



Aalborg Universitet

AALBORG UNIVERSITY  
DENMARK

## The Unheard Avant-garde in Scandinavia

*Experiments between systems design, performativity, and art*

Søndergaard, Morten

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Third bi-annual conference of the European Network for Avant-Garde and Modernism Studies

Dritte zweijährliche Konferenz des  
Europäischen Netzwerk für Studien  
zu Avantgarde und Moderne



# MATERIAL MEANINGS

Troisième conférence biannuelle  
du Réseau européen de recherche  
sur l'avant-garde et le modernisme

University of Kent, Canterbury 7-9 September 2012



**Material Meanings**  
The third bi-annual conference of the  
European Network for Avant-Garde  
and Modernism Studies

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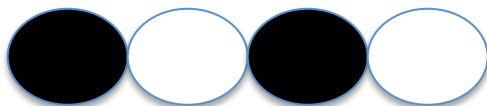
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## About the EAM

### **www.eam-europe.ugent.be**

The experimental literatures and arts in Europe between ca. 1850 and 1950, and their aftermath, figure prominently on academic curricula, while modernism and avant-garde studies have come to form distinct yet interlocking disciplines within the humanities in recent years. These disciplines take on various guises on the continent. Within French and German academia, «modernism» remains a term rather alien - «die Moderne» and «modernité» coming perhaps the closest to what is meant by «modernism» within the English context. Here, indeed, modernism has acquired a firm place in research, signaling above all a period in modern poetics and aesthetics, roughly between 1850 and 1950, during which a revolt against prevalent traditions in art, literature and culture took shape. Similarly, the term «avant-garde» comes with an array of often conflicting connotations. For some the avant-garde marks the most radically experimental arts and literatures in modernism from the nineteenth century onward - the early twentieth-century vanguard movements of Futurism, Expressionism, Dada and Surrealism, among others, coinciding with the avant-garde's most «heroic» phase. For others the avant-garde belongs to a cultural or conceptual order differing altogether from that of modernism - the vanguard exploits from the 1950s onward marking that avant-garde arts and literatures can also perfectly abide outside modernism. The *European Network for Avant-Garde and Modernism Studies* (EAM), far from aiming to reduce the complexity of various European research traditions, aspires to embrace the wide linguistic, terminological and methodological variety within both fields. EAM will devote itself to the study of the avant-garde and modernism in Europe within a global setting, throughout the nineteenth and twentieth centuries. It will promote interdisciplinary and intermedial research on experimental aesthetics and poetics,

and aims to encourage an interest in the cultural dimensions and contexts of the avant-garde and modernism. With initiatives in the cross-disciplinary fields of avant-garde and modernism studies booming throughout European academia, EAM wishes to provide a more permanent platform in Europe for scholars to meet and discuss their research. To this aim it will organise biennial conferences and publish its own book series.

### **Membership**

EAM membership is to be renewed every two years. The membership fee is € 50. To facilitate the exchange of expertise, members' current research interests and two of their representative publications are mentioned on the EAM website. Members also receive free access to a digital copy of the subsequent volume in the EAM book series *European Avant-Garde and Modernism Studies*, to appear in 2011. To register, please visit: <http://eam-europe.be/node/12>

## Über EAM

### **www.eam-europe.ugent.be**

Forschungsinitiativen zum Thema Avantgarde und Moderne nehmen in der europäischen Forschungslandschaft weiterhin zu. Die experimentellen Literaturen und die Künste in Europa zwischen ca. 1850 und 1950 und ihre Nachwirkungen sind als Lehr- und Forschungsbereiche an den europäischen Forschungsinstitutionen sowie in den Lehrplänen heutzutage nicht mehr wegzudenken. Avantgarde und Moderne haben sich in den letzten Jahrzehnten zu unterschiedlichen, aber mehrfach miteinander verzahnten Forschungsgebieten entwickelt. Innerhalb der französischen und deutschen akademischen Welt bleibt der Sammelbegriff „modernism“ weniger geläufig – die „(Klassische) Moderne“ und „modernité“ fungieren hier als nahe liegende

Äquivalente zu demjenigen, was im internationalen Kontext (zwischen 1850 und 1950) als eine zeitliche und räumliche Ko-Okkurrenz künstlerischer Ausdrucksformen und ästhetischer Theorien benannte werden kann, die gegen vorherrschende Traditionen in Kunst, Literatur und Kultur aufbegehrten. In ähnlicher Weise entfaltet der Begriff „Avantgarde“ eine Reihe häufig ambivalenter Konnotationen. Für manche kennzeichnet die Avantgarde den radikalsten experimentellen Bruch der Künste und Literaturen mit den Darstellungs- und Erzählkonventionen vom neunzehnten Jahrhundert an: Im frühen zwanzigsten Jahrhundert zeugen davon Avantgardebewegungen wie Futurismus, Expressionismus, Dadaismus und Surrealismus, Strömungen, die als die „heroische“ Phase der Avantgarde bezeichnet werden können. Ab den fünfziger Jahren kommt diese Avantgarde weitgehend ohne modernistische Begleiterscheinungen aus. Für andere gehört die Avantgarde zu einem kulturellen Umfeld, das sich, durchaus im Bunde mit der Klassischen Moderne, der Erneuerung ästhetischer Konventionen verschreibt.

Das *Europäische Netzwerk für Studien zu Avantgarde und Moderne* (EAM) möchte der Komplexheit der unterschiedlichen europäischen Forschungstraditionen gerecht werden und strebt danach, die breite linguistische, terminologische und methodologische Vielfalt abzudecken. EAM widmet sich ausdrücklich der Erforschung der gesamten europäischen Avantgarde und Moderne, ihrer Vorläufer und ihrem Nachklang im Laufe des neunzehnten und zwanzigsten Jahrhunderts und möchte zudem die interdisziplinäre sowie intermediale Erforschung experimenteller Ästhetiken/ Poetiken fördern. Auch setzt sich das *Europäische Netzwerk für Studien zu Avantgarde und Moderne* zum Ziel, das Interesse an den kulturellen Zusammenhängen und Kontexten der Avantgarde und der Moderne in Europa

anzuregen. Mittels Forschungsinitiativen in disziplinübergreifenden Bereichen der Avantgarde- und Moderne- Forschung möchte es ein permanentes europäisches Forum bieten, auf dem Wissenschaftler einander begegnen und ihre Forschungsergebnisse austauschen. Zu diesem Zweck organisiert EAM zweijährliche Konferenzen und veröffentlicht eine Bücherreihe.

### **EAM-Mitgliedschaft**

Der EAM-Mitgliedschaft muss alle zwei Jahre durch Zahlung des Mitgliedsbeitrags erneuert werden. Wer den Mitgliedsbeitrag entrichtet, zahlt 50 EURO und bekommt dafür den elektronischen Zugriff auf den jeweils im Folgejahr der 2010 Konferenz erscheinenden Band der EAM Buchpublikation *Studien zur europäischen Avantgarde und Moderne* zugeschiedt. Die Mitgliedschaft umfasst auch die Erwähnung des eigenen Forschungsprofils (institutionelle Anbindung, Forschungsinteresse und Hinweis auf zwei repräsentative Publikationen) in der gemeinsamen Forschungsdatenbank auf der offiziellen EAM Heimseite. Die Forschungsdatenbank möchte den Austausch und die Suche nach neuen Forschungsergebnissen fördern.

Um Mitglied des *Europäischen Netzwerks für Studien zu Avantgarde und Moderne* zu werden, sehen Sie bitt

<http://eam-europe.be/node/12>

### *À propos de l'EAM*

#### **www.eam-europe.ugent.be**

Actuellement, les arts et les littératures expérimentaux en Europe de 1850 à 1950 et au-delà font partie intégrante des programmes universitaires, tandis que les recherches sur l'avant-garde et le modernisme sont devenues des disciplines à part entière mais solidaires les unes des autres. Ces disciplines varient

néanmoins à travers le continent. Dans les universités françaises et allemandes, la notion de « modernisme » reste plutôt étrangère : les notions de « modernité » et de « *die Moderne* » s'utilisent davantage

pour ce que désigne la notion de « *modernism* » dans le contexte anglophone. La notion de « *modernism* » y a acquis une certaine stabilité : elle désigne avant tout une période de la modernité poétique et esthétique, approximativement entre 1850 et 1950, au cours de laquelle a pris forme une révolte contre les traditions artistiques, littéraires et culturelles prédominantes. De même, la notion d'« avant-garde » prend des connotations divergentes, souvent conflictuelles. Pour certains, l'« avant-garde » désigne les arts et les littératures les plus radicalement expérimentaux qui se développent à l'intérieur du modernisme à partir du 19<sup>ème</sup> siècle. Dans ce cas, les mouvements avant-gardistes du début du 20<sup>ème</sup> siècle – le futurisme, l'expressionnisme, le dadaïsme et le surréalisme – correspondent à la phase avant-gardiste la plus « héroïque ». Pour d'autres, l'avant-garde appartient à un ordre culturel et conceptuel entièrement différent du modernisme : l'avant-garde survit au modernisme, comme en témoigne la permanence d'une sensibilité avant-gardiste après 1950.

Loin de vouloir réduire la complexité des différentes traditions de recherche européennes, le *Réseau européen de recherche sur l'avant-garde et le modernisme* vise à embrasser la grande diversité linguistique, terminologique et méthodologique à l'intérieur de ces deux domaines. L'EAM veut stimuler l'intérêt pour les dimensions culturelles et contextuelles de l'avant-garde et du modernisme en Europe au cours des 19<sup>ème</sup> et 20<sup>ème</sup> siècles, et promouvoir la recherche interdisciplinaire et intermédiaire sur les esthétiques et les poétiques expérimentales. Etant donné l'essor récent des initiatives interdisciplinaires dans ce domaine, l'EAM souhaite créer pour les chercheurs en Europe une plateforme de rencontre et de

discussion plus permanente. A cet effet, l'EAM organise des conférences biennales et édite sa propre collection.

### Adhésion

L'adhésion à l'EAM doit être renouvelée tous les deux ans (2008-2009, 2010-2011, ...). Le montant d'adhésion est de €50. Membres ont accès à une copie digitale du volume suivant de la collection de l'EAM, *Études sur l'avant-garde et le modernisme en Europe*, à paraître au milieu de l'année 2011. Afin de faciliter l'échange d'expertise, le site de l'EAM fera mention des intérêts de recherche actuels des membres ainsi que de deux de leurs publications représentatives. Pour adhérer à l'EAM, visiter le site web:

<http://eam-europe.be/node/12>

## EAM Book Series

### Modernism Studies

The avant-garde and modernism take centre-stage within European academia today. The experimental literatures and arts in Europe between ca. 1850 and 1950, and their aftermath, figure prominently on curricula, while modernism and avant-garde studies have come to form distinct yet interlocking disciplines within the humanities in recent years. These disciplines take on various guises on the continent. Within French and German academia, “modernism” remains a term rather alien – “die Moderne” and “modernité” coming perhaps the closest to what is meant by “modernism” within the English context. Here, indeed, modernism has acquired a firm place in research, signaling above all a period in modern poetics and aesthetics, roughly between 1850 and 1950, during which a revolt against prevalent traditions in art, literature and culture took shape. Similarly, the term “avant-garde” comes with an array of often conflicting

connotations. For some, the avant-garde marks the most radically experimental arts and literatures in modernism from the nineteenth century onward - the early twentieth-century vanguard movements of Futurism, Expressionism, Dada and Surrealism, among others, coinciding with the avant-garde's most "heroic" phase. For others, the avant-garde belongs to a cultural or conceptual order differing altogether from that of modernism - the vanguard exploits from the 1950s onward marking that avant-garde arts and literatures can also perfectly abide outside modernism. European Avant-Garde and Modernism Studies, far from aiming to reduce the complexity of various European research traditions, aspires to embrace the wide linguistic, terminological and methodological variety within both fields. Publishing an anthology of essays in English, French and German every two years, the series wishes to compare and relate French, German and British, but also Northern and Southern as well as Central and Eastern European findings in avant-garde and modernism studies. The series will gather the best and most thought-provoking recent research and will devote itself to the study of the European avant-garde and modernism throughout the nineteenth and twentieth centuries. European Avant-Garde and Modernism Studies will promote interdisciplinary and intermedial research on experimental aesthetics and poetics, and aims to encourage an interest in the cultural dimensions and contexts of the avant-garde and modernism in Europe. Essays accepted by the editorial board will be subjected to blind peer-review by international experts. Editors-in-chief: Sascha Bru (Ghent University) and Peter Nicholls (New York University). Editorial Board: Jan Baetens (Leuven University), Hubert van den Berg (University of Groningen), Benedikt Hjärtarson (University of Iceland) and Tania Ørum (University of Copenhagen).

### **Studien zur Europäischen Avant-Garde und Moderne**

Forschungsinitiativen zum Thema Avantgarde und Moderne nehmen in der europäischen Forschungslandschaft weiterhin zu. Die experimentellen Literaturen und die Künste in Europa zwischen ca. 1850 und 1950 und ihre Nachwirkungen sind als Lehr- und Forschungsbereiche an den europäischen Forschungsinstitutionen und in den Lehrplänen heutzutage nicht mehr wegzudenken. Avantgarde und Moderne haben sich in den letzten Jahrzehnten zu unterschiedlichen, aber mehrfach miteinander verzahnten Forschungsgebieten entwickelt. Innerhalb der französischen und deutschen akademischen Welt bleibt der Sammelbegriff „modernism“ weniger geläufig - „die (klassische) Moderne“ und „modernité“ fungieren hier als nahe liegende Äquivalente zu demjenigen, was im internationalen Kontext als eine zeitliche und räumliche Ko-Okkurrenz künstlerischer Ausdrucksformen und ästhetischer Theorien namhaft gemacht werden kann, die ungefähr zwischen 1850 und 1950 angesiedelt werden kann. Auf ähnliche Weise entfaltet die Bezeichnung „Avantgarde“ eine Reihe häufig widersprüchlicher Konnotationen. Für manche kennzeichnet die Avantgarde den radikalsten experimentellen Bruch der Künste und Literaturen mit den Darstellungs- und Erzählkonventionen des 19. Jahrhunderts: im frühen zwanzigsten Jahrhundert zeugen davon Avantgardebewegungen wie Futurismus, Expressionismus, Dada und Surrealismus, Strömungen, die als die „heroische“ Phase der Avantgarde bezeichnet werden können. Ab den fünfziger Jahren kommt diese Avantgarde weitgehend ohne modernistische Begleiterscheinung aus. Für andere gehört die Avantgarde zu einem kulturellen Umfeld, das sich, durchaus im Bunde mit der Klassischen

Moderne, der Erneuerung ästhetischer Konventionen verschreibt.

Die neue Bücherreihe Studien zur europäischen avantgarde und moderne möchte der Kompliziertheit der unterschiedlichen europäischen Forschungstraditionen gerecht werden und strebt danach, die breite linguistische, terminologische und methodologische Vielfalt abzudecken. Anhand einer zweijährlichen Sammlung von Beiträgen in englischer, französischer und deutscher Sprache möchte die Reihe nicht nur die französisch-, deutsch- und englischsprachigen, sondern auch die nord-, süd-, zentral- und osteuropäischen Ergebnisse der Avantgarde- und Moderne-Forschung einbeziehen. Die Reihe sammelt die neuesten und ertragreichsten Beiträge zur Forschung und widmet sich ausdrücklich der Erforschung der gesamten europäischen Avantgarde und Moderne, ihrer Vorläufer und ihrem Nachklang im Laufe des 19. und 20. Jahrhunderts. Die Studien zur europäischen avantgarde und moderne fördern die interdisziplinäre und mediale Erforschung experimenteller Ästhetiken/Poetiken und setzen es sich zum Ziel, das Interesse an den kulturellen Zusammenhängen und Kontexten der Avantgarde und der Moderne in Europa anzuregen. Beiträge werden internationalen Experten zur anonymen Begutachtung vorgelegt. Die Chefredakteure sind Sascha Bru (Ghent University) und Peter Nicholls (New York University). Zum Redaktionsausschuss gehören Jan Baetens, Hubert van den Berg, Benedikt Hjartarson, Tania Ørum.

### *La Collection de l'EAM*

L'avant-garde et le modernisme occupent actuellement une place majeure dans les universités européennes. Les arts et les littératures expérimentaux en Europe de 1850 à 1950 et au-delà font partie intégrante des

programmes universitaires, tandis que les recherches sur l'avant-garde et le modernisme sont devenues, à l'intérieur des sciences humaines, des disciplines à part entière mais solidaires les unes des autres. Ces disciplines varient néanmoins à travers le continent. Dans les universités françaises et allemandes, la notion de « modernisme » reste plutôt étrangère : les notions de « modernité » et de « *die Moderne* » s'utilisent sans doute davantage pour ce que désigne la notion de « *modernism* » dans le contexte anglophone. Dans la recherche anglophone, en effet, la notion de « *modernism* » a acquis une certaine stabilité : elle désigne avant tout une période de la modernité poétique et esthétique, approximativement entre 1850 et 1950, au cours de laquelle a pris forme une révolte contre les traditions artistiques, littéraires et culturelles prédominantes. De la même façon, la notion d'« avant-garde » prend des connotations divergentes, souvent conflictuelles. Pour certains, l'« avant-garde » désigne les arts et les littératures les plus radicalement expérimentaux qui se développent à l'intérieur du modernisme à partir du 19<sup>ème</sup> siècle. Dans ce cas, les mouvements avant-gardistes du début du 20<sup>ème</sup> siècle – dont le futurisme, l'expressionnisme, le dadaïsme et le surréalisme – correspondent à la phase avant-gardiste la plus « héroïque ». Pour d'autres, l'avant-garde appartient à un ordre culturel et conceptuel entièrement différent du modernisme. Dans cette perspective, l'avant-garde survit au modernisme, comme en témoigne la permanence d'une sensibilité avant-gardiste après 1950. Loin de vouloir réduire la complexité et la variété des traditions de recherche européennes, *etudes* Sur l'avant-garde et le modernisme en Europe vise à embrasser la grande diversité linguistique, terminologique et méthodologique à l'intérieur de ces deux domaines de recherche. Par la publication d'un volume d'essais en anglais, en français et en allemand tous les deux ans, la collection souhaite comparer et mettre en rapport les résultats issus des traditions de recherche

française, anglaise et allemande, mais également d'Europe nordique et méridionale, centrale et orientale. La collection rassemblera les travaux les plus novateurs et les plus stimulants de la recherche actuelle et se consacrera à l'étude de l'avant-garde et du modernisme européens au cours des 19ème et 20ème siècles. étudeS Sur l'avant- garde et le modernisme en europe se propose de promouvoir la recherche interdisciplinaire et intermédiaire sur les esthétiques et les poétiques expérimentales et de stimuler l'intérêt pour les dimensions culturelles et contextuelles de l'avant-garde et du modernisme en Europe. Les essais acceptés par le comité éditorial seront soumis à l'avis d'experts internationaux pour une évaluation à l'aveugle (blind peer review). Éditeurs principaux: Sascha Bru (Université de Gand) et Peter Nicholls (Université de New York) Comité éditorial: Jan Baetens (Université de Leuven), Hubert van den Berg (Université de Groningen), Benedikt Hjartarson (Université d'Islande) et Tania Ørum (Université de Copenhague).

## EAM 2014

### Utopia

***The Fourth Conference of the European Avant-garde and Modernism Network will take place at Helsinki on 29-31 August, 2014.***

Modernism and Avant-gardism are mainly understood in terms of the language of rupture. Many modernists and avant-gardists adopted a destructive attitude to tradition and even to the present. The question arises, what alternative did modernist and avant-garde artists offer? Did they properly envisage utopian alternatives, or did all speculation end in mere nihilism? The 2014 EAM

conference of Helsinki, in order to commemorate the centenary of the break-out of the First World War as the end of many utopian dreams in European literature, arts, and politics, invites proposals for contributions that deal with utopianism and dystopianism in modernism and avant-gardism, whether as utopia, chimera, or dream; abstraction, mythopoeia, or dystopia.

We will welcome contributions across all areas of avant-gardism, neo-avant-gardism, and modernism: art, literature, music, architecture, film, artistic and social movements, lifestyle, television, fashion, drama, performance, activism, design and technology.

Conference organiser:

Marja Härmänmaa,  
Language Centre  
P.O.BOX 4 (Vuorikatu 5)  
FIN-00014 University of Helsinki

email: marja.harmanmaa@helsinki.fi

## MATERIAL MEANINGS

Dear EAM conference delegates and members,

We are delighted to welcome you to 'Material Meanings', the third biannual conference of the European Network of Avant-Garde and Modernism Studies. The participation of nearly 300 delegates from numerous disciplines, from almost every part of Europe, and from many other parts of the world, testifies to the health of scholarship in our field and to the desire of so many scholars to step outside the comparative safety of national or regional scholarly frameworks and create new and forward-looking exchanges that follow the contours of new and emergent cultural geographies. The EAM is still young, but our third conference is evidence that our project has real resonance with scholars and practitioners, and we are already looking forward to welcoming you all again to our fourth meeting in Helsinki in 2014.

David Ayers  
Chair of EAM

### CONFERENCE THEME

This conference investigates the avant-garde's reconfiguration of matter and materials in the quest to generate new meanings and effects.

Its particular focus is on the manner in which different artistic disciplines adopt strategies, theories and techniques from each other, and how they translate, transform and integrate conceptions and modes of expression from other sign systems.

The themes of the panels and presentations

include, but are not limited to: the interference or conflict of artistic disciplines; the interaction of disciplines in artistic movements; the combination of media in single artworks or artistic practices; the treatment of sign as matter and matter as sign; the materiality of art and the art of materiality; art and material environment; the world as matter and meaning; text as thing, things as texts; the transfiguration of traditional or found materials; the material effectivity of the avant-garde; the interdependency of manifestos (meaning) and art (material); technology and the transformation of meaning; the incorporation of the foreign or extraneous.

### Programme / Program

**Keynes College  
University of Kent  
Canterbury**

#### Friday 7<sup>th</sup> September:

15.00-16.30 First parallel sessions  
17.00-18.30 Welcome, Plenary (KLT1)

**Stephen Bann** (Emeritus Professor of  
the History of Art and Senior Research  
Fellow at the University of Bristol)  
**Ian Hamilton Finlay: Poetics and  
Beauty**

18.30-19.30 Reception  
19.30 Dinner

#### Saturday 8<sup>th</sup> September:

9.00-10.30 Second Parallel Sessions  
10.30-11.00 Coffee  
11.00-12.30 Third Parallel Sessions  
12.30-1.30 Lunch  
13.30-15.00 Fourth Parallel Sessions

15.00-15.30 Coffee  
15.30-17.00 Fifth parallel sessions  
17.15-18.30 Plenary (KLT1)

**Ileana Pintilie** (Professor at the West University, Faculty of Fine Arts in Timisoara)

**Paul Neagu. Artistic Concepts and Neo-Dada Challenges**

19.30 Conference Banquet

### **Sunday 9<sup>th</sup> September:**

9.00-10.30 Sixth Parallel Sessions  
10.30-11.00 Coffee  
11.00-12.30 Seventh Parallel Sessions  
12.30-1.30 Lunch  
13.30-15.00 Eighth Parallel Sessions  
15.00-15.30 Coffee  
15.30-17.00 Ninth Parallel Sessions  
17.15-18.30 Plenary and Conclusion (KLT1)

**Neil Cox** (Professor of Art History at the University of Essex, England)

**What is a thing? (Cubist Materialisms)**

**Keynote speakers**  
**/ Hauptrednern**  
**/ Conférenciers invites**

### **Stephen Bann**

is Emeritus Professor of the History of Art and Senior Research Fellow at the University of Bristol. His extensive interests encompass the avant-garde, postmodern media and installation art, land art and landscape theory, museum history and theory, Historical representation in painting and other visual media, nineteenth-century print culture (France and Britain), and English art criticism (Hazlitt, Pater, Stokes). His many publications include *Painting History: Delaroche and Lady Jane Grey* (with Linda Whiteley; 2010); *Ways around Modernism* (2007); *The Reception of Walter Pater in Europe* (editor; 2004) *Jannis Kounellis* (2003); *Parallel Lines: Printmakers, Painters and Photographers in Nineteenth-Century France* (2001); *The Sculpture of Stephen Cox* (1995); *The Inventions of History: Essays on the Representation of the Past* (1990); *The Clothing of Clio - A Study of the Representation of History in Nineteenth-century Britain and France* (1984); *Heroic Emblems* (Co-author with Ian Hamilton Finlay, 1977); *The Tradition of Constructivism* (Editor/translator: 1989); *Russian Formalism* (co-editor, 1972); *Experimental Painting - Construction, Abstraction, Destruction, Reduction* (1970).

**Ian Hamilton Finlay: Poetics and Beauty**

An extraordinary reception greeted the publication by Migrant Press in Autumn 1960 of Ian Hamilton Finlay's *The Dancers Inherit the Party*. American poets of the calibre of Robert Creeley and Robert Duncan acclaimed this first book of poems by a previously unknown author, and Hugh Kenner wrote: 'He fishes in no one's waters, and no one else can fish his, or even arrive where they are'. Within a few years, however, Finlay had gone so far as to abandon the traditional conventions of poetic syntax, and was aligning himself with the Brazilian and German-speaking exponents of concrete poetry.



By the end of 1966, he had taken up residence in the farm of Stonypath, south-west of Edinburgh, where he would over forty years create a poet's garden that is unique in its rich allusions. This was a process of evolution that led him away from the printed page to the choice of inscribed stones and sundials for his medium. Yet a constant theme was his search for a 'Beauty' that he identified with modern painting, from the masters of Cubism and Symbolism to contemporary work by artists such as Ad Reinhardt and Vasarely. Marjorie Perloff has recently described Finlay's development in a key work of these years as moving 'from Suprematism to Language Game'. Here it is argued that a more radical process of revision was under way.

La publication en automne 1960, par Migrant Press, du livre de Ian Hamilton Finlay, *The Dancers Inherit the Party* a été accueillie avec un grand enthousiasme. Des poètes américains très réputés, tels Robert Creeley et Robert Duncan, ont acclamé ce livre de poèmes par un auteur auparavant inconnu, et le critique Hugh Kenner a écrit : 'Il pêche dans les eaux de personne, et personne ne peut pêcher dans les siens, voire même arriver au point où ils se trouvent'. Sous peu de temps, cependant, Finlay est allé au point d'abandonner les conventions traditionnelles de syntaxe poétique, en s'identifiant plutôt avec les auteurs brésiliens et germanophones de la poésie concrète. Vers la fin de 1966, il s'est installé dans la ferme de Stonypath, au sud-ouest d'Edimbourg, où il allait s'adresser pendant quarante ans à créer un jardin de poète incomparable dans ses riches allusions. Cette évolution l'a détourné de plus en plus de la page imprimée, à profit de pierres portant des inscriptions et de cadrans solaires. Pourtant Finlay recherchait tout le temps une 'Beauté' qu'il assimilait avant tout à la peinture moderne, en comprenant à la fois les œuvres des maîtres cubistes et symbolistes et celles de certains artistes contemporains comme Ad Reinhardt et

Vasarely. Marjorie Perloff a récemment décrit le développement de Finlay dans un ouvrage important de cette période en termes de son virement 'du Suprématisme aux jeux de langage'. Selon mon propos, il s'agissait d'un procédé plus radical et plus foncièrement révisionniste.

### **Ileana Pintilie**

is an art historian and art critic, Professor at the West University, Faculty of Fine Arts in Timisoara, and freelance curator. She has curated many one-person and group exhibitions in Romania and abroad, notably the International Festival of Performance Art Zone ([www.zonafestival.ro](http://www.zonafestival.ro)); other exhibitions have included Romanian participation at the *New Icon Biennial of Cetinje* (Montenegro, 1997); *Body and the East*, Ljubljana (1998); *Shaping the Great City: Modern Architecture in Central Europe, 1890-1937*, Kunstforum, Viena, Getty Museum, Los Angeles (1999-2001); "Kontakt...Works from the Collection of Erste Bank Group", MUMOK, Viena (2006), *Beyond the frontiers: Romanian and Scottish artists in Richard Demarco's Archive*, Contemporary Art Gallery, Brukenthal Museum, Sibiu (2007); *Space For New Dialogue*, The Museum of Contemporary Art of Vojvodina in Novi Sad (2008); and *Subversive Practices: Art under Conditions of Political Repression in 60s - 80s / South America / Europe*, Württembergischer Kunstverein Stuttgart (2009).

Her published works include *Actionism in Romania During the Communist Era* (2000), and with Roxana Nubert the volume *Mitteleuropäische Paradigmen in Südosteurop: Ein Beitrag zur Kultur der Deutschen im Banat* (2006), *Timișoara between Tradition and Modernity: Artistic Pedagogy in the 20th century* (2006); and *Ștefan Bertalan* (2011).

### **Paul Neagu. Artistic Concepts and Neo-Dada Challenges**

Paul Neagu (1938-2004), the Romanian-born British artist, started his career in Romania in 1966, during the communist period. Although he had studied painting, his debut consisted of ironic works entitled *Neagu's Boxes*, ephemeral objects, made of trivial materials, with a neo-Dada, provocative attitude towards the stifling conditions of official art in Romania. These objects were not necessarily directed to the visual realm, but were meant to develop the public's touch, to be explored as a yet unaltered sense. Neagu's objects looked like boxes or cases, which opened in several flaps, hiding a human figure inside, emblematic evidence of an essence. The boxes were made of wood, processed and painted or coated in textile materials, leather or thin metal films; inside, there were small gilded mosaic cubes. The eclectic character of these early creations revealed the revolt against the social, political and artistic context in Romania, on one hand, and against a worn-out, obsolete artistic language, on the other hand. Besides, Paul Neagu is the author of a *Manifesto of Tactile Art*, published in Romania first, then in Britain, where he had migrated. Questioning, with the help of these objects, various social or even political contexts (such as *The Merit Collector* series), Neagu was the author of the first street performance in Romania, which took place in Bucharest in 1968.

Gradually, Neagu built an entire system of mental order, by means of which he associated simple geometrical shapes – the square, the triangle and the circle, later the spiral – with various levels of existence – individual, social, and cosmic. With the help of this system, he started to bring all his visual creations together – drawings, paintings, objects, installations, and performances – in a coherent whole. The lowest level was the individual one, the artist devoting it the *Anthropocosmos* series (using the shapes of a human figure, as well as that of a coffin); this first level went along with a type of performances

entitled *The Cake-man*, where a human figure was „stuffed” with waffles, made by the artist himself and having messages attached to them. The cookies were then „devoured” by the participants, who were, thus, also the recipients of the above-mentioned messages. The next level, entitled *Blind Bite*, consisted of performances addressed to groups, having, thus, a social effect, the artist reserving his role of a social „link”, mediating between different persons with the help of notes exchanged among them, the notes being carried in the numerous pockets of his transparent performance suit, made especially for the purposes of this event. Other performances in the series hinted at the *Manifesto of Tactile Art*, with his invitation that the participants rediscover the touch. Blindfolded, the participants were forced to guess what they were eating and, consequently, to grow more aware of how deeply rooted the touch is in our daily life. Another performance, *Ramp*, was meant to further the same rediscovery of the touch; the artist jumped on a vertical wall, while his partner, also blindfolded, would write down the height of each jump, relying on the perception of the vibrations produced by the artist' moves.

The last performance in this hierarchical series was entitled *Gradually Going Tornado* and it consisted of a series of performances, as well as drawings and other visual productions, where the artist, shaman-like, played the part of a unifier of all dispersed matter by means of a swirling movement, a ritual in the shape of a spiral, which, symbolically, transformed the audience from a group of ordinary viewers into a spiritualized community.

Other drawings, paintings and books signed by the artist testify to another conceptual project by Paul Neagu, who, after his exile, isolated and lonely, with no family and friends, invented the Generative Art Group, an artistic concept which

lasted for many years. The artist went public about having founded a group, made up of five artists, going as far as to give the names of his four partners. For a while, he maintained this fictional group, exhibiting and publishing works in different „styles“, signed by the members of the GAG group.

Conceptually surprising and revealing an overwhelming handiwork, Paul Neagu's art grew little by little, finally evolving to vast spatial shapes.

### **Neil Cox**

is Professor of Art History at the University of Essex, England. He is a specialist in twentieth-century art in France with strong philosophical and theoretical interests including existential phenomenology (Bergson, Heidegger, Merleau-Ponty). He is currently working on a book project with the working title *Violence as Culture: A Surrealist History of Art*. He has curated several major exhibitions: *A Picasso Bestiary* (1995), *Constable and Wivenhoe Park* (2000) and *In the Presence of Things, Four Centuries of European Still Life, Part II, 1840-1955* (2011-12). Publications include *Marcel Duchamp* (1999), *Cubism* (2000) and *The Picasso Book* (2010). He is a member of the International Advisory Board of the Research Forum of the Courtauld Institute.

### ***What is a thing? (Cubist Materialisms)***

In what sense can we think the transformation of visual representation in Cubism in terms of the philosophical question of materialism in modernity? To what extent does an avant-garde materialism overcome or reject the values of philosophical aesthetics? In this talk, I'll examine the practices of collage/papiers collés and constructed sculpture in the work of Georges Braque and Pablo Picasso and ask what inherited notions of materiality it may depend upon or indeed what new materialism it may inaugurate. I'll set it, albeit briefly, alongside the

thinking of Hegel, Bergson and Heidegger. I hope to offer some closing reflections on the liaison of meaning and material, and on the historical moment when they part company. At the centre of the project of Cubism was an interrogation not only of representation, but of the world of things. What kind of relationship to things is construed in Cubism, and what becomes of it in Duchamp's counter-aesthetic invention, the ready-made?



Friday 15:00-16:30 First Parallel Sessions

Session 1 Room KLT2	Session 2 Room KLT3	Session 3 Room KS7	Session 4 Room KS12	Session 5 Room KS13
<i>Materialities of the 'Trace' in Post-Avant-Garde Art and Literature</i>	<i>Reimagining Reality in Surrealist Art, Literature and Film</i>	<i>Puppets and Machines</i>	<i>Poetics of Object/ Language</i>	<i>Text and Sound</i>
Chair Barnaby Dicker (UCA Farnham, Swansea Metropolitan).	Chair Felicity Gee (Royal Holloway University of London),	Chair Dominika Buchowska (Adam Mickiewicz University,Poznan)	Chair Kate McLoughlin (Birkbeck, University of London)	Chair
Lyle Skains (Bangor), "The Material Trace in Electronic Tech- notext."  Kim Knowles (Aberystwyth), "Bodily Inscriptions in Contemporary Experimental Cinema: An Art of Resistance."  Kate Lawrence (Bangor), "Quotidian acts: Public Participation in Film Documen-tation of Susanne Thomas's <i>Train-station</i> (1998)."  Nina Parish (Bath), "In the Shadow of the <i>Livre d'artiste</i> ? Contemporary Experimentation with New Technologies and Book Form in France."	Felicity Gee (Royal Holloway), "Shadows of For- gotten Ancestors: theatrical hybridity, magical surreality and the avant- garde in the work of Sergei Parajanov."  Kimberley Marwood (Essex) "Gothic Avant- Gardism: Reading Surre-alism's Gothic Novels."  Catriona McAra (Huddersfield), "Dorothea Tanning's 'Chasm': A Nursery Rhyme"  Esra Plumer (Nottingham), "Anagrams and Automatism: Ex- ploring Alternative Realities in Unica Zürn's Graphic Notebooks"	Asiya Bulatova (Manchester) "The thing must move to be an engine': Materiality of Genre in W.C. Williams' 'An Essay on Virginia'. "  Dominika Buchowska (Adam Mickiewicz University,Poznan) "Aesthetics of the Marionette in the Art of Wyndham Lewis, David Bomberg and Mark Gertler"	Konstantin Dudakov-Kashuro (Lomonosov Moscow State University), "The Materialization of Language in Italian Futurist Poetry."  Kate McLoughlin (Birkbeck) "Pound's Stones: Quotation as Despoliation in Canto IX."  John Attridge (New South Wales), "Telephones, noise and contingency in <i>A la recherche du temps perdu</i> ."  Laura Scuriatti (European College of Liberal Arts, Berlin), "Artists, Artworks, Marble and Rags: Mina Loy's Poetic Objects."	Beata Sniecikowska (Polish Academy of Sciences), "Sound Motion, Page Motion: The Role of Sound Texture and Typo- graphy in Creating Movement Impres- sions in European Avant-Garde Poetry."  Eva Lilja (Gothenburg), "A Theory of Rhythm: discussed in poems by Fahlström, Gomringer and Heaney."  Susan Reid (Northampton), "Shock and Oratorio: D.H. Lawrence and the Music of Schoenberg."  Eleni Loukopoulou (Kent), "Upon Hearing James Joyce: The <i>Anna Livia Plurabelle</i> gramophone disc (1929)."

Friday 15:00-16:30 First Parallel Sessions

Session 6 Room KS14	Session 7 Room KS15	Session 8 Room KS16	Session 9 Room KS6	Session 10 Room KS17
<b>Futurism/ Dada</b>	<b>Technologies of Performance</b>	<b>Modernist Women (hosted by the British Association of Modernist Studies)</b>	<b>Literature and the extra-literary (hosted by the British Association of Modernist Studies)</b>	<b>Modernist Appropriations (hosted by the British Association of Modernist Studies)</b>
Chair Marja Härmänmaa (University of Helsinki)	Chair	Chair Gerri Kimber (Northampton)	Chair Rebecca Beasley (Oxford)	Chair Daniela Caselli (Manchester University)
<p>Marja Härmänmaa (Helsinki) "Eating Artistically: Marinetti and the Futurist Cuisine as an Aesthetic Form of Socio-Political Criticism."</p> <p>Maria Elena Versari (North Florida), "<i>Materia</i>: from Futurist Materiality to Dadaist Conta- mination."</p> <p>Christiane Heibach (Staatliche Hochschule für Gestaltung, Karlsruhe), "Food- Media: Eat Art as Synthetic Episte- mology of the Avant-Garde."</p> <p>Ernest Schonfeld (UCL) "Refunctioning the Media in the World of John Heartfield."</p> <p>Serge Milan (Nice), "L'oeuvre- manifeste dans l'avant-garde futuriste."</p>	<p>Adrian Curtin (Exeter), "The Spectacle of Phony Phono- graphy in Jean Cocteau's <i>The Eiffel Tower Wedding Party</i>."</p> <p>Claire Warden (Lincoln), "'SMASH THE BARS': Incar- ceration and Emancipation in the Theatrical Cages of the Modernist Avant- Garde."</p> <p>Ketevan Shavgulidze (Tbilisi) " 'Hoopla, We are Alive!'  EXPANSION."</p> <p>Magdolna Jákfalvi (University of Theatre and Film Arts, Budapest), "The Gas Heart in the Cauldron: the Performativity of Avantgarde Dramatic texts" (en français)</p>	<p>Gerri Kimber (Northampton) "That Pole outside our door': Floryan Sobieniowski and Katherine Mansfield."</p> <p>Louise Kane (De Montfort), " 'a dainty bibelot': Form and Function in <i>The Open Window</i> (1910- 1911), <i>Rhythm</i> (1911-13), and <i>Form</i> (1916-22)."</p> <p>Aimee Gasston (Birkbeck) "Modernist appetites: Katherine Mansfield and the art of consumption."</p>	<p>Neal Ashley Conrad Thing (Ludvigsborg), "The Force of Paradox: Interdisciplinary Approaches to Paradoxes in the Poetry and Gunnar Ekelhög."</p> <p>Mark Jackson (Birkbeck), "Bob Cobbing's Soundtext Work as Modernist Residues of Sound and the Visual."</p> <p>Edwin Hercock (Sussex) "Materiality and Facticity: Early Oppen vs. Late."</p>	<p>Sarah Lee (Goldsmiths) "Anglo-American Poetic Reactions towards the European Avant- garde, 1910-1915."</p> <p>Merle Tank (Estonian Academy of Arts), "The Constructivist moment: a case- study of avant- garde movements in Estonia and in Slovenia."</p> <p>Elizabeth Kate Switaj (Queen's University, Belfast), "James Joyce's Transfigurations of 'Beerlitz in His Mathness'."</p>

Saturday 9:00-10:30 Second Parallel Sessions					
Session 11 Room KS16	Session 12 Room KS17	Session 13 Room KS15	Session 14 Room KS14	Session 15 Room KS11	Session 16 Room KS12
<i>Diagrams of Embodiment</i>	<i>The Materiality of Time in the Twentieth-Century Avant-Gardes</i>	<i>Aesthetics of Material Estrangement in Central and Eastern European Avant-Gardes 1950 – 1980</i>	<i>Sound Matters: Avant-Garde Radio, Modernism and Samuel Beckett</i>	<i>The Unheard Avant-garde in Scandinavia: Experiments between systems design, performativity, and art (panel presentation)</i>	<i>La matière publicitaire en littérature</i>
Chair Andrej Mircev (Free University Berlin)	Chairs Sascha Bru (Leuven) Tyrus Miller (University of California, Santa Cruz)	Chair Károly Kókai (University of Vienna)	Chair Lea Sinoimeri (University of Le Havre)	Chair Morten Søndergaard (Aalborg University Copenhagen)	Chair
<p>Julian Henriques (Goldsmiths) “Sound, Movement and Auditory Space.”</p> <p>Cláudia Martinho (Goldsmiths) “Vibrational Fields.”</p> <p>Melina Scialom (Surrey) and Paola Crespi (Surrey) “Rudolph Laban’s diagrammatic thought”</p> <p>Andrej Mircev (Free University Berlin) “Icons as Diagrams of Incarnation”</p>	<p>Sascha Bru (mdrn, University of Leuven), “Chronaesthesia: Private and Public Temporalities in Modernism and the Avant-Gardes.”</p> <p>Tyrus Miller (University of California, Santa Cruz), “Situationist Times: Dehabitation, Play, and Utopia in Constant’s New Babylon.”</p> <p>Ina Blom (University of Oslo) “The Autobiography of Video: A Revisionist Approach to an Avant-garde Time Technology.”</p>	<p>Dietmar Unterkofler (Novi Sad University, Serbia), “Language as Thing, Photography as Art – Paradigm Shifts in the Discourse of Media in the Yugoslavian Neo-Avantgarde.”</p> <p>Károly Kókai (University of Vienna), “The Aesthetics of the Periodical <i>Magyar Műhely</i>.”</p> <p>Heide Kunzelmann (IGRS London, SAS, University of London) “Degrees of Functionalisation: The <i>Wiener Gruppe</i> as an Example for a Received ‘Corporate’ Avantgardist Identity.”</p>	<p>Adrienne Janus (Aberdeen) “A Coincidence of Contraries: A Minimalist, A Maximalist and May ‘68.”</p> <p>Lea Sinoimeri (University of Le Havre), “...struggling with a dead language”: Authority and Acoustimantics in Samuel Beckett’s <i>All That Fall</i>.”</p> <p>Derval Tubridy (Goldsmiths), “Re-sounding Beckett in contemporary Irish sound art.”</p>	<p>Ivan Dehn (Department for Innovation and Development, Danish Broadcast Company).</p> <p>Martin Luckmann (Danish Broadcast Company).</p> <p>Morten Søndergaard (Interactive Media Art / Media Art Curator, Aalborg University Copenhagen).</p>	<p>Myriam Boucharenc, (l’Université Paris Ouest Nanterre), “La publicité transfigurée.”</p> <p>Gérard Farasse (l’Université du Littoral-Côte d’Opale), “Le texte prospectus : l’exemple de Ponge.”</p> <p>Myriam Boucharenc et Gérard Farasse (entretien), “Usages de la publicité.”</p>

Saturday 9:00-10:30 Second Parallel Sessions				
Session 18 Room KLT3	Session 19 Room KS7	Session 20 Room KS6	Session 21 Room KLT2	Session 36 Room KS13
<i>Art, Theory and Text (DOUBLE SESSION)</i>	<i>Feminism and the Neo-Avant-garde</i>	<i>Visuality/ Textuality</i>	<i>Incarnations of textual materiality: from modernism to liberature (DOUBLE SESSION)</i>	<i>Transfiguration des matériaux : les avant-gardes historiques et le roman (DOUBLE SESSION)</i> <i>N.B: 9.45 START</i>
Chair Bela Tshipuria (Georgia)	Chair Annika Öhrner (Uppsala University)	Chair Adrian Curtin	Chair Katarzyna Trzeciak (Jagiellonian University, Krakow)	Chair Barbara Meazzi (Université de Savoie)
Imre József Balázs (Babeş-Bolyai University), "Transferring Surrealism: Árpád Mezei and the Theories of Hybridity."  Inge Arteel (Vrije Universiteit Brussel), "From Idol to Doll: Avant-Garde Appropriation of African Sculpture, Then and Now."  Vladimir Feshchenko (Russian Academy of Sciences, Moscow) "Bitextuality in Wassily Kandinsky's Writings: The Verbal and the Pictorial."  Nicola Creighton (Queen's University Belfast), "How to Write about Art? Carl Einstein's non-totalizing Ekphrasis."	Annika Öhrner (Uppsala University) "Contradictory Receptions: <i>"Hon"</i> <i>"she"</i> <i>"elle"</i> <i>"sie"</i> <i>"lei"</i> <i>"zij"</i> (1966, Moderna Museet) by de Saint Phalle, Tinguely and Ultvedt."  Birgitte Anderberg (Statens Museum for Kunst, Copenhagen), "Feminism and Conceptual Art."  Agata Jakubowska (Adam Mickiewicz University, Poznań), "M/Paternal Meanings in the Neo-avant-garde."	Emma Wagstaff (University of Birmingham), " 'Le trait se brise sur la feuille': Writing and Drawing with Seghers in <i>L'Éphémère</i> ."  Cosana Eram (University of the Pacific, Stockton, California), "Isidore Isou: The Avant-Garde and After."  Dávid Fehér (Museum of Fine Arts, Budapest), "László Lakner's <i>Rope/Identity</i> (1969) and the Many Incarnations of the Question of Identity in the Hungarian avant-garde."	Ariko Kato, (University of Tokyo, Japan), "Book as a New Genre: The Book Illustrations and Bookplates of Bruno Schulz."  Katarzyna Trzeciak (Jagiellonian University, Krakow), "Giacometti's fantasy: inside and beyond material experience."  Izabela Curyłło-Klag (Jagiellonian University, Kraków, Poland) "Modernism in a Rear-view Mirror: McLuhan's <i>Counterblast</i> of 1954 and 1969."	Monica Jansen (University of Utrecht) & Luca Somigli (University of Toronto), " <i>Le Monoplan du Pape</i> : Form and Ideology in an Early Futurist Novel."  Isabelle Krzywkowski (Université Grenoble III), "Dématisation du roman."



Saturday 11:00-12:30 Third Parallel Sessions					
Session 23 Room KS17	Session 24 Room KS16	Session 25 Room KS15	Session 26 Room KS14	Session 27 Room KS11	Session 18 Room KLT3
<i>The Poetics of the City</i>	<i>Concrete Signs &amp; Traces of Matter: Challenging the Material Limits of Media in Post-war Avant-gardes</i>	<i>Seeing Through Primitivism: Material and Manipulated Meaning in the Art of Early 20th-century German-speaking Europe</i>	<i>Cultural History of the Early Avant-garde in the Nordic Countries</i>	<i>L'objet et le mot : évolution et diversité d'une relation ('1890 -'1960)</i>	<i>Art, Theory and Text (DOUBLE SESSION CONTINUED)</i>
Chair: Scott McCracken (Keele)	Chair: Gabriele Jutz (University of Applied Arts)	Chair: Eleanor Moseman (Colorado State)	Chair: Benedikt Hjartarson (Iceland)	Chair: Natalia Smolyanskaya (Russian University for the Humanities)	Chair: Bela Tsipuria (Georgia)
<p>Chantal Delourme (Paris-Ouest) Jean Rhys's <i>Good Morning Midnight</i>: forms of precarious life in the cosmopolitan thirties'</p> <p>Eveline Kilian (Humboldt) 'Liquid Modernity and the Concrete City'</p> <p>Juliana Lopoukhine (Paris Ouest), "The unreadable city in <i>Jacob's Room</i> by Virginia Woolf: time in a stranglehold."</p> <p>Andrew Thacker (De Montfort) "Views from Abroad: Modernism and the Urban Imaginary."</p>	<p>Thomas Eder (Vienna) "Concrete Poetry and Matter: Exemplification and weak synaesthesia."  Gabriele Jutz (University of Applied Arts) "Trace, Gesture, Relic: Echoes of the Index in Experimental Cinematic Practices."</p> <p>Wolfgang Müller-Funk (Vienna), "Visiting a semiotic square-garden: Notes towards Friedrich Achleitner's <i>Quadratroman</i>."</p> <p>Caroline Schopp (Chicago) "<i>fenster</i> as frame: the materiality and mediality of the Viennese avant-garde."</p>	<p>Sherwin Simmons (Oregon), "Ernst Kirchner's Still Lives, 1912-13: Textile Space, Primitive Form, and the Expressive View of Things."  Aya Soika (European College of Liberal Arts, Berlin), "Pechstein and Palau: A Case Study in 'Primitivism'."  Brett M. Van Hoesen (Nevada), "Primitivist and Postcolonial Discourses in the Photomontages of László Moholy-Nagy."  Eleanor Moseman (Colorado State), "Coptic Catalyst: Primitivism, Abstraction, and Freedom in Kirchner's Swiss Works."</p>	<p>Andrea Kollnitz (Stockholm), "Promoting the Young. Interactions between the Avant-garde and the Swedish Art Market 1910-1925."  Benedikt Hjartarson (Iceland), "Toward a Typology of the Avant-garde in the Periphery: The (Missing) Case of the Historical Avant-garde in Iceland."  Kari J. Brandtzæg (Oslo/ Office for Contemporary Art), "The Role of the Political in Formulating a Cultural and Aesthetic Practice between Two World Wars"</p>	<p>Jennifer Beauloye (Université Libre de Bruxelles), "L'intérieur Fin de siècle, objets et littérature."  Clément Dessy (Oxford), "De l'objet à l'édifice, du texte à la trace dans l'œuvre symboliste de Fernand Khnopff."  Marie Godet (Université Libre de Bruxelles), "La pratique de l'objet des poètes surréalistes bruxellois après la Seconde Guerre mondiale."</p>	<p>Paulina Ambroży (Adam Mickiewicz University) &amp; David Cottingham (Kingston) "The Interior Seen: Decoration and Psychology in Henry James and Edouard Vuillard  Iveta Slavkova, (American University of Paris), "Rethinking Camille Bryen's materiality within the framework of his own abhumanist theory  Stuart Christie (Hong Kong Baptist University), Pliant Solids: Herbert Read's Aesthetic Reversal in <i>The Green Child</i> and Selected Sculptures by Henry Moore</p>

Saturday 11:00-12:30 Third Parallel Sessions				
Session 28 Room KS7	Session 29 Room KS6	Session 30 Room KS12	Session 21 Room KLT2	Session 36 Room KS13
<i>Lives and Signs</i>	<i>Architectural Avant-gardes</i>	<i>Spaces of the Avant-Garde</i>	<i>Incarnations of textual materiality: from modernism to liberature (DOUBLE SESSION CONTINUED)</i>	<i>Transfiguration des matériaux : les avant-gardes historiques et le roman (DOUBLE SESSION CONTINUED)</i>
Chair	Chair	Chair	Chair Katarzyna Trzeciak (Jagiellonian University, Krakow)	Chair Barbara Meazzi (Université de Savoie)
<p>Lorella Bosco (Università degli Studi di Bari, Italy), "Medialität und Performance in Emmy Hennings' autobiographische n Texten"</p> <p>Anke Gilleir (KU Leuven), "Rosa Luxemburg oder das tote Mädchen: Politik als literarische Ikone."</p> <p>Michael Grote (Bergen University, Norway), " 'und was mach ich jetzt?': Autobiographische Praktiken in Konrad Bayers Romanfragment <i>der sechste sinn</i>."</p>	<p>Iva Ceraj (Croatian Academy of Sciences and Arts, Zagreb), "The Role of Architect Bernardo Bernardi and the Neo-avant-garde group <i>Exat 51</i> in establishment of Croatian design"</p> <p>Katie Lloyd Thomas (Newcastle University, UK), "Material Products and Processes: Elisabeth Benjamin's House at East Wall (1936-7)"</p>	<p>Magdalena Holdar (Stockholm) "Doing Things Together: Fluxus Collaborations as Curatorial Enterprise"</p> <p>Vibeke Petersen (Independent Researcher, Denmark), "Gunnar Aagaard Andersen: How an Artist Interfered and Questioned the Danish Art Field"</p> <p>Margardia Brito Alves (Universidade Nova de Lisboa, ), "Constructions: From Art to Architecture and Back Again."</p> <p>Andrea Sakoparnig (Interart Studies, Berlin), "Convergence: The Hidden Intermediality of the Arts."</p>	<p>Katarzyna Bazarnik (Jagiellonian University, Kraków) "Modernist roots of liberature."</p> <p>Emiliano Ranocchi (University of Udine, Italy), "Liberature and Anthropology."</p> <p>Andrzej Zawadzki (Jagiellonian University, Krakow) "A Trace of Art, the Art of Trace"</p>	<p>Barbara Meazzi (Université de Savoie) « Marinetti et le roman futuriste : projets, stratégies, réalisations."</p> <p>Hélène Thiérard (Universität Osnabrück / Université ParisIII-Sorbonne Nouvelle), "Von der Fotomontage zum montierten Textmaterial : Zu Raoul Hausmanns Buch-Projekt <i>Hyle</i>."</p>

Saturday 13:30-15:00 Fourth Parallel Sessions					
Session 31 Room KS17	Session 32 Room KLT3	Session 33 Room KS13	Session 34 Room KS14	Session 35 Room KLT2	Session 37 Room KS12
<i>Dematerializations</i>	<i>The Beat networks in Europe: circulation, translation and subversion</i>	<i>Interrelations between Theory, Technology, and New Media in Avant-Garde Practices</i>	<i>Paint, Pavilions, Performance, Poems and Posters: (Inter)Mediality and Postwar Modernism</i>	<i>Neo-avant-garde and the Soviet regime (DOUBLE SESSION)</i>	<i>Destinies of the thing</i>
Chair Barnaby Dicker (Swansea)	Chairs Harri Veivo (New Sorbonne/ Helsinki) & Petra James (Université Libre de Bruxelles)	Chairs Isabel Wünsche (Jacobs University) & Lidia Gluchowska (University of Zielona Góra)	Chairs Natalie Adamson (St Andrews) & Noit Banai (Tufts University)	Chair Virve Sarapik (Estonian Academy of Arts / Estonian Literary Museum)	Chair Wolfgang Müller-Funk (University of Vienna)
Barrett Watten (Wayne State) "Zero Hour/ <u>Stunde</u> Null: Destructi on and Materiality at Mid Century"	Dorota Walczak (Université Libre de Bruxelles), "In the Beat of the Polish Road and the Beatnik's Heroes."  Tiit Hennoste (University of Tartu), "Howl on the Road. The traces of Beat movement in Estonian literature."  Petra James (Université Libre de Bruxelles) "Beat networks in Czechoslovakia."  Harri Veivo (New Sorbonne Paris 3 and Helsinki) "Testing and transgressing discourses, roles and media – Beat in the restless Finland of the 60s".	Kari J. Brandtzæg (Oslo/ Office for Contemporary Art, Norway), "War and New Technology in Henrik Sørensen's Painting <i>Field of Honour</i> (1931)."  Isabel Wünsche (Jacobs University), "Revolutionary Spirit and New Media in the Artistic Productions of the November Group."  Lidia Gluchowska (University of Zielona Góra), "From Abstract Film to Op Art and Kinetic Art: Henryk Berlew's Mechano-Facture as a Transmedial Adaptation of the Experimental Films by Viking Eggeling."  Przemysław Strożek (Institute of Art of the Polish Academy of Sciences), "In the beginning was MERZ". An attempt to compare Kurt Schwitters <i>Merzbau</i> and Lee Scratch Perry's <i>Black Ark</i> <i>Studio</i> ."	Natalie Adamson (St Andrews), "Imagination and Materiality in the Paintwork of Pierre Soulages."  Noit Banai (Tufts University) "A Synthesis of the Arts, a Dissonant Politics: <i>The Phillips Pavilion</i> and the Materialization of Europe."  Sophie Cras, (Paris I Panthéon- Sorbonne ), "Materialist Fantasies: Questioning the Value of Art and Currency in the Era of the 'New Franc'. "  Victoria H. F. Scott (Emory University, Atlanta), "Mao- sur-Seine: The Chairman's Influence on the French Posters of 1968."	Tiit Hennoste (Tartu), "Interaction and interference between Estonian avant- garde/modernist literature and rock music at the turn of the 1960s- 1970s."  Sirje Helme (Art Museum of Estonia), "Avant- Garde of the 1960s in Estonia as subculture."  Luule Epner (University of Tallinn, Estonian Literary Museum), "Estonian avant- garde theatre in the Soviet context: expressive means and meanings."  Anu Allas (Freie Universität Berlin), "Object in Action: The Material and the Symbolic in Neo- Avant-Garde Happenings in Estonia."	Katharina Weinstock (Staatliche Hochschule für Gestaltung, Karlsruhe), "Von ungewöhnliche Begegnungen mit gewöhnlichen Dingen: Das Fundobjekt als Modellfall 'materialer Bedeutung'. "  Johanne Mohs (Hochschule der Künste, Bern) "Zu An- und Ausschittnen Potential des Cut-up-Gedichts in frühen und späten Avantgarden."  Martin Endres (Freie Universität Berlin), "Re/Signation: Eine Revision graphisch- materieller Scripturalität

Saturday 13:30-15:00 Fourth Parallel Sessions				
Session 38 Room KS16	Session 39 Room KS11	Session 40 Room KS7	Session 41 Room KS15	Session 61 Room KS6
<b><i>Art and Objects (DOUBLE SESSION)</i></b>	<b><i>Film in/as avant- garde (DOUBLE SESSION)</i></b>	<b><i>Museum and Memorial</i></b>	<b><i>The Book (DOUBLE SESSION)</i></b>	<b><i>Elusive Avant- Garde. Materials, Practices, Connections in Post-War Romania</i></b>
Chair Alison Kearney (Wits School of Education, Johannesburg)	Chair Kim Knowles (Aberystwyth, Wales)	Chair	Chair Lisa Otty (Edinburgh University)	Chair Irina Căărăbaș (Institute for Art History and Department for Modern and Contemporary Art Bucharest)
Alison Kearney (Wits School of Education, Johannesburg) (chair), "The Framing of Objects in Penny Siopis' Exhibition 'Sympathetic Magic'."  Anne-Grit Becker (Freie Universität Berlin), "Words, Trucks and Culture: Robert Rauschenberg and the Everyday in Motion."  Irina Genova (New Bulgarian University, Sofia), "Virtuality of Classical Images and Materiality of the Meanings in Modern Art in two Contemporary Art Works: "The Raft of the Medusa / Le Radeau de la Méduse" by Nadezhda Lyahova and "Natural Modernism" by Kiril Prashkov.	Irena Kossowska (Copernicus University, Torun / Polish Academy of Sciences, Warsaw), "Modernist Synesthesia and a Dialog with the Old Masters: Polish experimental Film and Photomontage of the 1930s."  Owen Evans (Edge Hill University, UK), "Set Patterns? Art, Cinema and the Dialogue of Design."	Ana Kršinić-Lozica (Croatian Academy of Sciences and Arts, Zagreb), "Museum Experience: Constructing the Imaginary."  Caroline Diezyn (University of Western Ontario), "Masculinity and the War Memorial: Art as Enforcer."	Nana Kipiani (G. Chubinashvili Georgian Art Institute) " 'To Melnikova': the Book as Artistic Space."  Elza Adamowicz (Queen Mary, University of London) "The Surrealist Artists Book: Collusion or Collision?"  Ros Murray (University of Manchester) "Notation, Gesture and the Material Object : Antonin Artaud's <i>Cahier</i> 395."	Irina Căărăbaș (Institute for Art History Bucharest), "The Wooden Avant-Garde and the Reception of Constantin Brancusi in Romania."  Mihaela-Smaranda Gherghescu (Ecole des Hautes Etudes en Sciences Sociales.) "Lettrist Meca-aesthetics. Reflections on the expressive quality of the polyphonic text."  Magda Radu (curator and art historian), "Conceptual Art in Romania: A Quest- ion of Autonomy."  Adriana Oprea (National University of Arts in Bucharest), "Tableaus, Sculpture Symposia, and the Representation of the (New) Man in a New (Socialist) Art World

Saturday 15.30-17.00 Fifth Parallel Sessions					
Session 42 Room KS17	Session 43 Room KLT3	Session 44 Room KS13	Session 45 Room KS12	Session 35 Room KLT2	Session 46 Room KS14
<i>The Materiality of the Signal as reflected in Video Art</i>	<i>(Re)Materializing Modernist Reading</i>	<i>Matters of Learning Material: Education through Art, Art through Education</i>	<i>The Materiality of Art and the Art of Materiality The Materiality of a Contemporary Avant-Garde?</i>	<i>Neo-avant-garde and the Soviet regime (DOUBLE SESSION CONTINUED)</i>	<i>Les Arts 'bâtards'</i>
Chair Ulla Angkjær Jørgensen (Norwegian University of Science and Technology)	Chair Sascha Bru (KU Leuven/ MDRN)	Chair Jeremy Howard (St Andrews)	Chair Tania Ørum (University of Copenhagen)	Chair: Virve Sarapik (Estonian Academy of Arts / Estonian Literary Museum)	Chair
Ulla Angkjær Jørgensen (Norwegian University of Science and Technology), "VALIE EXPORT: the Body as Sign and the Body as Signal."  John Sundholm (University of Karlstad) , "The Archaeology of the Signal in Kinetics and Expanded Cinema: Contingency, Interference and Performance."  Bodil Marie Stavning Thomsen (University of Aarhus, Denmark) , "The Production of Feedback and Interfaces in Experimental Film- and Video Art analyzed as Enfoldments of the Outside (as Camera and Short Circuits)."	Ben De Bruyn (KU Leuven/ MDRN), "The Chair and the Lamp. The Furniture of Modernist Reading."  Tom Vandevelde (KU Leuven/ MDRN), "Materializing Modernist Sound. Towards an Analytical Framework for the Study of Sound in Narrative."  Anne Reverseau (Paris-Sorbonne and KU Leuven/ MDRN), "Postcard Poems. Materializing Modernist Texts and Readers."	Jeremy Howard (St Andrews) "Wellington Monuments: Interpreting and Contextualising Hubert Wellington's Strategy for Permanent Art in Modern Schools in 1930s Edinburgh."  Catherine Burke (University of Cambridge), "Concealment and exposure: the story of the Barbara Mildred Jones mural, 'Adam Naming the Animals' (1959 – 2009)."  Peter Cunningham (University of Cambridge), "Art in the Curriculum and Art on the Walls: Primary Education in the 1950s."	Tania Ørum (University of Copenhagen), "Feminist avant-garde 1970-2008."  Camilla Skovbjerg Paldam (Aarhus University), "Surrealist legacies in contemporary collage."	Virve Sarapik (Estonian Academy of Arts / Estonian Literary Museum) "Neo-avant-garde, Soviet cultural semiotics and existentialism."  Andres Kurg (Institute of Art History, Estonian Academy of Art) "Soviet design discourse and new avant-garde art in Tallinn in the early 1970s."  Roosmari Kurvits (Tartu) "The Modernization of the Visual Form of Estonian Newspapers during the 1970s"	Gaëlle Théval (Université Paris 3 Sorbonne Nouvelle), "Les matérialités à l'œuvre dans la poésie élémentaire de Julien Blaine."  Christophe Génin (Université Paris 1 Panthéon-Sorbonne), "Street Art : un 'art bâtard' au croisement des expressions."  Marc Décimo ((Université d'Orléans), "De quelques rouages duchampiens."

Saturday 15.30-17.00 Fifth Parallel Sessions				
Session 47 Room KS7	Session 38 Room KS16	Session 39 Room KS11	Session 48 Room KS6	Session 41 Room KS15
<i>Trauma, Memory and the Matter of Text</i>	<i>Art and Objects (DOUBLE SESSION CONTINUED)</i>	<i>Film in/as avant-garde (DOUBLE SESSION CONTINUED)</i>	<i>Total Works of Art</i>	<i>The Book (DOUBLE SESSION CONTINUED)</i>
Chair Lidia Gluchowska (University of Zielona Góra, Poland)	Chair Alison Kearney (Wits School of Education, Johannesburg)	Chair Claire Warden (Lincoln)	Chair Claire Warden (Lincoln)	Chair Chair Lisa Otty (Edinburgh University)
<p>Luisa Banki (University of Konstanz, Germany) "Paranoid Materialism: Rilke, Benjamin and Sebald and the Question of Spectre."</p> <p>Renée M. Silverman (Florida International University) "Memory Matters/Poetic Material: Benjamin's 'On Some Motifs in Baudelaire'."</p> <p>Hanna Meretoja, (University of Turku, Finland) "Experimentation for it's Own Sake? Intertwinement of Material and meaning in the</p>	<p>Caroline Blinder (Goldsmiths) "Polaroid Paintings: Still Life Aesthetics in the Polaroid Photographs of Walker Evans and André Kertész."</p> <p>Martin Hammer (Kent) "Doggy lives: photographic sources, poetic inspiration and the materiality of paint in Francis Bacon's dog paintings from 1952/3."</p>	<p>Jelena Rakin (University of Zürich) "Autonomous Presence: Materiality and Aesthetics of the Silent Film Colors."</p> <p>Jed Rasula (University of Georgia, USA) "Visual Music: A Missing Link</p>	<p>Jo Mara Santi (Ghent University) "Mauro Covacich and <i>The Humiliation of the Stars</i>."</p> <p>Elnara Taidre (Estonian Academy of Arts, Tallinn) "The Project of Russian Avant- Garde: A Mythological Total Work of Art"</p> <p>Jean Lee (Bauhaus Dessau) "Tanztheater, Dance Theatre and Postdramatic Theatre - Philosophical Reflection".</p>	<p>Johan Gardfors (University of Gothenburg), "Beyond Writing: Materiality and Expression in Åke Hodell's <i>Orderbuch</i> and CA 36715."</p> <p>Lisa Otty (Edinburgh University), "Paris Printer: Nancy Cunard at the Hours Press."</p> <p>Eliza Deac (Babeş-Bolyai University, Romania) "Material Meanings in Mallarmé's Poem <i>Un coup de Dés</i>."</p>

Sunday 9.00-10.30 Sixth Parallel Sessions					
Session 49 Room KLT2	Session 50 Room KLT3	Session 51 Room KS17	Session 52 Room KS12	Session 53 Room KS16	Session 54 Room KS7
<i>Museums and (im)material meanings: latitude and limitation in the articulation of art (panel presentation)</i>	<i>Material Anxieties, Hopeful Becomings: Psychic Unrest, Labour and the Antinomies of the Modernist Artist</i>	<i>Transatlantic Negotiations and Material Transfigurations: Surrealism in Postwar America</i>	<i>Intermediality and Matter (DOUBLE SESSION)</i>	<i>What matters about the art of the 60s and 70s? (DOUBLE SESSION)</i>	<i>Les elements d'art</i>
Chair Stuart Burch (Nottingham Trent)	Chair Esther Sánchez-Pardo (U. Complutense de Madrid),	Chair Caroline Blinder (Goldsmiths)	Chair Morten Søndergaard (Aalborg University Copenhagen)	Chairs Ann Stephen (University of Sydney) Susan Best (University of NSW)	Chair
Stuart Burch (Nottingham Trent)  Margaret Tali (School of Cultural Analysis, University of Amsterdam and Sandberg Academy of Arts)  Eva Fotiadi (University of Amsterdam and Gerrit Rietveld Academy of Arts)	Esther Sánchez-Pardo (U. Complutense de Madrid), "Crane and Siqueiros at Work: Anxiety, New Forms, and the Artist's Gaze."  María Lozano (U. Autónoma de Madrid), "Contacting" William Carlos Williams. A nomadic reading of his prose."  Roberto del Valle (U. Alcalá de Henares), "The Exteriority of the War Machine: Labour and <i>Potentia</i> in John Steinbeck and Richard Wright."	Alexander Howard (Sussex) "Poems wanted NOW: Charles Henri Ford, Surrealism, Pop Art, and the Reconfiguration of Avant-Gardism in Postwar America."  Doug Haynes (Sussex), "Louise Bourgeois: Turning on Surrealism."  Stephen Ross (Oxford) "A fine and touching moment": Early Ashbery, Metaphysical Surrealism, and the New Criticism.	Marianne Ølholm (Copenhagen), "Materiality and Locality in Contemporary Nordic Poetry"  Andreas Lombnæs (University of Agder), "Visual Wor(l)ds: Materiality and Meaning in G. Wærness' Graphic Poetry"	Ann Stephen (Sydney) "1969 NY<>Australia: The matter of Xerox Books and Six Negatives."  Laurence Kimmel (University of Lille) "When sites become material."  Susan Best (University of NSW) "The Lygia Clark, the Paris years: The body as medium and material."  Luiza Nader (Warsaw), "Conceptual affects. Zofia Kulik and Przemysław Kwiek (KwieKulik) A letter from Milano (1972) and Activities with Dobromierz (1972-1974)."	Muriel Joubert (Université Lumière Lyon) "Opacité et transparence dans la musique du XXe siècle : une nouvelle vision de la profondeur sonore."  Hélène Campagnolle-Catel (Université Paris 3) "Un a/encrage : l'emploi de la lettre alphabétique comme <i>signe graphique</i> du romantisme aux avant-gardes littéraires et artistiques (1830-1938)."  Rym Abdelhak (Université de Sousse, Tunisie) "René Crevel : la vêtue, ou le corps d'écriture."  Michel Arouimi (Université du Littoral) "Combines of Rauschenberg. »

Sunday 9.00-10.30 Sixth Parallel Sessions				
Session 55 Room KS11	Session 56 Room KS14	Session 57 Room KS7	Session 58 Room KS13	Session Room
<i>Poetry and Visuality</i>	<i>Objects and Processes (DOUBLE SESSION)</i>	<i>Montage, Collage and Intermediality</i>	<i>Avant-garde and the Everyday (DOUBLE SESSION)</i>	
Chair Elena Gualtieri (University of Groningen)	Chair Leah McLaughlin (Cardiff, Wales)	Chair Yiyi López Gándara (Universidad de Sevilla),	Chair Martin Hammer (Kent)	Chair
<p>Bojan Jović (Institute for Art and Literature, Belgrade) “Avant-Garde 'Films on Paper'.”</p> <p>Nils Olsson (University of Gothenburg) “The Art of Putting Text into Work: Text and Visual Matter in Literary Practices out of 'Literature'.”</p> <p>Elena Gualtieri (University of Groningen) “Kodak Modernism: Avantgarde Poetry as Photography.”</p> <p>Richard Parker (University of Gaziantep, Turkey) “Louis Zukofsky's Ideogrammic Verse.</p>	<p>Tabea Schindler (University of Bern) “Plaster and the Spaces of Memory: Auguste Rodin and George Segal.”</p> <p>Magdalena Nieslony (Institut für Europäische Kunstgeschichte Ruprecht-Karls- Universität Heidelberg) “ ‘...an almost magical transformation’: Conditionality of Painting in Ivan Puni's Avant-garde Oeuvre.”</p> <p>Natalia Smolyanskaya (Russian State University for the Humanities/ Collège International de Philosophie), “ ‘Carré Noir’: entre 'dispersion' et incorporation du signe. »</p>	<p>András Kappanyos (Hungarian Academy Institute of Literary Studies) “From Reel to Page: The Idea of Montage.”</p> <p>Ana Maria Dragu (Indiana University, Bloomington, USA), “Collage across the Arts in the Early Avant-Garde (1900- 1930): An Intermedial Approach.”</p> <p>Yiyi López Gándara (Universidad de Sevilla) “What's the Matter? Plagiarism, Intertextuality and Meaning in British Surrealism.”</p> <p>Axel Englund (Freeman Spogli Institute for International Studies, Stanford, California), “Meaning, Media, Materiality: Notes Towards an Intermedial Hermeneutics.”</p>	<p>Agnieszka Gryśka (Adam Mickiewicz University, Poznań) “Forming the Manifesto: Adolf Loos's 'Ornament and Crime': From Public Lecture to Aesthetic Declaration.”</p> <p>Karolina Staszak (Adam Mickiewicz University, Poznań) “Material Full of Meanings: Family Photography as an Object of Artistic Interference.”</p> <p>Helle Brøns (University of Copenhagen) “How Matter Comes to Matter in Asger Jorn's Artistic Practice.”</p>	



Sunday 11.00-12.30 Seventh Parallel Sessions					
Session 59 Room KS17	Session Room	Session 52 Room KS12	Session 53 Room KS16	Session 62 Room KS7	Session 63 Room KS15
<i>Real Lemons: Document, Object, and the Visual Arts in the New American Poetry</i>		<i>Intermediality and Matter (DOUBLE SESSION CONTINUED)</i>	<i>What matters about the art of the 60s and 70s? (DOUBLE SESSION CONTINUED)</i>	<i>Art/texte</i>	<i>Body, Embodiment, and Death</i>
Chair Daniel Katz (Warwick)		Chair Morten Søndergaard (Aalborg University Copenhagen)	Chair Ann Stephen (University of Sydney) Susan Best (University of NSW)	Chair Harri Veivo (University of New Sorbonne Paris 3 / Helsinki)	Chair Renée M. Silverman (Florida International University)
David Herd (Kent) "Polis is This: Open Field Poetics and the Status of Documents."  Daniel Katz (Warwick) "Covered with a Cloud": Jack Spicer and Collaborative Collage."  Daniel Kane (Sussex), "Whimsy, the Avant-Garde, and <i>The Apple</i> ."  Olivier Brossard (Université Paris Est Marne-La-Vallée), "John Ashbery and Joe Brainard's "anti-illustration enigramam."		Sandra Santana (Universidad de Zaragoza), "Literature in the Expanded Field"  Per Bäckström (Karlstad University), "Performativity and Materiality: The Nordic Avant-Garde in the 1950-60s."	Magdalena Radomska (Adam Mickiewicz University, Poland), "Dialectical Materialism in Polish Art of the 70s."  Andrew McNamara (Queensland University of Technology, Australia), "Defining moments: when visual perception becomes the material of visual art."  Paul Wood (Open University, UK), "Global Conceptualism ': for and against."	Doris G. Eibl (Universität Innsbruck), "Ceci n'est pas une illustration: une relecture dialogique de <i>La Dame ovale</i> de Leonora Carrington."  Olivier Belin (Université de Cergy-Pontoise) "André Bréton et le poème-objet: un médium en rêve."	Marius Hentea (Ghent University) "Tristan Tzara's Foreign Bodies."  Unni Langås (University of Agder, Kristiansand) "Death and Material Meanings in Jacques Roubaud and Jenny Holzer."  Kristina Toland (American University of Central Asia, Kyrgyz Republic) "Rozanov's 'Fallen Leaves' Genre – Corpus or Cover-up?"

Sunday 11.00-12.30 Seventh Parallel Sessions				
Session 56 Room KS14	Session 64 Room KS11	Session 58 Room KS13	Session 65 Room KLT3	Session Room
<i>Objects and Processes (DOUBLE SESSION CONTINUED)</i>	<i>Space and Matter</i>	<i>Avant-garde and the Everyday (DOUBLE SESSION CONTINUED)</i>	<i>Writing a New Past: American Modernist Writing and The Crisis of Historicism</i>	
Chair Leah McLaughlin (Cardiff, Wales)	Chair	Chair Martin Hammer (Kent)	Chair Sarah Posman (Ghent University)	Chair
<p>Irmeli Hautamäki (Helsinki University) "The Interference of Language and Objects in Duchamp."</p> <p>Anna Jordan (Virginia Commonwealth University, USA), "Analog+Digital Synthesis: Using Physical Materials to Form and Inform Visual Communication."</p> <p>Leah McLaughlin (Cardiff, Wales), "Interaction between Ceramicist and Material: An Investigation using the Moving Image."</p>	<p>Michael Chapman (University of Newcastle, Australia) "Negative Tactics: The Architectures of Dada and Surrealism."</p> <p>Genevieve Hendricks (Institute of Fine Arts, New York) "Toward Transparency: Le Corbusier's Painting and Architecture."</p>	<p>Chrysi Papaioannou (University of Leeds) " 'Connected like a co-worker with human practice': Everydayness, Life Praxis and the Re-humanisation of the Avant-garde Object."</p> <p>Erik Sigge (KTH School of Architecture, Stockholm) "Plainly Speaking: Uno Åhrén and the Pragmatic Implementation of Swedish Modernism."</p>	<p>Kelly Wagers (Penn State University), "Tremendously Occupied": Stein's American History of Occupied France."</p> <p>Sarah Posman (Ghent University), "<i>In the American Grain</i>: Using and Abusing History."</p> <p>Michael Boyden (Ghent University College &amp; Ghent University), "Parodying Prufrock: Saul Bellow's and Gwendolyn Brooks' Reevaluation of T.S. Eliot's Old World Modernism."</p> <p>Hélène Aji (Université Paris Ouest Nanterre), "Zukofsky, Oppen, Reznikoff to Spinoza, Marx, Adorno: Towards an Ethics of Historiography."</p>	

Sunday 13.30-15.00 Eight Parallel Sessions					
Session 66 Room KS17	Session 67 Room KS16	Session 68 Room KS15	Session 69 Room KS12	Session 70 Room KS13	Session 71 Room KS14
<i>Materiality in Meaning: Modernist Translations</i>	<i>Matter-Reality in Avant-Garde Art</i>	<i>Subliming the Material: Avant-Garde and Theory in the Soviet Union</i>	<i>Political Matter and the Manifesto</i>	<i>Russian/Georgian dimensions</i>	<i>Unexpected Angles</i>
Chair Daniela Caselli (Manchester)	Chair Elena Hamalidi (Ionian University, Corfu)	Chair Patrick Flack (Humboldt University Berlin)	Chair	Chair David Ayers (Kent)	Chair
<p>Daniela Caselli (Manchester), "The child and the stone: meaning and materiality in Virginia Woolf."</p> <p>Laura Salisbury (Birkbeck) "Aphasic Modernism: Language in <i>transition</i>."</p> <p>Iain Bailey (Manchester) "<i>Schrift</i>, citation and intertextual materiality."</p> <p>Mena Mitrano ('Sapienza' University of Rome), "[T]he only reproduction of me which is always I': On Picasso's <i>Portrait of Gertrude Stein</i>"</p>	<p>Elena Hamalidi (Ionian University, Corfu) "Translations of Materiality in the Center and Periphery of Europe."</p> <p>Kostis Kornetis (Brown), "Disaffected youth and the avant-garde in filmic representations of 1970s Greece."</p> <p>Maria Nikolopoulou (Hellenic Open University ), "The underground and the self-referential: a debate on the politics of materiality."</p> <p>Rea Walldén (Athens School of Fine Art), "Reality and Materiality in Avant-Garde Cinema</p>	<p>Patrick Flack (Humboldt University Berlin), "From Zaum language to Phonology: the Cubo-Futurists, Opojaz and Jakobson."</p> <p>Daniel Bird (Sheffield University), "The Language of Art: Eisenstein, Joyce and Marr (1928 - 1929)."</p> <p>Emanuel Landolt (University of St-Gallen, Switzerland) "Painting as an Experience of Transcendence in the Russian Unofficial Artistic Milieu.</p>	<p>Hanno Biber (ICLTT / Austrian Academy of Sciences), "Transforming Meaningless into Meaningful by Means of Satire: Examples from Texts of 'Die Fackel' by Karl Kraus."</p> <p>Rania Karoula (Edinburgh), "From Expressionism to Abstract Expressionism: Materializing an American Vision of the Avant-Garde (or, how not to turn artistic creativity into emancipatory social practice)."</p> <p>Eric Schmaltz (Brock University, Ontario), "'I want to tell you love': Towards a Materialist Avant-Garde."</p>	<p>Tamar Paichadze (Tbilisi State University), "The Genesis of Modernist Novels in Georgian 'Creative Space'."</p> <p>Bela Tsipuria (Iliia State University) , The Avant-Garde and the Transformations of its Social Meanings in Soviet Times."</p> <p>Ken Hirschkop (University of Waterloo, Canada), "Language and Revolution: Grammar and the Avant-Garde."</p> <p>Rebecca Beasley (Oxford), "Reading Russian in Britain 1904-1932."</p>	<p>Jim Drobnick (Ontario College of Art and Design, Toronto), " 'Look with your sense of smell': Odor as Artistic Material."</p> <p>Johan Alfredsson (Gothenburg University), "EVERY Word should do a Full Time Job – the Politics of Maximalism, DJ:ism and lars-Miakes Raattamaa."</p> <p>."</p>

Sunday 13.30-15.00 Eight Parallel Sessions				
Session 72 Room KS11	Session Room	Session Room	Session Room	Session Room
<i>Radical Spaces of the 50s and 60s</i>				
Chair Ann Vickery (Deakin University, Australia),	Chair	Chair	Chair	Chair
<p>Denis Poniz (University of Ljubljana, Slovenia) “Slovene Avant- Garde Performance and its Remake.”</p> <p>Ann Vickery (chair) (Deakin University, Australia), “Territory Side- Affects: Frank O’Hara, Joan Mitchell and Helen Frankenthaler.”</p> <p>Manus McGrogan (University of Portsmouth,) “Socialism, surrealism and situationism: innovation in the graphics of the French radical press after May ‘68.”</p>				

Sunday 15.30-17.00 Ninth Parallel Sessions					
Session 73 Room KS17	Session 74 Room KS16	Session 75 Room KS6	Session 76 Room KS13	Session 77 Room KS7	Session 78 Room KS14
<i>Material reconfigurations – avant-garde strategies in contemporary art</i>	<i>Eyes listening, ears seeing: Discourse and sensory experience between music and the visual arts</i>	Hope Mirlees	<i>Entropy, Waste and Expression</i>	<i>Art and National Crisis</i>	<i>Poetics/ Politics</i>
Chair Tania Orum (Copenhagen)	Chair Vangelis Athanasopoulos (University Paris I Panthéon-Sorbonne),	Chair	Chair	Chair	Chair
<p>Sanne Krogh Groth (Roskilde), “Provoking, disturbing, hacking. Avant-garde strategies and media archaeology in the works of Goodiepal.”</p> <p>Kristine Samson (Roskilde) “Transformations of socio-material space in Tyler Ashley’s performance <i>Half Mythical, Half Legendary Americanism</i>.”</p> <p>Judith Schwarzbart (Roskilde), “Tracing utopia in <i>Utopia Station</i>.”</p>	<p>Vangelis Athanasopoulos (University Paris I Panthéon-Sorbonne), “Bodies of meaning. Vision, language and experience in contemporary performance.”</p> <p>Pavlos Antoniadis (Hochschule für Musik Carl Maria von Weber, Dresden), “<i>Corps, que me veux-tu?</i>: embodiment and visuality in post-1950 music.”</p> <p>Dimitris Exarchos (Goldsmiths), “Listening outside of time.”</p>	<p>Nina Enemark (University of Glasgow), “Jane Harrison’s Ritual Theory and the Physicality of the Written Word in Hope Mirlees’ <i>Paris</i>.”</p> <p>Anna Stothers (Royal Holloway, University of London), “Avant-Garde Poetics and Everyday Fiction: Reading Hope Mirlees’ <i>Paris: A Poem</i> (1920).”</p>	<p>Gunilla Hermansson (University of Gothenburg) “Expressionist Prose: A Question of Intermediality.”</p> <p>Peter Jaeger (Roehampton University, UK) “John Cage, Robert Smithson, and Materialist Nature Writing.”</p> <p>Martin Glaz Serup (University of Copenhagen) “The debris of language: on post-productive strategies in contemporary conceptual poetry.”</p>	<p>Christina Britzolakis (Warwick) “States of Exception: Geopolitics as Matter and Meaning in Modernism and the Avant-Garde.”</p> <p>Jordi Larios (Queen Mary, University of London) “<i>Noucentisme</i>’s ‘arbitrary’ nature in the work of Josep Pa and the early paintings of Joan Miró.”</p>	<p>Ellef Prestsæter (University of Oslo), “‘O Manifesto! What has happened to you?’: On Fernando Pessoa’s Futurism Effect.”</p> <p>Piet Devos (University of Groningen, Netherlands), “Benjamin Péret’s Grip on the World: Towards a Haptic Aesthetics of Poetry.”</p> <p>Florian Mahot Boudias (Université Paris Ouest Nanterre La Defense), “The Heritage of the Manifesto in 1930s European Political Poetry.”</p>

Sunday 15.30-17.00 Ninth Parallel Sessions				
Session 79 Room KS15	Session Room	Session Room	Session Room	Session Room
<b>Surrealism</b>				
Chair Mena Mitrano (‘Sapienza’ University of Rome)	Chair	Chair	Chair	Chair
<p>Anne Reynes-Delobel (Aix-Marseille Université), “‘Extension and intensity of the poetical intervention’: Claude Cahun’s Photographs of Surrealist Objects.”</p> <p>Timo Kaitaro (University of Helsinki), “Surrealist Automatism as Material Imagination.”</p> <p>Raymond Spiteri (Victorial University of Wellington, New Zealand), “The Chemistry of Intellect: Material Precipitates and the Place of Painting in Surrealism.”</p>				

## Session 1

### *Materialities of the 'Trace' in Post-Avant-Garde Art and Literature*

Panel chair: **Barnaby Dicker**

UCA Farnham, Swansea Metropolitan University

In the remaining notes for his lost *Arcades Project*, Walter Benjamin wrote,

'Trace and aura. The trace is appearance of a nearness, however far removed the thing that left it behind may be. The aura is appearance of a distance, however close the thing that calls it forth. In the trace, we gain possession of the thing; in the aura, it takes possession of us.'<sup>1</sup>

Dating to sometime around 1938, Benjamin's schema provides an alternative conception of the 'trace' to that introduced by Jacques Derrida. For Derrida, writing in the late 1960s, the trace is the negatively-defined condition of possibility underpinning any kind of inscription:

'The (pure) trace is difference. It does not depend on any sensible plentitude, audible or visible, phonic or graphic. ... [It] is not more natural ... than cultural, not more physical than psychic, biological than spiritual.'<sup>2</sup>

These theoretical positions reflect a cultural shift, underwritten by modern technology and science,

regarding the status of material traces, understood as tracks, fragments, copies, outlines, documents of past events or absent objects. This engagement with the trace has a place within the wider questioning of artistic and social standards initiated by the modernist avant-garde. The fallout of this is that the trace is now recognized as manipulable. Traces may be expressive, documentary, denoted, connoted, circumstantial, figurative, abstract, material, conceptual, persistent, fleeting, mass-produced, unique, ripe for inspection, deeply hidden and so forth.

While the modernist avant-garde remains a touchstone for critics and practitioners alike, we tend to speak now of 'contemporary' rather than 'modern,' 'progressive' rather than 'avant-garde' art. In this way, the radical frameworks of the modernist avant-garde increasingly become traces within the fabric of 'contemporary art.' This panel will explore the notion of the trace in 'post-avant-garde' art and literature; specifically in terms of aesthetic strategies, medial exchanges and hybrids, and in relation to changes in technology and reception.

**Nina Parish**

University of Bath

*In the Shadow of the Livre d'artiste?*

*Contemporary Experimentation with New Technologies and Book Form in France*

At the turn of the twentieth century, the Dadas and the Surrealists experimented with the *livre d'artiste*, producing a new form where text and image could interact in a less hierarchical way than had previously been the case; the image no longer being subservient to the word. Thanks to technological advances in printing techniques and typography, book creators were suddenly presented with multiple possibilities with regard to experimentation with the materiality of the page. One hundred years later,

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<sup>1</sup> Walter Benjamin, *The Arcades Project* (Cambridge: Harvard University Press, 1999), 447.

<sup>2</sup> Jacques Derrida, *Of Grammatology* (corrected edition) (Baltimore: The Johns Hopkins University Press, 1997), 62, 47-48.

the advent of new technologies has multiplied these possibilities many times over. But how do contemporary writers and artists use new technologies in their works? Do they experiment with the Internet, for example, in the same way that F.T. Marinetti investigated the artistic potential of the radio, the cinema and the television in the first half of the twentieth century? Does the tradition of the *livre d'artiste* still persist or has this form been rendered obsolete by technological advances?

Through their various material manifestations, digital technologies are able to transform the way a work is conceived, produced and received, and yet, it appears that contemporary practitioners are still creating works in both print and digital formats. In this paper, I would like to explore this coexistence, using examples such as Eric Sadin's *Tokyo* project, Pierre Alferi's *Intime*, *Panoptic* and Sophie Calle's *Vingt ans après*. It seems as if the possibilities of the book and the reading process are far from being exhausted. There does not exist a digital literary movement which heralds the death of the book in the same way that Marinetti attempted with the radio. Contemporary practitioners instead move fluidly between different media. For them, digital technologies are vehicles or platforms just like any other. The appearance of this type of intermedial experimentation seems to indicate that the autonomy of all media is on the wane.

**Lyle Skains**

Bangor University

***The Material Trace in Electronic Technotext***

Technotexts, according to N.K. Hayles, are self-reflexive, ergodic artifacts that thematise their own operational and phenomenological materiality. In electronic media, literary-ludic technotexts such as digital literature and art games make reader-players reflect upon and critique the formal conventions, experiences and

expectations associated with material and materialist culture (Ensslin 2012). Our talk will focus on one specific creative technique employed by electronic writers and art game designers to evoke a critical, reflective attitude in their audience: the material trace as an indexical and narratological device. We shall discuss aspects of writerly production and multimodal analysis, illustrated by passages from *of day, of night* (Heyward 2001), 'Inside Out Empty' (Skains 2009), *TOC: A New Media Novel* (Tomasula 2009) and *The Path* (Tale of Tales 2009). The ways in which the material trace is used in these texts reflects another trend within digital art: the foregrounding of conscious and subconscious cognitive processes such as memory, premonition, omphaloskepsis, dream and trauma.

**Kate Lawrence**

Bangor University

***Quotidian acts: Public Participation in Film Documentation of Susanne Thomas's Trainstation (1998)***

Dave Allen distinguishes between 'attempts to record versions of existing dances as faithfully as possible for the screen, and the creation of work, involving dance, specifically for screening.'<sup>3</sup> The notion of faithful representation raises interesting questions about the transfer of dance from the live body to another media. How faithful can it be? Obviously it cannot be a direct copy, so by what criteria are we to judge this faithfulness? And what status does this 'copy' have? Is it a documentary? How does it bear witness to the live event? Is it archive or art? In my opinion, empathetic representation of the choreographic

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<sup>3</sup> Jordan, Stephanie and Allen, Dave (eds), *Parallel Lines: Media Representations of Dance*. (Whitstable: Arts Council of Great Britain, 1993), p.4



event might be a goal. When I watch the film of *Trainstation* (1998)<sup>4</sup>, I perceive the event through the eye of the camera, as if the camera were a member of the public. This has largely been achieved using angles, positions and movement of the camera that are complementary with the viewing positions and actions of the public. Sarah Rubidge sees film as having the potential to add to our understanding of a dance piece, providing new perspectives, seeing from different angles and putting time together in different ways. On this basis, she demands that dance on film must be judged by the standards of the medium of film itself rather than as a replacement of a live event.<sup>5</sup> Using a combination of dance and film analysis methods, I undertake a close analysis of a video document of choreographer Susanne Thomas's dance work *Trainstation* (1998). My goal is to examine the role played by the filmic representation of the public and the dance in the construction of the meaning of the dance work for the viewer of the film.

**Kim Knowles**

Aberystwyth University

***Bodily Inscriptions in Contemporary***

***Experimental Cinema: An Art of Resistance***

Experimental film has a long history of technological innovation, ceaselessly exploring the creative possibilities of the medium and subverting traditional cinematic techniques and aesthetic conventions. Whilst contemporary commercial filmmaking demonstrates a relatively fluid switch from film to digital, this transition is less unidirectional in experimental practice, where celluloid-based production continues to thrive in spite of the perceived 'death' of film.

<sup>4</sup> <http://www.sevensistersgroup.com/video/>

<sup>5</sup> Sarah Rubidge, 'Recent Dance made for Television' in *Parallel Lines* ed. by Jordan and Allen, 185 – 216, (pp. 188 and 210)

Historically understood as a political gesture, most famously through its theorisation by Peter Gidal, materialist filmmaking – where the artist intervenes directly on the surface of the filmstrip – is now framed, whether consciously or not, in opposition or as a response to the changing landscape of cinema production. This 'art of resistance', as I would like to call it, takes many forms, from scratching and painting to burning and burying, where the film bears the physical trace of its material encounters. This paper will explore a more extreme form of interaction, which involves the artist's own bodily fluids – tears, blood, saliva – as a way of effectuating an intensely physical bond with the film material. With reference to films by Thorsten Fleisch, Vicky Smith and others, I will argue that this area of practice engages with themes of death, mortality, memory and emotion in ways that reflect on the status of film as a dying medium.

## Session 2

### *Reimagining Reality in Surrealist Art, Literature and Film*

Panel chair: **Felicity Gee**

Royal Holloway University of London

This panel will explore the centrality of disruptions to realism within surrealism's radical project. The surrealists rejected purely mimetic approaches to the depiction of reality. In search of an alternative they looked outside of surrealism for conventions, strategies and techniques which, combined with surrealism, could generate new representations of reality. In this panel, we will address how heightened, alternate or 'anti' realities – in the form of oneiric, fantastical, uncanny, deformed images, elliptical or hybrid narratives, were deployed under the

auspices of surrealism to subvert mainstream or bourgeois ideologies. Taking as inspiration the surrealist axiom that the boundary between fantasy and reality does not exist, each paper will explore how a particular mode or artistic strategy is set in dialogue with, or counterpoint to surrealism.

We will examine the intersection of several literary modes: the fairytale, gothic literature, and magic realism with the European surrealist movement. Despite the distinct characteristics of each of these modes, there are many aesthetic and contextual overlaps. In addition to an interrogation of various literary crossovers and hybrids, an ancillary aim will be to analyse the interrelation between surrealist techniques and those of other disciplines, including cinematography, automatism and collage, experimental textual strategies, and graphic expression. Both discussions will highlight the transdisciplinarity and interdisciplinarity of surrealist practice and demonstrate the numerous ways in which these disciplinary encounters modify meaning and inflect upon interpretations of reality.

Whether in literature, film, drawing or photography, each of the practices discussed offer a reimagining of the intermedial discourse of surrealism within the European avant-garde, and indeed further afield.

**Felicity Gee**

Royal Holloway University of London

***Shadows of Forgotten Ancestors: theatrical hybridity, magical surreality and the avant-garde in the work of Sergei Parajanov***

Georgian born Sergei Parajanov (1924-1990) was a filmmaker in the Soviet poetic tradition that firmly turned his back on Soviet Realism. His films present a profoundly collective view of ethnic minorities under Soviet rule that eschews temporal or narrative linearity. Appropriating

surrealist collage techniques, Eastern European folk miniatures, religious iconography, poetry, and the tableau vivant into his montage, Parajanov's hybrid aesthetic is arguably magic realist; however, he has also been described as surrealist, and as a magical-surrealist.

There has been much confusion regarding the overlap of magic realism and surrealism in certain films. Such confusion has been in evidence since German art historian Franz Roh set out to define *magischer realismus* as a mode distinct from the 'manufactured' art of the surrealists, but in the same breathe cited Giorgio de Chirico, Max Ernst and René Magritte as direct influences. Significantly, Magritte's *Le modèle rouge* (1935) was later chosen by Fredric Jameson to illustrate the imperceptible join of fantasy and reality that he finds in magic realism. Jameson is the only critic to date that has written at length on both the geo-political and aesthetic properties of magic realism as a *cinematic* mode. He investigates the ways in which magical real films present the indeterminacy of objects and worlds in the process of transformation. For Jameson, the magic realist position potentially evades the impasse created in his theorisation of the shift from late modernism to global postmodernism.

This paper will show how Parajanov's films *Shadows of Forgotten Ancestors* (1964) and *The Colour of Pomegranates* (1968), which address the material reality of peasant life in the Ukraine and Armenia, can be analysed through Jameson's theoretical model of a geo-political cinematic magic realism. It will also demonstrate how a self-reflexive *aesthetic* magic in these films derives from the modernist avant-garde, and surrealism in particular.

**Kimberley Marwood**

University of Essex

### ***Gothic Avant-Gardism: Reading Surrealism's Gothic Novels***

'Gothic modernism' is now an accepted term in literary criticism with reference to the revival of the gothic genre in early twentieth century literature. Whilst adequate, this term fails to fully encapsulate the expansive selection of material, inspired by gothic literature, which does not inhabit the modernist category. The term 'gothic' took on various meanings within the theories and practices of the historical avant-garde. In relation to the art and literature of the Bauhaus, German Expressionists and surrealists, the 'gothic' often signified a pre-enlightened society, free from the restraints of logic and outside the realms of scientific explanation. The gothic, in its various forms and incarnations, was drawn upon to signify an alternative reality and functions as a radical tool within avant-garde practices and their associated discourses.

Despite the novel form being largely rejected within surrealist practice, dismissed as mimetic and predictable, several novels were produced by surrealist writers which are gothic and surreal hybrids. In this paper, I will focus on how surrealists borrowed gothic conventions in order to shape their own radical interpretation of reality and lived experience. Whilst the gothic novel, which blended fact and fiction, the ancient and modern, and pioneered a pre-Freudian exploration of the subconscious and the irrational through the narrative possibilities of dreams and nightmares, has obvious affinities with surrealism, in this paper, I want to move beyond superficial comparisons, by analysing several texts which combine aspects of surrealism and the gothic. By analysing Julien Gracq's *Castle of Argol* (1938), Vitezslav Nezval's *Valerie and Her Week of Wonders* (1945) and André Pieyre de Mandiargues' *Portrait of an Englishman in his Chateau* (1953), I aim to contribute to an understanding of a neglected strand in the

histories of both surrealism and the gothic, what I term, 'gothic avant-gardism'.

**Catriona McAra**

University of Huddersfield

### ***Dorothea Tanning's 'Chasm': A Nursery Rhyme***

Visual narratives by the American, Surrealist-associated artist and writer Dorothea Tanning (1910-2012) like 'Children's Games' (1942) and 'Eine Kleine Nachtmusik' (1943) stand out as deliberately kitsch and playful when considered within the modernist context. Reference to children's book illustration offered the avant-garde a faux-naïve aesthetic in rebellion against the prevailing modernist tendencies of American Greenbergian abstraction. In other words, the nostalgic turn of much Surrealist art could be viewed as a strategic attempt the return to the bourgeois childhood aesthetics of fairy tale illustration in order to subvert or usurp 'grown-up,' 'high' art forms. The saccharine aesthetics of the cute is revealed as a mask for its truer, 'darker' underlying reality as a mode that appropriates the visual culture of the avant-garde's own fin-de-siècle childhood.

Similar observations can be made about the thematic dynamics within Tanning's literary corpus. Her first and only novel went through several draft versions (1949, 1977) under the title 'Abyss' before being published in its best-known form as 'Chasm: A Weekend' in 2004. It has been interestingly described by the journalist Gaby Wood as "a magical Sadean nursery rhyme" (2004, 7), and is, indeed, filled with many familiar Gothic motifs with dark, erotic twists. Focusing on the visual and material dimensions of 'Chasm,' this paper will consider the merger between children's literature and avant-garde art within Tanning's oeuvre, arguing that children, like her seven-year old protagonist Destina, can deal with much darker themes than adults may presume.

**Esra Plumer**

University of Nottingham

***Anagrams and Automatism: Exploring Alternative Realities in Unica Zürn's Graphic Notebooks.***

Unlike her now relatively known literary narratives, Unica Zürn's visual work remains largely overlooked. In a drawing made in 1965 the page, filled from corner to corner with superimposed circular lines form a head with facial features that merge and transform into monstrous portraits with multiple layers. The effect of repetition manipulates and distorts the face, while the multiple layers open the image to multiple meanings.

These portraits are produced by the act of intervening in previously made drawings, crossing them over in the process of making new ones. Therefore the drawings constitute a process of destruction that consequently recreates the image. The process of production in Zürn's drawings will be introduced as an extension of her experimentation with anagrammatic composition. This strategy, where words are literally broken and reconfigured, becomes a recognizable trait in her graphic work that adopts a more violent form in the deformation of images.

Zürn was a German born writer-artist who is most well known for her relationship with Hans Bellmer and for her affiliation with the Surrealists in the mid-fifties. This paper will examine Zürn's adoption of the anagrammatic form as well as the surrealist strategy of 'automatism' while exploring how the interface between text and image recreates new meanings and develops these strategies. Drawing on the influence of the surrealist 'marvellous', René Magritte's subversion of preconceived realities and Bellmer's corporeal associations of anagrammatic permutations, Zürn's recreation of

meaning in anagrams and graphic images will propose new perspectives in her alternative adoption of such strategies.

Taking the notebook form as the main medium of Zürn's graphic production, this paper will focus on the graphic image, its psychic and mechanical processes of production, and the qualities of repetition, multiplicity, and language as specificities that vary and complicate Zürn's artistic output within Surrealism and the post-war development of the strategy of automatism.

### Session 3

#### *Puppets and Machines*

Panel chair: **Dominika Buchowska**

Adam Mickiewicz University, Poznan

**Ulrike Küchler**

Cambridge/Berlin

***Machines That Matter: The Artificial (Re)Production of Writing and Reading***

The avant-garde explored writing and reading as matters of artificial reproducibility. Drawing on the long tradition of both literal and literary poetic machines, both mechanic and artistic inventions in the early 20<sup>th</sup> century (di)versify the relation between man, machine and medium and also challenge questions of authorship, the notion of a literary text and problems of reading.

The paper elaborates on these issues under particular consideration of the interplay between semantic and material dimensions: First it will address writing machines as suggested by aesthetic concepts such as the *écriture automatique* or step-by-step instructions for *How to write a Dadaist poem* (Tristan Tzara). Secondly it will particularly focus on reading machines, still an underestimated topic in literary studies. Yet, it was most notably the avant-garde

movement that promoted the (re)production of reading: back then the construction of optophones, reading machines, was discussed all over Europe. Not only did technology hope to eventually translate written language into sound, even more so did artists discuss its aesthetic implications, the Dadaist Raoul Hausmann and Bob Brown amongst them. The latter, celebrated as “The Godfather of the E-Reader” (NYT) leads to the third and concluding step. For the “revolution of the word”<sup>6</sup> Brown demanded in his treatise *The Readies* (1930) has indeed been initiated by the succeeding anthology *Readies for Bow Browns Reading Machine* (1931). Famous writers such as Gertrude Stein, Ezra Pound and Filippo Marinetti contributed texts “expressly written to be read on the reading machine”<sup>7</sup>. Each of them actively puts the interaction between man and machine, and between writing and reading (techniques) into performance.

Thus, the reading machine is turned into a semantic category and as such becomes part of writing machines, both as discourse and as object. The paper thus hopes to explore the materialities of writing and reading and, at the same time, the intersection between the machineries of technology and literature and their mutual influence.

**Asiya Bulatova**

University of Manchester, England

***The thing must move to be an engine’:***

***Materiality of Genre in W.C. Williams’ ‘An Essay on Virginia’***

In this paper I argue that Williams’s 1925 text ‘An Essay on Virginia’ puts to work a parallel between literary works and mechanical objects. This ‘essay on the essay’ not only describes the genre as an engine that balances centrifugal and centripetal forces within it, it also textually performs this principle. The text describes the

essay simultaneously as a human skeleton and as an engine, thus interlinking two major themes of Williams’s oeuvre. The juxtaposition of discourses of medical practice and technology not only affects the definition of the essay as a genre, described as “pure motion,” but also re-emphasises the role of the relationship between form and content and tests the referential potential of language and writing. By describing the text simultaneously as a mechanical object and as a human subject, Williams engages with such important modernist concepts as movement and stillness, multiplicity and singularity, interiority and exteriority, and materiality and textuality.

I suggest that the idea of the text as an object, advocated in “An Essay of Virginia,” is further complicated by the text’s existence in three variants. My recent discovery showed that the most accessible version of the text, published in the New Direction edition of *Imaginations: Five Experimental Prose Pieces*, differs both from the essay’s original appearance in a 1925 issue of *This Quarter* and from its 1932 variant published in *A Novelette and Other Prose*. I argue that this multiplication of the text complicates Williams’s idea of an essay as the most stable of literary forms. The history of its publication rather suggests that the essay indeed moves ‘to be an engine’, juxtaposing the formal fixity of literary genre with the visual changeability of a moving object, thus pointing to the intrinsic subjectivity of a human element in literary production.

**Dominika Buchowska**

Adam Mickiewicz University, Poznań

***Aesthetics of the Marionette in the Art of Wyndham Lewis, David Bomberg and Mark Gertler***

The popular image associated the British Tommy pictured him as a sporty, muscled hero enjoying the killing of his enemies for the benefit of his country. These soldiers have also been

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<sup>6</sup> Brown: *The Readies*, p.1.

<sup>7</sup> Brown: *Readies for Bob Brown’s machine*, p.7.

compared with “the mechanical dolls who grin and kill and grin” (Hynes 1990: 117). Wyndham Lewis’s figures of the Tyros are remarkable for their flashing teeth, ominous grins manifesting, among others, their denial of the horrors of war. A fake and forced grin appears also in Mark Gertler’s *Merry-Go-Round* painting, in which his figures blindly follow the route designated for them by a machine, making them appear to be equally mechanistic doll-like creations involved in a vicious circle of a never-ending process. Similarly, Bomberg’s mechanically gesticulating figures in his key paintings *The Mud Bath* and *In the Hold* share similar aesthetics of the marionette. They are all dehumanized, pauperized images of a human figure cast into a doll. In his *Wild Body* stories Lewis himself admitted that the Tyros are “puppets worked with deft fingers” and were “not creations but puppets.” (Lewis 316). The paper aims at showing analogies between Lewis, Bomberg and Gertler’s mechanical figures and Gordon Craig’s theory of the super-marionette. It argues that just as for Craig was the puppet the only solution to compensate for the actor’s failure to make (theatrical) art as s/he is overcome by emotions, so was for Lewis, Bomberg and Gertler a marionette a new modernist replacement of a human figure to appear in their art. Can Craig’s theory of the super-marionette be applied to modernist painting? To what extent can figures in Bomberg, Gertler, and Lewis’s art be referred to as (super) marionettes of the same kind as those appearing in puppet theatre or modernist drama as proposed by Craig? Finally, what are the cultural and historical correspondences, centred around the concept of the marionette, between theatrical arts and fine arts of the period?

## Session 4

### *Poetics of Object/Language*

Panel chair: **Kate McLoughlin**  
Birkbeck, University of London

**Konstantin Dudakov-Kashuro** Lomonosov  
Moscow State University  
***The Materialization of Language in Italian  
Futurist Poetry***

The paper examines the status, development and contradictions of the linguistic sign in the poetic texts of Italian futurists in the context of technological modernization. It deals with a range of onomatopoeic methods of the “words in freedom” theory and practice, including its graphical (Marinetti, Cangiullo, Depero etc.), tactile (Rognoni), architectural (Depero, Masnata) and other implementations that aim at creating the total simultaneous verbal-material objects, materially reproducing the synthesis of sonorous, spatial, olfactic, tactile and other features of the “Futurist Universe”. The onomatopoeic act of fusing such direct material representation (on the signifier level) with the conceptual structure (on the signified level) marks the dissection of the signified-signifier convention and thus symbolically points out the possibilities of language that would not alienate man from its new technological reality, but rather represent their interpenetration, in many cases, however, for the sake of the symbolic signified level (for instance in the project of Ansani’s aerotheratrical poetry). Dominance of the referent over the sign constitutes the ambivalence of a futurist word that in its structure, scattered syntax, “lyrical obsession for matter” etc., inevitably and explicitly reflects dehumanized technological universe. The paper concludes by arguing that in this sense disappearance of a word (sign) in an object (in its referent) may be

interpreted not as the utopic harmony of man and the machine (multiplied mechanical man), but as the danger of disappearance in an estranged object of an individual seduced by its own instrumental reason.

**Kate McLoughlin**

Birkbeck, University of London

***Pound's Stones: Quotation as Despoliation in Canto IX***

This paper explores the affinities between quotations and stones. Ezra Pound's Canto IX (1923) contains an account of the despoliation of the Basilica of S. Apollinare in Classe, Ravenna, by Sigismondo Malatesta, Lord of Rimini from 1429 to 1468. Reconstructing the Church of San Francesco in Rimini as his own personal Temple, Sigismondo looted marbles from S. Apollinare and used them as building materials. In this paper, Sigismondo's despoliation becomes a figure for understanding Pound's citational practice in the Canto. The paper argues that Pound's use of the historical documents attesting to the plundering – consisting of loose translation, wholesale importation of bulky prosaic fragments and compacting of diverse episodes – resembles the carting-off and redeployment by Sigismondo of the Ravenna marbles.

But the paper goes further than noting a happy literary / lapidary resemblance. Having proposed the likenesses between Pound's quotations and Sigismondo's stones, it proceeds to draw on thing theory to illuminate the functioning of import-texts that act, not as living units of linguistic energy, but as inert stuff. What gives these citations their thingness is their lack of assimilation: just as Sigismondo hollowed out an altar-table to use as a cornice, so Pound inserts intractable passages as so much filler material.

The reading of Canto IX in this paper turns paper to stone and stone to paper. In

conjunction with architectural, archaeological and sculptural practices, thing theory not only illuminates Pound's deployment of the historical documents concerning the Ravenna despoliation, but suggests a new way of understanding how certain import-texts function in *The Cantos* and other works of Modernist literature.

**John Attridge**

University of New South Wales ***Telephones, noise and contingency in A la recherche du temps perdu.***

Famously, for Proust, the recovery of lost time was a chancy business, dependent on the contingent quiddity of material things rather than the rational procedures of the intellect. "The past", he wrote, "is hidden ... in some material object ... that we don't suspect. This object, it is a matter of chance whether we do or do not meet it before dying." As if in obedience to this principle, accident and contingency structure the novel, which delights in tracing the incidental connections – "anastomoses" – linking seemingly unrelated characters and walks of life. Given Proust's interest in the surplus of contingent particularity contained in material things, it's interesting to note that one thing in particular – the telephone – seems to function in the novel as an amplifier of both sense data and contingency. Not only does the well known episode of the narrator's conversation with his grandmother in *Le Côté de Guermantes* render the sensuous grain of her voice preternaturally apparent, but in *Sodome et Gomorrhe* the narrator's telephone conversation with Albertine aggravates his jealous awareness of the brute contingencies he is unable to control: "The same sounds that I was hearing fell upon her ear as well and placed a restriction on her attention: details of truth, foreign to the topic, useless in themselves, all the more necessary to reveal the obviousness of the miracle". The telephone behaves, in other words, almost exactly like an involuntary memory,

conveying not only the sought-after information but a host of contingent sense data as well. Like the recording devices whose invention it enabled, Proust's telephones convey what Friedrich Kittler calls the "bodily real, which of necessity escapes all symbolic grids." In this paper I use Proust's images of telephonic communication to focus an account of the early-twentieth-century telephone as a bearer of noise as much as of information. Drawing on contemporary sources like the monthly bulletin of the Association des abonnés au téléphone, I argue that the experience of telephonic communication for Proust and his contemporaries was overwhelmingly one of resistance, interference and noise, and that these accidental phenomena made the telephone a uniquely potent access-point for the experience, not only of modern technological advance, but also of modern complexity and contingency.

**Laura Scuriatti**

European College of Liberal Arts, Berlin

**Artists, Artworks, Marble and Rags: Mina Loy's Poetic Objects**

A number of Mina Loy's poems and prose pieces (in particular the poems grouped under the heading "Corpses and Geniuses" in *The Lost Lunar Baedeker* and other less known pieces) focus on objects – artworks, bric-a-brac, textiles – and on persons, especially fellow artists, who undergo in her writing a process of metamorphosis, whereby they are themselves turned into objects. This poetic strategy clearly resonates with modernist and avant-garde practices, and Loy's work is informed by a tension centered around the status of artworks and artists, which seems to emerge precisely in connection with the processes by which things become poetic objects.

The productive and dialectic relationship between objecthood and poetic form in Loy's work and its dialogue with contemporary

practices will be at the centre of my investigation. The paper aims to explore the nature and function of objects in Loy's work, as well as the process of objectification, by which artists are themselves transformed into collectables or artistic objects – a process which, incidentally, Loy also applied to her own persona, and to which she was submitted by others during her lifetime, like other (especially female) protagonists of the early modernist artistic scene, and posthumously, as the protagonist of two recently published novels.

## Session 5

### *Text and Sound*

**Beata Sniecikowska**

Polish Academy of Sciences, Warsaw

***Sound Motion, Page Motion: The Role of Sound Texture and Typography in Creating Movement Impressions in European Avant-Garde Poetry***

The paper presents an analysis of some works of Futurist, Dadaist and Constructivist poetry in terms of motion. I am interested in the experiments in phonostylistics and the combined phono-visual innovations.

The avant-garde poets established a modern literary "sound factory", using paronomasia, onomatopoeia, alliteration or anaphora in various, highly untraditional ways. Never before in the European literature had sound orchestration been that intense. Still, the problems of "text motion" in Dadaism, Futurism or Constructivism are usually analysed in the light of the avant-garde revolution in typography. I follow here a different path – the starting point of my research is the sound texture itself.

I argue that various techniques of accumulating sound devices within avant-garde poems alone may create the impressions of



movement. These are not only the sensations of fast, “technological” motion but also other, more subtle creations. In some cases the spatial, “material” arrangements of the page helped the authors make their works more physical, intensely appealing to the readers’ (and viewers’!) senses. This does include creating movement sensation. Still, it is not a rule.

Hence, in my research I concentrate on different examples of sound poetry, including the works where the impact of sound texture is enhanced by means of typography. I identify different strategies of using sound to “move” the poem (on different text levels) and of combining sound and vision in creating various motion impressions. I examine some highly conspicuous phonostylistic and phono-visual experiments and the works where the connections between sound, typography and motion are less evident or less experimental. I also want to stress some parallels between “motional” sound poetry and visual arts (i.e. sound cubism in Polish Futurism, sound imaging in Marinetti’s texts and the techniques of Futurist painting, Dada sound poems and Dadaist innovations in visual arts).

**Eva Lilja**

University of Gothenburg

***A Theory of Rhythm: discussed in poems by  
Fahlström, Gomringer and Heaney***

Rhythm is a category of meaning. I will demonstrate this by help of some poems from the sixties, written by Öyvind Fahlström (a letter poem), Eugen Gomringer and Seamus Heaney.

Rhythm in poetry can be heard as well as seen. Meaning emanates from the material, the sound of words and the picture of printed letters on a paper. I will claim that rhythm is a phenomenon of perception. The acoustic and visual aspects of a poem transform into rhythm when perceived by the reader. Sound perception is a matter of time, primarily, but visibility takes place in space. The temporal perception of sound concerns details, but the spatial

perception of the printed picture prefers the whole of a poem.

We may distinguish between three kinds of perceptual rhythmic design: serial, sequential, and dynamic rhythm. Serial rhythm is the meter or the beat, sequential rhythm means the shape of a segment, and dynamic rhythm expresses the tense relation between parts in an art work.

The 3 seconds of a micro rhythm are equivalent with the extension of a normal verse line (10-11 syllables). When perceived, the rhythmic shape of the line will be organised into gestalts, forms that are well known in the history of literature. The image schemas of perception probably emanate out of bodily rhythms. For example, meter might be equivalent with the pulse, and the sequence formed out of motor schemas. The force schema of direction seems to be a dominant. Obviously, a poem moves forward in time. But the schema of balance restrains the temporal movement with the help of repeated form elements. I suggest that this cooperation between direction and balance signifies rhythm in poetry.

Perceptions are signifiers. The sensory motor experience adds meaning to the sound and the picture of the poem.

**Susan Reid**

Northampton

***Shock and Oratorio: D.H. Lawrence and the  
Music of Schoenberg***

Around 1907-08, Arnold Schoenberg shattered traditional ideas of musical tonality and announced a new era of Germanic music that would ignore the legacy of French composers, Berlioz, Ravel and Debussy. By 1917, a geographical divide within the European arts was acknowledged with the founding of the Parisian avant-garde magazine *Nord-Sud* and reflected in D. H. Lawrence’s iconic novel of dissonance, *Women in Love*, which culminates with Rupert Birkin standing at a literal and metaphorical crossroads between North and South. Although

Birkin chooses the road south, Lawrence himself remained ambivalent, as a study of the musical influences on his writing will demonstrate.

This paper will explore resonances between Schoenberg's music and Lawrence's novels, in terms of a 'Northern' tradition and the breaking of taboos as regards aesthetic and social forms. In their most experimental work, both proceed by way of a series of shocks which accentuate dissonance and disturb conventional values, while adapting the oratory of religion. For example, I will compare the angelic themes and ambitions of Schoenberg's *Die Jakobsleiter* with Lawrence's *The Rainbow*, and the iconoclasm of Lawrence's *Aaron's Rod* with Schoenberg's *Moses und Aron*. In this way, I will show that although the musical aspects of Lawrence's works are under-recognised, they suggest much about their author's investment in the avant-garde.

**Eleni Loukopoulou**

Kent

***Upon Hearing James Joyce: The Anna Livia Plurabelle gramophone disc (1929)***

This paper will explore how modernist writers such as James Joyce and T. S. Eliot were fascinated by the possibilities that the gramophone disc offered them to further promote their authorial imprimatur. In 1929, C. K. Ogden recorded Joyce reading from *Anna Livia Plurabelle*, an extract subsequently included in *Finnegans Wake* (1939). Ogden had set up the programme of International Orthophonic Archives at the Orthological Institute at Cambridge (1927). Part of his project involved the recording of living authors reading their work. The project explored how the authorial voice is remediated through a gramophone record in various ways.

Joyce engaged with the project with great enthusiasm and the result was described by Ogden as the most exceptional recording of spoken language that existed. It was agreed that the disc should be made commercially available.

T. S. Eliot suggested to both Ogden and Joyce that the disc would be promoted and sold together with the *Anna Livia Plurabelle* pamphlet that Eliot's *Criterion Miscellany* series and Faber and Faber published in 1930. The pamphlet proved a successful publication, rapidly going to a third impression within a month and aided by its previous "publication" as a gramophone record. The disc was presented as a required supplement for understanding the text.

In October 1930, Eliot was keen to organise an international distribution of the disc. Together with Ogden, Eliot aimed to create records of readings by living authors that would be sold via Faber in Europe and the United States. For them, this would be a more lucrative form of specialist publication compared to limited editions signed by the authors. By focusing on the background of the promotion of the *Anna Livia Plurabelle* disc, the paper will explore how the gramophone record was seen as a means to increase the enjoyment of experimental writings and to assign value to Joyce's work in London's literary marketplace.

## Session 6

### *Futurism/Dada*

Panel chair: **Marja Härmänmaa**  
University of Helsinki

**Marja Härmänmaa**

University of Helsinki

***Eating Artistically: Marinetti and the Futurist Cuisine as an Aesthetic Form of Socio-Political Criticism***

One of the tenets of the Futurist program included the "arte – vita" dualism. This meant both the close contact of the arts with life, and the introduction of everyday's life in arts.

Furthermore, art needed to be understandable to the general public, which for the Futurists meant the demise of the old cliché of the intellectual in the ivory tower. Conversely, artists and intellectuals were supposed to be involved with the social and political life. This principle led Marinetti to engage to extra-artistic activity, such as sport, politics and cuisine.

Marinetti's artistic interest towards eating can be dated as early as 1905, when he published *Re Baldoria* (King Guzzle), a pre-Futurist play, in which the action of eating is a metaphor for conquest. In fact, people eating and then vomiting the king symbolize revolution and the birth of a new society. Subsequently, the Futurists started to experiment with eating in a concrete way: in 1910 the Futurists were served the first dinner with a menu in reverse order; in 1930 a restaurant in Milan called "La Penna d'Oca" offered the first Futurist dinner; in the same year, Marinetti published the manifesto of the Futurist cuisine; in 1931 the Futurist restaurant "La Taverna Santopalato" was opened in Turin, and finally, in 1932, Marinetti published *The Futurist Cookbook* in collaboration with the painter Fillia.

Eating was indeed considered a holistic work of art that was supposed to appeal to different senses: in addition to taste, form and color of the food and the decoration of the restaurant created a visual experience that was often accompanied with music.

The Futurist cuisine has been called the best artistic joke of the 20<sup>th</sup> century; yet it had other significance, too. In this paper I shall show that the Futurist Cuisine was not only a new art form that combined different artistic disciplines; rather, it had a strong political and social dimension, too. The Futurist cuisine was one of Marinetti's tools for political propaganda, as well as a strategy

aiming at creating a new human being for the era of technology.

**Maria Elena Versari**

University of North Florida

**Materia: from Futurist Materiality to Dadaist Contamination**

This paper is devoted to the way in which Futurist artists theorised the concept of matter in their artistic practice and how these Futurist theorisations influenced German Dada. While scholars have addressed the issue of materiality within Futurist theories, the internal debates that accompanied this progressive conceptualisation have not been sufficiently evaluated. Similarly, while some critics recognize the impact that Futurist theories of matter and materiality had on the development of German Dada's early writings, this influence is presented in very general terms.

This situation can partially be explained by the difficulty critics face in distinguishing between the impact of Futurism proper and the mediated dissemination of Futurist theories in Germany by the Expressionist journal *Der Sturm*. In other terms, we still lack a philological inquiry that might clarify how the issue of matter constituted such a problematic part of Futurist aesthetic theory and how the theories of German Dadaists, such as Huelsenbeck, Schwitters and Hausmann, related to this specific tradition.

This paper aims to fill this gap in current historiography in two ways. First, it tackles the internal debate that developed among Umberto Boccioni, Luigi Russolo and Carlo Carrà on the issue of the inclusion of materiality in the artwork and the problem that this theorisation created for the definition of a coherent Futurist aesthetic. And second, it reconstructs the way in which Dada artists in Germany interpreted and reworked a selection of the Futurist theories of matter.

### **Christiane Heibach**

Staatliche Hochschule für Gestaltung, Karlsruhe

#### ***Food-Media: Eat Art as Synthetic Epistemology of the Avant-Garde***

Die wissenschaftliche Aufarbeitung der avantgardistischen Bewegungen des 20. Jahrhunderts hat insbesondere mit deren audiovisuellen Kunstformen beschäftigt und dabei ein wesentliches Augenmerk auf die Entdeckung neuer Materialien für die Kunst gerichtet. Obwohl in den letzten Jahren etwas mehr in den Fokus gerückt, haben Experimente mit anderen als audiovisuell wahrnehmbaren Medien weniger Aufmerksamkeit erfahren: So hat schon mit dem Futurismus eine Bewegung ihren Anfang genommen, die sich mit dem alltäglichen Vorgang der Nahrungs- Mittel-Aufnahme befasste und diese künstlerisch reflektierte, aber auch konkret bearbeitete. Im 1931 eröffneten Turiner futuristischen Restaurant „Taverna al Santo Palato“ (Taverne „Zum heiligen Gaumen“) ließ Filippo Marinetti neue Gerichte mit so vielversprechenden Namen wie „Huhn Fiat“ und „Essbarer Flughafen“ kreieren, die nicht nur dem Technikidealismus huldigten, sondern auch konkrete patriotisch-pädagogische Ziele verfolgten: Sie sollten die Verbannung der Pasta erwirken und damit das Italien Mussolinis von Hartweizenimporten unabhängig machen. Die Eat Art avant la lettre findet ihre Fortsetzung dann in verschiedenen Initiativen der 60er Jahre, am prominentesten zunächst in ihrem begrifflichen Erfinder Daniel Spoerri, der Reste von Mahlzeiten als „Fallenbilder“ in einen bildlich starren Rahmen setzte, die der vorangegangenen Koch- und Essensdynamik diametral entgegenstehen.

Die Eat Art in ihren verschiedenen Ausformungen ist bis heute mehr als eine künstlerische Reflexion des kulturellen Komplexes der bevorzugten Nahrungs-Mittel,

ihrer Zubereitung und ihres Verzehrs – sie ist ein epistemologisches Statement, da sie die Synthese jenseits kultureller Standardisierungen kultiviert, und zwar in mehrfacher Hinsicht: Zum einen als konkrete Materialverarbeitung der Nahrungs-Mittel, die durch ungewöhnliche Kombinationen neue sinnliche Sensationen versprechen, zum zweiten als prinzipiell mehrsensuelles Erleben (visuell, akustisch, taktil, olfaktorisch und gustatorisch) und zum dritten als prekäre Verbindung von Kunst und (Über)Leben. Der Beitrag zielt darauf ab, die verbindenden Dimensionen der Eat Art und die kulturelle Relevanz ihrer Arbeit mit „Nahrungs-Medien“ herauszuarbeiten.

### **Ernest Schonfield**

University College London

#### ***Refunctioning the Media in the World of John Heartfield***

In the essay 'Der Autor als Produzent' ('The Author as Producer'), Walter Benjamin called for a refunctioning (*Umfunktionierung*) of new media. According to Benjamin, artists should try to transform new media such as photography in order to serve a socially progressive purpose. John Heartfield is the prime example of an avant-garde artist who refuncions mass-media techniques of image-making and dissemination in order to convey a socially progressive programme in the age of mass-cultural propaganda. As interventions within mass media, Heartfield's photomontages anticipate Situationist *détournement* and the postmodernist appropriation of images that we find in the work of artists such as Barbara Kruger. In Heartfield's work it is not only the content which is politically progressive; it is also the aesthetic form which invites viewers to play an active role in deconstructing the flow of images to which they are exposed.

Most research to date on Heartfield has focused on his work for the *Arbeiter Illustrierte Zeitung*

(*Workers' Illustrated News*) in the 1930s. This paper will seek to build on recent research by Maud Lavin, Sherwin Simmons and Sabine Kriebel which addresses Heartfield's early work, his training with Ernst Neumann at the Arts and Crafts School in Berlin, and his critical engagement with photojournalism and the advertising industry. This paper will analyse Heartfield's early work in the pacifist periodical *Neue Jugend* (1916-17) and in the Dada periodicals *Jedermann sein eigener Fussball* (1919), and *Die Pleite* (1919-20), and *Der Gegner* (1919-22), in order to unpack some of the aesthetic and political implications of Heartfield's photomontage technique, which fragments and recomposes images and texts taken from the mass media in order to expose their fraudulent constructions of reality.

**Serge Milan**

Université de Nice

***L'oeuvre-manifeste dans l'avant-garde futuriste***

Les avant-gardes artistiques se caractérisent, entre autres, par leurs vastes productions de manifestes programmatiques et poétiques, ainsi que par des œuvres d'art qui ont souvent, *a contrario*, des fonctions normatives, théoriques ou polémiques : de sorte que la distinction habituelle entre l'œuvre et le manifeste qui la présente, l'explique ou la justifie laisse peu à peu place à une indistinction troublante et caractéristique, où création et propagande s'entremêlent inextricablement au gré des différentes disciplines artistiques pratiquées.

Le Futurisme italien, de par son épanouissement précoce et de par son influence décisive, est de ce point de vue exemplaire. Si Marinetti a revendiqué très tôt « l'arte di far manifesti », c'est qu'il a envisagé d'emblée son mouvement comme ayant pour « but [la] propagande », un but auquel ne pouvaient se soustraire ni les manifestes du mouvement, qui se devaient d'être créatifs dans leurs formes et

leurs supports, ni les œuvres d'art des différentes disciplines que le futurisme s'est vanté de renouveler, qui se devaient à leur tour de participer de la diffusion d'une idéologie du nouveau, du mouvement et de la lutte.

Nous nous proposons dès lors de revenir sur diverses œuvres – *Forme uniche della continuità nello spazio* de Boccioni (bronze, 1913), le théâtre futuriste synthétique (*Passatismo*, de Corradini et Settimelli, 1915) ou l'architecture typographique de Depero et Prampolini des années vingt, mais également les manifestes poétiques tels que *Uccidiamo il chiaro di Luna*, *Il teatro del Varietà* ou *La matematica futurista* (Marinetti, 1909, 1913, 1941) – qui rappellent à quel point la distinction œuvre/manifeste est forcée dans l'avant-garde futuriste, et combien il est nécessaire de revenir sur cette dichotomie.

Dès lors, tout en interrogeant des passages connus de commentateurs classiques (Jakobson, Habermas, Burger, Poggioli) ou de plus récents travaux (Perloff, Berghaus), nous tacherons d'interroger les notions produites par les futuristes eux-même lorsqu'ils soulignaient la continuité de leur création avec une nature redéfinie et recrée par ce qu'ils avaient appelé eux-même l'« arte-vita », et ce par-delà toute catégorisation inopérante de support ou de forme.

## Session 7

### *Technologies of Performance*

**Adrian Curtin**

University of Exeter

***The Spectacle of Phony Phonography in Jean Cocteau's The Eiffel Tower Wedding Party***

Theatre producers of the late-nineteenth and early-twentieth centuries sought to make use of the technology of the phonograph in their

productions, with mixed results. The phonograph was generally unable to reproduce sound with sufficient loudness and clarity for it to be heard from the wings. Consequently, it only provided a short-term novelty effect and quickly fell out of favour. Theatrical avant-gardists found a solution, of sorts, to this problem. Jean Cocteau, for example, used representations (signs) of sonic technology in his plays in lieu of the things themselves, making them part of the onstage presentation rather than the offstage mechanics. This was à propos of surrealism, which promoted sensory mismatching, signifiatory ambiguity, and contradictory truths as a matter of course.

Cocteau's *Les Mariés de la Tour Eiffel* (*The Eiffel Tower Wedding Party*), first performed by the *Ballets Suédois* at the Théâtre des Champs-Élysées in Paris on June 8, 1921, exemplifies a type of cross-media surrealism in which theatrical genres are blurred and the theatrical sensorium (sense-making facility) of the audience is challenged. A generic mélange of ballet, *opéra-comique*, pantomime, *mimodrame*, music hall, revue, and farce, it featured choreography by Cocteau and Jean Borlin, a backdrop by Irène Lagut, masks and costumes by Jean Hugo, and music composed by *Les Six*. Cocteau adds to this artistic confusion by staging the mechanical reproduction of sound as a two-person chorus of actor-phonographs (costumed actors made to resemble oversized phonographs) that narrates the onstage action, thus creating a spectacle of phony phonography. This theatrical device is the subject of this paper, which explores Cocteau's actor-phonographs as modernist paradigms of human-technological entanglement, embodied sound-making, fractured discourse, experiential disjunction, and representational artifice.

**Claire Warden**

University of Lincoln

**'SMASH THE BARS': Incarceration and Emancipation in the Theatrical Cages of the Modernist Avant-Garde**

Modernist avant-garde theatre was defined by its commitment to revolutionising the stage space, to creating a set that was fit for purpose. This led to a range of experiments, at times harking back to the ancient Greeks or local folk theatre traditions, at others developing a discernible contemporaneous feel using a range of constructed motifs from the urban space. One such motif is the cage or prison and it reappeared many times across the modernist avant-garde, from the strange expressionist setting of Oscar Kokoschka's *Murderer Hope of Womankind* (1907) to Sophie Treadwell's critique of female experience *Machinal* (1928), from Ernst Toller's frightening jail in *Masses Man* (1921) through to the prison as a museum exhibition in a play like Elmer Rice's *The Adding Machine* (1923). In a British context it became an emblem of political threat and class distinction in London Hammer and Sickle Group's influential *Meerut* (1931), Stephen Spender's *Trial of a Judge* (1938) and, later, Ewan MacColl's *The Other Animals* (1948).

Here is a recurring image that unites disparate performances and provides a visual, material image of two rather intangible concepts: political repression and individual mental anguish. More often than not, these two concerns reside together in the cage motifs, producing a rather complex, at times contradictory, mélange of seemingly inescapable psychological depression and potential political revolution. The cage becomes emblematic of a larger concern: how can an 'incarcerated' individual reconnect with others and "smash the bars"? Using the three British examples as case studies, this paper will present the modernist cage as simultaneously an isolated place of repression and capitalist hegemony, but also as a space that can be transcended as the figures move, with expectant optimism, towards potential revolution.

### **Ketevan Shavgulidze**

Tbilisi State Academy of the Arts

#### **'Hoopla, We are Alive!' EXPANSION**

Georgian theatre of the 1920s was shaped by the new aesthetic discoveries. Application of specific visual methods and techniques of Avant-garde on the stage was brought about through the direct connection between stage design and existing fine art tendencies. In searching of a modern forms better fitting to epoch, Georgian artists applied new methods of stage constructing replacing passive reality reflection by an active forms of expression.

Specific means of cinema actively emerged in the works of the innovative set designers of the 1920s. The interference of difference artistic disciplines of the art determined the formation of the new system of an 'active' set design. Georgian artists (*D.Kakabadze, H.Akhvlediani*) has adopted cinema projection as a main resource in the stage design. A projector and movie screen was directly integrated in the scenery system and a movie shots became a full-fledged member of the performance. (*'Hoopla, We are Alive', 'How?' etc.*). This audio-video installations constructed by Georgian artists on the stage were based on the montage principles and instead of illustrating facts, depicted a new reality created according to the fragments of the characters' acting environment. The essence of the principle was a radically new interdependence in space-time between the images, objects or the stage as a whole. Artist was subduing the space and making it absorb more. An interesting combination of the different media and a hybrid technique employed in the Georgian theatre by the end of 1920s, can be regarded as a some non-standard form of editing - 'homogeneous' montage, determined by the director's (K.Marjanishvili) concept: "The theatre is a synthetic art. It incorporates all other art forms, including the cinema, using it in the

spots, where expansion of the stage is impossible..."

### **Magdolna Jákfalvi**

University of Theatre and Film Arts Budapest

#### ***The Gas Heart in the Cauldron: the Performativity of Avantgarde Dramatic texts (en français)***

In 1985 in Budapest an 'underground' group of young players staged Tzara's play, *Le cœur à gaz*. During their long discussion, the characters Nose, Ear and Eye were cooking a savoury stew in a cauldron in the middle of the stage. Tzara's text was written in 1916 and immediately published in Hungarian in Kassák's journal *MA*, yet it took almost seventy years for the text to inspire a strong, living theatrical production. At last, in 1985 the claustrophobic society's collective absurdity found the performative form to illustrate the artificial division of bodies.

In the dramatic texts of the classical (French) avant-garde there are more performative than semantically analysable characteristics. The texts of Albert-Birot, Ribemont-Dessaignes, Picasso and above all Tzara became parts of the literary canon in their written forms, but the complete afterlife of their dramatic structures is becoming visible only now, with the rise of postdramatic theatre.

My analysis searches for the tools, provided by theatrical and literary history, that allows us to follow the dramatic interpretations of classical (French) avant-garde theatrical texts through their almost century-old history. The analysis involves the audience necessary to accept these texts, and the theatrical form languages and on-stage contexts capable of transforming these texts, devoid of meaning and a system of rules, into artistic achievement through the presence of performativity.

The research is based on Tzara's theatrical texts, cabaret scenes, performances, especially their

1916 and contemporary representations, but without disregarding the contemporary performative techniques, theatrical spaces and dramatic utterances, or the contrast between the readers' expectations and understanding then and now.

## Session 8

### *Modernist Women (hosted by the British Association of Modernist Studies)*

Panel chair: **Gerri Kimber**  
Northampton

**Gerri Kimber**  
Northampton  
**'That Pole outside our door': Floryan Sobieniowski and Katherine Mansfield."**

In light of my discovery that Katherine Mansfield's poem 'To God the Father', written in 1908, describes a stained glass window of the same name in the Franciscan church in Krakow, by the Polish artist and author Stanislaw Wyspianski, this paper suggest the possibility that she may in fact have visited Cracow with her Polish lover Floryan Sobieniowski and seen evidence of Wyspianski's creative endeavours in his home town for herself. In addition, I will discuss the implications of evidence suggesting that an entire issue of *Rhythm* was planned devoted to the work of Wyspianski, instigated by KM, and involving both Sobieniowski and the Polish theatre director and critic Leon Schiller. Though the project was not realised due to the closure of the little magazine, nevertheless, had the issue been published, it would have done much to enhance Wyspianski's reputation in England in the early years following his death.

**Louise Kane**

De Montfort University, UK

**'a dainty bibelot': Form and Function in The Open Window (1910-1911), Rhythm (1911-13), and Form (1916-22).**

This paper explores three British little magazines, *The Open Window* (1910-11), *Rhythm* (1911-13), and *Form* (1916-22) as material objects that construct and promote an *avant-garde* mode of interdisciplinarity. Following the recent materialist focus in modernist studies, I explore the textual culture of the three early twentieth century little magazines to show how, in their conflation of visual art and literature by (frequently) under-represented artists and writers, *The Open Window*, *Rhythm*, and *Form* reflect different stages of the development of a distinctly 'advance guard' movement that served to define little magazines and modernist writing as a counter culture to mainstream, popular modes of artistic and literary expression.

I begin by exploring how the lesser-known magazine *The Open Window*, in keeping with the aims of earlier "total art" journals like *The Yellow Book* (1894-7), juxtaposes visual art and literature as part of an early 1910s desire to promote a more inclusive artistic movement. I then examine how the aim of its manifesto—to stand as "a dainty bibelot" and "vehicle of that which is the most new, imaginative, and adventurous"—informs this juxtaposition.

Next, I show how *Rhythm*, John Middleton Murry's little magazine, also utilises the discourse of manifesto to underpin the magazine's similar promotion of "an art that strikes deeper...that passes outside the bounds of a narrow aestheticism." I argue that the magazine's fusion of literature and visual art forms, particularly within its advertisements,



demonstrates how the periodical constructs the ideal of a new, all-encompassing alternative and essentially non-commercial art movement, an ideal that continues to define the *avant-garde*.

Finally, I show how *Form*, an art magazine, continues *Rhythm's* self-conscious fashioning of the little magazine as a material, artistic object, and invoke McGann's idea of "bibliographical codes" to show how this self-conscious tendency blurs the boundaries between text and image.

**Aimee Gasston**

Birkbeck, University of London

***Modernist appetites: Katherine Mansfield and the art of consumption.***

My paper will explore the complex relationship that Mansfield's stories have with food, arguing this as a reflection of her own conflicted relationship with the short story, a form she was not wholly confident could reward her with the literary kudos she sought. Chubby as a child and a tubercular patient in her adulthood, Mansfield's own relationship with food was mercurial and ambivalent. Considering the fiction and drawing on material from Mansfield's letters and diaries, I will show how Mansfield thought about reading in alimentary terms and how metaphors of consumption pervade her thinking about writing. The paper will also consider how consumption is enacted in Mansfield's stories, and show how increasingly through the later work depictions of freedom are associated with a defiance of convention through snacking. I will argue that this prevalence is aligned with Mansfield's own burgeoning ease with the short story as form as one malleable and perhaps better suited to Modernist aims than the triple-decker Victorian novel.

## Session 9

*Literature and the extra-literary (hosted by the British Association of Modernist Studies)*

Panel chair: **Rebecca Beasley**  
Oxford University

**Neal Ashley Conrad Thing** Ludvigsborg,  
Sweden

***The Force of Paradox: Interdisciplinary Approaches to Paradoxes in the Poetry and Gunnar Ekelh f***

Main question: To which extent would it be possible to use paradoxes of literature as means of thinking in new ways? My ph.d.-project is dealing with potentialities of paradoxes in the poetry and writings of the Swedish poet Gunnar Ekel f (1907-1968). The aim of my research is to create and establish new interdisciplinary approaches to the poetical and philosophical potentialities of paradoxes. Of utmost importance is to show which kind of strategies and discourses, Ekel f uses, to break down hegemonies of consensus and power. His goal seems to be to create new open possibilities of thinking and being that cannot be categorized or defined within common modernistic terms. The theoretical contributors will be: The Danish philosopher, S ren Kierkegaard, who's written about paradox as the passion of thought, meaning that by means of paradox we are able to think, what we are not able to think. Gilles Deleuze says, that paradox cannot be defined as a contradiction; instead it means the root, from which contradictions arise. Bringing this into consideration gives us refreshing perspectives upon literature and language as such, which reveal spaces thought and expression, paradox

and reality. Recently, in the philosophical and hermeneutic writings of philosopher Marcia Sá Cavalcante Schuback from Södertörn Högskola (Sweden), we find serious attempts to rethink important aspect in the field of hermeneutics, that also deals with paradoxes, which again can be seen as parallel to the approaches of Ekelöf, who also in various kinds of ways tries to create cracks and openings in and by means of language. Cavalcante Schubacks is speaking of *learning through dislearning*, and that creates new approaches to literature as well, because she is speaking of *thinkning as an improvisatorical element outside of the grip of meaning and consensus*. In that way we will also be able to read the poetry and writings of Ekelöf in new ways, that will bring brand new perspectives upon language coming from different other areas and disciplines.

**Mark Jackson**

Birkbeck, London

***Bob Cobbing's Soundtext Work as Modernist Residues of Sound and the Visual***

The poetry of Bob Cobbing (1920-2002) poses intriguing questions about sound and text. Writers Forum, the press and workshop he ran for 50 years, published some of the most important poetic work from the late twentieth century British avant-garde, including Lee Harwood's first poetry book, Ginsberg's first UK publication and volumes by Maggie O'Sullivan and John Cage. Cobbing's own prolific output of concrete, sound and visual poetry contributed significantly to Europe's avant-garde. Performances of his lexical sound poems, such as *ABC in Sound* (1964), prefigured his most radical turn when, during the 1980s, his visual texts became scores for indeterminate sound performance. Using various techniques (multiple voices, collaborating with improvising musicians, and playing bodhrán or flexitone), this exploration of the sonic and visual materials in poetic performance generated new, unexpected

meanings for collaborators and audiences alike. Cobbing's inclusive approach to practice was truly democratising.

My proposed paper will explore the Modernist strands upon which Cobbing's soundtext work was founded: abstraction in visual art and experimentation with typography and text layout in early European Modernism, and sign-making in the voice from Dada to the Ultralettristes. The Futurist, Orphist and Rayonist departures from graphic representation, completed in Malevich's shape series and complemented by Kandinsky's early abstract paintings, produced the revolutionary art arguably sought by contemporary poets. The work of Dada, Schwitters and later the Lettristes made various moves to dismantle the word as primary material sign before the eventual rejection of the letter in the work of François Dufrêne and the Ultralettristes, including Henri Chopin, a Cobbing collaborator. I aim to define these radical moves in the presentation of the visual and the voice during this period and use these outlines to inform an understanding of Cobbing's work as arguably the first complete integration of the signs arising from text and sound.

**Edwin Hercock**

University of Sussex, UK

***Materiality and Facticity: Early Oppen vs. Late***

The physical objects in George Oppen's *Discrete Series* (1934) are things made of glass and steel and polished wood. Like the poems themselves they both hide and reveal the labour processes of which they are a product. And just as the radical alterity of industrial products faded away so the avant-garde aspect of Oppen's poems has almost disappeared as Objectivism is folded ever more securely into the modernist canon. Despite Oppen's personal distaste for 'avant-gardism', I to consider the object relations in *Discrete Series* (including how it thinks of itself as a compromised object) alongside avant-garde art-

making in other genres (Duchamp, Picabia). Unlike instances of modernist classicism, the impenetrability of objects in the collection is not part of a fantasy of permanent, unchanging meaning. It is instead an anti-phenomenological insistence on facticity; a reverse epokhé – instead of suspending the problems of materiality it aims to suspend all problems except that – which is itself reversed in Oppen's later, more celebrated collections. I argue that in *Discrete Series* the investigation of facticity is intended to recognise the limits of the usefulness of concepts when it comes to the material world. But where, as is increasingly the case in work from *The Materials* onwards, the idea is confidently applied – without even an aporetic nod – it seems to bridge the gulf it claims to have identified as probably unbridgeable. I see this as a resignation from the task of thinking through the relation between objecthood in a philosophical sense, art-objects and the objects with which we are surrounded.

## Session 10

### *Modernist Appropriations (hosted by the British Association of Modernist Studies)*

Panel chair: **Daniela Caselli**  
Manchester University

**Sarah Lee**  
Goldsmiths College London  
***Anglo-American Poetic Reactions towards the European Avant-garde, 1910-1915***

'On or about December 1910 human character changed'; as Virginia Woolf famously declared, the year saw an unprecedented influx of European Avant-garde ideas into England, with significant milestones such as the 'Manet and the Post-Impressionists' exhibition, the arrival of

Italian Futurism and indeed of Marinetti himself. These events provided fresh stimulations for a new generation of Anglo-American Modernist poets, who sought to break away from Victorian conventions and make literature and the arts 'new' by alluding to and assimilating a variety of non-English sources into their works, ranging from Classical and Medieval literature to European Avant-garde literary and visual arts movements, such as French Symbolism, Post-impressionism and Italian Futurism.

My paper aims to discuss the origins and aesthetics of Imagism and Vorticism and their poetry in the context of literature and the arts being endangered amidst the crisis of modernity in the early Twentieth Century, and challenge Lawrence Rainey's preposition that the formation of Imagism and Vorticism were driven primarily by commercial incentives and as publicity strategies in face of multitudinous competition, intensified by the radical performative manoeuvres of Italian Futurism at the contested 'marketplace' of literature, by offering a close examination of the aesthetics of Imagist and Vorticist poetry.

The distinctive characteristics and aesthetics of Imagist and Vorticist poetry were synthesized from a renewed connection to the poetic traditions of the past as well as stimulations from the European Avant-garde. However, unlike their European counterparts, the English movements have been regarded as 'rearguard restoration effort[s]' to re-institutionalize literature and the arts back to the elite class. By critically re-examining the aesthetic connections of Imagist and Vorticist poetry, their manifestoes as well as the interdependency and incoherence between the two, my paper reconsiders the problematic relationship between Imagism/ Vorticism and the European Avant-garde.

**Merle Tank**

Estonian Academy of Arts

***The Constructivist moment: a case-study of  
avant-garde movements in Estonia and in  
Slovenia***

This paper focuses on two seemingly similar and yet quite different movements of Constructivism in the field of visual arts in Estonia and in Slovenia during the second half of the 1920s. By exploring three relevant aspects of both movements the aim of this paper is to draw out main similarities and differences which characterize the processes and problems related to the adaption and translation of the radical artistic ideas and strategies within the context of a small culture.

The first aspect focuses on the questions how artists came across with the ideas of Constructivism and how those mediated meanings found a way into local art scene.

The second aspect is related to the means and mediums chosen by the artists who were interested in Constructivist ideas for the representations of their works. Writing and publishing manifestos, establishing new magazines, explaining their artistic aims – all this was considered to be the right strategy for a succeed, but in both cases the hoped success remained out of reach.

The third aspect regarding the Constructivist movements in Estonia and in Slovenia outlines a complex situation of being in opposition in the context of local culture. Writing about and working with the radical transnational ideas while the official cultural policy was supporting rather conservative and nationalist-minded discourses of art, was a potential threat from the beginning on and if in Estonia no serious attempts were made to restrain the Constructivists activities, then in Slovenia, on the contrary, the situation was completely different and the active counteraction towards the activities of the Constructivists managed to cut

through the roots of the movement quite effectively.

**Elizabeth Kate Switaj**

Queen's University, Belfast James Joyce's

***Transfigurations of 'Beerlitz in His Mathness'***

James Joyce's appropriation of materials found in advertising, newspapers, and popular novels is well-known. Less appreciated is how he transfigured the materials he was required to use as a Berlitz language teacher in Pola and Trieste. Though Hugh Kenner commented in a general way on the influence of Joyce's teaching on his literary work, he at no point consulted the textbooks from which Joyce taught. Since then, Roy Gottfried published a highly speculative article which considered the *Berlitz First Book* as a "creative sourcebook, and Thomas Rice included a small section on Joyce's teaching in *Cannibal Joyce* in which he argued that Joyce's as an educator influenced the gradation of difficulty from *Dubliners* through to *Finnegans Wake*. This paper will build on the observations of these critics through a closer examination of the textual similarities between Joyce's work and both the *Berlitz First Book* and the *Berlitz Second Book*. Special attention will be given not only to the content of the lessons but also to notes giving advice to the teacher and introducing the logic behind Berlitz's particular adaptation. Ultimately, this paper will argue that Joyce used the gradation of language contained within the textbooks as a model on which to organise his depiction of the acquisition of increasingly complex language in the *Stories of Childhood in Dubliners* and throughout *A Portrait of the Artist as a Young Man*. In *Ulysses* and *Finnegans Wake*, by contrast, Joyce used syntactical patterns designed to imitate drills and templates from the textbooks in a way that forces all readers, whatever their knowledge of the English language, to read as if they were language students. These texts therefore draw into

question the distinction between language learner and native speaker.

## Session 11

### *Diagrams of Embodiment*

Panel chair: **Andrej Mircev**  
Free University Berlin

"Diagrams of Embodiment" aims to bring together and interweave several areas of research (Sound, Performance, Architecture, Image), focusing on the interrelation between corporeality, medium, sensation and meaning. Through a combination of theoretical papers, lecture-performances and an audio installation/environment, the specific goal of the plenary session is not only to discuss and reflect on embodiment, but also to perform and experience it. The diagrammatic approach, therefore, has its reason in the search for a specific method, that will enable the discourse to transcend the impasse of dualism theory/practice and semiotics/phenomenology and create a dynamic event of convergence, which shall intensify and materialize the state of the in-between and becoming. Taking the work of Rudolf Laban and his diagrams of movement as a case study, Paola Crespi and Melina Scialom look at the interplay of theory and practice in the production of knowledge. The relation between sound and architecture, especially the atmospheric and aural dimension of sound, is the focus of Cláudia Martinhos talk. In his sound installation Dr Julian Henriques explores the sonic dimension of embodiment, by creating an audio landscape that intends to expand our awareness of rhythmic embodiment. The lecture/performance "Icons as diagrams of

Incarnation" Dr Andrej Mircev performs a diagram about the *Iconic turn* with regard to Byzantine icon painting practice and its revival in the avant-garde art and iconoclastic theatre. Designing the panel as an interdisciplinary and intermedial event, our idea is to offer a discursive and artistic space for re-thinking and re-experiencing embodied knowledge of artistic practice.

### **Julian Henriques**

Goldsmiths, University of London  
***Sound, Movement and Auditory Space***

This presentation considers the location and travel of sound in space as a source of meaning, as distinct from its auditory qualities (pitch, loudness and timbre), musical qualities (rhythm, melody and harmony) and referential denotation, as with music concrete. Sound spatialisation has been key to a tradition of work by avant-garde composition as pioneered by Varèse, Stockhausen, Xenakis and Nono; in sonic architecture by Bernhard Lietner, more recently in sound art by Schäfer-Krebs. In popular culture the sound system technology of Jamaican dancehall also exploits auditory location and travel. The presentation includes a demonstration of a 3d immersive sound apparatus allowing listeners to experience some of the qualities of auditory space and appreciate what distinguishes this from its visual counterpart. The apparatus encourages the exploration of the mind's ear and the auditory imagination. The kinds of meaning involved here have little to do with conventional ideas representation. Instead meaning is generated in the patterning of movement (rather than text), flowing through embodied in particular place and situation (rather than abstract space), where the listener is always at the Ptolemaic centre of experience (rather than at an 'objective' distance). The space of sonic travel is always in topological transformation, as with sound waves themselves, rather than the pre-existing and

empty container that the Euclidean dimensions describe. This audiosphere has several features in common with Laban's kinesphere and dynamosphere, as well as Uspenskij's conception of the inverted perspective of Russian icon painting.

**Cláudia Martinho**

Goldsmiths, University of London

***Vibrational Fields***

A soundscape is presented as an experience to engage relational space through vibrational space. It explores our perception of the multidimensions of space, its frequencies, patterns, structural relationships (Chladni, Cymatics); and our awareness of the macro and the micro-scale of harmonic movements (energy) that produce the propagation of vibration through molecules (matter). Vibratory motion generates alternating patterns of expansions and contractions, and it is this continuous movement of the molecules that leads to propagation and interconnection of energy fields. Frequencies resonate in each part of our acoustic bodies, affecting us physically and psychologically, often unconsciously; and resonate differently between our bodies and specific acoustic spaces. The soundscape composition will open up the exploration of these notions, switching our attention into the vibration modes, through a multilayer of resonant frequencies, harmonics, echoes, beats, cycles and rhythmic patterns. Furthermore, diagrams of sacred geometry patterns will complement the understanding of the composition process in its relation to architecture and vibrational space as a holistic experience. For more details visit the page:

[www.3bscientific.co.uk/Mechanical-Waves/Chladni-Plate-Square-U56006.p\\_83\\_833\\_834\\_1982.html](http://www.3bscientific.co.uk/Mechanical-Waves/Chladni-Plate-Square-U56006.p_83_833_834_1982.html)

**Melina Scialom**

**Paola Crespi**

University of Surrey

***Rudolph Laban's diagrammatic thought***

Our mini-lecture will be followed by a performance of selected aspects of Laban's study of embodied movement, such as his movement scales.

Rudolph Laban (1879-1958) is known for having created a comprehensive system of analysis, notation and practice of human movement. His insights, apart from being at the core of the performing arts disciplines, have also been a source of inspiration for other disciplines such as music, education, psychology and ergonomics.

Laban's interest in the human body and its relation to the multi-dimensional possibilities of space is expressed in his passion for dance, seen as relationship between man and cosmos. He was mainly concerned with how space is produced through embodied movement and he made extensive use of diagrams as tools of research. For this reason we consider his diagrammatic method as a point of departure to discuss issues related to material meanings and knowledge in theory and practice.

Laban's study of embodied movement involved investigations as: the pathways of the limbs through space (kinesphere) and the inner attitude that produces/incites the movement which defines the choices of which body parts to move and their dynamic stresses (dynamosphere). Laban made extensive use of diagrams as heuristic tools in his practice, as testified by the collection hosted by the National Resource Centre for Dance (NRCD) based in the University of Surrey, UK.

Drawing on this material we propose a session aimed at showing the interplay of diagram and embodiment, sign and flesh. By showing how Laban was using both diagrams and his dancer's bodies to 'incarnate' his theoretical system of movement, we will open up a space for

discussing both the materiality and practical aspects of knowledge production.

**Andrej Mircev**

Free University Berlin

***Icons as Diagrams of Incarnation***

Being one of the first theories about the ontology of the image and its relation to material reality, the philosophy of the icon painting that was formulated after the victory over the iconoclast in the 8th century has its roots in the idea of the incarnated nature of Christ. This concern for corporeality can be seen as the impetus for the development of the tension between words and images, which (even nowadays) can be considered as one of the underlying forces of the arts and their dialectics. At the same time, the questions and concepts regarding likeness, mimesis and representation form the backdrop against which the avant-garde directed its iconoclastic assaults, insisting instead on presence, materiality of the medium, affective dimension of artworks, their eventness and processuality.

Conceived as a lecture/performance, the individual contribution by Dr. Andrej Mircev entitled *Icons as diagrams of incarnation* will perform an argument about the relation between image and body, which is grounded in the embodied experience of the visual. The phenomenological and performative dimension of this relation will become manifest in the attempt to produce knowledge through a kind of choreography triggered by Byzantine icons, made visible in the form of slide projections. The focus of the lecture/performance is, thus, to demonstrate a deictic and diagrammatic knowledge, capable of subverting the dualisms theory/practice-(art), body/mind, image/word. Moving away from established and conventional lecture formats and performing an alternative one, the lecture/performance invigorates an active knowledge production, which shall be

experienced with the whole body. In the context of the conference on *Material Meanings*, such an approach is motivated by the attempt to not only represent knowledge, but also to materialize it and create a discursive event with blurred borders between theory and practice/art.

## Session 12

### *The Materiality of Time in The Twentieth-Century Avant-Gardes*

Panel chairs: **Sascha Bru**

University of Leuven

**Tyrus Miller**

University of California, Santa Cruz

It is a truism to argue that throughout the 20th century avant-garde experimentation yielded a great variety of alternative temporalities. The experience of time has always been a major concern of the avant-gardes, and this has left us with a large number of often highly idiosyncratic ways in which to imagine time. This panel aims to take stock of how time has been mediated and materialized in the 20th-century avant-gardes. Presenting papers that tackle broader theoretical and historical issues as well as papers that deal with concrete cases, the panel is devised to bring partial answers to a number of fundamental questions. What shapes and forms of time emerge when we stroll through the rich archive of avant-garde art and writing? How, if at all, can we analyze avant-garde representations of time beyond singular works of art? To what extent is it essential to take stock of differences between art forms and media here? Can we discern broader patterns in the avant-garde's dealing with time throughout the course of the twentieth century? Were there significant differences between the ways in which

avant-gardes on one hand and their more broader, modernist cultural constellation, dealt with time? Are there substantial rifts and changes, as has often been claimed, between the representation of time in the so-called “historical” and neo-avant-gardes?

**Sascha Bru**

University of Leuven

***Chronaesthesia: Private and Public  
Temporalities in Modernism and the Avant-  
Gardes***

The dawn of the twentieth century saw the birth of a uniform, world time which strengthened the divide between private and public temporalities. In this paper I begin by arguing that time in so-called “High Modernist” works of fiction (Proust, Kafka, Svevo, Musil, Dos Passos, Joyce) and theory (Freud, Bergson, William James, Husserl, Heidegger) is most often presented as a private, subjective, pre- or asocial affair, with subjects retreating from the public arena and contemplating the (menacing) effects of the public realm’s mechanized time. By contrast, so-called “historical” avant-garde works far more frequently looked at time as a social construction and set out to articulate alternative mechanics of time so as to bend and change its social experience, if not the social as such. In so doing, the avant-garde concurred in diverse ways with contemporary work on social memory (Halbwachs) but above all with theories of revolution which like Benjamin drew on a radical *Jetztzeit* as the defining moment of change. In the second part of the paper I turn to a number of examples of alternative avant-garde temporalities, arguing that we need a new vocabulary to analyze the various cross- and chronaesthetic modes and forms of time the avant-gardes put forth, so as to (a) do justice to them, and (b) better analyze the treatment of time in later (20th- and 21st-century) avant-gardes.

**Tyrus Miller**

University of California, Santa Cruz

***Situationist Times: Dehabitation, Play, and  
Utopia in Constant’s New Babylon***

In this paper I consider Constant Nieuwenhuys’s New Babylon project (1958-74) from the perspective of its multiple temporalities. First, Constant explicitly cast his project as following the decomposition the individual arts through the corrosive activity of the avant-gardes in the first half of the twentieth century; he thus assumes an implicit “post-artistic”, or even post-*avantgarde* moment for his project. New Babylon was intended to evoke a “unitary urbanism” in an epoch of full automation, generalized leisure, and universal mobility. In his creative process, Constant establishes a complex temporal shuttle between model (in the architectural sense), graphic representation, and theory, with three-dimensional modeling playing a speculative, proleptic role, while drawing and theorizing often followed as ekphrastic, conceptual, or propagandistic elaborations. Furthermore, his depictions evoke an anarchistic society of collective play within the mobile decors of New Babylon’s networked “sectors,” where dwelling would be dissolved and the habitude of work-home would yield to the flux of non-habitual, spatially variable experiences. Social time would thus be liberated from the iterative rhythms of domestic and work life. Finally, there is a utopian tension of the whole project with the present. Constant, however, understood its utopian dimension as a Blochian *not-yet* topos of possibility, virtually implicit in the social currents of the present, rather than its being found “no place” because essentially fictive.



**Ina Blom**

University of Oslo

***The Autobiography of Video: A Revisionist Approach to an Avant-garde Time Technology***

In this paper I address the possibility of a revisionist history of early video art – one that intends to shed new light on the ways in which analog video as a key time technology of the 20<sup>th</sup> century avant-garde opened onto new forms of social memory and hence also the production of new social ontologies. In contrast to investigations that take the agency of artists and art works as their point of departure, I focus on the agency of a technological object that (among other things) deploys artistic and aesthetic formats and contexts as part of its exploration of its own temporalizing potential. While such an approach may be associated with an anthropological tradition preoccupied with the biography of objects, the technics of time opened up by video suggests a significant twist in this narrative: it appears as if video deploys artistic contexts and frameworks for an *autobiographical* inscription that turns around its own particular memory-functions.

**Session 13**

***Aesthetics of Material Estrangement  
in Central and Eastern European  
Avant-Gardes 1950-1980***

Panel chair: **Károly Kókai**

University of Vienna

Historically, the so-called Neo-Avantgarde movements appeared in various forms and local variations in the 20<sup>th</sup> century. Eminent avantgardist contributions were not only to be found in Europe, but also in, for example, South- and North America and therefore this aesthetic

phenomenon comes in a considerably greater variety than the so-called classical avant-gardes of the interwar period. This is true when it comes to form, aesthetics and to the political and social context of the individual local movements.

This panel examines examples of avantgardist movements in the geographically limited space of Austria, Hungary and Yugoslavia – countries positioned on different sides of the Iron Curtain. As a consequence the political conditions for the respective active Avantgardists were significantly different. Still, their aesthetic theories and practices showed certain similarities. Those avant-garde movements in question engaged directly and creatively with contemporary aesthetic theories. Their work was equally influenced by language philosophy and Structuralism but all movements developed individual approaches and contributions to the theoretical discourse according to their context.

Using the examples of (1) H.C. Artmann and the *Wiener Gruppe*, (2) the Slovenian *OHO* group and (3) the Vienna-based members of the Hungarian avant-garde journal *Magyar Műhely*, it will be shown how the focus on the materiality of language, of abstract pieces of art, of photographs and photographic documentary led to various avantgardist aesthetic programmes, elaborated, and in the case of Artmann decidedly a-material, poetics and a series of theoretical manifestos. At the same time the three panel contributions share the theoretical aspects of the “other”, that had gained special importance in the wake of WWII in Central- and Eastern European countries; the material character of language, that was significantly exhausted in all three movements and the inclusion of life as a means to reconfigure reality – an aesthetic measure that was heavily influenced by the different socio-political contexts.

Thus the proposed panel examines individual examples of literature, the Arts and of the organisational development of the three groups

presented in order to pave the way for a discussion about their avantgardist use of intermediality in an international context.

**Dietmar Unterkofler**

Novi Sad University, Serbia

***Language as Thing, Photography as Art –  
Paradigm Shifts in the Discourse of Media in  
the Yugoslavian Neo-Avantgarde.***

During the times of the Yugoslavian neo-avantgarde (about 1960 – 1975) art was radically redefined in a process of systematic conceptualisation and through the introduction of new media to the Arts. By focussing on their materiality as such, language, photography and the book were regarded as art and obtained new functionality as primary carriers of meaning. In other words, the artefact was being replaced by the discourse. Language and photographic documents were no longer utilized as means of expression or as explanatory, second-degree substitutes but redefined within an aesthetic framework where art itself became “language-like”, which implied that art was part of an extensive social practice and not an individual act of expression.

Similarly to the denomination of conceptual art as “art about art”, the use of language operates here on second-degree level, in order to enable a reflection about the functions of language. In this case, meta-language is not seen as a phenomenon outside a “work of art”, it is rather an intrinsic element of the artefact.

This paper will look at the poetics of “Reism” (derived from lat. = thing) as an example of a particular variety of textual desemantization. “Reism” was the name of a particular creative period in the history of the Slovenian neo-avantgardist group ‘OHO’ which had a distinctive influence on a great number of artistic movements in Yugoslavia. Their radical understanding of the poetics of “Reism” saw not only language, but also art and literature in

general reduced to their material character as a “thing”. This step led to an extensive suspension of meaning and to a demystification with regard to so-called “artistic messages” and deep but ambivalent meaning that can only be expressed non-verbally. The reduction of linguistic signs to their material essence and the detachment of the linguistic image from its character of reference is a practice that runs like a red thread through a great variety of artistic and literary movements of that time, not only in Eastern Europe but on a global scale.

By using examples of several locally distinct neo-avantgarde initiatives in Yugoslavia, this paper will explore the paradigm shift of mediality in photography and language in the Yugoslavian neo-avantgarde as a specific local poetics of dynamic interplay within the context of the contemporary theoretical avant-garde discourse of the 1960ies.

**Károly Kókai**

University of Vienna

***The Aesthetics of the Periodical Magyar  
Műhely***

The Hungarian avant-garde periodical *Magyar Műhely* has been published in Paris since 1962, from the mid-1960s on with the collaboration of Hungarian emigrants living in Vienna. The lecture will deal with the periodical (layout, cover design, typography) and with the published contributions (art works, illustrations, photo documentation on the one side, texts on the other: literature, theoretical essays and documentary material) focusing on their materiality. The process of production as well as of the reception of *Magyar Műhely* seem to be describable correctly if its diverse media formats (periodical, text, picture, hybrid formats, such as, for example, picture poems) are understood in their materiality since the handling of this stood in the centre of the mentioned processes, generating the meaning *Magyar Műhely* was bound to elicit.

The special variant of the avantgardistic aesthetics embodied in *Magyar Műhely*, that it provided a platform for experiment and innovation as well as for the 'other', correspond with the fact that it was published by people on the margins for a marginalised, emigrant public.

The lecture discusses this aesthetic, organizational and political issues concentrating on the development of the so-called geometric art visible in the periodical. The formal reductions of this art form allow the examination of the limits of the abstraction drawn here. The comparison with the published manifestos permits the examination of the correspondence of the theoretical statements and the results of the artistic praxis. A parallel view of the published literary, artistic etc., production allows the examination of the praxis of appropriation in the artistic circle represented by *Magyar Műhely*.

**Heide Kunzelmann**

SAS, University of London

***Degrees of Functionalisation: The Wiener Gruppe as an Example for a Received 'Corporate' Avantgardist Identity***

This paper discusses the various aesthetical tendencies within the so-called *Wiener Gruppe*, the core of the Austrian neo-avantgardist literary movement between 1953 and 1965, by putting the aspect of materiality of language in the centre of the study.

This particular group shows a barely locatable and diverse aesthetic programme between the neo-surrealist focus of Hans Carl Artmann's poetry, that is based on desemanticisation and the mystification of language; Konrad Bayer, who concentrated on the production of automatic texts; architect and writer Friedrich Achleitner, whose texts were distinctly informed by a geometry of language and Gerhard Rühm and Oswald Wiener, who strived for extreme functionalisation of language and for a theoretical basis of their endeavours.

The basic theoretical approach they all had in common was the awareness, post 1945, that they all had reached the limits of language in the sense of Wittgenstein and that those limits could only be transcended by re-evaluating language and by reaching out for progress in striving for the 'ever new'. In practice this led to much more pluralistic avantgardist aesthetics than one would suspect from a group of associates as this one. Artmann, for example, dissociated himself from the material character of language in his early poetical manifesto "*8 Punkte Porclamation des poetischen Actes*", when Rühm and Wiener tried to pinpoint the material arbitrariness of language as ultimate consequence of their language scepticism.

The question is if and where the aesthetic tendencies of all authors associated with the *Wiener Gruppe* between 1953 and 1965 intersect and if we can talk about a common aesthetic ground in Austrian neo-avantgardist writing at all. It will further be explored in how far the special status of this particular avantgardist movement was informed by an interaction of the historical context and the process of language-materialisation and how this would influence the following avantgarde-movements in this geographical sphere of activity. Based on examples of texts by and about H.C. Artmann and the *Wiener Gruppe*, this presentation will discuss the relationship of the marginalised Post-War Avant-Garde and the aspects of continuity and rupture.

## Session 14

### *Sound Matters: Avant-Garde Radio, Modernism and Samuel Beckett*

Panel chair: **Lea Sinoimeri**  
University of Le Havre

This panel investigates the poetics of aurality and sound in Samuel Beckett's work. It focuses on the interactions between early radio art, modernist writing and Beckett's poetics of listening. Scattered, fleeting and reluctant to systemic thought, sound and listening have found a marginal and sporadic place in Beckett studies, despite the growing importance that issues of aurality appear to assume in his artistic career. Beckett's lifelong interest in audio and radiophonic technologies, his involvement with radio art from the end of the 1950s onwards testimony of the centrality of sound and listening to its creativity and suggest a need to bring them from the margins to the centre of the poetics of his work.

From the philosophies of listening of Adorno and Schoenberg, to the psychologies of listening of Cantril and Allport, to Arnheim's studies on sound in media, Radio appears to be at the centre of the debates on new acoustical perceptions that characterize the early decades of the 20<sup>th</sup> century. As recent criticism has shown, modernism's heightened sensibility toward auditory experience is undoubtedly to be read in an interactive study with the new cultural preoccupations of listening that the diffusion of radio arouses. We would like to delve into this cross-disciplinary and intermedial context aiming at exploring those poetics of aurality that link Beckett to other modernist writers, radio theorist

and radio practitioners, intellectuals and philosophers of sound that in the early 1930s investigate and promote innovative conceptualizations of listening.

How do technologies, philosophies, psychologies and literatures of sound interact with each-other in Beckett's work? Which might have been his reception of early radio theory and listening theories in general? How does Beckett's writing engage with representations of sound and acoustical poetics? How can we define the 'style' and 'subjectivity' of this writing as compared to other modernist writing? How does a heightened sense of aurality change the role of the listener/reader in Beckett's texts? These are some of the questions that the contributions to this panel will seek to address.

**Adrienne Janus**

Aberdeen University

**A Coincidence of Contraries: A Minimalist, A Maximalist and May '68.**

In the comparative realm of words and music, there would appear to be no less likely a pairing than that of Samuel Beckett, the "moody man of (minimalist) letters" and Karlheinz Stockhausen, cosmic composer of maximalist sounds. However, there are points where the minimalist Beckett coincides with the maximalist Stockhausen, to paraphrase Beckett's rendering of the Brunian principle of the coincidence of contraries. I would propose to explore these spaces of resonance – whether microcosmic or macrocosmic, empty or full, closing into silence or opening onto voluminous sound -- as arising from a coincidence of occasions that lie *in-between*, in the listener, a figure that takes on special prominence in their work, as transistor between inside and outside, self and world, artist and audience. I will examine how this conception of the listener as transistor or site of resonance is developed in relation to Beckett's and

Stockhausen's work in radio, how it corresponds to: (1) conceptions of the listening subject developed by early avant-garde radio theorists such as T.F. Marinetti and Otto Palitzsche; (2) to the "abdication of the musical subject" that Adorno heard in serial music; and (3) to the weakened, attenuated subject theorized by post-structuralist thinkers from Heidegger, to Deleuze and Nancy, all of whom have been associated with what is called, 'la pensée '68'.

**Lea Sinoimeri**

University of Le Havre

**"...struggling with a dead language":**

***Authority and Acoustimantics in Samuel Beckett's All That Fall***

*All that Fall*, Beckett's first radio play, is also Beckett's first work written in English after a long season of French works. The choice of English was of course connected to the fact that the play was commissioned by the BBC, but this was not always the case for the following radio, television and stage plays that, with few exceptions, used English as their first language. From *Krapp's Last Tape*, to *Play*, *Eh Joe*, and *Film*, to the haunting, recorded voices of the later *dramaticules*, almost all Beckett's works involving a technological device for voice reproduction appear to have been initially written in English.

Through a discussion of Walter Benjamin's concept of *aura*, this paper investigates the new relationship that technical reproduction established between the work of art and notions of originality and authenticity. It explores the way in which the use of mediated voice in Beckett's radioplays is part of an aesthetic project aiming at rejecting all forms of self-sufficient, authoritative and totalising identities.

Exile, intended as both exile from mother country and from mother tongue, emerges as the main figure of this project. It dominates thematically and formally Beckett's first radioplay *All That Fall* which becomes the play of exile *par excellence* in Beckett's canon. *All That Fall* stages mediated

ways of "deterritorialising" the mother tongue. Its "dead" and "mediated" language resounds from the wireless sonorities of radio, challenging all ideas of unity and natural origin.

**Derval Tubridy**

Goldsmiths

***Re-sounding Beckett in contemporary Irish sound art***

Taking a line from Samuel Beckett's short prose piece 'Sounds' as its starting point—'make nothing to listen for no such thing as a sound'—the paper explores subjugated and subsumed sounds in Beckett's prose and performance. Linking Deleuze's notion of exhaustion with the impossible silence articulated by the narrator of *The Unnamable*, the paper explores an acoustical poetics in Beckett's work in terms of adjacency. It examines the ways in which Beckett's work has influenced contemporary sound artists such as Danny McCarthy—who has written that 'Beckett had a great understanding of sound and a profound knowledge of the practice of listening'—by focusing on McCarthy's curated cd 100 Track CD For the Beckett Centenary, Art Trail, Shandon, Cork, called *Bend it like Beckett*. It explores the relationship between Beckett's work and avant-garde Irish contemporary sound art in pieces such as Seán Taylor's *From Krapp's Last Tape*, Mick O'Shea's *What Time*, Siobhán Tatten's *Brilliant Failures* and McCarthy's *A Gong with Mr Beckett*. It questions the ways in which these artists 'make nothing to listen for' and articulate a practice in which there is 'no such thing as sound'.

## Session 15

### *The Unheard Avant-garde in Scandinavia: Experiments between system design, performativity, and art*

Panel Chair: **Morten Søndergaard**  
Aalborg University, Copenhagen

**Ivan Dehn**  
Danish Broadcast Company

**Martin Luckmann**  
Danish Broadcast Company

I would like to propose a panel on The Unheard Avant-garde in Scandinavia: Experiments between Systems design, performativity, and art - with four participants from three different institutions (Danish Broadcast Company, IT-University in CPH and CIT / AAU cph).

The Unheard Avant-garde is the title of the research-project I am heading in the context of the Danish Infrastructure Project LARM, which focuses on sound- and radio culture in archives. The Unheard Avant-garde research project is about the things and experiments that never made it into the archives – and how to make it possible to re-enter them into the public memory and -spheres of post-digital culture.

However, the Unheard Avant-gardes project is more than 'just' an archive project. It is as much a re-investigation of the fundamental conditions of Media Art. As such, it may also be viewed as an attempt to re-configure (our ideas about) the relations between technology, media, and art.

This will be the curatorial and conceptual focal points in the reworking and presentation of the Unheard Avant-gardes in Scandinavia on the exhibition TONKUNST at ZKM (opens March 17, 2012). Focus will be on sound in every aspect. Sound as noise, as document, and as medium for artistic practices.

Because of the invention of technologies that makes it possible to liberate sound from its source, sound became the first technologically emerged material that mediated (a) new art; sound art is the first media art practice.

Sound is immaterial and fugitive / ephemeral. It is time-based, and it is nothing within the art-category without being experienced.

Thus, sound art practices, as most media art practices, become 'unheard' (of) in archives. It flies beneath the radar of cultural memory and knowledge like a sub-mediated parallel history.

It is from this unheard status of experimental media art that the Unheard Avant-gardes project finds its momentum: Not only in giving the unheard a voice, but also in addressing some fundamental issues concerning the way new transdisciplinary domains are renegotiated across disciplines and boundaries of competences.

The panel will present, analyse, and discuss from the different perspectives of the participants, the creation of the Unheard Avant-garde section – and, especially, focus will be put on how interaction designers, system-designers, media artists, humanistic researchers and media art curators collaborated in a truly transdisciplinary setup and organizational configuration

## Session 16

### *La matière publicitaire en littérature*

**Myriam Boucharenc,**

l'Université Paris Ouest Nanterre ***La publicité transfigurée.***

En 1925, Paul Nougé, « la tête la plus forte du surréalisme en Belgique », selon Ponge, fit paraître un ensemble d'aphorismes poétiques qui, s'ils ne s'étaient nommés *La Publicité transfigurée*, auraient pu s'intituler « 152 réclames mises au goût du jour ». En voici une : « La gaine du scandale ne trouble plus personne », où il est fait allusion à la célèbre marque de lingerie féminine dont les affiches inspirèrent à Raymond Queneau maintes rêveries en vers et prose. Nous partirons de ce recueil et des riches suggestions de son titre pour interroger sur nouveaux frais les travaux d'emprunt et de rénovation poétique que le XX<sup>e</sup> siècle a fait subir à la matière publicitaire. Depuis le mot d'ordre de Rimbaud – « Que tes strophes soient des réclames » (« Ce qu'on dit au poète à propos de fleurs »), auquel fait écho, à quelques années de distance, l'injonction d'Apollinaire, « Rivalise donc poète avec les étiquettes des parfumeurs » (« Le Musicien de Saint-Merry », *Calligrammes*), les slogans publicitaires sont devenus des « accessoires » indispensables « à la vie moderne » (Cendrars), entendons un nécessaire poétique, un label et, pour tout dire, une image de marque avant-gardiste. Tandis que les poèmes-affiches dadaïstes, les « prospectus » de Cendrars ou de Desnos, les « poèmes-pancartes » de Pierre-Albert Birot font florès, le cirage Lion Noir, Dubonnet, Kub, Byrrh, la lotion Marie-rose et les Pilules Pink, animent les poèmes d'Yvan Goll, de Cocteau, Vian, Tardieu, Pierre Alferi... de rimes provocatrices, de rythmes syncopés et de facétieuses parodies.

Le *lieu commun* – et désormais familier – du recyclage moderniste de la publicité ne saurait cependant occulter la complexité des démarches et des enjeux dont il est le théâtre. Cette communication s'emploiera à établir une typologie des modalités de détournement de la publicité, selon que ceux-ci relèvent de la citation, du collage, du décalage, du pastiche, de la parodie..., selon qu'ils empruntent à la réclame ses énoncés ou ses modalités énonciatives, à des fins obliques de manifeste poétique, d'autoproclamation ou de « réclame pour le ciel » (André Breton). Bref, de la subversion subtile à la « subversion carabinée » (Noël Godin), nous étudierons la manière dont la littérature fait de la rhétorique mercantile tout à la fois une cible, un moyen de déplacement et de placement de « l'industrie » poétique.

**Gérard Farasse**

l'Université du Littoral-Côte d'Opale

***Le texte prospectus : l'exemple de Ponge***

On savait que Francis Ponge avait destiné un certain nombre de ses textes à la publicité ou les avait exploités après coup à cet usage: tel est le cas, entre autres, du « Texte sur l'électricité », de « Seiko » ou encore de tel passage du « Verre d'eau ». Ce qu'on sait moins, en revanche, c'est qu'il a travaillé en 1953-1954 pour l'Office général d'édition et de publicité (OGEP). Ses archives contiennent un important dossier de plus d'une centaine de pages – dossier inédit qui n'a pas encore fait l'objet d'une recherche – rassemblant plusieurs de ses travaux publicitaires sur, parmi d'autres, la Végétaline, le vin Margnat, les soutiens-gorge Maryse ou encore sur la loterie nationale ou le Tour de France.

On se propose donc d'examiner ces travaux très variés – recherche de slogans, contes, scénarios de films, composition de prospectus et d'affiches – en se demandant quelles relations ces derniers entretiennent avec son œuvre et, pourquoi pas, s'agissant de

Ponge, s'ils en font partie. À titre d'exemple, si les modèles du texte, selon ce dernier, sont l'inscription latine dans la pierre ou le proverbe, il convient d'y ajouter le slogan.

Dès 1943, par une sorte de prescience, Ponge observe, dans *Le Savon*, que, « Pour un savon, les principales vertus sont l'enthousiasme et la volubilité. Au moins la facilité d'élocution. Cela, qui est beaucoup trop simple, n'a pourtant jamais été dit. Même par les spécialistes de la publicité commerciale. Allons ! Combien m'offrent *Piver* ou *Cadum* ? Pas un sou ! Ils n'y ont jamais pensé ! Nous allons pourtant leur montrer ce que nous savons faire... »

**Myriam Boucharenc et Gérard Farasse**

(entretien)

### **Usages de la publicité**

Gérard Farasse, au cours de cet entretien, interrogera Myriam Boucharenc sur les relations qu'entretiennent littérature et publicité :

- mise en perspective historique ;
- possibilités d'une périodisation ;
- types de participation des écrivains à la promotion de produits (lesquels ?) ;
- types d'utilisation publicitaire de la littérature ;
- types d'utilisation littéraire de la publicité, etc.

## Session 18

### Art, Theory and Text (Double Session)

Panel chair: **Bela Tsipuria**

Georgia

**Imre József Balázs**

Babeş-Bolyai University, Romania

***Transferring Surrealism: Árpád Mezei and the Theories of Hybridity***

Árpád Mezei (1902-1998) was a Hungarian art theoretician and psychologist. With his brother Imre Pán, he became involved with the avant-garde as early as 1924, being one of the authors and editors of the Hungarian avant-garde journal from Budapest called IS. Later, in the 1940s he was co-founder of the Európai Iskola (European School), the most important assembly of progressive Hungarian artists and art theoreticians of the period. His readings in art theory and his friendship with the Surrealist painter and writer Marcel Jean (who lived in Budapest in the 1938–1945 period) had a strong impact on his intellectual profile: he co-authored with Marcel Jean three volumes that became important for the understanding of the international Surrealist movement: *Maldoror*. Paris, 1947, *Genèse de la pensée moderne*. Paris, 1950; *Histoire de la peinture surréaliste*. Paris, 1959. From the seventies he lived in the United States and published several texts about Surrealist artists and art theory mostly in the journals called Onion (Toronto) and Arkánum (Silver Spring).

The paper analyses the concepts of Mezei in the context of psychoanalysis and tries to reconstruct this interpretative framework where several aspects of culture including mythology, history, literature, art, history of buildings communicate with each other, and hybridity is one of the key concepts. As he states: „Surrealism conceives of man as being in the process of eternal change – he is therefore essentially a hybrid being.” One of the most important goals of Surrealists was the attempt to wipe out all kinds of dualisms in culture – therefore we can see in their conceptualization of the „hybrid” a central element of their views. The „hybrid” beings of ancient mythologies are revived in Surrealist journals like the well-known Minotaure, and incorporate an inner alien, giving a material dimension to it.



**Inge Arteel**

Vrije Universiteit Brussel

***From Idol to Doll: Avant-Garde Appropriation of African Sculpture, Then and Now***

In 1915 **Carl Einstein** published his influential essay *Negerplastik*, in which he presented the 'primitivism' of African sculpture as an inspirational solution for the aesthetic aporia and political corruption of European avant-garde. However, Einstein's dealing with African sculpture is not without ambivalence: African sculpture is both invoked as a grotesque transformation of the human subject that merges the human with the divine, and as a pure and clear cut autonomous form of art that in its particular material realization presents a direct vision – in a platonic sense – of aesthetic form.

In my paper I want to draw a line from this platonic – and, contrary to Einstein's self-declared intention, very Western – reading of the materiality of the African **idol** to the reappropriation of African sculpture as a **doll** in a recent play by German playwright **Roland Schimmelpfennig**, *Peggy Pickit sieht das Gesicht Gottes* (2010). In this play, dealing with the moral dilemmas and aporia of Western aid in African countries, the meaning and functions of the African idol are extremely problematized and destabilized. As a substitute for the murdered African child the Western doctor was not able to protect, the statuette is first destroyed and then put together again with adhesive tape. Moreover, the African statuette is joined by a contemporary Western counterpart: a miniature Barbie doll, a substitute as well, namely for the child the Western protagonists desperately want of their own. Both dolls build an incongruous couple that at the same time points out and conflates the differences between them: differences in the medality and semiotics of their respective phenomenological materiality.

In conclusion, I will point out how both Einstein and Schimmelpfennig have, each in their respective historical and political contexts,

appealed to African sculpture to look for answers to questions of aesthetics and ethics.

For this paper I will mainly use works dealing with the connection between image and anthropology, especially Hans Belting's *Bild-Anthropologie* (Munich 2001) and Thomas Macho's *Vorbilder* (Munich 2011).

**Vladimir Feshchenko**

Russian Academy of Sciences, Moscow

***Bitextuality in Wassily Kandinsky's Writings: The Verbal and the Pictorial***

My paper will tackle the issue of 'the text of the artist' as a medium and vehicle of translating artistic meanings, values and strategies. The artist's writings will be viewed as a switch between two codes: the verbal and the pictorial, which creates a two-fold, 'bitextual' object, oscillating between the two media and two sign systems.

In this paper, I will focus on 'bitextuality' in Wassily Kandinsky's oeuvre. A pioneer of intentional artist's writing, he produced extensive literature on the 'language of art', including the program treatise *Concerning the Spiritual in Art* and a book characteristically called *Steps. Text of the Artist*. The role of verbal reasoning in Kandinsky's artistic system will be analyzed in the paper. All Kandinsky's philosophy on art involves a verbal problematic. Transitions between the verbal and the visual were characteristic of both his paintings and his literary texts, including verse and poems in prose. In the latter, he establishes verbal analogies to his pictorial sensations, whereas in the former, he creates abstract forms analogous to linguistic concepts. A close reading of his poetical works reveals the free transitions within a dual verbal-visual coding with correspondences between the verbal patterning and the pictorial practice. The same procedure may be found in his commentaries to his paintings published in exhibition catalogues, where Kandinsky explains how abstract concepts can be transformed into elements of the visual composition.

Kandinsky's strategy of bitextuality will be illustrated by his conceptualizing the 'dot' as en

element of the linguistic and visual vocabulary. There is a correspondence, according to him, between the dot as a punctuation mark of verbal discourse and the dot as a basic element of pictorial language. Analyzing the different forms and functions of this element, he deploys the pragmatics of how art should be made and perceived.

**Nicola Creighton**

Queen's University Belfast

***How to Write about Art? Carl Einstein's non-totalizing Ekphrasis***

If the relation between literature and the visual arts is 'essentially *paragonal*, a struggle for dominance between the image and the word',<sup>1</sup> then Carl Einstein (1885-1940) seeks an entente in which they could acknowledge their heterogeneity and cease rivalry. But what then can words 'about' an image do?

In the proposed paper I examine the language criticism of avant-garde art critic, art historian and writer Carl Einstein with a view to exposing some of the problems about writing about art prevalent among modernists and avant-gardists, e.g. the perceived inadequacy of descriptive language to convey what a work of art is or does. Not only was language seen as unfit for communication – a scepticism that moved toward the stutterings of, say, many of Beckett's figures, or outright silence (Fritz Mauthner in his later years, the Wittgenstein of the *Tractatus*). If language in itself was hopelessly compromised, how could it ever hope to do justice to a work of art in another medium?

In my investigation, I show how Einstein sets about excavating the painted image from the layers of writing 'about art' that obscure it and are, in his view, intimately related to the repression of the senses (the domain of the aesthetic or *aisthesis* proper) and the reification of language through rationalism. I probe Einstein's ideas by way of Mallarmé and Valéry;

Expressionist writers' evocations of painted works that dismantle grammar just as the paintings dismantle the image; pictorialism and iconicity; totalizing and non-totalizing concepts of ekphrasis, and in that context Heidegger and Derrida writing about Van Gogh's shoes. I trace the emergence of a revised and today still current idea of ekphrasis, one which engages with the issue of representation itself, in Einstein's writing about art. Boris Groys contends, plausibly, that the art of the historical avant-garde was set on effecting a disempowerment of the recipient. With his transformative approach to aesthetics, Einstein was carefully though nonetheless actively countering such a tendency already at the time when that art was emerging.

**Paulina Ambroży**

Adam Mickiewicz University, Poznań

and **David Cottington**

Kingston University, London

***The Interior Seen: Decoration and Psychology in Henry James and Edouard Vuillard***

Around 1900, both the novelist Henry James and the Nabi painter Edouard Vuillard—the latter arguably a member of the then-emergent formation of the cultural avant-garde, the former not—addressed, in their respective arts, issues of inter-personal relations, private domestic interiors (both spatial and psychological) and the ways in which the qualities of these could be represented, within the frame of a modernism for which the relations between sign, materiality, and states of mind were central concerns.

In James' *The Ambassadors* (1903), which painted a picture of American ambivalence towards modern French culture, and in paintings that Vuillard made in the same period, the inter-relations and private spaces of comparable, *haut-bourgeois* circles in late 19<sup>th</sup> and early 20<sup>th</sup> century Paris are articulated through significant formal painterly and prosodic innovations. James

probed the limits of language to capture 'the atmosphere of the mind' and to convey 'the faintest hints' of psychological life (*The Art of Fiction*); Vuillard employed decorative detail, and tensions between surfaces and depths, to hint at mood and tone rather than to name it directly. Both lovers of static tableaux and decorative nuance, each mastered the space of psychological intimacy, using technical virtuosity to represent and dissolve the boundaries between the world and the self.

How are these innovations to be compared? How are the devices and protocols of modernist painting and prose to be assessed in relation to each other, and to the aesthetic preoccupations of the emergent avant-garde? This paper will suggest answers to these questions through a comparison of close textual readings of passages from the novel with visual analyses of specific paintings, together with an assessment of the effects of their positions on either side of the boundaries of that avant-garde, and offer an analysis of the differential spaces of modernist writing and painting circa 1900.

**Iveta Slavkova**

American University of Paris/ HAR Paris Ouest  
Nanterre

***Rethinking Camille Bryen's materiality within  
the framework of his own abhumanist theory***

Camille Bryen is best known as an abstract painter from the post-Second World War "School of Paris". Indeed, at the end of the 1940s and throughout the 1950s, his creations were qualified as "tachiste" or "informel" – two current terms for French art of that period – showing mixtures of plants, animals, rocks and cellular agglomerations of overwhelming materiality and thick impasto. In the framework of the "School of Paris", this emphasis on materiality was, and still is, associated with postwar depression, the impossibility to represent horror and the clutching at undefined matter as the only vitalistic certainty.

It is less known that Bryen's artistic production of the 1950s occurred in the same time when he, together with playwright Jacques Audiberti, was working on a new philosophical term, "abhumanism". Casting into questions the totality of the humanistic values, both authors claimed a return to matter against the fallacious spiritual aims underlying humanism: "I want to write like the bull mooses", Audiberti wrote. In several books (*L'Abhumanisme*, for instance, published in 1955), he commented on Bryen's art as anti-spiritual in its poetics, vitalistically material and earth-bound.

Taking into account the term of "abhumanism" allows to trace back Bryen's material abstraction to his earlier connections with Dada and surrealism, who clearly accused Western humanistic civilization of enacting the Great War, and set him apart from the restricted lyrical and ahistorical argumentation related to postwar Parisian abstraction. This allows to shed new light on the materiality of his work, closer to Dada's organic and contestatory materialism than to the blurry lyrical naturalism that dominates the critical approach of Bryen's art of that period. Whereas this relation to the historical avant-gardes is recognized for his production in the 1930s, the continuity is overlooked for his postwar production.

**Stuart Christie**

Hong Kong Baptist University

***Pliant Solids: Herbert Read's Aesthetic  
Reversal in The Green Child and Selected  
Sculptures by Henry Moore***

As in Wyndham Lewis's BLAST sketches, the avant-garde sought to replace expressionist empathy with geometric abstraction, even as resistance to the resulting transparency of form emerged (Weninger). The aesthetics of Herbert Read offer a specific illustration of how such transparency, as modernist trope and aesthetic, evolved for the succeeding generation. Like T. E.

Hulme's and Lewis's, Read's interest in transparency had been motivated initially by the revival of medieval classicism in Wilhelm Worringer's *Abstraktion und Einfühlung* (1907). Constituting one pole of his overall argument, Worringer's "life-denying inorganic" antithesis (4) was aggressively anti-humanist, insofar as it sought to liberate form from what Paul Sheehan has called the 'anthropometric turn' (6-10), the requirement that art serve as the measure of man (or woman). As depicted in the grotto sequence of Part Three of *The Green Child* (1935), however, Read attempts to synthesize the ossified (crystalline) forms of organic transparency with the increasing pliancy of the human bodies composing it. This re-incorporation of the pliant within the ossified augurs, I shall argue, the return of an explicitly humanist plasticity within avant-garde aesthetics. Moreover, Read's turn toward pliant form re-prioritized—as he argued Henry Moore's sculpture sought to do—beauty over Bergsonian vitality, the empathic over the organic, and both the empathic and organic over the inorganic (Read 11-12). In Moore's case, Read reversed his prior aesthetic position privileging abstract transparency over empathic solidity; in this, he anticipated the postmodern interest in mass-culture as "woman" (Huyssen) as well as a consumerist basis for post war aesthetics resulting from the increasing commodification of form.

## Session 19

### *Feminism and the Neo-Avant-garde*

Panel chair: **Annika Öhrner**  
Uppsala University

**Annika Öhrner**

Uppsala University

***Contradictory Receptions: "Hon" "she" "elle" "sie" "lei" "zij" (1966, Moderna Museet) by de Saint Phalle, Tinguely and Ultvedt***

*HON – a cathedral*, Moderna Museet 1966, a collaboration between Niki de St Phalle, P.O. Ultvedt and Jean Tinguely, was structured as a giant, lying woman, filling the entire space of the museum's largest room more or less to its edges. Entering the *HON* (= "she" in Swedish) through its vagina, the audience found themselves in an environment containing a bar, a food automat, a cinema showing a surrealistic re cut of Greta Garbo's first film *Luffar-Petter* from 1922, a pond with gold fishes, among other details: a true intermedial experience.

Created at times of new figuration, Pop art and Nouveau réalisme, *HON* has been interpreted as a project of reaction by its European artists, against American Pop art's domination in the Western Art World. Another approach to *HON* has developed recently, as new readings highlighted the authorship of Niki de St Phalle solely as well as a proto feminist content. Consequently, in the 2007 version of the *WACK! Art and the Feminist Revolution* at MoMA PS1, New York, a large photo of *HON* was placed as the entrance piece of a the survey of feminist work from the 1970s and onwards.

Despite the female imaginary of the **"She – cathedral"**, of course evident already at the time of its conception, the *contemporary* accounts on *HON* by the curator Pontus Hultén and the three artists however, in describes in detail it as a result of weeks of hard body labor; carpentry, constructing, painting, undertaken by themselves and their assistants. The physical aspects of the working process are intensely brought to the fore, thereby connecting the piece to the new modes of art production and an utterly male discourse.

This paper aims at exploring and comparing some of the complex and contradictory, receptions connected to *HON*, thereby discussing aspects of art production, cooperation and intermediality of post second world war art.

**Birgitte Anderberg**

Statens Museum for Kunst, Copenhagen

***Feminism and Conceptual Art***

When feminist art emerged around 1970 conceptual art was the predominant artistic practice. The paper proposes to discuss the relationship between the two. Feminist artists rarely applied the term conceptual art to their practice. However their practice can be considered within the parameters of conceptualism, because of their adaption of the methodological premises of conceptual art, which was combined with their awareness of the struggles of the feminist movement.

Based on examples from feminist avantgarde practice in Denmark – artist such as Lene Adler Petersen, Kirsten Justesen, Jytte Rex, Line Storm, Ursula Reuter Christiansen – the paper will analyze the procedures whereby the works transform and re-configure material reality of everydaylife, i.e. everyday practises, everyday uses of language, everyday objects, utensils, clothes, etc. into new political and conceptual meanings.

The paper will discuss the vital interaction between the procedures of conceptual art and the feminist reflection and its political and artistic challenge of values both in and outside the art institution, but it also opens upon a value conflict between conceptual art and feminist art practice concerning central topics such as the subject, representation and institution, thereby highlighting both conflicts and connections between aesthetic practice and social and political imperatives.

**Agata Jakubowska**

Adam Mickiewicz University, Poznań

***M/Paternal Meanings in the Neo-avant-garde***

One of the results of the emergence of feminist perspective in art practice and art writing is an increased interest in the maternal. Numerous feminist maternal artworks have been produced as well as feminist reinterpretations of maternal bodies and feelings represented in the visual arts. This text derives from the still dynamically developing maternal studies but proposes an interpretation that is not restricted to the maternal but take into consideration also paternal meanings.

What I would like to propose is an analysis of several artworks created by neo-avant-garde artists (both men and women) working in different European countries that used their babies as a kind of art material. I will focus mainly on two examples: Gunter Brus's *Aktion mit Diana* (1967) and KwieKulik's *Działania z Dobromierzem* (*Actions with Dobromierz*, 1972-1974). Brus's work is described as a photo-action and consists of 13 photographs depicting the artist with his four-year old daughter in different arrangements. Zofia Kulik and Przemysław Kwiek (working as KwieKulik) took about 900 photos of their small son Dobromierz showing him alongside usually specially arranged household objects.

This text will focus on questions concerning a status not only of babies but also of parental (m/paternal) feelings in these works. It seems that it is not an infant itself but the m/paternal-infant relation, differently represented in these artworks, and our affective response to it, that constitutes their meaning.

## Session 20

### Visuality/Textuality

Panel chair: **Adrian Curtin**

**Emma Wagstaff**

University of Birmingham

**'Le trait se brise sur la feuille': Writing and Drawing with Seghers in L'Éphémère.**

Connections between media, genres and languages, such as those that characterise Modernist cultural production, are often discussed in terms suggestive of translation: interpretation, traversal of boundaries, transformation, transfiguration, or translation itself. The French journal *L'Éphémère* (1967-72) is modernist in its privileging of the quality of the journal as material object and attention to the visual form of written texts, and its interweaving of the written word, the visual arts, and other languages, present in parallel text translations. Significance is produced by the matter of the texts and through their interactions.

This paper will argue, though, that a focus on matter need not be allied with processes of interpretation, or with attempts to represent works or transform them into other sign systems. Rather, a different term from translation theory – foreignisation – will be used to show that materials and signs are juxtaposed in ways that both enact and result from rupture. This interruption is distinct from the transitional movement associated with *translatio*.

The paper will look in particular at the presentation of etchings by the seventeenth-century Dutch artist Hercules Seghers in issue 4 of *L'Éphémère*, alongside drawings and a text by

Nicolas de Staël, and writing by Anne de Staël, André du Bouchet and Jacques Dupin. It will consider the layout of the volume, in which texts and images are interspersed to prevent any hierarchical or sequential relationship from becoming established; the way in which de Staël's drawings encourage a retrospective viewing of Seghers's figurative etchings as abstract; and the figures of rupture that run through the prose poetry and determine its form: the verbal and visual materials become as 'rugueux' as the landscapes evoked. More than just a means of avoiding distortion of the source text, the foreignisation at work here reinvigorates the sign systems that the authors, artist, viewers and readers inhabit. Language and visual images are unsettled by what they encounter, and unsettle in turn.

**Cosana Eram**

University of the Pacific, Stockton, California

**Isidore Isou: The Avant-Garde and After**

Isidore Isou is the creator of the late avant-garde movement called Lettrism/Lettrisme (or letterism in some renditions), an image self-fashioned throughout his 40 books, 2 films, 2 plays, several small print magazines, literary concepts, and many public interventions. The paper focuses on Isou's avant-garde all-inclusiveness, as his work cuts across the subjects of economy, politics, music, aesthetic theory, film, theater, and has implications for religion, psychology, and sociology. I discuss his main method called *Crématique*, the author's radical attempt to constitute an integral system of thought. As an example, I use fragments from *Crématique ou la Novatique* (1941-1976), Isou's neglected oeuvre of a lifetime, which was only printed in 2003. In this multi-hundred-page manifesto that features text, paintings, an invented graphic system, poetry, and photography, we notice the exacerbation or absolutization of the combination of media. Isou's lettrist pages are based on a drawing technique that borrows from phonetic,

musical and mathematical alphabets as well as from geometry, photography, painting, and sculpture. The author believed he superseded all aesthetic structures and resystematized the sciences of language and signs into what he named "hypergraphologie," a theory initially called "métagraphologie," the science-art of all means of communication.

Lettrism is defined as an aggressive decomposition of words and images, an algebra of poetry, and the discovery of sonorous rules. According to Isou, painting and photography, having exhausted themselves in terms of representational and non-objective form, demand something new in order to make them alive again and enhance their auditory and visual quality: letters, viewed as aesthetic elements and not as simply atomic-like particles of language. To Isou's mind, his theory is a synthesis of several forms of communication, an ensemble of signs capable of rendering the sensible reality in a manner more accurate than all the former – fragmentary and partial – artistic practices.

I also discuss that art is for Isou a continuous intervention in the cultural, social, and public sphere.

**Dávid Fehér**

Museum of Fine Arts, Budapest

***László Lakner's Rope/Identity (1969) and the Many Incarnations of the Question of Identity in the Hungarian avant-garde***

'No isms in Hungary' – states art historian Éva Körner in *Studio International*, 1974, in an essay published under a pseudonym. Domestic stylistic tendencies of the 1960s and 1970s defy clear definition in Hungary and they hardly conform with Western categories. They are saturated with political meaning and mostly hidden from the public eye.

At the two semi-legal "Iparterv" exhibitions (1968, 1969) in Budapest, transformations of 'hard edge', 'shaped canvas', 'pop art', 'super realism', 'environmental art' and 'conceptualism' dominated. The 1968 show followed the example of Documenta IV (1968), while the second was a reflection of Harald Szeemann's "When Attitudes become form" in Kunsthalle Bern, 1969.

This paper will examine painter László Lakner's *Rope* or *Identity*, one of the first Hungarian conceptual, and, at the same time, a hyper-realist art works, shown at the 1969 'Iparterv' exhibition. Evocative of late 1960s works by Barry Flanagan and Robert Morris, Lakner's *Rope* refers not just to the ontology of the picture but also to an existential situation: it is a political metaphor. Its alternative, later given title *Identity* refers to the ambivalent Western/Eastern 'identity' of the second generation of Hungarian and East-European neo-avant-garde, many important representatives of which, including Lakner, emigrated on political reasons in the 1970s.

The problems of personal identity and 'semantic' identity' of Eastern artists and the re-interpretation of their works leads to the question of a 'polyphonic art history' (Hans Belting), taking into account different local and regional contexts, pluralistic narratives and interpretations, and a new, 'relational' geography of art history, which implies a 'non-hierarchical', 'horizontal' perspective (Piotr Piotrowski) from which the importance of the almost invisible Eastern tendencies could be seen and accentuated according to their real importance.

## Session 21 (Double)

### *Incarnations of textual materiality: from modernism to liberature*

Panel chair: **Katarzyna Trzeciak**  
Jagiellonian University, Krakow

**Joanna Orska**  
University of Wrocław, Poland

Taking modernist materiality as its starting point the papers proposed in the panel will explore its 20<sup>th</sup> century and 21<sup>st</sup> century incarnations both in artistic practice and critical theories. Ariko Kato, Katarzyna Trzeciak and Izabela Curyllo-Klag will address the modernist materiality in Bruno Schulz, Alberto Giacometti and Marshal McLuhan and indicate how their achievement may be reinterpreted in a more integral way, especially in the light of most recent theoretical developments, while Katarzyna Bazarnik will demonstrate how Joyce's approach to textual materiality has informed later writing and lead to a formulation of a new genre called liberature (from Latin 'liber', i.e 'book'). It is a hybrid genre in which the author communicates both through text and the material shape of the book, including its format and size, layout and kind of typeface, kind and colour of paper, illustrations and other graphic elements as valid means of authorial expression. It was proposed in 1999 by a Polish writer Zenon Fajfer and has been critically developed by Katarzyna Bazarnik. Postulating such a genre opens up literary analysis to embrace the material, spatial, and visual qualities of the book. Since modernist, and especially avant-garde authors exploited the materiality of the page and the book, liberature may offer an invigorating look at modernist texts and help understand modernist and contemporary artistic practices in a more unified way. This recently postulated concept will be a backdrop of several

panel papers, including Emiliano Ranocchi, who along with Andrzej Zawadzki will discuss how contemporary aesthetic theories attempt to embrace materiality and corporeality in the concept of artistic form. Finally, Joanna Orska and Dorota Kozicka will trace modernist concepts of Poundian poem-object and the poetics of fragmentation and intertextuality in contemporary Polish poetry.

**Ariko Kato,**  
University of Tokyo, Japan  
***Book as a New Genre: The Book Illustrations  
and Bookplates of Bruno Schulz.***

Bruno Schulz (1892-1942), known as the author of *Cinnamon Shops* (1933) and *Sanatorium under the Sign of the Hourglass* (1937), started his career as an artist in the second half of the 1910s. His best-known work of art is *The Idolatrous Book* (1920-22, 1924), a collection of graphics (cliché-verres) which he called a "book," though they are not bound and do not include text. The notion that a "book" is not equivalent to text or verbal expression seems central to Schulz's entire body of work. Prior to *The Idolatrous Book*, Schulz made bookplates and an illustrated catalogue for a friend's library. In the 1937, he designed his own book *Sanatorium*, preparing a book cover and illustrations. However, his concept of "book," which stretches the limits of even present-day literary studies and art history, has not yet been considered in full.

In my presentation, I will reconsider Schulz's concept of "book" as expressed in his literary and visual works. The main focus will be placed on the images which are ordinarily understood as visual attachments to a book: illustrations and bookplates. Reconsidering them as original book spaces, I aim to show that Schulz used all the visual and material elements of a book to construct a "book" which presents meanings at multiple levels when read. Through his "books," Schulz proposed that a "book" is not a subgenre of literature or visual art, but an independent



genre which cannot be divided along lines of image and text, art and literature.

**Katarzyna Trzeciak**

Jagiellonian University, Krakow

***Giacometti's fantasy: inside and beyond material experience***

The subject of the paper is an attempt to analyze sculptures and texts by Alberto Giacometti as a strategy of "infinite chasing reality", reality in its unmediated presence. Giacometti's obsession (and at the same time reason for his anachronism) is a need to escape formal paradigm of art, established by his contemporaries. Therefore, he created materiality, by which clear experience, unpolluted by any symbolic representation, could manifest itself. Reduced figurativity of his sculptures might be interpreted as a realization of desire for stability and appearances of stability. However, as Michel Leiris says, that materialistic idiom makes Giacometti's artifacts living fetish of presence in which nothing of static, deadly objectivity can be found. Leiris perceives Giacometti's sculptures as stories about an experience instantaneously captured and petrified, which still drags the spectator into its matter (e.g. *Le Cube*), and forces emphatic being by a piece of art. Antinomic materiality of Giacometti's pieces promises representation of totality of being and, at the same time, in that very promise ruins and loses its totality.

Something similar was performed by materiality of language in his texts. In a short story, *The Dream, the Sphinx and the Death of T.* Giacometti tries to fight absence with giving it hypercorporeal character. Persistent matter might be interpreted as a way of conquering of unbearable void, which in sculptures was an object of creative desire. Hence Giacometti's works as a whole might present various means of dealing with nothingness, also the nothingness of a subject. However, nothingness both unmediated and material does not provide any

presence or reality of experience, but only refers to another fantasy of the narcissistic subject disintegration of which (if even possible) turns out to be an only materialized figure of that work.

**Izabela Curyłło-Klag**

Jagiellonian University, Kraków, ***Modernism in a Rear-view Mirror: McLuhan's Counterblast of 1954 and 1969***

The paper will explore the relation between Wyndham Lewis's *Blast* and Marshall McLuhan's two editions of *Counterblast*, one from 1954, closely following the visual style of Lewis's publication, and another from 1969 – still inspired by its early-modernist counterpart, but more postmodern in outlook. I will try to show how modernist experimentation with materiality of the book made McLuhan ponder upon cultural forms born out of technology and helped him develop his own theories, expounded in *The Gutenberg Galaxy*. Paying a tribute to his mentors and masters, whose works challenged linearity in print and signified through a simultaneity of effects, McLuhan created a transitional text which, like *Blast*, heralded the coming of a new epoch but which, at the same time, was meant to serve "as counter-environment" for the achievement of modernism, i.e. to make it visible again, only reflected "in a rear-view mirror".

**Katarzyna Bazarnik**

Jagiellonian University, Kraków ***Modernist roots of liberature***

Liberature is a new hybrid genre in which the writer deliberately fuses the text and non-verbal, material features of the book in order to create an integral piece of literary art and in which the objecthood of the literary text is nothing but transparent. Suggested in 1999 by a Polish poet Zenon Fajfer, it has been theoretically developed by the author of the present proposal. It will be argued that the concept of liberature may be used to describe several modernist texts, in

particular Joyce's *Work in Progress* booklets published in the 1930s and *Finnegans Wake* itself. It will be also demonstrated how Joyce's approach to the materiality of the literary text has inspired and informed later 20<sup>th</sup> and 21<sup>st</sup> century authors, such as B.S. Johnson and contemporary writers who identify themselves with the literature movement.

**Emiliano Ranocchi**  
University of Udine, Italy  
***Liberature and Anthropology***

Referring to an important essay of N. Katherine Hayles "How We Became Posthuman" I would like to consider liberature from an anthropological point of view as an evidence of body's comeback in contemporary culture and epistemology. I would like to investigate the nature of the returning body, posing the following questions: How can we think the body in literature when the very idea of the person is breaking down both in philosophy and neurology? What sort of body is coming back? A body without person? Is then liberature recollecting or reviving the lost values of modernism or can it say something new on themes which modernism didn't know yet?

**Andrzej Zawadzki**  
Jagiellonian University, Krakow  
***A Trace of Art, the Art of Trace***

A history of the notion of trace can be traced back to antiquity; in Plato's theory of memory and knowledge as presented in *Theaetetus*, traces left in memory and described as "typoi" ("imprints"), "ichnoi" ("remnants") and "semeia" ("signs") function as a guaranty of an adequate representation. Later the idea of trace can be found in the Byzantine theology of a "true image" (icon) whose veracity and hypostatical similitude is due to a physical contact ("ektyposis") with Christ's body ("sarks"). On the contrary, Thomas Aquinas underlines a difference between trace ("vestigium") and image ("imago"), the former

being a sign of human corruptness and temporality, the latter a perfect similitude to God ("homo imago Dei").

In many 20th century philosophical traditions the trace functions as a key idea pointing out to the mode of being of what is not present in the traditional sense of the term and what cannot be represented (Heidegger's Being; Lacan's Thing; Levinas's God; Derrida's pure presence as sense). The concept of trace is also popular in the contemporary aesthetics. Gianni Vattimo (*La Fine della Modernità*) mentions trace as an opaque, "earthly" and fragile remnant in his reinterpretation of the Heideggerian idea of the work of art as the "opening" and "disclosedness" of the world of Being; Jean-Luc Nancy (*Les Muses*) uses the opposition between trace (vestige) and image to criticize the traditional, Platonic and Hegelian theory of art as a sensual presentation of the transcendental Idea; Georges Didi Hubermann (*La ressemblance par contact. Archéologie, anachronisme et modernité de l'empreinte*) tries to rediscover the concept of artistic form as trace and tracing (imprint, "empreinte"), which refers to a direct, physical contact, touch, handicraft, manufacturing, and which was suppressed by the modern, renaissance theories of pictorial arts based on visibility, distance and free, "spiritual" creation of a "genius" artist. In contrast, all these contemporary theories share an attempt to redefine the concept of artistic form by accentuating its materiality as opposed to its idealistic, transcendental character.

**Joanna Orska**  
University of Wrocław, Poland  
***The Object in Translation***

My paper will consider transcultural and translingual relations of different Polish approaches to the Poundian idea of poem-object, which has developed from the early, imagist phase of his poetical theory. The interest in Pounds poetry, in the difficult and opaque

material of his *Cantos*, was growing during the last decades of the 20th century due to historical and political changes that created space and capacity for incorporating a wider range of English and American modernist tradition and avant-garde experiments into Polish poetry. In my paper I will reflect on a possibility of 'objectivity' of the poem from different standpoints. For Piotr Sommer, one of the most important Polish poets and translators of the late 20<sup>th</sup> century transmitting poetical ideas of American objectivist into Polish was a part of the fight for a new poetical consciousness – forming itself otherwise and outside of the historical and axiological discourse of the Central-European community, whose terms were developed during emigration by eastern-Europeans intellectualists such as Milan Kundera and Czesław Miłosz (I will draw on Charles Reznikoff as well as William Carlos Williams and Frank O'Hara as other, similar artists that had strong influence on Sommer's poetry). Miłosz, a leading classicist of Polish modern poetry, being much interested in objectivity and empirical grounds of modern American poetry, ignored at large its Poundian tradition, preferring a more understandable and much less formal mode of naïve presentation of the object as a trigger of philosophical reflection and contemplation. In the case of both poets objectivity of poem would be significant not only as regards its specific, formal independence, but as a part of a political statement.

## Session 23

### *The Poetics of the City*

Panel Chair: **Scott McCracken**  
Keele University

Modernist poetics always existed at the interplay between the material city and its meanings. From their earliest manifestation in the poetry of

Baudelaire to the 'high modernist' texts of Dorothy Richardson, Marcel Proust, James Joyce, and Virginia Woolf, these city texts were produced in a dynamic relationship with the city as text. Since the moment of high modernism, the publication of Walter Benjamin's *Passagenwerk*, of Henri Lefebvre's *La Production de l'espace*, Michel de Certeau's *L'invention du quotidien* and Gilles Deleuze and Félix Guattari's *Mille Plateaux* have drawn and redrawn the city, adding to and rethinking late nineteenth and early twentieth-century conceptions of the urban. Yet the experience of the city has refused definition as a fixed point, and often its theorisation has sought to capture and recapture a notion of the urban as movement itself. This panel will return to the moment of high modernism to rethink its urban poetics in relation to subsequent (re)theorisations of the city. Chantal Delourme's paper, 'Jean Rhys's *Good Morning Midnight*: forms of precarious life in the cosmopolitan thirties' explores how forms of precarious life and the survival strategies they demand question the borders between the human and the inhuman in political and ethical terms. Eveline Kilian's paper, 'Liquid Modernity and the Concrete City' looks at the interplay between the concrete and the textual city, its materiality and its textuality, under the conditions of modernity. Juliana Lopoukhine's paper, 'The unreadable city in *Jacob's Room* by Virginia Woolf: time in a stranglehold' argues that the poetics of *Jacob's Room* are fashioned in the breach between what is bound to happen and a temporality that is impossible to represent. A new poetics taken in the etymological sense of making, *poiein*, are created on the thresholds of space, time and language. Andrew Thacker's paper, 'Views from Abroad: Modernism and the Urban Imaginary' explores how movement to and through a new

urban space actively produces the spatial form and the material meanings of modernist texts.

**Chantal Delourme**

Université Paris-Ouest Nanterre

***Jean Rhys's Good Morning Midnight: forms of precarious life in the cosmopolitan thirties'***

Through Rhys's *Good Morning Midnight*, This paper will explore how forms of precarious life and the survival strategies they demand question the borders between the human and the inhuman in political and ethical terms.

The temporalities of the different narrative forms that summon up the idea of precarious life systematically deconstruct earlier teleological patterns that were part of the literary and cultural heritage mapping out a cosmopolitan Europe and its cosmopolitan cities: the grand tour, the sentimental journey, or other narratives of formation. Instead, blockages and sterile repetitions prevail over a process of transformation. The textual potentialities (and the different values that might be constructed through them) invoked by cosmopolitan multiplicity are raised only to be erased through sameness.

However the very patterns of political and social urban deprivation which sustain these essentially anti-narrative forms prove to be the testing ground for excluded forms of life, which, dramatized in urban space, come to occupy a new terrain which questions and anatomizes sociopolitical forces and strictures. Life's exposure to its precariousness as the only way in which it is sustained, the only way that subjectivity or subjectivation is inscribed, allows a questioning of economic and social necessities and an unveiling of the violence behind masked forms of inhumanity. In *Good Morning Midnight*, the excluded within permits the possibility of a disjunctive reading intricately connected to Sasha's schizophrenic voice. In contemporary theory, concepts such as Deleuze's schizoid pole

as a reading of demented capitalism, Lyotard's concept of affect-phrase in relation to the notion of the inhuman, and Judith Butler's approach to precarious life in relation to ethics operate through this identification of exclusion as a disjunctive force.

In this respect, what at first seem narrative and enunciative blockages operate as passages after all. Rhys's novel testifies to the temporal paradigm which characterizes modernity from Freud and Benjamin onwards where the main question raised by time is how to convert 'impasses' into 'passages'.

**Eveline Kilian**

Humboldt-Universität zu Berlin

***Liquid Modernity and the Concrete City***

Scholars have repeatedly drawn attention to the fact that our encounter with material spaces transforms them in the sense that we actively produce these spaces and bring them into existence in their specific meaning (cf. e.g. Henri Lefèbvre; Jonathan Culler). This is effected through complex semiotic processes of reading and (re)writing which, in the case of urban spaces, result in individual (or sometimes collective) mappings of the city. This paper will use this conceptual framework to look at two writers who have significantly contributed to the imaginative shaping of the modern city: Ford Madox Ford (*The Soul of London*) and Virginia Woolf (London essays). The focus will be on the interplay of the concrete and the textual city, its materiality and its textuality, under the conditions of modernity. It will take up Zygmunt Bauman's notion of 'liquid modernity' and 'liquid life' as productive metaphors to describe a society characterized by rapid change, acceleration and constant movement in which stability and fixity are replaced by a condition of 'creative destruction' (Bauman). Given that the modern city itself can be seen as the prime site and

expression of liquid modernity, the authors' strategies to represent flux and the transience of the material will be of prime interest.

The paper will concentrate on two related areas: First, it will focus on the dynamic interdependence of the ephemeral and the static. This implies a movement in time (the changes and transformations of the city produced by the transition from past to present to future) as well as a movement in space (mobility vs. stasis). Secondly, the self-positioning and movements of the observer and chronicler will be foregrounded, since it is specifically through the perception and imagination of the flâneur cum artist that the materiality of the city is transformed and aesthetically transcended.

**Juliana Lopoukhine**

Université Paris Ouest, Nanterre

***The unreadable city in Jacob's Room by Virginia Woolf: time in a stranglehold***

Among Woolf's early novels of the 1920s, *Jacob's Room* bears the unique characteristic of having been written and published in the aftermath of the First World War, in 1922, while its action actually takes place on the eve of the declaration of war. Time seems to be in a stranglehold in *Jacob's Room*. While the writing seems to reflect the pressure of a fateful date that haunts the poetics of the city, the city appears to bear the marks of a temporal crisis, an impossible temporality inscribing itself in the figural language that shapes a new poetics that is both highly paradoxical and extremely experimental. As it becomes more intense in the pages preceding the declaration of war, in chapter XII, towards the end of the novel, the declaration of war itself is conveyed in the burning immediacy of history as it happens. The moment when an impossible temporality is suspended in the impending date fashions and

shapes the forms of the city taking them to the brink of the unreadable. This poetics closely articulates the infinity of the forms of the city to the undecipherable instant when history happens. An unreadable poetics composed of unexpected images and sentences that verge on the unreadable carves out a city where the sociopolitical landmarks of time dissolve in the face of events that alter and model space and time as they occur. The poetics of the novel seem to be fashioned in the breach between what is bound to happen and a temporality that is impossible to represent. An infinity of splintered images spring from a city that seems to have a bottomless stock. A new poetics taken in the etymological sense of making, *poiein*, is created on the thresholds of space, time and language. It offers a real political thought that chooses to inscribe an experimental poetics that refuses to decipher and read the paradoxes of time.

**Andrew Thacker**

De Montfort University, Leicester

***Views from Abroad: Modernism and the Urban Imaginary***

This paper will consider the transnational qualities of modernist representations of cities by examining a range of texts written by migrants, exiles, or strangers to those cities. These include Jean Rhys on London; W. H. Auden and Christopher Isherwood on Berlin; and Hope Mirrlees on Paris. The paper will thus explore how movement to and through a new urban space actively produces the spatial form and the material meanings of these modernist texts.

## Session 24

### *Concrete Signs & Traces of Matter: Challenging the Material Limits of Media in Post-war Avant-gardes*

Panel chair: **Gabriele Jutz**  
University of Applied Arts, Wien

Works of high modernism and the historical avant-garde might be characterized by an avid interest in their own materiality. How might we articulate the mode of meaning achieved when linguistic signs mean concretely as material, or when visual materials engage language, or when a medium rejects the very materials that constitute its specificity? This panel sets out to explore how signs and matter come to bear meaning within and across the disparate media of post-war avant-garde practice, from literature through the visual arts to film.

Three papers (Eder, Schopp, Müller-Funk) focus on linguistic and visual intermediality in works exemplary of the Austrian avant-garde (e.g. the practice of Concrete Poetry, the typographic-collage works of the Vienna Group, and Viennese Actionism, Friedrich Achleitner). A fourth paper (Jutz) explores the medial limits of experimental cinema by focusing on the material manifestation of the index.

By critically comparing different media, we show how meaning emerges from matter and materiality. Why and how have the artists of the post-war avant-gardes used materials to challenge the foundations of signification? To what extent have these challenges initiated new structures of meaning? Which semiotic theories might supply a viable framework for talking about "material meanings"?

Our panel combines (a) historical, and (b) systematic approaches.

(a) Close-reading of individual artworks that combine different media puts pressure on the thresholds between materials and signs, and addresses the possibility of a concrete materiality of the linguistic sign.

(b) Theoretical models for framing material meanings include Charles S. Peirce's application of semiotics and Nelson Goodman's analytic symbol theory. Systematic inquiry also points towards the role of reception: why do we so easily ascribe meaning to matter? Modes of reception often rely on the embodied cognition of readers and viewers. Avant-garde art seems to elicit reception in nuanced ways by combining and juxtaposing different materials. As through responding to this invitation, recent findings in cognitive linguistics and cognitive psychology provide compelling models for describing a path from materiality to meaning.

**Thomas Eder**  
University of Vienna  
***Concrete Poetry and Matter: Exemplification  
and weak synaesthesia***

Materiality is one of the key concepts of the art of the (neo-)avant-gardes. Accordingly, one of the core tenets of the literary avant-gardes (especially concrete poetry) may be formulated as follows:

Literary texts bring to the fore the concrete materiality of the signs involved. (cf. Öyvind Fahlström's 1953 "Manifesto on Concrete Poetry," where he made a plea for a language independent of the meanings of words, stressing the importance of its phonetic materiality and of the distortions that occur when letters are transposed.)

Based on earlier works in the visual arts (e.g.

Max Bill) and in music (e.g. Pierre Schaeffer), concrete poets have explored the meaning-potential of material aspects of language, both visual and auditory. In terms of reception, studies on concrete poetry since 1970 have focused on its characteristic use of signs by turning to aspects of materiality and semiosis.

However, close scrutiny reveals that the position on materiality taken by the concrete poets and by the scholars interpreting their works has significant shortcomings.

My talk has therefore three general aims:

1) An examination of the differences and similarities between visual arts, music and literature and the respective symbol systems concerning the meaning-potential of their material aspects.

2) A critical re-evaluation of theoretical explanations (semiotics, structuralism) – in particular, Nelson Goodman's concept of "exemplification" has sometimes been considered the dominant mode of signification within concrete poetry.

3) The suggestion of (weak) synaesthesia as an appropriate basis for an explanatory theory (reception-oriented): The psychological mechanisms termed "weak synaesthesia" are responsible for experiencing analogies of perceptions in different sensory modalities (e.g. auditory and visual). This weak form of synaesthesia may be the basis for more abstract processes (concept formation). Crucially, it will turn out to be the psychological basis for aesthetic processes where the "text's formal elements are semantized" (Jurij Lotman).

I will address concrete works by poets from the German speaking countries (Gerhard Rühm, Friedrich Achleitner, Eugen Gomringer and Heinz Gappmayr) after 1945 and discuss their

characteristic textual features. By applying the findings from cognitive science (weak synaesthesia), I will present an innovative method for describing the reception of works of the avant-gardes after 1945.

**Gabriele Jutz**

University of Applied Arts, Wien

***Trace, Gesture, Relic: Echoes of the Index in Experimental Cinematic Practices***

There seems to be a general agreement among scholars that experimental films follow the trend within modernist art toward medium-specific purification: the reduction of the art object to the essential physical or material components of its medium. But what are we to do with films that reject the cinematic apparatus (i.e. the usual tools of filmmaking, like camera, film strip, projector) and challenge the material limits of the medium? Among these apparatus-free (or modified apparatus) cinematic practices we can distinguish three main categories: first, the so-called *direct film* (handmade or autogenerative); second, the *expanded cinema* performance, and third, the *found footage film* or more generally "appropriated" film, which transforms and reinterprets other filmmakers' images.

With regard to their semiotic framework, *direct film*, *expanded cinema* and *found footage film* privilege the indexical sign. Though every photographic practice possesses indexicality (in C. S. Peirce's sense), these three groups represent a radicalization of that principle, because, in terms of their mode of production, they evidence the echo of the indexical sign. *Direct films* are related to the index as a *trace*, since there is a temporal and spatial distance between the producing instance (ie., the hand of the artist) and the product. *Expanded cinema* performances involve the index as a *gesture*, implicating a direct relation from object to sign. Here, the abolition of spatial and temporal distance is so complete that the performative act

itself becomes identical with its result. In *found footage* films we find the index at work as a *relic* (vestige, ruin). Though temporally distant from the producing subject they are – in spatial terms – nevertheless conjoined with their referent.

*Direct film, expanded cinema and found footage film* refuse the notion of cinematic purity. Through their introduction of reality and therefore “impurity” into the medium they can thus be considered an attack on high modernist claims and offer a new understanding of the history of the avant-garde.

**Wolfgang Müller-Funk**

University of Vienna

***Visiting a semiotic square-garden: Notes towards Friedrich Achleitner's Quadratroman***

Language and sign are material aspects of culture, which are focused not at least in avant-garde movements. In the lecture, I will concentrate on the astonishing coincidence between the linguistic and semiotic turn in the humanities on the one hand and the late avant-garde Viennese group after 1945 that included Friedrich Achleitner, the later famous historian of Austrian and international architecture. Referring to some prominent works of Achleitner, I will refer to phenomena as self-reference, the demonstrating of sign and language, the principle of contingency, the transgression of genres and semiotic systems, irony and a principal denial of endowing meaning. At the end I will discuss the question, if there is a connection between Achleitner's literary oeuvre and his understanding of architecture.

**Caroline Schopp**

University of Chicago

***fenster as frame: the materiality and mediality of the Viennese avant-garde***

Art historical scholarship has tended to accept

the radicality of Viennese Actionism as evidence of a post-war avant-gardism in Austria. At first glance, the positioning of the body as *Bildträger* (image-bearer) and the analysis of the body as material in Actionist practice seem diametrically opposed to the poetry and collages of the Vienna Group. But while the treatment of sign and matter in the typographic-collage works resists the “neo-avantgarde” narrative of post-war art, close reading reveals that these seemingly innocuous works share a theoretical field with so-called “Actionist” avant-gardism.

*fenster* (window) is a collection of seven loose paper pages that work through modalities of typed text, and one page-sized photograph of an anatomized human head. Made in 1958 by two members of the Vienna Group, Gerhard Rühm and Oswald Wiener, *fenster* challenges its beholder to reconcile the text-dominated surfaces of its first seven pages with the glossy, final photo of a cut-through human face.

My talk aims to address questions of the materiality of signification in the visual works of Vienna Group artists, particularly Gerhard Rühm and Oswald Wiener's collaborations. If literary texts bring to the fore the concrete materiality of the signs involved, what happens when other visual materials intervene in typographic space? From collage elements (cutouts and scraps of paper) to photographs (taken by and of the artists), the ideographic texts of the late 1950s test the threshold between textuality and materiality through an enactment of “the cut” as artistic technique.

By treating *fenster* as a window onto the work of the Viennese avant-garde, I will explore how its disparate media – type, collage, photography – are used to reflect on and ultimately to reconfigure the habitual understanding of the dispositive of body-seeing-image. If the window has, since Alberti, figured as the “ontological cut” of painting, implying a certain spatial



configuration of viewer and image, then *fenster* re-cuts – cutting out and cutting through – this space. Only by considering how the cut as artistic practice appears and disappears in the media of *fenster* can we arrive at a reading of all eight of its pages and see how *fenster* provides a unique art-historical frame for post-war avant-garde practice in Vienna.

## Session 25

### *Seeing Through Primitivism: Material and Manipulated Meaning in the Art of Early 20<sup>th</sup> Century German Speaking Europe*

Panel chair: **Eleanor Moseman**  
Colorado State University

A major avenue for avant-garde visual experimentation in the first half of the 20th century was fueled by fascination with non-European material made available through privileged travelers' explorations, scientific and missionary expeditions, and imperialist expansion under colonialism. The accessibility in European cities of materials such as ethnographic artefacts, textile fragments, photographic documentation, and imported commodities led to increased visibility of forms and representations that the West regarded as "primitive." This visibility in turn fostered popular fascination with the lands, peoples, customs, and cultures beyond Europe as well as the material products of those cultures. Artists active in German-speaking Europe during this period both participated in and responded to the growing popularity of "primitivism." Perception of difference designating certain non-European art as "primitive" led to a range of responses, from dismissal of "primitive art" as evidence of

inferiority or as the material relic of a soon-to-be eradicated cultural form, to recognition of alternative ways of seeing that had potential to jolt European art out of ingrained patterns of thinking and representing. In some cases this taking up of "primitive" material served to critique Germany's involvement in the colonial enterprise and its structuring mentality. This panel investigates not only how the observation of the "primitive" in art and representation impacted formal experimentation carried out by avant-garde artists, but also how the meaning of individual works of avant-garde art are inflected by the absorption of conceptual connotations and socio-political contexts associated with the material appropriated from "primitive" sources. The perception of exactly what was being absorbed differed from artist to artist and from our own post-colonial moment. The panel's papers seek to mine the Western historical construct of the "primitive" for its potential to open out the understanding of material meanings in art that is avant-garde in terms of both formal radicalism and socially progressive motivation

**Sherwin Simmons**

University of Oregon

### *Ernst Kirchner's Still Lives, 1912-13: Textile Space, Primitive Form, and the Expressive View of Things*

Ernst Ludwig Kirchner created a series of paintings during 1912-13 that were highly unusual within the tradition of still life. Spatial perspective plunged into the foreground, hands invaded the table space, and things came "alive." My investigation of Kirchner will first explore Henri Matisse's impact and how the French artist's use of "Oriental" textiles to create a flattened color-space was first accepted and then reconceived. Responding to the multiple viewpoints of Cubist paintings and his own textile designs, Kirchner began to think about the table as a communal space that was populated by shared objects of use and pleasure, which

included carved sculptures. These were stimulated by African and German Medieval/Renaissance traditions, but came to address multiple spatial views in radical ways. They also began to stage pictorial dramas on the “tablescape,” a unique characteristic of still-lives by other German Expressionist artists such as Gabriele Münter and Emil Nolde during 1911-12. I will explore possible explanations for why Kirchner developed these effects within his still life paintings during 1912-13. Yearnings for intimacy, uniqueness, and personal identity will be placed within larger social transformations, as they were articulated by Georg Simmel and Alois Riegl, that affected the meaning and value of things.

**Aya Soika**

European College of Liberal Arts, Berlin

***Pechstein and Palau: A Case Study in 'Primitivism'***

Max Pechstein's trip to the South Seas brought a shift in his notion of “primitivism” after 1915. This paper addresses how and why Pechstein's later engagement with non-Western subject matter and artefacts differed fundamentally from his pre-war primitivism by placing his use of different sources and materials within their wider historical discourse. Pechstein's early primitivism explored new forms of expression with the help of Oceanic or African carvings found in the Dresden Ethnographic Museum. In keeping with Brücke's aim to “render immediately and spontaneously” while bridging art and life, Pechstein applied this new language to his studio decorations and works on canvas and paper. In contrast, Pechstein's paintings after 1917 take a very different approach. These nostalgic and romanticized recollections of his trip to the Palau Islands, a former German colony, are in many ways modeled on Paul Gauguin. Unlike his earlier works, however, Pechstein employs a “pre-primitivist” aesthetic devoid of the “primitivist” features of the Brücke years.

Symptomatic is the shift from more radical formal concerns to a primarily narrative treatment of exotic subject matter. This shift marks the end of the modernist enterprise – in a stricter formal sense – by the end of the Great War.

This paper argues that marketing considerations had a major impact on Pechstein's South Seas series. His rupture with earlier experiments was well received by the public and his artistic productivity reached unknown heights. But it was primarily Pechstein's adventurous return from the South Seas in order to fight for Germany in the trenches of Flanders which turned him into a celebrity and led to the wider approval of his art. Pechstein stylized himself as a German artist expelled from Palau by the Japanese like “Adam from paradise.” His exoticism was perceived as authentic, given his eye-witness experience and, consequently, his paintings and graphics were considered memoirs of a paradise lost, a German colony which no longer existed. This allowed art collectors to escape into material values at a time of financial instability. The actual authenticity of Pechstein's accounts seemed to be of no relevance and only a few, such as German anthropologist Felix Kraemer, pointed out inaccuracies in his depictions of Palauan culture. Whilst Pechstein's imagery reveals little about the non-Western sources, it exposes much about the public and artistic perception of the German colony as a marketing device in the competitive Berlin art world.

**Brett M. Van Hoesen**

University of Nevada

***Primitivist and Postcolonial Discourses in the Photomontages of László Moholy-Nagy.***

It is well known that the Weimar popular press conditioned readers to engage with visual representations of people, environments, architecture, and cultural practices from a global realm. While this armchair curiosity for the wider world often engendered racist ideologies or

concepts of exoticism, the documentary photographs of the popular press also inspired genuine interest in learning more about cultures beyond the bounds of Europe. The Hungarian-born artist László Moholy-Nagy, like other visual artists of his generation, took a keen interest in press photography as well as popular film. As a photographer and photomonteur, he used his own work to respond to visual discourses generated by popular imagery. An instructor at the Bauhaus and a prolific theorist, Moholy-Nagy scrutinized visual media, carefully considering visual paradigms that stretched across cultural, racial, and geographical borders. This paper examines a notion of “universalism” that emerged during the interwar period – espoused by visual artists such as Moholy-Nagy. At times this concept of universality relied upon the ideological pitfalls of European primitivism; at other times, it enabled Moholy-Nagy to critically evaluate European power dynamics integral to colonialism. With close attention to Moholy-Nagy’s body of photomontages dating to the Weimar era as well as theories from two of his publications, *Malerei, Fotografie, Film* (1925) and *The New Vision* (1930/38), this paper charts the political and cultural strategies for Moholy-Nagy’s notion of universalism, particularly as it related to competing although not contradictory discourses of avant-garde primitivism and anti-imperialism.

**Eleanor Moseman**

Colorado State University

***Coptic Catalyst: Primitivism, Abstraction, and Freedom in Kirchner’s Swiss Works***

This paper examines how Ernst Ludwig Kirchner’s study of Coptic textiles from Late Classical Egypt impacted the emergence of abstracted figural form in his prints and paintings in Switzerland. His correspondence, diary, and sketchbooks reveal that his attention to Coptic form beginning by 1915 intensified in 1926. The compressed spatial relations and distorted figural forms inherent in excavated fragments of Coptic

garments and household textiles on view in Berlin’s Kaiser-Friedrich-Museum and reproduced in illustrated books catalyzed Kirchner’s development of a new style, often referred to as his “Tapestry Style.” Kirchner declared this new work’s reliance upon the transfiguring power of the imagination, an emphasis that distinguishes his new art from the critical verism of New Objectivity in Germany and the classicizing return to order in France, which he regarded as overly bound to optical observation. This shift from an optical to a conceptual origin for art was supported in part by Kirchner’s reading of Wilhelm Worringer’s 1927 book *Egyptian Art* in tandem with intensive research on Coptic form centered on what Kirchner called “Coptic transformations.” In his diary Kirchner wrote about the compression, rotation, and distortion inherent in Coptic textiles, an abstracting process he associated with freedom. At the core of Kirchner’s identification of freedom in these “Coptic transformations” lies a willful misunderstanding of the Coptic motifs, the function and context of the textiles on which they appear, and the manner in which these material fragments found their way into European collections. But Kirchner was not interested in truth and circumstance here. Stylistic primitivism based on African and Oceanic sculpture had become so widespread as to seem nearly ubiquitous and Kirchner was concerned with tapping a two-dimensional source of “primitive art” not yet discovered by other modernists. Simultaneously he managed to exploit contemporary Egyptomania, albeit approached obliquely to avoid accusations of pandering to mass taste.

## Session 26

### *Cultural History of the Early Avant-Garde in the Nordic Countries*

Panel chair: **Benedikt Hjartarson**  
University of Iceland

The artistic movements of the early European avant-garde of the first decades of the 20th century (Futurism, Dada, Constructivism, Surrealism etc.) are generally not considered to have left much trace on art and culture in the Nordic countries. This is true in so far as the historical avant-garde was a genuinely international phenomena emerging in the cultural metropolises of early 20th Europe such as Paris and Berlin. A closer look reveals, however, that also a considerable number of Nordic artists and intellectuals took part in the developments in these European centres, while at the same time avant-garde art and aesthetics was widely disseminated in the Nordic countries through travelling exhibitions, little magazines and a quite extensive covering in the press.

Since 2006 a group of scholars, including members from all Nordic countries, has been working on the collective project of writing a "cultural history" of the 20th century avant-garde(s) in the Nordic countries; its first volume, covering the period 1900-1925, will appear in 2012. The aim of this panel is to highlight some examples of the contact and cultural exchange between Nordic artists and European avant-garde networks in the period and discuss the impact of the historical avant-garde movements in shaping the idea of cultural modernity in the Nordic countries.

**Andrea Kollnitz**  
Stockholm University  
***Promoting the Young.***  
***Interactions between the Avant-garde and the Swedish Art Market 1910-1925***

My paper maps and discusses the national and international transactions between Swedish avant-garde artists and the art market by focusing not on the meaning of certain decisive artworks but rather considering the role of other materials as promotional devices, letters, biographies, catalogues, art criticism and magazines. Those materials can be interpreted as having a performative function and importance not only in the dynamics of the art market and art field as such but also in the conception of a Nordic avant-garde art history. I will firstly point out and exemplify the complexity and diversity of the early 20<sup>th</sup> century Swedish art market, its most important agents and their national and international activities on a more general level. Secondly two case studies on Gösta Olson, founder of the first clearly successful modernist gallery in Sweden, and Isaac Grünewald, one of the leading figures among the early Swedish avant-garde artists, will highlight typical self-promotional strategies of on one hand the avant-garde art dealer and on the other the modernist artist by analyzing (auto-) biographical materials and their myth-creating narratives.

**Benedikt Hjartarson**  
University of Iceland  
***Toward a Typology of the Avant-garde in the Periphery: The (Missing) Case of the Historical Avant-garde in Iceland***

The lecture will present an overview of the activities of Icelandic artists within the transnational network of the avant-garde in the early 20 century. It will focus on the activities of Icelandic artists in the centres of the European avant-garde, such as Berlin, Dresden and Paris,

as well as in the centre of the Nordic avant-garde in Copenhagen and back in Reykjavík. The lecture will map out the different responses to the avant-garde in Iceland, as the new European movements became the subject of heated debates about the relation of traditional Icelandic culture to the process of cultural modernity in the 1920s. More importantly, the Icelandic situation will be taken as a case study and point of departure that enables to sketch out a more general typology of the avant-garde in the cultural, geographic and linguistic periphery. Among the important aspects that will be put under scrutiny as symptomatic of the reception of the avant-garde in the periphery is the absence of avant-garde activities in the narrow sense of that term, the appropriation of aesthetic currents and techniques within a more traditional aesthetic framework, the predominance of a rejective response to the avant-garde on the basis of nationalist ideology, the importance of translations, and the self-stylization of authors and artists, lacking of an avant-garde programme, as genuine representatives of the latest artistic currents.

**Kari J. Brandtzæg**

University of Oslo/ Office for Contemporary Art  
***The Role of the Political in Formulating a Cultural and Aesthetical Practice between Two World Wars***

Between the two world wars the Norwegian avant-garde artists shifted their focus from Paris to Moscow. The new political and aesthetical orientations in the 1920s and 30s were connected to changing social conditions, international as well as national, and inspired by the Russian revolution in 1917 and the emergence of an internationalist utopia. This paper will illuminate how the radical circles in Norway discussed and understood Soviet art and culture and their relations to the publics at the time. With the aid of newly uncovered source documents, I will try to establish a new

understanding of how aesthetic and art historical impulses actually were conveyed, interpreted, explored and debated. In 1933 the Norwegian artists Willi Midelfart and Henrik Sørensen travelled to the Soviet Union which culminated in their visit to the anniversary exhibition "Khudozhniki RSFSR za 15 let 1917-1932" (15 Years of Soviet Art). That exhibition was later regarded as a cultural political manifest in the establishment of socialist realism in the Soviet and, I will analyze the Norwegian artists' interpretations and understandings of the aesthetic development they witnessed on their journey, and how this influenced their new understanding of art as a tool in the creation of a new society.

## Session 28

### *Lives and Signs*

**Lorella Bosco**

Università degli Studi di Bari, Italy

***Medialität und Performance in Emmy Hennings' autobiographischen Texten***

Emmy Hennings (1885-1948) ist heute eine fast gänzlich vergessene Autorin, deren Name nur in Zusammenhang mit seinem Ehemann, Hugo Ball, oder mit seinen Partners aus der Münchner und Berliner Bohèmezeit fällt.

Sie war nicht nur SchauspielerIn, Sängerin, Tänzerin und Kabarettartistin, seit mindestens 1911 trug sie auch eigene Texte autobiographischen Inhalts in ihren Kabarettauftritten vor. Es gibt bei ihr einen deutlichen Zusammenhang zwischen Text (sie hat hauptsächlich autobiographische Romane verfasst) und *performance*. Selbst veröffentlichte Texte bergen in ihrem Wechselspiel von Erzählung, Liedern (oder Gedichten) und selbstreflexiven Kommentaren unverkannbare

Züge des Geschichtenerzählens, der autobiographischen *performance*, wo Stimme, Sprache und Körper eine grundlegende Rolle spielen. Die Autorin / *performerin* ist vielfach und kann viele, mögliche Rollen annehmen, die als flüchtige Formen einer ständig sich konstituierenden Identität erscheinen. «Das Leben aus dem Stegreif» wird Emmy Hennings an einer anderen Stelle diese Haltung beschreiben. Sie arbeitet an ihren (auto)biographischen Inszenierungen wie an den allabendlichen Kabarettauftritten. Ihre nicht teleologische Art autobiographischen Erzählens erinnert an die Aneinanderreihung von Nummern, die das Kabarett charakterisiert.

Sich selbst hat Emmy Hennings als eine Art Medium erfasst, dessen Merkmal es ist, alles wiederzugeben, was in sich flutet, das Fließende, das Wandelbare an der eigenen Existenz. Das Bewußtsein um die Medialität des eigenen Körpers wird übrigens durch die neuen technischen Speichermedien entscheidend geprägt. In einer Textstelle aus *Das Brandmal* (Untertitel: *Ein Tagebuch*) behauptet die Ich-Erzählerin von sich, sie sei eine gewissenhafter Kodak wider Willen. Sie ist beides: Kameraauge und Aufnahmeplatte, sie übernimmt gleichzeitig die Subjekt- und die Objekt-Rolle.

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ein Vortrag wird auf Aspekte der Medialität vom Körper und auf die Verflechtung von *performance* und Erzählen in Emmy Hennings' Werk eingehen.

**Anke Gilleir**

KU Leuven

***Rosa Luxemburg oder das tote Mädchen:  
Politik als literarische Ikone***

Johannes R. Bechers "Hymne auf RosaLuxemburg" ist einer der zahlreichen literarischen Texte, die wenige Zeit nach der Ermordung der historischen Protagonistin verfasst worden sind. Entlang dem gesamten

Spektrum modernistischer literarischer Praxis (Bechers Pathetik ist hier nicht unbedingt repräsentativ) wird das brutale Ende der marxistischen Agitatorin evoziert, und so wird sie zu einer zeitgenössischen Ikone politischer Repression. Im Thema Rosa Luxemburg überschneiden sich Politik und Literatur buchstäblich. In Anbetracht dieser posthumen Präsenz stellt sich aber die Frage nach der literarischen Transformation jener revolutionären Praxis, die Luxemburg als Person mit extremer Konsequenz verkörperte. *Wie* erscheint die Politikerin in den Texten modernistischer und avantgardistischer Autoren? Inwiefern findet ihr politisch-wissenschaftliches Denken oder überhaupt ihre Kompromisslosigkeit Eingang in (anti-)poetische Gebilde des Modernismus? Ausgangspunkt dieser Analyse ist die Feststellung, dass in der Vielfalt literarischer Nachrufe nicht (nur) das Bild des politischen Märtyrers sondern das der getöteten Frau dominiert und sich so eine Form ikonografischer Institutionalisierung zeigt, die im Spannungsverhältnis steht zur Herausforderung gesellschaftlicher Werte, die die modernistische Kunstpraxis charakterisiert.

**Michael Grote**

Bergen University, Norway

**'und was mach ich jetzt?':**

**Autobiographische Praktiken in Konrad  
Bayers Romanfragment *der sechste sinn*.**

Die Geschichte der experimentellen Literatur des 20. Jahrhunderts ist von Forschung und Kritik vor allem im Kontext der historischen Avantgarden (Dada, Futurismus, Lettrismus etc.) und der Konkreten Poesie der 50er Jahre wahrgenommen worden. Insbesondere letztere galt lange als ausgesprochen subjektivitätsfeindlich, antiindividualistisch und technokratisch. Vor allem der antimimetische Impuls experimenteller Schreibformen nach 1945 hat zu dieser Sicht beigetragen. Umso bemerkenswerter ist die hohe Frequenz

autobiographischer Elemente in der experimentellen Literatur – sei es als autobiographische intermediale Praxis (z.B. bei Carlfriedrich Claus oder Dieter Roth), sei es als autobiographisch geprägtes multilinguales Sprachmaterial (z.B. bei Oskar Pastior oder Thomas Kling), sei es als Verfahren literarischer Selbstentblößung (z.B. bei Helmut Heißenbüttel oder Ernst Jandl).

Im Mittelpunkt des geplanten Beitrags steht das literarische Werk von Konrad Bayer, der als Mitglied der *Wiener Gruppe* heute zu den wichtigsten Vertretern der österreichischen „Nachkriegsavantgarde“ gerechnet wird. Bayers autobiographisch geprägter Roman *der sechste sinn* soll daraufhin untersucht werden, wie hier kollektiv entwickelte Arbeitsweisen und Prinzipien der Künstlergruppe (Montage, Konstruktion, Serialität, Materialität, Intermedialität etc.) aufgenommen, weiterentwickelt und umgedeutet werden. Insbesondere wird die Frage nach dem Autobiographischen und seinen Fiktionalisierungen im Fokus des Interesses stehen. Mit der Problematisierung des Autorbegriffs verschiebt sich die Aufmerksamkeit vom Werk auf den Schreibprozess, der nicht länger als Repräsentation oder Konstruktion einer Biographie betrachtet werden kann, sondern als eine autobiographische Praxis. In diesem Zusammenhang wird weiterhin der Frage nachzugehen sein, wie die performativ angelegten Schreibpraktiken autobiographischer Selbstbeobachtung und Selbstbeschreibung, als Material des literarischen Prozesses, in die Selbstbeobachtung und Selbstbeschreibung des literarischen Textes übertragen werden.

## Session 29

### *Architectural Avant-gardes*

**Iva Ceraj**

Croatian Academy of Sciences and Arts, Zagreb

***The Role of Architect Bernardo Bernardi and the Neo-avant-garde group Exat 51 in establishment of Croatian design***

Starting from the fifties of the 20<sup>th</sup> century in Croatia, initiating efforts went on within the framework of professional organisations for the sake of a correct understanding of the concept of new profession – *design*. The stimuli for and burdens of the organisation were regularly reliant on the enthusiasm of a small number of interdisciplinarily-oriented creative minds or theorists from the ranks of architects, painters, applied artists or art historians who, thanks to visionary perspicuity, were able to assess the moment of their time, immersing it in the context of the inheritance of the historical avant-garde and the principles of Modernism. All the ways in which these discourses were transmitted - in which the phrase ‘synthesis of all the arts’ is inherent in the sense of a constructional and functional approach to the problems of design constituted - represented important points of orientation. From this point of view the foundation and activity of *Exat 51* in 1951 can for certainty be viewed as one of the initial lines of transmission of this discourse. Indeed, the engagement of architects in *Exat 51*, among whom architect Bernardo Bernardi (1921-1985) played the role of the first industrial designer, would very largely prepare the ground for a proper comprehension of design as an activity per se and profession that summed up the interdisciplinary definitions of its activity. Just like Bernardi, the other *Exat* architect members, too, came from the Engineering Faculty of Zagreb University (Architectural Design Department), where they had the opportunity to absorb the continuity of the trends of Modernism and the

ideational formation of the functionalism of the Zagreb Circle. In the context of the establishment of design in Croatia, *Exat 51* represents an important base that would have a direct effect on the formation of the design profession and the theoretical discourse.

**Katie Lloyd Thomas**

Newcastle University, UK

***Material Products and Processes: Elisabeth Benjamin's House at East Wall (1936-7)***

Materials in architecture are typically discussed either in terms of symbolism and phenomenology, or of structure and technology. This paper looks instead to the processes of building as a means to explore alternative material meanings, in particular those emerging in the 1930s out of new material technologies and products.

Elisabeth Benjamin's house at East Wall (1936-7, Gerrards Cross) was included in the concrete section of F.R.S. Yorke's seminal collection *The Modern House in England* (1937) although it in fact plays on a relationship between the not-quite symmetrical white concrete box and a serpentine brick wall running through the centre of the house, that gave it the agonistic nickname 'George and the Dragon'. Unusually for the time, Benjamin's job files for the project are packed with trade literature and letters to and from clients and suppliers; Crittalls windows, Magic Robot boilers, Ripolin paints (made famous by Le Corbusier's law of whitewash, and incidentally the company employing Benjamin's client). They reveal the degree to which the selection and negotiation of products had become part of the architect's work. In contrast, but supported by these products, is the homogenisation of a material as described in the detailed specifications for mixing and casing in-situ concrete. With Marx's account of the money commodity in mind we might suggest relationships between this 'matterisation' of

materials, the massive expansion of commodities available for building and the modernist material vocabulary.

## Session 30

### *Spaces of the Avant-Garde*

**Magdalena Holdar**

Stockholm University

***Doing Things Together: Fluxus***

***Collaborations as Curatorial Enterprise***

Fluxus is generally researched from the perspective of its structure as an artistic network. In an attempt to catch the paradox between artistic heterogeneity and affiliation in the circle of Fluxus artists, Owen Smith coined the term "Fluxus attitude" in 1998. It has been the prevailing view on the bearing collective principle of this network since.

Smith's observation of the inclusive strategies in Fluxus is a relevant one. But what becomes even more apparent when digging into the archives is how the collaborations within Fluxus worked on so many different levels, including editing, publishing, and organization, in addition to the collaborative artistic work. This activated a variety of different media in the production of art and complicates our comprehension of Fluxus today. Could the inclusive trait in Fluxus in fact be looked upon as a curatorial strategy? Is it merging with the production of art? Can you even make a clear distinction between Fluxus as artistic practice and Fluxus as curatorial enterprise?

Contemporary curatorial practices, such as network-based communities, alternative spaces for education, or collaborative projects, seem to



continue a tradition initiated in Fluxus and by artists working around this global network. Nonetheless there simultaneously seem to be a lack of knowledge concerning these early predecessors to the curators of the late 20<sup>th</sup> and early 21<sup>st</sup> Century.

In my paper I wish to discuss features that could be understood as curatorial qualities in Fluxus. The presentation will raise questions concerning the border between the production of art and the curatorial, as well as the important issue of friction and dispute as a creative force its collaborative conceptual art. I claim that friction was indeed fundamental for the Fluxus network and the collaborations between artists. In an era that primarily seems to strive for consensus, the creativity in debates is risking extinction. So much so that we do not even recognize it in a historical material such as Fluxus.

**Vibeke Petersen**

Independent Researcher, Denmark

***Gunnar Aagaard Andersen: How an Artist Interfered and Questioned the Danish Art Field***

Since 1940s the abstract-expressionistic and abstract-geometric mode of expression have been posed as opposites in Danish art. The discussion has primarily dealt with matter versus gesture in painting. This is a well-known story, but what is less known is that the Danish artist Gunnar Aagaard Andersen (1919-1982), who had his origins in the concrete art movement, worked in painting and sculpture as well as with textile, tapestry, typography, furniture, architecture and exhibition spaces for textile firms, tapestry firms and furniture designers. He interfered and questioned the art field by his experimental attitude.

Gunnar Aagaard Andersen's thinking and method thus tie in with the conference theme of the avant-garde's reconfiguration of matter and materials in the quest to generate new meanings and effects.

Gunnar Aagaard Andersen is a good example of how work within a specific artistic category such as painting can lead to merging the artistic and the commercial creative fields into an expanded crossover field. He was a breaker of rules and an experimenter, in his art as well in his design. In 1963 for instance he began to create furniture out of polyurethane foam. The interesting thing is that even his work with foam-furniture is intimately related to his artistic work as well as to his work in design.

Apart from their obvious function as pieces of furniture, the foam chairs in their mode of expression also appeal to an emotional force, which goes beyond what is expected of functional furniture.

He is able to join the inorganic with organic, the disorganized with the organised. He creates a clash between matter, material, function and aesthetics.

Gunnar Aagaard Andersen's documentation of the working process is evidence of the way that he makes the crossover between the industrial and the artistic fields.

**Margarida Brito Alves**

Universidade Nova de Lisboa, Portugal

***Constructions: From Art to Architecture and Back Again***

From Kurt Schwitters's concept of *Merz* to Lissitzky's *Proun*, or from Bauhaus's training program in Weimar to the wide amplitude of Neo-Plasticism's works, one can easily identify in the early twentieth-century art a general desire to overcome the traditional boundaries between different media, and notice the development of

obvious transits between art and architecture in particular.

Indeed, in the scope of the first avant-garde's heterodoxies, arose a transgressive process which revealed clear parallels and synchronies between these two areas, and it was this very same process that was recaptured and consolidated in the second half of the century by the dynamics created by the second avant-gardes – in which we can recognize a deliberate convergence between the fields traditionally established by art and architecture.

In fact, from the 1950s on, a contact zone between these two disciplines has been defined: a blurred area where one can identify not only a mutual influence, but the sharing of an entire tectonic or constructive lexicon – which, leading to different interpretations, brought new meanings to familiar forms and common materials.

In a scenario determined by slips between media, and in conjunction with the revisions of modernism that began to emerge, it was then that art intensely absorbed the most varied influences of adjacent disciplines, and it was in this context that architecture – which has always been connected to different areas – emerged as a very strong reference.

Transcending similarities, a *spatialization* of the arts became evident: a process based on an idea of *construction* that explored an architectural formal vocabulary – and that currently continues to be revealed in the work of artists such as Los Carpinteros, Gregor Schneider, Rachel Whiteread, Pedro Cabrita Reis, Siah Armajani or Marjetica Potrc.

**Andrea Sakoparnig**

Interart Studies, Berlin

***Convergence: The Hidden Intermediality of the Arts***

One of the crucial characteristics of the avant-garde art is the tendency to undermine the boundaries between the traditional forms of art. Adorno, worried about this tendency, predicted the end of art and conceptualized the dissolution of boundaries through hybridization and performativity as »Verfransung«. This term, hardly translatable, assumes art specific textures which begin to dissolve and fray like a carpet by losing the sharpness of their demarcation lines. It is instructive to follow Adorno's elucidation of this process as he does not only focus on the transfer of material but on a »hidden form of intermediality« which is set in practice by the arts themselves in order to respond to historical and aesthetic challenges – which is the core of intermedial relationships and as such mostly underestimated or marginalized in current debates. He ends up with the paradox conclusion that every art evolving its specific character and attitude towards its »own« material becomes increasingly convergent with another art in terms of logic and technique (e.g. painting develops an attitude towards time in order to explore its material space capacity that is similar to that of music). Hence, actualizing the potentialities of material meanings leads to a convergence of techniques and practices as well as to an immanent differentiation. In my lecture, I want to analyse phenomena of differentiating, quasi-communicating interactivity within the realm of the specific arts. I will be focussing on phenomena that don't cross but undermine media borders from within and thus reveal the constructive character of the latter. Some briefly analysed examples of music, painting and literature will demonstrate not only how new techniques and practices are generated in order to realize material meanings, but also vice versa how the effort to generate new procedures and forms of material meanings evokes new practices and logics.

## Session 31

### *Dematerializations*

Panel chair: **Barnaby Dicker**  
Swansea

This session will investigate strategies of “dematerialization”—with implications for critical theory, aesthetics, and cultural politics—in post-1945 art, literature, and popular science. Topics range from fantasies of destruction in outsider physicist Immanuel Velikovsky; the relation between radical materiality and destruction in 1960s environmental and conceptual art, after Robert Smithson’s photographs of the Oberhausen brownfields in Germany; and the literary use of landscape as counterfactual history in W.G. Sebald’s *The Rings of Saturn*, in relation to his work on the civilian bombing in World War II, *On the Natural History of Destruction* (along with the debates surrounding its publication). Each paper interrogates the ways critical negativity is achieved through materialist strategies at a particular historical moment—of popular science, landscape, and catastrophe—pushing aesthetics into limit situations as a cultural intervention. The panel title thus departs from Lucy Lippard’s ground-breaking anthology of 60s/70s conceptualism, *Six Years: The Dematerialization of the Art Object*, in seeking a wider historical and theoretical framework for dematerialization as a theoretical and aesthetic necessity.

**Barrett Watten**

Wayne State University

***Zero Hour/Stunde Null: Destruction and Materiality at Mid Century***

I’ll discuss fantasies of destruction in William Carlos Williams’s 1944 *The Wedge* in the context

of the documenting of destruction at the end of WWII in Lee Miller and W.G. Sebald, broadening the focus from Sebald.

**Jonathan Eburne**

Pennsylvania State University

***Worlds in Collision: Velikovsky’s Avant-Garde***

With the publication of his bestselling *Worlds in Collision* in 1950, the Russian-born science writer Immanuel Velikovsky blazed a trail for religiously-themed pseudoscientists who would capitalize on the popularity of his work, such as L. Ron Hubbard and Erich von Daniken. Velikovsky’s detractors, on the other hand, questioned both the factual basis and the speculative fancy of his claim that Biblical texts offered an historical record of catastrophic interplanetary events. Viewed within the context of postwar reassessments of the politics of knowledge and the means of historical change, Velikovsky’s relations with other scientists and historians present a fascinating set of debates about the nature of scientific truth and the role of institutions in shaping scientific knowledge. In particular, the backlash of the scientific community against Velikovsky’s work, coupled with his own insistence on scientific positivism, had the effect of marshaling a broad group of supporters who praised his epoch-shifting genius and decried his character assassination at the hands of the “scientific mafia.” The “Velikovsky Affair” and its aftermath subsequently became a countercultural model for critiquing scientific orthodoxy, and in later decades offered a case study in the political and institutional forces that regulate scientific knowledge. Eburne’s paper will discuss the Velikovsky Affair as a major event in the redeployment of “critical negativity” in postwar thought, which yielded its own avant-garde groupings replete with magazines, manifestos, and the rhetoric of destructive liberation.

**Kristine Danielson**

Wayne State University

**Robert Smithson's Oberhausen Photographs:  
Historical Trauma and Object-Oriented  
Ontology**

I argue that conceptual art practices can best be understood as explorations of a dialectical unfolding between allegory and material fact. By considering singular artworks like Spiral Jetty, as well as processes of construction and documentation developed by Robert Smithson, Michael Heiser, and Joseph Kosuth (among others), I see critical and artistic practices of the 1960s as developing out of an exploration of materiality that can best be understood as a series of de-materializations. The dematerialized, dialectical "object" is also a process of construction/destruction, staged as a continuous, unfolding series, that results in a productive tension between concept and object. What arises from a dialectical approach to conceptual art is a readable map or constellation of unfoldings between: inside/outside, materiality/history; landscape/artwork; representation/trauma; document/loss. A dialectical approach helps us understand conceptual art's attempt to grasp both the object as material fact and, as Theodor Adorno stresses in Aesthetic Theory, the "as if" generality inherent in the "concept." Thus, along with Adorno's investigation of dialectical forms of representation, I will turn to Kant's theory of the aesthetic and his notion of the concept as well as to Marxist theories of the dialectic in Jameson and Zizek.

## Session 32

*The Beat Networks in Europe:  
circulation, translation and  
subversion*

Panel chairs: **Harri Veivo**

University of New Sorbonne Paris 3 and

University of Helsinki

**Petra James**

Université Libre de Bruxelles

The Beat movement, one of the major phenomena of the post-war avant-garde and underground, has spread its influence over time and space and across disciplines. The new approach to poetry, the unconventional lifestyle, the subversive and critical attitude towards the main-stream society proposed by such figures as Allen Ginsberg or Lawrence Ferlinghetti and others in USA arrived to Europe at the end of the 50s and early 60s and rapidly became very influential. The Beat myth was still very much alive in the 1990s in the countries of the former Eastern bloc where this poetry and its representatives have become symbols of freedom and resistance against political pressure. In this panel, we propose to analyse how Central and Northern European writers adopted strategies and techniques from the American Beat poets. We want to disclose the way the 'Beat networks' functioned, how the first contacts were established and through which communication 'canals' the Beat "ideology" circulated. We also intend to trace the specificities of reception of the Beat movement in individual Central and Northern European countries. To do so, we plan to focus on presentations and translations of Beat writers in various national literatures and the way they interact with and influence local literary and artistic traditions and social contexts. The Beat poetry established an intimate connection

between the texts and the public figure of the poet. The Beats gained their notoriety largely through intermedial performances where text, voice and music were merging into an artistic whole. That is why we would also like to analyse how European writers inspired by the movement redefined the poet's role and place in the literary institution by adopting subversive lifestyles. Moreover, we are interested in the patterns of their adoption of Beat concepts and modes of expression coming from different sign systems and how these transfers influenced their artistic creation.

**Dorota Walczak:**

Université Libre de Bruxelles

***In the Beat of the Polish Road and the Beatnik's Heroes***

The "Beatnik" movement, translated first in Polish in the second half of the 60s with the word "bikinarz" (allusion both to the Bikini archipelago and the famous swimsuit that had just been invented), was a cultural, aesthetic and social movement that was linked in a peculiar way to political resistance against the communist regime as well as against the social norms it imposed. Red socks, short and narrow, trousers and with a tie with naked girls – *Bikiniarz* became a symbol of a new kind of protest against the uniformity. One can follow Beat influences and realisations all through the second half of the 20<sup>th</sup> century up to these days especially in Polish poetry and "song poetry" ("poezja śpiewana"), but also in prose. Important authors of the 20<sup>th</sup> century are Edward Stachura, Marek Hłasko and Leopold Tyrmand, whereas Eugeniusz Tkaczyszyn-Dycki and Andrzej Stasiuk count among the leading writers of the generation active today. In my presentation, I will analyse the influences of the Beat movement in Polish literature with special attention to the alliances and the disagreements between the Polish writers and some of the more radical affirmations of the Beat "gurus" (Allen Ginsberg, Jack Kerouac, Gary Snyder and

others). The analysis is based on the images of the "vagabond", the "homeless", the "man of God" and the "illuminated" ("włóczęga", "bezdomny", "człowiek Boży", nawiedzony") that appeared in Polish literature in the 60s and continue to be used in contemporary production. One can observe in this way a real change of Beatnik's influence in Polish literature which is the mirror of social and historical changes. From "All the Brightness" (Cała jaskrawość, 1969) by Edward Stachura to "Margot" (2009) by Michał Witkowski a hero has incredibly changed but... he makes us still thinking about the prototype of the fist "Beatniks".

**Tiit Hennoste**

University of Tartu

***Howl on the Road. The traces of Beat movement in Estonian literature***

The first period in Estonian literature connectible to the Beat-movement is around 1965-1975. The first translations of Beat-writers were published in 1967 (excerpt from Kerouac's *On the Road*) and in 1973 (Ginsberg, *Supermarket in California*). The first Estonian texts connected with the Beat were the city-poems of Arvi Siig. Important ideas for Estonian literature were: Zen-Buddhism (poems of Paul-Eerik Rummo, Jaan Kaplinski), respect for indigenous peoples (Kaplinski), ideas of sexual liberation (prose of Mati Unt), the Road as change of life (Unt, Teet Kallas). Traces of the Beat were perceptible in the punk-movement (band-leader, poet, author Tõnu Trubetsky), which elevated Siig to the status of a cult-poet, but a new era began at the beginning of 1990s. In 1990, the cultural journal *Vikerkaar* published a special issue on the Beat (including Ginsberg's *Howl*). The most important author of the period is Peeter Sauter whose spontaneous stream-of-the-life prose is influenced by Kerouac and is full of spontaneous language, sexual lexicon, obscenities. His translation of *On the Road* (1995) became a cult-book for young generation of authors who debuted at the end of the century.

The young generation of poets from the late 1990s (Jürgen Rooste, Andra Teede) is influenced by Ginsberg (collection *Ameerika*, 2003). In my presentation I will give a detailed picture of the traces of the Beat Generation in Estonia. I argue that there is a difference between the two eras. The first is characterized by the phrase 'on the Road': Zen-Buddhism and inner Road towards enlightenment. The life-style of the Beat generation (drugs, roaming, homosexuality) was criminalized in Soviet Estonia. The second era is characterized by 'Howl': the critical attitude towards the mainstream society, un-canonical life-style, new language. Both eras are connected by the idea of the intensive personal experience as the basis of the making of literature.

**Petra James**

Université Libre de Bruxelles

***Beat networks in Czechoslovakia***

The artists in Czechoslovakia became quickly interested in the Beat movement. The first article related to Beats was published in 1959 in a major literary journal of the period, *Světová literatura*. It thus closely followed the first wave of interest in the Beat movement in America caused by the trial for obscenity of Ginsberg and Ferlinghetti in 1957 after the publication of the poem *Howl* (1956). The Czech poets and leading figures of the experimental poetry movement, Josef Hiršal and Bohumila Grögerová got in contact with William S. Burroughs and Brion Gysin in 1965, when they were preparing an anthology of international experimental poetry. After the suppression of the Prague Spring movement, the Beats were influential in the 1970s in the milieu of the underground – not only by their artistic achievements but especially by their subversive and alternative lifestyle and their challenging attitude towards the main-stream society. The Beats have thus become a symbol of freedom and resistance to political pressure. This fact partly explains a new wave in the Beats in

Czechoslovakia after 1989, accompanied by systematic translations and festivals dedicated to the Beat movement. In my paper, I would like to focus on the reception and transfers of the Beat aesthetics in the Czech context. Special attention would be given to contact networks through which the Beat movement was coming to Czechoslovakia.

**Harri Veivo**

University of New Sorbonne Paris 3 and

University of Helsinki

***Testing and transgressing discourses, roles and media – Beat in the restless Finland of the 60s***

The impact of the Beat movement in Finland in the 1960s raises issues that concern not only the change of poetic discourses, but also the relations between literature and the moral codes of the society and between print and the other medias. All through the restless decade, Beat translations and performances caused scandals and polemics. Allen Ginsberg's "The Howl" alone would be enough to symptomize this process of fascination and repulsion. In its first translation in 1961, the expressions judged as obscene were censored with letters "x" and the subsequent book was given publication permission only at the condition that its distribution would be limited to literary scholars and other specialists. The public radio broadcasting of the poem with a jazz arrangement at the end of the decade, in 1969, occasioned a heated debate in the Parliament and almost lead to the firing of the head of the Finnish Broadcasting Company. In the period between these two symbolic moments, leading poets of the young generation adopted subversive bohemian lifestyles and tried to renegotiate, both at the levels of the body (alcohol, drugs, sexual relations), of the public image of the poet and of the texts themselves, the paradoxes of a country that was being modernized rapidly, but still would not let go of the traditions of the pre-war homogeneous and

mostly rural society. In my presentation, I will first focus on the translation of the canoninical texts of the Beat movement and on the role their presentator, the poet Anselm Hollo, and the different media contexts had in forging their reception. The second topic I will analyse is the enactment and interpretation of the subversive Beat lifestyle by the jazz musician and writer Pekka Kejonen, author among other texts of the poem "Another howl".

## Session 33

### *Interrelations between Theory, Technology and New Media in Avant-Garde Practices*

Panel Chairs: **Lidia Gluchowska**  
University of Zielona Góra, Poland

**Isabel Wünsche**,  
Jacobs University, Bremen, Germany

The artistic practices of the historical avant-garde were shaped by the artists' use of newly available media and tools such as modern typography, photomontage, and experimental film; the potential of these new techniques to reshape the role and function of art strongly informs their theoretical writings. The exploration of a wide variety of artistic media and experimental techniques eventually led to the emergence of certain "universal" art media, with standardized forms of technical reproduction, that extended beyond the traditional paradigms of art which had shaped visual and literary as well as national and religious traditions throughout the centuries.

The second generation of the Expressionists (e.g. the artists of the Novembergruppe), the Dadaists, and the Constructivists used these new media and

artistic techniques not only for aesthetical experiments but also for programmatic, and sometimes even political statements and advertising. While traditional artistic techniques, e.g. painting, have obviously influenced the artists' approach to new visual media, it is just as often the other way around: technological advances shaping artistic production in painting, sculpture, and graphic art. The so-called "montage of attraction," for example, a specific method of framing in experimental film, influenced the paintings of the Norwegian artist Henrik Sørensen. The dynamic forms found in films by Viking Eggeling inspired not only various painters, but also typography, design, photomontage, and, for example, Henryk Berlewi's *Mechano-Facture*. Synthetic concepts of art as developed by Berlewi, Kurt Schwitters and others often inspired the experiments of the later neo-avant-garde.

The panel will discuss interrelationships between theory, technology, and new media in the artistic practices of the avant-garde; the panelists will explore the various implementations of these new media and artistic techniques in modern and postmodern artistic practices, as well as their critical reception.

**Kari J. Brandtzæg**  
University of Oslo/Office for Contemporary Art,  
Norway  
***War and New Technology in Henrik Sørensen's Painting Field of Honour (1931)***

In this paper, I will explore the combination and inspiration drawn from different media, which inform the painting *Field of Honour* (1931) by the Norwegian artist Henrik Sørensen. The work is an interesting case to reflect on the mediation of war and disaster in popular culture and the influence of the new film industry in the interwar period. I will link the discussion of the painting and Sørensen's strong interest in photography and film to Walter Benjamin's notion of "a

functional interdependence" between the political tendency and the progressive technique. For Benjamin, film was the perfect vehicle for a social revolution as a collective experience – something impossible to achieve with a painting. Sørensen and his artist friends stuck to painting as a limited two-dimensional medium, but strove to achieve a new, advanced realistic way of painting that would be able, just like the new cinema and theatre in Benjamin's understanding, to actively engage the spectator. In some ways, Sørensen's composition, with contrasting and narrative elements, can be seen as a "shock montage" inspired by Meyerhold's theatre and the film experiments by Eisenstein and Tretyakov with which Sørensen was familiar.

**Isabel Wünsche,**  
Jacobs University, Bremen, Germany  
***Revolutionary Spirit and New Media in the  
Artistic Productions of the November Group***

The November Group, an association of artistic radical and political engaged artists, was founded in response to the November Revolution in Germany in 1918. In contrast to previous artist groups, the association did not just want to serve as an interest group and/or exhibition society, but strove to unite the creative, forward-looking forces in the visual arts in order for them to gain more influence in shaping contemporary life and society. On the basis of recent concepts of network theory, the paper will examine the artistic activities and the various formats of activities and media used by its members in order to express their political commitment to and artistic engagement in building a new, modern society in the Weimar Republic. Particular emphasis will be placed on the collaborations between visual artists, designers, architects, and musicians and the platform the Novembergruppe provided for the exploration of new artistic techniques such as collage, photomontage, new music, and experimental film.

**Lidia Głuchowska**  
University of Zielona Góra, Poland  
***From Abstract Film to Op Art and Kinetic Art:  
Henryk Berlewi's Mechano-Fracture as a  
Transmedial Adaptation of the Experimental  
Films by Viking Eggeling***

Henryk Berlewi's painterly-(typo)graphical concept of *Mechano-Fracture* belongs to the most significant artistic and theoretical works of the avant-garde; it shaped the discussions in the Constructivist circles during the interwar period but also the re-evaluation of the avant-garde in the postwar period.

Berlewi's 1922-23 stay in Berlin, his participation in the Great Berlin Art Exhibition, and the artistic inspiration he received from El Lissitzky, Viking Eggeling, László Moholy-Nagy, Hans Richter, and Mies van der Rohe led to a change in his style away from an individual and national (Jiddish) orientation to more universal and standardized art forms. Fascinated by the abstract film experiments by Eggeling, Richter, and Vilmos Huszár, he arrived at the synthesis of dynamic transformations and utilitarian, typographic design. His reception of new, experimental film practices and film theory also inspired Polish constructivist artists Teresa Żarnower and Mieczysław Szczuka.

With his *Mechano-Fracture*, Berlewi also popularized the new media in the magazine *Der Sturm* at a time when Expressionism became passé. His *Mechano-Fracture*, presented there in 1924, alluded to the rules of international style, e.g. typography from *De Stijl*. In his works, the geometrical and chromatic reductionism, accompanied by serial repetition of analogous forms in changing sets created a pulsing sensation. Thus, his artistic realization and theoretical reflection are widely regarded as anticipatory of Op Art. Along with László Moholy-Nagy and Josef Albers, he is often seen as a precursor of Kinetic Art.

Looking at the reception of abstract film by Eggeling in the painting as well as typography



and design by Berlewi, the paper discusses characteristic modes of interdisciplinary mediation of new forms and media and their impact upon the artistic practice and theory of the international avant-garde and the neo-avant-garde.

#### **Przemysław Strożek**

Institute of Art of the Polish Academy of Sciences, Warsaw, Poland

***“In the beginning was MERZ”. An attempt to compare Kurt Schwitters Merzbau and Lee Scratch Perry’s Black Ark Studio***

The 2000 exhibition “In the beginning was Merz,” held in Hanover, Düsseldorf and Munich, Germany explored the ways in which Kurt Schwitter’s work has influenced subsequent generations of artists from Fluxus to Cy Twombly up to the present. In my paper, I will present one particular example which has not been discussed so far. I will compare Lee Scratch Perry’s *Black Ark Studio* to Kurt Schwitter’s *Merzbau*.

In the early 1970s, Perry began building a recording studio in the yard behind his home in Washington Gardens, Kingston, Jamaica. It was equipped with many electric instruments, mixing desks, and other machines for producing experimental sounds of *dub*. Describing his studio as an “Ark of the Covenant” and a “Spaceship,” Perry treated it as a living thing, an entity with which he interfaced himself. The location of the *Black Ark Studio* in the backyard of his home made it a natural extension of his daily life. Its interior was filled with many objects, posters, flashcards, plates, wires, a copy of a Bible, garbage, recording waste, paintings, murals, new technological remixed sounds of *dub*, and subtle effects created from broken glass, ghastly sighs and screeches, etc. A technological and artistic transformed oasis within the tropical landscape of the Caribbean, Perry’s *Black Ark Studio* contains the dimension of an artistically constructed biography that reminds one of Schwitter’s *Merzbau*.

Obviously, these two architectural structures were built in two totally different historical and political contexts, on two sides of the Atlantic, arranged by two artists belonging to different races. Although there was no direct Dadaist or Constructivist influence on Perry’s work, both works shared a similar approach to the conception of the artist studio that, for them, became a home, a holy place – the Ark and Cathedral of erotic misery. Both were gradually expanded structures constructed from the objects of daily life, montages of different materials and art genres, nature and technology, modern *Gesamtkunstwerke*, and, finally, self-constructed autobiographies which were burned in flames.

#### **Session 34**

***Paint, Pavillions, Performance,  
Poems and Posters: (Inter)Mediality  
and Postwar Modernism***

Panel chair: **Natalie Adamson** University of St Andrews

#### **Noit Banai**

Tufts University/School of the Museum of Fine Arts

This session examines the ways that materials produce meaning in the diverse field of postwar modernist arts production in Europe. Its particular focus is the negotiations between individual and collective artistic practitioners, their materials and techniques, and the foundation processes of European postwar reconstruction in the 1950s and 1960s: the aftermath and repression of World War II; technological modernization; the construction of pan-European or transnational styles in the arts amid the postwar constitution of

national identities (with France the central case-study) and a nascent notion of 'Europe'; decolonization; and political mobilization in and around 1968.

We consider how these issues became legible as material and immaterial aesthetic phenomena. Our particular interest is in the slippages and elisions between domains, whether the realm of aesthetics, philosophy, politics or the fabric of life in urban and industrialized environments. In tandem, moving past the emphasis on the transatlantic relationship and a profoundly asymmetrical understanding of the artistic relationship between Europe and the United States, we propose a more fluid, dialogic and reciprocal set of transnational artistic and political linkages, including a significant relationship with China, at the same time as productively re-conceptualizing the legacies of the avant-gardes and the complex transition to a neo-avant-garde understanding of culture in Europe.

Each paper takes a singular instance of artistic production in order to investigate the broader valences of materials and their contextual, discursive implications in the material, political environment of national and transnational concerns. From the liquid substances of paint, wood stain and tar in the case of the French painter Pierre Soulages, to the sonic and visual abstraction of Le Corbusier, Edgar Varèse and Iannis Xenakis' *Poème électronique* at the World's Fair in Brussels in 1958, the materials of theatre and performance practices in France during the 'long sixties', and the production of Maoist-inflected silk-screen posters during the 'events' of Mai '68, this session proposes venturing into a postwar world where art's media and materials were subject to profound pressures and in turn yielded new propositions for modernism.

**Natalie Adamson**

University of St Andrews

### ***Imagination and Materiality in the Paintwork of Pierre Soulages.***

This paper addresses the conceptual potential of a theory and practice of material imagination in the work of the French artist Pierre Soulages (b.1919-), as a means by which we discern the lineaments of a specifically European emphasis on materiality in postwar art. Further, a new framework for understanding the complex network of affinities and conflicts between national (French and American) and transnational (European and American) identities and artistic practice emerges when the materials and techniques of a specific practice are analysed in relation to a historical and multi-tiered conceptual architecture.

Till now, historians have focused on the parallels between the philosopher Gaston Bachelard's ideas and the ostentatiously materialist surfaces of Jean Dubuffet's paintings as an indication of Bachelard's importance for the analysis of postwar French art. In an instructive contrast to the Dubuffet-Bachelard connection, the direct impact of Bachelard's suggestive analysis of *matière* and the productive capacities of the imagination will here be explored in relation to Soulages' darkly coloured, roughened, abstract paintings on canvas, bedsheets, paper, glass, and later plastic, using oils, charcoal, *brou de noix* (walnut stain), tar and acrylics, applied with a diverse utensil set of house-painting brushes and hand-fabricated tools. An initial catalyst for my analysis is found in the participation of Soulages in the group exhibition entitled *Prises de terre*, organised in Paris by the Revolutionary Surrealists in 1948 upon Bachelardian principles. More broadly, Soulages' work negotiates the two dominant paradigms for postwar abstract art – the constructivist legacy of *art concret* and its flat-plane, geometric conjugations of forms vs. the subjective and spontaneous lyricism of gestural painting which engages the heritage of Surrealist automatism and variant forms of

expressionism. In doing so, Soulages has formulated a complex theory of creative practice which is both aleatory and deliberate in its experimentation with the tradition-bound medium of paint, surface and the tools of application.

Moreover, I will argue that Soulages' and Bachelard's theories of creativity posit an imaginative will or drive which is submissive to the imperatives of experience and sympathetic intuition, and refuses the divide between subject and object. In the case-study of Soulages, which may usefully be taken as emblematic for the particular problems facing postwar European painting, the hoped-for outcome is an authentic form of modernist materialism in paint which is reducible neither to transcendent formalism or primal, mythic baseness.

#### **Noit Banai**

Tufts University/School of the Museum of Fine Arts

#### ***A Synthesis of the Arts, a Dissonant Politics: The Phillips Pavilion and the Materialization of Europe***

Perhaps the most iconic symbol of the pan-European World's Fair in Brussels (*Expo '58*) is *The Atomium*, a structure built by architects André and Jean Polak, which became the veritable image of the celebratory collaboration between science and technology in the formation of Europe. In contrast to this dominant and uncritical representation of the relation between Europe's cultural and political production, this paper examines another seminal building that was constructed for *Expo '58* --*The Phillips Pavilion* --and the vexed intersections between its materials and meanings and the processes of technological modernization, decolonization, and repression of World War II, which were foundational for European post-war reconstruction.

*The Phillips Pavilion* was sponsored by the Dutch electronics company, designed by the architect Le Corbusier in collaboration with avant-garde composers Iannis Xenakis and Edgar Varèse. Contextualized by the signing of the Treaties of Rome (March 25, 1957), *The Phillips Pavilion* was an exemplary synthesis of different disciplines and mediums (architecture, music, and film) that also communicated the divisions and dissonances within the European political body. At the entrance, Xenakis' electronic score "CONCRET PH" consisted of electronic sounds of crackling coal; Varèse's sound composition, "Poème Électronique," accompanied a black and white film made up of discrete photographs -- meditating on the destiny of humanity -- that was projected on the pavilion's interior walls. Patterns of colored lights and additional images were projected throughout the space, transforming it into both an absorptive and disjunctive sound and image environment. While its original intention was to showcase the Phillip's production line in a totally integrated scenography that would elide the company with the advanced values of modernism, I claim that it was also a staging of the conflicted aspirations and dynamics surrounding the relationship between the avant-garde and the construction of a distinctly European public sphere.

#### **Sophie Cras**

Paris I Panthéon-Sorbonne

#### ***Materialist Fantasies: Questioning the Value of Art and Currency in the Era of the 'New Franc'***

After two inflationist crises in 1951-52 and 1956-57, and seven successive devaluations of the franc since 1944, the French new Republic of 1958 began a profound monetary reform aimed at restoring confidence in the franc, modernizing the currency, and getting inflation under control. The most visible constituent of this reform was the introduction, on January 1<sup>st</sup>, 1960, of the New Franc, also called "Heavy Franc," which was

worth a hundred times the old franc and was based on a certain weight of gold. Although this operation was purely symbolic, it demonstrates that at this time of international monetary uncertainty, turning back to the materiality of money – a “heavy” currency, backed up by gold – seemed a reassuring protection against the immaterial threat of modern financial economy, embodied in the financial markets, and of inflation, which disconnected face value from real, purchase value.

My paper discusses the way artists at the turn of the 1960s addressed this particular moment in economic history. Focusing on the works of French artist Yves Klein and of his friend Larry Rivers, the American painter who lived in Paris in 1961-62, I show that the question of the materiality or immateriality of money paralleled modernist interrogations on the value of art. Does the value of an artwork depend on intrinsic, material worth or on supply and demand? Is there a difference between price and value? How to give a price to what is deemed priceless? These questions were especially pressing at a time when painters were experimenting with material and immaterial mediums, and when the French art market boomed at the end of the 1950s and collapsed in 1962, demonstrating the contingency of prices. I will discuss the ambivalent attitude of these artists toward France’s – vain – attempt to preserve the materiality of its currency, as a token of its legitimacy and power when both were under attack by decolonization wars and international competition.

**Victoria H. F. Scott**

Emory University, Atlanta

***Mao-sur-Seine: The Chairman’s Influence on the French Posters of 1968***

In May 1968 artists, students, and workers came together in collectives in art schools and professional schools all over Paris and produced

500 000 posters with over 700 different designs. These posters were created to support the general strike, which was quickly gaining momentum all over France, and they were pasted up throughout the Latin Quarter—the student quarter in Paris—before being painted over, torn down, and finally cleared away by the authorities at the end of June. The majority of the posters were made using the silk-screen technique and their expressionist aesthetic, their slap-dash style, is often considered definitive proof of their revolutionary credibility. Indeed in the literature the posters are often presented as a form of unprecedented popular expression (the voice of the people). In contrast, I argue that they were modeled on a poster campaign that took place at the outset of the Cultural Revolution in China and that furthermore, that the hand-made aesthetic of the posters, which notably rejected photography, was ideologically motivated rather than merely expedient. It is not so surprising: as Mark Kurlansky has pointed out, in the sixties, while America excelled at producing hippies, France excelled at turning out Maoists.

In my paper I explain the growing popularity of Maoism in France in the sixties and link the phenomenon to certain militant artistic circles in Paris, such as the writers and artists associated with the journal *Opposition Artistique* (Artistic Opposition) and the *Salon de Jeune Peinture* (the Salon of Young Painting), bringing to light new evidence concerning the depth and breadth of the French art world’s relationship with China at this time. Addressing the ways in which Maoism and Maoist visual culture or propaganda was imported and received in France, it answers questions about the role visual imagery played in this transmission of ideology, what historian Megan M. Ferry calls the “transnational” dimension of Chinese propaganda in these years, in order to analyze its influence specifically on the production of the revolutionary posters of May and June 1968.

## Session 35 (Double)

### *Neo-avant-garde and the Soviet regime*

Panel chair: **Virve Sarapik**

Estonian Academy of Arts / Estonian Literary Museum

The panel examines the neo-avant-garde in the Soviet Union and its relationship to the Western avant-garde and its dominant ideology. The aim is to analyse how the avant-garde movements of the late Sixties and Seventies tried to be synchronous with the Western avant-garde. Although the neo-avant-garde's overall strategy was clearly apolitical (l'art pour l'art, with an emphasis on formal qualities), it became at the same time inevitably political (Revisionism and detachment from the dominant ideology and collective practices). It was clearly in Eastern Europe that a singular interference and synthesis of different means of expression emerged.

Three characteristic features of these processes can be distinguished in Estonia.

- a) When the political situation became more rigid after 1968, the neo-avant-garde did not fade away. Quite the opposite: precisely at that time and in the 1970s, interesting hybrid, local, partly open and partly semi-underground cultural phenomena appeared in private space, which consciously combined the possibilities of different fields of art.
- b) A similar hybridity and interference characterised the ideological and philosophical sources of the neo-avant-garde (including the scientific-technical revolution, cultural semiotics and information theory, existentialism and phenomenology).
- c) Certain elements of the avant-garde were integrated into official art, especially architecture, political-propagandist visual culture and monumental art.

The panel papers focus on the comparative analysis of the period's different art phenomena, including neo-avant-gardism in literature, theatrical innovations, happenings, design and the intellectual movements that influenced the neo-avant-garde. The papers mostly rely on the experiences of Estonia as, due to its somewhat more open cultural politics, this geographical area became a kind of test site of the Soviet neo-avant-garde. On the one hand, it was in touch with the Moscow underground art life but, on the other hand, it tried to keep up with the Western avant-garde movements.

**Tiit Hennoste**

University of Tartu, Estonia

#### ***Interaction and interference between Estonian avant-garde/modernist literature and rock music at the turn of the 1960s-1970s***

The modernist and neo-avant-garde turn in Estonian literature took place in the second half of the 1960s and at the beginning of the 1970s. The most important and influential poets of the era were Paul-Eerik Rummo, Jaan Kaplinski, Arvi Siig, Viivi Luik, Andres Ehin and Jüri Üdi; the important prose writers were Mati Unt, Arvo Valton, Vaino Vahing and Rein Saluri.

The turn of the decades was also the era of the emancipation of Estonian youth culture: pop and rock music, the hippie movement, a revolution in the sexual culture, clothing etc. Estonian rock-music was born in the second half of the 1960s, but Estonian bands began with covers of British beat and only then moved on to their own music. In my presentation, I will concentrate on the interaction and interference between Estonian avant-garde/modernist literature and rock music.

First, Estonian bands and composers often used avant-garde/modernist poetry as lyrics (e.g. the poetry of Jaan Kaplinski, Paul-Eerik Rummo and Jüri Üdi).

Next, poets read and/or sang their poems in several settings (cafés, theatres etc.). The peak of this trend was a series of recordings in which young modern poets read their poems.

Then, rock songs were used as a leitmotif in Estonian avant-garde prose. Here I concentrate on the prose and poetry of the Estonian avant-garde author Mati Unt (e.g. his use of the Doors, George Harrison and Jesus Christ Superstar).

I argue that this was an era of cultural ambivalence. The changes in the literature marked a radical avant-garde/modernist turn, as well as a cancelling of the borders between high and low. The avant-garde/modern literature and music of the era were aesthetic, and political/ethical action as aestheticism in an authoritarian society is always both a political and ethical act.

#### **Sirje Helme**

Art Museum of Estonia

#### ***Avant-Garde of the 1960s in Estonia as subculture.***

The paper is based on the assumption that the avant-garde art emerging in the late 1960s and early 1970s can be treated as a local subculture. The Estonian avant-garde of the 1960s involved the experience and behaviour of small groups; in order to define themselves, they did not choose a radical revolt (this was clearly impossible in the Soviet Union), but chose various means that emphasised belonging to the group (behavioural attitudes, clothes, music etc.). The term 'subculture' is here used with reservations, considering the cultural peculiarities of a country under strict political control.

The Estonian avant-garde of the late 1960s was characterised by the tight blending of two phenomena: the aesthetic and the political, i.e. the field of influence of one cannot be described without the other. Unlike the Western avant-garde, the aim was not to attack and change the

existing structure, but to ignore it. The avant-garde movement was closely linked with the utopias of the avant-garde at the beginning of the century, especially evident in the architectural theories of the 1920s and focusing on environmental problems. The new total visual environment, cleansed of the Soviet chaos, was among the main topics at the end of the 1960s. Inevitably, such an attitude – the emergence of small social groupings outside and parallel to Soviet society – constituted an interference in the official cultural policy and also in realpolitik. The Soviet version of pop culture, however dissimilar to the Western one, dealt with society according to completely different criteria than those dictated by the authorities, and undermined the essence of power through channels unplanned by the state.

The Estonian avant-garde of the 1960s was a singular phenomenon, which can be described as follows: the future was examined through two completely different principles: maintaining and abandoning tradition; the avant-garde was not a public movement and was not expressed via exhibitions, but via single works, actions and cases; it was a set of separate events; the main uniting link was formed by various cultural attitudes, a manner of behaviour, group associations and internal communication; the avant-garde was not a conscious political revolt, but became a model of political revolt unwittingly.

#### **Luule Epner**

University of Tallinn, Estonian Literary Museum

#### ***Estonian avant-garde theatre in the Soviet context: expressive means and meanings***

The paper focuses on the changes that occurred in Estonian theatre at the end of the 1960s. Estonian theatre's renewal was the last, but the most radical, in a series of renewals that all Estonian arts passed through during that decade. It was connected chiefly with the stage directors of the young generation, Evald Hermaküla

(1941–2000) and Jaan Tooming (b. 1946), and the dramaturge Mati Unt (1944–2005), all employed by the state repertory theatre Vanemuine (Tartu). Their artistic experiments can be viewed as an attempt at synchronization with the Western avant-garde theatre of the time, though they had no opportunities to experience directly these innovative performances but could only read descriptions and analyses in articles and books. It must be emphasized that Estonian theatre's renewal was exceptional in the overall Soviet context, both in the radicality of changes and the aesthetic and ideological foundation it was based on. This foundation included the theatre theories of Antonin Artaud, Peter Brook, the Polish director Jerzy Grotowski et al., as well as Jung's ideas of archetypes and the collective unconscious and psychoanalytic theories of the play – all this combined with a keen interest in the indigenous Estonian folkloristic heritage. As to expressive means, the Estonian avant-garde relied heavily on visual metaphors and symbols and very physical acting. In contrast to the mainstream text-based theatre, the imagery of the new metaphorical trend was rooted in the performers' bodies, scenery, stage objects and the like.

The paper explores, first, the artistic means and strategies of generating meanings in Estonian avant-garde theatre, as compared to Western developments and, secondly, how the changing Estonian theatre was related to and could function within the Soviet socio-political context.

**Anu Allas**

Freie Universität Berlin

***Object in Action: The Material and the Symbolic in Neo-Avant-Garde Happenings in Estonia***

This paper will address the combination of concepts that concern the symbolic function and materiality of neo-avant-garde artworks and practices in Estonia. In particular, it will examine

the ways in which objects were used and related to actions in the first happenings in the Soviet context. These events occurred during the 1960s and early 1970s against a background of various theoretical influences. The strategies and ideas of the Western neo-avant-garde were adapted to and integrated into the polyvalent communication mechanisms developed in the arts under the Soviet regime. The ideology of the early happenings in Western art contested the higher or hidden meanings of artworks through confrontation with the chaos of physical reality in spontaneous activity. In contrast, a more ambivalent relationship with the object is evident in the happenings that took place in the Soviet and Eastern Bloc countries during the same period, and that attempted to approach materiality directly through impulsive acts while also preserving and exposing its symbolic power through rhetorical gesture. Paradoxically, both of these aims often led to attacks on the object and its eventual destruction. In the context of the general formation of neo-avant-garde ideology in the Soviet Union and Eastern Bloc countries, the specific dynamic of the happenings makes it possible to analyse the process of the translation of ideas from Western art (the 'dematerialization' of the artwork, and the melding of artistic activity with everyday life), the encounter of these ideas with the specific goals of the neo-avant-garde in the context of the Soviet regime (re-establishing connections with the traditions of modernist art, and communicating with the imaginary sphere of 'beyondness') and the ideological shifts that occurred during these processes, including both the (de)politicisation of the artist and more general ideas about the creation and function of artworks in such a context.

The approach to the materiality and symbolic function of the neo-avant-garde artworks and practices in Estonia was formed by the encounter of the strategies of the Western neo-avant-garde with the specific communication mechanisms developed in the arts under the Soviet regime.

**Virve Sarapik**

Estonian Academy of Arts / Estonian Literary Museum

***Neo-avant-garde, Soviet cultural semiotics and existentialism***

The paper tackles the theoretical ideas of the Soviet neo-avant-garde. Quite clearly, the ideological foundations of art processes, especially those that developed in the semi-official and private spheres, constituted a mixture of different, occasionally completely opposing, theoretical impulses. Until 1968-69, the neo-avant-garde often attempted to fortify itself by innovating and developing Marxism, whereas the 1970s were characterised by emphatic apolitical attitudes, maintaining distance and seeking new semi-official opportunities.

Important trends:

a) Developments within the Marxist-Leninist theory, an interest in Marx's earlier works and Western Marxism. The main aim was to abandon the socialist-realist canon, but within the boundaries of the reigning ideology. A typical feature was an (often unconscious) overexploitation of various relatively pointless expressions, which however offered good cover; e.g. the theory of artistic image (художественный образ). Discussions of the problems of alienation explored the ideological boundaries to a larger extent.

b) Existentialism, which paradoxically arrived in the Soviet Union and Estonia when its heyday in France was over. Existentialism primarily influenced literature and theatre, but indirectly reached visual culture as well. All this happened to the extent that the reigning ideology permitted, and the success of existentialism was obvious: opposing the freedom of personal decisions and actions to determinism, as well as the possibility of depicting the absurdity of the ruling order.

c) The Tartu-Moscow school of cultural semiotics, mostly influenced by the Prague school, which typically of the era was a synthesis of numerous theories. The emergence of Soviet cultural semiotics and abandoning structuralism occurred almost simultaneously with the French post-structural turn (theses on the semiotic study of cultures, 1973). However, if the French authors were always keen on ideological problems, the cultural semiotics tried to stay far away from ideology.

d) A fascination with scientific methods: information theory, cybernetics, generative grammar and mathematical analysis. This was partly a correlation with 1960s structuralism and partly with the earlier stage of the Tartu-Moscow school of semiotics. Against the background of the ruling ideology this trend was associated with the scientific-technical revolution, and it provided perfect cover for the spread of various Western trends of thinking.

**Andres Kurg**

Estonian Academy of Art

***Soviet design discourse and new avant-garde art in Tallinn in the early 1970s***

This paper will study the art practices in Tallinn during the first half of the 1970s that had emerged from discourses and institutions associated with the course of modernisation and industrialisation followed by the Soviet Union since the late 1950s: technical aesthetics or design, cybernetics and information theory. In particular, I will concentrate on the example of graduates from what was then the newly-opened Department of Industrial Art at the State Art Institute in Tallinn, who were active participants in the artistic life of the period. In Estonian art historical literature, the work of these artists has been explained through models drawn from the practices of the Western neo-avant-garde: the use of happenings and assemblage, film and



photography, and the turn to the everyday and the banal in the content of their work.

My focus will then be twofold: 1) to examine how information theories from the 1960s transformed Soviet design discourse and how it was further appropriated by alternative art practices, and 2) to follow how this exchange with new theories and disciplines led not only to the re-definition of the art object but also to the re-definition of subjectivity. This perspective attempts to avoid appropriating an either/or logic of the official/unofficial, and instead tries to show how discourses and practices that contested dominant forms of power grew out of interactions with official institutions and public discourses.

**Roosmari Kurvits**

University of Tartu

***The Modernization of the Visual Form of Estonian Newspapers during the 1970s***

The topic of my presentation is the modernization of the visual form of Estonian newspapers in the first half of the 1970s.

The changes in the visual form of the newspaper in the 20th century have been characterized as modernization (Barnhurst and Nerone, *The Form of News: A History* (2001)). The main characteristics of the modern(ist) newspaper came from modern(ist) graphic design. The modernist newspaper had a functional, effective, asymmetric and regular visual form. The newspaper abandoned 'visual decorations' (decorative headlines, logos etc.), and design decisions were based on scientific justifications. In Anglo-American newspapers, modernism was introduced during the First World War and strengthened up to the 1980s.

The visual form of Estonian newspapers had an important modernist turning point in the 1970s. First, the layout became modular (the shapes became rectangular). Then the typography was

modernized. Newspapers gradually abandoned hand-set display typefaces in favor of machine-cast typefaces and Letraset typefaces. Modern typefaces replaced the previous decorated typefaces; the industrial look replaced the former handicraft look. The most important ideals were plainness and functionality. Contemporary modernist graphic design was the main example for Estonian newspapers.

The modernization of newspapers was connected to the commercialization of newspapers. This development was missing in Soviet Estonian newspapers during the 1970s. I argue that in the 1970s the visual form of Estonian newspapers modernized only on the surface. The main purpose of the newspaper design was still to decorate the editorial content, and only the resources and techniques for decoration were chosen according to modernist principles. Therefore the artistic trends in Soviet Estonian newspapers were parallel to Western newspapers, despite their different political and economic systems, but the internal modernist changes were absent.

**Session 36 (Double)**  
***Transfiguration des matériaux : les avant-gardes***

Panel chair: **Barbara Meazzi**

Université de Savoie

La question du rapport entre le roman et l'avant-garde n'a pas vraiment été traitée de manière exhaustive jusqu'à présent. Il est pourtant certain que la forme romanesque fait question pour les avant-gardes historiques. « On attendait un livre », écrit Breton à propos de *La Femme 100 têtes* (1929), le premier roman-collage de Max Ernst, alors qu'en 1922, Maïakowski affirmait qu'il n'existait pas de « prose authentiquement futuriste » ; de leur côté pourtant, les futuristes,

les expressionnistes, le cubisme littéraire, les dadaïstes avaient déjà produit bien des romans avant 1929 : ne sachant toutefois quoi faire de ces matériaux, ils s'étaient déployés à les définir anti-romans, poèmes-romans, tentatives de romans, romans chirurgicaux, romans vécus, romans collectifs, *Epos*, romans synthétiques, ou à intituler « roman », voire « roman des romans », des objets qui n'en avaient ni la longueur, ni même la forme, ce qui prouve la difficulté à appréhender un genre considéré comme traditionnel et passéiste, autant que la volonté de le questionner.

Quel est le statut de cette prose en liberté revendiquant le genre romanesque ? Comment devons-nous appréhender ces matériaux continuellement transfigurés ? Comment considérer ces récits hybrides où se mélangent le poétique, le fantastique, l'incongru, le réalisme magique, le réalisme tout court, l'ironie et le jeu, l'héritage symboliste et le besoin impératif de superposer différentes formes expressives afin d'atteindre – peut-être – l'indifférenciation des genres ? Les trois communications qui suivent articuleront une approche généraliste et des études spécifiques autour de ce questionnement.

**Monica Jansen**

University of Utrecht

**& Luca Somigli**

University of Toronto

### **Le Monoplan du Pape: Form and Ideology in an Early Futurist Novel**

Published in 1912, Marinetti's "prophetic novel in verse" *Le Monoplan du Pape* represents an interesting transitional work within the *œuvre* of the founder of the Futurist movement. As suggested by the subtitle quoted above, *Le Monoplan du Pape* is in fact a formally hybrid work that brings together elements of the genres of the long poem and the prose novel practiced by the author in his pre- or early Futurist days,

from *La Conquête des étoiles* (1902) to *Mafarka le futuriste* (1909), in order to breach the boundaries between lyricism and narrative. Indeed, this instability reflects, at the formal level, the tension within the text between the construction of a lyrical subject who exercises his control over the narrative and uses it for his own mythopoetic purposes, and the declared intention of engaging in a project of social critique and even transformation by staging a confrontation between Futurism and the institution of the Catholic Church. In *Theory of the Avant-Garde*, Peter Bürger famously argued that the characteristic of the historical avant-garde was the re-articulation of the relationship between art and life, and politics more specifically, following the complete autonomization of the sphere of the aesthetic culminating with late-nineteenth century aestheticism. In the reading proposed in our paper, we will suggest that the formal and thematic contradictions of *Le Monoplan du Pape* provide a test case of the complexities involved in the formation of a properly avant-garde prose narrative.

**Isabelle Krzykowski**

Université Grenoble III

### **Dématérialisation du roman**

Le roman reste le parent pauvre des études sur les avant-gardes historiques. Il n'est pas impossible que la vindicte contemporaine, bretonnienne ou autre, à l'égard du genre explique ce désintérêt. Mais plus profondément, on peut se demander si le caractère déconcertant d'œuvres que l'époque renvoie pourtant explicitement au genre romanesque, ne dérange pas encore excessivement nos habitudes de lecture.

Profitant du cadre de réflexion ouvert par ce congrès, je ferai l'hypothèse d'une volontaire « dématérialisation » du roman avant-gardiste, à entendre comme mise en cause systématique des codes du roman, mais aussi comme défaut

de matière romanesque. L'abandon délibéré des codes du réalisme, le recours à l'alogisme ou à l'onirisme signalent dans un premier temps qu'il s'agit bien de rompre avec une tradition. Mais ce bouleversement concerne même la narration, de laquelle disparaissent les repères chronologiques ou les vraisemblances psychologiques (écho possible au travail parallèle de renouvellement du théâtre), et jusqu'au récit, qui subit chez certains auteurs une inquiétante cure d'amaigrissement, tandis que d'autres font au contraire le choix d'une matière débordante, fût-ce au prix de la lisibilité.

Faut-il voir dans cette démarche le refus de la classification typologique traditionnelle, ou au contraire l'application à l'écriture narrative des réflexions que mène l'époque sur la nature de cette matière élémentaire « nécessaire » à chaque art, et s'agirait-il alors, contre toute attente, de refonder le genre romanesque ? La communication réfléchira sur les enjeux de l'époque et sur notre réception contemporaine, en s'appuyant sur un corpus international, en particulier Carl Einstein, Ramón Gómez de la Serna et Georges Ribemont-Dessaignes.

**Barbara Meazzi**

Université de Savoie

***Marinetti et le roman futuriste : projets, stratégies, réalisations***

Les futuristes ont un rapport en apparence paradoxal avec le genre romanesque : le roman est considéré comme une forme d'expression traditionnelle que l'on ne songe apparemment pas à renouveler – le seul manifeste futuriste consacré au roman (synthétique) paraîtra en 1939 –, pourtant la production romanesque futuriste est abondante et constante. Marinetti lui-même s'évertue à rédiger et à publier tantôt des articles consacrés plus ou moins directement au roman, tantôt des textes soi-disant romanesques où le genre est sans cesse détourné. Un seul exemple, moins connu : en 1938 il produit le premier « romanzo discato » intitulé *Amanti simultanei*, à savoir un texte

enregistré sur les deux faces d'un disque d'un roman d'aventures coloniales qui se déroule à la fois dans le désert libyen et le lac de Garde.

Il est désormais évident que le recours au roman fait partie d'une stratégie très précise mise en place par Marinetti dès la fin des années Dix pour atteindre une « masse » de lecteurs, et surtout de lectrices, par le biais desquels se réalisera la *révolution futuriste* : le roman et la nouvelle deviennent par conséquent les formes les plus utilisées par les futuristes parce qu'elles sont plébiscitées par le public par ailleurs.

Entre *Mafarka* (1909-10) et *Un ventre di donna* (1919) écrit à quatre mains avec Enif Robert, ou peut-être déjà *L'isola dei baci* (1918), c'est-à-dire pendant la guerre, Marinetti semble avoir abandonné complètement l'écriture romanesque ; il est vrai par ailleurs que ces deux textes – toujours des hybrides – n'ont que peu à voir avec le travail que Marinetti accomplit depuis *Zang Tumb Tumb* (1914) : les manuscrits conservés à la Beinecke Library, toutefois, partiellement et mal reproduits dans *Taccuini* (1987) montrent au contraire que le travail de création de Marinetti n'a jamais cessé d'emprunter l'écriture romanesque. Cette intervention sera dès lors essentiellement centrée sur cette production, inédite.

## Session 37

### *Destinies of the Thing*

Panel chair: **Wolfgang Müller-Funk**  
University of Vienna

**Katharina Weinstock**

Staatliche Hochschule für Gestaltung, Karlsruhe  
***Von ungewöhnliche Begegnungen mit gewöhnlichen Dingen: Das Fundobjekt als Modellfall 'materialer Bedeutung'***

Die europäische Avantgarde des frühen 20. Jahrhunderts ist nicht nur die große Zeit der

Abstraktion, sondern auch eine Zeit, die sich durch ein neues Gespür für den ‚Eigensinn der Dinge‘ auszeichnet. Wie Hartmut Böhme in „Fetischismus und Kultur“ schildert, ist das zeitgeschichtliche Setting der Jahrhundertwende durch einen exponentiellen Zuwachs der Population artifizieller Dinge geprägt: „Man kann behaupten, dass das 19. Jahrhundert auch das Saeculum der Dinge ist. Dingstatistiken weisen aus, dass gegenüber dem 18. Jahrhundert die Anzahl der verfügbaren Dinge z. B. in einem Haushalt außerordentlich zunimmt. [...] Niemals zuvor war die dingliche Umwelt vergleichbar dicht, mannigfaltig, verlockend, künstlich, faszinierend.“

Nicht von ungefähr vollzieht sich die heimliche Revolution der Dinge zu jener Zeit auch im Reich der Kunst: Was mit den kubistischen Collagen und Assemblagen eines Braque und Picasso um 1912 seinen Anfang nahm, wurde bekanntlich noch im selben Jahrzehnt von Marcel Duchamp mit seinen banalen, massenproduzierten Gegenständen – die er frisch aus dem Kaufhausregal zu vollwertigen Kunstobjekten erklärte – in einem unvergleichlichen Geniestreich auf die Spitze getrieben. Seither wird Duchamp als Erfinder des ‚Ready-made‘ eine Schlüsselrolle für die Kunstwerdung gefundener Objekte zuerkannt. Doch auch wenn Duchamps „Flaschentrockner“ (1914) im kreativen Spannungsfeld der Pariser Avantgarde der erste Gegenstand gewesen sein mag, an dem sich eine ‚Transsubstantiation‘ zum Kunstwerk vollzog, die seinen Körper völlig unangetastet ließ, so war er dennoch nicht der einzige!

So ist in André Bretons Schriften der 1920er und 30er Jahre die Rede von gewissen kleinen Dingen, die eine eigentümliche Ausdruckskraft besitzen, von Dingen an denen etwas Zufälliges ist, das uns besticht – deren rätselhafte Ausstrahlung uns ins Stocken bringt und in Verwirrung setzt – und über die wir meist erst

stolpern müssen, um ihrer überhaupt gewahr zu werden. An Bretons ‚Objets Trouvés‘ kristallisiert sich eine Rezeptionshaltung, welche das banale Objekt in einem Akt projektiver Belehnung für Prozesse überbordender Signifikation öffnet – und ihm dadurch die Aura des Ästhetischen verleiht.

Der Begriff des ‚Ready-made‘ ist heute durch seine inflationäre Verwendung – als Universalbezeichnung jeglicher Objekte, die ohne Veränderung in den Ausstellungskontext eintreten – verwässert und verflacht. Dem steht ein künstlerisches Konzept gegenüber, das bis heute nicht an Aktualität verloren hat, jedoch eklatant vernachlässigt worden ist.

Wenn hier für die Rehabilitation des ‚Objet Trouvé‘ Partei ergriffen wird, so nicht zuletzt aus der Überzeugung heraus, dass ihm vor dem Horizont der avantgardistischen Rekonfiguration der dinglichen Umwelt, wie auch für die Konstitution ‚materialer Bedeutungen‘ die Rolle eines Schlüsselobjekts zukommt.

#### **Johanne Mohs**

Hochschule der Kunst, Bern

#### ***Zu An- und Ausschittnen Potential des Cut-up-Gedichts in frühen und späten Avantgarden***

Das Cut-up-Gedicht ist eine avantgardetypische Textgattung. Je nach Kontext provokativ, performativ oder materialästhetisch praktiziert, wird ihr in verschiedenen Avantgardeformationen ein programmatisches Potential beigemessen. Das kann darin liegen, die poetische Komposition mit zerschnittenen Zeitungsartikeln zur Verbreitung von Zufall und Unsinn als vitales Prinzip zu propagieren, wie es bei *Dada* der Fall ist. Oder aber darin, konventionelle Dichtung durch Zerstörung neu beleben zu wollen wie in der *Beat*-Generation, die Stärkung des Signifikats zu verfolgen wie bei *Tel Quel* oder seiner Begeisterung für Kombinatorik Ausdruck

zu verleihen, wie bei *Oulipo*.

Der hier skizzierte Beitrag für die Tagung will die unterschiedlichen poetologischen Anliegen des dabei kultivierten Zuschnitts in historischer Perspektive untersuchen. Wie am Beispiel der genannten Bewegungen differenziert werden soll, lässt sich von den frühen zu den späten Avantgarden die Tendenz zu einem immer stärker materialästhetisch motivierten Umgang mit Cut-up beobachten. Je nachdem ob An-, Ein- oder Ausschnitt kann der Zuschnitt als unterschiedlich gelagerte Erweiterung eines Teilaspekts sprachlicher Materialität verstanden werden, wie sie von Julia Kristeva beschrieben wurden. Kristeva unterteilt Materialität von Sprache in zwei Bereiche: Einerseits die graphischen, lautlichen und gestischen Elemente, d.h. all das, was zur Erscheinung von Sprache beiträgt und andererseits ihre grammatikalischen, phonetischen, semantischen usf. Gesetzmäßigkeiten, mithin alles, was ihren Gebrauch organisiert. In dieser Perspektive bekommt die Frage nach dem Zuschnitt im Cut-up-Gedicht den Stellenwert eines syntaktischen Prinzips, das sich in Abhängigkeit zur Gestalt des Ausgangstextes konstituiert. Die Art der Wechselwirkung zwischen den beiden Materialitätsbereichen, zwischen Zuschnitt und zerschnittenem Text, führt zu semantischen Verschiebungen und Entladungen. Es wird sich zeigen, dass die so erstellten Texte ihre Zeichen mit Ereignischarakter und Präsenzgehalt ausstatten können. Auf diese Weise unterlaufen sie, was Dieter Mersch das „Primat des [...] Bedeutungsproblems“ nennt.

**Martin Endres**

Freie Universität Berlin

***Re/Signation: Eine Revision graphisch-materieller Scripturalität***

In meinem Vortrag möchte ausgehend vom Begriff ›Resignation‹ ein neues Verständnis von ›Schrift‹ und ›Schreiben‹ skizzieren, das

vornehmlich in den Bereichen Philologie, Texttheorie und Produktionsästhetik zu einer kritischen Reflexion und Neubestimmung längst überkommener Beschreibungs- und Begriffsschemata führen soll. Meine Überlegungen zur ›Resignation‹ finden dabei in der ursprünglichen Bedeutung von resignare ihren Ausgangspunkt, die von ›Zeichen setzen, auftragen, eindrücken‹ über ›Zeichen entfernen, auflösen, vernichten, aufheben‹ und ›schriftlich antworten, widerlegen‹ bis hin zu ›schriftlich wiederholen‹ und ›neu schreiben‹ reicht. Die an dieser komplexen Semantik orientierte Untersuchung zielt darauf, den material turn in der Philologie, der Kunstwissenschaft und der Philosophie fortzuschreiben und ihn in seinen Konsequenzen weiterzuentwickeln, indem sie bestehende Vorstellungen bezüglich Textualität und Materialität handschriftlicher Aufzeichnungen kritisch revidiert und neue Konzepte formuliert.

Infolge einer Rückbesinnung auf die materielle Verfaßtheit überlieferter Handschriften und Zeichnungen soll die Relation der graphisch-bildlichen und der sprachlich-buchstäblichen Dimension der Schrift neu definiert und in den Bereichen Literatur, bildende Kunst und Philosophie in ihrer je spezifischen Ausprägung erläutert werden. Die für die ›Resignation‹ paradigmatischen Texte und Arbeiten folgender Autoren und Künstler bilden dabei den Gegenstand meiner Analyse: Die Interpretation von Manuskriptseiten aus dem Homburger Folioheft Friedrich Hölderlins vermag die ›Resignation‹ als dessen poetologisches Prinzip, als ein energetisches Modell von Aktion und Reaktion des Schreibens entwickeln. In der Untersuchung der Arbeiten Cy Twomblys aus dessen Zyklus Letter of Resignation kann ›Resignation‹ als De- und Re-Semantisierung von Schrift und als produktionsästhetisches Grundmoment herausgearbeitet werden. Die Analyse verschiedener Handschriften Søren Kierkegaards reflektiert schließlich auf die (subjekt)philosophische Dimension der

›Resignation‹ und deren besondere ›Schreiblogik des Denkens‹.

Indem mein Vortrag unter dem Leitgedanken der ›Resignation‹ das Spannungsverhältnis von graphischer und sprachlicher Schriftbedeutung neu beleuchtet, kann er an den einzelnen Aufzeichnungen je individuell erläutern, welche zentrale Rolle der Materialität in dieser Relation zukommt, was unter einem ›Idiolekt‹ des Schreibens und Denkens zu verstehen ist, und worin die wechselseitige Verschränkung der beiden letztgenannten gründet.

#### **Hélène Thiérard**

Universität Osnabrück / Université ParisIII-Sorbonne Nouvelle

#### **Von der Fotomontage zum montierten Textmaterial : Zu Raoul Hausmanns Buch-Projekt *Hyle***

Über dreißig Jahre lang schreibt Raoul Hausmann an seinem autobiografischen Roman-Projekt *Hyle* (griechisch für „Stoff“). Der erste Teil (unveröffentlicht, das Typoskript liegt in der Berlinischen Galerie) hat die Jahre 1926-33 zum Gegenstand, der zweite Teil (2006 unter dem Titel *Hyle – Ein Traumsein in Spanien* veröffentlicht, bellevalle Verlag) die Jahre 1933-36. In meinem Beitrag will ich der Besonderheit der Text-Montage in *Hyle 1* nachgehen, denn in diesem Teil des Romans wird besonders klar sichtbar, wie Hausmann die von ihm entwickelte Technik der Fotomontage für sein literarisches Experiment zu adaptieren versuchte. Dies lässt sich auf zwei Ebenen beobachten.

Ebenso wie der Dadasoph in seinen Fotomontagen eigenes altes Bildmaterial (Fotos, Plakate, usw.) wiederverwendete und zu neuen Kompositionen integrierte, schneidet er für die Zusammensetzung von *Hyle 1* gnadenlos in seinen alten Manifesten und Zeitungsartikeln aus der Dada-Zeit sowie in eigenen, im Zusammenhang mit der Entwicklung des Optophons entstandenen technisch-

wissenschaftlichen Texten. Zu untersuchen ist also die Art und der Grad der Integration dieses alten Textmaterials ins Text-Ganze, sowie dessen gewandelten Bedeutung im neuen Kontext.

Hinzu zu diesem ersten Zusammenhang tritt die Tatsache, dass das Text-Ganze von *Hyle 1* selbst als Montage betrachtet werden kann. Das 402-Seiten-starke Typoskript besteht aus ca. 105 heterogenen Text-Einheiten, die zu einer Art Mosaik zusammenmontiert sind. Durch das Weglassen von zusammenhangstiftenden Übergängen wird größtenteils auf einen narrativ-kausalen Ablauf verzichtet und die Textteile scheinen unverbunden nebeneinander zu stehen. Dies erzeugt bei der Lektüre, so meine These, ein Beziehungs- und Verweisnetz, welches ein dynamisches Lesen und Verstehen in alle Richtungen erforderlich macht. Bereits der Hausmann der Plakatgedichte und Fotomontagen verlangte von seinem Zuschauer eine solche Haltung. Aufgrund dieser, der Logik der Bilder folgenden Textkonstitution ist *Hyle 1* an der Schnittstelle zwischen Literatur und bildender Kunst anzusiedeln.

### **Session 38**

#### ***Art and Objects (Double Session)***

Panel chair: **Alison Kearney**  
Wits School of Education, Johannesburg

**Alison Kearney**  
Wits School of Education, Johannesburg  
***The Framing of Objects in Penny Siopis' Exhibition 'Sympathetic Magic'***

The use of found objects is part of contemporary art making practices, and can no longer be understood in terms of anti-art gestures such as they were in the first decades of the twentieth

century. When included in artworks, found objects move from everyday social practices and are embedded in the field of art.

In her exhibition "Sympathetic Magic" [2002] South African artist Penny Siopis assembled a range of personal objects and African Artefacts [on loan from the Wits Museum] in a series of interconnected installations at the Gertrude Posel Gallery, Johannesburg. Viewers moved from an almost empty upper gallery space, through a claustrophobic cave of objects covering the stairwell, into a smaller exhibition space downstairs. There viewers were confronted with a collection of objects displayed in cultural history museum type vitrines. In the catalogue accompanying the exhibition, curator Jennifer Law discusses the exhibition in terms of Mauss' notions of gift giving and exchange. Law's discussion omits questions of materiality, of value of ontological situation, and of values and rights.

In a critical discussion of the way the objects were framed in this exhibition and the accompanying catalogue, this paper investigates the ontological status of objects in the real world and their changed significance when they are used in artworks. I question the ways which the meanings we attach to those objects in the world become part of the meaning producing structure of the artworks. Recent anthropological discourse on the materiality of things provides a vantage point for unpacking the ontological status of the objects *qua* object. Gell's discussion on the anthropologies of art, and Danto's treatise on the "transfiguration of the common place" are used to discuss the objects' changed significance as they move into the field of art.

**Anne-Grit Becker**

Freie Universität Berlin

***Words, Trucks and Culture: Robert Rauschenberg and the Everyday in Motion***

In 1963 Robert Rauschenberg – until then widely known for his use of everyday objects in his combine paintings – published a programmatic article in the New York based magazine *Location*. In there he displayed his own seemingly banal photographs of trucks, staircases and toilet seats next to ten handwritten aphorisms. Entitled with the paradox motto of a „random order“ this photocollage can be best understood as a poetological commentary of the artist, in which he not only described his working ideas but in which he also performed what he meant on a structural level of the paper sheets, through the colliding of images and texts. As the first aphorism declares the everyday – Rauschenberg uses the image of a truck as a *pars pro toto* here – had for him the power to „mobilize“ culture as a whole: „With sound scale and insistency trucks mobilize words, and broadside our culture by a combination of law and local motivation on which procedures an extremely complex random order that can not be described as accidental“. Hence, the order referred to, is the result of an observed interaction between different spheres which are, according to Rauschenberg, normally separated, i.e. into the „everyday“ on the one hand and „culture“ or art on the other.

As I propose, rereading and reviewing „Random Order“ can help to better understand the function and meaning of this interference which became crucial for Rauschenberg as well as for other artists of his generation, often regarded as a „Neo-Avantgarde“. Because „Random Order“ shows objects of the everyday as embedded in specific spatio-temporal situations, the notion of the everyday appears to be correlated to a durational mode of experience, and to a repeated use of objects over an extended period of time. Therefore the fascination with the everyday was not only because of the objects *per se*, but moreover due to their often unnoticed changing appearance, their gradual shifting and/ or

declining materiality, and their traces of having been used. By introducing the everyday into his pictures – without transcending its status as mere material – Rauschenberg was able to make apparent this temporal dimension in his artworks: Analogous to the hearing of sounds, looking at pictures was meant by him to be a visual-haptic experience of repeated viewing, comparing and contrasting standpoints that went beyond the idea of a simultaneous perception.

**Irina Genova**

New Bulgarian University, Sofia

***Virtuality of Classical Images and Materiality of the Meanings in Modern Art in two Contemporary Art Works:***

***“The Raft of the Medusa / Le Radeau de la Méduse” by Nadezhda Lyahova and “Natural Modernism” by Kiril Prashkov***

The contribution will present two contemporary art works, dealing with the topic of the materiality of meaning and the meaning of materiality in *art history*.

One of them – the series “Natural Modernism” (2004) by Kiril Prashkov (1956) - discuss the transformation of meanings by replicas in “natural” materials of paradigmatic works of art from the canon of modernism, such as the *Bicycle Wheel* and the *Urinal* by Marcel Duchamp, the *White Square* by Kazimir Malevich, or the *Mobiles* by Alexander Calder. These bizarre objects, made by wooden sticks and straw, re-ask questions about natural and artificial, hand made and industrial, worked object and found object / objet travaillé et objet trouvé, making and meaning - central for the modernisms in the beginning of the last century, and invest in them new significance.

The other work – the video “Le Radeau de la Méduse / The Raft of the Medusa” (2010) by Nadezhda Lyahova (1960) – refers to the famous French Romanticism painting of the same name

(“Le Radeau de la Méduse ” (1818-1819) by Théodore Géricault. Children are closely observed by the eye behind the video camera, while they are trying to get up on their feet in a transparent balloon, emerged in water, engaged in a funny water balloon game. Their body struggle for equilibrium in the instable balloon splashed with water is represented and expressed in a dramatic way. The pictorial rhetoric of Romanticism oil painting and its tragic plot are challenged by the video-image - moving and with sound, and its ambiguous suggestion. The video work develops a dramaturgy of introduction, increase and high point of the suspense, and finale.

Both of these examples dialogize with paradigmatic art works and suggest significant transformation of meanings via attitude toward materials, technique, and technology.

**Caroline Blinder**

Goldsmiths

***Polaroid Paintings: Still Life Aesthetics in the Polaroid Photographs of Walker Evans and André Kertész***

This paper will briefly examine how the representation of still life artifacts within the work of the American photographer Walker Evans and Hungarian photographer André Kertész can be seen as part of a wider interrogation into the intersections between photographic and painterly practice. In the latter part of their careers Evans and Kertész both turned towards polaroids as a way to illuminate the mnemonic potential of the image; using the polaroid's instantaneity and limited range to render every day objects as well as personal mementoes with a surprising clarity and tonal range. While both artists were indebted to a continental tradition of still life painting, they also filtered their shots through an American cultural sensibility, both modern and classical. In several ways, their polaroids thus constitute not only an interrogation into how photography



operates as a cipher for the quotidian they also form a critique of photography's tendency to universalize and classify the everyday, an interrogation made all the more poignant by the polaroid's status as an apparatus marketed for the everyman. Both artists shared an interest in the discrete relationships between artifacts and in how objects rendered photographically might relate to the loss and/or value of contemporary life in an increasingly modernized and commodified world. At the same time, they act as pointers as well to personal moments of loss and recuperation.

Kertész's émigré status in New York obviously renders a different perspective than that of Evans and yet his polaroids – like those of Evans – show a painstaking attention to the objects of everyday pre and post war life, signaling the presence of, and diffusion at times between private and public memory, between painting and photography, between a nostalgia for the past and a desire to resolutely enter the modern.

**Martin Hammer**  
Kent

***Doggy lives: photographic sources, poetic inspiration and the materiality of paint in Francis Bacon's dog paintings from 1952/3***

Bacon always insisted that visceral sensations of paint on canvas could directly affect the nervous system of the viewer, as opposed to the more intellectual impact of illustrative subject-matter. In their remarkably inventive handling, combining roughly applied paint with extensive areas of bare canvas, the several dog pictures from the early 1950s provide a vivid example of what the artist had in mind. Moreover they typify Bacon's distinctive approach to appropriating pockets of imagery from diverse photograph sources, ranging from Muybridge studies of motion to Nazi propaganda imagery and postcards of Monte Carlo. I shall argue that the dog paintings demonstrate the stimulus he

derived on another level from his known enthusiasm for modern poetry, in particular the work of W.H. Auden. How, then, can one characterise the interplay between reading, gazing at photographs and manipulating paint within Bacon's creative processes?

**Angeliki Spiropoulou**

University of the Peloponnese

***Pictures of Garbage ' : Art and 'Waste'***

This paper looks into the multifold ways art and materiality are inter-articulated *apropos* the 2008 project, 'Pictures of Garbage', by New-York-based, Brazilian-born visual artist, Vik Muniz. The project involved making photographic portraits of a selected group of collectors of recyclable material in Brazil's largest dump, using some of the garbage those people had collected. The project was filmed into a documentary by Lucy Walker and released in 2010 under the title 'Wasteland', evoking T.S. Eliot's emblematic work of modernism.

Muniz's project and the ensuing documentary, paradigmatically register not only the material basis of art (what can be more unpleasantly material than garbage?) but also of the process by which 'the material' is transformed into art as well as of the 'material effects' of art, its power to transform life in turn. That the material of Muniz's art is garbage and its collectors, an obscure underclass of people, hidden, like the rubbish of which they make a living, at the margins of bourgeois, metropolitan life which both produces them and represses them, underlines the materiality of art itself and simultaneously acts as commentary on the materialism of modern capitalist societies, raising afresh the question of the relationship or indeed the affinity of art and waste in modern societies. In line with modern artworks which, in a Benjaminian mode so to speak, bring into light what has been obscured and silenced by official (cultural) history by creating instead a 'tradition of

the oppressed', Muniz's 'Pictures of Garbage' also point to the material reality that inspired them and, inversely, become a means of transforming that very reality 'materially', in that they both transform those obscure, marginalised subjects into artworks fashioned after classical masterpieces (like David's 'The death of Marat') and providing them with material support, since the artist donated all the proceeds of the sales of these pictures to the destitute garbage collectors involved in the project and their Association.

## Session 39

### *Film in/as avant-garde (Double Session)*

Panel chair: **Kim Knowles**  
Aberystwyth, Wales

**Irena Kossowska**  
Copernicus University, Torun / Polish Academy of Sciences, Warsaw  
***Modernist Synesthesia and a Dialog with the Old Masters: Polish experimental Film and Photomontage of the 1930s***

This paper focuses attention on an innovative treatment of the celluloid base practiced by Franciszka and Stefan Themerson. The Themersons substantially contributed to a ground-breaking experimentation in 'art film' in the interwar Poland. Stefan was a writer, who briefly trained in architecture and physics; Franciszka was a painter. They met in 1930, married the next year and began a lifelong collaboration that started with making films. In their cinematographic production the Themersons employed photograms and photomontages. Stefan was particularly fascinated by the concept of the cameraless photogram in which he succeeded in creating a

tension between the concrete as the trace of a real object and the abstract rendered as indiscernible image. He constructed a special 'trick table' to animate single images, calling the technique 'photograms in motion'.

The Themersons were obsessed with the issue of synesthesia and the coordination of sound and sight into a coherent audiovisual whole. In 1933 they synchronized a poetic-musical composition with a sequence of monochromatic images. In their first synesthetic film, *A Melodic Trifle*, the sound (Maurice Ravel's *Moment Musical*) became an equivalent of moving photograms – shadows of objects changing throughout time being thrown onto neutral background. In a sequel titled *The Eye and the Ear* (1944/45) the Themersons integrated four out of five of Karol Szymanowski's songs from the *Wordsongs* cycle to words by Julian Tuwim into a verbal-musical-visual whole, with close-up frames of nature and abstract forms rendered in black and white (in several cases shown in negative). Fragments of Piero della Francesca's "Nativity" representing angels singing and playing lutes were incorporated into the sequence as well. *The Eye and the Ear* crowned the Themersons' synaesthetic search, amalgamating musical experiences and photo-images animated on the celluloid base.

Also Margit Reich-Sielska, a proponent to the Lvov group "artes", catered to the synesthetic faculty of the viewer, although by employing the photomontage technique. She engaged in a dialog with the old masters while paraphrasing the paradigms of European artistic tradition and blending them with the tissue of contemporaneity. In Sielska's photomontages all of the elements take on the shape of bits elicited from the cultural memory mixed with scraps of the everyday experience, yet assembled differently than in their mythical prototypes, tailored to the modern era, to the syncretistic epoch searching for its origins and for the

meaning of existence.

**Owen Evans**

Edge Hill University, UK

***Set Patterns? Art, Cinema and the Dialogue of Design.***

In *Harmony + Dissent: Film and Avant-garde Movements in the Early Twentieth Century* (2008), R. Bruce Elder argues that cinema 'became [...] a pivotal artistic force around which took shape a remarkable variety and number of aesthetic forms'. He asserts that cinema was the stimulus for an explosion of creativity, serving as a model for the reformulation of the arts. For some artists, early cinema was a 'pneumatic influencing machine that answered to the crisis in cognition that modernity had brought on itself'. The proposed paper will explore Elder's contention by analyzing *The Cabinet of Dr Caligari* (Wiene, 1919), the epitome of cinematic Expressionism, the German art movement that rejected the objective aesthetics of realism and naturalism to map the contours of the subjective mind and its engagement with the rapidly changing technological world of the early twentieth century. The film embodies a breathtaking synthesis of art and cinema at this time, with debates still raging about whether its enduring influence derives from the director's vision or the abstract *mise-en-scène* heavily influenced by the two-dimensional set design created by three Expressionist artists. We shall then examine to what extent cinema today still has the influence Elder identifies, or whether artistic practices have now begun to reformulate cinema, by exploring *Sin City* (Miller and Rodriguez, 2005), the aesthetically innovative adaptation of Frank Miller's graphic novel. The film's *mise-en-scène* is channelled directly from the source literary text, so that the actors are effectively incorporated into the set design, thereby literally bringing the graphic novel to life on screen. At the start of the twenty-first century, are art and cinema in even closer dialogue than

ever, thanks to the technological advances in special effects and CGI, or has something of the organic materiality of those early avant-garde films been lost?

**Jelena Rakin**

University of Zürich

***Autonomous Presence: Materiality and Aesthetics of the Silent Film Colors***

The last three decades have marked something of a rediscovery and reappreciation of the silent film colors, both by film scholars and archivists. Also, film festival audiences are given the chance to experience the color worlds that have been deemed vanquished but which recent efforts in film restoration have managed to bring back to life, such as in the case of George Méliès' *LA VOYAGE DANS LA LUNE* from 1902, shown this year at the festivals in Cannes, Bologna and Pordenone. Certainly, part of the interest that hand colored, stenciled or tinted films raise with audiences and professionals alike is the non-photographic character of the colors which were applied subsequently (usually with a brush) onto the finished product—the black and white film positive. The independent materiality of these colors thus results in a certain autonomy of the color aesthetics in relation to the black and white image. The colors often appear as superimposed surfaces, hovering over the plastic bodies that they coat. By detaching themselves from the indexical representation of the photographic image, they establish a chromatic layer of abstraction. For this reason, we may, from today's point of view, easily regard some of these qualities of the filmic image as belonging to the avant-garde.

It is interesting to examine these material qualities of film color, which foster a sense of abstraction in the context of the visual culture around 1900. The mass spread of colored images through poster lithography, the advent of abstract painting and the changed significance of

color resulting from its non-figurative use all form a nexus of relevant phenomena, helpful in approaching and understanding the specific materiality and aesthetics of silent film colors. This, as well, is the background against which their today's reception can be reflected upon.

**Jed Rasula**

University of Georgia, USA

***Visual Music: A Missing Link?***

In the span of little more than a year, beginning in December 1920, several rapt encounters with an enchanting and ambiguous new medium are reported in *Vanity Fair*, *The New Republic*, *International Studio* and *The Nation*. The intake of breath is almost audible, as the authors attest to the futility of verbal descriptions of the phenomenon that, as journalists, they are obliged to provide; they concur that what they have witnessed is an entirely new art form; and, although what they experienced was presented in complete silence, they invariably have recourse to musical analogies in their accounts. Accounts of what? The terms vary: Mobile Color, Mobile Painting, Visible Music, and The Color Organ. In fact, the device in question had a name, the *clavilux*, chosen by its inventor, Thomas Wilfred, precisely to avoid musical associations. The implications for the visual arts of Wilfred's achievement were soon recognized. In the 1924 edition of his *Primer of Modern Art*, Seldon Cheney acknowledged the historical singularity of this new medium that Wilfred would later claim as the eighth art. In his prescient book of film theory, *Visible Man* (also 1924), Béla Balázs speculates on a new art, “the filming of pieces of music,” apparently without any awareness of Wilfred. “Who knows,” he adds, “perhaps this will develop into an entirely novel branch of art.” Wilfred spent the rest of his life refining what he called *lumia*, “the Art of Light,” and some of his later creations have a cycle that lasts for more than a year.

By the early twentieth century, the incentives perpetuated by the Gesamtkunstwerk were implicitly allied with new audio-visual technologies, sanctioning that “beautiful confusion” of imagination heralded by the German Romantics. This provocative legacy of Romantic theory makes it possible to recognize Wilfred's *clavilux* as something other than the product of whimsical tinkering. To place it in the context of Romantic theory of the *Mischgedicht* (mixed genre), promotionally advanced by the legacy of the Gesamtkunstwerk, is to realize that, in the familiar tale of artistic destiny as purification of the medium, a pioneering quest like Wilfred's art of *lumia* has the emblematic status of a proverbial missing link, enacting as it does the solution to problems that art critic Clement Greenberg tendentiously supposed to be restricted to paint.

Despite the innovative creations in cinematic form by Oskar Fischinger, Mary Ellen Butte and many others in the inter-war years, visual music remained little known, overshadowed largely by developments in painting that made more strenuous theoretical claims for making music for the eye (e.g., Kupka, Kandinsky, Mondrian), and by the influential vanguard films of Viking Eggeling and Hans Richter. I will consider visual music in terms of the inherited aspirations of modern painting, as well as early film theory, in order to raise the question: why did the substantial innovations of a medium once hailed as the Eighth Art recede almost as soon as they were achieved?

## Session 40

### *Museum and Memorial*

**Ana Kršinić-Lozica**

Croatian Academy of Sciences and Arts, Zagreb

***Museum Experience: Constructing the Imaginary.***

Jasenovac Memorial Site (Croatia), founded in 1968, marks the place where concentration camp was situated during the World War 2. Since the remains of the camp were completely destroyed in the war, Jasenovac Memorial Site is in a specific situation regarding the other memory sites of a similar type, insofar as the material remains of the events that are being commemorated are reduced on minimum. Therefore the memorial site is designed as an environment that symbolizes the traumatic experience, consisting of land-art, monuments and architectural buildings. One of the monuments (*Flower* by Bogdan Bogdanović, 1966) operates as a sculpture and as an architectural space at the same time, while land art work and architectural buildings take certain concepts from the performing arts. Moreover, exhibit layout of memorial museum Jasenovac (2006) replaces representation with performance while creating an atmosphere of the imaginary camp by using stage-setting approach. Design of exhibition layout along with exhibits operates as heterogeneous, fragmentary and open work, which consists of objects that are made in various media and produced in different time periods. The objects found at the site, works of art made by prisoners, the contemporary films, photographs and posters, later filmed documentary films about the camp, photographs of victims taken from pre-war family photo albums, videos of today's testimony of survivors are used as ready-made objects. Isolated from their original context by method of appropriation,

these objects are juxtaposed within the museum space. Exhibit layout as assemblage mounts different recontextualized objects, and by doing so creates semantic discontinuity. These procedures belong to the area of constructing the imaginary and, as such, they are close to the artistic modes of activating trauma. This paper will analyse how introduction of procedures that are legacy of the avant-garde art into the museum experience influences on the relationship between fact and imaginary, historiography and fiction, visual and textual.

**Stéphanie Benzaquen**

Erasmus University Rotterdam

***Plastic Concept? The Journey of 'Traumatic Realism' in Various Academic Disciplines and What it Says of Art, Modernity and Atrocity at the Turn of the Century***

"Are some things unrepresentable?" the philosopher Jacques Rancière wonders in *The Future of the Image* (2003), pointing out the fact that a single concept now merges "phenomena, processes, and notions" as diverse as artistic avant-garde (naming Malevich and Duchamp) and the Holocaust.

The notion of "traumatic realism" is one of the many attempts to tackle such issues of avant-garde, art, and the representation of events and experiences shattering "the relation between the material and the intelligible" (Rancière). Yet what "traumatic realism" are we talking about? Is it the notion defined by the art historian Hal Foster in *The Return of the Real* (1996) or by the literary and Holocaust scholar Michael Rothberg in *Traumatic Realism. The Demands of Holocaust Representation* (2001)?

My paper examines the relationship between these two definitions of "traumatic realism" and how the transposition of the concept into different disciplines affects the understanding of avant-garde, modernity, and artistic experiment on the

one hand, and discourses on material mediation (especially through the notions of body and affect) of atrocity on the other hand. It investigates the material meaning of “traumatic realism” as theory, the functions it performs with respect to conceptual and methodological issues encountered by both authors in their respective field of research: the conflicted relation between art history and visual culture for Foster, the impact of emerging memory studies on history and Holocaust studies for Rothberg. Through the notion of “traumatic realism” my paper seeks to clarify some debates on the role that images, particularly artistic images, are ascribed – or not – in representing atrocity and the identity of those “allowed” to contribute their expertise to the production of knowledge on that subject. Last, it asks to what extent Rancière’s widely discussed “aesthetic regime” provides a framework for re-conceptualizing inter-disciplinarity when it comes to representations of extreme violence.

**Caroline Diezyn**

University of Western Ontario

***Masculinity and the War Memorial: Art as Enforcer***

In *Man Enough*, V.J. Seidler writes that, “we will only be ‘real men’ if we have fought in battle” (43). The controversy around the Vietnam Veterans Memorial provides evidence that the viewpoint of heroic servicemen and war being a masculine domain persists. Maya Lin, the student whose design submission won the contest, drew criticism not only because her piece was untraditional, but also because she is a woman. The third runner-up, Frederick Hart, disapproved Lin’s design, complaining that it did not represent the veterans themselves but the politics of war. He said in an interview in *Unwinding the Vietnam War*: I researched for three years—read everything. I became close friends with many vets, drank with them in bars. Lin’s piece is a serene exercise in contemporary art done in a vacuum with no knowledge of its

subject. It’s nihilistic—that’s its appeal. (qtd. in Sturken 125) As a woman, she is “positioned outside of the (male) discourse of war” and unable to relate to it or create for it (Sturken 125). Furthermore, “Hart bases his credentials on a kind of “knowledge” strictly within the male domain—drinking with the veterans in a bar—and unavailable to Lin (Sturken 125). His contribution to the memorial, sanctioned by the Veterans Board as a compromise, is the sculpture *The Three Soldiers*. Departing from Lin’s minimalist and inclusive design, and returning to the classical individualism of other war monuments, the statue consists of three idealized male figures in combat gear. Despite making each figure a discernibly different race, the statue is inherently generalizing the soldiers of Vietnam into types. These artworks serve to challenge (in Lin’s case) or reinforce (in Hart’s case) a dominant masculinity in American the military.

## Session 41

### *The Book (Double Session)*

Panel chair: **Lisa Otty**  
Edinburgh University

**Nana Kipiani**

G. Chubinashvili Georgian Art Institute

***‘To Melnikova’: the Book as Artistic Space***

The paper addresses to only one sample of Georgian/Tiflis Avant-garde. This is the book “To Melnikova”, one of the most interesting and extraordinary example of artist book of 1910s.

In 1919 the Tiflis avant-garde society made up of poets, writers, artists jointly made the book dedicated to an actress living in Tiflis, a distinguished reader of so called Zaum poetry, Sofia Melnikova. The book was published by the group 41°. It was initiated by Ilya Zdanevich;

edited by Ilya Zdanevich, Aleksey Kruchenykh and Igor Terentyev.

The book "To Melnikova" is remarkable for several reasons:

1. The book is polylingual, very rare for the modernism & avant-garde of 1910s and 1920s. It contains Georgian, Armenian, Russian texts, Latin fonts what makes it artistically expressive. The book turns into the visual symbolic marker emphasizing the spirit of the Georgian/Tiflis multicultural environment and outcoming the multinational/multilingual quality of the Georgian modernism & avant-garde art itself;

2. Another unique feature: The book is the result of collective creativity. Unusually polystylistic, multidirectional body it unites into one spatial wholeness and synthesizes Zaum, symbolism and acmeism poetry, cubo-futurist, symbolism/neo-symbolism graphics;

3. Besides: the elements of standard illustrated book and avant-garde artist book are merged with each other. The co-existence of these two opposing methods enables the contrasting combination – on the one hand modernist narrative composed of the alternations of verbal texts and visual images and on another almost non-referential, avant-garde poetic text-signs with typographic experiments, with letters of different size, shape and thickness, sometimes upside down etc., amalgamating the verbal-informative so as the visual-artistic expressiveness.

4. Overall the structure of the book as a body requires reader's permanent interpretation. The reader turns into co-author composing and developing own version of visual/verbal sequences.

5. And finally the strange insert in the book – the paper of scholar Michael Gordeev under the title "N 1983" about the Georgian palimpsest-type manuscript of 17<sup>th</sup> century. The insertion of this text is conceptually well thought out what will be thoroughly discussed in the paper.

The book "To Melnikova" is one of the best signifier of the nature of Georgia/Tiflis avant-garde. According to Yuri Lotman the organization of verbal and visual spaces, the creation of specific artistic space in the broader sense means the organization of the definite "World Picture", of definite model of outlook illustrating the definite type of culture.<sup>1</sup> So, how the Georgian modernism perceives the space/cultural space and what type of artistic space it constructs? what kind of attitude does it have towards cultural tradition and experience while oriented on radical innovations? and in this context – what is polystylism, simultaneity, and what they have to do with palimpsest-like thinking of multilayered Georgian/Tiflis avant-garde?

**Elza Adamowicz**

Queen Mary, University of London

***The Surrealist Artists Book: Collusion or Collision?***

"Unbelievable conspiracy / Of discoveries and surprises". Paul Eluard's words aptly summarize the nature of the collaboration that produced the surrealist book: on the one hand the close collaboration or "unbelievable conspiracy" between an artist and a poet; on the other hand the "discoveries and surprises" produced by the encounter on the page of a text and an image. This paper sets out to explore the surrealist book as both visual and tactile, as material object and signifying object. Unlike logocentric concepts of the illustrated book, critical discourse in this category engages with books as corporeal objects. "Tous mettent en scène le corps du livre", claims publisher Gervais Jassaud about his own production. Thus on the one hand the book will be considered as a material collaboration or creative complicity not only between artist and poet, but also publisher, printer and binder; and on the other hand the pages of the book will be read as the site of a dialogue where a written text echoes or

confronts, clashes or simply cohabits with a visual image, and where graphic form and written sign exchange their attributes. The proposed paper will raise questions relating to the co-presence of words and images on the page. What dialogues are created between convergent media? What clashes arise between divergent media? How can one define the relation between two distinct modes of expression without reducing them to a homogenising discourse? How does the critic account for the heterogeneity of the encounter between text and image on the page of the livre d'artiste? Surrealist artist Joan Miró's collaborations with poets and artists will be used as a case study to explore these questions: *Parler seul* (Maeght 1950) combines 72 lithographs with a text by Romanian poet Tristan Tzara; French poet René Char's *A la santé du serpent* (Paris: GLM 1954) is juxtaposed with 26 drawings by Miró; and *Oda a Joan Miró* (Poligrafia 1973) combines Catalan poet Joan Brossa's "visual poems" and Miró's lithographs.

**Ros Murray**

University of Manchester

***Notation, Gesture and the Material Object :  
Antonin Artaud's Cahier 395***

Antonin Artaud's search for a new way of representing the body led him to engage with a variety of different media: from his fragmentary collections of the early 1920s, comprising of poetry, manifestos and short texts, to cinema, theatre, drawing and eventually sound recording. It was not until 1945, at Rodez psychiatric hospital, that he found a medium that proved adequate for the corporeal experiments he sought to put into practice: the notebook. The notebook is an emphatically material object that bears witness to a particular form of physical presence, being a portable, disposable, and malleable format, and one which resists completion and publication. It is thus especially appropriate medium for certain kinds of avant-

garde practice that seek to question the distinction between body and the 'work', or between the product and the processes through which it comes into being.

In *Cours sur la préparation du roman*, Roland Barthes states: 'Il serait faux de dire qu'on ne peut faire de l'écriture avec du Présent. On peut écrire le Présent *en le notant* – au fur et à mesure qu'il « tombe » sur vous ou sous vous.' This raises important questions about the temporality of notation, and its relationship to gesture. The notebook is a format that engages with the present, but at the same time, through its instantaneous and disposable nature, renders this present almost immediately obsolete. This paper considers one of Artaud's cahiers which has been reproduced in facsimile form, asking: what is unique about the notebook as a medium? How does it circulate amongst other forms of media and what does this say about the reproducibility of the format? Through a discussion of Artaud's *Cahier 395* the paper seeks to explore the complex relationship between the material text and notation as an embodied process.

**Johan Gardfors**

University of Gothenburg Beyond *Writing:*

***Materiality and Expression in Ake Hodell's  
Orderbuch and CA 36715***

In the aftermath of World War II, several European intellectuals found the need to address the question of how, and if, poetry was possible after the Holocaust. In 1965, Swedish experimental writer of the neo-avantgarde, Ake Hodell (1919-2000), somewhat unexpectedly chose to deal with the subject in his book *Orderbuch*. Emerging from a classically rooted modernism, Hodell had by this time left the aesthetic expression of representational literature in order to renew the poetical disorder by means of mixed-media practices and a concrete approach to language. Although his early



experimental works had been political, in an explicit antimilitarist way, they had been marked by humour and a playfulness significant for the (neo)avant-garde writers, challenging the existing aesthetic standards.

The work *Orderbuch*, conversely, evaluates the utility of the new literary forms by making them confront the most serious of topics; that of the Holocaust. Bound in black cloth, *Orderbuch* consists of a single column of typewritten alphanumeric combinations with increasing numbers, starting from "CA 36715 (J)". Each of these lines is followed by a sole word in German: "Lampenschirm", "Unbrauchbar" etc. At a certain point the count reverses, and the codes are crossed off; at the end of the book only one number is left: CA 36715 (J). *CA 36715 (J)* later became the title of the complementary work that Hodell published in the following year, 1966. This latter work, *CA 36715 (J)* is handwritten, and totally illegible. This writing, or rather mimicry of writing, thus forms both an antithesis and a narrative sequel to the instrumentality of the former work. Together *Orderbuch* and *CA 36715 (J)* form a complex of language, machine and man, through the expositions of an executioner and his victim. By the same token, Hodell demonstrates how an aesthetic practice can take its ethical responsibility through writing the unwritable, exactly by distancing itself from conventional writing. While being a device for overcoming the expressionism of modernism, the materiality of writing, in this case, becomes a new locus for pure expression.

**Lisa Otty**

Edinburgh University

**Paris Printer: Nancy Cunard at the Hours Press**

Drawing on archival research, this paper examines the ambitions and output of the Hours Press, established by Nancy Cunard in 1928. It locates the venture within two

contexts: firstly the larger fine print revival that flourished in Britain between the wars, galvanized by the success of Arts and Crafts presses, and secondly the concurrent development of Surrealism. The fine print revival prompted authors to think deeply about the form in which their work was published: some, like Cunard, took matters into her own hands and began to print and publish their own books. However, I argue, what marks the Hours Press out from its contemporaries is the way in which Cunard's involvement with French Surrealism (both Louis Aragon and Georges Sadoul worked with her at the Hours Press) inflected both the aesthetic of the books she produced and the ambitions that drove her. The paper concludes with a discussion 'Henry-Music' (1930), suggesting that it marks a significant watershed moment in Cunard's publishing career.

**Eliza Deac**

Babeş-Bolyai University, Romania

**Material Meanings in Mallarmé's Poem *Un coup de Dés***

Following Katherine Hayles's definition of textual materiality (*Writing Machines*, MIT Press, 2002) as a emergent property of the dynamic interplay between the physical attributes of a particular artifact and its artistic strategies, which mobilise this physicality in order to foreground its meanings, and taking into account her assertion that 'materiality cannot be specified in advance, as if it preexisted the specificity of the work' (32), this paper aims to analyse the most radically innovative and influential poem composed at the end of the 19<sup>th</sup> century – Mallarmé's *Un coup de Dés* – whose novelty is described precisely in terms of the unprecedented use of various elements of its medium of materialisation – the codex. Since Mallarmé's death occurred before the accomplishment of the collaborative editorial project representing the final version of the poem, the complete list of non-linguistic elements to which the poet wanted to assign a leading role

in the construction of meaning remained a matter of debate for the posthumous editors. By confronting Mallarmé's initial instructions with different editorial interpretations, this paper will identify the elements that constitute the object of this debate and will analyse how their variability affects the poem's meanings. The editorial variables had in view fall into three categories: the paratext (the illustrations, the preface, the information on the title page), the physical aspects of the book (the cover, the number of the sheets of paper, the format, the size, the binding), and the typography (the macro-aesthetics: the double-page spread, the internal and external margins, the blanks, the position of the words; the micro-aesthetics: the punctuation and the characters – font, size and contrasts).

## Session 42

### *The Materiality of the Signal as reflected in Video Art*

Panel chair: **Ulla Angkjær Jørgensen**  
Norwegian University of Science and Technology

It is the material liveness-quality of time and the exploration of actualized time in avant-garde artworks that comes to the fore in new media, which calls for new theorizing concerning the way information is exchanged and shared.

In our current realization of the 'global village', the real-time control of digital interfaces have superseded earlier ideas about time and space, where time was measured according to the movement of bodies in space. Space is no longer the stable ground for measuring time, movement, and linear narration, nicely coordinated by cause and effects. The linguistic sign prioritized linearity, the ability to differentiate between past, present, and future time, as well as cause and effect relationships. The

prevalence of the electronic signal and the ability of digital technology to synthesize waves by codes and to create interfacial relations between "being in the body and representing/mapping the body from the outside" (Anna Munster) can hardly be understood within the parameters of classical time and space. Since the "presentness" of the transmitting electronic television signal from the 1950s and onwards fostered the outlines of a globalized world that related former disparate places and bodies, the demand for affective, relational situations created in the gaps between actual and virtual sites has gradually proliferated.

Beginning with the 1960s the electronic live signal certainly had an overwhelming impact within the art scene – the avant-garde scene as well as the broader popular culture, especially the music scene – but it is only recently that the operations of the signal has become ubiquitous in all art- and media-genres. However, in this panel, unlike in our edited collection *From Sign to Signal* (forthcoming 2012), we aim to explore some of the early beginnings of the avant-garde undertaking of the signal and the new media situation.

**Ulla Angkjær Jørgensen**  
Norwegian University of Science and Technology  
**VALIE EXPORT: the Body as Sign and the Body as Signal**

In the sixties the Austrian artist VALIE EXPORT (b. 1940) began an investigation of the relations between female body, camera and screen. These early intermedia works display an interest in the possibilities for time-space dislocations offered by the new electronic media. EXPORT was part of an international avant-garde movement that invented the notion of Expanded Cinema, which was an investigation of film as materiality and process and activated the live context of watching; in bringing together live image and body performance in a situation the viewing position was activated. Expanded

Cinema was deeply informed by the political movements of the sixties and wanted to raise awareness of the structural and political implications of common viewing habits; they also aspired to change these habits. For EXPORT this resulted in an age long investigation of the female body as sign and materiality. She saw the use of technology as a way to set the female body free of its hitherto status as biological essence. Technology offered new ways to open the body to its surroundings and thereby question the status of the subject, rethinking the body in terms of what some today would call post-humanism.

In this paper I will focus on how EXPORT negotiates the body as sign by way of the new media, on how she takes as a point of departure the female body as a fixed cultural sign and in different ways experiments with setting it free through its interaction with technology.

**John Sundholm**

University of Karlstad

***The Archaeology of the Signal in Kinetics and Expanded Cinema: Contingency, Interference and Performance***

It is a commonly held notion that it was during the 1960s that art opened to the world, transgressing its boundaries and placing the artist in the position of being both material and medium. This transition from the medium and material of the artist (painter, sculptor etc.) to the artist as medium and material was, however, already envisioned by Pontus Hultén in the mid-1950s as he claimed that the contemporary artist, in order to depict reality, cannot be “restricted to space and time”. Thus, the artist is forced to open to the world, and according to Hultén, that implied the embracing and exploring of chance, play and contingency. This was in essence what the kinetic art movement was all about, or with Lucio Fontana’s words: art was material and the essence of existence is change. Hence, the art of kinetics in the 1950s harboured

the shift from representation (sign) to intervention (signal).

In my presentation I will trace this archaeology of the signal, the shift from sign and artefact to signal and perpetual transmission/modulation from kinetics to expanded cinema. I will in particular focus upon how the aesthetics of the signal was introduced into expanded cinema history, first as interference during the pre-electronic era (distortion of image-transmission or of interventions into the film-material as such), and the later developments into performances of filmic materiality due to the new dominance of new media

**Bodil Marie Stavning Thomsen**

University of Aarhus, Denmark

***The Production of Feedback and Interfaces in Experimental Film- and Video Art analyzed as Enfoldments of the Outside (as Camera and Short Circuits).***

In *The Time-Image* Gilles Deleuze outlines the “new relations with thought” brought forward by modern cinema as stemming from three sources of which the first is “the obliteration of a whole or of a totalization of images, in favour of an outside which is inserted between them” (1989, 188). The inclusion of the camera within the filmic image (Vertov, Hitchcock and Godard) was also a key mode of beginning for video art – something that was noticed negatively as ‘narcissism’ in art criticism. In her essay, “Video: The Aesthetics of Narcissism” (1976), Rosalind Krauss exemplifies with Vito Acconti’s *Centers* (1971), in which the artist uses the camera as a mirror, and she even refers to the feedback operations of the video as a centring of the body “between two machines”, i.e. the camera and the monitor. The latter “re-projects the performer’s image with the immediacy of a mirror”, and she concludes that video-mirrors erases the difference between subject and object. Krauss refers positively to painting and the modernist tradition of materializing the object of production,

and thus she does not include the electronic signal in her reflections on the feedback operations of video. And thus it escapes her analysis that the camera-mirror enfolded as the outside ('the third eye'; Bill Viola) within this operation also shapes the possibilities for an interface in which difference is shown and thus can condition the digital operations of codes. With the ambition to show how interfaces are created within the operations of 'camera as a mirror' this paper will re-examine Krauss' cases by Vito Acconti, Richard Serra, Bruce Nauman, Joan Jonas, Lynda Benglis and Peter Campus.

## Session 43

### *(Re)Materializing Modernist Reading*

Panel Chair: **Sascha Bru**  
KU Leuven/MDRN

This panel aims to shed new light on modernist literature by reconsidering some underestimated material dimensions of reading. In line with recent calls for a return to the question of reading (Machor, Armstrong), this panel sets out to apply these novel insights to the modernist archive. More specifically, the proposed presentations develop recent work in areas as diverse as narratology and sound studies (Jost, Chion), word-and-image studies (Vouilloux), reception theory (Schwenger) and book history (Price) to arrive at a more nuanced understanding of modernist reading practices, one that explicitly takes into account the concrete, material embodiment of particular literary objects. As this material dimension of reading can be conceived in different ways, (re)materializing reading may take various forms: paying closer attention to the (representation of) sonic qualities in modernist narrative (Vandeveldt), examining the ways in which the insertion of postcards and postcard

patterns modifies our reading of modernist poems (Reverseau) and exploring the furniture, appliances and settings associated with the reading process in modernist texts (De Bruyn). How do these forms of textual materiality alter our conception of classic as well as peripheral texts? Do they manifest themselves differently in novels, poems and essays, in French and British literature? By reconsidering these overlooked dimensions of literary reading, the presentations of this panel ultimately offer a fresh perspective on the reading practices and material meanings of modernism.

**Ben De Bruyn**

KU Leuven/MDRN

### *The Chair and the Lamp. The Furniture of Modernist Reading*

Many classic theories of reading (Ingarden, Iser) overemphasize the intellectual dimension of reading (Littau). Taking issue with this one-sided approach, critics working on the history of the book and affect theory have recently called attention to the book as a material object (Price) as well as the reader's body as a site of sensation as well as intellectual activity (Lurz). But few critics have engaged that other material dimension of reading, namely its setting or décor. In a rare exception, Wolfgang Schivelbusch has observed that the emergence of train travel in the nineteenth-century encouraged a mental distance from material surroundings which fostered the individual and silent reading characteristic of modern times. Scrutinizing various scenes of reading from classic texts, and drawing inspiration from Garrett Stewart's work on the visual representation of reading, this presentation discusses the scene and conception of reading envisioned by novelists from the modernist period (James Joyce, Marcel Proust, Samuel Beckett). Particular attention is paid to objects like desks, chairs and lamps, which function not only as markers of distinguished taste, but also as a specific 'technology of

reading' that privileges particular (private and individual) reading protocols.

**Tom Vandevelde**

KU Leuven/MDRN

**Materializing Modernist Sound. Towards an Analytical Framework for the Study of Sound in Narrative**

'Beware of listening to the past through contemporary eyes.' Michael Bull and Les Back's warning applies especially to the modernist period. Whereas cultural critics and historians have traditionally marked modernity with the 'unconditional victory of the visual' in the hierarchy of the senses (Jacques Ellul), sound critics such as Hillel Schwartz have recently refuted this claim, pointing out the tremendous influence of new aural media such as the gramophone, phonograph, telephone and radio on the modernist period. In an ocularcentric culture like our own, readers tend to materialize storyworlds through images only, often overlooking the presence of sound in narrative. Drawing on research from fields as diverse as sound studies (Murray Schafer), communication studies (Barry Truax) and filmnarratology (Michel Chion, François Jost), this presentation proposes an analytical framework for the study of sounds in (modernist) narrative. These analytical tools are then applied to Ford Madox Ford's *Parade's End*, simultaneously revealing the necessity to re-evaluate the aural dimension of modernist texts and drawing attention to a relatively unacknowledged segment of the materiality of reading.

**Anne Reverseau**

Paris-Sorbonne and KU Leuven/MDRN

**Postcard Poems. Materializing Modernist Texts and Readers**

In the modernist period, the form of the postcard frequently recurs in collage practices from Dada to Rauschenberg. Scholars have pointed out the

importance of postcards in the social field and in its artistic counterpart, both in high modernism (Krauss) and in popular forms of art (Chéroux). But so far its presence in the literary field has been unduly neglected. One famous example of an insertion of a postcard in French poetry is Apollinaire's «Carte postale» in *Calligrammes* (1918). Even though Debon has identified the different versions of this poem (2008) and the visual character of the collage has received some attention, the impact of inserting emphatically material forms like postcards on the reading of these poems remains largely unexplored. Apart from Apollinaire's text, this presentation discusses the implications of these postcard patterns for the reader by considering several examples of French modernist poetry such as visual poems by Albert-Birot, «Cartes postales» by Cocteau, poetic collages by Sadoul and a sketch for a review by Cendrars. One effect of combining postcards and poems is that this procedure explicitly inscribes the reader into the text, inevitably turning him or her into a narratee as well as a recipient. This procedure also underlines the importance of the poem's conditions of origin; via these techniques, modern poetry is transformed from a timeless expression into an occasional text of sorts, which is strongly linked to the precise time and place in which it was written. Finally, it encourages a conception of poetry where the text is not seen as a timeless and disembodied work of art, but as the direct report of a specific experience, an attestation. Hence, these examples reveal the modernist fascination with the ways in which poetry and its reading can be (re)materialized.

## Session 44

### *Matters of Learning: Education through Art, Art through Education*

Panel Chair: **Jeremy Howard**  
University of St Andrews

Following the rise of compulsory, state-sponsored education in schools for children in many parts of the world in the late-nineteenth century there developed, a widespread concern to stimulate learning not just by reading, writing and repetition but also by images, designed spaces and aestheticized environments. The eras of the most intense and successful collaboration between artists, architects, educationalists and children can be identified as coincident with the rise of modern art movements, i.e. the pre-First World War, Interwar and Postwar periods of the twentieth century.

This panel explores, through interdisciplinary discourse, the modes and meanings of 'decorated schools'. In so doing it questions the relationship of avant-garde and arrière-garde, as well as the complex nature of modern art responsibility. Such direct artistic intervention in combined public and pedagogic spheres also brings to the fore problems of status, location and participation in art, and with that its professionalism, audience, ownership and conservation. In turn, the panel considers how art-in-modern-schools grappled with: issues of collective and individual memory and progress; notions of childhood/age/worldview; and, last but not least, style. Ultimately the balance of lessons and non-lessons, sense and nonsense, depth and surface, contained in the artworks created for mid-twentieth century schools is probed.

**Jeremy Howard**  
University of St Andrews  
***Wellington Monuments: Interpreting and Contextualising Hubert Wellington's Strategy for Permanent Art in Modern Schools in 1930s Edinburgh***

One of the seven documentary films created under the supervision of John Grierson for the 1938 British Empire Exhibition in Glasgow, *The Children's Story*, focused on the future of Scottish education. A relatively punchy Soviet propaganda-inspired visual-aural montage its fabrications of the state of and prospects for the nation's education culminate with views of two new primary schools in the new western suburbs of Edinburgh: Prestonfield and Craigmillar. The contrasting modern architecture of these institutions (the first an open-air school built around a central courtyard, the second a very long horizontal range) was marked by an emphasis on form following function and hygiene. It was also marked by the inclusion of distinct works of monumental art: a bronze fountain and a mural.

The artworks at Prestonfield and Craigmillar were made by two of Scotland's leading young artists, Tom Whalen and John Maxwell. They were the products of a 1930s scheme for socially-useful art set up by Hubert Wellington, the Principal of Edinburgh College of Art, in collaboration with the city and educational authorities. Other institutions to benefit from the scheme included Wardie Primary School, Cameron House Nursery School, Moray House School of Education, Heriot-Watt College and Tynecastle School. The artworks varied from murals to wall mosaic and stained glass windows, all created by Scotland's most 'avant-garde' practitioners in the fields. This paper analyses examples of the works with regard to 1) their style and subject matter, 2) their relationship to contemporary educational process and theory, and 3) the international and historical 'art-in-

school' context in which they operate. Questions of public and learning 'suitability' are raised, as are notions of national identity, progress and tradition.

In terms of historical context key projects that anticipated Wellington's scheme and one that evolved simultaneously with it but which had greatest impact in the postwar period are analysed. The predecessors are the schemes introduced by Patrick Geddes to both Scotland and England (1911-12) and Ernest Jackson's London County Council School Pictures series (1917-18). The renowned School Prints series of the postwar period and their spilling over into major integrated school architecture-art projects in the 1950s (e.g. in Hertfordshire and Leicestershire), while owing much to the radical art and educational thinkers Herbert Read and Henry Morris, were actually the brainchild of Robert Wellington, son of Hubert and proprietor of Contemporary Lithographs Ltd. Wellington's ideas were enunciated in London at exactly the same time as Hubert was enacting his 'Schools Beautiful' programme in Edinburgh. Their joint contribution to the emergence of socially-active modern art in Britain is thus revealed.

**Catherine Burke**

University of Cambridge

***Concealment and exposure: the story of the Barbara Mildred Jones mural, 'Adam Naming the Animals' (1959 –2009)***

Following her success at the Festival of Britain where she contributed a set of murals for the children's galleries, Barbara Mildred Jones painted at least two murals in school buildings designed by the Scottish Modernist architect Basil Urwin Spence (1907 - 1976) and also worked with Maxwell Fry. Spence, an architect with socialist leanings and a commitment to public work, designed several secondary schools in the 1950s where murals were integrated into

the fabric of the schools.<sup>8</sup> Jones was a significant figure in the mural movement even though she called herself a 'jobbing artist'. She trained as a mural painter at the Royal College of Art and in her career illustrated some 40 authors' books, produced about 30 book jackets, made around 29 murals for public bodies, companies and individual patrons, designed exhibitions, and produced books of her own. Most of her mural work was completed in the 1950s and 1960s and was done in tempera, oil or gouache. She took an active part in the Society of Mural Painters after it was reformed in 1946. She also produced murals outside of the UK including her last large scale piece, 'Man and His Senses' for Philips Research Laboratory in Eindhoven completed in 1971.

This paper will explore the history of the mural 'Adam Naming the Animals' from execution to its demolition. Attention to the mural, its making, its subsequent concealment and re-exposure brings into focus the usual but often overlooked and everyday dialectic between public and private spaces of schooling and assists us in exploring how notions of the public and the private have shaped the design of spaces for education over time.

**Peter Cunningham**

University of Cambridge

***Art in the Curriculum and Art on the Walls: Primary Education in the 1950s***

This paper's setting is the newly built primary schools of the post-war era in England. The schools' architecture was interpreted in Saint's classic study as 'the coming-together of many things: the Modern Movement, a puritan strain in British philosophy and design, the needs, constraints, opportunities and organization of

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<sup>8</sup> A large mural depicting the history of the Clyde by the noted Scottish muralist William Crosbie was painted at Duncanrig School (opened 1956)

post-war reconstruction, and the triumph of fresh thought about childhood, teaching and learning'. Andrew Saint (1987, viii) described how 'One of the great ambitions of the 20C has been to find ways of sharing the proceeds of material, technical and cultural development equitably among all. In architecture, this was the driving social dynamic behind the Modern Movement, at constant odds with issues of style, meaning and appearance.' (1987, viii-ix)

Hertfordshire Local Education Authority became renowned for its innovatory school buildings, and its Chief Education Officer John Newsom also promoted the commissioning of impressive mural paintings for some of these schools (currently being documented in an interdisciplinary collaborative funded project). Newsom may have been inspired by the example of his mentor Henry Morris in the pre-war village colleges of Cambridgeshire, and 'bringing art to the people' was a keynote of post-war national culture epitomised in the 1951 Festival of Britain.

The paper seeks to explore the sometimes paradoxical relationships between the buildings, the paintings, and art that young children were encouraged to practice. Saint saw the brief flourishing of these murals in the early 1950s as something of a 'flash in the pan'. Architects were ambivalent in their attitude to the paintings, as completed murals appeared to contradict the architectural principle that schools were to contain nothing that could not be developed. The policy could degenerate into getting a famous name, and artists with established reputations were not normally much interested in collaboration or in addressing themselves to children. For these reasons, the interested architects favoured a more anonymous, collective approach, for example by painters with left-wing inclinations or groups of art students. We might also perceive a dissonance between the modernist architecture that made strong statements about form and functionality, and

murals designed to appeal to the imaginations of young children.

Children's self-expression through art had been encouraged by a few pioneers during the inter-war period, and the arts became central to the progressive primary school curriculum. It was argued by some that the catastrophe of the Second World War was due to 'the failure of man's sensibilities to temper the use of the forces placed at his disposal by his highly developed intellect. It is undoubtedly true to say that in the schools, we tend to teach what can be tested and memorised to the neglect of the more civilising subjects of and activities of which Art and Music are two.' However, a dominant aesthetic in the art curriculum was that of the arts and crafts movement, personified by the work of the influential school inspector and etcher Robin Tanner. This work might seem at odds with the modernist aesthetic of the new primary school buildings in which the art curriculum was often pursued.

Curriculum history, history of art and architecture are combined in seeking to assess the significance and impact that these murals had in the life of the schools and on the children who attended them.



## Session 45

### *The Materiality of Art and the Art of Materiality*

### *The Materiality of a Contemporary Avant-garde?*

Panel chair: **Tania Ørum**  
University of Copenhagen

Following Peter Bürger many have declared that the real, "historical", avant-garde was finished by the end of the second world war, or, that the post-war situationists represented the end of the avant-garde. Other theorists have included the so-called neo-avant-garde of the 1960s in the avant-garde tradition, and even the conceptual art of the 1970s, which is often said to have led to the de-materialisation of art (Lippard).

This panel will discuss the question of a contemporary material avant-garde: In what sense could we say that a contemporary avant-garde exists today and what would be the characteristics of such a contemporary avant-garde? Is it true to talk of de-materialisation? Or what are the materials of a contemporary avant-garde?

Are contemporary works in the avant-garde tradition repetitions, rediscoveries or reenactments of previous avant-garde movements or strategies? Could such reenactments be seen as avant-garde themselves? what difference does technological change make to the premises, definition and materials of a contemporary avant-garde? Are the women artists who entered the predominantly male avant-garde scene from the 1970s bringing up the rear garde or breaking new ground? Are new materials introduced?

**Tania Ørum**

University of Copenhagen

***Feminist avant-garde 1970-2008***

The conceptual art of the late 1960s and early 1970s was eminently suited to the projects of women artists, who were often excluded from the predominantly male artist groups of the period. Encouraged by the feminist movement, which insisted that "the personal is political", women artists expanded the conceptual strategies to include other arts and genres and all sorts of materials ranging from ephemeral objects of personal everyday life to critique of the art scene and to political matters. In this paper I will discuss the strategies and materials used by Danish feminist artists from 1968 until today. The ephemeral materials of for instance Kirsten Justesen's sculpture (*Sculpture II*, cardboard and photography, 1968) are an essential part of its comment on the relation of sculpture and the female body. The sly analysis of couples in Lene Adler Petersen's book of snapshot photographs (*Things*, 1980) equally relies on the materials involved. And Kirsten Justesen's large book *64* (2008) performs autobiography as analysis of the material history of the postwar period. I will argue that the post-conceptual feminist art from the 1970s to the present day represents a continuation and extension of the postwar avant-garde. And I will conclude by a discussion of the ways in which the feminist avant-garde has been appropriated and reenacted by feminist artists from the 1990s until today.

**Camilla Skovbjerg**

Paldam Aarhus University

***Surrealist legacies in contemporary collage***

In contrast to cubist and dadaist collage the effect of surrealist collage normally relied more on semantic clashes of the elements than on material ones. My paper pursues this kind of collage technique in contemporary art by

investigating two current tendencies: One that confronts the concept of collage through a play with materials, either by making objects that look like collages made out of found objects, but which are in fact made of for instance painted bronze, or by creating objects obviously made in one piece, but with a metaphorical collage quality by means of disturbing clashes of elements from different contexts. Examples of the latter could be for instance the Danish artist Louise Hindsgavl's grotesque, chimerical china figurines (2007-2009). The other tendency clings to the reality fragment, but uses it in a new digitized way as for instance the Danish artist Peter Holst Henckel, who makes political, computer-generated collages of butterflies morphed with iconic photos of political events (1992-2002), or the Danish street art artist Frantz Flottenheimer, who also makes collages shaped like butterflies, but creates them of fragments of photos of graffiti, tags and torn posters and afterwards sets the butterflies free as paste-ups where the original photos were taken, thus making small poetic changes in the city (2009-2011). My aim is to discuss what the similarities and references to historical surrealism mean. What is the state and potential of collage today? Is it still avant-garde?

## Session 46

### Les Arts 'bâtards'

Gaëlle Théval

Université Paris 3 Sorbonne Nouvelle

**Les matérialités signifiantes à l'œuvre dans la poésie 'élémentaire' de Julien Blanc**

Depuis la fin des années 1960, le poète Julien Blaine développe une œuvre polymorphe, liée au courant de la poésie expérimentale. Cette *néo-avant-garde* qui s'est développée, en France et ailleurs dans le monde, au cours des années 1960-1970, a eu pour spécificité de multiplier les

techniques de production, souvent empruntées à d'autres arts, et les supports utilisés, dans une perspective de relativisation, voire de sortie du médium livre et de l'écrit. L'expérimentation de nouveaux médias et l'accueil d'autres matériaux, souvent non linguistiques, au sein de poèmes, dont le sens émerge du rapport intersémiotique ainsi créée, caractérisent ces poésies, qu'elles soient visuelles, sonores, ou « action ».

Développée autour de la performance, la poésie « en chair et en os » de Blaine met d'abord en jeu la matérialité même du corps du poète, tout entier engagé dans le processus de constitution du sens. En lien avec cette pratique, le poète n'abandonne pourtant pas la production de poèmes destinés à la publication, et propose une poésie qu'il qualifie d'« élémentaire » et de « sémiotique », accueillant toutes les formes possibles de matériaux et de signes, de l'image photographique au pictogramme, en passant par l'objet trouvé, le ready-made, l'écriture manuscrite, les éléments plastiques. L'usage massif de *l'offset* autorise en effet une diversification des éléments reproductibles au sein de l'imprimé, liberté dont l'auteur s'est vite emparée pour conférer au poème imprimé une matérialité nouvelle.

Nous voudrions montrer, dans cette communication, comment ces pratiques et matériaux hétérogènes s'articulent au sein de l'œuvre de Blaine. De la performance *Ecfrutire* aux 13427 *Poèmes métaphysiques* (1986), en passant par des expérimentations sur la forme et la corporéité du livre dans *l'Essai sur la sculpturale* (1967) et l'aventure de la revue *DOC(K)S*, cette œuvre trouve en effet, selon nous, une profonde cohérence dans son interrogation constante des notions de signe et d'écriture.

**Christophe Génin**

Université Paris 1 Panthéon-Sorbonne

**Street Art : un 'art bâtard' au croisement des expressions**

Des millions de marques en tout genre envahissent notre univers visuel : bombages, grattages, collages, affichages, gravures, ratures, biffures, déchirures. Tous les supports sont requis : palissades des chantiers, murs et trottoirs des villes, vitres du métro et du bus, quais et trains, camionnettes de livraison, rideaux de fer.

Elles se propagent partout. Elles suivent les voies de circulation, ignorant les sens interdits et les espaces protégés ; elles s'imposent dans les cimetières et les catacombes. Elles débordent de partout, dissolvant les cadres et les encadrements. Elles se disséminent des toilettes putrides aux salons cossus, des squats délabrés aux musées en vogue, des bidonvilles aux universités éclairées, des impasses négligées aux palais dorés. Elles rassemblent les Noirs, les Blancs, les Jaunes, les Métis, les jeunes et les vieux, les pauvres et les riches, les hommes et les femmes, tous s'y mettent, et en vivent même bien parfois.

Ces marques, dont le tourbillon abîme le jugement, constituent nos clichés. Elles sont reprises par les arts visuels et le marché, celui des biens ou des œuvres. Se disséminant de rue en rue, de paroi en paroi, elles changent de support et vont de main en main. On en fait commerce. On doit les recenser, les étiqueter. On appelle toutes sortes d'experts en catégories : collectionneurs, historiens de l'art, critiques, esthéticiens. Mais ces marques se démarquent des classements reçus. Elles ne suivent pas les codes policés des genres et du goût. On cherche une appellation par défaut, puisque cette production n'a pas d'origine contrôlée. Aucun terme n'est suffisant pour cet art représentant les entrecroisements

brouillons de la rue par des signes mêlant les styles, les techniques, les matériaux et les effets de matières.

Vu l'extension de ces marques, elles portent un enjeu *total* et *planétaire* qui englobe l'estime de soi et le goût des autres, l'espace public et le monde intime, le geste gratuit et le commerce mondial des images, l'alternative révolutionnaire et les simulacres de révolte, la pauvreté et la mondanité, l'illettrisme et l'université.

Notre argument sera de voir dans l'art urbain, compris comme art bâtard – notions à élucider –, l'espace de jeu des *identités réfractaires*. Ainsi la question de l'origine de cet « art bâtard » (Brassaï), comme celle de sa langue de ses moyens d'expression, de ses supports et de ses vecteurs, pose le problème des rapports de force dans les processus de reconnaissance en dignité et d'homologation des pratiques.

**Marc Décimo**

Université d'Orléans

***De quelques rouages duchampiens***

La stratégie de Marcel Duchamp a consisté à détourner *chose* (par exemple un urinoir, une carte postale), *signe* (par exemple le mot « fontaine », l'image de la Joconde), *situation* (par exemple celle que confère une salle d'exposition) pour inventer un *objet* nouveau d'art, le *readymade*. Duchamp investit l'héritage. C'est ce parcours, si l'on accepte de le faire, si l'on accepte de jouer la partie, qui entraîne « vers des régions plus verbales » (et ce pourquoi on fera plus tard de Duchamp le père de l'art conceptuel).

Le « choix » de cette *chose* n'est pas non plus anodin : il doit éventuellement choquer le public et ne provoquer aucune sensation de « bon » ou de « mauvais » goût. [Je note « choix » entre guillemets car l'intention duchampienne me paraît être surdéterminée par une tension plus

## Session 47

### *Trauma, Memory and the Matter of Text*

Panel chair: **Lidia Gluchowska**  
University of Zielona Góra, Poland

**Luisa Banki**  
University of Konstanz  
***Paranoid Materialism: Rilke, Benjamin and Sebald and the Question of Spectre***

The phenomenon and concept of paranoia has in recent years become a novel paradigm for the re-evaluation of modernity and modernism. As an imagined but internally coherent interpretation of the world, paranoia upholds a relation to the real that remains at the same time undecidable and decisive. Under the paranoid gaze the world becomes legible in ways that are structurally akin to the functioning of the melancholic gaze as Walter Benjamin theorised it in his *The Origin of German Tragic*. It is a legibility that uncovers the 'undead' or spectral dimension of the world, which drives, excites and haunts the narrators of both Rilke's *The Notebooks of Malte Laurids Brigge* as well as Sebald's *Vertigo*. What unites Benjamin, Rilke and Sebald is first and foremost a preoccupation with this legibility of the world – with both the traces of the past and with the disturbing aliveness of such relicts.

This paper traces the question how this spectral dimension is taken up in the writing of Benjamin, Rilke and Sebald. What is at issue in this question is both an understanding of paranoia as a reconstructive effort in the aftermath of catastrophe and an attunement to the conviction at play in all three authors' works that there is a materialism of the world that is both more and less than the surrounding reality, that is, in a word, spectral. This spectral dimension, so we shall see, is one that is at the same time eminently material as well as textual.

archaïque, dont on pourra éventuellement débattre.] Ainsi, de ce point de vue, Duchamp invente-t-il en art une catégorie nouvelle, celle de l'indifférence. Ce processus trouve une possible explication historique : Duchamp me paraît emprunter l'essentiel de la démarche à la littérature et à la psychologie / philosophie, notamment à la notion de « dissociation » qu'ont développée Jules de Gaultier et Rémy de Gourmont (et aussi Bergson).

Doivent être également convoqués plutôt que Rimbaud, Lautréamont et Mallarmé dit-il, Raymond Roussel et Jean-Pierre Brisset, ces deux écrivains qui sont loin à l'époque d'être considérés comme tels. Dès 1915 Duchamp en revendique l'impact et ce jusqu'à la fin de sa vie. Fascinante est « la folie de l'insolite », on n'en comprend pas la logique. Pour Duchamp (il a 25 ans), il s'agit d'obtenir dans le monde de l'art et par équivalence un effet semblable, aussi saisissant, dans une époque où les progrès technologiques sont autrement attirants pour le public.

La confrontation à l'opacité voire à l'hermétisme excite la curiosité. Il y a quête du déchiffrement. Sans doute est-ce par un même penchant que Duchamp s'adonne obsessionnellement aux échecs (il s'agit de déchiffrer la logique de l'autre) ou qu'il tente de faire craquer la banque du casino de Monte-Carlo en inventant une martingale (il s'agit de déchiffrer la logique du Hasard). Là encore, ce dispositif, parce qu'il est répétitif, me paraît devoir inscrire une expérience plus archaïque. Pourquoi ce besoin de confrontation, pourquoi ce besoin de déchiffrement ? Il faut penser *pour de bon* ce qui se présente, pensée active – *la pensée* – que la philosophie de la fin du XIXe siècle opposait à *l'apensée*, façon d'apprécier par habitude, de façon automatique, sans adaptation.

The conceptualisation of what I want to call a paranoid materialism in (post-) modernist literature thus offers insight not only into the narrative structure of these texts but also into the workings of post-catastrophic thought more generally.

**Renée M. Silverman**

Florida International University

***Memory Matters/Poetic Material: Benjamin's  
'On Some Motifs in Baudelaire'***

For Walter Benjamin, in the 1939 essay "On Some Motifs in Baudelaire," not only can it be said that memory matters, but also, that memory *is* matter. Put differently, memory has a definite materiality, which is at once the trace of sensory experience and the site where experience leaves its mark on the psyche. Such traces serve various purposes—purposes as necessary to each other as they are at odds. The marks created by sensation simultaneously preserve and destroy links with the past; they are the fruit of experience and the wounds caused by life's psychic traumas. Benjamin conceives these wounds as weapons in a war waged between consciousness and the still nascent world of industrial capitalism that can be glimpsed in Charles Baudelaire's *Les Fleurs du mal*. The psyche salvages the collateral damage wreaked by this war—or shocks in Benjamin's parlance—as material for its defense.

If, as Benjamin holds, the order of Baudelaire's *Les Fleurs du mal* imitates that of the psyche shocked by industrial-capitalist society's powerful stimuli, then a parallel can likewise be made between the material character of the psychic trace and a similar kind of "materiality" in the poetic text. Through a detailed reading of Benjamin's "On Some Motifs in Baudelaire," this paper probes, first of all, the way in which sensory "marks" in poetry resemble the psychic traces of experience. Second of all, it explores how these textual marks become weapons just

as in the psyche of the traumatophile type. When constructed in a particular fashion, poetry makes a material impact on the psyche's organization, and thus on the reader's ability to engage with—and disengage from—the barrage of stimuli produced by the industrial-capitalist world. In a similar way to film, therefore, the material weaponry marshaled by poetry—the avant-garde type of poetry that Benjamin identifies in *Les Fleurs du mal*—has consequences for politics.

**Hanna Meretoja,**

University of Turku

***Experimentation for its Own Sake?***

***Intertwinement of Material and meaning in the  
Nouveau Roman.***

The paper proposes to throw light on the interplay between the aesthetic and ethical underpinnings of the French *nouveau roman*, one of the most influential movements of literary avant-garde, and to re-evaluate the dominant view which presents the *nouveau roman* as epitomizing the idea of "experimentation for its own sake". In particular, the paper argues that this received view is based on a certain formalist conception of literature which crucially influenced both the self-understanding of the *nouveaux romanciers* and the reception of their work but which neglects the inextricable intertwinement of material and meaning in their literary practice. The paper questions the interpretation of the *nouveau roman* as self-referential textual play, and shows that rather than dispensing with the subject, narrative and ethics, the *nouveaux romans* suggest ways of rethinking them. The contextualization of the *nouveau roman* in the tradition of 20<sup>th</sup> century avant-garde movements allows us to appreciate the significance of some of its key characteristics as experimental literature: the inseparability of form and content, the ethical and political significance of literary forms, and the contribution of these forms to conveying a certain understanding of the human situation in the world, arising from the postwar

horizon of experience. This is demonstrated by analysing, for example, the way in which the labyrinth functions in Alain Robbe-Grillet's *Dans le labyrinthe* (1959) both as a form organising textual material and as a form expressing not only the experience of confusion, disorientation and powerlessness but also the potentially ethical experience of non-comprehension. Overall, the paper aims to recontextualize the *nouveau roman* and to analyse how its critique of conventional narrative form and its emphasis on the "pure" materiality of the text can be understood as a response to the ethical challenges integral to the cultural crisis brought about by the Second World War.

## Session 48

### *Total Works of Art*

Panel chair: **Claire Warden**  
Lincoln

**Mara Santi**

Ghent University

***Mauro Covacich and The Humiliation of the Stars***

In 2011 the Italian writer Mauro Covacich finished a pentalogy which comprises four novels (Covacich 2003, 2005, 2008, 2011) and a video-performance (Covacich 2009). The pentalogy is based on a key concept, "the humiliation of the stars", a cosmological theory (Falcon 2001) based on ancient philosophy. In Covacich's 2<sup>nd</sup> and 3<sup>rd</sup> novel (2005, 2008) this concept is artistically expressed through a performance by a character who runs a marathon (on a treadmill) connected to sensors that collect biometric data which are then projected on a wall. The audience of the performance observes the performer's run, his physical transformation and its quantification; all

those elements express the fact that during his existence man experiences the frustration of his desire for perfection and finds himself humiliated by physicality. Therefore the humiliation of the stars is assumed as metaphor for human failure: "- it is humiliating – being subjected to affection is always humiliating – however, there's no escape from this humiliation. / - According to the ancient Greeks, even perfect entities like the stars eternally run around the One simply for the love of its light. / - Every being is marked by a different level of imperfection. At the end of this journey [the marathon] I won't be less imperfect, I will only be more tired, and thinner than before." (Covacich 2009) In 2009 the author himself physically realizes that very same performance: he gives his own body to the character and achieves an epiphany for the fictional performance. The resulting video is a recorded live and technologically mediated performance (Auslander 2008), as well as a collaborative art (Hines 1991), part of a multimodal pentalogy (Page 2010). The paper intends to explore the polyptychal structure which creates a path from literary text to video performance ("video literature": Covacich 2009) and then back to literary text; secondly the materiality of performances, which express the need for a physical representation of the metaphysical artistic concept; thirdly the sacred metaphysical search, linked to the materiality of art (the performance is defined by the author as a collective

**Elnara Taidre**

Estonian Academy of Arts, Tallinn

***The Project of Russian Avant-Garde: A Mythological Total Work of Art***

The purpose of the contribution is to approach the phenomenon of Russian avant-garde through the Wagnerian conception of a total work of art (*Gesamtkunstwerk*). It takes into focus the aesthetical and philosophical principles of Suprematism and Constructivism that were

applied not only in painting, but in other mediums as well, producing new the all-embracing totality. In this ideas a certain mythological patterns can be traced, such as eschatological narrative both in the ideology of revolution and abstract painting: new better world and art could be created after a total destruction achieving a primeval chaos. Still, eschatological moods were paralleled by the modernist myth of an artist-demiurge, being able to reform the society with the aesthetical means. Modernist project aspired to transcend borders of art and invade life with an ambition to reform it.

Wagner's programme was not only aesthetical, but social and political – in his revolutionary utopia he saw a new ideal society and new great art, but it was a total work of art to create the necessary conditions for social transformations. In a similar way, modernist (individual) mythologies in visual arts were seeking to rebuild reality around them according to the new spiritual and aesthetical principles. The ambition of avant-garde artists was to create a new aesthetic environment that would be a necessary condition of birth of a new kind of person – Soviet person. For that purpose, a sort of a total work of art, intended to reach all of the spheres of life of the proletariat, was created: a new aesthetics of abstract forms was applied to graphic design and design of domestic objects, fashion and scenography, architecture, decoration of the public space and interiors. New total aesthetics was supposed to express the ideals of the new society: simplicity, functionality, equality, logic and spirituality.

**Jean Lee**

Bauhaus Dessau

***Tanztheater, Dance Theatre and Postdramatic Theatre - Philosophical Reflection***

This paper aims to compare the phenomena between dance theatres and postdramatic theatres in Western Europe, mainly focused

upon the involvement of text in the appliance of dance and movement to theatre. Since Pina Bausch's new dance was named as Tanztheater, dance and theatre have been juxtaposed in various situations, including the collaboration between drama directors and choreographers, or dramaturges and choreographers. German theatre and performance theorist, Hans Thies-Lehman, coined and popularised the concept of postdramatic theatre in order to elucidate this integrative working atmosphere in the European theatre scene.

Following an explanation of the notion of Tanztheater and Postdramatic theatre and their historical reflection, this paper will allocate some examples to give an insight of a new paradigm in contemporary theatre and dance, new dramaturgy and the syntax of contemporary dance performance, finding a link between contemporary performance forms and its philosophical reflections. This paper, then, will question whether these new forms, using text and narrative in dance and applying movement in theatre do challenge the form of new performance or not.

The process of expanding this argument also raises several implicit questions: How are dance and text, and dance and narrative intertwined in contemporary dance theatres? What do the phenomena reflect? Does narrative always require text in contemporary performances? Is dance perceived or interpreted? Does text make dance look like drama? Can we distinguish contemporary dance theatre and postdramatic theatre? Or is it meaningful to distinguish those two? This paper does not offer a predetermined answer but elicits the personal judgment of the readers.

## Session 49

### *Museums and (im)material meanings: latitude and limitation in the articulation of art*

Panel chair: **Stuart Burch**  
Nottingham Trent University

This panel seeks to explore two significant traits that characterise contemporary art institutions. The first is a discernible desire to distance them from the mausoleal associations of the museum. The second concerns the strenuous efforts made to downplay or deny their stubborn reputation for elitism. These pursuits are aided by an extensive and ongoing tradition of avant-garde interventions in the institutions of art – a heritage that stretches from Duchampian disturbances through to the recent discourses of institutional critique. Yet to what extent does this rhetoric match reality? What exclusions and exclusivities remain? And how do institutions devoted to all things contemporary deal with the art of the recent past? Taking these questions as its point of departure, this panel will explore the latitude and limitation of those multiple strategies, theories and techniques used to (re)articulate art and its institutions.

**Stuart Burch**  
Nottingham Trent University

Initiating debate in a consciously provocative manner is Stuart Burch. He will reflect on his recent peer reviewed study of Sweden's Moderna Museet. This was withdrawn shortly after publication on the grounds that it "question[ed] the professionalism and integrity of specific individuals" in a manner that was "too speculative and personal" to merit inclusion in an academic journal. Burch's argument was, in other words, *immaterial*, i.e. "of no essential consequence; unimportant".

### **Margaret Tali**

School of Cultural Analysis, University of  
Amsterdam and Sandberg Academy of Arts

Margaret Tali examines museums' work in the neoliberal context through focusing on the economics of meaning production. Although museums' accounts carefully filter out economics from their public narratives, close relationships exist between museums, private collectors and sponsors. These necessitate new methods in order to consider contents in relation to the meaningful material frameworks in which museums operate. Through the examples of two institutions (Hamburger Bahnhof in Berlin and Ludwig Museum in Budapest), Tali will address the materiality of meanings and their economies.

### **Eva Fotiadi**

University of Amsterdam

Eva Fotiadi looks into process- and event-based art projects and their subsequent materialization in museum archives and later exhibitions. Examples span early 1960s pioneer interactive exhibitions like *Dyllaby* and *Op Losse Schroeven* and their re-telling in the 2011 exhibition *Recollections* (Stedelijk Museum Amsterdam), to *Rikrit Tiravanija: A Retrospective (Tomorrow is Another Fine Day)* (Museum Boymans van Beuningen), which attempted to recapture a number of the artist's relational gallery projects. The material manifestation of these and all such artistic afterlives require selective interpretation of the core meanings of the original "event" or "process", plus a translation of the initial artwork – be it in terms of documentation or re-enactment.



## Session 50

### *Material Anxieties, Hopeful Becomings: Psychic Unrest, Labour and the Anatomies of the Modernist Art*

Panel chair: **Esther Sánchez-Pardo**  
U. Complutense de Madrid

This panel aims at discussing a wide panorama featuring texts and other cultural products reflective of modernity's contradictory tendencies toward homogenization and differentiation that we can locate right after what we might call "First Generation Modernism." We are interested in exploring the "objective" particulars present in a range of works through an inquiry into their mediations, thus excavating the nascent forms of commodified social relations. Labour, invested in their production, as derived from a certain workforce –the writer and/or artist from a somewhat marginal status– is devoid of fixed material value and thus subject to the fluctuations of the market. Thus, the artist may gain cult status or live in isolation and abject poverty. Simultaneously, we aim at addressing the "malaise" endemic and characteristic of early industrial modernity which appears under the form of psychic unrest and shows up in a series of "new maladies of the soul" such as neurasthenia, hysteria, depression and narcissistic disorders.

Along this line, in what cases (individual writers/artists, groups, movements?) can we argue that labour and anxiety become, so to speak, transmuted into their opposite –labour becoming evanescent and anxiety producing material effects– and in what idiosyncratic ways do they contribute to the avant-garde and modernism? This "transmutation" shows up in instances that range from intertextuality (across different disciplinary domains such as architecture and philosophy, fiction and

psychoanalysis, music, dance and storytelling) to the techniques of collage, montage and other forms of mechanical reproduction.

In the movement from the paratactical arrangement of particulars in pre-consciousness to the ideologically driven, hypotactically structured terrain of wakefulness, the project of the writers and artists we are interested in focuses on the deterritorialization of capitalist modernity's object-world, and on the deterritorialization of Oedipal scenarios which gives way to alternative psycho-social configurations.

To mention just some examples, the Surrealists demonstrated that not only the physical but the psychic terrain should also be de-territorialized. The Objectivists sought to merge the formal experimentation of high modernism with their own Depression-era progressive political commitments.

This panel aims at analysing these movements' and/or artists' differences from a dominant modernist aesthetic (far from the position of high modernists who focused on the artwork as a form disconnected from outside entanglements and romantic modernists who saw the artwork as a reflection of their own personalities) by attention to how they incorporate the decentred flow of modern industrial, transcultural and global experience into their work.

**Esther Sánchez-Pardo**

U. Complutense de Madrid

***Crane and Siqueiros at Work: Anxiety, New Forms, and the Artist's Gaze***

This paper aims at discussing the work produced by American poet Hart Crane (1899-1932) and Mexican muralist David Alfaro Siqueiros (1896-1974) in the early 1930s in their engagement with the world of labour and production, and in their own personal anxiety-ridden experiences confronting creativity –as it is well known, Crane

took his own life in 1932, jumping into the ocean in the Gulf of Mexico when he was going back to US. In both cases, we would also like to reflect upon the evolution of poetic and pictorial forms in their careers, with special attention to their engagement with the world of labour and the work force. This is a very neglected aspect on Crane scholarship and there is neither a serious take on how the poet reacted to those issues, nor to his own condition as an (un)employed worker verging on abject poverty. In this respect, we would like to suggest an inquiry into poems such as “The River” (section II in *The Bridge*) in which he writes about contemporary workers and their lives.

On another front, Crane visited Mexico in 1931-32 on a Guggenheim Fellowship with several writing projects in mind. Crane and Siqueiros met in Taxco, Mexico in 1931 and soon became friends. Siqueiros, known for his canvases and murals portraying the dispossessed and the downcast Indian, constantly experimented with new media and techniques. As scholars and critics of Mexican painting of the period have argued, Siqueiros’ production constituted a body of New World proletarian art unrivalled by any other painter. In 1931 he painted a portrait of Crane with his eyes looking down at a book, an important source in our analysis of Siqueiros’ ways of looking into the world of the artist –and of artists’ at large–, and upon the gaze (and the role) of the artist in the rapidly changing and turbulent world of the 1930s. Some of his subjects as Siqueiros’ own self-portrait of early 1930, look straight ahead at an indefinite point, while others bow their heads as though in sorrow, prefiguring the symbolism of later pieces.

Both Crane and Siqueiros, sensitive to the major changes in society in the 1930s looked at the world of labour and at themselves in an exercise of self-analysis attuned to the creative and societal transformations of their time.

**Maria Lozano**

U. Autónoma de Madrid

**“Contacting” William Carlos Williams. A nomadic reading of his prose**

This paper will explore the work of William Carlos Williams as a “dissenter” from mainstream American Canonical Modernism. By this, I do not only mean his famous reaction against Eliot’s high poetics – “These were the years just before the great catastrophe to our letters- the appearance of T.S.Eliot’s *The Waste Land*” (The *Autobiography of W.C.W.*, 1948) and his declared drive towards a “rediscovery of a primary impetus, the elementary principle of all art, in the local conditions”. This will be taken as a given, a starting point. From there I will try to delineate a genealogy of Williams’ ‘locality’ which defines a very specific “American Grain” in his modernist poetics, along several dialectical lines.

First, his well-known dictum, “no ideas but in things”, will be read as a countertradition to the logic of interiority, a deterritorialization of a given form of subjectivity. This is also inextricably linked to his exploration of the possibilities of a poetics of “Contact” (and parataxis as opposed to metaphor, symbol, etc) to counteract the desperate condition of rootlessness which he reads as the American condition of modernity, not only in his poems but in his “*Contact*” period (the review he founded under that name, and his contributions in the 30s to *The New Masses*, *Anvil* and *The Little Review*).

Linked to his conceptualization of “contact” we will explore his particular dialectics between his practice as writer and physician, which he phrased as the experience of “witness(ing) the words being born”, radically, as he made the rounds of Rutherford giving help to “women in labour”. Finally, we will need to remap within this local perspective, his “pure products of America grow crazy” within his “nomadism of the devil may-care-men” which informs his more radical

poetics in *Kora in Hell*. I will apply the above concepts to a reading of his immigration trilogy, *White Mule* (1937), *In the Money* (1940) and *The Build-Up* (1952), where his particular version of “contact” and “nomadism” as the condition of ‘being in the world’ is explored.

**Roberto del Valle**

U. Alcalá de Henares

***The Exteriority of the War Machine: Labour and Potentia in John Steinbeck and Richard Wright***

This paper will offer a reading of John Steinbeck and Richard Wright’s classic novels *The Grapes of Wrath* (1939) and *Native Son* (1940) through the philosophical concept of ‘nomadism’ developed by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus* (1980). According to these theorists, nomadism must be considered in its general, ontological dimension. Rather than merely signaling a pre-historical stage in the evolution of the State-form, it proposes a thoroughly materialist counter-genealogy of power – an ‘outside’ to the self-legitimizing strategies of modernity. Nomadism also exposes the logic of interiority on which modern subjectivity is founded and its regulatory/disciplinary prerogatives negotiated. For these, it substitutes a radical (and radically immanent) form of exteriority whose primary trope is war. ‘War’, in the sense that Deleuze and Guattari use the term, is antithetical to the State and its juridical hold on violence. War is therefore the primary form of ‘deterritorialization’ enacted by the nomad and also the primary instance of a power which cannot be contained within the sovereign structures of the State apparatus. In their novels, both Steinbeck and Wright are concerned with nomadism as a general mode of political and ontological transformation. It is fair to claim that their characters ‘war’ with power – understood as the legitimized expression of State sovereignty – and ‘normalized’ subjectivity, offering in their stead a radical alternative without

teleology or resolution. What these fictional universes of nomadism present is the naked embodiment of living labour, the sheer transformative capacity of the social pariah at a time of profound crisis. The nomadic protagonists of *The Grapes of Wrath* and *Native Son* enact what Spinoza called *potentia* – or, that liberating power which opposes, subverts and reconfigures sanctioned powers and identities. The ‘lines of flight’ drawn by Steinbeck’s Okies and by Wright’s Negro outcast unpack a proliferating multiplicity of affects and capacities which recast modernity itself as a space of pure exteriority – and hence, sheer possibility.

## Session 51

### *Transatlantic Negotiations and Material Transfigurations: Surrealism in Postwar*

Panel chair: **Caroline Blinder**  
Goldsmiths University

This panel takes as its focus responses to Surrealism across a range of postwar avant-garde practices in America. The papers explore American artists, writers and activists who were marginalised from the Bretonian circle, or who remain neglected within conventional Surrealist historiography, yet played important roles in mediating, adapting or transforming the movement across the Atlantic. As part of their varied strategies of rehabilitating Surrealism and making it responsive to alternative identities, practices and desires, these avant-gardists reached out to material features of the American cultural, urban, visual and artistic landscape in hybridised works which transfigure European Surrealism and reflect on the process of this transformation itself.

Alexander Howard's paper 'Poems wanted NOW: Charles Henri Ford, Surrealism, Pop Art, and the Reconfiguration of Avant-Gardism in Postwar America,' explores the mixed media collages (or 'graphipoems') of the Mississippian Charles Henri Ford. One time collaborator with the Parisian group, Ford's commercially inflected definitions of avant-gardism were never entirely congruent with Breton's and his efforts to render Surrealism in a new idiom, through its combination with mass media visual practices, inched it closer towards a rapprochement with Pop Art. Doug Haynes' contribution, 'Louise Bourgeois: Turning on Surrealism' considers the artist's 1947 print series *He Disappeared into Complete Silence*, arguing that its bathetic and feminist engagement with Surrealism should be positioned within a transatlantic frame which takes account of the series' allusions to American architecture. Stephen Ross' paper "A fine and touching moment": Early Ashbery, Metaphysical Surrealism, and the New Criticism' explores Asbery's complex engagement with Surrealist literary and aesthetic techniques, as well as his commitment to a vibrant, transatlantic mode of hybridized poetics that can be said to sit in opposition to the rigorous, impermeable literary formalism of the culturally dominant New Critics.

The papers confront Eurocentric and medium specific approaches to Surrealism by considering some of its heterogeneous manifestations in postwar America. The panel benefits from the interdisciplinary interests of the contributors, which span Art History, American Studies, American Literature, Cultural Studies, Critical Theory and Queer Theory.

**Alexander Howard**

University of Sussex

***Poems wanted NOW: Charles Henri Ford, Surrealism, Pop Art, and the Reconfiguration of Avant-Gardism in Postwar America***

Charles Henri Ford (1908-2002) occupies a

curious, marginalized position in the annals of 20<sup>th</sup> century avant-gardism. Despite the breadth and depth of his numerous avant-garde interests and achievements, scant critical attention has been paid to Ford. This paper addresses this imbalance. Incorporating poetry, fiction, visual art, filmmaking, photography, and magazine editing, the Mississippi-born Ford's long and varied career was characterized by a commitment to the investigation of avant-gardism in a variety of literary and aesthetic guises. As the editor of *View* (1940-47), Ford oversaw the promotion and dissemination of Continental Surrealism in the United States. At the same time, Ford realized that Surrealism had become somewhat conceptually stale by the 1940s. This paper discusses the various ways in which Ford sought to rectify this situation. With reference to recently unearthed archival material, this paper considers Ford's conceptual and aesthetic reconfiguration – or subtle transfiguration – of Surrealism. In addition, this paper considers the manner in which Ford's reconfiguration of Surrealism anticipated trends in postwar experimental American poetry and how it informed his own singular aesthetic practice of the 1960s. Conscious of the fact that avant-garde movements often operate according to readily recognizable aesthetic precepts, Ford desired to establish patterns of hitherto unforeseen equivalence between the more psychologically inclined depth models of Surrealism and the seemingly surface-orientated sheen of Pop Art. Documenting this desire in his uniquely hybridized verbal and visual collages (or "graphipoems"), Ford drew on the language of mass media communication and the changing modes of industrial manufacture in order to generate new aesthetic and poetic meanings that might more accurately depict the continually fluctuating state of avant-garde affairs in postwar America. Focusing on these syntactical dazzling and visual arresting "graphipoems," a thorough reassessment of Ford's aesthetic prescience, insight, and critical worth is the focus of this

paper.

**Doug Haynes**

University of Sussex

***Louise Bourgeois: Turning on Surrealism***

This paper reads the work of Louise Bourgeois – specifically her New York print series of 1947 *He Disappeared into Complete Silence* – as a feminist recasting of certain Surrealist notions of public space. In fact it goes further, using a notion of *bathos* derived from Hegel's notion of the 'unhappy consciousness' to suggest Bourgeois develops techniques and tropes with which to prick the hubris of Surrealist claims for transcendence and sublimity more generally, exposing the dependency of that movement upon a derogated, repressed, and abject feminine 'other.' The deployment of satire and an experimentalism drawn from within Surrealism itself that marks Bourgeois' print portfolio – her complex and witty transformation of feminine pathos to masculine bathos – opens, I argue, a new kind of engagement with the European avant-garde but now in an American setting. The plates depict, after all, human figures transformed into both vernacular and monumental American architecture.

So while a critic like Mignon Nixon has argued persuasively and correctly for Bourgeois' career-long engagement with, and critique of the movement from which she emerged, she points primarily to the artist's interest in feminist psychoanalysis. My paper, on the other hand, provides a more philosophically, aesthetically, and historically-inflected reading of the artist that sees her groundbreaking reworking of her former 'masters' ideas as only possible in the context of her transatlantic shift. Bourgeois would go on, of course, to be among the most influential and iconic female artists of the postwar period. Her work however seems to return endlessly to the concerns articulated in *He Disappears*. In this sense, I suggest, she generates a productive and

critical discourse that renews, prolongs, and disseminates aspects of Surrealism within the American (and international) art context.

**Stephen Ross**

Oxford

***"A fine and touching moment": Early Ashbery, Metaphysical Surrealism, and the New Criticism***

Introducing Robert Duncan at a 1967 reading, John Ashbery describes how, reading for the first time a volume of Duncan's early poems, he was struck by its

peculiar resonant blend of metaphysical poetry and Surrealism which was typical of much of the advanced poetry written in America in the late thirties and forties—a fine and touching moment in our poetry that has so far been little noticed by subsequent critics, and which combined elements of French and English Surrealism with American plain directness. . . .It seems from this distance a kind of golden age, when our poets who counted as poets spoke different dialects of a common poetic language.

In his Norton Lectures twenty years later, Ashbery once again speaks fondly of this "little noticed" golden age, during which he and his fellow New York School peers cut their teeth as poets. No doubt, the "metaphysical surrealists" of the 1930s and 40s—Ashbery's list of exemplary figures includes Jean Garrigue, Ruth Herschberger, Delmore Schwartz, Samuel Greenberg, Joan Murray, George Barker, Paul Goodman, Nicholas Moore, and others—offered a sympathetic alternative to the perceived intellectual brittleness of figures like Tate and early Lowell. Grouped together, they represent Ashbery's first conscious avowal of an "other

tradition” that might rival reigning New Critical norms. As such, these youthful enthusiasms show how Ashbery’s early struggle with the New Criticism laid the foundation for the mature poetics he would go on to develop, founded on the “grande permission” which he took to be orthodox Surrealism’s legacy to subsequent practitioners.

While Ashbery’s Surrealist investments are well-covered territory, his early commitment to the “metaphysical surrealism” of the 1930s and 40s has received comparably little attention, as Ashbery himself observes. This paper proposes to right the balance by reading Ashbery’s earliest (mostly uncollected) work in the context of the poetic efforts—now mostly considered “minor”—of the figures listed above. Specifically, I am interested to consider the ways in which Ashbery leverages the minority status of “metaphysical surrealism” in his quarrel with New Critical theories of irony and value.

## Session 52

### *Intermediality and Matter*

Panel chair: **Morten Søndergaard**  
Aalborg University Copenhagen

**Marianne Ølholm**  
University of Copenhagen  
***Materiality and Locality in Contemporary Nordic Poetry***

One of the ways in which materiality is present in the literary text is through its connection to locality. The text is situated in a in a specific context and an exchange takes place between the work and this context. In the visual arts the idea of the site-specific work has been an

important concept since land art and other site-specific practices emerged from minimalist art in the late 1960’s. Since then this concept has evolved to include a variety of artistic strategies of interchange between the art work and its surrounding environment. A certain dematerialisation has taken place and the site-specific work can be based on a particular situation or a social constellation rather than exclusively on a physical locality, and this extension of the term allows for a less media-specific definition of site-specificity. It is my suggestion that similar practices can be detected in contemporary experimental literature, and that the theoretical framework that has been developed around site-specificity in the visual arts can contribute to uncover and identify literary practices that actively explore the interface between the literary text and the material surroundings in a local context.

In experimental contemporary Nordic poetry locality is represented in a number of ways ranging from conceptual works that include material relating to a specific locality to works that more generally explore the concept of place in the context of the literary text. The character of the local markers may vary but the issue of locality is closely linked to the production of meaning and the mode of representation. In this paper I will look at some examples of Nordic poetic practices that include locality and place in their artistic idiom, among them two works by the Swedish poet Anna Hallberg *på era plaster* (on your marks) 2004 and *Mil* (Mile) 2008.

**Andreas Lombnæs**  
University of Agder  
***Visual Wor(l)ds: Materiality and Meaning in G. Wærness’ Graphic Poetry***

Historically (and etymologically) lyrical poetry is a combination of music and voice, the sung or recited words regularly supplemented with writing. Poetry may tend towards one or the other of these poles, verbal articulation or sound. With

the symbolists music was an ideal to be approached, and also questioned, as in Swedish poet Gustaf Fröding's "Vallarelåt" (1891). Here the man confounding the shepherdess' song and its echo, follows the materiality of sound and is lost in meaningless dark. In what is considered the best Norwegian poem ever, Olaf Bull's "Metope" (1927), the poet strives to preserve his beloved in 'the stone' of language, only to recognize that the inscription has the exact opposite qualities of the transient moment of bliss.

Materiality thus seems to be a dead end, whether as sound or inscription. However, by improved and new technology it has become possible to combine and contrast modalities that used to be confined to different media. In *Bli verden* (Become World; 2007) graphic artist and poet Gunnar Wærness (b 1971) combines images with texts in two languages, Norwegian and English. The title alludes to the Word of Creation, *Fiat lux*: Become light! And indeed, creation, evolution, and apocalypse seem to be the theme. In my paper I will try to show how meaning is lost, and (re)created, by the interference of verbal language and image.

**Sandra Santana**

Universidad de Zaragoza

### ***Literature in the Expanded Field***

In her well known article of 1978, "Sculpture in the Expanded Field", Rosalind Kraus stated the ongoing broadening of the field of sculpture in order to draw attention about the new artistic works which, taking the minimal art originated in the 1960s in the US as a turning point, had already derived in some new artistic practices such as land art, video art, and processual art. From the perspective of structuralism, the author conceives the mixture of techniques and formats used by the artists—photography, books, lines in the walls, mirrors...—as the manifestation of a postmodern aesthetic that can no longer be defined within an essentialist framework (this is,

by the formats used by the artists: painting, sculpture, etc.) but related to a collection of cultural terms.

The purpose of this paper is to show how during the 1960s and 1970s, at the same time in which the post-structuralism of Roland Barthes and Jacques Derrida grew strong gaining a vast influence in both Europe and the US, a new way of conceiving the dimensions of writing that broadens the realm of words beyond the frame of the printed page was introduced. The works of Marcel Broodthaers and Vito Acconci, both linked by sharing their path from the domains of literature toward the arts<sup>1</sup>, are chosen as the paradigms of a change in the literary field in which the written word experiences a displacement from the printed page to other formats such as performance, film or installation.

**Per Bäckström**

Karlstad University, Sweden ***Performativity and Materiality: The Nordic Avant-Garde in the 1950-60s***

In this paper I will present an on-going project dealing with the nature of the avant-garde in general, and more specifically the history of the Nordic avant-garde. While Modernism has developed continuously since its emergence in the 19th century, the existence of the avant-garde has been delimited to certain periods, roughly 1905–1930, 1950–1975, and eventually from the middle of the 1990s until today. The history of the avant-garde therefore can best be described in terms of transitions and re-emergings, where the avant-garde functions as a reaction against tradition, at the same time as – with regard to the two later periods – the foregoing avant-garde is the tradition. Thus, later avant-gardes react upon the historicity of their precursors, in a process that the art historian Hal Foster has described with the concept *Nachträglichkeit*. This means that the earlier avant-gardes cannot be fully understand until

interpreted through the reaction of the ones following them. In addition, the "work of art" of the avant-garde can be best described as a processual and performative *Allkunswerk*, which means that the scholar needs to search the archives for sketches and notes, in addition to the study of more conventional works of art. Furthermore, the avant-garde is the first aesthetical movement to react upon and appropriate new media, in a process where the boundaries between the different media and different "arts" will break down, in a try to generate meaning of the materiality of the artwork. I will use examples from the Nordic countries, to illustrate how they use different media to create the *Allkunswerk* which is the (neo-)avant-gardes aesthetic goal. In this process of *nachträglichkeit* the idea of the foregoing avant-gardes (the historical avant-garde) will be re-interpreted and put into action, and the borders between different arts and different media will be erased.

### Session 53 (Double)

#### *What matters about the art of the 60s and 70s?*

Panel chairs: **Susan Best**  
University of NSW, Australia

**Ann Stephen**  
University of Sydney, Australia

How were the matter and materials of art reconfigured by late modernism? The art of the 1960s and 70s, particularly conceptual art, has long been characterized as anti-aesthetic, or 'dematerialised' to use Lucy Lippard and John Chandler's term of 1967. The focus of this panel will be to question this common assumption. We will challenge the idea that such art is simply dematerialized and will explore how and why an

expanded range of materials and practices became necessary and available to avant-garde artists at this time. In addition, we will consider the implications of this expansion of methods and materials for art historical understandings of the aesthetic and aesthetics. We are also interested in the broader questions of how to conceptualise this period. We will interrogate the now very common assumption in scholarship and curatorial work that Minimalism and Conceptual art initiate the shift from modern to contemporary art. This positioning of the 1960s and 70s now informs most contemporary art museums around the world. But with this newly won legitimacy what has been lost, forgotten and what has been retrieved and celebrated? Typical descriptions of this period such as neo-avant-garde, modernist crisis and post-modern will be scrutinized. We are interested in rethinking the materiality of the various sites of 60s and 70s art, with all their messy contingencies of site specificity, including early video, Xerox, earthworks and performance art. We would be interested in considering the implications of their new materiality, particularly as they reconfigured the avant-garde both spatially, in geo-political terms, but also in terms of mobility, gender and the quotidian. We would also like to see an exploration of its legacies and implications for contemporary art.

**Ann Stephen**  
University of Sydney, Australia  
***1969 NY<>Australia: The matter of Xerox Books and Six Negatives***

In July 1969 a box containing photocopies, photographs and installation instructions was posted from New York to Australia by three young artists, Ian Burn, Mel Ramsden and Roger Cutforth, all recently arrived from London. When the box was opened in Melbourne by Bruce Pollard, director of Pinacotheca, a new alternative gallery, he was nonplussed, wondering why they had bothered to send such unprepossessing works. Though after the



installation he changed his mind, writing back, 'your work seems to sensitize me to nonphysical factors like time, space, relationships.' Though still not widely known, the exhibition was the first Conceptual art exhibition in Australia. It followed on the footsteps of several NY shows organized by Seth Sieglaub—January 5-13, 1969' and 'March 1969'—that exhibited similar, so-called, 'dematerialised' properties.

Today, amidst all the reclamations made in the name of concept art, how are we to understand the meanings of such an exhibition? And how do we assess the various claims the young artists made for their art almost five decades ago? Ramsden, who sent *Six Negatives* (1968-69) wrote that he attached 'no special significance ... to the formal appearance of the work.' Both Burn and Cutforth sent work that measured or marked time, with Burn explaining that his *Xerox Books* (1969) 'considered length as a factor of time.' How did the idea of travel, distance and international distribution inform their art? Had they deliberately severed links with a studio-based practice? And how do we view works like Burn's with its obsession for the then new technology of photocopiers? In what sense can the exhibition be reconstructed? How much did this project shape their future collaborations in The Society for Theoretical Art & Analysis and later (for Burn and Ramsden), as part of Art & Language, NY? My paper will take this exhibition as the basis for exploring how and why an expanded range of materials and practices became necessary and available to avant-garde artists at this time and consider some of the implications of this expansion of methods and materials.

**Laurence Kimmel**

University of Lille, France

***When sites become material***

When Franz Erhard Walter did his performance *Versuch eine Skulptur zu sein* (Trying to be a

sculpture) in 1958, the artist's body became sculpture, staging also the space around him. When he created minimal canvas works supposed to be performed by visitors, his *Handlungsstücke* (*Action Pieces*) and *Werkstücke* (*Work Pieces*) in the early 1960s, space, time, movement, became materials of the experience of the work.

The materials used for his sculptures and the skills they suppose (sewing) were uncommon at that time (Claes Oldenburg's pieces were not yet known in Europe). Their malleability attracts straightforward physical actions—such as pressing, folding, unfolding, and covering surfaces. In works of the early 1960s, action is a sculptural principle. His *1. Werksatz* (*First Work Set*), dating from 1963–69, comprises fifty-eight fabric elements, or "instruments for processes," that are intended to be unfolded, used, and worn by visitors according to the artist's instructions.

The environment of the performances should be chosen by the performer(s). Walther took the pictures in the countryside for his first pieces, but they could be staged in any kind of landscape, even an urban landscape. In galleries and exhibition spaces, the *1. Werksatz* is performed in a more documentary way, to show how the pieces work, in these contexts, the space of the gallery can be the material of the performance also.

This use of the surrounding landscape as material of the work is an architectural feature, enhanced at the beginning of the 20<sup>th</sup> century by Frank Lloyd Wright for example. The theoretical approach developed by Franz Erhard Walther will be developed to outline its specificity and also its consequences for the reflections on the relation between architecture and landscape. Rosalind Krauss's essay about "sculpture in the expanded field" will serve as a reference.

**Susan Best**

University of NSW, Australia

***The Lygia Clark, the Paris years: The body as medium and material***

This paper considers how the matter and materials of art are radically expanded by the Brazilian artist, Lygia Clark. In particular, the paper focuses on Clark's participatory works made in the late 1960s while she was living in Paris which involved mundane substances such as: plastic sheets, stones, plastic bags, cloth, and vegetable nets. Clark described these works as about "the suppression of the object" (1975). This characterisation suggests a close affinity with conceptual art and its dematerialisation of the art object (often understood as an attack upon traditional materials and methods of art production). Indeed, Clark's work has been classified in precisely this way, most notably, through her inclusion in the Global Conceptualism exhibition of 1999.

Clark's participatory works, however, do not adhere to the anti-aesthetic, anti-expressive protocols that inform and constrain late modern American art movements such as minimalism and conceptual art. Her works intensify aesthetic experience by directly involving the body of the beholder. In fact, her participatory works require the actual body of the beholder to produce the work of art. Unlike much performance and body art of the 1960s and 70s, which also used the body as a medium of expression (usually the artist's body), these interactive works are usually deeply private, involving just the participant and the materials and substances with which they interact.

In other words, in Clark's work the body of the participant becomes the site of aesthetic experience. The feelings elicited in the body become the work of art; and, rather than the singular focus on visual appearances, all manner of sensory excitations are explored: touch, smell,

movement, sight and hearing. By using the body in this way, Clark challenges us to reconsider how we understand the dematerialisation of art and the location and nature of aesthetic experience.

**Luiza Nader**

Warsaw University, Poland

***Conceptual affects. Zofia Kulik and Przemysław Kwiek (KwieKulik) A letter from Milano (1972) and Activities with Dobromierz (1972-1974)***

In my analysis, conceptual art will be treated not as a homogenous practice, but rather as a discursive formation, a meeting point for several competing discourses which had a strong influence both on art practices and the humanities in the 60s and 70s. Dematerialization, understood as lack of material objects, has long been a conceptual art historical myth. And yet conceptual statements and processes are always located and expressed by the very materiality of the speaking body, text, drawing, installation, object, document, photography or space. The historical "dematerialization" rather referred to the disrupted relation between the signifier and the signified, to the disappearance of the signifier, than to the absence of the material work. Thus, I claim, related phenomena such as the death of author, the erasure of subjectivity and expression should be reconsidered. In conceptual art the figure of the author returns on the very margins of the text and its reappearance seems to be interconnected to the very birth of the subject. I would like to pose questions considering the mode of this subjectivity as well as the materiality of affective human relations embedded in conceptual materials and statements. What would happen to conceptual art, to the concept of (self-) criticality and self-reflexiveness if we redefine it through the concept of affect and its material imprints?

I would like to work through these problems taking as a point of departure Zofia Kulik's and Przemysław Kwiek's (artistic and life duo KwieKulik) works - *A letter from Milano* (1972) and *Activities with Dobromierz*, where the private/subjective is not only considered political, but also exposed in its ideological entanglement. *A letter from Milano* is a documentation of a fragile paper installation, built of cut-outs of artists' intimate letters, forming a symbol of totalitarian power. *Activities with Dobromierz* took the form of photographic documentation of a series of actions conducted between 1972 -1974, which involved both the KwieKulik and their newborn son Maksymilian. In my analysis, I would like to consider these works as transmitters of affects of a great political potential, as "encountered signs" (Deleuze) claiming intimacy between affect and thought.

**Magdalena Radomska**

Adam Mickiewicz University, Poland

***Dialectical Materialism in Polish Art of the 70s***

The paper will examine how a totalitarian regime's constructions operate within that totalitarian country. Discussing both the art of artists directly engaged in communist discourse (such as Zofia Kulik and Przemysław Kwiek, Proagit) and the group of artists mocking that discourse (Galeria 'Tak'), the paper redefines the very notion of the matter of this art through the mediation of the set of notions created by Marxist discourse.

Was the endorsement of the totalitarian regime identical with the endorsement of (dialectical) materialism? How could the material of these works of art and actions be potentially susceptible to interpretation within the categories of Marxism and materialism? What was the visual representation of the material of the social reality?

The analysis of the chosen works of art, mainly from the 70s—such as official custom-mades realized by Kulik and Kwiek and their

interventions with these objects ('The Art of Commentary')—will consider whether materialism was material (or was it just a discursive being?) and to what extent it could be potentially subversive

**Andrew McNamara**

Queensland University of Technology, Australia

***Defining moments: when visual perception becomes the material of visual art***

This paper questions a standard definition of modernism in the visual arts relying on an opposition between the perceptual and the conceptual. The pivotal moments in this story are the formal-perceptual account of modernism based on Cubism's painterly abstraction, which is countered by Duchamp's deadpan "readymades"—often regarded as the defining moment for the conceptual side of the opposition (but which really only comes to a head in the late 1960s and early 1970s). This usual picture can be complicated by the close proximity of cubist collage (approx. 1912-14) followed by Duchamp's "readymade" (approx. 1913-1917)—both time-wise and formally (e.g. the use of "found" materials). While noting this proximity, I wish to question this division further by exploring conceptual artist Ian Burn's defense of close, formalist readings of works of art as well as his account of the paradoxes of visual perception. What happens when visual perception becomes a defining material of visual arts practice? By conjoining and developing the two threads of Burn's argument, I will explore twentieth century developments in the understanding of visual perception alongside the analysis of certain bodies of art work—Duchamp's optical works, Burn's photocopy (Xerox) works, Yayoi Kusama's polka dots, and Robert Hunter's paintings—all of which can be said to respond to the challenge of visual perception as readily as Cubism. In the process, I wish to show that this founding definition is unreliable and thus offers an unhelpful understanding of modernism in the

visual arts. On the contrary, the confounding of this opposition—perceptual-conceptual—alerts us to a more complex history and the need to account for more ambiguous, perplexing outcomes in visual practice.

**Paul Wood**

Open University, UK

***Global Conceptualism': for and against***

A group of artistic activities described as 'Conceptual Art' emerged in the mid-1960s, more or less concurrently on both sides of the Atlantic. At that time the designation 'Conceptual' referred to a quite specific range of practices within a wider formation of somewhat longer provenance, sometimes referred to as a 'new avant-garde'. Both the wider formation and the 'Conceptual' strand within it were principally defined by their distance from canonical 'Modernism', usually capitalised following the usage of its leading advocate, the critic Clement Greenberg. Whereas the 'new avant-garde' in general was characterised by an expansion of its range of available materials as a direct challenge to the claims for medium-specificity made on behalf of modernism, partisans of 'Conceptual art' tended to be critical of most of this expanded range of activities as well.

Simplistic as it might appear against the rococo extravagances of subsequent Theory, one of the key intentions of conceptual artists was to reintroduce an overtly cognitive dimension into the practice of art, whence it had largely been excluded by modernist protocols. Greenberg in particular was identified with a view of artistic change and development which was 'always immanent to practice, never a matter of theory'. The so-called 'analytic' strand of Conceptual art set out primarily to examine key modernist assumptions about art, and to do so as *art*; that is to utilise critical theory as materialist practice. A critical dimension – critical of a range of hegemonic practices and theories – was

therefore integral to the activity of early Conceptual art. The same attitude, developed to include historical materialism, subsequently fuelled the so-called 'political turn' of early Conceptual art as the target expanded from artistic modernism as such to the wider cultural formation of late capitalist modernity.

This situation had ceased to obtain by the mid-1970s at the latest. By then, medium-specific modernist practices of painting and sculpture were largely failing to attract new adherents. The new avant-garde had become normative. More to the point, the term 'Conceptual art' had begun its long migration from the name of a radical strand within the new avant-garde, identified principally by its critical attitude to the majority of that avant-garde no less than to modernism itself, to the label identifying what was, in effect, a new status quo. 'Conceptual art' was on the way to becoming the name, if not quite of post-modernism as a whole, then of all those practices within it that sought to maintain an alleged focus on the state of contemporary modernity – ranging from the society of the spectacle writ large to the operation of specifically cultural forms such as museums – and to do so via an open range of media typically involving installation and performance in a variety of combinations.

This process took on a further dimension around the turn of the century with the mounting of exhibitions such as *Global Conceptualism* (1999/2000) and *How Latitudes Become Forms: art in a global age* (2003/2004). By then, arguably, 'Conceptual' artists had become less of a guerrilla band biting the hand that fed them than a licensed group of international jesters performing at, and in no small measure legitimating, the courts of neoliberalism. The present paper sets out to investigate what has been lost as well as what has been gained in the transition from 'Conceptual art' to 'Conceptualism'. It aims to do so through a

consideration of key ideas and two specific works of art selected from each period.

## Session 54

### *Les elements d'art*

**Muriel Joubert**

Université Lumière Lyon

***Opacité et transparence dans la musique du XIXe siècle : une nouvelle vision de la profondeur sonore.***

Depuis la fin du XIXe siècle et tout au long du XXe, le musicien accorde à l'oeuvre musicale une place croissante au son et au timbre, dont la corporéité se révèle à travers ce que l'on appelle communément « matière » ou « texture sonore ». A l'exemple d'un Fauriel, d'un Debussy ou d'un Ravel défendant une peinture de la « Haute Pâte » ou du matérialisme, les compositeurs jouent au XXe siècle avec l'opacité ou la transparence de la matière. Que celle-ci soit dense, saturée, bruitée, ou au contraire translucide, transparente, lumineuse voire creuse, les équivalences tactiles dont se sont nourris Bachelard ou Jankélévitch sont multiples et souvent révélatrices de préoccupations esthétiques sonores propres aux artistes. A partir d'extraits d'oeuvres de Debussy, Varèse, Xenakis, Ligeti ou Saariaho, cette communication s'attachera à étudier les différentes écritures de l'opacité et de la transparence. Alliances timbriques, alchimies harmoniques et répartitions singulières des hauteurs : ces techniques compositionnelles inscrites dans le temps musical deviennent matière sonore, alors révélateur de l'espace musical. Ainsi, alors que la « spatialisation tonale » (Yizhak Sadeh) créait jusqu'au début du

XXe siècle une équivalence de la perspective picturale, le « matérialisme » sonore joue avec la densité et la transparence, et spatialise la temporalité, jusqu'à procurer chez l'auditeur une nouvelle sensation de profondeur.

Cette réflexion impliquera la synergie de deux domaines d'étude : l'analyse des partitions, l'approche perceptive (la psycho-acoustique et la phénoménologie), auxquelles pourront être associées des remarques qui relèvent de l'esthétique comparée.

**Hélène Campagnolle-Catel**

Université Paris 3

***Un ancrage : l'emploi de la lettre alphabétique comme signe graphique du romantisme aux avant-gardes littéraires et artistiques (1830-1938)***

A partir de quel moment la lettre devient-elle une unité de discours, de représentation, et de pratique pour les poètes ? Et pour les peintres ? Quelles conditions matérielles et culturelles ont permis à la lettre de devenir l'objet d'un *regard* qui fait d'elle *une image* et d'une *pensée*, un *signe potentiel* ? On suivra ici un parcours historique de l'ancrage de la lettre, à la fois dans le texte poétique et l'art pictural de 1830 à 1938. On tentera notamment de définir des modes d'interactions liées à des étapes significatives en se servant d'un exemple \_ la lettre « i » \_ qui nous servira de guide.

Résumé du parcours proposé : le rêve de la lettre dans la littérature romantique émerge dès les années 1830, à la fois de la mimologie (Nodier, Hugo, Nerval), mais aussi de la vogue des alphabets imagés (Granville) et des techniques typographiques liées à des jeux littéraires inventifs (Nodier *L'histoire du roi de Bohême et de ses 7 châteaux* 1830). Mais le fond « occulte » de cette sensibilité a part liée avec les systèmes d'écriture exotiques: le reflux du rêve hiéroglyphique après Champollion est

relayé par le modèle idéogrammatique (Genette, 1976) \_ Mallarmé assume un passage. La vogue orientaliste s'accompagne de vocations poétiques : celles de Claudel ou Segalen. Au cours des décades 1880-1900, les pratiques expérimentales montrant une sensibilité accrue aux formes plastiques de l'écriture se multiplient: Mallarmé et d'autres poètes (Rodenbach, Laforgue, Jarry) creusent ce sillon. Au début du 20<sup>e</sup> siècle, la pratique graphique des signes de l'écriture prendra une autre ampleur à travers l'invasion du contexte urbain par les genres mixtes de l'affiche et de la réclame, et de nouvelles typographies. Mais la lettre devient un élément plastique conscient de la pratique poétique et picturale, aussi en raison des pratiques cubistes et abstraites, et de réflexions picturales associées. Celle de Kandinsky (1912), qui propose de voir les lettres comme des formes intrinsèques (lignes, traits, points), est cardinale. Après la 1<sup>ère</sup> Guerre, la lettre devient une référence pertinente du discours poétique notamment chez Tzara (1920) et Cendrars (1923) tandis que l'impact du modèle idéogrammatique se renouvelle à travers les interprétations de Wieger, Fenellosa ou Granet qui influencent Pound, Claudel ou Michaux. Enfin, le regard neuf accordé aux apprentissages enfantins de l'écriture (Klein) a son importance pour comprendre les traces matérielles désormais multiples des signes alphabétiques dans les œuvres des avant-gardes du 20<sup>e</sup> s. (Miro, Klee, Kandinsky).

**Rym Abdelhak**

Université de Sousse, Tunisie

**René Crevel : la vêtue, ou le corps d'écriture**

René Crevel, dandy parmi les surréalistes, ayant fréquenté et encouragé Sonya Delaunay dont il porte les créations vestimentaires dans la vie et sur scène, notamment lors de la représentation de la pièce de théâtre dada, *Le cœur à gaz*, donne à lire, dans ses romans, une singulière poétique du vêtement, où le vêtement est signe

et lieu de représentation du signe, lieu où se jouent la dialectique du spectacle et de la vie, celle de la nature et du fard, les conditions et les limites du nu, suivant une vaste analogie liant vêtue et écriture.

Etrange doublure, la robe regarde en mon lieu, vers la castration et la mort. Les morts, chez Crevel, s'entourent de fétiches et se maquillent sans tragique, prennent l'en deçà du rien, où se perpétue la vêtue ; si bien que l'on régresse du nu au vêtue, suivant la version que donne l'auteur du bon sauvage. Espace de transition de soi au monde, la vêtue joue à même le corps le drame du double, redouble irrémédiablement les corps.

Dans Crevel, il est une ligne démarquant les perméables et les imperméables à l'habillement comme être au monde. Le monde vit habillé contre la mère, dès les premières lignes du premier roman. Or Crevel ne reconduit pas l'horreur baudelairienne du corps naturel, il en pointe des ratages. Sous la vêtue, il n'est plus de nu. Deux partis s'offrent alors à l'écriture : soit le ridicule, le rire, le nu masculin. soit la vie matérielle, le nu artistique féminin.

La mère, le(s) peuple(s) apparaissent comme autant de figurants de ce lieu par excellence théâtral qu'est le médium vestimentaire et qui prend le sujet de l'anatomie dans les méandres de la forme analogique. Lieu politique du signe, la vêtue appelle une problématisation des frontières : frontières de la signification, de la scène, de *l'indivi-du*, du tragique qui se mue en carnaval.

**Michel Arouimi**

Université du Littoral

**Combines of Rauschenberg**

L'artiste américain Robert Rauschenberg doit sa gloire à ses « combines », nom choisi pour ses tableaux-assemblages dans lesquels un objet

fétiche, comme le célèbre bouquetin empaillé, attire autour de lui, au gré de l'imagination de l'artiste, les objets les plus imprévus. Les aspects esthétiques du projet n'en épuisent pas le sens, comme en témoignent, dans certaines « combines », des inscriptions langagières, parfois un document imprimé, grâce auxquels se précise ou s'ébauche la fonction narrative de l'œuvre. Il ne s'agit rien moins que d'une critique intéressant les mythes fondateurs qui structurent notre imaginaire. Et lorsque les aveux de peintre ne rendent pas compte de cette visée, c'est qu'il semble déléguer au spectateur son statut de créateur. Le « co-créateur » de l'œuvre, plus poète que plasticien. Ce phénomène revêt un relief inouï chez Rauschenberg, un peu en marge des courants dont il effectuerait pourtant la synthèse. Il semble que maints artistes plasticiens de notre époque doivent leur talent à cette expérience. Sans parler d'imitation, on peut donner quelques exemples de cet héritage culturel, empruntés à l'actualité artistique la plus récente.

## Session 55

### *Poetry and Visuality*

**Bojan Jović**

Institute for Art and Literature, Belgrade

***Avant-Garde 'Films on Paper'***

This paper examines some aspects of the impact of cinematic poetics, specific techniques and themes of early movie art on the avant-garde literature. The working concept of cinematography in this research is not anachronistic but drawn from the views on the seventh art of major avant-garde theorists and artists, such as Kurt Pinthus, Alfred Döblin, Blaise Cendrars, Fernand Léger, Karel Teige. Viktor Shklovsky, Mikhail Eisenstein, etc. The

results show that the required methodological approach should be far more complex than simply detecting movie montage procedures, cinematographic style in narration, and that the essence of the film was perceived primarily in terms of fiction/fantasy, rhythm and exceptional situation and tricks.

Various understandings of movie art are shown, often leading to the same artistic strategies; discrepancies between explicit and implicit poetics are stressed; different approaches in the works of the same author(s) are examined.

Avant-garde tradition of accepting film and cinema experience as the paradigm of the most comprehensive art is briefly presented (the German Expressionists, the French, Czech and Russian avant-gardists); a separate view of attitudes of Serbian writers (B. Tokin, B.V. Poljanski, L. Micić, M. De Bouli, Petrović) toward avant-garde film art and application of cinematographic techniques in literature is given.

Some basic characteristics of "film script" genre in the European and Serbian avant-garde literature are described, followed by the analysis of shift in genre theory and literary system to account for the emerging of new types of narrative ("paper" screenplay).

The effects of film influence on other genres (poetry, essay, drama), and a specific body of film themes present in the European avant-garde as a whole (chaplinism, crime themes, etc.) are also discussed.

**Nils Olsson**

University of Gothenburg

***The Art of Putting Text into Work: Text and Visual Matter in Literary Practices out of 'Literature'***

As soon as you make an inscription, you enter the visual field – a statement perhaps commonplace after Derrida, but at the same time

a statement that calls into question many conceptions of *the medium* that continues to dominate aesthetic discourse. Within humanities, prevalent terms such as “interart” or “cross disciplinary” tend to presuppose and prolong distinctions already made obsolete by the aesthetic practices themselves. In the worst case (as noted by W.J.T. Mitchell), the study of relationships between different mediums might take the form of comparative studies that are only justified by a drive to consolidate media specific competences that correspond to traditional institutional and disciplinary divisions. The question then becomes how to best approach a multitude of aesthetic practices, if the work of art no longer is to be defined *primarily* by assigning it to a medial category, but by identifying it as a certain mode of discourse?

In order to suggest a position beyond the media-specific foundation of much of current interart studies or media theoretical discussions on literature – i.e. a general field of aesthetics and writing practices – I will address a few examples: Marcel Broodthaers’ reactivation of the material “surface” of Mallarmé’s late poetry. Jacques Rancière’s notion of the surface as a fundamental aspect of modern art: a common aesthetic support where mediums overlap. Dan Graham’s conceptual language works, where the use of text reveals how textual matter in visual art never is just “text”, but (in this case) an appropriation of literary forms. By way of these examples I will arrive at a series of suggestions for how to approach the study of the open and appropriative “*literary*”, as distinguished from the excluding and institutional “*Literature*” – a distinction that accounts for the multifaceted nature of contemporary literary practices that take place outside the traditional borders of literary institution(s).

**Elena Gualtieri**

University of Groningen

***Kodak Modernism: Avantgarde Poetry as Photography***

Blaise Cendrars’s one but last collection of poetry was originally entitled *Kodak* in a programmatic declaration that the new, post-war poetry of the 1920s should be made to approach the condition of snapshot photography. Since the 1970s we have known that most of the poems in the collection were culled from two prose texts: Gustave Le Rouge’s feuilleton, *Le Mystérieux Docteur Cornélius* (1912-13), and Maurice Calmeyn’s travelogue *Au Congo Belge* (1912). While Cendrars’s borrowings from Le Rouge have been analysed in depth by Francis Lacassin, the role played by Calmeyn’s book in the genesis of the collection has yet to receive proper critical attention.

In this paper I aim to show that Calmeyn’s book is at the heart of the conception of poetry as photography Cendrars set forth in *Kodak*, and that consequently that conception must be understood in terms of Cendrars’s critique of the politics of imperialism *Au Congo Belge* performs. If we start reading *Kodak* as a critical reinterpretation of the colonial adventure undertaken by Calmeyn, we also realise that Cendrars’s textual borrowings were animated by a thoroughly political agenda of expropriation of private property that mirrors the expropriation of the Eastman Co. trademark in the title of the collection. *Kodak* revises Cendrars’s 1913 ‘simultaneous’ coupling of poetry and painting in *Prose of the Transsiberian* into a critical engagement with a medium, snapshot photography, that comes to stand for the economic and cultural power of the new economic agent, the multinational corporation. The intermedial experimentation of *Kodak* exposes the existence of an essential complicity between monopoly capitalism, modern photographic culture and cultural ownership of



texts and words. Seen from this angle, Cendrars's 'verbal photographs' offer us one of the most far-reaching excavations of the political and cultural significance of modernist intermediality we have to date.

**Richard Parker**

University of Gaziantep, Turkey

***Louis Zukofsky's Ideogrammic Verse***

In this paper I will address some key moments in the late poetry of Louis Zukofsky in relation to its approach to visuality. I will primarily approach his distinctive use of the ideogram as displayed in and around his poem '(Ryokan's Scroll)'. Regarding this issue, as in so many relating to Zukofsky, the obvious reference is Ezra Pound (who was described by Jacques Derrida as having an 'irreducibly graphic poetics') and I will therefore use Pound's famous use of the ideogram, significantly derived from the work of Ernest Fenollosa, in *The Cantos* and his creation of the technique of Ideogrammic verse for that long poem, as contrasts to Zukofsky's techniques. While suggesting that Pound's example was of great use to Zukofsky, I will nonetheless insist upon the radical refusal of Poundian technique in Zukofsky's late verse: where Pound's use of the ideogram is primarily related to visual semiotics and therefore welded to language, I would suggest that Zukofsky (who could not read such script) more willingly engages with the symbols' mysterious and ultimately fruitful refusal to impart meaning.

As critics such as Steven Yao have suggested, Zukofsky's approach to the ideogram came very much in the light of his distinctive late thought on translation. I will therefore draw some parallels between the poet's radical 'homophonic' techniques in work such as *Catullus* and "A"-22 & -23 and his use of the ideogram, before looking more generally at his approach to the visual and the relation of the visual in his work to his famous elucidations of the relation between music and

poetry. I believe that this exploration of Zukofsky and the visual in poetry will have relevance not only to discussions of first- and second-generation modernism, but also to the mid-century American poets of *The New American Poetry* and the Language Poets.

## Session 56

### *Object and Processes (Double Session)*

Panel chair: **Leah McLaughlin**  
Cardiff, Wales

**Tabea Schindler**

University of Bern

***Plaster and the Spaces of Memory: Auguste Rodin and George Segal***

Plaster is known primarily as a material for the production of casts after antique sculptures as well as for preliminary designs. Especially since the late eighteenth century, plaster has experienced various changes in the artistic practice. It was only in the late nineteenth century that plaster emerged to an autonomous artistic material. However, this era had hardly any praising words concerning the material. This fact clearly contrasts with the extensive use of plaster in the artistic practice in the form of preliminary models as well as final products. In the twentieth century, the sculptors began to experiment with various materials. After plaster had already been idealised in the classicistic eighteenth century, it was appreciated again due to its versatility and combinability with other materials such as textiles or ready-mades.

The growth of plaster from an auxiliary material to an autonomous artistic medium entails the transformation of an originally ephemeral medium into a durable one. However, the aspect

of ephemerality continued to be a part of the material plaster in the artistic practice as the technique of imprinted casts manifests. This procedure was practised extensively by Auguste Rodin and, subsequently, by George Segal. Rodin made casts after human bodies or limbs as well as of his own work and, in so doing, captured fleeting moments of the artistic process. As a consequence, this sculptural technique opens the space of memory because the finished sculptures often re-present either already or no longer existing objects. Furthermore, they imply an inner spatiality or interiority because the true image or copy is hidden inside the figure's shell. Therefore, the technique of the imprinted cast – and hence the material plaster itself – visualises various concepts of space and spatiality that are all connected with ephemerality and memory. On the basis of concrete works of art, my paper would focus on the diverse spaces of memory in imprinted plaster casts by Rodin and Segal.

#### **Magdalena Nieslony**

Institut für Europäische Kunstgeschichte,  
Ruprecht-Karls-Universität Heidelberg '*...an almost magical transformation*':  
***Conditionality of Painting in Ivan Puni's Avant-garde Oeuvre***

Ivan Puni's avant-garde oeuvre is widely known but little studied. One of the reasons for this lack of scholarly interest may be found in the material and formal diversity of his artworks. Unlike his colleagues Malevič, Tatlin or Rodčenko, whose artistic productions show stylistic unity or at least an easily recognizable 'logical' development, Puni produced at the same time, roughly between 1915 and 1921, artworks ranging from monochrome, abstract and proto-lettrist paintings to abstract painterly reliefs and reliefs with found objects as well as ephemeral wall and space installations. Thus, hybridity can be traced here on the level of the oeuvre as well as on the level of a particular work. Focussing on the "Relief with Hammer" and the painting "Baths" (1915), my

paper proposes to interpret the hybridity in Puni's work as based upon a well-defined artistic research into the conditions of painting. For this, I will discuss "conditionality" (Russ.: *uslovnost*) as a key notion in the Russian critique of the naturalistic tendencies in art. Adopted from the theater theory of Valerij Brjusov and its realization in Vsevolod Mejerhol'd's "*uslovnyj teatr*", conditionality became one of the most frequent arguments for abandoning the mimetic concept of painting, but also the most difficult obstruction to some avant-garde artists' search for an unmediated expression. Seen in this specifically Russian discourse, Puni's hybrid works can be understood as metapictures: explore the material and formal conditions of pictorial representation. His position thus differs considerably from the more popular version of modernist reflexivity, the search for the zero degree of painting. Instead, he addresses the historicity and impurity of a painting's materials and techniques and its "almost magical" power to transform mere matter into meaning – an understanding of the medium that he shares with his friend Viktor Šklovskij and that recently has gained topicality through authors like W.J.T. Mitchell and Martin Seel.

#### **Natalia Smolyanskaya**

Russian State University for the Humanities/  
Collège International de Philosophie  
***'Carré Noir': entre 'dispersion' et incorporation du signe***

A la base de la réflexion sur le « Carré Noir » de Malevitch, on s'interrogera sur le concept d'avant-garde et, sur les tendances à la réduction caractérisant tant certaines pratiques des avant-gardes historiques que le mouvement minimaliste des néo-avant-gardes.

Deux concepts de Malevitch, celui de « dispersion » et celui d'« élément additionnel » proposent une stratégie de réduction de l'expression artistique, où le « Carré » représente

un élément minimal de la « dispersion » en tant que « signe zéro » de la construction sémiotique et incorpore, de l'autre côté, « l'élément additionnel » en peinture.

La « dispersion » propre au « Carré Noir » définit le fonctionnement du signe comme responsable non seulement de la construction du système artistique ou du système de projection d'une vie idéale, mais aussi comme ouvrant le champ critique de l'art contemporain. En refusant les « qualités » de la vie « réelle », le « Carré » indique l'alternative de l'espace de l'« illusion » et de la simulation. Les minimalistes des années 1960 retournent de nouveau à cette antithèse : Morris, Judd et d'autres critiquent l'illusion, parviennent à l'art « sans qualités ». L'artiste neutralise sa trace dans la création en déléguant la parole au matériau, à l'objet de la production industrielle.

« L'élément additionnel » chez Malévitch, en suivant les théories évolutionnistes d'Alexandre Bogdanov, provoque des transformations en matière picturale. Dans sa « Tectologie » le monde est un système de « complexes » de contenus psychiques et organiques ; quand une frontière entre ces contenus devient instable et se détruit, le système produit de nouvelles constructions. Dans le même sens, « l'élément additionnel » est responsable de la transformation des systèmes ; par son « incorporation » picturale ce signe transforme le matériau, ou le « corps » pictural.

**Irmeli Hautamäki**

Helsinki University

### ***The Interference of Language and Objects in Duchamp***

I shall consider the special relationship between language and objects in Marcel Duchamp's art. Duchamp doubted the use of language in the sense of the normal communication and preferred the 'poetic' language. By the latter he meant that words should be taken as objects, as

graphic items without general meaning. Words should be stripped off their general lexical meaning. Theoretically this notion of meaning is known as *nominalism*. Duchamp explicitly referred to this in his *Notes* and in several interviews.

Words as palindromes and anagrams interested Duchamp. The utterances in his *Rotoreliefs* are grammatically correct but semantically meaningless. The homonymous aspect of the French is also significant.

In a similar manner the objects were to be liberated from their aesthetic meaning. When an utterance was attached to an object it was not supposed to be taken as a title like in a normal painting where a title describes the contents of the picture. The utterances in Duchamp's paintings – as in 'The King and the Queen surrounded by the swift Nudes' were not dissimilar from his readymades. The titles were detached from the contents of the picture.

I contend that language and the object were functioning as material elements in Duchamp's experimental art and that he was looking for the interference of the two. I shall present some examples where the linguistic element ("In advance of a broke arm") has an effect on the meaning of the material object (a snow shovel). There are examples where the material objects, stripped off their looks, interact with the linguistic component or meaning.

Lastly I shall discuss the consequences of this analysis to the well-known interpretation of Joseph Kosuth, who has claimed that the material side in readymade art is not relevant. Duchamp's relationship to Surrealism will also be considered.

**Anne Jordan**

Virginia Commonwealth University

***Analog+Digital Synthesis: Using Physical Materials to Form and Inform Visual Communication***

Most graphic design work today starts and ends on the computer. Digital tools are firmly embedded in the contemporary design process, but are not the only (or the best) tools at our disposal. The synthesis of old and new, analog and digital, and hand- and computer-based methods provides designers with an opportunity to work beyond the constraints of the computer and take advantage of the aesthetic effects that actual materials bring to visual communication. Designers can use physical materials and processes as a way of both forming and informing visual communication. Materials have the power to communicate ideas through their aesthetic qualities, even when words are not present. When the connotation of a word and the associations inherent in a material intersect, communication can be amplified exponentially. Digital tools open up and overcome the limits of physical materials, allowing the imperfection of materials to enter the space of the design, and providing designers with a means of abstracting and reproducing their physical properties. When we filter materiality through digital technology into applied graphic design, we control and edit the aesthetic effects of material traces. We are able to obscure the literal sense of a material while holding on to its markmaking qualities and associations. The resulting forms display a dynamic contrast – the crisp contrasting the organic, the illusion of materiality in a reproducible, two-dimensional surface, and an honesty in the way the images were made that is different than most Photoshop-heavy design created today. This presentation argues that when designers resist the passivity of digital tools and take a more active involvement in their process, bringing the aesthetic effects of working materially into the realm of the digital, they have the power to humanize mass media and visual communication. Ultimately, analog

and digital synthesis is beneficial to the end product of visual communication.

**Leah McLaughlin**

Cardiff, Wales

***Interaction between Ceramicist and Material:  
An Investigation using the Moving Image***

In the medium of ceramics the range of potential aesthetic qualities is extensive due to the many factors involved; the changing physical properties of clay as it undergoes transformation from fluid, plastic to dry and fired state and perhaps most importantly, the ways in which the ceramicist physically acts upon or responds to the clay-in-process.

It is argued that insufficient account is taken of these factors when describing and interpreting the conceptual development of the ceramicist's ideas and the artworks which result from this process. It is further argued that it is through the development of effective documentary methods that the important mediating role of these factors on the outcomes (artworks), can be more fully analyzed, understood and articulated.

Still photography has been used extensively in the past to document these processes but this does not capture the temporality of interaction, the nuances or idiosyncrasies that are tacit and implicit in this dynamic process. Although extensive material is available in moving-image form which records the working methods of ceramicists ([www.fifav.com](http://www.fifav.com)). This material contains little in the way of analysis and evaluation, having typically been produced for public broadcast or for promotional purposes.

Nevertheless developments in video technology have made it practicable for recording the artist working in what are frequently cramped and poorly lit studio environments. Digital editing now allows researchers direct and immediate facility to evaluate, interpret and present data in ways

which have not been fully exploited within the discipline.

Using moving-images from a recent case study with the ceramic artist Philomena Pretsell, this paper will situate the development of these methods within a wider theoretical framework and importantly the identification of terms associated with for example; aesthetics, phenomenology and empiricism to describe, evaluate and discuss her artistic engagement with plastic clay and lustre.

## Session 57

### *Montage, Collage and Intermediality*

Panel chair: **Yiyi López Gándara**  
Universidad de Sevilla

#### **András Kappanyos**

Hungarian Academy Institute of Literary Studies,  
Budapest

#### ***From Reel to Page: The Idea of Montage***

This paper examines the development of a genuine avant-garde invention: the method generally known as *montage*. The original idea derives from early filmmaking where, apart from arranging the actual scenery in front of the camera, editing (that is cutting and gluing) was the only real way of manipulating the outcome of the process. First it was a technical necessity: as the camera was unable to follow a person going through a door, the story was told in two parts: he approaches and opens the door from one side, then we see him coming through from the other side. As spectators learnt to make this type of connection, the juxtaposition of decontextualized but intelligible elements gradually became a major method of creating new meanings. Avant-garde visual artists like

Raoul Hausmann, John Heartfield and Hanna Höch took on the analogy: they invented photomontage and used it in very different ways, from meditative experiments to full blown political propaganda. It was a truly revolutionary idea that the recombination of preexistent elements can be considered a valuable creative process. In this respect their efforts can be linked to the endeavors of Marcel Duchamp who invented the ready-made, the re-contextualization of everyday objects, as an artistic method. Other artists, like Kurt Schwitters or Johannes Baader advanced the method towards the idea of assemblage and environment, art forms that became fully recognized only decades later. In a third phase the analogy spread towards the verbal arts. The most radical example is of course Tristan Tzara's "hat-poem", but the juxtaposition of seemingly unconnected passages (that force the reader to creatively supply the connections) became an indispensable element of modern prose and poetry. We will analyze a few examples from the works of Lajos Kassák and James Joyce that even show the direct influence of film.

#### **Ana Maria Dragu**

Indiana University, Bloomington, USA

#### ***Collage across the Arts in the Early Avant-Garde (1900-1930): An Intermedial Approach***

In this paper I will analyze specific examples of collages from the fine arts, literature and music from the early Avant-Garde in order to show their connection to two intermedial categories, intermedial reference and mixed-media, as defined in the theoretical works of Claus Clüver, Irina Rajewsky and Werner Wolf. By closely analyzing collages by Picasso, Braque and Schwitters, I will try to show that intermedial reference is always a case of overt intermediality (Wolf) in the visual and musical collages analyzed (Charles Ives, *The Fourth of July*). In Gertrude Stein's "A Completed Portrait of Picasso" intermedial reference is covert, as in many of the other alleged literary collages of the

avant-garde present in Apollinaire's poems. These differences between covert and overt manifestation of intermedial reference are due to the materiality of each medium: musical and visual collages always manifest overt intermedial reference while literary collages will only use covert intermedial reference. This observation will emend and hopefully improve Wolf's model of intermedial reference (based on the study of the musicalization of fiction) since I take into account the materiality of each medium. Can visual and musical collages also create covert intermedial reference (suggest another medium without the presence of that other medium?) The examples analyzed indicate that only language can achieve this.

Similarly, I will try to show that only visual collages are mixed-media texts (Clüver), while musical collages are not, because one can remove the added tune and they will keep logical cohesion (Burkholder). By testing intermedial concepts against specific examples of collages across the arts, I will try to show how the concepts of intermediality can be improved and nuanced if one takes into account the materiality of each medium.

**Yiyi López Gándara**

Universidad de Sevilla

***What's the Matter? Plagiarism, Intertextuality and Meaning in British Surrealism***

The use of "found" or "ready-made" material is commonplace in the visual and plastic Avant-Garde. Pablo Picasso's and Georges Braque's collages, Marcel Duchamp's ready-mades, André Breton's object-poems and René Magritte's paintings with words, just to name a few examples, combine different media juxtaposing old and original material to create new meaning. The process of assemblage behind these works is promptly perceived by the viewer, who soon becomes aware of their fragmented nature. In literary works, on the other hand, the process of

assemblage remains hidden from the reader and, although fragmentation is still perceptible, the author's originality tends to be credited for it. British Surrealism has produced a considerable amount of hybrid works. Julian Trevelyan's objects, Roland Penrose's poem-paintings and Eileen Agar's collages are among those that have persisted through time. However, little is still known about the use of textual collage and the re-arrangement of pre-existing material in British Surrealist poetry. This paper is the result of extensive research on the work of three 1930s British Surrealists: Hugh Sykes Davies's elaborate rewriting of a European dissident tradition, Humphrey Jennings's complex editing labour and Charles Madge's copy-and-paste compositions. The disconnectedness of their texts

is pervasive and yet difficult to trace for a present-day reader. Their sources are varied: Classical literary works, journalistic accounts, biographies of historical figures, paintings and photographs, scientific treatises and popular magazines, among others. The question addressed regarding these poets' texts ("What's the Matter?") is not rhetorical. This paper explores the complex relations established between diverse forms of textual appropriation (textual collage, intertextuality and plagiarism) and meaning in British Surrealism: how individual meaning can be negotiated when the material used is somebody else's, and how mechanisms of fragmentation and displacement contribute to establishing new meanings for pre-existing material.

**Axel Englund**

Freeman Spogli Institute for International Studies, Stanford, California

***Meaning, Media, Materiality: Notes Towards an Intermedial Hermeneutics***

When intermediality is on the agenda, the scholarly voices raised typically tend to be either of a semiotic-structuralist or a Kittlerian

discourse-network inflection, and thus implicitly or explicitly suspicious of hermeneutic construal. This paper, by contrast, argues for the importance of a hermeneutics attuned to the particular conditions of intermedial works of art. The basis of my argument is that meaning is constantly engaged in an agonistic dialogue with non-meaning. Meaning is co-defined by that which surrounds it, and these surroundings are conditioned by the mediality and materiality of the given aesthetic artefact. Nowhere is this more apparent than in the art of the avant-garde and its successors, precisely because this art so insistently throws meaning – be it literary, musical, visual or otherwise – into doubt. It is when the aesthetic object partly withdraws from meaning – and an absolute withdrawal from meaning, I would argue, is only possible as a utopian projection – and thereby calls for an increased attention to its material strata, that its medial configuration becomes truly crucial to the act of interpretation.

As examples of what this intermedial hermeneutics might amount to, I will address excerpts from settings by Pierre Boulez of Stéphane Mallarmé and E. E. Cummings. In his treatment of these texts, Boulez typically focuses on their auditory and visual materiality – on the phonetics or typography of the poem – and stubbornly resists both textual and musical meaning. Precisely because Boulez is one of high modernism's most ardent defenders of musical structuralism, and precisely because he chooses to set poets whose work insists on emphasizing materiality at the expense of linguistic meaning, these works are ideal illustrations of how meaning can never completely eradicated. Instead, it is continuously deferred, redefined and thus paradoxically confirmed by the given material configurations.

## Session 58

### *Avant-garde and Everyday (Double Session)*

Panel chair: **Martin Hammer**  
University of Kent

**Francesca Hardy**  
Trinity Hall, Cambridge  
***Avoid Contact with the Eyes and Skin, May Cause Irritation: Agnès Varda's *La Pointe courte****

Agnès Varda is not an archetypal figure of the avant-garde, nor is her first feature film – *La Pointe courte* (1954) – a classic choice amongst the canon of Varda criticism. Contact has seemingly been avoided. Yet Varda's maiden *long-métrage* offers a compelling instance of a work that makes visible the baseline which hems in, perhaps even confines, our expectations of what a film *should* be. These exposed borders can be felt in the writings of contemporary commentators of the film, a sample of which reveals a conception of *La Pointe courte* as a limping body. Hampered by '*défauts*', '*maladresses*' and a '*figuration de sottises*', its partial infirmity is compounded further by a '*sécheresse intellectuelle assez irritante*', suggesting contact with the film may cause itching.

Departing from Wilfred Owen's adage-like statement: 'The Poetry is in the pity' and Jean-Luc Nancy's thoughts on the image as an "excess of the sign", this paper will recalibrate *La Pointe courte*'s perceived infirmity by arguing that any limping it performs outstrips the sign through the interruption of sense its awkward gait achieves. Contemporary critics' responses to the film betray a discomfort with the reconfigured filmic matter. The exposed wood grain of the very

opening shot, coupled with a soundtrack which floods the ears, suggesting a cinematic encounter that appeals to a more material mode of perception and which, for some, may be too close for comfort. This gesture, however, should not be thought of as corrosive to the filmic experience, and instead should be considered constitutive of the cinematic. For, through this lamely beaten track Varda “marches in the vanguard” of the *Nouvelle Vague* and, as this paper will argue, if the ‘Poetry is in the pity’, the Cinematic could be said to be in the limp.

**Agnieszka Gryśka**

Adam Mickiewicz University, Poznań

***Forming the Manifesto: Adolf Loos's  
'Ornament and Crime': From Public Lecture  
to Aesthetic Declaration***

Without doubt “Ornament and crime” by Adolf Loos is one of the main writings that contributed substantially to the shape of modernist aesthetics. Architect's essay has been most commonly read through the avant-garde prism; thus, the essay acquired a role, arguably too profound, of the vanguard of the widespread architectural purism, a sign of a functionalist approach to design (represented for instance by Le Corbusier, an architect a generation younger than Loos).

The aim of this presentation is an attempt to interpret the process of shaping the content of the Austrian architect's essay and its changing role assigned to it by the author in response to the evolution of the dominant aesthetic tendencies in art. According to the analysis of archive materials as regards the history of “Ornament and crime”, for nearly twenty years, since the formulation of the essay's fundamental principles, which were initially delivered in the form of lectures (1910-13), then published in French (1913), and eventually issued in German (1929-31), fragments of the work as well as the subject at whom the criticism was levelled were repeatedly modified. As a result several versions

of the essay co-exist in scholarly discourse nowadays.

Crucial for forming the present image of the essay functioning in culture was architect's visit to the 1924 Werkbund exhibition “Die Form ohne Ornament” in Stuttgart. Loos encountered the catalogue accompanying the exhibition, whose authors – in his opinion – not only ignored his works, but they also appropriated his theory. Moreover, the architect's criticism of excessive ornament on objects, which he had been formulating for years, was mainly directed at the aesthetic of objects produced by the Werkbund members. Hence, Loos viewed the Werkbund's turn towards modernist forms, which were contradictory to the original ideals of the association, as an intentional gesture aimed at depriving him of due recognition. This event gave him impetus for concern about the publicity surrounding his essay-manifesto, which he chose as the most suitable to function as an emblematic writing for his oeuvre. The series of German editions of the essay, including introductions underpinning its prophetic role, finally confirmed the change of “Ornament and crime” status: from a journalistic lecture commenting on current affairs to the manifesto representing the essence of the architect's aesthetic views.

**Karolina Staszak**

Adam Mickiewicz University, Poznań

***Material Full of Meanings: Family  
Photography as an Object of Artistic  
Interference***

Roland Barthes believes the uniqueness of the photographic medium is related to the issue of identity – the special feature of the photography is the fact that we see a specific reference to the real *blood and bones* and it was there *in the flesh*. Andre Bazin stresses that the photographic image works because of the ontological genesis of the model and the realism of this medium is matter of the embalming the reality.



Considerations signaled above make us aware that the contemplation of the photography is more similar to the encounter with another human being than watching of an impersonal picture even if it is depicting a human figure.

Works created as a result of artistic interference in the material of the family snapshots make up the interesting trend in the contemporary art. Today's digital technologies altered the functioning of the family photos formerly induced and then arranged in albums, treated as objects of family and social "rituals". Some artists are looking at the traditional photography as a meaningful material which is perfect to use for searching their own identity or asking questions regarding the relationships between the identity and the image or the image and memory.

Works of three artists exemplify the various attempts to deal with these issues. Carole Benitah conducts special "excavations" by searching through albums full of family snapshots in which she appears as a little girl. Igor Savchenko does not tell a personal story but is engaged in developing additional narrative commenting on what happened with his family during Stalin's terror. Sissi Farassat works with found photos which belonged to the Muller family so she uses someone else's keepsakes as the material for artistic transfiguration.

What is the meaning of this kind of artistic creativity?

### **Helle Brøns**

University of Copenhagen

#### ***How Matter Comes to Matter in Asger Jorn's Artistic Practice***

The relationship between material matter and consciousness is a central issue in the artistic and theoretical practice of Asger Jorn. His investigation of this topic is anchored partly in experiences from his own painterly material

practice, partly in the dialectical materialism, and partly in Niels Bohr's theory of complementarity. Based on these areas, he seeks to transcend the traditional contradiction between discourse and materiality, subject and object, mind and body. According to Jorn, the core of his aesthetic production – and the core of atomic physics as well – is the study of "the irrational and excessive force of matter" or the "objective subjectivity of material matter."<sup>1</sup>

In my paper I will consider some of Jorn's artworks expressing different material strategies in the light of his theory. Jorn's paintings from the 1950's and 60's seem to investigate how matter comes to matter – they embody the very process in which the primordial soup of paint *on the one hand* begins by itself to take shape into vague forms; and *on the other hand* is being constructed by the discourses of painting. He implores methods of randomness but always accentuates figures found in the paint and never fully depicted meanings. Though inspired by the material experiments of tachism, informel and abstract expressionism Jorn is highly critical of the rhetoric and the growing academism of these as styles.

In his artists books Jorn attacks the question of materiality from a different angle for example combining newspaper cut-outs and uncontrolled splatters of lithographic tusch. In the light of his materialist-discursive theory I will consider e.g. Jorn's and Noël Arnaud's book *La langue verte et la cuite*, which criticizes Levi-Strauss's linguistic, structuralist theory for overlooking the bodily materiality and sensory qualities of the tongue.

In my discussion of Jorn's theory of materiality I will incorporate physicist, feminist and cultural theorist Karen Barad's theory of Agential Realism. Like Jorn, Barad is inspired by Niels Bohr's quantum physics – in addition to Judith Butler's theory of performativity and Michel

Foucault's discursive theory – and from these positions she develops a theory of matter as partly constructed by discourse and partly performative in itself. Since we need both a partial- and a wave-theory to explain the nature of light, Bohr concludes, such phenomena are both constructed by the measurement devise and objectively existing. From this Jorn and Barad both develop their theories about matter not as a thing, but as a doing, a congealing of agency as a substance. While Barad inscribes this in a context of feminist theory, Jorn's framework is the situationist movement, pataphysics and his Scandinavian Institute of Comparative Vandalism. Focusing on the understanding of matter as a performative substance, I will argue, allows us to reconsider Jorn's artistic and theoretic practice in a context of contemporary (feminist) theory and point to readings of his work that go beyond the expressionist rhetoric of the gestures of the heroic artist.

**Chrysi Papaioannou**

University of Leeds

***Connected like a co-worker with human practice': Everydayness, Life Praxis and the Re-humanisation of the Avant-garde Object***

This paper will explore the relationship between the avant-garde and the everyday through examining the idea of everydayness (*Alltäglichkeit*) as it is posited in Peter Bürger's seminal *Theory of the Avant-Garde* (1974). It will highlight the influence of Herbert Marcuse in Bürger's formulation of the avant-garde as the sublation of art into the praxis of life, situating Bürger's critical reworking of Marcuse's 'Affirmative Character of Culture' essay (first published in 1937) within its historical, post-68, moment. In addition, the paper will discuss the so-far-neglected influence of Russian Constructivist theorist Boris Arvatov's (1896-1940) *Art and Production* (1926, translated into German in 1972; yet to be fully translated into

English) on Bürger's canonical text. It will attempt to draw a parallel between Arvatov's 'socialist object' and Bürger's category of 'the avant-gardist work of art' to examine the ways in which the human subject might emerge from (and be inscribed in) a material object which functions both in the realm of 'the avant-garde' and 'the everyday'.

**Erik Sigge**

KTH School of Architecture, Stockholm

***Plainly Speaking: Uno Åhrén and the Pragmatic Implementation of Swedish Modernism***

It is said that Swedish modernist architecture was officially launched at the Stockholm exhibition in 1930, at a time when modernism of continental Europe was in crisis (as most notably portrayed in Manfredo Tafuri's analysis of Siemestadt), and consolidated in 1931, when the organising architects wrote the manifesto *acceptera* in which they argued for a reform of architecture and the building industry.

My paper is a study of the relationship between city planners and politicians at the emergence of Swedish architectural modernism, with specific focus on architect Uno Åhrén and the politicians of the city of Gothenburg. Uno Åhrén was one of the strongest proponents of modernism in Sweden during the 1920s, and belonged to an avant-garde circle of architects with close contacts to progressive architects abroad. He was at the centre of Swedish developments as an editor of *Byggmästaren* (1929-1932), and as one of the architects of the Stockholm exhibition and of the manifesto *acceptera*. In 1932, when the Swedish social-democratic party gained power, he was appointed Director of City Planning in Gothenburg. Åhrén declared that the avant-garde work was completed and that it was time for a pragmatic implementation of the new ideas.

My theoretical point of departure is Jürgen Habermas modes of governance and decision-making, which here gives a theoretical and methodological model for how to analyze the power relationship between experts and elected officials. Uno Åhrén's work with the City Board of Planning and the politicians' responsible for planning is here studied in the particular Gothenburg projects of Johanneberg, Skår, and Strömmensberg. Initially, we find that Åhrén was politically in agreement with the politicians of the city, yet, a decisionistic domination at times ruled out his professional expertise. Gradually, the experts' authority grew stronger, giving him and other building and planning administrators more power.

## Session 59

### *Real Lemons: Document, Object, and the Visual Arts in the New American Poetry*

Chair: **Daniel Katz**  
University of Warwick

This panel responds to the call for work on the combination of media in artistic practice, the thing as text, found materials, and the incorporation of the foreign and extraneous, through an examination of four exemplary poets from Donald Allen's epochal *New American Poetry* anthology. Specifically, the panel will show the engagement of these different poets with forms of materiality which would traditionally be considered non-poetic. Thus, David Herd will examine the importance of the document in the work of Charles Olson, arguing that the incorporation of such foreign material holds the poem open in ways consonant with "composition by field." In a similar vein, I will look at the crucial role of the concept of "collage" in Jack Spicer's formulation of his theory of the "serial poem," and

extend this to an examination of Spicer's collaborations with two collage artists of the San Francisco scene of the fifties and sixties: Jess Collins and Fran Herndon.

Collaboration—itsself a form of incorporation of the extraneous given dominant post-Romantic theories of art as individual subjective expression—also features as a central concern of the two remaining papers. In this connection, Daniel Kane will discuss the collaborative film *The Apple*, made by poet Kenneth Koch and film-maker Rudy Burkhardt, arguing for an avant-garde valorization of the seemingly trivial under the form of "whimsy," as a challenge to ossified versions of high seriousness. The whimsical itself here functions as an "extraneous" challenge to the bounds high art. Finally, Olivier Brossard will study a remarkable collaboration between a poet and a visual artist: *The Vermont Notebook*, with text by John Ashberry and art by Joe Brainard. This astonishing book reconfigures the expected relations between text and illustration, verbal and visual, poetry and prose in highly complex ways throughout, while also participating in an aesthetics of the non-serious which echo the "whimsy" of Koch and Burkhardt. Through these discussions, this panel hopes to show how the post-War New American poets extend, re-elaborate, and ironize the engagement with matter and materiality so characteristic of major pre-War European avant-garde movements, such as Cubism, Surrealism, and Vorticism.

**David Herd**

University of Kent

***Polis is This: Open Field Poetics and the Status of Documents***

This paper is concerned with the relation between two aspects of contemporary poetry: its preoccupation with space and its recourse to document. The paper's primary argument is that since Charles Olson's radical reconstruction of poetry in the 1950s, the question of the relation

between space and document has been fundamental to poetic thought. The term 'document', here, carries two kinds of charge. In the first place it refers to the kind of extra-poetic material, the documentary, that Olson, building on Pound, made the staple of the postmodern poem. It was his re-imagining of the relation between the space of the poem and the documents out of which it is largely constructed, that constituted the basis of what Olson termed a new 'stance toward reality'. What the term 'document' also points to in Olson, however, as early writings such as 'The Resistance' and 'La Préface' make clear, is the paperwork of identity, the guarantee of belonging that modern jurisdictions require. The purpose of the paper is to explore the relation between these two kinds of document. The paper will situate 'open field poetics' as a response to the exclusions of the Second World War, showing how Olson sought to re-think social and political space through the provenance of documents. It will consider the ways in which, in such works as 'The Kingfishers', the incorporation of documentary materials holds the poem open, and will contemplate the degree to which, by such handling of documents, Olson achieved a sense of space that was, as he hoped, 'kinetic'. The paper will reflect also on the ways in which Olson's most notable successors, Susan Howe and J.H. Prynne, have revisited his procedures, and how in the process they have raised further questions about the relation between document and context. The larger argument of the paper has to do with how modern poetry and contemporary politics read one another. For Olson such a reading was fundamentally formal, the idea of the open field poem leading, as his writing developed, to new conceptions of the polis. At the core of his thinking was the question of how documents constituted ideas of belonging. What he formulated for postmodern poetry, and what this paper will explore, was an aesthetics and a politics governed by the extraneous.

**Daniel Katz**

University of Warwick

**"Covered with a Cloud": Jack Spicer and Collaborative Collage**

In one of his most important statements on poetics, Jack Spicer makes explicit reference to collage as a model for poetry: "I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut or squeeze or taste—a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem" (*Collected Poems*, 133). Collage is vital for Spicer as in its material incorporation of extraneous elements, it offers a way of thinking about a poetry which would break down the oppositions between the poetic and the non-poetic, the sign and the referent, or even the inside and the outside of the poem "itself," which is now defined by its ability to take within it that which isn't part of it, absorbing a moon "which could be suddenly covered with a cloud that has nothing to do with the poem." In the context of the translation project *After Lorca*, from which this passage is taken, collage also becomes a figure for the relationship between the "original" and the "translation," as well as for collaboration, or what Spicer calls the "co-respondence" between the translated poet and his translator. Collage, then, becomes a figure for the unboundedness of what Spicer would come to call the "serial poem," a form which is also largely dialogic, and emerges in an impure space of collaboration, interference, and exchange—one so intense that the poet, rather than "produce" poems, is said by Spicer to receive them like a radio tuner, in a process he calls "dictation."

Starting from the centrality of collage as trope for Spicer, this talk will go on to examine his actual collaborations with two visual artists known largely as practitioners of the collage form: Fran Herndon and Jess Collins (commonly referred to as "Jess"). I will look briefly at the

White Rabbit Press editions of *The Heads of the Town up to the Aether*, illustrated by Herndon, and *Billy the Kid*, illustrated by Jess, as well as examining other work by both which dialogues either implicitly or explicitly with writing by Spicer, Robert Duncan, and other poets of the San Francisco Renaissance, in the effort to show the strategic role played by collage in the fundamentally collaborative San Francisco Renaissance, and its attempt to reconfigure the space and boundaries of both the poetic and the visual arts.

**Daniel Kane**

University of Sussex

***Whimsy, the Avant-Garde, and The Apple***

In filmmaker Rudy Burkhardt's and poet Kenneth Koch's collaborative film *The Apple* (1967), an apple is pictured rolling off a table onto the floor of a rustic cottage. The apple avoids a series of potentially catastrophic accidents – for example, almost being crushed by a rocking chair – only to eventually fall into a grate. Just as the audience thinks it has seen the last of this apple, the fruit reappears popping out of a drainpipe affixed to the façade of the cottage. The apple then rolls merrily on to a field outside the house. The final scene finds the apple rolling down a dirt road into the horizon of what promises to be ever more adventures. This entire story is sung by a young woman in an overtly school-girlish fashion. The lyrics are written by Kenneth Koch, and exemplify the faux-naïveté of much of his poetry.

As slight as this film might seem initially, *The Apple* is a charming and important little film. It is a woefully under-appreciated instance of the ways in which Koch and Burkhardt interrogate the aura around institutionally privileged literary genres – particularly the epic – and the historical avant-garde itself in order to problematize how value is distributed among the arts. I'm going to make this argument in large part by defending

whimsy generally as a productive stance and, more specifically, through my attempt to frame *The Apple* as engaged in a critical conversation with the politics and aesthetics of its time. Following and in part arguing with Sianne Ngai's analysis of "cuteness" in the avant-garde, I want to talk about *The Apple* in part because I'm moved by the fundamental problem that the whimsical mode, so often at the core of important post-war avant-garde projects, is too often ignored or dismissed by scholars as a minor aesthetic stance.

**Olivier Brossard**

Université Paris Est Marne-La-Valle

***John Ashbery and Joe Brainard's "anti-illustration enigmagram."***

1975: The year John Ashbery's *Self Portrait in a Convex Mirror* was published, Black Sparrow Press put out *The Vermont Notebook*, his collaboration with artist Joe Brainard. Although the book may look "like a wastebasket for all the extraneous poetic matter ruled out by its famed contemporary,"<sup>9</sup> it is much more than a mere private joke between friends. In the vein of what David Herd calls "the art of life," the book exemplifies the collaborative spirit of the New York School.<sup>10</sup>

John Ashbery recalls writing the book on New England buses, not in Vermont. Ranging from catalogues of names and objects to mock – or serious – meditations, John Ashbery's prose pieces are illustrated by Joe Brainard's figurative black and white drawings.

Or rather Ashbery's prose is *not* illustrated by Joe Brainard's drawings: *The Vermont Notebook* defeats the purpose of

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<sup>9</sup> John Shoptaw, *On the Outside Looking Out: John Ashbery's Poetry* (Cambridge, Mass.: Harvard University Press, 1994) 14.

<sup>10</sup> David Herd, *John Ashbery and American Poetry* (New York: Palgrave Macmillan, 2000) 52-68.

illustration, constantly raising issues of (mis)representation. Images do not illustrate the prose poems anymore than the latter pay lip service to the drawings. The correspondence between words and images – or, more often, the lack thereof – opens up a space which is neither exclusively visual nor verbal but speculative. This third space is the reader's space, his constant commute between the left and right page to see if he has caught or missed his connection – or, should there be none, if he has to provide his own. Ashbery's shifting modes of discourse change our way of looking at Brainard's images; conversely, Brainard's drawings might make us feel like reading Ashbery's paragraphs as deranged captions. *The Vermont Notebook* is a three-way collaboration between poet, artist, and reader.

## Session 61

### *Elusive Avant-Garde. Materials, Practices, Connections in Post-War Romania*

Panel chair: **Irina Cărăbaș**  
Institute for Art History and Department for  
Modern and Contemporary Art Bucharest

The panel seeks to inquire the way (neo)avant-garde practices and discourses were configured in Romania after 1945. The use of new materials, as well as of rediscovered or altered ones, together with a bid for conceiving the artwork beyond materiality, bring about a series of ideas, like originality or invention, commonly linked with the avant-garde. These concepts cannot be incorporated as such into a discourse concerned with an art system which is controlled by a communist regime and therefore confined to geographic and ideological limits. The papers will not focus on the so called alternative or underground art, but on the practices that have

acquired a place – sometimes marginal, but not always – within the outer, the “on view” context of art, while attempting to show how specific cultural and political elements have shaped the artists' engagement with avant-garde and modernism in Romania.

On a first level, the very notions of “material” and “materiality” are questioned. Different perspectives delineate a vast area where word, idea, word and the human being itself can become substances and subjects for an art which takes a distance from both historical avant-garde and totalitarian aesthetics.

The next level weaves the materials mentioned above with problems raised by circulation, transfer, and models. A displaced avant-garde, formed by émigrés outside the geographical borders of Romania, is discussed in the case of Isidore Isou, an artist who left his homeland while very young and who would elaborate his all-encompassing lettrist system in France. A displaced model is provided by Constantin Brancusi (who lived mostly in France, several decades before Isou) whose work was turned into the ultimate essence of contemporary sculpture in Romania from the 1960s onwards. Albeit mediated, the relationships between “Eastern” and “Western” art scenes have never been totally severed as the contribution on conceptual strategies, endorsed by a number of artists during the 1960s and 1970s, will attempt to suggest.

Accepted after the “thaw” within certain boundaries, the avant-garde constantly interfered with modernism, which was a more comfortable option for the communist regime. This situation bore significant effects on the choices and possibilities of artistic production. The autonomy of the subject, the persistence of traditional genres and artistic domains (such as sculpture or easel painting), as well as the anthropocentrism

are but several gateways through which modernism infiltrated the avant-garde.

**Irina Cărbăș**

Institute for Art History and Department for  
Modern and Contemporary Art Bucharest

***The Wooden Avant-Garde and the Reception  
of Constantin Brancusi in Romania***

The reception of Constantin Brancusi in Romania has been twofold throughout many decades before and after the Second World War. Having spent most of his lifetime in Paris, Brancusi came to be perceived simultaneously as native and alien, acting for the critical discourse as Self and Other at the same time. During the interwar period he has been appropriated by the avant-garde, as well as by more traditional circles, each on a different ground. Nevertheless, their image on the work and figure of Brancusi held in common a dual approach: local – international on one side, and avant-garde – tradition (peasant/Byzantine) on the other.

After 1945, these general lines were dislocated and transformed by ideological requirements and by the successive adjustments undertaken by the communist cultural policy. At the climax of socialist realism, the work of Brancusi was forced to the margins of the discourse on art and art history and relegated, together with the avant-garde, as formalist and bourgeois. However, its position changed radically starting with the 1960s. Although more distant than several decades earlier, he became the absolute model for the practice of sculpture. More than the subject-matter or the challenge addressed to the figurative art, his use of materials contributed to shaping a path that went astray from official sculpture. The latter's obsession with bronze would be substituted or paralleled by the interest in wood and direct carving.

Within this context, I propose a discussion on the re-emergence of the discourse on local/Romanian tradition which has occurred

about the same time, the “nationalization” of Brancusi and the possible means through which the new sculpture incorporated avant-garde strategies.

**Mihaela-Smaranda Gherghescu**

Centre de Recherches sur l'Art et le Langage,  
Ecole des Hautes Etudes en Sciences Sociales,  
Paris

***Lettrist Meca-aesthetics. Reflections on the  
expressive quality of the polyphonic text***

There is no ambiguity in Isidore Isou's definition of lettrist mechanics of art as specialized practice affecting all artistic disciplines, from poetry, painting, cinema and choreography to nuclear economy. It articulates the basis of his expanded theoretical edifice of *Kladologie* – a form of multiple-branched integrated knowledge oriented towards a creative science. The lettrist meca-aesthetics is subtended by semiotic processes applied to expressive primary materials: letters, sounds, graphic signs, film, objects of the world, culminating with the infinitesimal imaginary particles of a supertemporal art. On one hand, this essentialist discourse serves Isou or Maurice Lemaitre's grandiloquent dialectics of history, rejecting or simply obfuscating previous legacies as means of self-consecration and being symptomatic for late avant-garde rhetorical *topos* of the surpassing of the arts. On the other hand, though, it generates a technology for hybrid textual, visual or/and sound objects developed through various formal deconstructive and combinatory manipulations, transgressing written text's linear limits and exploring its intricate figural régime. In this respect, the lettrist creations belong to a broader context linked to the material concreteness and corporeal instantiations of the text related to concrete poetry, linguistic inventions and sound experiments of the 1950s – late 1960s French scene.

I will analyze how Isou managed to assimilate the Dadaist heritage, to detour Tzara himself and to position in highly eclectic diasporic conditions. The paper will also explore the intertwined dialogue and the exchanges that both the canonical members of the group as well as the dissident factions kept with their pairs Henri Chopin, Pierre Henry, Gherasim Luca or Bernard Heidsieck's compositions at the height of linguistic deconditioning and active participation of the spectator.

**Magda Radu**

curator and art historian, Bucharest

***Conceptual Art in Romania: A Question of Autonomy***

In my paper I would like to draw attention to various artistic practices related to conceptualism in Romania, in the period following the political liberalization which started in 1965; I intend to extend this analysis – which will also take into consideration some of the cultural, social and political circumstances framing the artistic system – until the mid 1970s. In my investigation, I will try to focus on an attempt to theorize the problem of autonomy in conjunction with some of the artistic positions that can be linked with conceptual art.

In Romania the inclination to stress or preserve one's autonomy and subjectivity did not preclude the possibility of a solitary – and often singular – engagement with some of the main concerns of conceptual art. In the works of some of the artists that I will bring into discussion (such as Horia Bernea, Geta Brătescu, Paul Neagu, to a lesser extent Ion Bitzan) there can be traced an almost programmatic involvement in seeking to question the conventions, the instruments and the frame of art, in ways which set limits to artistic creativity. The legacy of Duchamp, the links with the synchronous Western neo-avant-gardes, and the specific local conditionings – constitute some of the frameworks onto which these lines of

artistic and intellectual development will be projected.

One of the main point discussed in my contribution is that the process of the actual "realization of the work" – no matter how de-emphasized it might be in its conception – is generally not entrusted to the agency of the audience, or the receiver, and neither to an external fabricator. Ion Grigorescu, the artist most likely to be associated with a "democratized" approach in making and communicating his works does not renounce his primary involvement in making the work. No matter how humble, precarious, non-aesthetic and indeterminate the materialization might be, the artist maintains his role as originator and *maker* of the work. Thus, the gap between idea/concept and exteriorization is never left completely unbridged.

**Adriana Oprea**

National University of Arts in Bucharest

***Tableaus, Sculpture Symposia, and the Representation of the (New) Man in a New (Socialist) Art World***

When a strong modernist paradigm, as the Romanian one, gets intertwined with movements of the historical avant-garde in ways that in the end turn to assimilation, appropriation, even seizure, one can only say that this confirms Lyotard's indirect statement about modernism, namely that postmodernism is the same old modernism *in statu nascendi*. The media of Romanian artistic production that never cut off the cords of modernism's ways of transmission, outliving and outrunning anything that might have threatened it in the contemporary art world (post 1945, after the avant-garde was "seduced" as mentioned above), are mainly painting and sculpture.

After 1945, the continuous and self-supporting absorption into problems raised by the formal



characteristics of the art object, by its material qualities of being physically determined by features of plane, surface, mark or figure, nourished an enormous amount of artistic production. One of the most enduring themes of this modernist vein in Romanian art is anthropocentrism. The modernist obsession with it significantly determined the art works produced throughout the period, while it coagulated a cluster of arguments and ideas within the critical discourse. The most important ones refer on the one hand to the conviction that one can grasp the very essence of art, the irreducible “core” of the art work (which is the modernist conviction *par excellence*) and, on the other hand, to the idea that this essence lies in the heart of humanity, or that, if one can deeply grasp anything in there, that is the very essence of human being. My paper aims to exploring the ways in which the idea of Man is materialized within an art still much indebted to modernism and how this very idea is being forged, framed and molded by the official socialist ideology of “the new Man” with which, after 1945, the Romanian painting and sculpture production was confronted.

## Session 62

### Art/texte

**Panel chair:** Harri Veivo  
University of New Sorbonne Paris 3 University of Helsinki

**Doris G. Eibl**  
Universität Innsbruck  
***Ceci n'est pas une illustration: une reluctant dialogue de La Dame ovale de Leonora Carrington***

Tirant tout leur charme d'une exquise imbrication textuelle d'humour noir et de franche absurdité, les cinq textes constituant *La Dame ovale* de Leonora Carrington sont accompagnés, si l'on veut croire le sous-titre du volume publié en 1939, de sept illustrations par Max Ernst. En fait, il s'agit non pas de sept, mais bien de huit reproductions photolithographiques de collages, dont un frontispice, qui défient la fonction illustrative qui leur est attribuée et se posent, face aux textes, comme des entités visuelles autonomes d'une force à la fois déroutante et prodigieusement évocatrice.

Face à cette collaboration interartistique de Leonora Carrington et de Max Ernst, plusieurs questions s'imposent : comme, dans l'espace livresque, la coexistence de dessins et de textes s'articule-t-elle ? S'agit-il d'un montage purement esthétique ou peut-on y percevoir une qualité dramatique qui renverrait à un véritable dialogue entre deux artistes, nous permettant, à l'instar d'Yves Peyré, de parler, à propos de *La Dame ovale*, de « livre de dialogue » plutôt que de « livre surréaliste » ou de « livre d'artiste » ? Si un véritable dialogue ait effectivement lieu, reste à être démontré. A chaque fois, cependant, qu'un lecteur entame une lecture, sont mis en vigueur les possibilités dramatiques propres à toutes les collaborations surréalistes et mis en marche – et c'est ce que je me propose de relever, entre autres – les jeux de signifiante, de l'indécidable signifiante d'un mot, d'une phrase, d'un texte ou d'une image.

**Fabien Arribert-Narce**  
University College London  
University of Kent  
***Les 'Antéfixes' (auto)biographiques de Denis Roche: de la matérialité (photo)graphique au 'flash signifier limite.'***

Dans cette communication (en français, de préférence, ou en anglais), je me propose d'analyser les différentes formes d'association

entre photographies et textes dans le travail de Denis Roche depuis la fin des années 1970. Roche (né en 1937), écrivain et poète d'avant-garde membre du comité de rédaction de 'Tel Quel' jusqu'en 1974, n'a en effet eu de cesse de combiner ses pratiques de l'écriture et de la photographie (son premier livre contenant des photos, *Notre Antéfixe*, étant paru en 1978) pour remettre en cause les codes et les conventions littéraires, notamment dans les genres du roman et de l'autobiographie. Dans cette perspective, ses œuvres des années 1970 et 1980 ont par exemple cherché à travailler sur la matérialité graphique commune au texte (en l'occurrence, tapé sur des machines à écrire) et à la photo (argentique, en noir et blanc) afin de créer des effets de sens nouveaux. Ces recherches expérimentales ont entre autres permis d'aboutir à la création de ce que Roche a appelé des 'antéfixes' ou encore 'dépôts de savoir & de technique', soit des assemblages photo-textuels permettant de *figurer* divers personnages (en revisitant ainsi le genre de la biographie) et même Roche lui-même, qui trouva de cette façon sa propre forme d'expression autobiographique. Voici comment l'écrivain-photographe a présenté le principe de 'l'antéfixe', qui selon lui

se résumait à une accumulation de lignes sans rapport les unes avec les autres, qui devaient, sur une longueur d'au moins une dizaine de pages [...], figurer le mode de vie et l'existence même d'un individu ou d'un couple – en l'occurrence, ici, le couple que je formais avec Françoise. Le texte était fait de tous les résidus écrits qu'on peut trouver chez une personne, dans sa maison, dans ses tiroirs, dans ses livres, dans ses écrits, dans les correspondances, dans les factures, etc. Au total, on l'a bien compris, une configuration de vie

s'élevait peu à peu, comme une sculpture, toute *droite* de page en page, selon le principe d'un *dépôt progressif de savoir et de technique*.

Mon but sera d'évaluer dans quelle mesure ce travail de la *signifiante* graphique et verbale dans des livres hybrides et intermédiaires tels que *Dépôts de savoir & de technique* (1980), *Légendes de Denis Roche* (1981) ou encore *Conversations avec le temps* (1985) perturbe les habitudes de lecture (de réception), tout particulièrement dans un contexte autobiographique (c'est en particulier la forme de l'album photo qui est revisitée). Des effets de sens arbitraires étant ainsi produits différemment, *matériellement* (par une interaction inédite entre le verbal et le visuel), c'est la nature même du 'sens' qui est questionnée par les prototypes expérimentaux rochiens, ceux-ci s'orientant beaucoup plus du côté du *sensible* que de la *signification* à proprement parler. A cet égard, on se demandera également en quoi la démarche esthétique de Roche a répondu aux préoccupations théoriques des années 1970 et 1980 autour de la question du sens, du signe et de la 'signifiante' (Barthes, Kristeva, Derrida).

**Olivier Belin**

Université de Cergy-Pontoise

***André Breton et le poème-objet: un medium en rêve***

Dans l'espace du surréalisme, le poème-objet, défini par Breton au cours des années 1930-1940, voisine avec d'autres créations : travail sur les mots et les images de Magritte, pictopoésie de Brauner, écriture sur galets ou écorces de Char. Même s'il n'est pas sans rapport avec ces expériences, le poème-objet selon Breton est surtout chargé de concilier des ambitions distinctes :

- esthétique : en amalgamant des éléments hétérogènes (texte, dessins, objets du quotidien ou matériaux bruts), le poème-objet veut s'affranchir des frontières entre les arts ;

- anthropologique : il s'agit de matérialiser les forces de l'onirisme et de l'irrationnel, en fabriquant « certains de ces objets qu'on n'approche qu'en rêve » (Breton, 1924, *Introduction au discours sur le peu de réalité*) ;

- révolutionnaire : Breton (« Crise de l'objet », 1936) assigne aux artistes et aux poètes la mission de « provoquer une révolution totale de l'objet », en s'attaquant à sa fonction utilitaire ou décorative ;

- sociale : la pratique du poème-objet est reliée à l'« exigence communautaire » (Kaufmann) de l'avant-garde (cadre des expositions surréalistes) et à l'utopie d'une « poésie faite par tous », selon le mot de Lautréamont.

Médium poétique composite, irréductible à un texte, le poème-objet implique de dépasser l'approche linguistique – à moins de le considérer comme un objet lui-même investi d'une fonction poétique, au sens jakobsonien. Dès lors, sous quel angle l'aborder ? Breton lui-même, dans « Du poème-objet » (1942), indique la voie d'une psychanalyse du poème-objet, censée mettre en rapport le contenu manifeste et le contenu latent des matériaux utilisés. Breton invite surtout à penser une pragmatique du poème-objet, visant à dépasser « la barrière des langues » pour faire de nous non plus les consommateurs ou les usagers d'objets figés, mais les lecteurs-spectateurs d'un monde dépaycé.

## Session 63

### *Body, Embodiment, and Death*

Panel chair: **Renée M. Silverman**  
Florida International University

**Marius Hentea**  
Ghent University  
*Tristan Tzara's Foreign Bodies*

This proposed paper examines how Tristan Tzara confronted the problem of foreign bodies, which I interpret in a broad political and linguistic sense. Two biographical facts about Tzara ground this study: firstly, his political exclusion from the nation-space; and, secondly, his decision to write in a language not his own. While both Gide and Breton infamously accused Tzara of being a foreigner bent on ruining French culture, I suggest that Tzara's sensitivity to the foreign body of both the body politic and cultural identity emerged much earlier than the polemical reception of Dada in both Zurich and Paris. As a Romanian Jew, he had to navigate the terrain of political and social exclusion from his earliest days: Jews in Romania were not allowed to be citizens (except in special cases involving a case-by-case Parliamentary approval) and were thus excluded from access to state institutions like public education. There was also social exclusion that the young Tzara had to navigate, as the rampant anti-Semitism in the cultural field necessarily impacted his earliest work as a poet and impresario (as editor of both *Simbolul* and *Chemarea*). Tzara's work, I suggest, was shaped by his sensitivity towards such policies of exclusion and the pejorative 'foreignness' explicit in cultural nationalist discourse – rather than trying to make the foreign familiar, Tzara works by making everything foreign. Tzara's choice to write in a language not his own is a continuation of this process of inverting the binary foreign/familiar. Through a reading of Tzara's critical essays on the nature of language and

poetry, I interrogate what it means for a poet to *reside* in language.

**Unni Langås**

University of Agder, Kristiansand

***Death and Material Meanings in Jacques Roubaud and Jenny Holzer***

Poetry has always had a prominent position in relation to different aspects of human beings' preoccupation with death. Recently, after the Norwegian July 22nd crisis, we have seen its important function in grief processes, where the recitation and publication of old and new poems, as well as vocal performances, played an active part in public mourning ceremonies. Probably due to its short form and often poignant content, poetry is a medium where emotions such as sorrow may be properly expressed.

However, poetry also offers a mode for reflecting on the mysterious question of death, and as such it competes with philosophy by using words in order to cope with this phenomenon that goes beyond human comprehension. Moreover, whereas philosophical discourse is mainly referential in nature, poetry contains other means of expression as well, such as iconicity and the combination of letters and their embeddedness in different materials. These material means of meaningmaking are a unique feature of poetry, which has been developed as a genre more or less systematically since the historical *avant-garde* movement of the 1920s and 30s.

In my presentation I will investigate how contemporary poetry addresses different aspects of death by means of promoting an interaction between verbal signs and materiality as integrated elements of their meaning. Examples will be taken not only from well-known Norwegian poets Paal-Helge Haugen, Jon Fosse and Monica Aasprong but also from other Nordic and European poets.

**Kristina Toland**

American University of Central Asia, Kyrgyz Republic

***Rozanov's 'Fallen Leaves' Genre – Corpus or Cover-up?***

Still a controversial author, Vasily Rozanov is increasingly viewed less as a paradoxical provocateur and more as a sophisticated philosopher, theorist of human sexuality, profound religious thinker, influential literary critic, modernist writer, and a harbinger of avant-garde aesthetics. In his autobiographical "fallen leaves" text Rozanov insists that, while other writers have lost their faces in the printed book, his face is his manuscripts. From 1911 to 1918, he produced a number of "mixed on semen" (as he called it) autobiographical texts that venture beyond life-writing into other literary forms and into non-verbal visual representation. A means of indexing life's momentary [мимолетное] essence, Rozanov's experiments significantly contribute to the contemporary discussion of the semiotic potential of "the index". In its assimilation of photographs and sampled handwriting directly into the text, Rozanov's "fallen leaves" genre offers an early reaction to the representational capabilities offered by new technologies of image production and reproduction. As a compilation of diverse material evidence, the "fallen leaves" serve as a testimony to Rozanov's spirituality and a product of his physical body leaving visible imprints. As incorporated in the "fallen leaves" project, photography reveals its particular capacity to capture and transform physical reality into a form of communication that can signify as the "ex post facto" semiotic existence. By exploring the death associations that permeate both the medium of photography and the prosopopeiac autobiographical text, this paper offers reasons for the absence of Rozanov's own photographed visage from the text and his use of language as a means of self-substantiation. Rozanov textual "fallen leaves" only serve as a "clothing

language”—the “literary underpants” he produced in his attempted escape from the “mummifying” potential of photography and delimiting, “deadening” effect literary language has on his protean existence.

## Session 64

### *Space and Matter*

**Michael Chapman**

University of Newcastle, Australia

***Negative Tactics: The Architectures of Dada and Surrealism***

In his 1974 work, *Theory of the Avant-Garde*, Peter Bürger developed a sociological argument that the practices of the historical avant-garde had emerged as a systematic challenge to the hegemonic institutionalisation of bourgeois aesthetic taste. For Bürger, art had, since the Renaissance, gradually freed itself from societal pressures or responsibilities culminating in the emergence, in the nineteenth century, of a bourgeois institution of art that was characterised by the autonomy of the art object and its economic worth. The avant-gardiste work functioned as a negation of this autonomy, reconnecting art with the praxis of life.

Investigating the collapse of medium that is central to Bürger's thesis, this paper argues that architecture was an important strategy for the historical avant-garde and especially in the context of Bürger's avant-gardiste work. In Dada and surrealism, architecture functioned as an *objet trouvé* (found object) that, like the readymade, was employed in order to negate the aesthetic and autonomous claims of the institutionalised work of art. Architectural space was recreated through experimentations across the range of creative practices in the 1920s,

finding a rejuvenated and polemical role in the readymade, drawing, collage, montage and photography. While this spatiality is not central to the concerns of Bürger, it is a recurring theme in the investigations of the historical avant-garde in the period since his work was published and especially in the investigations of the Octoberist critics.

While both Dada and surrealism produced little that could be considered architecture (in its traditional disciplinary form) there is undoubtedly a spatial and architectural consciousness that accompanied all of these strategies. This paper will argue that the historical avant-garde *discovered* architecture and deployed it for polemical effect, as a fragment torn from life and discovered through experience. With an understanding of the historical nature of Bürger's work, the paper will explore the role and appropriation of architecture in the avant-gardist strategies of Dada and surrealism and the collapse of medium that this entails.

**Genevieve Hendricks**

Institute of Fine Arts, New York

***Toward Transparency: Le Corbusier's Painting and Architecture***

When describing the effects of spatial interference, overlap and ambiguity in his architecture, Le Corbusier (1887-1965) often used the term “enjambment.” In poetics, enjambment means the breaking of congruence between syntax and meter, which occurs when the end of a phrase does not coincide with the end of a line (rhymed or not). Transposed into architecture, enjambment seems to describe perfectly the overflow of one space into another, or, again, the breaking of the congruence between functional space and structural space. Such effects are clearly present in Le Corbusier's architectural designs, particularly of the late 1920s and early 1930s, which develop through a complex series of systems wherein thresholds

merge, new perspectives continually emerge, and physical spaces are dematerialized.

Yet the reconfigurations of space which characterize his most iconic architectural creations actually originate in his graphic work, both painting and drawings. These fundamental areas of his production have been overlooked by a majority of scholars. This paper proposes to trace the development of framing and elision in Le Corbusier's pictorial output of the late 1920s and early 1930s in order to examine the search for analogies witnessed in the transfers, transactions, reciprocal invigorations, and compensations among his artistic practices. I will argue that it is in his paintings that he originally explores ideas of containment and framing, frontality, suppression of depth, contraction of space, and oblique and rectilinear grids that would subsequently define both the interiors, and exteriors, of his built structures.

## Session 65

### *Writing a New Past: American Modernist Writing and The Crisis of Historicism*

Panel chair: **Sarah Posman**  
Ghent University

This panel on American writing in the modernist tradition and history focuses on the ways in which the European philosophical debate on history resounds in American (late) modernist writing. The panel's prompt is the observation by Steven Conn in his article "Don't Know much about (the History of) History" in *American Literary History* that, in contrast to the well-documented crisis of historicism in European thought, the idea of history in late nineteenth- and twentieth-century intellectual discourse in America is an understudied topic. It is

nevertheless the very crumbling of grand historical narratives like Hegel's and Ranke's, with which American intellectuals were very familiar, that makes the question after an American idea of history a pertinent one. If a universal scheme in which the Old World and the New are logically united no longer holds true, where does this leave Americans in relation to history? How to feel historical in a country that appears to have so little history? How to write the history of such a 'new' place? There may not be an American tradition of philosophical reflection on history comparable to the Nietzsche-Foucault line of thinking, but metahistorical reflection in America was hardly born with the work of Hayden White. These papers show that questions about the nature and the representation of the (American) past have been the motor for the work of (late) modernist writers intent on "making it new." The panel does not limit its focus on Eliot or Pound, modernist expat poets famously engrossed by the old world and its traditions, but opens to writers working 'in the American grain'. Mapping the ways in which their thinking and writing in and/or about America intersects with the European crisis of historicism sheds light on an American (history of) history.

### **Kelly Wagers**

Penn State University

### ***Tremendously Occupied": Stein's American History of Occupied France***

Despite the assertion of her title, *Wars I Have Seen* (1945), Gertrude Stein starts her war memoir with disarming uncertainty: "I do not know," she begins, "whether to put in the things I do not remember as well as the things I do remember" (1). Such a question of composition, for Stein, reaches beyond the scope of her story to suggest a broader historical inquiry at the heart of her book. This paper argues that *Wars I Have Seen* is less a historical account than a historiographic investigation. Specifically, the book's central questions concern the possibilities

for telling American history in the twentieth century. With the Hegelian belief in progress as a dependable historical structure finally “kill[ed]” by the Second World War, the question of how to write world history in the new century—and how to write the United States into it—became urgent (51). Does one “put in the things I do not remember as well as the things I do”? To read Stein’s answers to these questions in *Wars I Have Seen* is, in part, to recognize distressing acts of appropriation: Stein displaces the particular atrocities of the war and the Holocaust in order to address the diffuse question of American historical composition. Yet Stein’s methods also confront the practices of nationalistic exclusion and dominance that generate unspeakable violence. She establishes fragmentary folk wisdom, domestic resistance, and unfinished conversations as historically significant. Such strategies of the “occupied” undermine the power of authoritative versions of the past in order to celebrate a new weapon—“this language that is theirs”—at the book’s close (171). This American historiography suggests a deep engagement with historical concerns among U.S. modernists and, further, places Stein’s work newly among the overt, sustained investigations of postwar European philosophers of history, particularly Arendt, Foucault, and de Certeau, who likewise sought ways to face up to the demands of the past in historiographic innovations.

**Sarah Posman**

Ghent University

***In the American Grain: Using and Abusing History***

My paper deals with William Carlos Williams’ understanding of the past in *In the American Grain* (1925). I zoom in on the ways in which Williams’ sketch of the American past relates to the representations of American history by the so-called ‘Young American’ cultural critics of the 1910s/20s. Those young intellectuals, among

whom Van Wyck Brooks and Waldo Frank, turned to the past in the hope of making it of use in the present. In an essay like Brooks’ *America’s Coming-of-Age* (1915) a revival of native democratic traditions holds the promise of a new community. Similarly, in *Our America* (1919), Frank turns to the American past in which he discerns the seeds for a new, progressive and pluralist American culture. In their stories, the history of America is no longer rendered as an Old World story but as a new beginning. This idea is also the guiding structural principle of *In the American Grain*, which refuses the structure of evolutionary narrative. However America-centered these stories are, they came about in a time of intense transatlantic intellectual debate. As Casey Nelson Blake remarks, the young American critics “looked as much to Marx, Morris, Nietzsche and Freud for support for their project as they did to Emerson, Thoreau, Whitman and James.”<sup>11</sup> I sketch the ways in which these early twentieth-century accounts of the American past draw on or respond to the metahistorical questions (on the nature of the past, the direction of history and the task of the historian) which emerged out of German philosophical thinking at the end of the nineteenth century. Although, by his own account, Williams had not read “Das Kapital nor any of the landmarks of present-day thought,” *In the American Grain* can be read as a distinctly American answer to the questions raised in that tradition.<sup>12</sup>

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<sup>11</sup> Casey Nelson Blake, *Beloved Community: The Cultural Criticism of Randolph Bourne, Van Wyck Brooks, Waldo Frank and Lewis Mumford*.

Chapel Hill: University of North Carolina Press, 1990, p. 123.

<sup>12</sup> Hugh Witemey (ed.), *Pound/Williams: Selected Letters of Ezra Pound and William Carlos Williams*. New York: New Directions, 1996, p. 236.

**Michael Boyden**

Ghent University College & Ghent University

***Parodying Prufrock: Saul Bellow's and  
Gwendolyn Brooks' Reevaluation of T.S.  
Eliot's Old World Modernism***

In *The Cambridge History of American Literature*, Andrew DuBois and Frank Lentricchia describe T. S. Eliot's "The Love Song of J. Albert Prufrock" (published in 1915, but completed a couple of years before) as "the most recognizable voice in twentieth-century literature and the implicit definition of modernism," which those who came in his wake "would need to learn to reject if they were to chart their own course" (2003: 99). This paper focuses on two parodic adaptations of Eliot's well-known poem about exile and estrangement: Saul Bellow's Yiddish spoof "Der shir hashirim fun Mendl Pumshtok," composed in an early phase of his career together with his friend Isaac Rosenfeld, and Gwendolyn Brooks's "The Sundays of Satin-Legs Smith," which appeared in her first poetry collection (1944). Although very different in terms of social background and aesthetic ideology, Bellow and Brooks were contemporaries who shared the common predicament of the minority writer in search of a national audience (they were also among the first minority writers to win major literary awards and reach international acclaim). The parodies by Bellow and Brooks can be read as subtle critiques of Eliot's conception of tradition, which he would develop in his famous essay "Tradition and the Individual Talent" (1919). As Aleida Assmann (2007) argues, this conception of tradition was itself heavily influenced by a European intellectual tradition opposing historicist thinking that took shape around the time of the Great War. By measuring themselves against the main representative of high modernism and by giving a markedly ethnic inflection to Eliot's Dantean hell (infusing it with Yiddish and black English), Brooks and Bellow could transcend the provincialism of their situation and elbow their way into the American

literary canon. In doing so, they at the same time reevaluated and offered alternatives for Eliot's ahistoricist concept of tradition.

**Hélène Aji**

Université Paris Ouest Nanterre

***Zukofsky, Oppen, Reznikoff to Spinoza, Marx,  
Adorno: Towards an Ethics of Historiography***

With the advent of modern information networks, from mass circulation magazines to the radio and television, the very production of historical discourse has become more and more problematic. When it seemed only natural in the 19<sup>th</sup> century that historical discourse would be the more or less re-envisioned story of the "grands hommes," the heroes and makers of wars and alliances, the turn of the 20<sup>th</sup> century witnessed the emergence of the anonymous hero. Anonymous soldiers left on the battlefields of the first modern war, the American Civil War, and of the Great War, anonymous workers in the mines and factories of a new industrial world, anonymous crowds queuing for employment or food in the 1930s' global economic Depression: all of them suddenly stood out as the actual makers of history, the voices that had been silenced and the witnesses that had not left a trace in the master narratives of what looked now like historical fiction. The issue turned out to be tragic beyond words with the Holocaust, hastening what could be deemed the ethical turn of American poetry (but not only of American poetry, of course).

The aim of this paper will be to compare the postures of poets Louis Zukofsky, George Oppen, and Charles Reznikoff as they struggle both to define an "Objectivist" poetics and to come to terms with the historical complexities of their times. As Objectivists, they abide by Zukofsky's original statement combining the double meaning of the word "objective": as a lens, the poet is to convey a photographic take on the world, one unmodified by preconceptions



and undistorted by personal bias; however, his poem is not without an objective, a goal and an agenda, to affect the reader's perception and stir him into political commitment. Zukofsky's methods remain very much influenced by the Poundian dictum of the "luminous detail," which shifts the focus from the conventional heroes to more marginal ones, but retains the notion of emblematic examples to compose the narrative of history. Oppen turns to the use of syntactic discrepancies to underscore the gaps in the deceptively seamless accounts of reality. Reznikoff resorts to the use of the archive and the testimonies of the silenced to propose an alternative narrative of history. How do these poetic strategies reflect the evolution in the philosophies of history and individual responsibility from Spinoza, to Marx, and Adorno?

## Session 67

### *Matter-Reality in Avant-Garde Art*

Panel chair: **Elena Hamalidi**  
Ionian University, Corfu

In this panel we explore the diversity of meanings that matter and materiality obtain in works of avant-garde art in different media – literature, visual arts, film – as a means of challenging canonical 'representations' of reality.

Our main argument will be that the reading of reality, 'realism' or materiality in the avant-garde art of different cultures is subject to regional specificities and the historical and political conditions in different countries as well as to the relation of their avant-garde art to the 'centers' shaped through transfers and mobility. The same applies for the approach of material culture. We argue that focusing on materiality has a deeply political dimension, precisely as

questioning of or confrontation with the existing institutions that pertain to art, and through them of social institutions in general. However the canons and institutions that the avant-garde art defies are not identical in Paris, New York or Athens, in literature, visual arts or cinema.

Moreover we observe that, in avant-garde art, reaching the real becomes more and more an issue regarding the material aspects of art – as a medium, a thing or a process – rather than mediation of an independently existing referent. Thus some of the contributions to the panel stress the ways that these strategies reflect anew on 'realisms' and 'representations' of reality particular to the institutional context they wish to oppose, and open questions regarding expression-substance, medium specificity and intermediality.

This session attempts an interdisciplinary and comparative ('centers' - 'peripheries') examination of avant-garde strategies focusing on materiality. The individual papers will explore some of the following issues: a) the subversion of the conventions of realism, b) the "(re)integration of art to the praxis of life" and different aspects of 'realism', c) and the materialism or anti-materialism of Beat or counter-culture and its reception.

**Elena Hamalidi**  
Ionian University, Corfu  
***Translations of Materiality in the Center and Periphery of Europe***

This paper will explore the double function of materiality in neo-avant-garde art: on the one hand employing elements of reality as a reflection on the medium and on the other as a way to refer to reality. It also aims at investigating how different readings of materiality in this context are bound to diverse conceptions of 'realism' related to specific historical and ideological contexts and artistic milieus.

It will for that purpose focus on the work of the Greek avant-garde artist, Vlassis

Caniaris, as well as on the reception of his work by art historians from different European countries.

Caniaris' stay in Rome (1956-1960), Paris (1960-1967) and Berlin (1973-1975) resulted in shifts of interest manifested in his work through his turn a) from Modernist (post-war abstraction) to neo-avant-garde practices (Nouveau Réalisme) b) from the objectification of painting to the employment of readymades and installations of artifacts (mannequins).

Still, whether through the materiality of the painted surface, the use of readymade or artifacts, his reflection on the media and the avant-garde strategies he employs, Caniaris aims at a realism critical of the current political situation and disputing aesthetic canons and ideological approaches to art prevalent in the Greek context.

His work was received as different types of realism in different contexts (Critical Realism, Concrete Realism, Nouveau Réalisme ).

Caniaris' approach to the material and the real, defined by transfers and mobility, and the reception of his work in Greece and abroad show how the diversity of neo-avant garde strategies are signified and re-signified by different cultural and political contexts both in the periphery and the centre of Europe, highlighting that the 'centre' is equally diversified.

#### **Kostis Kornetis**

Brown University

#### ***Disaffected youth and the avant-garde in filmic representations of 1970s Greece***

This paper deals with three filmic representations of disaffected youth in 1970s Greece. The films by Thanassis Rentzis/Nikos Zervos *Black/White* (1973), Andreas Thomopoulos *Aldevaran* (1977) and Nikos Zervos *Exiled in the Central Highway* (1979) have young artists as their protagonists inhabiting a dystopian and alienating urban space. Not precisely the definition of the avant-

garde, in terms of film making or film narrative, the movies, nevertheless, depict artists who are in one way or another themselves connected to the avant-garde or underground scene.

The paper explores the ways in which the directors of these three films make statements regarding the contested relationship between arts and politics and the local scene versus what was happening abroad. By depicting the artist protagonists as "artsy fartsy", countercultural hippies, the directors castigate the supposed apolitical stance and the aping tendencies of home-grown artists in Greece regarding what was happening abroad. Moreover, the anti-materialist or post-materialist tendencies that characterize the young protagonists are not presented as a positive characteristic but on the contrary as a decadent feature. By exploring the overarching narratives and the connecting threads between these three films, this paper will attempt to demonstrate the semantic distance between authoritarian and post-authoritarian Greece and Western Europe in the 1970s in terms of both social realities and artistic avant-gardes and the way in which they were conceptualized and represented in cinema.

#### **Maria Nikolopoulou**

Hellenic Open University

#### ***The underground and the self-referential: a debate on the politics of materiality***

My paper aims to examine the different strategies of integration of materiality adopted by the literary avant garde of the 1970s in Greece, leading to different concepts of avant garde. My case study is the debate in the art magazine *Sima*, triggered by a special issue on the underground/beat literary 'scene' (1975), which had developed under the dictatorship. These writers integrated life into art as an attack on the institution of literature and the social establishment connected with consumerism, family values and conformism. Their presentation

triggered a heated debate on assimilation of the avant garde, the political role of the underground culture and the role of aesthetic experimentation with the medium itself. A group of writers and artists who considered themselves avant garde, due to experimentation with the material and the medium (e.g. concrete poetry), questioned the 'scene' 's avant-garde character and considered them a-political.

Both groups questioned the established conventions of representing reality, using materiality for institutional critique, in different ways. Nevertheless the debate is also very interesting regarding the transfers and reception of avant garde trends into the periphery and the way that they function in the political context of the political changeover from the dictatorship to democracy (1974), when cultural and political hierarchies are renegotiated.

**Rea Waldén**

Athens School of Fine Art

***Reality and Materiality in Avant-Garde Cinema***

This paper investigates how the focus on materiality in avant-garde cinema functions antithetically to the conventions of realism(s).

Cinema has been haunted by the issue of realism throughout its history. This was conceptualized either as a question of verisimilitude or as a question of truthfulness, each of which has led to completely different paths. The first path led to the so-called classic narrative cinema, where a number of techniques concerning visual representation, dramaturgy and narration, led to highly codified conventions, with the expressed purpose of minimizing the audience's consciousness of the construction. The second path – which includes as diverse movements as Vertov's kino-pravda, Socialist Realism, Neo-Realism and Free Cinema – aspires to a minimization of the medium.

Avant-Garde cinemas, which occasionally intersect with the second path, show an intensified consciousness of the conventionality of every system of representation, recognizing that the 'minimization of the medium', instead of reaching immediacy, constitutes another stylistic convention. They strive to break with the representation of reality in order to reach the Real. In this effort, they often use strategies and techniques that focus on different notions of materiality; notions which go beyond the relation to an independent referent through the signified. However, in order to comprehend them, the concept of signifier is not enough. I find useful Louis Hjelmslev's distinctions – as introduced in his stratification of semiotic systems – between 'expression-form' and 'expression-substance', as well as the notion of 'extra-semiotic substance'.

In this paper, I examine several examples of avant-garde cinema techniques and strategies, classified according to the order of materiality that is central to each of them: (1) the (semiotic) expression-substance, i.e. the importance of the heterogeneity of the cinematic language; (2) the extra-semiotic substance, as in the cases of burning, destroying or abstracting the film; (3) the praxis and context of the film's creation and reception.

## Session 68

### *Subliming the Material: Avant-Garde and Theory in the Soviet Union*

Panel chair: **Patrick Flack**

Humboldt University Berlin

From the start, Soviet artists, poets and filmmakers were obsessed by the question of materiality. Reacting to the demise of the

aesthetics of Russian Symbolism and to the opportunities provided by the changing social and political context of the Russian Revolution, figures such as Malevich, Chlebnikov or Eisenstein sought, among other, to redefine the terms of our relationship to reality by exploring its fundamentally material dimension. This exploration took on many forms and was pursued in sometimes contradictory directions. One of the overarching, stable features of Soviet art, literature or film, however, was their readiness to link their interest for the material with a search for meaning. For them, questioning the material involved questioning not only its expressive power as such, but also its role and value in providing us with knowledge or, indeed, its capacity either to support or impede our meaningful relation to the world. In this sense, the artistic exploration of materiality in the Soviet Union was uniquely linked with a quest both for theoretical knowledge and transcendence. This fact is borne out by the unusually close and productive relationship that Soviet artists, poets and filmmakers entertained with contemporary philosophy, linguistics and psychology.

It is to this relationship between artistic practices oriented towards materiality and the unusual effort made to interpret and make use of them in a theoretical framework that this panel will turn its attention. Patrick Flack (Berlin) will provide one of the earliest examples of such collaboration between poets and linguists. Daniel Bird (Sheffield) will explore a reverse process (going from theory to artistic practice) in early Soviet cinema. Emmanuel Landolt (St-Gallen), finally, will base himself on a later case taken from the artistic milieu of the 1970s. The result should be a varied picture of the diverse ways in which Soviet artists and thinkers engaged with each other and managed to sublime the material in order not to overcome or discard it, but to produce a new, non-linguistic understanding of meaning itself.

**Patrick Flack**

Humboldt University Berlin

***From Zaum language to Phonology: the Cubo-Futurists, Opojaz and Jakobson***

In 1913, Viktor Šklovskij published a short opusculé entitled “The Resurrection of the Word”. Inspired by the avant-garde poetry of the Russian Cubo-Futurists (Majakovskij, Kručenyč, Chlebnikov) and especially by their radical practice of Zaum language, Šklovskij argued there for the need to renew and revive our understanding of language. Instead of using it as an abstract mean of expression or a transitive mean of communication, we should be made aware of its own concrete, material structure as something existing and valuable in itself. This Bergsonian conception of language – which Šklovskij would later generalise to art as a whole in his famous manifesto “Art as Device” (1917) – was taken up by most of the Russian Formalists, including the more linguistically-minded among them, Lev Jakubinskij, Evgenij Polivanov and Roman Jakobson. Ultimately, the Russian Futurists poetic experimentation with sounds and pure grammar led these thinkers to a wholly linguistic theory, phonology, which *de facto* redefined the relationship of matter and meaning within language. The genetic link between Futurist poetry and phonology has of course been spotted and discussed before. The contribution of this paper, though, will be to shine a historically more precise light on the different stages of this evolution (Jakubinskij’s and Polivanov’s decisive roles have typically been overlooked). It will also bring a conceptually new perspective on the significance to our conception of meaning of the Futurists’ paradoxical, double obsession with the materiality of language on the one hand and its immediateness and “transparency” on the other.

**Daniel Bird**

Sheffield University, UK

**The Language of Art: Eisenstein, Joyce and Marr (1928 - 1929)**

During the late 1920s, Eisenstein dreamed of a new language. However, it was a language not made up of sounds, but images, specifically moving images - cinema. To develop his understanding of this new language, Eisenstein turned to the ideas of the Soviet linguist Nikolai Marr. This paper is about the influence of Marr's ideas on Eisenstein's film theory during the late 1920s, and shows how the filmmaker correlated the linguist's ideas with Joyce's *Ulysses* - a book that was, according to Eisenstein, 'the bible of the new cinema'. During the late 1920s, Marr was arguing for his ideas about language to be accepted as the official Marxist linguistics. This paper shows how Eisenstein did not simply pay lip service to Marr's ideas. Rather, he engaged with the notions of two thinkers that were central to Marr's thinking: the nineteenth century Russian philologist Aleksandr Veselovskii, and the French ethnologist Lucien Levy-Bruhl. In addition, the paper shows how Eisenstein, like several of Marr's followers (most notably the biblical scholar Frank-Kamenetskii and the Classicist Olga Friedenberg) used the ideas of the German Neo-Kantian philosopher Ernst Cassirer to underpin his understanding of Marr's theories. The influence of Marr's ideas on Eisenstein's writings, specially his 1929 essay 'Perspectives', is argued as being central to comprehending the shift in Eisenstein's thinking from the reflexology based notion of montage typical of the 1920s to his idea of montage as synthesis of the 30s and 40s.

**Emanuel Landolt**

University of St-Gallen, Switzerland

***Painting as an Experience of Transcendence in the Russian Unofficial Artistic Milieu***

The unofficial artistic milieu in the Soviet Union is a complex galaxy that went through several stages. Research on unofficial artists in the Soviet Union has focused on the original and spectacular Moscow Conceptualism (which began in the mid seventies), but has neglected other interesting tendencies that proved to be as productive in shaping new artistic forms distinct from the socialist-realist canon. The complex legacy of Malevich's radical work constitutes the common ground of most Soviet experimentation in art, despite being taken in radically different directions. Two major but regrettably little-known painters – Edward Steinberg (1937-) and Mikhail Schwarzmann (1926-1997) – will guide us here towards an understanding of the rich idea of painting both as a lived experience (*Erlebnis*) and as a way of building new sacred worlds or spheres that insist on the ecological dimension of painting's goal. Whereas the major tendencies of the unofficial milieu were the endeavour to desacralize the dominant ideology (for example *sots-art*) or its pure rejection, their flip-side was represented by the constitution of sacred spaces through painting in the late sixties, as well as the preoccupation for one's own place in the course of tradition. By combining the revival of religious philosophy with the building of new symbolic architectures, both Steinberg (Malevich's most faithful heir) and Schwarzmann (with his *hieratry* or sacred paintings) tried to confront matter and sacrality on the same ground. They undertook a serious discussion with the Russian artistic tradition (from Byzantine icons to Malevich's Suprematism) and with religious philosophy (Florensky's theory of icon). In order to focus on this particular period, it will be necessary to combine an anthropological approach that will take into account the specific practice and spaces (cellars, artist's atelier) of the artistic milieu from this period and a specifically philosophical or religious dimension which constituted the presupposition of those unique experiences.

## Session 69

### *Political Matter and the Manifesto*

**Hanno Biber**

Austrian Academy of Sciences

***Transforming Meaningless into Meaningful by Means of Satire: Examples from Texts of 'Die Fackel' by Karl Kraus***

The satirist and language critic Karl Kraus published almost all of his texts in his highly influential journal "Die Fackel" (from April 1899 to February 1936). He attacked his satirical objects which he found in politics, culture, the media, the literature and other fields by means of quotation, thereby exposing the language and the objectives behind. This critical process of reflecting and commenting upon the words and deeds of others can be understood as a process of transforming meaningless into meaningful by means of satire. The importance of his work is to be found in what is the basis of his satirical method, the critical transformation of thousands of excerpts from newspapers, literature and the like, language material and linguistic documents of horror and failure that he collected, assembled, presented and represented in his texts. His work is depicting - to name just one example - what caused and what meant the First World War, an event he considered as the catastrophe of civilization, as well as what followed and outdid it. Karl Kraus focused intensely on the minor things and expressions of everyday political and cultural life as it was reflected, acted out and printed out in the newspapers and journals of his time. He was absorbed by the cliché-ridden language in the media which he interpreted as symptoms of disaster. In a common stereotype of critique against the satirist he was criticized for being destructive instead of constructive, a verdict that ironically and unintentionally summarizes his method of critique, whereby he transforms in a very sophisticated manner the destructive and

suspect linguistic material, that he registers in the publications of his time and in the utterances of his contemporaries, into a strong and effective social critique, probably the most productive cultural effort conceivable.

**Rania Karoula**

Edinburgh University

***From Expressionism to Abstract***

***Expressionism: Materializing an American Vision of the Avant-Garde (or, how not to turn artistic creativity into emancipatory social practice)***

What is the relationship between art and social reality? This is a question that has persistently troubled many artists, critics, philosophers and sociologists. The answer to the question has taken many manifestations over the years depending on the aesthetic, political and economic climate and also on the prevalent social class. This paper is another attempt to address the question but do so through a transatlantic prism. Concentrating on twentieth-century avant-garde, the paper aims to discuss on the materialisation of an 'avant-garde' version in the USA in the 1940s and 1950s and examine critically the role such an avant-garde played (both aesthetic and political). Starting off, the paper will offer a renewed critical approach to the Expressionist debate as it developed in Europe, highlighting the main arguments and ideas regarding the role of art. The plethora of ideas developed thorough this debate did not seem to cross the Atlantic, even though many of the participants did so themselves because of Nazism. Instead, interestingly, the burden of the development of an 'American' avant-garde fell on the shoulders of the art critic Clement Greenberg. Working along with the influential group of the New York Intellectuals (such as Lionel Trilling, William Phillips and Irving Howe to name but a few), Greenberg's views on modern art as expressed in his essays 'Avant-Garde and Kitsch' (1939), "American Type" Painting' (1955)

and 'Modernist Painting' (1965) revealed an alternative avant-garde to the European version but one that represented the only progressive force within America culture nonetheless. This paper will examine what this 'new' version of the avant-garde (as opposed to the 'old' European one), why it became the epicentre of American artistic life, how it materialised into the movement of Abstract Expressionism and question the endurance of its lasting legacy.

**Eric Schmaltz**

Brock University, Ontario

***'I want to tell you love': Towards a Materialist Avant-Garde***

In 1963 avant-garde poet and painter, bill bissett, collaborated with staunch labour-oriented modernist, Milton Acorn to produce a manuscript entitled *I Want to Tell You Love*. This paper will examine the manuscript as a collaboration that achieves a materialist avant-gardism capturing the oft-theorized marriage of the political and aesthetic avant-gardes, in its enactment of what Roland Barthes would come to theorize as the Text: a pluralistic entity that "cannot be contained by hierarchy" (157) or "classification" (157), that resists notions of conformity and commodity, and most importantly gestures toward a mosaical understanding of consciousness. As a result of their mosaical approach the manuscript was promptly rejected. J.A. Rankin, editor of McClelland & Stewart, wrote in 1966 that the "two styles seem to oppose rather than complement each other" (Rankin, bissett fonds).

This paper will examine what critics and publishers have perceived as the impediments of this mosaic approach, specifically the tension created by Acorn's terse modernist verse and bissett's "libidinal" (McCaffery 93) semiotic eruptions. In response to critics and publishers, like Rankin, I suggest that *I Want to Tell You Love* is an exigent response to the "catastrophic expenditure" (Bataille 23) of excess energies in

the 1960s, for example, the spectacular war in Vietnam. I argue that *I Want to Tell You Love*, through its successful Textual marriage of political and aesthetic avant-gardes realizes a mosaical consciousness, a consciousness that is necessary for humanity to intervene into "public affairs" (Bataille 41). Furthermore, I argue that bissett and Acorn, in their poetical collaboration, offer the means to a conscious intervention within a material sociopolitical context and thus a remedy to the accursed condition of the general economy.

## Session 70

### *Russian/Georgian dimensions*

Panel chair: **David Ayers**

University of Kent

**Tamar Paichadze**

Tbilisi State University

***The Genesis of Modernist Novels in Georgian 'Creative Space'.***

The issue of integration of Avant-gardism with Georgian literature was periodically rising in the culturological studies but, on different stages, averaged approach was formed, characterized by dual position: positive and negative perception of the problem.

Positive tendency means the very fact that Avant-gardism was present in the 20<sup>th</sup> century Georgian culture and it was considered as the ready model "inserted" in Georgian Belles-lettres space. Negative viewpoint about this issue was more rough and radical. According to the latter, Avant-gardism in Georgia was considered as artificial step towards the demonstration of mannerism and originality.

Some issues connected with the classification of Georgian Modernist schools and

problem of its systemic nature are associated with such approaches as well as culturological and methodological unclearness.

We must note that, in general, Modernism and Avant-gardism in Georgian culture are mainly, associated with the Symbolism, that is to say, Georgian School of Symbolism was representing all in one: Avant-gardism, groupings of the 1920s and methodological novelties. We believe that such “representative dependence” is a result of inadequate information about the history of Georgian Modernism.

Modernism has different artistic images in different countries. Nevertheless, methodological scheme of sequence of Avant-gardism trends is as follows in all culturological publications:

Symbolism\_>Impressionism\_>Expressionism\_>Futurism\_>Dadaism\_>Cubism\_>Surrealism (main trends are presented here). Each of these embodiments of Modernist mentality played important role in the cultural life and art theory of the country. Their “empass” had continued for several decades.

This strategy turned out to be different for Georgia. The mentioned methodological scheme is deranged in Georgian creative reality and it looks more or less like this:

**1. Symbolism;** 1913-1928

**2. Dadaist Tendencies;** 1920s

**3. Futurism;** 1920s

**4. Impressionism and Expressionism;** 1920s

Theoretical analytics of Modernism in Georgia had explicitly brought to light the fact that it could be perceived as artistic creative method, i.e. literature of the method, which, unlike the European examples, had never acquired political loading and never claimed to replace the public-life style values. Moreover, similar to other artistic trends, it was met by years-old foundation of Georgian art, cultural traditions, mentality and artistic “thinking”. Any maximalist tendency, radicalism, categoricism

and orthodoxism went through certain transformation and turned into national-liberal trend, not only as the Weltanschauung, but as the artistic method. Therefore, modern studies more and more accept the viewpoint that Symbolism, Futurism, Dadaism, Expressionism and Impressionism is rather a working terminology to determine these artistic trends in Georgian creative environment, than certain classical analogy, reflecting development of these schools.

**Bela Tsipuria**

Ilia State University

***The Avant-Garde and the Transformations of its Social Meanings in Soviet Times.***

The appearance of the historical Avant-garde in continuation to the High-Modernist/Symbolist tendencies in national cultures of Russian Empire was in line with the Western culture development. However, the Soviet experiment not only violated the historical order, which could also lead to the decolonization of nations from the Empiric rule, but reoriented the cultural process as well.

Was the Avant-garde in Soviet times completely “detached” (Greenberg) from the society, or it still carried some social meanings; and could this social meaning in some way be transformed to the mission of anti-Soviet resistance?

Some similarities and differences can be revealed while discussing the interaction between the Avant-garde tendencies and Soviet cultural policy in Georgia, Ukraine, and Poland. The adoption of Avant-garde tendencies could, and did contribute to the cultural/societal liberation and self-establishment of nations in pre-Soviet and early Soviet times. In the first decade of Sovietization Russian, Ukrainian and Georgian Avant-garde still enjoyed some freedom of development, however, with the condition of having acknowledging the Bolshevik



Revolution. Russian avant-garde groupings had the attempts of understanding Bolshevism as a political/societal avant-garde, thus emphasizing its heroic, renewing social nature; Georgian Futurists also followed this approach. Later in the end of the 1920's, with the strengthening of the Soviet state and development of Stalinist cultural policy, the Avant-garde was announced as anti-social Western cultural style, thus anti-Soviet and hostile to the Soviet country; its development was suppressed for decades.

In the 1970s-1980s we can observe the rebirth of Avant-garde aestheticism in national cultures within the Soviet system. In case of Georgian visual art and poetry this tendency led to individualistic art, letting artists and recipients to separate themselves from the Official Soviet Culture; while in Poland Avant-garde art/spirit was used to serve as a basis for a massive anti-Soviet civic movement of the Orange Alternative.

#### **Ken Hirschkop**

University of Waterloo, Canada *Language and Revolution: Grammar and the Avant-Garde*

The material of meaning: this means, first of all, language. But was language, as the material of meaning, liable to revolutionary transformation? And was its transformation a necessary element of any cultural revolution? In the Soviet Union of the 1920s both questions, the factual and the normative, one might say, were in play. It *seemed* like language itself was infused with new substance, manifested in new words and abbreviations, new styles of speech, new alphabets, and new kinds of expressiveness. But whether these changes amounted to a "revolution" and whether they were harbingers of a new culture were matters of impassioned, occasionally vicious debate.

In this paper I explore this debate in the work of four Soviet linguists of the 1920s: S. I. Kartsevskii, A. M. Selishchev, G. O. Vinokur and

Lev Iakubinskii. Particular emphasis is placed on the role played by a) the introduction of Saussure's conservative "conventionalist" account of language into Russia in 1917 and b) the avant-garde practice and pronouncements of Russian Futurism, which declared a revolution in the "word as such". I examine the unstable theoretical compounds created as each of these writers wrestles with the question of whether recent changes in Russian (the creation of Soviet abbreviations like "Narkompros", the new Russian poetry, innovations created in advertising and political propaganda) amount to a "linguistic revolution".

Rather than treat this as a peculiarly Soviet obsession, I conclude by comparing the shape of the Soviet debate with two concurrent attempts to think about a revolutionized language: Gramsci's discussion of a revitalized Italian national-popular language in the *Prison Notebooks* and the theory and practice of linguistic reform we find in the works of C. K. Ogden and I. A. Richards (in *The Meaning of Meaning* and the project for Basic English).

#### **Rebecca Beasley**

Queen's College, Oxford

*Reading Russian in Britain 1904-1932*

How was a British canon of Russian literature established? It is usually assumed to be the creation of a small number of amateur translators, such as Constance Garnett, S.S. Koteliansky, Aylmer Maude and E.L. Voynich. But what was the role of the growing professional and academic Russian community? The aim of this paper is to describe and analyse the teaching and learning of Russian language and literature in Britain, focusing primarily on the early years of the twentieth century when the subject was in an intense period of development. The paper looks in particular at the material resources available to those who wanted to learn Russian independently (Russian primers,

dictionaries, grammars and parallel texts), and the variety of institutions that provided Russian lessons or other means of learning the language (societies such as the Russia Society, commercial organisations operating between Britain and Russia, courses run for diplomats and government employees in the years leading up to and during the Great War). The paper will tell the story of the beginning of the academic study of Russian in Britain, from William Morfill's lectures on Slavonic literature at the University of Oxford in the late nineteenth century, to the founding of the first School of Russian Studies at the University of Liverpool in 1907, and the creation of the School of Slavonic Studies at King's College, University of London in 1915. Drawing on archives, memoirs, contemporary articles and debates, this paper analyses the political, ideological and cultural forces that determined the mode of teaching devised, the curricula followed and, above all, the literary canons established.

## Session 71

### *Unexpected Angles*

**Jim Drobnick**

Ontario College of Art and Design, Toronto

**'Look with your sense of smell': Odor as Artistic Material**

Even as "sensory aesthetics" becomes a burgeoning genre of artistic practice, little has been written about its art historical precedents, especially with regard to the sense of smell. Focusing on the era of modernism and the avant-garde, this paper provides an overview of how odors, perfumes, aromas and fragrances have been featured in a period often discussed in purely visual terms. While the appearance of olfactory artworks was intermittent in the early twentieth century, a prominent concern with

smell can be discerned in the numerous mentions of odors in artists' writings, demonstrating that an olfactory *imaginaire* had been in preparation long before its actual blossoming in current artistic practice. "Overlooked" by traditional aesthetics, smell has nevertheless been activated by numerous artists in the modern and avant-garde era eager to explore issues and experiences unapproachable by visual media. The experimentation with unconventional and ephemeral materials, the embrace of industrial and organic processes, the blurring of the boundary between art and life, the utilization of site-specific installations, the inclusion of live bodies in performances – all were practices that strategically engaged smell to provoke audiences and to address the subtle but powerful links between the senses, lived experience and cultural meaning.

My paper's title takes literally Francis Picabia's instruction to "Look with the sense of smell," a maxim that at once sought to undermine the priority of the visual in determining "beauty" and, in typical Dadaist manner, to destabilize mainstream perceptual habits. Confounding the visual, however, was only one motivation. The presence of smell can be found in many of the "heroic" trajectories of modern art, such as the evolution of abstraction, the dialectics of art and popular culture, and the infusing of art with socio-political relevance, even though these genres were dominated by painting and sculpture. Olfaction in art, then, becomes not merely an eccentric diversion in artistic practice, but is a continuing presence that is integrated into many of modern art's most profound and radical questionings of aesthetic practice.

**Johan Alfredsson**

Gothenburg University

***EVERY Word should do a Full Time Job – the Politics of Maximalism, DJ:ism and Lars-Miakel Raattamaa***

This paper is an attempt to take into joint account Jacques Rancière's take on "politics" as a heterogeneous force, and Gilles Deleuze's and Felix Guattari's concept of "becoming", when approaching contemporary avant-garde poetry. It could be argued that such an operation runs the risk of being self-confirming, or circular, due to the fact that the ideas of an ideal heterogeneity that permeate both these theoretical concepts also does play a vital part in the political avant-garde of the day. This risk might also be why such ventures are so rare. However, that particular line of argument could of course be reversed, just as well. If contemporary avant-garde, on the one hand, and critical theory, on the other, share certain basic assumptions, why should the relation between the two not be examined more closely? In this paper I will examine how Swedish contemporary poet Lars-Mikael Raattamaa, in his book *Mallamerik, mallammer, malameri, mallame, amerik, mallameka, merrika...*, attempts a move away from conventional poetic form. This attempt is in many ways analogical to how "the political" according to Rancière moves away from "polis", and how the "becoming" (and related concepts in the writings of Deleuze/Guattari, like "nomadic", "de-territorialisation", "flesh", "the molecular", "the rhizom") moves away from form and stability. This particular Raattamaa-book employs a poetics which could be described in terms of "maximalism". More specifically, a modus of the DJ is used in order to create a kind of heterogeneous flow. Within this flow, certain conventional literary cue points, such as punctuation, syntax, author, are questioned, at least symbolically. Through text-strategies that could be labelled "maximalist", or "political", or "becoming", Raattamaa performs a severe

critique of the supposedly stable hierarchies of conventional poetic language, i.e. the "polis" (Rancière), or the "body" (Deleuze/Guattari).

## Session 72

### *Radical Spaces of the 50s and 60s*

Panel chair: **Ann Vickery**

Deakin University, Australia

**Denis Poniz**

University of Ljubljana, Slovenia

***Slovene Avant-Garde Performance and its Remake***

The author of proposed paper was at the end of 60s and in the first half of 70s as a student of comparative literature member and co-founder of avant-garde theatrical group, named The theatre of Pupilija Ferkeverk (1968/69) and later (1971) of avant-garde and experimental theatre »Pekarna« (The Bakery) situated in and old and empty bakery in Slovene capital Ljubljana.

After two happenings in 1968, based on reading the Theatre of P. F. members' own provocative poetry, the group presented in 1969 (may and november) two performances; both shocked the Slovene cultural sphere and the sphere of Slovene theatre critics. Astound were also the communist authorities, but they didn't forbid the performances directly, but by using the legal measures. Besides the scenes of explicit nudity and other (at the time) provocative actions, (mis)used official communist symbols, at the end of the second performance, a white hen was killed on a stage and the group was later charged with torturing the animals and should have paid a high fine.

This crucial avant-garde event and turning point in Slovene non-institutional theatre was reconstructed forty years after the original performance, using the material documents of historical time and space, the »highlight« should be also again the killing of white hen.

But according to European Union animal law it is not allowed to slaughter animals outside slaughterhouses and the fine would be even higher than it was forty years ago. Instead killing the director of reconstruction gave the audience opportunity to vote for the petition of mercy.

The paper shall try to reconstruct the originality of the second performance and analyse the theatrical avant-garde means and its remake in completely different conditions of democratic society. Both (filmed) first performance (1969) and (video taped) remake (2009) will be used to illustrate the avant-garde theatrical event and its historical reconstruction.

**Ann Vickery**

Deakin University, Australia

***Territory Side-Affects: Frank O'Hara, Joan Mitchell and Helen Frankenthaler***

This paper considers the relationship between the work of three New York Schoolers, viewing the poem and painting as not only a mobile context for their sociality but as a spur for extending the material and representational aspects of the other's medium. Scholarship on the New York School poetry often situates women artists in the gendered role of 'muse' rather than as colleague and collaborator. This paper also considers how such late modernist cultural production performs what Charles Altieri terms 'sincerity effects' or markers of intimacy, while playfully engaging with and foiling the historical determinations of nature.

**Manus McGrogan**

University of Portsmouth, UK ***Socialism, surrealism and situationism: innovation in the graphics of the French radical press after May '68.***

The movements of May 1968 and after in France were the crucible for new political and cultural forms, not least the graphics of the Beaux-Arts posters. What followed was a period of effervescence in the leftist, alternative press, drawing on the traditions of French subversive art, i.e. Dadaism & surrealism, and driven by the liberated energies of May.

Key elements of French cultural underground life of the 1960s: situationist *détournement*, the satirical provocation of *Hara-Kiri* and the iconography of workers' and third worldist movements, mingled with recent, pervasive Anglo-Saxon countercultural imagery – spearheaded by the psycho-sexual cartoons of Robert Crumb – to fashion a new visual politics for the increasingly heterogeneous radical left Movement of the '70s.

Publications such as *Charlie Hebdo*, *Actuel*, *Tout!*, *Le Parapluie*, *Politique Hebdo*, to name but a few, championed these subversive & utopian aesthetics. Their apparent democratic, DIY work ethic also inspired the growth of a nationwide press of counterculture and counter-information allied to the movements, whose prose and poetics would consistently demand the relevant caricature, detoured photo or seditious *BD*.

Drawing on (intertextual) readings of this press and interviews with its participants, my paper uncovers the myriad influences at work in leftist minds at the time, stressing the imaginative power of 1968, and the fascinating interplay of domestic historical and contemporaneous global trends.

## Session 73

### *Material reconfigurations – avant-garde strategies in contemporary art*

Panel chair: **Tania Ørum**  
Copenhagen

This panel consists of three papers referring to the conference-topic: The material effectivity of the avant-garde. The panel will examine concrete examples from contemporary art where ideas, gestures, and modes of display, developed by various avant-gardes, are rediscovered, re-interpreted, and transformed. The presentations will focus on different types of artistic practices across performance, sound and visual art. We recognise among contemporary artists and exhibition-makers a self-perception of working in line with particular avant-garde strategies. These references, however, do not seem primarily to unfold in the form of re-enactments but rather appear as tools for radical renewal of e.g. site-specific performance, sound art, and art exhibitions. Working with avant-garde strategies, recent artistic practices take on concrete interaction with material, space and technologies. Despite the notable differences between the projects in question, they share performative modes of production and presentation that engage with material culture and spaces in new ways, thus questioning every day life, production modes and present day utopias. Although we address the conscious links to historical practices, the papers will also focus on how recent material reconfigurations of the avant-garde differs from earlier practices, and they work to transform and revitalise contemporary culture.

**Sanne Krogh Groth**  
Roskilde University

### ***Provoking, disturbing, hacking. Avant-garde strategies and media archaeology in the works of Goodiepal.***

Among the artists on the contemporary Danish scene of computer music and sound art the musician and composer Goodiepal is by no comparison the most controversial and provocative. This statement is applicable whether we meet him as musician and performer or meets him as teacher, lecturer, or mediator of thoughts on computer music. Goodiepal advocates a new computer music of the future – Radical Computer Music, which is not dependent on existing or soon to be software and technologies, but which is executed e.g. by working with handwritten scores not readable for existing computer technology. Hereby Radical Computer Music encourages utopia and dialogue with artificial and alternative intelligences. The project has been presented and discussed through Goodiepal's teaching at the Academy of Music, Aarhus, in various lecture-performances and in his construction and deconstruction of mechanical instruments and computer hardware.

In the paper Goodiepal's various acts will be identified and discussed in comparison to previous avant-garde movements. I will here refer to the Fluxus-movement's work with scores (which the artist refers to himself), and to previous discussions within the field of electro acoustic music, in which technology, future and utopia also have been countlessly addressed.

Inspired by one of Goodiepal's former students Morten Riis, who is now devoting his artistic work to the theoretical field of media archaeology, I will finally raise the questions:

- Is Goodiepal's work and ideas to be seen as a repetition of various avant-gardes or
- can Goodiepal's work (without the artist addressing it explicitly) also be unfolded within a discourse of media archaeology?

- And if so – how does this relate to previous avant-garde experiments and discussions?

**Kristine Samson**

Roskilde University

***Transformations of socio-material space in Tyler Ashley's performance Half Mythical, Half Legendary Americanism***

In analysing the site-specific dance performance *Half Mythical, Half Legendary Americanism*, performed on the High Line in New York during Performa 2011, the paper will discuss recent material constructivism in relation to urban space.

In accordance with materialism of Russian constructivism, the paper asks how the performance, by means of site-specificity, dance choreography and audience engagement, engages in contemporary material culture. Taking place as a site-specific performance in a socio-cultural significant public space, the performance questions among others things, public space and urban culture and how it affects the body.

The paper seeks to answer

- What are site-specific meanings and implications of public space?
- How does the performance engage the audience as members of contemporary Americanism?
- How are socio-spatial meanings temporarily transformed during the performance?
- Whether and how Ashley's notion of Americanism and the biomechanical organization of the body through dance, corresponds to the material aesthetics of the Russian constructivists?

The underlying assumption is that whereas

constructivism rejected autonomous art in favour of art as a practice and means for social change, Ashley's performance deals with Americanism as an already existing global biopower organizing and distributing the body and crowds in, for instance, consumerist urban spaces. Thus, as with Russian constructivism, architectural space plays an important role as medium of ideological biopower. Not only architecture understood as choreography of the body, but also the way urban spaces orchestrate the bodies and socio-cultural behaviour in general. The paper claim that the constructivist notions of *faktura*, the particular material properties of an object, and *tektonika*, relating to its spatial presence and effect, gain new meaning in relation to how the performance appropriate and transform the urban environment.

Thus the paper proposes that the chosen spaces for the performance, with its socio-material assemblages of contemporary Americanism (urban consumerism, entertainment industry and a general obsession with the body), plays an important role in the performance. I argue that the performance not only articulate spatial materialism in the dance choreography, it also temporarily transforms socio-cultural meaning in the urban space surrounding it.

By adapting constructivist strategies, the performance sets out to transform socio-material space by means of its own inherent biomechanics biopower. While appropriating famously known consumerist urban spaces, the performance takes advantage of existing spatial significations while simultaneously creating new lines of flight within it.

**Judith Schwarzbart**

Roskilde University

***Tracing utopia in Utopia Station***

This paper will discuss how avant-garde rhetoric and working methods are used to rethink

exhibition-making in the wake of the 'relational aesthetics' and visual art of the 90s. With *Utopia Station* curated by Molly Nesbit, Hans Ulrich Obrist, and Rirkrit Tiravanija as key example, we will look at the many layers of discourse, 'thinking-in- process' and collaboration. These processes led to particular presentational formats (display) and architectural frameworks for activities, and gave way to a variety of other material and situated performative modes of audience encounters. Here, we can trace avant-garde ideas about radical democracy through open processes and active involvement of audience-participants, we can trace formal (architectural) structures back to the Russian constructivism and many other links back in time, but the central question remains if these ethical-political and aesthetic gestures carries the same meaning and function in a contemporary culture.

*Utopia Station* unfolded over a long period of time, starting with different gatherings in 2002, continuing with diverse 'stations' at the Venice Biennial (2003), Haus der Kunst in Munich (2004), and the World Social Forum in Porto Alegre (2005). Much criticism has hit the project both during the process and in its after-match (e.g. Rogoff, R. in *Frieze* #77, 2003 and Foster, Krauss, Bois, Buchloh, 2005). Ten years on, however, the discussion – although less heated – is still pertinent when it comes the status of the individual artwork, modes of display, and the particular types of sociality potentially produced in exhibitions. The notion of utopia has moved back into fashion in recent years (with a readers such as *Utopia* (Documents in Contemporary Art) ed. Richard Noble (2009) and *Utopia & Contemporary Art* at Arken Museum of Modern Art (Publication due in 2012)). But it seems to differ noticeable from the ideologically driven concept(s) of the 20th century avant-garde. The paper will suggest that we in experiments with openness and structure, with an ambivalent engagement in popular culture and everyday life, and complex double strategy of collaboration

with and subversion of institutional and societal structures and revive avant-garde strategies re-imagine utopia.

## Session 74

### *Eyes listening, ears seeing: Discourse and sensory experience between music and the visual arts*

Panel chair: **Vangelis Athanasopoulos**  
University Paris I Panthéon-Sorbonne

Combining three independent contributions from different academic fields, this panel attempts to articulate a common interest in avant-garde critique of sensibility and its artistic and theoretical implications. Crossing Aesthetics, Performance Studies, and Musicology, this is an interdisciplinary approach to music, theatre and the visual arts. The papers intersect on various levels, questioning, through different epistemological tools, the intersensory dimension of the aesthetic object and its contemporary developments. This interference could be said to refer to three *loci*. First, there is a discussion of Antonin Artaud's approach to theatre and artistic performance in distinction to Robert Wilson's treatment of the bodily presence: their relation to image and the body cuts across with the discussion of intermediality and corporeality as a critique to absolute music in today's music studies. Parallel to the discussion of the bodily and the abstract runs the problem of language, which also prolongs the discussion to temporal structures in musical composition and perception, with reference to Xenakis' work; thus, rhythm and timbre as sonorous materiality extend the space of resonance between philosophy and music. Finally, in a circular gesture, the questioning of the visual constitution of corporeality and materiality introduces an alternative possibility for their consideration in

absolute music through the work of composers such as Helmut Lachenmann and Brian Ferneyhough. At the intersection of the different arguments, a number of questions arise, such as: can we, in today's artistic, cultural and theoretical context, think of bodily presence without reducing it to its strictly visual aspect? At the point where intermediality becomes a genre, how does artistic practice negotiate its relation to discourse in general? And to critical discourse in particular?

**Vangelis Athanasopoulos**

University Paris I Panthéon-Sorbonne

***Bodies of meaning. Vision, language and experience in contemporary performance***

This paper focuses on the theoretical implications of intersensory crossovers in a contemporary performance context where intermediality and interdisciplinarity become the norm rather than the exception. The main argument is that the materialist critique of sensory experience, when it reaches its extreme consequences, leads up to abstraction. And when this abstraction gets disconnected from the critical processes that created it, it risks to become an academic genre, as it can be shown through the confrontation of Antonin Artaud and Robert Wilson. Modernist materialism is characterized by two opposite realms: on the one hand the shift from representation to presentation and on the other the fragmentation of sensory experience. While the former attempts to establish correspondences between separated sensory fields, the latter divides sensibility to its components and explores the expressive possibilities of each one for its own sake. Nevertheless, in modernism this double realm was pointing towards a potential broader synthesis of the disparate in the "total" work of art. On the other hand, contemporary experimentation on the intersensory dimension of performance doesn't yearn for a reunified experience but rather searches for local

correspondences between more or less clearly separated levels of meaning (Carole Douillard, Bojana Kunst, Giuseppe Chico). For Artaud, the specificity of the theatre is its lack of specificity: visibility is not opposed to corporeity and physical presence, but on the contrary it works to emancipate theatre from the written text. Today yet we seem to be in an opposite situation to that described by Artaud: not only discourse on specificity is suspected to be reminiscent of modernist metaphysics but also in theatre conceived as spectacle, the image has taken the place of the written word, its authority, its transcendence. Language is evacuated as meaning only to return as structure (Wilson). Thus, the fragmentation of sensory experience leads up to the domination of the visual aspect of the performance upon its other aspects. For Artaud, the problem was the reducing of presence to speech; today, it is its reducing to image. In the meantime, image has lost its capacity to ensure the unity of experience.

**Pavlos Antoniadis**

Hochschule für Musik Carl Maria von Weber, Dresden

***Corps, que me veux-tu?: embodiment and visibility in post-1950 music***

In his account of a history of body discourses in French thought, Jean-Jaques Courtine summarizes the move from Descartes' dualism to the Deleuzian "desiring machine" in the following words: "Where once we had subjects without bodies, now we find bodies without subjects [...]". The comment is paradigmatic for discourses focused on corporeality and intermediality in the field of post-1950 music. S. Drees' recent book *Körper-Medien-Musik* offers a vivid example: from the almost mystical insights of the classical performers' rituals, the musical body is led to extreme objectification, as part of intermedial constellations and transhumanist aspirations (such as in the work of Nam June Paik or Stelarc). Liberation from the disembodied



musical avant-gardes and abstract sound ideals is here underlied through the emphasis on mise-en-scène (*Inszenierung*) and subsequently *visuality*, as indispensable parts of contemporary musical practices. Interestingly enough, the traditional dichotomy between absolute and programmatic music seems in this way to have shifted towards a new one between *visible* and *invisible* music. The sought-after "return of the body" in visible music raises then this question: isn't the purpose of a sensed presence of the body already undermined from its reduction to image (a problematic originating in the theatrical turn from representation to performativity)? In my paper, I will attempt a widening of the spectrum of musical corporeality, examining music from Xenakis, Ferneyhough, Lachenmann and Hübler. With parallel references to the largely unknown work of the earlier music theorist Ernst Kurth on *Musikpsychologie* (1931), it might be shown that the dichotomy between abstracted sound ideals and the recent intermedial encounters has a viable alternative "beyond the peepholes of senses" (E.T. Gendlin) in a theory of empathy (Einfühlung) or existential experience (existentielle Erfahrung).

#### **Dimitris Exarchos**

Goldsmiths, University of London

#### ***Listening outside of time***

This paper is concerned with an opening for music and philosophy to resonate with each other, discussing the work of composer Iannis Xenakis and philosophers Jacques Derrida and Jean-Luc Nancy. As early as 1963 Xenakis presented the first elements of what was going to become an extended study of musical time, both in terms of composition and perception. His compositional investigation of what he called *outside-time structures* intended to provide the foundations of a General Harmony, one that allows us to "distinguish structures, architectures, and sound organisms from their temporal

manifestations." In effect, Xenakis indicated that the outside-time domain, like the unconscious, could not possibly be removed from any musical language. An exploration via Derrida's early work in *Of Grammatology* shows that the dichotomy outside/inside time functions similarly to that of writing/speech, to the extent that speech is always already inhabited by writing. The consequences of Xenakis' thought resonate with Derrida's critique of dualisms, such as body and soul, which venture to reduce the *trace*. (It is precisely to the trace of the temporal that Xenakis attributes the hauling up of temporal events outside of time.) In terms of perception, there is also a contact here with the recent study of listening by Nancy. For him, pure resonance is not only, according to its purity, a transcendental of signifying sonority; but also, according to its resonance, a *sonorous materiality*. Rhythm (as the condition of resounding) and timbre (as the resonance of sound) form sonorous *sense* as the reverberation, the echo of a given body. Nancy's *Listening* provides a captivating counterpoint to music studies: "music is the art of making the outside of time return to every time, making return to every moment the beginning that listens to itself beginning again." The contiguity between Xenakis' and Nancy's approaches is even more compelling if one considers that they were quite independent from each other; they were developed in different times and in varying registers, but nonetheless resound with each other in multiple ways.

## Session 75

### Hope Mirreles

**Nina Enemark**

University of Glasgow

***Jane Harrison's Ritual Theory and the Physicality of the Written Word in Hope Mirreles' Paris.***

*Paris*, written in 1919 by Hope Mirreles, is a strikingly visual poem which participates in various Continental avant-garde experiments in typography and layout. It shares its impulse to highlight the physical presence of the written word with much avant-garde poetry, but in this paper I will explore what lies behind this impulse specifically for Mirreles. My research suggests that Mirreles' poetic gesture is strongly rooted in the influence of her close friend and mentor, the classicist Jane Harrison. I will briefly outline Harrison's 'ritual theory of art', which hails the concrete, embodied process of 'primitive' ritual as the forgotten origin of art. I will show how Mirreles' emphasis on the visual materiality of the printed word, coupled with an integration of tropes from Harrison's theory, gives poetic shape to Harrison's observation that the tide in modern art was turning back towards the concreteness of ritual. I show how Mirreles' aesthetic grew out of the materiality-based framework on which Harrison drew for her theory. This nexus included archaeology, as rather than relying solely on Classical texts Harrison based much of her theory on archaeological findings, examining the tangible, pictorial relics of ancient Greece. I relate this element in Harrison to Mirreles' antiquarian leanings, evident primarily in her biography of the 16<sup>th</sup> century antiquarian Sir Robert Cotton, where she expresses the hypothetical wish that poets could fuse with antiquaries and preserve the present moment

tangibly; I argue that *Paris*, with its snapshots of sights and sounds of 1919 Paris, and its formal emphasis on its physical features and how they were crafted (it was handprinted by Virginia Woolf, with elaborate directions from Mirreles herself), can be read as an attempt to fuse the forms of poetry and historical artefact. Harrison's materialist framework furthermore included the Pre-Raphaelites, with their emphasis on the body, and anthropology, which gave Harrison her 'primitivist' preference for the physicality of tribal rituals over intellectualised theology and mythology. A sense of fusing the primitive with the modern pervades *Paris*, including a 'primitive' sense of the word as living and thing-like, and I will discuss how this contributes to the poem's sense of concreteness.

**Anna Stothers**

Royal Holloway, University of London

***Avant-Garde Poetics and Everyday Fiction: Reading Hope Mirreles' Paris: A Poem (1920)***

This paper explores Hope Mirreles' long poem *Paris* and her novel *Madeleine* with regard to twin strands of materiality: the formal materiality of modernist texts, and the representation of modern material culture. Where *Paris*'s bombastic form has been read as necessarily, even symptomatically modern, *Madeleine*'s comparatively workaday realist construction presents something of a jarring anachronism, and its content an awkward historicism, for critics seeking to recover earnest and consistent avant-gardism. I consider *Paris* not in terms of startling linguistic innovation but as a strategic deployment of already established French-language avant-garde techniques, a deployment which foregrounds the historically contingent aspects of everyday visual and material culture and by extension those of the poem itself. I link this to *Madeleine*'s equally exhaustive attention to visual and material culture as media of self-fashioning in late seventeenth century Paris. They exhibit shared textual strategies taking in

art, entertainment, print culture, fashion, religious and popular culture, architecture and other urban materialities. I argue that Mirrlees uses this profusion of images to reveal how everyday material culture is invested with the task of embodying modernity. Further to this, I will suggest ways in which *Madeleine's* historicism, which has been read as a 'sapphic' *roman à clef*, always with different referents, by readers from Virginia Woolf to critics Julia Briggs and Sandeep Parmar, seeks to undermine the material and cultural modernity which *Paris* appears to celebrate. Where *Paris* has been hailed as a 'lost modernist masterpiece' at the expense of *Madeleine*, I demonstrate that reading these as companion texts can disclose Mirrlees' utilisation of the history of material culture and her deft manipulation of the materiality of fictional and poetic texts to construct an ambivalent relationship with the idea of cultural modernity. As such *Paris* then presents 'avant-gardism' as a material (like any other) for appropriation rather than a special quality conferred on texts or objects.

## Session 76

### *Entropy, Waste and Expression*

**Gunilla Hermansson**

University of Gothenburg

***Expressionist Prose: A Question of Intermediality***

The paper aims to discuss the contemporary status of expressionist prose in literary theory from the point of view of intermediality.

Most theoretical research on expressionist prose has understandably first and foremost been struggling with an extremely incoherent corpus and with trying to define different prose styles and attitudes within this. The orderings tend to result in groupings that are

not defined by the same parameters or work on the same level, instead they alternate between thematic, ideological and structural features. In the 1990s new and more strictly form- and matter-oriented efforts were made to understand expressionist prose, such as Neil Donahue 1993 and Moritz Baßler 1994. Donahue and Baßler argue in different ways for viewing expressionist prose in terms of spatiality (and abstraction, Donahue) and materiality ("Textur" as something becoming visible from literal obscurity and defined within a frame of the idea of absolute art, Baßler). In both lines of arguments (as for many other scholars in the field), the spatiality and the materiality is understood as ways of emancipating literature from the mimetic (and readable) mode, and avant-garde painting offer itself as a natural parallel. But to be like modern painting, as we know, may be very different things, understood as, respectively, the distortion of reality, the pure expression of Geist, or a material reality in itself. In the paper I should like to look closer at the efforts to view expressionist prose in material and intermedial terms, and on how questions of duration, tempo and representation in literature become linked to distortion, abstraction and absolute-ness in painting. The discussion will also relate to a few cases of intermedial and intramedial references (Rajewsky 2005) in early Scandinavian modernism 1910-1930 (Pär Lagerkvist, Emil Bønnelycke, Hagar Olsson).

**Peter Jaeger**

Roehampton University, UK

***John Cage, Robert Smithson, and Materialist Nature Writing***

I propose to investigate John Cage's materialist writing, with a special focus on what Jonathan Skinner has called *entropological* poetics. Skinner borrows and recontextualizes this term from land artist and writer Robert Smithson, in order to describe a formal practice "engaged at the level of materials and processes, where

entropy, transformation and decay are part of the creative work" (128). Skinner draws on Smithson's explanation of entropology as a means to theorize highly developed poetic structures in a state of disintegration. For Smithson entropology occurs when information "obliterates itself so that there is obviously information there, but the information is so overwhelming in terms of its physicality that it tends to lose itself" (219). My paper will demonstrate that Cage's writing "collaborates" with the physical dynamics of entropy found in nature, thereby setting up a materialist relationship between language and the natural world. It will further demonstrate how Cage's highly-materialist poetics reverse the traditionally dominant position of culture over nature, and how they suggest instead a belief in the mutual interaction and interdependence of nature and culture. This belief stems in part from Cage's well-documented studies of Zen Buddhism. However, where Smithson finds exhaustion in the entropic transformation of the universe, Cage finds a highly affirmative sense of playfulness and humour, a big "Yes to our presence together in chaos" (*Silence* 195). My paper will conclude with a consideration of Cage's view that art is an "imitation of nature in her manner of operation" (*Silence* 100). Instead of referencing an object in the natural world or a topological scene, Cage foregrounds the materiality of the signifier itself as a form of natural phenomenon. His materialist poetics thus complicate any straightforward reading or understanding, and call into question the transparent norms of communication so typical of nature writing.

**Martin Glaz Serup**

University of Copenhagen

***The debris of language: on post-productive strategies in contemporary conceptual poetry***

In this paper I want to take a closer look on different post-productive strategies being used by contemporary conceptual poets who don't write a

word themselves, but work with found text as their material. What happens to the court testimony, the prime minister's new years speech, the train table, the weather report or the news broadcast when they are taken out of their normal context and placed within another, that of poetry. How is it to be read and what does it entail. The French-Norwegian poet Caroline Bergvall has a poem in her latest book, *Meddle English* (2011):

#### THE ARTIST

as archivist as archaeologist as bricologist as  
cataloguist  
as collatist as collectist as compilist as  
ethnografist  
gathers up the debris particles  
as residues as indices  
hung from wire  
lit from centre

I'll try to gather up some of these debris particles in my presentation and also briefly touch upon how the contemporary international scene of conceptual poetry has a lot in common with former avant-gardes in their formation as 'a movement'.

## Session 77

### *Art and National Crisis*

**Christina Britzolakis**

Warwick University

***States of Exception: Geopolitics as Matter and Meaning in Modernism and the Avant-Garde***

The modernist era is routinely described by historians as an 'Age of Catastrophe' (Hobsbawm) or systemic global crisis. Although widely accepted as the constitutive horizon of avant-garde and modernist studies, however,

what one might call the modernist crisis-event is rarely confronted as a theoretical and historiographical problem in itself. Indeed, the notion of crisis has arguably been subsumed within the psychoanalytical or neurobiological lexicon of trauma. What would it mean, however, to attempt to restore the constitutive role of modernity as geopolitical event to avant-garde and modernist studies? In this paper, I will draw on the controversial Weimar-era work of the jurist Carl Schmitt in an attempt to provide some possible answers to this question. In his response to the dilemmas of Weimar constitutional liberalism posed by the postwar European settlement, Schmitt attempts to revise existing notions of sovereignty on the basis of the notions of the 'state of exception' and 'decisionism'. In common with avant-garde thinkers and artists, he conveys a sense of historical urgency, drawing on the vitalist aesthetics of rupture or suddenness. However, his work's problematic suggestiveness for modernist and avant-garde studies lies, I will propose, in its refraction of this temporality through the prism of international legitimacy and territoriality.

**Jordi Larios**

Queen Mary, University of London

***Noucentisme's 'arbitrary' nature in the work of Josep Pa and the early paintings of Joan Miró***

Between 1906 and the early 1920s, *Noucentisme* tried to modernize Catalan culture through the implementation of a highly politicised programme that suited the interests of the Catalan bourgeoisie. In his regular contributions to *La Veu de Catalunya* —the newspaper of the Lliga Regionalista— Eugeni d'Ors took it upon himself to formulate and disseminate the essential premises of this programme, which was ultimately a programme of national (re)building. The key words in Ors' discourse were *noucentisme*, *classicisme* (classicism),

*arbitrarietat* (arbitrariness) and *imperialisme* (imperialism). Through them, Ors advocated an urban culture in which there would be no room for the romantic, untamed nature of the Catalan *modernistes*; an idealised Barcelona that would be a modern day version of the Greek *polis*, free from social conflict; and a highly cultured society that might become a model to others. The aim of this paper is to analyse the impact of the *noucentista* programme on certain aspects of the literary work of Josep Pla, one of the first writers to react against the idealisation of Catalan society carried out by the *noucentistes*, as well as on the early paintings of Joan Miró. More specifically, the paper will examine how *arbitrarietat* is instrumental in Pla's rejection of nature as a romantic phantasmagoria, and the extent to which Miró's *House with Palm Tree* (1918), *Vegetable Garden and Donkey* (1918), *Mont-roig, the Church and the Village* (1919) or *The Farm* (1921-22) can be interpreted as a pictorial versions of the orderly, productive, 'arbitrary' nature initially championed by Ors and subsequently described by Pla.

## Session 78

### Poetics/Politics

**Ellef Prestsæter**

University of Oslo

***'O Manifesto! What has happened to you?': On Fernando Pessoa's Futurism Effect.***

Futurism's establishment of the manifesto as a central literary genre has been described as "the futurism effect" (Puchner, 93). My paper focuses on a strained instance of this general effect, namely Fernando Pessoa's approach to the futurist manifesto. Attributed to his heteronym Álvaro de Campos, "Ultimatum" was published in the periodical *Portugal Futurista* (1917). Critics have underlined the centrality of the text,

claiming its fundamental significance in the Pessoa oeuvre (Serrão, 162 and Lourenço, 145). However, remarkably few readings of the text exist. “Ultimatum” appears to be a cumbersome text for Pessoa studies, one which it is hard to fit into a coherent picture of his work as a whole.

The manifesto (as practiced by futurists in Portugal and elsewhere) represented a veritable challenge for Pessoa’s poetics. His hostility towards the genre is in line with his skepticism about any conflation of theoretical and literary discourse, as well as any attempt to politicize art. The case of “Ultimatum” not only opens onto the question of what in the CFP is referred to as “the *interdependency* of manifestos (meaning) and art (material)” – a *conflictual* relation between manifesto and art, meaning and material is, moreover, at stake in the text itself. Paying close attention to its textual intricacies, the context of its original publication, and Pessoa’s subsequent attempts to “recontextualize” it for other purposes, I argue that “Ultimatum” meets the challenge of the futurist manifesto in a highly contradictory way. On the one hand, Pessoa seeks to *implode* futurism from within by deconstructing the manifesto speech act. On the other hand, he tries to transform the manifesto into an autonomous work of world literature. Rather than a mere effect, this would make of “Ultimatum” the definitive *realization* of futurism. Showing a modernist author grappling with a quintessentially avant-garde genre, this case is of acute interest not only for the study of Pessoa’s work and Portuguese futurism, but also for our general understanding of the futurism effect.

**Piet Devos**

University of Groningen, Netherlands

***Benjamin Péret’s Grip on the World: Towards a Haptic Aesthetics of Poetry***

On all levels of his poetic practice, the French surrealist Benjamin Péret (1899-1959) made a striking use of haptic techniques and strategies. On the one hand, to create his poems, he relied almost exclusively on automatic writing, that is, on the embodied knowledge of language production. On the other hand, his poems, which were often replete with explicitly erotic and violent imagery, were clearly meant to shock or insult the public’s ‘good taste’. And if this poetry did not morally scandalise the readers, then its overtly absurd recontextualisations of everyday objects (tools, furniture, food) would most likely tickle their funny bone.

As I will argue in my contribution, Péret’s haptic poetry might be considered an attempt to disrupt the interpretative, realistic approach to literature. Realistic representation in literature, which Péret thought to be complicit with bourgeois morals and their rational worldview, had to be undone in order to set free the suppressed forces of sexuality, violence and laughter. Likewise, one cannot set this haptic poetry apart from Péret’s political actions as a trotskist in Brazil (1929-1931) and, later on, as a participant of the Spanish Civil War. Both his poetic and political activities were intended to obscure the commonsensical, conservative outlook on things and get an imaginary grip on their immediate materiality.

In order to demonstrate my thesis, I will offer a close reading of several of Péret’s poems from the 1930s in relation to his poetical and political writings. Especially Maurice Merleau-Ponty’s phenomenology and Walter Benjamin’s essays on the avant-garde will help me to come to a critical reflection on a *haptic aesthetics* of literature. I will thus contribute to the debate on surrealist haptics, initiated by Janine Mileaf’s *Please Touch* (2010) on the plastic arts.

**Florian Mahot Boudias**  
 Université Paris Ouest Nanterre La Defense  
***The Heritage of the Manifesto in 1930s  
 European Political Poetry***

In the thirties in Europe, writers and intellectuals committed themselves to political ideals and this evolution shaped the literary field. Because lyricism was an important issue of modernist formal and ethical transformations, poets experimented with poetic forms in order to create different kinds of political poetry. For now, priority is given in my research to Bertolt Brecht, Louis Aragon and W. H. Auden, who had in common a commitment to Marxism in various degrees.

In the wake of prominent critics who have already studied the manifesto as a literary genre (Puchner 2006, Burger 2002), I analyse how the manifesto and its heritage in the 1930s contribute to creating new poetic forms in their productions. Aragon, Brecht and Auden, born around 1900, belong to the second *avant-garde* generation, after the publication of the great constructivist, futurist and expressionist manifestos. Yet, they do not write manifestos as such (excepted Aragon who contributed to some extent to Breton's *Manifeste du surréalisme*), but their poetry is shaped by the manifesto as a form, relying on speech acts such as affirming and protesting.

Interestingly, they use language from a Marxist and materialist point of view, as an everyday material. They create "*dispositifs*" (Foucault 1992, Jeanneret 2005) of communication: they write propaganda leaflets or pamphlets (*Spain* 1937 by Auden or *Front Rouge* by Aragon), use radio broadcasting (Brecht's *Deutsche Satiren*), or create word-image interplays (Aragon's *Aux enfants rouges* or Brecht's *Kriegsfibel*). They also use popular songs, news stories and political slogans to convince the reader or shock him. That is why in my view the detailed analysis of these texts in the original language cannot be

separated from the historical and biographical contexts to highlight their political and ideological meanings.

## Session 79

### *Surrealism*

Panel chair: **Mena Mitrano**  
 'Sapienza' University of Rome

**Anne Reynes-Delobel**  
 Aix-Marseille Université  
***'Extension and intensity of the poetical  
 intervention': Claude Cahun's Photographs  
 of Surrealist Objects***

Recent attention on Claude Cahun's photographic work relating to the surrealist object indicates that this less-known part of the French-born writer and poet is now considered consistent with the rest of her œuvre. During the 1930s, Cahun created and photographed assemblages made of unusual juxtapositions of ordinary objects, a practice which culminated in May 1936, with the Exposition surréaliste d'objets at the Galerie Charles Ratton, for which Cahun furnished one of the crucial texts, "Méfiez-vous des objets domestiques" ("Beware of Domestic Objects!") published in the special issue of *Cahiers d'Art* ffl, 1-2, 1936). Although Cahun herself contributed three assemblages to the surrealist exhibition, she kept the photographs of her artistic creations hidden, pursuing her photographic activity in an almost clandestine manner.<sup>2</sup> While this attitude suggests Cahun's reverence for the written form over the visual one, her use of the camera goes beyond the mere recording of her plastic experimentations. According to the surrealist photographic paradigm of the 30s, form is not the opposite of matter but a way to find a specific spatial process (Krauss). This paper aims at examining how the

photographic process provides Cahun with a means to construct poetical meaning in and through the surface of the image by opening and framing a site where careful mise-en-scènes in miniature magnify the materiality of the object in order to invite fresh associations, transformations and interpretations. By subtly displacing and altering meaning(s) from the everyday object of the plastic assemblage to the rhetorical object of the "Méfiez-vous" essay via the photographic image, Cahun's primary aim is to elicit a supplement of attention from the viewer/reader and re-direct it to the value of the surrealist "irrational" object. This ethical concern, which suggests the possibility of the reintegration of the surrealist object into life praxis, brings into alignment Cahun's political conscience and consciousness with the collective revolutionary politics of Surrealism.<sup>3</sup> Yet, as this paper will attempt to demonstrate, it also enables Cahun, through her use of the photographic process, to speak, in her own voice, of her anticipations, expectations -and maybe anxieties- Érs to the potential of the "poetical intervention."

**Timo Kaitaro**

University of Helsinki

***Surrealist Automatism as Material  
Imagination***

In the first surrealist manifesto André Breton characterized the surrealist method as "psychic automatism", thus situating the imaginary processes involved in the human psyche. However, the analysis of the earliest surrealist texts as well as the history of surrealist painting both reveal the significance of the material features of language and other artistic materials in the production of surrealist works. Surrealist theory started to pay closer attention to this fact when the development of surrealist painting developed towards more abstract forms of expression and became affiliated with abstract expressionism and lyrical abstraction during and after the Second World War. This process was

part of the discovery – or rather the rediscovery – the painterly automatism. Instead of "psychic automatism", surrealists started to speak of "material automatism" (Vincent Bounoure) or even of the "imagination of the materials" (Ugo Sterpini and Fabio De Sanctis). Since the more abstract variants of surrealist painting did not constitute, according to André Breton himself, neither a heterodox nor a novel or updated versions of surrealist painting, but marked a return to the original principles of automatism in painting, one can only conclude that the idea of using the autonomy of artistic materials limited to the role played by the artist's preconceived intentions and to provoke surrealist chance encounters had, in fact, been a constant feature of surrealist practices right from the start, even if the theoretical awareness of it was lagging behind the discovery and development of these practices. The presentation aims to chart the history and intellectual motivations of surrealist practices emphasising the autonomy of artistic materials and to show how this was actually one of the most effective ways to achieve what surrealist automatism was aiming at: freedom from preconceived intentions in the creative act.



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