection SDVIG - Theoretical Texts of the Russian Avant-garde (Ediciones Asimétricas, Madrid). Since October 2023 I have been a postdoctoral researcher at Université libre de Bruxelles.

THREE NODES IN LITERARY HISTORY IN THE PERIOD 1880S-1920S: "DYNAMIC ARCHEOLOGY" AND "INTERNAL HETEROGENEITY" OF LITERARY EVOLUTION

PANEL: LANGUAGE SYSTEM AS A BATTLEFIELD: TOWARDS A HISTORICAL POETICS OF THE AVANT-GARDE IN EAST-CENTRAL EUROPE 1880S-1950S - DYNAMIC ARCHEOLOGY, EMBODIED COGNITION, AND ANTI-IMPERIALISM: AVANT-GARDE BETWEEN THEORY, COGNITIVE SCIENCE AND POLITICAL PRACTICE (DAY 1, SESSION II, ROOM 19)

In this paper, we intend to build on a number of basic tenets of Russian formalism and Czech structuralism: 1) the idea that the historical study of the configuration of past epochs must be carried out as a "dynamic archaeology" (Y. Tynyanov) that allows to unveil de "internal heterogeneity" (J. Mukařovský) of each literary system, always characterized as a complex set of intertwined forces engaged in an struggle to occupy the canonized centre; 2) the idea of the evolutionary conflictual dynamism of systems, according to which each mutation of the system consists of the promotion towards the canonised centre of components that were previously located on the periphery, and which are subject to reaccentuations and transformations in these displacements; 3) the idea that the different evolutionary series have a relative autonomy, i.e. that literature undoubtedly responds to political, ideological and social incitements of various kinds, as much as to the evolution of other neighboring artistic series, but that these external "influences" must draw on forms taken from the repertoire available within the system at a given moment in order to acquire plastic expression. In order to carry out the exposition, we will try to delineate three "nodes" (Cornis-Pope and Neubauer, 2002). We will study the situation of literary systems and theoretical systems at three key moments: 1880, 1900, 1920. In each of them we will try to briefly account for the set of conflicting positions involved and their correlative mutations.

Warren Carter (Open University) is a lecturer in the Department of Art History at the Open University in the UK. His research focuses on public art in the Americas in the interwar period and Marxist methodologies in the history of art more generally. Publications include *Renew Marxist Art History* with Haran and Schwartz (2013) and *Art After Empire: From Colonialism to Globalisation* with Wood, Perry and Charlesworth (2018). He is also one of the original convenors in the long-running seminar series *Marxism in Culture* in London.

MEXICAN MURALISTS GO TO WAR

PANEL: CHANGING REALITIES IN THE FACE OF WAR (DAY 1, SESSION I, ROOM 20)

Mexican muralism in the interwar period is often overlooked in both the classic accounts of the twentieth century avant-garde as well as the dominant readings of modernist painting. This is strange in that not only did the key artists involved in the Mexican mural renaissance attack the autonomy of art by painting monumental propagandistic murals on public walls accessible to the general public, but they did so using a range of European modernist devices derived from German Expressionism through to French Cubism. In this paper I will examine how David Alfaro Siqueiros and José Clemente Orozco, two of *los tres grandes* (the other being Diego Rivera), used their experimental mural techniques in Mexico and the United States respectively to critically comment on the beginning of the Second World War in Europe. The focus will be Siqueiros' mural *Portrait of the Bourgeoisie* painted between 1939-40 in the electricians' union headquarters in Mexico City and Orozco's portable mural *Dive Bomber and Tank* painted at the Museum of Modern Art in New York in 1940. In both, it will be argued that each artist went beyond a liberal critique of modern warfare, that has typified discussions of these works, to attack the more general conditions of capitalist modernity that had created the very conditions for total warfare.

Sergi Castella-Martinez (Pompeu Fabra University) has a PhD in Humanities (Aesthetics, Hermeneutics, and Religion) from the Pompeu Fabra University in Barcelona (2023) and is now postdoctoral researcher at the Haas Research Group in Poetics of Knowledge, at the same institution (2023-2025). In his dissertation, he explored the mediation of the medieval *Art of Finding Truth* by Ramon Llull (Raimundus Lullus) in the poetic works of the Avant-Garde poet J. V. Foix (1893-1987). His current projects involve on the one hand the impact of premodern "arts of universal knowledge" in a broader corpus of European writers and artists from the late-nineteenth century and the early twentieth century, and on the other hand the analysis of the conceptual legacy of the Germanist and Mysticism scholar Alois M. Haas in the study of contemporary poetic cosmovisions entangling philosophical and religious thought. Among his publications are "La purification ardente et l'échec: Antonin Artaud lu par Josep Palau i Fabre." *Cahiers ERTA*, 33, pp. 69-93 (2023), and "J. V. Foix: esbozo de lulismo poético" ["J. V. Foix: Outline of Poetic Lullism"]. *Ramon Llull y los lulistas (siglos XIV-XX)*, Rafael Ramis, ed., pp. 1133-1148 (2022).

UNA POLÍTICA: TOTALITARIANISM AND UNITARISM IN J. V. FOIX'S SHIFTING POLITICAL MODELS (1921-1939)

PANEL: ANATOMY OF THE CIVIL WAR (DAY 1, SESSION I, ROOM 19)

In the Barcelona public milieu before the Spanish Civil War, the experimental poet J. V. Foix (1893- 1987) was mainly known as an art critic, cultural agitator, and political commentator. Between 1921 and 1932, he directed the monthly *Monitor: Gaseta nacional de política, d'art i de literature* (*Monitor: National gazette of politics, art, and literature*). During the most critical period of the Spanish-Rifian war, and strongly inspired by Charles Maurras, Foix contributed to the foundation of the cultural-political movement 'Acció Catalana' (1922). In his articles in *Monitor*, he developed a bellicist and unitarist approach to the political engagement of the artist, the pioneer of a moral revolution. The movement's conversion into a traditional party and the 1923-1930 Spanish dictatorship frustrated Foix's political aspirations.

In 1927, he referred to his *maurrassisme* in the past tense, but quoting a well-known slogan: "What we had sought in Maurras was a politics". The Papacy had just condemned *Action Française*. A few years later, in 1933 and 1934, Foix would surprisingly use the same expression, "una política", in reference to the medieval philosopher and theologian Ramon Llull (1232-1316). For the rest of Foix's life, Llull would embody the ideal of the politically engaged poet and moral renovator: "All of Llull's apostolate is a unitary, constructive, persuasive—democratic—antibellicist politics". A cohesive study of Foix's public tribune and of the debate on *Action Française* in the Barcelona press of the time, especially within Catholic and avant-gardist circles, is required to inquire for the reasons of such an amendment.

This paper aims at critically examining Foix's shifting political models, from Maurras to Llull, between 1921 and 1939, when the Spanish civil war put an end to his journalistic work. Underlying the apparent change, I identify "unitarism", an idea widely used in reactionary spheres to fight pluralist democracy, as the constant in Foix's aesthetic and political thought. His wish to transcend schools, styles, and sects, so that poetry might be the vehicle of the highest spiritual authenticity, was articulated by totalitarian and dogmatic means. I argue that the experiences of defeat in war and in dictatorships, however, together with the newfound reception of Ramon Llull's extremely diverse expressive means, shaped Foix's Catholic and experimental understanding of "unity" in politics and art, from 1927 onwards. My objective is to elucidate the aesthetic and moral continuities and shifts ensued by Foix's emphasis in dialogism, constructivism, and pacifism. In short, I will showcase Foix's contextual and creative urge for poetic and moral ideals beyond *maurrassisme*, and its lingering relation to totalitarianism and unitarism.

Peter Chametzky is Professor of Art History in the School of Visual Art and Design at the University of South Carolina (USC). From 2022 to 2024 he served as Interim Director of USC's School of the Earth, Ocean, and Environment. He is the author of *Objects as History in Twentieth-Century Germany Art: Beckmann to Beuys* (University of California Press, 2010) and *Turks, Jews, and Other Germans in Contemporary Art* (MIT Press, 2021). Recent publications include essays in catalogues produced by the Museo Reina Sofia, Madrid, the Schirn Kunsthalle, Frankfurt aM, and the Busch-Reisinger Museum at Harvard. In 2024 he was awarded USC's Russell Research Award for Humanities and Social Sciences.

AIR WAR AND ART: ASPECTS OF THE 20 TH CENTURY'S AVANT-GARDES IN ART AND WAR

PANEL: TRAUMA OF THE GREAT WAR (DAY 1, SESSION III, ROOM 13)

"It seems to me that the modern painter cannot express this age, the airplane, the atom bomb, the radio, in the old forms of the Renaissance or any other past culture." - Jackson Pollock, 1950

The 20th century introduced radically new forms of modern, western art, such as abstract and "readymade" pieces, as well as new ways to wage war, particularly the aerial bombing by planes, missiles, and drones of civilian populations and facilities. And, as Jackson Pollock noted, at mid-century atomic weapons transformed conceptions of existence and of art. This new science of warfare threatened mankind with annihilation, precisely what avant-garde movements had desired for their artistic precursors. Have avant-garde and other artists seen this as an artistic opportunity to embrace, as in Italian Futurist *aeropittura di guerra*, or a challenge to humanity to protest, as in Picasso's *Guernica*? After introducing this question and these examples this paper will consider three examples of modern air war and art, extracted from an in-progress synoptic study of the air war genre from the early twentieth century to today.

The paper focuses on German, North American, and Southeast Asian artists responding to: 1. the aerial destruction of German cities and towns in the Second World War (e.g. Wilhelm Rudolf, Louise Rösler, Karl Hubbuch, Edmund Kesting), considered in light of W.G. Sebald's analysis, in *Luftkrieg und Literatur*, of literature's failure to deal adequately with civilian death, destruction, and trauma; 2. the advent and impact of atomic and nuclear weapons on the artistic imaginations and output of artists such as Pollock, Norman Lewis, and Bruce Connor; and, 3. The American bombing campaigns in Indochina as thematized by western artists away from the field of action, such as Claes Oldenburg, Wolf Vostell, Martha Rosler, and Nancy Spero, and by North Vietnamese artists caught in the midst of it, such as Nguyen Dúc Tho and Pham Thanh Tam. Finally, I consider the work of contemporary artists of Southeast Asian heritage confronting the legacy of that sustained aerial assault, such as Tuan Andrew Nguyen, Sisavanh Phouthavong, and Vandy Rattana.

Alexandra Chiriac (Leibniz Institute for the History and Culture of Eastern Europe) is an art historian specialising in histories of twentieth-century modernism, with a focus on design and performance. During 2024-26, she will be an Alexander von Humboldt fellow at Leibniz Institute for the History and Culture of Eastern Europe in Leipzig. Previously, she has held fellowships from the Leonard A. Lauder Research Centre for Modern Art at the Metropolitan Museum of Art and the Hedda Sterne Foundation. She holds a PhD from the University of St Andrews and an MA from the Courtauld Institute of Art. Her recent peer-reviewed publications include the monograph *Performing Modernism: A Jewish Avant-Garde in Bucharest* (De Gruyter, 2022), available open access, and the chapter 'Berlin, Bauhaus, Bucharest: Re-Making Modernism in the Global Peripheries' in the volume *Historical Narratives of Global Modern Art* (Routledge, 2023).

JAZZ, GENDER AND COLONIAL FANTASIES: THE RECEPTION OF JOSEPHINE BAKER IN POST-WWI ROMANIA

PANEL: WOMEN MAKE MODERNISM: NEGOTIATING GENDER IN POST-WORLD WAR I EAST-CENTRAL EUROPE (DAY 3, SESSION I, ROOM 16)

The African American entertainer Josephine Baker performed in Bucharest in 1928, inciting the interest of both the general public and local avant-garde groups. The paper investigates the reception of Baker as a Black woman promoting new entertainment trends, a cosmopolitan outlook and an unabashed femininity in Romania during a period of socio-political clashes that pitted tradition against modernity. While not ostensibly a colonial power, Romania had doubled its territories and population in the aftermath of the First World War, becoming highly ethnically diverse. The post-war period was thus a time when the notion of 'Romanianess' was being defined in opposition to a range of 'Others', leading to an increased interest in race science and to colonial strategies being applied to Romania's new territories, their diverse populations and their cultures.

The paper examines the multiplicity of reactions to Baker's much publicised visit. On the one hand African American performers such as Baker represented the height of modernity in the Romanian imaginary, capturing the attention of both avant-garde artists and young urban inhabitants who sought to escape a largely rural society. Adverts, film, and musical performances featuring Black entertainers permeated Bucharest's cultural life in the 1920s. On the other hand, these performers provoked the ire of conservative circles for popularising Western forms of entertainment and thus 'weakening' Romania's post-war cultural landscape. Racist and racialised imagery in the press indicated a fascination with Black and African figures in the context of Western colonial endeavours, highlighting their perceived difference and lack of 'civilisation'. In this context, Baker's Black female body, both nude and unruly, incited vicious critiques by right-wing politicians and intellectuals who desired an ethnically homogenous and 'traditional' Romanian society.

Ruth Alison Clemens lectures in Modern Anglophone Literature, Film, and Culture at Leiden University Centre for the Arts in Society (LUCAS), and she will shortly start an NWO-funded research fellowship. As a former BAMS postgraduate representative, she was founder of #ModWrite and co-founder of *The Modernist Review*. Her work has been published in *Modernist Cultures*, *Comparative Critical Studies*, and *Feminist Modernist Studies*, as well as the books *Posthuman Pathogenesis*, *More Posthuman Glossary*, and *Deleuze and Guattari and Fascism*. With Eret Talviste, she is co-organising the conference 'Borders, Margins, Cartographies: Transnational Modernist Women's Writing,' which will take place at the University of Tartu, Estonia, in October 2024.

'BALLET OUT YOUR UNREST': EMANCIPATORY MODERNIST REVISIONS IN CONTEMPORARY LITERATURE

PANEL: POST-WAR (DAY 2, SESSION II, ROOM 20)

In 1919 the Irish poet Yeats' poem 'The Second Coming' addressed a tense moment of geopolitical chaos in the post-WWI world. This poem has gained new meanings today: an analysis by media aggregate Factiva shows that Yeats' ominous vision of a collapsing 'centre' was quoted online more often in 2016 – the year of Brexit and Trump – than in any preceding year. The past decade has seen a period of social and political instability, with power relations rapidly shifting at local, national, and international levels. This paper investigates how and why various responses to this instability explicitly draw cultural, formal, and aesthetic parallels with the early twentieth century. Neofascist groups such as CasaPound in Italy are memorialising this era for its extremist and populist politics. At the same time, a wave of contemporary literature reimagines modernist histories and avant-garde forms to respond to and resist forces of marginalisation in emancipatory ways. This is an ongoing engagement with what Susan Stanford Friedman calls the 're-visioning' of modernism: looking again at shared social, political, and cultural histories (2015). Following this, I draw on case studies in recent Anglophone texts which revision modernism through experimental form: Ali Smith's 2019 novel *Spring*, which presents a kaleidoscopic encounter with Katherine Mansfield for an age of border violence and smartphone reading; Shola von Reinhold's 2020 novel *LOTE*, which tells the story of a contemporary academic discovering a lost Black poet of Bloomsbury; and the 2022 long poem *A Terrific Uproar* by Scout Tzofiya Bolton, which presents a neuroqueer remediation of *The Rite of Spring*.

Luca Cortesi is currently a research fellow at the University of Pavia. He received his Ph.D. in 2020 from the Ca' Foscari University of Venice, with a thesis on the non-fiction prose of Velimir Khlebnikov. Apart from Russian Futurism, his research interests are focussed on early twentieth-century Russian literature, with a particular emphasis on avant-garde prose and literature concerned with the First World War. He is also interested in Russian WWI 'dime stories' and seventeenth-century Russian literature.

"WAR, THIS ROSY-CHEEKED BEAUTY": INVESTIGATING THE INTERSECTION OF RUSSIAN FUTURIST LITERATURE AND WARFARE
PANEL: FUTURISM AND WAR II (DAY 1, SESSION II, ROOM 22)

Our contribution examines the intricate relationship between Russian Futurism and the phenomenon of war, focussing on how Futurist literature engaged with and responded to the armed conflicts of the early 20th century. An in-depth analysis of primary source materials, encompassing all the outlets of Russian Futurism, allows us to elucidate the complex dynamics characterizing the interaction between Russian Futurism and warfare. The discussion begins by contextualizing Russian Futurism against the historical backdrop of the early 20th century and exploring how major Russian Futurist writers such as Mayakovsky and Khlebnikov navigated the upheaval of war. Khlebnikov's attitude changed markedly from the Bosnian crisis of 1908 to the outbreak of the October Revolution and the Civil War. Mayakovsky's situation is similar, though less extensive in terms of time. Through the close textual analysis of a wide spectrum of Russian Futurist authors it will be possible to highlight the innovative literary techniques employed by these writers to depict their visions of war. We will dwell upon how the movement's avant-garde sensibilities informed its interpretations and representations of war, as well as its envisioning of alternative futures. Furthermore, the broader socio-political implications of the attitude of Russian Futurist literature towards war will be considered. By investigating how Futurist writers positioned themselves within debates about the ethics, politics, and consequences of armed conflict, and how their literary interventions contributed to broader discussions about the nature of war and its impact on society, we will be able to challenge the traditional interpretation that sees an ideological opposition between the positions of the Italian and Russian movements. This will give us the opportunity to verify the existence of a real aesthetics of war also in the Russian context.

Rowland Cotterill independent scholar - retired lecturer of the University of Warwick, U.K., in the History of Music and in English Comparative Literary Studies.

'WHAT IMAGININGS OF PAST AND FUTURE..IN..A HANDFUL OF DISCONNECTED PIECES'? MUSICAL 'AVANT-GARDES' AND THE FIRST WORLD WAR

PANEL: TRAUMA OF THE GREAT WAR (DAY 1, SESSION III, ROOM 13)

Once, the developments, or seemingly radical changes, in European musical idioms between 1890 and 1930 seemed explicable in terms of processes operative well before 1914 and allegedly internal to musical language - harmonic emancipation, rhythmic innovation, motivic saturation and formal improvisation. Adorno influentially interwove such accounts with a discourse of psychological determinism - 'horror has cast its spell upon the subject', overwhelmed by 'the seductive powers of the waves of untamed sounds' - without questioning their internalisation or their chronological assumptions. Richard Taruskin has asserted, against such claims, the disruptive role of extra-musical wartime and post-war experience; '[i]n the aftermath of a real apocalypse...apocalyptic thought began to look like the opposite of avant-garde', so that, in and from the 1920s, 'the only thing to do was to laugh, or at least scoff'. Both of these models take growth and disruption to be exclusive alternatives. In this paper, following the work of T.J.Clark (quoted in the title) on visual modernism and modernity, I shall consider more disparate and fragmentary options for musical thought, and more 'marginal' sites of musical culture, examining, within such traditional formats as the symphony (Nielsen's 5th and Sibelius's 6th) and the piano dance suite (de Severac's 'Sous les lauriers roses'), the function of wartime experience as at once distanced and unforgettable.

Joana Cunha Leal (IHA/IN2PAST, Universidade NOVA de Lisboa) Full Professor at the Art History Department at NOVA FCSH. Her recent work privileges the study of Iberian modernisms and the avant-garde circulations. She has been the coordinator for two research projects funded by the Portuguese Foundation for Science and Technology: *Southern Modernisms* (2014-2015), and *Iberian Modernisms and the Primitivist Imaginary* (2018-2022). She has also served as the Director of NOVA FCSH's Art History Institute (IHA) between 2016 and 2022, and acts as Deputy Director in the new IHA board. She co-edited with Mariana Pinto dos Santos the open-access book *The Primitivist Imaginary in Iberian and Transatlantic Modernisms* (Routledge, 2023).

WAR EFFECTS? JOAN MIRÓ'S AND AMADEO DE SOUZA CARDOSO'S WORK IN THE WAR YEARS

PANEL: IBERIAN AVANT-GARDES AND WAR: VISUAL ARTS AND WAR IN IBERIAN AVANT-GARDES. TAKING SIDES: POSITIONS, INTERVENTIONS, NEUTRALITY (DAY 2, SESSION II, ROOM 19)

This paper discusses the work produced by two avant-garde painters, born and living in the Iberian Peninsula during First World War: the Portuguese Amadeo de Souza Cardoso (1887-1918) and the Catalan Joan Miró (1893-1983). It will consider the dialogues and relations maintained by these painters in their dissimilarly war-affected national artistic milieus – Portugal being a belligerent country from 1916 on and Spain remaining as a neutral country throughout the war – and equally disrupted international circles of the avant-garde, while discussing art historical accounts on the work they produced during those years. This historiographical revision is necessary not only because the aesthetic significance of Souza Cardoso's and Miró's work during wartime had opposite reviews in art historiography, but also because underneath these antithetical positions a common thread surfaces showing a generalised compliance with the geographical and aesthetic grounds of a centre/periphery divide concerning, first and foremost, pre-established ideas on the reception of Cubism and the invention of collage (and up to a point also their relation to Delaunay's attempt to establish a simultaneist alternative that took Barcelona as a central stage of action).

Camelia Darie is an art historian who was awarded her PhD degree in Art History and Visual Studies at the University of Manchester with the thesis *Victor Brauner and the Surrealist Interest in the Occult*. She published a book chapter on Victor Brauner titled 'Victor Brauner and the Surrealist Claim on *fantastique noir* Imagery' in L. Cleaver & A. Lepine (eds.), *Gothic Legacies: Four Centuries of Tradition and Innovation in Art and Architecture*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2012, pp. 135-157. She presented her research at the 2nd Conference of the International Society for the Study of Surrealism (ISSS), College of Humanities, University of Exeter, UK, 29 August – 1 September 2019, and the 6th International EAM- Conference, The European Network for Avant-garde and Modernism Studies (EAM), Germanistisches Institut, Universität Münster, 5-7 September 2018. Prior to her research work in England she was a recipient of the Rome Prize Fellowship in Art History at the Accademia di Romania in Rome, Italy. She studied Early and High Renaissance Art in the Duchy of Mantua, and also curated Italian Contemporary Art exhibitions and published exhibition catalogues at the Art Gallery of the Accademia.

BEHIND THE IRON CURTAIN: RESISTANCE THROUGH AVANT-GARDE PICTORIAL LANGUAGE IN THE ARTWORK OF ALEXANDRU ȚIPOIA (1914-1993)

PANEL: IMAGES OF WAR I (DAY 2, SESSION III, ROOM 18)

This paper investigates a form of resistance through art to social and political changes of the Romanian society, which entered the influence of the Soviet Union between 1947 and 1989. Alexandru Țipoia graduated the Beaux-Arts Academy in Bucharest, Romania, in 1937 and served during the Second World War as official war painter affiliated to the Propaganda Battalion at the general headquarters of the Romanian Army. His position in the Romanian context of the arts in the pre-war society entitled him to a fellowship at the Accademia di Romania in Rome, Italy, from 1946 to 1947. With the change of the regime (1947-1989) and instalment of the Cold War, all his artistic achievements went overlooked as the artist resisted to succumb to the indoctrinatory art supported by the ruling Socialist party.

The research will demonstrate how Alexandru Țipoia opted for the avant-garde understanding of the representation, with successive stages towards abstraction, which preserved the autonomy of his creative process and allowed the development of a personal style in a society cut off from international artistic exchanges. Already present in his depictions of nature and architecture, like in *The Basilica of Saint Francis of Assisi*, oil on canvas, 1946-47, the penchant for analysis and deconstruction of the image into constitutive elements evolved towards an overtly admitted influence of Cubist-period Picasso as late as 1968: *Homage to Picasso I*, oil on canvas (1968) and *Homage to Picasso II*, oil on canvas (1968). This approach to art making gave rise to an ensemble of fantastical pictorial elements at the conflation point between geometrical configurations and musical instruments that the artist orchestrated in effortless and imponderable compositions

during the following decades of creation, as in *Field of Musical Instruments I*, oil on canvas, 1964, *Construction*, oil on cardboard, 1968, *Duo*, ink and aquarelle on paper, 1982, *Resonance*, oil on canvas (1989). At various times these shapes took tri-dimensional form confirming their analytical genesis and search for equilibrium and posture in sculptures such as *The Monk*, walnut wood, 1965, *The Flight*, walnut wood, 1967, *Musical Instrument (Victory II)*, walnut wood, 1967. The paper will also show that Țipoia used the repertoire of his object-like elements in an allegorical way in order to comment on the political system in Romania by reference to the play *Rhinoceros* (1959) by Eugène Ionesco in the composition of his painting *Presences (The Rhinoceros)*, oil on canvas, 1967.

Veronica Davies is an Associate Lecturer and Honorary Associate with the Open University, whose teaching has included the OU's well-known modern art courses. She co-organised the conference Modern Art and Modernism Revisited held in Milton Keynes in 2019. During her undergraduate studies with the OU, a project on British World War II war artists led to her research interest in British and German art and art institutions of the 1940s and 50s. This was developed in her MA dissertation (Oxford Brookes) on exhibitions in Britain during World War II and their relationship with modern art, and extended in her doctoral thesis (University of East London) which compared state art policies, institutional practices and exhibition organisation in Britain and Germany between 1945-51, and focused in particular on cultural policies in the British-occupied Zone of North West Germany. She has given a number of related conference papers in UK, Germany and the USA.

'A TRIFLE CONSERVATIVE': THE BRITISH AND THE AVANT-GARDE IN THE 1940S

PANEL: WAR AND POST-WAR POETRY II (DAY 2, SESSION III, ROOM 21)

This individual paper would examine the often ambivalent and uneasy relationship between the British artistic establishment and notions of the avant-garde and avant-garde practice, and how/whether it was to be supported during the period of the Second World War and its immediate aftermath. This was particularly the case when that artistic establishment was required to provide support to the nation's war effort. This examination would be structured around case studies featuring a selection of public exhibitions of art and design during this period. This would include London-based and travelling exhibitions produced by British wartime organisations such as the War Artists' Advisory Committee, the Ministry of Information and the Council for the Encouragement of Music and the Arts, and, following the war, by the Arts Council. It would also examine those sponsored in the zone of Germany occupied by British forces c. 1945-50 by official bodies such as the Museums, Fine Arts and Archives branch of the military government and British Council travelling exhibitions. Aspects of exhibition design and display, in particular those innovations that were perceived as drawing on the pre-war European avant-garde, would be considered alongside the exhibitions' content in considering how this was mediated to visitors. The paper would also utilise archival sources that indicate how these exhibitions were received by critics and the wider public: the 'trifle conservative' designation comes from an official report on reception of contemporary British art exhibited in Germany in the immediate post-war period.

Brian Davisson is an Associate Professor of Spanish at Mississippi State University (USA). His research focuses on Central American literature and culture from the nineteenth century and through the avant-garde period. He is currently writing a book on the influence of spatial and geographic representations of national identity in nineteenth century Central America.

THE CENTRAL AMERICAN AVANT-GARDE IN THE SHADOW OF A EUROPEAN WAR: LUIS CARDOZA Y ARAGÓN'S *PEQUEÑA SINFONÍA DEL NUEVO MUNDO*

PANEL: AVANT-GARDES OF THE NEW WORLD (DAY 2, SESSION II, ROOM 16)

Luis Cardoza y Aragón's *Pequeña sinfonía del Nuevo Mundo*, a structurally and linguistically dense novella, was regarded by its author as the greatest of his works, pulling from the European, Mayan, and Classical traditions, and remarking on millennia in a condensed space that rejects spatial and temporal continuity. Cardoza was a significant member of Guatemala's *Generación del 20*, a remarkable avant-garde generation of writers heavily influenced by the Cubist, Dada, and Surrealist movements during the time they spent in Europe in the interwar period. They were furthermore influenced by the environment of war during their adolescence, when involved in the student movement against dictator Manuel Estrada Cabrera in their home country, a struggle that also saw them embrace francophilia in opposition to the caudillo's support of Kaiser Wilhelm II during the First World War.

In the third section of his novella, Cardoza presents a setting of militarism, where "doce millones de muertos fertilizaban las tierras," as the poet Dante and his guide Luis (a stand-in of the work's author) question the threads of nationalism that course through the city they wander (variably, New York, Paris, Florence, and Havana). For Cardoza, this scene provides a clear critique of the forms of nationalism for which militarism and destruction are a natural by-product, no matter whether in Europe or the Americas. This paper uses *Pequeña sinfonía del Nuevo Mundo* to situate Cardoza plainly within the European and the Latin American traditions, and posits a vision of Cardoza's New World where the tenets of dictatorship and militarism can only be evidenced by the destruction of millions, and promotes a vision in which new forms of artistic creation are all that might rise from the ashes of war's destruction.

Afonso Dias Ramos (IHA/IN2PAST/NOVA FCSH) is a Researcher at the Art History Institute (NOVA FCSH / IN2PAST), an Associate Editor of *Revista de História da Arte*, and an Invited Assistant Professor in the Department of Art History at NOVA FCSH. He was an Invited Assistant Professor at Coimbra University, a Visiting Researcher at the Calouste Gulbenkian Museum, and an Art Histories Fellow at the Forum Transregionale Studien in Berlin, affiliated with Freie Universität Berlin. He holds an MA and received his PhD in the History of Art from University College London. He recently co-edited the books *Ernesto de Sousa 1921-2021: uma criação consciente de situações, uma situação consciente de criações* (IHA, 2023), *Photography in Portuguese Colonial Africa, 1860-1975* (Palgrave Macmillan, 2023), *Activism: Documents of Contemporary Art* (The MIT Press, 2023), and edited *The Surrealist Castle of Mário Cesariny* (Documenta, 2024) and *Hoje Soube-me a Pouco* (Tinta-da-China, 2024).

THE MISSING CLAUSE: PORTUGUESE VISUAL ARTS UNDER THE LONGEST DECOLONISATION WAR IN AFRICA

PANEL: IBERIAN AVANT-GARDES AND WAR: VISUAL ARTS AND WAR IN IBERIAN AVANT-GARDES. TAKING SIDES: POSITIONS, INTERVENTIONS, NEUTRALITY (DAY 2, SESSION II, ROOM 19)

How is it possible that the longest-lasting decolonisation wars in Africa, and the largest involvement of a Western nation in an armed conflict in the latter half of the twentieth century, has failed to produce a single iconic photograph by which to be remembered and thought about collectively? This paper endeavours to tackle this question by specifically exploring the multitude of experimental ways in which visual artists in Portugal, such as Paula Rego, Manuel Botelho, or Clara Menéres, struggled to address, to visualise, and to confront a protracted colonial war which, in official parlance, was neither colonial nor a war. What innovative strategies did artists come up with in order to navigate the visual field of a non-event which was simultaneously declared to be the deadliest occurrence in Portuguese contemporary history?

Iva Dimovska (Central European University) is a Postdoctoral Fellow, working on her topic "Utopia and Nationalism in the Formation of Socialist Yugoslavia" (2022-2025) within the "Democracy in East Central European Utopianism research project" funded by the Gerda Henkel Foundation, based at the Democracy Institute in Budapest. She has a background in Comparative Literature and Gender Studies. She defended her PhD thesis "Queer(ing) Time in Modernism and How to Read it: James Joyce's *Ulysses* and Virginia Woolf's *The Waves*" in 2021 at the Central European University. She has taught courses in feminist and modernist literature and gender studies in Budapest and Vienna. Iva's research interests include modernist literature, utopia and utopianism, socialism, 19th and 20th century literature, gender studies and feminism, and queer theory.

THE BARBARIAN AND THE GENIUS: THE ROLE OF UTOPIA IN SHAPING YUGOSLAV AVANT-GARDES IN TIMES OF WAR

PANEL: BALKAN AVANT-GARDES (DAY 2, SESSION I, ROOM 19)

The proposed paper traces the connections between utopian and militaristic imaginaries in the political, cultural, and artistic life of the former Yugoslavia, focusing on the first decades following its formation, from 1918 to 1939 i.e., the interwar period.

One of the earliest artistic and political movements based on the concept of utopia in Yugoslavia was Zenitism (Zenithism), formed with the launching of the international avant-garde magazine *Zenit* (Zenith, 1921-1926), by its progenitor Ljubomir Micić. The main personification of Micić's utopian ideas is the revolutionary-anarchistic and militaristic figure of Barbaro-Genij (Barbaro-Genius), imagined as a modern, forceful, and authentic man who in the new machine age would "Balkanize" Europe, bringing about new art and culture, and a total re-evaluation of traditional values and political ideals. The figure of a national Genius as a militaristic trope in examining utopian/dystopian realities through war-like imaginaries appears in the works of another Yugoslav writer from the same period - Miroslav Krleža. His dramatized prose work from 1917, "*Hrvatska Rapsodija*" ("Croatian Rhapsody") - an example of his early expressionist phase - is constructed around two main figures: the Croatian Genius, a sarcastic embodiment of the national ideal and the so called Kozmopolis (Cosmopolis), his utopian, turned dystopian destination. The train is heading to Kozmopolis, a utopian destination of unity, but instead ends up on a sacrificial journey, ruining the national symbols the Genius is supposed to protect: the cathedrals, theaters, academies, palaces, parliaments, leaving behind a wide trail of the flames and blood.

Micić's Zenitism and Krleža's Kozmopolis are among the most prominent representations of utopia in Yugoslav avant-garde culture of the early decades of the 20th century, during the turmoil of the interwar period. In this paper, I will trace the connections between these (often neglected) avant-garde tropes in Yugoslavia, examining both the past influence of

the First World War, and the looming presence of the Second World War, in the formation of the militaristic figures of the Barbaro-Genius and the Croatian Genuis.

Roxana Elena Doncu ("Carol Davila" University of Medicine and Pharmacy) graduated from the University of Bucharest with a degree in English and Russian studies. She completed her Ph.D. in cultural and literary studies at the same university. She is currently an associate professor in the Modern Languages Department at the "Carol Davila" University of Medicine and Pharmacy in Bucharest. Her research interests cover areas such as postcolonial and post-communist studies, world literature, translation and medical humanities. She is a member of the international research group on Literary Modeling at the University of Münster, where she has been invited to teach at the graduate school on British, American and Postcolonial Studies.

"BEING A NON-CONFORMIST MEANS HAVING TO CONFORM ONLY TO YOURSELF": GEO BOGZA AND THE SUBJECTIVE OBJECTIVE IN WAR LITERATURE

PANEL: ANATOMY OF THE CIVIL WAR (DAY 1, SESSION I, ROOM 19)

Geo Bogza (1908-1993) was one of the leading representatives of the Romanian avangarde, twice arrested and jailed for alleged "pornography" in his *Sex Diary* and *The Invective Poem*, a theoretician of surrealism and the inventor of a new genre in Romanian literature, that of the 'literary' war reportage. A curious spirit, defender of the oppressed and marginalized, an eco-critic avant-la-lettre, he was also a restless traveller (maybe on account of his early education as a marine officer), and wrote extensive geographical and antropological accounts of his journeys around the world. During the Spanish Civil War, following the example of Ilya Ehrenburg, he went as a journalist on the war front, hoping to serve the just cause by using his pen. What emerged proved to be a hybrid genre, a kind of literary war coverage, in which facts are mixed with the personal stories of the people he encountered and his own reflections on the war, the genocide of children and the tragedy of the Basque people. My paper will analyse the 'subjective objective' of this kind of war literature as a specific genre in which the representation of war is meant to shake consciousness, or, using one of Bogza's favourite words, 'to scratch' the surface in order to reveal the deep - and often dark - contents of the human psyche.

Konstantina Drakopoulou is an independent researcher. She studied archaeology, history and art history at the National and Kapodistrian University of Athens (UoA). She has a master's degree in Art History from the Aristotle University of Thessaloniki and the Freie Universität Berlin. She holds a PhD degree from the National and Kapodistrian University of Athens in Art History (2018), awarded with summa cum laude. She has worked as an art historian for the Alte Nationalgalerie, the Museum für Gegenwart-Berlin, the Hellenic Ministry of Culture and in private collections. She has participated in various digitization research projects at the University of Athens. Her research has been presented at numerous national and international conferences, and published in collective volumes and journals. Her recent research project on the Sartorial Arts Department of the Household Economy and Trade School ((1897-c. 1973) is being conducted at the Historical Archive of the Lyceum Club of Greek Women-Athens. She is a member of the European Network for Avant-Garde and Modernism Studies (EAM), the Renaissance Society of America (RSA) and the Arts in Society Research Network. Her research interests include: design theory and history, contemporary political art, feminist art theory, aesthetics, urban art and the digitization of archives and art collections.

THE (NEO) AVANT-GARDE, ANTI-WAR PRACTICES AND POLITICAL AESTHETICS IN GREECE: THE CASE OF THE ART GROUP 4+

PANEL: THE WAR CONTINUES II (DAY 3, SESSION II, ROOM 21)

This year marks for Greece the celebration of forty four years since the fall of the Greek military dictatorship and the polity change (*metapolitefsi*) of 1974 as the foundational moment of the Third Greek Republic. This is a reflective moment for researchers who wish to shed light on the histories of Greek artistic groups that were engaged in a systematic anti-war and anti-dictatorship discursive and artistic practice responding critically to violence, trauma and loss. The Art Group 4+, which emerged in 1978 in Athens as the most radical and long lasting artistic collective (active till 1998), is an illustrative example that was however neglected in scholarship. Their work was responsive to a polarized political background in Greece and internationally: the post-Civil War apparatus; the Vietnam protest during the 60's, inextricably connected to the Greek peace movement and the anti-imperialist rhetoric of the Left; the Greek student movement, dominated by left-wing activists, who addressed the French May (1968) as a metonym for all the protests as well as the student revolt of 1973 that shook the regime of the Colonels; the intensification of the Cyprus conflict due to the Turkish invasion (1974) and the resultant division of the island; the legalization of the Communist Party of Greece (1974). The 1970s was also a decade in which competing tendencies such as the engagement with alternative cultural forms and an emerging counter-culture on the one hand, and the development of a politically engaged art on the other, dominated the artistic scene in the midst of a return to the concept of Greekness and the dominance of abstract art.

Within this context, the members of the Art Group 4+ had recourse mainly to neo-figurative trends but also various media, and resorted to the avant-garde's art-activist 'interventionism' and anti-institutional stance, seeking for a clear political or social message to be conveyed to the wider audience. Their politically subversive imagery was not only triggered by the dictatorship's violence and the war in Vietnam, but also a hegemonic culture that promoted gender and other stereotypes within a patriarchal and capitalist context. The group consciously stayed out of the gallery system, striving to disseminate art through activities organized in non-art spaces, and in its own space in Athens which became a hub of progressive events. Based on archival research, oral history practices, such as interviews with the members of the group, and research of contemporary periodicals, this paper aims to sketch out the political aesthetics deployed by the Art Group 4+. Their political aesthetics could be viewed as a combative response to the violent circumstances of the turbulent period of dictatorship and an aesthetic proposal on the critical function of art and its potentially revolutionary or subversive effect on Greek society.

Edmond Drenogllava (University of Cincinnati) holds a faculty position and is pursuing a Ph.D. in Architecture at the University of Cincinnati - School of Architecture and Interior Design in Cincinnati, Ohio, USA. He also extends his teaching efforts through online lectures at South East European University, Faculty of Architecture and Design, in Skopje, North Macedonia. Drenogllava's research focuses on the Radical Architecture Movement, specifically its experimentation, innovation, and subversion of traditional architectural conventions and hierarchies. This work aims to explore its historical, cultural, and socio-political contexts, as well as their contemporary relevance in architectural discourse. Drenogllava has authored and co-authored publications of various nature, as well as presented in conferences-symposiums and round table discussions, including The Bartlett, Yale, TU Delft, ETH Zurich, University of Pécs, University of Prishtina, Docomomo, and Urban Affairs Association.

THE TRAJECTORY OF AVANT-GARDISM: ARCHITECTURAL HISTORY AND NON-CONSCIOUS EXPRESSIONS IN POST-CONFLICT EASTERN EUROPE

PANEL: POST-WAR (DAY 2, SESSION II, ROOM 20)

While Eastern Europe was facing an acute combination of socio-political, economic, and ethnic challenges, the West embraced the post-war 1920s with a flourishing wave of avant-garde and modernist expressions. Thus, an overlooked narrative lies within the experiences of the Bosnians joining Yugoslavia in the late 1910s, and Albanians falling under communism in the mid-1940s. These two nations, touched firsthand by conflicts, hold an underappreciated position in shaping the trajectory of avant-gardism expressions in Europe.

This study uses comparison as a tool to scrutinize the aftermath of World War I in West Europe, the Ethnic Conflict in Bosnia and Herzegovina, and the Civil War in Albania, emphasizing architects' creations post-conflict in two different periods, the 1920s and 1990s, in two different political environments, liberal and non-liberal. While liberal societies have the right to express and create, non-liberal societies lack this freedom, the absence of which constitutes an internal sentiment that accumulated, transformed the alter-ego of architects, and erupted post-war, as a non-conscious - need for change, reminiscent of what the West had already termed avant-garde. However, the fact that the architects coming from this region witnessed their artistic creations thrive after the conflict but decline as societies became more liberal afterward, prompts a critical examination of post-war liberal societies and the idea of a continuous avant-garde movement, questioning the latter's historical contribution in avant-gardism. In addition, this paper's objectives are threefold:

- o Uncover avant-gardism as a pristine expression of non-conscious activism.

- o Reshape the narrative of avant-gardism as a movement, looking to it as a responsive entity.

- o Redefine the perception of war, framing it not as a disruptive event but as a metaphorical affair.

The discussion of what falls under the category of “avant-garde” and how to conceptualize architectural production is often paradigmatic of how Eastern European modernity has been assessed. More specifically, Bosnia’s modernism unfolded with ethnopolitical challenges; on the other hand, Albania’s modernism evolved, isolated under communism, becoming a fragmented process, apart from Western influence. This paper argues that avant-gardism expressions in both countries, initially not constrained by global intervals simultaneities, indeed brought to the fore the challenge of temporality, but confronted the war internally, suggesting a focus on personal or national experiences rather than being solely shaped by broader geopolitical circumstances.

The emphasis on positionality suggests that the West-East division, though inevitable, remains fluid and contested, embodying a constitutive tension rather than a static temporal or spatial divide. Consequently, the paper’s core rationale lies in not merely perceiving conflicts as events but understanding them as pivotal eruption points of expression. This approach requires a cross-cultural lens, exploring two distinct political backgrounds to unveil the unique essence of non-conscious avant-gardism and its profound significance in shaping the architectural history of Europe.

Arita Dreshaj (Technische Universität Berlin) is an architect and urban designer based in Berlin, working at the intersection of professional practice and academia. Holding a master's degree from the esteemed Technical Universität Berlin and a bachelor's degree from the University of Prishtina, her body of work has garnered commendation for its breadth and depth, showcasing a spectrum of projects from scholarly research to visionary architectural concepts, each adorned with accolades. With a steadfast commitment to themes of resilience and peace, Dreshaj delves into the juncture of architecture, historical discourse, and philosophical inquiry. Her writings, characterized by their thought-provoking nature, offer nuanced perspectives on socio-political dynamics and cultural paradigms, all while fostering a sense of reflection and belonging. She endeavors to highlight the subtle intricacies that shape individual psychology and worldviews, crafting architectural spaces—from dwellings to cultural edifices—that transcend mere functionality, instead serving as enduring narratives that carry the legacy of history and heritage into the tapestry of the future.

THE TRAJECTORY OF AVANT-GARDISM: ARCHITECTURAL HISTORY AND NON-CONSCIOUS EXPRESSIONS IN POST-CONFLICT EASTERN EUROPE

PANEL: POST-WAR (DAY 2, SESSION II, ROOM 20)

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The discussion of what falls under the category of “avant-garde” and how to conceptualize architectural production is often paradigmatic of how Eastern European modernity has been assessed. More specifically, Bosnia’s modernism unfolded with ethnopolitical challenges; on the other hand, Albania’s modernism evolved, isolated under communism, becoming a fragmented process, apart from Western influence. This paper argues that avant-gardism expressions in both countries, initially not constrained by global intervals simultaneities, indeed brought to the fore the challenge of temporality, but confronted the war internally, suggesting a focus on personal or national experiences rather than being solely shaped by broader geopolitical circumstances.

The emphasis on positionality suggests that the West-East division, though inevitable, remains fluid and contested, embodying a constitutive tension rather than a static temporal or spatial divide. Consequently, the paper’s core rationale lies in not merely perceiving conflicts as events but understanding them as pivotal eruption points of expression. This approach requires a cross-cultural lens, exploring two distinct political backgrounds to unveil the unique essence of non-conscious avant-gardism and its profound significance in shaping the architectural history of Europe.

Sanita Duka is a PhD candidate at the Art Academy of Latvia (AAL). Her dissertation on the Riga Workers' Theatre (1926-1934) continues the research begun during her Master's studies at the AAL's Department of Art History and Theory, Curatorial Specialisation. The exhibition *Stories from the Collection: The Riga Workers' Theatre (1926-1934)* was curated at the Latvian Museum of Literature and Music as the practical part of the Master's thesis. Previously, she studied philosophy at the University of Latvia and directing at the Jāzeps Vītols Music Academy of Latvia, researched theatre techniques at the Laboratory of Stage Arts in Riga led by Sergej Ostrenko, improved her knowledge of theatre methods in international master classes with Anatolij Vasiljev, Yuri Alshvic, Vladimir Klimenko, Gytis Padegimas, and in various workshops in Latvia and abroad. Recently, Sanita's interest in her creative practice has focused on performance and participatory art. Incorporating the results of her PhD research into her creative practice, Sanita has curated participatory performances, such as <<Peers>> for a young audience with the support of the European Economic Area Grant Programme. To further her research, she is interested in a multidisciplinary approach to the study of art and theatre history, the possibilities of constructing new knowledge in the process of art research and curating. Her curatorial approach is based on the concept of participation and collective creation, involving the creative and technical team on an equal footing, as well as an active position for the audience.

ANTI-WAR AVANT-GARDE: A CASE OF "THE PERSECUTED THEATER" OF ASJA LĀCIS IN RIGA

PANEL: AESTHETICS AND POLITICS OF THE COLLECTIVE VOICE. WORKERS' THEATRE AND THE INTERWAR AVANT-GARDE IN CENTRAL AND EASTERN EUROPE (DAY 2, SESSION III, ROOM 20)

This paper explores the avant-garde theatre activities in Riga of the director and educator Anna Lāce (née Liepiņa, 1891-1979), known internationally as Asja Lācis. Left-wing drama studios in Latvia in the 1920s were part of the United Cultural Front, a coalition of left-wing political organisations for cooperation in culture and education. The usual programme of meetings included readings and discussions, questions and answers, live newspapers, poetry recitals and productions of dramatic works. Provocations for quarrels and fights were also an integral part of the events organised by left-wing organisations.

A led by Asja Lācis became known as the "Persecuted Theatre" because their performances often ended in police intervention. By re-examining the facts found in the archives, this paper contributes to the under-researched period when Lāce worked with the drama studios of the Riga People's University (1920-1921) and the Central Office of Riga Trade Unions (1925-1926). Her innovative artistic approach of organising rehearsals as autonomous, devised performances was proclaimed in the programmatic text "New Tendencies in Theatre" (1921). In collaboration with important Latvian left-wing literary figures such as Linards Laicēns (1883-1937), Leons Paegle (1890-1926) and Andrejs Kurcijs (Kuršinskis, 1884-1959), they developed innovative forms of dramaturgy, collective

creative methods of devised theatre and a site-specific form of improvisation later called “invisible theatre” The paper examines examples of the anti-war propaganda theatre productions *Charade No. 7* (1924) by Leons Paegle and *War against War* (1928) by Linard Laicens. Discussing a trace of subversive propaganda infiltrated by the Soviet Union, the author argues that the anti-war campaign had a hidden message of an ongoing ideological war. Using the theoretical concept of the dialectical image developed by Walter Benjamin and Asja Lācis, historical and current events stereoscopically form a deep image of simultaneous ideological and hybrid warfare then and now.

Jane Eckett (The University of Melbourne) is a lecturer in art history and art curatorship at the University of Melbourne. She teaches and researches in modern and contemporary art, specialising in modernist sculpture and prints, multiple modernisms, diasporic avant-garde artists in the global south, and cross-cultural exchange. Her research has underpinned her guest curating two major exhibitions: *Centre Five: bridging the gap* (McClelland, Langwarrin, Vic., 2022-23), arising from her PhD thesis (awarded in 2017) and a 2021 postdoctoral research grant, and with Prof. Harriet Edquist, *Melbourne Modern: European art and design at RMIT since 1945* (RMIT Galleries, Melbourne, 2019), the catalogue for which won best medium sized exhibition catalogue from the Art Association of Australian and New Zealand (AAANZ) in 2020. She is the editor and author of the introduction and five chapters of a newly published book, *On Bunurong Country: art and design in Frankston* (McClelland, 2023), which won best Collaborative Community History at the 2024 Victorian Community History Awards. Other recent publications include 'Cultural nationalism and the avant-garde: Teisutis Zikaras in Kaunas, Freiburg, Melbourne' in *Meno istorijos studijos / Art History Studies* (no. 14, Dec. 2023) and, with Prof. Andrew McNamara, a chapter on Ludwig Hirschfeld-Mack's monoprints in *Historic Avant-Garde Work on Paper* (Routledge, 2024). This paper is an outcome of a three-year research project (2020-2023), funded by the Australian Research Council, examining the artist of the Abbey Art Centre.

REQUIRED, WORLD INTERPRETER: ALAN DAVIE AND PHILLIP MARTIN IN POST-WAR LONDON

PANEL: IMAGES OF WAR II (DAY 3, SESSION I, ROOM 22)

In 1949 two young painters met at the Abbey Art Centre on the outskirts of London: Scottish-born Alan Davie (1920-2014) and English-born-of-Irish-descent Phillip Martin (1927-2014). Both were profoundly impacted by their wartime experiences—Davie having served with the National Home Guard and Martin with the British Navy—and by the conditions of post-war London. Davie's previously-little-known letters home to his parents during the war years reveal a deeply troubled poetic sensibility, at once struck by the beauty of exploding German V1 'doodlebug' flying bombs intercepted by anti-aircraft guns and sickened by patriotic celebrations at the end of the war. Martin's experiences in the navy resulted in his retreat to a Franciscan monastery in 1948, before a period of destitution when he slept rough on the streets of Soho. Amid London's rubble, both artists saw a truthfulness in ruins; Davie refusing to donate money to the rebuilding of Coventry Cathedral, believing its wreckage a necessary reminder of human inconsequence, while Martin salvaged discarded detritus (bus tickets, sweets wrappers, newsprint, matchboxes) and learnt, as he put it "the language of the street".

This paper draws connections to their formative experiences during and immediately after the war and examines the close correspondences in their early work of this period at the Abbey, 1949-1950, particularly their use of collage and monotype and their shared

philosophical approach to artmaking. I argue that the experience of the war in Britain generated for both artists a restless sense of disconnect from society and shattered any sense of an enduring national culture. Through their post-war work Davie and Martin subsequently sought answers to their sense of existentialist despair, interpreting the flux and destruction of the world around them through intensely visionary works that constitute a distinct strain of spiritual and philosophical inquiry among post-war British avant-gardes.

Eva Eglāja-Kristsone heads the Institute of Literature, Folklore and Art at the University of Latvia.

ECHOES OF FEMINA SACRA: LATVIAN WOMEN WRITERS ON WAR, URBANITY, AND THE SELF

PANEL: AFTERMATH OF THE GREAT WAR IN A SMALL LITERATURE: URBAN SCENE OF THE LATVIAN AVANT-GARDE (DAY 3, SESSION II, ROOM 18)

The paper ventures into the avant-garde and provocative realms through the works of Angelika Gailīte, Alija Baumanė, and their contemporaries, whose collections of stories such as "The Howling City" and "Sinners" radically challenge their era's moral norms, bravely delve into female sexuality and break away from the patriarchal family model. Addressing the female body's distinct role as both a creator and a marker of nations—often marginalized to 'bare life' without citizenship protections—this presentation illuminates how these authors contest and transform the concept of femina sacra. By intertwining the personal with the political, they reimagine female identity and resilience amid the changing societal landscapes of post-war Latvia, contributing to broader dialogues on femininity, resilience, and socio-political contexts.

Jarosław Fazan (Jagiellonian University) – a professor at the Faculty of Polish Studies, historian of twentieth-century Polish literature, university teacher, editor of Tadeusz Peiper's Writings (compiled two volumes – together with K. Fazan *Among People on Stages and on Screen* and *Gabriela Zapolska as an Actress*). He works in the Department of Borderline Literary Culture at the Faculty of Polish Studies at Jagiellonian University. Author of the books *But I Not God. Contemplation and Theater in the Work of Miron Białoszewski* (1999) and *From Metaphor to Delusion. Tadeusz Peiper's attempt at pathography* (2010); co-editor of the volumes *Żagary. Cultural environment of the literary group* (2009), *On the borderlands of literature* (2012), *Formation 1910: parallel biographies* (2013); compiled together with T. Bujnicki and K. Zajas the volume *Żagary. An Anthology of Poetry* (2019) in the series of the National Library, published by Ossolineum Publishing House (Wrocław). Together with Krzysztof Zajas, he edits the series Polish Studies – Transdisciplinary Perspectives in the Peter Lang publishing house. He directed the Avant-garde Research Center, established at the Faculty of Polish Studies at the Jagiellonian University (2017–2022).

THE OUTBREAK OF WAR OR THE END OF AVANT-GARDE. THE SECOND WORLD WAR IN TADEUSZ PEIPER'S TEXTS

PANEL: SOVIET EMPIRE AND ITS PERIPHERIES II (DAY 2, SESSION II, ROOM 18)

Tadeusz Peiper was one of those avant-garde theorists who welcomed the effects of the First World War with enthusiasm: he recognised that its destructive effect enabled modernity to flourish. He did not formulate such radical opinions as, for example, the Italian Futurists before the outbreak of the Great War, but the destruction of the old world was, in his view, a necessary condition for the development of a new civilisation based on a mass society subordinated to machine production and consumption. In his optimistic vision there was no place for war after the war. Peiper was creating a utopian model of an ever-evolving world in which the 'factory was to become the tank' of the age of peace. When the turn of the 1920s and 1930s brought increasing conflicts, inevitably leading to war, Peiper no longer created avant-garde manifestos, he concentrated on Polish social conflicts. At the same time, personal problems caused the writer to fall more and more into mental problems, which – in a different way than avant-garde aesthetics – deformed his image of reality. Like many Poles at the end of the 1930s, he reacted to the threat of war with fear and, at the same time, a sense of the inevitability of conflict with the Germans. A very important testimony on the beginnings of the Second World War as seen from the perspective of a Polish Jew and a Cracovian is *Pierwsze trzy miesiące (First Three Months)*, a chronicle of September, October and November 1939. It is an extremely detailed and concrete picture of the beginning of the war and of German persecution of both Jews and Poles. In the last days of August 1939, immediately preceding the German invasion of Poland, Peiper experiences an eruption of a psychotic vision of war: he sees German soldiers in the space of Krakow before the city is in the hands of the Nazi army. This still

recently avant-garde poet captures the reality of the first weeks of the war from the perspective of realism typical of 19th century non-fiction. The outbreak of war therefore results in the abandonment of innovative poetics and, in a way, forces a return to decidedly more traditional ways of seeing the world. At the same time - Peiper unconsciously reveals his own mental crisis as a result of pre-war marginalisation in the Polish avant-garde milieu and the outbreak of war marking the definitive disintegration of the hitherto existing world.

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Julia Fernelius is a PhD student at the Department of English at Stockholm University. She is currently working on her dissertation project "The Place of Things: Material Consciousness and the Modernist Collector in *Parade's End*" which examines the role of furniture, particularly domestic objects, in Ford Madox Ford's tetralogy. Her research centres around the relationship between early twentieth-century material cultures and literary modernism, reading literary works in dialogue with contemporary discourses on design, interior decoration, and architecture.

"IT'S ALL JUST MATTER": THE PRECARIOUS SUBJECT/OBJECT RELATIONSHIP IN FORD MADOX FORD'S WAR WRITING

PANEL: TRAUMA OF THE GREAT WAR (DAY 1, SESSION III, ROOM 13)

In the essay "Arms and the Mind" (1916), Ford Madox Ford reflects on the psychological repercussions of war and describes how his role as an officer on the Western Front fostered a perception of the enemy soldiers which negated their humanity. When surveying the front from a distance, he notes how the enemy soldiers did not appear as humans, but instead as things, "that dark object like a pot". From his position, they were indistinguishable from the surrounding landscape: "It is all just matter - all humanity, just matter" (War Prose, 1999). These claims speak to a variety of concerns which preoccupied Ford in most of his subsequent war writing: the difficulties of representation, the ethical implications of the detachment which came with observing the conflict from afar. However, these concerns seem to stem from the more literal observation that the war had, in some significant sense, altered the subject/object relationship. At war, there was no longer any clear material or ethical distinction to be made between a person and a thing. In response to this idea, this paper will examine how Ford's depictions of the First World War engages with this slippage between subject and object. Reading a selection of Ford's war writing in relation to contemporary accounts from soldiers in the trenches, as well as avant-garde responses to the war, I will claim that the unstable distinction between subject and object would form a significant part of Ford's fragmented and subjective narration of the war experience. I will examine how, in Ford's writing, subjects become object-like, but also how, in many instances, objects appear to replace the human, act as a stand-in for affective engagement, with loss and mourning often being directed towards objects rather than people.

Marta Filipová (Masaryk University) is a Research Fellow at the History of Art Department, Masaryk University, Brno, Czech Republic where she specialises in modern visual arts and exhibitionary cultures. She has recently completed a monograph entitled *Czechoslovakia at Interwar World's Fairs. Beyond the Façade* (CEU Press, 2024), she is also the author of *Modernity, History and Politics in Czech Art* (Routledge, 2020) and of the edited volume *Cultures of International Exhibitions 1840-1940. Great Exhibitions in the Margins* (Ashgate, 2015). She is currently a PI on a research project "Beyond the Village: Folk Art and Cultures as Agents of Modernity, 1918-1945," sponsored by the Czech Science Foundation. She is a trustee of the Design History Society and a member of the editorial board of the journal *Art East/Central*.

DISCUSSANT

PANEL: WOMEN MAKE MODERNISM: NEGOTIATING GENDER IN POST-WORLD WAR I EAST-CENTRAL EUROPE (DAY 3, SESSION I, ROOM 16)

This panel addresses the aftermath of the First World War in East-Central Europe through the lens of gender. It investigates the presence of women in the fields of design, performance, and fashion in conjunction with the changing socio-political context and the rise in modernist trends in the visual and applied arts. As the war ended, East-Central Europe experienced shifting borders, new national narratives, and developing social mores, upheavals that also shaped the discourse surrounding women's appearance and work. The papers gathered in this panel examine this crucial moment, focusing on the links between handicrafts and conflict, war trauma and representations of femininity, and between performance, race and diverging national narratives. Furthermore, the panel looks beyond narratives about interwar women's art-making and self-fashioning from a dominant or 'Western' perspective. Instead, the case studies included highlight the experience of women for whom the conflict brought significant geo-political changes and women who were racialized.

Éva Forgács (Art Center College of Design, Pasadena) is a curator, critic, and adjunct Professor at Art Center College of Design, Pasadena. Board member of the EAM, Editor-in-chief of *Journal of Avant-Garde Studies*, Editorial Board member of *Belvedere Research Journal*, and former book-review editor of *Centropa*. Former curator at the Hungarian Museum of Decorative Arts and Professor of Art History at the Moholy-Nagy University in her native Budapest. Senior fellow at IFK, Vienna, Oct. 2023-Jan. 2024, fellow at the Institut für die Wissenschaften vom Menschen, Vienna 2012-13. Her books include *Malevich and Interwar Modernism. Russian Art and the International of the Square* (2022); *Hungarian Art. Confrontation and Revival in the Modern Movement* (2016); *The Bauhaus Idea and Bauhaus Politics* (1995); *Between Worlds: A Sourcebook of Central European Avant-Gardes*, co-edited with T. Benson (2002), and volumes of essays. She has widely published in journals, edited volumes, and catalogues.

ÉMIGRÉS FLIP THE MAP

PANEL: COLD-WAR STORIES: DECOLONIZING THE POST-1945 AVANT-GARDE - EUROPE'S LOST AND FOUND (DAY 2, SESSION I, ROOM 20)

After the Second World War, several artists' groups and institutions (from Cobra to the Salon des réalités Nouvelles) took to the internationalization of the avant-garde. After the Sovietization of Eastern Europe in 1948, however, with the onset of the Cold War, this emerging effort was globally broken. An important yet underexamined issue related to both Wars, which as we know went hand in glove with colonizing and colonialist agendas, is that of avant-garde artists' emigration. This paper addresses this issue, in part to highlight the complicated dynamic that led to some (though certainly not all) émigrés-avant-gardists becoming part of the art historical narrative of their host country, while still others eventually disappeared altogether from the art historical narrative of their native country, even when they (or their work) was brought back "home". ("Vasarely Go Home!" being one of the answers to such an effort in Budapest.) In a similar vein, only some émigrés managed to put their native country's art on the map. Focusing on the case of Hungary, which shares many factors with other East European countries, this paper aims to show how each émigré artist's life casts a different light on these issues. Known for its outstanding number of émigrés after the Great War (Moholy-Nagy, Kepes, Vasarely, Kertész, Péri, etc.), after the Second World War, and its waves of émigrés after 1956, and the 1970s (Reigl, Hantai, Csernus, Lakner, Méhes, Perneczky, etc.), the case of Hungary manifests that without these artists no valid narrative can be constructed. That some of the significant artists who died in World War II (Istvan Farkas, Lajos Vajda, Imre Ámos, etc.) long remained overlooked, and that some émigrés were temporarily erased from historiography, demonstrates the cracks in the fabric of the avant-garde's postwar history but also shines a light on the West-East relationships.

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Jerzy Franczak (Jagiellonian University) is a professor at the Faculty of Polish Studies and the head of the Centre for Avant-Garde Studies of the Jagiellonian University. His research interests include literary anthropology, contemporary philosophy, and the experimental literature. He has published numerous articles and monographs: „Thing about Unreal. Sartre, Gombrowicz, Nabokov” (2002), „The Search for Reality. The World View of Polish Modernist Prose” (2007), “Thinking Machine. Studies in Modern Philosophy and Literature” (2017). His study on the relationship between aesthetics and politics was recently published in English as “Errant Letters: Jacques Rancière and the Philosophy of Literature” (Peter Lang 2023). He has published essays on contemporary world literature (“Irresponsible”, 2019) and on the heritage of surrealism (“Revenge of the Imagination”, 2024), as well as translations from French of philosophical and literary texts. He is also known as a writer, author of collections of short stories and several novels, translated into foreign languages.

POLITICAL VIOLENCE AND THE BIRTH OF THE AVANT-GARDE FILM: DZIGA VERTOV’S “THE HISTORY OF THE CIVIL WAR” (1921)

PANEL: SOVIET EMPIRE AND ITS PERIPHERIES II (DAY 2, SESSION II, ROOM 18)

In “The History of the Civil War” (1921; restored 2021), Dziga Vertov vividly recounts the tumultuous years following the October Revolution. His long-lost documentary shows street fights, military tribunals, and widespread devastation. The film’s raw portrayal of the era likely contributed to its limited screening and eventual ban. Does the work follow the pioneering “Anniversary of the Revolution” (1918)? What role did the Kino-Nedelya movement and the activities of agit-trains play in shaping its narrative? How does Vertov’s approach intersect with later film experiments and the conventions of agitprop? The paper aims to delve into these questions while problematizing the politics of this artistic endeavor. The director didn’t merely aim to capture facts; he wanted to craft “film-things” that embodied the new life emerging from the revolution. His later masterpiece, “Man with a Movie Camera,” (1929) as Jacques Rancière suggests, identified “the dance of synchronous dynamisms” with “the communist deployment of all energies.” Thus, cinema defined itself as “the immediate achievement of a communism existing solely in the relationship between all movements and all intensities.” What did the machine-eye offer at this early stage of the development of avant-garde cinema, and what formula of communist art did it propose?

FROM EUROPE TO AMERICA: SURREALIST WOMEN FLEE FROM WAR
PANEL: THE (UN)WOMANLY FACE OF WAR (DAY 2, SESSION I, ROOM 18)

Although the development of surrealism from 1924 to beyond the 1950s covers two post war periods and the whole process of World War II, the literature on the different relations of surrealist artists with war is still scarce, may be due to their transversal and indirect representations of trauma and experience. However, most of them became targets of persecution for being considered artists of degenerate art and thus had to face imprisonment and exile. Within the surrealist group, the artistic responses and activity of women during this period become of particular interest, since they not only created and became part of solidarity networks, but also sought new artistic paths to overcome and interpret their traumas and their experience as exiles, as well as to create new worlds through art. This presentation will delve into the artistic networks among Leonora Carrington, Leonor Fini, Alice Rahon, Kati Horna and Remedios Varo during and after the war, through the analysis of some of their paintings, their literary work and their correspondence, in order to reconstruct their reparative proposals in their search for new ways of being and create in a postwar world. This presentation is written in the framework of the doctoral research project entitled "A future to be realized: latitudes of surrealism in Latin America", which is in turn subscribed to the Graduate College "Temporalities of Future" of the Lateinamerika Institut (LAI) of the Freie Universität Berlin.

Alexander Gaude (Kunstmuseum Pablo Picasso Münster) is curator at the Kunstmuseum Pablo Picasso Münster, for which he organized numerous exhibitions on modern art. He took part in national and international exhibition projects and published on the avant-garde movements of the early 20th century and European post-war modernism. In his paper he will discuss ideas of his upcoming book "Dada and Film".

SHELL SHOCK, DADA AND FILM. THE MOBILIZATION OF VISION, TRAUMA AND AVANT-GARDE CINEMA IN CONTEXT OF WORLD WAR I

PANEL: DADAIST WAR GAMES (DAY 3, SESSION I, ROOM 20)

In his famous essay from 1935 "The Work of Art in the Age of Mechanical Reproduction" Walter Benjamin was the first thinker to point out the cinematographic effects of Dada art works and their "ballistic" qualities: "Dadaism attempted to create by pictorial—and literary—means the effects which the public today seeks in the film. [...] From an alluring appearance or persuasive structure of sound the work of art of the Dadaists became an instrument of ballistics. It hit the spectator like a bullet, it happened to him, thus acquiring a tactile quality." The paper explores the "mobilization of vision" in World War I through modern weapons and warfare, the traumatic experiences of soldiers on the front line and their influence on the cinematographic thinking of avant-garde artists. Writings, Films, Photographs, Collages, Paintings, Sculptures and ideas of Dada-related artists like George Grosz, Raoul Hausmann, Hans Richter, Umbo, Man Ray, Francis Picabia, Yvan Goll and Fernand Léger will be analyzed in the face of new media technology, war trauma and modern warfare in the early 20th century. The paper investigates concepts of montage and their interconnectedness to war experiences and cinematographic thinking of leading artists of Dada in Zürich, Berlin and Paris.

Irina Genova is a professor in art studies at the New Bulgarian University and at the Institute of Art Studies of the Bulgarian Academy of Sciences. Her publications discuss manifestations of modernisms in Bulgaria and in neighbouring countries, as well as contemporary artistic practices. Among her books are: *Modernisms and Modernity - (Im)Possibility for Historicising* (2004), *Tempus fugit. On Contemporary Art and the Visual Image* (2007), *Modern Art in Bulgaria: First Histories and Present Narratives beyond the Paradigm of Modernity* (2013), *Le regard sur la France: La reception en Bulgarie de la culture visuelle au-delà du Rideau de fer dans les années 1960* (2023), and others. She held scholar grants of Paul Getty Foundation (1994, 1998), New Europe College, Bucharest (2004), National Institute of Art History in Paris (2005), Centre for Advanced Study, Sofia (2016-2017), and others.

POLISH GRAPHIC ART AND POSTERS - A GATEWAY TO EUROPEAN MODERNISM FOR BULGARIAN ARTISTS DURING THE COLD WAR

PANEL: WAR AND THE ART WORLD I (DAY 2, SESSION I, ROOM 16)

The impact of and interaction with other artistic practices in the so-called Eastern Europe, as well as with cultural centres having a long history in modern times is an important factor for the changes on the art scene in Bulgaria in the Cold War period. Polish graphic arts, Polish textile, and Czech glass works are an example of high quality European art for Bulgarian artists.

Critical articles from the period of the Berlin Wall avoided qualifications such as "Modernism" and "modern visual language". Avant-garde practices of conceptualization of traditional techniques (in Polish textile, for instance) were almost never commented on. Yet, they undoubtedly drew the artists' attention. Images and works from the art scenes in the "socialist camp" were, to a great extent, more accessible for studying "live" because of the relatively bigger opportunities for travel and study.

Polish graphic art was one of the areas of particular interest for Bulgarian artists. The presentation will focus on the role of the "Polish contacts" as a gateway to European (not only West European) Modernism and avant-garde in the 1960s. It will comment on the visiting exhibitions of Polish posters and graphic art in Sofia, the response and participation of Bulgarian artists in the Poster Biennale in Warsaw and in the Graphic Art Biennale in Krakow as well as present a specific case study of the artists Stoyan Tsanev's training and formation in Poland. The presentation will refer to publications of Bulgarian art critics regarding the contacts with the Polish art scene, among which are articles by D. G. Dimitrov, who graduated in History of Arts and Journalism at Warsaw University.

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Iris Giannakopoulou Karamouzi (Yale University) is a Ph.D. candidate in the History and Theory of Architecture at Yale University, where she studies the relationship between architecture and politics during the postwar period. Her dissertation examines how Cold War-era censorship impacted the practice, discourse, and overall culture of architecture in the United States. Her previous academic work involves spatial histories of radicalism in modern architectural design and urban planning practices, as well as the significance of the historical avant-garde movements in shaping individual and collective political possibilities. She holds a Diploma of Architecture from the National Technical University of Athens, Greece (2014) and a Master of Science Degree in Architecture Design as a Fulbright Scholar from the MIT School of Architecture (2018)

"MODERNISM UNDER FIRE:" CENSORSHIP AND THE CONFLICT OF AESTHETIC IDEOLOGIES IN COLD WAR AMERICA

PANEL: WAR AND THE ART WORLD II (DAY 1, SESSION III, ROOM 13)

The suppression of modern art during the late 1940s and 1950s and the broader impact of Cold War politics in the American art world have been the subject of extended scholarly analysis. Since the 1970s, several essays have examined modern art's targeting and its subsequent politicization. This essay revisits this scholarship, and specifically, it delves into an incident from the late 1940s that took place within the American Congress. In 1949, Republican Congressman George A. Dondero from Michigan declared to the U.S. House of Representatives that modern art was a Moscow-inspired conspiracy and called for its suppression. The essay transverse the details and implications of Dondero's campaign, the reaction it elicited from modern art circles, and its connection to the broader theoretical problem of censorship. In doing so, this essay aims to shed light not only on the dynamics of the modernist-traditionalist controversy that flared up in the 1950s and the character of radicalism and antiradicalism during this period but also the broader historical narratives concerning the reception of modernism in the US, as well as those concerning the afterlives of what Peter Bürger defines as the "historical avant-gardes." Positioned within the discursive context of the avant-gardes, this paper wishes to intervene in an urgent question, that of the censorship of the avant-gardes within liberal democracies.

Anke Gilleir is full professor of German literature and literary studies at KU Leuven. In her research she addresses the work of women writers and intellectuals from the late 18th until the first half of the 20th century. Her interests within this field are wide and informed by different theoretical and political reflections that relate to literature and politics, authorship and symbolic authority in the field of cultural production, gender, and knowledge production. Her research interests also include intercultural literature, which is compared to and analyzed against the backdrop of the long tradition of German-Jewish literature. The purpose of her research is to disclose women's intellectual and cultural legacy and add to our understanding of the complexities and (gendered) mechanisms of power in language, culture and society. She is co-director of the Leuven-based MDRN research group on European Modernism. Among her recent publication is the five-volume edition of the work of German-Jewish writer Margarete Susman, *Gesammelte Schriften*, with Barbara Hahn (Wallstein Verlag, 2022) and edited volumes: *Strategic Imaginations. Women and the Gender of Sovereignty in European Culture* (Leuven University Press, 2020), and *Modernism and Science in Europe 1890-1950* with Bart Van den Bossche (=Journal of Literature and Science: Special Issue 16/2, 2023)

"SOMETHING WEIRD." THE BANALITY OF EVIL IN GABRIELE TERGIT'S AUTOBIOGRAPHICAL WRITINGS.

PANEL: POETICS OF DISRUPTION: WOMEN WRITERS AND WAR (DAY 3, SESSION II, ROOM 16)

German-Jewish journalist and writer Gabriele Tergit (1894-1982) was a witness to the instability of the Weimar Republic, the rise of national socialism and eventual destruction of German society by the war. Usually classified as a writer of the "Neue Sachlichkeit," Tergit's literature wields an objective, at times almost light-hearted narrative tone that stands in stark contrast to the violence of the events she recounts. Her pre-and postwar novels but in particular her posthumous autobiographical account *Etwas Seltenes überhaupt* (Something weird actually, 1983) push the realist style to its limits and evoke a grotesque world of banalities that defies the humanist-flavoured narrative. This paper will focus on the alienating effects of Tergit's extreme realism and relate it to the author's traumatic experience of loss and destruction.

John Greaney is a Marie Skłodowska Curie Fellow at the Institute for English and American Studies at Goethe University Frankfurt. He is the author of *The Distance of Irish Modernism: Memory, Narrative, Representation* (Bloomsbury) and co-editor of *Irish Modernisms: Gaps, Conjectures, Possibilities* (Bloomsbury). His work has been published in *Textual Practice*, *Irish Studies Review* and *Derrida Today*, amongst other

CONTEMPORARY MODERNISMS: THE RECONSTITUTION OF EUROPE AND THE FATE OF THE AVANT-GARDE

PANEL: BORDER ZONES (DAY 2, SESSION III, ROOM 13)

Paper interrogates the resurgence of modernism in contemporary European literature. In counterpoint to the Americanisation and internationalisation of modernism, which extend modernism into the C21, this project reintegrates European history as a missing coordinate in discussions of a contemporary modernism. It argues that new European modernisms have compelled a need for an investigation of the role of post-war European geopolitics and cultural soft power in the formation of a contemporary modernism.

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Rachael Grew (Loughborough University) is a Senior Lecturer in Art History and Visual Culture at Loughborough University. Her research focuses on embodied manifestations of multispecies hybridity, fluid identities, and notions of 'monstrosity'. She has been working on Leonor Fini for quite some time, publishing a series of articles and essays on Fini's works, especially her scenographic practice. Rachael is currently working on a monograph exploring the entirety of Fini's oeuvre through the concepts of body, matter, and space.

DURING AND AFTER THE DELUGE: WATER, NATURE, AND SPHINXES IN THE WARTIME PAINTINGS OF LEONOR FINI

PANEL: IMAGES OF WAR II (DAY 3, SESSION I, ROOM 22)

Unlike many of her peers in the French Surrealist movement who fled to America and Mexico to escape the advance of Nazi Germany, the Italian-Argentine artist Leonor Fini remained in Europe throughout the Second World War, pushed from Paris to Rome via Arcachon, Monte Carlo, and the Isle of Giglio. It was during the years of the conflict and its immediate aftermath that Fini created many of her best-known works and established the sphinx as a key motif in her practice, making it one of her most productive periods.

Meanwhile, on the other side of the Atlantic, Surrealist founder André Breton put pen to paper to argue for the continued relevance of Surrealism in a world torn apart by war, calling for artists to reject the centrality of the human and search for a new, unifying myth antithetical to rationalism. Fini's entanglement of the human with other organic matter, and her use of the sphinx as a kind of superior being dovetails with Breton's positioning of the surrealist avant-garde during the Second World War, but she also goes beyond it. In this paper, I explore how her work conveyed a wider message of transformation on multiple levels: embodied, social, and planetary. By emphasising metamorphosis, Fini's work is positioned against a post-war call to order and confronts the equally terrifying and liberating nature of change. Focusing on paintings created in the decade from 1939 to 1949, I will look at three motifs in her work to examine the theme of transformation, namely: water as a catalyst for change, organic matter (specifically bones, plants, and shells) as regenerative, and sphinxes as transcorporeal and transtemporal entities. Ultimately, this paper places Fini in a wider avant-garde context which challenges the very foundations of a rational, orderly vision of humanity.

Ada Grzelewska (Silesian University) PhD candidate, linked with The Krzysztof Kieślowski Film School at Silesian University, Katowice, Poland. In the years 2014-2021 the curator of the collection of artistic photography at the Department of Photography at Silesian Museum in Katowice. Among others the curator of the following exhibitions: *Jaremianka - passion and consequence. The two-act exhibition: The links with theatre and The Laboratory of Avant-garde* (2013); *Piotr Szymon. Photography* (2017); *Steering. The beginnings of neoavant-garde in Upper Silesia* (2018); *Jaremianka "I shall stick to this theatre. I like it here"* (2019); *The state of weightlessness* (2021).

ZBIGNIEW DŁUBAK'S THEORY OF PHOTOGRAPHY

PANEL: IMAGES OF WAR II (DAY 3, SESSION I, ROOM 22)

Along with the end of WWII there appeared concerns amongst Polish artistic critique, concerns which revolved round the eruption of flows referring to antiaesthetic tendencies of futurism or dadaism. The polarised artistic circles got divided into two groups: those supporting the retreat from the formal experiment for the sake of return to humanistic values, in its pivoting form referring to the 19th century realism, and the other group being the revisionists of the concept of modernism, who underscored the necessity of creating the new language and aesthetics. That dispute was being performed having in the background the moderated by communist powers discussion on the notion of realism.

The experience of war became the impulse to revolutionise the avant-garde imagination. Artistic circles took advantage of the ongoing dispute and made it a chance of adapting the concept of realism for the use of modern art. Tadeusz Kantor and Mieczysław Porębski proposed "magnified realism." Andrzej Wróblewski coined the concept of "direct realism," Władysław Strzemiński and Juliusz Starzyński were the creators of "realism of visual process" and "working realism" respectively. Those conceptions were marked by the idea that the artist should react to reality with "the new vision" rather than "reflection."

In the following presentation I would like to make an attempt to introduce Zbigniew Dłubak's claims (*Photo I* and *Photo II*) into the concept of modern art formulated by artistic circles, claims that were evaded by Polish dispute over realism. Dłubak, inspired by his own perception of surrealism and Karel Teige's approach (*Film*), put forward the definition of "photographic realism", operating the concepts like "rendition" and "directness" - his "realism" was understood as maximum abstract suggestiveness, separating the object from natural reality, bestowing it a concrete, thus full of reality form. In the case of Dłubak his interest in the capabilities of photography as a medium is connected with his war biography. Since 1942 he had been a prisoner at a concentration camp in Mauthausen-Gusen, where he took up the issue of photographic presentation. He opened the medium to the intermedia practices, initiating his theoretical project against the aesthetics in Polish photography which was dominant as well as valued by the new authorities. The purpose of my presentation is to problematise Dłubak's project as the voice in the dispute over the

initial tradition of Polish modern art and emphasise the role of that project in the change of perceiving the capabilities of the photographic

Vera Guseynova (School of Advanced Studies in the Social Sciences) is a Ph.D. graduate student in Sociology at the High School of Advanced Studies in Social Sciences (CESSP-EHESS) in Paris, France, associated Ph.D. graduate student at the CEFRES, Prague, The Czech Republic, working under the direction of Dr. Gisèle Sapiro (CNRS, CESSP-EHESS) and co-directed by Juliette Cadiot (CERCEC-EHESS). Upon receiving her Master's degree from the former leading francophone Collège Universitaire Français of the Moscow State University, she was awarded the French government stipend and endured her research in Sociology at the EHESS on Master 2. There her Ph.D. project was honored with a doctoral contract. Her current work focuses on investigating the international exposure of the local artistic phenomenon – the Soviet Non official art during the Cold war period. More specifically, she studies the process of constituting the value of this art by examining the role of the network of *actors*, especially intermediaries, involved in circulations and promotion of the art of such form. After graduation, Ms. Guseynova is seeking to become a researcher in the field of Sociology of Art

THE INTERNATIONAL EXPOSURE OF MOSCOW UNOFFICIAL ART BETWEEN EAST AND WEST: THE ROLE OF INTERMEDIARY IN ART TRANSFERS AND CIRCULATIONS (1957-1988)

PANEL: WAR AND THE ART WORLD I (DAY 2, SESSION I, ROOM 16)

In this contribution, I propose to analyze the reception of such a local artistic phenomenon as Moscow unofficial art (1957-1988) in an international context, particularly in France, Germany, and the United States. Emerging in the post-war period, this art united young Russian artists in conflict with the Soviet authorities, who had been promoting the doctrine of socialist realism since the early 1930s. The styles of the artists in this category are heterogeneous. They retained strong links to the interrupted tradition of the Russian avant-garde and the art of the icon through personal contacts and biographical coincidences, as well as to the examples of Western modernism that became available during the brief period of liberalization of the Khrushchev thaw. The central question of my contribution concerns the mechanism of recognition of Moscow artists among contemporary Western artists. How, despite the Iron Curtain, since the second half of the sixties have they gained a place in international classifications and in the art market? Using qualitative and quantitative methods: biographical and semi-directive interviews, prosopography based on archival sources, and visualization of artistic exchanges in the form of graphs, I will present the results of an analysis of the process of formation of alternative transnational actor networks. The strategies and practices of key players in the process of valorization and legitimization of this art is analyzed through the notion of *cultural intermediary* introduced by Pierre Bourdieu and developed by Olivier Roueff and Delphine Naudier in their work on contemporary art (Roueff, Naudier, 2014).

Piotr Gwiazda (University of Pittsburgh) author of two books of literary criticism, *US Poetry in the Age of Empire, 1979-2012* (Palgrave Macmillan, 2014) and *James Merrill and W.H. Auden* (Palgrave Macmillan, 2007), as well as many other publications, teaches in the Department of English at the University of Pittsburgh, USA.

"SIGNALS": AUDEN, RUKEYSER, AND THE LANGUAGE OF ANTI-WAR POETRY

PANEL: WAR AND POST-WAR POETRY II (DAY 2, SESSION III, ROOM 21)

W.H. Auden's "September 1, 1939" (1939) and Muriel Rukeyser's "Poem [I lived in the first century of world wars]" (1968) are among the most famous anti-war poems of the twentieth century. However, there has been no significant discussion of how these two poems, when taken together, engage with the pacifist discourse and how they can offer potential models for today's experimental poets. At the time he wrote his poem, Auden (then representing the vanguard of poetry in England) was developing his concept of the modern poem as an utterance that operates simultaneously on two levels – a kind of letter addressed to friends and strangers alike. As I contend, in "September 1, 1939" Auden puts this theory to a test, primarily by calibrating his language to reflect the poem's dual purpose as private message and public rhetoric. Auden later effectively disowned the poem on account of its "incurable dishonesty"; passages from it were also appropriated in U.S. presidential campaigns of Lyndon B. Johnson (1964) and George H.W. Bush (1988). Rather than rehashing those familiar stories, I shift my attention to Rukeyser, who almost three decades later similarly experiments with poetic diction in "Poem [I lived in the first century of world wars]." As I argue, her poem contains several thematic allusions to "September 1, 1939" (for instance, "points of light" becomes transposed into "men and women, / Brave, setting up signals across vast distances"). Both Auden and Rukeyser attempt to imagine peace as something other than merely the absence of war. Both reject the conventional war/peace binary in ways that may prove useful to contemporary practitioners of the art. In addition to discussing these two poems, my talk incorporates some little-known archival materials related to Auden and Rukeyser.

Zanë Hadri (University of Leuven) is a PhD researcher at the University of Leuven, Belgium. She is working on a project funded by the Flemish Research Foundation (FWO) titled 'Dada Affect: The Production of Feeling and Emotion in the oeuvre of Erwin Blumenfeld, Francis Picabia and Kurt Schwitters', supervised by Prof. Sascha Bru.

AN ANNA BLUME: LOVE, NOSTALGIA AND THE PRESENT IN KURT SCHWITTERS' DADA COLLAGES

PANEL: AFFECTIVE AVANT-GARDES (DAY 3, SESSION II, ROOM 13)

This paper conducts an affective reading of Kurt Schwitters' famous poem *An Anna Blume* (1919) and a selection of collages that refer to the poem's addressee; the red Anna, with the blue-coloured yellow hair. The publication of the poem in 1919 made Schwitters a household name for its radical take on the genre of sentimental love poetry. Itself a collage of found words and inter-textual phrases referencing German ditties, the poem's popularity with the public however did not ensure Schwitters' belonging with the rest of the German Dadas. Due in part to his affiliation to *Der Sturm*, *An Anna Blume*, though disjointed, was still lyrically compelling and thus constituted an inadequate break with traditional literary objectives. Through an examination of the affective registers constructed between the poem and a selection of collages and aquarelle drawings (*Anna Blume und Ich* (1919), *Untitled (collaged portrait postcard of Kurt Schwitters for Hannah Höch)* (1921), *Für Hartmann* (1922), *Anna Blume Collage* (1922)), the paper aims to shed light on the reconfiguration of love, nostalgia and the notion of the present undertaken in Schwitters' work. The allusion to Dada on the titular page of 1919 publication of the poem gives rise to a deliberation of Schwitters' Merz aesthetics as occupying a distinctive and yet related position vis-à-vis Dadaism, particularly as regards the definition of art and the presumed negativity of the movement.

Elena Hamalidi (Ionian University) is Associate Professor of Art History at the Department of Audio-Visual Arts of the Ionian University and an Adjunct Lecturer at the Hellenic Open University. She has also lectured at the University of Peloponnese, at the University of Thessaly at the Athens School of Fine Arts (Department of Art History and Theory). She has published on Greek modern and contemporary art as well as on the representation of gender in Greek women's art. She has recently published a monograph on modernism and the real in post-war Greek art (*Ιστορίες στο Μεταίχμιο. Μοντερνισμός και πραγματικότητα στη μεταπολεμική ελληνική τέχνη*, Athens, Melissa, 2022), and along with Stamatina Dimakopoulou she has contributed to *Hot Art, Cold War - Southern and Eastern European Writing on American Art 1945-1990*, ed. By Claudia Hopkins & Iain Boyd Whyte (title: Towards geopolitics of reception: responses to US art and culture in Greece (1945-1989), Routledge, 2021, 183-220). She has been co-editor of *Contemporary Greek Artists* (along with K. Koskina and E.D. Matthiopoulos, Melissa Publishing House, Athens, 2004). She is a member of the European Network for Avant-garde and Modernism Studies & member of the steering committee since 2014.

ON CANONICAL NARRATIVES AND MARGINAL HISTORIES: FRENCH RAPPEL À L'ORDRE AND TRANSLATIONS OF CUBISM IN INTERWAR GREECE

PANEL: AVANT-GARDE AND LOCAL IDENTITIES (DAY 3, SESSION III, ROOM 13)

Greek modernism rose against the backdrop of a most ambitious top-bottom bourgeois modernization project which culminated in the inter-war period (1928-1932) and were, in parallel, shaped by a national discourse focusing on cultural identity. This interlinking underlay the canonical narrative of 'Cubism' in Greece which was established during the 1930s and was reiterated by the post-war historiography and institutions; it drew upon the "post-avant-garde and synthetic" spirit of the École de Paris, and upon French *rappel à l'ordre*. (Cubism was the strongest influence especially on the early work of Greek artists, who sometimes merged Cubist with Expressionist and Futurist stylistic traits). In 1922 another war, the Greek-Turkish war (1919 -1922) ended with the so-called Asia Minor Catastrophe (1922), the flee of Greek refugees, and the final settlement of the borders of the country. Asia Minor Catastrophe put an end to irredentism yet sparked a national discourse focusing on cultural identity.

This paper will attempt a mapping of the reception of Cubism by art criticism and by the visual artists, whereby it aims at also presenting artists out of the canon of the national modernism. It will focus on the understanding of "geometry" as a Cubist principle and a notion which became in a way a synonym for modernism in the 1930s, in the work of a) Nikos Hadjikyriakos-Ghika, the acclaimed painter who has been established mainly by post-war historiography as the most important exponent of Cubist style, b) Erasmia Bertsa, a woman whose first solo exhibition in Greece was received as the first manifestations of Cubism, and who was driven to a stylistic change by the vehement reactions of art critics,

c) Angelos Spachis who experimented with Cubism in parallel with his work as illustrator, graphic artist and scenic designer. Bertsa and Spachis among other artists did not embrace the aspirations of Greek national modernism. On the other hand, Ghika's translation of Cubist strategies stood closer to the tendencies current in the Parisian metropolis and met the horizon of expectations of the contemporary Greek intelligentsia which aspired to express national values in a modern language, before the conjuncture of a rising conservatism, of the imposed dictatorship (1936) and the upcoming war. The proposed paper will suggest that a closer investigation of the cases of the "disenfranchised", the ones out of the canon of Greek modernism would contribute to a better historical understanding of the latter, and of the potentials of its stillborn ventures, and enrich our understanding of the impact of *rappel à l'ordre* on national modernisms in the margins of Europe.

Julian Hanna (Tilburg University) is associate professor of Culture Studies at Tilburg University in The Netherlands. His diverse research interests focus on intersections between culture, politics, and technology. He has written extensively about modernism and the avant-garde for publications such as the *Journal of Modern Literature*, *Modernist Cultures*, the *Journal of Wyndham Lewis Studies*, and in two books, *Key Concepts in Modernist Literature* (Palgrave, 2009) and *The Manifesto Handbook: 95 Theses on an Incendiary Form* (Zero Books, 2020). He is co-creator of a card game for activists called MANIFESTO! which has been produced in several editions. His latest book, part of the Object Lessons series, is *Island* (Bloomsbury, 2024).

NOT AS A WAR CRY BUT A WARNING: NEW LIFE FOR THE AVANT-GARDE MANIFESTO

PANEL: THE WAR CONTINUES I (DAY 3, SESSION I, ROOM 21)

Formism (*Formizm*), a movement that began in Cracow in 1917 and issued manifestos such as Leon Chwistek's 'The Plurality of the Realities in Art' (1918), exemplified the frenzy of manifesto writing that swept Europe in the wake of the publication in 1909 of 'The Founding and Manifesto of Futurism'. Manifestos were indispensable to modernist and avant-garde movements, from Vorticism to Dada and Surrealism to Formism and Sensationism. From Paris, Milan and Moscow to London, Cracow, Lisbon and every corner of Europe, the avant-garde manifesto crossed the Atlantic to New York and gradually made its way around the globe – to Martinique (Légitime Défense), China (Storm Society), Argentina (Arte Madi), Iran (Fighting Cock), India (Calcutta Group), Nigeria (Zaria Art Society), and elsewhere. The manifesto became a truly global genre and a calling card for international isms of all kinds. It has also always been linked to violence and (in the words of Marinetti) the waging of art as 'war on a nightly basis'. Manifesto writing was revived in the 1960s, more militant than ever, as a key form of the second-wave avant-garde. In this century it has been linked to mass shootings and other violent acts. Despite this history and these associations, does the manifesto still hold promise as a radically progressive form – in the words of Bruno Latour, something that might serve 'Not as a war cry ... but rather as a warning'? Since the birth of the internet, the manifesto has developed in strikingly new and often intersectional directions. It has been used to announce new tendencies at the crossroads of technology and feminism (Donna Haraway's 'A Cyborg Manifesto', 'The Feminist Data Manifest-No', Legacy Russell's *Glitch Feminism: A Manifesto*), technology and decolonisation ('Mundane Afrofuturist Manifesto', 'Decolonial AI Manifesto'), and various combinations of race, gender, climate change, computing – and of course art. The manifesto has gone beyond a simple 'war cry' to become a popular form, absorbed into mainstream culture through advertising, activism, and social media. The past few years have seen an explosion of manifestos calling for a break from old ways, protests in the present, and change for the future. This paper will trace a genealogy from the historical avant-garde to current manifestations, as well as presenting new uses of manifesto writing and other avant-garde techniques combined with future scenarios in an

ongoing European project - arguing that the manifesto is still a vital, provocative, and ultimately constructive form.

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Ruth Hemus (Royal Holloway University) is a Professor of French and Visual Arts, and Head of the Department of Languages, Literatures and Cultures at Royal Holloway University, London. She is the author of the monographs *Dada's Women* (Yale University Press, 2009) and *The Poetry of Céline Arnauld: From Dada to Ultra-Modern* (Legenda, 2020), as well as some twenty articles and book chapters on the topic of avant-garde women. Ruth has worked with arts institutions in the U.K. including Tate Modern, The Southbank Centre, National Theatre and Hatton Gallery. Beyond the U.K. she has collaborated on exhibitions and events in Denmark, Italy, Norway, and Switzerland. Her public outreach work on Dada's Women was submitted as an Impact Case Study for the last U.K. Research Excellence Framework in 2021. Ruth participated in the first EAM conference in Ghent, in 2008, when she was a PhD student at The University of Edinburgh, and at the second in Poznan in 2010. After a long absence, she is looking forward to (re) connecting in Cracow.

FROM DREAMING TO WEEPING: CÉLINE ARNAULD'S *LA NUIT PLEURE TOUT HAUT*

PANEL: POETICS OF DISRUPTION: WOMEN WRITERS AND WAR (DAY 3, SESSION II, ROOM 16)

Céline Arnauld's *La Nuit pleure tout haut* was published on the cusp of war, in 1939. Prophetic and provocative, this long poem reminds us how writers of the Parisian avant-garde, profoundly affected by the 1914-18 war, confronted further danger and destruction in the interwar period. Taking its cue from an earlier volume, *La Nuit rêve tout haut* (1934), the change of title points to a shift from hope to despair. Suffused with grief, terror, and violence, it nevertheless represents a renewed urgency to resist. Emotive and symbolic, it can be read as a powerful plea for peace and freedom that resonates long beyond its moment of production.

Tiit Hennoste (University of Tartu) I am a researcher at the University of Tartu. My fields of interest are Estonian Avant-garde and modernist literature, literary manifestos, self-colonization of Estonian culture, and history of Estonian literary studies. My long-time project has been writing the monograph that examines the leaps of Estonian literature towards the avant-garde and 20th century modernism. The monograph has two aims. It is the history of the Estonian 20th century modernist and Avant-garde literature, and it is an attempt to construct a theoretical model for analyzing 20th century modernism and Avant-garde. The first volume which examines the early 20th century Avant-garde appeared in 2016. The second volume is under preparation.

BLOODLUST. WAR AS CATALYST AND TOPIC IN AVANT-GARDE: THE CASE OF ESTONIAN EXPRESSIONISM.

PANEL: BALTIC AVANT-GARDES (DAY 2, SESSION I, ROOM 22)

The topic of my presentation is the Great War (1914-1918) and the Estonian War of Independence against Russia (1918-1920) as catalysts and main themes in Estonian Expressionism from 1919 to 1923. I will focus on *blood* as the central metaphor in Expressionist poetry, prose and manifestoes and compare also Estonian and German Expressionism.

The Great War stopped literary life in the Russian Empire and only after the February Revolution in the spring of 1917 was it possible to start it again. The most influential literary group in 1917-1918 was "Siuru" (prose writers Friedebert Tuglas and August Gailit and poets Marie Under, Henrik Visnapuu, Artur Adson, Johannes Semper, Johannes Barbarus and August Alle). The group followed Aestheticism and declared programmatically that there are no signs of time or war for them.

In the spring of 1919, a radical change took place when Semper, Visnapuu, Barbarus, Under and two younger authors, Erni Hiir and Albert Kivikas, sharply attacked Aestheticism in the name of Futurism and Expressionism. The next four years were the era of the Avant-garde in Estonian literature.

The wars had a strong impact on Estonian society. About 186,000 men were mobilized in the Russian army or participated in the War of Independence, about 15,000 died or went missing, and about 14,000 were wounded (there were about 1 million Estonians in total). Although Expressionism begun during the war where Estonia fought for independence, it lacks the patriotic poetry or war-euphoria that characterized Avant-garde at the beginning of the Great War in Europe. Estonian Expressionism is mostly apocalyptic literature. The authors express traumas, showing how war brings out the animal hidden under the thin layer of human civilization. Their main themes are killing, death, weapons, and the central keyword is blood (*bloodlust, blood-red night, blood-green spruce, black-as-blood, bloody snow, pool of blood, blood wedding, blood carpet* etc.).

Gabriella Elina Imposti is Full Professor of Russian Literature in the Department of Modern Languages, Literatures and Cultures at the University of Bologna. She has written about Russian and Italian Futurism, Velimir Khlebnikov and the Russian philologist and scholar of versification, Aleksandr Christoforovich Vostokov. She has also published on Russian Romanticism and its reception of English and German literature, contemporary Russian women writers and the development of gender studies in Russia, Tolstoy and Dostoevsky, cinema and literature, Russian linguistics and teaching Russian as a foreign language.

"WAR, THIS ROSY-CHEEKED BEAUTY": INVESTIGATING THE INTERSECTION OF RUSSIAN FUTURIST LITERATURE AND WARFARE
PANEL: FUTURISM AND WAR II (DAY 1, SESSION II, ROOM 22)

Our contribution examines the intricate relationship between Russian Futurism and the phenomenon of war, focussing on how Futurist literature engaged with and responded to the armed conflicts of the early 20th century. An in-depth analysis of primary source materials, encompassing all the outlets of Russian Futurism, allows us to elucidate the complex dynamics characterizing the interaction between Russian Futurism and warfare. The discussion begins by contextualizing Russian Futurism against the historical backdrop of the early 20th century and exploring how major Russian Futurist writers such as Mayakovsky and Khlebnikov navigated the upheaval of war. Khlebnikov's attitude changed markedly from the Bosnian crisis of 1908 to the outbreak of the October Revolution and the Civil War. Mayakovsky's situation is similar, though less extensive in terms of time. Through the close textual analysis of a wide spectrum of Russian Futurist authors it will be possible to highlight the innovative literary techniques employed by these writers to depict their visions of war. We will dwell upon how the movement's avant-garde sensibilities informed its interpretations and representations of war, as well as its envisioning of alternative futures. Furthermore, the broader socio-political implications of the attitude of Russian Futurist literature towards war will be considered. By investigating how Futurist writers positioned themselves within debates about the ethics, politics, and consequences of armed conflict, and how their literary interventions contributed to broader discussions about the nature of war and its impact on society, we will be able to challenge the traditional interpretation that sees an ideological opposition between the positions of the Italian and Russian movements. This will give us the opportunity to verify the existence of a real aesthetics of war also in the Russian context.

Olga Isaeva studied art history, archaeology, German language, and literature at the University of Bonn (Germany). She completed research stays at Waseda University Tokyo and as Japan Society for the Promotion of Science Doctoral Fellow at the University of Tsukuba, Japan. She is currently a Hans Böckler Foundation Fellow at the Institute of Art History at the University of Bonn (Germany), where she is writing her doctoral dissertation. Her publications have focused mainly on pre-war avant-gardes movement in Japan and contact relations from a point of view of a transculturally framed art history.

VARVARA BUBNOVA: NAVIGATING THROUGH RUSSIAN REVOLUTION, CONSTRUCTIVISM, AND ARTISTIC REDIRECTION IN PRE-WAR JAPAN

PANEL: AVANT-GARDE AND LOCAL IDENTITIES (DAY 3, SESSION III, ROOM 13)

Despite Varvara Bubnova's transcultural activities in St. Petersburg, Moscow, Tokyo, and Sukhumi, accompanied by her involvement in avant-garde groups such as Sojuz Molodezhi, within the Institute of Artistic Culture (INKhUK), especially in the Working Group of Objective Analysis, and finally in Japanese groups like Mavo and Sanka, she remains largely unknown. Starting with World War I, followed by the Russian Revolution, and leading up to Japan's increasing militarization in the 1930s, culminating in World War II, the artist's biography is closely intertwined with revolution and war. These disruptions provided her with the opportunity to further her mission, to reassess and adapt to unforeseen circumstances. Keeping this in mind, the following paper will discuss Bubnova's artistic redirection during the 1920s and 30s in Japan, where she attempted to "translate" the ideas of Constructivism and the Russian Revolution, freshly brought from Moscow, into a new context of Japanese Avant-gardes. In doing so, she faced challenges and rejections that unfortunately made this attempt mostly unsuccessful. At this point, she made a radical decision. As a trained painter, she turned away from oil painting and became a pioneer in lithography, a hardly known printing technique in Japan. As an immigrant, Bubnova had to react to her new environment and construct a position of her own. Here, she turned to experimental printmaking, which suited her needs to create affordable, accessible, and democratic art.

Dorota Jarecka (Polish Academy of Sciences) Art historian based in Warsaw. An assistant professor at the Institute of Literary Research of the Polish Academy of Sciences in Warsaw. She has recently published *Surrealizm, realizm, marksizm. Sztuka i lewica komunistyczna w Polsce w latach 1944-1948* [Surrealism, Realism, Marxism: Visual Arts and the Communist Left in Poland between 1944 - 1948], a study of the political history of surrealism in Poland after the Second World War (2021). She has co-authored the book *Erna Rosenstein. I Can Repeat Only Unconsciously* (2014). She co-edited the publications on women artists: *Krystiana Robb-Narbutt. Drawings, Objects, Studio* (2012), *Natalia LL. Doing Gender* (2013), *Ewa Zarzycka. Heyday* (2016). Since 2016, she has been the program director of the Galeria Studio in Warsaw.

FLOWERS IN THE SHADOW OF THE SHOAH: HELENA BERLEWI AND THE AVANT-GARDE

PANEL: THE SHOAH AND JEWISH AVANT-GARDE I (DAY 3, SESSION I, ROOM 13)

In 1952, the same year her artistic career began, Helena Berlewi created a watercolor on paper depicting flowers in a vase. This work, seemingly harmonious and joyful, upon closer reading reveals a shocking content. Human and animal figures entangled in leaves and flowers suggest suffering, torture or death. As she later recalled in an interview, fifty-six members of her family were murdered in the Shoah, and she understood her art as "a way to remember." Later, this kind of direct imagery disappeared from her work, but her biomorphic compositions continued to evoke human/animal life and issues of resistance against death and libidinal drive. As the mother of avant-garde abstract painter Henryk Berlewi, she witnessed the return of pre-war constructivism in the 1950s, but she chose a different path and preferred to give it a voice instead of repressing memory. I argue that her art has the potential to reconfigure several aspects of the relationship between the avant-garde and the memory of the Holocaust. Her floral compositions will serve as a starting point to examine still lifes and landscapes created in 1939-1945 by Władysław Strzemiński, an artist of the Constructivist movement, and by Maria Jarema, a member of the left-wing Krakow Group. Asking about the meaning and significance of depicting "nature" in a situation of danger, I will focus on the categories of norm and anomaly, as well as the canon and margins in avant-garde history and theory. Norman Bryson's critical approach to still life in the context of gender will be invoked as a theoretical framework, as well as Shoshana Felman's reflections on the act witnessing in literature and an ecocritical account of the relationship between the human and the non-human in the visual arts. The image of Frau Höss tending flowers next to the walls of Auschwitz-Birkenau in Jonathan Glazer's film *The Zone of Interest* will help broaden the possible ideological background of this paper's references. The title of the paper is in a dialogue with Piotr Piotrowski's placing of the the post-war avant-garde in central and Eastern Europe "in the shadow of Yalta," because I want ask about the meaning of the second shadow which had transcended the Iron Curtain and is still visible today.

Petra James (Université libre de Bruxelles) works on the question of the comparative history of modernisms and avant-gardes. Her dissertation focused on the comparison of the Czech post-avant-garde with the French and American neo-avant-garde movements. She has worked on the cultural relations between Bohemia and France, especially through the figures of cultural mediators such as Zdenka Braunerová, Miloš Marten, Paul Claudel and F. X. Šalda. Her current research project, funded by the Wiener-Anspach Foundation (2022-2024) *When Rural Meets Urban*, in collaboration with the University of Oxford, focuses on the specificities of modernism in Bohemia and in particular on the underexplored issue of Czech-German dialogue in the formation of Czech modernism. Currently, Petra James is part of the editorial team of the major publication project, *The Cultural History of Central European Avant-Gardes*, coordinated by Brill-Rodopi, which aims to provide a transnational view of the region's avant-gardes. This volume follows on from Brill-Rodopi's previous work on the Nordic avant-gardes, *The Cultural History of the Avant-Gardes in the Nordic Countries*.

WHEN RURAL MEETS URBAN - THE AVANT-GARDE AFTERLIFE OF THE SYMBOLIST METAPHOR BETWEEN BELGIUM AND BOHEMIA

PANEL: LANGUAGE SYSTEM AS A BATTLEFIELD: TOWARDS A HISTORICAL POETICS OF THE AVANT-GARDE IN EAST-CENTRAL EUROPE 1880S-1950S - EMBATTLED WORDS: TRANSLATION STUDIES AND MODERNISM OF EAST-CENTRAL EUROPE (TRANSLATION, TRANSFER, APPROPRIATION, PARODY) (DAY 1, SESSION III, ROOM 19)

It is a well-known fact that in 1920 Karel Čapek included a number of French-speaking Belgian symbolists in his anthology *Francouzská poezie nové doby* (*French Poetry of the New Era*). This anthology was decisive for shaping the aesthetics of the Czech avant-garde of the 1920s. Less well known is the fact that Čapek's choice of Belgian symbolist poets for follows that of Jaroslav Vrchlický presented in his aforementioned anthology from 1893, *Moderní básníci francouzští* (*Modern French Poets*). Čapek's selection is faithful to Vrchlický with one exception: the astonishing exclusion of Maurice Maeterlinck (1862-1949). Čapek's only "innovation" in relation to Vrchlický consists in the introduction of two Belgian poets replacing Maeterlinck - Albert Mockel (1866-1945) and Max Elskamp (1862-1931). Although they are certainly important representatives of Belgian symbolism, they belong to the same generation as Maeterlinck and are certainly not more aesthetically "avant-garde". If Čapek's intention was to introduce "more modern" authors than Vrchlický had done thirty years earlier, the choice of Mockel and Elskamp is not the most convincing. This paradoxical path and counter-intuitive evolution of the Czech modernist literary field lies at the heart of the chapter, which focuses on the evolution of symbolist metaphor and its reactivation in avant-garde poetry between Belgium and Bohemia.

The poems in *Les Serres Chaudes*, translated by Vrchlický as early as 1893, contain an essential element of Belgian and Czech symbolist aesthetics at the end of the 19th century - **the paradoxical but organic cohabitation of a serious and ironic register within one**

literary field. Once an aesthetic innovation has been integrated, it is already subject to its own parody. As Patrick McGuinness points out in his interesting interpretation of *Les Serres Chaudes* (see McGuinness 2008), when Maeterlinck published his collection he was aware that he had completed a stage in his creation, and the poems simultaneously presented an aesthetic manifesto and a parody of his own aesthetic invention. This simultaneity **of serious and parodic**, an aesthetic aspect which Belgium symbolism shares with its Czech counterpart pre-disposes both Symbolist aesthetics for a particularly fruitful integration into local variants of surrealism, essential forms of the Avant-Garde both in Belgium and in Bohemia (Czechoslovakia).

Katharina Jesberger is a University Assistant / lecturer for Art History and researching her PhD about the Italian *Laboratorio di Comunicazione Militante*, at the University of Applied Arts, Vienna (Austria). She graduated 2006 in Art history and Italian Studies at the University of Stuttgart (Germany) and holds a Master's in Multimedia Content Design from the University of Florence (Italy) since 2008. She has experiences in curatorial projects, theater collaborations and museum education and pursues her academic career as a happy mother of three children (born 2014 and 2019). Her research and teaching activity focuses on the history of videoart, video utopias, videoactivism, art historical methodology, on community arts, social movements and the counterculture of the long 68ies.

GUERRILLA AND MILITANCY IN THE 1970S' COUNTERCULTURE

PANEL: WELTKRIEG UND REVOLUTION (DE) (DAY 3, SESSION III, ROOM 18)

Social movements are depending on a unifying element that keeps up the spirit and that binds singular members, sub-groups and different political parties to a movement (Gilcher-Holtey 2011, p. 11). In the 1970s' counterculture, Anti-Vietnam-slogans served internationally as this unifying marker of those belonging to the movement. Another marker was the still ubiquitous photograph of Che Guevara. Both were related to real wars but while the first one inherits a pacifist attitude, the second one applied the fighting spirit of the *guerrillero* to the counterculture. Che Guevara's book *La Guerra de Guerrillas* (1961) and his letter on the Tricontinental Conference in Havana in 1966, laid the ground for the use of the term "guerilla" and the guerilla strategies in the counterculture. For Che Guevara "guerilla" implied both: symbolic actions to raise awareness for the need of revolution and armed struggle. His text is a key moment in the discussion about the double meaning of militancy in the counterculture. Umberto Eco's publication "Per una guerriglia semiotica" from 1967 completed the shift from a real war to a war at semiotic level and transferred the idea of a cultural guerrilla to Europe. Eco's essay also connected the term to the field of mass media, which had become a political battlefield in the time of Vietnam and Biafran Wars. The members of the video movements of the 70s were very well aware of this battlefield. They started using video, a new technology, initially developed for war purposes, to practice counter-information under the name of "Guerilla Television". In my presentation I will elaborate on the origins of the use of the guerrilla term in the cultural productions of the 1970s' counterculture and discuss the meaning of this shift from a real war scenario to a war at semiotic level. I will describe the internationalization of the term with manifold meanings for different countercultural subgroups, focusing mainly on video groups who were inspired by the writings of Marshall McLuhan and Michael Shambert's publication *Guerilla Television* from 1971 and other collectives at the intersection of arts and counterculture like the New Yorker Guerilla Art Action Group (1969) or the German Spaßguerilla. The paper will contribute to the understanding of militancy in the counterculture of the 70s and add another chapter to the question how military vocabulary was used in the history of the Avant-Gardes, as a metaphor or as a direct call to fight.

Andrea Jochmanová researcher in Czech theatre history, interested in the reference between theatre and folklore, theatre and gender, studies cultural anthropology and theory of play. During her studies of Theatre Science at Masaryk University Brno (1998-2006) she took interest in Czech theatre history. She presented upshots of her research in lots of lectures for teatrological institutes in Prague, Brno and Olomouc. Till 2009 she worked in Cabinet of Theatre Studies at Masaryk University as an Assistant Professor where she used to present the classes in English in the cycle of Modern Czech Theatre. Since 2006 she works also as the curator of manuscripts and scenography collection in Department of Theatre History at Moravian museum Brno, where she time after time tries to aplicate Osolobě's *minimum theatrale*, i.e. ostension while preparing the exhibitions of artefacts connected with the theatre history. In 2010 she started to work as an assistant with the competentions of an editor, presently an assistant professor at the Department for Theatre Research at JAMU where her study *The World behind Space. Jiří Frejka's Productions in the 1920s* has been published in 2012. In 2020 her essay To make the absent present was published where she declares we are more or less going back to the roots of performative process searching for old good narration, presented under the label of a much more up-to-date term: storytelling. She also led the presentations, workshops and debates in English while attending the international teatrological conferences. In 2022 her and Ladislava Petišková's book *Liberated Theatre - On the waves of Devětsil* dedicated to Czech avant-garde stage and its cross-overs was published.

ALL THE LADIES... ON THE STAGE FEMINISM, FEMINITY AND CONCEPT OF "CIVILISED WOMAN" AND PACIFISTIC ACTIVITIES IN THE SPECTRUM OF CZECH AVANT-GARDE

PANEL: FACES OF PACIFISM (DAY 3, SESSION III, ROOM 19)

Czech avant-garde in its searching of peace and ideas of new society reconstructed on the ruins of WWI came hand in hand with the international flow with the concept of "civilised woman." This aspect led to the rise of women in avant-gardistic artficial and also theoretical, educational and exhibitional activities. Although in visual arts only few of them (esp. nonconformous and still-up-to-date fascinating Toyen did succeed), in the performative arts and stage activities many of them became to be known as the innovators in acting, gender-stylized, sportswoman style leading to new revolution in society, also those who were in anti-war and pacifistic campaigns involved in the time before and after WWII. Some of the actress started also with the literature and during 1930s and especially after WWII they became to be some of thouse to keep the narrative alive (e.g. actress Jarmila Svatá, who published in 1945 first book, in 1946 the drama up to the memories of the Methausen concentration camp survival). Milča Mayerova, the dancer and actress who went from Jacques-Dalcroze Hellarau to Rudolf von Laban's school in Hamburg, and became to get as one of the first woman all the certification (the pedagogical diploma, later the large choreographical certificate) of Laban Movement Analysis. This method was

not dedicated to dance but also the psychotherapy and physiotherapy. In this context the method of movement and exercise style she invented for common women to be done in 10-20 minutes at home ment the revolution in every-day self care which led to mental and physical resistance. The dancer, choreographer, actress, writer and journalist Mira Holzbachová became in 1930s to be one of the most influential anti-war fighter who signed in to the interbrigades in time of Spanish civil-war, sending the articles about situation straight from the fields. After she came back she prepared her choreographies for international audience (Spain, France, UK, USA) to refer about the war: *The War, The Gas Attaque, Dying Europe, Air Raid* etc. These and many others examples are illustrating the fact that the conscience of Czech avant-gardists was in many cases in the hands of women artists who were taken as role models, inspirators and revolutionists.

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Kate Kangaslahti (University of Leuven) is a research fellow in the research group Cultural History since 1750 and a visiting professor at the Institute for European Culture and Society at KU Leuven in Belgium. Her research addresses the relationship between art and politics in the first half of the twentieth century, particularly the situation of foreign artists practicing in European cultural centres, and the history of museums, exhibitions, the art press and the art market between the wars. Her recent publications include the edited volumes *Crisis: The Avant-Garde and Modernism in Critical Modes* (De Gruyter, 2022) and *MODERN ART REVIEWed: Art Reviews, Magazines and Gallery Bulletins in Europe, 1910-1945* (De Gruyter, 2023) and an English translation of Wassily Kandinsky's correspondence, *Kandinsky: A Life in Letters, 1889-1944* (University of Chicago Press, 2024).

"WOE TO THE ARTIST WHO SUCCUMBS TO 'BOMBS'!" ON KANDINSKY, WAR AND ABSTRACT ART

PANEL: THE AVANT-GARDE AND THE WARS TO COME (DAY 3, SESSION I, ROOM 19)

In 1938, as the drums of war once again beat an unrelenting rhythm across Europe, Wassily Kandinsky wrote to his former Bauhaus student Hannes Beckmann in Prague on the subject of whether, in such a climate of fear, artists might still create works of "radiant abandon". "When I enter the studio and go to work, there are no 'bombs or poison gas' for me," he assured Beckmann, "they disappear completely. There I am in an 'ivory tower' [...] Woe to the artist who succumbs to 'bombs'!" Kandinsky wrote with the authority of experience, in the twilight of a career long marked—if not determined—by the conflict and political strife of the early twentieth century. From Munich, in 1905, he mourned the death of his brother in the Russo- Japanese War. The outbreak of the First World War in 1914 abruptly ended his creative partnership with Franz Marc and their project of *Die Blaue Reiter*—Kandinsky was expelled from Germany and Marc later died in Verdun. The painter returned to Moscow, only to lose his private wealth and financial security in the Bolshevik Revolution of 1917. He survived the ensuing Russian Civil War and its years of famine, but his young son did not. Moving back to Germany in 1921, otherwise peaceful and productive years teaching at the Bauhaus were disrupted by campaigns attacking the Russian artist and brought to a definitive end by National Socialism's *Machtübernahme* in 1933. Kandinsky fled to Paris, from where he watched Europe's inexorable march to war. This paper seeks to situate Kandinsky's abstract painting in relation to this broader context—to a life punctuated by war—and to consider to what extent the artist was (creatively) immune to metaphorical or literal "bombs." Was he more susceptible in his "ivory tower" than he himself liked to admit? In exploring suggestions of conflict in the artist's abstract works, I will focus on two specific canvases, from different points of his career: the first, *Improvisation. Deluge*, which Kandinsky painted in 1913, on the eve of World War I; and *Around the Circle*, painted over the summer of 1940, just as Germany invaded France and Paris succumbed to occupation.

Alicia Kent (King's College London) is senior lecturer in the Department of Languages, Literatures and Cultures at King's College London. Her published research includes surrealist magazines; Leonora Carrington; Spanish feminism; photography; travel writing, documentary film and the graphic novel.

WAYS OF SEEING THE SPANISH CIVIL WAR: REVOLUTION, RELIGION AND TAXIS

PANEL: ANATOMY OF THE CIVIL WAR (DAY 1, SESSION I, ROOM 19)

Red Spanish Notebook (1937) by Mary Low (UK) and Juan Breá (Cuba) and *Guernica* (1937) by Pablo Picasso (Spain) document the horrors of the Civil War (1936-1939) for an international audience abroad. *Red Spanish Notebook* recounts the revolutionary first six months of the War and was printed in London with an introduction by Trinidadian philosopher C L R James. *Guernica* was first exhibited in the Spanish Pavilion at the international Expo in Paris and toured around Europe and the US between 1938 and 1940. Salvador Dalí's (Spain) *Rainy Taxi* which welcomed visitors to the international surrealist exhibition in Paris in early 1938 is not usually read as a response to War. Dalí has also been accused of expressing fascist sympathies elsewhere in his art and correspondence. In this paper, however, I argue *Rainy Taxi* establishes a link between *Red Spanish Notebook* and *Guernica*. When read specifically as an example of Catalan art, *Rainy Taxi* anamorphically represents the struggle against fascism and the broader military-industrial complex critiqued by *Red Spanish Notebook* and *Guernica* through its apparently humorous depiction of the bourgeois lifestyle long criticised by the surrealists. The installation's construction and location within an exhibition which sought to introduce an experience of wartime for its visitors alongside its surrealist exhibits further supports this reading. *Red Spanish Notebook*, *Guernica*, and *Rainy Taxi* invite the international reader or viewer located outside Spain to bear witness to the contrasting wartime experiences of a religiously-defined population pitted against itself by external forces.

Erwin Kessler (Institute of Philosophy, Bucharest) studied Philosophy, Art History, and Anthropology in Bucharest, Prague, Paris, and Maastricht. He is a scientific researcher at the Institute of Philosophy, Bucharest and Founding Director of MARE/The Museum of Recent Art, Bucharest. His main areas of research are the history, aesthetics and theory of modernist, avant-garde and contemporary art, phenomenological aesthetics, visual anthropology. Among his recent books in Romania: *The Picasso Effect* (2023), *Ion Grigorescu. The Painted work 1963-2022* (2022), *Stylistic Diversity Ltd.* (2018). Among the many collaborative works in art history published abroad are *War as Inverter in Romanian art between 1912 and 1924*, in *Nationalism and Cosmopolitanism in the Avant-garde and Modernism* (Artefactum, 2022), and *Stylistic Diversities United*, in *Hot Art, Cold War – Southern and Eastern European Writing on American Art 1945-1990*, Iain Whyte, Claudia Hopkins, eds. (Routledge, 2020).

ENDING THE BEGINNING: THE *FLACĂRA* EXHIBITION, BUCHAREST, APRIL 1948

PANEL: AVANT-GARDES @ ZERO HOUR II (DAY 1, SESSION II, ROOM 21)

After WW2 Romania was occupied by the Soviet army and a rapid course to communism was politically but also culturally engineered. The abolition of the monarchy after the abdication of King Michael on 30 December 1947, and the subsequent proclamation of the Popular Republic of Romania, paved the way for an active, overt propaganda machinery. Under the guidance of ex-avant-garde pillar M.H. Maxy (main organizer of the ground-breaking First International Exhibition of *Contimporanul Magazine*, Bucharest, in November 1924—the proper birth date of the Romanian historical avant-garde—a comprehensive exhibition was conceived in 1948 to prove Romanian artists understood the new, progressive course of history, and they unanimously rallied around the communist regime, claiming to happily embrace the Soviet and Russian paragons of Socialist realism.

That exhibition that opened in April 1948 was a post-historical, contrasting clone of the *Contimporanul* exhibition from November 1924. It was called *Flacăra* (The Flame) because it was supposed to be organized by the communist-backed cultural magazine with the same name. It showed 830 works by dozens of artists. But similar to the 1924 avant-garde exhibition, its 1948 socialist-realist clone had a mixed-bag reception from the part of the authorities. This paper makes a comparative analysis of the two contrasting epoch-making exhibitions, from 1924 and 1948, insisting on the contrasting, official reception of the *Flacăra* (The Flame) show, and the political and ideological stakes it prompted. As both the 1924 avant-garde ground-breaking exhibition and the 1948, supposedly socialist-realist canon-establishing event were centered on the same figure—M.H. Maxy, a special attention will be paid to his evolving political standpoints. His aesthetic and ideological avatars, reflected in his curatorial and political commitments mirror the late avant-garde

course from rebellion to establishment, but also the unending doubtful and frailty of that very establishment, both in the avant-garde and in the socialist-realist times.

Ferdinand Klüsener studierte Angewandte Theaterwissenschaft an der Justus-Liebig-Universität Gießen und zeitgenössische Kunst im Libanon. In den Bereichen Theater, Ausstellung, Audiowalk und Hörspiel realisierte er über sechzig Projekte im professionellen Rahmen. Seine Radioarbeiten wurden ausgestrahlt beim WDR, RBB, FSK Hamburg, Radio Blau und Radio Corax. Momentan inszeniert er gemeinsam mit Saeed Al-Batal beim SWR. Im Mai 2024 verteidigt er seine Dissertation *Radio und Schizophrenie*. Zur Radiotheorie der Schizoanalyse an der Ruhr-Universität Bochum. Seit 2018 ist er künstlerischer Leiter des Anderer Kunstverein e.V.. Er veröffentlichte u.a. im transcript Verlag, in der Zeitschrift *Rundfunk & Geschichte* und in der Buchreihe *European Avant-Garde and Modernism Studies*. Beiträge für *Medien&Zeit*, das Jahrbuch der International Brecht Society und das *Eastap-Journal*, sowie für das Jahrbuch der Gesellschaft für Theaterwissenschaft stehen kurz vor der Veröffentlichung. Seine Lehrerfahrung umfasst Seminare in Bochum und am Multimediazentrum der Martin-Luther-Universität Halle-Wittenberg. Im Sommersemester 2024 leitet er ein Projektseminar zu Audiowalks und Radioballetten an.

VON KRIEGSMASCHINEN UND TEMPORÄREN AUTONOMEN ZONEN. KRIEG UND REVOLUTION IN DER VORSTELLUNGSWELT DER SCHIZO-AVANTGARDEN NACH 1968

PANEL: WELTKRIEG UND REVOLUTION (DE) (DAY 3, SESSION III, ROOM 18)

Mein Beitrag reflektiert, inwiefern Konzepte von Krieg und Strategie in den avantgardistischen Theorien und Praktiken nach 1968 an Relevanz verlieren und diskutiert dies im Spannungsfeld des schizoanalytischen Diskurses. Darüber hinaus thematisiert er das Konzept der temporären autonomen Zone im Hinblick auf die Möglichkeitsräume, die für künstlerische avantgardistische Praktiken im Spannungsfeld des Krieges eröffnet werden. Adressiert werden so die Konferenzthemen „Krieg und Revolution in der avantgardistischen Vorstellungswelt“ und „avantgardistische Räume in Kriegszeiten“. Der Schwerpunkt meines Beitrags liegt auf einer Analyse der avantgardistischen theoretischen und ästhetischen Experimente, die sich ab den fünfziger Jahren des zwanzigsten Jahrhunderts, insbesondere im französischen Poststrukturalismus entfalten. Die Diskussion beleuchtet dabei das Spannungsfeld zwischen Kriegsmaschine und ästhetischer Praxis im Kontext der revolutionären Postulate der Post-68er Generation in ihrer avantgardistischen Tendenzierung. Erörtert wird insofern, warum Konzepte von Krieg und Strategie wie Éric Alliez und Maurizio Lazzarato in ihrem Buch *Guerres et Capital* (2016) argumentieren, ihre Relevanz für die meisten Diskurse dieser Zeit einbüßen, während sie im schizoanalytischen Diskurs, der vor allem von Gilles Deleuze und Félix Guattari entfaltet worden ist, dennoch weiterhin präsent sind. Mir geht es hier um die Bestimmung dieser Konzepte und ihrer avantgardistischen Qualität. Zudem wird das Raumkonzept der temporären autonomen Zone exemplarisch als ein Scharnier zwischen schizoanalytischer Theorie und ästhetischer Praxis diskutiert, da es, wie zumindest seine Referenzierung immer wieder nahelegt, insbesondere im Krieg fruchtbar gemacht

werden kann. Diskutiert werden insofern heterogen Referenzen wie die Pariser Kommune, die Kommune von Fiume und die Piratenrepublik von Sale, die vom schizoanalytischen Diskurs allesamt gleichsam als temporäre autonome Zone referenziert werden und die zudem die kriegerischen Auseinandersetzungen, in die sie eingebettet sind, in ihrer Anlage mitreflektieren. Wie konstituieren sich diese Räume und welche ästhetischen Implikationen haben sie? Hierin verdeutlichen sich die philosophischen Implikationen der schizoanalytischen Konzeption der Kriegsmaschine, gleichsam im Krieg und in einer ästhetisch-künstlerischen und praktischen Dimension, die zudem via Artaud auch den dissidentischen Surrealismus berührt, der eine ganz eigne temporäre autonome Zone absteckt.

Ana Kocjančič is an art historian, curator, researcher on the history of scenography in Slovenia. In 2006, she graduated from the Department of Art History at the Faculty of Arts at the University of Ljubljana with a thesis on "Scenography in Slovenian Drama Theatres between the World Wars (1918-1941)." Since then, she has been researching the history of Slovenian scenography and its connection with the development of Slovenian fine arts, as well as the impact of European theatre movements and European fine arts on its development. She is a professional assistant in the creation of a new dictionary of theatre terminology and co-author of the edition published (2008) by the Slovenian Academy of Sciences and Arts (SASA/SAZU) in Ljubljana. She is the author of the monograph "Prostor v prostoru - Scenografija na Slovenskem od 17. stoletja do leta 1991" (Space in Space: Scenography in Slovenia from the 17th century to 1991) and numerous articles, exhibitions, television and radio programmes on the development of Slovenian scenography.

SCENOGRAPHY AT THE WORKER STAGE "SVOBODA" IN FERDO DELAK PERFORMANCES AND THE TRANSFER OF HIS AVANT-GARDE PRACTICES TO THE POST-WORLD WAR II PERIOD

PANEL: AESTHETICS AND POLITICS OF THE COLLECTIVE VOICE. WORKERS' THEATRE AND THE INTERWAR AVANT-GARDE IN CENTRAL AND EASTERN EUROPE (DAY 2, SESSION III, ROOM 20)

Ferdo Delak (1905-1968) was a Slovenian avant-garde theatre director and one of the most prominent experimenters of the interwar period. In his theatre work, he tried to link the Slovenian avant-garde with European theatre movements. In the 1930s, he attended the rehearsals of Leopold Jessner (1878-1945), Erwin Piscator (1893-1966) and other avant-garde directors in Berlin. It was under these impressions that he established his method of scenography and directing for proletarian theatre and collectivist drama in Ljubljana. Delak's avant-garde career began in 1925, when he collaborated with the stage designer and painter August Černigoj (1898-1985). Initially, they founded a cultural society in Ljubljana called "Novi oder" (New Stage), which published a magazine. Delak also founded his avant-garde theatre under the same name. His passion for the modern image of Slovenian theatre was also reflected in his leadership of a student demonstration in 1929 against the conservative repertoire management of the National Theatre in Ljubljana, which led to a change in the theatre's management. In the 1932-1933 theatre season, Delak took over as director of the Svoboda (Freedom) Workers' Theatre, which had been founded in Ljubljana in 1927. At the beginning of his tenure, Delak was subject to stricter political control in the form of censorship. He had to regularly send his texts to the censorship office and explain his actions. Nevertheless, he managed to stage important avant-garde experiments. Among his most important productions on this stage were the staging of Cankar's "The Farmhand Jernej and His Rights" (premiered on 23 May 1932) and The Adventures of the Good Soldier Schwejk, which he adapted and staged under

the title "The Good Soldier Schwejk Intervenes in the World War" (premiered on 19 October 1932). In this contribution, I will therefore first present which avant-garde scenographic practices of the European directors Piscator and Jessner are visible in Delak's productions at the Svoboda Workers' Stage. We will look at Delak's scenographic aesthetics and ask which avant-garde practices he transferred from the workers' stage to the stage of the National Theatre Opera in Ljubljana, where he continued his professional career. And we will also ask which of his successful avant-garde approaches he transferred to his directing on the stage of the Slovenian Theatre in Trieste after the Second World War.

Andrea Kollnitz (Stockholm University) is Associate Professor of Art History positioned at the Department of Culture and Aesthetics at Stockholm University, Sweden. Her research is focused on art and nationalism; art-and-fashion discourses during the early 20th century; the Nordic avant-garde from transnational perspectives; the avant-garde artist's role and self-fashioning; fashion and art during modernism; Surrealism in Sweden. Kollnitz is co-editor of the books *Fashion and Modernism* (Bloomsbury 2019) and *A Cultural History of the Avant-Garde in the Nordic Countries*, vol 2: 1925-1950 (Brill, 2019), *Fashion, Performance & Performativity* (Bloomsbury, 2021) and *Fashion Aesthetics and Ethics* (Bloomsbury, 2023). She is currently working on a monograph about the Surrealist artist Leonor Fini and her self-performances to published at Bloomsbury Visual Arts in 2024.

AN AESTHETICS OF TRAUMA? GERMAN AND CENTRAL EUROPEAN AVANT-GARDE ART IN SWEDISH EYES 1910S-40S

PANEL: THE 1930S TODAY: THE ROLE OF ART IN TIMES OF POLITICAL ESCALATION I (DAY 1, SESSION II, ROOM 18)

My paper reflects on Swedish reactions to radical avant-garde art and refugee artists from war-stricken countries during the early 20th century. As a country that had not directly experienced war for several centuries and considered itself a safe, rational and peaceful nation, Sweden and Swedish cultural politics in general seemed to support modern artistic expressions of moderate and comfort-giving character. In spite of its interests for international modernism it still strongly identified with the late 18th century national romanticism of artists like Carl Larsson, Anders Zorn and Bruno Liljefors. Such an identification with a national symbolism based on the beauty of Swedish nature, Nordic light, and Nordic fairy tales rooted in an idyllic peasant culture etc. led to ambiguous reactions, where fear and disgust met with fascination, when encountering the radical visual language of German expressionism and later on of the international Surrealist movement. Artworks from these "foreign" war zones were repeatedly interpreted as outcomes of the memories of war, explaining passionate aesthetic expressions as based on trauma and victimhood. My paper will discuss how interwar Swedish reactions seem to "other" German expressionism, "brutal" due to its First World war experiences, as well as the surrealist Jewish-Hungarian refugee artist Endre Nemes, who went into Swedish exile in 1940, with his "chaotic" style that appeared traumatized and confused. As I argue these reactions project and support an uprising social-democratic ideology and a Swedish welfare-model, that promoted consensus, safety and rationalism, in denial of its own possible position in the ongoing world wars. They may be compared and juxtaposed to Swedish cultural-politics of today, its critical negotiation of art as a tool of identity politics and an increasingly polarizing and xenophobic rhetoric in the verge of a new nationalist conservatism reacting to global migration caused by war.

Monika Kopcik (University of Warsaw) PhD candidate in literary studies at the Doctoral School of Humanities, University of Warsaw. She is currently working on her doctoral dissertation which aims to theorize the multi-authored correspondence, i.e. a corpus consisting of parallel letter exchanges. Her work explores the correspondence of Karol Szymanowski with a particular focus on his various identities and the diversity of epistolary testimonies of the local reception of Avant-Garde.

MAPPING THE AVANT-GARDE: THE CASE OF KAROL SZYMANOWSKI

PANEL: WAR AND REBIRTH OF POLAND II (DAY 3, SESSION III, ROOM 20)

The aim of the paper is to discuss the theoretical and critical activity of Karol Szymanowski (1882–1937), considered the greatest Polish composer of the first half of the 20th century, and to place him on the map of the Avant-Garde movements in Central and Eastern Europe. I will outline three manifestations of Szymanowski's affiliation with the Avant-Garde circles. Firstly, since Szymanowski knew many leading figures of the Russian avant-garde (e.g. Igor Stravinsky, Aleksandra Ekster, Lyubov Popova, Nataliya Davydova), I will discuss the personal aspect inherent in the migration of ideas in local artistic networks. Secondly, in his letters and private notes, Szymanowski attempted to theorize the changes in the field of art that he observed during his stays in Russia, Paris and the United States. As a critic and theoretician, he combined modernist individualism inspired by Nietzsche, criticism of mass culture and rebuke of social entanglements of art. Szymanowski argued against the intellectualism of Suprematists and at the same time praised the artistry of Picasso and Matisse. I will diagnose the specific heterogeneity that distinguishes Szymanowski's aesthetic reflection and reconstruct its culuropolitical basis. Thirdly, Szymanowski incorporated modern trends, such as primitivist expression and elements of folk art, into his works. I intend to present intriguing cases of artistic collaborations (both realised and unfinished), documented in the composer's correspondence, which attest to how ambiguous was his attitude towards Avant-Garde.

Andreas Kramer (Goldsmiths, University of London) is Professor of German and Comparative Literature at Goldsmiths, University of London. He has written extensively on 20th -century German-language literature in its international and interdisciplinary contexts, with a particular emphasis on Expressionism, Dada, the European avant-garde, literature and film. His books include the edition of Eugene Jolas's *Man from Babel* (with Rainer Rumold, Yale University Press, 1998), *Carl Einstein and the European Avant-Garde* (co-ed. With Nicola Creighton, De Gruyter 2012), *Sport und literarischer Expressionismus* (V&R, 2019), *Pacifist and Anti-Militarist Writing in German 1892-1928* (co-ed. with Ritchie Robertson, Ludicium, 2019) and *Sport and the European Avant-Garde, 1900-1945* (co-ed. with Przemysław Strożek, Brill, 2022).

DADA'S ANGELS: WAR AND MEMORIES OF THE FUTURE

PANEL: THE AVANT-GARDE AND THE WARS TO COME (DAY 3, SESSION I, ROOM 19)

Dada is replete with references to and images of the shell-shocked, war-wounded and dead, indicating the extent to which the movement was shaped by the First World War and its aftermath. Such imagery supports Dada's aggressive attacks on militarism and the war as the source of mutilation and trauma, and helps it reimagine the (male) human body in ever new configurations, often inscribing these with the traces of indiscriminate destruction by the technologies of modern warfare. It is in this broader context that I wish to situate two specific examples. The figure of the angel is central in each, but their material and aesthetic construction invites ambivalent responses, which I will suggest go beyond anti-militarist satire to offer modes of engagement that challenge official war memorialisation post-1918. They are John Heartfield's and Rudolf Schlichter's scandalous *Prussian Archangel*, a life-size doll or sculpture dressed in military uniform and with a pig's head made of paper-maché, suspended from the ceiling at Berlin's Internationale Dada-Messe in 1920, which led to a prosecution against the Berlin Dadaists for the defamation of the military; and Max Ernst's photocollage *Le massacre des Innocents*, also produced in 1920, which uses an aerial reconnaissance photograph of the city of Soissons (closely associated with the artist's war-time experience) to suggest an air raid-to-come by an angel/airplane hybrid impossible for humans to escape.

SOLDIERS AND SPORTSPEOPLE: TRACING ICONOGRAPHIES IN KIRCHNER, GROSZ AND HANNAH HÖCH

PANEL: SPORT, AVANT-GARDE, AND THE FIRST WORLD WAR (DAY 1, SESSION I, ROOM 16)

This paper will explore iconographies of the soldier/ warrior and the sportsman/-women in Ernst Ludwig Kirchner, George Grosz and Hannah Höch. I will trace a genealogy of these iconographies in these artists' work in the war and post-war periods and the contexts Expressionism and Berlin Dada. The genealogy will enable me to examine how these iconographies function, on the one hand, as projections of artistic self-images, inc. gendered and sexual identities, and on the other, convey utopian hopes for collective

social transformation, in the contexts of war, revolution and the early Weimar Republic. I will also consider the extent to which the formal strategies deployed by these artists – from disfiguration to fragmentation to photomontage – both respond to bodies mutilated by war and project utopian images of the New Man / Woman. The entwinement of these two iconographies, and the productive tensions between them that occurred during the war and after, seem to indicate something of the broader, complicated trajectory of the German artistic avant-garde during this period.

Lev Kreft Professor of Aesthetics at the University of Ljubljana (retired). Research areas: historical avant-garde, struggles on the artistic left, totalitarian art and aesthetics, post-modern and post-socialist art, aesthetics of sport, philosophy of sport, sociology of culture. Last publication: "Afterword: What Is There Left for Art to Do?", in: Polona Tratnik, *Art as Capital: The Intersection of Science, Technology, and the Arts*, Lanham-Boulder-New York-London, Rowman&Littelfield, 157-167.

ARTISTIC FREEDOM AS AVANT-GARDE WAR PROGRAMME: KAREL TEIGE 1938-1951

PANEL: EUROPEAN SURREALISM (DAY 1, SESSION I, ROOM 13)

In the polemic brochure *Surrealismus Against the Current* (*Surrealismus proti proudu*, May 1938) Karel Teige together with remaining members of Czech surrealist group argues against Vítězslav Nezval and others, now ex-Surrealists who attacked Teige's criticism of Soviet cultural politics, of the doctrine of socialist realism, and of Stalinist purging. At the time, it seemed that geopolitical distribution of power installed after the First World War collapsed and that transitional chaos of unpredictability makes another global military conflict an imminent possibility. Teige's position against that was absolute freedom of artistic creativity. For Czech Republic, world war started already after Munich agreement (September 1938), followed by annexation of Sudeten, by 'rearrangement' of Czech Republic into German protectorate, establishment of Quisling Slovak state, and other annexations (Hungary, Poland). Under occupation Teige had to remain silent, but after the war he immediately started to continue from the same critical positions as in 1938 until he had to shut up again in 1948, this time for good. In the period 1945-1947 he published programmatic texts about fascist politics against *Entartete Kunst*, on the destiny of avant-garde in both world wars, on after-war situation in the cultural life, on Czech translation of Verlaine's *Les Poètes maudits*, and on international surrealism. The aim of this presentation is to analyse Teige's positions under the circumstances of two totalitarianisms and bourgeois liberalism in the context of artistic freedom as the basic programme of avant-garde during the whole period from 1938 to his death in 1951.

Filip Kučeković (University of Zagreb) graduated Art History, Croatian Language and Literature, and Comparative Literature on the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. He is currently a postgraduate student at Postgraduate studies of literary theory on the same Faculty. He participated in several international conferences Zagreb, Sarajevo, Reykjavík, and Prague and organized 8th International Congress of Art History Students on the Faculty of Humanities in 2019. He publishes literary, film and art criticism on the cultural portal booksa.hr, kulturpunkt.hr, and Kritika HDP and participates in the organization of cultural events in the literary club Booksa, Zagreb.

AESTHETICIZING THE STATE: NSK STATE SARAJEVO

PANEL: THE WAR CONTINUES II (DAY 3, SESSION II, ROOM 21)

During the war following the break-up of Yugoslavia, Sarajevo was a city under siege for almost four years. In 1995, the retro-avant-garde art collective NSK (Neue Slowenische Kunst) visited the blockaded city and proclaimed the NSK State of Sarajevo in the National Theater on the occasion of concerts and exhibitions. This is the first time that the NSK State, an artistic project of the collective that is specific in that it is defined as a state in time, has also been given its own spatial definition. We can therefore say that with the territorialization of war-torn Sarajevo, the process of forming an artistic state came closer to the idea of a political state. Based on this specific problem, the presentation will attempt to consider the possibility of the artistic avant-garde approaching the political avant-garde, while preserving the avant-garde as art. We will use Walter Benjamin's concept of the aestheticization of politics as a process in which the idea of art for art's sake is transferred to politics, making it the politics for politics' sake. This line will be related to Peter Bürger's thesis on the social conditioning of art and the avant-garde, which removes the separation of art from the social context in which it is created. The discussion will attempt to answer the question of how avant-garde remains an avant-garde when it approaches the idea of the state as an aesthetic manifestation of politics, using the example of the relationship between the avant-garde activities of the NSK in the context of war.

Karolina Kulpa (University of Warsaw) is a doctoral candidate at the Doctoral School of Humanities, specializing in Literary Studies. Her research interests include the cultural history of the humanities in Eastern and Central Europe, the sociology of literature, and the political contexts of Avant-Garde and Modernism studies. She is currently working on a doctoral dissertation that explores populist tendencies in Polish literature and literary criticism during the interwar period.

THE THIN BOUNDARIES: AVANT-GARDE FASCISM AND POPULISM

PANEL: WAR, NATIONALISM AND IMPERIALISM II (DAY 2, SESSION III, ROOM 22)

The paper explores the relationship between avant-garde fascism (Antliff 2007) and literary populism (Dunn 1991, Kern 2021, Tarragoni 2021) through the lens of vernacular modernism (Hansen 1999). By situating the analysis within this framework, we aim to elucidate how avant-garde movements interact with populist and fascist ideologies. Vernacular modernism provides a unique vantage point to explore these intersections, as it encompasses the ways in which high modernism ideals are absorbed, reinterpreted, and manifested in the vernacular culture, thereby bridging the gap between elite and popular forms of expression.

The purpose is to reveal how vernacular modernism's capacity to blend high and low culture, to democratize the avant-garde, and to infuse everyday life with modernist principles has facilitated complex engagements with populism and fascism. This approach not only deepens our understanding of the historical interplay between avant-garde, populism, and fascism but also illuminates their ongoing relevance in shaping contemporary cultural and political landscapes. The analysis includes the French populist school, Polish writers inspired by populism, and movements akin to Spanish neopopularismo. By examining these specific instances of cultural and ideological exchange, the study aims to uncover the nuanced ways in which vernacular modernism navigates and influences the intersections of avant-garde aspirations, populist sentiments (Lemonnier 1929), and fascist ideologies that led to war. Through this expanded scope, we seek to offer a more detailed understanding of the intricate relationships that these movements and schools of thought have with one another, emphasizing the significance of cross-cultural influences and the fluidity of ideological and aesthetic boundaries in shaping the "populist type" (Fik 1938).

Mindaugas Kvietkauskas (Vilnius University) is a literary scholar, poet and translator, Dean of the Faculty of Philology at Vilnius University. In 2019–2020, Kvietkauskas served as Lithuania's Minister of Culture. His main areas of research are multinational literary modernism and urban culture in Lithuania and East-Central Europe. He is the author of a monograph on multilingual literary modernism in Vilnius (2007, Polish translation 2013); co-author of a study on the Lithuanian contexts of Czesław Miłosz (2011, Polish translation 2014), and the editor of a collection of research articles *Transitions of Lithuanian Postmodernism. Lithuanian Literature in the Post-Soviet Period* (Amsterdam, New York, 2011). Kvietkauskas has translated several books from the Yiddish and Polish languages, including works by famous poets Czesław Miłosz, Abraham Sutzkever, and Moyshe Kulbak. He has researched and translated Holocaust diaries written by Lithuanian Jewish children – “Vilnius Ghetto Diary” by Yitskhok Rudashevski and “Unlocked Diary” by Matilda Olkin. He has also researched the work of the Vilnius Jewish avant-garde photographer Moyshe Vorobeichic-Moï Ver.

LEFT AVANT-GARDE WRITERS IN CONTEMPORARY LITHUANIAN MEMORY WARS

PANEL: BALTIC AVANT-GARDES (DAY 2, SESSION I, ROOM 22)

The contemporary intensification of memory wars in Lithuania, especially from 2020–2021, coincides with the struggles over public signs related to colonialism in Western societies. However, the most controversial public memorials in Lithuania are different: they are specific objects of Soviet memory policy, which are nevertheless more complex semantic nexuses. The most problematic sites of collective memory, where, according to Maurice Halbwachs, most of its models collide, in Lithuania have now become the monuments and literary museums of left-wing avant-garde writers. These controversial writers are the authors of the 1930s rebellious literary group “Trečias frontas” (Third Front), whose magazine was closed down by political censors in 1931. In the 1940s, during the first Soviet occupation of Lithuania, these leftist writers rejoiced at the collapse of the right-wing regime of President Antanas Smetona and chose to collaborate with the Soviet government. After the war, they were canonised and heroised by the Soviets, and their manipulatively distorted biographies and works were used for the ideological narrative of memory. The current state policy of removing their remaining commemorative signs, which has been introduced since 2022, from the start of Russia's war against Ukraine, is a source of intensive public debate and antagonism. On the surface, these memory wars appear parallel to the decolonization processes taking place in the West, but at the same time they have significant contextual and structural differences that indicate specific conflicts of mentality.

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Lucia Kvočáková (Czech Academy of Sciences) currently holds a postdoctoral research position at the Department of Art of the 19th–21st Centuries at the Institute of Art History of the Czech Academy of Sciences, Prague, where she is working on a project focusing on the nationalist tendencies in the art in Slovakia during the 1930s in relation to the Czech artistic environment. She directs her individual research towards the art of the first half of the 20th century within its broader socio-political contexts, particularly emphasizing the construction of (national) identities in Central Europe during the interwar period. Kvočáková published her dissertation thesis on Czech and Slovak artistic power relationships during the 20th century in monograph 'Cesta ke slovenskému mýtu. Konstrukce identity slovenské moderny v kontextu ideje čechoslovakismu' [The path to the Slovak myth. The Construction of the Identity of Slovak Modernism in the Context of the Idea of Czechoslovakism] (2020). Lucia Kvočáková graduated in law at the Faculty of Law, Charles University, and art history at the Faculty of Arts, Charles University. From 2017 to 2024 she worked at the MeetFactory Centre for Contemporary Art, Prague where she co-authored and coordinated of two international projects ('The New Dictionary of Old Ideas' 2018-2020, 'Other Edges of the World' 2022-2024) supported by grants from the European Union Creative Europe program. Since 2020 she has been involved in the international project Secondary Archive - an online archive of women artists from Central and Eastern Europe.

BENEATH THE AVANT-GARDE SURFACE: JOSEF POLÁK AND THE FORMATION OF SLOVAK VISUAL ART IDENTITY

PANEL: AVANT-GARDE AND LOCAL IDENTITIES (DAY 3, SESSION III, ROOM 13)

In the aftermath of World War I, the newly established state of Czechoslovakia experienced a significant cultural revival, notably highlighted by the rise of so called Košice modernism, alternatively recognized as East-Slovak avant-garde. This term represents a group of progressive artists who came to this rather provincial city and stayed for a shorter or a longer period and exhibited there in the East Slovak Museum in the 1920s (e.g. Eugen Krón, Gejza Schiller, František Foltýn, Alexander Bortnyik, Károly Kernstok, János Kmetty, Béla Uitz) but also local artists reacting on this vivid artistic environment (Anton Jaszusch, Konštantín Bauer). This paper delves into the socio-spatial dynamics of this phenomenon, exploring its genesis and evolution within the context of postwar reconstruction. At the heart of this narrative lies Josef Polák, whose multifaceted role as a cultural facilitator and state representative in Košice profoundly shaped the trajectory of the art in the region.

Josef Polák's arrival in Košice in 1919 marked a pivotal moment in the city's cultural landscape. Tasked with directing the East Slovakia Museum, Polák's influence extended far beyond mere administration. Through a series of exhibitions, by establishing an art school, and other cultural initiatives, he orchestrated a vibrant artistic milieu that attracted progressive artists from across Central Europe. Yet, beneath Polák's support for avant-

garde expression lay a deeper agenda – one intricately tied to the state's efforts to assert Czechoslovak identity in a region dominated by Hungarian influence.

This paper situates Polák's activities within the broader context of Czechoslovak cultural policy, shedding light on the complexities of nation-building and cultural identity formation in the interwar period. As part of a larger network of Czech cultural actors, who came to Slovakia after the foundation of Czechoslovakia with a "civilizing mission" to help with the lack of competent people and cultural infrastructure, Polák played a pivotal role in shaping perceptions of Slovak art. It was a period when the identity of Slovak art began to take shape with the contribution of those cultural actors, but the reception of Slovak art in the Czech lands was influenced by stereotypes from the period of 19th century national emancipations, portraying Slovakia as a rural country with rich folklore.

The paper will offer an analysis of the interplay between avant-garde movements and state-sponsored cultural initiatives in postwar societies. By examining the legacy of figures like Josef Polák, we gain insights into the intricate processes of reconstruction and identity formation that characterized the tumultuous years following World War I.

Maria Mårsell (Södertörn University) is a PhD Student in comparative literature at Södertörn University, Stockholm. Her thesis *The Critical Potential of Peace - Feminism, Militarism, and Colonialism in the writings of Frida Stéenhoff, Elin Wägner, and Hagar Olsson* examines the feminist tradition of ideas on peace in Swedish-language fiction in the first decades of the 20th century. As the organisation and establishment of the modern Western peace movement coincides with the intensification of European imperialism, the thesis focuses on how these different and conflicting contexts interact in fiction with a peace theme. Among Mårsell's recent publications are "Utopian Realism. The Struggle for Positive Peace in Frida Stéenhoff's *Stridbar ungdom* (1907)", *Nordic Theatre Studies*, 34 (2) 2023.

PEACE, MILITARISM, AND EUROPEAN COLONIALISM IN THE WRITINGS OF HAGAR OLSSON

PANEL: NORTHERN AVANT-GARDES: FINLAND (DAY 3, SESSION II, ROOM 19)

The Finland-Swedish author Hagar Olsson (1893–1978) is known for her avant-garde aesthetic and for introducing modernism to Swedish-speaking Finland. Her work contains a tension between militaristic language and peace themes. Previous research has emphasized her fictional message as pacifist or anti-militarist, often based on the recurring idea of Pan- Europe. What has not been acknowledged, however, is that the idea of Pan-Europeanism involved an increased European colonisation of Africa. Considering the relationship between the colonial context and the implications of the peace theme in Olsson's fiction, as well as the use of militaristic terminology and metaphors, there is reason to examine the grounds on which her peace theme has been interpreted as pacifist.

Nowhere in Olsson's oeuvre is the precarious connection between militarism, colonialism, and peace more evident than in two of her most important novels, the ultra- modernist *On the Canaan Express* (1929) and the breakthrough work *Chitambo* (1933). This presentation discusses how the relationship between violence and peace is expressed in these novels, focusing on what consequences the militaristic use of language has for the portrayal of the peace theme, and how a reading that centers on the colonial context of the works affect previous interpretations of their peace message.

Francesca Magario (Duke University) is a doctoral candidate in Romance Studies at Duke University. Her dissertation is a transnational study of metafictional and metatheatrical efforts in Italy, Spain, and Portugal during the first three decades of the twentieth century, highlighting their relevance within their historical, social, and political context. Other research interests include literary Modernism in Southern Europe, Fascism and colonial Italy, theater and cinema

DEMYSTIFYING WOMANHOOD AND MOTHERHOOD IN FASCIST ITALY: PAOLA MASINO'S *NASCITA E MORTE DELLA MASSAIA* [BIRTH AND DEATH OF THE HOUSEWIFE]

PANEL: THE (UN)WOMANLY FACE OF WAR (DAY 2, SESSION I, ROOM 18)

Surviving a difficult gestational period, fascist censorship, and even a devastating bombing that destroyed the first manuscript, Paola Masino's controversial novel *Nascita e morte della massaia* is the epitome of defiance – defiance of literary conventions and of social norms. By proposing an approach to experimentation that differs from that of the Italian avant-garde (most often associated with Marinetti's futurists), Masino transposes the disquiets of womanhood and motherhood onto a world of paper that is unapologetically limitless. From a childhood spent in a dusty trunk, to a forced marriage that returns the nameless protagonist to the fascist ideal of "angel of the hearth," the essence of womanhood is questioned from beginning to end, making use of a variety of narrative techniques, genres, and styles. Although her efforts to expose the regime's restrictive gender roles are a remarkable example of Italian feminist ethos, her literary production remains either completely unknown to the public or reductively associated to her partner's ventures into magical realism (Massimo Bontempelli). This contribution seeks to highlight Masino's writing as an act of resistance to the limitations imposed on women in both private and professional spheres.

Hélène Martinelli is assistant professor at the École Normale Supérieure de Lyon and a temporary associate at CEFRES in Prague. She holds a PhD in comparative literature from the Aix-Marseille University and Sorbonne, where she defended a thesis entitled "The Practice, Imagination and Poetics of Self-illustration in Central Europe (1909-1939): Alfred Kubin, Josef Váchal and Bruno Schulz." Her research includes Central European literatures, book history and illustration. She co-edited a number of international proceedings and magazine issues, most recently an issue of *Recherches et travaux* on *Les Littératures de genre et stratégies littéraires* (2023).

PLURILINGUAL CLANDESTINE BOOKS AND THEIR ADDRESSEES

PANEL: COURAGE TO RESIST: SURREALISM IN OCCUPIED CZECHOSLOVAKIA (DAY 1, SESSION II, ROOM 13)

The first book of Czech Surrealists Toyen and Jindřich Heisler privately published together – *Les Spectres du désert* (*The Specters of the Desert*), dated 1939 – appeared as a fake *tamizdat* naming the Parisian editor Albert Skira as the publisher to veil the fact that the book was actually secretly printed in Prague at the onset of German occupation. The collection is heterolingual, at least according to the colophon stating that Heisler's poems were translated from Czech to French. The editing process of the book raises a number of language and translation issues as documented by Toyen's own copy, now kept at the Bibliothèque nationale de France, which contains an autographed version of Heisler's Czech originals. The fact that the next book Heisler and Toyen created together for the underground Surrealist Editions appeared in 1939 both in Czech (*Jen poštolky chčí klidně na desatero*, 15 copies) and German (*Nur die Turmfalken brunzen ruhig auf die 10 Gebote*, 40 copies) shows that their publishing strategy did not only challenge the notion of the original text but raised the question of the books' addressees, be they enemies or friends. The question of language resurges in Heisler's postwar handwritten or typed (but mostly unpublished) French translations of his own clandestine poems. Preserved in André Breton's and Victor Brauner's archives, they remind us of a Surrealist lost in translation.

Andrew McNamara is an art historian and writer. Recent works include *Undesign* (2018); *Surpassing Modernity* (2018/19); *Bauhaus Diaspora and Beyond* (2019) and the exhibition *Bauhaus Now* (2020-2021). His research focuses on modernist studies, but he often writes on contemporary art, such as the essay on Richard Bell for Documenta 15 (2022).

INTERNEED AT THE ARSE OF THE WORLD: WORLD WAR TWO EXILES AND REFUGEES IN AUSTRALIA

KEYNOTE

When Winston Churchill came to power in May 1940, one of the first decisions of his government was to arrest, intern and ultimately deport thousands of 'enemy aliens' for fear that they might secretly help to orchestrate an invasion of Britain. It was an absurd decision made in panic. Although the vast majority were 'anti-Nazi and mostly Jewish,' as the political scientist Henry Mayer pointed out in 1980, 'they were seen as potential spies and Fifth Columnists.' As a result, on 10 July 1940, the British transport ship HMT *Dunera* departed Liverpool, Britain, with about 2,120 male 'enemy aliens' on board despite the fact that many had fled to Britain as refugees from Hitler's regime. Though the *Dunera* internees did not know it when they departed England, they were destined for Australia. As Mayer also notes, 'we were horrified to discover we had been lied to - our real destination was Australia, to us the arse of the globe.' This group of men, aged from 16 to 66, would later become known as the '*Dunera* boys'.

A recent donation of archival material led to the chance discovery of a dormant manuscript found buried in the papers of the art historian, Ernst Kitzinger. The manuscript comprised a set of essays written in 1940 dealing with the internment experience authored by internees within a camp in the dry plains of Hay, western New South Wales. A handwritten table of contents devised by Kitzinger, revealed its authors, contents, and a running order. It soon became clear that Kitzinger had proposed to publish a volume of essays and poems detailing myriad aspects of the internment process. The authors selected appeared to have been chosen for their ability to cover a wide range of themes. A major preoccupation was explaining the perplexity of their situation: that of being exiles from fascist Europe, or refugees from a life and death situation in Europe, subsequently branded enemy aliens and banished to the other side of world, while at the same time knowing that others in Europe were suffering far worse fates. This paper outlines one consequence of war told through the words of internees, who detail the maddening frustrations and fundamental injustice of their internment. Its themes remain relevant to any period prone to the pervasive appeal of nationalist intolerance and the curtailment of civil liberties.

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Magdalena Marija Meašić (University of Rijeka) earned her MA in musicology and Russian language and literature from the University of Zagreb in 2017. In 2020, she became a doctoral candidate in musicology at the University of Heidelberg under the mentorship of Dr. Christoph Flamm. She has presented her research at numerous conferences in the fields of musicology and music pedagogy. Since 2022, she has been working as a research associate at the University of Rijeka, contributing to the ERC project REVENANT (Revivals of Empire–Nostalgia, Amnesia, Tribulation). Her research focuses on Russian and Soviet music of the 20th century, with a specific emphasis on exploring the relationship between music, gender, and ideology.

FORGING A NEW WORLD: MILITANT MASCULINITY OF STALINIST OPERATIC LANDSCAPE

PANEL: SOVIET EMPIRE AND ITS PERIPHERIES I (DAY 1, SESSION II, ROOM 20)

While the avant-gardist experimentations of musical language experienced a hiatus in the 1930s Soviet Union due to the official codification of Socialist Realist dogma, the pursuit of novelty and the (re)creation of a musical expression suitable for the contemporary era and audience persisted. Despite not relying on modernist (or formalist) musical idioms as defined in the West, Soviet composers, guided by the omnipresent and enthusiastic political apparatus, actively contributed to the formulation of a new Soviet modernity in their works. The quest for an authentic Soviet opera, acknowledged by many as the most closely monitored and highly esteemed musical genre during the 1930s and 1940s, evolved into a significant endeavor referred to by numerous musicologists as the Soviet or Stalinist opera project, initiated in 1936. This project not only gave rise to a new operatic form, the “song opera,” but also established expectations regarding opera topics and subjects. The predominant theme of Stalinist operas revolved around revolutionary times, World War II, or significant social and political upheavals in domestic history. While some operas were composed based on classical literary templates, they always maintained a clear connection to Soviet contemporaneity. Focusing exclusively on operatic narratives set in Soviet time and space reveals that the overwhelming majority, if not exclusively all of them, depict a martial and militant landscape, navigated predominantly through a male operatic hero. These militant operatic universes are characterized by the continual portrayal of the transformation from a chaotic and anxiety-filled world either towards a new order, as exemplified in narratives exploring the Russian revolution or the Civil War, or towards disrupted stability, as seen in operas depicting World War II. This paper aims to delve into the characteristics of Stalinist operatic narratives, landscapes, and protagonists, approaching them through the lens of social and cultural changes and the pervasive cult of Stalinist masculinity.

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Ana-Maria Milčić holds an MA in Art History from the University of Rijeka, Croatia, and a PhD from the Courtauld Institute of Art, London, entitled *D'Annunzio's Futurists: Fiume from 1914 to 1934*. She is an Associate Lecturer at the Courtauld Institute and a Research Officer at the Ben Uri Gallery and Museum in London, as well as an online Instructor at the Canadian Northwestern Polytechnic. Her research interests include modern art and disability, the Italian avant-garde in relation to trauma and politics, the impact of émigrée artists on British art, and the position of the Jewish avant-garde within European networks.

BODIES AND BORDERS: GUIDO KELLER'S IRREDENTISM IN FIUME BETWEEN TRAUMA AND HUMILIATION

PANEL: FUTURISM AND WAR I (DAY 1, SESSION I, ROOM 22)

This paper examines the Futurism-Irredentism nexus via a singular event: the 1920 Futurist protest flight undertaken by the war veteran Guido Keller, who dropped a chamber pot from a biplane onto the Italian Seat of Deputies while en route from Fiume (today Rijeka, Croatia) to Rome. Keller's gesture was tied to the broader geopolitical strife over Fiume. Following the dissolution of the Habsburg Empire, Fiume, once a semi-autonomous port, became a bone of contention between the Kingdom of Italy, the newly formed Kingdom of Serbs, Croats and Slovenes and two competing city-state solutions. The chaos culminated in D'Annunzio's Irredentist seizure of the city in 1919, supported by the Futurists. While Keller's flight has been sketchily acknowledged, its comprehensive scholarly examination remains a lacuna, despite being one of the most idiosyncratic acts of Futurist political activism. This paper suggests that Keller's Fiume-Rome flight integrated elements of intimidation, Filippo Tommaso Marinetti's Irredentist collages, the rhetoric of disgust in Futurist newspapers, with the flight's erratic execution reflecting the aviator's mental health struggles. The flight is embedded in D'Annunzio's torture tactics where opponents were publicly forced to consume potent laxatives, resulting in involuntary defecation and public humiliation. To analyse Futurist Irredentism, this paper will contrast Futurist views with Italian anti-Irredentism, Croatian, and Hungarian perspectives on Fiume's geopolitical position and its importance to those identifying as Fiumans. For veterans such as Keller, Fiume symbolized the 'mutilated victory' narrative, underscoring the disillusionment from unmet post-war territorial expectations. D'Annunzio's rhetoric, infused with motifs of body and bodily waste, was echoed in Futurist publications. By juxtaposing Futurist archival material with the records of Fiume's residents, this paper has a twofold purpose. First, it intends to challenge the dominant Italo-centric history concerning D'Annunzio in Fiume, drawing on Croatian archival insights. Second, it aims to reframe Futurism in Fiume through the lenses of trauma and disgust, emphasizing the emotional dimensions of Irredentism.

Lonnie Monka is a doctoral student in the Department of Theater Studies at Hebrew University (Jerusalem). His research interests tend towards the overlap between Performance Studies, art history, and modernist & contemporary poetics. His dissertation will expound the radical sense of orality that emerged in the work of the performance poet and art critic David Antin. As a fellow in the OWL performance-based research laboratory, Lonnie adopted features of his research on orality to develop interactive multimedia installations, which were then exhibited in two art galleries in Jerusalem. Alongside his academic work, Lonnie is an active poet and writer as well as the founder of Jerusalemism, a non-profit organization running an ongoing English-language literary reading series in Jerusalem.

POETICS & WAR: THROUGH THE LENS OF DAVID ANTIN'S AVANT-GARDE ORALITY

PANEL: WAR AND POST-WAR POETRY I (DAY 1, SESSION I, ROOM 18)

In the US, the influential Duncan-Levertov debate about addressing war solidified an interesting tension. Levertov advanced a more straightforward approach that recommended documenting violence and political misgivings with a sense of clarity and empathy. Duncan, on the other hand, suggested the insignificance of embedding oppositional views into poetry and, instead, suggested a backhanded approach of imagining the evil(s) lurking within war. Against the backdrop of this tension, the performance poet, David Antin, tried to walk a different path. Most notably, in one of his later "talk poems," titled "War," Antin addressed the beginning of the United States War on Iraq as it was happening. In early 2003, Antin was invited to participate in the Wednesdays@4 reading series, hosted at SUNY-Buffalo (organized by Charles Bernstein). Following the principles of his avant-garde oral poetic practice, Antin refused to read anything at the event. Instead, he performed one of his dada-istic talk poems, exhibiting live thinking while directly addressing the audience and claiming that his extended improvised talk was a poem. This talk performance explored an interesting and insightful array of metaphors related to the conditions of war. One quirky and comedic peak of the talk was the poetic analysis of the suspicious metonymic dimension of Bush's famous phrase: "weapons of mass destruction." For the EAM conference, I propose to review Antin's unique poetic response to war. Framed by the Duncan-Levertov debate, mentioned above, I will review how this talk performance challenges people to think differently about the ways that poetry, and perhaps all arts, can grapple with an ongoing war. I hope to show the significance of Antin's radical sense of orality, both its historical value, as an example of 20th century avant-garde poetics, and its value as a tool to guide contemporary practice and scholarly analysis.

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Michał Mrugalski (Humboldt University Berlin) works at the Humboldt University in Berlin and is the co-author and coordinator of the international handbook *Literary Theory Between East and West. Transcultural and Transdisciplinary Movements from Russian Formalism to Cultural Studies*. Mrugalski formerly worked as an assistant professor at the University of Warsaw as well as an Alexander von Humboldt scholarship holder and a DAAD guest professor at the University of Tübingen. He also taught in Basel. His research and teaching interests encompass transcultural intellectual and literary history (with a focus on Russia, Poland, and Germany), intermedia studies (relationships between literature, visual arts, film, and theatre), the political agency of literature, narratology, Digital Humanities, and post secular studies (Jewish and Christian legacy).

SYNESTHETIC RHYTHMS OF ENERGETIC PHYSIQUE. POETIC LANGUAGE AND ENERGY TRANSFORMATION ACCORDING TO CONTEMPORARY EMBODIED COGNITION AND AVANT-GARDE POETRY IN CENTRAL AND EASTERN EUROPE

PANEL: LANGUAGE SYSTEM AS A BATTLEFIELD: TOWARDS A HISTORICAL POETICS OF THE AVANT-GARDE IN EAST-CENTRAL EUROPE 1880S-1950S - DYNAMIC ARCHEOLOGY, EMBODIED COGNITION, AND ANTI-IMPERIALISM: AVANT-GARDE BETWEEN THEORY, COGNITIVE SCIENCE AND POLITICAL PRACTICE (DAY 1, SESSION II, ROOM 19)

In this paper, I compare and contrast contemporary embodied cognitive science with the body-centered discourse of the East and Central European avant-garde movement, the prototypical realization of which is poetry. In the manifestos and individual works from Russian, Polish, and Czech authors –very often resorting to visuality, sonority, or multimedia performance– we witness a foregrounding of expressive gesture with the aim of transmitting sensations or feelings by engaging the mimetic, Dionysian body in an immersive spectacle of literary communication. According to a recent tradition in cognitive studies, whose roots go back to Hegel's lectures on Aesthetics, mental imaginary constitutes the specific material of poetry, and the specific bodily energy management of art would mostly consist in dampening real sensations in order to highlight imagined ones. The study of rhythmic patterns and material components of poetic discourse in avant-garde poet-performers allows suggesting a different economy at play that is instead directed towards the pleasure found in energetic potlatch and the rejection of any reassuring certainty.

Sebastian Muehl (Art Academy of Latvia) is Senior Researcher at the LMDA Research Institute at the Art Academy of Latvia in Riga. He studied philosophy and fine arts in Munich and Leipzig and holds a PhD in art and media studies from Offenbach University of Art and Design. Sebastian was a Guest Professor for Visual Culture at Klagenfurt University and for Perception Theory at HfG Offenbach. In 2020/21, he was appointed Digital Curator at the Dresden State Art Collections, where he launched the exhibition platform voices. His book *Utopien der Gegenwartskunst* (Utopias of contemporary art: history and critique of utopian thought in art after 1989) was published in 2020.

MANAGING CONCRETE TRAUMA: THE CASE OF THE NINTH FORT MONUMENT

PANEL: AVANT-GARDE IN THE SOVIET AND POST-SOVIET WORLD (DAY 1, SESSION II, ROOM 16)

This paper explores the aesthetics of contemporary artistic interventions at the Holocaust memorial of the Ninth Fort in Kaunas, Lithuania. It focusses on two performative works by Alexandra Pirici (Romania) and Karin Pisarikova (Czech Republic), who serve as a starting point to reflect on shifting aesthetic and ethical attitudes related to representations of the Holocaust, imaginaries of the avant-garde, and viewing experiences in commemorative public art on post-socialist territories. Conceived by Alfonsas Vincentas Ambraziūnas in the 1960s, and opened to the public as late as in 1984, the gigantic soviet-style Monument of the Ninth Fort is devoted to the memory of the execution of the Lithuanian Jews of Kaunas in 1941, one of the most violent genocidal events in the Baltic States during WW2. It is the largest “monumental” contribution to Holocaust remembrance in Lithuania, a landmark sign of soviet imperial influence, and a major element in the country’s conflicting history of managing its post-soviet memory politics (Subotic 2019). In this context, “Pulse – Enlivenment of the Kaunas Ninth Fort Monument” by Pirici (2020) and “Come in the form of milk” by Pisarikova (2021) were much-welcomed but also contested interventions as they engaged with a specific “enacting” method – or “relational” aesthetics – that scrutinized and decentered the formal, representational, psychological and experiential aspects of the monument. The paper will recap the history of creation of the monument and trace how both artists deploy a “post-monumental” approach typical for a contemporary Eastern European post-avant-garde art that focusses on the re- negotiation of soviet imperial history, the re-imagining of the collective body, and the construction of new cultural and national identities.

Vlada Müller is a freelance art writer. She lives in Dresden. Master's degree in philosophy from Moscow State Lomonossov University, Russia. Master's degree in art Criticism and Aesthetics from University of Helsinki, Finland. Sphere of interest: contemporary art.

"MAMA, I AM TIRED OF BEING AFRAID": CONTEMPORARY ARTISTIC ACTIVISM IN RUSSIA IN THE TIMES OF WAR AND REPRESSIONS

PANEL: THE WAR CONTINUES III (DAY 3, SESSION III, ROOM 21)

Since the Russian invasion of Ukraine on the 24th of February 2022, the Russian civil society has been experiencing an unprecedented military censorship. Any manifestation of an independent opinion which is not in line with the official state propaganda can have gravest consequences. The new law on "fake news discrediting Russian army during the special military operation in Ukraine" imposes a jail term of up to 15 years and currently is universally applied. Crimean artist Bogdan Ziza was sentenced to 15 years in prison for dousing Yevpatoria City Hall with blue and yellow paint, and 12 years old Maria Moskaleva, who drew an anti-war picture with the flags of Russia and Ukraine was placed in an orphanage.

The impossibility of direct political protest in Russia has led to a multitude of performative actions, i.e. ordinary people expressing their civic position resort to means previously used only by artists. The struggle of the state repressive apparatus against the presence of dissent in the public sphere is brought to the point of absurdity when it takes on the same characteristics of performance art, i.e. municipal workers pour green paint over the inscription "No War" on the ice of a frozen canal in St. Petersburg. This paper explores specific performative language, detournement techniques, guerrilla communication tactic that are used by people all over Russia to disrupt explicit political propaganda, create a space of resistance and give people the language to call the "special operation" a war.

Rasa Murauskaitė-Juškienė musicologist, culture journalist, senior editor at the radio LRT KLASIKA. In 2017 she graduated from the Lithuanian Academy of Music and Theatre with a Master's in Music Theory and Criticism. For half a year (2013–2014) she studied at the Paris National Conservatory of Music and Dance as well as the Paris School of Gregorian Chant. Since October 2022 she is a PhD student at the University of Cambridge. Murauskaitė-Juškienė has presented papers at international conferences in the United States, Paris, Riga, Istanbul, Warsaw, Leipzig, Gdańsk, Kaunas and Vilnius. In 2015 she was awarded diploma from Lithuanian Ministry of Science for Innovative Research in Lithuanian Music while in 2023 Murauskaitė-Juškienė was awarded with the scholarship *Next 100* for her PhD studies. Her works have been published in the scientific journals *Lietuvos muzikologija* and *Menotyra*. Murauskaitė-Juškienė prepared the critical source edition *Liber Organistarum Collegii Cronensis Societatis Jesu* with Associate Professor Dr. Laima Budzinauskienė in cooperation with Warsaw University. In 2019 the book *25 Years of Saint Christopher Chamber Orchestra*, edited by Murauskaitė, was published. Musicologist is also the co-author of the memoir by famous Lithuanian conductor Donatas Katkus *Užrašai iš Rokantiškių*. Since 2018 Murauskaitė-Juškienė gives lectures at the Lithuanian Academy of Music and Theatre and Vilnius University. In 2017–2022 musicologist has been a jury member of Professional Theatre Art Award *Golden Stage Cross*. Since 2020 she has been a delegate of the International Rostrum of Composers. Since 2021 she has been a board member of Lithuanian Composers' Union. Since 2022 she has been a member of Classical:NEXT Innovation Award Nominating Committee. Murauskaitė-Juškienė has already published more than 300 reviews and interviews on culture, prepared radio programmes dedicated to contemporary music with special focus in Lithuanian and Baltic music. She also actively participates in projects by European Broadcasting Union (EBU). Murauskaitė-Juškienė is a co-founder of the research network *Women and the arts in Eastern Europe*.

OPERA AS ACTIVISM IN THE TIMES OF WAR: THE CASE OF UKRAINIAN OPERA *CHORNOBYLDORF*

PANEL: THE WAR CONTINUES II (DAY 3, SESSION II, ROOM 21)

In 2020, the archaeological opera *Chornobyl'dorf* by Roman Grygoriv and Illia Razumeiko from Ukrainian contemporary opera laboratory Opera aperta, premiered in Kiev. An experimental work, as it is described, "is dedicated to research on imaginary culturological post-apocalypse". However, after the brutal war in Ukraine, launched by Russia on 24 February 2022, began, the word "imaginary" in the context of this opera can be easily replaced by the word "real".

The starting point for this opera was the Chernobyl disaster which happened in Ukraine almost four decades ago. The apocalyptic theme was also catalysed by a global pandemic that, at least for a while, plunged the whole world into uncertainty about the future of humanity. *Chornobyl'dorf* sought to explore the post-apocalyptic world as a fiction, to talk

about what this world of ruins “could be”, but just a couple of years later, what was supposed to be a dark vision turned into a terrifying prophecy, and partly – into an image of reality. Today, entire Ukrainian cities are in ruins as a result of Russia’s military aggression, and the Kremlin’s nuclear threats are threatening the Western world with the same destiny.

It is therefore not surprising that in the context of the war, the opera *Chornobyldorf* became a protest, an act of activism. For the past two years, the opera has been touring the world and has been performed for audiences from Lithuania to the United States. *Chornobyldorf* not only brings Westerners face to face with Ukrainian culture, reflecting historical traumas and the open wound of today’s war, but also introduces them with a frightening prospect: the same horror can come to their homes as well.

In this paper, I ask the question: how does contemporary opera turn into activism in times of war, both on and off the stage? By analysing the music and theatrical language of *Chornobyldorf* I aim to look at how changing sociopolitical context influences changing reading of this operatic work, transforming opera from fiction into a commentary on reality, or a potential future prophecy. I use the theories of postcolonialism to analyse the content of the opera, as well analyse critics’ reviews in the international press, interviews with the opera creators, and their communication in social media.

Magda Nabiałek (University of Warsaw) PhD, works at the Institute of Polish Literature, Faculty of Polish Studies, University of Warsaw, as a member of the Department of Poetics, Literary Theory, and Research Methodology. Her research focuses on the history and poetics of drama, and she is currently working on folk-religious forms of performances in the first half of the 20th century.

PLAYING THEATER. WORLD WAR I IN THE THEATER OF THE SECOND POLISH REPUBLIC

PANEL: WAR AND REBIRTH OF POLAND I (DAY 3, SESSION II, ROOM 20)

The purpose of the presentation is to analyze the works of Witold Wandurski, Adam Polewka or Ewa Szelburg-Zarembina as a historical participatory and immersive practice written in the form of a dramatic work. Especially in relation to the representations of war images present in these plays, closely referring to the image of the First World War.

The author would like to make *Śmierć na gruszy* by Witold Wandurski and *Ecce homo* by Ewa Szelburg-Zarembina the main subject of reflection, to show how the (unusual) Polish theatrical avant-garde combines in the discussion of war the tradition of puppet fair performances, religious procession and political revue. For in both cases we are dealing with processions of war invalids, whose presence on stage allows us to explore the suspension of war as such between the sacred and the profane, between ritual and massacre, mystery and farce. This unusual mode of presentation, which alludes to Roman triumphs, religious processions and cabaret revues alike, allows dramatic and theatrical authors to create a truly socially engaged art, which does not present ready-made answers, but prompts serious reflection not so much on the effects of war, but on the source of its destructive power, which lies in its cultural phantasm.

This "game with war," which is practiced not only by Wandkurski and Szelburg, but also by Bruno Jasieński, Adam Polewka, Józef Jarema, Tytus Czyżewski, Anatol Stern and even Ludwik Hieromin Morstin, seems to be a source of truly meaning-making, but also clearly immersive gestures.

Luiza Nader is an art historian and professor at the Academy of Fine Arts in Warsaw. She is the author of the books *Konceptualizm w Polsce* [Conceptual Art in Poland] (2009) and *Afekt Strzemińskiego. Teoria widzenia, rysunki wojenne, Pamięci przyjaciół - Żydów* [Strzemiński's Affect. Theory of Seeing, War Drawings, In Memory of Friends—Jews] (2018). Her research is focused primarily on the XX century and contemporary art, methodologies of art history, methods of oral history, memory discourse, theories of affect and trauma, relations between limit events/experiences and the cultural field. Currently she is working on the visual notations, artifacts, reports and testimonies from and of the Holocaust, on the subject positions of the witnesses and the observers.

AFFECTS AS PROTEST. HALINA OŁOMUCKA'S VISUAL TESTIMONIES FROM THE WARSAW GHETTO

PANEL: AFFECTIVE AVANT-GARDES (DAY 3, SESSION II, ROOM 13)

Halina Ołomucka's (nee Olszewska) drawings from the Warsaw Ghetto, conceived between 1940 and 1943, could be interpreted as means of both physical and existential survival; as testimonies that kept one alive, as material witnesses acting as a saving force in the heart of darkness. "It was my private war, my weapon, my way of protest," the artist said, thus emphasising that the creation of visual testimony could be understood as repeated acts of subversion and resistance. Moreover, her drawings of faces and bodies, conceived of a quick, multiple, trembling lines, carry a huge affective charge: images of women, children and men, terrified, suffering, desperate; humiliated and starving, on the verge of death, but also helping, caring, loving and supporting each other. In my presentation, looking at Ołomucka's testimonies I will reflect on the affects representation, transmission and transposition; on how they were reproduced and produced again, transferred and changed; on their role and aftermath. I will frame my inquiry into visuality and materiality of the drawings by theoretical reflection of Pierre Janet and Bessel van der Kolk.

Cristian Nae

TEMPORAL POLITICS OF MARGINALITY: ARRIÈRE-GARDE, POST-AVANT-GARDE AND RETRO-AVANT-GARDE IN COLD WAR EASTERN EUROPE

PANEL: COLD-WAR STORIES: DECOLONIZING THE POST-1945 AVANT-GARDE - EUROPE'S LOST AND FOUND (DAY 2, SESSION I, ROOM 20)

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Oana Maria Nae (George Enescu National University of Arts) is Lecturer at the Faculty of Visual Arts and Design, George Enescu National University of Arts (Iasi, Romania) where she teaches courses in Modern Art History and History of Modern Romanian Art. In recent years, she has participated at national and international conferences and symposiums (*such as International Congress of Association des Sociétés de Philosophie de Langue Française (ASPLF), Université de Neuchâtel, Switzerland, 2023; International Conference EAM (European Avantgarde and Modernist Studies), Lisboa, Portugal, 2022; College Art Association's 108th Annual Conference, Chicago, 2020*) and published various studies from which we can remember – *Social Activism in Romanian Painting in the Early 20th Century: Reading Octav Băncilă through the lens of T. J. Clark*, in *Hermeneia: Journal of Hermeneutics, Art Theory and Art Criticism*, nr.20/2018. She was fellow of the CAA Getty International Program at the College Art Association's 107th Annual Conference, New York, 2019. She is a member of AICA Romania and of the Research Center for Aesthetic and Artistic Creation (UNAGE, Iasi).

DISINTEGRATION, DEATH AND EXPRESSION - THE ROMANIAN PAINTING AROUND 1ST WORLD WAR

PANEL: WAR AND THE ART WORLD I (DAY 2, SESSION I, ROOM 16)

The representation of death on the battlefield is a major topic in the genre of historical painting. Nicolae Grigorescu is one of the first to have introduced a realist depiction of dead soldiers in his paintings representing the 1877 War of Independence. The war photographers of the time also started to represent death around the years of the World War I. One might conclude that the expressionist tendencies in Romanian painting around World War I and especially in between the two World Wars did not closely follow the example of German expressionism, but rather incorporated the lessons of historical painting and war photography in portraying death.

Kimihiko Nakamura (Heidelberg University) is a doctoral candidate in East Asian Art History at the Ruprecht-Karls-Universität Heidelberg, Germany. He researches modern Japanese art and Asian diasporic/Asian American art. His particular interests lie in abstract painting, avant-garde calligraphy, and war art in Japan. His recent publications include: 'Shinoda Tōkō: Ink, Abstraction, and Radical Individualism', in *Woman's Art Journal*, vol. 43, no. 1 (Spring/Summer 2022); and 'Painting World Powers across the Transwar Period: Okada Kenzō and Kawabata Minoru under the Japanese Empire and Pax Americana' in *Review of Japanese Culture and Society* (forthcoming).

TAKAI TEIJI AND THE FATE OF AVANT-GARDISM DURING THE SECOND SINO-JAPANESE WAR

PANEL: WAR AND THE ART WORLD II (DAY 1, SESSION III, ROOM 13)

As early as in 1929 at the 16th Nika (Second Section) Exhibition, painters such as Koga Harue (1895–1933) promoted Surrealism in Japan. The following year, at the 17th Nika Exhibition, many young artists followed this style, and these avant-garde, often called 'new trend' (*shin keikō*), paintings became the centre of attention in the Japanese art world. Among the young Japanese painters exploring this new trend was Takai Teiji (1911–1986). While exhibiting regularly at the Nika Exhibition, Takai co-founded several progressive art groups and actively presented his Surrealist works. While avant-gardists were active throughout the 1930s, it was also a time when increasing number of Japanese painters voluntarily served in the military on the frontlines in China. Takai voluntarily served in the military as early as a year after the outbreak of the Second Sino-Japanese War (1937–1945). Henceforth, Takai produced numerous numbers of war propaganda paintings until the defeat of the Japanese Empire. How can we understand this tremendous shift from anti-establishment artist to state-sponsored one? How are the two connected in a single person? In this presentation, I argue Takai was increasingly engaged in the war effort not only because he was forced to do so, but also because he had his own aspirations to accomplish as a modernist painter. Focusing on Takai, whose early career was shaped between avant-garde art and war art, this paper traces the moment when the empire and individuals, war and mass culture, fascism and modernism conjoined. By doing so, this paper aims to move beyond the monolithic interpretation of the war years as a dark period for Japanese vanguard artists who were forced to cooperate in the war efforts. While recognising that there were irresistible forces of the times, I dissect how individual painters negotiated with the state.

Guylian Nemegeer (Ghent University) is an FWO Junior Postdoctoral Fellow in Literary Studies. His current research focuses on the discourses and ideologies that shaped French and Italian literature and culture from the late 19th century onwards. He is specifically interested in how French and Italian intellectuals used the idea of a "Latin Renaissance" to negotiate their own role in modernity and to construct notions of European identity in the run-up to the First World War. His work has appeared in *The Italianist*, *Romance Quarterly*, *Language and Literature*, *Critique: Studies in Contemporary Fiction*, *Journal of European Studies*, and other international journals.

"SOYONS NOUS LATINS D'AUJOURD'HUI, LA CONSCIENCE PROFONDE ET CLAIRE DE L'HUMANITÉ": PAN-LATINISM AND ANTI-IMPERIALISM IN THE FRENCH AND ITALIAN PERIODICAL PRESS

PANEL: WAR, NATIONALISM AND IMPERIALISM I (DAY 2, SESSION II, ROOM 22)

Drawing on the definition of modernism as the multifaceted reaction of intellectuals against the sense of human, cultural and political crisis deriving from industrialization, modernization, and globalization, this paper focuses on Pan-Latinism as a form of cultural and political modernism in the context of the first wave of globalization, marked by belligerent imperialism, which significantly influenced the transnational and global circulation of people and ideas. Furthermore, under the influence of imperialism, ethnicity, race, and war became crucial elements in the intellectual discourse of modernity, laying the ideological groundwork of pan-ideas.

I will focus on how in Italy and France, Pan-Latinism developed into an ideology in response to the discourse on Latin decadence that permeated thinking on modernity and to the broader concerns regarding Europe's position in international culture and politics. I will argue that Pan-Latinism developed a discourse of regeneration that revolved around a confrontation with the epoch-making forces of warfare and the looming threat of new imperialist powers. My analysis will be based on two influential periodicals that originated within the context of a renewed political rapprochement between France and Italy that overcame their strained relations during the Crispi Era: *Cronache della civiltà elleno-latina* (1902-1907) and *La Renaissance Latine* (1902-1905). Specifically, I will explore how prominent figures in these publications, such as Antoine Dragon, Angelo De Gubernatis, Julien Luchaire and Paul Adam, shaped their anti-imperialist vision of Pan-Latinism around the concept of a new Latin Renaissance. This Renaissance envisioned a profound epochal transformation, a new beginning in European history characterized by peace, unity, and solidarity. In doing so, these intellectuals linked Latin Europe's mission to its intellectual authority as the guardian of peace and its peripheral position in modern warfare, stressing the potential of Latinity to steer modernity away from belligerent imperialism and inaugurate a more humanitarian era.

Toby Norris (Assumption University) is Associate Professor of Art History at Assumption University, Worcester, Massachusetts. He has published and presented on various aspects of French cultural policy in the first half of the twentieth century, with a particular focus on how France represented itself at the World's Fairs of the period. His book *Marginal to Mainstream: French Modernism Between the Wars* was published by Fairleigh Dickinson University Press in 2023.

MARTIAL ARTS? NIETZSCHE, MARINETTI AND "THE WORLD'S ONLY HYGIENE"

PANEL: WAR, NATIONALISM AND IMPERIALISM I (DAY 2, SESSION II, ROOM 22)

If war and the war machine have indeed been understood as the "tragic defeat of modernity," this helps to explain why the participation of many avant-garde artists in the First World War has largely been written out of histories of those artists' careers. Art history is comfortable with avant-garde movements—especially Zurich Dada—that were explicitly anti-war, and it can accommodate artists like André Masson and Ernst Ludwig Kirchner whose wartime trauma shaped their later work, but it prefers not to dwell on the numerous avant-gardists who willingly enlisted as soon as World War I began. These included the Futurists *en masse* (though they could not volunteer until 1915, when Italy joined the war), many of the leading artists of German Expressionism (Erich Heckel, Franz Marc, August Macke, Otto Dix, Max Beckmann, and Kirchner – although the latter claimed afterwards that he "volunteered involuntarily"), and many notable French modernists including Georges Braque, André Derain and Fernand Léger.

This reluctance to acknowledge the martial character of the avant-gardes is an outgrowth of the avant-garde posture itself: because the avant-gardes presented themselves as revolutionary, we assume they were out of sympathy with the established governments that embraced conflict in 1914. Instead, I argue in this paper that an openness to war was fundamental to the multiple avant-garde groups that drew inspiration from the writings of Friedrich Nietzsche. These included Die Brücke, whose appreciation of *Thus Spoke Zarathustra* is well-documented, and whose admiration for Nietzsche's thought was built into the very name of the group; Der Blaue Reiter, and especially Franz Marc, whose conviction that only a cataclysmic upheaval could save a corrupt European society was deeply rooted in Nietzsche's ideas; and, above all, the Futurists. Filippo Tommaso Marinetti was at his most Nietzschean when he declared war to be "the world's only hygiene" in the Futurist Manifesto (a claim he reiterated in a 1915 essay of that title, written to urge Italy to join the war), and his accompanying declaration that "except in struggle there is no more beauty" also carries the imprint of the German philosopher's ideas.

It is logical that the artists and movements most shaped by Nietzsche welcomed the First World War, for Nietzsche himself repeatedly argued that war is fundamental to human experience. In *The Gay Science*, he applauded "all signs that a more virile, warlike age is

about to begin." Then, in a section of *Thus Spoke Zarathustra* titled "On War and Warriors," the protagonist instructs his followers to "love peace as a means to new wars—and the short peace more than the long," and argues that "it is the good war that hallows any cause." Examining the forms that Nietzsche's influence on key avant-garde groupings took, therefore, yields a more nuanced understanding of the relationship between the avant-gardes and war.

Zhao Ng recently completed a postdoc at Nanyang Technological University, Singapore, following the completion of D.Phil at Oxford, and is the author of *Djuna Barnes and Theology: Melancholy, Body, Theodicy*. Her essays on the twentieth-century avant-garde have appeared in *Critical Inquiry*, *Literature & Theology*, *Religion and Literature*, *ELH* and elsewhere.

SOCIALIST REALISM OR SOCIALIST SURREALISM? LOUIS ARAGON AND COMMUNIST ART

PANEL: EUROPEAN SURREALISM (DAY 1, SESSION I, ROOM 13)

This paper addresses the fraught relation between art and politics in the works of Louis Aragon: does political commitment entail the end of any autonomous aesthetic program? Does war, as a state of emergency, submit all credible art to the ends of politics? Or, to pose the question following the terms of Jacques Rancière's 2019 presentation for the exhibition on communist politics and aesthetics at the Grand Palais, Paris, *Red: Art and Utopia in the Land of the Soviets*: "Is there a communist art?"

A key figure in the surrealist movement in the twenties, Aragon is just as well-known for his rupture with avant-gardism at the end of the decade for the sake of the communist cause, and for his clandestine poems for the French Resistance during WW2. Yet, as a number of his readers have pointed out, his move from surrealism to socialist realism continued to present salient aesthetic features of his earlier avant-gardism. In his essays on socialist realism in a variety of French journals and newspapers (from *Vendredi* and *Europe* to the communist organs *L'Humanité* and *Commune*), an eclectic mix of surrealist inspiration and dialectical materialism remains in evidence.

With boots on the ground in both world wars (nearly buried alive in the first and evacuated from Dunkirk in the second), Aragon's theory and practice of committed art was closely engaged with the question of just and unjust wars, alongside the question of political *mobilization*—first, for the French Communist Party and international communism, and later, more pressingly during the time of the Nazi occupation, for the armed resistance against fascism. We will trace this leap in his revolutionary avant-gardism from the aesthetic to the political front, and consider how his surrealism might have continued to influence his idiosyncratic development of socialist realism. Considering that Walter Benjamin's early theory of the mobilizing force of revolutionary art was modeled on Aragon and the surrealists, prior to the later interest shown by left-wing thinkers such as Herbert Marcuse and Alain Badiou, we will have cause to examine how Aragon's avant-gardism developed in close tension with the prospect of war.

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Marianne Ølholm is a PhD and an independent researcher. Her publications include two books and a number of articles on contemporary Danish poetry and avant-garde writing, among them "The Alphabet as World Picture – Inger Christensen's *Alfabet* and Ron Silliman's *the Alphabet*" in *Beyond Given Knowledge – Investigation, Quest and Exploration in Modernism and the Avant-gardes* (De Gruyter, Berlin 2018). She has worked as editorial assistant to the four-volume publication project *A Cultural History of the Avant-Gardes in the Nordic Countries* (series ed. Tania Ørum, University of Copenhagen) and as a translator of *From Man into Woman – The confessions of Lili Elbe* (1931) for the *Lili Elbe Digital Archive* at Loyola University, Chicago.

"AN ARTIST WHO IS NOT REVOLUTIONARY IS NOT AN ARTIST" – THE PROJECT OF LIBERATION IN GUSTAF MUNCH-PETERSEN'S POETRY AND PAINTINGS

PANEL: THE 1930S TODAY: THE ROLE OF ART IN TIMES OF POLITICAL ESCALATION I (DAY 1, SESSION II, ROOM 18)

The Danish poet and painter Gustaf Munch-Petersen lost his life in the Spanish civil war in 1937 after joining the The International Brigades. He was part of the group of avant-garde artists around the magazine *linien*, which was the main platform for the introduction of surrealism in Denmark. He contributed poems and illustrations to the journal as well as an essay presenting his political views under the title "kammerater!" (comrades!). He published a novel, several volumes of poetry and participated in international exhibitions as a visual artist. The aim of his cross-aesthetic practice was to cultivate a new human ideal, and art is presented as inseparable from the project of liberation. Gustaf Munch-Petersen's involvement in the Spanish civil war should be seen in this light. As an artist he was part of the avant-garde, which was associated with qualities such as courage and the exploration of new ground. He describes his own artistical project through metaphors of combat, and images of weapons appear in his drawings. The inherent military connotations of the concept of avant-garde can be seen as present in Munch-Petersen's work. The myth of Gustaf Munch-Petersen as a volunteer in the war has in many ways overshadowed the interest in his work, which was not appreciated until much later. His surrealist approach became an inspiration for the generation of Danish poets emerging in the 1980's, and paradoxically the poem "Det underste land" (The lowest country) was included in the 'cultural canon' constructed by the Ministry of Culture in 2006. In my paper I would like to look at some examples of Munch-Petersen's writings and paintings from the perspective of the connection between avant-garde and politics and the project of liberation as it is represented in his work.

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Mike O'Mahony (University of Bristol)

MODERNITY IN THE MOUNTAINS: IMAGING THE HIGH-SPEED BOBSLEIGH IN WINTER SPORTS

PANEL: SPORT, AVANT-GARDE, AND THE FIRST WORLD WAR (DAY 1, SESSION I, ROOM 16)

When a British team entered the Bobsleigh event at the first official Winter Olympic Games in Chamonix in 1924 it was notably made up entirely of members of the military forces. Other competitors at the event included a former French First World War fighter pilot and a member of the Swiss Cavalry. Since that inaugural Games, members of the military have continued to be significant presence amongst Bobsleigh competitors. The 1924 event was also something of a catalyst in the Internationalisation of Winter sports and the Bobsleigh competition was amongst the most publicised of all the events at these Games. Much media interest notably focused attention on this high-speed, high-adrenalin and highly dangerous activity, often drawing parallels with motor sports, though focusing more on team, than on individual. The early design of bobsleighs themselves, with their skeletal structures and exposed steering wheels, furthered the likelihood of this juxtaposition. This paper will consider the relationship between the military and winter sports whilst also examining the representation of the bobsleigh in the inter-war period through an examination of photographs, posters and other artworks, highlighting the ways that the modernity of the sport itself was often inflected through the styles deployed by the image producers.

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Erica O'Neill (University of Glasgow) is a lecturer in History of Art at the University of Glasgow where she teaches modern and contemporary visual and performing arts, specialising in avant-garde practices. Erica also leads workshops on Dadaist performance strategies and contributes to the practice of Dada theatre to promote the ongoing relevance of avant-garde approaches to 21st century experience. Recent publications include a co-edited special issue for *Nottingham French Studies*. 'Attention! Paris Dada', 62:2 (Summer 2023) brings together modernist scholars from disciplines across the arts and humanities to examine how, just over a century after its launch in Paris, Dada retains its relevance to contemporary creative, critical, and social practices. With Stephen Forcer, she is currently co-editing a special issue of *Dada/Surrealism*. 'Approximate Humanism: Tristan Tzara' (no.25) features scholarship on avant-garde artists' and writers' contributions to social and cultural life. O'Neill's forthcoming monograph, *First Adventure to Final Flight: The Theatre of Tristan Tzara* (Art and Thought, Volume 5. Oxford: Peter Lang, 2024) will be the first scholarly volume devoted to the complete theatrical works of Tristan Tzara.

CONFLICT AND MIGRATION IN TRISTAN TZARA'S *THE FLIGHT*

PANEL: WAR AND POST-WAR POETRY I (DAY 1, SESSION I, ROOM 18)

On 5 June 1940, Germany launched a military offensive on north-west France. Paris was swiftly overcome. With thousands of others, Tristan Tzara joined the exodus, taking refuge in the unoccupied south. Between August and September of 1940, while in the village of La Favière on the Côte d'Azur, Tzara completed *La Fuite* (*The Flight*). Described by Tzara as a 'dramatic poem', *The Flight* would be his most personal stage play, analogising his flight from occupied Paris and his forced isolation from family during the war. At a broad level, *The Flight* deals with history as both cyclical and dynamic, the perpetual repetition of conflict and migration in human history, and the subsequent fracturing of families and friendships. In the context of *The Flight*, then, the socio-political features of the contemporary world – such as racial and ethnic violence, and armed conflict in Europe and the Middle East – represent not a sudden and shocking regression from a previous state but rather form part of a continuum which must be understood and resisted.

The Flight also narrates the flight of individuals from those they love, and the moral and emotional conflict between individual ambition and loyalty to family and other groups. Across four acts, *The Flight* chronicles the journey of the Son as he grows from adolescence to adulthood, the tasks he overcomes, and the relationships he endures. An unspecified war, which is quietly backgrounded in acts two and three, comes forth in the final act which dramatizes a mass exodus of a war-torn community.

The first English language translation of *The Flight* by Erica O'Neill will be published in a special issue of *Dada/Surrealism* (no. 25) in 2024. In this proposed paper for EAM, O'Neill

will explore this little-known text in relation to its interrelated themes of family, conflict, and historical continuum.

Joanna Orska is a Professor of 20th and 21st century literature at the Institute of Polish Studies of the University of Wrocław. She is the author of four books (in Polish): *The Avant-Garde Turn in 20th-Century Polish Modernism* (2004), *Lyrical Narratives: New Trends in Polish Poetry 1989–2006* (2006), *Republic of Poets: Poetic and Political Dimensions in Critical Practice* (2013), and *Performatives: Syntax/Rhetoric, Genres, and Programmes of Poetic Constructivism* (2019). She was the supervisor of a project concerning neo-avant-garde Polish poets (supported by the National Programme for the Development of Humanities) and has edited two books on this topic: *Learning to Walk: Programmatic Statements of the Late Avant-Garde, vols. 1–2* (2018, 2019). She is also a member of the Avant-Garde Research Centre OBAW at Jagiellonian University.

FRIENDS. NEW YORKERS IN WARSAW

PANEL: COLD-WAR STORIES: DECOLONIZING THE POST-1945 AVANT-GARDE - AMERICAS IN AND OUT (DAY 2, SESSION II, ROOM 20)

The end of the Cold War in Central and Eastern Europe is often depicted as a radical caesura and described in terms of a sudden 'self-colonisation', that is the entire region apparently wilfully succumbed to Americanisation and the cultural power of the west without having been invaded or turned into an actual colonial region. As Marina Gržinić has suggested in a discussion of the post-socialist 'retro-avant-garde', the collapse of the Soviet Union confronted many poets and artists with a cultural gap that had suddenly opened up, one of the few local cultural alternatives felt to be available to them being their own, long-gone (historical) avant-garde. As this paper seeks to show, however, the 'liberation' of the cultural market as well as the Americanisation of post-socialist art and culture did not always occur that suddenly. In fact, by focusing on the case of Poland, one may even go as far as to say that this perceived sudden shift had long been prepared by certain factions of the avant-garde. Interest in 'new American poetry' in Poland, for example, considerably predates the dismantling of the Soviet Union. Unlike representatives of the Polish dissident mainstream during the Cold War, who mainly focused on freeing Poland, poets and translators associated with the counter-cultural Warsaw-based periodical *Literatura na Świecie* (World Literature) in the 1970s and 1980s chose to pursue a more transnational agenda and a social revolution on a global scale. To this aim, and fascinated by the English-language neo-avant-garde, especially the New York School, they also began to translate poetry by counter-cultural American writers. Their translations not only turned Warsaw into one of the few capitals of Central and Eastern Europe in which poets of the New York School and other representatives of the Northern American neo-avant-garde could be read and debated. In the 1990s, these translations also clearly came to inform stylistic innovations in experimental post-avant-garde textual practices.

Tania Ørum (University of Copenhagen) Professor Emerita, Department of Arts and Cultural Studies, University of Copenhagen. Director of Danish avant-garde research network 2002-2004; of the Nordic Network of Avant-Garde Studies 2005-2009. Chair of the European Network for Avant-Garde and Modernism Studies (www.eam-europe.ugent.be) 2007-2008 and member of the Publication Committee from 2007. Member of the board of the Danish Gertrude Stein Society since 2006. Has written widely on modernism and the avant-garde, for example in *De eksperimenterende tressere* (Copenhagen: Gyldendal 2009) on the cross-aesthetic experiments of the Danish avant-garde of the 1960s and in Ørum and Olsson (eds.) *A Cultural History of the Avant-Garde in the Nordic Countries 1950-1975* (Brill 2016). Main editor of 4 volumes of *Cultural History of the Avant-Garde in the Nordic Countries*, Rodopi/Brill, Amsterdam & New York 2012-2022.

NOT A MIRROR BUT A HAMMER

PANEL: THE 1930S TODAY: THE ROLE OF ART IN TIMES OF POLITICAL ESCALATION II (DAY 1, SESSION III, ROOM 18)

In 1974 the avant-garde writer Hans-Jørgen Nielsen published a translation of selected essays (1923-34) by the Russian revolutionary writer Sergej Tretjakov (shot by Stalin 1937), co-edited with the translator and writer Niels Brunse. The intention was to inspire reflection on how avant-garde art could evolve "from a mirror to a hammer" – an active force in the transformation of society.

While the political engagement of the late 1960s and early 1970s made many experimental artists turn back to more conventional realist artforms that could be used as propaganda, other artists did not want to abandon the avant-garde spirit. Some of those saw Russian futurism as an inspiration: The constructivist aesthetics developed in the 1960s was not hard to associate with the futurist emphasis on materiality and the conception of the artist as shaping any object or element of reality. The impact of the seemingly endless war in Vietnam, the economic downturn, and the historical lesson of the 1920s and 30s led to a change in the artistic practice of the avant-garde artists who did not want to abandon their aesthetico-political principles in favour of so-called "socialist realism".

Examples: *Hans-Jørgen Nielsen: avant-garde music as community*

After Fluxus, professional training was no longer a requisite, minimalist music could include non-professional people/the audience and any kind of instrument, thus creating a community of players.

Bjørn Nørgaard and Lene Adler Petersen: art into social practice/farming communities

Since art could be created out of all sorts of materials, there was no need to keep it in the narrow circle of the art world. Artistic methods could be applied to reality directly to build new communities.

Artis Ostups is a researcher at the Institute of Literature, Folklore and Art at the University of Latvia and a PhD candidate at the University of Tartu.

WAR AND CONSTRUCTIVIST POETICS OF HISTORY IN PĒTERIS ĶIKUTS'S *MACHINE*

PANEL: AFTERMATH OF THE GREAT WAR IN A SMALL LITERATURE: URBAN SCENE OF THE LATVIAN AVANT-GARDE (DAY 3, SESSION II, ROOM 18)

During the interwar period, Latvian poetry predominantly portrayed the Great War in a heroic and traditional manner, reflecting nationalist sentiments in the recently founded country. This approach tended to obscure the traumatic reality of modern warfare. Pēteris Ķikuts, however, took a radically different perspective, exploring the potential of avant-garde aesthetics to grapple with history. As an active proponent of literary constructivism, he published a long poem titled *Machine* in 1930, providing an account of humanity's amalgamation with technology. When the poem specifically addresses the war, it employs what could be termed a constructivist poetics of history, emphasizing the non-linear nature of time and the critical value of sharp juxtapositions. This aspect allows us to view Ķikuts's writing in a broader context of modernist temporalities.

THE POSSIBILITIES FOR WOMEN ARTISTS AFTER THE FIRST WORLD WAR: WOMEN'S BODY CULTURE IN THE HISTORY OF THE 20TH CENTURY HUNGARIAN AVANT-GARDE

PANEL: SPORT, AVANT-GARDE, AND THE FIRST WORLD WAR (DAY 1, SESSION I, ROOM 16)

In my talk, I deal with the women-led avant-garde movement art institutions in Hungary in the political situation that emerged after and as a result of the First World War. The Socialist Federative Republic of Councils in Hungary (1919), which was part of the revolutionary wave that followed the First World War, had a great impact on the Hungarian avant-garde art scene and cultural production: after the fall of the Socialist Federative Republic of Councils the government almost completely eliminated the possibilities for a formal left-wing movement, and collective 'leisure' activities (communal hiking, song choirs, community gymnastics) became prominent areas of political organization. The movement art schools run by Valéria Dienes and Alice Madzsar in Budapest were extremely important institutions of the Hungarian life-reform movement and also the leftist field of the interwar period. While I present the two movement art schools, the theoretical approach of my paper places the woman's gymnastics and movement art schools primarily within the wider processes of the institutionalisation of the world of work and the emergence of industrial capitalism, which I take as the dominant economic and political conditions of the First World War. The paper's argument engages with the dual notions of education/self-regulation and productive/reproductive labour. I will address questions such as: how can women's gymnastics and movement art be understood left-wing self-forming work? What were the opportunities for a left-wing, female artist in Hungary after both the First World War and The Socialist Federative Republic of Councils in Hungary? How were the political practices of women school leaders linked to their reproductive work, which created the basic conditions for their political work? Does a cultural studies approach with a focus on the concept of labour help us to better understand the political practices of body shaping in the early 20th century, and the local specificities of the life-reform movement?

Václav Lucien Paris is an associate professor at the City College of New York (CUNY), where he has taught since 2014. Currently, he is working on a project on primitivism in 20th century literature – with chapters on W.H. Hudson, Karel Čapek, Jan Welzl, Amos Tutuola, and Leslie Marmon Silko. His first book, *The Evolutions of Modernist Epic*, came out with Oxford University Press in 2021. Václav is also a walker, translator, birdwatcher, and proud father of a four-year old.

NEW MODERNISMS NEW WALLS

PANEL: BORDER ZONES (DAY 2, SESSION III, ROOM 13)

The paper considers the problem of borders in the New Modernist Studies. We tend to think of the art associated with modernism or the avant-garde as an art of transgression. It goes beyond the pale, beyond the boundaries of the conventional, the acceptable, beyond the possibilities of established forms. Accordingly, much of the rhetoric that attaches to modernism and the avant-garde, a rhetoric recently embraced by university administrators, consists in images of breaking boundaries – knocking down walls between disciplines or languages, crossing borders, or going global. Despite this, the modernist period – beginning around 1900 and running through the Cold War up to the present – is the period in contemporary history most clearly marked by the construction and defence of barbed-wire trenches, border walls – including those that divide whole cities such as Berlin, or nations such as Palestine, as well as of endless new disciplinary boundaries, around area studies, or epistemological methods. Professor Paris's paper asks: Why is it that modernism, which is on the surface an art of breaking down boundaries, thrives in a period of their construction? Drawing on Michel Foucault's notion of the speaker's benefit, he invites reflections on the extent to which modernism and the avant-garde, and our discussions of them, might be complicit with, and profit from, the production of militarized boundaries.

Goran Pavlić (University of Zagreb) is associate professor at the Dramaturgy Department, Academy of Dramatic Art in Zagreb. His research interests include political economy of arts, performance theory, political theory, Marxism. He co-edited two collections with Sibila Petlevski: *Spaces of Identity in the Performing Sphere* (2011), and *Theatrum Mundi. Interdisciplinary Perspectives* (2015). In 2019, he published a book *The Glembays: Dual Reading* - a Bourdiesian's analysis of Croatia's most eminent drama cycle. He writes theatre reviews, essays, and political commentaries for Croatian journals and web-magazines.

DRAMA AS A REVOLUTIONARY VEHICLE - ON KRLEŽA'S WORLD WAR I DRAMA CYCLE

PANEL: BALKAN AVANT-GARDES (DAY 2, SESSION I, ROOM 19)

Miroslav Krleža, the epitome of Croatian literary canon, entered the literary scene in 1919, with a literary magazine *Flame*, containing a particular political-literary manifesto called „Croatian Literary Lie.“ In it, he decried all purported highlights of Croatian literary tradition, and advocated instead for a new, Yugoslav political and poetical program. Being hugely prolific, he continued to work on this project for the next 60 years, but foundations for such a project were established in his writings from the after-war period, particularly in his three war plays: *Galicia*, *Golgotha*, *Vučjak*. In these works, he denounced capitalist dynamics that had caused World War I and continued to plague social relations in post-war period.

According to Peter Bürger's thesis, Avant-Garde was essentially constructed around a clear conceptual goal: dissolution of art's autonomy. Furthering the argument, Boris Groys states that the main goal of avant-garde movements was to gain political authority to arbitrate aesthetical issues beyond the narrow artistic field. In his dramas and contemporary essays, Krleža continuously strived towards these ends. By using Bourdieu's methodology of dual reading, I'll propose an approach to Krleža's distinctive early dramatic *oeuvre* as both political and poetical project aimed at proscribing capitalism's ills and advocating socialist revolution.

Przemysław Pawlak (Witkacy Institute | National Theatre in Warsaw) holds a PhD in teatrology from Institute of Art of Polish Academy of Sciences. He is Deputy of the Literary Department of the National Theatre and co-founder and President of the Witkacy Institute. Co-editor and co-author of *Stanisław Ignacy Witkiewicz Bibliography (Collected Works, vol. 25, 2020)*, *Witkacy. Plėšrėniškas protas* (2018) and *Witkacy. A Predatory Mind* (2022) monographs. Co-author of the biography of Mieczysław Choynowski (*Demon of Activism. Mieczysław Choynowski precursor of Polish psychometrics, 2022*), biographer and editor of Henryk Kazimierowicz's writings (*Witkacy's Trustee. Dispersed writings of Rev. Henryk Kazimierowicz, 2017; Henryk Kazimierowicz. Priest from Witkacy's Unwritten Play, 2021*). Deputy Editor in Chief of the "Witkacy!" journal and author of many papers on biography and interpretation of Witkacy's works.

WITKACY – AN ARCHEOLOGY OF WAR LOSSES

PANEL: WAR AND REBIRTH OF POLAND II (DAY 3, SESSION III, ROOM 20)

Stanisław Ignacy Witkiewicz aka Witkacy was a polymath – a novelist, painter, photographer, playwright, art theorist and critic, aesthetician and philosopher. The goal of the paper is presentation of the status of search for the works lost during the World War II. Some of paintings, pastel portraits, manuscripts with plays were destroyed during the war. Due to journals, black&white photographs, letters and other documents from the interwar period kept in the archives there is some knowledge about the lost objects. It is estimated that Witkacy made some 5-6 thousands of pastel portraits and wrote more 40 dramas of which 20 are missing or available in small excerpts or known only by their titles. From time to time some objects considered as lost appear at auctions. We will present a case study story of a recovered portrait of Emilia Witowska which probably was robbed during the war. Our presentation will also serve as an informal appeal to check private and public archives to look for trails of Witkacy's lost works.

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Disa Persson (University of Glasgow/University of Edinburgh) Having recently completed her doctoral thesis, 'Historicising Documents (1929-1931): A Parisian Avant-Garde Journal and the Visual Culture of Interwar France', under the supervision of David Hopkins, Deborah Lewer, and Olivier Salazar-Ferrer, Disa Persson is currently teaching History of Art at the University of Glasgow and the University of Edinburgh. She is also co-editor of *Contagion, Hygiene, and the European Avant-Garde* (Routledge, 2023), alongside David Hopkins.

MICROBIAL INVASION! MILITARY METAPHORS AND THE THREAT OF TUBERCULOSIS CONTAGION IN THE PARISIAN AVANT-GARDE JOURNAL DOCUMENTS (1929-1931)

PANEL: BODIES AND DISEASES (DAY 2, SESSION I, ROOM 13)

When late-nineteenth-century France faced an unprecedented scourge of tuberculosis, the contagious bacillus responsible for spreading the disease – once identified by Robert Koch in 1882 – was neatly sown into the broader narrative of *dégénérescence* that had exploded in discourse with the devastating military defeat against Prussia in 1871. Killing 150.000 Frenchmen every year, tuberculosis was soon depicted as a microbial offensive menacing the Third Republican self-image of progress, order, and stability. With tuberculosis statistics having further worsened during the First World War, the interwar period witnessed not only an aggressive anti-tuberculosis campaign led by the government but also a ramped-up military-medical rhetoric, this time conflating the national threat posed by tuberculosis microbes to that embodied by German soldiers. Microbial infection and military invasion were placed side-by-side, framed as noxious enemies seeking to transgress the national body, to weaken and incapacitate the Third Republican organism. Images blurred and metaphors coalesced. In 1930, an anti-tuberculosis pamphlet framed tuberculosis contagion as 'an army of microbes' invading France, thus calling for all citizens to declare 'war' on the primary carriers of the dangerous disease: spittle, dust, flies.

To the notorious avant-garde journal *Documents* (Paris, 1929-1931), this metaphoric mélange, blatantly exposing French fragilities and patriotic desperation, provided rich terrain for a subversive attack on the establishment. Under the primary editorship of the fervently anti-idealist Georges Bataille, the journal turned to subversively recirculate the forbidding motifs denoting tuberculosis contagion – spittle, dust, flies – only to repurpose the fraught currency they carried in culture to avant-garde ends. Indeed, against the grain of official culture, *Documents'* gesture worked not to protect France from external threat, be that microbial or military, and thus preserve a sanitised national self-image of orderly progress, but, on the contrary, to radically expose different, decidedly depasteurised counter-image: a base-France, inhabited by base-citoyens. In a near future, the journal joyously prophesised in 1930, when dust – filled to the brim with contagious tuberculosis microbes – have 'begun to gain the upper hand' and can be seen 'invading the immense

ruins of abandoned buildings, deserted dockyards', 'nothing will remain to ward off night-terrors.'

Kasper Pfeifer is an assistant professor at the Institute of Literary Studies, University of Silesia. His research focusses on the theory and history of avant-garde, the politics of aesthetics, and the literary history from below. He is the head of the research project *Aesthetics as Politics. The Œuvre of Bruno Jasieński*. He published several papers in Polish and English and, lately the book *Politics and Aesthetics: Bruno Jasieński, Avant-garde, Socialist Realism* (2024).

"IN THE RHYTHMIC CLANG OF THE GUNS, MY RED HOLIDAYS ARE COMING": POLISH FUTURISM, ITS PACIFISM AND THE DREAM OF REVOLUTION

PANEL: FUTURISM AND WAR II (DAY 1, SESSION II, ROOM 22)

"We will glorify war—the world's only hygiene—militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for..." – wrote Filippo Tommaso Marinetti in *The Founding and Manifesto of Futurism* (1909). The response of Polish Futurism was different. In the first Polish Futurist manifesto, *Primitivists to the People of the World and Poland* (1920), Aleksander Wat and Anatol Stern concluded: "Wars should be played with fists. Violence is unhygienic". This was not a mere symbolic 'parricide', nor was it rhetorical exaltation intended to arouse a belief in the distinctiveness and originality of the Polish variant of the movement. Futurism in Poland lagged slightly behind its Italian and Russian counterparts. The Great War shook the world just before its birth, separating Marinetti's manifesto from the beginning of the Futurists' activity in Poland. From the point of view of Stern and Wat, as well as Bruno Jasieński, the slaughter of millions during this industrial conflict was more than enough for the avant-garde in Poland to strife against militarism. Polish Futurism dismissed the pipe dream of war as a source of purification of the societies, strongly advocating pacifism. However, it did not entirely disavow violence.

That is one of the reasons why Russian Futurism, with its revolutionary intensity, became their primary point of reference. After all, the force to bring about the futurisation they dreamt of, boldly announced in the most famous manifesto of Polish Futurism *TO THE POLISH NATION: Mañifesto on the Immediat Futurization of Lyfe* (1921), was the proletarian revolution. Thus, Futurists in Poland, especially their so-called 'frontman' Bruno Jasieński, saw little difference between futurization and revolution. In my paper, I intend to examine the discourse of the first Polish avant-garde and its affinities with Italian and Russian Futurism: its contempt for war, anti-militarism and, foremost, its endorsement of revolutionary violence despite the declarative pacifism of the movement.

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Sebastián Pineda Buitrago is Research professor in the Center for Cultural and Communication Studies at the Universidad Veracruzana, Mexico. He is author of *La indisciplina literaria: Estudios mediales y culturales en Latinoamérica* (2022), *Reyes vanguardista: Técnica y fantasía* (2021), amongst other publications books, chapters and articles concerned with literary theory, Mexican and Latin American cultural history and history of technology.

AERIAL AESTHETICS AND PROPAGANDA: THE INTERSECTION OF FUTURISM AND WARFARE IN THE MEXICAN REVOLUTION

PANEL: FUTURISM AND WAR III (DAY 1, SESSION III, ROOM 22)

This paper delves into the interplay between Futurist aesthetics, particularly the valorization of aerial perspectives, and the propagation of warfare ideologies during the tumultuous era of the Mexican Revolution and Counterrevolution. This examination is situated within the broader context of the First World War, highlighting the transnational influence of Futurism beyond its Italian origins. The paper posits that Marinetti's Futurism, with its emphasis on speed, technology and a break from the past, found resonance in Mexico's revolutionary zeitgeist, where aviation and cinema emerged as potent tools for wartime propaganda. My analysis draws on Paul Virilio's hypothesis regarding the aestheticization of war, where Futurism's exaltation of aviation contrasts with the proletarian and agrarian motifs championed by Soviet Communism. In Mexico, this manifested in a unique cultural synthesis where the cosmopolitan intellectualism of Futurism intersected with local revolutionary narratives, challenging traditional expressions of social struggle such as Zapata's "land and liberty." The paper argues that Mexican adherents of Futurism appropriated the movement's aerial aesthetic to transcend local concerns, thereby contributing to a new visual language of power and modernity. By exploring the confluence of Futurist art, particularly aeropainting, with Mexican revolutionary iconography, my research offers a nuanced understanding of how avant-garde movements inform and are informed by political contexts. The main contribution of this paper is to elucidate the symbiotic relationship between an avant-garde aesthetic of aviation and the mechanisms of warfare propaganda. Through this lens, the study provides insights into the complex dynamics of art, ideology, and power during a pivotal moment in global and Mexican history.

Mariana Pinto dos Santos (IHA/IN2PAST, Universidade NOVA de Lisboa) is an art historian and independent curator. She is a researcher at the Art History Institute (NOVA FCSH) and an Invited Assistante Professor in the Department of History of Art at NOVA FCSH. She holds a PhD in History and History from the University of Barcelona. Her research and publications are focused on modernity and modernisms, the circulation of the avant-garde, historiography and theory of art, and twentieth-century Portuguese art and politics. She was co-coordinator of the funded research project *Iberian Modernisms and the Primitivist Imaginary* (2018-2022). Her latest book, co-edited with Joana Cunha Leal, is *The Primitivist Imaginary in Iberian and Transatlantic Modernisms* (Routledge / Taylor&Francis, 2023). She is the General Editor of *A Cultural History of the Avant-Garde in the Iberian Peninsula: A Companion* (Brill), currently in preparation. She is the Coordinator of the Almada Negreiros-Sarah Affonso Documental Archive (NOVA FCSH). She also runs and is co-editor of the independent publisher Edições do Saguão since 2017.

THE ABSENCE OF WAR IN THE HISTORIOGRAPHY OF PORTUGUESE ART DURING THE SECOND WORLD WAR

PANEL: IBERIAN AVANT-GARDES AND WAR: VISUAL ARTS AND WAR IN IBERIAN AVANT-GARDES. TAKING SIDES: POSITIONS, INTERVENTIONS, NEUTRALITY (DAY 2, SESSION II, ROOM 19)

The historiography of twentieth century art in Portugal has paid little attention to the relationship between artists and war. With the exception of Joana Cunha Leal's work on Amadeo de Souza-Cardoso and his pictorial commentary on the First World War (Cunha Leal, "Uma Entrada para Entrada", 2010), the historiographical approach speaks of wars as taking place as the backdrop of art, without much to do with each other. Art is persistently approached as in a different and autonomous sphere, even by historians with sociological concerns. In relation to the historiography of Portuguese art produced during the Second World War, or just after, there is no mention of the war. The Second World War was far away, Portugal remained neutral (although the dictator António de Oliveira Salazar was pro-German), and so it seems that nothing happened in Portuguese art to do with the war. But as Susan Crane's book (*Nothing Happened. A History*, 2020) argues, Nothing in history is always Something. This paper Focuses on how the years 1939 to 1945, and the immediate post-war, were narrated by historiography and to enquire about the absence of war in this history, considering the hypothesis that a) war is absent because art historians do not expect war to be found in art (in the sense that they do not expect art to leave its specific medium); b) war is apparently absent because censorship does not allow the full expression of a stance on war; c) war is absent because art adheres to (or is relieved by) the country's official neutrality and prefers not to take a stance.

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Kristina Prjanic is an associate professor at the University of Nova Gorica's School of Humanities and Research Centre for Humanities. Her research focuses on alternative epistemologies of avant-garde art and techniques of estrangement and abstraction in poetic and visual language. She explores art's emancipatory and posthumanist potentials and investigates forms and networks of transnational collaboration among avant-garde artists. Kristina Pranjic graduated in comparative literature and Russian language and literature from the University of Ljubljana, where she defended her doctoral thesis on the objectlessness of sound and image in symbolism and the avant-garde. On the topic of the avant-garde, she organized two international art-science conferences in Slovenia with edited proceedings: "The World as Objectlessness" (2018) and "Cosmic Anarchism" (2021), and in October this year: "Avant-Garde and the End of the World". Forthcoming book: *Jugoslovska avantgarda in metropolitanska dada / Yugoslav Avant-Garde and Metropolitan Dada* (Ljubljana: Sophia, 2024).

SUPRANATIONALISM AND ANTI-IMPERIALISM IN THE LANGUAGE OF THE YUGOSLAV AVANT-GARDE

PANEL: LANGUAGE SYSTEM AS A BATTLEFIELD: TOWARDS A HISTORICAL POETICS OF THE AVANT-GARDE IN EAST-CENTRAL EUROPE 1880S-1950S - DYNAMIC ARCHEOLOGY, EMBODIED COGNITION, AND ANTI-IMPERIALISM: AVANT-GARDE BETWEEN THEORY, COGNITIVE SCIENCE AND POLITICAL PRACTICE (DAY 1, SESSION II, ROOM 19)

This contribution explores the supranational and anti-imperialist aspects of the Yugoslav Avant-Garde, focusing on language dynamics in the context of Dadaism, Zenithism, Futurism and Constructivism. Analyzing key figures like Dragan Aleksić and Ljubomir Micić, and others, it challenges the Western-centric narrative, emphasizing the avant-garde's role in shaping cultural identity and resisting hegemonic influences. The study draws parallels between the Yugoslav and postcolonial avant-gardes, examining language as a political tool and the use of concepts like "barbarogenous" to challenge Eurocentric perspectives. Language plays a pivotal role in Dragan Aleksić's work, where a blend of Serbo-Croatian, German, and other languages challenges conventional notions of nationality. Aleksić's subversive references to the Kingdom of Serbs, Croats, and Slovenes highlight "Yugoslavia" as an avant-garde alternative, promoting pluralism and modernity in politics. The examination also places a significant emphasis on the utilization of war and militant language within the Yugoslav Avant-Garde. Examples include the titles of journals such as *Tank!* (Ljubljana) and *Dada Tank* (Zagreb), as well as works like Anton Podbevšek's *Man with Bombs* and *Red Pilot*. Moreover, the study probes Ljubomir Micić's deconstruction of Europe as a metaphysical structure, emphasizing that the militancy in language doesn't imply violence but rather constitutes a revolutionary intervention in specific mental constructs—a subversive stance. This multifaceted exploration aims to deepen our understanding of the Yugoslav avant-garde's unique contributions to cultural identity and revolutionary language within a distinct geopolitical landscape.

Anna Pravdová is a senior curator at the National Gallery in Prague. She holds doctoral degrees from Paris and Prague, focusing on the field of Czech-French cultural relations. Among the exhibition she recently curated is the retrospective of the Czech Surrealist artist Toyen (Prague, Hamburg, Paris).

CZECH SURREALISM UNDER GERMAN OCCUPATION

PANEL: COURAGE TO RESIST: SURREALISM IN OCCUPIED CZECHOSLOVAKIA (DAY 1, SESSION II, ROOM 13)

On March 15, 1939, Czechoslovakia was invaded by Nazi Germany but although the subsequent occupation forced Czech Surrealists to go underground, it did not put an end to their activities. Throughout the war, Toyen, a prominent representative of the Czech Surrealist painting, provided refuge for Jindřich Heisler (1914–1953), a Jewish Surrealist poet, who spent the rest of the war in hiding in order to avoid deportation. While this was a highly dangerous choice, it also offered an opportunity for close collaboration. As early as 1939, Toyen created drawings for Heisler's collection *Jen poštolky chčí klidně na desatero* (Only Kestrels Piss Calmly on the Ten Commandments), and a year later, in 1940, they co-created a book of "materialised poems" *Z kasemat spánku* (From the Strongholds of Sleep), that featured Heisler's poems inserted into photographic arrangements.

Toyen's response to the war was truly unique. In her series of drawings, *Střelnice* (The Shooting Gallery; 1939–1940), she expressed the profound impact of war on both the human body and mental consciousness. Through images of broken and damaged toys scattered across a desolate landscape, she conveyed the end of a childhood dream, in which play has been replaced by cruelty and violence. In another case, the fairground world transforms into a shooting range, one of which the Nazis allegedly constructed almost under the windows of Toyen's flat. In *Schovej se, válko!* (Hide Yourself, War!), a cycle of drawings from 1944, she depicted live animals as moving skeletons, once again conveying the deep wound inflicted by humanity on nature and existence itself. Echoes of the war are present in her work all the way through 1945 and continue after that date as seen in publications she produced with Heisler and in her art, such as in the painting *Válka* (*Polní strašák*) (War ÷ A Field Scarecrow), which also functioned as a source of inspiration for the post-war generation of Czech Surrealist such as Eva Švankmajerová.

An analysis of Toyen's works from the occupation time as well as her collaboration with Jindřich Heisler will be the focus of the presentation.

Aleksandra Prokopek (Jagiellonian University) is a PhD candidate at the Doctoral School in the Humanities at the Jagiellonian University; a member of the Game Research Centre at the Faculty of Polish Studies at the Jagiellonian University; a board member at DiGRA CEE (Central and Eastern European Game); and is engaged in COST Grassroots of Digital Europe research network. She is an editor at "Replay. The Polish Journal of Game Studies" and teaches about games at the Jagiellonian University and at Tischner European University in Cracow. She is employed in the projects "Polish video games? Gaming cultures and the gaming industry in the national context" (NCN OPUS 19) and "The Polish Video Game Heritage (1958-2025): A Catalog and a Bibliography" (NPRH 2021). In academic work she focuses on relations between games and art and prepares the doctoral dissertation about avant-garde (digital) games.

THE IMAGERY OF WAR: ON AVANT-GARDE REINTERPRETATIONS OF CHESS

PANEL: PERMANENT WAR (DAY 3, SESSION I, ROOM 18)

However abstract in their character, chess always has been in some way associated with a warfare (Schuurman 2017) as a game of war in which two players engage in a conflict between two armies with equal strength on a battlefield (Murray 1913). In the classification made by Roger Caillois (2001) game of chess is therefore listed as *ludus* and *agon*, highlighting its rule-based nature and focus on competition and rivalry. In 1944, chess became the main theme of exhibition held at the Julien Levy Gallery in New York City, *The Imagery of Chess*, focused on redesigning or otherwise exploring chess imagery and its symbolic meaning. Organized in the shadow of the Second World War, exhibition featured avant-garde artists, who were forced to fled Europe and emigrate to the United States. Their chessboard (re)designs reflected not only on the materiality of the pawns and the chessboard, but also on the symbolic meaning of chess rules (List 2005).

The main aim of this presentation is to analyse avant-garde explorations regarding the game of chess, based, among others, on *The Imagery of Chess* exhibition (including *Wine Glass Chess Set* by André Breton and Nicolas Calas), in the perspective of cultural and symbolic meanings of chess, to investigate how a traditional wargame became means for anti-war statements, and artistic expression.

Karolina Prusiel (University of Warsaw) Literary and cultural studies scholar. Graduate of Polish philology at the University of Warsaw and Sorbonne Université as part of a Polish-French double master's degree, as well as cultural studies at the Institute of Polish Culture at the UW. Currently a PhD candidate at the Doctoral School of Humanities at the UW. Her interests focus on concrete and visual poetry, as well as research on the (neo)avant-garde and logovisuality. She is preparing a dissertation on women's logovisual autobiographies using the example of Ilse Garnier's spatial work.

TOUCHING THE EVERYDAY LIFE. POSTWAR "OTHER WORLDS" IN THE SPATIAL WORKS OF ILSE GARNIER

PANEL: WAR AND POST-WAR POETRY II (DAY 2, SESSION III, ROOM 21)

The paper aims to demonstrate the impact of wartime on the spatial work of German-French poetess Ilse Garnier, which resulted in works related to nature and everyday life.

To begin with, I will briefly refer Garnier's wartime memoirs, which she included in her extensive introduction to the anthology "Jazz pour les yeux." I will try to indicate how the emotions accompanying her experience of the war and her sense of lost childhood (when World War II broke out, the poetess was only 12 years old) influenced her spacial work. In 1950, born in the Palatinate, Ilse married a Frenchman Pierre Garnier. Referring to the laws of the time, I will also lean into the uneasy situation of the Franco-German marriage in the post-war period and consider where the poetess' need to publish in both German and French came from.

Next, I will talk about the spatial "other worlds" that Garnier chose to create in response to the war. Using both the theory of spatialism and Tim Ingold's anthropology of line, I will discuss the relationship of space, rhythm, and movement in the poetess' works. I will look at how, with the help of these three qualities, Garnier tries to reflect the natural rhythms of the elemental world. Ilse Garnier wrote that after the hardships of war "it took time to become young again." I will therefore also draw attention to the parallel between the creation of spacial worlds and child's play. I will then try to show that Ilse Garnier has made attentiveness and detail the answer to the brutality of war in her work, placing two components at the center: nature and the everyday life.

Using Jolanta Brach-Czaina's philosophy of everyday life and Mark Paterson's theses, I will analyze what the poetess' close look at matter consists of. I will place special emphasis on tactile (haptic) motifs. Using Michael Marder's theory, on the other hand, I will look at the subject's specific relationship with plants. Quite characteristic of Garnier's combination of nature and everyday life becomes the activity of strolling, walking. Referring to the theses of Michel de Certeau and Frédéric Gros, I will situate her gesture of flaneurism as a kind of cohabitation with space.

Ilse Garnier (1927-2020) was a poetess born in Kaiserslautern, Germany. Since the 1950s, she has been associated with France, and more specifically with Amiens, the capital of Picardy. It was there, initially in duo with her husband Pierre Garnier, and later solo, that she began experimenting with the visual form of the poem. Together they coined the foundations of the spatialism in literature, a French variant of concrete poetry. At the André Silvaire publishing house, they created Collection Spatialisme, in which they published their following volumes. In them, they explored the relationship between word and image and the possibilities offered by the space of the page.

Peter Purg (University of Nova Gorica) has been leading the New Media module in the Digital/Media Arts and Practices graduate/postgraduate programmes at the School of Arts, University of Nova Gorica since 2010. Currently Dean of the School of Humanities at UNG, he acts as Associate Professor and expert across realms of art, digital culture and media. With a PhD in media art, communication science and literature from the University of Erfurt in Germany, Peter Purg often combines his scientific inquiries that include media arts pedagogy, avant-garde studies, post-growth and media ecology with artistic experiments in performance and media art, contributing his performances and -lectures at notable festivals and conferences worldwide.

DEATHSTACY! PACIFIST REFLECTIONS OF DESTRUCTION AND MILITARISM IN (POST)WAR LITERATURE

PANEL: POST-WAR (DAY 2, SESSION II, ROOM 20)

This submission proposes a lecture performance exploring the avant-garde's engagement with war through the lens of three significant civilizational conflicts: World War I, World War II, and the currently ongoing invasions of Ukraine and Palestine. Drawing directly on the literary works of Slovenian poet Srečko Kosovel, German playwright Bertolt Brecht, and Ukrainian poets Mykola Khvylovy, Victoria Amelina, and Artem Chekh, as well as Palestinian poets Najwan Darwish and Saleem Al-Naffar, the contribution examines how avant-garde literary figures respond to and are shaped by war. Spanning the three interwar and postwar periods in a comparative perspective, particular interest is placed in the tension between death and humanity as increasingly dependent on technology that cripples the human body and mind most destructively in times of war.

Highlighting the avant-garde's role as both a catalyst for conflict and a response to the brutality of war, the contribution will explore themes such as the trauma of violence, the struggle for decolonization (on both intimate as well as collective levels), and the challenge of peacemaking and reconstruction in postwar societies, including the daunting omnipresence of war as a status quo. Through a combination of historical references and fragments of literary works, the lecture performance will offer new insights into the complex topical relationship between avant-garde art and war. Each of the presentation's three parts will be focusing on a different period and set of primary sources:

Firstly, the interwar period will be explored with a focus on the dystopian expressionist poem "An Ecstasy of Death" and the manifesto "To the Mechanics!" by the Slovenian prominent avant-garde poet Srečko Kosovel, to be combined with the anti-war articulations of rebellion and dissent by the Ukrainian avant-gardist Mykola Khvylov. Written between the two world wars, these works reflect the avant-garde's principally pacifist response to the violence and destruction of World War I, as well as its somewhat optimistic anticipation of the technological and social changes that should reshape if not resolve the inevitable and inherent conflicts within human kind.

The second part of the contribution will navigate through fragments of Bertolt Brecht's works "Mother Courage and Her Children," "Threepenny Novel," "A German War Primer," and "German Miserere." Written shortly before and during World War II, these works reflect Brecht's critical engagement with the military machinery and its impact on society, as well as on the intimacy of the human being, focusing especially on wartime moral transformations. They also highlight the role of progressive literary forms in criticizing militarism and propaganda, as well as the artist's unyielding commitment to social and political change.

The third part will focus on contemporary literary figures in armed conflicts; the Ukrainian activist poets Victoria Amelina (a recent victim) and Artem Chekh (an active soldier), as well as Najwan Darwish and Saleem Al-Naffar – both from the long list of Palestinian artists killed in the recent attacks. These poets represent an ongoing struggle for peace and justice in the face of war and occupation, articulated through different formats of literary languages and a plethora of antimilitarist topics, including ecological innuendos. Their works may reflect both the avant-garde's ambiguity between pacifist and revolutionary commitment as well as its somewhat transcendental treatment of the trauma on the one hand, and a loud protest against the violence of war on the other.

Overall, the lecture performance will offer a fragmentary, yet comprehensive overview of the avant-garde's engagement with war and its deadly technological as well as psychological and even ecocidal mechanisms, spanning from the interwar period to the present day. Based on the author's artistic research into certain uncanny temporal and geographical congruences, It will highlight the avant-garde's role as a critic of militarism and its commitment to social, political and intimate change, first and foremost through language.

FUTURIST ANTIPACIFISM AND THE MYTH OF THE WAR BODY OF THE POPULATION AGAINST THE BACKGROUND OF THE MEDICAL DISCOURSES OF THE POLISH INTERWAR PERIOD

PANEL: BODIES AND DISEASES (DAY 2, SESSION I, ROOM 13)

The idea of revolutionary, martial transformation appears on the margins of the futurist work of Alexander Wat, who proclaims in "Revue of the Troops" a joyful apologia for militant, military activism and who praises the military parade as "the beautiful movements of a beautiful man." A distinctly aestheticized army already appears in Watt's work in the 1920s, and becomes a figure of the new aesthetics of modernity centered on the efficient collective body of the "new man." Its rhythmic, simultaneous movements are meant to provide the observer with sensual or sexual pleasure. The idea of war as a dance revealing the free rhythm of the free collective body was vividly present in the field of Polish interwar discourses formulated not only by the artistic avant-garde, but also by political and social activists of the right and the left. What determined that such different political orientations were willing to subordinate to this uniformizing mythology? Why did the Futurists consciously disregard the biopolitical dimension of modernity, especially the experience of World War I as an experience foreshadowing a future total war? How did they manage to forget its humanitarian consequences, which were contemplated in medical circles as a great crisis of the collective body of the population, and which were described by such socialists as Janusz Korczak/Henryk Goldszmit in terms of a "garbage dump" to which war orphans, "the pitiful waste of dysentery and typhus," are thrown? In my paper, I intend to juxtapose the futuristic visions of the collective fighting body and the narratives of interwar Polish hygienists, frontline doctors and activists for the improvement of the humanitarian situation of war victims, and reflect on the biopolitical dimension of the underlying war experience.

Elissa Rashkin is Research professor in the Center for Cultural and Communication Studies, Universidad Veracruzana, Mexico. Author of *The Stridentist Movement in Mexico: The Avant-Garde and Cultural Change in the 1920s*; *Women Filmmakers in Mexico: The Country of Which We Dream*, and other books, chapters, and articles on Mexican and Latin American art, literature, film, gender studies, and cultural history. General editor, *Balajú, Revista de Cultura y Comunicación de la Universidad Veracruzana*.

MAYAKOVSKY AND THE MEXICAN REVOLUTION

PANEL: FUTURISM AND WAR III (DAY 1, SESSION III, ROOM 22)

In 1925, en route to the United States, the Russian Futurist poet Vladimir Mayakovsky spent two weeks in Mexico, a country emerging from a decade of civil war and still in the throes of conflict on many fronts. A nation defined by revolution, Mexico was the first Latin American country to recognize the Soviet Union. Mayakovsky was received by the recently inaugurated Soviet embassy and by Mexican Communist Party militants, including muralist Diego Rivera. During his stay, primarily in the capital Mexico City, he interacted with revolutionary veterans and radical activists involved in labour and agrarian movements as well as artistic vanguards: Stridentism, muralism, the experimental photography of Tina Modotti, amongst others. The poet recorded his experiences and observations in flamboyant Futurist style in his diary, published in Russian and later in various translations, including the English edition *My Discovery of America* (Hesperus Press, 2005). This paper will explore Mayakovsky's encounter with the Mexican Revolution, the role of Futurism in shaping both his views regarding war and class struggle in Mexico and the views of his hosts in framing his poetry-translated for the occasion in the Mexican cultural press - and his personal image as a cultural warrior, ambassador of the Russian Revolution in the Americas. I will argue that, although Mayakovsky's visit exemplifies a point of encounter between two early twentieth-century revolutions, it also reveals tensions in avant-garde imaginaries regarding violence, war and revolution as praxis and lived experience.

Jakub Říha is a member of the Editorial and Textological Department of the Institute for Czech Literature at the Czech Academy of Sciences. He has long been focused literary oeuvre of Czech modernist poet and visual artist Jiří Kolář (1914–2002). In 2006 he defended his thesis *Nový don Quijote Jiřího Koláře* (*Jiří Kolář's New Don Quixote*) and since 2010 has published text-critical and literary-historical studies focused on Kolář's work. He is the co-author of the editorial guide *Editologie: od náčrtu ke knize* (*Editology: From Draft to Book*) (2018) and independently or in cooperation has worked on a large number of editions, e.g., Jiří Kolář: *Prometheova játra – Trilogie* (Jiří Kolář: *Prometheus's Liver – A Trilogy*) (with P. Šrámek; 2016). As a member of the Versification research group at the Institute for Czech Literature at the Czech Academy of Sciences he focuses on the theory and history of Czech verse. He is the author of the monograph *Nerudův verš* (*Neruda's Verse*) (2019) and is co-author of the monograph *Úvod do teorie verše* (*An Introduction to the Theory of Verse*) (2013).

"AND I WANT TO LIVE, I WANT TO WRITE": WAR, TOTALITARIANISM & MODERN ART IN JIŘÍ KOLÁŘ'S *PROMETHEUS'S LIVER* (1950)

PANEL: SOVIET EMPIRE AND ITS PERIPHERIES I (DAY 1, SESSION II, ROOM 20)

I didn't know a word of English, and I set about translating Sandburg [...] It was wartime, men were dying, and I was translating poems, and I believed that only from these poems could I put some kind of wall between myself and the German rabble that was flooding the land where I was born and which I loved.

Modern art, death, and war are grouped into an eloquent figure in Jiří Kolář's diary entry from the autumn of 1950. The quoted entry is part of a poetic diary, *Prometheus's Liver*, written in 1950, which, although it remained in manuscript, was the cause of the author's arrest and imprisonment in 1952 and 1953. The thematic core of *Prometheus's Liver*, around which the otherwise fragmentary and polythematic composition is organized, is communist totalitarianism. For Kolář, one of the means of showing the communist regime as an inhuman totalitarian system is the parallel with Nazism. It is not only the continuity of the Nazi and Communist concentration camps, the continuity of the murderous drill, but also the gradation: 'Totalitarianism, any totalitarianism, always leads to bestiality, always to monstrosity, and if one has succeeded in making an exemplary 'labour camp or educational camp' for a hundred, a thousand or ten thousand people, it is just as easy and simple to make it for the whole nation or the majority of mankind; so that no one is unemployed. Pay the cops well and anything goes!' (excerpted entry from February 1950). Intertwined with the theme of totalitarianism is another central theme of *Prometheus's Liver* – that of the artist/writer and his relationship to totalitarian power. The proposed paper explores the relationship between war, totalitarianism and modern art in Kolář's diary.

Zuzana Říhová (Czech Academy of Sciences) In 2007 I started working at the Institute of Czech Literature of the Czech Academy of Sciences as a member of the Department for Research into 20th-century and Contemporary Literature. I collaborated in developing a four-volume History of Czech Literature 1945–1989. In 2010 I became a member of the Literary Lexicography Department, where I created dictionary entries for the Dictionary of Czech Literature <http://slovníkceskeliteratury.cz/>. I was a visiting scholar at Humboldt Universität zu Berlin, University of Glasgow and SUNY at New Paltz. In 2013 I received a Czech Academy of Sciences Postdoctoral Fellowship. I became Head of Czech at Oxford University in 2014. Since 2018 I have been working at the Institute of Czech Literature as Editor in Chief of the Czech Literary Studies. I was a visiting scholar at Columbia University (2018–2019). My research interests centre on the Czech Avant-garde and Modernism in a wider European context. In my monograph *In the Midst of the Crowd* (2016), I examined the reception of French Unanimism in Czech literature, the relationship between the post-war Russian and Czech Avant-garde etc.

"QUICKLY TO ME, MY WORDS": WORD (LOGOS), LANGUAGE, AND SPEECH IN CZECH MODERNISM

PANEL: LANGUAGE SYSTEM AS A BATTLEFIELD: TOWARDS A HISTORICAL POETICS OF THE AVANT-GARDE IN EAST-CENTRAL EUROPE 1880S-1950S - EMBATTLED WORDS: TRANSLATION STUDIES AND MODERNISM OF EAST-CENTRAL EUROPE (TRANSLATION, TRANSFER, APPROPRIATION, PARODY) (DAY 1, SESSION III, ROOM 19)

Teige's concept of liberated words is characteristic of the Czech avant-garde of the 1920s, however, it's unsustainable for the direction of modern art after 1930, especially because in many respects it removes poetic language from its relationship to reality. Reality became the new key concept of the 1930s, significantly influenced by Anglo-American modernism. Among the first to bring these impulses to the Czech modernism were Štýrský's magazine *Odeon*, especially the issue devoted to Joyce's *Anna Livia Plurabelle*, and the magazine *Kvart*, where, in addition to a translation of Eliot's *The Waste Land*, Eugene Jolas's essays present the crisis of word and language in the context of the crisis of modernity. Czech modernism of the 1930s and 1940s focuses on the relationship between the world and the word and is characterized by a trust in the word as the pillar of modern literature, in contrast to the early avant-garde. Word (logos), language, and speech are key attributes of the authors around *Group 42*, especially the Czech modernist Milada Součková.

ARCHIVING THE REMNANTS OF A COLLAPSED PAST

PANEL: THE AVANT-GARDE ARCHIVE IN TIME OF WAR AND DICTATORSHIP I (DAY 2, SESSION I, ROOM 21)

In European art of the first half of the twentieth century we find several attempts to archive the old, disappearing world. The pictorial atlas *Mnemosyné* by Aby Warburg archives visual traces of memory, representing a unique archive-encyclopedia. A similar attempt, linked to the situation after the Second World War, refers to the museum already in its title

- André Malraux characterized his *musée imaginaire* as a museum without walls. In 1938, H. G. Wells attempts a purely textual encyclopaedia of European knowledge as he forms *World Brain* (1938), an encyclopaedia of the world. The archiving and encyclopedizing of the world are not only concerned with projects that define themselves in this way. Fiction can also be seen as archives or encyclopaedias - it has the capacity to become documents or archives, most often "dead catalogues" as catalogues of a vanished culture.

Efforts to archive the "remnants of a collapsed past" are significantly associated with the early years of the WWII; in prose and poetry, encounters with the remains of the past mobilize the archaeological imagination. The archaeological imagination is thus intrinsically linked to the tradition of modern art; in modernity, what is dead comes to us, but at the same time, aspires to an immortality that museum display cases, archive catalogues, and encyclopaedia pages make possible to a certain extent. These themes will be introduced through key works of representatives of Anglo-American modernism and the European avant-garde (T. S. Eliot; H. D.; Louise McNiece; Karel Teige, Milada Součková, etc.).

Irina Riznychok (Constructor University Bremen) is an adjunct researcher at Constructor University in Bremen, Germany. She received her Master's degree in History of Art from the Ural Federal University, Ekaterinburg, Russia and worked as a curator at the Ekaterinburg Museum of Fine Arts from 2010 to 2023. In 2023, she was awarded a *Hans Koschnick Special Scholarship* at the Research Centre for East European Studies at the University of Bremen (FSO) to complete her PhD thesis "The Third Wave of Russian Artistic Emigration to New York: Strategies, Exhibitions and Reception" (submitted in February 2024, supposed to be defended in Summer 2024). As a member of the joint research training group *Between Avant-Garde and Nonconformism: Soviet Artists and Their Alternative Practice between the Thaw and Stagnation*, she seeks to re-situate the legacy of artists from the Ural within the history of Russian/Soviet art and the histories of the transnational avant-garde.

ALTERNATIVE ART IN THE URAL: THE POSTWAR NEO-AVANT-GARDE IN A 'PERIPHERAL' REGION OF THE USSR

PANEL: BRIDGING RUPTURES: AVANT-GARDE PRACTICES IN THE USSR IN THE 1950S-1960S
(DAY 3, SESSION III, ROOM 16)

The paper explores the artistic neo-avant-garde practices of Anna Tarshis (1942-2014) and Sergej Sigov (1947-2014), an artists' couple that began their careers in Sverdlovsk, a city closed to foreigners during the times of the USSR. Tarshis, along with her partner Sigov, formed the core of the *Uktus School* (Sverdlovsk, 1964-1974), the earliest alternative art milieu in the city and the starting point for any discussion of alternative art in the Ural region. In the 1960s-1970s, the Uktus School experimented with conceptual visual art and poetry, artistic theory, and samizdat publications. The members of the group included in their experimental works geometric forms, typographic signs, and engineering drawings. In their visual poetry, they relied primarily on the legacy of Russian cubo-futurism. At the same time, Tarshis and Sigov were aware of Western modernism, familiarizing themselves with it bit by bit through journal publications and rare Western art books.

In my paper, I argue that the *Uktus School* was an independent, idiosyncratic phenomenon combining homegrown and western sources with the industrial and technical emphasis that was characteristic of the Ural's intellectual circles of engineers and scientists. Thus, the *Uktus School* was significantly different from the Moscow art scene that is up to this day considered as a unique and universal model of Soviet alternative art and, in a broader context, seen as part of a transnational avant-garde. With my focus on the artistic production in a 'peripheral' region of the Soviet Union, I wish to reconsider the WesternCentrism of post-1945 neo-avant-garde art, raising the fundamental question: "Might avant-garde be provincial?"

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Anca Roncea grew up in Romanian, writes in English and translates from Romanian, French and Modern Greek. She is a graduate of the Iowa Writers' Workshop, University of Iowa's MFA in Literary Translation and is currently a PhD student in Comparative Literature (International Writers' Track) at Washington University in Saint Louis. She is also an associate of Bard College's Institute for Writing and Thinking as well as a Pen/Heim and Fulbright Grantee. Anca's poetry has been published in the Berkeley Poetry Review, Beecher's Magazine, Omniverse, the Bare Life Review, Lana Turner and upcoming in the Dada/Surrealism Journal. Her translation from Romanian of the poetry collection "Tribar" by Andra Rotaru was published in 2022 by Saturnalia. She is currently working on her first book of poetry, an experimental translation that aims to create a speculative archive of the work and presence of women artists of the Dada Movement.

DANCE, POETRY, PRESENCE - RECONSTRUCTING MAYA CHRUSECZ PRESENCE AT THE CABARET VOLTAIRE

PANEL: DADAIST WAR GAMES (DAY 3, SESSION I, ROOM 20)

My research explores the work of Maya Chrusecz, a dancer of the Laban School, costume maker and poet present at the Cabaret Voltaire during the early Dada movement as a response to WWI. My paper will center around 5 poems by Maya Chrusecz that I will present in both the original German and my translation in English, poems that to the best of my knowledge have never been published and can only be found among Tristan Tzara's papers at the Jacques Doucet Library in Paris alongside numerous letters she wrote to Tzara during their time in Zurich. Her poems are vibrant abstractions with a distinct poetic voice and my paper will use the margins alongside her poems to create a context to her life, work, and influence on and from Tzara and Sophie Taeuber-Arp. Through story of finding these poems and conducting research that recreates the story of this lesser-known figure in Dada Zurich during WWI my research explores the difficulty of institutionalizing and archiving the early Dada movement and how the work of women artists resisted such endeavors echoing the movement's breaking of literary and artistic norms as a response to the horrors of WWI.

Dada Zurich defined the early life of the avant-garde and its interdisciplinarity continues to inspire contemporary art movements which renders urgent scholarship that retraces the story of a lesser-known member whose art practice innovated by moving through different genres. I see my work as a unique instance of scholarship where because there are few elements of research available to create a full picture there is the opportunity for creative writing, translation, and experimentation to recreate this story in the spirit of Dada experimentalism.

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Kimmo Sarje Adjunct Professor of Aesthetics, Emeritus, at University of Helsinki and Artist, has published, as writer and editor, several books on contemporary art, architecture, and philosophy. His works of art are well represented in several art museums in Finland.

WEAPONS AND MILITARY TECHNOLOGY IN SIGURD FROSTERUS'S WRITINGS

PANEL: NORTHERN AVANT-GARDES: FINLAND (DAY 3, SESSION II, ROOM 19)

Military technology was one of the focuses of Sigurd Frosterus's – the Finnish architect, art critic and essayist (1876–1956) – interests especially in the early 20th century. He wrote well-informed essays on canons, military explosives, battleships and their heavy armature, infantry firearms, torpedoes, submarines, airplanes, and zeppelins, and published the essays in his book *Modern Weapons: Their Origin and Development* (*Moderna vapen, deras uppkomst och utveckling*) of 1915.

Frosterus's essays primarily examined modern weapons from military and engineering points of view but also aesthetically and morphologically. The Deperdussin, a French airplane of the early 20th century, reminded him "a heavy and robust, but strong pre-historic bird".

Frosterus's *Modern Weapons* can be seen in the context of Futurism, though there were no references to it in the book. Two years later, in 1917, Frosterus published his book on modern painting, *The Triumph of the Rainbow Colors* (*Regnbågsfärgernas segertåg*) in which he also examined the Italian Futurist artists Giacomo Balla and Luigi Russolo as painters of speed and motion.

The culmination of Frosterus's ecstatic admiration of technology was his essay "The New Battleship" of 1907, which was an analysis of the dreadnought, the most modern war vessel type of the time. The dreadnought's armature, machinery, and strategic organization relied on the newest naval military technology and, its capabilities were optimized.

The dreadnought as a work of art was Frosterus's cynical but logical judgement – in fact an updating of the traditional issue of art. He argued that the Viking ship had unquestionably been seen for centuries as a motif of decoration and poetry. Why not the modern battleship, then?

In the Finnish context, Frosterus's essay could be considered one of the most "Futuristic" texts ever – and was published two years before Marinetti's *Manifesto of Futurism*. Frosterus's other early essays in the ecstatic spirit of technology also radiated Futuristic enthusiasm.

Frosterus's interest in the technology and design of the weapons did not mean that he had strong militarist sympathies, rather the opposite. To convince his readers he published the

article "Dreadnought Fever" in 1910 to question the extreme warmongering "as perverse romantic ecstasy".

As a critic of technology, Frosterus is still timely. In his book *Modern Weapons* from 1915, he speculated, inspired by Frederick Soddy's scientific achievements and H. G. Wells' writings, on the possibility of "the radioactive bomb," which he considered a nightmare of the future. Twenty years later, in his book *The Janus Face of the Steel Age* (*Ståålderns janusansikte*), he expressed concern about the forecasts that the nuclear bomb might become true sooner than expected. After the tragedies of Nagasaki and Hiroshima, he wrote in his 1946 book *Nordic in Major and Minor* (*Nordisk i dur och moll*) that the human species was close to self-destruction. As a vitalist, however, he believed that the life would go on – but maybe without humans.

Angelina Saule originally from Melbourne, Australia, is undertaking her doctoral studies at Sydney University in Global Modernism. Her research is in erotic desire and modernist verse in Anglo- American, Russian and Levantine-Arabic literature. Her former research area was in erotic desire and Aesthetic Philosophy (Saint Petersburg University), Russian Futurism and Orientalism (Monash University), and she has published essays for several journals and newspapers around the world on these topics, as well as giving papers at international conferences. In addition, she has published poems in several Australian, Mexican and Russian journals, as well as translations, and was formerly a poetry event organizer in St. Petersburg, Russia. She is currently living in Amman, teaching at TU Dresden and writing her thesis.

THE EROTIC AND GROTESQUE BODY IN GLOBAL MODERNISM: A COMPARISON BETWEEN VELIMIR KHLEBNIKOV, E.E CUMMINGS AND NIZAR QABBANI

PANEL: BODIES AND DISEASES (DAY 2, SESSION I, ROOM 13)

The paper wishes to examine the precarious nature of erotic desire and the body that came about with the poetic revolution that defined Modernism. The poetic innovations that took place in the works of Velimir Khlebnikov (Russian-speaking), e.e.cummings (English-speaking), and Nizar Qabbani (Arabic-speaking), although happening at various times in the first part of the 20th century, are a testament to how war served as a backdrop to various poetic experiments in the three languages.

The grotesque body that comes about due to war and revolution is "open" and interacts with the outside world - in other words, the carnival body. The openings of the body are the centre of attention and the bodily processes ("eating", "spitting" and "copulation") are hyperbolized and the breakdown of bodily unity implies a "deterritorialization" of the classical human subject - a subject that has been inferred as the white, European, male, heterosexual middle class. In the theory of Guatarri and Deleuze, the "machine-like" becomes the territory of the Other, in which energy and action, in particular sexuality, are formulated and explored outside of identity and perception, beyond the "human". This is the identity that defines Modernism.

The grotesque new body always bulges out from another body in one form or another, generating endless possibilities that the body may apply. These bodily configurations are rhizomatic, random, and unpredictable - as the carnival itself-, thereby rejecting civilised notions of the body in the similar way they reject traditional power structures. The modernist body in war and revolution is an event and ritual that is a colourful testament to carnival.

I argue that this modernist body in the works of these three poets is one of precarious tension, spawning a revolution in poetic language and generating a mythopoeia of

metaphor that goes beyond the limits of expression known to the previous generations of poets and philosophers.

Traditional notions of the continuous, the unified, the coherent, were replaced by a language of the interrupted, the plural, and the incoherent. The figurative language used by modernist poets, as well as wordplay, breakdown of syntax, mixture of the profane and sacred registers, allusions, parody or semantic displacement, are examined to identify how a new meaning and expression of erotic desire are constructed through the materiality of language, despite the differences between the languages of the three poets.

Laura Luise Schultz (University of Copenhagen) Associate Professor, Department of Arts and Cultural Studies, University of Copenhagen. Her research areas include contemporary and avant-garde performance in an interdisciplinary field. Chair of the Danish research group *The 1930s Today* (2020-2023). Chair of the Danish Gertrude Stein Society (2006-18). Co-editor of *A Cultural History of the Avant-Garde in the Nordic Countries since 1975* Leiden: Brill | Rodopi 2022. Co-editor of *Peripeti - Journal of Dramaturgy*, recent issue on *The 1930s Today*: <https://tidsskrift.dk/peripeti/issue/view/10012>

POLITICAL BEAUTY: CENSORSHIP AND BLIND SPOTS IN ACTIVIST ART AND CULTURAL POLITICS

PANEL: THE 1930S TODAY: THE ROLE OF ART IN TIMES OF POLITICAL ESCALATION II (DAY 1, SESSION III, ROOM 18)

The German artists collective Zentrum für Politische Schönheit, (ZPS, Engl. Center for Political Beauty) conducts activist interventions into political events. ZPS takes Holocaust as its basic political reference point and has warned fiercely against a contemporary repetition of the fatal political alliances between fascists and conservatives of the 1930s, which led to the Third Reich, WW2, and Holocaust.

In November 2023, ZPS launched a campaign for an *AfD-Verbot*, a ban on the extreme right-wing party AfD, in which they collect evidence of the party's alleged violations of the German constitution and democracy. By January 2024, political events completely overtook the artists' campaign, as the investigative media bureau Correctiv published documentation of a meeting where leading AfD politicians had planned the deportation of thousands of German citizens, who, according to AfD and its allies, are not true ethnic Germans. This meeting, which took place in Potsdam on the 25th of November 2023, uncannily echoed the January 1942 Wannsee conference, where the deportation of all European Jews for annihilation was organised.

The exposure of AfD's deportation plans led to the largest demonstrations since the German reunification, with hundreds of thousands taking to the streets all over Germany. The demonstrations may be seen as a statement of support to the political centre but probably also as a warning against future alliances with AfD, in line with the express purpose of ZPS.

This paper analyses the *AfD-Verbot* campaign in its interference with the political climate surrounding it. The fact that the ZPS campaign coincided not only with mass demonstrations against AfD, but also with a series of conflicts in the art world resulting from a collision between the ways the legacy of Holocaust has been coped with in a German public and an increasingly globalised present will inform a critical discussion of the ways German political and cultural discourse deals with its historical past.

Isabel Schulz (Sprengel-Museum Hannover)

WAR, EMIGRATION, AND THE LEGACY OF KURT SCHWITTERS

PANEL: THE AVANT-GARDE ARCHIVE IN TIME OF WAR AND DICTATORSHIP I (DAY 2, SESSION I, ROOM 21)

The talk sheds light on the situation and strategies of the collage artist and author Kurt Schwitters, who was persecuted by the Nazis as “degenerate”. He fled from Hanover to Norway in 1937 and then on to Great Britain in 1940, where he died in 1948. Described are his own attempts to save his life’s work, including the *Merzbau* (Merz construction), as well as the history of his legacy: some of his work remained in his home town and was destroyed during the war, while other parts survived the war in tactically chosen or random locations. The works created during his emigration were transferred to a foundation after his son’s death and returned to his home town.

The Kurt Schwitters Archiv, a department of the Sprengel Museum Hannover since 1994, has housed the majority of this estate since 2001, including 1,124 works of art, 600 autographs of literary texts, and 2,300 letters

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Julia Secklehner (Masaryk University) is an art historian interested in cultural production outside metropolitan spaces, popular culture, and questions of gender and minority representation. She is part of the collaborative grant project 'Beyond the Village. Folk Cultures as Agents of Modernity, 1918-1945' at Masaryk University, Brno, and a Humboldt Fellow at Constructor University in Bremen, 2024-2025. Her monograph *Rethinking Modern Austrian Art Beyond the Metropolis* (Routledge) is forthcoming.

GENDER, CRAFT AND WAR: HANDICRAFTS AND EMANCIPATION IN TIMES OF CRISIS, 1918-1945

PANEL: WOMEN MAKE MODERNISM: NEGOTIATING GENDER IN POST-WORLD WAR I EAST-CENTRAL EUROPE (DAY 3, SESSION I, ROOM 16)

In 1920, Rosalia Rothansl (1870-1945) became the first woman professor at Vienna's Academy of Applied Arts ('Kunstgewerbeschule'). In the preceding years, Rothansl, a textiles expert and restorer, had been teaching needlework and netting to convalescent soldiers returning from the war (Krack 2012). During war times, she also designed and exhibited work such as 'patriotic buttons, braids and bands' (*Wiener Allgemeine Zeitung*, 9 February 1915), sold at affordable prices to support invalids of war. Including care work, the preservation and recording of traditional needlework objects and techniques, and establishing new teaching methods, Rothansl's activities during the First World War were manifold and aligned with activities traditionally connoted 'feminine'. It was precisely these activities which also allowed her access to the rank of professor. Until her retirement in 1925, Rothansl taught at the *Kunstgewerbeschule* and laid the cornerstones for the school's teaching collection of objects from different regions of the Habsburg Empire. Her students there included numerous designers who would give new impetus to modernist textile and interior design, including Friedl Dicker-Brandeis, Camilla Birke, Felice Rix-Ueno, and Vally Wieselthier. Taking Rothansl's activities during the war and their impact on her later teaching as a point of departure, this paper addresses women artists' engagement in handicrafts during times of war and conflict in central Europe. It analyses how times of crisis not only offered alternative strategies of resistance and collaboration through art forms traditionally connoted as women's work but also considers how conflict situations enabled these practices to challenge and alter established hierarchies of art and craft production. Shedding light on the activities of designers and pedagogues such as Rothansl, the paper argues that moments of socio-political upheaval allowed women to enter new spaces of political engagement, which also fostered the expansion and revaluation of artistic media that, ultimately, changed the idioms of interwar modernism.

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Helena Sederholm (Aalto University) is an Associate Professor in art education in the Department of Art and Media at Aalto University School of Arts, Design and Architecture (AaltoARTS), Espoo Finland. She has written extensively about art history, contemporary art, and avant-garde of the 20th Century. Sederholm is a board member of the Finnish Society of Avant-garde and Modernism.

WAR MEMES

PANEL: THE WAR CONTINUES III (DAY 3, SESSION III, ROOM 21)

Many collages from the beginning of the 20th century were political, especially the Dadaist ones. During the 1930s the most known political collage artist was German Helmut Herzfeld (who changed his name to John Heartfield as a protest against German anti-British emotions). Before the WWII he combined manipulated images and provocative texts to make a political – anti fascist – point via photomontages. They were memes of their times.

One can find the roots of contemporary political and (anti-)war memes in avant-garde collage and in the détournement based on collage ideas and practiced by the politically new-leftist Situationist International group in the 1960s France and Scandinavia.

In détournement, the most important variable is the relationship between words and image. In the mid-fifties the new-leftist Situationist International group wrote about ‘educative propaganda’ and developed a system for effective use of word-pic-collages.

An avant-garde aspect of the Situationist idea was to combine a shock of recognition into the shock of realising that familiar elements are in the totally “wrong” context. It is very much contemporary strategy of creating memes. I have lately studied the meme culture’s avant-gardist roots in general, and especially its implementation on the war in Ukraine. It is the topic of a paper I offer for the 9th EAM conference.

Maureen G. Shanahan (James Madison University) is Professor of Art History at James Madison University in Harrisonburg, Virginia, USA. She has published twenty articles on French modernisms, gender, sexuality, and nationalisms under colonialism. Her most recent article, "The Battle for Hearts and Minds: The Nogent Mosque during World War I," appeared in *African Arts* in Winter 2019. She co-curated the James Madison University exhibition and catalog, *Colonial Wounds / Postcolonial Repair* distributed by University of Virginia Press in 2019. Her current book project, *Pariahs in Paris: The French Colonial Subject in the Metropole (1914-39)*, arises from this research. She is also coeditor of *Simón Bolívar: Travels and Transformations of a Cultural Icon* published with University Press of Florida in 2016. Her forthcoming book with Pennsylvania State University Press, *Machine Modernism, Masculinity, and the Trauma of War: The Art of Fernand Léger*, will be in print in May 2024. Her research has been supported by a Fulbright Scholar Award, the Clark Art Institute, the Camargo Foundation and an NEH summer seminar.

THE FRENCH PURISTS' BATTLE AGAINST NEURASTHENIA AND DEATH

PANEL: L'ART CONTRE LA GUERRE - ART VERSUS WAR (FRA/ENG) (DAY 1, SESSION III, ROOM 16)

Purism, the art movement organized around the journal *L'Esprit Nouveau* (1920-25) and founded by architect Le Corbusier, artist Amedée Ozenfant, and poet Paul Dermée, responded to the devastation of World War I and the fracture of Cubism by advocating for a "spirit of reconstruction," effecting an "upbeat amnesia" in which civilization was constituted by turning away from the sight of the fallen soldier. Historians have emphasized the movement's emphasis on aesthetic hygiene, cleanliness and purification, yet Purism repeatedly grapples with the legacy of the war and social disintegration by recruiting machine modernisms, including Fernand Léger's machine aesthetic art, to gain mastery over neurasthenia, revolution, and other social ills. A Purist discourse of masculine potency emerges in *L'Esprit nouveau's* iconography, economic plans, and intellectual debates; they praised virile industrialists and aesthetic makers yet cannot fully overcome the persistence of death. In *L'Esprit nouveau's* coverage, Russia's machine modernisms compete with death, hunger, economic stability, "wars and arms," yet had not securely established itself in the "social apparatus" or in "the State," as represented by the ongoing civil war in Russia, which "dies of hunger." In a startling photograph of the reality of Russian conditions, *L'Esprit nouveau* contradicted its mission and Ozenfant's dictate to turn its back on war and death. The photograph, published twice during the Russian Civil War in 1921 and 1922, was part of a Red Cross appeal. It shows bodies piled up in the snow before Russian Orthodox crosses. The text below claims thirty million had already died and another fifteen million people were "condemned to death" due to Russia's civil war and widespread starvation. Purist articles praised Walter Gropius' Bauhaus and artists like Oskar Schlemmer and Willi Baumeister, seeing their art as a virile response to Germany's

pervasive “melancholy” and the threat of economic collapse, neurasthenia, and death represented in the art of Otto Dix and George Grosz. In promoting Léger as a rational man whose machine aesthetic signified in terms of economic and psychic regeneration, the Purists participated in a larger cultural silence about the psychological legacy of the war and Léger remained silent about his own wartime hospitalization for nerves and what he called neurasthenia or what today we would call post-traumatic stress disorder. Two Purist affiliated psychoanalysts -- René Allendy and René Laforgue -- participated in a larger cultural silence by all but eliminating case studies of war neurosis and instead advocating for psychic equilibrium and self-mastery. Together the Purist self-production and narration of their project is one that constantly works to suppress the traumatic legacy of the war in the service of a corporeal and national reconstruction aligned with the reconstitution of normative gender roles.

Barry Shiels is a professor at Durham University. A major focus in Barry Shiels' research to date has been on transnational English Studies, especially the reassessment of modernism as a cultural phenomenon connected to processes of globalisation. His books include *W.B. Yeats and World Literature: the Subject of Poetry* (2015), *Narcissism, Melancholia and the Subject of Community* (2017) and *Shame and Modern Writing* (2018).

A DASH FOR THE BORDER: THE SCIENTIFIC CODES OF THE AVANT-GARDE

PANEL: BORDER ZONES (DAY 2, SESSION III, ROOM 13)

The paper argues that modernist studies as the institutionalization of avant-garde culture – a repository for exciting futures – has a peculiar and self-conscious affinity to the mechanism of the modern weather forecast. Consider its structuring paradox: on the one hand, there is rupture, the opening up of common-sense perceptions of time and space, canonically exemplified by Mallarmé's storm-scattered words; on the other hand, an increased focus on everydayness, standardised life, the *homme moyen sensuel* and so on. A language of breakdown coinciding with sciences of social normality, including statistics and probability, means that the shock of avant-garde aesthetics is eternally bound up with the anesthetic and institutional dimensions of disciplinary power. This paper argues that a focus on the science of meteorology as it developed across Europe in the early decades of the twentieth century can help resituate this predicament and evaluate its consequences for the intersecting histories of ecology and literary criticism.

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SHINDÔ Hisano maître de conférences à l'université Kokugakuin, et spécialisée en littérature francophone du vingtième siècle. Docteur ès lettres et arts. Après avoir soutenu en 2013 à l'université Lyon II une thèse sur *Les écrits sur l'art d'André Breton: 1920-1944* réalisée sous la direction de Dominique Carlat, elle travaille sur le surréalisme en France sous l'Occupation et les avant-gardes en français après la seconde guerre mondiale. L'auteur d'une contribution («La Main à plume: un groupe surréaliste sous l'Occupation») à *Circulations littéraires: Transferts et traductions dans l'Europe en guerre (1939-1945)* (Presses Universitaires François-Rabelais, 2021) sous la direction de Chridtine Lombez et du volume intitulé *Les avant-gardes en question: postures et pratiques depuis les années cinquante* (ouvrage collectif en japonais, Suiseisha, 2023).

LE VOYAGE VERS LE NORD DE CHRISTIAN DOTREMONT - UN CAS DE DECENTRALISATION SURREALISTE APRES LA DEUXIEME GUERRE MONDIALE

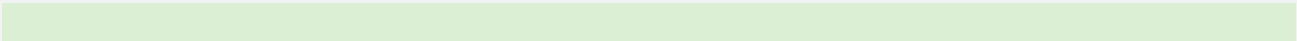
PANEL: L'ART CONTRE LA GUERRE - ART VERSUS WAR (FRA/ENG) (DAY 1, SESSION III, ROOM 16)

Christian Dotremont a joué, après la deuxième guerre mondiale, un rôle important dans l'histoire des avant-gardes en langue française: ayant participé sous l'Occupation au groupe surréaliste « la Main à plume », le poète belge est avec Noël Arnaud à l'origine du «surréalisme révolutionnaire», après quoi il fonde un mouvement artistique expérimental auquel il donne le nom de «CoBrA». Collaborant avec de nombreux artistes, Dotremont a mis en valeur l'aspect matériel des mots afin d'en exploiter le pouvoir à travers diverses activités poétiques, dont l'exemple principal est le «Logogramme».

La coopération avec les artistes danois et hollandais du groupe CoBrA, la rencontre amoureuse d'une jeune danoise et la fascination pour le paysage finlandais ont inscrit la vie de Dotremont sous le signe du voyage ou du vagabondage et son itinéraire s'oppose à la force centripète de Paris, pôle d'attraction pour beaucoup d'artistes et d'écrivains avant la guerre. Ces parcours exercent une influence profonde sur la vie littéraire du poète : dans l'essai biographique *La Pierre et l'oreiller* (1955), les mots danois fonctionnent en tant qu'éléments intraduisibles, tandis que le paysage enneigé offre un support d'écriture au poète praticien du «Logoneige».

Cette présentation s'attache à décrire l'influence du voyage vers le Nord sur la poétique de Christian Dotremont. Pendant la guerre, le poète s'était demandé de quelle manière l'activité littéraire et artistique, tout en conservant son indépendance, pouvait exercer une influence efficace sur la situation des pays occupés. Comment cette question, plus ou moins proche des positions surréalistes, s'est-elle transformée dans sa pratique d'après-guerre, loin de Paris, dans le froid et la nature? L'analyse des œuvres poétiques de Christian Dotremont, dans l'entremêlement des mots et de la nature, devrait donner un

moyen de répondre à cette question et de déterminer leur situation dans la poétique d'avant-garde postérieure à la deuxième guerre mondiale.



Timothy Shipe is curator of the Iowa Archives of the Avant-garde and the International Dada Archive at the University of Iowa. He received his Ph. D. in Comparative Literature from the University of Iowa. Dr. Shipe is editor of the journal *Dada/Surrealism*; his published research has focused primarily on the bibliography and historiography of Dada.

CHAIR

PANEL: THE AVANT-GARDE ARCHIVE IN TIME OF WAR AND DICTATORSHIP (DAY 2, SESSION I-II, ROOM 21)

War and censorship have always threatened the World's intellectual and artistic heritage; the fire at the Library of Alexandria is probably the best-known early example of cultural treasures falling victim to military conflict. In the twentieth century, the work of European avant-garde artists and writers was especially vulnerable to accidental or intentional destruction.

This two-part panel will address the fate of avant-garde archives and art collections during the fascist era, World War II, and post-war dictatorships. The panel will address issues and questions such as:

1. The destruction or preservation of artists' and writers' manuscripts under pre- and post-war dictatorships
2. Art works classified as "entartete Kunst" (what determined their destruction or preservation?)
3. What was lost, what was saved during World War II bombings and the systematic demolition of urban areas?
4. The scattering of avant-garde documentation due to the exile of artists
5. Theft and repatriation of avant-garde cultural materials
6. How might avant-garde archives collaborate to assure the future preservation of the cultural legacy?

The second part of the panel will conclude with an exploration of possibilities for a collaborative network of avant-garde archives.

Olga Simonova, Ph.D. in Literary Studies, is a Collegium Researcher at the School of History, Culture and Art Studies, and at the Turku Institute for Advanced Studies (TIAS), University of Turku, Finland. In 2008, I defended my thesis titled "Mass literature in the Structure of Russian Women's Magazines of the 1910s". Author of 70 academic publications and co-editor of 4 collections. My research interests include Russian literature of the early 20th century, mass literature, the First World War, the Russian Civil War, women magazines, and children's literature.

MILITARISM AND FUTURISM IN THE CRITICISM OF RUSSIAN FEMINIST WRITERS IN THE EARLY 20TH CENTURY

PANEL: THE (UN)WOMANLY FACE OF WAR (DAY 2, SESSION I, ROOM 18)

In the early 20th century, many women's magazines served as a platform for little-known Russian modernist and feminist women writers. They were "Zhenskoe Delo" (*Women's Cause*, 1910-1918), "Mir zhenshchiny" (*Woman's World*, 1912-1916), "Zhenskaya Zhizn'" (*Women's Life*, 1914-1916), and "Zhenskiy Vestnik" (*Women's Herald*, 1904-1917). The period of these magazines coincided with the development of new literary movements, such as Symbolism and Futurism, and the beginning of the First World War. This paper will focus on the reception of Futurist military rhetoric by the women writers and critics of these journals.

The feminist writers, such as Maria Pokrovskaya (1852-1927), the editor of the *Women's Herald*, interpreted the war as an opportunity for women. She emphasized the categories of women's patriotism and self-determination. Excluding the military and violent aspects, she focused on the sacrifice of women warriors, thus renewing the traditional notion of duty to the motherland and rethinking it in gender-neutral categories.

My special attention is drawn by the paper *Woman and Tomorrow* by the writer Sofiya Zarechnaya (1887-1967), who was the permanent author of *Women's Cause*, *Woman's World*, and *Women's Life*, where she published short stories, calendar prose, plays, literary and theatre criticism. In 1915, she gave a lecture *Woman and Tomorrow*, the text of which I found in her archive. In this work, the author engaged in a polemic with Futurism, criticizing its cult of masculinity and militarism. She discussed texts by Russian poets, but also focused on the anti-feminist Futurist manifestos of the French writer Valentine de Saint-Point (1875-1953).

At the same time, Zarechnaya identified the Russian poet Elena Guro (1877-1913) as a precursor of Futurism. Zarechnaya envisioned a future for women centered on motherhood. Her thinking was influenced by the philosophy of Vladimir Soloviev. In this way, the progressive suffragette demands and the idea of women's economic independence, were reshaped by the literary and philosophical influence of Symbolism, and the latest Futurist ideas were rejected.

Sami Sjöberg (University of Jyväskylä) is an Associate Professor of Literature and Creative Writing at the University of Jyväskylä, Finland. His research focuses on avant-garde and experimental literature, especially in relation to multimediality, science and epistemology. Sjöberg is an Editor-in-Chief of the *Journal of Avant-Garde Studies* (Brill). He has co-edited several volumes of which the latest is *The Experimental Book Object: Materiality, Media, Design* (Routledge, 2023) that delves into current theoretical aspects and design processes related to book art, media studies and publishing. His interest in the 1930s derives from surrealism and Jewish avant-garde, both on which he has written extensively.

FIGHT FIRE WITH FIRE: PRE-WAR COMMUNITY BUILDING AND ROGER CAILLOIS' RHETORICS OF VIOLENCE

PANEL: THE 1930S TODAY: THE ROLE OF ART IN TIMES OF POLITICAL ESCALATION II (DAY 1, SESSION III, ROOM 18)

This paper explores the intersection of community dynamics and the rhetorics of violence as articulated by Roger Caillois during the 1930s, and the manipulation of affects in these spheres of influence. Much like *Contre-Attaque*, the well-known anti-fascist endeavour of André Breton and Georges Bataille, Caillois attempted to fight fascism with fascist means. Against the backdrop of political turmoil, economic instability, and the looming spectre of war, his examination of violence and affects through rhetorical praxis offers insights into the tensions and fissures within communities grappling with existential crises. The affective discontent addressed in texts such as the "Winter Wind" or "For a Militant Orthodoxy" raise broader questions about the nature of social cohesion, identity formation, and collective action. Therefore, this presentation will highlight the dialectical nature of Caillois' discourse, exploring the paradoxical dynamics of inclusion and exclusion, solidarity and discord, that characterise communal life. The "affective backlash" resulting from crises leads to a conceptualisation of violence within the context of community dynamics, interrogating the ways in which Caillois navigates the intricate relationship between social cohesion and conflict. Similar reactionary backlash characterizes contemporary political and social culture across Europe. Hence, this paper will draw parallels between Caillois' analyses of interwar communities and the rhetoric employed by contemporary far-right movements, particularly in relation to issues of identity, exclusion and violence. Through a comparative analysis, this presentation seeks to uncover some crucial underlying continuities and discontinuities between past and present representations of (ideological) violence, while also raising critical questions about the ways in which historical legacies shape contemporary political discourse.

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POLITICAL NEUTRALITY, NAÏVE ART, AND NATIONALIST DISCOURSE IN THE CONTEXT OF THE FIRST WORLD WAR

PANEL: WAR, NATIONALISM AND IMPERIALISM II (DAY 2, SESSION III, ROOM 22)

At the outbreak of the First World War, Sweden had enjoyed a century of unbroken peace. Maintaining neutrality during the 1910s saved the country from being drawn into the war, although the conflict was felt in several other ways. For Swedish artists, the war and the closed borders primarily restricted mobility and thereby isolated them from the art metropolises of the warring countries on the continent. The war years saw the emergence of a number of artists whose paintings were characterised by a seemingly unschooled figurative style that drew inspiration from vernacular, popular, and traditional art forms and was therefore labelled *naïvism*. Described as provincial by both its advocates and critics, Swedish *naïvism* has been characterised as an escape from the conflict-ridden social and political reality into imaginary worlds, resulting in idyllic accounts of ordinary objects and everyday life executed in an easily accessible visual idiom. Above all, however, *naïvism* has been conceived of as an authentic Swedish contribution to modern art prompted by wartime isolation, revolting against both academic conservatism and the cosmopolitan expressionism of internationally trained modernists.

The aim of this paper is to explore how the critical reception and historiography of naïve art, from its emergence in the 1910s until today, has been characterised by nationalist sentiments. It proposes that the discourse on *naïvism*, albeit not necessarily the paintings per se, emerged as a manifestation of wartime nationalism which flourished even within the framework of political neutrality and therefore aligned with, rather than diverged from, international currents. In contrast to the methodological nationalism of art history, which has confirmed and cemented the wartime rhetoric, this paper argues instead that the provincial turn in Swedish art of the 1910s must be understood in relation to a broader European context where regionally anchored traditionalism and vernacular art forms

gained renewed interest during the war years and paved the way for the “rappel à l’ordre” that characterised the interwar period.

Jakub Skurtys (University of Wrocław) literary historian and critic, works at the University of Wrocław at the Faculty of Philology. His research interests include the history of twentieth-century and contemporary literature and the literary avant-garde, primarily poetry (he has published articles on Adam Ważyk, Józef Czechowicz, Witold Wirpsza, Aleksander Wat in "Pamiętnik Literacki", "Wielogłos", "Przestrzenie Teorii", "Forum Poetyki", among others). He is the author of four books about modern Polish poetry: "Wspólny mianownik" [The Common Denominator] (2000), "Wiersz... i cała reszta" [The Poem... and All the Rest] (2021), "Światy nierównoległe" [The Unparallel Worlds] (2022) and "Darczyńca: rzecz o poezji Eugeniusza Tkaczyszyna-Dyckiego" [The Donor: about Eugeniusz Tkaczyszyn-Dycki's Poetry] (2022). He is also the editor or co-editor of several volumes of selected poems by: Jarosław Markiewicz, Agnieszka Wolny-Hamkało, Maciej Robert, Cezary Domarus and Eugeniusz Tkaczyszyn-Dycki.

AMPHION ON THE RUINS OF WARSAW: DESTRUCTION AND RECONSTRUCTION OF THE AVANT-GARDE POEM IN THE POST-WAR PERIOD (THE CASE OF ADAM WAŻYK)

PANEL: WAR AND REBIRTH OF POLAND II (DAY 3, SESSION III, ROOM 20)

The article deals with the war-related origins of Ważyk's redefinition of the Amphion myth. This idea was used in his late essays to rethink the function and role of poetry. Ważyk, author closely related to Cubism, associated with the Stefan Kordian Gacki's "new classicism" programme, went through a brief phase of socialist-realist aesthetics during and after the Second World War, only to return to the avant-garde model of the poem that best responded to the traumatic experience of modernity. For him, Amphion figure is the opposition of Apollo. In the myth, he builds protective walls and saves the city by playing the lyre. Likewise, for Ważyk the poem preserves that which is transient and, as Marx said, "melts into thin air".

However, this myth proves to be particularly significant in the context of the war, considering Ważyk's experiences during the Second World War. On the one hand, it is closely related to the avant-garde rhetoric of tearing down walls and raising new scaffoldings. On the other hand, it is actualized in the context of the destruction and postwar rebuilding of Warsaw, Ważyk's beloved city, which original form is irretrievably lost, despite the great national reconstruction plan (1945-53).

Ważyk, who had stopped writing poetry in 1934, returned to poetry during the war and collected his writings in the volume "Serce granatu" ("The Heart of the Garnet/Grenade", 1943). At first, he used more conservative forms, then he turned towards his pre-war model of metonymic free verse, but he placed the repressed trauma of war and the spectrality of modern experience at the centre of his work ("Through whatever cities I walk with a homeless foot,/ I will carry the ruins in the shadow of my eyelids" from "Quarrel with Death"). In Amphion's myth, the optimistic constructivism of the first avant-garde meets

the theme of ruins and rubble, which should be celebrated as silent witnesses of events, in contrary to the socialist idea of modernization. The productivist logic of the avant-garde poem thus encounters a major obstacle: not a clash of surfaces as in the collage technique, but a void as the central figure of post-war avant-garde (or neo-avant-garde) practices based on cropping, cutting, metonymizing and juxtaposing.

WAR IS PARTICULARLY HUMANIST AND HUMAN

PANEL: AVANT-GARDES @ ZERO HOUR I (DAY 1, SESSION I, ROOM 21)

Jacques Audiberti's 1955 book *L'Abhumanisme* opens with a chapter entitled "La guerre" (The war). Audiberti – a playwright, poet, novelist and journalist – comes to the conclusion that war, as subject as it is to the universal turmoil, remains particularly humanist and human. The text is a sarcastic attack on the rhetoric of historical humanism, which served to justify the two recent World Wars. War, Audiberti affirms, is the finest achievement of the rationalist anthropocentric humanist civilization. The topic is recurring in Audiberti's prolific publications, in the novels and theoretical texts alike. They combine personal memories and delirious metaphors, express a mix of anguish, helplessness, anger and desire for redemption. If there is anything to reconstruct, there has to be a new paradigm, separated from dominant Western humanism.

Audiberti's abhumanism was not exactly a movement based on regular meetings and group debates. But there were accomplices. The Italian writer, playwright, journalist and painter Benjamino Joppolo, who adopted the term and wrote several abhumanist treaties, was also marked by the World Wars, as his most famous play, *I Carabinieri*, soon to become a cult movie (Jean-Luc Godard), attests. The painter/poet Camille Bryen, who co-authored with Audiberti an abhumanist treaty, produced in the 1950s paintings showing his fascination with prehistory, a deep plunge into a world without humans. A friend of Bryen's, the painter Wols had a devastating experience of World War II. While imprisoned in French camps due to his German nationality, he conceived project *Circus Wols* (1940), a futurist high-tech show where the main actors were enlarged holograms of fleas hailed by an audience of vanishing human figures being transformed into bricks.

Using the works of these creators, who bring humanity down to a kind of a zero hour and invite for a sober reflection on our place in the universe, I will approach the association of war and humanism from a historical perspective, focusing on the place of Audiberti's abhumanism and its affiliates in the post World-War II avant-garde.

Beata Śniecikowska (Polish Academy of Sciences) is a literary scholar and art historian, Associate Professor in the Institute of Literary Research of the Polish Academy of Sciences in Warsaw. Her main research areas are intersections of avant-garde and neo-avant-garde literature and visual arts as well as figures of sound in experimental poetry. She is also interested in the relations between European and Far Eastern cultures. Author of the monographs: *Haiku po polsku. Genologia w perspektywie transkulturowej*, 2016 (English version: *Transcultural Haiku. Polish History of the Genre*, trans. J. Hunia, Berlin in 2021); *"Nuż w uhu"? Koncepcje dźwięku w poezji polskiego futuryzmu*, 2008/2017 (English version: *A Stab in the Ear. Poetics of Sound in Futurism and Dadaism*, Berlin 2023); *Słowo - obraz - dźwięk. Literatura i sztuki wizualne w koncepcjach polskiej awangardy 1918-1939* ['Word - Image - Sound. Literature and Visual Arts in the Polish Avant-garde 1918-1939'], 2005.

„THE THEATRE OF WAR” IN THE INTERMEDIAL WORKS OF FRANCISZKA AND STEFAN THEMERSON

PANEL: AVANT-GARDES @ ZERO HOUR II (DAY 1, SESSION II, ROOM 21)

The paper will be devoted to various artistic anti-war enterprises in the avant-garde and neo-avant-garde works of Franciszka Themerson (painter, musician, film-maker, illustrator, comic book author, publisher, stage designer) and her husband, Stefan (writer, philosopher, composer, film-maker, photographer, publisher). The couple uncovered different cultural, linguistic and social mechanisms of justifying and thus enabling violence and warfare. They employed various trans-genre and intermedial techniques in their artistic 'campaign' against armed conflicts. The analysis will include: (1) avant-garde films *Europa* and *Calling Mr. Smith* presenting unique montage of texts, artefacts and media; (2) an illustrated book *The Adventures of Peddy Bottom* being a verbo-visual neo-avant-garde incarnation of the old genre of a philosophical tale; (3) the examples of Stefan Themerson's literary invention of semantic poetry.

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Piotr Sobolczyk is a professor at the Institute of Literary Research, Polish Academy of Sciences (Warsaw). He is the author of 7 academic books, including two on Miron Białoszewski in Polish, and one in English (*The Worldview - the Trope - and the Critic. Critical Discourses on Miron Białoszewski*, 2018), and also the book in English *Polish Queer Modernism* (2015). He is the editor and co-founder of the yearly on Miron Białoszewski "MiroFor" (vol. I 2020, vol. II 2021, vol. IV 2024). Currently he is working on his new book on Białoszewski (to be published in 2025).

FORE-GUARD THE TONGUE

PANEL: WAR AND POST-WAR POETRY I (DAY 1, SESSION I, ROOM 18)

Miron Białoszewski's *Memoir from the Warsaw Uprising* has been regarded as an avant-guard prose on war, and Białoszewski's preceding avant-guard poems as a laboratory where he explored the language to suit his wartime experience. Avant-guard might be a somewhat misleading term here: *Memoir* is opposed to many Polish and European avant-garde currents and that is ostensibly mentioned in the work: eg. in the Polish tradition, expressionism, both in prose and poetry, was considered 'avant-guard', while it is the current that Białoszewski opposes to the most. Even if his early poetry from the 50s was inspired by the "classical" Polish avant-garde from the 20s and 30s, he nonetheless "broke" its language, and also its ratio-optimism in his subsequent poetry which could be called "neo-avant-garde", but was heavily criticised by the traditional avantguardists as a betrayal. "Breaking the language", breaking the sentence, breaking the expressionist "sublime" which allegedly shows the shock of war - and according to Białoszewski tells a "literary lie" - is his goal in *Memoir*. If this work was called "avant-guard" it is because of its paving a new language, his goal was not, however, to change the language, nor to become a "better literary stylist" (i.e. create better literature, more refined, new and unprecedented, etc.), but "to tell the truth". His 20 years of searching for the language might be seen as the understanding of the need to leave "symbolisation" and to open to the horrid "Real" (in Lacanian terms, used here freely); that is, if not to "kill literature" - to kill the literosity. Therefore, in order to avoid misunderstandings, I opt to call his prose not "avant-guard", but rather "experimental". Noteworthy, this linguistic aspect is mostly seen in the original version, not in its (numerous) translations (I studied the English, French, and Spanish translations). In a way in Polish literature "the avant-garde" died under bombs; in another way, a new language was created from these ashes (aside from Białoszewski - Tadeusz Borowski, Tadeusz Różewicz, Zofia Nałkowska, Anna Świrszczyńska).

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Georg Sokolov (Constructor University Bremen) is a research associate and a PhD candidate at Constructor University Bremen. He graduated from St. Petersburg State University with a specialist degree in 2013 and worked as a curator in the Russian drawing collection of the Hermitage Museum from 2013 to 2022. As a member of the joint research training group *Between Avant-Garde and Nonconformism: Soviet Artists and Their Alternative Practice between the Thaw and Stagnation*, which includes researchers from Constructor University and the University of Bremen, he has been working since 2023 on his doctoral thesis "A Field of Tension: The Genesis of Leningrad Nonconformist Art." His book publications include *The Unofficial Art of Leningrad: Circle of Freedom* (2021) and *The Painting Collection of Alexander Andruschenko* (2022), both in Russian. He is also organizing since 2019 the *Soviet Art Seminar*, an independent research initiative, and he is a member of the *Russian Art & Culture Group*.

THE ORIGINS OF SOVIET POSTWAR ABSTRACTION: THE CASE OF EVGENII MIKHNOV-VOITENKO

PANEL: BRIDGING RUPTURES: AVANT-GARDE PRACTICES IN THE USSR IN THE 1950S-1960S
(DAY 3, SESSION III, ROOM 16)

In my paper, I investigate the emergence of abstract art in the Soviet Union during the postwar decades. Particular focus is on the Leningrad nonconformist artist Evgenii Mikhnov-Voitenko (1932-1988) whose path to abstraction was both unique and typical for Soviet artists of the 1950s. Mikhnov studied under the supervision of renown theatre designer and director Nicolay Akimov (1901-1968) at the Leningrad Theatre Institute. Through Akimov, he became aware of alternative avant-garde practices, which were kept alive in Leningrad artistic circles since the 1930s. This heritage along with the artist's interest in the new inclusive forms of theatre, led Mikhnov to the formation of the dialogical method and shaped his artistic identity and understanding of contemporary art. They formed the basis for his shift to expressive abstraction around 1956, even though the concrete impulse for this development is to be found in Western artistic sources.

This account of the emergence of abstraction in Mikhnov's art will help me propose a new, more diverse understanding of the origins of the Soviet postwar abstract art as a whole. I aim to show that the alternative avant-garde canon was present during the 1950s and was the major factor in the development of the new abstraction, along with the influence of Western contemporary art. Ultimately, with the case of Mikhnov-Voitenko, I strive to address the problem of the "belatedness" of Soviet nonconformist art.

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Luca Somigli (University of Toronto) is Professor of Italian Studies at the University of Toronto. He has published extensively on various aspects of Italian and European modernism and avant-garde, including the volumes *Legitimizing the Artist. Manifesto Writing and European Modernism, 1885-1915* (2003) *Italian Modernism: Italian Culture between Decadentism and Avant-Garde*, edited with Mario Moroni (2004), *Futurism: A Microhistory* (2017), edited with Sascha Bru and Bart Van Den Bossche, and the monographic issue of the *International Yearbook of Futurism Studies* on "Futurism and the Sacred," edited with Monica Jansen and Günter Berghaus (2021), as well as essays on authors of the period such as Marinetti, Pirandello, Savinio, Bontempelli, and Primo Conti. His research on contemporary narrative, and genre fiction in particular, includes numerous essays on Italian detective fiction, a monograph on Valerio Evangelisti, and the edited volume *Negli archivi e per le strade. Il ritorno alla realtà nella narrativa di inizio millennio* (2013). He is currently co-editing the volume *D'Annunzio in Context* for Cambridge University Press.

THE DRUNKENNESS OF WAR: ON MASSIMO BONTEMPELLI'S *L'UBRIACO*

PANEL: WAR, NATIONALISM AND IMPERIALISM I (DAY 2, SESSION II, ROOM 22)

A polyhedric and eclectic writer, Massimo Bontempelli (1878-1960) traversed the span of Italian modernism, establishing fruitful and lasting collaborative relationships with many of its protagonists, from Filippo Tommaso Marinetti to Luigi Pirandello, before founding his own "-ism," Novecentismo, with the journal *900*, in polemical opposition to both Fascist provincialism and avant-garde excesses. While he is best known for his prose fiction and for his theatrical works, Bontempelli, like many of his contemporaries, began his literary career as a poet, later rejecting much of his poetic production with the exception of *Il purosangue* [The Thoroughbred], a slim collection divided into two sections, *Il purosangue* proper, dated 1916, and *L'ubriaco, poesie di Guerra* [The Drunkard, War Poems], dated 1918. The volume was published in 1919 in "Libri di valore," a series of Futurist or para-Futurist books edited by Maria Ginanni, and indeed, it represents Bontempelli's closest flirt with Marinetti's movement, fostered in part by Bontempelli's own experience at the front. In this paper, I am interested in juxtaposing Bontempelli's war poems to those of other poets who reflect on the war experience - in Italy, most notably Giuseppe Ungaretti, but one can think also of English figures such as Sigfrid Sassoon or Rupert Brooks - to consider how he articulates the reduction of human existence to its most material conditions and the alienation of the conscious self from the body, experienced as an assemblage of discrete objects, not in terms of the tragic, but of the grotesque. This altered state of perception, which Bontempelli defines in terms of drunkenness (hence the title of the section), produces an account of the experience of the war in terms that recall Pirandello's notion of "umorismo," that is the coming together of two contrary states - here, for instance, ridiculousness and terror - without a resolution of the tension they generate.

Marek Średniawa (Witkacy Institute | Warsaw University of Technology) holds a PhD in telecommunications and is an Assistant Professor at Warsaw University of Technology. Apart from Information and Communications Technology domain his research interests include art, theatre and literature. In particular he focuses on 20th century avant-garde and the oeuvre of the Polish polymath Stanisław Ignacy Witkiewicz aka Witkacy. He is a co-editor and co-author of the *Witkacy. A Predatory Mind* monograph (2022) and an author of many papers on today's inspirations and links with contemporary art (e.g. Andy Warhol). A curator (together with Natalia Kruszyna) of the "Witkacy + inspirations" exhibition (2022/2023) in Katowice. Together with Małgorzata Sady he initiated and mentored bibliophile edition of the *Gyubal Wahazar* drama. Organizer of many events and conferences dedicated to Witkacy's creative output - Washington (2010), Zakopane (2015, 2019), Słupsk (2014, 2019). Co-founder and Member of the Board of the Witkacy Institute and member of the editorial team of the „Witkacy!” journal.

WITKACY – AN ARCHEOLOGY OF WAR LOSSES

PANEL: WAR AND REBIRTH OF POLAND II (DAY 3, SESSION III, ROOM 20)

Stanisław Ignacy Witkiewicz aka Witkacy was a polymath – a novelist, painter, photographer, playwright, art theorist and critic, aesthetician and philosopher. The goal of the paper is presentation of the status of search for the works lost during the World War II. Some of paintings, pastel portraits, manuscripts with plays were destroyed during the war. Due to journals, black&white photographs, letters and other documents from the interwar period kept in the archives there is some knowledge about the lost objects. It is estimated that Witkacy made some 5-6 thousands of pastel portraits and wrote more 40 dramas of which 20 are missing or available in small excerpts or known only by their titles. From time to time some objects considered as lost appear at auctions. We will present a case study story of a recovered portrait of Emilia Witowska which probably was robbed during the war. Our presentation will also serve as an informal appeal to check private and public archives to look for trails of Witkacy's lost works.

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Honorata Sroka (University of Warsaw) is a PhD researcher in literature at the University of Warsaw, as well as the fellow of the Center for Avant-Garde Studies (Jagiellonian University, Cracow). Her scientific interests include the experimental life writing and archives of the avant-gardes. She is the PI of the research project that aims to investigate the Themerson Archive stored in the National Library of Poland (the grant is funded by the National Science Centre, Poland, the grant's referential number: 2023/49/N/HS2/00284).

THE THEMERSONS, BERTRAND RUSSELL AND THEIR ANTI-WAR MANIFESTO

PANEL: FACES OF PACIFISM (DAY 3, SESSION III, ROOM 19)

The History of the World in Epitome (1962) is the shortest book by Bertrand Russell. It was published by the first post-war British vanguard publishing house, the Gaberbocchus Press (established in 1948). Despite containing only one sentence, the booklet – designed and illustrated by Franciszka Themerson and edited by Stefan Themerson – is an example of the experimental pacifistic manifesto made for political purposes. Bertrand Russell turned 90 on Friday, May 18th, 1962, the same day when the Themersons issued the book as a birthday gift. As Kenneth Blackwell argued about what happened that day: “The 90th afforded Russell more opportunities – not to sell more books or gather esteem, though both happened – but to set out and explain his policies”. What is relevant from the point of avant-gardes studies can be captured as the experimental design of this publication which strengthens the political message. My presentation aims to discuss the poetics as well as the context of this unanalysed anti-war statement of the philosopher and vanguard artists. In this way the paper is going to contribute to the wider discussion on the proliferation of nuclear weapons at the time of the Cold War.

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Rūta Stanevičiūtė (Lithuanian Academy of Music and Theatre) is professor of musicology at the Lithuanian Academy of Music and Theatre. Her current fields of interest are modernism and nationalism in 20th- to 21-century music, philosophical and cultural issues in the analysis of contemporary music, music and politics, studies of music reception, and the theory and history of music historiography. She is the author of the monograph on ISCM and Lithuanian music modernization (2015), co-author of the books on Cold War and international exchange of Lithuanian Music (2018), and on (trans)avant-garde movement in Lithuanian music (2023). She has also edited and co-edited several collections of articles, including the recent collections *Of Essence and Context* (Springer, 2019), *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljana University Press, 2020), and *Music and Change in the Eastern Baltics before and after 1989* (Academic Studies Press, 2022). In 2005–10, she was chair of the musicological section at the Lithuanian Composers' Union. Since 2020, she serves as an editor in chief of the journal *Lithuanian Musicology*. In 2020, she was awarded the National Prize of Lithuania.

DIVERGENT MEMORIES OF THE SECOND WORLD WAR IN THE MUSIC OF THE LITHUANIAN DIASPORA AND SOVIET LITHUANIA

PANEL: BALTIC AVANT-GARDES (DAY 2, SESSION I, ROOM 22)

Wars and conflicts of the twentieth century left their mark on Lithuanian musical culture in many different ways. The most apparent repercussions may be found in numerous musical works dedicated to the themes of war and protest, which depict in sound not only the atrocities of World War I and especially of World War II, but also a geographically varied history of minor local conflicts, insurgencies, and civil wars as well as nonviolent rebellions and revolutions (J. Karnavičius, V. Bacevičius, E. Balsys, J. Juzeliūnas, J. Gaidelis, F. Bajoras, V. Augustinas et al.). Besides this conspicuous layer of war-related music from the last century, there is also a larger array of non-thematic musical compositions that emerged and was perceived as an expression of threatening premonitions, traumatic memories, displacement, marginalisation, escapism, and other personal and cultural experiences of death-bearing events (B. Kutavičius, D. Lapinskas, J. Švedas, A. Martinaitis, O. Narbutaitė, V. Bartulis, Š. Nakas). Julian Johnson noted that music presents not a history of events so much as an archeology of experience (2015). The presentation examines works by Lithuanian composers reflecting on divergent war experiences, which were written in their homeland and in diaspora during the early Cold War. The tension between different memories of the Second World War is not only a lasting legacy of the Cold War's divided Europe, but also a consequence of ideological confrontations for the politically divided Lithuanian music culture. The post-war musical avant-garde was used on both sides of the Iron Curtain to mediate individual and collective experience, but its treatment was highly politicised.

Ann Stephen (University of Sydney) FAHA, is Senior Curator, Art, Chau Chak Wing Museum, University of Sydney. She has curated many exhibitions including those accompanying her following publications: *Light & Darkness* (2021), *Bauhaus Diaspora and Beyond*, with Goad, McNamara, Edquist, Wunsche (2019); *Modern times: The untold story of modernism in Australia*, with Goad and McNamara (2008); *On Looking at Looking: The art and politics of Ian Burn* (2006); and *Modernism & Australia: Documents on Art, Design and Architecture 1917-1967*, with Goad, McNamara (2006). She recently edited *Ian Burn: Collected Writings 1966-1993* (2023).

J W POWER: SURGEON/ARTIST BETWEEN THE WARS

PANEL: CHANGING REALITIES IN THE FACE OF WAR (DAY 1, SESSION I, ROOM 20)

The Australian exile artist J W Power (1881-1943) had worked as a surgeon during the First World War, before he became a painter. However, his paintings are rarely shocking or gruesome like those of George Grosz, as he developed a form of biomorphic abstraction, inspired by imagery from the life sciences. Power lived for most of his life in exile - remote from his childhood in Australia, and estranged from the ties of his father's Irish origins and his family's devout Catholicism - which freed him to shape a cosmopolitan avant-garde practice that appears to have only obliquely referenced the wider world. It remains a compelling idea, however, that by the 1930s Power had found a language capable of revisiting those many small pencil heads of damaged soldiers he had recorded in his war time sketchbook while practicing as an army surgeon. My paper will examine his late works, particularly his series of *Tête* (Head) paintings, including one he contributed to the anti-fascist exhibition 'De Olympiade Onder Dictatur' ('the Olympics under Dictatorship' - the exhibition's acronym 'DOOD' spelling in Dutch 'DEATH') held in Amsterdam to coincide with the 1936 Olympics in Berlin. These paintings may be as much an act of remembrance, as well as a reflection on the damage and trauma of war.

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THE HAD GADYA AND AN AVANT-GARDE IDIOM

PANEL: CENTRAL EUROPEAN AVANT-GARDES AND WORLD WAR I (DAY 1, SESSION III, ROOM 21)

The *Had Gadya*, a cumulative song written in Hebrew or Aramic and sung at the end of the Passover Seder has been considered an allegory for the oppression and persecution of the Jewish people. The story ends with the hope for messianic redemption and victory. In traditional interpretations the persecutors mentioned in the poem represented ancient peoples hostile to the Israelites. Since 16th c. Haggadah has been richly illustrated with images, which not only complemented the content, but gave it an additional interpretation. The illustrations in the Haggadot (plural for Haggadah) often contained allusions to the position of Jews in the modern world. At the dawn of the First World War, they provided an opportunity for avant-garde Jewish artists to depict the turbulent events of current times in which Jews from Central and Eastern Europe had been embroiled: pogroms, revolutions and the Great War. In my paper I would like to take a closer look at three illustrated Haggadot, which originated in the Jewish avant-garde milieu: the *Haggadah* of 1917 created by El Lisztzy; the second one authored by Josef Budko in 1921 and created in the same year *Haggadah* by Jakob Steinhardt. I would like to trace an avant-garde visual idiom in these editions as well as compare three artistic approaches pointing to the ways in which particular artists expressed contemporary apocalyptic and messianic sentiments.

Nikolaos Stratigakis (National and Kapodistrian University of Athens / Paris Nanterre University) is a PhD candidate in a joint PhD Programme between the National & Kapodistrian University of Athens and Université Paris Nanterre. He has been awarded a research scholarship by HFRI (Hellenic Foundation for Research & Innovation). His dissertation focuses on a reconsideration of Max Weber's genealogy of modernity and the perspectives it can afford on the poetics of modernists both canonical and peripheral. He has presented papers in Bordeaux, and in Bucharest, Athens and Stockholm under the auspices of CIVIS programmes. He has translated Charles Dickens, Joseph Conrad and PJ Harvey in Greek and is editorial assistant for *Synthesis: an anglophone journal of comparative literary studies*.

BREAKFAST AND BLASPHEMY: DAVID JONES' AMBIGUOUS METAPHYSICS IN *IN PARENTHESIS* (1937)

PANEL: WAR AND POST-WAR POETRY I (DAY 1, SESSION I, ROOM 18)

Embraced by T. S. Eliot and W. H. Auden in his own time, David Jones (1895-1974) has stood as a peripheral figure in the discourse on modernism. The recent religious turn in the field of modernist studies has cast Jones' small oeuvre in a context of religious modernisms, with his aspiringly faithful Catholicism paradoxically informing his decisively modernist poetics. A war veteran, a painter and an engraver, Jones invested his WWI book *In Parenthesis* (1937) with a plethora of references and allusions which both mythologize and subvert the heroic narrative. My paper focuses on the specific feature of blasphemy and its complex dynamics expressed through characters and narrator, through text and image. Far from a mere expression of the horror of the Great War, swearing and irreverence deepen the metaphysical gravity of the text wherein the soldiers verge from the Christ-like to the demonic. Such tensions resonate with T. S. Eliot's writings of the 1930s, which allow us to locate Jones' warfare modernity in a genealogy that encompasses Charles Baudelaire, D. H. Lawrence and James Joyce. Charles Taylor's philosophy of secularity and religiosity (2007) allows us to assess how Jones' blasphemy contributes in a decisively modern(-ist) metaphysics. Hence, beyond its writer's aspiration to doctrinal orthodoxy.

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BETWEEN OFFICIAL PROPAGANDA OF COMMUNIST REGIMES, LEFTIST ACTIVISM, AND AVANT-GARDE UTOPIAS: THE SIGNIFICANCE OF THE THEODOR PINKUS ESTATE FOR AVANT-GARDE AND MODERNIST STUDIES

PANEL: THE AVANT-GARDE ARCHIVE IN TIME OF WAR AND DICTATORSHIP I (DAY 2, SESSION I, ROOM 21)

Theodor Pinkus was a Swiss-Jewish publisher and a member of the German Communist Party who collaborated with Willy Münzenberg in the Neuer Deutscher Verlag. While in Zurich, he founded a bookshop focused on collecting the German Communist press burned by the Nazi officials. He established channels connecting antiquarians in Czechoslovakia and Hungary, enabling him to search for hundreds of missing books. As libraries were damaged, Pinkus began building a potent network of specialized antifascist and working-class archives. Immediately after the war, he expanded his networks among book sellers to locate and purchase Communist-linked books and magazines from around the world, connecting his agents from the German Democratic Republic to Cuba and China. From the 1940s until his death in 1991, he accrued more than 50.000 titles (!).

Today, the Theodor Pinkus Estate is one of the world's largest archives devoted to the history of Socialist and Communist movements. Part of the collection is housed in the Study Library on the History of the Workers' Movement in Zurich, while another part, containing approx. 2000 magazines and journals only, is now a part of Archiv der Avantgarden – the Dresden State Art Collection (ADA). The aim of my paper is to present the importance of the Theodor Pinkus Estate for the Avant-Garde and Modernist Studies and to investigate, in which way certain motifs known from the historical avant-garde circulated within the Socialist and Communist press around the globe.

Barbora Svobodová (Université Libre de Bruxelles) graduated from the Faculty of Arts of Masaryk University in Brno with degrees in Czech Language and Literature and Art History, in 2022 she defended a PhD thesis focused on the role of literature within the activities of modern industrial shoe company Baťa in interwar Czechoslovakia. In addition to the Baťa phenomenon, she deals with literature and visual art of the 20th century, word and image relation, book culture, and graphic design. Since September 2023, she has been working at the Centre MODERNITAS at the Free University of Brussels (Université libre de Bruxelles) on her postdoctoral project thematising the relationship between the literature and industry.

THE FACTORY AS A BATTLEFIELD AND THE WORKER AS A SOLDIER OF LABOUR. WAR AND COMBAT RHETORIC IN RELATION TO LABOUR AND INDUSTRIAL THEMES IN THE CULTURAL POLICY OF THE SHOE COMPANY BAŤA IN INTERWAR CZECHOSLOVAKIA

PANEL: SOVIET EMPIRE AND ITS PERIPHERIES I (DAY 1, SESSION II, ROOM 20)

The industrial revolution and technological progress are one of the basic building blocks without which modernity would be unthinkable. And the same is valid for the notion of human labour as a fundamental value that gives meaning to individual life, as it enables everyone to participate in the common project of building a bright and happy future. Moreover, the avant-garde also encoded into the DNA of modernity a warlike, combative and conquering aspect, referring, among other things, to the concept of heroic masculinity. All of these influences were also manifested in the modern discourse on industrial and production themes. Although we primarily associate images of the factory worker portrayed as a heroic warrior or phrases proclaiming "the fight through labour for a better tomorrow" more with the context of communist propaganda, capitalists operated with war and combat rhetoric in the context of labour and industrial themes as well.

In the light of the mentioned above, the proposed paper will present the cultural policy of the most important industrial company in the context of interwar Czechoslovakia - the shoe company Bata, which, in the spirit of the principles of Fordism, Taylorism and welfare capitalism, systematically built an almost utopian modern society of industrial work in its company town and promoted the concept of the so-called new industrial man. The paper therefore intends to focus on how the extremely influential industrial enterprise of the time treated war and combat rhetoric in its PR and communication, and then to come up with a comparison with the context of post-war communist propaganda, which was sharply opposed to capitalists of Bata's type and defined itself as antagonistic to them.

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FROM CONDEMNATION TO REHABILITATION: THE STATUS OF AVANT-GARDE ARCHIVES IN THE EASTERN BLOC DURING THE EARLY DECADES OF THE COLD WAR: LAJOS KASSÁK AND BÉLA UITZ

PANEL: THE AVANT-GARDE ARCHIVE IN TIME OF WAR AND DICTATORSHIP II (DAY 2, SESSION II, ROOM 21)

This presentation aims to open up discussion on the fate of personal archives and oeuvres of interwar avant-garde artists during the early decades of the Cold War era, c. 1950 to 1970. I will focus on two committed leftist Hungarian avant-garde artists and the status of their archives that could shed light on different positions and possibilities these artists faced during the decades of actually existing Socialism in the Eastern Bloc. Lajos Kassák was a Hungarian writer, visual artist, and editor, the leading figure of the Hungarian avant-garde movement during the interwar years, whose periodicals, including *Ma* (Today) and *Munka* (Work) were hubs for independent leftist thought and experimental art for decades. Béla Uitz, Kassák's brother-in-law, was a painter who moved to Moscow in 1926 and worked in the USSR until 1968, when he moved back to Hungary as a honorary guest of the state. While Kassák and Uitz faced different challenges during the interwar era, with Kassák working in a semi-illegal way in right-wing Hungary and Uitz forcefully adapting Socialist Realism instead of his Expressionist-Constructivist style in Moscow (and facing prison time on counts of "Formalism"), both of their archives were met with the same attitude by the cultural politics of Socialist Hungary, even before their death (1968 and 1970, respectively). In my presentation, I will focus on the changes of the hegemonic narrative on interwar art, the "culture war" against leftist avant-garde artists who were deemed formalists and counter-revolutionary during the 50s, their belated rehabilitation during the 60s, and the ruptures and irreparable breaks this has resulted in archives of the early avant-garde artists (destruction and falsification of artworks and documents by the artists themselves, exporting works abroad, involuntary carelessness of curators/librarians etc.). I will discuss cultural politics (and the impact of György Aczél, leading cultural politician in particular), personal stories and reflect on the archives of Kassák (Kassák Museum) and Uitz (Hungarian National Gallery) in this regard.

Melissa Tanti (Coventry University) is a Research Fellow in the Centre for Arts, Memory, and Communities at Coventry University. Melissa's scholarship considers the potential for multilingual experimental texts to set up innovative terms of engagement that are queer, feminist, transnational, and decolonizing. Forthcoming publications include *The Translating Subject* (McGill-Queens UP Autumn 2024), 'Multilingual Experimental Literature as Transnational Feminist Solidarity' in *Studies in Twentieth and Twenty-first Century Literature*, Special Issue: Translating Multilingualism (Spring 2024), and the co-edited *Edinburgh Companion to Women's Experimental Literature Since 1900* (Edinburgh UP 2025).

"I SANG FOR YOU, NOT FOR POSTERITY": SURVIVAL WRITING IN AN ERA OF CREATIVE VIOLENCE

PANEL: THE (UN)WOMANLY FACE OF WAR (DAY 2, SESSION I, ROOM 18)

The avant-garde and Modernism are most readily associated with forms of 'creative violence' that reflected a resolve to startle and disturb the public. It was not enough to set the imagination free; the objective was first and foremost to challenge 'unfreedom': to challenge all forms of orthodoxy and tyranny, and to provoke the timidity of readers and the politeness of audiences. This paper focuses on a trend in experimental women's writing that I am calling 'survival writing' and is characterized by an oppositional focus on the collective and community. Survival writing characterizes a significant body of experimental women's writing from the interwar era to the present that has been overlooked and even denigrated for reasons including its accessibility, collective creation, and/or emphasis on 'the ruin' versus the new. During the outbreak of WWII many women of the Left Bank: lesbians, unmarried and unattached women, stayed in Paris. Their survival depended more upon the community they had founded there than an isolated existence outside the war zone. Writing and living in a Sapphic tradition, these writers valued 'the remnant' or 'ruin' as that which "has resisted destruction; it persists as that which remains" (Carr par 22). Similarly, Erica Hunt notes that she and other experimental Black women poets are unwilling to sacrifice 'intimacy and cooperation [...] as the price of entry' into the public sphere of art and readerships. The Black Arts Movement was "radically opposed to any concept of the artist that alienates [them] from [their] community" (Neal 62). Consequently, a high value was placed on accessibility in writing by BAM poets though this was frequently and problematically conflated with simplicity (Shockely 197). In the same vein, the confusion of authorship that occurs in the active co-creative role of translator-poets particularly on work in minoritized languages has led to these works of communal production often being left out of consideration for an avant-garde canon. The acephalous and polygynous qualities of Quebecoise writing is most emblematic of an overlooked vanguard in this regard. In the absence of structural support, the community becomes more important and within that collaborative writing, publishing, and editing, as well as performance become crucial means of finding and creating a readership and a community. These choices fly in the face of the 'personal ballyhoo' that for journalist

Margaret Anderson characterized male modernism and the male avant-garde tradition, leading to the omission of experimental and avant-garde writing by marginalized women whose lives and communities were the most radically creative act. This paper will uncover and discuss forms of women's writing where the imperative to survive took precedence over egoistic ideals and produced formally innovative yet qualitatively different styles of avant-garde and experimental writing from their white male counterparts.

Tanja Tiekso (University of Helsinki)

THE COLD WAR AND THE INTERNATIONAL MUSICAL AVANT-GARDE

PANEL: NORTHERN AVANT-GARDES: FINLAND (DAY 3, SESSION II, ROOM 19)

In my presentation, I will discuss on what I call 'the international musical avant-garde'. I consider it as a construction of immigration and cultural exchange between Europe and the United States caused by the world wars as well as the cultural Cold War. I aim to show, that the mobility of artists and musicians caused by wars – whether concrete or symbolic – permanently transformed our understanding of the nature of the musical avant-garde. I will also consider the political reasons and actions behind certain conceptions and definitions concerning the musical avant-garde. My consideration is based on my own previous research concerning the international musical avant garde in Finland 1949–1969 during which I collected archival material in institutions of new and experimental music in the United States and Finland. as well as on previous studies on experimental music and the Cold War as Amy Beal's study *New Music New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification* (2006).

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Kalev Tiits

A JOURNEY TO THE SPIRIT OF PLACE DURING A SPECIAL MILITARY OPERATION

PANEL: THE WAR CONTINUES III (DAY 3, SESSION III, ROOM 21)

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Jindřich Toman (University of Michigan) is a professor of Slavic Languages and Literatures at the University of Michigan. Among his research interests is the European avant-garde, history of book design, Soviet visual culture, and the culture of Central European Jews. His publications include a monograph on photomontage in interwar magazines and books.

ON THE NEEDLES OF THESE DAYS: SURREALIST SAMIZDAT IN OCCUPIED CZECHOSLOVAKIA

PANEL: COURAGE TO RESIST: SURREALISM IN OCCUPIED CZECHOSLOVAKIA (DAY 1, SESSION II, ROOM 13)

Although opportunities for avant-garde activities, especially on the Surrealist line, dwindled after Nazi occupation of Czechoslovakia, the avant-garde was not broken. This is documented by a number of underground book editions that might be well called Surrealist samizdat. The paper briefly surveys the range of these publications, stressing their recourse to media such as photography and photo-illustrated poetry. While a number of formal aspects could be addressed, we highlight the fact that these underground publications were a document of Surrealist resistance to war. Specifically, we provide a close reading of *On the Needles of these Days* (1941/1945), which juxtaposes Heisler's text with photographs by Jindřich Štyrský. In focusing on this collection, we stress its antiwar sentiment and Heisler's recourse to anarchist tropes that invoke destruction as a source of liberation. We subsequently extend the scope of inquiry by pointing out that although underground publishing was rare, it was not entirely exceptional. This is documented by Brno-based authors V. Zykmond and L. Kundera and their underground collection *The Menacing Compass* (Výhrůžný kompas, 1944), which also juxtaposes text and photography. Other underground editions using photography also exist, suggesting that underground publishing had a broader range than usually assumed. Of note is the use of original photographs pasted into these editions. They not only document fascination by this medium, but represent a solution to pressing constraints too – privately multiplied photographs made it possible to reproduce images in a situation in which regular printing was precluded.

The first book Toyen and Heisler privately published together was *Les Spectres du désert* (*The Specters of the Desert*), dated 1939 and produced in a print run of 300 copies. It appears as a fake *tamizdat* since the peritext credits Skira publishing house in Paris with it, instead of stating that it was secretly printed in Prague. It is also heterolingual, if we nonetheless trust the colophon claiming it was translated from Czech to French by Henri Hořejší. The editing process of the text is even more interesting if we add that Toyen's copy, kept at the Bibliothèque nationale de France (French national library) contains a Czech autograph version of the poems by Heisler. In turn, this handwritten Czech version slightly differs from the revised ones which appear in Heisler's selected works published in samizdat (?) and in exile (68 publishers, 1977) or in the definitive edition of its complete works. The fact that the next book they created together at the Surrealist Editions in Prague

was written both in Czech (*Jen poštolky chčí klidně na desatero*, 15 copies) and in German (*Nur die Turmfalken brunzen ruhig auf die 10 Gebote*, 40 copies) shows that their clandestine publishing strategy does not only challenge the notion of an original work but also raises the question of the books' addressees, be they enemies or friends. The question of language resurges in the postwar handwritten or typed (but mostly unpublished) French translations of Heisler's clandestine poems, now in André Breton's or Viktor Brauner's archives. An émigré in Paris, Heisler again emerges as a Surrealist author lost in translation.

Polona Tratnik (University of Ljubljana) PhD in philosophy, is a full professor at the Faculty of Arts at the University of Ljubljana and senior researcher at the Institute IRRIS. Her recent publications include *The European Avant-Garde – A Hundred Years* (ed., Brill, 2024), *Through the Scope of Life. Art and (Bio)Technologies Philosophically Revisited* (co-author with González Valerio, Springer, 2023), *Art as capital: the intersection of science, technology and the arts* (Rowman & Littlefield, 2021) and *Conquest of Body. Biopower with Biotechnology* (Springer, 2017).

DISCREDIT OF FRANCE KRALJ'S EXPRESSIONIST ART LABELLED AS DEGENERATE ART

PANEL: BALKAN AVANT-GARDES (DAY 2, SESSION I, ROOM 19)

France Kralj (1895–1960) was a Slovene painter, sculptor, and graphic artist, who studied sculpture at the Academy of Fine Arts in Vienna (1913–1919) and who created numerous expressionist works of high aesthetic quality. With the rise of political ideologies in the 1930s, the political climate in Slovenia was becoming increasingly intolerant towards art that was not in service of the political agenda. In 1939, unionists first moved, then broke, and finally poured tar over his statue titled *Nature (Priroda)*, because it was supposed to represent an example of degenerate art. In articles, the statue was renamed into *Slovene Woman (Slovenska žena)*. No artistic or state institution, its representative, no individual condemned the perpetrators and the act. Quite the other way around, Kralj, while being perhaps the best Slovene modernist artist of his time, was professionally increasingly discredited in the homeland. He never became a professor at the Academy of Fine Arts. Still more, his employment at the Technical High School was terminated and he was even deleted from the voter's register. In 1947 he was denied the right to a pension. The representatives of power in the regime that was established after the Second World War degraded his artistic work. Labeling it as degenerate or decadent was a convenient political tool to discredit him professionally and even to destroy his life.

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Gašper Troha holds a PhD from the Department of Comparative Literature and Literary Theory, Faculty of Arts, University of Ljubljana. His research interests include the sociology of literature, especially the contemporary world and Slovenian drama and theatre. He is a researcher at the Academy of Theatre, Radio, Film and Television, University of Ljubljana and a CEO at the Slovene Theatre Institute. He has published in numerous national and international scientific journals. He is a co-author with Vanesa Matajč and Gregor Pompe of *History and its Literary Genres* (Cambridge Scholars Publishing, 2008), *Literarni modernizem v »svinčenih« letih* (Literary Modernism in the "Leaden" Years, Študentska založba, 2008) and *Lojze Kovačič: življenje in delo* (Lojze Kovačič: Life and Work, Študentska založba, 2009). In 2015, he published the monograph *Ujetniki svobode* (Prisoners of Freedom, Aristej) about the development of Slovenian drama and theatre under socialist rule.

PETER BOŽIČ AND A QUESTION OF AUTHENTIC THEATRE AVANT-GARDE IN SLOVENIA IN THE SECOND HALF OF THE 20TH CENTURY

PANEL: BALKAN AVANT-GARDES (DAY 2, SESSION I, ROOM 19)

Peter Božič was a Slovenian playwright whose most important plays were written at the beginning of his career, between 1955 and 1961. This writing is strongly connected to the experimental theatre named *Stage 57*, which presented an opposition to the then prevailing style of socialist realism in Yugoslavia. Young dramatists, directors and actors were searching for new ways of expression leaning on the existentialist philosophy, theatre of Artaud and modernist literature.

However, Peter Božič when asked about the influences on his work, replied: "When I was writing *Človek v šipi* (*A Man in a Window* - his first play) I was leaning on my own life experience, not knowing that this form was in fact an avant-garde theatre. It was later, when I first saw Ionesco on stage, that I realised, this is it." And later on when he explains the influence of Beckett and Ionesco on his plays, he admits that they were important to him in "cultural sense. However, when it comes to contents of my plays it was the war that had much stronger influence. During the war all my values were shattered to pieces."

How authentic was the development of avant-garde theatre of Peter Božič on the European periphery? To what extent can it be compared to the works of Beckett and Ionesco?

This relationship between the centre in France and Slovenian periphery will be analysed through a comparison between the early plays of Peter Božič and works of Beckett and Ionesco he saw or read in Slovenia - *The Bold Soprano* and *The Lesson* by Ionesco, and *Waiting for Godot* and *Endgame* by Beckett.

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Katarzyna Ewa Trzeciak (University of Warsaw) is a PhD student at the University of Warsaw where she conducts research on Jewish women students at the Academies of Fine Arts in Warsaw and Krakow during the interwar period. Her master's thesis examined the work of Resia Schor (1910-2006). She is the co-curator of exhibitions *Gałganiara. Figure Study of Eufemia* (Czapski Palace, Warsaw, 16 February-17 March 2024) and *Three Things I Love in Life - The Car, Liquor and Sailors. Untold Stories of Women Students of the Academy of Fine Arts in Warsaw, 1918-1939* (lokal_30 gallery, Warsaw, 18 June-15 September 2021).

Mechanical Nike. Resia Schor's (1910-2006) mixed media sculptures on wars past and present

PANEL: THE SHOAH AND JEWISH AVANT-GARDE I (DAY 3, SESSION I, ROOM 13)

Resia Schor was a Polish-Jewish artist born near Lublin in 1910, who studied at the Academy of Fine Arts in Warsaw between the years 1930-1936. In 1938, Schor left Poland, partly because of the country's growing antisemitic atmosphere, and joined her soon-to-be husband artist Ilya Schor in Paris. The couple fled the city as part of the *l'exode de 1940* and arrived in NY in 1941, where they settled. In the following years, Schor devoted herself to family life. After her husband's death, initially to support her family, she returned to art, at first making silver jewellery and mezuzahs in abstract forms, and eventually turned to mixed-media objects that incorporated painting. When the artist was around 80 years old, she created works dealing with military and terrorist themes, such as *B-2 Stealth* (two versions; both from 1989), *A-6 Intruder* (1990), *Lockerbie* (1990). Schor carefully followed current events, collected newspaper cuttings with photos of aircraft, on which she based her pieces. Yet, the simplified forms of the works and the material she used (white metal, the edges of which she left sharp and harsh to handle), seem to confront the viewer with the image of violence and aggression as such, rather than recounting a specific event. They are portrayals of *the act of war*. I will analyze Schor's works as pieces in which the past and the present coexist, engaging a "Benjaminian memory" [Deutsche 2010]. The artist's group of works is unknown and has not yet been examined. My paper will be based on research conducted in Resia Schor's archive located at her daughter's, Mira Schor's, home in New York.

Bela Tsipuria is professor of comparative literature and director of the Institute of Comparative Literature at Ilia State University, Tbilisi, Georgia. She was associate professor of Georgian Literature at Tbilisi State University; Deputy Minister of Education and Science of Georgia (2004-08). She has been a visiting scholar at Lund University and at Pennsylvania State University, was a Thesaurus Poloniae fellow at the ICC, Krakow, Poland, and a Weiser Fellow, University of Michigan. She is a specialist in 20th-century Georgian literature and comparative literature, focusing on intercultural contacts; symbolist, modernist, avant-garde and postmodernist movements; as well as Soviet ideological influences and postcolonialism.

IS FUTURISM REVOLUTIONARY AS SUCH? THE RUSSIAN REVOLUTION, THE CIVIL WAR AND GEORGIAN FUTURISM

PANEL: FUTURISM AND WAR II (DAY 1, SESSION II, ROOM 22)

In 1917, two revolutions in the Russian centre changed the reality for Georgians, amongst other nations within the Russian Empire. The February Revolution created the basis for establishing free Nation-States after the disintegration of the Empire. Yet, within a few years, after the Red Army won in the Russian Civil War and the Bolsheviks gained power, these liberated Nations were forcibly integrated back into the fold of the new Russian State. The USSR (established in 1922) emerged as a deeply ideologized State. Literature and culture became heavily controlled by the political authorities. Until the full ban of Modernism and all avant-garde tendencies, some groups or authors tried to find ways of adapting to the new reality and making a deal with the new ideology. Acceptance of the Bolshevik Revolution was a *conditio sine qua non* imposed on Georgian writers by the Bolshevik government but, to some extent, they were allowed to follow their aesthetic choices. The most radical group, H2SO4 or Georgian Futurists, adopted practices of the Russian Futurists, claiming that Futurism was, and always has been, the revolutionary school, since Futurism itself is revolutionary as such. Besides the most radical poetic experiments, Georgian Futurists had to send positive messages about the Russian Revolution, sharing the argument of Russian Futurists about the revolutionizing – thus, Revolutionary – power of Futurism. Positive messages about Bolshevism and the Revolution were incorporated into editorials and a few theoretical essays published in the journal *H2SO4* (1924), and did not leak into their poetic works – which are solely based on Futurist and Dadaist poetic principles and representation; in the journal *Literature and Other* (1925) appeared two fully Futurist texts by means of poetic, thematically related to Revolution: *Leniniada* by Shalva Alkhazishvili and *Regarding Revolutionary Fields* by Simon Chikovani.

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Dr **Katerina Valdivia Bruch** is an independent curator, researcher and writer. She holds a PhD in History of Art (University of Reading), an MA in Critical Theory and Museum Studies (Independent Study Programme, MACBA/Universitat Autònoma de Barcelona), and a BA in Philosophy (Pontificia Universidad Católica del Perú). Katerina has collaborated with several institutions, including House of World Cultures in Berlin, ZKM-Center for Art and Media in Karlsruhe, Para/Site Art Space in Hong Kong, and the National Gallery in Prague. Besides her work as a curator, she contributes essays and articles to art publications and magazines. She is the artistic director of the research platform on Latin American art "Rethinking Conceptualism: Avant-Garde, Activism and Politics in Latin American Art (1960s-1980s)."

VELASCO ALVARADO'S CULTURAL POLICIES: TOWARDS COLLABORATIVE ARTISTIC PRACTICE AND SOCIAL INCLUSION

PANEL: COLD-WAR STORIES: DECOLONIZING THE POST-1945 AVANT-GARDE - AMERICAS IN AND OUT (DAY 2, SESSION II, ROOM 20)

This presentation focuses on the cultural policies of the military government of Juan Velasco Alvarado (1968-1975) in Peru and the avant-garde artists, who contributed to them.

Velasco Alvarado's administration was characterised by being a leftist-oriented military administration with original social, cultural and educational reforms. The cultural policies aimed to approach art to the underprivileged population and to make space for local art forms, which were previously disregarded. To achieve this, the government hired a group of intellectuals and avant-garde artists, who contributed to the cultural activities supported by the regime. The cultural policies corresponded with the ideals of Third Worldism and Latin America's internationalism during the Cold War era, characterised by their anti-imperialist and decolonial tenor. They were in tune with broader discussions on the social dimension of art and democratisation of culture in Latin America. This entailed acknowledging and promoting cultural expressions within local contexts and decentralising cultural matters.

This paper is dedicated to the topic of decentralisation of cultural activities, which took place within Lima and in different regions throughout the country. It focuses on the organisation of total art festivals, giving special attention to the contributions by experimental avant-garde artists. These festivals contributed to an understanding of inclusive audiences and participants, as co-creators of the festival. In terms of artistic genres, all types of art were admitted and there were no distinctions among them. The paper examines the transformation of the total art festivals, which developed from an artist initiative to massive state-organised events.

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Abigael van Alst (Universidade NOVA de Lisboa) is a Postdoctoral Fellow at the Art History Institute of the Universidade NOVA de Lisboa. She obtained her PhD in 2023 (KU Leuven) with a thesis entitled *Avant-Garde Cosmogonies: World Creation and the Gesamtkunstwerk in the Early Twentieth Century Avant-Garde*. Her work's been published in English, French, German and Dutch. Her current research project studies the neo-avant-garde within a global context. It focuses on cultural geographies and maps put forth in the second half of the twentieth century by artists and writers who were operating outside of the traditional Euro-American centers of cultural power.

ANNA BELLA GEIGER'S ANTICOLONIAL ART IN 1970S BRAZIL

PANEL: COLD-WAR STORIES: DECOLONIZING THE POST-1945 AVANT-GARDE - AMERICAS IN AND OUT (DAY 2, SESSION II, ROOM 20)

In the 1960s, many countries in Latin America saw a rise in politically committed art. In Brazil, as the Armed Forces orchestrated the 'anti-communist' takeover of the government on April 1, 1964, a more evident social and political concern began to enter avant-garde art. Artists involved in the Brazilian avant-garde reacted to the local challenges posed by the military dictatorship. Against the backdrop of Brazil's escalating role in the international context of the Cold War, they also engaged in a critical reflection on their own geographical and geopolitical position within the world. This paper focuses on one such case, investigating the work of Anna Bella Geiger, who participated in Brazilian Conceptualism, which may be regarded as an autonomous, non-Western avant-garde formation. It examines the anti-colonial *Mapas elementares* (1976-1977), a series of two short videos deconstructing conventional mapping codes; and *Brasil native/Brasil alienígena* (1977), a collection of eighteen postcards, nine of which depict indigenous people in their Amazon basin environment, while the other nine portray the artist restaging the original scenes. As this paper will demonstrate, in these works Geiger distorts geographical, ethnological, and colonial discourses to formulate a critique on several levels. Apart from commenting on Brazil's political situation in the 1970s, Geiger also reflects on the country's geopolitical standing in the globalised world. Simultaneously, she denounces the regime's exploitation of Amazonian territories and addresses Brazil's colonial past.

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THE THEME OF WAR IN LITHUANIAN, LATVIAN, AND ESTONIAN LITERARY AVANT-GARDE

PANEL: BALTIC AVANT-GARDES (DAY 2, SESSION I, ROOM 22)

War was a central theme in the works of the Italian Futurists. As early as 1909, in the manifesto published in the French newspaper "Le Figaro," Filippo Tomaso Marinetti praised "militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for women." At the outbreak of the First World War, the Italian Futurists supported participation in the war. At the same time, Marinetti published the manifesto "Per la guerra, sola igiene del mondo" [For War, the Only Hygiene of the World] and the war propaganda book, the anthology of texts "Guerra, sola igiene del mondo" [War, the Only Hygiene of the World]. Many Italian Futurists participated in the war. Russian futurists also advocated revolutionary violence. However, for both Italian and Russian futurists, the most important thing was not the war itself, but the emergence of a new type of man-machine and the revolution of the human soul.

The First World War was an unprecedented technical and mechanized industrial war. The war turned man into a killing machine. It revealed not the revolution of the soul, but the destruction of the soul. Post-war man was traumatized by the machine, powerless in the face of it. It took a long time for the machine to lose the connotation of killing and destruction.

Avant-garde movements in the Baltic States began later compared to Western Europe. They reached their peak after the First World War and the struggles of the Baltic States for independence. The image of war in the literature of the Baltic States is different from that of the Western avant-garde: it is depicted with less enthusiasm and more pain and frustration, compared to the image of war by their Western counterparts. In the literature of the Baltic States avant-garde the concept of war was used especially for the propaganda of speed and technology. Militant rhetoric was often an aesthetic category.

The presentation will examine the main Lithuanian, Latvian, and Estonian authors in whose literary works the themes of war and anti-war are important: Butkus Juzė, Salys Šemerys, Henrikas Visnapuu, Marie Under, Johannes Semper, Linards Laicens and Andrejs Kurcijs. The different ways war is represented and the semantic themes of war in their works will be discussed.

Laura Vattano received a degree in piano from the Conservatory of Turin (1999) and a degree in Contemporary History at University of Turin (2003). In February 2007, she graduated in Chamber Music at the Conservatory of Brescia, and in 2022 she received her doctorate at Edinburgh University, with a thesis on Luigi Russolo's *The Art of Noises*. As independent researcher, she published several essay on Futurist music and is currently preparing her first monograph entitled *Listening as a Creative Musical Practice: Luigi Russolo's Art of Noise* (forthcoming in 2024). Her other fields of research include twentieth-century music history and avant-garde movements.

THE CONCEPT OF WAR IN LUIGI RUSSOLO'S ART OF NOISE

PANEL: FUTURISM AND WAR I (DAY 1, SESSION I, ROOM 22)

The Futurist composer Luigi Russolo participated in the First World War in the ranks of the Lombard Battalion of Volunteer Cyclists and Motorists. In December 1917, his military engagement had to cease after suffering a head injury. The artist was forced to spend the next eighteen months at a military hospital in Milan. Beyond this biographical aspect, the dimension of war was strongly intertwined with Russolo's literary and musical activities. In his 1913 Futurist manifesto, *The Art of Noises*, the artist mentioned the noises of war as potential protagonists in his new art, along with the noises of city and nature. In this sense, his experience on the front was crucial because he had the unique opportunity to study "the infinite variety of war noises" on the battlefield. These sound observations were later incorporated in a condensed form into the fifth chapter of his 1916 book *L'arte dei rumori*, in which Russolo described the sound environment of the trenches and how they added up to a "marvelous and tragic symphony of war noises". A second aspect the artist brought back from the front concerned the relationship between war and poetry. He claimed that "modern war can be lyrically expressed" only by an "instrumentation of the Futurist Words-in-Freedom". This stance had already emerged in the 1913 manifesto, where Russolo decided to quote Marinetti's poem *The Battle of Adrianopoli* as an example of that orchestration of noises to which his art was aiming at. Dwelling on these two aspects, i.e. war as a personal life experience and as a forge of new art materials, this paper intends to explore the vision of war as it emerges from Russolo's words, with particular reference to the connections that the artist identified between his biographical experience, his research and writing activities and his musical production.

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Harri Veivo (University of Caen Normandy) is professor of Nordic Studies and director of the ERLIS research team at the University of Caen Normandy in France. His research topics cover the literary and cultural history of modern and avant-garde movements in Finland and in the Nordic countries; he is especially interested in poetry and in the role of magazines in aesthetic, cultural and political debates. His recent publications include *Dans l'ombre de l'avenir. La poésie d'avant-garde en Finlande, 1916-1944* (Caen, Presses universitaires de Caen, 2022), "La géopolitique des avant-gardes et l'objectivité de la revue. Exemples nordiques" (*La Revue des revues*, octobre 2023, p. 86-97) and "Postmodern Avant-Garde in Theory and in Poetry in Finland at the End of the Twentieth Century" (in Benedikt Hjartarson et al., eds, *A Cultural History of the Avant-Garde in the Nordic Countries Since 1975*, Leiden, Brill, 2022, p. 797-814).

THE STRONGMAN CULT IN ÖRNULF TIGERSTEDT'S POETRY

PANEL: THE 1930S TODAY: THE ROLE OF ART IN TIMES OF POLITICAL ESCALATION I (DAY 1, SESSION II, ROOM 18)

The Finland-Swedish writer Örnulf Tigerstedt (1900-1962) participated in the anthology 1929 that was launched as a rival to the group evolving around the famous review *Quosego* (Elmer Diktonius, Rabbe Enckell, Gunnar Björling, Henry Parland, Hagar Olsson) and reclaimed "clearness and truth" and a more reconciliatory relationship with tradition. When the tide of the avant-garde was low in the early 1930s, he produced some of the most interesting poetry of the time with an aesthetics and a poetics comparable to Diktonius's expressionism that he called "architectural prose". Tigerstedt's vision of society was however, unlike the *Quosego* writers', aristocratic, hierarchic, and full of contempt for the masses; yet he was interested in mass culture and advertisements at the same time. He moved later further to the extreme right and became one of the main figures of the Finland-Swedish "Black guard" group of intellectuals and authors. An interesting theme in his poetry is his longing for a figure that could embody order, power and agency for historical change; examples of such persons were Mussolini, Lenin and Caesar, and the poet himself. He accepts also the relativity of truth and adheres to the Spenglerian vision of the fall of the European civilisation, while seeking his ideals in ancient Rome and promoting a strong state. We can see here an interesting process of cyclical evolution of the micro-field of avant-garde poetry situated within the dynamics of the small literary field of Finland's Swedish literature, the rebels Olsson and Diktonius now appearing as established figures embodying a brand-new modern tradition whose ideological unity was more and more questionable, and whose poetic techniques were appropriated to fit into new ideological frames. At the same time, Tigerstedt's cult of the strong man and his longing for order and power resonate with our times, yet presenting an intellectual construction whose historicity needs to be underlined.

Kārlis Vērdiņš is a senior researcher at the Institute of Literature, Folklore and Art at the University of Latvia and assistant professor at the Art Academy of Latvia.

"WOUNDED IN A BAD PLACE...": AFTERMATH OF WAR AND PERIPHERAL MODERNISM OF ALEKSANDRS ČAKS

PANEL: AFTERMATH OF THE GREAT WAR IN A SMALL LITERATURE: URBAN SCENE OF THE LATVIAN AVANT-GARDE (DAY 3, SESSION II, ROOM 18)

Aleksandrs Čaks (1901-1950), arguably the most outstanding Latvian modernist poet, spent the years of the Great War in Russia and witnessed the Civil War there. After returning to Latvia, he became the leader of his generation of leftist poets who felt an urgent need to write about contemporary issues, address social problems, and experiment with form. The aftermath of war is present in many Čaks's poems. He frequently observes the disabled war veteran's bodies in the Riga City Centre and contemplates their fate in imaginistic and futuristic imagery, shaped as vers libre or prose poems. According to him, these men with crippled bodies, exposed to poverty, deformation, and emasculation, have been sacrificing themselves in the war. However, their suffering has not been adequately honored and paid back by the new nation-state, which, as Čaks sees it, is ruled by the well-fed bourgeois.

Elisa Vivaldi is a PhD candidate and tutor in Italian at the University of Edinburgh and KU Leuven, under the supervision of Federica Pedriali (University of Edinburgh) and Sascha Bru (KU Leuven). She studied at the University of Pisa and specialized in Contemporary Italian Literature, still serving there as assistant examiner. Her work is concerned with the interplay between crisis and avant-gardes in 20th century literary culture. She is a member of the executive committee of the Society for Italian Studies (SIS), serving as postgraduate representative for the UK and Northern Ireland.

ERINYES, AMAZONS, CLEOPATRAS: RHETORIC OF FEMININITY AND CONFLICT IN ITALIAN FUTURISM

PANEL: FUTURISM AND WAR I (DAY 1, SESSION I, ROOM 22)

This paper seeks to analyse the employment of metaphors related to violence, destruction and rebellion in the writings of female representatives of Italian Futurism. Beginning with F.T. Marinetti's *Foundation and Manifesto of Futurism* (1909), which lists amongst its fundamental elements "to glorify war, the sole cleanser of the world [...] and scorn for women", the Futurist movement embraced the militaristic and conflictual element of life. Valentine de Saint-Point's response to Marinetti's manifesto reclaimed a space of expression within the incendiary logic of the movement. She was followed by many other women, who became a vociferous force in the Futurist movement. In this paper, I intend to explore the pluralist, and at times paradoxical position of the Futurist debate concerning women's rights, bodily autonomy and identity expression. Furthermore, I intend to show how the female perspective within the movement, particularly in its early stages, challenged the de-subjectification that was typical of Futurist programmatic writing. This will be possible by focussing on the overall ambivalent position of Futurism as a movement active in 'the state of exception', thus opening the reflection on wider considerations concerning avant-garde practice and bio-politics.

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Agnieszka Waligóra (Adam Mickiewicz University in Poznań) PhD, literary scholar, literary critic and translator. She graduated in Polish philology and philosophy. Her research interests focus on latest Polish poetry – its philosophical, theoretical and political contexts, issues of modernity and the avant-garde, and the methodology of literary studies, including translation studies. Winner of a Diamentowy Grant [Diamond Grant] for 2018-2022, she is the author of the book *Nowy autotematyzm? Metarefleksja w poezji polskiej po roku 1989* [*New Autothematicism? Metareflection in Polish poetry after 1989*] (Kraków 2023). She has published in "Forum Poetyki" ["Forum of Poetics"], "Porównania" ["Comparis"], "Przekładaniec. A Journal of Translation Studies", "Wielogłos" ["Polylogue"] and "Przestrzenie Teorii" among other. She (co)translated texts by Elaine Showalter, Emily Apter and Rita Felski into Polish.

THE AVANT-GARDE STRUCTURE OF WAR

PANEL: THE WAR CONTINUES I (DAY 3, SESSION I, ROOM 21)

Modern wars and the ensuing social and intellectual transformations were closely correlated with the development of the avant-garde movements, however this correlation is not straightforward or one-way. The wars were a triumph of modern technologization and a bureaucratic system that (re)produced violence (Zygmunt Bauman's views on the Holocaust), which a self-conscious and self-critical modernism had to work through over time; numerous researchers (Astradur Eysteinnsson among them) argued that the most self-critical of these ideals were the avant-garde. Hence – despite the apology of force and revolution, or maybe because of it – the avant-garde was also able to sabotage the modern machinery of violence, undermining ideals of order and harmony.

It was possible because the precisely planned modern war paradoxically appeared and continues to appear as an event that is incomprehensible and eludes rational cognition, exposing us to the bare experience; this was already noted by Jean Baudrillard, who analyzed the anti-simulative potential of the atomic bomb. This dialectic character of modern war, characterized at the same time by logical, effective organization and extreme destruction of sense, can therefore best be reflected not by narrative or lyrical artworks – such traumatic events may be impossible to represent as a story, while the very idea of subjectivity was already in a deep crisis at the beginning of the 20th century – but precisely by the experimental, avant-garde forms and ideologies of the artwork. This is because they were born in the heart of modernism, but emphasize the discontinuity and unpredictability of all phenomena, thus seem structurally closer to the ecstatic experience of war.

The proposed presentation would undertake a reflection on the question of this dialectic, considering how the avant-garde – through its structural parallel to war – can sabotage violence as well as reinforce it; undermine it through the shared grounds. It will be drawing on both historical examples (Arthur Rimbaud, Guillaume Apollinaire, Józef Czechowicz, Bruno Jasieński) and recent literature (Ivan Davydenko, Noor Hindi, Dawid Mateusz); this is because contemporary avant-garde poetics are linked very closely to relatively new

techniques of war (such as information warfare, based on the deformation of the message), showing the non-obvious and implicit forms of agon present in the world today.

Barrett Watten (Wayne State University) is Professor of English at Wayne State University. He is the author of *The Constructivist Moment: From Material Text to Cultural Poetics* (winner of the 2004 René Wellek Prize, ACLA) and *Questions of Poetics: Language Writing and Consequences* (U Iowa P, 2016), as well as numerous volumes of poetry, including *Frame* (1971-1990), *Bad History*, *Progress/Under Erasure*, and, forthcoming, *Zone* (1973-2021). With Carrie Noland, he co-edited *Diasporic Avant-Gardes* (Palgrave, 2008); and with Lyn Hejinian, he is coeditor of *A Guide to Poetics Journal: Writing in the Expanded Field, 1982-98* and *Poetics Journal Digital Archive* (Wesleyan UP, 2013/15).

RETHINKING ZERO HOUR/STUNDE NULL: DIALECTIC OF DESTRUCTION/UNIVERSALS FROM EPIC MODERNISM TO DOCUFICTION

PANEL: AVANT-GARDES @ ZERO HOUR I (DAY 1, SESSION I, ROOM 21)

The paper will present, in condensed overview, the theoretical framework of a proposed volume, to be completed in 2024, titled "Modernity @ Zero Hour/1945: Destruction and Universals in Transnational Modernism." In this project, I propose to look at transnational literary and cultural modernism not in relation to its origination and formal development, beginning at the often-cited date of 1910, as a primarily aesthetic movement. Rather, I want to show how modernism may be seen as primarily ethical in relation to the modern world in crisis at the moment of 1945, through its proposal of universal values and ideals that were envisioned, to begin with, via aesthetic means but that were, at their specific moment, contingent and speculative. In these imaginings of universal ideals and values informed by the often total destruction of the war, modernism, rather than being a form of rejection of alienated modernity, emerges as a site for global comprehension, democratic imagination, political liberation, and the possibility of universalist ethics. Hence, the scope of the series of works I discuss is not only literary or aesthetic but a response to modernity itself in crisis, toward the unfolding history of the post-1945 world. Specific texts used to frame this discussion will be, on the one hand, Theodor W. Adorno's *Minima Moralia* and Ezra Pound's *Pisan Cantos*, as anticipating and experiencing Zero Hour as a punctual moment, and on the other post-1945 documentary writing that retroactively critiques the Zero Hour as punctual by Peter Weiss and Alexander Kluge.

Jobst Welge (Universität Leipzig) is Professor of Romance Studies at the University of Leipzig, with a special focus on Spanish and Portuguese, as well as Italian literary and cultural studies. He has published essays on various aspects and authors of modernism and the avant-garde (Marinetti; Svevo; Valle-Inclán; Unamuno; Oswald de Andrade; Mário de Andrade). He is the author of the study *Genealogical Fictions: Cultural Periphery and Historical Change in the Modern Novel* (Baltimore, 2015) and co-editor of the volumes *Literary Landscapes of Time* (Berlin, 2022); *Family Constellations in Contemporary Ibero-American and Slavic Literatures* (Berlin, 2024).

WAR, ANTI-MILITARISM, AND RE-HUMANIZATION IN TWO NOVELS BY BENJAMIN JARNÉS

Panel: IBERIAN AVANT-GARDES AND WAR: LITERATURE AND WAR IN THE IBERIAN AVANT-GARDES. TAKING SIDES: POSITIONS AND INTERVENTIONS (Day 2, Session III, Room 19)

In Spanish literary history, Benjamin Jarnés (1888-1949) is known as one of the most significant practitioners of the avant-garde novel, often taken to exemplify formal strategies like de-humanization or meta-fictionality (R. Spires, 1984; D. Zimmermann, 2022). Recent criticism, however, has increasingly also studied the social and political contexts of a writer previously seen as mostly apolitical (González-Allende 2011; W. Ryan, 2020). Jarnés has a personal experience of the military and of war: in 1910 he joined the infantry regiment Aragón, became an officer, and later he fought in the Republican forces. His very first publication is the conservative pamphlet “On Military Obedience” (1912), in which he justifies war as an “entirely natural” phenomenon. However, building on his biographical experiences he will develop a pacifist stance that radically critiques the structures of military power and of war itself—a ‘humanist’ position that is unusual both with respect to the aesthetics of the avant-garde and the partisan discourse during the Spanish Civil War. In my talk, I will analyze how Jarnés’ novel *Lo rojo y lo azul* (The Red and the Blue, 1932), influenced by the atmosphere of the Hispanic Rif War (1921-26), but also by the author’s co-translation of E. Remarque’s novel *Im Westen nichts Neues* (All Quiet on the Western Front, 1929), depicts the case of a military insurrection in order to show how both the military as well as the insurrectional violence disregard the rights of the individual. Drawing also on Jarnés’ journalism and his unfinished, posthumously published novel *Su línea de fuego* (His Line of Fire, 1938/1980), I want to show how Jarnés’ critique of the de-humanization in (civil) war developed in tandem with a gradual revision of the literary poetics of de-humanization.

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Jennifer Wild (The University of Southern California) is Associate Professor in the Departments of Cinema and Media Studies and French and Italian at the University of Southern California. Her first book, *The Parisian Avant-Garde in the Age of Cinema, 1900-1923* (University of California Press, 2015), was shortlisted for the Best Moving Image Book Award by the Kraszna-Krausz Foundation and received Honorary Mention for the Wylie Prize in French Cultural Studies. She has published widely on the European historical and neo-avant-gardes, early cinema, and film and the other arts. She is currently completing her second book manuscript, *The Avant-Garde Milieu*, that examines the French avant-garde's project of structural critique by way of photography, film, and the domain of criminality.

THE AVANT-GARDE'S WAR OF PERMANENT RESEARCH

PANEL: PERMANENT WAR (DAY 3, SESSION I, ROOM 18)

What happens when we consider the "avant-garde" neither as an artistic phenomenon tied to specific historical boundaries, nor as a set of formal tactics, but instead as an ongoing mode of research—a *permanent* mode of research? My paper explores this premise in order to theorize avant-garde activity beyond the constraints of canonical periodization, movements or schools, national histories, and regional boundaries. I do so also to expand how we might bring further nuance to our understanding of the avant-garde's refusal—distinct from the neutrality of "modernism"—to conceive of politics and aesthetics as discreet domains, as Breton and Trotsky (and Rivera) insisted in "Manifesto for an Independent Revolutionary Art (1938):" "—true art is unable not to be revolutionary, not to aspire to a complete and radical reconstruction of society." Conceived as a form of "research," the historian or theorist of the avant-garde must furthermore question institutional models of historical time that posit innovation or "newness," breaks, repetition, and of course failure as distinctive markers of avant-garde activity. Recalling Trotsky's permanent revolution (wherein the Communist Party is identified as the "vanguard)," the avant-garde's war of permanent research demands instead an approach to historical time that rejects the "evolutionary philistine, but not revolutionary" of "stages" of historicism.

In developing my approach to the "avant-garde's war of permanent research," I embrace an approach aligned with anarchist historiography that does not adhere to an *a priori* conception of the category of "politics." In Georges Bataille's *On Nietzsche*, for example, which was written and published during the Nazi occupation of France, he took heed of the philosopher's disdain for subordinating one's thought to pure politics, or what Bataille otherwise denoted as a "cause." Following Bataille and Nietzsche, "the political" as a component of the avant-garde's research war can be as unstable a category as that of History itself. But even more, the critique of the necessary alignment between thought and politics in Bataille's thinking turns on the pointed recognition of the irreconcilable antinomy between (popular) morals or moral judgement and the concept of value, especially since value persists as "the object of moral longing." Within the conformity of

moral law and its value structures—structures that have often persisted as the category of “politics” in avant-garde historiography—Bataille argues that the object of the greatest loathing—beyond gambling, drinking, etc.—is the freedom of the senses, or what we know also to be the etymological root for “aesthetics” writ large: “of or relating to sense perception.” The “avant-garde’s war of permanent research” thus offers a methodological reprieve from the fixity—the stability—of not only how we locate and define political value in acts or in objects. It is also an effort to disengage with the ongoing process of avant-garde historiography derived from a society that, in Bataille’s words, “approximates procedures similar to those it condemns.” Mine is thus a call for a prefigurative (and pre-figural) approach to avant-garde political expression, one that does not organize or pre-ordain the values of any avant-garde site, object, or artist.

How, then, has the avant-garde examined, indexed, expressed, charted, mapped, questioned or organized all the ways that society captures or refuses its pain, its joy, its exuberance, its disgust, its violence—in sum, the whole of a society’s senses? This question demands an expansion of the principles and techniques whereby the avant-garde is both conceived and studied. After all, what is research? What is “good” or ethical research? It may just be an activity in which the accepted terms of “value,” “morals” and “politics” are discarded for that which both advises “us to risk ourselves,” and to proceed without “any assurances,” to quote Bataille. These are just some of the principles of the avant-garde’s war of permanent research as it has grappled with the “lovely appearances” and illusions that bar the perception of human dignity and entirety through the policing, moralizing, and loathing of the senses, or what is in fact the domain of political aesthetics

Paul Wood worked for many years in the Department of Art History at the Open University in the UK. He has written on Modernism, the Avant-Garde and Conceptual art, as well as the contemporary globalisation of art. Recent publications are the anthology *Art in Theory: The West in the World* (2021) and *Biting the Hand* (2024), a study of a neglected episode in Conceptual art in Britain during 1970-1990.

THE ENEMY WITHIN: ART & LANGUAGE'S LATE STUDIO DRAWINGS

PANEL: CHANGING REALITIES IN THE FACE OF WAR (DAY 1, SESSION I, ROOM 20)

The appearance of a conference theme dedicated to 'Art and War' says a lot: both about the state of the contemporary world and about perceptions of contemporary art. For much of the second half of the 20th century, under the dispensation of modernism, art was – or is retrospectively assumed to have been – focussed on a range of technical problems the originality of the negotiation of which was the precondition for achieving the expression of any credible emotional content. What the proper object of any such feeling might be was in the nature of the case subjective. Now however, things have changed and the felt imperative for a viable contemporary art appears to be nothing less than an address the woes of the world, past present and future. Ironically, this orientation of 'postmodernist' art around an ethical rather than an aesthetic stricture seems to share more with modernism's others – in the shape of academic or realist art – than it does with the erstwhile avant-garde. I want to look at a single group of works by Art & Language, a collective who have been active across the watershed of 'modern' and 'contemporary' art between the 1960s and the present. The final work in this series addresses, or mentions, or alludes to, a contemporary war. I want to think about how it does this, maybe also why and to what effect – as well as at how not, why not, and where it leaves us, as viewers, thinking about the conjunction of 'art' and 'war'.

Isabel Wünsche (Constructor University Bremen) is Professor of Art and Art History at Constructor University Bremen since 2001. She studied Art History, Classical and Christian Archaeology in Berlin, Moscow, Los Angeles, and Heidelberg and received her PhD from Heidelberg University. Previously, she taught at the California Institute of Technology, Pasadena, Scripps College, Claremont, and the University of California, Los Angeles and worked on museum projects at the Los Angeles County Museum of Art, the Norton Simon Museum in Pasadena, and The Huntington Library, Art Collections, and Botanical Gardens, San Marino. She held research fellowship at the National Humanities Center, NC, Collegium Budapest. Institute for Advanced Study, New Europe College. Institute for Advanced Study, Bukarest, and the Gore Rifkind Center for German Expressionist Studies at LACMA. Her book publications include *Biocentrism and Modernism* (2011), *Kunst & Leben. Michail Matjuschin und die russischen Avantgarde in St. Petersburg* (2012), *Meanings of Abstract Art: Between Nature and Theory* (2012), *The Organic School of the Russian Avant-Garde: Nature's Creative Principles* (2015), *Marianne Werefkin and the Women Artists in Her Circle* (2016), *Practices of Abstract Art: Between Anarchism and Appropriation* (2016), *The Routledge Companion to Expressionism in a Transnational Context* (2018), *Bauhaus Diaspora and Beyond. Transforming Education through Art, Design and Architecture* (2019), and *100 Years On: Revisiting the First Russian Art Exhibition of 1922* (2022).

A NEW BEGINNING: THE DRESDEN ARTISTS' GROUP *DER RUF* [THE CALL] 1945-1948

PANEL: AVANT-GARDES @ ZERO HOUR I (DAY 1, SESSION I, ROOM 21)

Founded on the initiative of artist and photographer Edmund Kesting (1892-1970) in the Soviet occupation zone (SBZ) in the fall of 1945, the Dresden group *Der Ruf* [The Call] was one of the earliest attempts by modernist artists to restart cultural and artistic life after the end of the Second World War. Their call was for cultural renewal and a new beginning after the twelve years of the destructive Nazi regime that had interrupted their artistic careers. The group's members rejected an art driven by political and ideological doctrines but also the *-isms* of the interwar period that had shaped cultural renewal after the First World War. Instead, they sought a broader, more humanistic approach to art—a pluralism of artistic expressions and a free and open exchange between artists and their audiences. Hoping that art would “not [just] explain life but change it,” the group organized three exhibitions and outlined its objectives in a number of publications between 1945 and 1948. In my paper, I will explore the objectives of *Der Ruf* and consider the conditions under which artists such as Kesting, Hermann Glöckner, Hans Christoph, Erna Lincke, and Helmut Schmidt-Kirstein revived their careers and forged new networks in the Soviet occupation zone in the immediate postwar years. I will furthermore highlight the societal developments and increasing political pressures to which the artists were subjected due to the differing political and cultural orientations and increasing tensions between the allied forces occupying Germany in the dawn of the Cold War era.